

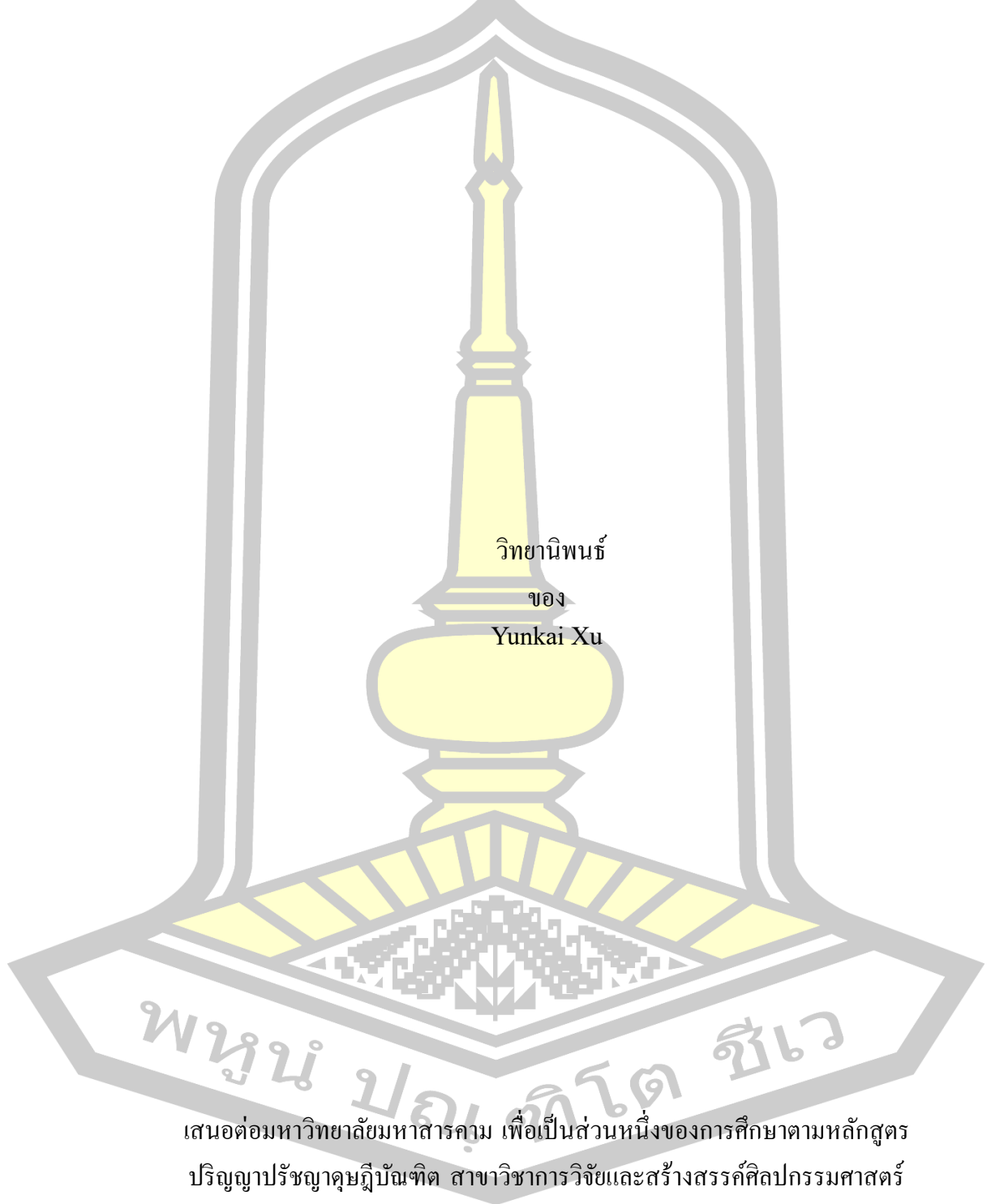
Classical gardens in Suzhou, China: the integration of traditional culture and national wisdom in museum space design in the process of socialization

Yunkai Xu

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation  
December 2024

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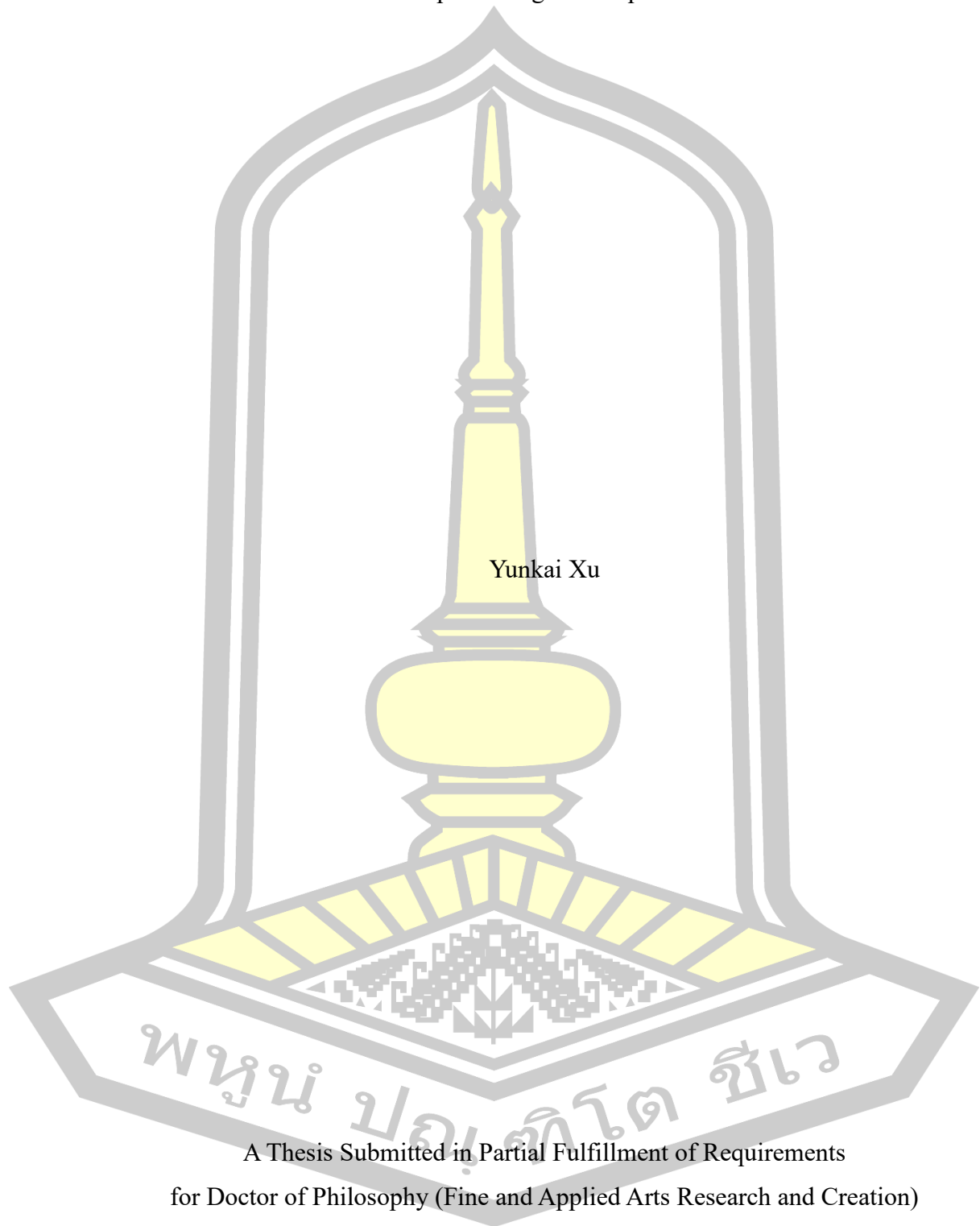


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A Thesis Submitted in Partial Fulfillment of Requirements  
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December 2024

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| <b>TITLE</b>      | Classical gardens in Suzhou, China: the integration of traditional culture and national wisdom in museum space design in the process of socialization |              |                                                |
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### ABSTRACT

Through the analysis of the gardening ideas and techniques of Suzhou gardens, this paper discusses the integration and application of garden culture in museum design. Suzhou Gardens incorporate Confucianism, Taoism, aesthetic ideas and the philosophical concept of "the unity of heaven and man", and realize the purification of the soul and the restoration of human nature. The spatial performance, natural elements, traditional culture and landscaping details of the garden reflect the characteristics of the garden, through the analysis of the characteristics of the garden: find out the internal connection between the artistic characteristics of the traditional garden space and the museum space and the new design method: 1Drawing on the spatial layout concept of Suzhou gardens2. The application of traditional landscaping techniques 3.The spatial embodiment of gardening ideas 3. "Introducing the scenery into the museum" is an integration and innovative method in the design of the museum space.

The design work is a museum space for cultural display, located in Suzhou, extracting the natural elements of Suzhou gardens, bamboo, mountain stones, traditional paintings, and regional cultural symbols, and designing the spatial flow layout of the works, and designing the space design and display methods. The innovation point of the work: the design uses the colors of the two areas to represent the gardening ideas and techniques, the first part of the space of the work is distinguished by the color of Chinese ink painting, expressing a kind of pure and elegant gardening thought, and the second half of the green appears, which shows the integration of garden techniques with the museum space, and the place where the color appears is also the place where the interaction of the space attractions increases, integrating modern technology to create a cultural space integration and innovation.



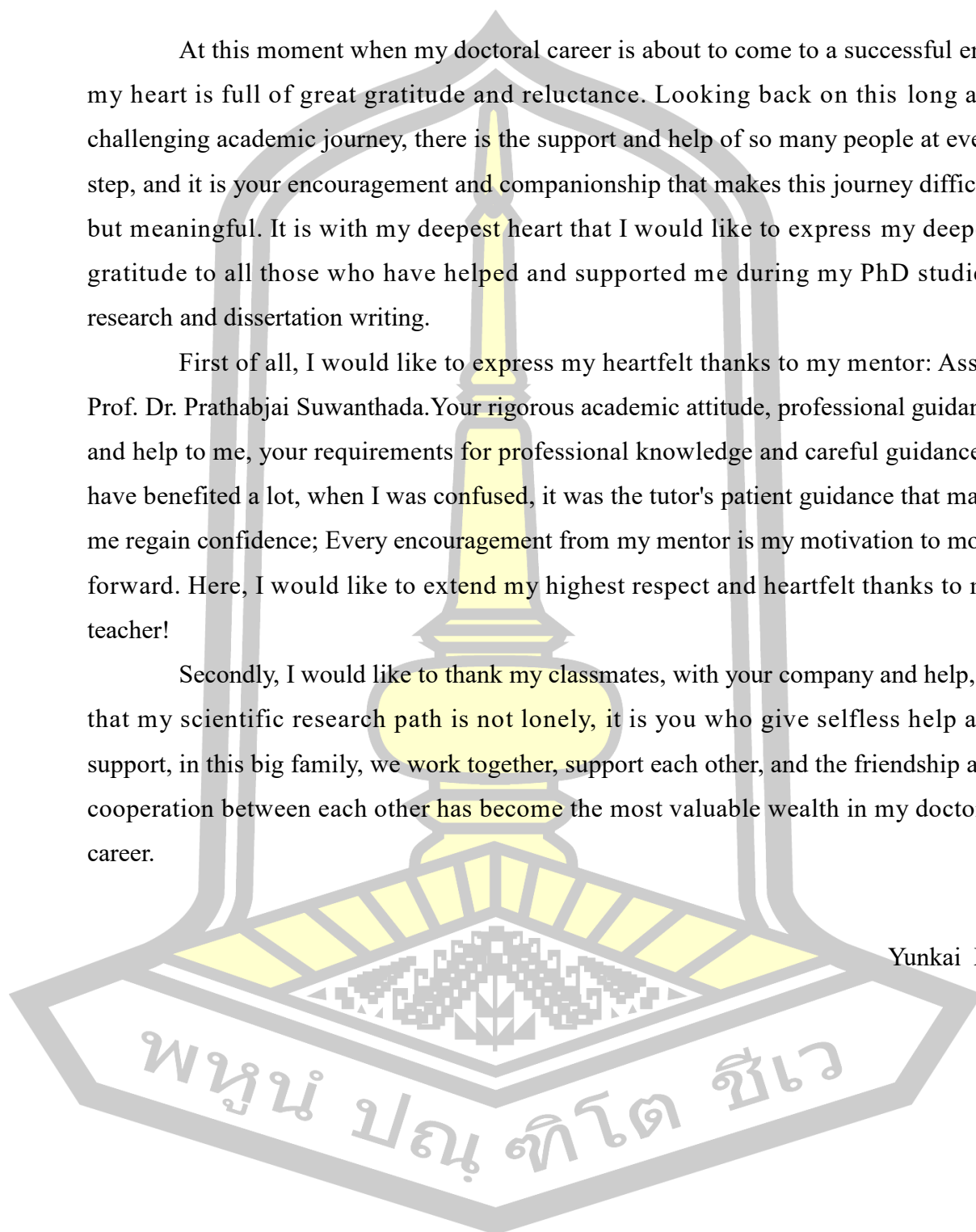
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Yunkai Xu

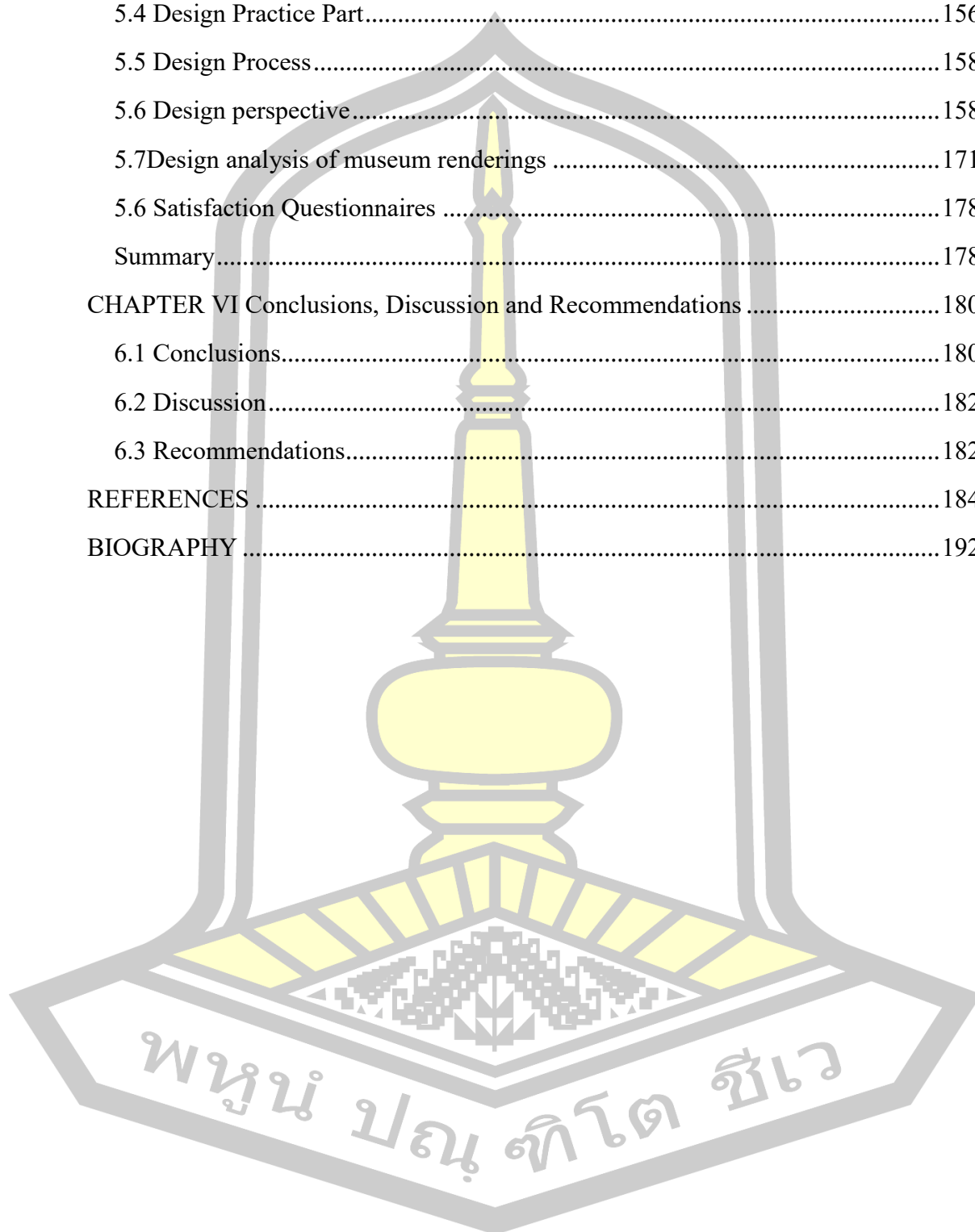


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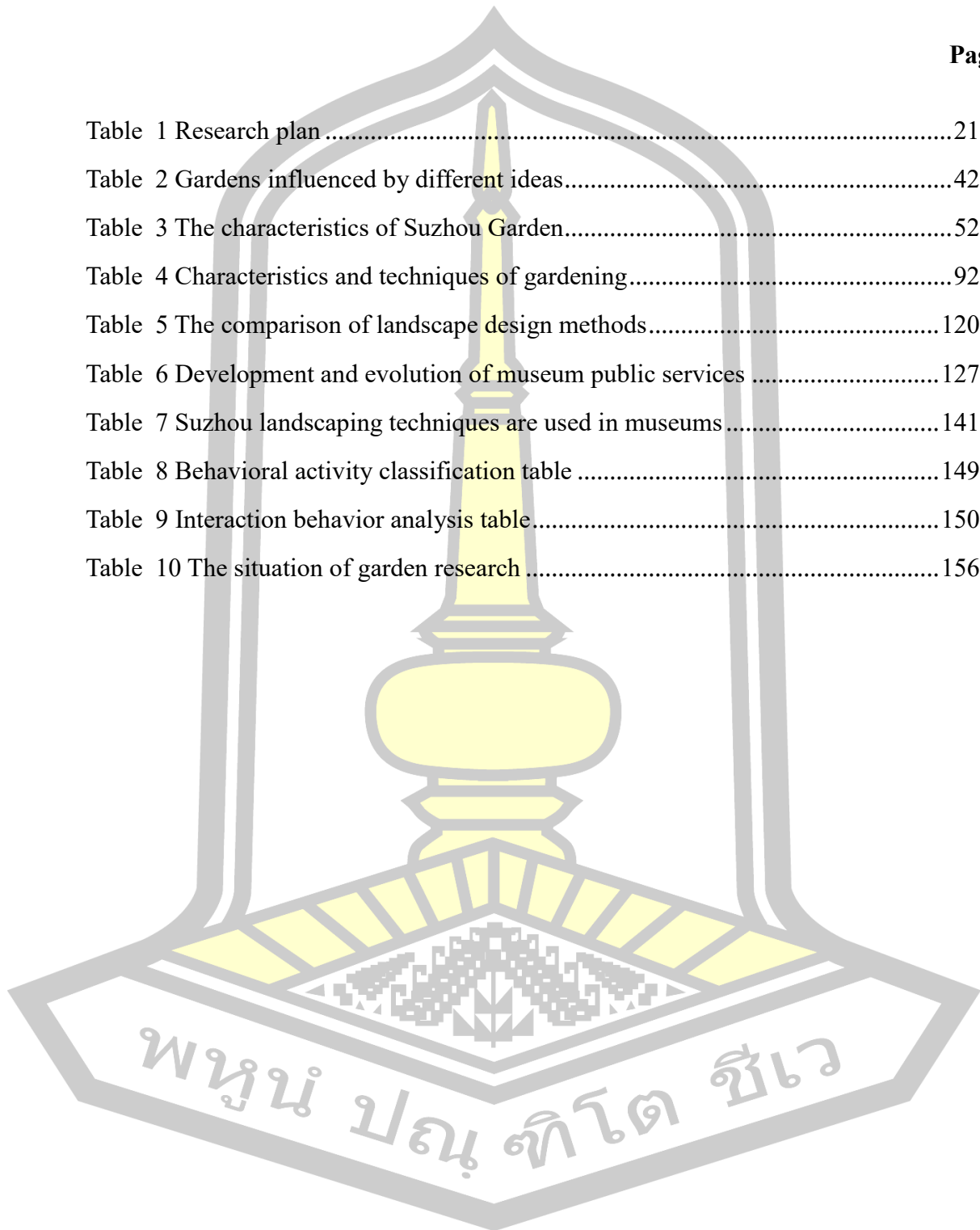
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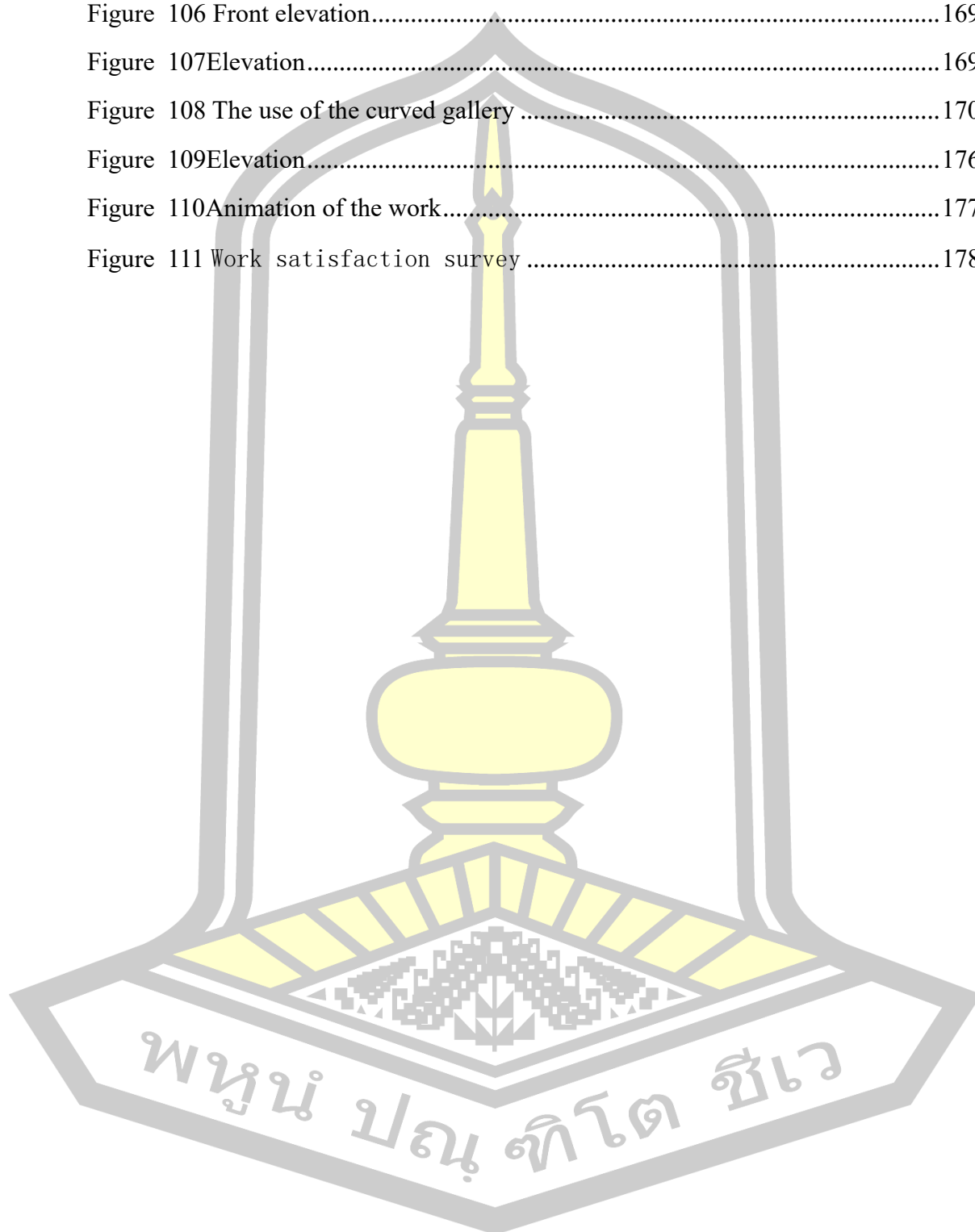
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# CHAPTER I

## Introduction

### 1. Background of Research

Suzhou, abbreviated as "Su", was known in ancient times as Gusu Suzhou Pingjiang. It is located in the middle of the Yangtze River Delta and the southeast of Jiangsu Province. Suzhou is located in the middle of the Yangtze River Delta and the southeastern part of Jiangsu Province, bordering Shanghai to the east, Zhejiang to the south, Taihu Lake to the west and the Yangtze River to the north, with a total area of 8,657.32 square kilometres. The city's topography is low and flat, with rivers and lakes running through its territory, and most of the water surface of Taihu Lake is within Suzhou. Suzhou has a dense network of rivers, fertile land and developed agriculture, and is known as a "water town ship", "the granary of the world" and "the land of fish and rice". It is also known as the "land of water", the "granary of the world" and the "land of fish and rice".

Suzhou classical garden, also known as "Suzhou Garden", is the general term of Chinese classical gardens located in Suzhou city, Jiangsu Province. Suzhou classical gardens trace back to the Spring and Autumn Period, and there are gardens around the city of Wu (514 BC). Including Xiajia Lake, Changzhou Garden, Hualin Garden, Wutong Garden, Wu Palace back.

Developed in the Jin and Tang dynasties, during the Three Kingdoms and Two Jin periods, Buddhist architecture and architecture flourished. Apart from the temples, there were affiliated gardens, and the temple jungle had the nature of a public garden for the common people to visit during pilgrimage.

Prosperous during the Song Dynasty, Suzhou's gardening activities were active, forming a peak period. Integrating Gardening into Writing

Landscape art. In addition to private gardens in the urban area, private garden villas emerged in the suburbs, which flourished during the Ming and Qing dynasties. The construction of Dizhai gardens in Suzhou has reached a peak. From the middle of the Ming Dynasty to the Qianlong period of the Qing Dynasty, bureaucratic gentlemen competed to build gardens. According to statistics, during the peak of the Ming and Qing dynasties, there were over 300 gardens and courtyards in Wuxian, Changzhou, and Yuanhe counties. At that time, private gardens were not usually open to the public, which was more than that. Among them, residential gardens accounted for more than 90% of the total, known as Suzhou Half City Garden Pavilion in history and known as the "Garden City". Suzhou is known as the "Garden City". Private gardens were first built in the 6th century BC, and there were over 170 gardens inside and outside the city during the late Qing Dynasty. There are over 50 existing sites. The Classical Gardens of Suzhou in Jiangsu Province combines house and garden, which can be appreciated, visited and lived. The formation of this architectural form is a creation of human attachment to nature, pursuit of harmonious coexistence with nature, beautification and improvement of their living environment in densely populated and lacking natural scenery cities. The Chinese philosophy, history and humanistic customs contained in the Classical Gardens of Suzhou in Jiangsu Province are a symbol and concentration of the cultural and historical traditions and local customs in the south of the Yangtze River. They represent the essence of Chinese

culture and have a unique historical position and significant artistic value in the history of world gardening. The the Classical Gardens of Suzhou in Jiangsu Province, represented by the Humble Administrator's Garden and the Lingering Garden, is known as "rebuilding the universe within a short distance" and is the leader and pride of Chinese garden culture.

In 1997, Humble Administrator's Garden, Lingering Garden, Wangshi Garden and Huanxiu Mountain Manor among the Classical Gardens of Suzhou in Jiangsu Province were included in the World Cultural Heritage List; In 2000, Canglang Pavilion, Lion Forest, Couple Garden, Art Garden and Retreat Garden, as expansion projects of the Classical Gardens of Suzhou in Jiangsu Province, were also listed as World Cultural Heritage (World Cultural Heritage - the Classical Gardens of Suzhou in Jiangsu Province, 2015)

The pursuit of seclusion and tranquility reflected in Suzhou garden culture is closely related to the cultural and ideological foundation of ancient times, as well as the life and values of literati at that time. Confucian culture and Taoist culture emphasize the importance of keeping oneself clean and not competing with the world, and society is only an object of existence. People living in it should have the freedom to exist independently, not be bound by any ideology, and have a more respectful attitude and positioning towards human autonomy, Emphasizing the freedom and liberation of human nature, inspiring humanity to treat material interests correctly, and proposing numerous political, social, and life philosophy viewpoints, with a focus on protecting oneself and cultivating oneself. It is a set of social philosophy and theories rooted in the path of wisdom to deal with the influence of the chaotic world ideological system, forming the ideological foundation of literati and further embodying it. Now, it is in the creation of gardens (Tao &Feng, 2012) .

According to the Suzhou Chronicles, there were 6 gardens in Suzhou during the Zhou Dynasty, 4 during the Han Dynasty, 14 during the Northern and Southern Dynasties, 7 during the Tang Dynasty, 118 during the Song Dynasty, 48 during the Yuan Dynasty, 271 during the Ming Dynasty, and 130 during the Qing Dynasty. Most of the existing the Classical Gardens of Suzhou in Jiangsu Province were built in the Ming and Qing dynasties.

Gardeners in Suzhou use unique gardening techniques to stack mountains and water, plant flowers and trees, and configure garden buildings in limited space. They use a large number of plaques, couplets, calligraphy and painting, carvings, steles, furniture furnishings, and various decorations to reflect ancient philosophical concepts, cultural awareness, and aesthetic taste, thus forming a poetic and picturesque literati freehand landscape garden. It enables people to enjoy the beauty of mountains and rivers without leaving the city walls, and to enjoy the charm of forests and springs by living in the bustling city, reaching an artistic realm of "although created by humans, it feels like the sky is open".

The Classical Gardens of Suzhou in Jiangsu Province is a "literati freehand landscape garden" with profound cultural connotation. Its architectural layout, structure, shape, and style cleverly utilize various gardening techniques and techniques such as contrast, contrast, contrast, borrowing, scale transformation, hierarchical coordination, and the combination of pavilions, platforms, towers, pavilions, springs, stones, flowers, and wood to create a harmonious living environment between humans and nature in the city. It forms the overall

characteristics of the Classical Gardens of Suzhou in Jiangsu Province. The the Classical Gardens of Suzhou in Jiangsu Province covers a small area. It adopts an artistic technique of infinite transformation and non adherence, combines the charm of Chinese landscapes, flowers and birds, and the artistic conception of Tang poetry and Song poetry, embellishes rockeries, trees, pavilions, pavilions, and pond bridges in a limited space, so that the the Classical Gardens of Suzhou in Jiangsu Province wins by scenery. The scenery is different from the garden, giving people the artistic effect of seeing the big from the small. (Landscape Overview Suzhou Landscape and Greening Management Bureau,2020).

Xiren Long wrote in the book: For hundreds of years, Suzhou has been a center of activity for garden enthusiasts. The peak of Suzhou's art was during the Ming Dynasty, when many famous painters and poets lived here. The most influential one was Wen Zhengming, who lived in Suzhou for the rest of his life and often had students and friends come to his studio to listen to the teachings of this respected master. This studio is located in what is now the Humble Administrator's Garden. To this day, the Humble Administrator's Garden is still in full bloom It is said that the magnificent wisteria was planted by Wen Zhengming himself

As for the ancient lion forest, Perhaps one of the oldest surviving gardens, it originally belonged to a temple later became a residence It was founded by the eminent monk Wei Ze around 1342. According to legend, he had previously lived in Lion Rock on Tianmu Mountain, so he wanted to name the new garden Lion Forest. So, with this idea in mind, he chose many strange shaped stones, among which at least two were shaped like sitting lions. In the right light, these stones do look very much like lions with long manes and low heads moving forward. Some naturally formed lion stones are distributed on the small hills between the pine trees, competing with other stones of different shapes. Other stones are placed in the water, reflecting their respective shapes on the surface of the water. Their shapes evoke associations, captivate visitors, and their scale is also impressive.

The problems in museum space design: Modern spaces strive for rationality, severing the urban context, leading to urban convergence and uniformity, but neglecting the diversity and complexity that people need in space, lacking humanistic care, and mostly remaining in empty imitation design, lacking understanding of space and cultural support.

How to inherit and promote traditional culture, in the context of global integration and the trend of future cultural development, to maintain confidence in one's own national culture. Study the excellent cultural heritage preserved in history, conduct scientific analysis and summary, and achieve the inheritance and development of traditional culture (Chen ,2021).

The layout of private gardens in Suzhou is a model of free style, avoiding axis and symmetry, and has the aesthetic characteristics of artificially constructed spaces. Its spatial design techniques are not only suitable for garden construction, but also should be considered for reference in various fields of design.

The space aesthetics of the Classical Gardens of Suzhou in Jiangsu Province is the research object. Through exploring the origin of the space aesthetics of classical gardens, the composition of garden space, and the characteristics of garden space aesthetics, the analysis of the aesthetic characteristics of garden space mainly has the following four aspects of significance:

Analyze the spatial structure and aesthetic characteristics of the Classical Gardens of Suzhou in Jiangsu Province;

(2) Inherit and promote traditional Chinese aesthetics and culture;

(3) Reflection and inspiration on modern spatial design;

(4) Strive to find the internal connection between traditional culture and modern design around modern museum space design, and make innovative research on modern space design.

In modern museum space design, integration and innovation are needed, and in the field of interior design, The researcher saw that need to have our own national design characteristics and culture. However, our interior design is relatively backward in the West, and museum space design lacks the unity of norms, science, and art, as well as the memory of ethnic symbols and symbols. Museum space design requires the refinement of garden culture and the national wisdom of gardens, showcasing museum space design through artistic refinement (Yang Guo, 2017), and ultimately allowing works to integrate garden culture for systematic innovative research.

## **2. Research Objectives**

2.1 To study the Traditional Culture of Suzhou Gardens from the Relationship between Suzhou Historical Development and Suzhou Garden Culture.

2.2 To study the gardening techniques and technical models of Humble Administrator's Garden, Lingering Garden, Lion Forest, and Netizens' Garden, studies their cultural and artistic values, and analyzes their connection with modern space.

2.3 To study and analyze the format of cultural heritage museums. Target group behavior Find ideas and methods for designing contemporary museum spaces.

2.4 To integration of traditional culture and national wisdom in a garden style museum space contemporary design.

## **3. Research Questions**

3.1 What is the social history and traditional culture of the development of Suzhou gardens? Why does it affect Suzhou gardens? Why are the typical garden features of Suzhou gardens concentrated in Suzhou?

3.2 What are the artistic characteristics of Suzhou garden spatial aesthetics? What kind of traditional culture and social environmental ideas are reflected? What are the artistic characteristics of Suzhou gardens expressed in different social and cultural backgrounds? The historical journey of the national wisdom of the Classical Gardens of Suzhou in Jiangsu Province's gardening skills?

3.3 What are the forms of cultural heritage museums? What are the characteristics of the design style? How to integrate Suzhou garden design style,

traditional cultural characteristics and design ideas for the spatial design of contemporary cultural heritage museum?

3.4 how to innovate the integration of traditional Suzhou garden culture in museum space design? What is the internal connection between traditional culture and contemporary museum space design?

#### 4. Definition of Terms

**State Classical Gardens:** also known as "Suzhou Gardens", is the general term for Chinese classical gardens located in Suzhou City, Jiangsu Province. The Classical Gardens of Suzhou in Jiangsu Province originated in the Spring and Autumn Period, developed in the Jin and Tang Dynasties, flourished in the Song Dynasty and the Ming and Qing Dynasties. Suzhou is known as the "City of Gardens". Private gardens in the city were first built in the 6th century BC. At the end of the Qing Dynasty, there were over 170 gardens inside and outside the city, and there are currently over 50. The Classical Gardens of Suzhou in Jiangsu Province combines house and garden, which can be appreciated, visited and lived. The formation of this architectural form is a creation of human attachment to nature, pursuit of harmonious coexistence with nature, beautification and improvement of their living environment in densely populated and lacking natural scenery cities. The Chinese philosophy, history and humanistic customs contained in the Classical Gardens of Suzhou in Jiangsu Province are a symbol and concentration of the cultural and historical traditions and local customs in the south of the Yangtze River. They represent the essence of Chinese culture and have a unique historical position and significant artistic value in the history of world gardening.

Within a limited space, Suzhou gardens utilize unique gardening art to integrate the scenery of lakes, mountains, and pavilions, blending the vibrant natural beauty with creative artistic beauty. Without leaving the city, one can feel the natural beauty of mountains and forests. In addition, Suzhou gardens have an extremely rich cultural heritage, reflecting the art of gardening, architectural features, and the poetic and artistic traces left by literati and poets, all of which reflect the essence and connotation of traditional Chinese culture

**Traditional culture;** This refers to the traditional culture of Suzhou gardens, which includes traditional cultural ecology, Taoist ideology, history, literature, and customs.

**Ethnic Cultural Wisdom:** The manifestation of traditional Chinese cultural ideas in the form of Suzhou garden design techniques, including the form, content, and techniques of garden design, reflects the cultural wisdom of the Chinese nation and the space of garden design.

**Integration:** The integration of Suzhou garden culture and modern museum space design, identifying the internal connection of modern space design, inheriting history and promoting traditional culture, and applying it to museum space design.

## 5. Scope of Research

### 5.1 Research area

Suzhou, Jiangsu Province: Suzhou is a world cultural heritage city, historical and cultural city and an important scenic tourist city, the southeast of Jiangsu Province, economically developed, known as; heaven above, Suzhou and Hangzhou below, the beauty of the name.

### 5.2 Time

Tang Dynasty - Ming and Qing Dynasties - 1997-2023 (for the World Heritage) period of three representative time periods. The cultural characteristics of the Ming and Qing gardens are also the focus of the article introduction;

### 5.3 Other ranges

Study Suzhou gardens from the perspective of history, study Suzhou gardens from the perspective of gardening techniques, study Suzhou gardens from the perspective of traditional culture, and study Suzhou gardens from the perspective of aesthetics.

Build a garden style cultural space, use gardening techniques to integrate museum space, and design museum space forms, image displays, and animation displays.

## 6. Research Methodology

This research used qualitative research methods.

### 6.1 Population and Sample

Collect the opinions of tourists, garden managers, Suzhou garden lovers and local people on the understanding and understanding of Suzhou gardens, and collect the opinions of the museum space form and the opinions of the space design researchers.

### 6.2 Instrumentation /Tools

6.2.1 Drawings, log books, forms, etc. required for the survey

6.2.2 Questionnaire

6.2.3 Tools for field research, video camera.

### 6.3 Data Collection

6.3.1 Obtain data through domestic and international books and journals. First literature research method.

Firstly, based on reading relevant books and literature, I have gained an overview of the research on Suzhou gardens. Under the guidance of my supervisor, I have determined my research topic. Then, based on the research content and purpose of the topic, I have consulted relevant materials such as local county chronicles,

poetry collections of garden owners, and articles for analysis, in order to comprehensively and scientifically understand the history and current situation of Suzhou gardens.

6.3.2 Collect opinions from tourists, garden managers, Suzhou garden enthusiasts, and Suzhou locals on their understanding and understanding of Suzhou gardens.

6.3.3 Interview designers, research institutions, and museum managers to collect data and information.

Through interviews with research institutions of designers and museum managers, we aim to understand the current problems and urgent needs to be addressed in the museum industry, objectively and realistically reflect the existing problems in museum space, and better solve the cultural integration problem of museum space.

6.3.4 Through the National Bureau of Statistics, China Statistical Information Network, Chinese Academy of Sciences, Resources Environmental Science Data collection through authoritative data bases such as the Data Centre.

#### 6.4 Data Analysis

6.4.1 Based on the analysis of a large number of historical and theoretical data on the traditional culture and gardening techniques in the garden design of Humble Administrator's Garden, Lingering Garden, Master's Garden and Canglang Pavilion in Suzhou, the artistic characteristics of Suzhou gardens are summarized in combination with the historical development sources of Chinese and Suzhou gardens and the characteristics of gardening techniques.

6.4.2 Taking the space design of modern museums as a data case, through the comparison, research and analysis of different regions and different forms of museum expression, the traditional culture and people's wisdom in the garden are integrated and reconstructed on the basis of the original form and connotation.

6.4.3 By reading and understanding domestic and foreign literature, field research, data collection and discussion with garden managers, designers and local people on Suzhou gardens and Suzhou museum, analysis, generalization and summary are carried out, and feasible suggestions are provided for cultural inheritance of Suzhou gardens and design integration in museum space.

#### 6.5 Research presentation

6.5.1 Pictures and figures were written by descriptive analysis.

6.5.2 Published in international journals or in Scoups.

## 7.Literature Review

### 7.1 Review of relevant foreign research

The foreign research on the integration of traditional culture and national wisdom of the Classical Gardens of Suzhou in Jiangsu Province in museum space is less, and more attention is paid to the art form beauty of Suzhou gardens and the gardening background of Suzhou gardens. Regarding the history of Suzhou, China, there is less research on the environment and history of Suzhou garden culture. The traditional culture, wisdom, and gardening techniques of Suzhou gardens, as well as the artistic beauty of gardens, are relatively less influenced by culture. (General Editorial Committee of the Encyclopaedia of China, 2009)

There is a lot of research on museum space design abroad, and some new ideas and methods related to museum space design have gained some proficiency in the field of space design. However, the integration of traditional culture and gardening techniques of Suzhou gardens in modern museum space design has not been involved (Zhang Hualin ,2018).The essence of Chinese traditional culture is China's cultural heritage, and gardening techniques and cultural connotations have been passed down for thousands of years, which is China's pride, How to continue is also the continuation of the article.

American designer Steven? Hall applied phenomenology to architectural design, proposed the theoretical method of "architectural phenomenology", and created a "conscious space" beyond "rational space", which is a method of studying the relationship between humans and the environment. This has a common theoretical perspective with the construction methods of Chinese classical gardens. Therefore, he compared Jiangnan classical gardens with Steven? The architectural phenomenology exhibited in Hall's architectural works serves as a starting point, starting from the common ground of Steven? The phenomenological theory of Hall's architecture is used as a reference to re-examine the place spirit generated by classical gardens in Jiangnan and apply it to modern garden design (Steven Hall, 2001). Steven Hall is one of the representative figures of contemporary American architects and a postmodern advocate of modernism. Steven Hall's design practice is often based on the concept of "porous and permeable architecture", which is an ability to shape space and lighting, Enable space users to deeply experience different spatial relationships and special materials. Contemporary product designers have gradually taken the path of green design in their pursuit of form in the past.

The expression of cultural and landscape elements in Suzhou gardens in China emphasizes the gardening techniques and the expression of landscape artistic conception throughout the entire garden, making the space more designed in 1949, In his book 'Chinese Gardens', Xi Renlong wrote: Chinese gardens are more like an expression of artistic ideas and concepts, emanating from an intimate experience of nature. Although they may occasionally be artificially crafted, cumbersome, and often

lack unified planning, the stunning charm of Chinese gardens, as well as the picturesque beauty full of imagination and creativity, are all breathtaking. The exquisite works in Chinese gardens are filled with the unique and moving rhythm of a naturally occurring artwork. In essence, Chinese gardens are different from geometrically arranged European gardens or stylized Japanese gardens, making them difficult to describe and grasp. Many of the most core subtleties of Chinese gardens cannot be included in conventional analysis, as they do not rely on overall planning and general layout, but rely on rich and colorful constituent elements, which form a harmonious resonance and effectively stimulate the beautiful rhythms of nature. (Xi Renlong, 1949).

## 7.2 Review of relevant domestic research

Suzhou gardens are a typical representative of Chinese classical private gardens, which integrate the natural beauty of mountains and waters, the formal beauty of landscape design, and the humanistic beauty. They are a masterpiece of garden landscapes guided by Chinese classical aesthetics. During the same period of development, there must be a specific connection between national art and global art in garden art. The national character of garden art is a prerequisite for its universality, and the universality of garden art is also an inevitable result of national character. The universality of garden art also makes national character more meaningful. Today's socialist garden art is an open, lively and inclusive art (Qian Yao, 2021). We can learn about different garden arts from many aspects and angles, absorb the essence of various national arts, and then make appropriate integration with the national arts to create a more colorful sociological garden art to meet the aesthetic needs of social life and the needs of garden art development.

With the development of the times, the spatial display design of museums in China has developed rapidly. However, due to the lack of necessary theoretical support, many places need to learn from Western design ideas and methods, resulting in a lack of local design styles. Suzhou garden art carries a thousand years of traditional Chinese culture, and the design techniques are very mature. The garden artistic conception reaches the ultimate level, with high utilization value. Inspired by Suzhou garden art, Exploring new methods and forms of museum display space design is of great significance for the construction and development of museums in China. This article first introduces the main problems of museum display space in China from the perspectives of "museum fatigue" and "westernization" (Yang Guo, 2021), and points out the new forms of future museum display space. Secondly, it analyzes the influence of Confucianism, Taoism, Buddhism, and the "unity of heaven and man" natural concept on Suzhou gardens, from classical literature, calligraphy, The relationship between landscape painting and Suzhou gardens is elaborated on the profound cultural heritage and artistic value of Suzhou gardens, and the basis for the inheritance and development of Suzhou gardens in modern society is pointed out. Then, the inspiration of Suzhou gardens for museum display space design is analyzed from four aspects: spatial layout, comparative techniques, virtual and real corresponding techniques, and spatial streamline organization. The artistic connotation

of Suzhou gardens is fully explored, and the use of Suzhou garden spatial materials is also explored. The reconstruction of architectural elements, the extraction of colors, and the application of light and shadow are discussed in detail to create a garden atmosphere in museums, providing specific ideas for museum space design. Finally, the paper proposes that Chinese museums can only have their own design style and ethnic characteristics by combining with traditional culture, providing a useful reference for the design of exhibition spaces in Chinese museums.

As a landscape space, Suzhou gardens have unique spatial structural characteristics and landscape layout principles, which are the key to distinguishing them from other regional gardens. To solve the problem of how Suzhou gardens showcase their unique spatial characteristics to us, this article proposes the concept of "showcasing" in Suzhou gardens. Firstly, the showcasing of Suzhou gardens presents objective spatial features that can be extracted. These objective characteristics have become the design standards followed by the construction and repair of gardens in ancient and modern times. Through field research on several representative Suzhou gardens, this article summarizes three objective characteristics of the showcasing nature of Suzhou gardens: the density of landscape combinations, comparative techniques, and the diversity of walking paths. Secondly, The showcasing nature of Suzhou gardens encompasses the interactive relationship between Suzhou gardens and the viewers within them. Therefore, in the third chapter of this article, the main body of the showcasing nature of gardens is studied, revealing people's experience of viewing and experiencing garden space from both static and dynamic perspectives. Suzhou gardens have viewing points such as pavilions, towers, and pavilions that are suitable for quietly gazing at the scenery, Guide the viewer to observe here. However, the process of people visiting gardens is mainly presented as a dynamic tour, because the showcasing nature of Suzhou gardens displays a spatial traction that implies and induces the viewer to actively move in a specific direction. During the dynamic viewing process, people's walking and visual paths are separated, forming two sets of intuitive systems: visual experience and physical experience. Together, they form a unique viewing experience within Suzhou gardens. In the fourth chapter, this article will shift its research on the showcasing of Suzhou gardens from spatial analysis to iconographic analysis. The process of viewing garden paintings or albums is very similar to the dynamic sightseeing process of viewing garden architectural spaces, both of which adopt the "moving perspective" viewing method. This part aims to demonstrate that, The "moving viewpoint" viewing method proposed by the "Three Distances Method" in traditional Chinese painting theory is not only applicable to viewing three-dimensional garden architectural spaces and two-dimensional garden painting spaces, but also to analyzing the imaginary garden space depicted in the accompanying poetry and literature of the garden landscape atlas. Therefore, the display of Suzhou gardens is no longer just a few summarized spatial features, but also the viewing method adopted by the subject in the space. Finally, The development of Suzhou gardens as landscape spaces has extended to the level of curatorial space in modern times. As tourist attractions, both Suzhou gardens and modern museums are exhibition spaces for the public, but they present different spatial and temporal

orders(Fan Zihui,2019). This article first compares the spatial narrative characteristics of the two, and then takes Suzhou Museum as an example, Exploring how domestic museums can draw inspiration from the landscape layout and spatial narrative methods of Suzhou gardens to create more regional and ethnic museum curatorial spaces .

Chinese classical gardens have a long history and are deeply influenced by calligraphy, painting, and poetry. They pursue artistic conception and unity, but by no means only focus on the flat surface. From various perspectives, the content and intention of creating vertical terrain can be felt in gardens( Zhao Qi&Liu Wei, 2019).

These are all established in a holistic atmosphere, making the garden a natural carrier based on human spiritual feelings, achieving the effect of "conveying emotions, expressing ideas, and educating oneself". The article analyzes the terrain creation in Suzhou gardens based on this concept and elaborates on its main expression content. (

Various forms of leaky windows in the Classical Gardens of Suzhou in Jiangsu Province buildings , Flexible and versatile location , Its appearance has broken the dull and monotonous nature of large walls in traditional gardens , Create a transparent and elegant garden view , Its rich and colorful forms of expression also tactfully express people's pursuit of a better life. The author conducted on-site research , Try to interpret the beauty of the form, pattern content, and production techniques of the window from multiple perspectives , Explore its design techniques and artistic connotations , And take this as a lesson , Pointing to the design and creation in modern gardens (Hu &Ruan, 2009) .

Referring to Pierce's semiotic trichotomy, this study investigates the types of symbols in classical garden architecture, analyzes the problems existing in the current traditional culture entering the campus training base, and elaborates on the Jiangnan Architectural Component Technology Inheritance and Experience Center that participates in the design. The aim is to deepen students' understanding and perception of architectural intangible cultural heritage, integrate the essence of traditional ethnic culture into the design plan, and revitalize traditional culture, To achieve the inheritance and innovation of dynamic intangible cultural heritage.(Pei ,2021) .Suzhou gardens are a typical representative of Chinese classical private gardens,which integrate the natural beauty of mountains and waters, the formal beauty of landscape design, and the humanistic beauty. They are a masterpiece of garden landscapes guided by Chinese classical aesthetics. During the same period of development, there must be a specific connection between national art and global art in garden art. The national character of garden art is a prerequisite for its universality, and the universality of garden art is also an inevitable result of national character. The universality of garden art also makes national character more meaningful. Today's socialist garden art is an open, lively and inclusive art(Qian Yao,2021). We can learn about different garden arts from many aspects and angles, absorb the essence of various national arts, and then make appropriate integration with the national arts to

create a more colorful sociological garden art to meet the aesthetic needs of social life and the needs of the development of garden art.

Chinese landscape painting has always emphasized the association of beauty. The hazy beauty of artistic conception can stimulate people's inner aesthetic emotions, it has greater fluidity and creativity, and can trigger infinite associations of aesthetic subjects. The combination of the hazy beauty of Chinese landscape painting with garden landscapes can create a special charm (Yang Xuqing, & Liu Yadi, 2020). It expresses an artistic conception of harmony between man and nature, and embodies an ethereal environment through painting techniques and colors.

Suzhou gardens are the pinnacle and pride of Chinese garden culture. Gardeners in Suzhou use unique gardening techniques to stack mountains and water, plant flowers and trees, configure garden buildings in limited spaces, and use a large number of plaques, couplets, calligraphy and painting, carvings, steles, furniture furnishings, and various decorations to reflect ancient philosophical concepts, cultural awareness, and aesthetic taste, Thus forming a literati style landscape garden full of poetic and picturesque elements. This is undoubtedly an excellent learning object and model for art students, which can inspire them to better engage in artistic creation. (Ma, 2016)).

Among the world's gardens, Chinese gardens are one of the most outstanding representatives, while among Chinese gardens, Suzhou gardens are the best in the world. Suzhou garden art has a profound historical origin with Chinese literature and landscape painting. Its main characteristics are small, elegant, freehand brushwork, and exquisite. Throughout history, craftsmen used freehand brushwork to create gardens, which is closely related to the historical background of literati at that time. Therefore, a thorough exploration is conducted on the landscaping techniques of Suzhou gardens and the aesthetic views of literati, in order to further study the correlation and mutual influence between the two. (Xu, 2021) A Study on the Techniques of Landscape Design in Suzhou Gardens and the Aesthetic Outlook of Scholars.

There is heaven above, and Suzhou and Hangzhou below. People who have never met Suzhou will always have endless thoughts about Suzhou. If you compare the royal gardens in Beijing to the beauties of a wealthy family, then the gardens in Suzhou are like the jade of a small family, worth savoring carefully. There are over 100 gardens in Suzhou, each with its own unique features. Each mountain, stone, scenery, and object has an endless artistic conception and allusions. And provide a detailed introduction to Suzhou's private garden art. (Hongxian, 2011).

In modern museum space design, integration and innovation are needed, and in the field of interior design, we need to have our own national design characteristics and culture. However, our interior design is relatively backward in the West, and museum space design lacks the unity of norms, science, and art, as well as the memory of ethnic symbols and symbols. Museum space design requires the refinement of garden culture and the national wisdom of gardens, in order to showcase the ultimate work of museum space design through artistic refinement.

The application and reflection of landscape techniques in Suzhou gardens can be seen everywhere in the space, where the clever use of classical garden techniques can be experienced. The use of different landscape elements in gardens has created a rich and varied sightseeing space, corresponding to the theme of traditional gardens, which is different in pace and scenery, and cleverly simulates the endless natural landscape environment and fun in limited space(Liu Shan,2010). The pavilions and pavilions in the park intersect with each other, and the corridors and paths wander freely. The lines of sight permeate and the spaces intersect between different structures, forming a close dialogue between each component; The same element plays a role in both sightseeing and observation, and as a garden traveler, it also creates an excellent scenery scene when appreciating beautiful scenery; The interlocking mountains and stones, combined with the use of various techniques of stacking mountains and stones, enclose many small enclosed spaces and block the infiltration of some views, allowing the garden space to have a pre-emptive effect before achieving the peak of the landscape; The use of corridors and plants also guides and opens up visual channels for viewing, allowing gardeners to introduce distant beauty into limited small spaces, creating rich landscape content and creating complex and interesting landscape layers(Jiang Lei, 2014); The mutual reflection and echo of various garden elements create different themes in different spaces.

The combination of reality and emptiness, the contrast of opening and closing, the intertwining of vision, and the ever-changing light and shadow allow visitors to experience infinite spatial sensations, causing them to sigh and daydream, thus forgetting the tired and noisy life of the earth, expressing their emotions in the mountains and rivers, and indulging in unrestrained emotions.

The layout of elements in Suzhou gardens adopts an asymmetric approach, which goes against the royal gardens and greatly emphasizes the natural environment. The axis of the royal garden is a reflection of order and a key component, while the walking paths and corridors of Suzhou gardens rarely adopt a regular and upright layout, such as the Humble Administrator's Garden. The flow lines of the garden intersect and overlap with each other, and each stopping point in the space can be viewed from different directions, echoing and connecting with the structure to form an organic whole, making the layout lively and comfortable, Breaking the strict order in royal gardens reflects the gardeners' weariness of officialdom and their desire for freedom. Royal gardens and urban spaces are mostly hard and have a regular and old-fashioned flat form. Suzhou gardens, with their unique geographical features in the south, directly apply their advantages to gardens, with minimal modifications to the terrain, landforms, and natural landscapes. They are tailored to local conditions with unique craftsmanship, preserving and fully utilizing the characteristics of natural habitats such as suburban areas, And the gardeners have utilized these unique advantages and layouts as effective means of dividing space and organizing landscapes, reflecting the pursuit of natural and emotional expression, such as the Lion Forest in the Humble Administrator's Garden. The mountains and stones in the park are stacked one after another, reflecting the towering momentum of natural peaks. In addition, the special combination of strange peaks and rocks creates landscapes that also play different roles such as blocking scenery, It forms a winding

and intertwined garden path and space, transforming the thin and wrinkled lakes and rocks into a unique landscape style. It makes visitors forget to be in the city and linger in Suzhou, where traditional gardening and culture are closely related. This is particularly prominent in the concept of freehand mountain and water painting by Tang and Song literati, which is the foundation of reclusive freehand landscape architecture. Royal gardens and private gardens are closely related, The division can also reflect this characteristic: the royal gardens are organized and grand, beautiful and realistic, while the Suzhou gardens are seen from small to large, peaceful and free, and the use of exquisite plant materials conforms to the characteristics of landscape painting(Tao&Feng,2017). As an important gardening element, the hard elements of plant design are also intertwined and arranged, while also taking into account the seasonal landscape. Different seasons have different ornamental landscapes.

The modernity of design art is largely a relative inheritance and development of traditional concepts. Traditional culture is an important source of design concepts. The ultimate goal of interior design is to create an ideal spatial style and environmental atmosphere. How to permeate cultural concepts in interior design is a problem worth our attention Suzhou gardens are representatives of Chinese regional culture and an important branch of Chinese classical gardens. They gather the essence of Chinese gardens. Their gardening techniques and cultural connotations have been passed down for thousands of years, and their research value is very considerable. From the perspective of Suzhou garden art and contemporary interior design, it summarizes new methods and ideas of contemporary interior design. Therefore, It has certain theoretical significance and practical value (Wu,2010). Only by truly understanding the essence of the Classical Gardens of Suzhou in Jiangsu Province can the past serve the present and create an interior environment design that meets modern requirements.

Through the research on the integration of Suzhou garden art and contemporary interior design, the aim is to achieve the coexistence and prosperity of tradition and modernity. This is the main topic of contemporary Chinese interior design research and the social responsibility of contemporary designers The main research content of this article is discussed from the following aspects: firstly, starting from the basic theory, the basic theory is mainly discussed, which is divided into three parts of theoretical narration. Firstly, from the perspective of "interior", it involves the concept, types, and characteristics of "interior design", and then from the perspective of "gardens", including the characteristics of Chinese gardens, Suzhou gardens, the historical status and research value of Suzhou gardens The second aspect provides a specific analysis of relevant design elements in specific Suzhou gardens and discusses their applicability The third aspect is to analyze and study the typical case of the integration of Suzhou garden art in interior design, mainly from the aspects of design background, design style, spatial layout, interior composition, etc The fourth aspect is to summarize relevant reference methods based on case analysis, and to reflect on the trend of integrating Suzhou gardens with contemporary interior design Therefore, only by continuously absorbing new concepts and technologies, constantly supplementing and developing traditions, allowing new and old to coexist, integrate,

and transform in different levels and environments, and allowing new concepts and methods to play a timely role, can interior design develop more rationally, comprehensively, and healthily (Tian 2010).

The historical context and regional culture of contemporary Chinese cities are gradually losing, and urban architecture is showing a trend of homogenization. This article compares the new Suzhou Museum with Suzhou gardens from two aspects of space and artistic conception, using the concept of "local design". It is believed that the former comprehensively and deeply inherits the style characteristics of the latter, and is very closely embedded in specific architectural environments. Thus, it continues the regional historical and cultural context of Suzhou. The new Suzhou Museum embodies Mr. Pei's innovative concept of "Chinese and New, Suzhou and New", which is a successful practice of local design and provides an excellent example for us to understand the relationship between architecture and the city, as well as the city and the environment from a cultural perspective (Lu, 2013). Geometric symbols are the flavor of architecture. Is the During the Ming and Qing dynasties, the construction of the residence garden in Suzhou reached a peak. From the middle Of the Ming Dynasty to the reign of Emperor Qianlong of the Qing Dynasty, bureaucrats and gentlemen competed to build gardens. According to statistics, at the peak of the Ming and Qing Dynasties, there were more than 300 gardens and courtyards in Wuxian, Changzhou and Yuanhe counties. At that time, private gardens were not open to the public at ordinary times, but there were more than this number, among which residential gardens accounted for more than 90% of the total, which was known as the Half-city Garden Pavilion of Suzhou and was praised as "The City of Gardens"(Pei,2021).

Suzhou gardens are a model of classical Chinese garden architecture, a masterpiece of Chinese garden art, a famous world cultural heritage, and known as the "Jiangnan gardens are the best in the world, Suzhou gardens are the best in Jiangnan". They have always been a must-have place for people to travel to Suzhou, renowned both domestically and internationally. Their history can be traced back to the ancient Wu state in the Spring and Autumn period, and they have gone through thousands of years of history and accumulated profound cultural heritage. Garden architecture has been built in various dynasties, Especially during the Ming and Qing dynasties, the construction of private gardens was the most prosperous (Wang, 2016). The cultural heritage of Jiangnan that it contains continues to this day and has immeasurable cultural and historical value.

Research on Suzhou gardens at different stages of development at different times, including their early origins, the shaping, development, maturity, and cultural background of Suzhou private homes, in order to comprehensively elaborate on the research methods of understanding the development history and cultural background of Suzhou gardens (Wu,2010).

he modernity of design art is largely a relative inheritance and development of traditional concepts. Traditional culture is an important source of design concepts. The ultimate goal of interior design is to create an ideal spatial style and environmental atmosphere. How to permeate cultural concepts in interior design is a problem worth our attention Suzhou gardens are representatives of Chinese regional culture and an

important branch of Chinese classical gardens. They gather the essence of Chinese gardens. Their gardening techniques and cultural connotations have been passed down for thousands of years, and their research value is very considerable. This article attempts to study contemporary interior design from the perspective of Suzhou garden art, summarizing new methods and ideas of contemporary interior design. Therefore, It has certain theoretical significance and practical value. Only by truly understanding the essence of the Classical Gardens of Suzhou in Jiangsu Province can we make the past serve the present and create an interior environment design that meets modern requirements. Through the integration design research of Suzhou garden art and contemporary interior design, the purpose is to realize the symbiosis and common prosperity of tradition and modernity, which is the main topic of contemporary Chinese interior design research. It is also the social responsibility of contemporary designers. The research content is discussed from the following aspects: the first aspect starts with the basic theory, mainly discussing the basic theory, which is divided into three parts of theoretical narration. Firstly, from the perspective of "interior", it involves the concept, types, and characteristics of "interior design", and then from the perspective of "gardens", including the characteristics of Chinese gardens (Tian,2010) , Suzhou gardens, the historical status and research value of Suzhou gardens. The second aspect provides a specific analysis of relevant design elements in specific Suzhou gardens and discusses their applicability.

The past two decades have been a golden time for the development of local museums in China. Many museum buildings with regional characteristics have taken on the functions of collecting, protecting, researching, displaying, and disseminating witnesses of human and human environment. In the process of social development, museums not only have academic value, but more importantly, their social value. With the rapid development of the economy, the material level of people's lives has made significant progress, Their spiritual life is bound to enter a new historical stage. Museum architecture, due to its inherent cultural, historical, and artistic nature, is inevitably closely related to the people's recognition of culture and pursuit of spirit. It has always been a hot topic of discussion and creation in the architecture industry, and has become the best theme for many architects around the world to showcase their talents, realize their ideas, and reflect their styles (Hu,2009). Faced with so many excellent museum examples, how can we understand and learn from them, And providing a reference for future creations is the issue that the author pondered during the paper stage. Modern architectural theory believes that space is the soul of architecture. To create a good museum building, the first step is to create a good space. Space is constrained by various factors, and how to find a rational logic that can be used as a reference for design among these many constraints is the primary entry point of this paper. The advent of globalization and the information age has brought about cultural convergence. A mature cultural system has its own cultural self purification and resistance ability, which is manifested in the inheritance of its own culture and resistance to assimilation. Critical regionalism has also become a very important factor

affecting today's architectural design creation. How to combine regional design with high-quality museum works is a key design focus.

In terms of protecting traditional culture, local museums have always played an active leading role, becoming the most authoritative institution for collecting and protecting cultural heritage. Through the construction of the Quyi Museum, solid and in-depth academic research is conducted on traditional culture, elucidating the essence of excellent traditional Chinese culture, enabling the public to fully understand the value of excellent traditional culture, and improving the current development status of Quyi. The establishment of the "Jinan Qushan Art Sea Museum" has deeply explored the profound foundation of Quyi culture and the Quyi culture in the Jinan region, filling the gap where there is currently no complete and comprehensive display of the development of Quyi in the northern region. (Meng,2018). And with the rapid development of society, museums, as an important carrier of history and culture, play an increasingly important role in urban civilization. Therefore, in terms of design, the cultural creation of museum space is an issue that cannot be ignored. Taking the Folk Art Museum of the China Academy of Art as an example, this paper starts from the "shape" of the architectural space, and then rises to the "meaning". Taking the analysis of the embodiment of traditional culture in architecture as the starting point, this paper discusses the embodiment and application of folk art in the Folk Art Museum of China Academy of Art (hang 2021), which shows the importance of integrating traditional culture in museum space.

## 8. Concept, Theory and Conceptual framework

Within the framework of this study, the main object of the study is the study of the Classical Gardens of Suzhou in Jiangsu Province. The concepts of this study are "traditional culture of Suzhou gardens" and "national wisdom". Using these two concepts,

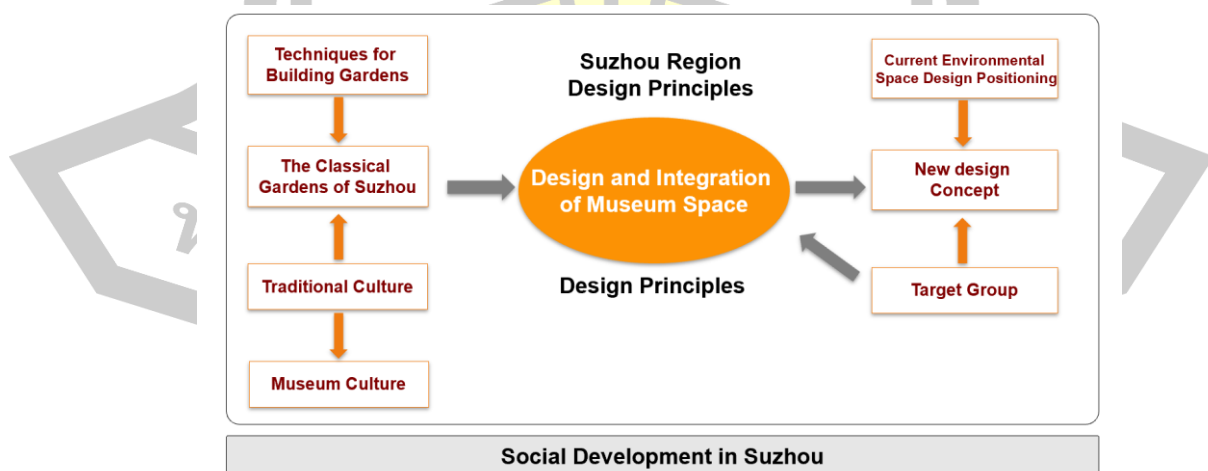


Figure 1 Conceptual Framework

Source: Produced by the author

## 8.1 Study of the first main concept : The traditional culture of Suzhou gardens

### 8.1.1 Taoist Thought

The thought of nature in garden design, the idea of man and man in classical gardens, the thought of fairy belief in classical gardens, the simple dialectical thought of Taoism in classical gardens; the relationship between the artistic conception outside the business.

### 8.1.2 Confucianism

Confucianism has been implemented in China's traditional culture for thousands of years, and one of its important cores is the "thought of etiquette and music". The Confucian ideology of etiquette and music has a profound impact on the ideological character, ideal aspirations, and aesthetic conception of ancient Chinese people. Private gardens in Jiangnan are no exception, as their architectural style and layout have been influenced by the Confucian ideology of etiquette and music.

The Confucian ideology of etiquette and music has had a great impact on people throughout history, and its influence is naturally reflected in the architectural style and layout of private gardens in Jiangnan. So what are the specific aspects of "etiquette" reflected in private gardens in Jiangnan The architecture of human life not only provides an environment for survival, but also reflects human social attributes and natural behavior. What is the architectural space like, which can intuitively reflect the social system and order at that time.



Figure 2 ZHUO ZHENG YUAN

Source:<https://baike.so.com/gallery/list/>

According to the different geographical locations, Jiangnan private gardens are divided into residential urban gardens and villa gardens located in the countryside. With the development and expansion of the city, the latter is more and more rare. Garden in the city can not only take care of the daily life of the residents, but also provide space for people to "the idea of ritual" also produces ancestral halls with religious nature. Some private gardens will have ancestral halls, which are generally used to worship the ancestors, family discussion and publicity. Ancestral temple is the external expression of the "ritual" system. Therefore, the construction of private gardens in the south of the Yangtze River reflects moral. The "rites" of Jiangnan private gardens is also reflected in the color of the building. Color is an important part of garden architecture, to a large extent laid the tone of the garden as a garden, is also an ideological expression of ritual system.



Figure 3 SHI ZI LIN

Source: <https://baike.so.com/doc>

Private gardens can also naturally reflect the sense of rhythm of "music". Such as the layout of plants in gardens, height. Tall trees, medium height shrubs, ground cover plants, high and low arrangement is very hierarchical sense. The density of leaves, scattered also show the unique rhythm of nature. "Music" also contains the sensory enjoyment. The construction of private gardens in the south of the Yangtze River pays great attention to the sensory impact of vision, hearing and smell, so birds and insects will be introduced into the gardens, in which you can hear the murmur of flowing water, plantain, and insects and birds, bringing unique sensory experience to people. To sum up, the Confucian thought of rites and music has a profound influence

on the layout and landscape of private gardens in the south of the Yangtze River. As one of the most important thoughts in the Chinese traditional culture, Confucianism is integrated with the garden art, showing the unique style of Chinese architectural art.

### 8.1.3 Ecological Culture

Natural ecological environment: landscape and water play an extremely important role and role in Suzhou gardens. The layout takes the pool as the center, and the buildings and plants are arranged around the pool. Plants, the plants in Suzhou classical gardens concentrate the rare varieties from the north and south, China's ten traditional flowers are planted in the classical gardens of Suzhou. China has a tradition of personalizing plants, therefore, classical garden plants have more traditional flowers and trees with a symbol of personality. The plaques, calligraphy, painting, sculpture and architecture in Suzhou gardens all reveal the profound cultural accumulation and strong artistic atmosphere. The endowed of humanistic connotation makes Suzhou gardens "turn static into dynamic", from simply carrying natural beauty to a historical and cultural treasure house integrating natural beauty, architectural beauty and humanistic beauty Ecological spiritual culture: the spiritual level belongs to the category of ideology, which includes not only the thought of the relationship between man and land, respecting nature and the harmony between man and nature, but also the human understanding and emotion of ecology. Mainly from the classical traditional culture, ecological aesthetic value, ecological education value, scientific research value

## 8.2 The second main concept studied: national wisdom.

8.2.1 Gardening techniques: analyzing the artistic, historical, and cultural values of different historical periods.

8.2.2 The spatial nature of the park: seeing the big from the small.

Representative Study Details: Leaky Window (Canglang Pavilion).

8.2.3 The guiding role of the circular path and the beauty of twists and turns.

Representative Study of Detailed Drawings: Bridges, Corridors.

8.2.4 Overall spatial landscape form and integration of physical environment

## 8.3 The third major concept of research: integration with museum space design.

8.3.1 Representative contribution: I.M. Pei, a master designer, integrates the Classical Gardens of Suzhou in Jiangsu Province culture with modern space: interior design provides inspiration, makes innovative changes, and promotes Chinese traditional elements into an aesthetic standard and way of thinking. On the basis of studying traditional culture and regional culture, we strive to find the internal connection between traditional culture and modern design, so as to combine traditional culture with modern interior design, with innovation and adaptability.

8.3.2 Cultural value: Suzhou classical gardens have had extensive exchanges between Chinese, Japanese and Western people...still have high aesthetic and cultural value.

8.3.3 Artistic value: the integration of traditional culture and design in modern space design case study: Suzhou Museum, Nanjing Six Dynasties Museum, to conclude how to integrate Suzhou classical garden culture in museum space design.

8.3.4 social value : The influence on the future environmental design plays a certain support and significance for the design of museum space.

### 9. Research plan

Table 1 Research plan

| No.  | plans/activities                                                                                                                              | Period     |            |            |            |            |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------|------------|------------|------------|------------|------------|
|      |                                                                                                                                               | Nov.<br>65 | Dec.<br>65 | Jan.<br>66 | Feb.<br>66 | Mar.<br>66 |
| 1.   | TS2 Research Proposal                                                                                                                         | →          |            |            |            |            |
| 2.   | Data Collection<br>Chapter 2 Literature Review                                                                                                | →          |            |            |            |            |
| 3.   | Chapter 3 Data Analysis<br>visit the area Sample<br>(Target group)                                                                            | →          |            |            |            |            |
| 4.   | Chapter 4<br>Creativity/Design Process<br>4.1 Inspiration/concept<br>design and Idea<br>sketch (preliminary<br>screening with the<br>advisor) |            | →          |            |            |            |
| 5.   | 4.2 Sketch Design<br>(Selected by experts)                                                                                                    |            | →          |            |            |            |
| 6.   | Design process                                                                                                                                |            | →          |            |            |            |
| 7.   | 4.3 Create a prototype<br>Improve with the<br>advisor (if any)                                                                                |            |            | →          |            |            |
| 8.   | Chapter 5 Conclusion,<br>Discussion and<br>Recommendations                                                                                    |            |            |            | →          |            |
| 9... | Research                                                                                                                                      |            |            |            | →          |            |

|     |                                                                                                                  |  |  |  |  |  |
|-----|------------------------------------------------------------------------------------------------------------------|--|--|--|--|--|
|     | <b>presentation</b><br>- Thesis defence<br>examination<br>- Full report<br>- published research<br><b>papers</b> |  |  |  |  |  |
| 10. | <b>Graduation</b>                                                                                                |  |  |  |  |  |

### 10. Chapter structure

10.1 Chapter 1 : The origin and cultural value of Suzhou classical gardens

10.2 Chapter 2 : The traditional culture of Suzhou garden and the artistic characteristics of gardening wisdom

10.3 Chapter 3 : Features of the museum space design form

10.4 Chapter 4 : The museum space design integrates the traditional culture and wisdom form of Suzhou gardens

10.5 Chapter 5 : Summary, Discussion and Suggestion

### 11. Benefit of Research

2.1 To study the Traditional Culture of Suzhou Gardens from the Relationship between Suzhou Historical Development and Suzhou Garden Culture.

2.2 To study the gardening techniques and technical models of Humble Administrator's Garden, Linger Garden, Lion Forest, and Netizens' Garden, studies their cultural and artistic values, and analyzes their connection with modern space.

2.3 To study and analyze the format of cultural heritage museums. Target group behavior Find ideas and methods for designing contemporary museum spaces.

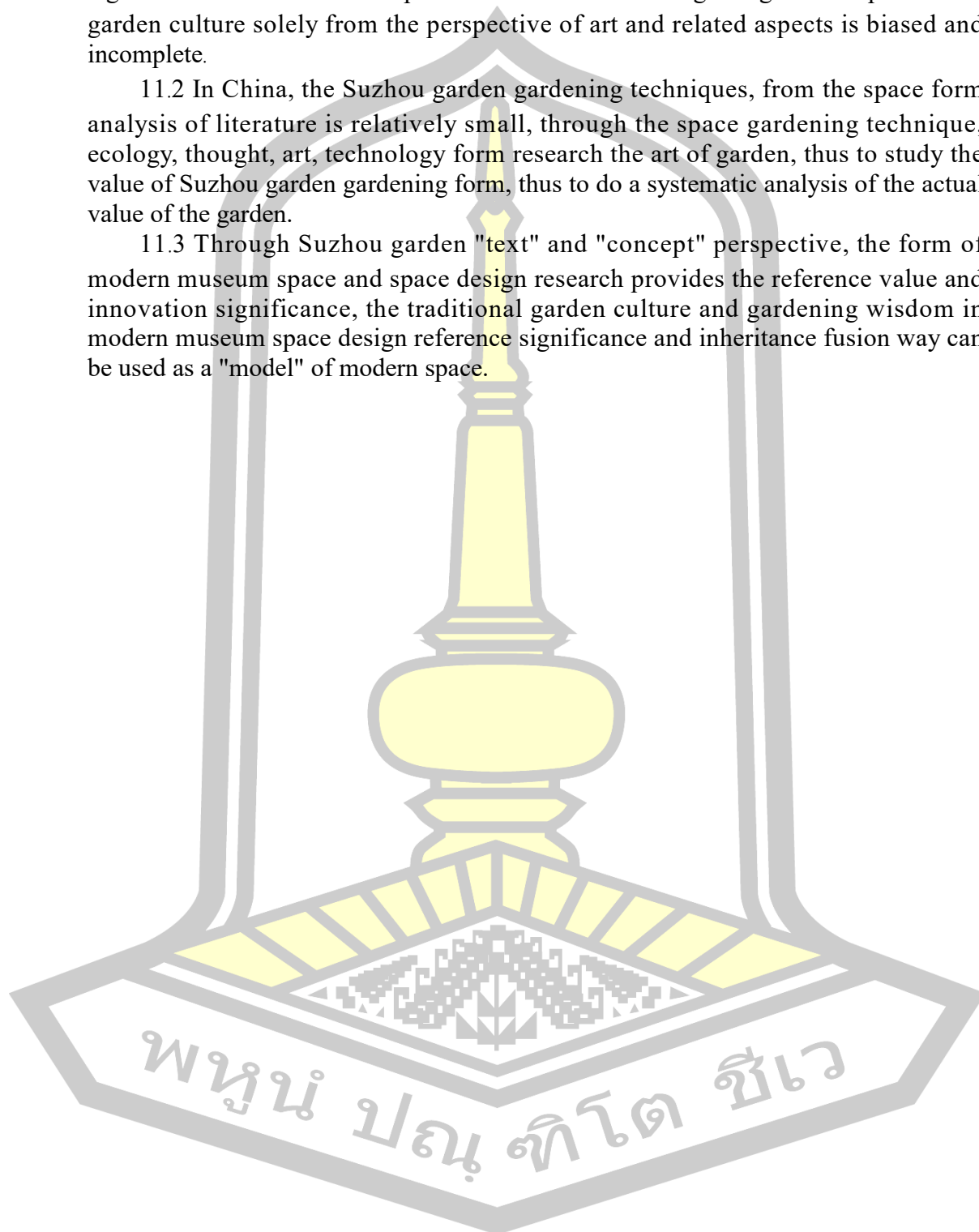
2.4 To integration of traditional culture and national wisdom in a garden style museum space contemporary design.

11.1 The historical value, social value and gardening techniques of the Classical Gardens of Suzhou in Jiangsu Province have certain research significance and social significance, and the Classical Gardens of Suzhou in Jiangsu Province are analyzed from the perspective of art design. At present, domestic research materials still analyze the academic impact of the Classical Gardens of Suzhou in Jiangsu Province from the perspective of art, and a few of them involve social economy, garden lovers, museum

designers, tourism, regional characteristics and other directions, ignoring the significance behind cultural phenomena. Understanding design development and garden culture solely from the perspective of art and related aspects is biased and incomplete.

11.2 In China, the Suzhou garden gardening techniques, from the space form analysis of literature is relatively small, through the space gardening technique, ecology, thought, art, technology form research the art of garden, thus to study the value of Suzhou garden gardening form, thus to do a systematic analysis of the actual value of the garden.

11.3 Through Suzhou garden "text" and "concept" perspective, the form of modern museum space and space design research provides the reference value and innovation significance, the traditional garden culture and gardening wisdom in modern museum space design reference significance and inheritance fusion way can be used as a "model" of modern space.



## CHAPTER II

### the origin and cultural value of the Classical Gardens of Suzhou

The Classical Gardens of Suzhou in Jiangsu Province is an outstanding representative of traditional Chinese garden art. Its origin and development have experienced a long and rich historical process. The origin of the Classical Gardens of Suzhou in Jiangsu Province can be traced back to the garden art in the spring and Autumn period and the Warring States period. Through the development and evolution of the song, yuan, Ming and Qing Dynasties, it has gradually formed a unique style and pattern. In the past few thousand years (Zhao,2020).Suzhou has been an important economic, cultural and transportation center in southern China. The cultural ecology of Suzhou garden is influenced by the development of social politics, economy and culture.

Suzhou garden also carries rich historical and cultural information, which is an important window to understand ancient Chinese society, architecture and garden art. Suzhou has been a famous cultural city since ancient times, and was the capital of Wu state and the center of Wu Yue culture. In history, many literati gathered in Suzhou, and they played a positive role in promoting the construction of gardens and the formation of art. These literati made the garden more artistic and humanistic through creative design and praise of poetry and odes.

#### 2.1 The influence of political and economic development on Suzhou gardens

Suzhou, formerly known as Wu, referred to as Su, also known as Suzhou, Pingjiang, etc., is located in the middle of the Yangtze River Delta South of the Yangtze River and east of the Taihu Lake lake, and one of the largest cities in East China.

Suzhou has a long history as the political, economic and cultural center of Jiangnan. In the Spring and Autumn Period, it was the capital of the state of Wu, and many historic sites were preserved. In the nine years of kaihuang of the Sui Dynasty (AD 589), it was named "Suzhou" and continued to use (Peng,2022); Suzhou has both the beauty of gardens and the beauty of mountains and rivers.

##### 2.1.1 The impact of political development

Social and political factors had a profound impact on the development and evolution of Suzhou gardens. In Chinese history, the construction of Suzhou gardens is inseparable from the social and political background. Political factors play an important role in the formation, evolution and inheritance of gardens. In Chinese history, factors such as war and political turmoil often hinder the development of culture and art.

At the end of the Yuan Dynasty, Wu was Zhang Shicheng's sphere of influence, and built Suzhou as the capital. Therefore, when Zhu Yuanzhang defeated Zhang Shicheng, he also affected the local people, not only burning the Zhang's palace, but also migrating a large number of rich households in Wu to Fengyang, which also severely affected the local economy, lagging behind the economic and cultural recovery here. So in the early Ming Dynasty, the garden building activities in Suzhou did not develop much. By the middle of the Ming Dynasty, the social situation had changed significantly. After a long period of recuperation, there was prosperity again (Zhang&Gu,2014).

But in view of the fear of the political party prison since the early Ming Dynasty, and the boredom with the cultural Neo Confucianism of Cheng Zhu, there were a number of "leisure class" in the Jiangnan area who didn't want to pursue official career and specialized in pleasure. Of course, the so-called "leisure" is not to ding and food life, and on the deep research and research of many things in life. As a result, it promoted the garden activities in this period to develop in depth, and there were many essays and Monographs on garden planning and design. This makes the garden development in Suzhou and even the whole Jiangnan area enter an unprecedented peak period, with many famous gardens.

In the Ming and Qing Dynasties, the status of Suzhou city was improved and became the administrative center of Jiangnan, which prepared the political conditions for the prosperity of Suzhou gardens. At the end of the Yuan Dynasty and the beginning of the Ming Dynasty, after Zhu Yuanzhang conquered Pingjiang, Pingjiang road was changed to Suzhou Prefecture, and the name of Suzhou Prefecture was still used until the end of the Qing Dynasty. In the Ming Dynasty, Suzhou was the resident place of Jiangnan Grand Coordinator. In the Qing Dynasty, Suzhou was the Grand Coordinator of Jiangsu and the governor of Jiangsu (commonly known as Fan Si and Fan Tai, specializing in the finance and personnel of a province). At the same time, the support of the rulers for garden construction and culture and art enabled the vigorous development of Suzhou gardens and formed a representative garden art style. The implementation of the imperial examination system in the Ming and Qing Dynasties promoted the rise of the literati class. They respected and participated in garden culture, which injected new cultural connotations into garden art. In modern times, with the changes of social systems and concepts, garden culture also faced new challenges and opportunities.

#### 2.1.2 The impact of economic development

The formation of the cultural spirit of advocating culture and education in Wu area. From the spring and Autumn period to the Qin and Han Dynasties, Wu culture quietly changed from "abandoning Wu" to "advocating Wen". After the Southern Song Dynasty, China's economic and cultural center moved to the south of the Yangtze River, especially in the area of Jiangsu and Zhejiang. This provides a cultural connotation different from that of the previous generation for Suzhou gardens in this period, and also provides economic conditions for the maturity of Suzhou gardens in the Song and Yuan Dynasties.

The economic prosperity provided strong support for the construction of Suzhou gardens. During the Ming and Qing Dynasties, Suzhou became one of the most prosperous regions in China, and also a famous industrial and commercial center in the country. The feudal economic and cultural development reached its peak. A group of garden artists appeared, and the garden activities reached a climax. There were more than 280 private gardens in Suzhou (Wan, 2018). The wealth accumulation of the rulers and local literati enables them to invest a lot of money in the construction of gardens and create many famous garden attractions, such as Humble Administrator's Garden and Lingering Garden. Although there are factors that are not conducive to the economic development of Suzhou, such as heavy taxes, wars and so on, Suzhou's economy is still developing rapidly. The economic prosperity prepared the material conditions for the prosperity of Suzhou gardens.

The economic development of Suzhou has led to the prosperity of commercial activities. The interest and investment of businessmen and the rich in gardens promoted the prosperity of Suzhou garden culture. Some gardens have also become places for commercial exchanges and social activities, promoting the development of garden culture. Suzhou garden is not only a kind of cultural art, but also a product of economy. The economic development in history had a dual impact on Suzhou gardens, which not only promoted the prosperity and development of garden culture, but also affected the inheritance of garden culture.

## 2.2 the origin and development

### 2.2.1 Scope and definition of the Classical Gardens

The Classical Gardens of Suzhou in Jiangsu Province, also known as "Suzhou garden", refers to the general name of the Chinese classical garden located in Suzhou City, Jiangsu Province, China. The history of these gardens can be traced back to the Spring and Autumn Period, developed in the Jin and Tang Dynasties, flourished in the two Song Dynasties, and reached its peak in the Ming and Qing Dynasties. Suzhou is famous for its "garden city". The private gardens in the territory were built in the sixth Century before. At the end of the Qing Dynasty, the number of gardens reached more than 170, and there were more than 50. According to statistics, at the peak of the Ming and Qing Dynasties, there were more than 300 gardens and courtyards in Wuxian, Changzhou, yuan and three counties. At that time, private gardens were not open to the public, but more than that. Among them, residential gardens accounted for more than 90% of the total. It was hailed as the "city of gardens", the Classical Gardens of Suzhou in Jiangsu Province, a combination of residential gardens, which can be enjoyed, toured and lived. Suzhou is known as the "city of Chinese gardens" for its unique landscape. The water channels in the city are vertical and horizontal, and the water network is dense. It is known as the "Oriental Venice", and is listed as one of the world cultural heritage by UNESCO(Xu&Shi,2023). The Suzhou has both the beauty of gardens and the beauty of mountains and rivers. The natural and cultural landscapes complement each other. In addition, the ancient literati chant and chant, making the Suzhou become a real "paradise on earth".

The representatives of the Classical Gardens of Suzhou in Jiangsu Province include: Humble Administrator's Garden, Lingering Garden, Wangshi garden, Huanxiu villa, Canglang Pavilion, lion forest, couple garden, art garden and Tuisi Garden. In 1997, Humble Administrator's Garden, Lingering Garden, wangshiyuan and Huanxiu villa in the Classical Gardens of Suzhou in Jiangsu Province were listed in the world cultural heritage list (Zhang&Tang,2024); In 2000, Canglang Pavilion, lion forest, couple garden, art garden and retreat garden were also listed as world cultural heritage as the expansion project of the Classical Gardens of Suzhou in Jiangsu Province.

Canglang Pavilion is located in the 3 yuan square in the south of Suzhou city. It is one of the oldest gardens in Suzhou. It was built by the poet Su Shunqin (Zi Mei) of the Northern Song Dynasty in the Qing Dynasty (1,041~1,048 years) (Zhang&Yin,2022). In the early years of the Southern Song Dynasty, it was the residence of general Han Shizhong. There is a green water around the garden outside the gate, and it enters the garden through the bridge. The stone landscape in the park is the main one. There are Canglang stone pavilion on the top of the mountain and a

pool under the mountain. The two are connected through a zigzag corridor, and there are flower windows in the corridor. Mingdao hall is located in the southeast of the rockery. It is the main building in the park. Opposite to Mingdao hall in East and West, there are five hundred temples. In the southernmost part of the park, there is a mountain building built on the rockery cave house. In the north is the "cuilinglong Pavilion", and then turn north to reach the "Yangzhi Pavilion". From the "Yangzhi Pavilion", you can reach the "Yubei Pavilion". Canglang Pavilion is famous for its quiet, simple and natural style. It is as prosperous as clear water Hibiscus without a hint of make-up.



Figure 4 Suzhou Classical Gardens - Canglang Pavilion

Source: <https://bajiu.cn/ditu>

Lingering Garden is located outside the changmen gate of Suzhou city. It was originally the East Garden of xutai in the Ming Dynasty, and later belonged to Liu Rongfeng. It was renamed Hanbi villa, commonly known as Liu Yuan (Wang&Wu,2023). In the Qing Dynasty, it was changed to Lingering Garden, covering an area of about 3.33 hectare, divided into four parts: Central, East, West and North. The middle part is the essence of the park, mainly mountains and rivers; The East, West and North were added during the Guangxu Emperor period of the Qing Dynasty. After entering the park, it arrives at the central part through two small yards, which are divided into East and west areas. The west area is dominated by mountains and rivers, and the east area is dominated by buildings. In the west area, there are mountains in the north and south, pools in the center, buildings in the southeast, hanbishan house in the main hall, mingse building in the East and lvyinxuan in the south. Yuancui Pavilion is located in the northeast corner, and the osmanthus fragrance is located in the northwest corner. There are also scenic spots such as keting, small Penglai, Haopu Pavilion, Quxi building and Qingfeng pool hall in the park. In the East Center is the five peak fairy hall, surrounded by my reading office, yifengxuan, and jigudou. The Museum of Linquan jishuo, east of yifengxuan, is

exquisitely designed and richly decorated. In the north is Guanyun marsh, Guanyun Pavilion, Guanyun building and the famous Guanyun, Xiuyun and duanyun. There are many buildings in Linger Garden, with outstanding space treatment, which can be called the top of Suzhou gardens, showing the skills and wisdom of ancient garden makers.

Humble Administrator's Garden is located in the Northeast sub district of Loumen, Suzhou, covering an area of 4.13 hectare. It is one of the largest gardens in Suzhou and a representative of Suzhou gardens (Lin,2023). Built in Zhengde period of the Ming Dynasty, the existing garden appearance is mostly the layout formed at the end of the Qing Dynasty. The park is centered on water, and the pool water area accounts for about 1/5 of the total area. Various pavilions and pavilions are built near the water. The garden is divided into three parts: East, middle and West, of which the middle garden is the main body and essence. The main building is far from Xiangtang, with Huangshi rockery in the South and a pond in the north. There are two mountains formed by earth and stone in the water, with a stream bridge between them.

There is a "snow fragrant cloud Pavilion" on the west mountain, and a "waiting for frost Pavilion" on the East Mountain, forming the opposite view. There are also scenic spots such as Lvyi hall, wuzhu seclusion, Haitang spring dock and Linglong hall in the park. The main building of the west garden is the eighteen Mandala flower hall and the 36 Yuan Yang hall, the North Hall is the Yuan Yang hall, and the South Hall is the mandala flower hall. The mountain path and water corridor in the park are ups and downs, smooth circulation, bright and elegant style, simple and natural. The overall layout reflects the characteristics of the water landscape garden, showing a unique charm and style.

Wangshi garden is located in Shiquan sub district, Southeast of Suzhou City, covering an area of about half a hectare, and is one of the smallest gardens in Suzhou. The park was originally the location of wanjuan Hall of Shi Zhengzhi of the Southern Song Dynasty, which was once known as "Yuyin". During the reign of emperor During the reign of Emperor Qianlong of the Qing Dynasty, it was rebuilt by Song Zongyuan, retaining the meaning of "Yuyin" and renamed "Wangshi garden". In the sixteen years of Qianlong in the Qing Dynasty (1,751), the garden was rebuilt in Quyan village.

The main hall West Building Hill cluster guixuan is the core building of the net teacher park. The two small yards in the South and West have deep winding paths and fragrant osmanthus. The "cloud hillock" in xuanbei is built by Huangshi. Along the west of the pavilion, you can reach the Shuhe Museum and Zhuying Water Pavilion in the north. The water Pavilion is suspended on the surface of the pool, and you can listen to the sound of the water. There is a clear pool water in the middle of the main garden. There are corridors, pavilions, pavilions and pavilions around the pool. The stone curved bridges on the Bank of the pool are arranged in perfect order to complement each other. At the corner of the pool is the smallest stone arch bridge in the park - Yinjing bridge, which is only 212 cm long and 29.5 cm wide. The western inner garden covers an area of one mu, with unique garden style, houses, pavilions, rocks, flowers and plants, showing the essence of Suzhou garden.



Figure 5 Master-of-Nets Garden

**Source:** <http://chla.com.cn/>

The Zhuoying Water Pavilion and the Songdu painting pavilion are facing each other across the pond, which is a place for reading and painting; On the moon, the Fenglai Pavilion and the arched duck Gallery stand opposite each other, which is a resort for watching fish reflection. Dianchun is an independent courtyard. The master is a place for reading and self-cultivation. It is quiet and comfortable, highlighting the characteristics of the Ming Dynasty. The pavilions and pavilions of Wangshi garden are all standing near the water, and everywhere you can sit according to the water. The layout is exquisite, showing the beauty of delicacy.

During the reign of emperor During the reign of Emperor Qianlong of the Qing Dynasty, the famous stacked stone artist Ge Yuliang overlapped the rockery in the park, covering an area of less than half an mu. The main peak is high in the southeast, and the secondary peak arch is in the northwest. The pool is surrounded by water and green trees are shaded. There are dangerous paths, deep caves, steep stone cliffs, and flying beam cliffs in the mountain. The scenery is changeable, just like a natural formation. The main peak is 7.2 meters high, the valley is 12 meters long, and the mountain path is winding, more than 60 meters long. The GE's stacked mountain uses the axe splitting method, which is simple and powerful, with rigorous structure and perfect arrangement. It is like a natural achievement and enjoys the reputation of "walking alone in the south of the Yangtze River". The hall in the park is surrounded by pine, cypress, crape myrtle and Magnolia, which adds vitality and interest to the landscape architecture.

Tuisiyuan is located in Dongxi sub district, Tongli Town, Wujiang, Suzhou city. It was built in the eleven to thirteen years of Guangxu Emperor in the Qing Dynasty (1,885-1,887), funded by Ren Lansheng, a retired official, with one hundred thousand and two silver. It was named "retreat garden" (Zhang,2017) because of its implied meaning of "retreat, think about the past". The buildings in the park are built close to the water surface, showing the feeling of floating on the water as a whole. It is the only garden building in China, showing the characteristics of Jiangnan garden architecture in the late Qing Dynasty.

The total area of Tuisi Garden is nine Mu and eight minutes. It adopts a horizontally built structure, with a house on the left, a court in the middle and a garden on the right. The overall layout is compact and natural, with plants dotted and different sceneries in four seasons, giving people a clear and quiet feeling. The park combines the advantages of garden buildings in the Qing Dynasty. Each building can be an independent landscape, and complement other landscapes. The landscape is different, known as the classic works of Jiangnan classical garden. The art garden is

located at No. 5, Wenya lane, tianku front, zhangmen, Suzhou city. It was built in the Ming Dynasty. It was once named "zuoyingtang", "Yaopu" and "Jingting Mountain House". In the early Qing Dynasty, it was renamed "art garden". The landscape in the park is pleasant and the style is simple, which well preserved the pattern of the early stage of the park, and has a high historical and artistic value.

The layout of art garden is a combination of pool water, stone path and precipice, taking the natural and striving to surpass the natural, which is one of the most commonly used techniques of Suzhou gardeners in the Ming and Qing Dynasties. Enter the gate of the courtyard, you can see the small pool in the courtyard, which seems to be connected with the large pool, which is a unique landscape in Suzhou garden.

Huanxiu villa is located at No. 262, Jingde Road, Suzhou city. It was the former site of Qianshi Jingu garden in the Five Dynasties. After many expansions, it was renamed Huanxiu villa in the Qing Dynasty, also known as Yiyuan. Although the area of the park is small, covering an area of only one mu, and there is no external landscape to rely on, but the gardener moved mountains to fill the sea, cleverly stacked stones to build the mountain, creating this famous park. Huanxiu villa is mainly mountain scenery, Ikemizu Tamesuke, with relatively few buildings, but the overall momentum is grand.



Figure 6 Suzhou Classical Garden-Huanxiu Villa

Source: <https://cn.tripadvisor.com/>

The rockery landscape in the park is called "Huangshi rockery", located in front of the hall of Chengqu Caotang. The rockery is divided into the larger eastern half and the smaller western half, with a Valley Road between them and a pool in the East. More than ten kinds of flowers and trees were planted on the mountain, adding to the mountain forest interest. The water in the pool extends to the south, with a curved bridge on the top, and a loft across the water at the south end, known as the "mountain and Water Pavilion", which is opposite to the Chengqu Caotang, forming a scenic spot with mountains as the main body. The whole couple garden attracts tourists with its unique layout and scenery.

The Humble Administrator's Garden, Lingering Garden, Wangshi garden, Huanxiu villa, Canglang Pavilion, lion forest, couple garden, art garden and retreat garden in Suzhou private garden are typical representatives of the Classical Gardens of Suzhou in Jiangsu Province, born in the heyday of private garden development. These gardens become the model of the Classical Gardens of Suzhou in Jiangsu Province with its profound artistic conception, exquisite construction, elegant art and

rich cultural connotation. These garden designs reflect the profound artistic conception of Chinese culture, which is based on nature and beyond nature. They show the essence of ancient Chinese garden art and attract numerous tourists and art lovers to explore and appreciate.

### 2.2.2 Overview of Origin and Development

After the spring and Autumn period and the Warring States period, the Wu area was unified in the Qin Dynasty. In the Qin and Han Dynasties, most of the gardens left by the king of Wu were turned into official gardens or bought by wealthy businessmen. In the Wei and Jin Dynasties, especially in the Eastern Jin Dynasty, great changes took place in the Wu area. After years of The War of Eight Princes, the whole country was turned upside down, and the North was under the rule of barbarians. A large number of literati families moved to the South with the Jin royal family. Some scholars said that the economic development of the South started from the southern crossing of Yongjia. At this time, Suzhou became a gathering place of a large number of literati families and tycoons, which is conducive to the establishment of many private gardens in the future. At that time, the society generally advocated the hermit style of landscape. After a period of confusion and suffering, Confucianism at this time has declined, with the influence of foreign Buddhism and local Taoism.

The real sense of the Classical Gardens of Suzhou in Jiangsu Province began in the Song Dynasty. In the Song Dynasty, Suzhou was famous for its water town scenery and prosperous business, and garden art was booming (Wu,2013). The construction of Suzhou gardens is mostly related to literati, officials and nobles. Poetry, calligraphy and painting are integrated into the garden, forming a unique cultural atmosphere.

## 2.3 The formation conditions

### 2.3.1 Natural conditions

The natural conditions for the formation of the Classical Gardens of Suzhou in Jiangsu Province mainly include water culture, geographical location and climate. The natural conditions for the formation of the Classical Gardens of Suzhou in Jiangsu Province mainly include water culture, geographical location, climate and other factors. Under the joint action of these natural conditions, it provides a unique natural environment for the construction and development of Suzhou gardens.

Suzhou is rich in water resources, with crisscrossing rivers, numerous lakes and dense water systems. This unique water cultural environment provides unique conditions for garden construction, so that the garden is often able to integrate water feature elements, such as ponds, streams, waterside pavilions, etc., to create a quiet and quiet atmosphere.

Suzhou is located in the Yangtze River Delta. The climate is mild and humid, and the four seasons are distinct. It is suitable for plant growth, which provides favorable conditions for plant configuration and landscape creation in the garden. At the same time, the terrain of Suzhou is flat and the land is fertile, which is suitable for garden construction. Many gardens are located in areas with abundant water resources and gentle terrain, which is convenient for garden planning and layout.

The climate in the south of the Yangtze River is humid, with four distinct seasons and abundant rainfall. This climate condition makes the Suzhou garden lush

in vegetation and pleasant in scenery, creating a unique natural atmosphere for the garden. At the same time, such climate conditions are also conducive to the layout and maintenance of water features in the garden, adding to the charm and beauty of the garden.

### 2.3.2 Social environment

The social environment formed by the Classical Gardens of Suzhou in Jiangsu Province is a combination of multiple factors. Historical and cultural traditions, economic prosperity, the promotion of literati and scholars, and the support of political power are intertwined, which jointly promote the prosperity and development of the Classical Gardens of Suzhou in Jiangsu Province and make it a treasure of Chinese garden art.



*Figure 7 Suzhou Classical Garden - Canglang Pavilion(A)*

**Source:** <http://chla.com.cn/>

The social environment formed by the Classical Gardens of Suzhou in Jiangsu Province is influenced by a long history and cultural tradition. Since ancient times, Suzhou has been an important birthplace of culture and art, breeding many literati and artists. These cultural people have a strong interest and love for garden construction. In the process of garden construction, many literati and scholars participated in it, giving the garden soul and connotation in the form of poetry, calligraphy and painting, so that the garden is not only a place for people's leisure and sightseeing, but also a space for cultural exchange and aesthetic experience. One is Ji Cheng, a man from Wujiang, Suzhou. He wrote the first monograph on garden art theory in China, *Yuanye*, which is an epoch-making garden theorist. Another is Suzhou humanity Zhenheng. His book is the annals of long things. This book focuses on the study of garden elements, including the five annals of Lu, flowers and trees, water stones, birds and fish, vegetables and fruits. It is the basic construction of ancient Chinese garden art. Its material selection, structure and layout are the natural combination of garden building activities and spiritual life, which is also the reason why ancient Chinese literati are intoxicated. It is complementary to *Yuanye*, which focuses on comprehensive garden research. The third one is Li Yu, who was born in Rugao, Zhejiang province and was born in Lanxi, Jiangsu province. His book "*Leiqing accidentally sent*" focuses on combining his profound cultural background and garden practice, and puts forward many garden thoughts, which are valued by the West. It is a garden theory work with world influence. In addition, Zhang Nanyuan, a famous garden builder in the Ming Dynasty, was born in Songjiang. He was born with painting talent and learned painting from Dong Qichang. The foundation of painting laid a solid foundation for Zhang Nanyuan's future career of stone piling garden. He

integrated the painting theory into the garden management, and often set up a scene each time. He was often unconventional, and the result was wonderful, just like a landscape painting, so he became famous from then on. Suzhou provides the right time and place for garden building, and has profound cultural accumulation. What's more, it has gathered excellent garden theorists and craftsmen, horticulturists, poets and painters to make garden art perfect.



Figure 8 Suzhou Classical Garden - Canglang Pavilion(B)

Source: <http://chla.com.cn/>

## 2.4 Overview of regional culture

### 2.4.1 History of local political and economic development

Suzhou used to be the capital of Wu Yue state, and later became one of the important commercial cities in the Song Dynasty. In the Song Dynasty, Suzhou had a prosperous economy and frequent commercial activities, known as the "most prosperous city in the world.". During this period, Suzhou's handicraft industry, silk industry and salt industry all made great progress and became an important pillar of the economy at that time.

Since modern times, Suzhou has also experienced great changes in the political and economic fields. At the beginning of the twentieth Century, Suzhou became one of the important industrial towns in early China. The textile, papermaking, printing and dyeing industries flourished, driving the rapid growth of urban economy. Since the reform and opening up, Suzhou has actively responded to national policies, vigorously promoted economic transformation and upgrading, and developed high-tech industries and modern service industries. It has made remarkable achievements, becoming one of the important engines of China's economic development.

In general, the political and economic development history of Suzhou can be summarized as the leaping development from the ancient commercial prosperity to

the modern industrial development and then to the rise of today's high-tech industry. In the process of vicissitudes, Suzhou has always maintained its vitality and innovation spirit, and constantly explored the development path to adapt to the development needs of the times, making an important contribution to China's economic and social development.

#### 2.4.2 The influence of local culture

Suzhou has a rich and colorful local culture, mainly including culture and art, water town culture, traditional crafts, etc. The reasons for the formation of these local cultures involve many factors such as the unique geographical environment, historical traditions, social development and cultural accumulation of Suzhou.



Figure 9 Suzhou Classical Garden-Humble Administrator's Garden (a kind of painting artistic conception)

Source: <https://baike.baidu.com/>

The water town culture of Suzhou is also an important part of its local culture. Suzhou is thriving because of water, with a vertical and horizontal river network, numerous bridges, and ancient towns and villages, forming a unique water town style. The formation of water town culture is due to the unique geographical environment and historical tradition of Suzhou. The waterway transportation in the water Township area of Suzhou is developed (Xu,2023), the water system is vertical and horizontal, and the water township culture can be formed and inherited in such an environment; At the same time, influenced by the Confucian culture, Suzhou people pay attention to family and local feelings, and the water town culture is also prosperous under the support of this tradition and values.

Suzhou is also famous for traditional crafts, such as embroidery, garden buildings, traditional woodcarving, etc. The reason for the formation of these crafts lies in the rich handicraft tradition and market demand of Suzhou. In ancient times, Suzhou was an important city with prosperous commerce and prosperous handicraft industry. Many craftsmen settled here and formed various handicraft brands, such as

Suzhou embroidery and Soviet style garden architectural style. These handicrafts not only meet the needs of practical life, but also become the cultural symbols and characteristic industries of Suzhou.

#### 2.4.3 The influence of the development of Wu Culture

Wu culture is the abbreviation of Wu area or regional culture. It generally refers to all the achievements of material and spiritual civilization in Wu area in ancient and modern times. It is generally known as Wu culture, Jiangnan culture, Wu Yue culture, Suzhou culture, etc.



Figure 10 Wu culture area

Source: <https://bajiu.cn/ditu>

The influence of Wu Culture on Suzhou gardens is far-reaching and important. It gives Suzhou gardens unique cultural connotation and artistic style, and becomes the soul and foundation of Suzhou garden culture. The following is the main influence of Wu Culture on Suzhou Gardens: design concept and style: Wu culture focuses on the aesthetic pursuit of delicacy, elegance and refinement, which has a profound impact on the design style of Suzhou gardens. The layout, architecture, plant configuration and other aspects of Suzhou garden reflect the spirit of Wu culture, emphasizing the design principles of "small and fine" and "negligence without omission", and pursuing the perfect combination of nature and humanity.

พหุ ประถมศึกษา



Figure 11 Suzhou Classical Garden-Master-of-Nets Garden (Natural Beauty)

Source: <https://baike.baidu.com/>

Wu culture is the integration of Suzhou garden literature and art. Wu culture takes literature and art as an important part, focusing on poetry, painting and calligraphy art, especially the Wumen painting school has a deep influence on the construction of Suzhou garden. In Suzhou gardens, literary and artistic elements are integrated into garden design, such as using stone carved poetry in landscape design to decorate the garden, named in ancient poetry, etc., so that the garden is not only a landscape, but also a cultural symbol and artistic expression.

Wu culture has played a traditional role in the development of Suzhou gardens, making Suzhou gardens maintain a profound historical and cultural heritage. The inheritance of traditional skills and experience of Wu Culture in garden architecture, garden art and garden management provides strong support for the prosperity and development of Suzhou gardens.

The formation of local culture in Suzhou is the result of multiple factors, influenced by geographical environment, historical tradition, social development and cultural accumulation. These local cultures are rich and colorful, not only the cultural heritage and historical memory of Suzhou, but also an important part of the excellent traditional culture of the Chinese nation.

## **2.5 values of the Classical Gardens of Suzhou in Jiangsu Province: embodiment of traditional cultural values**

As one of the three major garden systems in the world, Chinese classical garden has an extremely important position in the history of world garden. And Suzhou garden is the epitome of private gardens in China's classical garden. The cultural embodiment and connotation of Suzhou garden. What Suzhou Garden brings us is not only historical value, research value and sensory experience, but also rich cultural connotation. Classical garden and traditional culture are inseparable. Studying the relationship between garden and culture is not only conducive to understanding

historical material and spiritual life, but also conducive to cultural integration and inheritance.

### 2.5.1 Traditional cultural ecology and human nature restoration

The idea of harmonious coexistence with nature is presented in the landscape architecture. The harmonious environment and aesthetic conception created by Suzhou garden, through the return to nature, the purification of the soul and the restoration of human nature, let people feel the gift and Inspiration of nature. The ecological thought of Suzhou garden reflects the connotation of traditional Chinese culture and thought

(1) Ideologically: the ecological view of "harmony between man and nature" elaborated by Confucianism and Taoism

Since ancient times, China has advocated nature, and in philosophy, there is the idea of "unity of heaven and man". Lao Tzu said: "man follows the earth, the earth follows the heaven, the heaven follows the Tao, and the Tao follows the nature." in Yuanye, the ancient garden builder Ji Cheng proposed the idea of "follow man, as if from heaven.". In art, it has always advocated "imitating nature", believing that nature is the source of art. Because the garden is mainly made of natural materials, the landscape method is more of a natural landscape as a reference, simulating nature, and in the field of garden building, it is also stressed that "learn from nature.". First of all, the "unity of man and nature" in Confucian culture emphasizes the harmonious relationship between man and nature, believing that man should coexist and flourish with nature, rather than conquer or change nature (Wang,2003). The the Classical Gardens of Suzhou in Jiangsu Province embodies this point of view. They are based on natural terrain and water features, with the help of rocks, trees and lakes and other elements, to create a harmonious environment with nature. The layout and architectural design of the garden pay attention to the integration with the surrounding natural landscape, and pursue a balanced and harmonious aesthetic mood. This design concept of the unity of man and nature enables people to feel the peace and harmony of nature in the garden, and resonate with nature, so as to achieve inner peace and pleasure.

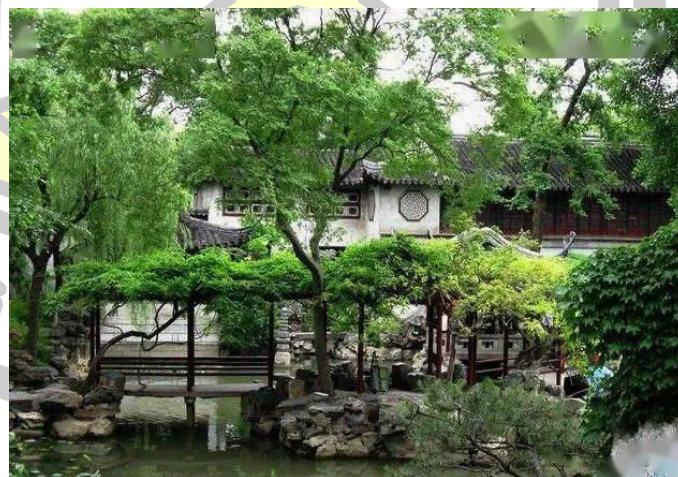


Figure 12 Suzhou Classical Garden - Humble Administrator's Garden (Artistic Conception of the Unity of Heaven and Man)

Source: <https://www.sohu.com/>

## (2) Integrating Taoist metaphysics

Taoist culture also had a profound impact on the spirit of the Classical Gardens of Suzhou in Jiangsu Province. In addition to individual gardens in Suzhou, for example, some temple gardens are deeply influenced by Lao Tzu's thoughts and values of "Inaction" and "pure heart and few desires" in terms of garden building ideas and artistic conception. It can be said that the philosophy of metaphysics is the origin of the garden building idea of Suzhou Garden (Wu,2016). The characteristics of Suzhou Garden: first, the garden builders are mostly influenced by Laozhuang thought, and pay attention to the world. Because they are tired of all kinds of troubles in the world, they are eager to get quiet, but they don't want to live in the mountain forest. So they built gardens in the city and lived in the city. In essence, this kind of psychology is still reluctant to give up the rich material life, but it is just a temporary psychological need for peace. The existence of the garden expresses a kind of tranquility, and it is also in a prosperous market. Moreover, the garden temporarily provides the quiet music of the mountain forest. It is a true portrayal of Taoist Metaphysics (Li,2011) Secondly, Taoism stresses elegance and indifference, and black and white are simple but not secular. The main color of Suzhou garden is pink walls and black and white tiles, simple and simple, which is the reflection of Taoist pursuit of quiet inaction, and also the reality of returning to nature.

Taoism emphasizes conforming to nature, following the trend, and pursuing a life style of doing nothing. In the process of design and construction, the Classical Gardens of Suzhou in Jiangsu Province often uses the "landscape artistic conception" to create a detached atmosphere, so that people can relax and relax. The elements of landscape, bluestone path and rockery in the garden reflect the idea of doing nothing in Taoist philosophy, bringing people a sense of beauty beyond utility and inner peace.



Figure 13 Suzhou Classical Garden - Humble Administrator's Garden (Tranquility and Detachment)

Source: <https://www.sohu.com/>

## (3) The integration of Confucianism

Confucianism emphasizes the harmonious relationship between human and nature, and pays attention to the cultivation and restoration of human nature, which is also reflected in the the Classical Gardens of Suzhou in Jiangsu Province. The architectural design in the garden reflects the Confucian concept of rites and music and the golden mean (Yin,2007). The buildings such as pavilions and pavilions, long corridors and paths are well-balanced, and the interior focuses on etiquette and order, reflecting the Confucian values of emphasizing interpersonal relations and social

order. When people enjoy the garden, they can not only feel the beauty of nature, but also accept the influence and education of culture to improve their self-cultivation. The harmonious environment and atmosphere full of ritual sense created by the garden help people to establish a correct outlook on life and values, and promote people's self-cultivation, family governance and world peace.



Figure 14 Suzhou Classical Garden - Humble Administrator's Garden (Natural Harmony)

Source: <http://chla.com.cn/>

The spiritual and cultural ecology of the Classical Gardens of Suzhou in Jiangsu Province embodies the core idea of Confucianism, that is, "self-cultivation, family governance and world peace". As a cultural carrier, garden is not only the re creation of natural landscape, but also the product of the integration of culture and nature. In the process of construction and management of the garden, it inherits and promotes the traditional virtues of Confucianism such as benevolence, ritual music and the way of the mean, and cultivates people's sentiment and moral cultivation. At the same time, the garden also provides an ideal humanistic environment, in which people can understand the essence of life, seek inner peace and satisfaction, and feel the traditional virtues such as benevolence, etiquette and music, and the golden mean advocated by Confucianism, so as to improve their self-cultivation and realize the restoration and perfection of human nature.

#### (4) Reclusive culture: reflecting the returning nature of natural detachment

The reclusion culture of the historical development of Suzhou gardens is a unique phenomenon of traditional Chinese culture (Su,2020). "The hidden world" is a unique life philosophy of ancient scholars, which is used to maintain an independent personality. The "Seclusion" group mainly refers to the literati and officialdom who are not successful for various reasons. They choose the "Seclusion" mainly for two reasons: one is because they are dissatisfied with the political environment at that time and stay away from the political center; the other is because they yearn for nature and pursue the Utopia in their heart. "The hidden world" can return to nature and find freedom at the same time. It needs to achieve "Inaction", but it is difficult for ordinary people to hide in the world in a real sense, so they can only choose to find a hidden world of their own in the city. Reclusion includes the lofty personality ideal, the indifferent and peaceful lifestyle and the elegant cultural taste that ancient scholars generally pursue, which constitutes an important part of ancient Chinese aesthetic

culture (Liu,2016). Gradually develop into a conscious value choice and value pursuit. It is such a change of value pursuit that creates a poetic and picturesque life realm and life ideal for Chinese culture. As a hermit's carrier of hiding his thoughts, gardens express and contain the complexity of his life ideal, which is more common in the construction of gardens in Suzhou. Suzhou garden has always been summed up as the hermit garden of literati, which is hidden in the twists and turns of the city, hidden in the high walls. The garden owners receive visitors and enjoy Kunqu Opera in the garden of concentrated heaven and earth. Even if they don't leave home, they can also enjoy the scenery of four hours, meeting the multiple functions of living, receiving guests, leisure and entertainment, sightseeing, etc. large gardens can even plant fruits and vegetables, self-sufficient. In short, a garden can be said to be a relatively self-sufficient world.

The literati regarded the garden as a spiritual place for life and official career. When they were proud of being officials in the dynasty, they achieved the so-called "self-cultivation, family consolidation, governance and world peace". When they were frustrated, because they couldn't change the world and couldn't accept the reality, they had to put their love and garden into the embrace of nature to enjoy the natural living environment. Here they can forget the troubles of the world, pursue the double freedom of emotion and aesthetics, and even pursue the artistic life in this man-made nature. It was the pursuit of literati and officials to this realm that pushed the garden to a higher artistic realm.

As a representative of the mature period of gardens, the reasons for the prosperity of Suzhou garden construction activities are not only the desire of the garden owners to "return to nature and express their love for mountains and rivers", but also the dissatisfaction of the garden owners at that time with politics and escape from reality. As a private garden in the city, Suzhou garden is mostly owned by abandoned officials, retired and demoted literati or literati. They deeply appreciate the depression in the officialdom and the vexation of secular helplessness. When they leave the officialdom, they often want to stay away from the secular. They are full of infinite yearning for natural garden life and hope that they can be free and liberated. Garden is the most suitable carrier. It is the first choice for literati with the characteristics of touring, living, feasible and rewarding.





Figure 15 Suzhou Classical Garden - Canglang Pavilion (Return to Nature).

Source: <https://www.sohu.com/>

In the city, it is hidden in the garden, with the help of artificial natural landscape, to build its own "Xanadu" in the bustling city.

(5) Philosophy: the highlight of Chongwen consciousness, the "reconciliation thought" of wuzhiwen

In traditional Chinese culture, the Chongwen consciousness and the reconciliation thought of "from Wu to Wen" are not the core characteristics of the Classical Gardens of Suzhou in Jiangsu Province. The the Classical Gardens of Suzhou in Jiangsu Province more embodies the concept of nature and human nature restoration.

The Classical Gardens of Suzhou in Jiangsu Province focuses on the harmonious symbiosis between shaping and nature, and achieves this goal through landscape layout, architectural design and artistic conception creation. The elements of landscape, architectural layout and vegetation selection in the garden are carefully arranged to create a pleasant environment, so that people can feel the peace and relaxation integrated with nature.

In addition, the Classical Gardens of Suzhou in Jiangsu Province also emphasizes the harmonious relationship between people. The layout of the buildings, pavilions and winding paths in the garden is symmetrical, and the interior focuses on etiquette and order, reflecting the Confucian values of interpersonal relations and social order. The harmonious environment and the atmosphere of ritual sense created by the garden help people establish a correct outlook on life and values, and promote people's self-cultivation, family governance and world peace.

To sum up, the Classical Gardens of Suzhou in Jiangsu Province emphasizes the harmonious relationship between people, reflecting the influence of Confucianism and the essence of traditional Chinese culture. The environment and atmosphere created by the garden provides an ideal place for people to cultivate themselves,

which helps people establish a correct outlook on life and values, and realize the purification of the soul and the internal distillation.

Table 2 Gardens influenced by different ideas

| Categories of thoughts | primary coverage                                                                   | Way of expression                                                                             | Related garden examples                       |
|------------------------|------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|-----------------------------------------------|
| Confucian culture      | The thought of "unity of man and nature", harmonious coexistence of man and nature | Harmonious integration of natural landscape and architecture, emphasizing etiquette and order | Humble Administrator's Garden Linging Garden  |
| Taoist Culture         | "Tao follows nature", emphasizing the rule of inaction and conforming to nature    | Based on the landscape, the pursuit of inner peace and detachment                             | Lion Forest in Humble Administrator's Garden  |
| Reclusive culture      | Seclusion thought, pursuing the ideal state in nature                              | Create a natural and secluded space in the city                                               | Canglangting net teacher Park                 |
| Philosophy             | Chongwen consciousness and the reconciliation thought of "from Wu to Wen"          | Emphasize the harmony between man and nature, and between man and man                         | Humble Administrator's Garden, Linging Garden |

### 2.5.2 The external value of harmonious coexistence between human and nature: the influence of Taoist aesthetics on modern landscape

In recent years, human beings have transformed the nature too much, making the environment fragile. Therefore, environmental problems have attracted more and more attention. To transform nature, human beings need to focus on nature and respect nature. This idea is still applicable to today. It is not only the principle before we transform nature, but also the external value of harmonious coexistence between human and nature in the Classical Gardens of Suzhou in Jiangsu Province is reflected in the following aspects:

**Shaping of natural landscape:** the Classical Gardens of Suzhou in Jiangsu Province creates a harmonious and symbiotic environment with nature through carefully designed landscape, vegetation layout and pool dredging. The rockery, water, green bamboo and other elements in the garden are cleverly integrated into the landscape, so that people can feel the natural beauty and intimate contact with nature.

**The integration of architecture and nature:** the architectural layout and architectural style in the Classical Gardens of Suzhou in Jiangsu Province are often complementary to the natural landscape. The architectural style mostly uses traditional wooden structure, which complements the elements such as vegetation and rockery in the garden, presenting a harmonious atmosphere with nature.

The ecological environment of the garden: the Classical Gardens of Suzhou in Jiangsu Province pays attention to the protection and construction of the ecological environment, and provides a good habitat for various creatures through reasonable vegetation configuration and water planning. The water areas such as fish ponds and lotus ponds in the garden have also become habitats for various aquatic plants and animals, presenting a lively scene.

The use of natural phenomena: in the Classical Gardens of Suzhou in Jiangsu Province, natural landscapes and phenomena are often used to create artistic conception, such as the design techniques of borrowing scenery, opposite scenery, water diversion, and moon Pavilion. The natural beauty is integrated into the architecture and landscape of the garden, so that people can appreciate the beauty of nature while enjoying the garden.

To sum up, the external value of harmonious coexistence between human and nature in the Classical Gardens of Suzhou in Jiangsu Province is mainly reflected in the clever shaping of natural landscape, the integration of architecture and nature, the protection and utilization of ecological environment and the clever use of natural phenomena. These values make the garden an ideal place for the harmonious coexistence of human and nature, helping people to cultivate themselves, feel the beauty of nature, and achieve the purification of the soul and the internal distillation.



Figure 16 Master-of-Nets Garden (Natural Harmony)

Source: [https:// www. sohu. com/](https://www.sohu.com/)

To sum up, the external value of harmonious coexistence between human and nature in the Classical Gardens of Suzhou in Jiangsu Province is mainly reflected in the clever shaping of natural landscape, the integration of architecture and nature, the protection and utilization of ecological environment and the clever use of natural phenomena. These values make the garden an ideal place for the harmonious coexistence of human and nature, helping people to cultivate themselves, feel the beauty of nature, and achieve the purification of the soul and the internal distillation.

### 2.5.3 Literary language aesthetic function expression of traditional culture

As a masterpiece of traditional Chinese culture, Suzhou garden not only has outstanding achievements in aesthetics, but also shows a unique literary language in the metaphysical aesthetic function. The metaphysical aesthetic function refers to the profound artistic conception and abstract aesthetic feeling contained in the garden, which goes beyond the surface of the material world and leads people to enter the spiritual expression and transcendence.

Suzhou garden creates a detached aesthetic atmosphere through landscape layout and architectural structure. In the garden, the rockeries, the small bridges and rivers with winding paths, the exquisite pavilions and pavilions and other elements set off each other, creating an artistic conception beyond the world. This kind of secluded and quiet aesthetic atmosphere enables people to be detached from the outside world when they are visiting the garden, put aside the worldly affairs, and feel a kind of detached aesthetic emotion.

The artistic conception and atmosphere created by Suzhou gardens are often integrated with poetic and picturesque literary images, showing a profound literary connotation. In gardens, you can often see inscriptions and couplets related to ancient poetry, or poems inspired by natural landscapes. These literary images and landscape complement each other, making the garden a three-dimensional literary and artistic space, so that people can enjoy the garden and also immerse themselves in the poetic realm.

The metaphysical aesthetic function of Suzhou garden is also reflected in its Enlightenment on the philosophy of life and moral sentiment. The design of gardens is often integrated with Confucianism, Buddhist Zen and other philosophical ideas. Through the arrangement of landscape, architecture and art works, it conveys the thinking of life realm and the Enlightenment of moral sentiment (Zhang,2007). In the garden, people can feel the life ideal of self-cultivation, family governance and world peace, understand the meaning and value of life, so as to obtain inner peace and satisfaction. The metaphysical aesthetic function of the traditional culture of Suzhou garden is to create an aesthetic atmosphere that is detached from the world, to show the poetic and picturesque literary connotation, and to inspire the philosophy of life and moral sentiment. This aesthetic function gives the garden a deeper cultural connotation, which makes the garden not only a landscape, but also a literary language and spiritual comfort with rich connotations.

#### (1) Calligraphy: artistic beauty of space formed by literature carrier

As a literary carrier, Suzhou garden calligraphy combines elegant calligraphy art with garden landscape, creating a unique artistic atmosphere in the garden space, showing the high integration of literature and aesthetics. This combination is not only reflected in the aesthetic value of calligraphy itself, but also in the harmonious unity of calligraphy and landscape. The calligraphy works in the garden are often presented in the form of inscriptions, plaques, couplets, etc. these works are not only a literary expression, but also an artistic decoration. The art of calligraphy shows superb art skills and unique aesthetic style through the crisscross of ink and the intensity of ink, which makes the calligraphy works have a high artistic value. The calligraphy works in Suzhou garden and the landscape complement each other to create an elegant art space. Calligraphy works are often arranged between the pavilions, rockeries and water in the garden, and complement each other with the natural landscape. Through

the combination of calligraphy and landscape architecture, the garden space is more cultural and adds a sense of art.

The calligraphy works in Suzhou garden are not only decorative elements, but also bear the function of cultural heritage and historical memory. Many inscriptions and couplets record the construction history of the garden, the master's family story, the garden owner's literary taste and other information. Through calligraphy works, you can see the way of self-cultivation of the garden owner, and feel the precipitation and inheritance of historical culture.

As a literary carrier, Suzhou garden calligraphy combines elegant calligraphy art with garden landscape to create an artistic space, reflecting the high integration of literature and aesthetics. The calligraphy work itself has artistic value, and the harmonious integration with the landscape makes the garden space more rich in cultural connotation and historical significance, becoming an elegant space integrating literature, art and history.

#### (2) Painting: open minded and calm

The painting art of Suzhou garden embodies an artistic temperament of open-minded, open-minded and peaceful. Through the paintings, Suzhou garden shows a unique aesthetic concept and emotional expression, bringing people spiritual comfort and pleasure.



Figure 17 Suzhou Classical Garden-Master of Nets Garden (Artistic Conception of Landscape)

Source: [https:// www.sohu.com](https://www.sohu.com)

Traditional Chinese painting is a unique form of art creation, famous for its strong national style. It uses traditional materials such as ink, paper and inkstone, and uses unique freehand techniques to describe and express natural things. There are two main aspects in the creation of traditional Chinese painting: one is the way of language expression. Traditional Chinese painting is not just a simple description of scenery, but an abstract way of expression to show the characteristics of things or scenery. It highlights the unique artistic charm of traditional Chinese painting through

creative languages such as materials, techniques and chapters. Two is graphic symbols. The pictorial symbols of traditional Chinese painting are mainly reflected in two aspects: fine brushwork and freehand brushwork. The creation of freehand brushwork can use exaggeration to express the artistic conception of traditional Chinese painting through bold or concise writing, and strive to highlight the spiritual realm of the creator. The unique feature of traditional Chinese painting is that it can convey profound cultural connotation and artistic charm through simple and expressive ink and unique creative methods.

The paintings of Suzhou garden are based on mountains and rivers, flowers and birds, and figures, showing an open-minded artistic style. In these works, you can often feel the painter's appreciation and perception of natural scenery, as well as his thinking and understanding of the realm of life. The lines, colors and composition of the paintings all contain the painter's temperament and personality, showing an open-minded and open-minded artistic taste. The paintings show a spiritual realm with a broad heart. In these works, you can often feel the broadness and profundity of the painter's heart, as well as his tolerance and acceptance of all things in the world. Through depicting the magnificent mountains and rivers, prosperous flowers and trees, the paintings show the painter's broad-minded bearing, and let people feel a broad and profound beyond personal feelings.

Suzhou garden uses the way of painting works to meet the psychological needs of people in pursuit of peace and tranquility. In these works, you can often feel a quiet and comfortable mood, away from the noise, so that people are calm and relaxed. The paintings create an art space to meet the tranquility and pursue the inner peace by depicting the quiet landscape picture and the quiet flower and bird mood, bringing people comfort and peace of mind.

In a word, the use of painting in Suzhou garden reflects an open-minded, open-minded and peaceful artistic temperament. These works not only show the painter's personality and emotion, but also convey a profound understanding of nature, life and the inner world, so that people can enjoy a beautiful realm beyond the world and feel the comfort and satisfaction of the soul.

### (3) Sculpture: space art is attached to beauty

The sculpture art in Suzhou garden shows a special charm of space art attached to the beauty. Through the layout and design of sculpture works, it integrates with the garden space to create a unique artistic atmosphere. This kind of space art attachment beauty is not only reflected in the exquisite craftsmanship and artistic value of the sculpture itself, but also reflected in the harmonious unity of the sculpture and the garden space.

The sculpture works of Suzhou garden are presented in the form of stone carving, wood carving and brick carving. These works not only have a high artistic value, but also are an organic part of space art. Through exquisite carving skills and unique artistic expression techniques, the sculpture works show beautiful lines and vivid forms, adding an artistic aura and vitality to the garden space. Sculpture works and garden space are interdependent and set off each other, creating a harmonious unity of space aesthetics. The sculpture works are often arranged between the pavilions and pavilions of the garden, the stone path of the corridor bridge, and the natural landscape. Through the combination of sculpture and garden space, the garden

space is more colorful and full of hierarchy, so that people can feel a kind of artistic enjoyment of space beauty.

The sculpture works in Suzhou garden are not only static decorations, but also carriers of historical and cultural traditions and Garden owners' aesthetic taste. Many sculpture works record the construction history of the garden, the master's family heritage, the garden master's aesthetic taste and other information. Through these works, you can feel the way of self-cultivation of the garden master, and appreciate the accumulation and inheritance of historical culture.

To sum up, the carving art of Suzhou garden reflects a special charm of space art attached to the beauty. The exquisite carving technology and garden space are integrated to create a unique artistic atmosphere. This harmonious unity of space art not only enriches the artistic connotation of garden space, but also makes people feel the pleasure and shock of space beauty in appreciation.

#### (4) Qin Yun: the flow of time

The melody of Suzhou garden shows the beauty of time flow in the natural landscape. The elements such as lake water, rockery, bamboo forest, flowers and trees in the garden show different styles with the change of seasons, showing the traces of the passage of time in nature. In the spring, peach red and willow green; In summer, green bamboo and green onion cage; In autumn, maple leaves are whirling; In winter, it is covered with snow, and the changes of each season leave a natural melody in the garden. The Qin rhyme shows the expression of time flow in artistic expression. The architecture, sculpture, calligraphy and painting and other art works in the garden contain the aesthetic taste and spirit of the times of the master, and record the precipitation and inheritance of historical culture. These works of art are like the mark of time, so that people can feel the thickness of history and the eternity of art in the garden, so that time can flow and continue in the works of art.

The way of Qin Yun in Suzhou garden reflects a unique beauty of time flow. Through the common presentation of music, natural landscape and art works, people can feel the flow of time and the inheritance of historical culture. The beauty of the Qin rhyme not only enriches the artistic connotation of the garden, but also makes people feel a beautiful mood beyond time and space, and appreciate the profound charm of time flow.

### Summary

The the Classical Gardens of Suzhou in Jiangsu Province contains rich Chinese philosophical, historical and cultural traditions, showing the essence of Chinese culture, and has a unique position and important artistic value in the history of world garden making. The idea of harmonious coexistence with nature is presented in the landscape architecture. The harmonious environment and aesthetic conception created by Suzhou garden, through the return to nature, the purification of the soul and the restoration of human nature, let people feel the gift and Inspiration of nature. The ecological thought of Suzhou garden reflects the connotation of traditional Chinese culture and thought The integration of Taoist metaphysics, Confucianism and reclusive culture: reflecting a return to nature of natural detachment, philosophy, Chongwen consciousness, and the "reconciliation thought" of wuzhiwen

The harmonious environment and aesthetic mood created by the garden encourage people to put down utilitarian mentality, return to nature, and seek inner peace and satisfaction. When people are immersed in the landscape and atmosphere of the garden, they can get rid of the daily busy and pressure and feel the power and wisdom of nature. This kind of experience helps to purify the mind, repair the internal pain and anxiety, and realize the return of human nature. The pursuit of tranquility embodied in Suzhou garden culture is closely related to the ancient cultural and ideological basis and the outlook on life and values of the literati at that time. Confucian culture and Taoist culture both emphasize self-cleaning and non struggle. Society is just an object existing in one side. People living in it should have their own freedom and not be bound by any ideology. They should respect the attitude and existence orientation of human autonomy, pay attention to the freedom and liberation of human nature, and inspire human beings to treat material interests correctly. Many political, social and life philosophies are put forward. The influence of the ideological system forms the ideological foundation of literati and then is reflected in garden creation.



## Chapter III

### the national wisdom of the Classical Gardens of Suzhou in Jiangsu Province

Suzhou garden is the cultural heritage of thousands of years in China. The garden building technique expresses the memory of the times. The garden building technique and characteristics reflect the characteristics of a garden space. The design techniques such as different ways of borrowing scenery and space transition and small in the big reflect the artistic conception and situation of garden space. The architectural layout, structure and style of the the Classical Gardens of Suzhou in Jiangsu Province fully demonstrate its unique characteristics. It is a garden building way that sees the big from the small and wins by the scenery.

#### 3.1 Garden making characteristics of Suzhou Garden

##### 3.1.1 Garden making methods

Suzhou gardens flourished in the two Song dynasties. In the Song Dynasty, Suzhou garden building activities were active, forming a peak period. Landscape art is integrated into garden building. In addition to the private garden in the city, there were private garden villas in the outskirts, which flourished in the Ming and Qing Dynasties. During the reign of Ye Zhiqing and During the reign of Emperor Qianlong in the middle of the Ming Dynasty, bureaucrats and gentlemen rushed to build gardens. The landscape architects in Suzhou use unique techniques to fold mountains and rivers, plant flowers and trees, set up garden buildings, and use plaques, couplets, calligraphy and painting, sculpture and other reflection of ancient philosophy and cultural consciousness in a limited space, forming a literati landscape full of poetic and picturesque mountains and rivers (Feng,2013). These gardens skillfully use the garden making skills such as contrast, setting off, opposite scenery and borrowing scenery to create a living environment where people and nature live in harmony. The architectural layout, structure and style of the the Classical Gardens of Suzhou in Jiangsu Province fully demonstrate its unique characteristics. The small shows the big, the landscape wins, and gives people artistic enjoyment.

##### 3.1.2 Garden elements in the garden

Spatial elements: there are mountains and water in the garden, and buildings such as corridors, pavilions, pavilions, buildings, platforms, pavilions, boats and walls (Chen,2023). The artificial mountain, stone cave, stone step and stone peak all show the natural beauty. The artificial water, the bank twists and turns freely, the waves in the water progressive, also show the natural scenery. Trees and flowers show nature. In ancient Chinese gardens, the treatment and placement of trees and flowers pay attention to the expression of nature. The elements of a classical garden can be summarized as six elements: mountains, water, stones, pavilions, trees, flowers and plants, poetry and couplets. Trees, flowers and plants are the foundation of the garden and forest. The so-called garden must have trees, and trees can form a garden. It can be seen that trees, flowers and plants are irreplaceable by other elements.

In the Classical Gardens of Suzhou in Jiangsu Province, there are three kinds of water scenery: cover, partition and break. Building and greening, the zigzag pool bank is shaded, or the embankment is built across the water surface, or the water separation corridor can be crossed, or the zigzag stone bridge, or the wading point is a stepping stone, so that the depth of field and spatial level can be increased, and the water surface has a deep feeling (Xu&Zhong,2009). In ancient times, the pavilion was a place for pedestrians to rest. Its top can be divided into six corners, octagons, circles and other shapes. Because of its lightweight design, flexible material selection and flexible layout, it is widely used in Chinese garden buildings. Taiwan is one of the oldest garden buildings. It is similar to the appearance of the pavilion. The difference is that the Taiwan is built on a high place and is mostly built into a square. There can be buildings or no buildings on it. Building, in the Chinese classical garden, the building is mostly set between mountains and rivers, cornices and angles, delicate and beautiful. The pavilion, the pavilion and the building are all multi-storey buildings. In the early days, there was a difference between the two. Later generations, the pavilion and the building were two words connected, without strict distinction, mainly for people to overlook, play, collect books and worship Buddha. Xuan, which means "a long corridor or a cottage with windows", is similar to a pavilion. It is also a small building in a classical garden. It is mostly high and looks up from below, which seems to have a sense of rising and flying. There are many types of forms and shapes of Xuan, which is a kind of ornamental building. Xie, as a building name, has many meanings: first, it refers to an open house built on a high platform; Two refers to the place where weapons and martial arts were stored in ancient times; Three refers to the place where weapons are collected; Four refers to the internal space without separation of the open hall. The gallery is a corridor under the eaves or an independent channel with a roof (Wang&Zhou,2009), such as a corridor or a veranda. The boat is a ship type building built on the water surface of the garden, imitating the shape of the ship, for people to play, feast and enjoy the water scenery.

### **3.2 The origin and development of garden building techniques in Suzhou**

The Classical Gardens of Suzhou in Jiangsu Province garden was built in the Song Dynasty. In the Song Dynasty, Suzhou was famous for its water town scenery and prosperous business, and garden art was booming. The construction of Suzhou gardens is mostly related to literati, officials and nobles. Poetry, calligraphy and painting are integrated into the garden, forming a unique cultural atmosphere.

Born in the heyday of Suzhou garden development in the Ming and Qing Dynasties, it became the landmark and representative of Suzhou with its rich space and detached consciousness. In the middle of the Qing Dynasty, Suzhou ranked second in the country, after the capital. The economic development of Suzhou has become a famous industrial and commercial center in the country, which has prepared the material conditions for the prosperity of Suzhou gardens. During the Ming and Qing Dynasties, although there were factors that were not conducive to the economic development of Suzhou, such as heavy taxes, war and chaos, Suzhou's economy still developed rapidly. The economic prosperity prepared the material conditions for the prosperity of Suzhou gardens. During the Ming and Qing Dynasties, Suzhou education took an absolute leading position in the country, preparing talents for the

prosperity of Suzhou gardens, as well as gardeners and Garden owners. In the Yuan, Ming and Qing Dynasties, the Classical Gardens of Suzhou in Jiangsu Province entered its heyday, and various gardens such as Humble Administrator's Garden, Lingering Garden and Lion Forest were built one after another. These gardens have their own characteristics. Some focus on landscape architecture, some on architectural layout, and some on plant configuration, showing a variety of artistic styles. Suzhou garden pays more attention to the design concept of "the cave" and "the winding path leads to seclusion", emphasizes the reproduction of natural landscape and the experience of spiritual pleasure, which is deeply loved by literati and scholars.

The the Classical Gardens of Suzhou in Jiangsu Province is a treasure of traditional Chinese culture. It merges the essence of Confucianism and Taoism, and shows the ecological view of "unity of man and nature". This view is closely related to the return of human nature, through the return to nature, to achieve the purification of the soul and the return of human nature (Yao,2011).

### **3.3 Suzhou garden building techniques the embodiment of national wisdom**

#### **3.3.1 Basic overview of Landscape Architecture**

Landscape making refers to the creation of the required landscape (Xu,2021) by human means, using environmental conditions and various elements of the garden. The landscape design technique of classical garden is usually based on mountains and rivers, with the feeling of "although it is made by people, it is just like the sky opens". In the process of landscape creation, the effects of different techniques are also different. The landscape creation methods mainly include barrier scenery, leakage scenery, frame scenery, borrowed scenery, opposite scenery and sandwiched scenery. Using different landscape making techniques in different places can show totally different landscapes, which can create a larger visual area in the limited actual area and make the landscape more abundant and diversified.

Chinese classical garden landscape techniques emphasize a kind of artistic conception, and this artistic conception is expressed through these landscape techniques (Nie,2016). The general layout of Chinese classical gardens conforms to certain natural laws, which are difficult to describe with mathematical language. They are also the layout forms formed by the combination of points, lines and surfaces, but have different forms of expression. With the same landscape elements, you can create totally different sceneries, which is also the charm of Chinese classical garden art. The main remains of the Classical Gardens of Suzhou in Jiangsu Province as a famous garden city, Suzhou has preserved many private gardens in thousands of years of history. According to the Suzhou chronicles, there were 6 gardens in Zhou Dai, 4 in the Han Dynasty, 14 in the Southern and Northern dynasties, 7 in the Tang Dynasty, 118 in the Song Dynasty, 48 in the Yuan Dynasty, 271 in the Ming Dynasty, and 130 in the Qing Dynasty. The gardens preserved in Suzhou today are mostly buildings in the Ming and Qing Dynasties. The representative gardens are: Humble Administrator's Garden, Canglang Pavilion, Wangshi garden, Lion Forest, Lingering Garden, art garden, Huanxiu villa, couple garden, Yiyuan and reverie garden.

Table 3 The characteristics of Suzhou Garden

| Garden name                                                         | age                                       | Build people                | feature                                                                                                                         |
|---------------------------------------------------------------------|-------------------------------------------|-----------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| The Humble Administrator's Garden                                   | Ming Dynasty                              | Wang Xianchen               | The layout and division of the garden is very clever, making full use of the scenery and borrowing scenery.                     |
| Pavilion of Surging Waves                                           | the Northern Song or Earlier Song Dynasty | Su Shunqin                  | Move the step to change the scene, small in see big, winding path leading to secluded.                                          |
| Garden of Master of the Fishing Net Master of Nets Garden           | the Southern Song Dynasty                 | Shi Zhengzhi                | The layout of the park is exquisite and compact.                                                                                |
| Lion Forest Garden Lion Grove                                       | Yuan dynasty                              | Heaven is like a Zen master | The landscape seems to be intermittent, through everywhere.                                                                     |
| Garden to Linger in Lingering Garden                                | Ming Dynasty                              | Xu Tai when                 | There are endless lines, is a small garden pole.                                                                                |
| Garden of Cultivation                                               | Jia Jing                                  | YuanZugeng                  | Plain and natural, to win by the text.                                                                                          |
| Huanxiu Mountain Villa (Yiyuan)                                     | Qianlong                                  | Jiang Ji                    | Known for the beauty of the rockery, although the appearance is like a pile of fist stones, the body in the thousands of rocks. |
| Lotus root garden                                                   | Qing dynasty                              | Lu Jin                      | In fact, the majestic, the artistic conception of the garden                                                                    |
| Garden of Pleasure Gate of Joy                                      | Qing dynasty                              | Gu Wenbin                   | Taking the length of the gardens, the layout is compact and clever.                                                             |
| Garden of Quiet Meditation Garden of Seclusion and Meditation Tuisi | Qing dynasty                              | Ren LAN first               | Adjust measures to local conditions, clever water, place the thought of the river's lake.                                       |

### 3.3.2 Classification and development of garden building elements of Suzhou Garden

#### (1) The history, function and artistic beauty of taixie

##### A. The history of taixie:

Taixie has a long history in ancient Chinese gardens, which can be traced back to the early Zhou Dynasty and the spring and Autumn period. At the beginning, the pavilion was mainly used for sacrifice, viewing and rest. It was a place for nobles, officials or literati to lean on the fence to look out and recite poems and paintings. With the passage of time, the pavilion has gradually become an indispensable element

in landscape architecture, bearing rich cultural connotation and aesthetic value (Sun,2011).

B. The functions of taixie:

In Suzhou garden, the pavilion has multiple functions. First of all, the pavilion is often designed in a beautiful location for people to enjoy the scenery in the park and enjoy the natural scenery. Secondly, the pavilion is also used as a rest place, providing a space for tourists or owners to rest, enjoy tea or chat. At the same time, the pavilion can also be used as a social place for holding literary and art activities, poetry fairs, and moon viewing, to promote cultural exchanges and artistic creation.

C. The artistic beauty of taixie:

As a form of garden architecture, the pavilion focuses on the artistic beauty of architectural structure, decoration and layout. The design of the pavilion often highlights the fluency of lines and the coordination of proportion. Combined with the characteristics of landscape architecture, it creates a space with unique atmosphere and aesthetic value.

Before the Qin and Han Dynasties, the garden garden in Suzhou garden was very prosperous and became an important part of ancient garden art. The following is a detailed description of the development of garden gardens before the Qin and Han Dynasties:

A. The definition and function of Garden:

Garden garden is an important landscape area in ancient gardens, usually refers to the garden for people to visit, rest and enjoy the scenery. The garden is planted with various flowers and trees, with elegant layout and winding water system, creating a quiet and beautiful environment. People can stroll in the garden to enjoy the flowers and trees, listen to the birdsong, and feel the beauty of nature (Liu,2018).

B. Garden layout and Design:

Before the Qin and Han Dynasties, the layout design of the garden was very exquisite, and the way of winding water was often used, that is, the water body was used to meander through the whole garden, forming a number of small islands or land, increasing the sense of spatial hierarchy and ornamental. At the same time, rockeries, pavilions, lounges and other buildings are set up in the garden, creating a beautiful landscape.

C. The plants in the garden:

The plant species planted in the garden garden are rich and diverse, including various flowers, trees and lawns. In the garden, people can enjoy the different flower landscapes in the four seasons and feel the changes and vitality of nature. These plants not only beautify the garden environment, but also provide a beautiful experience for tourists.

In general, before the Qin and Han Dynasties, the garden garden was very prosperous and became an important part of garden art. Through careful layout and flexible use of water features, plants and buildings, the garden creates a beautiful and peaceful landscape space, showing the superb technology and aesthetic concept of ancient garden buildings. The design characteristics and artistic value of these gardens have had a profound impact on the development of garden buildings in later generations, reflecting the unique charm and cultural connotation of ancient Chinese garden art (Xia&Wang,2011).

### (3) Pavilion and corridor



Figure 18 The Pavilion of the Master-of-Nets Garden

Source: <https://www.kepu.net.cn>

The streamline selection of the corridor is very exquisite. The area it passes through is generally the essence of the park. Just walk in the corridor and you can enjoy the main scenery of the park. At the same time, the corridor also plans the best route for tourists. The zigzag direction of the corridor also provides visitors with rich visual experience. Walking along the corridor, the direction of the tourists' walking is constantly changing. It's a casual turning point, and there are different sceneries in front of you.

Pavilion and corridor garden architecture is an important part of Chinese garden. It combines with mountains, water and plants to form a beautiful landscape picture. "The plane is zigzag, and the height is scattered", which is one of the artistic methods of Chinese garden architectural layout. The reason is that Chinese garden pursues the beauty of natural landscape, rather than the beauty of artificial as the western garden. Suzhou garden pays attention to twists and turns, fascinating, and different scenery. "Five steps, one floor, ten steps, one Pavilion. The corridor is back, and the eaves are high." this is a description of the grand momentum of the Epang Palace, but it is also suitable for the delicate Suzhou garden. The scenery in the garden is scattered, but through the "Outline" and "interlude" of the corridor, it forms a rich and changeable art whole.

The Chinese classical garden emphasizes that the corridor should be curved rather than straight. Naturally, the curve has the advantage of length over the straight line, which virtually extends the tour route and time, which also makes the corridor have a rich dynamic even on the plane. The curved part of the corridor is a good way to leave a void. It's wonderful to decorate some bamboo, stone and banana casually. Its construction is not only under the condition of abundant space, but also restricted by the boundary, such as adjacent to the straight wall. The following is a detailed description of the development of the pavilion and corridor before the Qin and Han Dynasties:

#### A. The definition and function of the pavilion:

Pavilion and corridor refer to the buildings built in the garden for people to rest, shelter from rain, view or hold literary and art activities. Most of the pavilions are small buildings, which are open or semi closed on all sides. They are often built near the water or at scenic spots for people to rest and enjoy. The corridor refers to the

long corridor structure connecting various buildings or scenic spots, which is used for walking, shading or as a continuous viewing space. It is common in large gardens.

**B. Classification of corridors:**

a. In the plane form, the corridor can be divided into a straight corridor and a curved corridor. The curved corridor mostly has a certain angle of the broken line.

b. Combined with the terrain, it is divided into flat corridor, mountain corridor, water corridor and bridge corridor. The shape of these kinds of corridors is based on the terrain. Most of them are based on the corridor and dependent on the environment to form a corridor with certain functions.

c. On the side interface, the corridor is divided into one side open and one side closed, two sides open and two sides closed. The corridor with one side open and one side closed is built along the garden wall or the outer wall of the building. The open corridor is easier for people to see the landscape in the park. The two sides are closed and the scene is reflected on one side of the wall.



Figure 19 The corridor in the garden

**Source:** <http://chla.com.cn/>

**C. Functions of the corridor**

a. Dividing garden space

b. Responding to various buildings, forming a high and low visual level

c. The guidance of tour route forms the aesthetic enjoyment of one step one scene

**D. The structure of the corridor**

Brick and stone pavement, two columns, exquisite and light roof

**E. The shape of the corridor**

Compared with other buildings in the garden, the corridor is a line. It not only has the practical function of shelter and traffic, but also can increase the depth of landscape and divide the space. It is an important setting for combining scenery and garden interest. As a tour guide line of scenic spots, the corridor itself is a unique landscape in the park.

The shape of the corridor is mostly narrow and zigzag, the space is light and transparent, there are virtual and real, very beautiful, which can slowly introduce people to the scenic spot of the garden. The famous the Summer Palace promenade is not only famous for its "longest corridor", but also because of more than 14,000 exquisite color paintings on Liang Fang, which was recorded in the Guinness world record.

From the perspective of the shape of the corridor, the trend of the straight corridor is relatively straight. Because most of the corridors in Suzhou gardens are

zigzag in shape to create a changeable garden landscape, so the straight corridors are relatively rare, and most of them are relatively short and small.

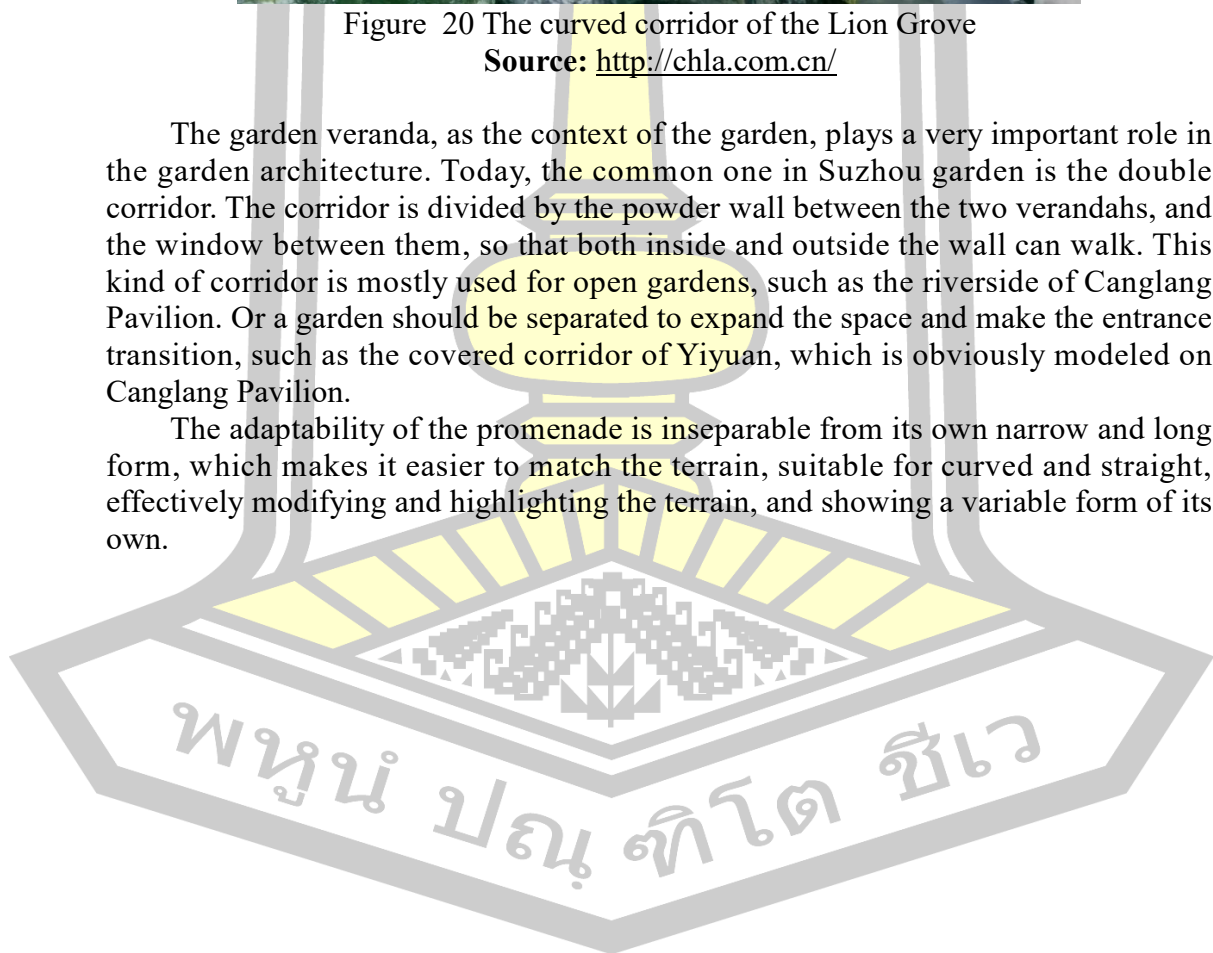


Figure 20 The curved corridor of the Lion Grove

Source: <http://chla.com.cn/>

The garden veranda, as the context of the garden, plays a very important role in the garden architecture. Today, the common one in Suzhou garden is the double corridor. The corridor is divided by the powder wall between the two verandahs, and the window between them, so that both inside and outside the wall can walk. This kind of corridor is mostly used for open gardens, such as the riverside of Canglang Pavilion. Or a garden should be separated to expand the space and make the entrance transition, such as the covered corridor of Yiyuan, which is obviously modeled on Canglang Pavilion.

The adaptability of the promenade is inseparable from its own narrow and long form, which makes it easier to match the terrain, suitable for curved and straight, effectively modifying and highlighting the terrain, and showing a variable form of its own.



#### a. Cloister

That is to say, there are corridors around a building, which are called ambulatories. For example, the Mingdao Hall of Canglang Pavilion and the corridor around the Museum of Linqun jishuo in Lingering Garden belong to this category.



Figure 21 Canglang Pavilion - Cloister

Source: <http://chla.com.cn/>

#### b. Empty corridor

The empty corridor is only supported by columns at the top and has no walls on all sides. Such a corridor is not only a channel but also a tour route. It can see the scenery on both sides, and can separate the garden space, so that the garden landscape is rich in layers and more abundant.

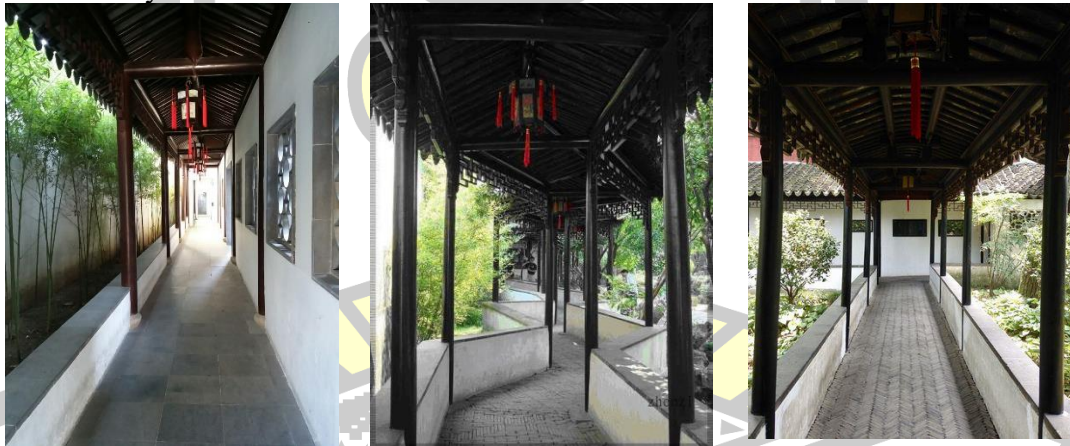


Figure 22 Master-of-Nets Garden - Empty Corridor

Source : <https://www.sohu.com/>

#### d. Climbing corridor

The climbing corridor is built on a slope. It extends from the bottom of the slope to the top of the slope, as if it is climbing up the mountain, so it is named. Because of the terrain it is attached to, the shape of the climbing corridor naturally has ups and downs. Since the corridor itself does not have twists and turns, it has also become a wonderful landscape. If the corridor itself has a change in shape, it will be more attractive. At the same time, the climbing corridor also connects the buildings on and under the hillside with the landscape, forming a complete and orderly landscape.



Figure 23 The western climbing corridor of the Linger Garden

Source: <http://chla.com.cn/>

The mountain climbing corridor, in the lion forest, Linger Garden and Humble Administrator's Garden of Suzhou garden, is only decorated with one or two, mostly used for the side wall of the garden. When designing this kind of corridor, we should pay attention to the slope and the height of the mountain. In different situations of narrow and wide terrain, one slope can be used, or one slope and two slopes can be used together, such as the Western climbing corridor of Linger Garden.

#### e. Water Gallery

In the garden, if the corridor is built across water or close to water, it is called water corridor. The water gallery can enrich the landscape of the water surface and prevent the water surface from being too monotonous. At the same time, it can also make the water space half separated and half connected, forming twists and turns, increasing the depth of water, giving people a sense of active and long-term water, and more artistic conception.

#### f. Bridge corridor

The bridge and gallery can also be called the "corridor bridge", which is a quite unique garden building. It has the dual functions of bridge and landscape gallery. The location and shape of the bridge and gallery are generally more exquisite, and strive to form a beautiful building facade and water reflection landscape, which plays the role of dividing the garden space level and organizing the viewing line. According to the structural form, it can be divided into: two-sided empty corridor, one-sided empty corridor, compound corridor, double-layer corridor, etc.

#### g. Slope corridor

The slope climbing corridor is a climbing corridor built along the slope ground. The wooden components such as purlin and Fang of each climbing corridor are parallel to the slope ground. It extends from the bottom of the slope to the top of

the slope, as if climbing up the mountain, so it is named. Because of the terrain it is attached to, the shape of the slope climbing corridor naturally has ups and downs. Even if the corridor itself does not have twists and turns, it has become a wonderful landscape. If the shape of the corridor itself turns, it will be more attractive. At the same time, the slope climbing corridor also connects the buildings on and under the hillside with the landscape, forming a complete and orderly landscape.



Figure 24 Master-of-Nets Garden - Slope Corridor

Source : <https://www.sohu.com/>



Figure 25 The Linger Garden - a slope-style climbing corridor

Source: <http://chla.com.cn/>

#### h. Flying Gallery

The flying gallery is generally located between buildings. The upper part of the pavilion and the pavilion should be connected. The gallery must be set up. The gallery is off the ground and walks in the air. This is the flying gallery. The flying Gallery not only makes it more convenient for people to get up and down, but also makes a group of temples in the park look more dignified.



Figure 26 The curvature in the Lingering Garden

Source: <https://www.sohu.com/>

In the Chinese classical garden, the arrangement of the position of the promenade has the function of creating space. In terms of space division, the corridor passes through the park, and the large space is subdivided into several small spaces. The courtyard is connected and the transition is made between layers. The space on both sides of the corridor can create different space quality.



Figure 27 The curvature in the Lingering Garden

Source: <https://lhsr.sh.gov.cn/jnylwh/>

The shape of the corridor is more complicated. From the perspective of shape trend, it is the most common and the most changeable corridor in the garden. The zigzag corridor is zigzag and zigzag, freely shuttling through the garden, dividing the garden into areas of different sizes or shapes, naturally enriching the landscape.

#### i. Veranda

That is to say, the two corridors are integrated, the middle partition wall, and the wall is generally equipped with flower windows. The scenery is interpenetrated with each other, which seems to be separated from each other. When walking in the corridor, people can feel the effect of walking in different scenes. The Canglang Pavilion complex corridor is the most characteristic. The complex corridor is from west to East and faces the water in the north. If the wall is built in the traditional way, you can't enjoy the beautiful water scenery outside the garden. If it is designed as a veranda, it is too open. The corridor is composed of two verandahs. There is a wall between the two verandahs. There is a leaking window on the wall as a connection. Both sides of the corridor can pass. Standing on both sides of the corridor, you can see the scenery through the leaking window on the middle wall. Because the complex corridor is a combination of two corridors, it is more complex in shape and more beautiful in image.



Figure 28 Double sided empty corridor

Source: <https://lhsr.sh.gov.cn/jnylwh/>

There are columns on both sides and no solid walls. You can enjoy the scenery on both sides in the corridor. No matter the straight corridor, the curved corridor, the ambulatory, the hand reading corridor, etc. can be used, no matter in the large space with profound landscape level, or in the small space with twists and turns. With its changeable beauty, the corridor has won a place in many types of garden buildings. Ancient poetry also describes the corridor. In Bai Juyi's "two poems by the pool", there is "structure the west corridor of the pool, and straighten the East trees of the

pool" at the beginning. In the Song Dynasty, Zhang gongku's "Gongci" also has the poem "people meet each other in leisure, and spring can't help but walk the corridor". These poem descriptions show the unique position of the corridor in the ancient environment.

F. The layout and design of the pavilion:

The layout design of Pavilion and corridor is very exquisite, which is often set according to the overall planning of the garden and the terrain environment. The architectural style of the pavilion and gallery is diverse, some simple and elegant, some magnificent, reflecting the architectural style and aesthetic taste at that time. The location of Pavilion and corridor is usually selected on the important scenic spots or traffic roads of the garden, which plays the role of connecting everywhere, guiding tourists and enriching the landscape. Throughout the construction method of the corridor, it is a distillation of the evaluation standard of Chinese garden "although made by people, it is just like the sky opens". It not only uses the traditional landscape creation methods of barrier, suppression and frame, but also cleverly arranges the corridor and geographical environment, corridor and people, and people and landscape, and finally creates a unique corridor landscape. This is also the experience that today's landscape construction should learn.

The complex corridor in the northeast of Canglang Pavilion in Suzhou is wonderful in borrowing the scenery, guiding the mountains in the park and the water outside the park through the complex corridor, so that the mountains, water and buildings form a whole. The garden was originally a high mound, lacking water, but there was a river outside the garden. The gardener adjusted measures to local conditions, the stone barge bank, and the double corridor cleverly separated the inside and outside of the garden, forming a divided and connected landscape. The mountain is alive because of water, and the water turns with the mountain, so that the hills in the garden and the green water outside the garden are integrated. Tourists walk on the water side of the corridor, with the feeling of "near water and far mountain"; Visitors walk on the side of the Fulang near the mountain, feeling "near the mountain and far from the water". Through the complex corridor, the water scenery outside the park and the mountain scenery inside the park are borrowed from each other, forming a unity, which is a wonderful way.

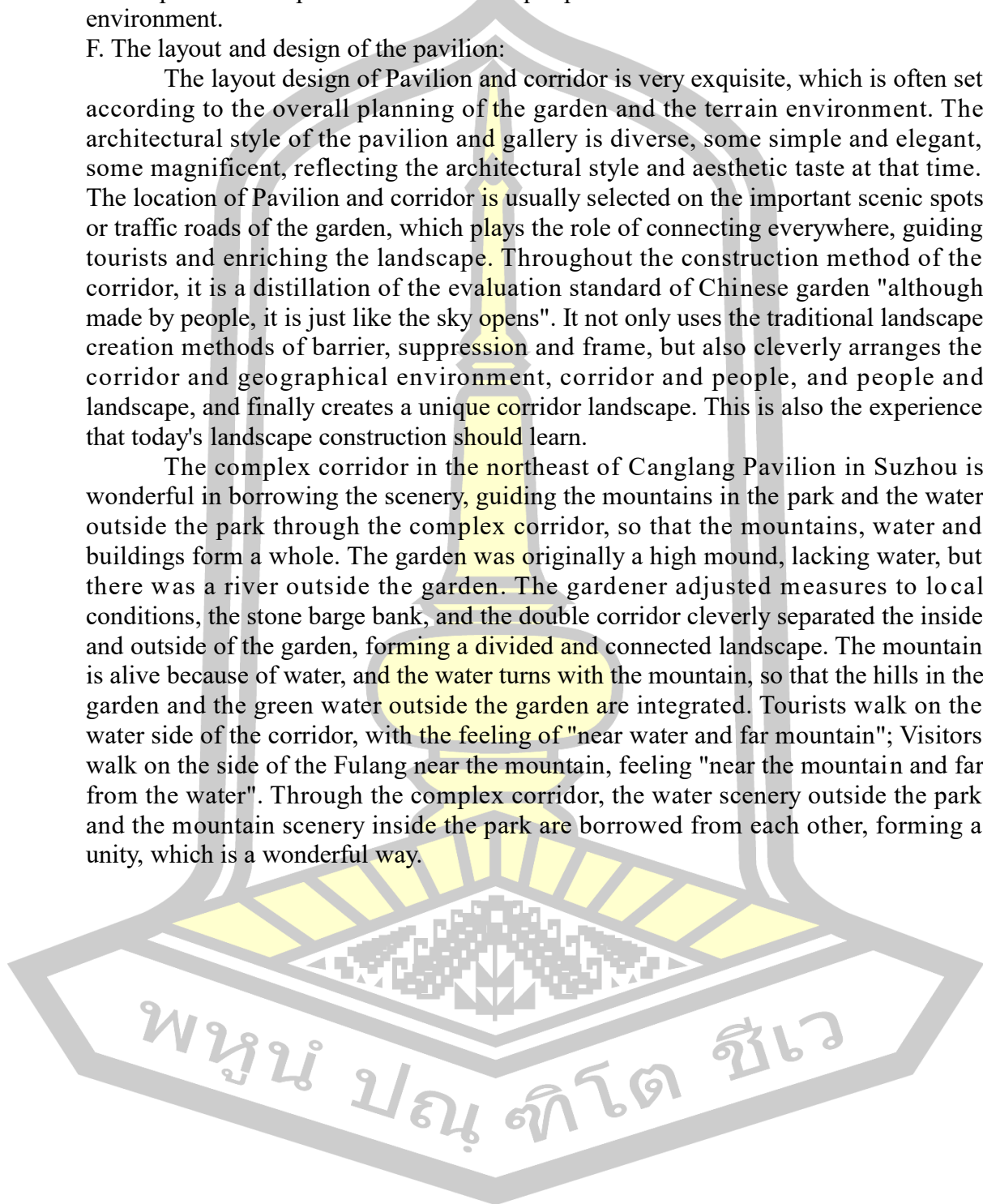




Figure 29 The corridor of the garden

Source: <http://chla.com.cn/>

#### G、 The artistic expression of Pavilion and corridor:

As an important element of garden architecture, the pavilion and corridor focuses on the artistic beauty in design and decoration. The pavilion and corridor are often made of wood, with the eaves raised, and the roof is mostly double eave Xieshan style, which has strong Chinese traditional architectural characteristics (Zhu,2018). On the pillars, Liang Jia and decoration of the pavilion, exquisite patterns are often carved and colored paintings are drawn, reflecting the exquisite technology and artistic skills, and creating a beautiful visual effect.

In general, the pavilion corridor in Suzhou garden is very colorful with the historical development. As an important part of landscape architecture, pavilion and corridor not only play a practical function, but also show the exquisite craftsmanship and cultural connotation of ancient landscape architecture. The design features and artistic expression of the pavilion and gallery reflect the unique understanding of ancient Chinese people on nature, aesthetics and life, and have a profound impact on the development of garden architecture in the later generations.

#### (3) The form and function of bridge

##### A、 The role of bridges

Wooden bridges are rare in Suzhou gardens, but stone bridges are more common. The number and length of bridges mainly depend on the size of the water surface. The types are usually divided into Pingqiao, curved bridge and arch bridge. The bridge railings are different from wooden bridge, iron bridge and stone bridge. Pingqiao, also known as beam bridge, often uses one or more stones placed on the pier side by side, because it is simple and light. For example, Pingqiao, on the south side of Liuyuan qingfengchi hall, has neither columns nor columns, which is wild and interesting. The curve bridge is divided into three sections, four sections, five sections and nine sections, collectively known as the curve bridge. For example, the curved bridge in the middle of Humble Administrator's Garden and the curved bridge on both

sides of the central Pavilion of Xiyuan lake. On the pedestrian bridge, there are seven turns and eight turns. Every step of the way, the landscape will change, and play a role of spatial connection and landscape change in the garden (Liu,2014).

The dikes, Liang Qiao and stone bridges in Suzhou garden are formed by collecting stones in the water for pedestrians to cross the river. For example, the pagoda shadow Pavilion on the west side of the Humble Administrator's Garden, there are several stones at the north and south ends, lying flat in the water, becoming a line, winding, visitors crawling forward, cloth grass into lotus, very interesting.

In Suzhou garden, various bridges can not only cultivate people's temperament and appreciate beauty, but also arouse tourists' reverie and painting ideas. The garden bridge not only has the function of dividing water surface and creating scenery, but also has the function of connecting and guiding tourism. Therefore, the bridge is an important part of the garden. On a calm and calm water surface, a curved bridge or a flat bridge is used to get close to the water surface. People have a sense of ripple blue waves. On pedestrians, it looks like a small step in the same wave. On the wide water surface, we use the arch bridge or the beautiful corridor bridge to connect the reality with the water scenery and reflect the picturesque picture. However, between the rockery of Chongyan mountain and Fuling mountain, it is necessary to use simple and natural stone beams to fly over the cliffs, so as to create a grand artistic conception of natural cutting, changing and mountain like white waves.

B. The basic forms of the garden bridge are:

a. Pingqiao. The shape is simple, straight and zigzag, and the structure has beam type and plate type. The slab bridge is suitable for smaller spans, such as the stone slab bridge across the creek in front of the Jiaoqu garden in Beijing the Summer Palace, which is simple and elegant. If the span is large, it needs to set up piers or columns, install wood beams or stone beams, and pave bridge decks on the beams. The zigzag shape of Pingqiao is unique to Chinese gardens. No matter seventy percent off, half off, thirty percent off or ten percent off, it is generally known as "Jiuqu bridge". Its role is not to facilitate transportation, but to extend the tour itinerary and time, so as to expand the sense of space, and change the direction of tourists' vision in twists and turns, so as to achieve "step by step different scenery"; Some are also used to set off buildings such as pavilions and pavilions on the water, such as the Jiuqu bridge of Shanghai Town God's Temple.



Figure 30 The corridor of the garden  
Source : <https://www.gujianchina.cn/>

b. Arch Bridge. It has beautiful shape, mellow curve and dynamic sense. The single arch is parabolic,

The "shoulder arch" is the first one in China, which is imitated in many gardens, such as one in Suzhou east garden.



Figure 31 Arch bridge

Source : <https://www.gujianchina.cn/>

c. Pavilion Bridge and gallery bridge. The bridge with Pavilion and corridor is called pavilion bridge or corridor bridge, which can provide tourists with shelter from the sun and rain, and increase the shape of the bridge. The pavilion bridge, such as the Three Ponds Mirroring the Moon of the West Lake in Hangzhou, has a triangle Pavilion at the corner of the middle section of the curved bridge, cleverly using the corner space to give visitors a rest; The Wuting bridge of Yangzhou Slender West Lake is porous and crisscrossing, with a combination of pavilions and corridors and a unique form. Some of the gallery bridges are connected to the buildings or corridors on both sides, such as the "xiaofeihong" in Suzhou Humble Administrator's Garden; Some have independent corridors such as the flower bridge in front of Qixing rock in Guilin. A curved bridge in front of Quxi building in Linger Garden, Suzhou, is covered with Wisteria flower trellises, becoming a "green corridor bridge" with a unique style.

### 3.3.3 Space types and layout of the Classical Gardens of Suzhou in Jiangsu Province

Focusing on the integrity is the main feature of traditional Chinese culture. It emphasizes the overall grasp of things. It believes that objective things are interconnected as a whole. Influenced by culture, the "integrity" of traditional gardens is not only reflected in space, but also in the diversity of themes and landscape techniques, covering astronomy, geography and personnel, forming an inclusive style. The axis, displacement and borrowing in the plane, the order, penetration, expansion and virtual reality in the spatial organization, these spatial design techniques can create a rich and diverse spatial pattern (Chen&Yang,2023:).

#### (1) Types of garden space

Garden space is defined as a space surrounded by tangible elements such as flowers, trees, buildings and corridors; From the spiritual level, the garden is a space to meet the leisure and aesthetic needs of tourists. Therefore, according to the "garden architectural space art" proposed by Zong Baihua, the analysis from the outside to the

inside, from the material and two aspects contained in the garden space, analyzes and summarizes the space aesthetic ideas contained in it (Chen,2021 ).

The layout and management of traditional gardens runs through many landscape painting composition theories. The primary and secondary, opening and closing, density, virtual and real, hidden and dew, etc. in Chinese painting theory, are the rules about spatial layout, and these theories are also verified and developed in real space. Since ancient times, Chinese art creation has emphasized the virtual and real techniques. "The virtual and the real live together, and the place without painting is a wonderful place." many scholars who participate in garden building are deeply influenced by Laozhuang Taoist theory, and the philosophy of "Inaction" and "virtual and static". The "virtual and the real" of garden architectural layout can produce a wonderful space and a sense of emptiness. The architectural space of Suzhou garden is mostly open and circulating. Its landscape imitates nature, and its layout is zigzag, flexible and free. On the one hand, it can avoid the small space landscape, so that the space can circulate with each other. On the other hand, it can make the indoor and outdoor scenery borrow each other, increasing the rich effect of the garden landscape.

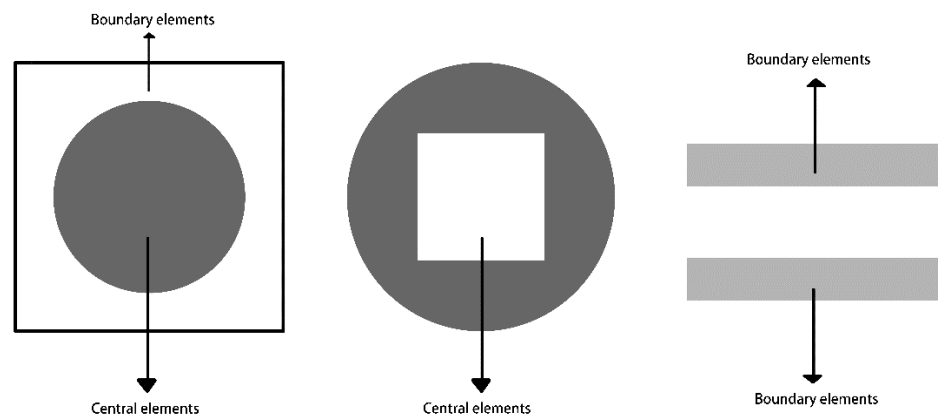


Figure 32 Three spatial forms

**Source:** Created by the author himself

The entities that constitute garden space are some natural elements and artificial elements. There are three main forms composed of various artificial elements: enclosed type, centripetal type and linear space. The enclosed type is generally a closed space form enclosed by the boundary elements of the building as an entity, and the internal central element is the virtual space; The centripetal type is a spatial form with only central elements, such as setting landscape elements in the center of an open area, so that people's vision is concentrated in the middle, but the walking path needs to bypass the central elements to separate; Linear space is a space form composed of long boundary elements, which is the characteristics of the space formed by the corridor.

- (2) The layout of space  
A. Reasonable layout of functions

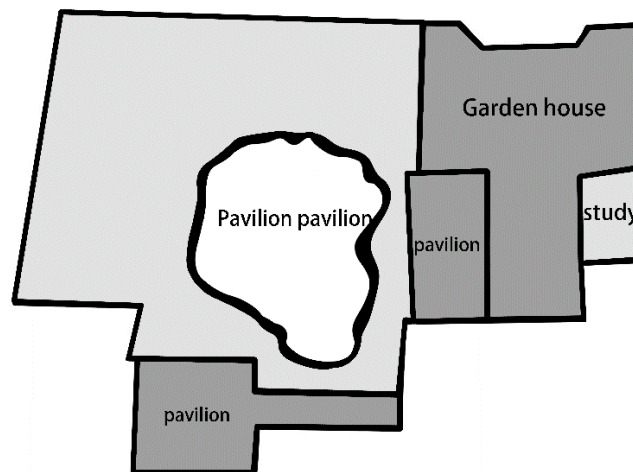


Figure 33 Functional distribution map of the Lingering Garden

**Source:** Created by the author himself

B. The layout of introversion and extroversion

The layout of garden buildings is flexible and diverse. In order to adapt to different terrain, scale and environment, it is necessary to consider the requirements of tourists' view and landscape. There are three main forms of garden inward and outward layout, namely, outward layout, inward layout, and both. The form of inward layout is common in small private gardens. For example, crane garden, half garden and Changyuan garden in Suzhou all belong to inward layout. The form of inward layout is that all buildings face the interior, thus forming a more concentrated and larger courtyard space. Its advantage is that more buildings are reasonably arranged in a limited space, and it will not appear congested and depressed: its limitation is not suitable for larger space, because if the space of the garden is too large, and the buildings are only placed around the garden, it is bound to make the courtyard of the space in the garden empty and monotonous. Therefore, medium-sized or large-scale gardens are only suitable for local inward layout, such as Canglang Pavilion in Suzhou. Because the northeast of the park is adjacent to water, it wants to have an interactive landscape with water, so some buildings and corridors are in the form of outward layout, and the rest are inward. Therefore, Canglang Pavilion has an inward layout and an outward layout, with two forms. Both the internal layout and the external layout are determined according to the size and scale of the garden, as well as the influencing factors around the garden. The layout criteria are set to suit local conditions and visual optimization.



Figure 34 Landscaping is combined inside and outside

**Source:** Created by the author himself

#### C. The layout of principal and subordinate and key points

The area of the garden is large, the functions are various, and the landscape is complex. If it is treated equally regardless of the primary and secondary, it is easy to get tired. In order to achieve a pleasing and sincere aesthetic feeling, it is usually the same as landscape painting. After 11 cuts, "the layout of landscape architecture and the location management of landscape painting are in the same strain. Although both emphasize" division and creation ", they are still" made by people "after all. Therefore, the management, selection and cutting of the main view are not only unable to be cancelled, but also the key to determine its artistic level." From the perspective of the overall layout of the garden, generally if there are multiple spaces, one of the areas will be prominent, or it will become a key scenic spot through the inward layout. In the garden with moderate volume, the key points are emphasized, and the main and secondary ones are Yiyuan and Wangshi garden. In particular, the spatial composition of the Wangshi garden is more complex, with the lotus Pavilion as the main body, with a large water surface, surrounded by pavilions and pavilions, rocks, flowers and trees, rich landscape, and the essence of the whole garden.

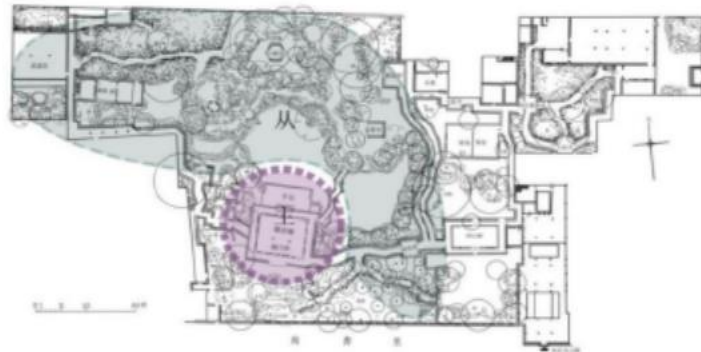


Figure 35 Floor Plan (Master-Slave, Partial & Focused)

**Source:** <https://www.sohu.com/>

#### D. The layout of Tibet and dew

"All works of art ultimately resort to performance, but there are two main tendencies: one is straightforward, unreserved and outspoken; the other is implicit and obscure methods to make it invisible, obvious and not exposed." traditional garden practices, paintings and poetry are all interlinked. In order to emphasize the artistic conception, they want to be visible and hidden, and they think that the dew is shallow and the hide is deep, avoiding straightforward performance, advocating the scenery if it is hidden, so they often hide the beautiful and outstanding landscape in the remote depth. "The mountain wants to be high, and the mountain is not high when it is out, and the smoke and cloud lock is high in the middle; the water wants to be far, and it is not far when it is out, and it is far when it is hidden.". In garden design, where water is broken, there is a bridge. It's a basic skill to deal with the pool in an endless way. To make the water feel endless, you must treat the water so that you don't know where it comes from and where it goes. "Hiding" is a secret. No matter which position in the garden, you can't see the whole water surface. For example, on the plane of Wangshi garden, a folding bridge is set at the end of the water, giving people unlimited imagination and strengthening the vertical sense of space.

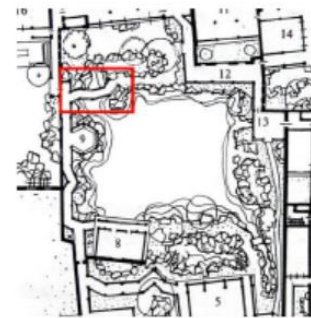


Figure 36 Folding bridge form: Enhance the sense of depth

Source: <https://baike.baidu.com/>

#### 3.3.4 The integration of the artistic conception of the overall space and the objective lens

The Classical Gardens of Suzhou in Jiangsu Province is the cultural connotation of the "literati's enjoyable landscape garden for the literati's impressionlandscape Garden (Liu&Tian,2022). It creates a harmonious living environment between human and nature in the city. It constitutes the overall characteristics of the Classical Gardens of Suzhou in Jiangsu Province. Using the art technique of infinite transformation and non stick to one format, with the sentiment of Chinese landscape flowers and birds, with the sentiment of Chinese landscape flowers and birds, and the Tang Poetry Song Poetry's artistic conception. In the limited space, it is dotted with rocke, trees, and arranged for pavpavpavbuildings and pond bridges, so that the the Classical Gardens of Suzhou in Jiangsu Province wins with the scenery, the scenery is different because the garden is different, giving people a small medium to see the big artistic effect. The overall space creates a harmonious living environment with harmony between human beings and nature. It constitutes the overall characteristics of the the Classical Gardens of Suzhou in Jiangsu Province.

Using the art technique of infinite transformation and non stick to one style, the art technique of art technique is used to the guidance and the beauty of twists and turns. The integration of landscape form and artistic conception is an important feature of traditional Chinese garden art. The creation of natural artistic conception: Chinese garden pays attention to the artistic conception of natural mountains and rivers. Through the arrangement of natural landscape elements such as rockeries, lakes and streams, visitors can feel like they are between natural mountains and rivers in the garden. As a decorative element in garden architecture, the leaky window is often set in the corridor, pavilion and other locations, enjoying the natural scenery in the garden, such as green trees, rippling lakes, etc., so as to reflect with the natural artistic conception and add to the artistic atmosphere of the garden. Highlight of architectural mood: the buildings in Chinese gardens are mostly classical styles, focusing on the integration with natural landscape. As a part of architectural decoration, the pattern shape of the leaking window is coordinated with the overall style of the building. Through the scattered layout and pattern carving of the leaking window, it adds a unique aesthetic mood to the architectural landscape, making the building more connotative and historical, and integrating with the overall mood of the garden.

#### (1) How to use the landscape technique

Suzhou garden contains the integration of the physical landscape and the meaning landscape, which is the combination of garden elements, garden environment space and garden ideas.

##### Performance of landscape design in Suzhou garden space

Such as frame scenery, leakage scenery and opposite scenery are ingenious ways to use everywhere. The Classical Gardens of Suzhou in Jiangsu Province is a "literati freehand landscape garden" with profound cultural connotation (Li,2023).Its architectural layout, structure, shape and style are all ingenious use of various garden art skills and techniques such as contrast, foil, opposite scenery, borrowed scenery and scale transformation, level coordination and small to see the big, and the small to win the many. The pavilion, platform, building, pavilion, spring, stone, flower and wood are combined to create a harmonious living environment between human and nature in the city. It constitutes the overall characteristics of the Classical Gardens of Suzhou in Jiangsu Province. By adopting the artistic technique of endless transformation and eclectic style, with the sentiment of Chinese mountains and rivers, flowers and birds, and the artistic conception of Tang Poetry and Song Poetry, the rockery and trees are decorated in the limited space, and the pavilions and bridges are arranged, so that the the Classical Gardens of Suzhou in Jiangsu Province can win by the scenery. The scenery is different from the garden, and the artistic effect is seen in the small. In the garden, different landscape elements are used to create a rich and variable tourist space, which corresponds to the theme of the traditional garden with different step scenery and big in small. In the limited space, the environment and interest of endless natural mountains and rivers are cleverly simulated. The pavilions and pavilions in the park intersect with each other, and the veranda and paths roam at will. The sight lines between different structures penetrate and the space intersects with each other, forming a close dialogue between each component; The same element plays the role of scenery and viewing at the same time. As a tourist enjoying the beautiful scenery, it also constitutes an excellent landscape picture; The mountains and stones are crisscrossing, and the use of a variety of stacked stone techniques encloses many

small confined spaces, but also blocks the penetration of part of the line of vision, making the garden space to play a role in promoting the effect of restraining before the landscape climax; The use of veranda and plants also guide and open up a visual channel for viewing, so the gardener can introduce the beautiful scenery in the distance into the limited small space to form a rich landscape content, forming a complex and interesting landscape level; The various garden elements set off and echo with each other to highlight different themes of different spaces. The alternation of virtual and real, the contrast of opening and closing, the crisscrossing of sight, and the changing of light and shadow make the visitors experience infinite space feelings and cause sighs and reverie, so as to forget the tired and noisy life in the world, and express their feelings on the landscape and unrestrained feelings (Wang,2019).

the layout of elements in Suzhou garden takes an asymmetric approach  
Suzhou traditional garden and culture are inextricably linked

It is particularly prominent from the freehand landscape thought. The freehand landscape paintings of the literati in the Tang and Song dynasties are the foundation of the hermit freehand landscape garden. Suzhou garden is small, quiet and free, and exquisite. The use of plant materials conforms to the characteristics of landscape painting. As an important garden element, the hard elements of plant design are staggered. At the same time, the seasonal landscape is also considered. Different seasons have different ornamental landscapes. For example, the "Begonia spring dock" in Suzhou Humble Administrator's Garden reflects the seasonal characteristics of Suzhou, and also brings people more direct emotional landscape feelings. It is a garden landscape in which people can feel the change of life and feel the natural breath(He,2007). The richness of Suzhou garden landscape has a profound impact on people's life and spiritual depth, and enables visitors to experience the sensory experience that is different from the fixed and boring seasonal landscape of the city, which also meets the ideological pursuit of reclusion in the mountain forest.

### **3.3.5 Cultural symbols and their connotations -- the garden needs of spiritual carriers**

The need for communication between people produces language. Similarly, the communication between people and nature also produces various needs. Traditional symbols are the carrier of such needs. Cultural symbols are the carrier of spirit, which can reflect a certain degree of customs, outlook on life and values. China has a long history, and the symbols it brings us are also rich and diverse. Each symbol carries a certain sense and thoughts. Traditional mascots, ethnic patterns and text transformation forms are engraved in halls, stone tablets, plaque, couplets, etc., reflecting the environment or artistic conception. It not only enriches the landscape level, but also contains a lot of spiritual content so as to emphasize the cultural level. From the geographical location of Suzhou garden, most of the gardens are located in remote places, low-key and unobtrusive, which more emphasizes the life taste of the host escaping from the world. Most of the entrances of the garden are located in the depth of the tunnel turning point, which is consistent with Tao Yuanming's thought of "mountains and rivers, no roads, willows and flowers, another village" to return to the mountain forest (Xu,2016).

The garden owners don't just build gardens for seclusion in the mountains and forests, and their intention is not pure. So when they build gardens, they will reflect the contradiction between thinking of being an official and being an official. One or several of the ideas advocated by Confucianism, Buddhism, Taoism, and gentleman Biede are reflected in the garden. The garden ideas it contains are complex, thus achieving a complex Suzhou garden. The residential part of Suzhou garden is generally composed of car halls, halls, dormitories, etc., with an obvious axis relationship, which is the embodiment of Confucianism and the concept of hierarchy and is related to "the height of the temple"; But the garden part, mountains and rivers, pavilions, plants and other scattered layout, "everything is the same as me", there is no primary and secondary, it is a realm far away from the lake.



Figure 37 Plan of Lingering Garden (axis relationship)

Source: <https://baike.baidu.com/>

### 3.3.6 Typical characteristics of garden making technique -- the technique of borrowing scenery from the Leaking Window

#### (1) The definition of Leaking Window

The leaking window is rarely used on the outer wall to avoid leaking the scene. If you want to enhance the local viewing function of the enclosure, you often make a leaky window on one side of the enclosure, which is actually not hollow, and the other side is still a common wall. The leaking window in the garden is a common decorative form in ancient buildings. It not only has practical functions, but also can add beauty to the building, and reflects the unique charm of traditional Chinese architectural art. The beauty of the pattern form of the leaking window is mainly reflected in the following aspects:

### The pattern form of the window

The pattern form of the beautiful windows often contains rich cultural connotations, reflecting the aesthetic taste, religious beliefs, historical stories or traditional folk customs at that time. Through the pattern form of the leaking window, people can feel the social style and cultural heritage at that time, and realize the charm of traditional culture. The leaky windows in the garden show a rich artistic aesthetic feeling through its exquisite pattern form. They are not only decorative and ornamental in aesthetics, but also carry a rich cultural connotation, adding a unique charm and historical massiveness to the garden architecture.

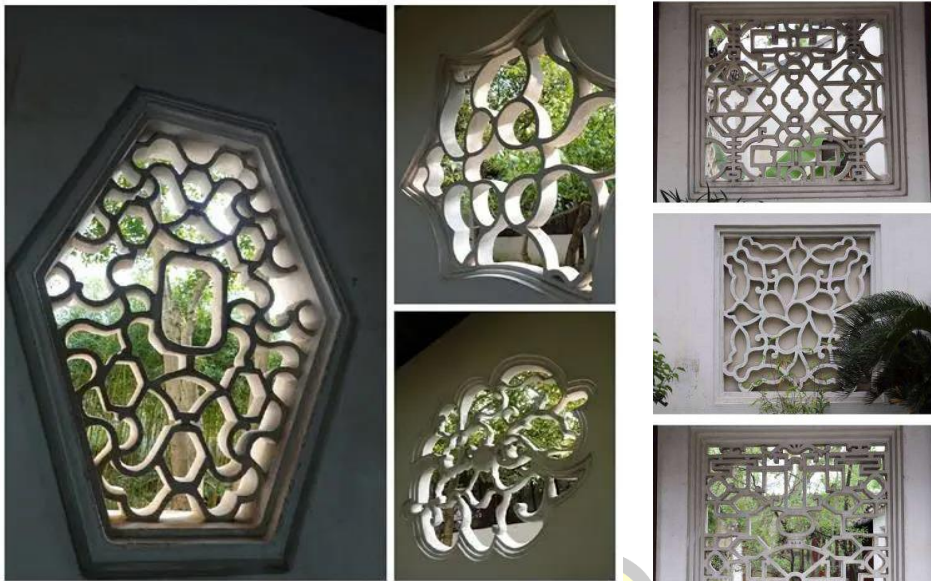


Figure 38 The leaking window of Canglang Pavilion

**Source:** self portrait of the author

The pattern of the scuttle is variable and various. The scuttle itself and the frame scenery composed of it are like three-dimensional pictures, which are attractive. It is particularly interesting that in the same garden, there will be no similar leaking windows (Gu&Huang,2021 ).

There are many kinds of leaking windows. He listed 16 other styles in Yuanye. In terms of quantity, most garden windows are mostly square and polygonal. Although the shape of the leakage window is rich and diverse, but generally speaking, there are rules to follow. Generally speaking, the row of leakage windows in the corridor are mainly square, and the shape of the fan and vase is more unique, most of them appear at the turning point of the corridor or the place where the line of vision is easy to focus. The combination of the virtual and the real of the scene and the multiple compound of the spatial structure is another aesthetic feature of the classical garden window art. The Leaking Window decorated the wall and the corridor wall, and the Yamashi Kiki decorated the leaking window, so that the visitors can enjoy different aesthetic feeling. The composition can be divided into two categories: geometric form and natural form, but they are often mixed. Geometric patterns are mostly composed of straight lines, arcs and circles. The straight lines are Dingsheng, six angle scenery, Linghua, Shutiao, Zhenhuan, taofang, Bingbing, etc; There are fish scales, money patterns, ball patterns, autumn leaves, begonias, sunflowers, Ruyi, ripples and so on. There are two or more than two kinds of lines composed of Shouzi, Kui pattern,

Wanzi Begonia, six angle plum and so on. The range of natural body materials is wide, and the pattern themes are mostly animals and plants that symbolize auspiciousness or elegance. The flowers are pine, cypress, peony, plum, bamboo, orchid, chrysanthemum, banana, lotus, etc.; the birds and beasts are lions, tigers, Yunlong, Phoenix, magpie, bats, and pine and crane pictures, and Bailu pictures. The object themes are vases, cornucopia, four treasures of the study and Bogu, etc., and there are also patterns that show dramatic characters, stories and pictographs. The plastic windows are mainly soft scenes, with mascots as the theme.

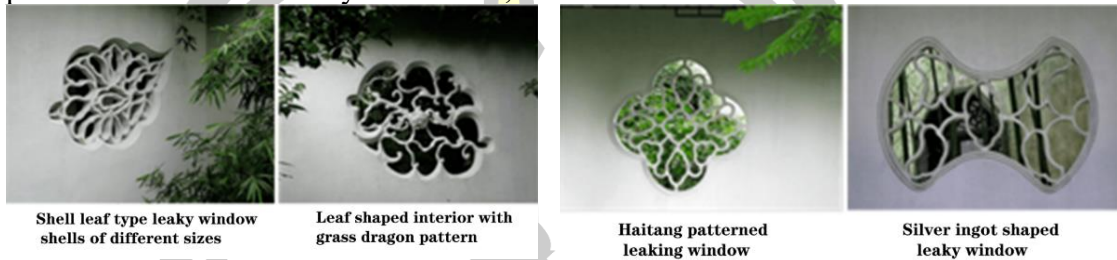


Figure 39 The pattern form of the leaking window in Suzhou Garden

Source : <https://baike.baidu.com/>

The use of Leaking Window in landscape

The most representative one is the use of the leaking window of Canglang Pavilion, the borrowing expression of the landscape form. The leaking window in the garden is a decorative element with Chinese traditional architectural characteristics. It not only plays a practical role in the building, but also can become a unique landscape element in the landscape of Suzhou, adding artistic conception and historical and cultural atmosphere to the garden. The following is the landscape features of the leaking windows in the garden. Through the different forms of the leaking windows, the architectural layout, structure, shape and style are cleverly used with contrast, foil, opposite view and borrowed view (Xie&Su,2020). It is the leaking window form of Suzhou Canglang Pavilion. At the same time, the scale transformation, level coordination and various garden art skills and techniques such as small in the big, small in the many, combine the pavilion, platform, building, pavilion, spring, stone, flower and wood.

The pattern forms of the leaking window are very rich and diverse, which can be symmetrical geometric patterns, or natural patterns with vivid artistic conception, or even the themes in myths and legends. Through carving, carving and other techniques, these patterns show a highly decorative and aesthetic artistic effect, giving the building a unique charm.

พหุ ประโยชน์



Figure 40 The leaking window of Canglang Pavilion

Source : <https://wapbaike.baidu.com/>

The leaking window not only has the decorative function, but also can play the practical function of lighting, ventilation and shading. Therefore, in the design of pattern form, the leaky window often takes aesthetics and practicality into account, not only to reflect the exquisite artistic effect, but also to consider the effect and convenience of actual use.

#### (4) The landscape features of the Leaking Window

The leaking windows in Suzhou gardens are often carved with rich cultural connotations, which may be historical stories, myths and legends or folk traditional themes. Through the display of the leaking windows, these patterns add a rich cultural mood to the garden, so that visitors can appreciate the landscape at the same time, also appreciate the charm of traditional culture and experience the precipitation of history.

From a comprehensive perspective, the integration of landscape form and artistic conception is one of the core of Chinese garden art. As a decorative element in the garden, the leaky window is integrated with the overall artistic conception of the garden in natural artistic conception, architectural artistic conception and cultural artistic conception. It adds unique aesthetic value and historical charm to the garden by means of embellishing the architectural landscape, creating a quiet space atmosphere, setting off the natural landscape and displaying cultural connotation, and complements the landscape artistic conception of the garden.

There are many excellent Leaking Window landscapes in the the Classical Gardens of Suzhou in Jiangsu Province. Canglang Pavilion, Humble Administrator's Garden and Yiyuan all have long verandahs, and the verandahs are connected with each other by leaking windows, which is airy and unusual. In particular, the Canglang Pavilion is arranged in a row on the wall along the river. Through the water light and cloud shadow, people feel that the water outside the garden is like a thing in the garden, and the effect of "borrowing the scenery" is particularly significant. The location of the leaking window is also an important element. The multi-level spatial structure makes the original narrow space larger and deeper, and the overall landscape has a variable aesthetic effect.

Leaking Window connects the hall and other buildings with a corridor, and part of the corridor has a corridor wall on one or both sides. The leaky windows on the corridor wall not only increase the bright and smart effect of the wall, but also ventilate and daylighting. The leaking window has its own scenery, and the scenery inside and outside the window is borrowed from each other. The landscape pavilions, flowers and trees in the partition wall can be seen through the leaking window, or can be seen vaguely, or can be seen clearly. If you look at the scene, the picture is more changeable and eye-catching. The construction content of the leakage window is mostly flowers, birds and animals, landscapes or geometric figures, and there are also some scenes of legendary novels, operas and Buddhist and Taoist stories as themes, such as the one hundred and eight type leakage windows of Canglang Pavilion, and more than thirty kinds of leakage windows of the Lingering Garden corridor, which have been famous all over the world. The most cultural significance of the content is to push the "four elegant" windows of lion forest, namely the four windows of piano, chess, book and painting (Sun&You,2016). The so-called "four elegance" refers to the four elegant things of Qin, Qi, calligraphy and painting loved by ancient scholars, which can also be said to be the four unique contents of Chinese civilization. Among the four leaking windows of different shapes, there are guqin, Weiqi board, letter bound line book and picture scroll, which are rich in distinctive cultural characteristics and add a lot of elegance to the garden. In addition, the Nandian bamboo, Dianthus and luohansong planted under the window are evergreen all the year round, matching with the powder wall leaking window, which has both the formal aesthetic feeling and the thought-provoking elegant sentiment.



Figure 41 Four art flower windows of Lion Forest

Source : <https://wapbaike.baidu.com/>

The leaking window in the garden is also a decorative element with Chinese traditional architectural characteristics. It not only plays a practical role in architecture, but also can become a unique landscape element in the garden landscape, adding artistic conception and historical and cultural atmosphere to the garden. The following are the landscape features of the leaking windows in the garden:

**A. Embellishment of architectural landscape**

As a part of landscape architecture, the leaking window can be set in the outer wall or eaves of the building. Through its unique pattern form and carving technology, it becomes the finishing touch in the architectural landscape.

Create a quiet space atmosphere: in the garden, the leaking windows are often arranged on the outer walls of corridors, pavilions and other leisure places. Through the light and shadow effects of the leaking windows and the beauty of their carving patterns, a quiet and elegant space atmosphere is created for the garden. In such an environment, visitors can feel a kind of Zen like peace and ease

Set off the natural landscape: the light and shadow effect and pattern shape formed by the scattered arrangement of the leaking windows can effectively set off the natural landscape around, such as the flower wood, rockery, pool, etc. This kind of layout can make the natural landscape more three-dimensional and rich, and increase the overall aesthetic feeling of the garden

**B. Reflect the connotation of traditional culture:**

The pattern carving of the leaking window often contains rich cultural connotations, which may be related to historical stories, traditional folk customs or religious beliefs. Through the display of the leaking window, these patterns create an atmosphere with historical precipitation and cultural heritage for the garden, so that tourists can appreciate the charm of traditional culture while enjoying the scenery.

Generally speaking, the leaking window in the garden, as a unique decorative element, has rich landscape features. It can not only embellish the architectural landscape, create a quiet space atmosphere, set off the natural landscape, but also show rich cultural connotation, adding unique aesthetic value and historical charm to the garden.

### **3.4 the garden making characteristics of Suzhou gardens from the Wei and Jin**

#### **Dynasties to the Tang Dynasty**

##### **3.4.1 The influence of political and cultural background**

###### **(1) Political turmoil and the rise of gardens**

During the Wei, Jin and Southern and Northern dynasties, political unrest and frequent wars, the landlord class urgently needed a stable sanctuary. Therefore, the private garden came into being and became a place for landlords to pursue peace and identity(Zhang,2013). The construction and maintenance of gardens not only provide them with a political umbrella, but also help maintain their property and social status. For example, in the south of the Yangtze River, due to the superior geographical conditions, lakes, rivers and wetlands provide a natural landscape background for the garden, promoting the prosperity of private gardens.

## (2) The influence of cultural thoughts

### A. The infiltration of Confucianism

Confucianism was widely spread in the Wei, Jin and Southern and Northern dynasties, and its concept of self-cultivation was reflected in the construction of private gardens. The garden is regarded as a place of spiritual purification, and the landlords show their respect for Confucianism and carry forward the Confucian spirit through the garden. For example, the pavilions, ponds, flowers and trees in the garden reflect the Confucian philosophy of "unity of man and nature".

### B. The introduction and integration of Buddhism

Buddhism spread on a large scale in the Wei, Jin and Southern and Northern dynasties, which had a profound impact on landscape design. There are often Buddhist temples or nunneries in the garden for people to practice and meditate. Zen thought of Buddhism focuses on natural peace and inner peace, affecting the design principles of the garden, making the garden pay more attention to the harmony and unity of natural landscape (Wang,2012).

### (3) The prosperity of culture and art

During the Wei, Jin and Southern and Northern dynasties, cultural and artistic activities were very active. The prosperity of art forms such as Poetry of Chinese Landscapes and landscape painting promoted the development of garden creation. The theory and performance skills of landscape painting play a certain role in the layout, composition and techniques of garden creation, and promote the formation of landscape theme garden style. The literati express their emotions through gardens, and show their own aesthetic taste and cultural heritage.

### **3.4.2 The technique of seclusion and restoration**

From the Wei and Jin Dynasties to the Tang Dynasty, it was an important stage in the development of ancient Chinese garden art. Garden design reflected the concept of seclusion and restoration in this period, and became the main form of garden architecture at that time. The following is a detailed description of the landscape design methods in this period:

#### (1) Seclusion:

From the Wei and Jin Dynasties to the Tang Dynasty, Chinese society experienced political turmoil and cultural changes. Therefore, in the garden design, it reflects the seclusion mood, that is, to create a quiet and deep, quiet and elegant environment, which makes people feel isolated from the world and away from the noise (Lang,2012). Rockeries, kiosks, winding roads and other landscapes are often set in the garden to create a quiet and private space, so that people can relax and enjoy the quiet.

#### (2) Return to the garden:

Restoration garden refers to the construction of garden scenes to simulate the natural landscape, so that people in the garden as if placed in the natural landscape. This technique was widely used in the garden design from the Wei and Jin Dynasties to the Tang Dynasty. The garden masters use elements such as terrain, vegetation and water system to carefully create landscape, such as mountains and rivers, lakes, waterfalls and streams, and uneven rocks, so that the garden presents an ideal scene of the unity of man and nature and the dependence of mountains and rivers. At the same

time, various precious flowers and trees are often planted in the garden to add natural flavor and create a harmonious and peaceful ecological environment.

(3) The creation of theme artistic conception:

In the landscape design from the Wei and Jin Dynasties to the Tang Dynasty, it not only pays attention to the aesthetic feeling of layout and landscape, but also pays attention to the theme of artistic conception. The garden is often inspired by poetry and painting. Through careful arrangement of layout, vegetation, architecture and other elements, it creates a space with far-reaching artistic conception and rich poetic flavor. What landscape architects pursue is not only the reproduction of the scene, but also the expression of inner feelings and aesthetic pursuit through the presentation of the landscape, so that people can feel the comfort and Enlightenment of the soul in the garden.

### **3.4.3 Understanding of landscape architecture from multiple perspectives of ecology and art history**

From the Wei and Jin Dynasties to the Tang Dynasty, it is an important period for the development of ancient Chinese garden art. Garden design in this period not only focuses on aesthetics and artistic expression, but also involves the understanding of ecology and art history from multiple perspectives. Here is a detailed description of the understanding of landscape architecture in this period:

(1) From the perspective of Ecology:

From the Wei and Jin Dynasties to the Tang Dynasty, landscape architects began to pay attention to the protection and utilization of the natural environment and ecological system. By studying natural elements such as terrain, water system and vegetation, and combining with the artificially created landscape, they created a garden scene that conforms to the natural law and ecological balance. For example, in the garden, water resources should be used reasonably, pools, streams and waterfalls should be built, water systems should be formed (Ji&Zhou,2022), air humidity should be increased, and the climate environment should be improved. At the same time, various plants, such as flowers, grass, trees and bamboo, are planted to provide habitat and food for animals and plants, forming an ecological rich ecosystem.

(2) From the perspective of Art History:

From the Wei and Jin Dynasties to the Tang Dynasty, the middle school conducted extensive research on the art works of the past dynasties, absorbed the experience and achievements of predecessors, and integrated them into the landscape design. Through the reference and imitation of poetry, painting, calligraphy and other art forms, they integrated elements of art history into landscape architecture, creating unique landscape art. For example, the landscape of famous paintings is simulated in the garden. Through careful arrangement of layout and landscape, the garden becomes a three-dimensional art, allowing people to feel the aesthetic feeling and artistic conception of art.

(3) The unity of humanity and nature:

From the Wei and Jin Dynasties to the Tang Dynasty, the unity of human and nature is an important concept. Designers pay attention to integrating human activities into the natural environment, people-oriented, creating a comfortable and livable garden space. Garden is not only a place to watch, but also a place for people to live, work and rest. Through reasonable planning and layout, buildings, footpaths, flowers

and trees and other elements are organically combined to create a humanized garden environment, so that people and nature are harmonious.

#### **3.4.4 Garden making methods and garden making techniques**

From the Wei and Jin Dynasties to the Tang Dynasty, it was an important period for the development of ancient Chinese garden art

(1) Ideological Garden Building: in garden building, influenced by traditional culture, and at the same time, the thoughts of gardeners are placed. Suzhou gardens are all for dignitaries and dignitaries. The change of dynasties, the living and restricted environment are different, and the garden building thoughts are also different. More garden building thoughts are summed up as follows: the concept of natural ecology, respect for ethics, and the idea of returning to nature and natural symbiosis. The garden is livable, reposing an emotion, and reflecting an attempt to get rid of the secular world, so as to get spiritual comfort from the garden.

(2) Landscape Gardening: landscape gardening is the most common way of landscape design from the Wei and Jin Dynasties to the Tang Dynasty. Landscape designers often take the simulation of landscape as the theme, through the layout of rocks, pools, streams and other elements(Hu&Jiang.2010: P32), to create a landscape with landscape style. In this way, the garden often presents the scene of mountains and rivers, winding paths, water and mountains, which makes people feel close and integrated with nature as if they were between natural mountains and rivers.

(3) Architecture Garden: in the garden design from the Wei and Jin Dynasties to the Tang Dynasty, architecture is also one of the important garden building methods. In the garden, pavilions, long corridors, rockery and other buildings are often built. These buildings are not only used as decorative landscape elements, but also as places for people to rest, taste tea and enjoy the scenery. Architecture and landscape reflect each other, forming a harmonious and unified whole, showing the aesthetic value of landscape architecture.

#### **(4) Plant garden:**

Plants play an important role in landscape architecture. From the Wei and Jin Dynasties to the Tang Dynasty, landscape designers were good at using various flowers and trees to create landscape. They plant various precious flowers and trees, such as plum blossom, orchid, bamboo (Zhao,2018), etc. through different plant combinations and layouts, they create a colorful and vibrant plant landscape. Plant gardening not only beautifies the garden environment, but also adds an ecological atmosphere, making the garden more attractive.

#### **(5) Artistic conception Garden:**

In the garden design from the Wei and Jin Dynasties to the Tang Dynasty, the artistic conception garden is an important technique. Through careful layout and landscape design, landscape designers create a poetic and picturesque mood. They often take poetry and painting as the source of inspiration, and through the use of elements such as architecture, plants and water systems, they create landscape with specific themes and emotional expression, so that people can feel deep emotion and aesthetic enjoyment in it.

Generally speaking, from the Wei and Jin Dynasties to the Tang Dynasty, there were various garden building methods and gardening techniques, mainly including landscape garden, architectural garden, plant garden and artistic conception garden. Each method has its unique characteristics and forms of expression, which together

constitute the rich and colorful ancient Chinese garden art. These garden making methods and techniques have an important impact on the development of garden design in the future, laying a foundation for the inheritance and development of Chinese garden art.

### **3.5 characteristics of garden making in Suzhou in the song, yuan, Ming and Qing Dynasties**

#### **3.5.1 Influence of historical, economic and cultural background**

Song Dynasty, as an important period in Chinese history, its garden art reached an unprecedented height under the comprehensive influence of politics, economy and culture, and became a treasure of Chinese classical garden art. The following will elaborate the development of landscape architecture in the Song Dynasty and the influencing factors behind it from three aspects of politics, economy and culture.

##### **(1) Political factors**

The political environment in the Song Dynasty was relatively stable. Although the outside was invaded by ethnic minorities, the internal society was relatively stable, which provided favorable conditions for the prosperity of culture and art. In particular, the national policy of "attaching importance to Literature and despise military power" greatly improved the social status of literati officials. They not only made achievements in literary creation, but also participated in the design and construction of gardens, which made gardens in the Song Dynasty full of literati elegance and poetic painting. In addition, the relative decentralization of imperial power also promoted the integration of royal garden and folk garden styles, making the gardens of the Song Dynasty more diversified and life oriented.

##### **(2) Economic factors**

The prosperity of the economy in the Song Dynasty provided a solid material foundation for landscape architecture. With the development of commodity economy and the consolidation of land private ownership, a large number of social wealth accumulated, providing sufficient funds for garden construction. At the same time, the prosperity of urban economy and the growth of population make people have higher requirements for the living environment and quality of life. As a place of leisure, entertainment and communication, the importance of garden is increasingly prominent. In addition, the development of agriculture and handicraft industry in the Song Dynasty also provided abundant materials and technical support for garden construction, such as the cultivation of ornamental plants and the processing of stone materials.

##### **(3) Cultural factors**

The cultural prosperity of the Song Dynasty is an important driving force for the development of garden art. The culture of the Song Dynasty took Confucianism as the core and absorbed the essence of Buddhism and Taoism, forming a unique cultural system. This kind of cultural system has a profound impact on landscape architecture, such as the landscape layout in the garden is often far-reaching, reflecting the Confucian idea of "unity of man and nature"; And the landscape elements such as pavilions, rockeries and ponds in the garden often integrate the philosophy of Buddhism and Taoism. In addition, the aesthetic taste of literati in the Song Dynasty also directly affects the style of garden building. They pursue a natural, simple and

elegant way of life, which makes the garden in the Song Dynasty present a fresh, refined and implicit artistic style.

To sum up, the development of the Song Dynasty garden art is the result of political, economic, cultural and other factors. In politics, the state policy of "valuing culture over military power" and the relative decentralization of imperial power provided a loose social environment for garden making; Economically, the prosperity of commodity economy and the growth of population provide sufficient material basis and market demand for garden construction; In culture, the prosperity of Song Dynasty culture and the aesthetic taste of literati directly promoted the development and innovation of garden art. These factors interact and influence each other, and jointly contribute to the brilliant achievements of the Song Dynasty garden art.

### **3.5.2 Layout and embodiment of garden elements**

Suzhou traditional garden and culture are inextricably linked, which is particularly prominent from the freehand landscape thought. The freehand landscape paintings of the literati in the Tang and Song dynasties are the foundation of the hermit freehand landscape garden. Suzhou garden is small, quiet and free, and exquisite. Research on the aesthetic pursuit and aesthetic characteristics of the Chinese classical literati freehand Garden (Gao, 2024). The Song Dynasty is the peak period of literature and art development in Chinese history. It not only achieved brilliant achievements in poetry and odes, but also reached an unprecedented height in landscape art. The layout and embodiment of gardens in the Song Dynasty not only reflected the aesthetic taste of the society at that time, but also deeply affected the development of garden design in later generations. This paper focuses on the layout and embodiment of garden elements in the Song Dynasty.

#### **(1) The layout characteristics of gardens in the Song Dynasty**

##### **A. Pingting, liuchuang, Xiaoqiao and Shuishui**

In the layout of gardens in the Song Dynasty, such techniques as pingting, leaking windows, small bridges and flowing water were often used to create a poetic and picturesque scene. Pingting, that is to use flat terrain for courtyard design, so that the building and the natural environment are integrated, creating a peaceful and far-reaching atmosphere. The leaky window, through the flower window, partition wall and other methods, enables tourists to continuously enjoy the beautiful scenery in the garden during the tour, increasing the sense of hierarchy and far-reaching sense of space. The small bridge water is the use of water, small bridges and other elements to create a quiet and fresh atmosphere, making the garden more vivid.

##### **B. Euphemistic and tortuous space treatment**

The garden art of the Song Dynasty shows a euphemistic and tortuous aesthetic characteristic in the space treatment. The path design in the garden is good at using twists and turns, so that tourists can constantly find new landscapes and get rich space experience during the tour. This design method not only increases the interest of the garden, but also makes the space more far-reaching and open.

##### **C. Divided by scenery, with distinct layers**

In the Song Dynasty, gardens were often divided into scenic areas, and attention was paid to the arrangement of the beginning, climax and end of the scenic spots. Such as the layout of scenic spots, so that the garden presents a multi-level, multi changing landscape effect. Each scenic spot has its own characteristics, or deep

and winding, or bright and bright, forming the artistic effect of garden space in the garden.

### **3.5.3 Garden building methods and garden building techniques**

The Song Dynasty is an important period for the development of ancient Chinese garden art. The garden building methods and gardening techniques of Suzhou garden have been further developed and innovated in this period. The following are the main characteristics of the garden building methods and gardening techniques in the Song Dynasty:

#### **(1) Artistic conception based garden building**

The gardens in the Song Dynasty paid attention to the expression of artistic conception, and emphasized the creation of interest and atmosphere by landscape. Garden builders analyze China's extensive and profound culture and art, absorb the experience and achievements of predecessors, and integrate them into landscape design. Through the reference and imitation of poetry, painting, calligraphy and other art forms, they integrated elements of art history into landscape architecture, creating unique landscape art features. For example, the landscape mood of famous paintings is simulated in the garden, showing a unique feature of China's sheshui, a painting way of thick and thin strokes and the relationship between the virtual and the real. Through careful arrangement of layout and landscape, the garden becomes a three-dimensional art, in which people can feel the aesthetic feeling and artistic conception of art. Garden designers often create a garden full of artistic conception and poetry through layout, arrangement and combination of scenery, and architectural conception. They pursue natural, quiet and elegant effects, making people feel peaceful, comfortable and beautiful.

#### **(2) The use of rocks:**

The performance of classical garden landscape mood: a mood mood mood and natural beauty of nature. The landscape is proposed as the theme. Through the arrangement of rocks, pools, streams and other elements, the garden landscape with landscape style is created. In this way, the garden often presents the scene of mountains and rivers, winding paths, water, light and mountains, which makes people feel close and integrated with nature as if they were between natural mountains and rivers. It belongs to the category of Chinese landscape artistic conception, characterized by the literati landscape garden (Yin&Sun,2022). The gardens in Suzhou garden are all literati with high quality, who are good at painting and poetry. And the landscape poetry and painting also implies the source of the natural landscape, influencing and infiltrating each other. Therefore, the garden builder creates a residential environment that meets their pursuit of landscape beauty.

In the gardens of the Song Dynasty, rockery became a very important gardening technique. The rockery is often made of stone.



Figure 42 The use of rocks in Canglang Pavilion

Source : <https://wapbaike.baidu.com/>

Materials such as soil simulate the shape of rocks, and through careful design and layout, create a landscape with landscape style. Rockery is not only an element of decorative landscape, but also plays a role in separating the sight, increasing the sense of spatial hierarchy and shaping the artistic conception.

(3) Carefully selected plants:

The gardens in the Song Dynasty paid attention to the selection and arrangement of plants. Garden makers often choose ornamental flowers and trees for planting, and pay attention to the collocation of color, posture and season. Through the combination and layout of plants, create a colorful, four seasons landscape, plum blossom, orchid, bamboo, etc., through different plant combinations and layouts, create a rich and colorful, vibrant plant landscape. Plant gardening not only beautifies the garden environment, but also adds an ecological atmosphere, making the garden more attractive, so that people can enjoy the beauty and vitality of plants in the garden.

In the Song Dynasty, the garden building methods and gardening techniques focused on the expression of artistic conception. There were various garden building methods and gardening techniques, emphasizing the landscape to create fun and atmosphere. Rockery, Waterscape, architecture and plants are important elements. Through clever layout and design, a poetic and aesthetic garden landscape is formed. These ways and techniques have had a profound impact on the future garden design, and made an important contribution to the development of Chinese garden art.

### 3.6 garden building methods and techniques of the Yuan Dynasty

#### 3.6.1 The influence of economic and cultural background

(1) The influence of the economic environment of the Yuan Dynasty

A. Changes in business policies

The rulers of the Yuan Dynasty opposed the traditional policy of "focusing on agriculture and restraining commerce", and carried out the strategy of "using merit to induce the world", which greatly improved the status of merchants. In 1294 (it should be 1,292, the original text was wrong in 1924), Emperor Cheng Zong ordered the ban on business, allowing the sea to do business, and the communication between shipping and water transport stimulated the development of Commerce. While satisfying its own consumption, the silk produced in Suzhou area is also exported to overseas markets, which significantly improves the economic level of Suzhou. This commercial prosperity provides a rich material basis for the construction of gardens.

### B. The surge of non-agricultural population

With the prosperity of Commerce, the non-agricultural population in Jiangnan area has increased rapidly, and many people in Jiangnan have become wealthy businessmen. In order to pursue the quality of life and spiritual enjoyment, these rich merchants have invested in garden construction, further promoting the prosperity of Suzhou gardens.

#### (2) The influence of the cultural environment of the Yuan Dynasty

##### A. The change of the status of literati

In the early Yuan Dynasty, the policy of valuing business over Confucianism led to the decline of the status of literati and the lack of official gardens, but it also promoted the development of private gardens. The literati seek spiritual comfort and spiritual sustenance in the garden, and express their feelings and aspirations through garden design and artistic creation. This cultural atmosphere promoted the development of Suzhou garden art, making it more literati and artistic conception.

##### B. The innovation of landscape design

The detachment of the literati paintings in the Yuan Dynasty, emphasizing the leisure in the heart, had a profound impact on Landscape Design (Xie.2,012:P2). The literati participated in the garden design, paid attention to the artistic conception and connotation of the garden, and pursued the harmony of nature and humanity. In the garden design, they used a large number of artistic techniques such as poetry, painting and sculpture to create a garden mood of "unity of man and nature". In the Yuan Dynasty, the functions of Suzhou gardens gradually diversified. In addition to meeting the needs of living and recreation, they also had a variety of functions such as culture, social networking and entertainment. The garden has become a place for literati to meet and exchange, poetry and painting, and a good place for ordinary citizens to have leisure and entertainment. The diversification of this function not only enriches the connotation of the garden, but also improves the social value of the garden.

#### 3.6.3 Garden building methods and garden building techniques

The Yuan Dynasty is an important period for the development of ancient Chinese garden art. The garden building methods and gardening techniques also have their special characteristics and performances in this period. The following are the main characteristics of the garden building methods and methods in the Yuan Dynasty:

##### (1) The grand and magnificent architectural style:

The garden architectural style of the Yuan Dynasty is characterized by grandeur and magnificence. In the architectural design, large-scale pavilions, tall cornices and magnificent stones are often used to build a grand scene. This architectural style reflects the characteristics of the social and political environment at that time, and also reflects the aesthetic orientation of the ruler.

##### (2) Exquisite and gorgeous decoration:

The garden buildings in the Yuan Dynasty were exquisite and gorgeous in decoration, often using glass, color painting, relief and other technologies to decorate the building magnificently. These decorations not only increase the artistic value of the building, but also highlight the wealth and status of the owner, reflecting the luxury and wealth of the society at that time.

(3) The landscape layout of landscape painting:

In the Yuan Dynasty, landscape painting was often the theme of garden layout. By arranging rocks, pools, streams and other elements, the landscape designer creates a landscape with landscape painting, making people feel the beauty and tranquility of natural scenery as if they were in the landscape painting.

(4) Diversified plant application:

In the Yuan Dynasty, the use of plants was more diversified, and the varieties of plants in the garden were rich and diverse. In addition to the traditional flowers and trees, some foreign plants are often introduced, which enriches the landscape characteristics of the garden and makes the garden more exotic.

(5) Pay attention to the expression of artistic conception:

The garden of the Yuan Dynasty pays attention to the expression of the artistic conception of the landscape. Through the layout, the arrangement and combination of the scenery, and the idea of the building, it creates a poetic and picturesque garden landscape, making people feel quiet, comfortable and beautiful in it.

Generally speaking, the garden building methods and gardening techniques of the Yuan Dynasty show special characteristics in the architectural style, decoration, layout and plant use, reflecting the characteristics of social culture and aesthetic taste at that time. The architectural style of the garden in the Yuan Dynasty was grand and magnificent, the decoration was exquisite and gorgeous, and the landscape painting and artistic expression were emphasized, which made an important contribution to the development of Chinese garden art.

### **3.7 garden building methods and techniques of Ming Dynasty**

#### **3.7.1 The influence of economy and culture**

The Ming Dynasty is one of the periods when garden culture reached the peak in Chinese history. As an outstanding representative, Suzhou garden is not only famous for its unique design and exquisite workmanship, but also plays an important role in the history of garden culture. The development of Suzhou garden is deeply affected by many factors such as economy, politics and culture. These factors interact and jointly shape the unique style of Suzhou garden.

With the development of commodity economy in the south of the Yangtze River, Suzhou has gradually formed a social atmosphere of consumption, extravagance and pleasure. Rich businessmen and scholars began to pursue a higher quality of life, and garden construction became an important means for them to show wealth and taste. This change of social atmosphere directly promoted the prosperity of Suzhou gardens. Garden construction has not only become a fashion, but also a symbol of identity.

In the early Ming Dynasty, the construction of Suzhou gardens was affected by politics. Due to the stable political situation in the early Ming Dynasty, the garden construction was carried out in a relatively stable environment. However, in the middle and late Ming Dynasty, the political environment gradually deteriorated, the eunuch was authoritarian, the politics was dark, and the literati officials appeared to avoid the world. They chose to hide in the mountains and build gardens to avoid disaster. This change of political environment provides a new opportunity for the development of Suzhou gardens.

In the late Ming Dynasty, seclusion was very popular. In order to avoid political persecution and seek spiritual comfort, the literati officials chose to hide in the mountains and build gardens. The prevalence of this style of seclusion not only promoted the construction of Suzhou gardens, but also made Suzhou gardens become a sustenance and symbol of Literati Spirit (Zhang&Gu,2014).

The poems and articles of the Ming Dynasty attached great importance to the description of natural landscape, which promoted the rise and development of garden culture. The garden makers of Suzhou garden are deeply influenced by poetry and prose. They skillfully integrate poetry and prose into the garden design, making the garden a poetic space. The landscapes such as landscape flowers and trees, pavilions and pavilions in the garden are full of poetic and artistic flavor, becoming an important place for literati and officials to express their emotions and express their ideals.

### 3.7.2 Garden building methods and garden building techniques

The Ming Dynasty is an important period for the development of ancient Chinese garden art. The garden building methods and gardening techniques also have their unique characteristics and performances in this period. The following are the main characteristics of the garden building methods and methods in the Ming Dynasty:

#### (1) The regularity of rigorous layout:

In the Ming Dynasty, gardens paid attention to the preciseness and regularity of layout, often adopting symmetrical layout. The elements such as architecture, pool and rockery in the garden present a symmetrical form in space, which makes the whole garden composition orderly and balanced, giving people a sense of orderliness and solemnity.



Figure 43 Figure two Suzhou Humble Administrator's Garden

Source:<http://www.baidu.com>

#### (2) Layout mode: winding road and quiet

In the Ming Dynasty, the spatial layout of Suzhou gardens was flexible and changeable, focusing on the sense of spatial hierarchy and rhythm. By skillfully borrowing, contrasting and blocking the scenery, a profound artistic conception is created. At the same time, the tour route in the park is winding and fascinating, so that people can feel the infinite charm of the garden in the walk (Zhen,2017). The layout adopts an asymmetric approach, such as the Humble Administrator's Garden. The flow lines of the park intersect with each other and overlap in space. Each stop point of the spatial transformation can enjoy the landscape in different directions, and the

structure responds to each other to form an organic whole. All of these make the plane layout lively and relaxed, reflecting the gardener's tired of officialdom and desire for freedom. According to local conditions and with unique ingenuity, the advantageous geographical environment in the south is retained, and the gardener makes use of these unique advantages and layout to become an effective means of dividing space and organizing landscape, reflecting the pursuit of natural Lyric. At the entrance of most gardens, false hills, courtyards and leaking windows are commonly used as barriers to properly block the tourists' view, so that people can only vaguely see a corner of the garden when entering the garden gate, and can see the full view of the mountain, pool and pavilion in the garden after several twists and turns. It is characterized by compact layout, various changes and wonderful scenery. For example, Humble Administrator's Garden, lion forest, etc., the mountains and rocks in the park are stacked, reflecting the towering momentum of natural mountains. Coupled with the special combination of strange peaks and rocks, the landscape also plays a different role, such as the barrier landscape. It constitutes the park road and space, which are alternately folded and staggered, forming a unique landscape, so that visitors forget to be in the city and linger.



Figure 44 Humble Administrator's Garden

Source: <https://www.kepu.net.cn>

(3) Landscape architecture and structural design:

The architectural types of Suzhou gardens in the Ming Dynasty are rich and diverse, including pavilions, platforms, buildings, pavilions, pavilions and bridges. In the Ming Dynasty, there were many types of pavilions and pavilions with different characteristics. Among them, the pavilion is mostly used as a place to watch and rest, with a simple and light structure; On the other hand, the platform is mostly built on a high place, which is convenient for viewing; The pavilion is towering and majestic; The pavilion is built near the water, and the bridge connects the two sides. These buildings pay attention to the combination of stability and aesthetics in structure, using wood frame, brick and tile and other building materials, forming a unique architectural style. In the design, it pays attention to the coordination with the

surrounding environment, which not only reflects the practicability, but also shows the unique artistic style. At the same time, the building structure is exquisite, focusing on details, highlighting the craftsmanship.

(4) Diversified plant application: pay attention to the expression of artistic conception:

In the Ming Dynasty, the use of plants was more diversified, and the varieties of plants in the garden were rich and diverse. In addition to the traditional flowers and trees, some foreign plants are often introduced, which enriches the landscape characteristics of the garden and makes the garden more exotic. The garden of the Yuan Dynasty pays attention to the expression of the artistic conception of the landscape. Through the layout, the arrangement and combination of the scenery, and the idea of the building, it creates a poetic and picturesque garden landscape, making people feel quiet, comfortable and beautiful in it.

### **3.8 Garden making methods and gardening techniques in the Qing Dynasty**

#### **3.8.1 The impact of political, economic and cultural**

The Qing Dynasty is an important period of cultural prosperity and economic development in Chinese history, especially in the Jiangnan Water Town of Suzhou, its garden art has reached an unprecedented peak. This paper will discuss the influence of Suzhou garden in the Qing Dynasty from three aspects of politics, economy and culture.

##### **(1) The influence of political background**

###### **A. Dynasty replacement and political stability**

After the replacement of the Ming and Qing Dynasties, although the society experienced some turbulence, during the reign of the two emperors Kangxi Emperor and Qianlong in the early Qing Dynasty, the political stability and the rapid development of social economy formed the "Great Reign of Kangxi, Yongzheng and Qianlong Emperors". The political stability in this period provided a good environment for the construction of Suzhou gardens. The wealth accumulation and aesthetic pursuit of the ruling class directly promoted the development of garden art. At the end of the Ming Dynasty, the economy of Suzhou was developed, and the status of merchants was gradually rising. This contradiction is also reflected in the landscape design, and there is a relationship between the contradiction and remodeling between the landscape design of each level. The garden of the upper class pursues luxury and refinement, while the lower class may pay more attention to practicality and economy. This contradiction and integration makes Suzhou gardens present a variety of styles.

##### **(2) The impact of the economic environment**

In the Qing Dynasty, the economy of Suzhou continued to maintain prosperity, and the handicraft industry, especially the silk textile industry in Jiangnan, occupied an important position in the country. The prosperity of economy provides sufficient financial support for garden construction. In order to show their identity and status, large families have built private gardens, closely combining the fun of natural landscape with material life.

The development of commerce not only brings economic prosperity, but also promotes the exchange and integration of garden art. Businessmen often integrate their aesthetic taste and artistic pursuit into the garden design through the

communication with literati and scholars, which makes Suzhou garden reach a new height in technology and artistic level.

### (3) The influence of cultural background

In the Qing Dynasty, literati painting gradually developed and established as an important art form (Chen&Xu,2022). With its unique artistic style and aesthetic pursuit, literati painting has a profound impact on Suzhou garden. What the literati left behind is not only a good name card, but also a kind of integrity or style of the times. They integrate their own aesthetic taste and artistic pursuit into the garden design, which makes Suzhou garden full of poetic and cultural connotation.

Suzhou garden not only pursues the exquisite skill of garden art, but also pays attention to the perfect integration of literary conception and Garden Aesthetics. The literati and scholars integrated their own poems and odes into the garden design, making every scene in the garden full of literary color and poetry. This combination not only enhances the artistic value of the garden, but also enriches the cultural connotation of the garden.

Suzhou garden culture also reflects the profound humanism. In landscape design, the idea of humanism is fully reflected and integrated into all aspects of the garden building process. The aesthetic concept transmitted by the elements of mountain and water, Yaotiao deep ridge, broken bridge and snow, small bridge and water, reflects the true meaning of humanistic thought. At the same time, Suzhou garden culture also emphasizes the harmonious beauty as the purpose, and pays attention to the respect and treasure of nature, which reflects the connotation of traditional Chinese philosophy of "unity of man and nature" and "law of nature".

### 3.8.2 Garden building methods and garden building techniques

Suzhou garden in the Qing Dynasty, as the pinnacle of Chinese classical garden art, its garden building methods and techniques not only reflect the ancient people's ultimate pursuit of natural beauty, but also contain profound cultural heritage and philosophical ideas. The following will be discussed in detail from two aspects of garden building methods and garden building techniques, supplemented by specific level 4 titles.

#### (1) The way of Suzhou Garden

##### A. Taking waterscape as the core to create smart space

In the Qing Dynasty, Suzhou gardens generally centered on the pool. Through carefully arranged water bodies, they created a smart and vibrant space. The pool is not only the visual focus of the garden, but also bears the important function of adjusting the microclimate in the garden and adding the landscape level. Garden designers skillfully use streams, streams, waterfalls and other forms of water, so that the garden space is dynamic and static, which has both a grand momentum and delicate beauty. For example, the large pool in the Humble Administrator's Garden and the streams and streams around it complement each other, forming a sense of diversity and hierarchy of water features.

##### B. Surrounded by mountains and rivers, building a natural landscape pattern

In the process of garden building in Qing Dynasty, Suzhou garden followed the principle of "mountains surrounded by water, mountains connected with rivers", and created the characteristics of natural landscape garden through the technology of piling up mountains and setting stones. The rocks are mainly the Taihu Lake rocks, whose rugged and dangerous shape adds endless interest and changes to the garden.

According to the characteristics of terrain and landform, the designers flexibly arranged rockery, Shi Feng, stone wall and other landscape elements, so that the garden space has ups and downs, but also does not lose the overall harmony. At the same time, water and rocks are interdependent, which together constitute the natural landscape pattern of the garden, making visitors feel like they are in the real mountain and water during the tour.

#### C. Harmonious coexistence of buildings and plants, rich landscape

The architecture and plants in Suzhou gardens in the Qing Dynasty are important elements of landscape architecture. The buildings are mainly Jiangnan garden buildings, with pink walls and black tiles, clean and bright colors, and harmonious with the natural environment. According to the layout and functional requirements of the garden, the designers cleverly arranged architectural elements such as halls, pavilions and bridges, which not only met the living and recreational needs of tourists, but also became an important landscape node in the garden. In terms of plants, the varieties are rich and diverse, mainly suitable for the local climate characteristics. By carefully matching the relationship between plants and buildings, the designers create a landscape with four seasons and vitality. For example, the Begonia spring dock in the Humble Administrator's Garden is a model of plants with buildings.

### (2) Garden building techniques

#### A. Expand garden space by means of scenery

Borrowed scenery is one of the common garden building techniques in Suzhou gardens in the Qing Dynasty. By skillfully introducing the natural landscape outside the garden into the garden, the boundary of garden space is broken, and the limited garden space is integrated with the unlimited natural landscape. This technique not only enhances the sense of hierarchy and profundity of the landscape, but also enables visitors to constantly generate new visual experience and psychological feelings during the tour. For example, the Humble Administrator's Garden makes the landscape more magnificent by borrowing the North Temple Tower in the distance.

#### B. Layout of the scene, strengthen the visual focus

The layout of the landscape is another important gardening technique in Suzhou gardens in the Qing Dynasty. The line of sight relationship between the subject and the object is determined through the axis, creating a sense of order and seriousness in vision. According to the garden layout and functional requirements, the designers carefully arranged the landscape nodes, so that visitors can enjoy the best landscape effect in a specific location. For example, the Keting in the Linger Garden and the Hanbishi house are facing each other across the water to form a landscape layout, which not only strengthens the visual focus but also adds a sense of hierarchy and variability to the landscape.

#### C. Frame design, creating a picturesque mood

The frame landscape design is one of the most characteristic gardening techniques in Suzhou gardens in the Qing Dynasty. Through the setting of frame hole structure (such as doors, windows, tree holes, etc.), the viewer is guided to enjoy the scenery through the frame hole at a specific location, so as to produce a painting like aesthetic feeling. This technique not only enriches the sense of hierarchy and variability of the landscape, but also enables tourists to constantly discover new beauty and surprises during the tour. For example, the small patio on both sides of the

five peak immortal hall in Lingering Garden forms an excellent frame view effect through side windows, which makes people feel as if they are in a beautiful landscape painting.

D. Leakage and barrier scenery, add landscape level and mystery

Leaky scenery and barrier scenery are one of the common garden building techniques in Suzhou gardens in the Qing Dynasty. Through the flower window and the leakage screen, the beautiful scenery inside and outside the garden is combined to build a kind of looming and elegant scenery; The barrier landscape is designed to block the view and guide visitors to change the direction of the tour by setting barriers such as rocks and screen walls. These two methods cooperate with each other to add a sense of hierarchy and mystery to the landscape, so that visitors can constantly generate new experiences and insights in the tortuous and circuitous tour process. For example, the leakage landscape and barrier landscape design in the Wangshi garden fully demonstrate the charm of this technique.

E. Plant configuration and seasonal changes to create beautiful scenery in the four seasons

In the Qing Dynasty, the plant configuration of Suzhou gardens not only paid attention to the ornamental value, but also fully considered the seasonal changes. According to the growth habits and ornamental characteristics of plants, designers carefully match different types of plants to create a four seasons changing and vibrant landscape. For example, different seasonal landscapes such as peach blossom in spring, lotus in summer, chrysanthemum in autumn and plum blossom in winter provide visitors with rich visual enjoyment and psychological experience.

Table 4 Characteristics and techniques of gardening

| dynasty      | Characteristics and techniques of gardening                                                                                                                        |
|--------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Han Dynasty  | - Natural Landscape: Simulates the natural landscape and emphasizes the harmony between the garden and the natural environment.                                    |
|              | - Practicality: The garden design is mainly practical, such as resting places and farms.                                                                           |
|              | - Simple layout: Most of them are concise layouts, highlighting the original appearance and original style of nature.                                              |
| Tang Dynasty | - Garden Theory: Theories such as "Garden Chronicles" were introduced, and began to pay attention to the aesthetics and layout of gardens.                         |
|              | - Pavilions: There are more pavilions, rockeries and ponds in the garden, focusing on the hierarchy and spatial changes of the landscape.                          |
|              | - Symmetrical layout: There is a certain symmetry in the design, but there is also a focus on varied and natural elements.                                         |
| Song Dynasty | - Poetic Landscape: Emphasizing the poetry and seclusion of the garden, and paying attention to the artistic expression and cultural connotation of the landscape. |
|              | Combination of nature and Humanity: landscape design focuses on the integration with the surrounding natural environment, reflecting the humanistic ideas.         |
|              | Delicate and complex: the layout is more refined, and the commonly                                                                                                 |

|              |                                                                                                                                                                                    |
|--------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|              | used garden elements include small bridges, flowing water, rockery, etc.                                                                                                           |
| Yuan Dynasty | Free layout: the garden design style is more free and flexible, breaking through the traditional symmetry and regularity, and emphasizing the natural flow of space.               |
|              | Combination of virtual and real: the design focuses on the combination of virtual and real, the landscape level is more abundant, and a large number of natural elements are used. |
|              | Landscape artistic conception: the landscape pays more attention to the expression of artistic conception, highlighting the aesthetic characteristics of natural landscape.        |
| Ming Dynasty | Symmetrical layout: landscape design focuses on symmetry and regularity, such as the common quadrangle and large-scale garden layout.                                              |
|              | Culture and Art: more cultural and artistic elements are integrated into the garden, such as stone carving, calligraphy and painting.                                              |
|              | Exquisite details: the details of the garden are very delicate, such as the shape of the rockery and the decoration of the pool.                                                   |
| Qing Dynasty | Inheritance and development: Based on the garden style of the Ming Dynasty, it focuses on the combination of natural and artificial landscape.                                     |
|              | Complex layout: the garden layout is more complex, focusing on the sense of spatial hierarchy and rich landscape changes.                                                          |
|              | Landscape Gardening: landscape and horticultural design are more natural and artistic, highlighting the effect of landscape painting.                                              |

To sum up, the garden building methods and techniques of Suzhou gardens in the Qing Dynasty not only reflect the ancient people's ultimate pursuit of natural beauty, but also contain profound cultural deposits and philosophical ideas. These techniques not only had a pioneering significance at that time, but also still had an important reference and inspiration for modern landscape design. Through in-depth research and excavation of these techniques, we can better inherit and develop Chinese classical garden art to provide useful reference and reference for modern urban greening and landscape construction.



### 3.9 Analysis of the landscape design methods of Humble Administrator's Garden

#### 3.9.1 General situation of Suzhou Humble Administrator's Garden

拙政园总平面图



Figure 45 The general plan of Humble Administrator's Garden

Source: <https://www.sohu.com/>

In 1509, the frustrated imperial historian Wang Xianchen resigned and returned to his hometown Suzhou, and built a garden on the site of Dahong temple. He took the sentence "Guanyuan vegetables" in Pan Yue's "leisure Fu" in the Jin Dynasty to provide meals in the morning and night, which is also the clumsy one for politics ", named the garden " clumsy politics ". It took 16 years before and after the construction of Humble Administrator's Garden. Wang Xianchen also invited famous painters Wen Zhiming and Qiu Ying to participate in the planning and layout of the garden. The area of the completed Humble Administrator's Garden is equivalent to the current one, but the building only has one hall on the first floor and eight pavilions, and the rest are natural scenery. In 1533, Wen Zhiming drew thirty-one pictures according to the scenery in the garden, with poems in each department and the book of Wang's Humble Administrator's Garden, which became the basis for us to understand the original appearance of Humble Administrator's Garden today.

After Wang Xianchen died, his son was fond of gambling and lost the garden to the Xu family of Suzhou. In the more than 400 years since then, the Humble Administrator's Garden has changed its owner many times. It was once divided into three, with different names, either private garden, official garden, or scattered residential buildings. The frequent turnover, destruction, repair and reconstruction have greatly changed the scenery in Zhuozheng Park, and the natural wild interest has become more and more artificial. Fortunately, the central layout of the park is basically unchanged, and some details such as the revetment and pavement, which reflect the construction skills and aesthetic style of the late Ming Dynasty, are well preserved.



Figure 46 General plan of Humble Administrator's Garden (picture source: visual China)

Source: <https://www.sohu.com/>

### 3.9.2 Garden ideas

The garden idea of Humble Administrator's Garden not only reflects the aesthetic and cultural ideas of ancient Chinese gardens, but also contains the essence of Taoist thought and Confucian culture, showing the philosophy of "unity of man and nature" and the life ideal of harmonious coexistence between man and nature (Wang.2015: P4).

#### (1) The harmonious unity of nature and humanity

The overall design of Humble Administrator's Garden is based on natural mountains and rivers, emphasizing the harmony between nature and humanity. The designer pays attention to retaining the original natural landscape layout in the park, organically combining the building with the natural landscape, so that the whole garden presents a natural and orderly aesthetic feeling. The rockeries, ponds, flowers and trees in the garden strive to respond to the natural scenery, forming a state of "unity of man and nature". This design concept reflects the idea of "imitating nature" in ancient Chinese philosophy, that is, through the imitation and representation of the beauty of nature, to achieve the harmonious coexistence of human and nature.

#### (2) Change and artistic expression of artistic conception

The clumsy pursuit of the beauty of "artistic conception" enables people to not only enjoy the beautiful scenery, but also understand the cultural connotation and emotional expression.

The design of Humble Administrator's Garden is people-oriented, focusing on human care and emotional expression. The designer not only pays attention to the ornamental value of the garden, but also pays attention to it as the carrier of people's emotional pursuit and spiritual needs. In the park, there are rest and entertainment facilities such as tea rooms, flower beds and courtyards, so that people can relax and cultivate their temperament. This design concept reflects the spirit of humanistic care

of ancient Chinese gardens, that is, through the construction of gardens, to provide people with a pleasant, quiet and comfortable environment to meet the spiritual needs.

### 3.9.3 Landscape elements

The scenic spots in Suzhou's Humble Administrator's Garden are characterized by solitary planting, solitary stone, pavilion, tower, pavilion, stool, and steps. The points in gardens such as sculptures, sketches, plants, buildings and stones are both "scenic spots" and "scenic spots", which shows the diversity of landscape elements in Chinese classical gardens. As the main scenery, it is often used as the matching scenery to foil the main scenery.

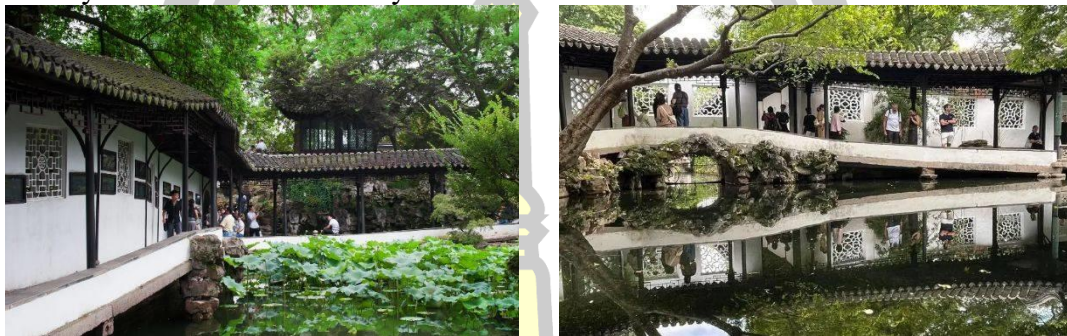


Figure 47 Picture of Humble Administrator's Garden

Source: <https://www.sohu.com/>

Humble Administrator's Garden is a comprehensive art work composed of the main garden elements such as water, rocks, buildings and plants. These garden elements are integrated with each other, achieving a state of "hidden pavilion between flowers, Anting on the water", which is also a state of harmony between man and nature

- (1) Space elements: pavilions, pavilions, pavilions, halls, galleries
- (2) The combination of natural landscape and spatial elements path elements: corridor, bridge and road
- (3) Natural landscape elements include: rocks, water, plants and buildings

#### A. Mountain stone

The rockery in Humble Administrator's Garden has become the most expressive and characteristic image. The purpose of setting Shi Lifeng in the garden is to increase its natural interest. The so-called "no rocks, no garden", through the use and transformation of natural terrain, according to the size, shape, texture and other different elements of rocks, cleverly stack rockeries or scattered rocks, to achieve the artistic aesthetic feeling of vision (Jia&Shi,2021). In Suzhou gardens, rocks are often used to present the effect of the scenery and barrier scenery, which can have a sense of light and shade. And in some landscape pieces, rocks are used to have a certain height difference, to enrich its ornamental. In Humble Administrator's Garden, the technique of building mountains and stones is used to build a garden, which is mainly to imitate the dangerous mountains and peaks in nature.



Figure 48 The stone in garden

Source: <http://chla.com.cn/>

Carry to the garden. Through the control of the texture, color and shape of the stone, and then use different technologies to create a variety of gesture garden Zhongshan stone.

Through the shaping of the mountain, the terrain in the park has ups and downs, to control the height of the scenic spots, so as to create a better sense of space and hierarchy. Then the stone elements in the garden also play the role of dividing the space and increasing the sense of hierarchy in the classical garden. In this way, the mountains and stones are independent, but they are interconnected, and the transition between spaces is optimized, such as "Xuyun peak" and "Lianbi peak". Finally, the rocks have the function of blocking the scenery. The use of rocks to block the vision has the effect of promoting and restraining the scenery. Mountain stones not only have these functions in space, but also can combine with garden elements such as plants, flowers and buildings to form a beautiful picture. Then most of the stones in the Humble Administrator's Garden are mainly the Taihu Lake stones, including many famous mountain stone scenic spots. For example, "weiyunfeng" is like an overlapping cloud. Knowledge uses the technique of decline and stands tall without other support.



Figure 49 Barrier style scenery - Weiyun peak (Humble Administrator's Garden)

**Source:** <https://baijiahao.baidu.com/>

#### B. water

The Waterscape in Humble Administrator's Garden is mainly to simulate the natural water. The style of waterscape is more diversified, and its form is not limited. Instead, it uses the natural water form to design with bridges, platforms and dikes as the component elements, forming a unique landscape and charm with Chinese classical characteristics.

The central part of Humble Administrator's Garden is centered on the pool, forming this open water landscape dominated by water. In addition to the characteristics of being close to the center, the central pool can also bring tourists' attention to the center of the garden, which also produces the effect of hiding the boundary of the courtyard and exaggerating the space. On the open water surface, the bridge is used to decorate and divide the open water surface into several areas and decorate the water body.

The water body in the Humble Administrator's Garden has scattered places and gathered places, of which the gathered place is famous for its vastness, and the scattered place in the water body is relying on twists and turns to win. The water body in the east also plays a role in connecting scattered scenic spots and guiding pedestrians. In the middle, the water body is surrounded by rocks, and is based on a large area of water. The building stands close to the water. It not only uses water to expand the sense of space, but also produces the aesthetic feeling of virtual reality. In the section from "wuzhu Seclusion" to "another cave", this corridor connects the East and west garden view, and also enriches the sense of hierarchy and deepens the sense of space in the near view of Tara, the North Temple outside the park. In the west, the water is the main part, forming a visual corridor, increasing the level of space. Tourists can also enjoy the scenic spots along the visual corridor.



Figure 50 The water body in the Humble Administrator's Garden

Source: <http://chla.com.cn/>

#### C. Architectural cultural landscape

a. The Chinese classical garden is based on the natural landscape as the main body of the garden, forming the sense of Chinese natural landscape painting, and the building just plays the role of embellishing the natural landscape. The whole garden of Humble Administrator's Garden has a landscape in the landscape, and there is a garden in the garden, twists and turns, which is implicit and charming. Flowers and trees, as well as the circuitous Garden Road interspersed in mountains and rivers, flowers and trees and buildings to match the layout of mountains and rivers. The role of Director-General garden pattern is not generated by buildings, but the composition of other natural scenery in the garden restricts the placement of buildings. In the park, it can control people's vision and deepen the sense of hierarchy of space. In fact, the various plaques and inscriptions on the building can reflect the spirit of the original owner at that time. The building of the Humble Administrator's Garden adopts a wood frame structure, which is adjacent to the waterside and surrounded by flowers and trees, showing a implicit meaning.

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Figure 51 Yuanxiangtang" in Humble Administrator's Garden

Source: <https://lhsr.sh.gov.cn/jnylwh/>

b. The building facing the water on three sides is called the pavilion. The pavilion is generally built on the flower side or the water side of the garden. People let you enjoy fish, flowers and beautiful scenery in the pavilion. The lotus Pavilion in the Humble Administrator's Garden is located in the east of the great Lotus Pond, named after the lotus. Half of the "Lotus Pavilion" is built on the bank, half is extended to the water, the front is facing the Lotus Pond, and the back is a high wall, highlighting the peaceful atmosphere.

c. The museum is also a guest house. The museum can be used for living, painting and reading. The museum is not as large as the hall, but it is more interesting than the hall. "Linglong Museum" is the main building of loquat garden in Humble Administrator's Garden. It sits east to west. The reputation of the museum is green bamboo and beautiful stone, reflecting the artistic conception of "moonlight through the Pearl Cui Linglong". The horizontal plaque of "jade pot ice" hanging in the museum is a poem borrowed by the garden owner at that time to express his mood.

d. The pavilion in the garden plays an integral role in the whole space, and is also the only high-rise building in the garden. The "Jianshan building" in Humble Administrator's Garden is surrounded by water on three sides and mountains on both sides. "Jianshanlou" is high but not dangerous. On the contrary, it has a sense of stability, which complements the surrounding scenery. This building was originally called "hidden dream building". It is said that this pavilion is the office of the loyal king of the Taiping Heavenly Kingdom. Because the name is negative, it was changed to "see mountain building". On this upstairs, you can have a panoramic view of the beautiful scenery of the central garden. Originally, there was no high-rise in Suzhou City, and you can enjoy the beautiful scenery of the mountains outside the courtyard.

e. The buildings in the park are also boat, corridor, hall and other types. These buildings have their own characteristics and functions. For example, the corridor itself

is a scenic spot, but it splits the water surface, connects with other scenic spots, and forms a unique feeling of high-quality links and winding paths. Each architectural element is integrated with the surrounding wood, stone, flowers and birds in its own position, expanding the depth and height of the space and playing an irreplaceable role. From the building classification: pavilions, pavilions, pavilions, pavilions, halls and galleries can be found in Humble Administrator's Garden.

Pavilion: the snow fragrant cloud Pavilion on the mountain.

Taiwan: the front of Xiangzhou.

Building: Jianshan building

Pavilion: listen to the Pavilion

Listen to Yu Xuan

Pavilion: Lotus Pavilion

Hall: the 36 Yuan Yang hall Yuan Yang hall is a hall form of ancient private garden in China. It is composed of two halls in the north and south. In the north, there is a carved square beam (the wood carving of the 36 mandarin duck hall and the Liuting Pavilion in memory is quite exquisite). It is a place for the male host to receive guests. The south is a round beam without carving. The floor tile of the North Hall is also larger than the South Hall. The South Hall is the place where the hostess receives guests and the male host listens to music. The types of "Hall" in Chinese garden architecture

### **3.9.4 The role of architectural elements in landscape design**

#### **(1) Garden wall**

The garden wall plays the role of dividing the internal and external areas, separating the internal space and blocking the bad scenery in the garden. The exquisite garden wall can also decorate the garden view. According to the materials and structures, the garden walls can be divided into plate walls, stone walls, grinding brick walls, white powder walls, etc. The courtyard space is divided by white walls with blue tiles on the top. The white wall sets off rocks, flowers and trees, just like drawing landscape flowers on white paper, with a good mood. The garden wall and the rockery can be separated from each other. There should be roads, Shi Feng, flowers and trees between the garden wall and the water surface. The scenery reflected on the wall and water can increase the interest. The setting of garden walls in Humble Administrator's Garden is mostly combined with the terrain. Flat terrain is mostly built into flat walls, and slopes or mountains are built into stepped shape. In order to avoid monotony, some are built into wavy cloud walls. The inner side of the garden wall, which is divided into internal and external areas, is often hidden by hills, flower beds, rocks, bushes and veranda, so that the limited space can produce infinite landscape effects. The garden wall can't be seen in the distance, and the garden landscape is connected with the surrounding fields.



Figure 52 The garden wall in Suzhou Humble Administrator's Garden

Source: <https://www.sohu.com/>

## (2) Dongmen

The garden wall of Chinese garden is a permanent gate. The door has only the door frame but no door leaf. The common one is the round door, also known as the moon gate and moon gate; It can also be made into six angles, octagons, rectangles, gourds, banana leaves and other different shapes. Its role is not only to guide the tour and communication space, but also to become a decoration in the garden. Through the perspective of the scenery through the cave gate, the frame scenery with prominent focus can be formed. Take different angles to staggered layout of garden walls and openings, and various light and shadow changes will appear in the strong sunshine.



Figure 53 Yuedong gate on the wall of Suzhou Humble Administrator's Garden

Source: <https://www.sohu.com/>

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Figure 54 The door on the wall of Suzhou Humble Administrator's Garden

Source: <https://www.sohu.com/>

### (3) Hole window

The holes and windows in the garden wall are also a decoration method of Chinese garden. There is no window sash in the hole window, which has six corners, Fang Sheng, fan face, plum blossom, pomegranate and other shapes. It is often continuously opened on the wall, with different shapes, known as the "assorted window.". The hole window is opposite to a scene, forming a frame view; Those located on the partition wall of the veranda are often large in size, mostly made into squares, rectangles, etc., with transparent internal and external scenery. Some lamps with glass installed inside and outside the "assorted window" in the northern garden of China become "light windows", which can be used for viewing in the daytime and lighting at night.

The leaky scenery has a looming sense. Through the leaky windows of the walls or corridors, we can see the scenery in the garden. The corridor in Suzhou Humble Administrator's Garden is surrounded by pavilions and pavilions, decorated with flowers, trees, mountains and stones. From the windows in the corridor, you can see the rich Chinese landscape paintings. The scenery in the garden also shows a unique sense of rhythm due to the form of the corridor and the windows. Only when people visit the garden step by step can they realize the originality of the design. The whole process is like appreciating a landscape painting, moving from one scene to another, with a changing rhythm.

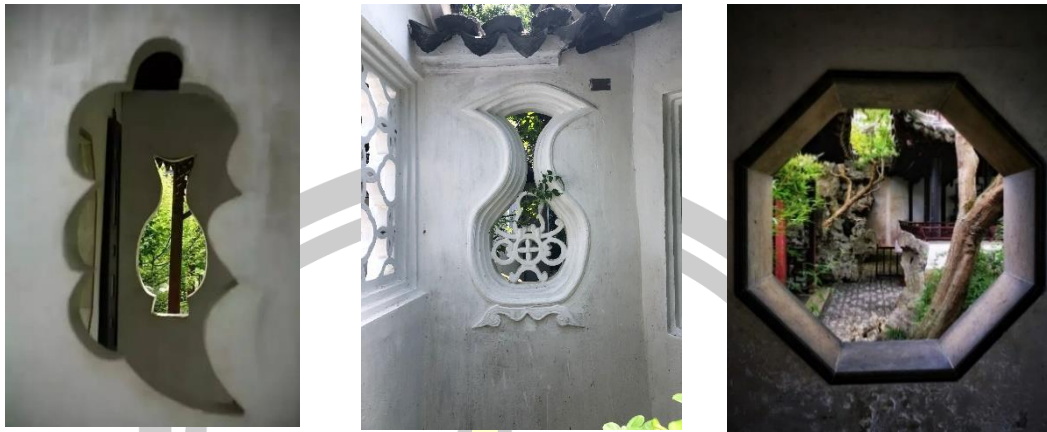


Figure 55 The window in the Humble Administrator's Garden

Source: <http://lhsr.sh.gov.cn/jnylwh/>

(5) Fang



Figure 56 Fang: Humble Administrator's Garden Xiangzhou (like a boat. Set Pavilion in one)

Source: : <https://lhsr.sh.gov.cn/jnylwh/>

(6) The use of waterside pavilion.

There are many waterside pavilions in the Humble Administrator's Garden, mainly for tourists to rest and enjoy the scenery of the waterfront garden buildings (Kang,2019). The typical form of waterside pavilion is to set up a platform at the water side. Part of the platform is on the bank, and part of it is extended into the water. The water crossing part of the platform is set up above the water surface by beams and columns. The platform is surrounded by low and flat rails near the water, or goose neck chairs are set for sitting and resting. The dock part of the platform is built with a rectangular single building (this building sometimes covers the whole platform). The water side of the building is the main viewing direction, commonly used landing doors and windows, open and transparent. You can not only enjoy the view indoors, but also enjoy the view on the platform. The roof is generally a beautiful round ridge roof Xieshan style. The building facade is mostly horizontal lines

to coordinate with the horizontal landscape. For example, the lotus Pavilion in Suzhou's Humble Administrator's Garden. Comparing the above buildings, we can find the characteristics of different types of buildings.

a. From the perspective of the roof: only yuanxiangtang and Jianshan building are hip-and-gable roof (which reflects the status of both in the Humble Administrator's Garden), and the others are round ridge roof top, zanjinding, hanging peak.



Figure 57 The perspective of the roof

Source: <http://www.baidu.com>

The waterside pavilion on hip-and-gable roof and the waterside pavilion on the top of ridge roof on double eave.

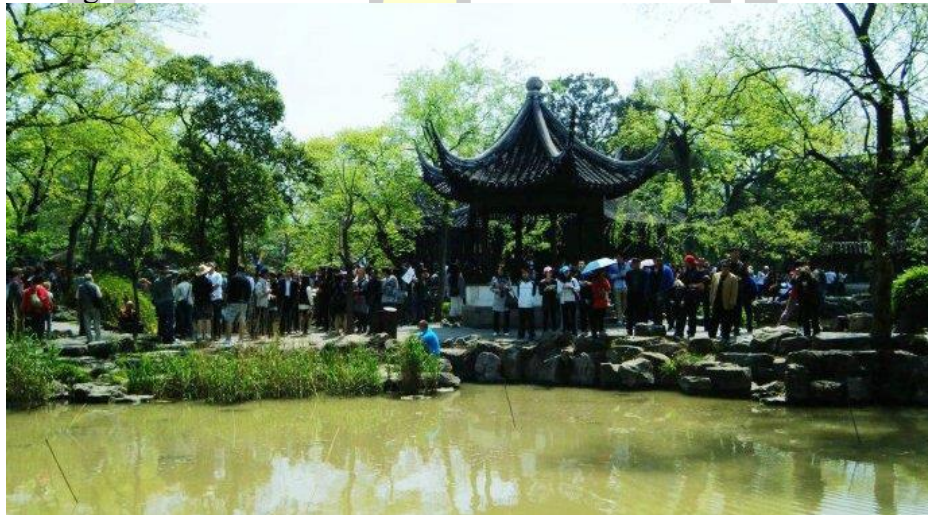


Figure 58 Six corners of the Pavilion

Source: <https://lhrs.sh.gov.cn/jnylwh/>

### 3.9.5 Landscape technique one: landscape method

The design of Humble Administrator's Garden focuses on the balance of spatial layout and landscape contrast. The designer creates a rich landscape with limited space, and makes full use of rocks, pools, rockeries and other elements to divide space and contrast landscape, forming a layout with a sense of hierarchy and symmetry. The main scenic spots and buildings in the park echo and correlate with each other, forming a kind of integrity and completeness. At the same time, the designer also pays attention to the change of space and the sense of changing order, so that when people browse the garden, they have a sense of startling step by step and constantly finding new scenes. This design method not only enriches the spatial level and landscape changes of the garden, but also increases the interest and ornamental of the tour.

(1) The overall layout of the space

A. It is a closed and circular viewing route

Historical changes, the original Humble Administrator's Garden was 4.1 hectares, 1.2 hectares in the year of Guangxu Emperor, and the current garden area is 2.5 hectares. It was originally one, and now it is divided into three parks. A piece of land needs to be divided into viewing routes, and different garden basic points need to be arranged -- landscape. The landscape has been built, and the landscape has been built step by step. The space change of the garden is mainly caused by the different treatment of space separation and connection. For example, xiaofeihong not only divided the landscape, but also increased the interest of the scenery and the scenery reflection through the hollow corridor. Due to the limited space, the method of seeing the big from the small, restraining first and then promoting, is also a typical garden building method used by Humble Administrator's Garden.

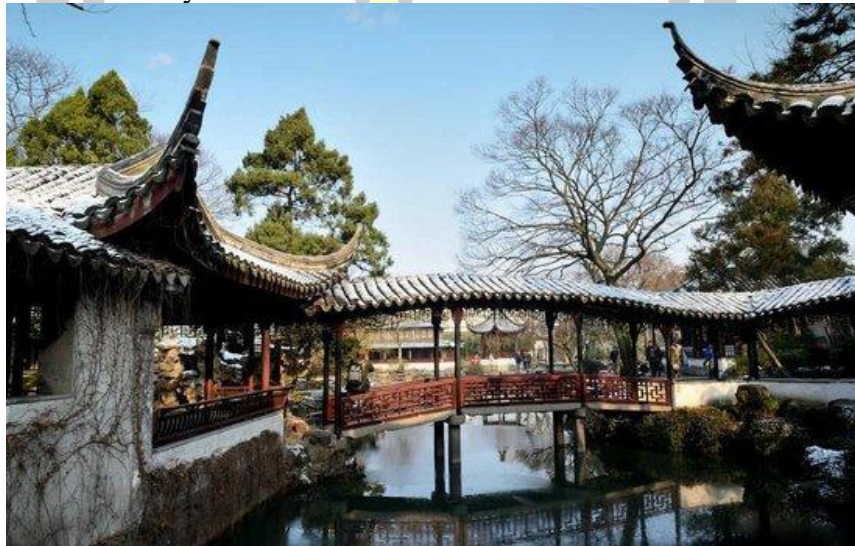


Figure 59 The typical technique of Humble Administrator's Garden

Source: <https://lhssr.sh.gov.cn/jnylwh/>

B. Combination of scenery and sight line

In the performance of landscape modeling, Humble Administrator's Garden is mainly visual. From the perspective of vision, the ingenious combination of scenery and sight line, and the ingenious processing method of landscape making skills are used to realize the throughout viewing route. A place (yuanxiangtang) is the center point of the garden, through which you can access the landscape. To create a landscape of changing scenery, virtual reality, movement and stillness, and a combination of artistic conception and travel environment.

**3.9.6 Landscape technique one: landscape way**

Humble Administrator's Garden is one of the gardens with unique artistic characteristics of Jiangnan classical garden, and its artistic characteristics are presented one by one through landscape making techniques. In the garden, or in the pavilion, platform, pavilion, pavilion, you can watch the mountain, stone, bridge, trees, etc. or in the mountain, stone, bridge, corridor, etc. you can watch the pavilion, platform, pavilion, pavilion, this kind of viewing point from one side to watch the other side is exactly the opposite view. Along the north side of the road of wuzhu

secluded residence, walk straight along the path in the middle of the deep forest to wait for the frost Pavilion. The East, West, South and north of its location are surrounded by water and the four pavilions are opposite to each other. Then to the pavilion opposite the Yuanyang hall. The pavilion has two fan-shaped hollow windows, one facing the inverted shadow building and the other facing the Yuanyang hall, forming a counterpoint.

These landscape creation methods have their own characteristics, but the common purpose is to create a garden landscape with a sense of hierarchy, space and art through different methods and techniques, so that visitors can obtain different visual and psychological experience when enjoying the landscape. The main use of the decoration, leakage, frame, borrowing, opposite and sandwiched landscape. Ji Cheng, a gardener in the Ming Dynasty, said: "because there is no way to borrow, it's all about feeling." it means that there is no fixed pattern for borrowing scenery, and those who are moving can borrow as much as possible. There are different ways to borrow scenery and various forms of landscape.

#### (1) Ornament the scenery

A. Decorated landscape is also known as point view, that is to say, various landscape elements are cleverly decorated and arranged in landscape design to create a garden landscape with a sense of hierarchy and space (Xiang, 2016). The characteristics of Suzhou gardens are mainly reflected in the following aspects:

a. Delicate and delicate: Suzhou garden decoration pays attention to detail processing, whether it's rocks, water, plants or architectural pieces, all strive to be subtle, so that every place is full of artistic feeling.

b. Natural harmony: the harmonious coexistence with nature is emphasized when the landscape is decorated, and the natural landscapes such as the original terrain and vegetation are retained as far as possible, so that the artificial landscape and natural landscape are integrated.

c. Rich in levels: through clever landscape layout and element collocation, multi-level landscape effects such as far and near, high and low, virtual and real are formed, so that the garden space has more depth and breadth.

d. Far-reaching artistic conception: when the landscape is decorated, it pays attention to the artistic conception beauty of the garden. By creating a deep, quiet, elegant and other different atmosphere, visitors can enjoy the beautiful scenery and feel the peace and comfort of the mind.

Point scenery is also reflected in the names of some gardens and structures. Literally speaking, Humble Administrator's Garden refers to the owner who abandoned the official and returned to his hometown to build a happy life, believing that this kind of life is the government of the clumsy, which is used to express the pursuit of seclusion from politics. Lotus flowers are planted around liutingge. When the rainy season comes at the beginning of autumn, the rain hits on the residual lotus, and the hazy autumn color is also reflected in the eye, giving the visitors a double sense of hearing and vision, and wandering in fairyland. The yuanxiangtang of Humble Administrator's Garden is also based on the Lotus Pond, borrowing Zhou Dunyi's poetry. The gardener expressed his emotion that he was not willing to be contaminated by the officialdom and the pursuit of his own innocence. In the process of touring the garden, visitors enjoy the scenery everywhere and appreciate the

emotional changes of the gardener, just like browsing the life course and connotation poetry of the gardener.

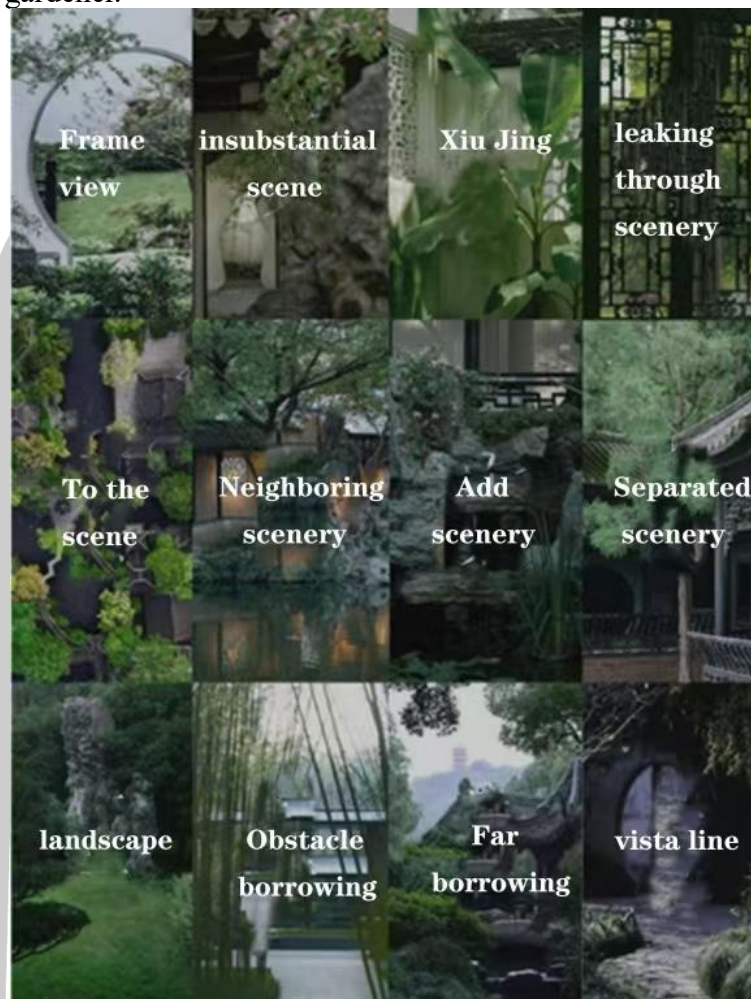


Figure 60 The way of Humble Administrator's Garden

Source: from the author

#### B. The technique and skill of setting up the scenery

There are many ways and techniques to decorate the landscape in Suzhou gardens. Here are several common forms:

a. Rocks embellishment: the rocks in Suzhou gardens are unique in shape, mostly characterized by "thin, leaky, transparent and wrinkled". In the garden, rocks are properly decorated to form a natural mountain outline and a sense of hierarchy

b. It can also be used as barrier view, frame view and other landscape techniques. b. Water embellishment: water is one of the indispensable elements in Suzhou garden. Through ingenious layout and embellishment, the water body can be set off with rocks, plants, buildings and other elements, forming a smart and quiet garden space.

c. Plant decoration: plant is one of the most important landscape elements in Suzhou garden. Through careful selection and collocation of plant varieties, colors and forms, the garden landscape with four seasons changes can be created, and the ecological function and ornamental value of plants can also be played.

d. Architectural Ornament: in Suzhou garden, pavilion, platform, building, pavilion and other architectural ornaments are important elements of garden space. These architectural pieces not only have ornamental value, but also can be used as a place for tourists to rest and view, making the garden space more humane.



Figure 61 Decorated landscape - Humble Administrator's Garden decorated with rocks, flowers and plants

Source: <https://lhsr.sh.gov.cn/jnylwh/>

e. Point view is a way to decorate and highlight the overall landscape by setting some prominent, eye-catching and unique scenery

It often has a unique shape, color or cultural meaning, which can attract attention and form a bright spot of the scenic spot. Landscape spots: natural elements such as rocks and water are used to form a scenery with mountains and rivers and profound artistic conception through clever layout and combination. For example, the "yuanxiangtang" in the Humble Administrator's Garden, with rocks as the screen and water as the mirror, creates a fresh and elegant atmosphere.

f. Architectural point view: the pavilion, pavilion, bridge and corridor and other architectural elements are integrated into the garden, as point view elements, to increase the spatial level and ornamental of the garden. For example, the "Guanyun peak" in the Linger Garden is centered on a delicate Taihu Lake stone peak, surrounded by buildings and plants, forming a beautiful picture.

C. Artistic effect of point view

a. Highlight the key points: the use of point view technique can make some scenes in the garden more prominent and become the highlights and signs of the garden. These sceneries can often leave a deep impression on people, so that people have a stronger interest and curiosity in the whole garden.

b. Create a mood: the use of point view techniques can create a unique mood and atmosphere.

c. Increase the ornamental: the use of point view technique can increase the ornamental and interesting of the garden. These carefully arranged scenic spots and landscapes can not only let people enjoy the natural beauty and humanistic charm of the garden, but also let people feel a pleasant and relaxed mood during the tour.

d. Point view: yuanxiangtang (surrounded by lotus flowers, it not only plays the role of viewing, but also integrates in the lotus pond, playing the role of embellishment).



Figure 62 Add to the scenery: add to the scenery: yuanxiangtang

Source: <https://lhsr.sh.gov.cn/jnylwh/>

(2) Leaky scenery, also known as Xiejing scenery, is developed from frame scenery. It uses flower windows, leaky screens, etc., and ventilates the scenery, so that the scenery is shadowy and indistinguishable. It can't fully show its appearance, so as to create an implicit and meaningful artistic conception that makes people hesitate. In February, Humble Administrator's Garden, through the Gardenia pattern window, you can see the Yumei goose yellow warm jade, and know that it is full of spring at this time. In summer, the plums grow verdant leaves. Looking through the window, it's another scene.

Generally refers to the scene seen through the virtual partition, such as flower windows, fences and partition fans. On the one hand, the leakage of scenery is easy to arouse the interest and desire of tourists to explore the scenery, on the other hand, the scenery itself has a kind of mysterious and illusory beauty. It is one of the important methods of Chinese garden making to use the leaky scenery to promote the spatial emptiness and penetration.

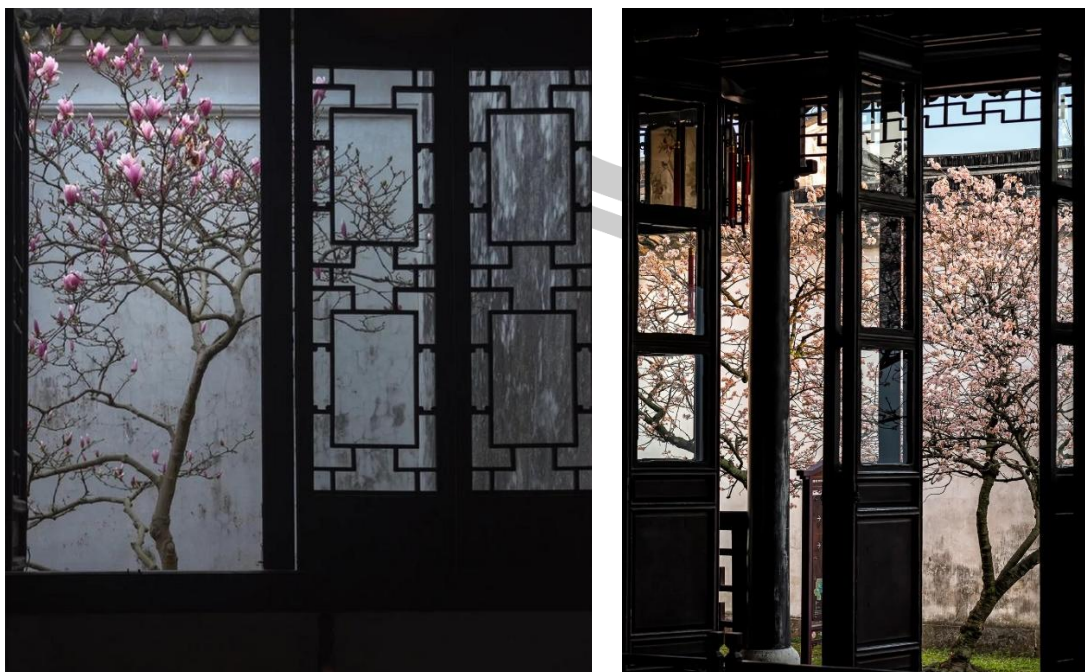


Figure 63 Magnolia and cherry blossom in Humble Administrator's Garden

Source: <https://lhrs.sh.gov.cn/jnylwh/>

### (3)Frame view

The real natural landscape is surrounded by frame like doors, windows and frames to form the feeling of natural landscape painting. In the Humble Administrator's Garden, you can see the scenery framed by doors, empty windows and so on. It feels like a still scenery here. Change different angles, and the scenery is also different. The beauty is constant.

The common way of landscape making in Humble Administrator's Garden is to selectively absorb the good scenery in the garden into the landscape frame. The scenery frame can be the door, the window, the stone cave and the branches of the arbor.

"The best is the best, the vulgar is the screen", the scenery frame and the scenery in the frame together constitute a meaningful Chinese painting. The cherry blossom blooming in spring in the courtyard of Li house in Humble Administrator's Garden is a piece of pink. With the help of wooden doors as the landscape frame, it is extremely elegant.

In the Humble Administrator's Garden, and guide the visitors to enjoy the scenery through the frame hole in a specific location. It can produce a painting like artistic effect. It is a way of selectively taking another space scenery through doors, windows, trees, caves, etc., forming a landscape like a picture embedded in a mirror frame. It increases the infectivity, at the same time, it plays the role of suppressing first and then promoting. When you walk through the door frame, it's a different taste. Using doors and windows to frame the scenery: it can start to focus on the vision, highlight the main scenery, and increase the level sense and depth of the scenery.

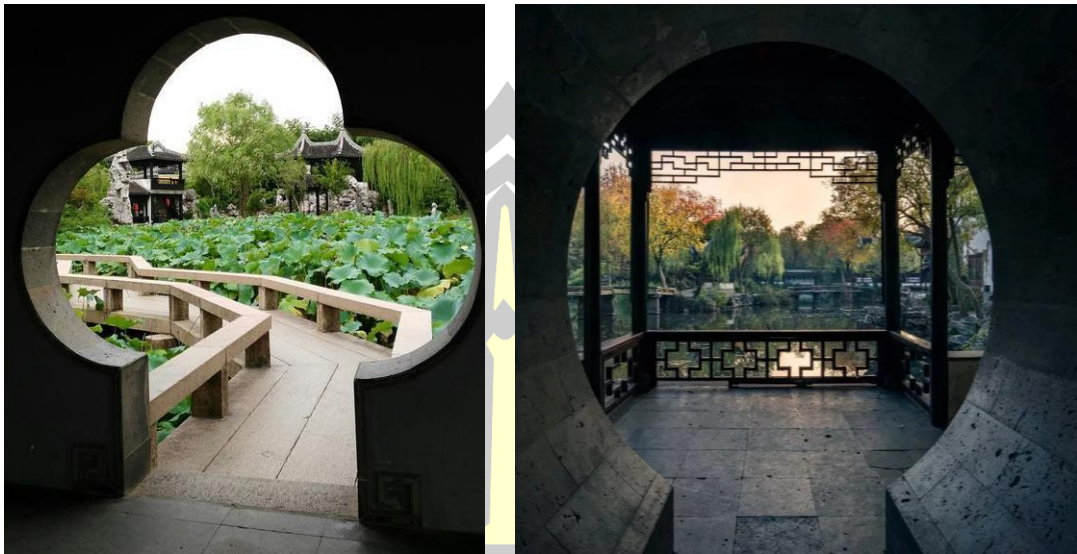


Figure 64 The frame view of the doorway in the Humble Administrator's Garden

Source: <https://www.sohu.com/>

#### (4) Borrow scenery

Borrowing scenery is a traditional way of artistic expression of Chinese garden landscape, which is to borrow the scenery outside the garden to the landscape inside the garden. The area and space of the the Classical Gardens of Suzhou in Jiangsu Province is limited. In order to expand the depth and breadth of the whole landscape and enrich the contents of viewing, while using various and unified garden building techniques, such as circuitous and tortuous, the gardener also often uses the method of borrowing scenery to expand the scenery infinitely, so as to break the limited space limit in the garden. The performance of borrowing scenery is used to integrate and extend the landscape and natural space, so that the garden can be more close to nature and integrate into the natural space. It can let the viewer's eyes not only stay in the garden but also lead to the landscape outside the garden. Yuanxiangtang takes advantage of the view of the North Temple Tower, making the spatial level clear and rich, and the time and space endless. When the garden was built, the North Temple Tower in the distance of the "borrowed scenery" made people think that it was a part of the garden,

In the Humble Administrator's Garden, the way of borrowing scenery is divided into: far borrowing, near borrowing, back borrowing, near borrowing, virtual borrowing, real borrowing, and timely borrowing. These ways of borrowing scenery are used to combine the meaning and situation of the virtual and real space in the garden. Take advantage of the distant scenery to increase the scenery in the garden.



Figure 65 Landscape design method of Humble Administrator's Garden: far borrowing (landscape outside the park)

**Source:** <https://lhsrc.sh.gov.cn/>

The remote scenery in the Humble Administrator's Garden: by Jingbei temple tower, the North Temple Tower is located in Baoen Temple 1.5 kilometers away from the garden. The pagoda built during the Three Kingdoms has a history of more than 1,700 years. The Humble Administrator's Garden has nearly 500 years of garden age. When it was built, it borrowed this landscape, not only making up for the lack of private gardens that can't build towers, but also making people feel more secluded in the West.

As for the borrowed Jingbei temple tower of Humble Administrator's Garden, it is far borrowed. From the east garden through the gate of the middle garden, looking up under the Yihong Pavilion, you can see that a tower is bright, floating on the tree, as if it is a native, growing in the garden, and complementing the original corridor, pavilion, stone bridge, flowers and trees, and pool water. In particular, the sun sets, the afterglow is all over the sky, the Guta is withering, and the autumn cold smoke makes people feel desolate through the historical dust.

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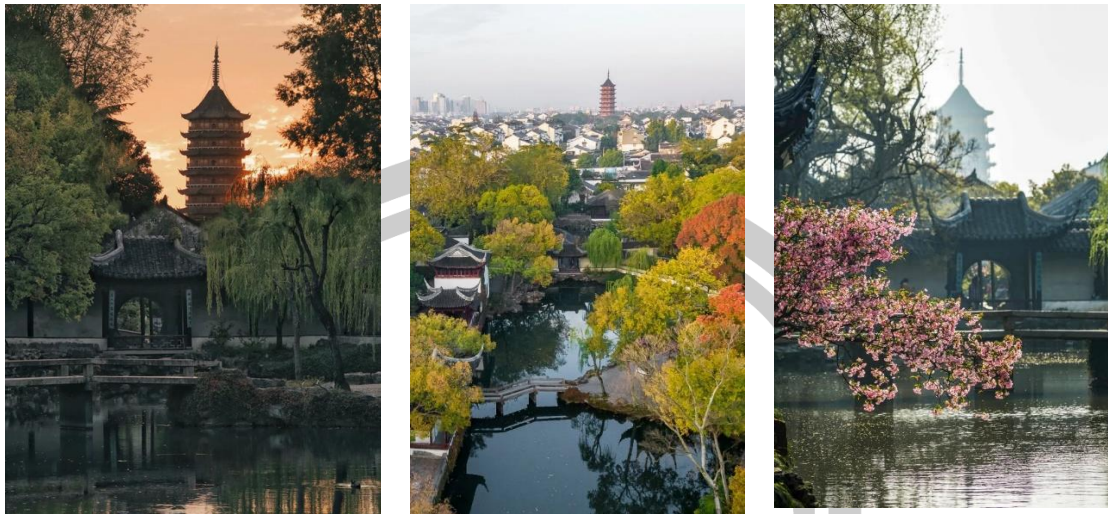


Figure 66 Humble Administrator's Garden: by Jingbei temple tower

Source: <https://www.sohu.com/>

The wuzhu seclusion Pavilion takes advantage of the beauty of the garden gate to see the changes of the four seasons of the year.



Figure 67 The wuzhu seclusion Pavilion

Source: <https://www.sohu.com/>

The wuzhu seclusion in the middle garden is a square pavilion with four corners raised, which is a very unique scenic spot. The pavilion has four circular doorways, forming a leaky landscape, which can be used to watch spring mountain, summer lotus, autumn leaves and winter bamboo. Spring by the flying of winter jasmine, summer by the embellishment of lotus, autumn by the straightness of bamboo, winter by the crystal of icicles.



Figure 68 Xiangzhou

Source: <https://lhsr.sh.gov.cn/>

Because Suzhou gardens are mostly built with high walls, which makes the garden area more compact. In order to expand the garden's sense of space and level, the garden owners usually take mirror borrowing. It not only makes the scenery in the garden reflected in the mirror, increases the depth of field level, and turns the real landscape into the virtual, but also introduces the real landscape into the mirror, which makes us have a sense of novelty, so that we can travel together in the illusion. Xiangzhou in the Humble Administrator's Garden just uses this method of borrowed scenery design.

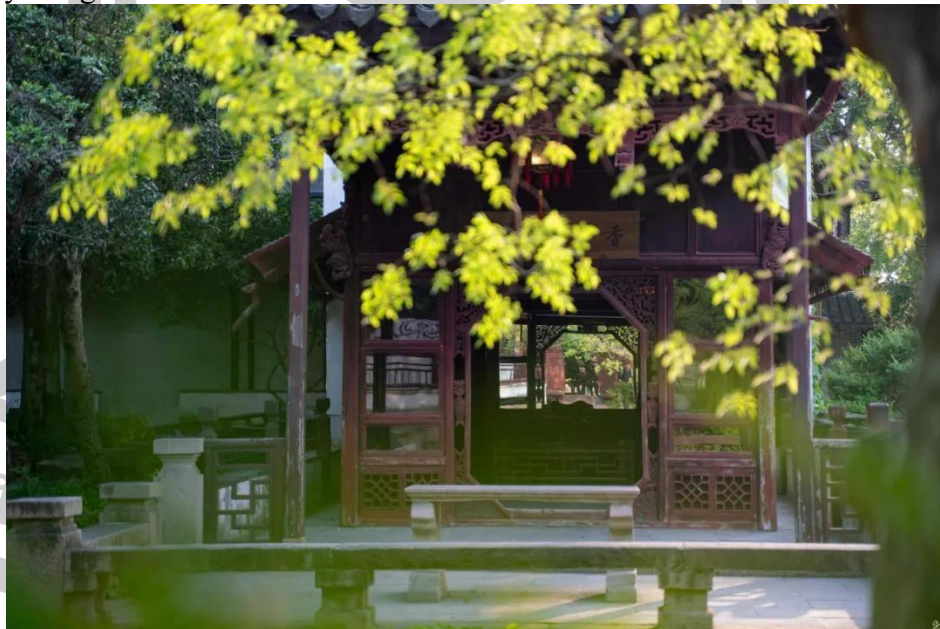


Figure 69 Xuan

Source: <https://www.sohu.com/>

In the Ming Dynasty, the building was built according to the painting of Wen Zhiming, the painter at that time. It has always been a wonderful place to enjoy the moon and entertain guests. When you walk into the main hall of Xiangzhou, through the window glass, you can get a panoramic view of the three sides: the mountain building in the north, the pavilion on all sides of Hefeng, the Yuxuan and Yuanxiang hall in the East, and the xiaofeihong, the Dezhen Pavilion and the xiaocanglang in the south. There is only a screen in the west to block the scenery, but the intelligent garden builder installed a large flat mirror here to reflect the scenery on the opposite side. The scenery is also fresh and far-reaching, playing a virtual reality contrast, with the existing effect.

Although the pavilion is small, it is simple and practical, but it gives people great convenience. It is the ideal of thousands of tourists to sit in the pavilion with people who are destined to enjoy the scenery and cool down, and to drink and talk happily. The designer of Humble Administrator's Garden has grasped this psychology. The method of borrowing scenery in Humble Administrator's Garden is brilliant and thought-provoking. Of course, this kind of borrowing scenery is far from the above examples. What a coincidence! The Humble Administrator's Garden borrows the scenery! Humble Administrator's Garden, the representative work of Suzhou garden, is waiting for you to discover and ponder.



Figure 70 Real borrowing: borrowing physical scenery (borrowing near scenery)

Source: <http://chla.com.cn/>





Borrow at the right time

Borrowing high scenery  
Figure 71 Real borrowing

Borrowing low scenery

Source: <http://chla.com.cn/>

#### (5) Opposite scenery

The scenery located at the end of the garden axis and landscape line of sight is called the opposite scenery. The design of the scene enables the two scenic spots to meet each other and form an interesting contrast. The Yuanxiang hall in the middle of the Humble Administrator's Garden is facing the water on the mountain. The pavilion is open and transparent, standing in the middle of the hall and looking north. The autumn on the earth mountain is slight, and the snow fragrant cloud Pavilion is just opposite to the Yuanxiang hall, which complements each other.



Figure 72 Opposite view: the snow fragrant cloud Pavilion and the far fragrant Hall

Source: <https://image.baidu.com/>

The landscape is in the garden, or on the pavilion, platform, floor, pavilion, pavilion, can watch the hall, mountain, bridge, trees, or in the hall bridge corridor and other places can watch the pavilion, platform, building, pavilion, pavilion, this way from the first viewing point to watch the second viewing point, from the second viewing point to watch the first viewing point (or structure method), called the opposite view. The use of the landscape can enhance the interaction and enjoyment of the landscape.

(6) Clip scene method: through setting landscape elements or structures to clip or isolate the landscape, to highlight specific scenic spots or create hidden space. This kind of landscape construction technique can increase the far-reaching sense of the garden. In the process of making the moon cave gate in Humble Administrator's Garden, a large number of sandwiching techniques were used to extend the space depth and increase the space feeling of the garden.

(7) Tibetan scenery: also known as barrier scenery - the way of expression of space and winding roads,

Barrier landscape is a way of landscape making in the classical garden art, which is to change the landscape step by step, and the landscape is different. The layout level and building stones are used to achieve the effect of dividing the landscape, so that people can't see everything. At the entrance of Suzhou Humble Administrator's Garden, what you can see is a natural Huangshi rockery formed by landscape Pieces blocking the view and the way, which is the performance of blocking the scenery. You can hide the beautiful scenery of the garden without exposure. Instead of using the method of "straight to the point", you can do it in the opposite way, using the subtle method of evasion and concealment to make it meaningful, let people savor it carefully and appreciate it slowly. But in the garden, there are many kinds of shelter, forming a barrier landscape, such as flowers and trees, rocks, doors and windows, etc.



Figure 73 Humble Administrator's Garden: barrier landscape

**Source:** self portrait of the author

The use of powder walls, verandas, hedges and other space division, the separation of scenic spots, so that the courtyard inside and outside, the scenery is very different, this kind of landscape building technique is called divided scenery. The key point of Gejing is "Gejing", which is separated from the deep depth of the courtyard and the secluded charm. The loquat garden in the southeast of the political garden is a garden in the garden, and the back of the cave gate is inlaid with the "late green" brick. There is a sentence in Thousand Character Classic that "loquat late green, parasol fleas wither", which means that the parasol leaves early, and the loquat does not wither in winter and the year is still green. The loquat garden uses the continuous cloud wall to separate the space, and dozens of loquats are planted in the garden to meet the theme of late green. Outside, there are pavilions, water and stone, with beautiful scenery.



Figure 74 Humble Administrator's Garden loquat late green

Source: <http://chla.com.cn/>

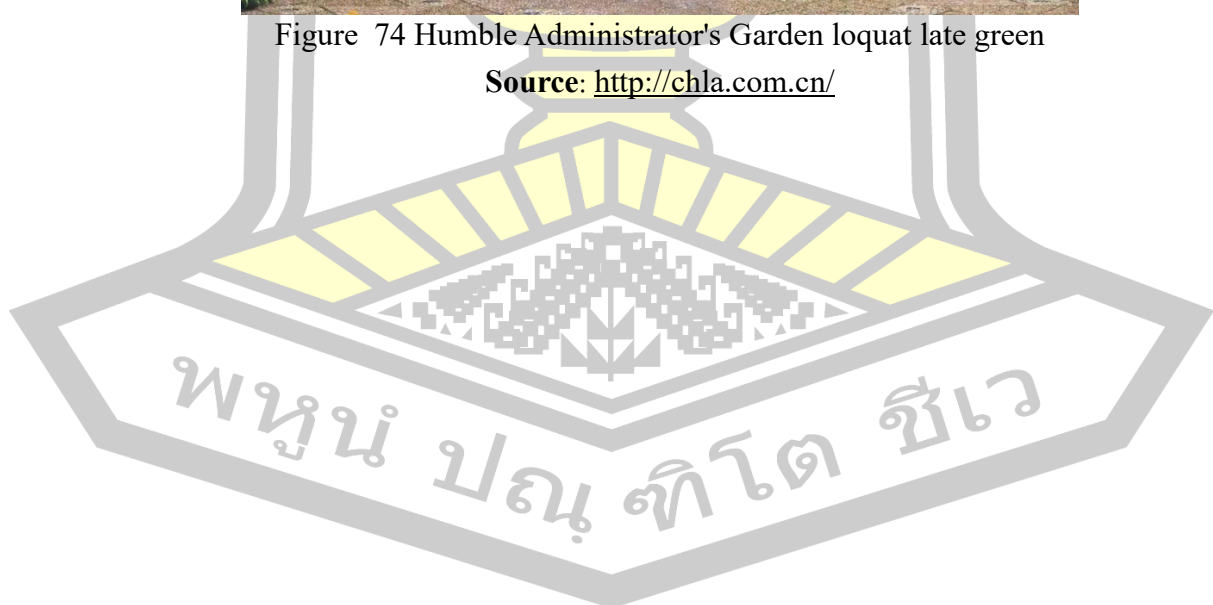


Table 5 The comparison of landscape design methods

| <b>Gardening techniques</b> | <b>Define</b>                                                              | <b>Characteristic</b>                                                                   |
|-----------------------------|----------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| Xiu Jing                    | Decorate small elements around the main landscape                          | The landscape is small and exquisite, creating an atmosphere                            |
| Leaking through scenery     | Presenting the scenery vaguely through a transparent frame                 | The scenery appears and disappears, arousing the interest in exploring the hidden world |
| Frame view                  | Incorporate "frames" such as door and window frames into the scenery       | Complete block diagram, natural beauty upgraded to artistic beauty                      |
| Borrow scenery              | Introduce the scenery outside the garden into the garden                   | Expand the sense of space and enrich the landscape hierarchy                            |
| To the scene                | The landscape relationship between two viewing points that echo each other | Symmetrical axis enhances ornamental value                                              |
| vista line                  | Covering the scenery on both sides with buildings or plants                | Enhance the sense of depth and hierarchy in the landscape                               |

### 3.9.7 Landscape technique two: the way to use the nature of garden space

As one of the four famous gardens in China, the garden art characteristics of Humble Administrator's Garden are mainly reflected in the natural, elegant and exquisite style, as well as the clever spatial layout and rich spatial levels. The landscape design in the Park focuses on the harmonious integration with nature, whether it is rockery, pond, pavilion or pavilion, all strive to respond to the natural scenery, forming a state of "unity of man and nature" (Li,2017). Through the application of techniques such as borrowing scenery, matching scenery, dividing scenery, and separating scenery, Humble Administrator's Garden concentrates the beauty of nature in the courtyard, and creates a garden landscape that sees the big from the small, leads to the quiet from the winding, and generates the virtual and the real. This layout not only makes the space in the park more abundant and three-dimensional, but also enables people to constantly discover new landscapes and perspectives in the process of sightseeing, increasing the pleasure of sightseeing.



Figure 75 Humble Administrator's Garden 20

Source: <http://chla.com.cn/>

In addition, the spatial layout and sight analysis of Humble Administrator's Garden show its typical characteristics as a classical garden. The spatial characteristics of the garden take the pool as the composition center of the whole garden, through walls, veranda, architectural pieces, rocks, water, plants and other landscape elements, the space is divided and organized from horizontal and vertical directions. The terrain in the garden is ups and downs, and the pavilions are corresponding. When tourists walk in it, the field of vision is contracted and widened, and there are different experiences in looking up and looking down. These characteristics together constitute the unique spatial nature of Humble Administrator's Garden, making it an outstanding representative of Chinese classical garden.

(1) Natural, elegant and delicate: Humble Administrator's Garden pursues a natural, elegant and delicate style, which is very common in literati gardens. The landscape design of the Park focuses on the harmonious integration with nature. Whether it is rockery, pond, pavilion or pavilion, it strives to respond to the natural scenery, forming a state of "unity of man and nature". At the same time, the architectural style of the park is mainly elegant and exquisite, avoiding too gorgeous or complicated decoration, making people feel a fresh and elegant aesthetic feeling.

(2) The layout is ingenious, and the small see the big: the Humble Administrator's Garden is very clever in the spatial layout. Through the application of borrowing scenery, opposite scenery, divided scenery and separated scenery, the beauty of nature is concentrated in the courtyard, creating a garden landscape that sees the big from the small, the winding path is quiet, and the virtual and the real are living together. This layout not only makes the space in the park more abundant and three-dimensional, but also allows people to constantly discover new landscapes and perspectives in the process of sightseeing, increasing the pleasure of sightseeing.

(3) The space is overlapped and zigzagged: Humble Administrator's Garden adopts a multi-level design method in the spatial layout. Through the layout of the garden and Jing Zhongjing, the spatial level of the garden is more abundant and diverse. At the same time, the landscape in the park also presents the characteristics of

twists and turns. Whether it is ponds, rockeries or buildings, they strive to change and respond in the form and layout, forming a garden landscape with a sense of rhythm and rhythm.

(4) The beauty of painting scene in painting: the garden art of Humble Administrator's Garden is also reflected in the beauty of painting scene in its painting. The landscape design in the park is often based on the painting scene. Through the use of different gardening techniques and materials, the artistic conception and scene in the painting are reproduced in the garden. For example, the rockeries, ponds, flowers and trees in the park have been carefully designed and arranged, forming a landscape with strong visual impact and artistic appeal. The ink painting technique of Chinese painting completely embodies the artistic conception of the landscape designed by the Humble Administrator's Garden, better reflects the beautiful scenery expressed in a painting, and embodies a return to man and nature.



Figure 76 The doorway

Source: <http://chla.com.cn/>

In Suzhou Zhuozheng garden, different landscape areas have different themes and characteristics. The primary and secondary landscapes are clear, the starting point and the transition point are clear, and different rhythms and rhythms are generated. In a limited space, unlimited reverie space can be generated. At the same time, the height and distance of space are used to expand the space, which is an important way to expand the sense of space.

### 3.9.9 Landscape technique three: space guidance and zigzag beauty form.

Among these gardens, the bridge, as an important element, plays an indispensable role. It not only cleverly connects water and land, as the composition of the whole Humble Administrator's Garden space, connects various scenic spots, achieving the media role of space beauty, but also adds poetry and painting to the garden.

The construction of bridges in Suzhou gardens began in the Tang Dynasty. It is not only for walking, but also for artistic appreciation. It is a foil for pavilions, or for water surface decoration, reflecting, adding infinite fun.

The "xiaofeihong" in Suzhou Humble Administrator's Garden is a covered bridge. The so-called corridor bridge is a long corridor, with the bottom overhead, above the water, and becomes a bridge. This kind of corridor bridge is rare in the garden.

It divides the water surface into two parts, but it is not completely separated. "Xiaofeihong", the roof is the arc shaped grey tile round ridge roof top, with the red "卍" symbol of the railing, the whole is extremely soft and colorful. "Xiaofeihong", as the name of the bridge, is like a flying rainbow above the water, and more interesting with its reflection in the water.



Figure 77 Little Rainbow"- Humble Administrator's Garden

Source: <https://lhsr.sh.gov.cn/>

The bridge in Suzhou garden can contact the water and land transportation of scenic spots, organize sightseeing routes, change the view, decorate the water scenery, increase the water level, and have the dual role of traffic and art appreciation. The value of garden bridge in garden art is often more than the traffic function. In the natural landscape garden, the layout of bridges is closely related to the overall layout of the garden, the road system, the proportion of water area to the whole garden area, and the separation or aggregation of water surface. The location and shape of the garden bridge should be coordinated with the landscape.

The corridor bridge is a characteristic bridge in the the Classical Gardens of Suzhou in Jiangsu Province, which perfectly combines the corridor and the bridge. The top of the corridor bridge is a wooden structure or a brick structure, which provides a place for tourists to shade from the sun and rain. At the same time, it also has a strong practical function, protecting the wooden shell from the wind and the sun. On a rainy day in the Humble Administrator's Garden, visitors can shelter from the rain on the corridor bridge, watch the water scenery in the rain at the same time, and enjoy the rain rhyme in the south of the Yangtze River. In addition, the covered bridges in the Humble Administrator's Garden are excellent scenic spots, where visitors can enjoy the beauty of the garden.

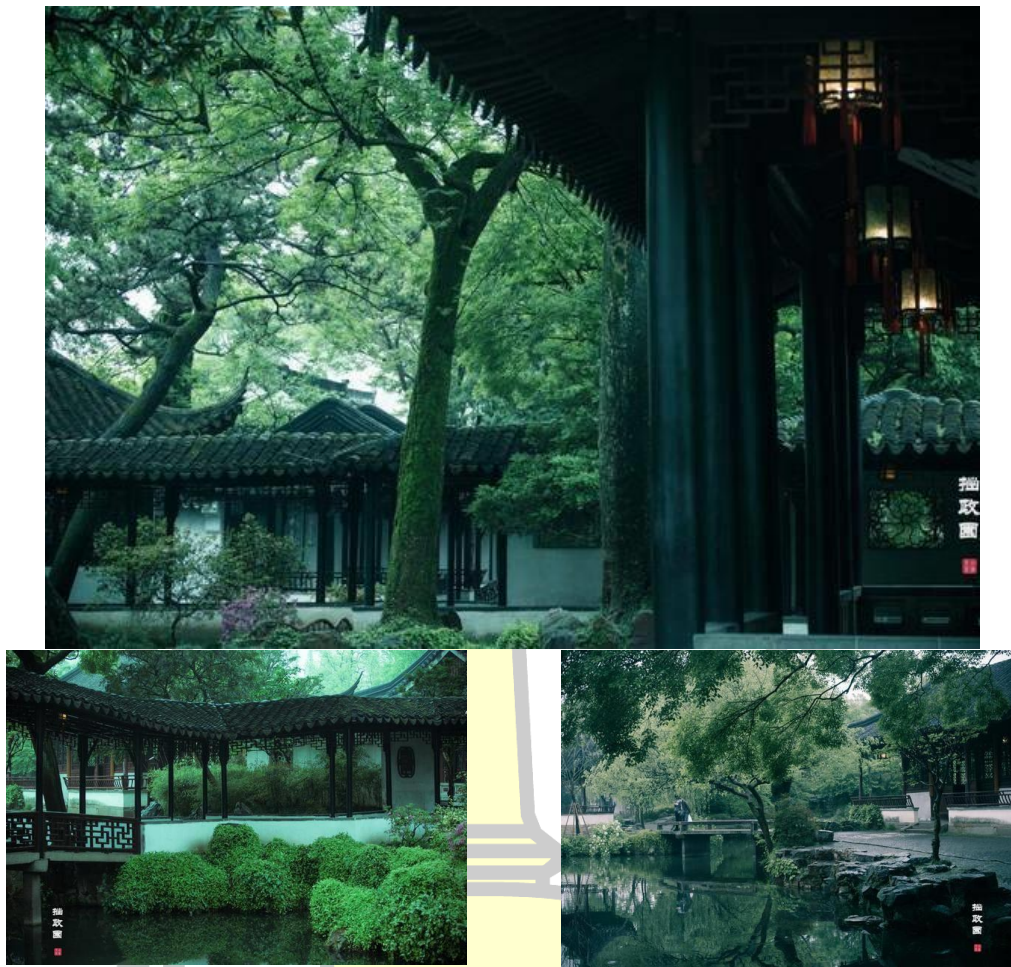


Figure 78 The covered bridge in the Humble Administrator's Garden

Source: <https://lhsr.sh.gov.cn/jnylwh/>

To sum up, the garden art characteristics of Humble Administrator's Garden are mainly reflected in the natural, elegant, exquisite style, clever spatial layout, rich spatial levels and the beauty of painting. These characteristics not only make the Humble Administrator's Garden one of the representative works of Chinese garden art, there are scenes step by step in the landscape making, and there are ingenious ideas everywhere. Every rock, flower and plant is carefully designed. When you watch the building, the landscape becomes a foil. When you pay attention to the rockery, the building becomes the background. The visitors stroll along the road, and the landscape is also changing. Looking up, it is another scene presented in front of us. The changes and details of landscape making techniques reflect the characteristics of Humble Administrator's Garden.

## Summary

The Classical Gardens of Suzhou in Jiangsu Province is a "literati landscape garden" with profound cultural connotation. Its architectural layout, structure, shape and style are all ingenious use of various garden art skills and techniques such as contrast, foil, opposite scenery, borrowed scenery and scale transformation, level coordination and small to see the big, and the small to win the many. The pavilion, platform, building, pavilion, spring, stone, flower and wood are combined to create a harmonious living environment between human and nature in the city. It constitutes the overall characteristics of the Classical Gardens of Suzhou in Jiangsu Province. By adopting the artistic technique of endless transformation and eclectic style, with the sentiment of Chinese mountains and rivers, flowers and birds, and the artistic conception of Tang Poetry and Song Poetry, the rockery and trees are decorated in the limited space, and the pavilions and bridges are arranged, so that the the Classical Gardens of Suzhou in Jiangsu Province can win by the scenery. The scenery is different from the garden, and the artistic effect is seen in the small. The gardening techniques in Suzhou gardens have different artistic and historical values in different periods. 1. 2. the nature of the garden space uses the way of landscape design, which is to see the big from the small, and to change the scenery step by step. 3. the space orientation and winding beauty form of the garden, and the representative path research, as well as the form of bridges and corridors. 4. The overall space landscape form and the objective lens blend form.

Finally, the article analyzes the use of landscape techniques, elements and types of landscape methods in Chinese classical gardens. Taking Humble Administrator's Garden in Suzhou as an example, it analyzes different landscape techniques in classical gardens, and analyzes the different landscape in Humble Administrator's Garden, so as to better understand the delicacy of landscape techniques. In addition, the garden building technique absorbs more essence in the modern space design, and gets inheritance and development.



## CHAPTER IV

### The exhibition characteristics of museum space and garden space

As a landscape space, Suzhou garden has developed into a modern stage, which has extended to the level of exhibition space. Nowadays, Suzhou garden and modern museum, as tourist attractions, are both exhibition spaces open to the public, but behind them there are different temporal and spatial order, which leads to different spatial experience of people in both. If the garden exhibition is introduced into the field of museum space design, there may be an opportunity to build the museum into a cultural place with both landscape space and exhibition space, to meet the dual visual needs of tourists for sitting and sightseeing and walking tour, so as to solve the problem of "Museum fatigue".

#### 4.1 analysis of the current situation of Museums

In today's society, as an important platform for cultural heritage, knowledge popularization and art exhibition, the status and role of museums are increasingly prominent. With the progress of science and technology, the deepening of cultural exchanges and the diversification of public needs, the museum is no longer just a display of static collections, but gradually developed into a multi-functional cultural complex integrating education, research, leisure and entertainment. However, there are also some disadvantages. Part of the museum space design is too commercial, ignoring the cultural heritage and education functions, resulting in empty content; Part of the design has too many fashion trend elements, which may reduce its long-term and cultural accumulation.

In terms of cultural heritage, there are some deficiencies in museum space design. Some museums lack of in-depth excavation and expression of local culture, history and tradition, which makes cultural heritage become superficial. In addition, some museums pay too much attention to modern and commercial elements, ignoring the importance and value of traditional culture, leading to the lack of cultural heritage. In addition, the museum space design should pay attention to the embodiment of educational functions, and guide the audience to better understand and inherit cultural heritage through exhibition layout and exhibits selection. While pursuing innovation, museum space design should also pay attention to cultural heritage, integrate modern elements and traditional values in a balanced way, and provide rich and profound cultural experience for the audience. Only in this balance, can museum space design play a better role in cultural heritage and education. The following will conduct an in-depth analysis of the current situation of the museum, including its development status, the trend of space function diversification, space composition, space function needs and special needs of space design.

##### 4.1.1 Current situation of museum development

As the carrier of museum culture and the witness of history, it carries the functions of education, exhibition, cultural transmission, collection, entertainment and research. In the west, there are a large number of museums and a wide range of museums covering art, history, science and technology and other fields. Museum space attracts the masses, serves the masses, meets the masses, and provides better

service and experience. Under the background of globalization, international exchanges and cooperation between museums are increasingly frequent. By holding joint exhibitions, academic seminars, personnel exchanges and other activities, the museum not only promotes cultural exchanges and communication, but also promotes its own academic research. Therefore, cultural heritage and integration innovation become the core elements of the design, aiming to create more rich and diverse visiting experience and visual impact for visitors, achieving the purpose and intention of physical and mental pleasure cultural communication.

Table 6 Development and evolution of museum public services

| Period                               | Main Function                                                                                                                  | Target Location                                                   | Service Content                                                       |
|--------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|-----------------------------------------------------------------------|
| Mid-18th century                     | Public welfare, acquiring knowledge, and appreciating art                                                                      | Collection and Understanding of Cultural Relics                   | Service functions is vague                                            |
| Late 18th century                    | Cultural relics protection and public education and display                                                                    | Research institutions and exhibitions                             | Emphasize research services and social and cultural services          |
| Mid-19th century - Late 19th century | Scientific research, cultural relic research, technological integration, diversification, specialization, and ecological space | Research and experiential communication                           | Education and service exchange, exhibition and cultural dissemination |
| 20th century to present              | Scientific research, cultural relic research, technological integration, diversification, specialization, and ecological space | From object to human participation and interaction, human comfort | The content of cultural research is constantly enriching              |

#### 4.1.2 The trend of multiple functions of museum space

With the continuous improvement of material and spiritual civilization, the museum space function services are increasingly rich. From 1753 until now, the museum space environment is not limited to the traditional single pattern, but has formed a diversified public service function. With the acceleration of globalization, the museum gradually presents a diversified and professional development trend. Modern museums pay more and more attention to providing comfortable leisure and social environment for the audience. By setting up cafes, rest areas, art stores and other areas, the museum not only meets the leisure needs of the audience, but also provides them with a space for communication and sharing. This integration not only enhances the visitors' experience, but also enhances the attraction and cohesion of the museum. Emerging Museum forms such as ecological museums and cultural museums are emerging to meet the needs of different audience groups. How to create a rich and comfortable public space environment, improve the space attractiveness

and better the public demand for traditional cultural exchanges, entertainment and viewing environment. As an important place for academic research and cultural exchanges, the museum began to build a special research and communication space. These spaces usually include libraries, reference rooms, conference rooms, etc., which provide a good research environment and exchange platform for scholars and experts. Through the construction of these spaces, the museum not only promotes the in-depth development of academic research, but also strengthens the cooperation and exchange with relevant institutions at home and abroad. Therefore, it is worth thinking about how Suzhou garden culture integrates into modern museum space( Hu,2017) Research on the public space design strategy of museum buildings based on the open characteristics.

#### **4.1.3 Composition of museum space**

According to the degree of openness of the museum space to the public, the museum space can be divided into: exhibition space (education area, exhibition area,): exhibition space is the core area of the museum, used to display collections and hold various exhibitions. According to the content and form of the exhibition, the exhibition space can be divided into fixed exhibition area and temporary exhibition area. The fixed exhibition area usually displays the permanent exhibitions of the museum, such as historical relics and art works; And the temporary exhibition area is used to hold various thematic exhibitions, special exhibitions, etc. to meet the diverse viewing needs of the audience. Public space (indoor service space channel, outdoor service space): public service space: the area where the museum provides services for the audience, including the entrance hall, ticket office, inquiry office, rest area, toilet, etc. The design of these spaces should fully consider the comfort and convenience of the audience to ensure that the audience can get good service and experience during the visit. The public space includes the public garden space, which is also an important part of the museum space design. Flexibility and variability needs: with the continuous updating of exhibition content and the diversification of audience needs, the museum exhibition space needs to have a high degree of flexibility and variability. This means that the exhibition space should be able to easily adapt to the needs of different exhibition themes, layout and display methods, and quickly complete the construction and removal of the exhibition by adjusting the display board, showcase, lighting and other elements. At the same time, the museum should also consider possible future development needs, and reserve enough space for new exhibitions or functional areas. Affiliated space (collection service area, business research room, administrative office area, logistics equipment area), the functional requirements of the space are evolving with the change of its role and the improvement of public expectations. These functional requirements are not only related to the operational efficiency and exhibition quality of the museum, but also directly affect the visitors' experience and satisfaction. The following is a detailed analysis of the functional requirements of the museum space:

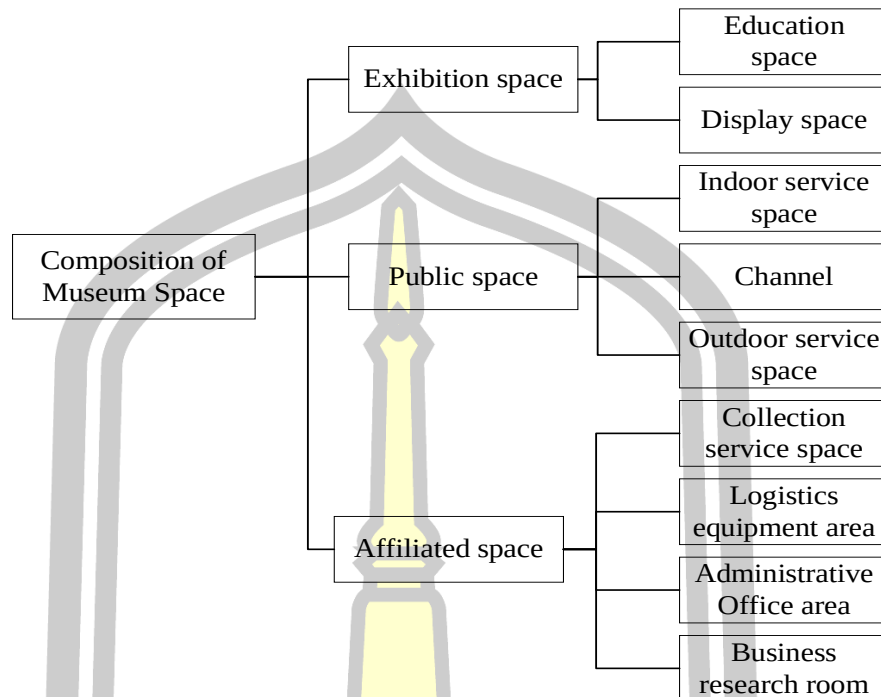


Figure 79 Specific space composition

Source: self drawn by the author

## 4.2 Exhibition characteristics of Museums

As a place to display cultural relics, artworks and human culture, the museum with unique exhibition features serves as a bridge between the past and the future. Its space is not only a container of collections, but also a complex of storytellers, emotional motivators and knowledge communicators. In the design concept of modern museum, the performance of exhibition features is particularly key, which is directly related to the audience's understanding of the exhibition content, emotional resonance and overall visit experience. This chapter will explore the exhibition characteristics of museum space, specifically from three aspects: narrative display and context building, interactive experience and participatory design, information level and guidance system optimization.

The following is an analysis of the exhibition characteristics of Museums:

### 4.2.1 Narrative display and situation creation

#### (1) The concept and significance of narrative display

Narrative display is an important strategy in museum design. It draws on the techniques of narrative art such as literature and film, and connects the exhibition content into a coherent and attractive story through time clues, plot construction and role setting. This kind of exhibition can not only enhance the interest and attraction of the exhibition, but also help the audience better understand the historical, cultural and scientific value behind the exhibits.

The significance of narrative display is that it breaks the static and single display mode of traditional museums, so that the audience is no longer passive to receive information in the process of visiting, but actively participate in the construction and understanding of the story. Through the guidance of the story, the

audience can have a deeper understanding of the historical background, cultural connotation and artistic characteristics of the exhibits, so as to establish emotional connections and cognitive resonance with the exhibits.

## (2) Methods and effects of situation building

Situation building is one of the important means of narrative display. By simulating the historical environment, cultural background or artistic atmosphere in which the exhibits are located, it brings the audience into a specific space-time scene, making it seem to be in the world described by the exhibits. There are many ways to create situations, including but not limited to scene restoration, light and shadow effects, sound design, odor simulation, etc.

Scene restoration is one of the most intuitive and effective methods in context creation. Through the careful restoration of historical scenes or life scenes, the audience can intuitively feel the environment and atmosphere of the exhibits. For example, in the historical museum, through the restoration of ancient palaces, streets and alleys, the audience can feel the style and features of ancient society and people's way of life.

Light and shadow effects also play an important role in the context construction. Through clever lighting design and light and shadow changes, you can create a different atmosphere and mood. For example, in art exhibitions, soft and concentrated light can highlight the details and texture of the exhibits, so that the audience can more focus on the works; In the recovery of historical scenes, you can create a specific historical atmosphere and emotional color through lights of different colors and brightness.

Sound design can't be ignored either. Integrating appropriate sound elements into the museum space, such as background music and environmental sound effects, can enhance the audience's sense of immersion and substitution. For example, in the natural museum, natural sound effects such as birdsong and water flow sound in the rainforest can be simulated, so that the audience can feel as if they are in the tropical rainforest; In the historical exhibition, you can create a specific historical atmosphere by playing music or sound effects in the historical period.

Odor simulation is a relatively new way of situation building. The odor elements related to the exhibition contents (such as incense in ancient palaces, smoke in the battlefield, etc.) are released through specific odor devices, which can further stimulate the audience's sensory experience and make it more deeply integrated into the context created by the exhibition.

To sum up, the organic combination of narrative display and situational creation can greatly enhance the attraction and appeal of museum exhibitions. They build a coherent story and create realistic historical scenes or artistic atmosphere, so that the audience can get more rich, profound and unforgettable experience in the process of visiting.

#### 4.2.2 Space exhibition streamline and atmosphere creation:

The design of the museum exhibition hall first considers the dynamic streamline, the design of exhibition channels, and the response of exhibition items in the space, creating an environment suitable for viewing and thinking, including color matching, spatial layout and decorative style. Atmosphere creation: the use of sound and light effects, exhibits placement, exhibition hall structure and other means to create an atmosphere of different themes, times or cultural backgrounds, so that the audience is immersive.

#### 4.2.3 Interactive and participatory design application

##### (1) The concept and value of interactive experience

Interactive experience is another important aspect of the exhibition characteristics of museums. It emphasizes the active participation and personal experience of the audience in the process of visiting, and through touch, operation, perception and other ways to interact with the exhibits, so as to obtain a more intuitive, in-depth and personalized learning experience. The value of interactive experience is that it can stimulate the curiosity and exploration of the audience, promote the in-depth communication and interaction between the audience and the exhibits, and enhance the audience's understanding and memory of the exhibition content.

(2) Participatory design is one of the important means to achieve interactive experience.

It emphasizes that the needs and expectations of the audience should be fully considered in the process of exhibition design, and the audience should be invited to participate in the planning, design, production and exhibition of the exhibition. Through participatory design, it can ensure that the exhibition content is more close to the audience's real life and interest points, and the exhibition form is more in line with the audience's cognitive habits and learning methods.

(3) Interactive device is one of the important elements in participatory design

They use modern scientific and technological means (such as touch screen, VR/AR technology, sensors, etc.) to closely connect the exhibits with the audience, so that the audience can interact with the exhibits through touch, click, slide and other actions. For example, the touch screen interactive map or time axis is set in the history museum, so that the audience can understand the relevant historical events and people by clicking on different historical periods or places; In the natural museum, you can use VR technology to simulate scenes such as deep-sea diving or tropical rainforest exploration so that the audience can feel the mystery of nature. In addition to interactive devices, participatory design is also reflected in the diversity and personalization of exhibition content. Museums can design exhibitions or activities with different themes according to the interests and needs of different audience groups, such as education workshops for children, scientific experiments for teenagers, and special lectures for adults. These activities not only enrich the exhibition content, but also improve the participation and satisfaction of the audience. The integration of landscape design methods in garden space

It can mobilize visitors and the landscape environment in the process of sightseeing, produce a leisure and pleasant mood, and the basic interaction relationship and initiative interaction mode with the space. Participatory design also

encourages audiences to become co creators of the exhibition. Through social media, online platforms and other channels, museums can invite audiences to share their opinions, stories or creations, and integrate them into the exhibition. This co creation mode not only enhances the sense of belonging and achievement of the audience, but also promotes two-way communication and interaction between the museum and the audience.

#### 4.2.4 Display and cultural heritage of exhibition items:

Professional exhibition: the exhibition features of the museum also include professional protection and exhibition of exhibits. The temperature, humidity, lighting and other environmental conditions of exhibits are strictly controlled to ensure the preservation and exhibition effect of exhibits.

Showcase Design: the design of the showcase is also an important part of the exhibition. The showcase should be designed with appropriate size, material and display mode according to the characteristics of the exhibits. It can not only show the beauty of the exhibits, but also protect the safety of the exhibits.

In summary, the exhibition characteristics of the museum are mainly reflected in the display design of cultural relics, the creation of space atmosphere, education and interaction, and the protection and display of exhibits. Through elaborate exhibition planning and design, the museum can deliver rich cultural, historical and artistic information to the audience. At the same time, through the use of exhibition features, it can provide the audience with a tour experience of education and entertainment.

### 4.3 Exhibition characteristics of Suzhou Garden

Suzhou garden is one of the representatives of traditional Chinese garden architecture, with unique exhibition characteristics. The exhibition of garden space is not only the representation of natural beauty, but also the profound embodiment of human feelings and aesthetic pursuit. It reflects the aesthetic principles and visual and artistic forms. It is aesthetic thought and artistic practice.

The following is about the definition of the exhibition concept of Suzhou garden and the analysis of the spatial characteristics of Garden Exhibition:

#### 4.3.1 Definition of the exhibition concept of Suzhou Garden:

The exhibition of Suzhou garden can be understood as the combination of layout, design and landscape elements to show visitors the aesthetic taste, cultural grade and life philosophy of the garden owner, and reflect the essence and characteristics of traditional Chinese garden art. The definition of the concept of Suzhou garden exhibition can include the following aspects:

(1) Aesthetic presentation: through careful layout, landscape elements, architectural elements and plant collocation, Suzhou garden shows the way of harmony between man and nature, showing a highly exquisite aesthetic taste, reflecting the pursuit and expression of beauty of garden owners.

(2) Cultural connotation: Suzhou garden integrates the essence of traditional Chinese culture, such as garden ideas and garden making techniques, as well as poetry, books, paintings, music and other elements. Through the display of garden landscape, it presents rich cultural connotation and historical precipitation.

(3) Life concept: Suzhou garden reflects the attitude and concept of garden owners towards life, such as the pursuit of peace, farsightedness and knowledge. Through the display of garden landscape, it conveys a lifestyle and mood.

(4) Flexibility of spatial layout: the spatial layout of garden is the basic framework of exhibition, which determines the organization of landscape elements and the fluency of tour paths. The flexible spatial layout can guide tourists to discover the beauty of the garden from different perspectives, and make the limited space produce infinite artistic conception by means of borrowing, matching and dividing the scenery. For example, the "step by step landscape difference" in the Chinese classical garden is to let tourists feel the continuous change and hierarchy of the landscape through clever space division and connection.

(5) The resonance of emotional experience

The highest level of landscape display lies in the emotional resonance of tourists. Through the well-designed landscape and space, the tourists can generate pleasure, tranquility, reverie and other emotional experience in the process of touring, so as to achieve the purification and sublimation of the soul. The resonance of this emotional experience is the highest goal of landscape design and the charm of landscape art.

**4.3.2 The spatial characteristics of the exhibition of Suzhou gardens are mainly as follows:**

(1) Exquisite layout: the layout of Suzhou garden is exquisite and ingenious. Through the combination of landscape elements such as buildings, pools and rockeries, it shows the sense of hierarchy and aesthetic tension of space.

(2) Landscape element design: Suzhou garden pays attention to the design and arrangement of landscape elements, such as gallery bridges, pavilions, sketches, flowers and trees. These elements not only have practical functions, but also can create a unique space atmosphere and visual effects. Window lattice perspective: common window lattice design in Suzhou gardens, such as carved window lattice, through fog window lattice, etc., not only plays a decorative role, but also can guide the vision, create a space atmosphere, and show the landscape and aesthetic feeling of the garden.

(3) Waterscape setting: Suzhou garden takes waterscape as one of the main landscape elements, through the setting of ponds, flowing water, waterside pavilions, etc., to create the spatial characteristics of the sky and water, showing the quiet and elegant of the garden.

(4) Harmonious and unified landscape atmosphere

Although the landscape combination has the characteristics of denseness, it is still necessary to maintain a harmonious and unified relationship between the elements. This harmony is not only reflected in the coordination and balance of shape, color and texture, but also in the consistency of cultural connotation and aesthetic pursuit. Landscape designers need to deeply explore regional culture, historical allusions, folk customs and other elements, and integrate them into the landscape design, so that the garden space becomes an important carrier of cultural heritage and promotion. At the same time, it is also necessary to pay attention to the emotional experience and psychological needs of tourists, and create a quiet, comfortable and pleasant atmosphere through carefully designed landscape combinations, so that tourists can get physical and mental relaxation and pleasure during the tour.

### (5) The characteristics of the form of spatial layout

Spatial layout is one of the core links of garden design, which determines the overall structure and functional division of garden space. The characteristics of garden space layout are mainly reflected in the following aspects:

#### **A. Flexible layout**

The spatial layout of the garden is not limited to fixed patterns and norms, but flexible layout design according to the terrain, climate conditions, cultural background and other factors. This flexibility is reflected in many aspects: first, the diversity of space forms, such as square, circular, irregular and other forms of space intertwined; Two is the variability of spatial scale, including open square space and private sketch space; Three is the complexity of space functions. The same space may carry multiple functions such as sightseeing, rest and entertainment. This flexible layout method not only enriches the form and content of garden space, but also improves the use efficiency of space and tourists' satisfaction.

#### **B. Clever use of natural terrain**

The natural terrain is an important support for the layout of garden space. Landscape designers need to make in-depth study of the terrain and landform characteristics, and make full use of natural elements such as hills, rivers and lakes for layout design. The natural terrain is transformed into a garden landscape with ornamental value and practical function by means of piling up mountains and water, digging lakes and creating a landscape. For example, in mountain gardens, the ups and downs of the mountain can be used to arrange sightseeing routes and viewing platforms; In the water garden, the hydrophilic platform and water landscape facilities can be arranged around the lake. This clever use of natural terrain not only saves construction costs, but also enhances the natural charm and ecological value of the landscape.

#### **C. Pay attention to the construction of spatial sequence**

Spatial sequence refers to the overall structure formed by the arrangement and combination of various scenic spots or areas in the garden space according to a certain order and rhythm. A good spatial sequence can guide tourists to experience the tour according to the designer's intention and produce profound emotional resonance. In landscape design, attention should be paid to the creation of spatial sequence: first, the starting point and the end point should be set up as the starting point and the end point of the spatial sequence; Two is to reasonably arrange the transition space to connect various scenic spots or areas through corridors and bridges to form a smooth tour route; Three is to set the climax and closing point to arrange the most attractive landscape elements or activities at the climax point to stimulate tourists' interest and emotional resonance; At the closing point, natural elements such as gentle slope and grass make tourists gradually transit from excited state to calm state so as to end the tour experience.

### (6) The diversity of space path forms

The spatial path is an important element in the garden space to guide the flow and experience of tourists. The diversity of its forms not only enriches the tourist experience, but also deeply affects the overall layout and atmosphere of the garden space.

### **A. The interweaving of straight line and curve**

In the design of space paths, straight lines and curves are two basic morphological elements, each with a unique visual effect and psychological implications. The straight path is concise and clear, which can guide tourists to quickly cross the space, giving a clear sense of direction and order; The curve path is more natural and smooth, which can guide tourists to enjoy the scenery along the way in the winding, and enhance the interest and exploration of the tour. In landscape design, straight lines and curves are often cleverly interwoven to form a space path with clear guidance and natural charm. For example, in classical gardens, design techniques such as curved bridges and paths are often used to make tourists feel the depth and quietness of the garden in twists and turns.

### **B. The rhythm of width and width**

The width of space path is also an important means to create a sense of rhythm. The spacious path gives a sense of openness and freedom, which is suitable for setting large-scale landscape or as a distribution place; The narrow path is more private and guiding, which can guide tourists to explore every corner of the garden. Through the carefully designed width changes, the spatial path can present a rich sense of rhythm and rhythmic beauty. For example, a spacious square is designed in the entrance area of the garden to meet tourists, and then the narrow path is used to guide tourists into the deep garden, and then gradually transits to the open lawn or water area, so that tourists can experience different space feelings and psychological changes in the width changes.

### **C. The complexity of grade separation**

With the continuous development and innovation of landscape design concept, the space path form of three-dimensional intersection has gradually become an important part of the landscape space display characteristics. The path of grade separation not only breaks the limitation of traditional plane layout, but also makes the garden space fully expanded and utilized in the vertical direction. Through bridge, plank road, tunnel and other design methods, the space of different heights is connected to form a complex and variable three-dimensional traffic network. This kind of three-dimensional path form can not only enrich the tourist experience and visual experience, but also enhance the overall level and depth of garden space. For example, in the mountain garden, the height difference of the mountain is used to design the overhead trestle or the cantilever viewing platform, so that tourists can overlook the beauty of the whole garden from different heights; In the water garden, the three-dimensional traffic between water and land can be realized by floating bridge or channel under the bridge.

### **D. Setting and guidance of landscape nodes**

In summary, the exhibition characteristics of garden space are fully reflected in the density of landscape combination, the characteristics of spatial layout and the diversity of spatial path forms. These characteristics not only show the artistic charm and spatial wisdom of landscape design, but also deeply affect the tourist experience and psychological feeling. In the future landscape design, we should continue to explore and innovate to enrich and improve the exhibition characteristics of garden space to create a more beautiful, harmonious and cultural garden space, reflecting the unique charm of traditional Chinese garden art.

#### 4.4 The unity of exhibition characteristics of Suzhou garden and museum space

The cultural thoughts and methods of garden gardening are influenced by different cultures, different histories, different systems, different pursuits and different philosophies. The ancient Suzhou garden is influenced by the emotional creation form of Chinese poetry and painting. It focuses on the characteristics of containing feelings in the scenery, touching the scenery, blending feelings and scenes, and pursuing the artistic conception. From the beginning, the the Classical Gardens of Suzhou in Jiangsu Province is designed according to the creation principles of poetry and painting, and the distinctive feature is freehand brushwork. The subjective feelings of creators are added while taking into account the natural appearance. The natural charm is conveyed between the like and the unlike, showing great artistic appeal. Through the above analysis of Museum exhibition space and Chinese classical garden space.

##### 4.4.1 Spatial similarity in spatial sequence

All pay attention to the opening and connecting, light and dark opening and closing, and pay attention to the change of pace and the integration of feelings and scenes in the traffic flow line; In the space atmosphere, Xanadu pays attention to freehand natural, thought-provoking; It can be said that the design methods of the two spaces are similar to a large extent,

##### 4.4.2 Design methods of space flow and flexibility

Some garden making methods are used for the same purpose as the design of museum space. Finally, by combining with the characteristics of Museum exhibition space, we can summarize the design principles applicable to museum space.

The principle of spatial sequence organization the organization of traffic flow lines

The spatial sequence is related to the overall structure of the exhibition space design of the museum. It is a global problem. Different from other spatial attributes, the exhibition space of the museum has the characteristics of multi space, multi perspective, mobility and variability. Therefore, only by organizing a reasonable and complete spatial sequence can the exhibition obtain good results. The most basic factor in the spatial sequence is the organization of traffic flow lines. To obtain a good spatial sequence, there must be a perfect traffic flow line. According to the different traffic flow lines, the museum exhibition space sequence can be divided into three types,

A. Straight line through type: generally suitable for small space, each exhibition space is in series type, and unfolds along the axis line. In order to seek changes, you can do asymmetric design in local space, or make part of the space closed or open to increase the sense of rhythm;

B. Circular closed type: the whole space is inward and centripetal, and each exhibition space is arranged along the periphery. In order to avoid a panoramic view, display components can be used to block;

C. Central radiation type: it is suitable for Museum exhibition space with a large area. The feature of this space sequence is that it takes a certain exhibition space as the center, and other spaces are arranged around it in a radial shape. It can make the main and subordinate clear, and the dynamic line is rich, forming a good exhibition atmosphere.

(2) The principle of spatial characteristics comparison

From the perspective of visual principle principle from the perspective of visual principle principle from the perspective of visual principle, the size of area, the difference of color, and the difference of shape differences can cause stimulation to people's eye sight, so it is eyeeyecatching. From the principle of spatial expression principle understanding from the principle of spatial expression, understanding from the principle of spatial expression expression, understanding from the principle of spatial expression principle understanding the museum exhibition space design purpose is to serve for information transfer, namely performance exhibition, good space can enrich people's tour experience, and enhance the impression of the exhibits. Therefore, how to perfectly present the exhibits in space need careful consideration, there are two ways, one is frank and direct and pan out, this way is suitable for the visitors close close close positive viewing, it is able to fully receive information, but if considering the factor of time, namely the fourdimensional space, the fourth dimensional space, from the spatial expression principle of spatial expression principle understanding from the midpoint, Then the straightforwardness of the two exhibition spaces will lead to visual chaos and spatial dullness. Therefore, it is necessary to introduce a second presentation mode in the design of the space. When considering the time factor, the exhibits will be shown in an implicit way, and the information is close to acceptable, which will become a scene of space.

(3) The principle of space penetration leve

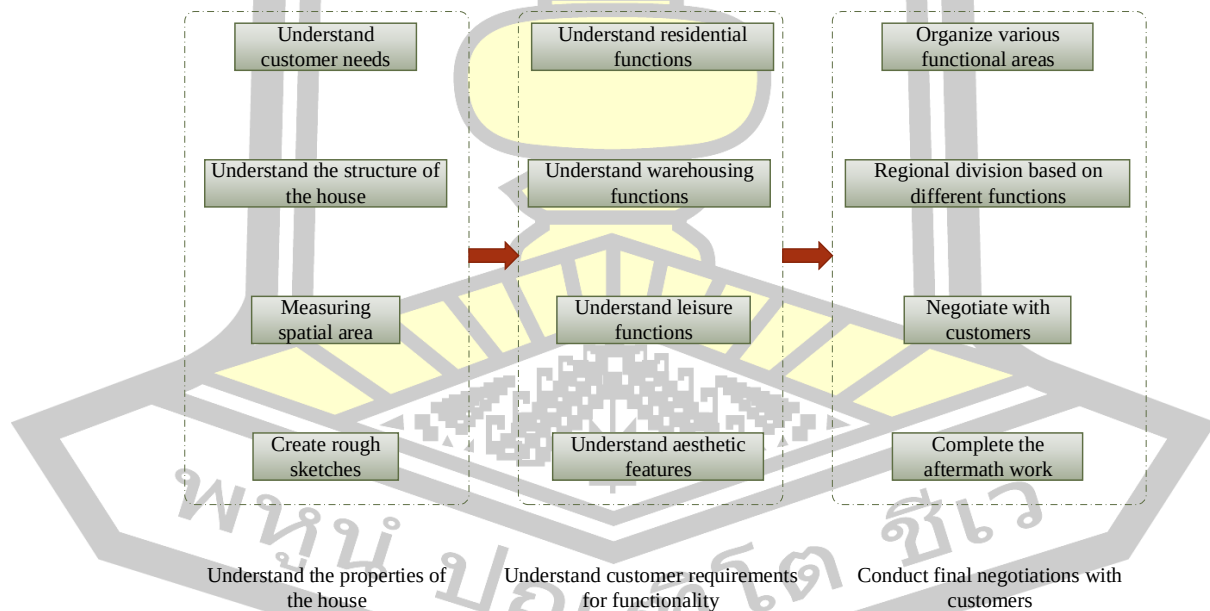


Figure 80 The specific process of Museum exhibition area design

Source: The picture is drawn by the author

(4) The principle of moving line guidance and suggestion

One of the fundamental elements of space design is the traffic flow line. Not only does the space sequence need to be designed on its basis, but also the traffic flow line can guide people to find exhibits one by one in a certain order, so as to achieve the role of changing scenery. In summary, the design of Museum exhibition space is a subject with rich content, wide range of fields and constantly enriched connotation with the development of the times. Above we have summarized the space processing principles involved in the museum exhibition design. The application of Chinese classical garden gardening techniques can not only provide strong theoretical support for the museum exhibition space design, but also make the design works reflect the national culture and regional characteristics. In a word, it is the essence of exhibition design to deal with the problem of space correctly; The correct understanding of the relationship between space and display design is the premise and foundation of design; Better use of "space" language can give a design substantial meaning and vitality.

(5) Flexible layout principle

Suzhou garden is famous for "borrowing the scenery", "opposite the scenery" and "dividing the scenery". By skillfully using the terrain, water system, plants and other elements, it creates a natural landscape that is "made by people, just like the sky opens". This layout principle emphasizes the harmonious coexistence with the natural environment and pursues the philosophy of "unity of man and nature". The museum pays more attention to the functionality and streamline design of the space, and ensures that visitors can visit the exhibition in an orderly and efficient way through reasonable zoning and moving line planning. However, whether it is the natural fluency of the garden or the rigorous and orderly of the museum, the two follow the flexible principle in the spatial layout, and carry out personalized design according to the site conditions, functional requirements and cultural characteristics, showing a unique artistic charm.

(5) Differences in design concepts

The design concept of Suzhou garden is deeply influenced by traditional Chinese culture, emphasizing the philosophy of "unity of man and nature" and the artistic pursuit of "poetic painting". The garden design pays attention to the harmonious unity of nature and artificiality, and pursues the artistic effect of "although it is made by human, it is just like a natural opening". In terms of layout, the garden adopts the methods of "borrowing scenery", "opposite scenery" and "dividing scenery", and integrates the elements of landscape, architecture and plants to form a spatial structure with clear layers and virtual reality. The design concept of the museum is more scientific, systematic and educational. Museum design needs to give full consideration to the protection of exhibits, exhibition and visitors' experience, and ensure the safety of exhibits and the comfort of audiences through reasonable spatial layout, streamline planning and lighting, ventilation and other facilities.

## 4.5 A comparative study of Suzhou garden and museum space

### 4.5.1 Museum Space: Modernity + Globalization

The modernity and globalization of museum space means that in the context of contemporary society, museums actively adapt to and reflect the trend of modernization and globalization in design, display and operation. The following is a description of the modernity and globalization of museum space:

(1) Space design and architectural style:

Modern museum space design focuses on innovation and functionality. The architectural style is diversified, which can be a combination of traditional architecture and modern elements, or a building with a unique modern style. The architectural design and internal space planning of modern museums usually use scientific and technological means, such as advanced structural design and environmental protection technology, to provide better exhibition experience.

(2) Exhibition concept and planning:

Modern museums focus on the innovation and diversification of exhibition concepts to attract audiences. The theme of the exhibition may involve culture, art and history on a global scale, displaying multiple cultural forms and interdisciplinary content. At the same time, the museum also uses modern technological means, such as virtual reality, augmented reality and interactive display, to provide rich participation experience for the audience.

(3) Digital and multimedia technology:

Digital and multimedia technologies are widely used in modern museum space to provide rich interaction and participation experience. Audiences can get more in-depth exhibition information and interactive communication opportunities through electronic navigation system, touch screen display, virtual exhibition and other ways. At the same time, digital technology can also be used for the collection and management of museums to achieve digital protection and online display of cultural relics.

(4) Global exchanges and cooperation:

Modern museums emphasize global exchanges and cooperation, and promote cooperation and resource sharing among museums of various countries. Through exhibition exchanges, collection borrowing, academic cooperation and other ways, museums carry out cultural exchanges around the world, and promote the integration and dialogue of multiple cultures.

(5) Social participation and diversification:

Modern museums focus on social participation and diversified audience experience. Museum space is not only a place for exhibitions, but also a place for community education, art creation and social activities. By holding lectures, workshops, concerts, performances and other activities, a wider audience group is attracted to participate in the cultural life of the museum.

In summary, the modernity and globalization of modern museum space are reflected in space design, exhibition concept, digital technology, global communication and cooperation, and social participation and diversification. By keeping pace with the development of the times, museums continue to innovate and

adapt, providing more abundant and diversified cultural experiences for the audience, and promoting cross-cultural exchanges and dialogue.

#### **4.5.2 Landscape display: anti modernity + nationality**

As a traditional form of culture and art, garden often embodies the characteristics of anti modernity and nationality. The following is a description of the anti modernity and nationality of gardens:

##### **(1) Anti Modernity:**

**Integration of nature and Humanity:** the garden emphasizes the integration of nature and humanity, focuses on creating a quiet and tranquil atmosphere contrary to the fast-paced life of modern cities, and emphasizes the harmonious coexistence of human and nature.

**Traditional handicraft and technology:** traditional handicraft and technology are often used in garden construction, industrial production and mechanized construction are opposed, and craftsmanship and skills are emphasized.

**Traditional aesthetic and cultural values:** the garden pursues traditional aesthetic concepts, pays attention to the inheritance and development of traditional culture, and emphasizes aesthetic taste and humanistic connotation, which is different from the modern mainstream aesthetic standards.

##### **(2) Nationality:**

**Historical and cultural heritage:** as an important carrier of traditional Chinese culture, gardens reflect the inheritance and development of historical culture, and show the unique understanding of nature, life and beauty of Chinese people.

**Regional characteristics and customs:** gardens in different regions often reflect local regional characteristics and folk customs, showing different cultural details and aesthetic tastes, reflecting ethnic diversity and regional characteristics.

**Folk art and people's Participation:** some folk gardens, such as private gardens and residential courtyards, reflect folk art and people's creativity, and emphasize people's participation in garden construction and landscape layout.

The anti modernity and nationality of gardens reflect the value and inheritance of traditional culture, natural environment and humanistic spirit. In the fast-paced and high-pressure life of modern society, garden plays an important role as a space to reflect and find inner peace. At the same time, the nationality of gardens also shows the unique charm and vitality of traditional Chinese culture in cross-cultural exchanges, which provides an opportunity for countries around the world to share the beauty of Chinese gardens.

#### **4.5.3 Suzhou Garden: the harmonious coexistence of classical art and modern life**

As a treasure of traditional Chinese culture, the cultural heritage of Suzhou garden is not only reflected in the retention and representation of classical garden art, but also in how to integrate these traditional elements into modern life, so as to realize the harmonious coexistence of classical charm and modern life. In recent years, with the vigorous development of tourism and the improvement of people's requirements for the quality of life, Suzhou garden, on the basis of protecting the original style, actively explores the path of combining with modern life. For example, some garden scenic spots introduce modern leisure facilities and service projects, such as cafes, teahouses, cultural and creative stores, to provide more convenient and comfortable sightseeing experience for tourists. At the same time, the garden also strengthened the

interaction and exchange with the public by holding various cultural activities, exhibitions and lectures, so that more people can understand and participate in the inheritance of garden culture. This way of combining classical garden with modern life not only enriches the cultural connotation of garden, but also enhances its social value and influence.

#### 4.5.4 Suzhou landscaping techniques are used in the space of modern museums

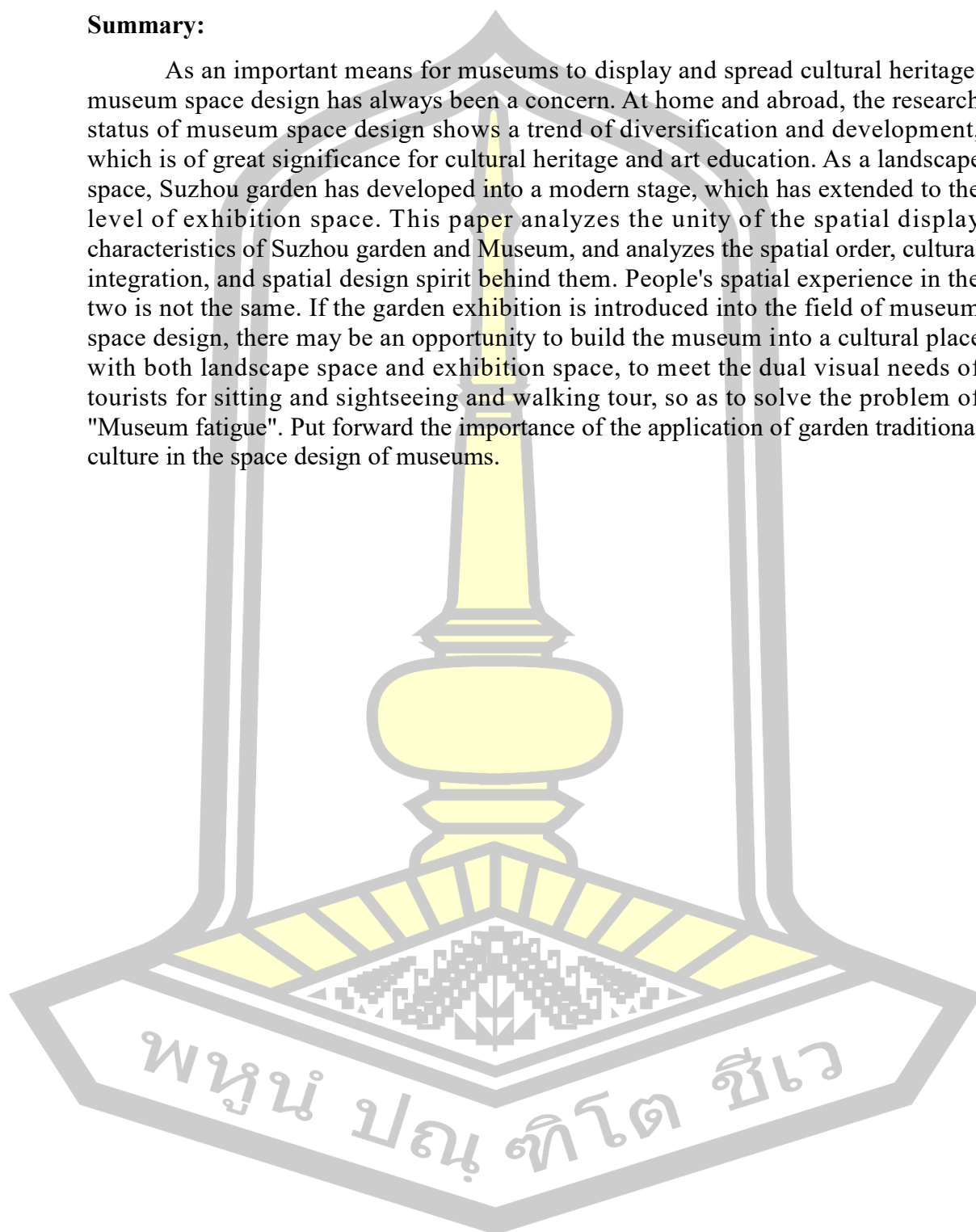
Finally, it is concluded that the Suzhou garden landscaping techniques in the museum space can be used to obtain new integration and innovation methods from the spatial techniques, landscaping techniques, landscapes and plants, as shown in the figure.

Table 7 Suzhou landscaping techniques are used in museums

| Classical garden gardening techniques                             | Here's how                                                                   | Application in Suzhou Museum                                                          |                                                                                                                                                                                                                  |
|-------------------------------------------------------------------|------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                   |                                                                              | Inheritance                                                                           | innovation                                                                                                                                                                                                       |
| Space penetrates, and scenery blends                              | A meandering flat space                                                      | The spaces are connected to each other                                                | The "framed scenery" used in classical gardens is complicated to simple geometric figures                                                                                                                        |
|                                                                   | Scene, borrowed scene, framed scene                                          | "Moon Cave Gate" east, corridor and other applications                                |                                                                                                                                                                                                                  |
| The ups and downs, the layers are staggered                       | "Bottom view", "middle view" and "close view" three-level façade composition | The landscape design of the space is full of variations, axis direction and roof form | Refining the classical garden elements from complex to simplified, presenting a "silhouette-style" three-level façade composition; The roof form is being simplified and reconstructed; The use of new materials |
|                                                                   | Artificial mountain stone                                                    |                                                                                       |                                                                                                                                                                                                                  |
| Stacking mountains and managing water, planting flowers and trees | Borrow flowers, wood, stone                                                  | The plants in the museum are evergreen in all seasons, and the seasons change         | Emphasizing the ornamentality of a single plant gives the meaning of plant cultural inheritance; Simplify the lines of the waterfront and create a new body of water                                             |
|                                                                   | It reflects the season and climate                                           |                                                                                       |                                                                                                                                                                                                                  |
|                                                                   | A limited space for water features                                           | It is centered on a pond and surrounded by a series of buildings                      |                                                                                                                                                                                                                  |

**Summary:**

As an important means for museums to display and spread cultural heritage, museum space design has always been a concern. At home and abroad, the research status of museum space design shows a trend of diversification and development, which is of great significance for cultural heritage and art education. As a landscape space, Suzhou garden has developed into a modern stage, which has extended to the level of exhibition space. This paper analyzes the unity of the spatial display characteristics of Suzhou garden and Museum, and analyzes the spatial order, cultural integration, and spatial design spirit behind them. People's spatial experience in the two is not the same. If the garden exhibition is introduced into the field of museum space design, there may be an opportunity to build the museum into a cultural place with both landscape space and exhibition space, to meet the dual visual needs of tourists for sitting and sightseeing and walking tour, so as to solve the problem of "Museum fatigue". Put forward the importance of the application of garden traditional culture in the space design of museums.



## CHAPTER V

### **the inheritance and integration of the Classical Gardens of Suzhou in Jiangsu Province culture and wisdom in museum space Application Analysis**

Research on the design of exhibition spaces in museums. In view of the monotony and boredom existing in the exhibition space of museums in China, ignoring the regional characteristics and emotional functions and the lack of overall system design, through the study of the expression of Chinese classical garden gardening ideas and gardening techniques, the museum space of 2000 square meters located in Xiangcheng District, Suzhou, China is demonstrated. This paper demonstrates the feasibility of applying classical Chinese garden design techniques to the exhibition space of the museum, and innovates the design of the museum space.

#### **5.1 Design principles of museum space integrating gardening ideas and techniques**

5.1.1 The importance of traditional culture in the design of museum space  
With the rapid development of information technology, people can get in touch with various foreign cultures anytime and anywhere through their devices, and are attracted by various fashion trends. This has also led to the development dilemma of marginalization of China's excellent traditional culture. Many young people are becoming more and more unfamiliar with traditional folk culture, and it is generally believed that the responsibility of inheriting and carrying forward traditional folk culture should be borne by experts, scholars or folk inheritors.

##### **(1) Guidance from relevant departments:**

In this regard, the relevant departments should play a leading role in the market and call on all walks of life to vigorously disseminate excellent folk culture, so that the masses can have an in-depth understanding of excellent folk culture. Integrating multicultural elements into modern interior design can not only effectively endow interior design works with profound artistic and cultural connotations, enhance the taste of interior design, but also vigorously inherit and carry forward China's excellent folk culture, and promote it to be presented in front of the public with a new look. Such an approach contributes to the preservation and transmission of traditional cultures, while also meeting the needs of modern people for cultural diversity and uniqueness. Therefore, it is of great significance to integrate multi-cultural elements into interior design.

##### **(2) The design concept of natural ecology is dominant**

In the design of the museum space, people's requirements for nature and the environment, under the great environmental impact of the original ecological concept, the design continues to expand the landscape area in the public space, become the carrier of the museum space, and connect the exhibition and rest area of a comprehensive space, so as to improve the experience and communication of the entire museum environment, and the public landscape space as an important part of

the space design, is also undergoing a change from tradition to modernity. How to provide an immersive experience and visual intuitiveness of the diversified visiting experience, and stimulate the public's design ideas of integrating garden techniques into the design of the museum's public space.

### (3) Reflection on garden space design

To a certain extent, there are still some problems and deficiencies in the design of museum space. Modern space strives for rationality, cutting off the urban context, making the city convergent and uniform. However, they ignore the diversity and complexity required by people in space, lack of humanist care, mostly stay in empty imitation design, lack of spatial perception and cultural support, and some museums are too simple in spatial layout, lacking a sense of change and hierarchy, which makes visitors prone to aesthetic fatigue during the tour.

The layout of Suzhou's classical garden culture and garden design is a model of free chapter style, avoiding the central axis and symmetry, and it has the aesthetic characteristics of artificially constructed space. Its space design techniques are not only suitable for garden construction, but also should be considered for reference in various fields of design. The question of how to inherit and carry forward traditional culture is in the context of global integration, as well as the trend of future cultural development, and to maintain the self-confidence of one's own national culture. We will study the outstanding cultural heritage preserved in history, conduct scientific analysis and summary, and realize the inheritance and development of traditional culture.

### (1) Re-understanding of traditional culture:

Combining traditional culture with modern interior design art is not only an innovation of traditional culture, but also an innovation of today's design concepts [26]. In today's interior design trends, people are increasingly inclined to focus on decoration and reduce the integration of design concepts. Behind this trend is people's re-understanding and pursuit of traditional culture. In the design of museum spaces, the integration of traditional cultural elements has become a popular trend. In order to achieve the perfect combination of tradition and modernity, the design needs to extract traditional elements and subtly integrate them into the design of the museum space. This fusion is not just a simple decoration, but through innovative design shapes and styles, the design elements are in harmony with the environment of the museum space, showing a unique artistic effect. While extracting modeling elements and cultural symbols in the modern museum space,

### (2) Ergonomics and scale are emphasized

At the same time as the elements are extracted, the space design meets the needs of people. Understanding the characteristics of ergonomics, this integration is not only a simple combination, but through the optimization of the overall characteristics of traditional culture, paying attention to people's activities in the space, the dynamic flow of the space, the display effect of the space, and the psychological needs, so as to optimize the museum space design process and make the design more perfect. Therefore, in the specific design process, designers should not only take into account the requirements of modern art design, but also integrate traditional cultural ideas and gardening techniques to promote the organic integration of modern art design and traditional culture. This kind of integration is not just a simple superposition, but through the in-depth study and understanding of traditional

culture, it is integrated into modern design, making the design more depth and connotation.

## **5.2 Design methods of museum space integrating gardening ideas and techniques**

5.2.1 The spatial layout penetrates each other, combines sparsely and densely, and is scattered

Modern space design lacks intriguing artistic conception, while Chinese gardens emphasize twists and turns, winding paths, and staggered falls, which greatly increases the interest of visitors.

### **5.2.2 Characteristics of the constituent elements**

In the design of the museum space, combined with the personality, meaning and formal beauty of the natural form of the garden design technique, the whole space atmosphere is freehand and natural, which is intriguing.

### **5.2.3 Characteristics of ideological connotation:**

The implicit meaning of gardening thought, the emotion and social responsibility expressed, and the harmony of gardening thought is beauty, and the perceptual creative forms of poetry and painting in classical Chinese gardens interact with each other, emphasizing the allegorical feeling in the scene, touching the scene, and blending the scene.

### **5.2.4 Pursue the formal beauty of artistic conception**

From the very beginning, the classical Chinese garden was designed according to the creative principles of poetry and painting, and the distinctive feature is freehand, which takes into account the natural appearance while adding the subjective feeling of the creator, conveying the charm of nature between the similar and the dissimilar, and paying attention to the freehand nature in the space atmosphere, showing great artistic appeal.

### **5.2.5 Visual impact in terms of color**

The difference in color, the size and form of the area can cause stimulation to people's sight, so as to attract attention, this principle can also be used in the design of the museum exhibition space, and the contrast technique can be adopted in the design of the adjacent two spaces, so as to highlight the characteristics of the two spaces respectively, and increase the rich level of the space

Space infiltration level and mutual borrowing can also effectively save space area. The museum display space should also give people a sense of profoundness of space, and the penetration between the various spaces can enrich the changes of the level and greatly strengthen the sense of depth of field, and at the same time the penetration of the space The space processing principles involved in the museum display design, the use of Chinese classical garden gardening techniques can not only provide strong theoretical support for the design of the museum display space, 5.2.6 national culture and regional characteristics

It is crucial to emphasize regional characteristics and cultural connotations, which are not only the core value orientation of interior design, but also the inevitable trend of national spiritual development. In today's information age, people's lives have become diverse and the world has become more connected. However, in the integration with global design trends, the excellent characteristics of one's own nation are sometimes indifferent, so interior design needs to emphasize more ontology and national characteristics, and pay attention to the integration of cultural connotation.

Personalized interior design should not only pay attention to internationalization, but also pay attention to nationalization. Such a design concept can inject a unique personality and charm into the interior space, and make people feel a strong cultural atmosphere in it.

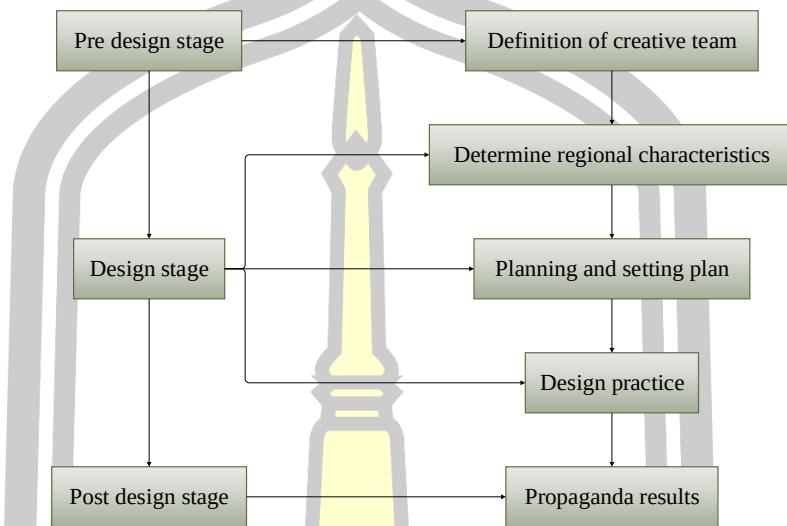


Figure 81 The design idea of the regional design concept

Source: Created by the author himself

### 5.3 Adaptability studies

#### 5.3.1 Participatory research

##### (1) Humanization Consideration: Meeting Human Needs

Maslow's hierarchy of needs theory is widely utilized to address individuals' requirements for safety, comfort, and participation, facilitating their interaction within the environment. This paper begins by examining people's fundamental needs, including physiological, security, social, esteem, and self-realization needs, to assess whether these needs are met within the museum's public space landscape. Through an analysis of comfort needs stemming from morphological and internal facility characteristics, internal amenities in the museum's garden space—such as leisure areas, canopies, and public sketch facilities—are considered. Factors influencing comfort may include spatial scale, plant morphology, and spatial dynamics. Notably, the highest demand for the built environment is pleasure, representing users' subjective feelings. Researchers like Renshuai and Linshiping (Ren&Lin&Chen,2018 ) have highlighted the importance of visual beauty in satisfying users' pleasant needs within museum garden spaces, manifesting in aesthetic elements such as spatial layout, plant design, and garden sketches. Building upon Maslow's theory, Thomas and Novak (1999) further refined spatial needs theory and interactive landscape design approaches to fulfill both physiological and psychological humanization needs within spatial environments.

##### (2) Environmental Behavior: Mutual Restraint Theory

Environmental determinism was prominent at the close of the 19th century, with adherents contending that the environment dictates human behavior. For instance, differences in geographical environments are believed to underpin distinct foreign policies among nations, illustrating how human behavior is shaped by

environmental factors and yields particular outcomes. Environmental behavior research focuses on understanding the dynamic interplay between human behavior, urban landscapes, architecture, and the environment. Insights derived from this analysis inform urban design practices, aiming to enhance human living environments. Applying environmental behavior theory to analyze public space landscape design in museums (Kim&Yeo,2019) (Wang&Tang,2023), researchers conduct field investigations and studies to guide positive behavior within museum garden spaces. This approach not only influences future museum public landscape space reconstructions but also fosters favorable tourist behavior.

Interaction theory posits that humans are not passive objects within their environment; rather, their psychology and behavior are influenced by—and can in turn affect—the environment. This perspective emphasizes the ongoing interaction between humans and their surroundings, highlighting the mutual influence between environment, behavior, and people. Environmental behavior science explores these dynamics through concepts such as behavior and cognition, aiming to address environmental challenges. Human behavior, in turn, is shaped by the environment, yielding various outcomes. Figure 1 illustrates the interconnectedness among psychology, behavior, and environment, showcasing the application of interactive and participatory research in museum public landscape design spaces.

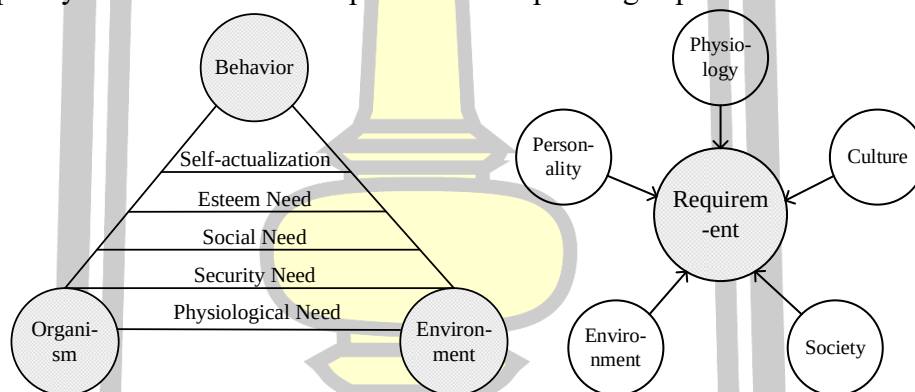


Figure 82 The relationship between environmental behavior studies

**Source:** Created by the author himself

### (3) Effect of Spatial Behavior Distance

Spatial behavior encompasses four key aspects: privacy, personal, social, and public behavior, each influencing space landscape design. Anthropologist Hall categorized interpersonal distance into four types. Illustrated in Figure 2, private distance (0-0.45 m) represents a safety zone where privacy and security are paramount. Public space design must adhere to this range as it fosters interaction and participation. Personal distance (0.45-1.20 m) corresponds to conversational distance, ideal for auditory communication with minimal physical interaction. Social distance (1.2-3.6 m) extends further, reducing visual and auditory stimuli to enhance viewing and sightseeing experiences. Public distance (3.6-7.6 m or more) characterizes long-distance relationships within the public landscape environment, emphasizing the relationship between landscape elements and materials, with design considerations focusing on scenic borrowing techniques (Fan,2011).

Bill Hillier highlighted three primary effects of spatial formation. Firstly, although spaces are artificially constructed for specific purposes, they develop unique spatial attributes akin to natural objects. Secondly, spaces acquire social attributes as they are integrated into human social and economic activities. Lastly, the built environment can influence human behavior and generate various social effects. Public spaces elicit visitor experiences and feedback, necessitating optimized feedback mechanisms to cater to visitors' basic needs and enhance spatial understanding, flexibility, accessibility, and comprehensibility. This facilitates the creation of a rational landscape layout for public spaces while meeting visitors' fundamental needs during their visit.

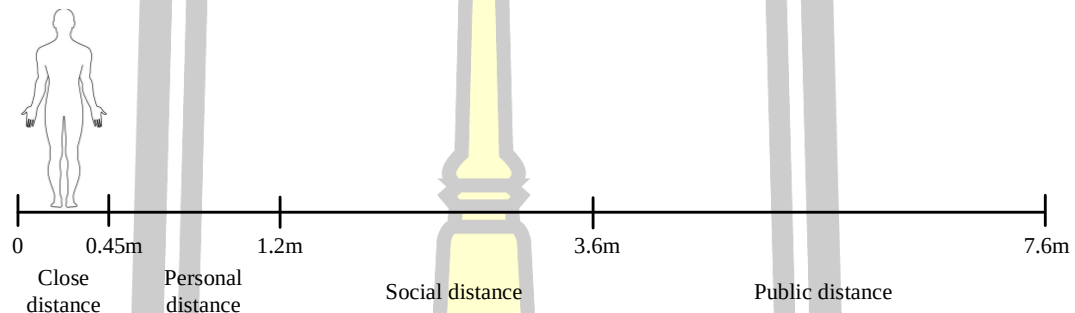


Figure 83 Illustration of interpersonal distance

**Source:** Created by the author himself

According to Jan Gayle (Yang, 2011), the classification of interactive and participatory behavior is predicated on the behavior itself. In outdoor settings, people's interactions with their environment are typically categorized into three types: necessary activities, spontaneous activities, and social activities, forming the foundational classification of behaviors. Similarly, interactive behaviors within museum garden spaces can be delineated into human-to-human interactions. Furthermore, behavior activities in public spaces can be classified based on the conditions surrounding the activities, also falling into three distinct categories. Building upon previous research concerning activities in museum garden spaces, necessary activities in the museum's public landscape environment primarily revolve around the passage of staff and visitors. Spontaneous activities encompass various leisurely pursuits such as resting, observing the surroundings, strolling, and capturing photographs. Social activities predominantly entail communication, interaction, and photo-taking sessions among users. For a detailed breakdown of human behavior activities.

Table 8 Behavioral activity classification table

| Classification         | Classification                                                | Behavioral activities                                                                                                                                       |
|------------------------|---------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Interactive activities | Necessity activities                                          | Staff passage                                                                                                                                               |
|                        | Spontaneous activity (interaction between people and objects) | Rest (taking a nap, eating snacks), enjoying the environment, taking walks, taking photos, communicating and interacting, and taking photos for interaction |
|                        | Social activities (interaction between people)                |                                                                                                                                                             |

Therefore, interactive and participatory behaviors emerge within the public landscape environment of the museum, emphasizing that people's fundamental activities must initially align with their needs. By satisfying individuals' basic needs, the ultimate goal of pleasure is attained, fostering a subjective willingness to engage and participate within the environment. Simultaneously, the comprehension and application of environmental behavior and spatial behavior distance lay the groundwork for humanization, facilitating the manifestation of fundamental activities, including necessary, spontaneous, and social endeavors. These principles serve as the theoretical underpinning for enhancing interaction and participation within the museum's public landscape, as illustrated in Figure 3, depicting the conceptual design principles of sexual space within the museum.

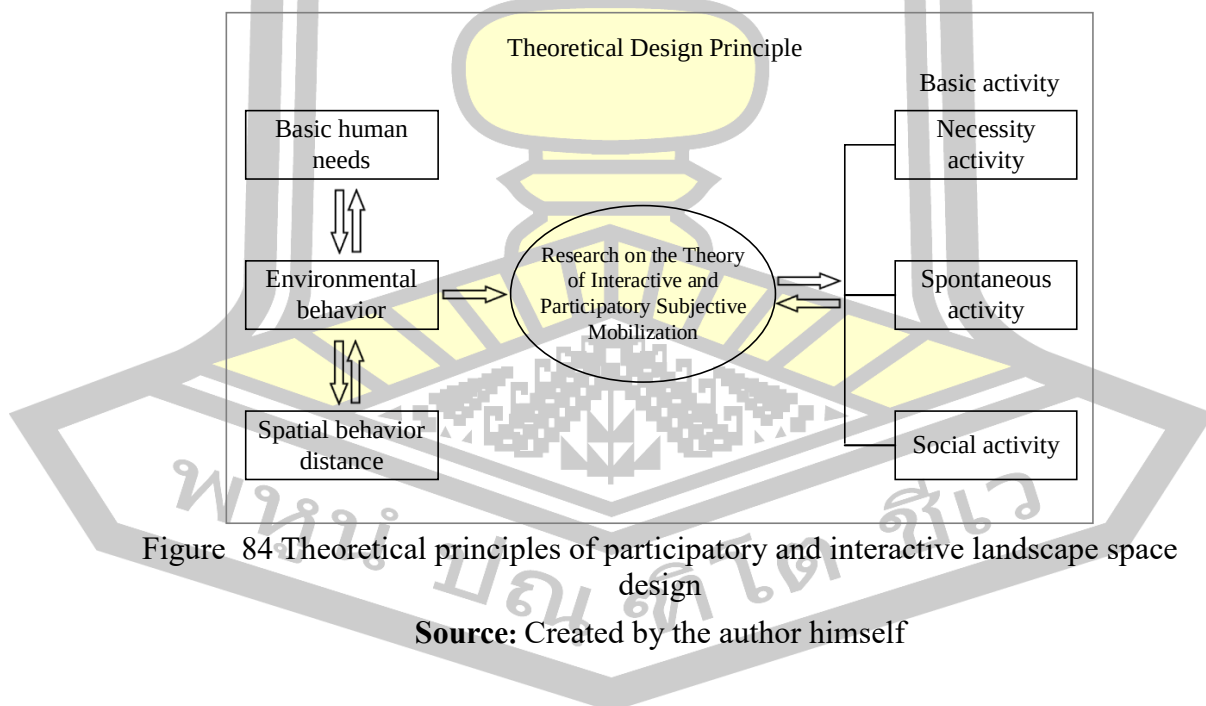


Figure 84 Theoretical principles of participatory and interactive landscape space design

**Source:** Created by the author himself

#### (4) Analysis of Behavior Observation Methods

Utilizing direct observation methods, this study employs quantitative analysis to observe behavior, collect data, and conduct research. Data is gathered and analyzed on-site, as well as through the examination of information records. The activities of users within the research space are observed, and the findings are summarized for further analysis. By directly observing three typical museum public spaces with garden-style designs, this paper identifies landscapes where visitors engage and participate more actively. It also delineates necessary, spontaneous, and social activities that influence and constrain visitors, ultimately presenting the research findings on landscape space applications. Table 2 provides an interactive behavior analysis, presenting observation data and conclusions regarding visitors' necessary, spontaneous, and social activities in public landscape spaces on weekdays and weekends from March to April at the Suzhou Museum, Suzhou Silk Museum, and Nanjing Six Dynasties Museum.

Table 9 Interaction behavior analysis table

|                              |                |          | Spontaneous activity |          |             |      | Social activity |             | Necessary activity |
|------------------------------|----------------|----------|----------------------|----------|-------------|------|-----------------|-------------|--------------------|
|                              |                |          | Rest                 | Watching | Photography | Walk | Communication   | Photography | Passing            |
| Suzhou Museum                | March to April | Work day | 48                   | 38       | 15          | 27   | 13              | 6           | 9                  |
|                              |                | Weekend  | 101                  | 73       | 25          | 78   | 18              | 11          | 16                 |
| Suzhou Silk Museum           | March to April | Work day | 28                   | 21       | 10          | 18   | 8               | 4           | 7                  |
|                              |                | Weekend  | 52                   | 38       | 19          | 34   | 15              | 6           | 7                  |
| Nanjing Six Dynasties Museum | March to April | Work day | 48                   | 43       | 18          | 35   | 13              | 10          | 8                  |
|                              |                | Weekend  | 88                   | 64       | 33          | 48   | 18              | 19          | 9                  |
| Lin'an Museum                | March to April | Work day | 42                   | 20       | 11          | 28   | 13              | 5           | 6                  |
|                              |                | Weekend  | 73                   | 40       | 10          | 56   | 18              | 12          | 8                  |

Based on the statistics of interaction between individuals and objects (spontaneous activity), interpersonal interactions (social activity), and necessary activity observed across three different time periods in each museum, it is evident that interaction between individuals and objects constitutes the predominant form of activity in the museum garden's public space. This spontaneous activity interaction accounts for more than half of the activities recorded in each period and each museum, consistently ranging between 56% and 65%. Conversely, necessary activities represent the least prevalent form within the museum garden space, comprising approximately 5% of overall activity. Interpersonal interaction, categorized as social activities, occupies 29% to 39% of the investigated museum garden space. These social activities primarily encompass communication, interaction, and photography, albeit constituting a minimal proportion within the landscape space. Notably, observation of the public atrium space on the second floor of the Six Dynasties Museum revealed a notable prevalence of spontaneous activities, indicative of landscape design employing scenic borrowing techniques.

The unique characteristics and limitations of the silk exhibition space within the Suzhou Silk Museum result in a relative lack of continuity in the public landscape environment, consequently leading to lower levels of interpersonal interaction within this space. Conversely, the high levels of interactive engagement observed in the public space with landscape artistic conceptions and waterscapes on the second floor of the Suzhou Museum underscore the psychological and environmental pleasure

elicited by garden-style design. This design approach offers the requisite conditions for visitor interaction, as demonstrated by the layout and scenery depicted in Figure 4. Additionally, the nature of museum exhibits influences activity levels, while geographical location and transportation convenience also impact data observations. Through the aforementioned methods and data analysis, conclusions regarding landscape design in the museum's public space are drawn from the perspective of landscape cultural inheritance.

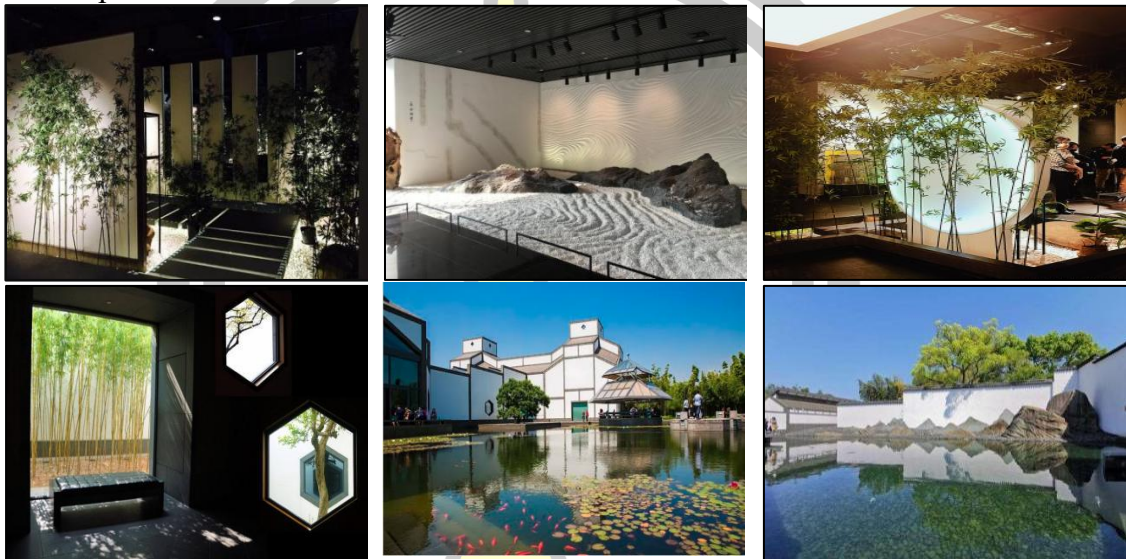


Figure 85 Museum landscape space with high participation in spontaneous activities

Source: Created by the author himself

### 5.3.2 The Continuity of Landscape Scale and the Constraint of Spatial Behavior Distance

The consistency of visitors' experiences is pivotal in space design, especially within public landscape spaces, whether indoors or outdoors, as it underscores the continuity and integrity of space landscape design. Visitors' tour actions can be delineated into seven stages: goal-setting, planning, confirmation, implementation, perception, interpretation, and comparison. At each stage, behavioral consensus must be established to realize the beautiful artistic conception of the design and achieve a highly satisfying experience (Yu&Wu&Dang,2020). Additionally, integrating the principle of space design with the constraint of spatial behavior distance can enhance design effectiveness and visitor engagement.

Given the continuous expansion of modern museum public landscape areas, comprehensive planning is essential to ensure the continuity of landscape scale, dimensional characteristics of each space, overall strategic layout of the museum, and alignment with audience needs. By complementing the tranquil and elegant scenery of the museum, the design aims to seamlessly connect public indoor and outdoor landscapes. Through repeated visits, visitors gain mastery over spatial behavior distances, considering visual, auditory, and tactile aspects to enhance their overall experience. Therefore, a well-organized layout of the museum's public space landscape environment effectively addresses any feelings of enclosure or monotony within indoor public spaces, fostering a pleasant atmosphere. This approach constitutes a fundamental principle for enhancing interactive and participatory design.

Figure 5 illustrates the optimization of landscape spatial scale continuity design through comparative analysis.

To heighten visitors' sense of participation, the positioning of each scenic spot is meticulously controlled through the incorporation of participatory landscape elements and the creation of graphic design maps. For instance, the proximity between interactive landscape nodes is expanded to 0.35 meters, while a fixed point of 1 meter is established at the center of the landscape. The social distance at the public communication platform rest area is set at 1.5 meters, and a public distance of 3.6 meters is designated at passage points. By regulating the safety distance of the landscape platform, crowd participation is effectively guided.

The controlled distance of spatial behavior allows visitors to engage in interactions with ease and enjoyment, enriching their perception and understanding of the exhibition content. Interactive devices and experiential facilities within the landscape environment encourage visitors to actively engage in perceiving and experiencing the landscape, thereby deepening their comprehension and retention of the exhibition content. Additionally, the integration of axes, landscape elements, and visitor flow lines establishes the landscape's framework, embodying an overarching concept characterized by cohesive group images.

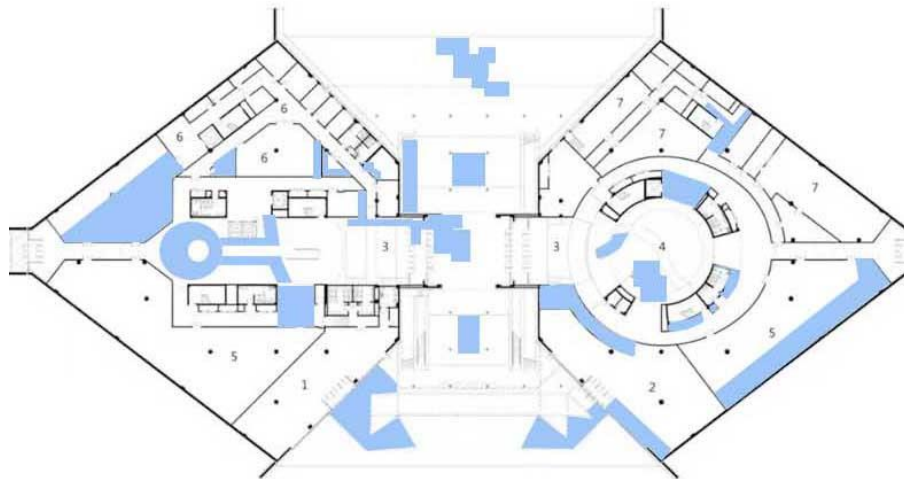


Figure 86 Current spatial landscape

Source: Created by the author himself

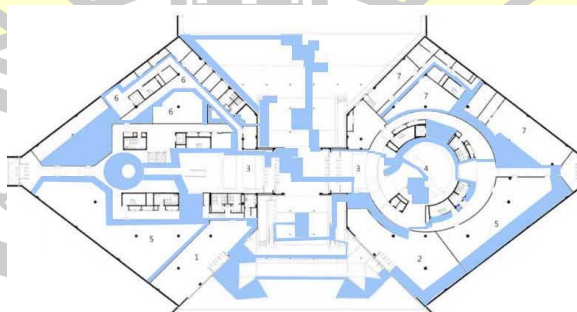


Figure 87 Optimized spatial structure diagram

Source: Created by the author himself

The internal courtyard space system, imbued with regional characteristics, is seamlessly integrated into a network system with distinct modularity, blurring the boundaries between virtual and real, and indoor and outdoor spaces. This fusion results in a landscape design characterized by rich spatial qualities, clear textures, and organic shapes. Within this structured space network system, three key nodes are strategically embedded to enhance the Museum's allure.

Interactive and participatory design endeavors to imbue visitors with a sense of joy and engagement during their participation, thereby fostering increased interest and goodwill towards the museum, consequently bolstering visitor numbers. Furthermore, interactive and participatory involvement serves as a catalyst for the dissemination of culture. Visitors gain deeper insights into the cultural significance embedded within the landscape, thereby fostering the propagation and preservation of cultural heritage.

### **5.3.3 Interaction of Landscape Elements: "Introducing Scenery into the Museum"**

In 1999, Thomas and Novak further elucidated and refined the theory of psychological characteristics, building upon Zikson Mihari's framework. They distilled it into three key factors: condition factor, experience factor, and result factor. Neo-Confucianist Donald Norman (Tang, 2015) (Norman, D. A.), in studying people's daily behaviors, delves into the intricate interplay between human cognition, instinctual brain functions, behavior, and reflection. This paper posits strategies to enhance interaction and participation within public landscape spaces, exploring innovative applications informed by the traditional characteristics of landscape design.

### **5.3.4 Self-Interaction of Landscape and Expression of Psychological Realization**

In design, the interaction between people and the landscape emerges as the pivotal design element once the fundamental needs of individuals—physiological, security, social, and respect—are addressed. Within the streamlined organization of museum display spaces, museums must prioritize ensuring the seamless continuity of public landscape nodes throughout the space to ignite visitors' enthusiasm. Connecting each landscape node in a series forms a cohesive spatial route. This mutual penetration and connection between spaces render visitors' tour routes both spontaneous and structured, broadening their visual scope within the landscape environment and enhancing the interaction between indoor and outdoor exhibition spaces.

By enhancing tourists' sense of participation and experience, individuals can engage more deeply with the landscape. For instance, setting up experiential activities or facilities allows tourists to gain a deeper understanding of the cultural significance of the garden, thereby enriching their cognition and identification with the space as they participate in these activities. This fosters a more enjoyable interactive atmosphere for visitors. In the interactive design of classical garden landscapes, strategic utilization of landscape elements such as mountains, waters, buildings, and plants is essential. In Figure 6, 1-9 represent the primary landscape tour spaces, while numbers 10-34 denote node landscapes leading to the main areas. Surrounding the main landscapes are nodes 7 and 21-30, showcasing dynamic forms and a variety of elements, encouraging dialogue and participation among landscapes. Additionally,

elements like 14, 15, and 16 guide visitors towards the main landscapes. This interconnectedness of landscape nodes and diverse forms enhances visitor engagement and positive behavior. Each small node landscape along the route integrates elements such as rockeries, waterscapes, and plants to evoke the artistic essence of the landscape. The landscape design conclusion, depicted in Figure 7, employs different colors and letters to distinguish various conceptual elements. For instance, blue represents landscape design elements, purple signifies traditional calligraphy elements, and yellow denotes mountain rock elements. The varying colors around each node indicate the use of different techniques, resonating with tourists and enriching their experience. The design skillfully combines elements, paying attention to landscape density and distance relationships. This fosters lively interactions between landscapes, allowing visitors to appreciate the cultural significance of the landscape and its design, fostering enjoyment of the natural environment and encouraging active participation. The diverse forms pique visitors' curiosity, thereby enhancing interaction and engagement.

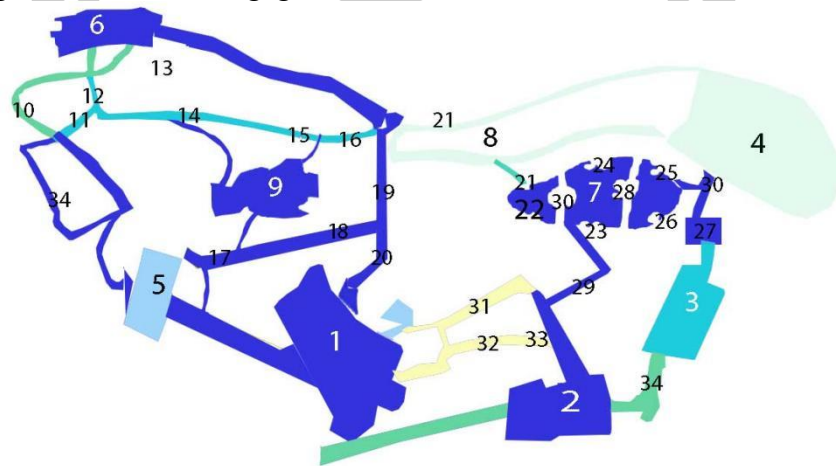


Figure 88 Optimized spatial structure diagram

Source: Created by the author himself

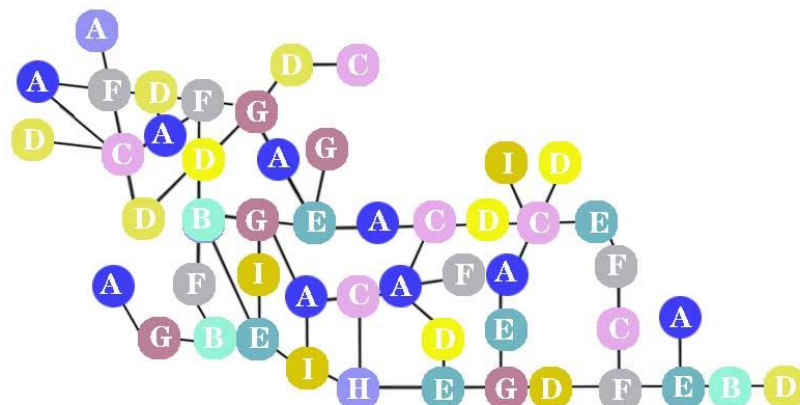


Figure 89 Optimized spatial structure diagram

Source: Created by the author himself

### 5.3.5 Introduce the scenery to the museum

By combining the environment with plants, a unique spatial atmosphere is created. Employing the design concept of "bringing scenery into the museum," integrating the idea of natural ecology into the design, its main functions include:

- (1) Introducing scenery into the library facilitates a clear thematic focus.
- (2) Creating conditions conducive to human interaction and participation in the natural environment.
- (3) Enhancing the emotional ambiance of "introducing scenery into the museum" and enhancing the visiting environment.

Using the landscape architecture technique of "window leakage," window leakage in landscape design serves as a form of embellishment and enhancement to buildings. Typically situated on garden partition walls or verandas, these leaky windows combine practical functionality with decorative flair. Various forms of leaky windows in traditional gardens are depicted in Figure 8. Leveraging the concept of window leakage, the outdoor landscape of the museum is seamlessly integrated into the indoor space, introducing natural light into the library. Through practices like "matching the scenery," "borrowing scenery," and "temporarily borrowing scenery," the interior and exterior landscapes achieve a harmonious cohesiveness. While emphasizing regional cultural nuances, the refinement of garden elements utilizes natural features such as rocks, flowing water, and plants to infuse indoor public landscapes with a natural essence, satisfying people's affinity for nature and injecting vitality into the interior. Emulating the natural formation of water-worn stones, the space is imbued with the dynamic essence of a water environment. Additionally, employing landscape techniques and lighting effects render the museum's public area visually transparent, transitioning scenery seamlessly. Through atmospheric creation, functional efficiency of the space is enhanced, guiding visitors through the landscape environment and fostering an immersive experience characterized by "nature," "poetry," and "art." This approach significantly enhances the visiting environment, fostering a relaxed and comfortable atmosphere for visitors while enriching spatial design. As illustrated in Figure 9, the window leakage at Suzhou Museum exemplifies the method of introducing outdoor landscapes into indoor spaces. Utilizing window leakage, the Chinese Suzhou Museum effectively introduces outdoor landscapes and natural light indoors, enabling visitors to appreciate the harmonious blend of architecture and nature during their tour, thereby enhancing landscape interaction. Attention is also paid to the color and luminosity of internal spaces to alleviate visitor visual fatigue and enhance the allure of the visiting environment.



Figure 90 Shows the form of window leakage in traditional gardens

**Source:**Created by the author himself

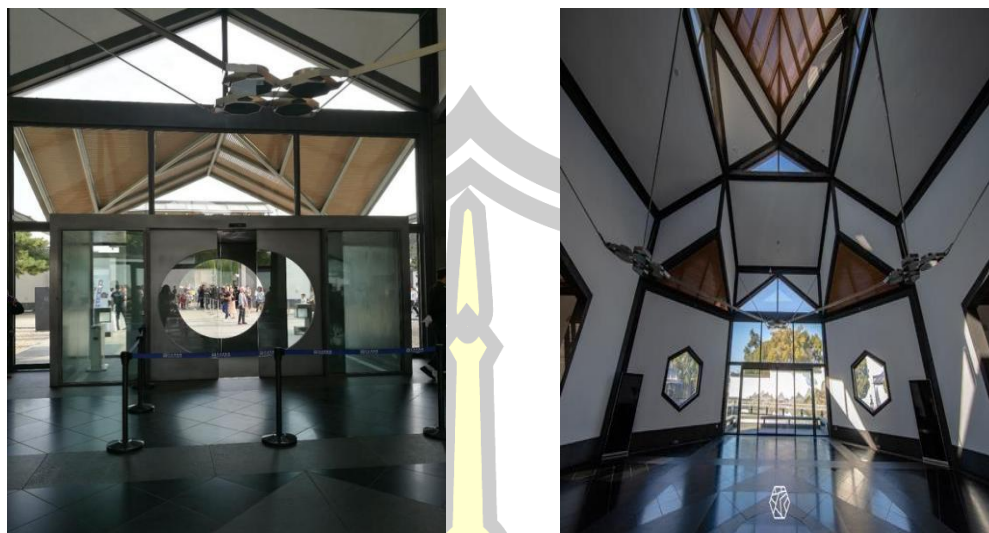


Figure 91 Museum space introduction and light access

Source: Created by the author himself

#### 5.4 Design Practice Part

The Suzhou gardens were studied and analyzed, and the observation and data technology analysis of each garden in different seasons were carried out, and finally the application methods and technical data research of design elements were obtained.

Table 10 The situation of garden research

| The name of the garden        | Observe the practice time                                |
|-------------------------------|----------------------------------------------------------|
| The Lingering Garden          | January, February, May, August, October 2023             |
| Humble Administrator's Garden | September, November 2023, January, March, May, June 2024 |
| Canglang Pavilion             | September, November 2023, January, March, May, June 2024 |
| Master-of-Nets Garden         | January, February, May, August, November 2023            |



Figure 92 Humble Administrator's Garden - Tutor-guided learning

Source: Created by the author himself

พหุ ประถมศึกษา ชีว

## 5.5 Design Process

### 5.5.1 Project on-site observation and determination function

(1) Clarify basic information such as design needs, design style preferences, and space function requirements.

(2) Understand the background of the project, the type of indoor composition of the space, the characteristics of the user group, the project location, etc.

On-site spatial structure survey and specific size measurement of each functional area

### 5.5.2 Analysis and summary of design demand information

Based on the information collected, the design elements are extracted and the elements are technically measured and extracted, and the design goals and constraints are clarified. and the actual site analysis, make a summary analysis.

### 5.5.3 Conceptual design stage

Style orientation and scheme design, according to the characteristics of the project, determine the overall design style, and the new Chinese design style. Preliminary design of multiple spatial layout schemes, sketch design and rendering preliminary presentation.

### 5.5.4 Optimization and deepening of the program

Adjust and optimize the scheme. Further refine the design scheme, including space separation, streamline planning, lighting, decoration details, etc., to improve the feasibility and practicability of the scheme. Finalize the design plan and make detailed design drawings (floor plans, renderings, animations, etc.

## 5.6 Design perspective

The artistic conception of the unity of nature and man in Suzhou garden thought, through the extraction of natural elements and the expression of technical gardening techniques, also integrates the design ideas of Suzhou gardens in modern garden design, and integrates and applies them to the analysis of modern museum space design through such design techniques.

### 5.6.1 Sources of design inspiration and ideas

The source of inspiration for the design works and the gardening ideas and gardening techniques of Suzhou gardens are borrowed, and under the guidance of the ideas of ideological gardening and artistic conception gardening, the design elements are extracted to create a natural return, the hidden pure and elegant gardening ideology and artistic conception, and the use of gardening techniques by borrowing landscaping, so the works are distinguished by the use of color ideas and techniques for gardening, entering the space is the use of gray ink and wash artistic conception, and entering the follow-up space There are green plants that return naturally, which is also a manifestation of the technique of gardening. This is also the innovation of this work.

### 5.6.2 Extraction of design elements

Twists and turns can expand the sense of space in the garden, and borrowing scenery is a traditional technique in ancient garden manufacturing. Borrowing scenery refers to consciously "borrowing" the scenery outside the garden into the sight range of the garden, so that you can enjoy the scenery outside the garden while being in the garden. Suzhou gardens are characterized by deep and not closed, in order to make the

gardenForests have a greater depth of field, and this method is often used to incorporate distant light splitting. Borrowing from afar, adjacently, borrowing from above, borrowing from below, borrowing from time to time, etc., are different ways to borrow scenery.

(1) The fusion of light and shadow effects in the design: window leakage application of design works;

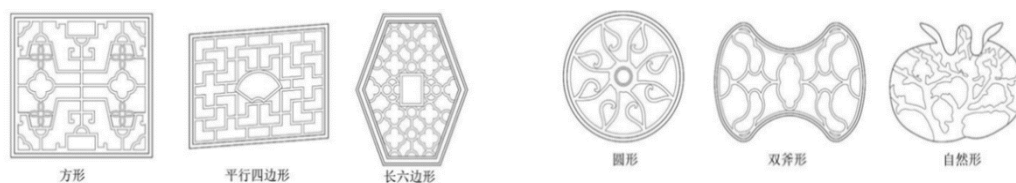


Figure 93 xtraction in the form of various window leaks

Source: Created by the author himself

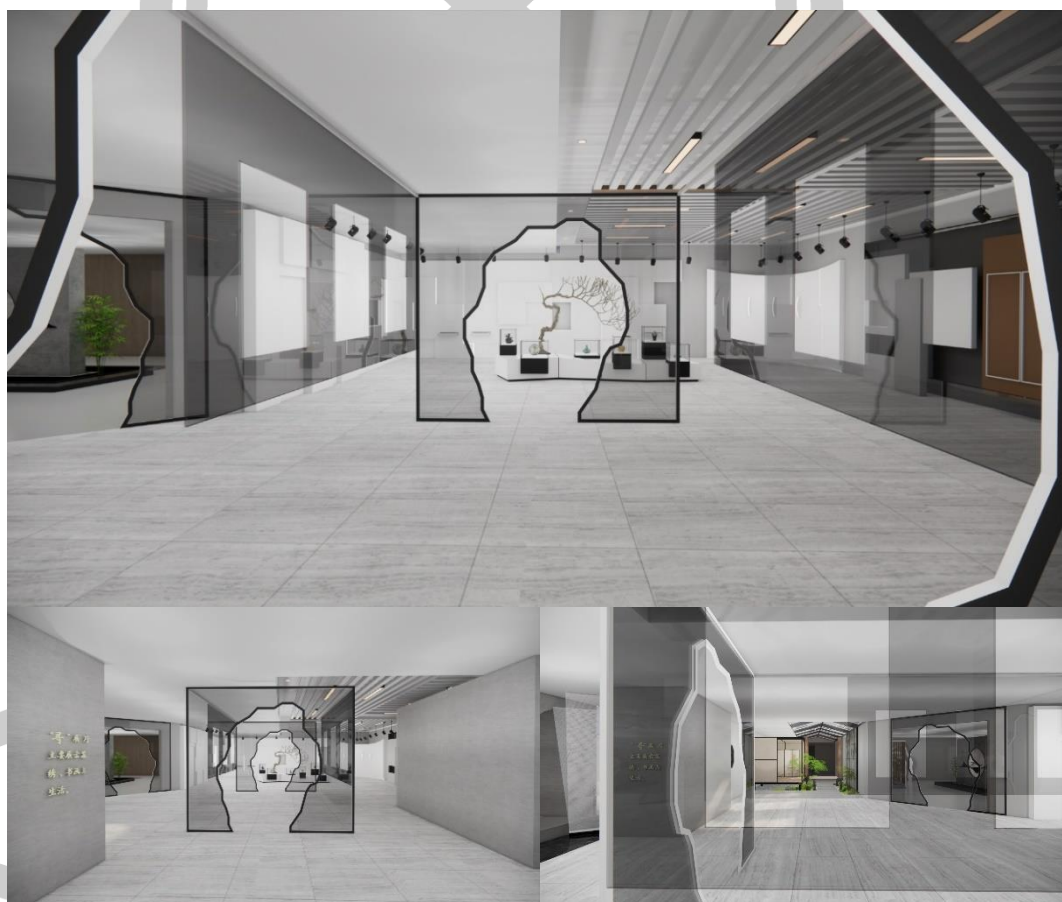


Figure 94 Window leakage and space innovation

Source: Created by the author himself

(2) Bamboo-element extraction: It not only expresses a pure and elegant, natural element commonly used in cultural gardens, but also expresses an emotional meaning

In order to reflect the outdoor natural landscape as much as possible into the interior, in the layout design of the exhibition space, deliberately combined with the

garden atrium design, some relatively closed spaces are arranged on the outside of the building, and some open public spaces are arranged on the inside, using integrated design techniques, using transparent and free interfaces to deliberately blur the boundary between "inside" and "outside", and establishing a clever visual and behavioral connection with the atrium scenery, which can make the indoor public space spacious and bright, free and transparent. It also lays a foundation for enhancing the regionality and openness of the garden culture museum. wild

Material: The new steel structure is used to combine with glass, so that the natural sky light can be integrated into the space, a natural ecological scene of the unity of nature and man.



(3)Element extraction of window texture - design of exhibition form The ice crack display cabinet uses the ice crack flower window as the extraction element, as an exhibition device in the exhibition space, the display cabinet can display various forms of samples of Suzhou garden culture, form a sharing, and then change from the sharing in the exhibition space to the sharing between people.



Figure 96 Use of the display area

**Source:**Created by the author himself

#### (4) Mountains, Water, and National Paintings--Elemental Painting

The exhibition hall mainly displays Suzhou embroidery, calligraphy and painting and life. The overall color of the exhibition hall is fresh and elegant, creating a garden in a modern context. In the atrium of the exhibition hall, a stage exhibition area is set up, which uses the landscaping of Taihu Lake stones in the ancient garden as the source of inspiration, and uses the landscaping technique of "stacking mountains and managing waters" in Suzhou gardens to create the mountains in Chinese freehand landscape paintings. The effect of the distant mountains, the

layered rocks and the reflection in the water, also interprets the traditional Chinese philosophical view of "can be seen from a distance but not blasphemed", and this layout method also deeply understands the essence of the landscape management of ancient Chinese gardens, where the integration of modern and ancient times is realized. Elements were extracted and simplified from the Taihu Lake stones in Suzhou Gardens to form a patchwork display stage. From the perspective of regionality, it is an echo of the landscape and a reflection of the regional culture of Suzhou.



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Figure 97 Renderings of the mountain element extraction

Source: Created by the author himself

#### (5) Taihu Stone - Element Extraction

It has the beauty of mountains and mountains, and is an ideal stone of mountains in the garden. When the audience enters the "Xun" exhibition hall, they are greeted by a group of "Taihu Lake stone-shaped" tulle corridors, the "leakage" of Taihu Lake stone and the "transparency" of the tulle, under the subtle effect of light and shadow, create a dreamlike atmosphere, the audience can go around, and can also walk through the corridor. Walking through the "Taihu Lake Stone-shaped" tulle corridor, the viewer feels as if he is in and out of the painting.

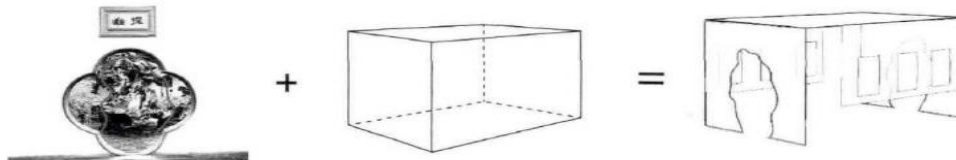


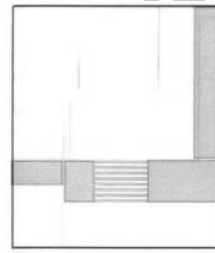


Figure 98 Taihu Stone - Elemental Extraction

**Source:** Created by the author himself

#### (6) Water--Elemental Extraction

Integrating the waterscape into the exhibition hall, paying attention to the rhythmic relationship between the waterscape and the space, as a transition between the exhibition hall and the exhibition hall, and at the same time, setting up a large block of floor-to-ceiling canvas in the exhibition hall as a partition to enclose the space, meandering like a meandering water, creating a flexible exhibition space. Deliberately breaking away from the conventional horizontal and vertical loops of the general exhibition space, and dealing with it in such an artistic and design way, not only enhances the display scene of calligraphy and painting, but also cleverly conceals the structure of the columns.



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Figure 99 Effect picture of water element extraction



Figure 100 Renderings of the water element extraction

**Source:** Created by the author himself

(7) The knitting display device uses the stitches and bamboo of Suzhou embroidery as elements, and forms an exhibition device through "one needle and one thread", which is a characteristic installation of Suzhou Embroidery Museum, which is not only an exhibition display, but also can promote the interaction between people and space.



Figure 101 Suzhou embroidery technique extracts element renderings

**Source:**Created by the author himself

### 5.4.2 Analysis of the use of technology

#### (1) The use of gallery technology

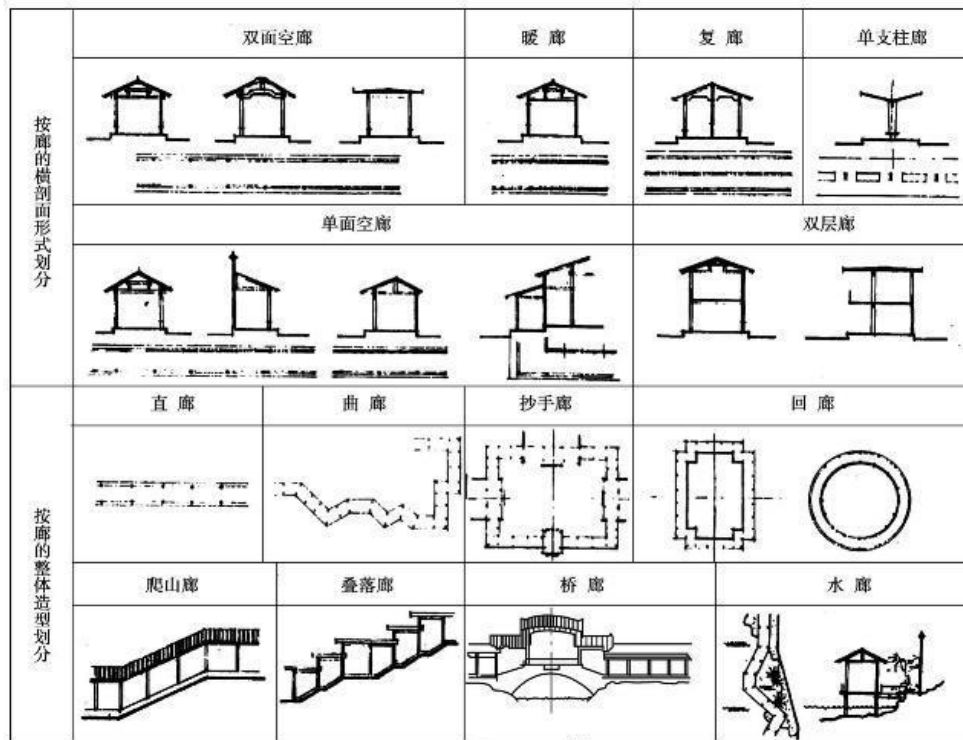


Figure 102 Cross-sectional view of the gallery

Source: <https://lhrs.sh.gov.cn/>

#### (2) Data analysis

The technical points of the corridor: the corridor is actually a folding corridor, which is connected by several sections of the corridor, so in the design and construction, the intersection line of the two corridors must be the angle bisector of its intersection angle, otherwise the width (depth) of the two corridors will not be unified.



Figure 103 The bottom of the gallery is measured

Source: Created by the author himself

### (3) The façade of the gallery

The corridor is mostly light and exquisite, not tall and tall. The corridor is generally divided into two boundaries, except for the corridor along the wall, the roof is basically double-sloped to fall into the water, and the roof is smaller. Generally, green tiles are used as the roof. The façade of the corridor is mostly open, between the pillars of the corridor, there is a hanging on the top, and there is a half-wall and a half-column below. Some of the walls are set with empty windows or leaky windows to add to the change of scenery. The corridor is tortuous, some of which are built against the wall, and the other part is turned outward, so the corridor and the wall divide a number of different shapes of space, planting flowers and stones, and arranging small scenes.

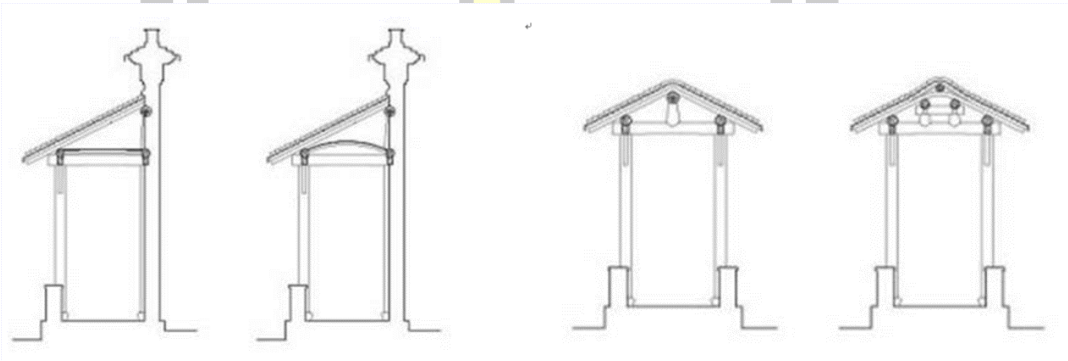


Figure 104 A single section of the gallery(A)

Source: Created by the author himself

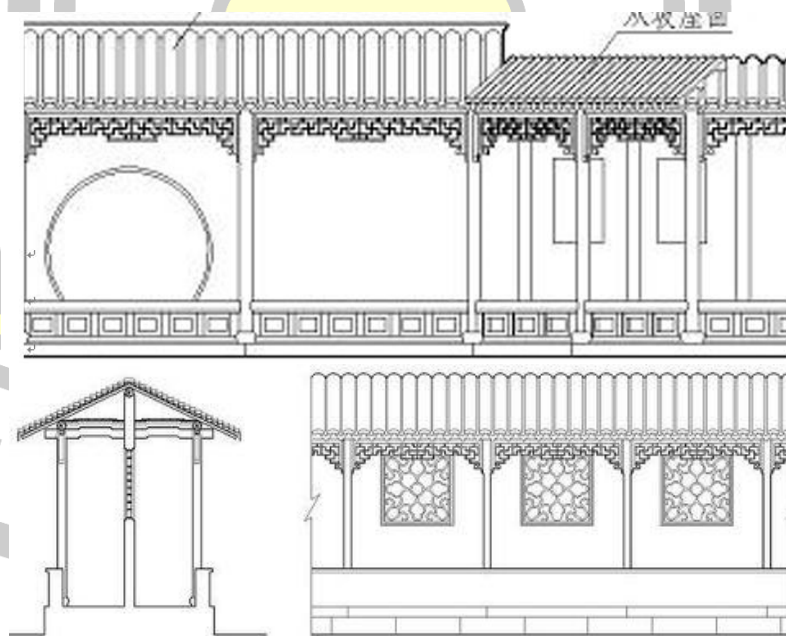


Figure 105 A single section of the gallery(B)

Source: Created by the author himself

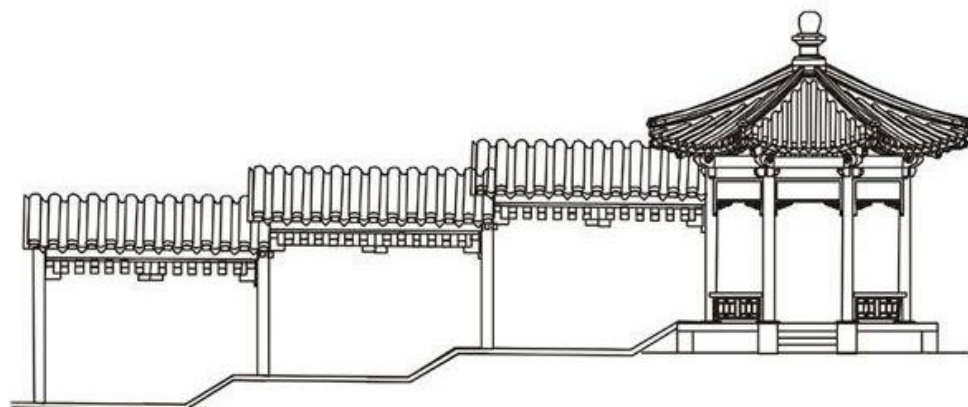


Figure 106 Front elevation

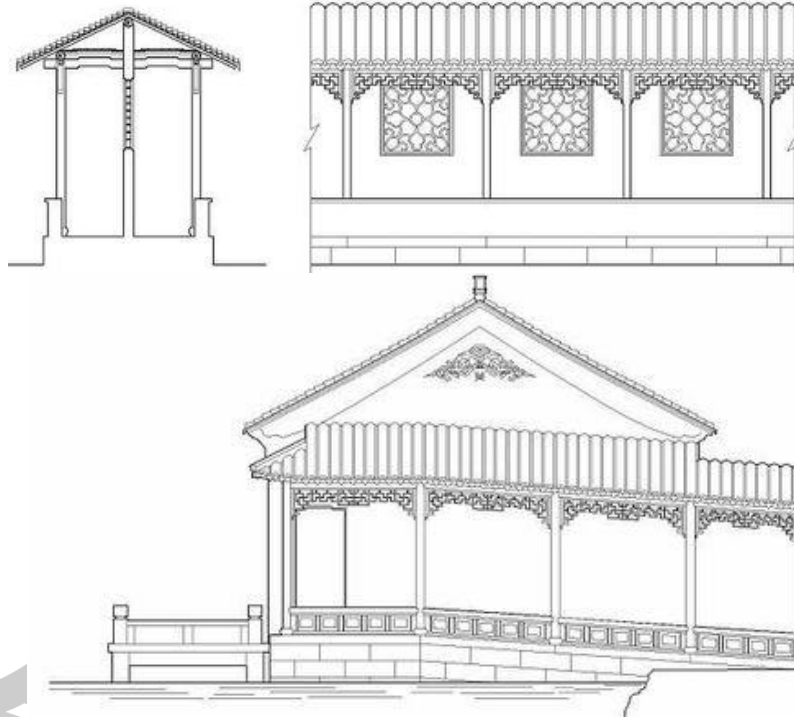


Figure 107 Elevation

**Source:** Created by the author himself

#### (4) The scale of the corridor

The corridor in the Suzhou garden is not half high, which makes people feel very intimate, and can also make the attention of tourists not be too distracted in the high places. The width of the corridor generally varies greater. The length of the corridor generally reaches tens of meters, if there is a turn, it is also within the visual range, and the length that is not blocked is more than a few meters, which has a strong orientation, and people are naturally guided in the corridor.

If the two sides of the corridor are open, walls or empty railings are often set up, which can effectively create a sense of spatial definition visually, and the wooden columns supporting the corridor are slender and light. On the one hand, the column

spacing is the constraint of the structure, and on the other hand, it is also the creation of the spatial effect: too sparse weakens its far-reaching sense of space; If it is too dense, it loses its transparency and etherealness.

During the dynamic tour, the gallery can increase the "scene" picture in people's field of vision. "Facing the scene" is one of the important techniques of gardening, the pavilion not only has the function of a view, but also has the function of viewing, which should be built against the beautiful scenery. A well-functioning curved path allows people to constantly present a variety of elegant and wonderful scenes in front of them when they bend left and right and constantly change directions. On the contrary, if people walk on the corridor all the time, there is always only a picture of the landscape in front of them. Such a singular and unchanging view reduces the aesthetic effect.

(5) Advantages:

Corridor though It is said that there are multiple forms, but there are many curved corridors spliced by straight corridors, and the corridors can also be called curved corridors, and the curved corridors can be fascinating. The curved corridor can increase the level of the landscape picture, and almost every fold of the corridor column can be folded out of a layer, giving people a sense of deep and endless.

In short, in the design and construction of the corridor, its construction mode can be flexibly handled according to different requirements, but the above two technical points must still be followed, otherwise, the design effect will be affected and the construction difficulty will be increased.



Figure 108 The use of the curved gallery

Source: Created by the author himself

### 5.6.3 The universality of the gallery's technology

The corridor space has strong vitality and plays an important role in Chinese and foreign architecture in various periods, and the classical Chinese gardens use the meandering, light and transparent corridors to create a multi-level and multi-sequence garden landscape; For the extension of the living space outdoors, the transportation is convenient and the residents are protected from the sun and rain, on the one hand, it guides the flow of people, and more importantly, it maintains the continuity of the outdoor square space of the building; the second is the linear corridor space that connects the various functional spaces into one, which is the main axis of internal traffic in the building; Enter the exhibition hall from the corridor; guide the flow of people, and at the same time can be used as an exhibition space; Fifth, play a secondary transportation role; In addition, there is also an outdoor corridor space

### 5.7 Design analysis of museum renderings

The design works use the idea of gardening: a natural return to the garden, the implicit pure and elegant gardening ideological conception, and the use of gardening techniques in the way of borrowing landscaping, so the work is distinguished by the use of color ideas and techniques in gardening, entering the space is the use of gray ink and wash artistic conception, and entering the follow-up space appears the green plants of natural return, which is also a manifestation of the technique of gardening, which is also the innovation of this work.

Adopt the main technique of gardening in the garden "leaky window" form, the leaky window in the garden design is a form of decoration and beautification of the window in the building, the leaky window is mainly arranged on the wall of the partition wall or verandah in the garden, which has both practical functions and decorative effects, and is a variety of forms of window leakage in the traditional garden. The use of the leaky window as a carrier, the use of scenery into the museum, the use of light into the museum; "Scene", "borrowing scenery", "borrowing from time to time" and other techniques to form the consistency of the landscape inside and outside the space, consider the regional culture, refine the characteristics of garden elements, use natural elements such as rocks, water flows, plants and other natural elements to bring natural breath to the indoor public landscape, meet people's love and pursuit of nature, bring vitality and vitality to the interior, and let the space have a flexible space in the water environment. Improve the functional efficiency of the space, the guiding role of the landscape environment, and create an immersive scene experience of "nature", "poetry" and "art" in the treatment of space design and public environment of the museum. It greatly improves the visiting environment, makes visitors feel relaxed and comfortable, improves the interaction and participation of visitors in the space, and enriches the design of the space.

Through the analysis of the technology, advantages and disadvantages of the corridor, the application of corridor technology is also an innovative design of space design. Traditional culture and art, such as Chinese painting, began to be integrated into the interior decoration design, injecting a unique artistic atmosphere into the space. The geometric elements of Chinese painting enrich the art form of decorative design, create high-quality interior decoration design, and inspire people's different emotional experiences. This integration makes the interior space different and gives people a whole new feeling and experience.

Chinese painting is a unique form of artistic creation, known for its strong national style. It uses traditional materials such as pen, ink, paper, and inkstone, and uses a unique freehand technique to depict and express natural things. There are two main aspects to the creation of Chinese painting: one is the way of language expression. Chinese painting is not just a simple depiction of scenery, but also shows the characteristics of things or scenes through abstract expression methods, and highlights the unique artistic charm of Chinese painting through creative languages such as materials, techniques and chapters. The second is the pictorial symbol. The pictorial symbols of Chinese painting are mainly embodied in two aspects: gongbi painting and freehand painting. The creation of freehand painting can use exaggerated expression techniques, through bold or concise brushwork to express the artistic conception of Chinese painting, and strive to highlight the spiritual realm of the creator. The uniqueness of Chinese painting lies in its ability to convey profound

cultural connotations and artistic charm through concise and expressive brushwork and unique creative methods.

Inheriting the essence of traditional Chinese culture. While pursuing simplicity, it also pays attention to creating an atmospheric atmosphere, using bamboo elements, the ancients have a saying: "Food can be without meat, and living without bamboo." "To show the harmonious natural beauty of Chinese culture in a simple way. Spinning the matching work to create the right atmosphere.

It is very important to choose the type of Chinese painting of Sheung Shui. According to the overall composition and layout characteristics of the target space, different styles of Chinese painting can be selected for artistic integration. Chinese paintings with the artistic conception of mountains and rivers are used as background wall decorations, creating a tranquil and natural atmosphere by drawing images of mountains and trees. At the same time, by controlling the color depth of the Chinese painting, it is possible to create a visual effect of near and far, so that the mountain peaks can be visually extended into the distance, increasing the layering of the space. In addition, the proximity of the elements of Chinese painting to the window can echo the outdoor scenery and make the whole space more harmonious and unified. Through the rational use of Chinese painting decoration, it can bring a unique artistic atmosphere to the office area and improve the overall design level.

Combining the simple style of Chinese ink painting with modern decoration, the asymmetrical spatial layout is integrated with the geometry of Chinese painting, and the innovative attempt of different decorative elements is realized. In the design, the principle of perspective can be used to achieve the realm of virtual and real integration and overall integration.











Figure 109 Elevation

**Source:** Created by the author himself

Animation of the work:



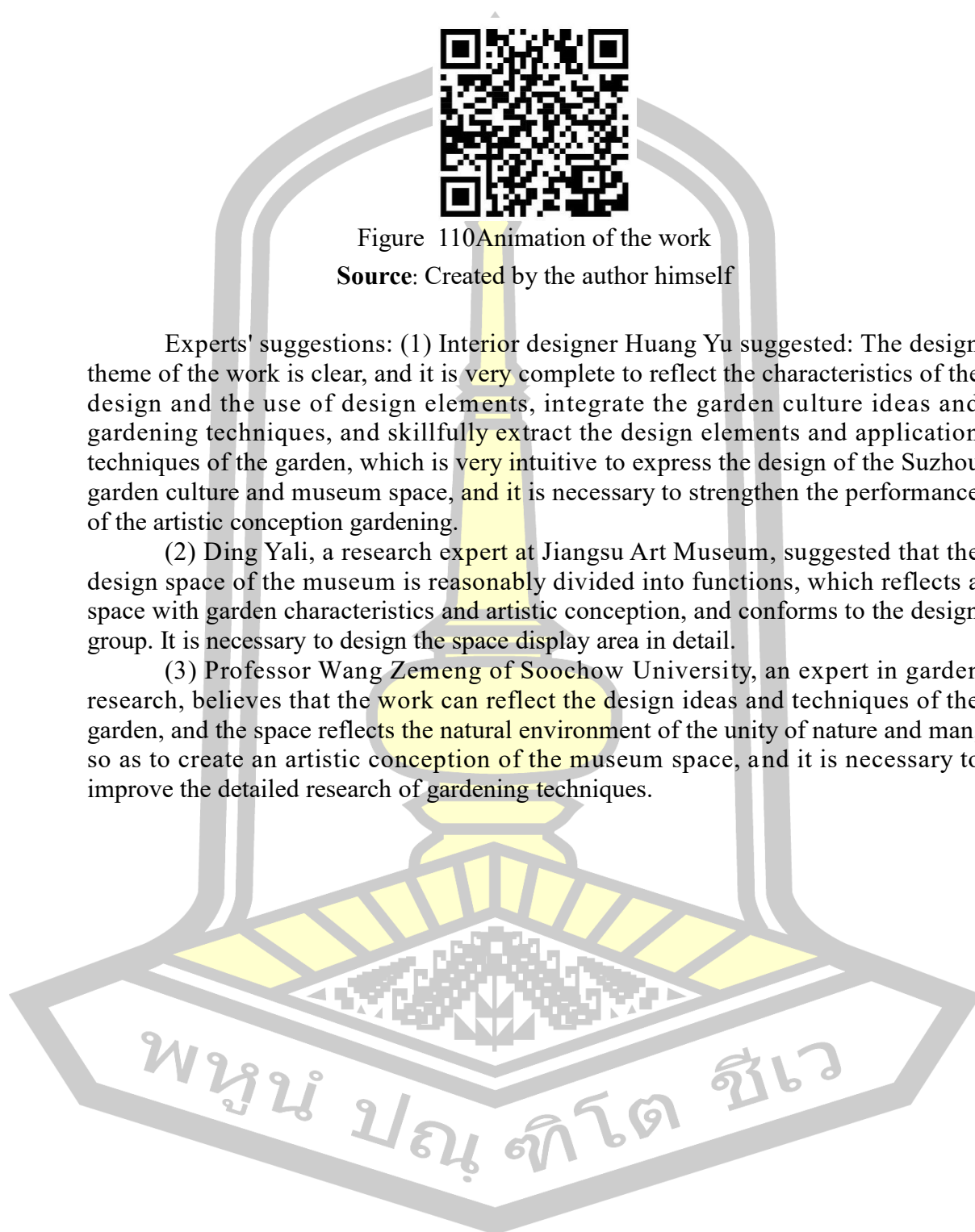
Figure 110 Animation of the work

**Source:** Created by the author himself

Experts' suggestions: (1) Interior designer Huang Yu suggested: The design theme of the work is clear, and it is very complete to reflect the characteristics of the design and the use of design elements, integrate the garden culture ideas and gardening techniques, and skillfully extract the design elements and application techniques of the garden, which is very intuitive to express the design of the Suzhou garden culture and museum space, and it is necessary to strengthen the performance of the artistic conception gardening.

(2) Ding Yali, a research expert at Jiangsu Art Museum, suggested that the design space of the museum is reasonably divided into functions, which reflects a space with garden characteristics and artistic conception, and conforms to the design group. It is necessary to design the space display area in detail.

(3) Professor Wang Zemeng of Soochow University, an expert in garden research, believes that the work can reflect the design ideas and techniques of the garden, and the space reflects the natural environment of the unity of nature and man, so as to create an artistic conception of the museum space, and it is necessary to improve the detailed research of gardening techniques.



## 5.6 Satisfaction Questionnaires

The work conducted a satisfaction survey on eight categories of groups, and extracted 80 samples respectively, and concluded that: Garden culture enthusiasts (18%), museum space researchers (17%), interior designers (16%), Suzhou locals (12%), students (12%), scholars (11%), museum staff (9%), tourists (5%).

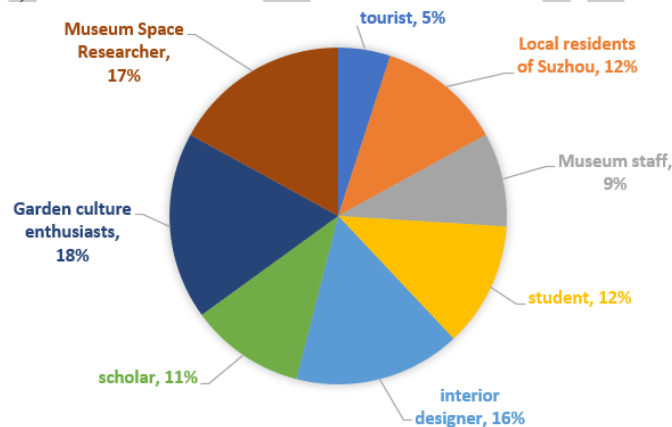


Figure 111 Work satisfaction survey

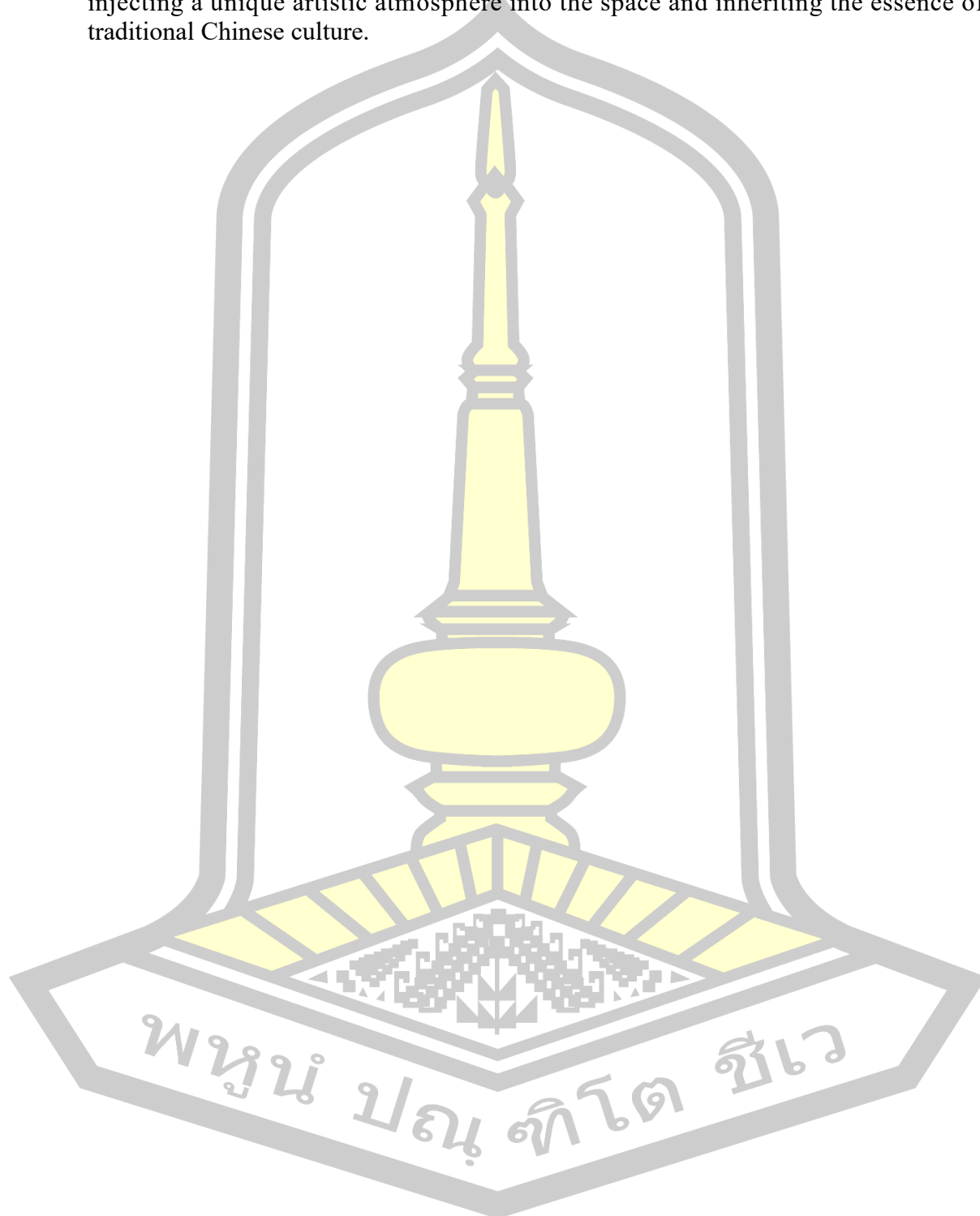
Source: Created by the author himself

From the results of the questionnaire, it can be seen that the work is highly recognized, which well reflects the ultimate purpose of the design work, and the design scheme of the museum's work integrates the gardening ideas and gardening methods of Suzhou garden, and the work has been recognized and achieved the ultimate goal.

## Summary

The method of museum space design and the importance of participatory interaction of museum space are introduced, and the final work reflects the design ideas, methods and final element extraction, and the work of museum space design Adopt the introduction of scenery into the museum, and the introduction of light into the museum; Combined with the regional culture of Suzhou, the characteristics of garden elements are refined, and natural elements such as mountains and stones, water flows, plants and other natural elements are used to design the museum space, meet people's love and pursuit of nature, bring vitality and vitality to the interior, and make the space have a flexible space in the water environment. Improve the function of the space and combine the intelligent techniques, the guiding role of the landscape environment, and create an immersive scene experience of "nature", "poetry" and "art" in the treatment of space design and public environment of the museum. It greatly improves the visiting environment, makes visitors feel relaxed and comfortable, improves the interaction and participation of visitors in the space, and enriches the design of the space.

Through the analysis of the technology, advantages and disadvantages of the corridor, the application of corridor technology is also an innovative design of space design, injecting a unique artistic atmosphere into the space and inheriting the essence of traditional Chinese culture.



## CHAPTER VI

### Conclusions, Discussion and Recommendations

#### 6.1 Conclusions

The study of the ideas and techniques of Suzhou gardening, as well as the research on the spatial redesign of the modern space that integrates this technique, is a qualitative research, and the purpose of the research is threefold: first; This paper analyzes the reasons for the formation of Suzhou garden techniques and ideas from the perspectives of economy, politics, history and culture. Second, the precipitation of national wisdom in the study of gardening techniques; 3. Study the integrated design method of gardening ideas and techniques in the museum space.

The results of the study can be summarised as follows.

##### 6.1.1 Purpose one

Analysis of the historical and cultural background of Suzhou, the gardening thought is affected by the economic, political and cultural influence, especially the influence of the Wu culture of Suzhou, the change of the political influence of the gardening thought, the garden gardening thought embodies an ecological concept, the all-round development of Suzhou culture in the Ming and Qing dynasties, the highly developed local culture, the cultural conditions for the prosperity of Suzhou garden, the classical garden and the traditional culture are inseparable, The study of the relationship between gardens and culture is not only conducive to understanding the historical, material and spiritual life, but also conducive to the integration and inheritance of culture.

The idea of gardening presents the concept of harmonious coexistence with nature. The harmonious environment and aesthetic conception created by Suzhou gardens are embodied by the ecological idea of returning to nature, realizing the purification of the soul and the restoration of human nature

as well as the elaboration of Confucianism and Taoist culture, the ecological view of "the unity of heaven and man" and seclusion in the city. Confucianism emphasizes the harmonious and symbiotic relationship between man and nature, and the idea focuses on the cultivation and restoration of human nature, which is also reflected in the classical gardens of Suzhou. The culture of seclusion embodies a return to the essence of natural detachment.

##### 6.1.2 Purpose two

This paper analyzes the reasons for the formation of Suzhou garden gardening techniques, and its architectural layout, structure, shape and style are skillfully used to contrast, set off, contrast, borrow scenery, scale transformation, level coordination and small in the big, less to win more and other gardening art techniques and techniques, the pavilion, platform, building, pavilion, spring, stone, flower, wood are combined together, in the city to create a harmonious living environment between man and nature. It constitutes the overall characteristics of Suzhou's classical gardens. Adopting infinite changes and eclectic artistic techniques, with the taste of Chinese landscapes, flowers and birds, and the artistic conception of Tang and Song poems, the rockeries and trees are embellished in a limited space, and the pavilions and pavilions and ponds and bridges are arranged, so that the classical gardens of Suzhou win with scenery, and the scenery is different from the garden, giving people the

artistic effect of seeing the big in the small. The gardening techniques in Suzhou gardens have different artistic and historical values in different periods, and the landscaping mainly uses obstacle scenes, missing scenes, framed scenes, borrowed scenes, opposite scenes, and sandwich scenes. The nature of the garden space uses the landscaping method of seeing the big from the small and changing the scenery step by step, and the spatial orientation and tortuous beauty form of the garden. Typical path studies are used, as well as the form of bridges and corridors. The overall spatial landscaping form is blended with the objective lens.

#### 6.1.3 Aim three

This paper analyzes the method and research significance of Suzhou garden integration design in museum space.

##### (1) Spatial layout and borrowing techniques:

In the design, the Suzhou Museum skillfully uses the "borrowing scenery" technique of traditional gardens, and integrates the surrounding natural environment, such as distant mountains and nearby ponds, into the landscape design of the museum, forming a garden space in harmony with the natural landscape. Drawing on the spatial layout concept of Suzhou gardens, the museum space presents a patchwork and changing landscape through spatial organization techniques such as verandahs and cloisters. At the same time, we pay attention to the integration of museum space and exhibits to jointly build a rich cultural atmosphere of the visiting environment. This layout not only enriches the visual experience of visitors, but also enhances the sense of harmony between the museum and nature.

##### (2) Stacking mountains and freehand techniques:

This paper analyzes the method and research significance of Suzhou garden integration design in museum space.

##### (1) Spatial layout and borrowing techniques:

In the design, the Suzhou Museum skillfully uses the "borrowing scenery" technique of traditional gardens, and integrates the surrounding natural environment, such as distant mountains and nearby ponds, into the landscape design of the museum, forming a garden space in harmony with the natural landscape. Drawing on the spatial layout concept of Suzhou gardens, the museum space presents a patchwork and changing landscape through spatial organization techniques such as verandahs and cloisters. At the same time, we pay attention to the integration of museum space and exhibits to jointly build a rich cultural atmosphere of the visiting environment. This layout not only enriches the visual experience of visitors, but also enhances the sense of harmony between the museum and nature.

##### (2) Stacking mountains and freehand techniques:

In the new Suzhou Museum, the design of the stacked mountains is a highlight. The freehand technique of landscape painting is used to create a unique landscape of mountains and rocks. Extract natural elements and integrate spatial functional design.

##### (3) Clever use of water bodies and vegetation:

Water bodies and vegetation are indispensable elements of Suzhou gardens, and the Suzhou Museum has been designed with these elements in mind. By strategically arranging the water bodies and vegetation, the interior of the museum has created a number of small attractions, creating a calm, elegant atmosphere. This design not only beautifies the environment, but also enhances the visitor's experience.

Finally, through the design of the museum space in Xiangcheng District, Suzhou, the integration of design ideas and elements is reflected to create a modern museum space.

## **6.2 Discussion**

With the continuous improvement of people's demand for cultural life, it is believed that more museums will try to use this design method in the future to bring people a richer and more diverse cultural experience. At the same time, we should continue to research and innovate, combine traditional garden art with contemporary design concepts, and promote the development of museum space design to a higher level.

With the increasing diversification of public services and the increasing demand for public spirituality and culture, the design of museum spaces will inevitably receive more attention. From the significance of the influence of garden techniques on museum space, the analysis of the current situation of existing space, and the suggestions on how to change the design techniques of museum space, the application of traditional garden framing techniques in modern exhibition space design is an innovative attempt, which makes modern exhibition space not only practical and beautiful, but also rich in cultural connotation and artistic value. By digging deep into and inheriting the essence of traditional culture, we can inject more soul and vitality into modern design, and follow-up research needs to further expand the number and scope of samples and optimize the spatial design method.

The inheritance and development of traditional culture will become a new development trend of museums. It is a comprehensive process, which is not only related to the improvement of the space of the museum itself, but also involves the actual experience and satisfaction of different groups such as audiences and tourists. From the perspective of cultural inheritance, the design process should fully consider how to skillfully apply gardening techniques to the design of museum space, with the help of landscape elements and facility settings, to create a rich and diverse and interesting garden artistic conception, as well as diversified design schemes.

In the future, the museum space will be more diversified and more in line with the needs of personality, and the future museum space will also need to strengthen the people's awareness of traditional culture, improve our cultural self-confidence, inherit and carry forward the traditional Chinese garden art, and inject new vitality and creativity into contemporary museum design.

## **6.3 Recommendations**

### **6.3.1 Recommendations for academics**

This paper focuses on the research of Suzhou garden ideas and techniques, but this paper lacks a more detailed analysis of the ideas of gardening. There is a lack of detailed comparison of the ideology, culture and politics of each dynasty, and (1) the Humble Administrator's Garden is affected by the number of visitors and the environment. For the representative research subjects selected for the museum space, there is still room for further improvement in the overall sample size of the survey and the frequency of behavioral data observation and recording. (2) The conclusions of the study are restrictive. Due to the many differences in the environment, exhibit characteristics, and management of each museum's garden space, the design is also affected, and it is impossible to demonstrate the specific data analysis of the

combination of the spatial characteristics of the research and the Suzhou garden, and the design has certain limitations.

Because the idea of gardening itself is a kind of artistic conception, there are relatively few studies in the museum space, but the essence of gardening is influenced by thought, and I hope that this aspect can be more in-depth research and comparison in the field of design in the future.

### **6.3.2 Recommendations for local government and local people**

For the local government, the protection of Suzhou's garden culture is of far-reaching and concrete significance. The following describes how the local government protects the cultural heritage of Suzhou gardens from several aspects

#### **(1) The guiding role of government policies**

Promote cultural inheritance and promotion, strengthen the publicity and education of Suzhou garden culture, and improve the public's awareness of the value of garden cultural heritage and protection awareness. Through exhibitions, lectures, cultural festivals and other activities, the history, culture and artistic characteristics of Suzhou gardens are popularized to the public.

#### **(2) Legacy Technique Passing on the skills**

Support the inheritance and development of traditional architectural skills in Suzhou gardens, and cultivate a new generation of garden craftsmen and inheritors through the establishment of an inheritor system and the holding of skill training courses. At the same time, it encourages the combination of traditional skills and modern science and technology to promote the innovation and development of Suzhou garden culture.

#### **(3) Cultural product development**

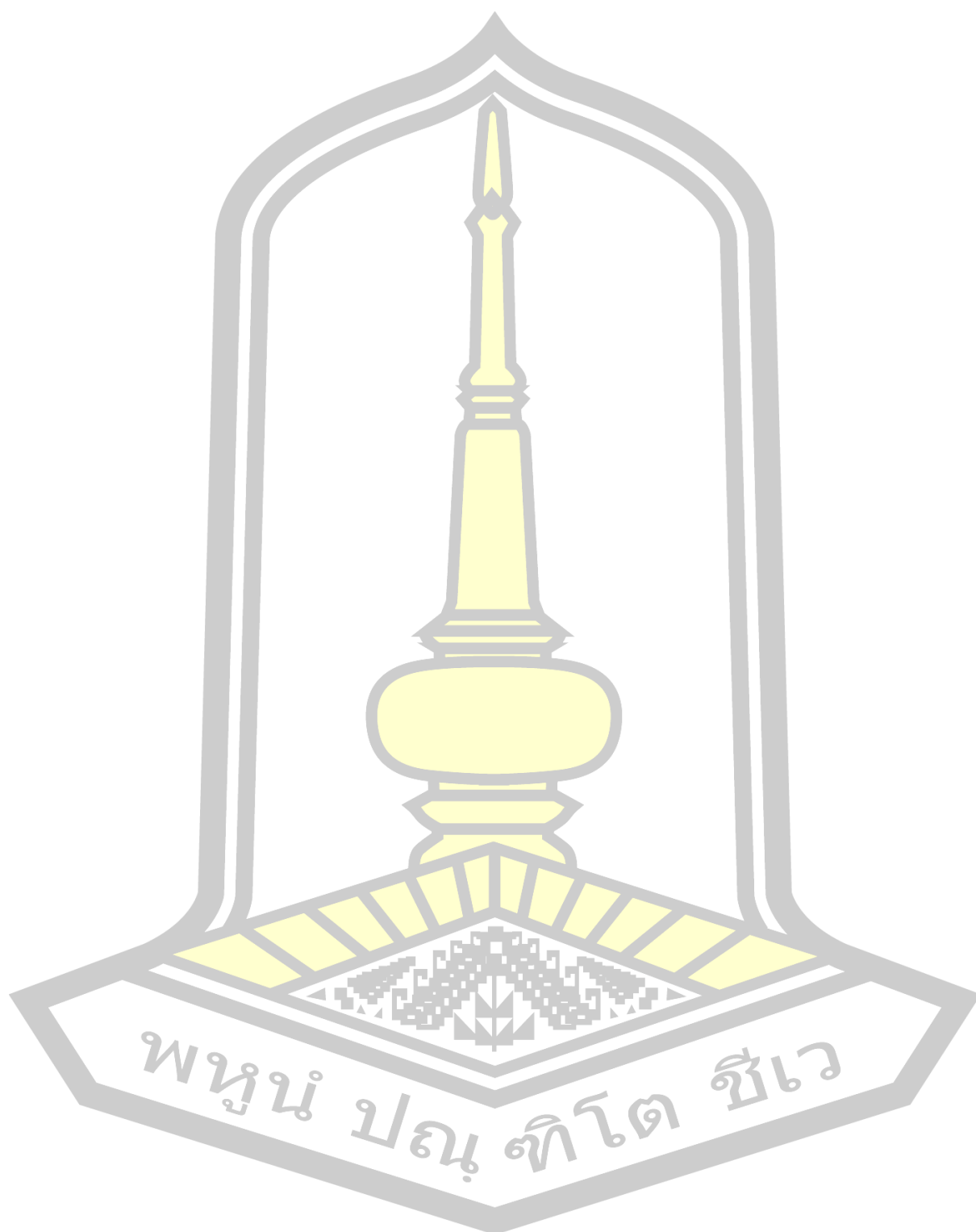
Support the inheritance and development of traditional architectural skills in Suzhou gardens, and cultivate a new generation of garden craftsmen and inheritors through the establishment of an inheritor system and the holding of skill training courses. At the same time, it encourages the combination of traditional skills and modern science and technology to promote the innovation and development of Suzhou garden culture.

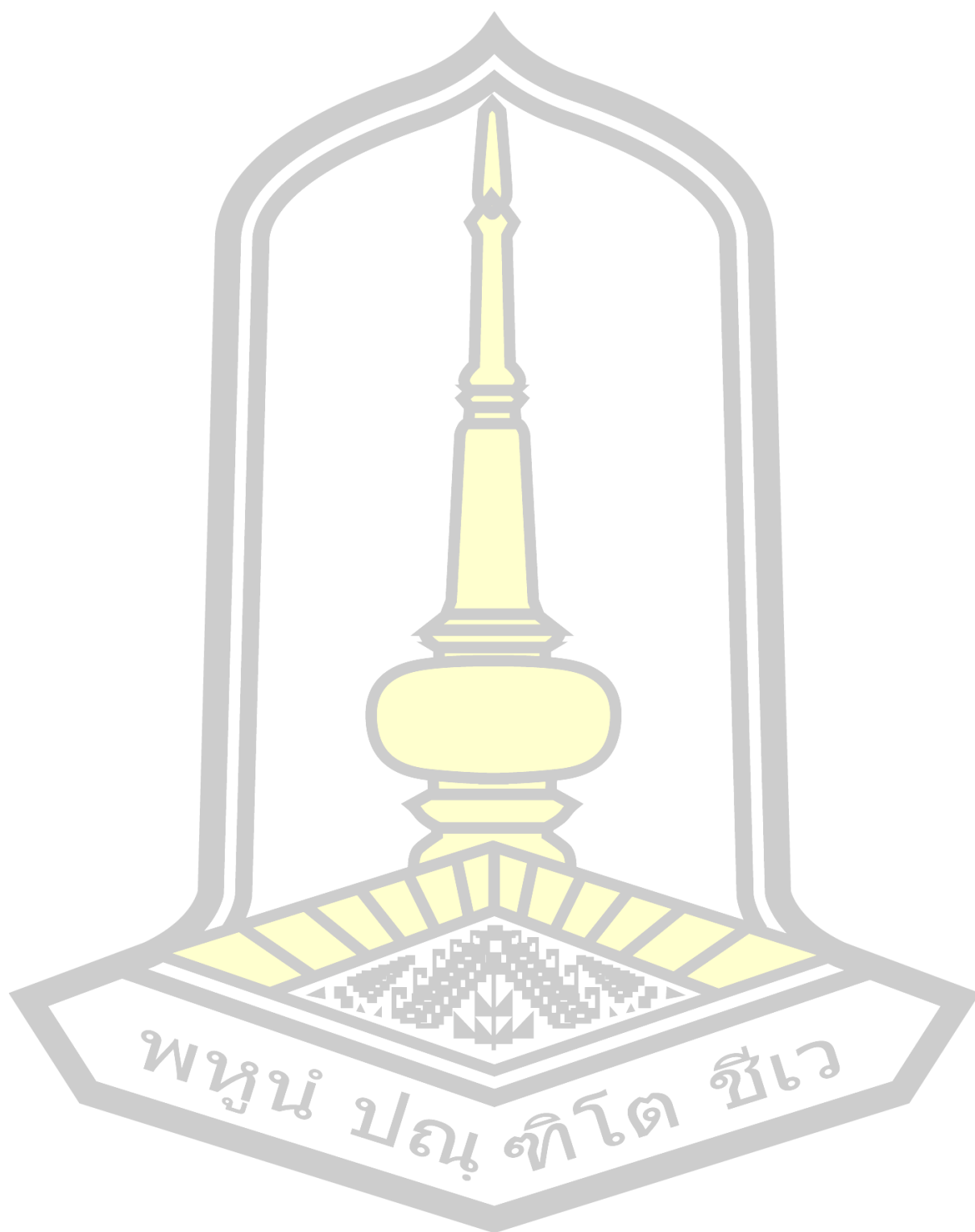
Relying on the cultural resources of Suzhou gardens, develop cultural products with local characteristics, such as garden models, calligraphy and painting works, tourist souvenirs, etc. These products can not only meet the shopping needs of tourists, but also serve as an important carrier to promote Suzhou garden culture. While protecting the cultural heritage of Suzhou's gardens, it is also necessary to make rational use of garden resources and promote the development of garden tourism and cultural industries

### **6.3.3 For Designers**

Preserve excellent cultural heritage, conduct scientific analysis and summary, and realize the inheritance and development of traditional culture. The layout of Suzhou's private garden is a model of free and French style, avoiding the central axis and symmetry, and it has the aesthetic characteristics of artificially constructed space. Its space design techniques are not only suitable for garden construction, but also should be considered for reference in various fields of design. Focusing on the design of modern museum space, we strive to find the intrinsic connection between traditional culture and modern design, and find theoretical support for the design of museum exhibition space, so as to change the blindness of design.

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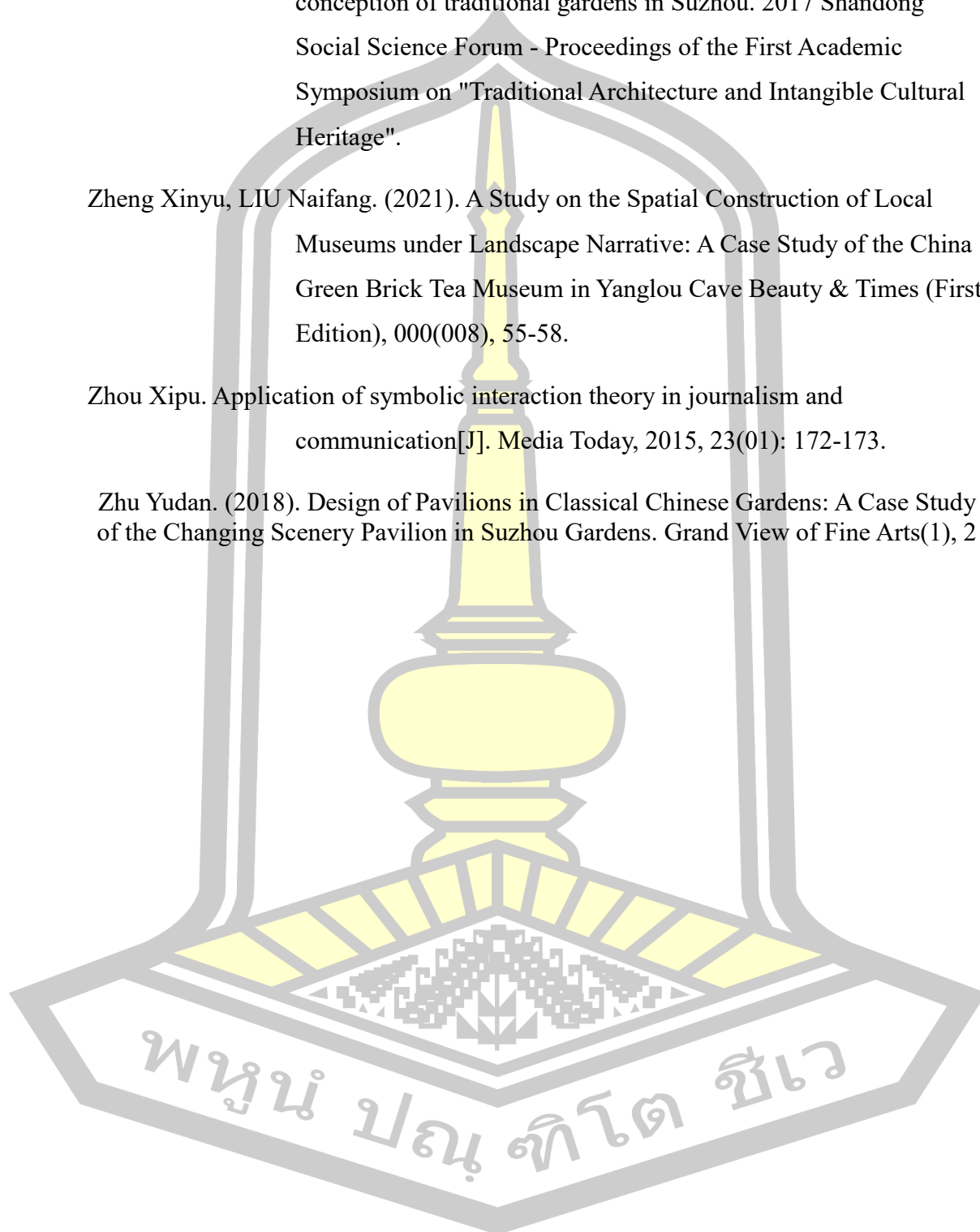
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## BIOGRAPHY

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