

The Suzhou Classical Gardens: An Analysis of the Gardening Ideas of Cultural Ecology and Humanity Restoration

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Abstract

Chinese classical gardens are the precious heritage of human culture, the materialized history and the personified carrier. They are famous for their natural landscape style. Chinese classical gardens are mostly concentrated in the south of the Yangtze River, among which the classical gardens of Suzhou are more famous for "Jiangnan gardens are the best in the world, and Suzhou gardens are the best in the south". Therefore, the classical gardens of Suzhou are selected as the microcosm of Chinese gardens, and the artificial aesthetic characteristics of the space constructed in the classical gardens are explored from a small perspective, which also provides an opportunity to seek the meeting point between modern space design and garden space aesthetics.

The objectives of this research were: 1) The horticultural concept of Suzhou gardens. 2) The value of man and nature in garden design. 3) The aesthetic value of Suzhou gardens and horticulture.

The Humble Administrator's Garden in Suzhou was selected as the sample for data collection and research. The research results are as follows: 1) The horticultural concept of Suzhou gardens, whether in terms of architecture, furniture, cultural context, etc., is reflected in the role of humanistic thoughts, which not only destroys the rational existence of natural material relations, but also combines them with the richness of human inner thoughts. 2) The garden becomes an ideal place for harmonious coexistence between man and nature 3) The garden displays poetic and picturesque literary connotations, as well as philosophical and moral emotional Revelations. This aesthetic function gives the garden a deeper cultural connotation, making the garden not only a landscape, but also a rich literary language and spiritual comfort.

In short, respect the traditional regional culture, explore the idea of space garden of Suzhou classical garden, Suzhou garden is not only the representative of ancient Chinese garden architecture, but also an important carrier of Chinese traditional culture. The preservation and inheritance of Suzhou gardens not only helps to protect China's cultural heritage, but also helps to promote the exchange and progress of human civilization.

Keywords: Suzhou Garden Celestial-beings; Celestial Harmony; Seclusion Culture; Natural Harmony

Introduction

The construction of Suzhou gardens was influenced by Taoism aesthetics, and the in-depth study of the latter's influence on the former is helpful to enhance the connotation of garden design, the significance of The Times and the characteristic aesthetics of garden art. In order to carry out targeted research, this topic intends to take the garden building thoughts of Suzhou gardens in the mature stage as the main research object, mainly from the Confucian and Taoist aesthetic thoughts, and through targeted analysis of the influence on Suzhou gardens, it is helpful to better understand the cultural connotation of Suzhou gardens. It is also a reference for the design and development of modern interior space. By reading and comparing the relevant literature, summarizing the data and summarizing and sorting out the ecological aesthetics thought embodied in Suzhou gardens. The history, economy and culture of Suzhou region have developed in various aspects, producing numerous gardens and constituting its unique garden culture. The classical gardens of Suzhou are a reflection of ancient Chinese philosophical thought, culture, art and other comprehensive things, and are an important heritage of the world garden culture. The diversity of culture and art in Suzhou also makes Suzhou gardens fundamentally carry a strong humanistic atmosphere, so Suzhou gardens are also known as "literati gardens". Historically, many literati gathered in Suzhou, and they played an active role in the construction and artistic formation of the gardens. These literati made the gardens more artistic and humanistic through their creative designs and praises in poems and songs. Garden is the product of the combination of natural environment, social and humanistic environment.

Suzhou gardens began in Wu during the Spring and Autumn Period, flourished in the two Song periods, and reached its peak in the Ming and Qing Dynasties, with a history of more than 2,500 years. Wei Jin and North and South Dynasties when private gardens began to be widely built, the garden style of Jiangnan also formed, and "the art of gardening from the rough to detailed, the scenery is more typical. Contributing to the formation of this style is influenced by Confucianism and Taoist philosophy, especially Taoist thought is more far-reaching, extensive and profound. "Taoism follows nature"

In recent times, the construction of Suzhou gardens has entered a new phase. After the founding of New China, Suzhou protected and restored most of the destroyed Suzhou gardens, published four batches of Suzhou Garden List (108 gardens), and opened a cumulative total of 89 gardens, which were newly constructed and protected comprehensively to promote the prosperity and development of Suzhou gardens, and also contributed to the tourism economy and cultural construction of Suzhou (Yang, 2021).

From the complex ecological ideas to analyse the garden gardening techniques, not only is conducive to a more in-depth understanding of the cultural nature and connotation of the classical gardens of Suzhou, but also on the political and economic background of the changes in the study of the local culture of Suzhou and the study of the theory of the classical gardens of Suzhou opened up the horizons of a more comprehensive and more in-depth understanding of the cultural heritage of the Suzhou gardens, which is conducive to our inheritance, draw on and promote the cultural heritage of the gardens, and to explore more cultural connotations of Suzhou gardens. It helps us to inherit, learn from and carry forward the garden culture, to explore more cultural connotations of Suzhou gardens, and to understand Suzhou gardens in a more profound and comprehensive way. The owner of the garden puts his thoughts in the garden, and we can also interpret the owner's ideas from the scenery in the garden. By exploring the influence of the owner's feelings on the garden, we

can conclude that a new way of modern garden design is to break through the scope of modern technology in a rational way, to explore the space of traditional culture that is deeply rooted in people's hearts, and to arouse the new resonance of modern people to traditional culture. By applying these research results to reality, the thesis is both theoretically grounded and practically instructive. The living environment of the garden into the ancients of Taoism, Confucianism and other ideas, to create a kind of ecological habitat, the analysis of thought and culture, the inheritance and development of the classical gardens of Suzhou has a newer understanding of how to express the modern spatial design has the function of transmitting thoughts and feelings, the specific place of spiritual ecological function has a new meaning.

Research background

With the development of history, economy and culture, Suzhou has produced many gardens and formed its unique garden culture. Suzhou classical gardens are the reflection of ancient Chinese philosophy, culture, art and other comprehensive things, is an important heritage of world garden culture. The diversity of Suzhou culture and art also makes Suzhou gardens fundamentally with a strong humanistic atmosphere, so Suzhou gardens are also called "literati gardens". In history, many scholars gathered in Suzhou, and they played an active 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. Garden is a combination of natural environment, social and cultural environment.

In order to carry out targeted research, this topic intends to take the garden building thoughts of Suzhou gardens in the mature stage as the main research object, mainly from the Confucian and Taoist aesthetic thoughts, and through targeted analysis of the influence on Suzhou gardens, it is helpful to better understand the cultural connotation of Suzhou gardens. It is also a reference for the design and development of modern interior space. By reading and comparing the relevant literature, summarizing the data and summarizing and sorting out the ecological aesthetics thought embodied in Suzhou gardens.

Literature Review

There are more than 6000 papers related to "Taoist aesthetics", "Confucian aesthetics" and "Suzhou gardens" from 1965 to the present in the database of Knowledge.com, and these papers have different perspectives and provide a reference basis for this topic. There are more than 6000 papers related to them from 1965 to now, and the research perspectives of these papers are different, which provide a reference basis for this topic. Chen Taoji reasonably elaborated on Suzhou Gardens and analyzed the artistic characteristics of the gardens (Chen, 2007). By fully understanding the history of the development of Suzhou Gardens, the designers and the gardening techniques and aesthetics, it is possible to better analyse the Taoist aesthetics embodied in the design of Suzhou Gardens. In the study of the historical and cultural value of Suzhou gardens, Wang Dongjian, Wang Jia. Fang and Jianjuan elaborates that the history can be traced back to the ancient state of Wu during the Spring and Autumn Period, which has experienced thousands of years of history and accumulated a profound cultural heritage (Wang, 2008; Wang, 2016; Fang, 2013). Garden construction in the Ming and Qing dynasties, the construction of private gardens is the most prosperous. It contains the Jiangnan cultural heritage is continued to this day, has an inestimable cultural and

historical value. Analyse its main gardening concepts, so as to illustrate the same private gardens, due to the owner, gardeners, participants, terrain, the background of different factors, the garden at the same time reflect different gardening techniques and rich and diverse cultural ideas. The different gardening techniques imply a variety of social history, economy, culture and humanistic ideas, gardening ideas by Taoism, Confucianism and other cultural influences, prompting the literati gardening to talk about the state of mind and the environment closely linked to the formation of a unique gardening techniques.

Hu Qinyi, Xu Mingyang and Xu Mingyang elaborated the relationship between "the unity of heaven and man" and Chinese gardens, and considered that the creation principle of Chinese natural landscape gardens is "the unity of heaven and man", which is the concrete embodiment of philosophical concepts and aesthetics in the art of gardens, and a reaction to the worldview of the communion of nature and heaven and earth. It is the reaction of the worldview of allowing nature and heaven and earth to be in harmony (Hu, Xu, Fu, & Yan, 2019). Ni Qi in the book "garden culture" elaborated on the far-reaching impact of Taoist thought on Chinese gardens, Chinese gardens are natural landscape gardens, its artistic style formed in the most chaotic political and ideological most active (Ni, 2019). Wei Jin and North and South Dynasties, the authority of the beliefs of the period began to waver, and thus the philosophical thinking of Taoism in-depth, Taoist advocates of reverence for nature, the free and quiet and other philosophical principles have a direct impact on the aesthetics and design of the Chinese classical gardens. Taoism advocated the philosophical principles of reverence for nature, freedom and tranquility, which directly influenced the aesthetics and design methods of classical Chinese gardens.

In the gardening ideas of Suzhou gardens Li Zonggui, Li Feixia, Song Cuiping proposed that ecological civilisation is an important concept of civilisation, which is an important content in the construction of China's modernisation; and the unity of heavenly beings is an important proposition of ancient Chinese philosophy, which is the core concept of Chinese traditional culture (Li, 2012, 2020; Song, n.d.). In today's era of attaching importance to the construction of ecological civilisation, and in the era of attaching importance to the modern value of Chinese traditional culture, a reasonable interpretation of the relationship between ecological civilisation and the idea of the unity of heaven and man is not only of theoretical value, but also of practical significance. It is worth noting that in recent years, there have been a lot of discussions on this topic in mainland China, but the bias is quite obvious, which is mainly manifested in the following ways: firstly, there is a lack of sufficient historical grasp of the connotation of the thought of the unity of heaven and man; secondly, there is a lack of sufficient historical grasp of the thought of the unity of heaven and man and the ecological civilisation. Chen Yan, Zhao Yu, & Li Lin analysed the ecological wisdom of Taoism and Taoist thought, due to the intrinsic connection between Tao and nature, Taoism involves the harmony of the social and ecological system in the pursuit of aesthetic ideals, which is an important part of the three schools of Confucianism, Buddhism and Taoism as the three major components of classical Chinese philosophy (Chen, Zhao, & Li, 2012). As the three major components of classical Chinese philosophy, Confucianism, Buddhism and Taoism, the discussions on ecology and ecological aesthetics are the object of study, and the ecological wisdom and artistic essence hidden in the middle of these three schools are deeply analysed. It is a self-contained system of discourses, in which the three ecological worldviews and aesthetics are examined in a comparative manner.

Chen Fei and Niu Wenhao mentioned in their description of the cultural thought of gardening that traditional Chinese culture contains rich ecological civilisation thought (Chen, 2014; Niu, 2013). Confucianism, Taoism and Buddhism, despite the differences in specific attitudes and paths of thought, the traditional Chinese culture of Confucianism, Taoism and Buddhism as the main body of Chinese culture is rich in ecological civilisation ideas. Confucianism is centred on the concept of "the unity of heaven and mankind", but all of them regard human beings as "virtuous subjects aiming at realising the harmony and unity between human beings and nature", and all of them regard "the unity of heaven and mankind" as the basic concept and the highest state in dealing with the relationship between human beings and nature. This ecological civilisation thought of "the unity of man and nature" is mainly embodied in the ecological world view of organic whole, the ecological ethical view of cherishing all things and the ecological practice view of harmony and co-prosperity. And ultimately to "natural inaction" as a guide to practice its ecological ideas; Buddhist will be the relationship between man and nature is summarised as "no I theory" and "holism", proposed to "Respect life, cherish nature", is to achieve the goal of "universal sentient beings, the realm of the pure".

Su, Lingbo, Lin, Chonghua, & Wang, Yaping Analysis of the Cultural Imagery of Seclusion in Classical Gardens and its Implications for Modern Garden Design. The study starts from the point of view of hermitage thought, by targeting the specific research object to the classical gardens of Suzhou, taking into account the social conditions of each historical stage, the development of hermitage thought, combined with the development of Suzhou gardens, to explore the reasons for the evolution of hermitage thought along with the historical development of Suzhou gardens, as well as the characteristics of the hermitage thought affecting the gardens, and specific examples (Su, 2018; Lin & Wang, 2016). Finally, we summarise the above research and put forward the thesis of the study, that is, the manifestation of the idea of seclusion in the classical gardens of Suzhou and the influence it has brought about. It is also related to some classic landscape projects in recent years to explore the thinking of the idea of seclusion on the current practice of garden landscape design. Finally, we propose the influence of the idea of seclusion on the environment and aesthetics of Suzhou classical gardens. It provides some thoughts and references for the current research on Suzhou gardens and the garden design in the new era.

Among the foreign research results, there are more research results on the scope of architectural aesthetics, but not many research results on the aesthetics of classical Chinese gardens. Tanaka Tan of Japan mentioned the influence of Chinese classical gardens on Japan, the thought of Laozhuang guiding Japanese gardening thought, the natural and harmonious gardening style and the deliberate pursuit of "natural landscape garden"(Tanaka & Cai, 1998; Tanaka & Li, 1998). In another article, "Current Status and Issues in the Study of Chinese Gardening History", he analysed the appearance of gardens through the analysis of the history of gardening from the perspective of the history of gardening in China, and concluded that the gardening methods of gardens were influenced by various aspects (Tanaka & Cai, 1998; Tanaka & Li, 1998).

Ono & Tsai (2014) mentioned the history of Japanese gardens. Japanese gardening ideas are influenced by Chinese gardening ideas, Chinese gardening ideas are influenced by Buddhist culture and Japanese gardening ideas have a lot of similarities, as well as the importance of Japanese gardening as a cultural resource, proposed Zen very natural scenery in the garden gardening characteristics. American Claire Cooper Marcus's "Humanity Places - Guidelines for Urban Open Space Design" , are books on the study of people, sites and ecological aspects in modern landscape design. Especially in the research of ecological aspects, foreign countries have expanded the concept of modern garden, from geography, humanities, information and other multidisciplinary to consider the importance of garden in modern life.

Research Methodology

This paper uses literature research method and field investigation method. The idea of gardening presents the concept of harmonious symbiosis with nature. The harmonious environment and aesthetic mood created by Suzhou Gardens, by returning to nature, realizing the purification of the soul and the restoration of human nature, letting people feel the gift and revelation of nature, the ecological thought of Suzhou Gardens gardening embodies the connotation of traditional Chinese culture and thought.

1. Ideological: applying the ecological viewpoint of the "unity of heaven and mankind" of Confucian and Taoist culture

Since ancient times, China has advocated nature, in the philosophy of "the unity of man and heaven" idea, Laozi said: "man law of the earth, the earth law of heaven, the law of heaven, the law of nature", the ancient gardeners Kei Cheng in the "Garden Metallurgy" in the "with the human Do, like from heaven" idea (Editorial Board, Journal of Suzhou Institute of Education, 2017). In the art has always advocated "master of nature", that nature is the source of art. As gardening is mainly using natural materials, the method of landscape gardening is more of a reference to the natural landscape, and sometimes even simulation of nature, in the field of gardening also emphasis the "mastery of nature". First of all, the "unity of man and nature" in Confucian culture emphasis the harmonious relationship between man and nature, believing that man should coexist and co-prosperity with nature instead of conquering or changing nature. The classical gardens of Suzhou embodied this viewpoint, based on natural terrain and water features, and with the help of elements such as rocks, trees and lakes, they created an environment in harmony with nature. The layout and architectural design of the gardens focus on integration with the surrounding natural landscape, pursuing an aesthetic mood of balance and harmony. This design concept of unity of heaven and man enables people to feel the tranquility and peace of nature in the garden and resonate with nature, thus realizing inner peace and pleasure.

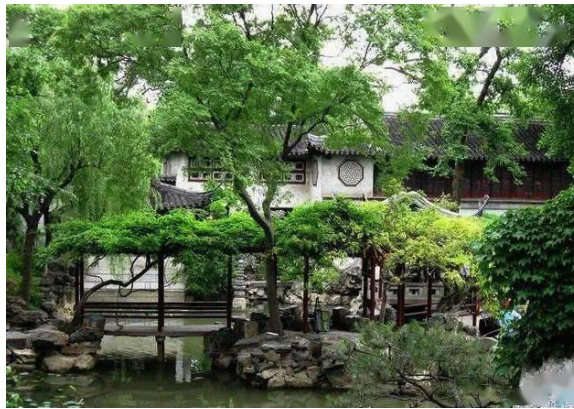


Figure 1 The Humble Administrator's Garden (Source: Photographed by research)

The ancient Chinese had a unique way of appreciating natural beauty, experiencing the state between heaven and man when appreciating natural beauty. Lao Zi's view of heaven and man, of heavenly ways and human ways, is that man is born in heaven and earth and is himself a product of nature, a part of heaven and earth and nature, and that man should therefore follow nature, and human ways should be dependent on heavenly ways, so as to allow all things to act in a natural way. The "unity of heaven and man" is a kind of spirit in Chinese traditional culture, which was elaborated by Zhuangzi and later developed by the Han Dynasty thinker Dong Zhongshu. In philosophy, "the unity of heaven and man" is a model of life, in which man, heaven and earth are in a system, an inseparable whole. Zhuangzi proposed that "Heaven and earth are born together with me, and all things are one with me", and believed that heaven and earth and all things are born together, and advocated the equality of all things (Song, 2011). In the Taoist view, heaven and earth and nature are in harmony with each other, and there is a homing relationship between human beings and nature and society. Heaven is nature, and human beings are part of nature, and heaven and human beings are united in nature, i.e., heaven, earth, and human beings are united in nature, and are carriers of nature, and they are united in the way of nature. Ancient literati to the highest personality ideals and the value of life as the highest pursuit, even if they are in adversity, but also often with a positive attitude to the understanding of life, enhance the cultivation of this concept affects the aesthetics of the creation of classical Chinese art, the garden as the expression of nature and the art of the integrated carrier, become the ancients can release the feelings, thinking and understanding of life's purity of the spiritual and cultural background of the ancients built by the private gardens. This spiritual and cultural background of the ancients built private gardens, pay special attention to absorb the Taoist "unity of man and nature" as the guiding ideology of its gardening. The gardening concept of "in nature, above nature", the goal of gardening is to combine personal feelings and gardens together, so as to express a kind of natural beauty that transcends the world, which is the embodiment of the Taoist ideology of "the law of nature". Nowadays, human beings are also gradually aware of the close relationship between human beings and the environment, and promote respect for nature, and begin to pursue the wholeness between nature and the city in modern architecture. Harmony between man and nature pursued by modern people and the ancient pursuit of the unity of man and nature is essentially the same idea, we all want to be one with nature, the beauty of life, and "nature" is also the core and essence of the classical Chinese gardens, is the goal of the garden is also an important basis for

the test of the garden, the Suzhou Garden by the influence of Taoist aesthetic thought and therefore the artificial gardens. Suzhou Garden is influenced by Taoist aesthetics, so the artificial garden has achieved the natural realm of "although made by man, just like heaven", which also provides the most valuable experience for us modern people to build gardens and landscapes, that is, to show nature in a natural way.

2. Integration of Taoist Metaphysical Thought

Taoist culture has also had a profound impact on the spirit of Suzhou's classical gardens. The gardens in Suzhou, with the exception of a few, such as some temple gardens, were deeply influenced by Laozi's ideas and values of "doing nothing" and "being indifferent to desires" in terms of gardening ideas and moods. It can be said that the philosophical concept of metaphysics is the origin of Suzhou garden gardening ideas, Suzhou garden features: First, most of the gardeners are influenced by the thought of Laozhuang, the world, because they are tired of all kinds of earthly troubles, the desire to get quiet, but do not want to live in seclusion, so they made the garden in the city, living in seclusion in the city (Wu, 2016). This kind of mentality is still not willing to give up the rich material life in essence, but just the psychological need for tranquility temporarily. The existence of the garden expresses a kind of serenity, again in the prosperous city, again, the garden temporarily provides the quiet joy of the mountains and forests. It is a true reflection of Taoist metaphysical thought (Li, 2011). Secondly, Taoism is concerned about elegance, simplicity, black and white simple and secular. Suzhou Garden, the main colour of the pink walls and tiles, black and white, simple, it is the Taoist pursuit of quietness and simplicity of the portrayal of the reality of the existence of the return to basics.

Taoism stresses the importance of following nature and the trend, and pursues a lifestyle of doing nothing. Suzhou's classical gardens often utilize "landscape mood" in their design and construction, creating an atmosphere of transcendence that allows people to relax and soothe their minds and bodies. Elements such as landscapes, stone paths and rockeries in the gardens all reflect the Taoist philosophy of doing nothing, bringing people a sense of beauty and inner peace that transcends utilitarianism.



Figure 2 The Humble Administrator's Garden (Source: Photographed by research)

Ancient Chinese people have always attached importance to the Feng Shui culture of the residence, Suzhou Garden both for the residence, still less yin and yang, five elements gossip Feng Shui principles. The garden is staggered, there are flowers, grass, water, stone, wood, none of which is in line with the existence of Feng Shui trig-rams. This layout creates an atmosphere of transcendence, back to basics, so that people in the garden to feel the beauty of secluded and deep nature, to help people get rid of the world's troubles, to achieve the

purification of the soul and human nature back. Garden makers love the landscape at the same time, but also reflect the reverence for nature, reflecting the harmony with nature, the pursuit of inner peace and the spirit of human nature restoration. In the classical gardens of Suzhou, Taoist metaphysical thought is embodied and developed through landscape layout, architectural design and mood creation.

Pavilions, pavilions, galleries and other buildings in gardens are often designed in a simple and plain style, emphasizing the use of natural materials and the clever use of space. This design style reflects Taoism's pursuit of simplicity and inaction, highlighting the integration of architecture and nature by reducing cumbersome decorations and embellishments, creating a permeable and tranquil space.

Generally speaking, the classical gardens of Suzhou incorporate Taoist metaphysical thoughts, and through the embodiment of landscape layout and architectural design, present a concept of transcending the world and pursuing the harmonious coexistence of nature and human beings. The secluded atmosphere and the transcendental atmosphere created by the gardens help people to get rid of the utilitarian mentality, return to nature, and realize the purification of the mind and the restoration of human nature. In the classical gardens of Suzhou, people can experience the Taoist metaphysical thought advocated by doing nothing and following the natural way of life, so as to find inner peace and satisfaction, and realize the restoration and sublimation of human nature.

3. Integration of Confucianism

Confucianism emphasizes the harmonious symbiotic relationship between man and nature, and the ideology focuses on the cultivation and restoration of human nature, a concept that is also reflected in the classical gardens of Suzhou. The architectural design in the gardens reflects the Confucian concepts of ritual and music and the middle way (Yin & Zhou, 2007). The well-proportioned layout of buildings such as pavilions, galleries and curved paths, and the internal focus on etiquette and order reflect the Confucian values that emphasize human relationships and social order. When people visit and enjoy the gardens, they can not only feel the beauty of nature, but also receive cultural cultivation and indoctrination to enhance their own cultivation. The harmonious environment and ceremonial atmosphere created by the gardens help people to establish a correct outlook on life and values, and prompt them to cultivate themselves, their families, the country and the world.



Figure 3 The Humble Administrator's Garden, The Humble Administrator's Garden in Suzhou, Jiangsu (Source: Photographed by research)

The spiritual and cultural ecology of Suzhou's classical gardens embodies the core concept of Confucianism, namely, "cultivating one's moral character and aligning one's family, ruling the country and leveling the world". As a cultural carrier, the garden is not only a recreation of natural landscape, but also a product of the integration of culture and nature. In the process of construction and management of gardens, traditional virtues such as benevolence, courtesy and music, and the middle way in Confucianism are inherited and promoted, and people's sentiments and moral cultivation are cultivated. At the same time, the gardens also provide an ideal humanistic environment in which people can perceive the true meaning of life, seek inner peace and satisfaction, and feel the traditional virtues of benevolence, courtesy and music, and the way of mediocrity advocated by Confucianism, so as to enhance their own cultivation and realize the restoration and perfection of human nature.

4. The culture of seclusion: reflecting a natural and transcendent return to nature

The culture of seclusion in the historical development of Suzhou gardens is a unique phenomenon in traditional Chinese culture. The "hermitage" is a unique philosophy of the ancient literati, used to maintain an independent personality in the world. The group of "hermitage" mainly refers to the literati who were not successful in the officialdom for various reasons, and they chose "hermitage" mainly for two reasons: one is to stay away from the political centre out of dissatisfaction with the political environment at that time, and the other is to pursue the ideal paradise in their own heart due to the yearning for nature. They chose the "hidden world" for two main reasons. The "hidden world" can find freedom while returning to nature, and it is necessary to do "nothing", but it is very difficult for the general public to achieve the true meaning of hidden in the world, so they can only choose to find a piece of their own hidden world in the city. The hidden ease includes the ancient scholar's universal pursuit of noble personality ideals, indifferent and quiet lifestyle and elegant cultural taste, constituting an important element in the aesthetic culture of ancient China (Yin & Zhou, 2007). It gradually developed into a conscious value choice and value pursuit. It is such a change in the pursuit of value that creates a poetic and picturesque Chinese culture full of transcendental material realm of life and life ideals. The garden as a vehicle for the hermit to hide his thoughts, expressing and embracing the complexity of his ideal of life, is even more prevalent in the gardens built in Suzhou. Suzhou gardens have always been categorized as

hermit gardens for the literati, hidden in the winding alleys of the city and within the high courtyard walls. Garden owners receive guests and enjoy Kunqu in the gardens that condense heaven and earth, and even if they don't leave their homes, they can still enjoy the scenery of the four seasons, fulfilling the multiple functions of residence, reception of guests, leisure and entertainment, and sightseeing, etc. Larger gardens can even grow fruits and vegetables and be self-sufficient. In short, a garden can be said to be a relatively self-sufficient world.

Scholarly men and women see the garden as a life, a spiritual place of support for their career. When they are in the dynasty as an official when pleased, to do the so-called "cultivation of the body, the family, governance, peace," when disillusioned, as a result of the world can not be changed and can not accept the reality of the only sentimental and the garden, choose to put into the embrace of nature, to enjoy the natural environment of human habitation. Here they can forget the troubles of the world, can pursue the double freedom of emotion and aesthetics, but also in this man-made nature in the pursuit of a life full of art. It is the pursuit of the literati to this realm, and then the garden pushed to a higher level of art.

Suzhou garden as a representative of the mature period of the garden, the reason for the prosperity of its gardening activities, in addition to the garden owner's "return to nature, love of landscape" desire, but also due to the owners of the garden at that time of political dissatisfaction and escape from reality. Suzhou gardens as a private garden in the city, the garden owners are mostly abandoned, retired, deported scholar or literati, they deeply appreciate the dynastic officialdom in the bitterness of the world and the helplessness of the annoyance, leaving the officialdom more than want to stay away from the world, the heart of the nature of the idyllic life is full of infinite yearning, hope that the physical and mental freedom and liberation, the gardens are the most suitable carrier, which is a swimmable, liveable, enjoyable characteristics of the garden became the most appropriate vehicle, which can be travelled, can be living in the landscape, The garden is the most suitable carrier, it can swim, live, feasible, can enjoy the characteristics of the first choice of the scholarly In the city, the city retreats in the garden, with the help of man-made natural landscape, in the busy city to build a piece of their own "paradise".



Figure 4 Canglang Pavilion (Source: Photographed by research)

Research Findings

1. The significance of the influence of Suzhou Garden's gardening ideas

Suzhou Garden and the influence of Taoist aesthetic thought on modern landscape The Taoist ideology of "Taoism and nature" and "unity of man and nature" has been integrated into the construction of Suzhou Garden, forming a garden culture with distinctive characteristics of China, which has a certain guiding significance for modern garden landscape. It has a certain guiding significance for modern garden landscape. With the rapid development of modern cities, the separation of architecture and nature has hindered the harmony and unity of man and nature, contrary to the natural law of "the unity of man and nature", and people want to live in a comfortable natural environment. Using Taoism's "view of nature" to guide the construction of modern gardens is of great practical significance in solving the relationship between modern man and nature.

Suzhou gardens, whether from the construction, furnishings, cultural veins and other aspects are reflected in the role of humanistic ideas, not only does not destroy the reasonable existence of nature's material relations, but also to combine it with the richness of human inner thoughts. The idea of the ancients is simple, garden design is very good to host the existence of emotions. Suzhou garden is the expression of its external transformation; and such as ink splash landscape map, depicting a beautiful scene, the ancients and happy to make use of it, widely used in gardens, and does not lose the middle way between man and nature. Suzhou gardens as a carrier of material and spiritual life, let us linger in the small bridge and water; step by step, a flower, a grass, a brick, a tile, a tree, rhythm and rhythm, open and closed, are embodied in the profound cultural connotations and beautiful and delicate human characteristics.

Garden gardening ideas to guide the gardening techniques, modern urban landscape design must follow the basic principles of traditional culture and gardening art, focusing on the characteristics of the natural environment at the same time, but also in the field of urban landscapes to emphasise the inheritance and innovation of classical gardens to avoid the disappearance of landscapes with the characteristics of the Chinese classical gardens, but also pay attention to the problem of the convergence of the landscape to create a modern landscape place that allows people to live in the body and mind with a culture and mood. We should pay attention to the problem of landscape convergence, and create a modern landscape place with culture and meaning where people can live physically and mentally.

2. The value of man and nature in garden design:

The influence of Taoist aesthetic thought on the modern landscape In recent years, human beings have overly transformed nature, making the environment fragile, so the environmental problems have become more and more people's attention. Humans to the transformation of nature, the premise needs to do nature-based and respect for nature, the continuation of this idea is still applicable, not only to become now we transform nature before the principle, but also now the classical garden in Suzhou, man and nature in harmony with the extrinsic value is reflected in the following aspects:

Shaping of natural landscape: Suzhou classical gardens create an environment of harmonious coexistence with nature by means of well-designed landscape, vegetation layout and pool dredging. Elements such as rockery, running water and green bamboo in the garden are all cleverly integrated into the landscape, so that people can feel the natural beauty in it and also have close contact with nature.

Integration of architecture and nature: The building layout and architectural style in Suzhou classical gardens often complement the natural landscape. The architectural style mostly adopts the traditional wooden structure, which complements the vegetation, rockery and other elements in the gardens, presenting an atmosphere of harmony with nature.

Ecological environment of the garden: Suzhou classical garden pays attention to the protection and creation of the ecological environment, providing a good habitat for various organisms through reasonable vegetation configuration and water planning. Fish ponds, lotus ponds and other waters in the garden have also become the habitat of various aquatic plants and animals, presenting a vibrant scene.

The use of natural phenomena: Suzhou classical gardens often use natural landscapes and phenomena to create a mood, such as borrowed scenery, opposite scenery, water diversion, falling moon pavilions and other design techniques, the natural beauty of the garden into the garden buildings and landscapes, so that people can appreciate the beauty of nature while enjoying the gardens.

To sum up, the external value of harmony between man and nature in Suzhou classical gardens is mainly reflected in the clever shaping of the natural landscape, the integration of architecture and nature, the protection and use of the ecological environment, as well as the clever use of natural phenomena, etc. These values make the garden an ideal place for the harmonious coexistence of man and nature. These values make the garden an ideal place for harmonious coexistence of man and nature, which helps people to cultivate themselves, feel the beauty of nature, and realise the purification of the mind and inner sublimation.

3. Suzhou Garden Gardening Aesthetic Ideas Reflect Gardening Characteristics

As a masterpiece of Chinese traditional culture, Suzhou Garden not only has outstanding achievements in aesthetics, but also shows a unique literary language in metaphysical aesthetic function. The metaphysical aesthetic function refers to the profound mood and abstract beauty contained in the gardens, which transcends the surface of the material world and leads people into the lyrical and transcendental realm of the mind.

Suzhou gardens create an aesthetic atmosphere of transcendence through landscape layout and architectural construction. In the gardens, the staggered rockeries, the winding bridges and waterways, and the exquisite pavilions contrast with each other, creating a transcendental mood. This secluded and secluded aesthetic atmosphere, so that people in the garden can be transcendent, leaving behind the mundane affairs of the world, calm the mind, feel a kind of transcendent aesthetic emotion.

The moods and atmospheres created in Suzhou gardens often incorporate poetic and picturesque literary imagery, displaying profound literary connotations. In the gardens, one can often see inscriptions and couplets related to ancient poems, or poems inspired by natural landscapes. These literary images complement the garden landscape, making the garden a three-dimensional literary art space, allowing people to appreciate the garden while also immersed in the poetic realm.

The metaphysical aesthetic function in Suzhou gardens is also reflected in their enlightenment of life philosophy and moral sentiments. The design of the gardens often incorporates philosophical ideas such as Confucianism and Buddhist Zen, and through the arrangement of landscapes, buildings and artefact, it conveys reflections on the realm of life and the enlightenment of moral sentiments. In the gardens, people can feel the life ideal of

cultivating oneself and ruling the country and the world, realise the meaning and value of life, and thus obtain inner peace and satisfaction.

The metaphysical aesthetic function of the traditional culture of Suzhou gardens lies in the creation of a transcendent aesthetic atmosphere, the display of poetic and picturesque literary connotations, and the enlightenment of philosophical and moral sentiments. This aesthetic function gives the garden a deeper cultural connotation, making the garden not only a landscape, but also a rich literary language and spiritual comfort.

Discussion

I agree with the limitations of classical garden space aesthetics in modern space expression proposed in Chen Yangyang's Research on the Spatial Aesthetic Characteristics of Classical Gardens in Suzhou. Classical gardens in Suzhou can be both lived and visited, and their spatial characteristics reflect the garden owners' mood and functions needed for life to a certain extent. However, in modern space, the social division of labor is more diversified and detailed, and the functional types of space are also more diversified, so the characteristics of the space required in modern times are also different from those in ancient times. Chen Dalin, Wang Changgen, Jiang Zhongyou and Zhou Suning proposed that Suzhou gardens have formed five values in their own development and improvement, namely, the value of history, art, culture, skills and living environment, which I also agree with. At the advent of the new era, it is of great value and significance for the current and future development of Suzhou city to deeply explore and publicize the brand value of Suzhou gardens. In "The Renewal and Application of Suzhou Garden Art in Contemporary Urban Public Space", Huang Shengying proposed an analysis of the application of garden art in Suzhou contemporary urban public space, which not only protects the historical and cultural essence of the ancient city, but also enables the renewal and application of classical garden art through the transformation of new forms, new materials and new technologies. Here I would like to add that Suzhou gardens can also update the garden art through new ideas and new design concepts. In addition, Li Huijie proposed that the garden is not only the material environment, but also the artistic image. Through the analysis of classical gardens, especially the construction of "hidden" space, it can provide valuable experience for Chinese garden art. This is the aspect I am more interested in, hidden design will help Suzhou garden design play a more distinctive side.

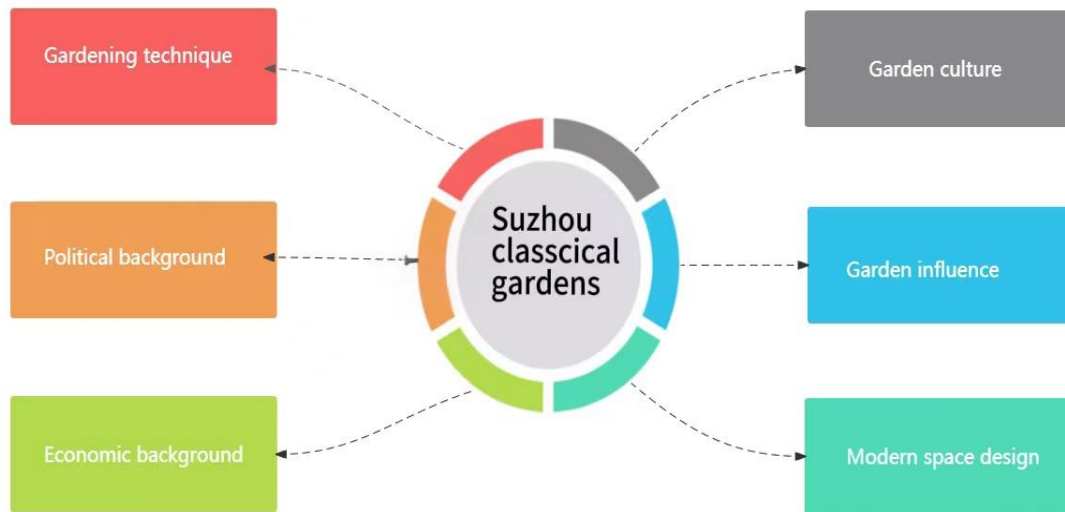


Figure 5 mind-mapping

Suggestions

1. Theoretical Suggestions

Enhance academic studies and curricula to include deeper analysis of how Taoist and Confucian philosophies influence environmental aesthetics. Promoting the "unity of man and nature" concept can provide greater insight into traditional Chinese wisdom and its application in modern ecological practices.

Encourage interdisciplinary research that explores the relationship between traditional Chinese garden designs and their impact on modern cultural and aesthetic values. This should include examining how these gardens serve as a medium for the philosophical and cultural transmission from ancient to contemporary times.

2. Policy Suggestions

Develop policies aimed at preserving and promoting Suzhou gardens as significant cultural heritage sites. This can involve funding for restoration projects, educational programs, and international cultural exchange initiatives to share knowledge and practices related to classical Chinese gardens.

Advocate for policies that encourage the use of traditional principles in the planning and design of urban green spaces. By incorporating elements from Suzhou gardens, new developments can reflect sustainable and culturally enriched environments.

3. Practical Suggestions

Implement training programs for garden designers and landscapers that focus on traditional techniques and philosophies derived from Suzhou gardens. This includes practical training in the art of rockery construction, water feature design, and the aesthetic placement of paths and vegetation.

Create community initiatives that involve local populations in the upkeep and revitalization of historical gardens. Programs could include volunteer gardening days, educational tours, and workshops that teach the significance of these gardens and their ecological and philosophical underpinnings.

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