

Chinese



Gardens

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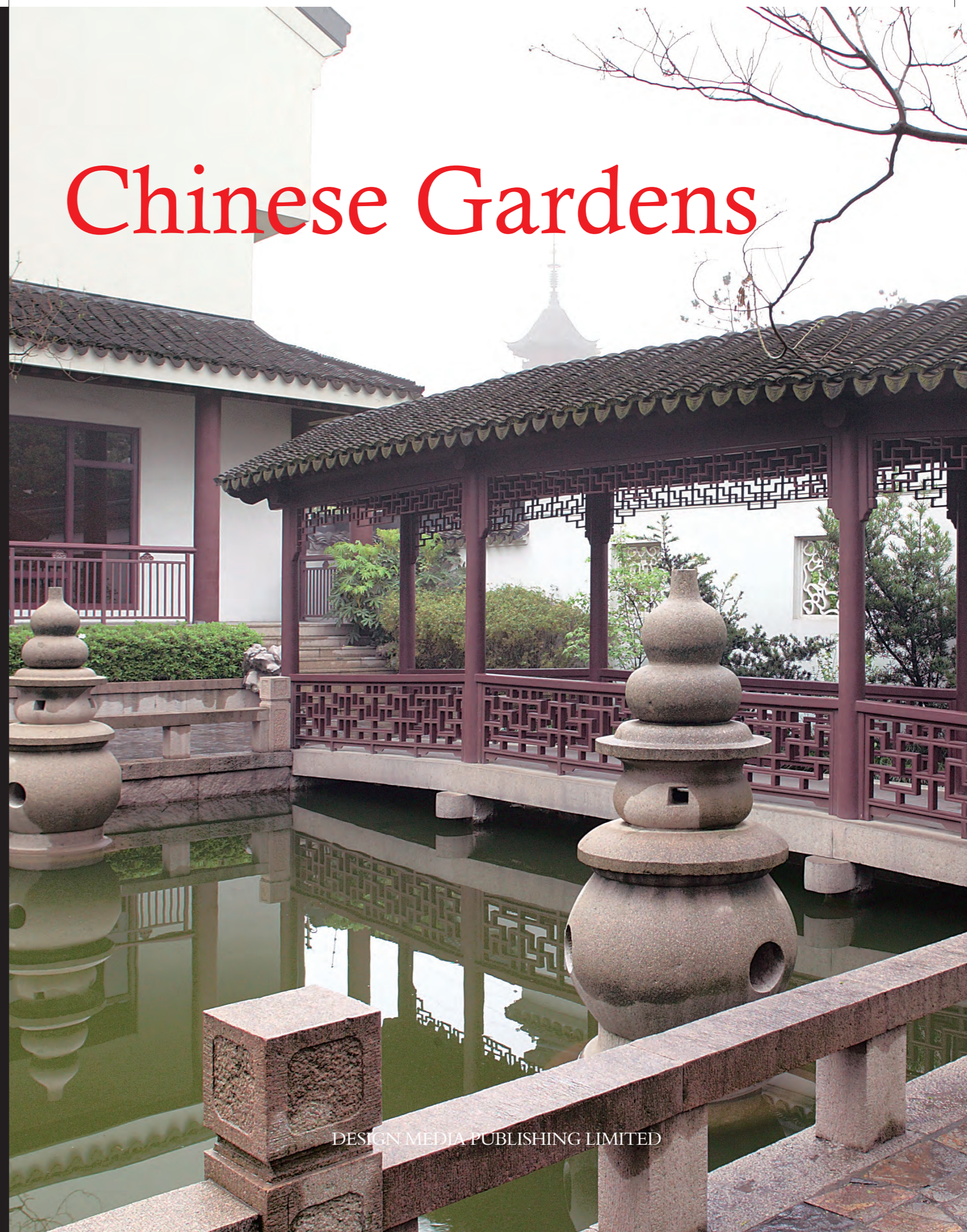
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PREFACE



Chinese gardens are the embodiment of Eastern elegance and beauty, illustrating the belief that "man-made gardens are like the work of nature". The Chinese traditionally value the harmony of Man and Nature, and over the centuries the art of garden design evolved into a complete system, from the improvements to gardens in the Yin and Zhou dynasties to the all-inclusive private gardens in the southern Yangtze River region. Mr. Tong Jun (1900-1983, Chinese architect and researcher, author of several books on architecture and gardens) analysed the layout of gardens according to the form of the Chinese character for garden, "園" (yuan, garden): the "口" (a frame) means the walls; "土" is in a similar shape to roofs, representing pavilions; the smaller "口" (in the centre) could mean the pond in the centre, while "衣" looks like both the rocks and trees. All these are simply the key elements for a garden: rockery, water, pavilion, flowers and trees, which are also essential for composing the views.

The Chinese gardens presented here are arranged into three chapters: firstly, Traditional Chinese Private Gardens; secondly, Chinese Gardens for Modern Life; and thirdly, Chinese Gardens in Modern Design.

Chinese Traditional Private Gardens value harmony with nature, characterized by delicate, free, exquisite, graceful and impressionistic strokes, stressing the harmony of Man and Nature and creating a habitat for people to enjoy, walk around and live in, which is not only a product of history and culture, but also an embodiment of traditional Chinese values.

Chinese Gardens for Modern Life are mainly historical sites or the former estates of rich families, now renovated to serve people in modern life. Clubs, parks, exhibition halls, and restaurants etc. have been made from Chinese gardens built in conformity with the traditional styles.

In contemporary garden design worldwide, there is an increasing interest in making the best use of ancient achievements to create landscapes in the spirit of a traditional garden. The Chinese Gardens in Modern Design combine tradition and innovation, based on the available materials and current technology, to restore the essence of Chinese gardens through traditional design concepts. People might not feel the same as in the private Southern gardens built in the Ming and Qing dynasties, but they can relax here and feel, like the Chinese poet, "a distanced mind makes any place remote", an impression that is brought about by the well-arranged relationship between real views and void space.

Through unique and professional perspectives, this book presents the exquisiteness of traditional gardens with their skilful and elaborate designs, and introduces new "Chinese gardens" in various cities.

Key Elements of Chinese Gardens

With their harmonious integration of buildings, water, hills and plants, where the personality and mood of the garden maker is expressed through nature, Chinese gardens provide a high-level aesthetic experience. The appreciation and reading of these gardens is enhanced by a rich garden knowledge and sensitivity to culture and art. In order to understand the Oriental beauty accomplished through the traditional techniques of Chinese gardens, as well as to enjoy the incredible writings of the Chinese literati and enjoy this aesthetic realm of "harmony of man and nature", it is essential to know the principal elements of Chinese gardens.



ChineseGardens



Rockeries

Rockeries perform several functions in the Chinese garden: they may provide the principal frame of the garden, creating the main view; they may divide and organize garden space or arrange the layout of a courtyard; they may also have a soil retaining function, stabilizing slopes, forming embankments; and of course they create a setting for a natural flower bed. Further more, when combined with the buildings, garden paths and plants, they contribute to the ever-changing view, and camouflage artificial signs to make gardens look more natural.

Rockeries can be divided into clay rockeries, stone rockeries and mixed rockeries. Most rockeries are mixed, with a skeleton of stone covered with soil in flatter places; or the clay is piled into the shape of hills with a stone peak. The mixed rockery allows plants to grow in the same way as on natural hills. Building a stone rockery is the most difficult of the three types, requiring a great deal of skill not only to select the correct stones to create the shape of a hill, but also to construct it in a way that does not show signs of man-made work.

Rockeries are a work of art that offers a simplified and refined version of real hills, and they also embody human feelings, expressing the maxim that "a patch of hill can be graceful while a piece of stone is passionate". Reflecting the spirit of traditional Chinese mountain-water paintings (shansuihua), they are precious because they use human skill to create something that seems real, just like the strokes on Chinese rice paper representing natural cliffs, valleys, branches, precipices and caves, resembling the real thing both in the shape and the feeling conveyed. Creating a real view through art and depicting nature through artifice, they embody the paradox of real and not real at the same time, and are therefore thought provoking and interesting for the observer.

When it comes to their position and function, rockeries can be incorporated into gardens, lobbies, towers, pavilions, studies, other indoor environments, accompany a pool or be placed next to a wall, etc. Attention should be given to the stone peaks, which are very important as a special component of the view. In southern Yangtze gardens, there are the "four well-known stones" of "Guanyun Peak" in the Lingering Garden (Liyuan) in Suzhou, "Magnificent Jade" (Yulinglong) in the Garden of Contentment (Yuyuan) in Shanghai, "Zhouyun Peak" in West Lake (Xihu) in Hangzhou and "Ruiyun Peak" in Suzhou. The ancient Chinese summarized eight characteristics for classing the peak, which are delicate (shou), porous (lou), hollow (tou), furrowed (zhou), graceful (jing), ugly (chou), mischievous (wan), and clumsy (zhuo).



Water

Water features often accompany and complement hill and rock features in the Chinese garden. In the classic book on the subject, "Yuanye" (The Art of Gardening), pool rockeries, creeks, brooks and waterfalls all appear in the chapter dedicated to "hill making", showing how integral is the link between water and mountains. Water features can take various forms: springs, cascades, ponds, brooks, gullies, pools, rocks projecting over the water, rocks in a river, etc.

There are numerous examples of making water the centre of the garden, with islands and bridges to divide and connect the water and enrich the scenery around it. Buildings are constructed along the water, with tall arbor trees and green shrubs in between, forming a beautiful scroll with its reflection in the water, while piers stretching out into the water and delicate bridges enhance the views across the water and add more fun to the garden.

Without water, a garden will lack spirit. Water has a lot of significance in Chinese art, literature and "Fengshui", and Chinese gardens are no exception. Views of water combined in one way or another with hills, plants and buildings are the archetype for the Chinese garden. In addition to natural water views, artificial views, imitating nature, make use of water's flexibility: stones or embankments can be used to create lakes, pools, brooks, cascades and springs, which present different attractive moods according to what kind of view is desired. Still water reflects a bright sky, or clouds and the images of pavilions and terraces, in its mirror-like surface, while fish, lotus flowers and lilies in the crystal water make the picture livelier. Dynamic and spirited water forms a sharp contrast to the grand hills, and strengthens the liveliness of gardens with its melody.

Therefore the use of water in the layout of a garden is also a game of subtle contrast between quiet and dynamic, spirited and serene. Different expressions of water have different meanings, which must be consistent with the desired surroundings and feeling in order to give a richer ambiance, and to conform to the ultimate goal of "harmony of man and nature". Water is also functional, with its abilities to adjust the temperature and humidity and moisten the soil, and it can be used to irrigate plants and guard against fire.

Architecture

Architecture is an indispensable element in Chinese gardens, providing a place for visitors to sit and look at the scenery while also forming part of the view, integrating natural and artificial beauty. There is a huge variety of built structures in Chinese gardens, from gate towers (menlou), grand halls (tang), retreats (zhai), residences (shi) and isolated rooms (fang) to guest accommodations (guan), towers (lou), terraces (tai), viewing pavilions (ge), kiosques (ting), waterside pavilions (xie), rooms or halls with high eaves (xuan), adjoining structures (juan), lean-tos (yan), galleries (lang) and boat houses (fang), etc.

Buildings in gardens tend not to be based on a traditional square plan, but rather to adopt flexible shapes such as circles, hexagons and octagons, etc. Even when a square plan is adopted, the shape is changed to make it look lively. Buildings in the landscape ideally provide lots of contrast, either high or low, in the foreground or the distance, big or small, gathered together or scattered, and perfectly combined with the plants, some protruding above water, some hidden in the wood, others connected through bridges, making the mountain and water an integrated whole. When it comes to colour, buildings in gardens are simple, fresh and elegant, mostly in maroon with grey tiles and white walls, blending humbly into nature without being overbearing so as to create a harmonious picture.

To allow them to blend further into nature, most of them are hollow, and it is rare for them to possess walls on all four sides. Some have wide doorways with grid windows, some have only columns accompanied by seats with balustrades, and the rest is empty space. Even the white garden walls have latticed windows in them, revealing the views outside the walls to create a "dual harmony".



Plants

Plants are the liveliest element in gardens, filling them with life and energy. Plants have both a primary role in gardens and a supporting one for other garden elements. Many types of plants are suitable for Chinese gardens, from tall trees like white pine, willow, cypress, maple, bamboo, ginkgo, the Chinese parasol tree and sweet osmanthus, etc. to shrubs like heavenly bamboo, camellia, Kaido crab apple, plum, magnolia, Japanese allspice, pomegranate, crape-myrtle, tree peonies, costus, and herbaceous peonies, etc.

Although there is a large variety of plants, they should not be arranged randomly, but instead carefully matched with other plants or elements. Thus brightly coloured flowers should be planted by a whitewashed wall, while subtly coloured flowers should be near green shrubs or an open space, with a contrast of bright and dark to bring out more levels.

Sweet osmanthus, white magnolia and Japanese allspice should not be planted in open spaces: only by planting a wall can their sweet scent be "passed to the quiet rooms" on the breeze. According to classic flower planting rules, it's better to plant peach by a creek, which is why the Chinese say "peach blossoms with trickling water"; apricot at the foot of walls, which is "an apricot seen outside the wall"; pomegranate by a white wall with a green window, which is "bright flower with red fruit".

When the garden wall is high or on a downward slope, cold-resistant and shade-tolerating plants should be planted, such as Chinese privet, palm and bamboo, etc., together with bright flowers. Outside the gallery of a pavilion and under a pergola, crape-myrtle can be planted so that the contrast of blossom and green shade can be seen in spring. When this is successfully done, the living plants bring not only energy but also hope.





Culture

The aesthetic beauty of Chinese gardens is derived from Chinese culture and art, and is known as "solid poetry and three-dimensional painting". Some say the Chinese garden is "the domain of the literati", an art of the intelligentsia. The gardens built by the literati stress the "aesthetic feel", the pursuit of the romantic and a free personality and simple grace. Spending their days with landscape paintings and idyllic poems, drinking wine, writing poetry, enjoying tea and flowers, talking about Buddha and philosophy, the literati lived in a poetic and aesthetic realm.

Steles, couplets, poems and epitaphs in the garden add a marvelous touch to the scenery. The "With Whom Shall I Take a Seat Pavilion" is named after the poem by Su Shi "With whom shall I take a seat? The breeze, bright moon, and me", meaning that gifted scholars make friends with the wind and moon on a night with a bright moon and breeze, and making people think of elegance and tranquil gardens.

Culture is the soul of gardens, and the feelings and thoughts revealed by the literati when building the garden are implicit in its aesthetic beauty. In modern gardens, such culture can be infused into the garden as a tribute to Oriental culture. Modern gardens should try to hold on to the standard and retain the real essence of Chinese gardens.

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Traditional Chinese Private Gardens

Garden of Contentment (Yu Yuan), Shanghai

Garden of the Master of the Fishing Nets (Wangshi Yuan), Suzhou

Blue Waves Pavilion (Canglang Ting), Suzhou

Reflection Garden (Tuisi Yuan), Suzhou

He Garden (He Yuan), Yangzhou

Garden of Ancient Splendour (Guyi Yuan), Shanghai

Garden of Meandering Streams (Qushui Yuan), Shanghai



The ultimate goal in Chinese gardening is natural and spiritual perfection, making man-made gardens appear as a “work of nature”. Such is the richness of Chinese culture that seemingly insignificant items in the gardens can have profound connotations. By digging into the earth to create a pond and piling up stones to become hills, a beautiful miniature landscape of lakes and mountains is created. Garden views generally centre on large ponds, together with a scattering of smaller ones that are interconnected by bridges or islands. Around the ponds are halls, terraces, towers and pavilions, usually separated by covered corridors and walls with lattice windows. All these lead to distinctly ordered and well-organized views connected by several winding paths, which bring a sense of fun to the gardens.

Owned by royal families, noblemen, rich merchants and scholar-bureaucrats, and designed by scholars and painters, traditional Chinese private gardens inevitably reflect the philosophy and artistic taste of the literati, which was for the simple, graceful, exquisite and pleasant. Gardens in the southern Yangtze River region are the most representative of traditional Chinese private gardens. In this chapter, seven essential gardens are introduced, including the Garden of Contentment (Yuyuan) in Shanghai and Garden of the Master of the Fishing Nets (Wangshiyuan) in Suzhou.

Garden of Contentment (Yu Yuan), Shanghai

Located in the northeast of the old town in southeast Shanghai, the Garden of Contentment (Yuyuan) is close to the City God Temple (Chenghuangmiao). What makes it distinctive as a Shanghai garden is its character of "mountain forest in the city", since it is entirely man-made, with no existing natural hills or lakes in its environment that could be "borrowed" for the landscape view. When talking about the Garden of Contentment, people tend to pick out its four most representative features: a quiet world in a noisy neighbourhood; distinct and separate scenic spots; winding paths leading to faraway places; elegant and exquisite workmanship.

The Garden of Contentment (Yuyuan) used to be listed as one of the five best known gardens in Shanghai, together with the Garden of Autumn Clouds (Qiuxiapu) in Jiading District, the Garden of Ancient Splendour (Guyiyuan) in Nanxiang, the Pond of the Drunken Bai (Zuibaichi) in Songjiang, and the Garden of Meandering Streams (Qushuiyuan) in Qingpu. However, the Garden of Contentment (Yuyuan) differs from the other four in that it is the only one in downtown Shanghai, and this is what gives it its distinctiveness. Its high walls ensure tranquillity in a noisy neighbourhood, and are said to "shut out worldly noise". This is the first feature of the garden.

Since there are no natural views as a background, the arrangement of garden's inner views is particularly important. The garden is divided into six sections by boundary walls: the Mountain-Admiring Hall (Yangshantang), the Grand Rockery (Dajiashan), the Pavilion of Ten Thousand Flowers (Wanhualou), the Hall of Herald Spring (Dianchuntang), the Full View Hall (Huijinglou), the Hall of Jade Magnificence (Yuhuatang), and the Inner Garden (Neiyuan). The six parts, whose entities and whose views are independent yet interrelated, form "gardens in the garden" and inspire the wildest imaginings. This is the second feature of the garden.

The six parts enrich the views of the garden, but the paths that connect each part are also very important. The winding galleries adorned with various kinds of gates, and the paths, are interconnected. With the exception of the Inner Garden (Neiyuan), the different parts are easily accessible. The design of these winding and discreet paths makes the most of the garden's spatial arrangement and greatly enhances the limited garden vistas, as they lead to a different view with every step. This is the third feature of the garden.

The splendour of northern gardens and the elegance of southern gardens are both reflected in the exquisite workmanship of the Garden of Contentment (Yuyuan). Artistically ornamented buildings, delicately paired rockeries and ponds, and elaborately selected trees and herbs all tell stories in the Garden of Contentment (Yuyuan). The oldest, largest and most exquisite yellow stone rockery in the Southern Yangtze River region is found here; the Magnificent Jade (Yulinglong) is one of the four renowned stones together with Guanyun Peak, Ruiyun Peak and Zhouyun Peak. Then there is the lively Dragon Wall (Longjiang) with its motif composed of tiles. This is the fourth feature of the garden.

With these four distinct features, the Garden of Contentment (Yuyuan) is truly a place that delights on each return visit.





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1. The Grand Rockery (Dajiashan) in front of the Mountain-Admiring Hall (Yangshantang) is the oldest, largest and most delicate yellow stone rockery in the Southern Yangtze River region. It is 14 metres high, giant and majestic, with a River-Viewing Kiosk (Wangjiangting) on the top.
2. The delicate hexagonal pavilion over the water offers a view of the Moon-Viewing Kiosk (Deyuelou) opposite, and also the moon-shaped gate in the distance.
3. At the corner of the courtyard, some mountain stones, magnolia and bamboo, with the white wall as backdrop, shape a delightful view.
4. Precipitous, graceful and well conceived, the snail-like cave is delicately formed out of lake stone rockery. At the southern side there is a U-shaped fishing platform, providing a fine waterside view.
5. The Gate with Two Dragons and a Pearl (Shuanglongzhumen) is the entrance to the Full View Hall (Huijinglou). Walking by the Dragon Wall (Longqiang), the intricate and lively decorated roof of the performance stage can be seen.
6. There is a half-pavilion at the entrance to the gallery. Before walking into it, you can see a partition wall in the middle, with a lake stone called Beauty's Waist (Meirenyao) in the foreground. Here you can enjoy a good view of the garden's famous tower. The lower part is called the Mountain-Admiring Hall (Yangshantang), while the upper part called the Rain-Curtained Pavilion (Juanyulou).





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7. The Wave-Hearing Pavilion (Tingtaoge) is an elaborate combination of a Xieshan¹-style roof and a hexagonal top. A panorama of ponds and galleries extends beyond it.
8. At the end of the tranquil creek with its ancient trees, the Nine-Lion Pavilion (Jiushixuan) is itself surrounded by shady trees. The exquisite Full View Hall (Huijinglou) to the east of it has a Xieshan¹-style roof and double eaves, and is painted in rich colours.
9. Mountain stones, combined with lovely magnolia and climbing plants, offer a natural transition between the various views.
10. The small stage with its twin Xieshan¹-style roofs, known as the performance stage, extends, delicate and exquisite, over the water. From here you can see the Swift Tower (Kuailou) on the stone mountain in the distance.
11. The carved flying dragon on top of a wall, known as Dragon in the Clouds (Chuanyunlong), is one of the most famous features of the Garden of Contentment (Yuyuan).

- 12. An arched bridge crosses over the creek at the entrance of the Inner Garden (Neiyuan), and the main buildings inside this garden can be seen.
- 13. Connected to the Gallery of Jade (Jiyushuilang), the Wave-Hearing Pavilion (Tingtaoge) is named after the sound of waves imitated by the pine trees on windy days.
- 14. The Nine-Lion Pavilion (Jiushixuan), with its Xieshan¹-style roof and a front stage for viewing the moon, is the perfect place from which to watch the fish in the pond.



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15. The lake stone rockery by the wall is dotted with flowers and herbs, with solitary stones glimpsed between the plants.

16. The tree-planted platform built with mountain rocks is covered with bamboo, creating a quiet space with winding paths and uneven surfaces.



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17. This rockery of grotesque figures made from Tai Lake (Taihu) stone stands by the wall, forming a small and enclosed space.
18. The winding gallery and the buildings here form a free space, where the windows borrow³ the views from another courtyard on the other side.
19. A pair of lovely stone lions is placed at the entrance to the Garden of Contentment's (Yuyan) Inner Garden (Neiyuan).

- 20. The main building of the Inner Garden (Neiyuan) is a combination of two structures with Xieshan¹-style roofs, which both provides an attractive silhouette and reinforces the sense of a changing space inside.
- 21. The stage by the pond may be small, but its eaves are elaborately carved and brightly-coloured, while the lively decoration of the roof makes it all the more splendid.
- 22. This three-storied Xieshan¹-style roof pavilion hidden in the grove shows the delicate beauty of the Southern Yangtze River building style.



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23. The undulating silhouette of buildings is seen in the distance, inside the courtyard, there are exquisite carved wall pictures and landscape miniatures.
24. The north-facing ancient performance stage with its exquisitely carved pillars and beams is acknowledged as the "most important ancient performance stage in the Southern Yangtze River region".



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Garden of the Master of the Fishing Nets (Wangshi Yuan), Suzhou

Located in Kuojiatou Lane in the southeast of Suzhou, the Garden of the Master of the Fishing Nets (Wangshiyuan) was first built during the reign of Emperor Chunxi during the South Song Dynasty. It was later owned by Song Zongyuan during the reign of Emperor Qianlong during the Qing Dynasty, when it was renamed as Garden of the Master of the Fishing Nets (Wangshi Yuan). A medium-sized residential garden close to the government mansion, it covers a small area of 5.300 m². Basically in a T-shaped layout, the garden centres on a pond, surrounded by galleries, windowed verandas, and pavilions. The whole garden is designed so that the main scenes and subsidiary ones form a contrast: the main scenic area is the central space, with several smaller spaces around it, arranged in a pattern like stars surrounding the moon. Although the garden is not large, there are

The squarish pond at the centre covers only 400 m², with rocky banks built of yellow stones. The scenes on the four sides of the pond are like four complete paintings, with different themes, contents, and assisting views. Buildings gather at the northern bank: the Pine and Painting-Appreciating Pavilion (Kansongduhuaxuan) forms a mutual opposite scenery⁴ with the Tassel-Washing Pavilion (Zhuoyingshuige) on the southern bank, while the waterside gallery named Veranda by the Bamboo (Zhuwaiyizhixuan) looks attractive and humble in comparison with the Empty Gathering Hut (Jixuzhai). To the southeast of the Veranda by the Bamboo (Zhuwaiyizhixuan) is a small waterside pavilion named the Duck-Shooting Corridor (Sheyalang), which is simultaneously a decorative element on the eastern bank, a place to admire the scenery and a gate leading to the inner residence. Opposite the Duck-Shooting Corridor (Sheyalang) is the Kiosk for the Advent of the Moon and Wind (Yuedaofenglaiting) on the western bank, where one can enjoy a view on the other three sides. It also forms the central scene on the west side of the pond. On the southern bank, to the east of the Tassel-Washing Pavilion (Zhuoyingshuige), there is a large waterside rockery named Clouds Mountain (Yungang) piled with yellow stones. Following a stone path leading to the top, one is rewarded with a panorama of the garden.

The harmony between man and nature in the garden is its most notable feature. That this is achieved despite a high density of buildings (30%) reflects the skilful and artistic design.





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1. Beauty can be seen everywhere: from the rockeries that are “delicate, porous, hollow and furrowed” (shou, lou, tou, zhou), to the white walls with patterned windows and eaves, as well as attractive trees and herbs.
2. Standing on the zigzag bridge at the northwest corner of the garden, one can see the Duck-Shooting Corridor (Sheyalang) opposite, and nearby the yellow stone rockery, as well as the Kiosk for the Advent of the Moon and Wind (Tundaofenglaiting).
3. Graceful plants remove the monotony from this plain white wall, and randomly placed grotesque stones form an interesting close-up view.
4. Grotesque stones are placed in irregular layers and patterns, forming a perfect combination with the half-pavilion.
5. Eaves, rockeries and plants constitute a frame through which the distant views present themselves: the moon-shaped gate and the Z-shaped Beauty’s Seat close by form a harmonious picture.
6. The waterside corridor named Veranda by the Bamboo (Zhuwaiyizhixuan) is easily approachable and corresponds with the Duck-Shooting Corridor (Sheyalang) on the southeast side. Leaning on the Beauty’s Seat, one has a good view of the pond.





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7. The huge pillar shaped like a bamboo shoot looks towering in comparison with the short bamboo shrubs.
8. The waterside pavilion known as the Duck-Shooting Corridor (Sheyalang) is an ornamental building by the east bank of the pond. It is also a place for admiring the view, and serves as the access to the inner residence as well. There is a yellow-brown rockery with trees and herbs by the pavilion.
9. The garden as a whole integrates natural beauty and culture: the buildings are elegant, the water and hills graceful, and the trees and flowers fragrant.



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- 10. Simple and elegant buildings form a perfect mix with the ancient trees and grotesque stones.
- 11. The intertwining ancient trees and scattered rockeries bring about a distinct layering of the scenes in the isolated courtyard.



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12. This separate courtyard is also well designed: the rockery and trees become the borrowed scenes³ for the buildings.

13. Sitting on the Beauty's Seat and communing with the scene, one can feel the artistry brought about by pine trees and stones shaped like bamboo shoots.

14. The corridor in front of the building serves as a place for admiring the view. Here, the grotesque stones and thriving trees make the plain wall an attractive scene.



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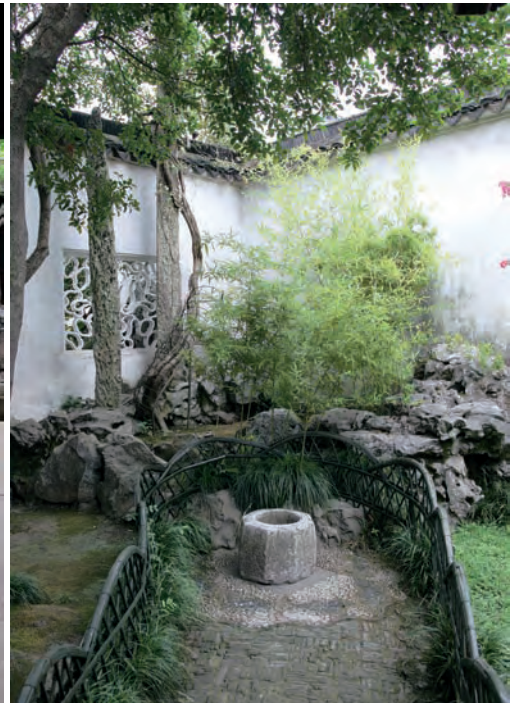
- 15. Dotted with rockeries, flowers and trees, the garden is filled with tranquillity, in harmony with the moon-shaped gate at the entrance.
- 16. White walls, grey tiles, ornamental perforated windows, thick shrubs, grotesque stones and rockeries.
- 17. An ancient well hidden in the corner reflects the history and culture of the Garden of the Master of the Fishing Nets (Wangshiyuan).



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18. The yellow-brown rockeries in a variety of shapes separate the planted area from the paths.

19. A cluster of bamboo at the corner of the garden with a rockery in front of it. Scenes by the path are artfully designed.

20. The climbing plants on this delicate bridge reflect its history; the coloured stones in front of the bridge depict auspicious patterns.



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Blue Waves Pavilion (Canglang Ting), Suzhou

The Blue Waves Pavilion (Canglangting) is located at Sanyuanfang in the south of Suzhou, which now forms Canglangting Street and Renmin Road. Covering an area of about one hectare, it is not only one of the four famous gardens but also the oldest garden in Suzhou. It can be said that the Blue Waves Pavilion (Canglangting) is an exception to Suzhou gardens, as it centres on mountain and forest scenes, with buildings surrounding the mountain, and water surrounding the garden. This is unlike traditional gardens that are built inside walls, with garden scenes only visible by following the zigzag paths. In the Blue Waves Pavilion (Canglangting), you can see the views before entering the garden: the pond surrounds the garden, and tall ancient trees, pavilions, towers and terraces across the water are connected with the outside scenes through a double gallery. The seemingly separated scenes look intriguing.

Walking along the bridge to the entrance of the garden, you find the mountains and rockeries blocking the views like a curtain. Moving eastward, you arrive at the Water Facing Pavilion (Mianshuixuan) whose northern side faces the pond. East of the Pavilion is the double gallery, through whose windows you can enjoy the scenic landscape outside. Next is a square kiosk named Fishing Platform (Diaoyutai), which faces water on three sides. It offers a good place for fishing and admiring fish. Walking through the double gallery and following the narrow path, you get to the ancient Blue Waves Pavilion (Canglangting). Built during the reign of Emperor Qianlong during the Qing Dynasty, the simple yet delicate pavilion has four upturned corners, with a plaque that reads "Canglang" (bleu waves). The rockery in the middle of the garden is divided into eastern and western parts. The former has a long history, and piled with yellow stones and earth it looks like a real mountain; the latter is piled with lake stones, which makes it exquisite and delicate.

Two sets of courtyard buildings are located to the south of the rockery: the eastern set is composed of The Hall of the Clear Way (Mingdaotang) and World of Purity (Yaohuajingjie), and is the larger of the two with a stately ambience; the western set is composed of the Fragrant Hall (Qingxiangguan), the Shrine for Five Hundred Talents (Wubaimingxianci), the Admiration Hall (Yangzhitang), the Magnificent Jade Study (Cuilinglong), and the Lotus Flower Waterside Pavilion (Ouhuashuixie), all the buildings having different sizes and varying designs. The exquisite Mountain Viewing Tower (Kanshanlou) in the south of the garden is built on a rockery, offering an attractive view in the distance.





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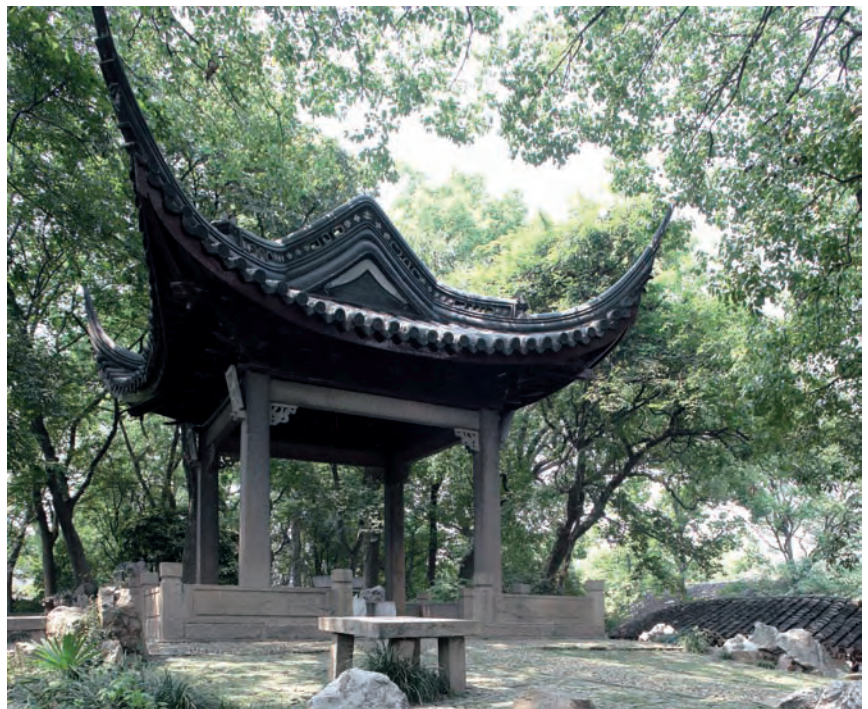
1. The bottle-shaped gate at the west gallery of the Hall of the Clear Way (Mingdaotang) forms a mutual opposite scenery⁴ with the facing banana tree.
2. The bamboo between the double gallery and the gable wall alongside adds a feeling of layers.
3. Three Chinese characters of “Cang Lang Ting” (Bleu Waves Pavilion) written by Yu Yue are carved on the plaque. A couplet on the pillar reads “priceless are the fresh breeze and the bright moon; affective are the nearby water and the distant mountain”.
4. The double gallery zigzags through a pavilion. The earth-and-rock mountains have a preponderance of earth, and are protected by yellow stones on the slope.
5. The Blue Waves Pavilion (Canglangting) is built according to a square plan, with stone pillars, tiled Xieshan¹-style roof with four upturned corners, giving a simple and stately feel.





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- 6. The gourd-shaped gateway in the double gallery leads to another scenic area in the garden.
- 7. The square style Chinese characters (Lishu, ancient style of Chinese calligraphy, typical of the Han dynasty) of "Cang Lang Ting" written by Wen Zhengming are carved above the doorway of the Blue Waves Pavilion, while the stone lake rockery serves as a screen behind.
- 8-9. Roof drip tiles and roof-end tiles are exquisitely engraved. On the roof, decorative lions seem to be playing with balls.
- 10. The exquisite lattice windows of the double gallery represent generous lotus leaves and lotus in blossom.



11. Bamboo flourishes by the gable wall, looking exuberant against the white background.
12. The small courtyard enclosed by the double gallery centres on the yellow stone rockery; the trees at the corner are particularly elegant.
13. A four-cornered square pavilion above the water forms an end to the gallery and offers a place to contemplate the fish.



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Garden of Retreat and Reflection (Tuisi Yuan), Suzhou

The Garden of Retreat and Reflection (Tuisiyuan) is located in Tongli Town, Wujiang, Jiangsu province, and is named after a quotation from Lushi History (Lushi Chunqiu): "When serving at the court, be loyal to the emperor; when retiring at home, reflect on what was done wrong". Located east of the residence, this garden covers 2,500 square metres and is divided into western and eastern parts. The former is mostly formed of buildings for the owner to study in and entertain guests, while the latter is the main body of the garden. The buildings get smaller and more widely spaced from west to east.

The courtyards in the western part of the garden centre on the Spring-Enjoying and Moon-Appreciating Pavilion (Zuochunwangyuelou). A boat-shaped pavilion is built in the foreground along the western wall, forming a pleasant view with the flowers and trees that face it. At the south side of the courtyard are pavilions such as the Guest-Welcoming Room (Yingbinshi) and Cold Season House (Suihuanju).

Centring on water views, the eastern part has rockeries, flowers, trees, pavilions and halls around the pond, in which the Retreat and Reflection Hall (Tuisicaotang) serves as the main building. Located to the north of the pond, the hall is open on four sides, with a terrace by the water from which one has a full view of the garden. The zigzag gallery along the western and southern bank connects the Rainy Cool Pavilion (Guyushengliangxuan), Xin Terrace (Xintai), and Red Barge (Naohongyige) etc., making the views to the west of the pond seem separate, and offering an elaborate design. The Red Barge (Naohongyige) rises above water, its delicate hung window adorned with red lanterns. The whole structure perches on the surface in a unique way, bringing vitality to the garden. The overpass that connects the Rainy Cool Pavilion (Guyushengliangxuan) and Xin Terrace (Xintai) has a bridge at the upper level and a gallery at the lower level. The "flying" overpass stretches across the peaks, forming a special view in the garden.

The skilfully designed garden takes full advantage of local conditions: pavilions, terraces and gallery bridges are all close to the water, for which it is known as the Close to the Water Garden (Tieshuiyuan). The views of the Garden of Retreat and Reflection (Tuisi Yuan) stretch out like an unfolding water-ink scroll, making people only too delighted to return.





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1. The Red Barge (Naohongyige) rises above the water, bringing vitality to the garden with its delicate hung window adorned with red lanterns.
2. The main building of the garden, the "Retreat and Reflection Hall" (Tuisicaotang) north of the pond is open on four sides, with a terrace by the water.
3. A collection of grotesque stones surrounding an ancient tree against the backdrop of a white colonnade, presenting graceful views of a courtyard.
4. Opening the window reveals a pretty view, with bamboo shrubs, tall stone posts that look like bamboo shoots and white walls with grey tiles at varying heights.
5. The many layers of buildings and courtyards give the impression of depth and suggest the residence of a large, wealthy family.
6. The views of the Garden of Retreat and Reflection (Tuisiyuan) stretch out like an unfolding ink scroll, making people delighted to return.



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7. The simple garden gateway has neither ornaments nor steps, only the three Chinese characters “Tui Si Yuan” (Garden of Retreat and Reflection) over it.

8. The courtyard centres on a lonely tree. The ground is paved with pebbles in delicate and exquisite patterns.

9. The auspicious symbol of a butterfly is often used as the pattern in paving. Here the pattern is graceful and lifelike.

10. The rock piles against the fan-shaped lattice window create a unique view.

11. A “reddish cloud” hovers over the gatehead, and a second garden doorway is visible through the first, giving a feeling of depth.

12. The open doors bring a gentle breeze and borrow³ views from the garden.

13. The zigzag gallery by the pond leads to the boat-shaped Red Barge (Naohongyige) pavilion.

14. The zigzag gallery along the bank is dotted with plants and rocks, creating a more playful view.

He Garden (He Yuan), Yangzhou

Located in Garden Lane, Xuning Gate, downtown Yangzhou, the garden's real name is Ambition-Expressing Resort (Jixiaoshanzhuang), but is widely known as He Garden (Heyuan). Covering an area of approximately 0.4 hectares, the garden is divided into eastern and western parts. The former centres on buildings, with accompanying rockeries, ponds, pavilions and corridors; the latter centres on ponds and rockeries, with surrounding buildings. The two parts are separated by only a double-path cloister, making the two parts seem separate, though they are interconnected.

The main building, Peace and Perfume Veranda (Jingxiangxuan), is located in the centre, with lake stone rockery at the back and stone piles by the wall to the east. There is another hall to the south called Peony Hall (Mudanting), which is decorated with carved peonies.

The western part centres on the pond, with a large kiosk in the east called the Pond-Centred Kiosk (Shuixinting). There is a platform in front of the pavilion, close to the surface; a lake stone rockery stands at the west of the pond, with an Osmanthus Hall (Guihuating) in the back; the Butterfly Hall (Hudieting) tower at the north of the pond combines with the double-path cloister; the zigzag corridor is connected with the Moon-Admiring Tower (Shangyuelou) in the south of the pond.

The double-path cloister is a major feature of Yangzhou gardens. In He Garden (Heyuan) these cloisters are designed with a storied tower on the upper levels, forming two layers. Winding paths connect all the towers, pavilions and terraces in the garden, forming an independent cloister. The scenes can therefore be divided into higher and lower levels and four sides, and each scene can be viewed both up close and in a distance, as a real one or a borrowed one, looking upwards, or from a bird's eye view. The double-path cloister provides multiple perspectives, which makes this garden's views different from most in Suzhou.

A garden within the garden, the Sliced Stone Resort (Pianshishanzhuang) is located in the southwest of the garden, with a winding pond running through from north to south. On the southern bank, there are three waterside pavilions opposite the main peak of the rockery, while the Hall of Nan Wood (Nanmudating) is situated in the east. The northern side of the rockery is built against the back wall, with two square stone rooms under the main peak. Although the rooms are built with bricks, they are decorated with sliced stones, forming a perfect mix with the rockery, hence the name of the garden: Sliced Stone Resort (Pianshishanzhuang).





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1. Standing on the two-storied double gallery, you will find another landscape: a whole view of the pond, with the Water Centre Kiosk (Shuixinting) dominating.
2. The fascinating hollow stones here are only found in this garden. The rockery built with Tai Lake (Taihu) stones has steep sides, precipitous cliffs, grotesque peaks and pitted stones.



3. The rockery built against the corner of the wall is decorated with trees and water, forming an attractive view beside the small apple-shaped gate.
4. The square pavilion has pyramid roofs at the four corners. A stone table and chairs are placed in the middle, with engraved stone balustrades. Walking down the three stone steps, you come to the platform over the water.
5. The double-path cloister is a major feature of the garden. This is the intersection of two crossing corridors, separated only by a wall. The space looks smaller and its skilfully designed turns make it all the more fascinating.



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6. As the owner of the garden was a lover of poetry, he named the garden Ambitions Expressing Resort (Jixiaoshanzhuang) after Tao Yuanming's poem "Leaning against the southern window to manifest pride, climbing onto the eastern highland to express ambitions".
7. High walls on two sides and a moon-shaped gate on the front, where scenes in the garden are visible.
8. The path by the building is designed with a rare crescent-shaped gate, while the randomly placed rocks look fascinating.

9. The intricate waterside pavilion is built against the gable, with upturned eaves, forming a perfect ensemble with the rockery.
10. The cobbles and small tiles of the paving evoke the glittering surface of water and the rhythm of waves.



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11. The peak in the northeast is crowned with a pavilion which is connected with pits, holes, a cave and a small cottage, feeling like range upon range of mountains and towers.
12. Going through the crab apple-shaped gateway, you come to a small courtyard with rocks, herbs, lattice windows, and the four Chinese characters of Sliced Stone Built House (Pianshishanfang).



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13. The rockery built against the wall and the trees and herbs beside it form a fascinating and tranquil scene.

14. Lattice windows in the double-path cloister bring borrowed scenes³ from the garden.

15. Made of Tai Lake (Taihu) stones piled closely against the wall, the rockery contains a cave and is paved in front in a pattern representing a Red-crowned Crane and *Mesona chinensis* (both the animal and the grass are considered celestial in China).

16. The flower-shaped hollow window opening can both introduce and reveal views, bringing more layers to the garden and making it more labyrinthine.

17. Trough the bottle-shaped door, you can see the rockery and plants in the courtyard. This seemingly unintentional arrangement brings a special feeling to the view.



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Garden of Ancient Splendour (Guyi Yuan), Shanghai

Located in east Minzhu Street, Nanxiang Town, in the Jiading District of Shanghai, the Garden of Ancient Splendour (Guyiyuan) covers an area of 10 hectares over several extensions. The garden, arranged into the six scenic areas of Reclusive Hall (Yiyetang), Playing Geese Pond (Xi'echi), Pines and Cranes Garden (Songheyuan), Green and Fresh Garden (Qingqingyuan), Lake of Mandarin Ducks (Yuanyanghu) and Austral Flight Wall (Nanxiangbi), is elaborately and skilfully designed, showing simplicity, elegance, purity and refinement. Four features are most representative of the garden: emerald bamboo, Ming Dynasty buildings, coloured cobbled paths, and imprints of history.

With the Reclusive Hall (Yiyetang) and Playing Geese Pond (Xi'echi) as central views, the garden is dotted with opulent bamboo. Lively and graceful bamboo scenes are engraved everywhere in the garden's architecture, from platforms, pavilions and towers to pillars, rafters and corridors. A bamboo garden has been created specially to show the wonderful effect of emerald bamboo.

Paths of the garden are paved in a variety of patterns in harmony with nature's inherent lines. Visitors either walk along the paths or stop to appreciate the views that inspire their imaginations. The paths are paved with a variety of materials including yellow stone, bluestone, pebble, brick, tile, broken pieces of jars and bowls in diverse, lively and delicate patterns such as images of plants and animals.

The architecture in the garden shows a great variety of plans and shapes, which is typical of the exquisite and delightful gardens in the southern Yangtze River region. The small tile and pantile roof, the hollow carved pattern on the ridge, diverse bracket systems (Dougong), upturned eaves and corners, door and window styles, engraved decoration, and painted colours are all simple and graceful, as is representative of the Ming Dynasty style.

Two Tuoluoni Sutra Stupas in the Austral Flight Temple (Nanxiangsi) from the Tang Dynasty are preserved, with octagonal pillars on seven levels, on which clouds, lotus petals, heavenly kings and strong men have been carved, all topics from Chinese mythology. After the "8·13" incident (1937), Chinese patriots renovated the Incomplete Kiosk (Quejiaoting) with its one corner missing as a reminder of national humiliation, representing an anti-imperialistic view of the Chinese nation.





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1. Waterside buildings, whitewashed plaster walls and dark grey tiles match well with the doors and windows in bright red, forming a harmonious picture with their reflections in the water.
2. Located by the Playing Geese Pond (Xi'echi), the boat house (Buxizhou) with its plaster wall and dark grey tiles has a pavilion in the front, a gallery in the middle, and a two-storied tower in the back, with lattice windows.
3. In this complete view of Playing Geese Pond (Xi'echi), you can see the stone boat (Buxizhou) and the Floating Bamboo Pavilion (Fujunge) opposite, which is raised above the water, with a platform from which to play with the geese.
4. The sutra stupa matches the opposite tower, with willowy trees and yellow stones on the bank, like a scenic painting.
5. The Flying Kite and Jumping Fish Pavilion (Yuanfeiyuyaoxuan) is to the west of Lake of Mandarin Ducks (Yuanyanghu), with a Beauty's Seat on three sides. The pavilion, separated into three parts with pillars, has a Xieshan'-style roof, and a round and vase-shaped doorway in the back.
6. A zigzag bridge crosses over the lake from south to north, leading to the Lake-Centred Kiosk (Huixinting).
7. To the north of the Flying Kite and Jumping Fish Pavilion (Yuanfeiyuyaoxuan), the Reclusive Hall (Yiyetang) is the most splendid building in the garden. The hall was built during the Ming Dynasty, with four upturned eaves and surrounding pillars, and a protruding colonnade.



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Chinese Gardens



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8. Moon-shaped doors, lattice windows, upturned eaves and colour stone paved paths result in a tranquil and elegant garden.
9. The octagonal stupa on seven levels built during the Tang Dynasty has a lotus pedestal and upturned eaves, presenting a form of primitive simplicity.
10. The simple yet elegant gate tower has a Xieshan¹-style roof, with the two large gilded characters of Southern Garden (Nanyuan).
11. Walking across the bridge, with ancient trees on one side and the emerald bamboo grove on the other, you can see the gate tower of the Southern Garden (Nanyuan) and the stupa in front of it.



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- 12. Green plants grow vigorously in the garden. From the bridge, you see the nine-metre-high White Crane Kiosk (Baiheting), with its pentagonal pyramid roof and a lifelike flying crane on the top.
- 13. Grottesque rocks on one side of the garden path while thick plants on the other, bringing about more fun to the path.
- 14. Plaster walls, dark grey tiles and vase-shaped door give the garden a graceful feeling.



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15. The ground at the bridge end is paved with a variety of patterns, and a lotus pattern is vaguely visible.

16. A distinct feature of Garden of Ancient Splendour (Guyiyuan), the coloured stone paths are paved with a variety of materials including yellow stone, bluestone, pebble, brick, tile, broken pieces of jars and bowls in diverse lively and delicate patterns such as representations of plants and animals.



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Garden of Meandering Streams (Qushui Yuan), Shanghai

Located in Chengxiang Town, Qingpu District, Shanghai, the Garden of Meandering Streams (Qushuiyuan) was first built in the tenth year of the reign of Emperor Qianlong during the Qing Dynasty (1745). Over some four decades, a 24-scene garden with more than 30 temples was built through extension and construction, which was called the Spirit Garden (Lingyuan) of the City God Temple (Chenghuangmiao) at that time. In the third year of Emperor Jiaqing's reign, the garden was renamed the Garden of Meandering Streams (Qushuiyuan), as it is beside the Daying Pond (Dayingpu), where poets used to write poems while drinking wine. With a history of over 230 years, the garden is unique and a valuable piece of architectural heritage of the southern Yangtze River region.

Everything in the garden, from rocks and water to pavilions, forms a fascinating scene. Known for its exquisiteness, elegance and primitive simplicity, the garden originates from a temple, and has a regular south-facing architectural layout.

Focusing on the Concentration Hall (Ninghetang), with the Awakening Hall (Youjuetang) and Flower God Hall (Huashentang) on its two sides, the garden has three halls along the east-west axis, which is quite rare. Separated by walls and connected with winding paths, the halls present magnificent scenes. The Concentration Hall (Ninghetang), in the front of the garden, also acts as a north-south axis, with the Room of Clear Sounds (Qinglaishanfang) in the back. A rockery and two ponds are located in the middle (the great rockery named Small Flying Peak (Xiaofeilai Feng), and the Lotus Pond (Hehuachi) and Water Lily Pond (Shuilianchi). The lake is the focal point of the garden, with scenes multiplying around the lake. All the halls and pavilions are situated near a pond, so that each rockery is accompanied by two ponds. Wherever you go in the garden, you will come across a pond, giving a feeling of a "labyrinthine courtyard with a great many ponds".





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1. An elaborately decorated pavilion with Xieshan¹-style roofstretches over the surface of water of this vigorous lotus pond.
2. The ancient stone gate tower at the entrance to the garden has two lovely stone lions in front of it.



3. Plantain leaves are visible through the frame of an unusually shaped doorway, adorned with trees and flowers on one side.
4. The buildings with whitewashed walls and grey tiles look all the more under the intertwined ancient trees.
5. Exuberant ancient trees and yellow stone paths lead to an octagonal pavilion with a pyramid roof, which is unique, being crowned by a small animal sculpture.
6. Turns in the corridor enrich the variety of views, with each step giving a different view.
7. Against a backdrop of green plants, three slim, perforated and wrinkled lake rocks seem to be putting on a beauty contest.
8. The zigzag stone bridge surrounded with herbs and rocks stretches across the creek to the other side, where tall trees stand, with sunlight filtering through the green leaves.



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Chinese Gardens

- 9. A delicate arched stone bridge, with a range of buildings at various heights.
- 10. The double corridor across the river has no facade at its lower level, making the space more transparent and adding to the scenes.
- 11. Lively stone sculptures on the gate tower seem to be telling folkloric stories.
- 12. The front ridge matches the gable in a harmonious way; this one has a round decoration with an engraved flying dragon.
- 13. Trees and bamboo outside the lattice window leave dappled shadows on the white wall.
- 14. The dragon-head ridge ornament on the gate tower ends with a stone flower basket on the lateral ridge.
- 15. Colourful cobbles are paved in a variety of exquisite patterns.



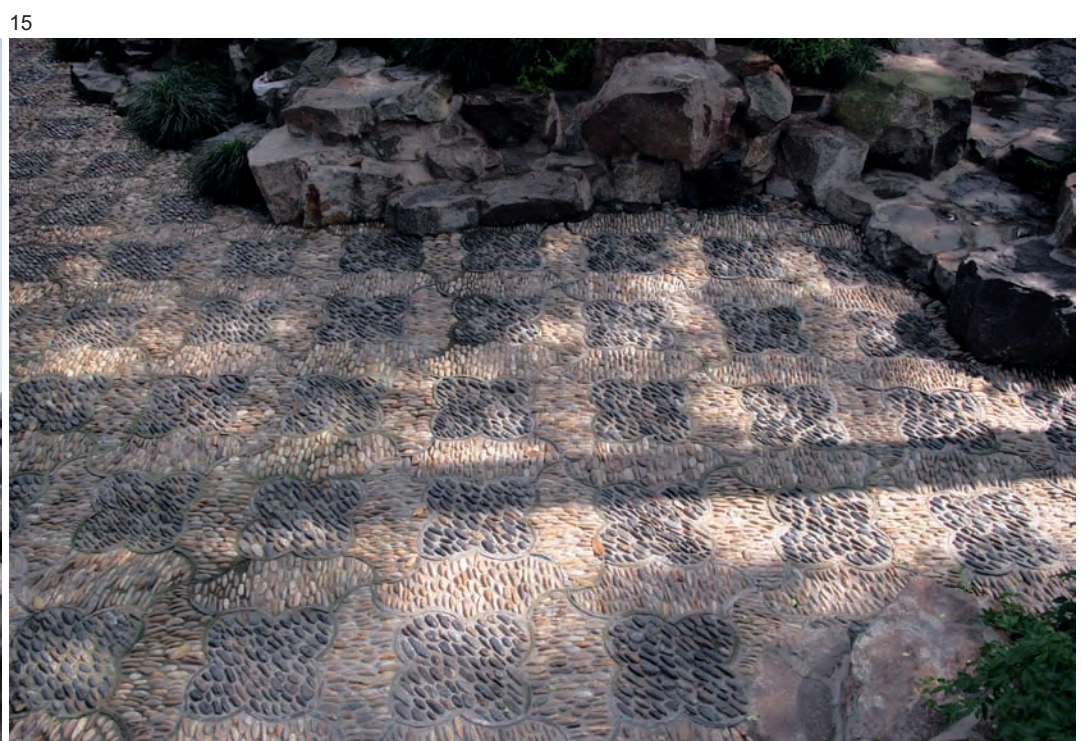
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Chinese Gardens for Modern Life

The China Club (Zhongguo Hui), Beijing

Imperial Delicacy Restaurant
(Guozong Yuxiang Zhai), Beijing

Changpu River Scenic Area
(Changpuhe Jingqu), Beijing

Scholar Temple (Wen Miao), Shanghai

Tanzhe Temple (Tanzhe Si), Beijing

West Garden Temple (Xiyuan Si), Suzhou

Square Pagoda Garden (Fangta Yuan), Shanghai

Contemplation Garden (Jingsi Yuan), Suzhou

Panmen Scenic Area (Panmen Jingqu), Suzhou

West Lake Park (Xihu Gongyuan), Fuzhou

West Lake Landscape (Xihu Tiandi), Hangzhou



Various kinds of traditional Chinese gardens have been preserved from ancient times: some are Chinese courtyards under government protection; some are ancient temple gardens; still others are traditional Chinese gardens built around historical sites. All these types of gardens share one feature: traditional gardens are used for modern life – by holding on to the features of traditional buildings and gardens, and through appropriate design, the gardens can be enjoyed by people today.

In this chapter, the regional differences in traditional buildings can clearly be seen. As the examples show, traditional buildings in Beijing and northern China in general are grand and magnificent, and garden views mostly use symmetry to highlight the axis and the features of courtyard houses, while gardens built according to more flexible and dynamic architectural principles in the south have freer layouts with the emphasis more on the liveliness and delicacy of the views. In addition, this chapter also includes gardens built around historic sites, where Chinese garden design elements were introduced to present the essence of traditional Chinese culture. More importantly, this chapter also covers garden views in Confucian temples and regular temples. Through these gardens we can see a variety of Chinese garden building techniques linked to the diversity of traditional architecture.

The China Club (Zhongguo Hui), Beijing

Located at 51 Rongxian Lane, Xidan Area, Xicheng District, the China Club (Zhongguohui) is close to the Imperial Palace and Tian'anmen Square. It was once the mansion of Prince Chengge, the 24th son of Emperor Kangxi, and later became the Sichuan Hotel. Despite the vicissitudes of a century, the majestic and royal palace features have been well preserved to this day. The ancient courtyard houses, court lamps, old-fashioned tables and chairs, and beds planted with lotus, willows, peach and ginkgo in the courtyard, offer a combination of tradition and nature, displaying a mysterious majesty in the midst of a residential neighbourhood.

Composed of four courtyards, the China Club (Zhongguohui) covers an area of approximately 10,000 square metres. The central courtyard, surrounded by white marble balustrades and a winding stream, aligns with the front hall, presenting the majestic and mysterious ambiance of a great palace with deep courtyards. The intertwining ancient trees, grey bricks and tiles for the buildings, upturned eaves and flush gable roof, carved beams and painted ridgepoles epitomise the royal magnificence of China.

The club has been dubbed a modern "princely mansion" as it presents Chinese history and culture, created not by imitation but natural evolution. The clove tree still blossoms in spring, giving off a sweet fragrance while serving as a silent witness to all the people who have passed through in the course of a century. Majestic and solemn imprints of history can be seen at every corner of the courtyard houses, while history and culture continue with each passing day.





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1. The veranda serves to organize the spaces and give a sense of direction.

2. The round platform with white marble balustrades is used to “float wine cups along the winding water”. Surrounded by potted plants, it adds to the courtyard view.



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3. The three-storied building is a gathering place; mature ancient trees provide shady places.
4. The semi-enclosed courtyard covered with a canopy is a tranquil, private and separate place.
5. The well-known traditional Chinese paintings in the gallery add special things to see, and a feeling of Chinese culture.
6. The decoration of the wing-rooms of the courtyard houses is elaborate; the rocks and trees display the royal magnificence of the Qing Dynasty.



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7. The wing-room, measured out into five bay widths², has colour paintings on the doors and windows; a pair of stone lanterns in front of the doorway gives the rich feel of a Chinese courtyard.

8. Though it is only steps away from the bustling Xidan business area, the China Club (Zhonguohui), preserving the essence of traditional Chinese buildings, silently keeps things as they were in the mansion of Emperor Kangxi's 24th son, and seems to take people back in history to the time of royal families.



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9. The white marble platform is designed for “floating wine cups along the winding water”, and arranged along the same central axis as the main hall. This axis running through the neatly ordered courtyard gives it a feeling of depth.

10. The doors and windows of the three-bay-width wing room are adorned with colour paintings in the Qing style, but also have glass where necessary, both for looking through and protecting from the cold.



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Imperial Delicacy Restaurant (Guozong Yuxiang Zhai), Beijing

Located in the Imperial Yellow Emperor Garden (Guozong Xuanyuan Wenyuan) in Beijing, the Imperial Delicacy Restaurant (Guozongyuxiangzhai) contains a specially landscaped garden. The garden can be divided into five sections: the Bamboo Garden (Qingzhuyuan), Gastronomy Square (Meishiguangchang), Mind Cultivation Kiosk (Yangxinting), Peony Garden (Mudanyuan) and Grotesque Rock Hall (Yangxinting). The garden evokes royal magnificence, giving the impression of an urban public park, even though it is a private garden. In addition to the typical courtyard houses, the cobble-paved winding paths, swinging willows and rockeries display the northern Chinese garden style.

An important part of the garden is the Grotesque Rock Hall (Yangxinting) with its thousands of grotesque rocks - the idea being that people can appreciate the "fine rocks" before enjoying a "fine meal". Besides the rocks in the Hall, the garden serves as an open exhibition hall of a wide variety of rocks, including grotesque yellow rocks and the delicate rocks of Tai Lake (Taihu). The collection of rocks from around the country gives full expression to the eight classic rock features of "delicate (shou), porous (lou), hollow (tou), furrowed (zhou), graceful (qing), ugly (chou), mischievous (wan), and clumsy (zhuo)". The solemn rocks add the rich flavour of Chinese culture to the restaurant setting, while the tea rituals enhance the Chinese style of the garden.

Large gardens normally incorporate slopes to create a multi-dimensional feeling. The hexagonal pavilion with double eaves, perched on the yellow stone rockery on a gentle grassy slope, is called Mind Cultivation Kiosk (Yangxinting). This small garden building also imitates royal buildings, all with double eaves, which suggests an extraordinary scale for this garden. The only exception to the royal style is the courtyard houses, which are in elegant grey bricks and tiles, with round ridge roofs of Xieshan'-style or Yingshan'-style roofs. Grotesque rocks and ancient willows at the entrance give the place its individuality.





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1. The standard layout of Beijing courtyard houses, with grey bricks and tiles, exhibits elegant simplicity.
2. Courtyard houses, dotted here and there with plants and grotesque rocks.

- 3. Winding paths stretch into the distance, bringing layering and depth of field.
- 4. The grotesque rocks against the whitewashed walls seem to be dancing under the shady trees.



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5. The transplanted ancient willow sends out tender green shoots, forming a graceful view with the rocks against the whitewashed walls.

6. A winding path paved with cobbled mosaic, willow trees, peach blossoms, and the courtyard houses in the distance are elaborately arranged to depict a serene picture of Oriental beauty.



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7. On the grass slope, scattered rocks, shady trees, and peach blossoms depict a vigorous spring view.
8. Grotesque stones and ancient trees at the entrance of courtyard houses give full expression to this garden's unique style.
9. Elaborately arranged plants and rocks appear as a spontaneous display of nature.
10. Undulating slopes with red peach blossoms, green willows and awe-inspiring rocks present a contrast of solid and empty spaces.
11. Grotesque rocks, peach blossoms, ancient trees and a mountain kiosk make up a colourful picture.



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Changpu River Scenic Area (Changpuhe Jingqu), Beijing

Changpu River, whose official name is Wajinshui River, is an important river in Beijing that originates from the Middle Sea (Zhonghai) of the Western Garden (Xiyuan) of the Imperial City. The landscaped area of Changpu River Park totals 3.8 hectares, including 2.52 hectares of green space and water. The Park stretches from the Working People's Culture Palace in the west to South Riverside Street (Nanheyandajie) in the east, and borders Flying Dragon Bridge Lane (Feilongqiaohutong), the Imperial Archives (Huangshi), Southern Wall (Nanqiang), and Southern Bay Lane (Nanwanzihutong) in the north, and the Red Wall (Hongqiang) of East Chang'an Street in the south.

On the north bank of Changpu River, courtyards in the style of traditional Beijing residential houses have been built. The traditional courtyard houses, with grey bricks and tiles in appropriate sizes, set off the majestic Imperial City and are in perfect harmony with the surroundings; the interiors combine traditional style and modern functions, with a different historical and cultural theme for each unit of buildings: the East Garden Opera Tower (Dongyuanxilou) focuses on Chinese opera culture, while the Celestial Delight Garden (Tianquyuan) is a full expression of natural beauty.

Built in the style of traditional courtyard houses, the East Garden Opera Tower (Dongyuanxilou) perfectly integrates a courtyard and traditional opera tower, presenting artistic and antique beauty. Buildings around the courtyard mostly face inwards, highlighting the courtyard and forming mutual opposite scenery⁴ along with other buildings, which are connected via galleries. The elegant ancient trees in the courtyard testify to its long history, while the whole courtyard is designed to display both the magnificence of northern buildings and the fine details of this particular garden. Piles of rock and plants by the stone stools and tables transform a plain corner into an attractive view.

The Celestial Delight Garden (Tianquyuan) is more of an adjoining courtyard than a standard courtyard house, as it does not conform to the symmetrical layout but, instead, integrates the loosely balanced building style of southern houses. The courtyard design presents more of the features of private southern gardens: pavilions, terraces and towers are skilfully arranged, buildings are perfectly integrated with the garden, using a number of opposite and borrowed views^{3,4}. The ponds, grotesque rocks, fish and birds, cascades and springs, arched bridges and streams depict a serene picture in the bustling downtown area, serving as an epitome of the "southern garden in a northern region".





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1. An enclosed space composed of houses and galleries, with exquisite colour paintings on the beams.
2. At a corner of the courtyard there are rock piles, and bamboo shrubs in the curved flowerbeds, while the stone tables and stools construct an independent space that is elegant and serene.



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3. Rocks and plants at the corner enrich the views at the wall; stone tables and stools are placed on a round paved area.
4. The surroundings of the courtyard houses have been designed in various ways, with winding paths and plants around the buildings bringing vitality to the garden.
5. The tall locust tree planted at one side of the courtyard testifies to the history of the East Garden Opera Tower (Dongyuanxilou).
6. The galleries not only serve to orientate the visitor, but also partition off relatively independent spaces.



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7. A courtyard with ponds, arched bridges, streams, grotesque rocks, fish and birds depicts a serene picture, providing a relaxing place amid this bustling downtown area.
8. The grotesque rocks in varying shapes resemble different things according to the eyes of the beholder.
9. The space between the huge rock and the boundary wall is narrow, but the winding path between them adds a special touch of beauty.
10. Red, blue and green were the basic colours for buildings in the Ming and Qing dynasties, together with grey tiles and bricks. These colours helped to create the magnificence of royal gardens.



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11. Another gallery at the corner encloses an independent and private space.

12. The skilful arrangement of the pavilion, gallery and house on a terrace forms the interesting silhouette of buildings and the contour of the water's edge.

13. The waterside pavilion in a distinctly northern garden style is built against the wall; glass between the columns acts as shield from the wind while one is admiring the view.

Confucian Temple (Wen Miao), Shanghai

The Confucian Temple (Wenmiao) is the only ancient building cluster in downtown Shanghai in commemoration of the great Chinese thinker Confucius. Two north-south axes run through the temple: the Confucius worshipping line, which runs along Lingxing Gate, Dacheng Gate, Dacheng Hall and Chongsheng Temple; and the Scholar Palace line (Xuegong), which runs along Xue Gate, Yi Gate, Minglun Hall and Zunjing Pavilion. The Confucian Temple (Wenmiao) was also known as a "scholarly palace", the best institution of higher learning in ancient Shanghai. In the eastern garden (Donguan), the Ruxue Hall (Confucian disciples' study), Kuixing Tower and Pond of Heaven's Rays and Cloud Reflections (Tianguangyinyingchi) are connected together. All the pavilions, halls and kiosks are elaborately arranged; bridges, trickling streams and green trees create the rich atmosphere of the gardens of the southern Yangtze River region.

Dacheng Hall is the main building on the Confucius worshipping line, its stately double eaves and Xieshan¹-style roof show its function as the grand hall for worshipping Confucius. The hall is roofed with double upturned eaves and decorated with sculptures of mythical creatures in movement to protect the hall from evil spirits. First built in 1855, the three-story, 20-metre-high, hexagonal Kuixing Tower is the main building on the scholar palace (Xuegong) line. Its six interior wooden pillars are known as "Sky Scraping Pillars", as they stretch from the ground through the three stories. Though the space outside is limited, a pond here presents an undulating and fascinating scene, reflecting the pavilions, halls and kiosks on the bank, as well as moving clouds in the sky. Peach trees and willows are planted by the pond, signifying fruitful achievements in educating students. A huge rock named Dragon Crooning and Tiger Roaring (Longyinhuxiao), weighing 5.6 tons and selected from the mountains in Lingbi County, Anhui Province, looks most delicate (shou), porous (lou), hollow (tou) and furrowed (zhou).





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1. Magnolia and Chinese redbud blossoms by the stone path in early Spring contrast with the evergreen pine trees and box hedges.
2. Upon entering the courtyard, you see the focal point of the garden, Kuixing Tower, contributing to the skyline.

3. The Dragon Crooning and Tiger Roaring (Longyinhuxiao) rock in the pond weighs 5.6 tons. The tiger on the top is snarling almost audibly, while the dragon near the water seems to be chanting – the beauty of it lies in its unlikely similarity to these mythical animals. The rock is selected from the mountains in Lingbi Country, Anhui Province.

4. Rocks and plants at the edges of this canal soften straight lines and add to its charm.

6. On the street east of the Confucian Temple (Wenmiao), the three-story, hexagonal Kuixing Pavilion with its pyramid roof enriches the silhouette of the garden, borrows scenes from the landscape outside the garden, and provides a place from which to enjoy a view of the whole garden.



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7. Rocks are piled on the bank, where winter jasmine and willows grow, connecting naturally with the water. A stone table adds a touch of scholarly elegance.
8. A rich variety of plants in elaborately trimmed shapes, including magnolia, coral trees, osmanthus and box, contribute to a solemn, elegant and tranquil temple.
9. A stone gate above the path to the pond opens up different views while the winding path leads to a new world.



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10. Zunjing Pavilion is a library containing the six classic books of Confucianism (Liujing), as well as royal books and articles from several philosophical standpoints. First built in 1484, the 20th year of Emperor Chenghua's reign in the Ming Dynasty, in 1931 the pavilion was turned into the earliest state library in Shanghai.

11. The Dacheng Gate leading to Dacheng Hall is dividing into five bay widths², the central one being the widest, with a stately and solemn single eave and Yingshan¹-style roof.

12. Listen to the Rain Pavilion is built on the western bank of the pond, a perfect place for appreciating the landscape, which is more delightful, elegant and poetic here than anywhere else in the Temple complex.

13. Minglun Hall, a single eave hall, was historically the place for the preaching of Confucianism. It was first built in the 11th year of Emperor Yuanzhi's reign (1351), has a bronze square vessel in the foreground, and an open gallery on one side exhibiting ancient steles.



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14. Opposite the Zunjing Pavilion, Xuan Gallery is connected with a porch recording the names of scholars of Shanghai ancestry, to form an enclosed space. A variety of grotesque stones are exhibited in the gallery, with a Lingbi rock representing an auspicious animal in the courtyard.
15. Lingxing Gate, a four-pillar engraved stone gateway nine metres wide by eight metres high, has exquisite workmanship and a precise layout.



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16. The zigzag gallery used to exhibit rocks forms a long and narrow space with the upturned eaves of Zunjing Tower. Miniature landscapes here present unique scenes.
17. The Chinese characters “Da Cheng Dian” (Palais Dacheng) are engraved on the plaque. The main hall for worshipping Confucius in the Confucian Temple (Wenmiao) was built in the 31st year of Emperor Yuanzhi’s reign (1294). Emperor Huizong in the Song Dynasty acknowledged Confucius as the saint “who attained great accomplishment in ancient China” and named the hall “Dacheng” (great accomplishment). This huge and majestic hall to enshrine the “three saints” (including Confucius) is built with double eaves and a Xieshan¹-style roof. It houses a sculpture of Confucius and a Dacheng Bell.



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Tanzhe Temple (Tanzhe Si), Beijing

One of the oldest Buddhist temples, Tanzhe Temple (Tanzhesi) is situated on Tanzhe Mountain, one of the Xiaoxi Mountains west of Beijing. Surrounded by nine mountains stretching out, it truly encapsulates the Chinese saying: "an old temple hidden in a steep mountain". The huge temple complex can be divided into three sections: the middle section houses the main halls, the western section the minor halls, and the eastern section the gardens.

The huge and majestic Tanzhe Temple (Tanzhe Si) complex is on several levels up the steep mountain, with halls at varying heights along the way up the mountain. Along the central axis line are Buddhist buildings designed in accordance with Shichido Garan (the classical layout of the Zen monastery with seven buildings). The Mountain Gate (Shanmen) is followed by the Heavenly King Hall (Tianwangdian), Mahavira Hall (Daxiongbaodian), Hall of the Three Saints (Sanshengdian), and Vairocana Pavilion (Piluge), five courtyards altogether, and the tall maidenhair trees and wild mulberry trees bring an air of solemnity and tranquillity. The eastern section includes serene courtyard buildings such as the Buddhist Abbot's Court (Fangzhangyuan), Yanqing Pavilion (Yanqingge), Emperor's Palace (Wansuigong), Queen Mother's Palace (Taihougong), and Liubei Kiosk (Liubeiting), all with jade-like tiles, red fences, green pine trees, and trickling creeks. The Altar of Surangama (Lengyantian), Ordination Altar (Jietan) and Mercy Buddha Hall (Guanyindian) are in the western section, with smaller courtyards, thriving ancient pine trees, bamboo and trickling creeks, creating an ambiance that is both solemn and splendid.

The Temple, surrounded by verdant nature, neatly dwells in the scenic mountains, with its gardens, courtyards and green trees in perfect harmony with its environment.





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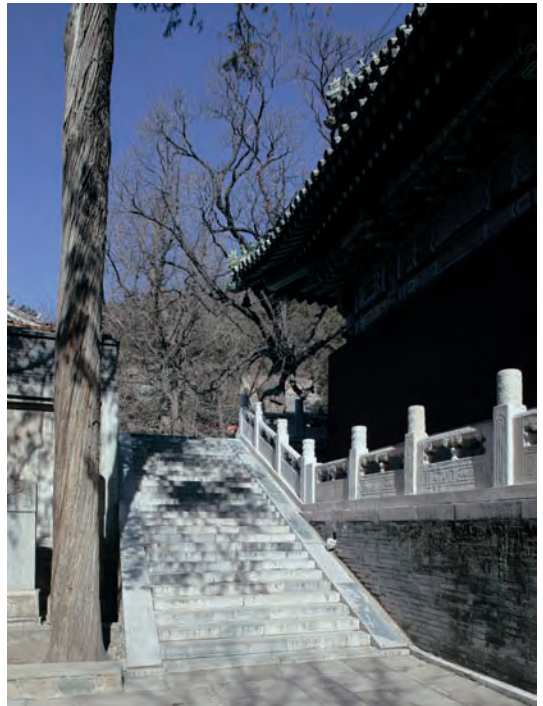
1. The ginkgo trees are surrounded by the white marble balustrades. With their extraordinarily tall and thick trunks, they are said to have been planted during the Liao Dynasty (about 1,000 years ago).
2. Four ancient trees, a luxuriant bamboo grove, flowers and exotic plants grow in front of the Abbot's Court (Fangzhangyuan) in the eastern section.
3. The majestic Mahavira Hall (Daxiongbaodian) of Tanzhe Temple (Tanzhesi) contains five bay widths², with double eaves, a Wudian¹-style roof, and a spacious terrace in foreground surrounded by white marble balustrades.
4. Ancient pines with their straight trunks and winding branches add a deep green to the landscape.
5. Beside the steps ascending to the Mahavira Hall (Daxiongbaodian), a giant ancient tree testifies to the history of the ancient temple.



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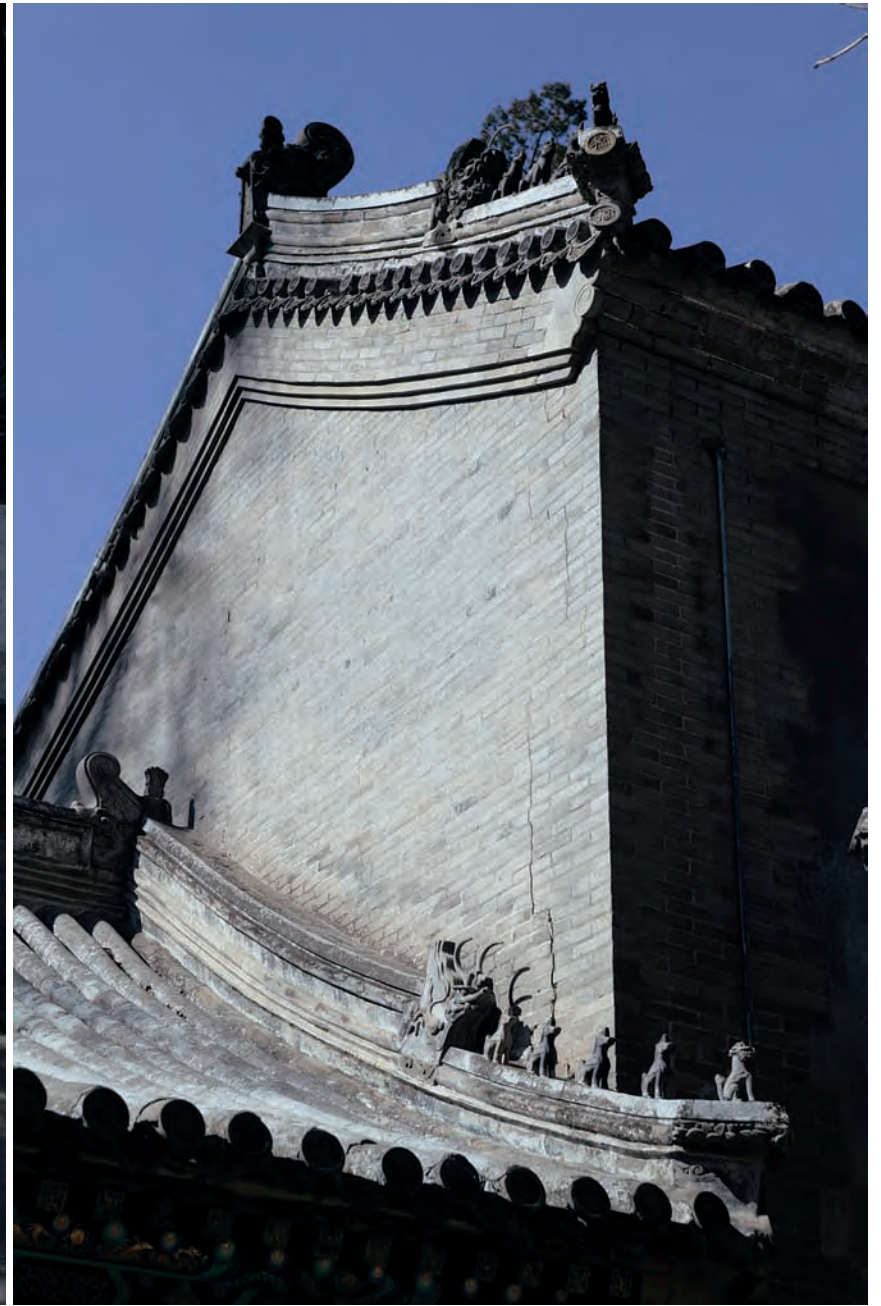
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6. Standing on the platform of the Mahavira Hall (Daxiongbaodian), you have a full view of all the side halls and the distant mountains.
7. Looking east from the Mahavira Hall (Daxiongbaodian), you see layers upon layers of large courtyards, like royal palaces.
8. From the simple gateway typical of northern China, one can see the ancient trees in the courtyard as opposite scenery.
9. The Yingshan¹-style roofs of neighbouring buildings at vastly different heights.
10. The Chinese characters of "Xiuyun Buddhist Temple built at the order of the Emperor" by Kangxi Emperor, on the simple yet majestic gate.
11. The number of animals and immortals on the ridge signifies the importance of the building.
12. Details suggesting important buildings: a dragon-head ridge ornament, immortals, animals, patterned tiles and coloured paintings.



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West Garden Temple (Xiyuan Si), Suzhou

On Liuyuan Road in Suzhou, the West Garden Temple (Xiyuansi) is situated opposite the Linger Garden (Liuyuan) in the east. During the reign of Emperor Jiajing (1522-1566) it was the private garden of a court official named Xu Shitai, and used to be called West Garden (Xiyuan). Later its eastern courtyard (the current Linger Garden – Liuyuan) was changed into a residential area, while West Garden (Xiyuan) became a temple and changed its name into West Garden Jiezhuang Temple (Xiyuanjiezhuangsi), commonly known as West Garden Temple (Xiyuansi).

As one of the best-known temples in the southern Yangtze River region, West Garden Temple (Xiyuansi) contains a complete set of Buddhist buildings, with neat formations and magnificent halls. Along the central axis from south to north are a memorial gateway with three bay widths², the Mountain Gate (Shanmen), Vajras Hall (Jingangdian), Life Liberation Pond (Fangshengchi), Heavenly King Hall, and Depository of Buddhist Scripts (Cangjinglou). The Vajras Hall has Mercy Buddha Hall (Guanyindian) on the east and Arhat Hall (Luohandian) on the west. The Heavenly King Hall (Tianwangdian) is the central building of the West Garden Temple (Xiyuansi), with double eaves, Xieshan'-style roof, five bay widths² across the front and a depth of seven bay widths², creating a majestic and imposing ambiance.

The west garden-centres on the Life Liberation Pond (Fangshengchi). Its pavilions, terraces, towers and galleries amid the rockeries and plants, together with fish swimming freely in the pond, form graceful and picturesque scenes. The octagonal pavilion in the pond is called Lake-centre Pavilion (Hushinting), and is connected to the banks with a skilfully designed zigzag bridge. The garden is enclosed by white walls with lattice windows, combined with wisteria-covered cloisters that give the garden its great vitality.

West Garden Temple (Xiyuansi) is a large temple with a complete set of majestic buildings and solemn Buddhist figures, combined with features of a Chinese garden. With the perfect integration of traditional gardens into temple buildings, the temple is even more elegant and embodies Chinese culture.





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1. The square in front of the West Garden Temple (Xiyuansi) gate measures more than 2,000 square metres, and contains a several well-known trees. The gate has yellow walls, grey tiles, red columns and colourful paintings.
2. Lake-centre Pavilion (Hushinting), the octagonal pavilion in the pond, has double eaves and a pyramid roof. It is connected to the banks with a skilfully designed zigzag bridge.





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3. Lake-centre Pavilion (Hushinting), a two-level structure in brick and wood, whose double eaves have upturned corners, is a delicate and gracious construction.
4. The undulating Cloud Wall (Yunqiang) blocks the water views; the lattice windows give borrowed views³; the zigzag bridge in the distance extends into the water.



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5. The serene garden encircled by the cloister contains an ancient tree with intertwined branches like wandering dragons; together with the Tai Lake (Taihu) rocks, they display a wonderful picture.
6. The zigzag cloister encircles a tranquil, independent garden; the white wall at one side of the cloister has lattice windows, giving borrowed views³.
7. Intertwined ancient trees, the water surrounding the garden walls, low balustrades on the bank, and lattice windows providing views of the garden.
8. Green bamboo, stone benches, miniature landscapes, a Cloud Wall (Yunqiang) and lattice windows construct a harmonious view in the garden.



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9. An indispensable element of religious buildings, the majestic bell and drum tower has a square plan and upturned eaves.
10-11. Lattice windows on the yellow wall present rich layers and religious patterns.
12. The ornamental figures on the vertical ridge of the gable roof are lifelike, while a dragon head is carved on the diagonal ridge of the Xieshan¹-style roof.
13. A wall engraved with auspicious images: here carp playing in the water, mountains, and a sea-and-cloud good luck symbol.



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Square Pagoda Garden (Fangta Yuan), Shanghai

Located at the southern end of East Zhongshan Road, Songjiang Town, the Square Pagoda Garden (Fangtayuan) was built in the early 1980s, in the style of a classical Chinese garden.

With the cultural relic, Square Pagoda (Fangta), of the North Song Dynasty as the focal point of the garden, a large tract of bamboo grove and ancient buildings have been incorporated into it. Built in 1981, the garden covers an area of about 11.5 hectares, focusing on the Square Pagoda (Fangta), with surrounding views: in the south, there is a waterside pavilion from which to appreciate the pagoda view; in the north-west, a "garden inside the garden" with a large tract of woodland; in the northeast, the Hall of the Temple of the Queen of Heaven (Tianfeigongdadian), moved from Henan Road Bridge in Shanghai; and the Immortals-Admiring Bridge (Wangxian) from the Song Dynasty, a screen wall from the Ming Dynasty, Peak of the Beauty (Meinufeng), Peak of the Five Elders (Wulaofeng), and the newly built gallery, stone ship and halls around the pagoda.

The renowned nine-storey Square Pagoda (Fangta) is 42.5 metres high, and is named for its square shape following the brick pagoda style of the Tang Dynasty. Water and rockeries are arranged around the pagoda. An S-shaped lake has been made on its south side, stretching from west to east; rippling waters and the pagoda's reflection make up a poetic landscape.





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1. Paths are paved with square or rectangular stone slabs or blocks, zigzagging up to the gates in the garden walls.
2. The waterside pavilion provides a superb view of the wide lake.



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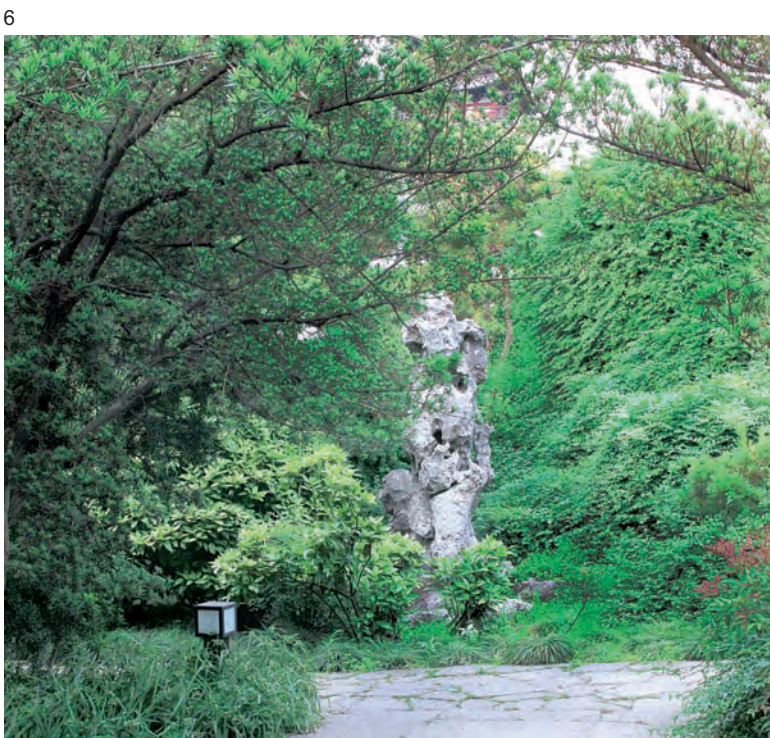
3. Low screen walls, stone steps and flower beds construct the courtyard; no trees have been planted close to it, so as to stress the solemnity of the cultural relic.
4. Graceful yet playful bamboos in a variety of shapes and species, including fern leaf hedge bamboo, black bamboo, round bamboo, basket bamboo, *phyllostachys glauca* etc., some antique long stone benches and a hut pavilion rarely seen in southern China.
5. Large tracts of lawn to the south of the lake, with sparsely planted maple trees; weeping willows by the lake and a corner of the waterside pavilion can be seen in the distance.
6. Yellowish brown stone rockery amid the green pines; the Square Pagoda (Fangta) is just visible in the distance.



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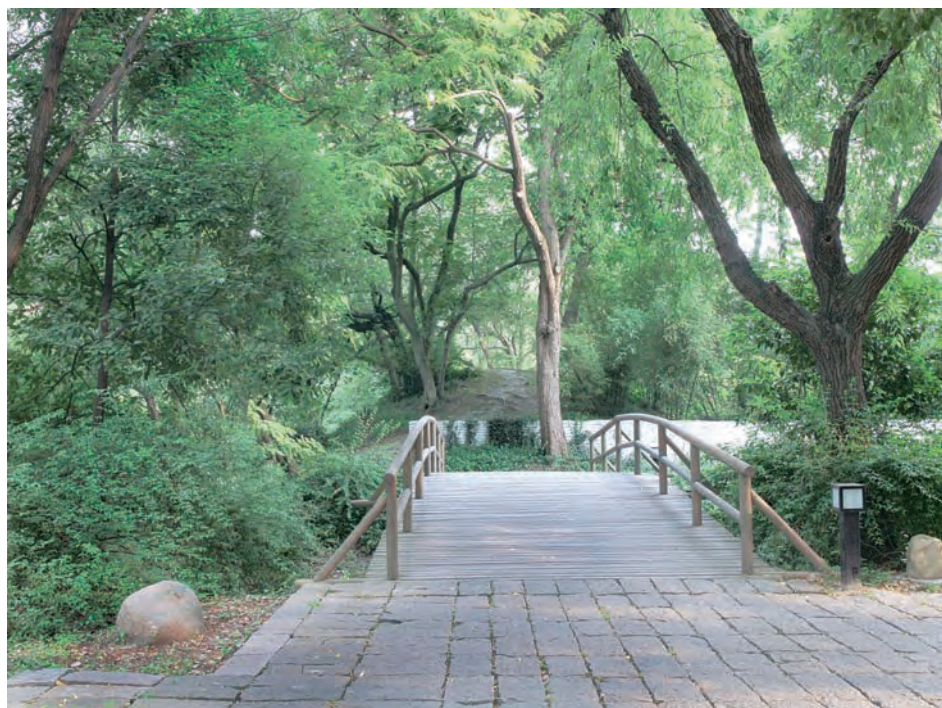
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7. Walls at various heights, with lush green creeping plants on the moon gate.
8. A winding lake, bamboo grove, intertwined ancient trees, and delicate arched bridges.
9. The natural, spacious and tranquil garden is innovative, with its sections of wall and manmade hills that surround but not do enclose it, and new materials and structures used for the buildings.

Garden of Contemplation (Jingsi Yuan), Suzhou

Located at Pangshan Lake, three miles away from Songling, Wujiang City, the Garden of Contemplation (Jingsiyuan) has a residential area in the east and gardens in the west. Elegant buildings in traditional style with innovative touches recall at the same time delicate Suzhou gardens and majestic royal gardens. Water in the garden takes the form of "two lakes and a connection": Mirror Lake (Jinghu) in the north, Small Pangshan Lake (Xiaopangshanhu) in the south, and a strip of Riverside Residences in the middle to connect them. Rock piles and peaks abound in the garden, all formed of stones from Lingbi, the most esteemed of the Four Renowned Stones. The streams are like veins, the rocks like bones, the plants like skin, and altogether they constitute a fantastic three-dimensional scroll.

If we say the Garden of Contemplation (Jingsiyuan) is characterized by three features, then the third one, after water and stone, must be buildings. The Garden of Contemplation (Jingsiyuan) was built at a time when surrounding towns were undergoing massive reconstruction, during which many valuable historical buildings were demolished. The owner of the garden, Mr. Chen Jingen, salvaged the demolished structures and elements of these historical buildings and rebuilt them together in the Garden, which is why we see houses like Heavenly Perfume Study (Tianxiangshuwu), a testament to more than 400 years of history. Furthermore, the engraved brick gateways, wooden components and carved stone posts add elegance and primitive simplicity to the newly built garden.





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1. The garden gate with upturned roof-eaves and the crab-apple-flower-shaped portal forms a fantastic view.
2. The windowed veranda of the stone boat pavilion seems to be floating on the water. An independent, enclosed space, the pavilion gives a full view of the garden from its upper floor.
3. The most renowned scene in the garden, Crane Kiosk Bridge (Hetingqiao) is a unique combination of kiosk and bridge, and harmonizes with its reflection in the water.
4. Pavilions, galleries and bridges by the water enrich the skyline of the garden.
5. The banks of the zigzag pond have a contour softened with rock piles, and the architectural layout makes full use of the borrowed scenery from the garden.



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- 6. Rockeries as solid views, water as void; white walls as solid, a gateway as void – the combination of solid and void highlights the delicacy of the pavilions.
- 7. The delicate, homely stone boat stands above the water, welcoming people and making them feel comfortable.
- 8. The upturned eaves of the Crane Kiosk Bridge (Hetingqiao) look like flying birds, and the bridge itself is a skilful combination of kiosk, gallery and bridge.
- 9. Pavilions, towers, stone boats, winding galleries, shimmering lakes and trees portray a picturesque landscape.



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10. The Xieshan¹-style roof kiosk perches on top of a rocky hill, crowning this view of lake, rocks, trees, ornate posts reflected in the water, and a zigzag bridge adding perspective.

11. The waterside pavilion is open to the water on three sides, with an elegant low balustrade.

12. "A vast span of water links the landscape, a reflection of the moon mirrors the Rainbow Bridge" is a verse describing the Rainbow Bridge (Chuihongqiao), renowned as one of the most magnificent scenes in the Suzhou region. Today, although the full effect of the "rainbow" has been lost, this ancient bridge still presents a poetic landscape.



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13. A pavilion perched on a rockery among the shrubs is built against the gable wall and provides a place for admiring the view.

14. A side gate with a four-cornered pyramid roof and upturned eaves is connected to the tourist gallery; an exquisite rock pile stands beside the gate, while the lattice windows on two sides bring borrowed views³ into the garden.

15. The Xieshan¹-style roof together with a festoon door make up the fascinating design of the garden gate.



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Panmen Scenic Area (Panmen Jingqu), Suzhou

Located in the southwest of the old town of Suzhou, Panmen Scenic Area conforms to the traditional garden structure of "a pond with three mountains". It contains well-known historical buildings like Ruiguang Pagoda, Shuilu City Gate and Wumen Ancient Bridge, exhibiting rich Wu culture in Suzhou (Wu was a realm in the Spring and Autumn Period, 770-476 BC).

A city park, Panmen Scenic Area is more spacious than private gardens, and has the air of a royal garden. Several renowned historical structures add to its reputation: the five-metre-high city walls extend 300 metres in total, following the slab steps to the north; a view at the top includes a panorama of the city with Lumen Gate and Shuilu Gate. The Lumen gate tower, 11.3 metres in height, 15.48 metres in width and 8.65 metres in depth, is a traditional wooden structure with double eaves and a Xieshan¹-style roof; it is made up of three bay widths² surrounded by corridors. The Shuilu gate tower comprises two arched gates and a gate over water. The Ruiguang Pagoda, 53.57 metres high, is a seven-storied ancient wooden pagoda, with bricks on eight sides. Lijing Tower resembles Tengwang Tower in Nanchang, with double eaves and Xieshan¹-style roof. Wumen Bridge, built during Northern Song Dynasty (1084 AD) and renovated during the Qing Dynasty into a single-arch stone bridge, is the highest ancient arched bridge still to exist. Sirui Hall, demolished and rebuilt several times, is situated right to the west of Ruiguang Tower, and has a single eave, Xieshan¹-style roof, and halls on four sides, all in Song Dynasty style, with a double-layer high pedestal and corridor. Covering an area of 208 square metres, it has an unsophisticated yet imposing style.





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1. The gallery and pavilions are linked to become a twin pavilion gallery bridge, which acts as a spontaneous connection to the mountains that are divided by the water.
2. A winding stream connects the scenes in the garden, while pavilions, a kiosk, terraces and galleries at various heights add to the endless views.
3. The central scenic area follows the principle of "a pond with three mountains". The artificial lake in the garden is connected with the inside moat.
4. An irregular-shaped bank dotted with flowers, trees and rocks. The stone slab bridge connects islets of varying sizes in the pond.
5. The imposing rockery stretches to the bank of the pond, while the hexagonal pavilion on top of the rockery gives a sublime effect. Caverns and cracks abound at the bottom, with numerous cavities in the rocks.



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6. The five-metre-high city walls extend 300 metres in total; slab steps north of the wall allow one to climb to its top.

7. The Green Waves Bridge (Biboqiao) is a single-arch stone bridge in the shape of a half moon, like a rainbow stretching over the water.

8. Ruiguang Pagoda, 53.57 metres high, is a seven-storey ancient wooden pagoda with bricks on eight sides; the pagoda's spire is 9.14 metres high, and its base is almost one metre lower than the road level, as it is a sunken tower.

9. The majestic and elegant Lijing Tower, 11 metres wide and 7.8 metres deep at the bottom, has double eaves, a Xieshan¹-style roof, and is made up of three bay widths² and three stories, with high pedestals at the bottom.



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West Lake Park (Xihu Gongyuan), Fuzhou

West Lake Park (Xihugongyuan) is located at Hubin Road northwest of Fuzhou, at the bottom of Wolong Mountain. In the third year of Emperor Taikang's reign during the West Jin Dynasty (282 AD), the park, covering several square miles, was built by a sheriff named Yan Gao. During the Tang and Five Dynasties, Wang Yanjun, the second son of Min King Wang Shenzhi, succeeded to the throne and built pavilions, kiosks, verandas, terraces and boat towers at West Lake (Xihu), turning the lake into an imperial garden. It is the best preserved classical garden in Fuzhou, covering an area of 42.51 hectares.

Built in the classical garden style of Fuzhou, and mainly planted with local trees, the garden makes use of the natural landscape for an effect that "reflects the big with the small". Composed of three islands connected by Willows Embankment Bridge (Liudiqiao), Flying Rainbow Bridge (Feihongqiao), Walking on the Clouds Bridge (Buyuqiao) and North Lock Bridge (Beizhaqiaos), the garden spreads along the lakes banked with waterside buildings, plants, a viewing gallery and willows. The delicate buildings have thin pillars and roofs, which give an air of lightness and transparency, revealing several layers of receding spaces, and agree with the local climate. The plants are mostly local: trees and shrubs in masses or individually planted, together with rockeries and cascades, displaying local features. As there is ample rainfall in the south, the range of rockeries and water features highlight the intricacy of the garden. Cascades fall from the rockeries, bringing vitality with their flowing curves and beautiful sound – "Why do we need the silk and bamboo (meaning the Chinese traditional stringed and woodwind instruments) when the mountains and the water give off graceful music as well?". Here one can find an aesthetic appreciation beyond normal taste. Strolling in the viewing gallery around the lake, people can enjoy the vast span of water on one side and the luxuriant grove on the other. Seen from a distance, the gallery extends amid the grove, seemingly broken at intervals, bringing more fun to the garden.





2

1. Lotus-shaped stepping stones on the water's surface are fun and pleasing for the eye and the foot.
2. Rock piles and cascades dotted with lotus, cycas and monstera, displaying rustic beauty.

3. Three festoon stone gates in the wall are decorated with plantain, chrysanthemum and crape myrtle.

4. The red arch with Xieshan¹-style roof at the entrance is accompanied by white "cloud pillars" (Huabiao) on its two sides and stone lions in front.



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- 5. Paths stretching out create space outside the garden, forming a distinct contrast with the private space inside.
- 6. Rock piles against the wall and small waterfalls exhibit the art of "natural beauty in a fist-sized mountain and a spoon of water".
- 7. Huge Tai Lake (Taihu) rock scenes disguise the right angle of the gable wall and coping wall, adding to the scenery.



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8. Trickling streams, willow trees and the festoon gate form a picturesque scene.

9. The gallery amid the brilliantly green shrubs has open water views on one side and lush plants on the other.

10. Under the gallery bridge, cascading layers of water reveal rugged rocks and green moss, just like in the workings of nature.



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11. Tall trees screen the city noise; the waterside pavilion harmonizes with its reflection in the tranquil garden.

12. The Chinese characters of "admire the fish at the Jian Lake" (Jianhumuyu) are inscribed on the screen wall. With a large tract of lotus pond in the foreground to adorn the bank, ripples in the lake blur the reflections.



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West Lake Landscape (Xihu Tiandi), Hangzhou

Located in the scenic spot along the southern bank of West Lake (Xihu), West Lake Landscape (Xihutiandi) is next to the scenic area known as Listening to the Orioles Singing in the Willows, one of the ten renowned landscapes of West Lake. Built in April 2003, this project covers an area of 50,000 square metres, including 30,000 square metres of garden.

West Lake Landscape (Xihutiandi) is designed in such a way as to present traditional garden and architectural culture using modern means. Based on a theme of harmony with nature, the garden is built to integrate nature and fashion, history and the modern world, with a bold use of modern materials like glass and steel, while maintaining the architectural style of Hangzhou and creating a landscape for all seasons. West Lake Landscape (Xihutiandi) enjoys a fashionable status for its international-standard restaurants, shops and entertainment.

The history of Yongjin Tower dates back a thousand years, to the reign of Emperor Zhenghe during the North Song Dynasty. At that time, the tower was used for presenting awards and the fêting of scholars. It was rebuilt during the South Song Dynasty, turned into the Elegant Garden Tea House (Sanyayuanchalou) during the Qing Dynasty, and in 1925 became a residence of Huang Yuanxiu, a leader of the 1911 Revolution. In 1965, this three-storied concrete structure was rebuilt as Yongjin Tea House, keeping the original wooden roof and garden style.

Located in the beautiful scenery of West Lake (Xihu), this garden gives full expression to the Hangzhou style of garden with its mountains and water, like a delicate work of nature. Through a skilful combination of modern elements and traditional architecture, plaster walls, grey tiles, carved posts and beams are preserved, with a widespread use of ground floor windows to present charming outside scenes, making people enjoy modernity in their appreciation of history and culture.





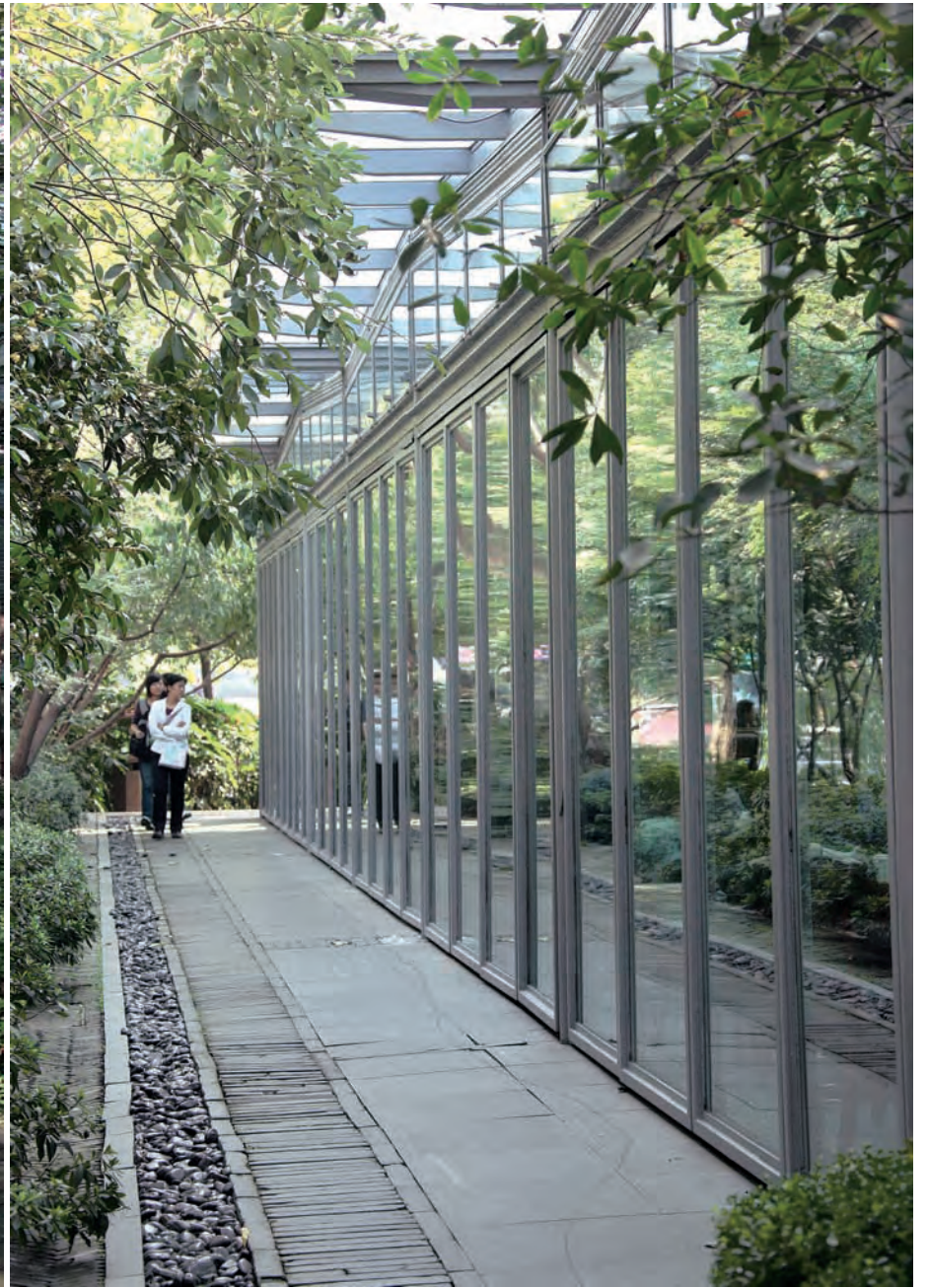
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1. The pontoon with its swinging willow branches looks as poetic as a landscape scroll.
2. Modern glass has been added to the tower and open gallery, so that the bamboo grove extends into the buildings.





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3. Bamboo on both sides of the path softens the view, leaving dappled light on the walls.
4. The grey-brick paved path leads to the entrance of the building. The leafy trees on both sides shed a dappled light on the path.
5. Modern glass and steel buildings link the exterior and interior space. Fatshedera, cassia tree and bamboo by the house offer cool shade.



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6. The flat stone bridge connects with the Jade-Belt Bridge (Yudaiqiao), providing a place for people to enjoy the views.
7. The café-restaurant has a modern design: its name, written on a piece of Perspex, is superimposed over a black veined stone.
8. The exquisite craftsmanship of ancient bridges and balustrades gives the authentic atmosphere of a Chinese garden.
9. Modern materials like steel and glass added to traditional buildings form a contrast of tradition and modernity.



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- 10. The pond in front of the building combines Chinese and Western styles.
- 11. The cascade in front of the building symbolizes its entrance.
- 12. The shop selling embroidery is decorated in an antique style.
- 13. The dynamic sculptures in the water illustrate traditional stories in an imaginative way.
- 14. The graduated rockery and cascade can be appreciated for their shape and sound.
- 15-19. Guiding signs and decorative elements.
- 20-25. Traditional pavement patterns.
- 26-27. Decorative elements.



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3

Chinese Gardens in Modern Design

a Chinese Style Courtyards and Landscapes in Public Places

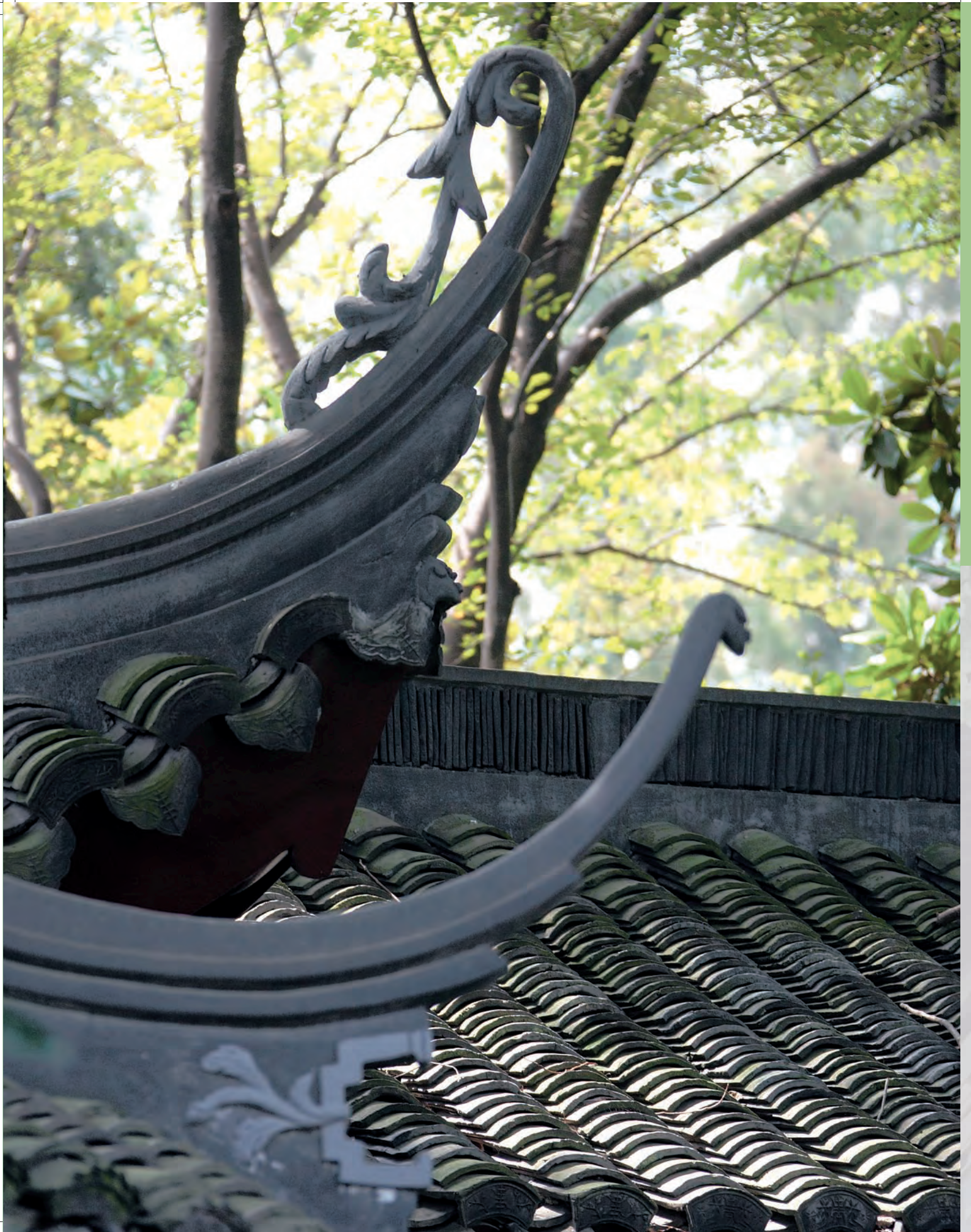
b Chinese Style Courtyards in Residential Areas

c Private Courtyards of Modern Literati



Designing Chinese style gardens in a modern way refers to making use of modern construction materials and techniques while incorporating the features of the splendid Chinese cultural tradition. To achieve an effect that is “visually modern but spiritually traditional”, one must aim for the harmonious integration of traditional culture with modern society. This is by no means a simple case of recreating the old using new materials, but a search for the tranquillity brought by whitewashed walls, grey bricks and tiles in traditional Chinese architecture; privacy and harmony in a courtyard complex; as well as the emotions of Oriental people expressed by the appropriate use of traditional Chinese symbols.

This chapter mainly includes gardens in public buildings and residential buildings. The Sheraton Hotel and others are placed in the category of Chinese gardens in public buildings; the Mandarin Palace (Jiujiangtang) and others belong to the category of Chinese gardens built in residential spaces; while private gardens built by the contemporary literati, such as The Story of Nanshipi Garden (Nanshipiji) and Stone Obsession Resort (Zuishishanzhuang), are in a category of their own. The examples in this chapter give an insight into the Chinese garden exploring rich traditional Chinese culture through a variety of modern architectural forms.





a

Chinese Style Courtyards and Landscapes in Public Places



Palace Wu - Sheraton Hotel (Wugong - Xilaideng Jiudian), Suzhou

Suzhou Museum (Suzhou Bowuguan), Suzhou

Xiayang Lake & Qingpu Library
(Xiayang Hu & Qingpu Tushuguan), Shanghai

China Academy of Fine Art (Zhongguo Meishu Xueyuan), Hangzhou

Dragon Hotel (Huanglong Fandian), Hangzhou

Palace Wu – Sheraton Hotel (Wugong – Xilaideng Jiudian), Suzhou

Located in the southwest of the old Suzhou town, the Sheraton Hotel is in the Panmen Scenic Area (Panmenjingqu), which consists of the ancient city wall, Ruiguang Pagoda and Wumen Bridge. Following the architectural culture and tradition of the southern Yangtze region, the hotel has been built using local construction materials and forms, which is economical and mingles perfectly with the surrounding ancient buildings. This five-star hotel with 400 guest rooms adopts modern construction techniques in order to meet the requirements for a modern hotel, while expressing fully the local features.

The hotel entrance imitates the renowned Suzhou Panmen and looks like the ancient city wall. The hotel, with its distinct silhouette, is as majestic as a royal palace. The royal court style of the hotel, and its pagoda-shaped reception lobby, which incorporates local traditional architectural features, reflect the long history of the ancient town. There are only five floors of guest rooms, divided into east and west sections, following the style of residential houses in the Ming dynasty. Three courtyard gardens are naturally enclosed in the structure, contributing to a tranquil and peaceful atmosphere.

Although surrounded by the majestic city walls, which appear as stately as those of the Forbidden City, the hotel presents vastly different views inside: delicate bridges, scattered streams, and features of classical Suzhou gardens are evoked here and there, including the Flying Rainbow Gallery Bridge (Feihonglangqiao) in the Humble Administrator's Garden (Zhuozhengyuan), the moon gate on the Cloud Wall (Yunqiang), the Duck-shooting Gallery (Sheyating) and Pavilion of Fresh Breezes and the Bright Moon (Yuedaofenglaiting) in the Garden of the Master of the Fishing Nets (Wangshiyuan). Classical garden scenes are skilfully adopted, with the integration of traditional and modern elements, such as the Tai Lake (Taihu) rock view in the modern lobby, and a swimming pool that borrows water views in the garden. Views showing such integration are present everywhere in the courtyards.

The arched bridges, winding streams, elegant gardens and exquisitely carved eaves that are characteristic of a riverside town in the southern Yangtze region integrate perfectly with Suzhou, a city of classical gardens.





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1. The raised open gallery connects the courtyards and gives a more spacious impression than would otherwise be found in this narrow space.
2. Guest rooms are designed in residential styles evoking the Ming Dynasty, with a playful stepping of roof heights. The pond with banks of Tai Lake (Taihu) rock looks like a work of nature, while the patterned pebble path becomes gleaming and charming after a rainy day.

3. Standing high up in the pagoda, you can see the natural views borrowed³ from outside the garden. The richly layered close and distant views from the hotel form a perfect mix with the city.
4. An indispensable element for five-star hotels, the swimming pool here is integrated into the garden scenes, highlighting the elaborate design of the courtyard.
5. A glimpse of the hotel across the bridge: a building with whitewashed walls and grey tiles by the water, just like a picture of the riverside towns in the southern Yangtze region.



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Chinese Gardens



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6. The pagoda-shaped reception hall perches high on the city gate tower, as majestic as a royal palace. Guests can enjoy a full view of the garden from the pagoda.
7. The pagoda-shaped reception hall seen from the gallery bridge. The majestic structure forms a picturesque view with its reflection in the water.
8. Elaborately designed scenes between guest rooms: bridges, streams, pavilions and plants.
9. Walking across the pagoda-shaped reception lobby, you see the wall of Rui Garden, which imitates the moon gate of the Cloud Wall (Yunqiang) in the Humble Administrator's Garden (Zhuozhengyuan), with grotesque rocks as opposite scenery⁴.
10. Delicate bridges, trickling streams, exuberant plants, and a landscape dotted with Tai Lake (Taihu) rocks: the views reflect the exquisite design of the garden.
11. This is an imitation of Rainbow over the Gallery Bridge in the Humble Administrator's Garden (Zhuozhengyuan), a classical garden in Suzhou. Through the gallery bridge, graceful plants are visible in front of the whitewashed walls.
12. A hexagonal pavilion at the corner of the courtyard has an elaborate pyramid roof.



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13. The garden is like a fascinating Chinese painting, in which the white walls act as the paper, and vigorous plants sway gently, in a rich variety of colours.

14. Viewed through the moon gate, the bizarre rocks on the peak look as fanciful as ganoderma (a medicinal Chinese mushroom) growing on a cliff.

15. This is an imitation of the Duck-shooting Pavilion (Sheyating) in the Garden of the Master of the Fishing Nets (Wangshiyuan), but with the difference that a half-pavilion has been built here at the entrance.





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Chinese Gardens

16. The arched gate of the first courtyard at the entrance to the hotel frames the city wall opposite, showing the attention given to harmony of scale in the design.
17. Guest rooms of the hotel are designed in a similar way to local residences. The veranda-style architecture of the ground floor forms a perfect mix with the views in the courtyard.
18-19. The elaborately designed pond by the gallery has rocks in it, which are reflected in the water; they make the courtyard more spacious so that it looks infinite against the frame of the gallery.



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Suzhou Museum (Suzhou Bowuguan), Suzhou

Located to the west of the Humble Administrator's Garden (Zhuozhengyuan), Suzhou Museum is a recent work by the prominent architect I. M. Pei. By incorporating the style of Suzhou gardens, the Museum gives full play to the aesthetic spirit of Chinese gardens: spiritual, serene, sober, simple and eternal, drawn with a light touch, showing a pure and elegant style. Although the design is presented in a variety of forms, they all bring us the same feeling.

Situated in a city with well-known classical gardens, Suzhou Museum is designed in an innovative fashion – built among the courtyard buildings, the Museum harmonizes with the ancient town and traditional urban tissue. Since there are very few large buildings in private gardens, the Museum is designed in a way that reflects majestic modern architecture through a complex of small buildings. Therefore the building's exterior, with its combination of expansive sloping roofs at varying levels, not only presents a unified architectural complex but also perfectly fits the surrounding tissue. Though the roofs are made of easy-to-maintain granite instead of tiles, the colour matches traditional Suzhou style: white walls and black eaves. And the well designed high and low rises remain true to ancient Suzhou.

As an indispensable part of the Museum, the gardens have also been designed with an innovative touch. Take the corridor that connects the buildings to the lotus pond, which gives visitors views of the pond from different perspectives, both in the distance and close up to it, embodying the ancient concept of "buildings surrounding a pond". Another innovation is the sliced stones at varying heights, which form the shape of a mountain. They are piled in a different way from that used with the traditional Tai Lake (Taihu) stones, as they are inserted with an irregular pattern instead of being piled up piece by piece. The whitewashed plaster wall acts as a backdrop to create distance between the sliced stones and the space behind. Pei uses the white wall as paper, and stone as paint, to create a unique three-dimensional version of his beloved "ink-wash painting" in the drizzling southern Yangtze River mist, re-constructing the traditional forms through modern abstract means and turning a new page for rockery-building. Pei also carefully chose some trees to be planted at different places, so that each step gives access to a different view.

The new Suzhou Museum marvellously shows Pei's mastery of light and shade as well as changes in scale, in a most innovative approach to Chinese garden design.





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1. Pei uses the white wall as paper, and stone as paint, placing some sliced stones by the pool in irregular layers.
2. Built among the courtyard buildings, the Museum harmonizes with the traditional Suzhou style and its surroundings.



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Chinese Gardens

3. The triangles that construct the space originate from the traditional Suzhou roofs, which look more succinct at the Museum. The 1:2 roof gradient is exactly consistent with that of traditional Suzhou residential buildings.
4. Modern construction materials of stone, steel and glass etc., are used to interpret traditional Chinese building styles, in an effort to be “traditional and innovative”.
5. Though it doesn't follow traditional construction practices, the Museum's style reflects its region; it is innovative while being informed by regional characteristics.
6. Symbols of ancient buildings are reinterpreted in modern construction materials and design – such as this rafter end and drip tile.



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7. Traditional Suzhou buildings use a principle of “encirclement but not partition, partition but not separation”, an integration of the space inside and outside the room. Through the use of wide tracts of water, the limited space becomes an integrated whole.
8. The garden landscapes present changes of light and shadow at sunrise and sunset, creating various charming scenes.
9. Inspired by traditional Chinese landscape painting, the museum is designed to be an innovative Suzhou garden with a serene Oriental beauty.
10. A variety of trees has been carefully chosen to form unique shapes, so that each step gives access to a different view.

- 11. The special design of the roof provides a good solution to lighting traditional buildings by allowing natural light into the room. There is a green bamboo grove at the corner of the courtyard, changing this static corner into a lively spot.
- 12. A garden kiosk built using modern construction materials and design.
- 13. The ornamental hexagonal window brings borrowed scenes³ from the courtyard into the room for a seemingly separate view, so that the scenes inside and outside the room become an integrated whole.
- 14. The new Museum, fitting in to the traditional appearance of Suzhou town and its urban tissue, exemplifies the perfect combination of tradition and innovation, making it an emblematic work of architecture.



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15. The bamboo growing right in front of the wall provides a borrowed scene³ for the opposite window.
16. Opposite scenes⁴ and framed scenes⁵ are common in the new Suzhou Museum, where everything is exquisitely designed.
17. The window's crackled pattern brings liveliness and a sense of movement to the plain wall.



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Xiayang Lake & Qingpu Library (Xiayang Hu & Qingpu Tushuguan), Shanghai

Located in the centre of the new town of Qingpu District, Shanghai, Xiayang Lake is a public recreational parkland centring on an artificial lake. Covering an area of 154,000 square metres, including 86,667 square metres of artificial lake, 42,400 square metres of parkland and 25,067 square metres of roads, it is enclosed by urban roads that are immediately beside the lake or 10 metres away from it, forming scenic landscapes in a variety of sizes and forms. The relationship between the lake and the urban roads, garden roads and squares, as well as the visual effect from multiple perspectives, have been taken into full consideration in its design. Up to 200 garden plants present natural views in different colours throughout the year, constituting a richly layered green space with both open and closed views as well as thickly and sparsely dotted scenes.

The most attractive building by the lake is the Qingpu Library, which is designed in a way that reinforces its presence while making it merge into the landscape. The rooftop garden, measuring 5,600 square metres, including 3,000 square metres of green space, is composed of two undulating roofs stretching as long as 210 metres from east to west. As an extension of the surrounding landscape, the rooftop garden forms a green peninsula that is integrated into its larger context. This long, snaking green space attains its highest point on the central axis of the lake; its undulating shape makes it possible for architectural constructs of varying heights, acting as the focal points in the scenes along the lake. People can climb up to the rooftop to appreciate the landscape, where visual elements like buildings, lawns, urban furniture, light and water are arranged appropriately and Chinese garden philosophies on how to view the garden, how to tour round it, and how to live in it are incorporated.





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1. The riverside parkland areas in a variety of shapes, giving countless scenic views.
2. The undulating architectural structure forms different volumes and becomes the focal point for Xiayang Lake.



3

3. The pebble decorated roof also provides a space for vegetation.
4. The building is composed of two undulating roofs stretching as long as 210 metres from east to west.
5. The stone plaque in front of the Qingpu Library is a combination of modern glass, metal and traditional grey bricks.
6. Scenic garden designs adorn the rooftop space, showing a perfect association of planted areas and paved paths.
7. As a continuance of the surrounding landscape, the rooftop views form a green peninsula that is integrated into its larger context.

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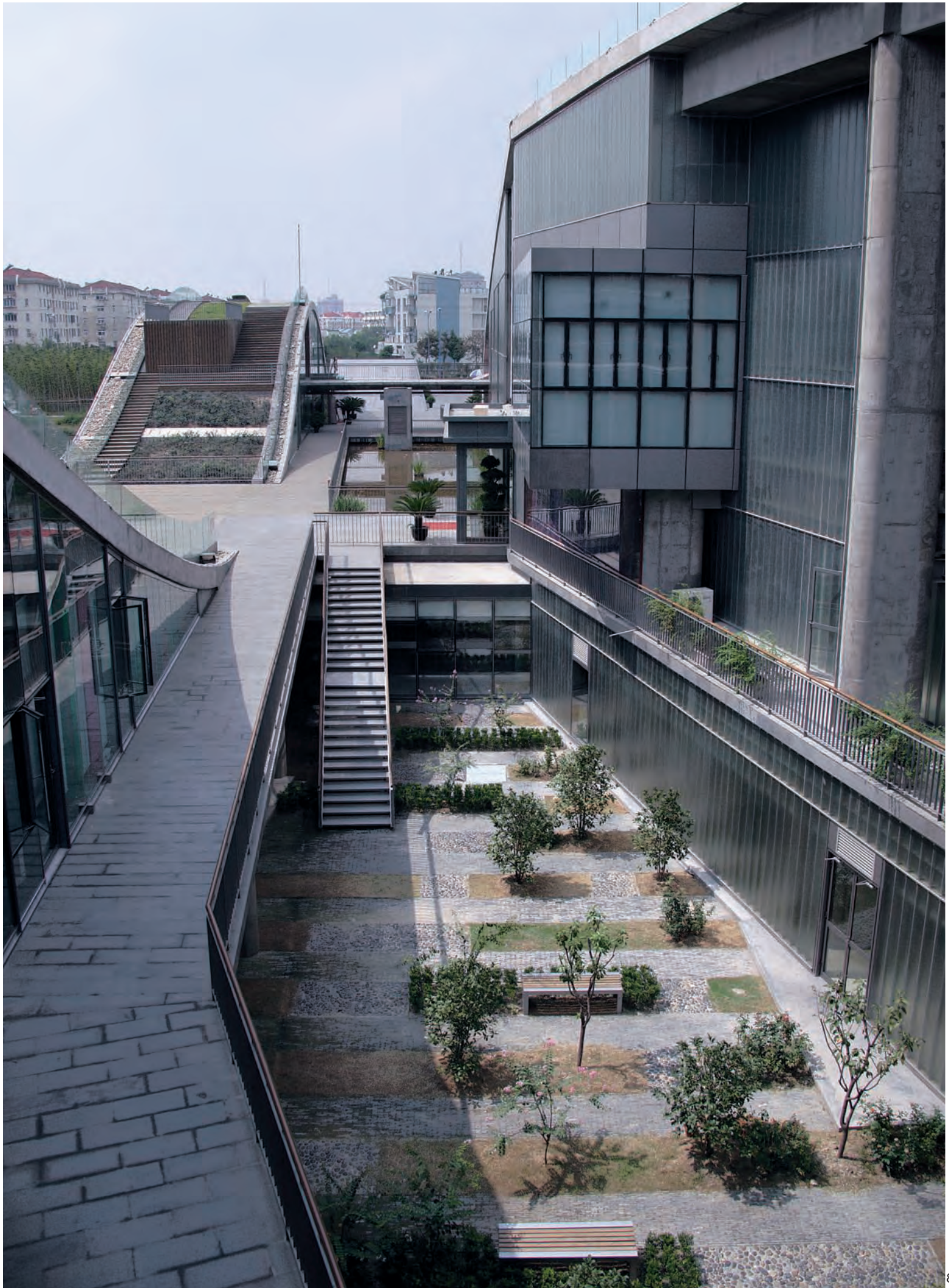
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- 8. With buildings at varying heights, the sunken and closed courtyard is serene and peaceful.
- 9. "Abide by the laws of nature yet rise above nature": lake water has been channelled into the parkland to irrigate it, in order to create views of natural beauty.
- 10. A brilliant green bamboo grove by the lake and patches of light through the leaves form a picture that matches the theme of the lake's name, Xiayang (summer sun).
- 11. A winding path goes across the graceful lake, presenting a magnificent landscape.



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China Academy of Fine Arts (Zhongguo Meishu Xueyuan), Hangzhou

Located to the east of West Lake (Xihu), the Nanshan Campus of China Academy of Fine Arts (Zhongguomeishuxueyuan) is separated from the West Lake scenic area by only a small path. The campus is designed with raised buildings, setting it in perfect harmony with local scenery in an urban area where land is at a premium.

The open campus has no boundary walls, making it a part of the West Lake (Xihu) scene. Unlike in traditional campus plans in China, the ten individual buildings here are connected by galleries. Inside the campus, buildings extend outwards from the main building complex, creating a variety of spaces at different heights and in varied layers. Black, white and grey, the essential colours of ink-wash paintings, serve as the basic colours for buildings on campus, which is in harmony with local cultural features.

Most notable is the square of over 1,500 square metres inside the main building, creating an place for contemplation with the feel of a traditional garden, which is both divine and majestic. Large parts of the buildings are on stilts in order to provide a pleasant environment for study, but keeping a high construction density at the same time. In this way, views inside and outside are interconnected; courtyards, waterside terraces and lawns create spaces of varied forms and heights, giving the campus a poetic beauty.

The campus is a true representation of both Chinese characteristics and modern design both in terms of the environment and the architecture. Grey brick walls, dark window frames, green lawns, and elaborate traditional symbols signify Chinese style and carry forth the history and culture of Hangzhou.





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1. Creeping vines at the entrance, with stepping stones at the side stretching far away.
2. Green bamboo is planted in the courtyard between buildings, surrounded by windows, serving as borrowed views³ for the interior space.



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Chinese Gardens

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3. The divine and majestic entrance of the campus is built in modern construction materials to create a feeling of traditional Chinese style.
4. The Chinese characters of "Zhong Guo Mei Shu Xue Yuan" (China Academy of Fine Arts) on the glass set in the dark-coloured steel framework at the entrance present the spirit of a traditional monumental decorated gateway.
5. A high, gate-like structure signifies the upstanding and eminent spirit.
6. The amphitheatre surrounded by greenery is a place for students to exchange ideas.
7. A bridge across the water connects the two sides; the gushing spring brings picturesque scenery.
8. Buildings on stilts provide interconnected views through the water. "Beauty's seats" are set at the base of the buildings by the water, serving as places to rest and enjoy the views.

- 9-10. Connected by glass galleries, the buildings on campus are mainly in black, white and grey. The variety of plants participates in creating changing views.
11. Traditional garden designs have been applied for the paths between buildings and scenes, while curves on one side make the path more playful.
12. With raised buildings, Chinese-style urban furniture inside, and stone steps close to the water, the spaces inside and outside the building are interconnected by a protective glass structure.



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- 13. Though it is in an ancient style, the simplification in the design of the delicate stone arch bridge gives it its modernity.
- 14. Surrounded by a bridge, stream and pine trees, a tree with golden yellow leaves acts as the focal point of the scene.
- 15. Buildings connected by a level bridge, grey bricks and dark window frames, are modern interpretations of traditional architecture.



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16. Green bamboo and exquisite traditional symbols give the campus Chinese style features.

17. There is a rich variety of plants on the campus, while a flowering canopy supported by posts adds another layer to the views.



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Dragon Hotel (Huanglong Fandian), Hangzhou

Located on Shuguang Road, West Lake (Xihu) District, Hangzhou, the Dragon Hotel (Huanglongfandian) covers an area of 40,000 square metres. Making use of the art of "leaving a void space" in Chinese paintings, designers divided the 580 guest rooms into three groups, six units, in a classical garden between buildings typical of the Jiangnan (southern Yangtze River region) style.

There are three key features at the Dragon Hotel (Huanglongfandian). First, the integration of classical Chinese garden design and modern architecture. The architect made skilful use of a gallery, which serves as the transit space between the garden and building. Through the largescale use of glass, the gallery has both a functional utility and makes the space open up, bringing the views into the room. Secondly, the full use of classical garden principles. Centring on water, the courtyard contains rich views, while a waterside rockery, cascade and kiosk are connected with islets in the lake through bridges and rocky steps. The elaborate arrangement of garden elements and the skilful application of garden design make the seemingly small courtyard spacious and well ordered. Thirdly, breaking up the whole into parts of appropriate sizes; presenting a complete image through fine details.

The hotel is divided into western and eastern parts by a zigzag gallery with three turns. The western part is smaller and reaches a desolate islet in the lake via a zigzag bridge, serving as the focal point of this part. Surrounded by opulent trees, the sinuous garden road is the best route for views. The eastern part is larger, with a winding bank, rockery, cascade, ancient kiosk and bridges. The restaurant close to the water has full-length windows, also providing a pleasant view. The plants by the kiosk are trimmed in contrast with the style of the pavilion. A modern approach was used for the embankment, providing an alternation between the old and the new.





2

1. The stepping-stone bridge connects the winding path on two sides, while the cascade and rockery on one side produce exciting splashes of water.
2. The stone bridge with zigzagging slabs leads to the island, where a stone crane and stepping stones add to the rustic fun.



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Chinese Gardens



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Chinese Gardens



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3. The Chinese style buildings amid the flowers, trees and tranquil water crossed by stepping stones combine garden and building in a natural whole.
4. The zigzagging stone bridge, fish sporting in the water, and swaying flowers create a natural view.
5. At the waterside kiosk, with its cobbled path, the building is in harmony with water, stone and plants.
6. The large-scale use of frameless glass on the ground floor of the waterside restaurant harmonizes with the natural views.
7. As a main view in the hotel, the hexagonal pond centre pavilion with pyramidal roof perching above the pond is a good place to enjoy the pond views.
8. The zigzagging stone bridge leads to the kiosk in the centre of the lake with only a low stone balustrade at one side.
9. Pine trees are planted on the peninsular protruding into the lake, forming an opposite view with the stepping-stone bridge.





b

Chinese Style Courtyards in Residential Areas



Mandarin Palace (Jiujian Tang), Shanghai

Chinese Home (Zhongguo Renjia), Nanjing

Cambridge Water Town (Kanqiao Shuixiang), Shanghai

Mandarin Palace (Jiujian Tang), Shanghai

On Fangdian Road, Pudong District, Shanghai, the Mandarin Palace (Jiujian Tang) is built according to the principles of Chinese lifestyle, philosophy and recreations. It is has thus been designed in a particular pattern and style, as these principles can only be conveyed through the Chinese style courtyard. It is a kind of reflection on and solution to the topic of "modernization of Chinese style architecture", an innovative succession in the place of conservative continuity.

The white walls and grey tiles characteristic of the southern Yangtze region, and other classical elements, have been applied in far more than a surface way; they embody the Chinese courtyards that inherit the exquisite traditional space. From the porch to the living room, layers and layers of the unfathomable courtyard give a feeling of a metaphorical, impressionistic and ambiguous space, with the unintentional interaction of spaces inside and outside the house.

The design of the Chinese style house aims to express the impressionism and feeling of empty space of an ink water painting. This is imparted by bringing light into the space. Strengthened by the structure of the space, the light entering the courtyard draws patterns on the white walls; filtered by the grille of the roof, the light entering the house flecks the interior with shadows. The plain designs of the skylight, lightwell, small courtyard, grille and blind create a picture of simple, graceful, tranquil and harmonious traditional houses. The mix of modern and classical Chinese style is not striking or spectacular, but makes people feel relaxed and attached to it.

The graceful porch suggests the feeling of a serene, winding path, separated from the main hall by a waterside pavilion. Fish swim in the lotus-leaf covered pond, flowers sway in a gentle breeze, a tranquil, crystalline stream trickles alongside the buildings, depicting a harmonious scene together with the villas.





2

1. Glass walls make the building transparent and bright; the modern pitched roof resembles a traditional bamboo roof, bringing light into the room for a fanciful light and shadow effect.
2. The spacious water-filled courtyard contains a large stone slab bridge that serves to connect the buildings.

- 3. The glass façade corner of the building creates an interaction of the inside and outside space.
- 4. The water view, visible from a corner of the building, harmonizes with the graceful yellow stones and bamboo.



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5. Life scenes from the southern Yangtze region are incorporated into the design of garden: a platform protruding above the water, a building adjoining water, brilliant bamboo shrubs, all expressing the Jiangnan (southern Yangtze region) style.

6. The large span of glass wall in the main living room makes for an open and transparent space. Looking out on the pond, sculpture and plants, one feels totally relaxed and free from all worries.



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7. As the saying goes, "Meals without meat are acceptable, but houses without bamboo are intolerable", how could a garden without bamboo be called a Chinese garden? A few bamboo branches give full expression to the feeling of a Chinese garden.

8. Referring to the metaphorical symbols of "horse head wall" (Matouqiang), "upturned eaves" (Feiyanqiaoqiao), and "eave tile ornament" (Wadangshoushi), the modern, Chinese style courtyard achieves a simple and rustic beauty through innovative interpretations.

9. Boneset planted in exquisitely carved stone pots expresses the Chinese style.

10. The enclosed courtyard in front of the bedroom is paved in grey brick mosaic, surrounded by a balustraded planted area and green bamboo at the side.

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11. The courtyards of Mandarin Palace (Jiujiantang) break the rules for traditional closed space structures with the intricate design of one courtyard inside another.
12. Stone drums in front of the opening symbolize the entrance to the house.
13. In this courtyard view, the use of steel, stone and glass presents a contrast of several materials.
14. The double façade has a glass inner layer and shading outer layer, which both protects from the sun and brings a mysterious light into the room.
15. The buildings, harmonizing perfectly with the garden, are deceptively simple, as there is much skill and style in their minimalist design.



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Chinese Gardens



16. The open-air living room with bamboo along the wall is separated from the interior living room inside the house only by a full-length window, creating interconnected space.
17. The circulation space is also designed with artistry.
18. Simple designs at the entrance to the building present a perfect composition.
19. Distinct structures, sharp colour contrasts and acute perspectives bring about a different feeling.
20. Structures in the courtyard do not have to serve specific functions, but they define the space and slow down the pace.



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21. Stone slabs add to the layers of the garden, and linear lawns brighten it up, creating an elegant fantasy.

22. A spiral staircase brings vitality to the building, its simple curves and straight posts creating a living movement, echoing the garden.



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Chinese Gardens



22

23. The balcony is a place for rest, its wooden table, chairs and decking, together with the bamboo shrubs, creating a cosy and relaxing area.

24. Bamboos inside and outside the courtyard harmonize over the indented wall, creating a peaceful refuge.

25. The colours of the different species of tree form a distinct feature, and the glass brick structure serves as a partition between the buildings and views.



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Chinese Home (Zhongguo Renjia), Nanjing

On Gaohe Road, in the Jiangning Development Zone, Nanjing, Chinese Home (Zhongguorenjia) is a residential area in private garden style, built using classical garden and traditional residence structures of the southern Yangtze River region. It is designed in a style that incorporates influences from majestic and magnificent royal estates together with delicate and elegant gardens. With the aim of creating an impressionistic place of mountain and water, the residence's buildings are also designed with human nature in mind, so as to meet the needs of modern life. Both modern and traditional techniques have been used to build a garden-like residential area for people to live in, to view and to walk around.

Chinese Home (Zhongguorenjia) uses the many artistic means at its disposal in order to provide a shady place to rest, "making use of limited space to present an infinite artistic feel" as classical Chinese garden texts say. The fantastic "mountain and water fairy land" is tranquil and embodies natural and rustic beauty. By integrating traditional residential culture and modern living concepts, Chinese Home opens up isolated space to provide communication and a sense of shared community while protecting privacy. Four scales of space and landscape – private garden, neighbourhood space, group space and community space – are integrated and possess cultural connotations of their own. The quality of life here is far above what one generally expects, because it is a land of "poetic living".





2

1. As in traditional gardens, a kiosk and a gallery surround the rockery-edged pond.
2. The three-hole stone bridge, rockery-edged pond, weeping willows and their reflection in the water come together make a gorgeous picture.

3. The plain entrance of Chinese Home adopts a Chinese style memorial gateway.
4. A triangular kiosk stands by the path, and a lake stone rockery is placed between the garden wall and the water as an element of transition.
5. The pavilion at the centre of the lake in the foreground, the three-hole bridge further back, buildings at varying heights, and surrounding green plants and rockeries, together with their reflections in water, present a picturesque landscape.
6. The modern swimming pool is combined with a traditional garden gallery.



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Chinese Gardens



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- 7. Opposite views⁴ are arranged along both sides of the wide and straight paths, for the enjoyment of residents.
- 8. The gallery through the gate leading to the main buildings has a rockery at its end to serve as an opposite view⁴.
- 9. Built along the pond, the gallery zigzags to enrich the garden space.



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10. The entrance wall is made higher with a gate eave to highlight the entrance, so that it looks like the residence of a wealthy family amid flourishing trees.
11. Scenes in the garden, bridges, streams, rockeries and bamboo, evoke a poetic Chinese painting.



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12. The zigzag bridge connects the kiosk at the centre of the lake to the bank, decorated with rockeries and plants.
13. A square kiosk perches on top of the rockery for admiring the view.
14. Framed by the moon gate, scenes inside and outside the garden mutually form borrowed views³.
15. Scenes are vaguely visible through the lattice windows in the walls, with pebble mosaic at the bottom, which both protects and decorates the wall.
16. Rockery and water in the courtyard, with a viewing platform.



17



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17. The disorderly alignment adds liveliness to the simple form of buildings.

18. A variety of plants are in harmony with the architecture.

19. At one side of the gable wall, layers of buildings and their white walls, grey tiles, and varied lattice windows give full expression to the style of the southern Yangtze River region. Even the street lamp is decorated with a cracked-ice pattern.

20. Two tall, straight trees in front of the white building give a rich feeling of the style of the southern Yangtze River region.



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Chinese Gardens

21. The building with its herringbone-shaped overhanging gable roof has finely engraved details.
22. Layers upon layers of walls provide their own rhythm.
23. A pair of elaborate drum stones brings a historical feel to the residential area.
24. The gourd-shaped lattice window is delicately engraved with grapes on vines and a lovely squirrel.
25. The small gate in the garden is designed with a combination of modern materials and traditional motifs.
26. The lattice window is exquisitely adorned with chrysanthemum patterns.

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Cambridge Water Town (Kangqiao Shuixiang), Shanghai

In the southwest of Zhujiajiao New Town, Qingpu District, Shanghai, the Cambridge Water Town (Kangqiaoshuixiang) is a modern residential area that gives full respect to nature and the natural laws for urban development, while handing down the tradition of a water town for future generations.

The plan of Cambridge Water Town (Kangqiaoshuixiang) follows the law of urban development in the southern Yangtze River region: a business area in the city centre, surrounded by a densely populated residential area and sparsely populated areas on the periphery. Thus the centre of the community is planned at the confluence of rivers, with densely arranged townhouses around it, and individual and two-family homes on the periphery. Streams and roads divide the community into seven sections, connected by bridges in various styles and forming a typical residential area of the southern Yangtze River region. Buildings are arranged along the streams, without too much reshaping of the existing habitat or the paths that connect the water and buildings, thus creating an area that looks like a work of nature.

The buildings are mainly in black, white and grey, the colours of traditional architecture in the southern Yangtze River region. Traditional elements are interpreted with modern materials and methods, creating fashionable and simple buildings that provide cosy living quarters for modern life and give the feeling of traditional Jiangnan (southern Yangtze River region) style.

Shimmering bamboo groves, weeping willows, lush Boston ivy creepers on the 1.8-metre-high courtyard wall, grass growing quietly amid the stone slabs.... Such subtleties of Jiangnan style are present here and there, giving the desired effect.





2

1. Buildings arranged in a staggered layout with space in between are surrounded by water on three sides. The path at the entrance is built across the water, giving the feeling of a water town.
2. The waterside platform stretches down to the water, depicting an urban space based on tradition, regionalism and life.



3. The relationship between the buildings and water, and the system of paths connecting them in this modern water town imitate the works of nature.
4. The combination of flat roofs and single pitched roofs, and the staggering of two-story and three-story houses, create a skyline rich with variety.
5. Traditional elements interpreted through modern materials and methods result in simple and fashionable buildings.
6. Despite their contemporary designs, the trickling streams, bridges and lanes form a distinct continuity with the old Qingpu Town, instead of being awkward imitations.
7. Compact constructions and delicate water represent flourishing life in the water town of the southern Yangtze River region.



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Private Courtyards of the Modern Literati



Story of Nanshipi Garden (Nanshipi Ji), Suzhou

Stone Obsession Resort (Zuishi Shanzhuang), Suzhou

Story of Nanshipi Garden (Nanshipi Ji), Suzhou

Located in downtown Suzhou, Story of Nanshipi Garden (Nanshipiji) has been built by a painter named Ye Fang, creating the dream garden of the literati in the 21st century. The garden serves two purposes, firstly as a place for a contemporary intellectual to reinterpret the traditional art of gardening, an enjoyment in itself; secondly for the garden life, as a place to experience elegance and continue the Chinese culture of refined and extraordinary art into this century.

A garden in front of five townhouses has been used, and the partition walls pulled down to create a garden with mountain and water. With buildings in the north, mountains in the south and water in the middle, the garden has been designed to fit in with its local circumstances. Mountains and ponds are like poetic ink and water paintings, while flowers and plants are like fine poems and verses. Over the several months of its construction, the owner was preoccupied by every detail, from light and shadow, solid and void, and the overall effect to the specific arrangements of stones, trees, grass, water and flowers. According to Ye Fang, "building a garden is creation" and he very much enjoys the process.

Story of Nanshipi Garden (Nanshipiji) has been designed according to philosophy, as literary design runs through the views and arrangements. Everything in the garden, from the doorway stele and couplet to the pavilion, kiosk, cavity, cliff wall, bridge, paved path and lanterns, is a manifestation of philosophy and an interpretation of literature through metaphorical symbols. The private garden designed by Ye Fang himself, with bridges, streams and bamboo, is more to do with the philosophy of the Chinese literati than simply the painter's taste for elegance.

"Three parts by the craftsman, seven parts by the owner", as mentioned in *The Art of Gardening* (Yuanye) by Ji Cheng, shows that the essence of a garden comes from the personality of its owner or the designer chosen by him, a person cultivated in architecture, painting and poetry. Thus the designer of the garden preserves the spirit of local Suzhou culture through a modern interpretation.





2

1. A stone bridge and wooden platform, posts and seats with balustrades derived from traditional style, are designed in an innovative way, sober and elegant, bringing more fun to the garden.
2. Bright lights by the water bring vitality to the elegant garden, making it like a fairy land on earth.

3. In addition to the modern tiled roofs, which harmonize with the surrounding buildings, the roofs of the waterside pavilion, half kiosk and half study have half glass eaves, inscribed with Confucian and Taoist writings and symbols.
4. The roof of the pavilion built against the wall and surrounded by mountain and water does not conform to the roof style of a traditional pavilion, but it gives the feeling of a Chinese garden all the same.



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- 5. Naturalistic lighting effects create a graceful stage, where Chinese orchestral music is about to start.
- 6. The waterside pavilion and platform constitute the focal point in the middle of the gallery. Candle light in the dusk creates a peaceful harmony.



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Chinese Gardens



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7. Rock piles and rockeries in the distance, flowers and fish close by, and a zigzag stone bridge that connects the two sides and divides the water create a scholarly, relaxing place.
8. The pond by the cliff is named Zhuo Hua (purifying water). Inscriptions can be found on bridges, in caverns and ponds in addition to the stele and couplets in the pavilions and cottages.
9. Palindrome poems inscribed on the sliding doors of waterside pavilion serve as metaphorical symbols, bringing infinite rhythmic joy to the pavilion.
10. A half gallery, gallery pavilion and cottage pavilion built by the water along zigzag paths bring the existing residential buildings and newly constructed garden into perfect harmony.
11. Part of Preface to the Orchid Kiosk Anthology (Lantingxu or Lantingjixu) inscribed on a glass roof receives the sun's rays and moonlight, leaving shadows of characters here and there.



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12. The arrangement of mountains and water has long been the primary concern in gardens of the literati, in the quest for a natural effect. Mountains construct varied views from different perspectives and seem to be moving in solemn majesty. Ponds surrounding ravines and streams running through valleys depict serenity amid a lively scene.

13. Mountain and water elements like valleys, cavities, peaks, cliffs, stone steps and streams are clustered in this small area.

14. Precipitous and majestic from a distance, fantastic and amazing from inside, the rockeries suggest huge mountains and portray spectacular scenes.

15. The rock at each end of the wooden arched bridge is decorated with a coin with a square hole, referring to the story of the well-known painter who is obsessed with rocks and "calls the rocks his brothers".

16. The zigzag stone bridge has a balustrade on one side, and a belt of glass in the middle which is lit from beneath. An inscribed palindrome poem suggests the fun of interaction in two directions.



17



18



19



17. The half pavilion in the west is inspired by the paintings of the Tang and Song dynasties, interpreting ancient Chinese constructive forms through modern architecture and art.

18-19. Mountains extend along the water while water surrounds the mountains. Rocks by the stream set winding streams on their course, creating tranquil and poetic scenery.

20-21. A bird table in the form of copper cages with open gates allows them to come and go freely. The cages are engraved with verses from classical Chinese writings.

22. A framed view at the doorway contains a cage designed to capture wild birds, hinting at profound philosophical connotations.

Stone Obsession Resort (Zuishi Shanzhuang), Suzhou

Located in the eastern mountains in Suzhou, the Stone Obsession Resort (Zuishishanzhuang) is the work of a seal engraver named Cai Tinghui. Covering an area of almost 20,000 square metres, the resort starts with "stone", has a "garden" theme, and focuses on "engraving". It is said that the stones in the resort weigh 15,000 tons, and the stream on piled rocks is 16 metres up at its highest point. Kiosks, terraces, pavilions and towers in the resort are also built with local yellow stones.

In the course of making the garden, the owner has incorporated his unique seal engraving skills, creating a very special and original place. He inscribed the complete poem of "Summer Resort in Wuzhong" on a huge stone of some 70 square metres. Leading the craftsmen, Cai selected local stones, piled them up in ways he had long had in mind, and created the stone garden with years of painstaking effort. Because of his superb accomplishment with mountain and lake rocks, and his obsession with gardens, he named the garden Stone Obsession Resort (Zuishishanzhuang). Today the resort is still magnificent, with amazing rocks, fanciful caves, winding water, elegant plants and delightful buildings. Views in the resort make use of local materials, built in yellow stone. Waterside buildings are built on stilts, creating hollow caverns. The stone steps lead all the way up to the peak, so people climbing up the precipitous mountain have to edge along the cliff where it is narrow, whereas three people can walk hand in hand where it is wide. The corridor designed in Chinese-Western integrated style stretches upward along the rocks by the water; the kiosk by the pond is also built with stones, and equipped with modern facilities, though in a classical style.

Yellow stones are the most distinct feature of Stone Obsession Resort (Zuishishanzhuang), and buildings seem to have grown out of the stones. It is a garden built with the artist's vocation; it is also his hobby, can his obsession with stones is conveyed through this garden oeuvre.





2

1. The stone table and stools in the stone pavilion are sober and delicate.
2. Yellowish brown stones pave the path in the garden and stepping stones in the water, forming a ubiquitous element for the buildings and the garden.



3. When it gets dark, bright lamps make the buildings mingle with the stones, which are in several layers at varying heights.
4. Stones look more exquisite under the lamps, and the pattern on the lintel becomes a distinct silhouette picture against the light.
5. On a stone arch in the water, the stele carries the Chinese characters of "Stone Obsession Resort" (Zuishishanzhuang).
6. Harmony between buildings and plants.



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7. A stone kiosk perches on the rockery while the three large Chinese characters of "Jin Shi Meng" (Dream of Golden Stone) are inscribed on the stone in front of it.
8. Standing in the stone kiosk, one has a splendid view over the distant landscape.
9. The inscription of "Summer Resort in Wuzhong" (Wuzhongbishu), a complete poem on a huge stone some 70 square metres in size.
10. The bank with piled rocks and the graceful lotus in the pond form a contrast of rustic and sophisticated beauty.



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LEXICON

1. Xieshan ; Xuanshan / Yingshan ; Wudian

The Xieshan style roof is a traditional Chinese roof composed of a gable (Xuanshan or Yingshan) on the upper part and a sloping or hip roof (Wudian) on the lower part. It is one of the most prestigious roof styles, and its use with double eaves (Chongyan) is particularly esteemed.

2. Jian / Kaijian

Bay width: ancient Chinese unit of proportional measurement, equal to the space between two columns.

3. Jiejing

Borrowed scenery / view borrowing: a fundamental principle of the Chinese garden whose aim is to form scenes by “borrowing” the landscapes that surround it. It involves opening perspectives, honing view points or borrowing ephemeral elements: zenithal light, clouds, reflections in water... The borrowing is done in a spirit between intention and chance in a natural and elegant way.

4. Duijing

Opposite scenery / view in an opposite place: this garden principle consists of creating mutual views by positioning two elements one facing the other a certain distance apart, in order to focus the gaze of the visitor on a precise object or to block a perspective. This effect functions both ways, thus forming a dialogue between two opposing views.

5. Kuangjing

Framed scenery / view framing: this principle aims to create views through windows and doors of varied shapes, such as the frames formed by two trees or the openings of caves, in order to give the impression of landscape paintings.

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