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Research on Gardening Art from the Perspective of Different Aesthetic Forms

-- Taking the Example of Private Gardens in Jiangnan of the Ming Dynasty

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Abstract: Aesthetics is an important part of art design, and the analysis of gardening art from the perspective of different aesthetic forms can enhance the designer's aesthetic mood, understand the harmony and richness between people and the living world, and improve people's living space and spiritual realm. Ming Dynasty private gardens are a climax in the history of Chinese gardens, with good craftsmanship, good interest and fine aesthetics, which is a model for the study of contemporary gardening art aesthetics. The past analysis of the aesthetics of garden landscape is mainly from the ancient Chinese traditional thought pattern or mood style, this paper will be analyzed from different aesthetic perspectives. The different forms of aesthetic objects include natural beauty, social beauty, personality beauty, artistic beauty, scientific beauty, technological beauty and ecological beauty. This paper analyzes the gardening art of Jiangnan private gardens in the Ming Dynasty based on different forms, so as to understand and summarize the aesthetic value of the gardening art of Jiangnan private gardens in the Ming Dynasty, in the hope of exploring the more far-reaching aesthetic meaning of gardening art through research.

Keywords: Design Aesthetics; Aesthetic Form; Gardening Art; Jiangnan Gardens.

1. Aesthetic Forms and the Art of Gardening

1.1. Different Forms of Aesthetics

Aesthetics is a special form of human understanding of the world, which refers to the formation of a non-utilitarian, figurative and emotional relationship between human beings and the world. Aesthetics has different perspectives and forms, and the different forms of aesthetic objects include natural beauty, social beauty, personality beauty, artistic beauty, scientific beauty, technological beauty and ecological beauty. The use of different aesthetic forms can analyze the different dimensions pursued by the art of gardening, and analyze the level of material skills or emotional pursuit achieved by the art of gardening in this perspective, and extract the acceptable and favorite aesthetic of the modern society, which is conducive to the study of the history of the ancient gardens and the improvement of the current garden design reflection.

1.2. Jiangnan Gardening Art in Ming Dynasty

Gardening refers to the whole process of creating an environment for people's enjoyment, recreation and living by utilizing and transforming the natural landscape or artificially opening up the landscape within a certain area, combining with the planting of plants and the arrangement of buildings.

According to the Qing emperor Guangxu (1875-1908) Suzhou *Province* rough statistics, Suzhou in the Zhou Dynasty, there are 6 gardens, 4 Han Dynasty, 14 North and South Dynasties, 7 Tang Dynasty, 118 Song Dynasty, 48 Yuan Dynasty, 271 Ming Dynasty, 139 Qing Dynasty. This set of rough statistics basically reflects the history of gardening in the south of Jiangnan the ups and downs of the trajectory. Before the Ming Dynasty, the Yuan Dynasty was a special period in which the unprecedented development of commerce laid a solid material foundation for the continuous development of the art of gardening. But a series of wars at the end of the Yuan Dynasty to level the early Ming Dynasty, a series of special policies, the development of the garden of Jiangnan, almost a devastating blow. However, after the end of the wars, especially after the death of Zhu Yuanzhang (8th century BC), the *Decree to create repairs*, which prohibited the creation of gardens at the beginning of the Ming Dynasty, also began to relax, and the emphasis on the literati, the change in cultural and artistic culture, and other aspects of the Ming Dynasty gardens together opened up an active period of the life of the gardens. The Ming Dynasty is the most important period in the history of Chinese gardening. The reason why it is said that the Ming Dynasty is the heyday of China's gardening history is not only because of the number but also because of the social trend and the enhancement of the art of gardening, and its most significant feature is that the literati extensively intervened and participated in the gardening boom, and the whole art of gardening began to pay attention to the naturalness of the landscape and the far-reaching mood, and the writings related to the art of gardening in our country also basically began to be created and distributed from the Ming Dynasty such as *Garden Metallurgy*, *Zhangwu Zhi*, etc .

In general, the entire Ming Dynasty gardens built a large number of gardening, gardening face of the rich, the entire gardening boom lasted for a long time, are beyond the previous generation, the formation of the Ming Dynasty gardening art unique achievements. China's four great gardens in the Humble Administrator's Garden, Summer Palace, Chengde Summer Resort and Liouyuan in the Humble Administrator's Garden, Liouyuan is a typical representative of the art of gardening in the private gardens of Jiangnan in the Ming Dynasty.

2. The Art of Gardening in the Ming Dynasty from the Perspective of Different Aesthetic Forms

2.1. Natural Beauty

As early as in ancient China, Confucius put forward the viewpoint of "the wise man is happy with the water, the benevolent man is happy with the mountains", and Zhuang Zi has the beauty of "a hundred rivers and rivers" and "mountains and forests and mountains". During the period of Wei and Jin dynasties, landscape scenery became an important object of people's aesthetic activities, for example, landscape poet Xie Lingyun wrote "the climate changes in the evening and day, the mountains and waters contain the clear light", and the famous idyllic poet Tao Yuanming wrote "picking chrysanthemums under the East Fence, and leisurely see the South Mountain". By the Ming Dynasty, the aesthetic attainments of natural beauty had reached a very high level, and many masterpieces of different aspects appeared, such as the "*Ten Thousand Ravines Contesting for Flow*" by the famous genius Wen Zhengming. This aesthetic approach was also applied in the Ming Dynasty, which is historically known as the mature period of the garden, especially in the art of geophysics, supplemented by the collection of mountains, selecting stones together in the garden of the innate as well as the afterbirth of the two aspects of the ancient people for the perception of the natural beauty of the full display.

For the Ming Dynasty garden gardening, whether in the countryside or the outskirts of the city, are more secluded and elegant locations for the main site, the Ming Dynasty gardeners Wen Zhenheng had commented: "living in the mountains and waters between the top, the village is second to living in the countryside is second to living in the countryside", there are in the *Zhangwu Zhi volume three water stone* wrote "stone People are ancient, water is far away, garden water stone, the most cannot be. To be ringed craggy, inserted appropriately. A peak of a thousand searches for Taihua, a spoon is ten thousand miles of rivers and lakes. And must be cultivated bamboo, old wood, strange vine, ugly tree interlocking angle, pale cliffs and blue streams, running springs and floods, such as into the deep rocks and gullies, is a famous area of the resort."

Such an exposition fully embodies the Ming Dynasty literati as well as gardeners for the pursuit of landscape gardens.

The Ming Dynasty gardening master Ji Cheng said: "The gardening place is not confined to the direction of the terrain can be high and low; shibumon into the interesting, get the scene with the shape, or alongside the mountains and forests, want to pass through the river and swamp." The main idea is to create a garden to look at the foundation, not confined to the direction, the terrain can be high or low, the important thing is the landscape interest. And in the phase of the ground that the mountains and forests are suitable for gardening, in the mountains to build gardens, can better take advantage of the natural advantages of the conditions, the use of terrain heights and shapes, topography zigzagging, at the same time have the craggy rocks also have the ordinary flat land, can let the garden reflect the natural interest, without artificial transformation. And for the noisy "city land" is "the city cannot garden, such as the garden, must be to the quiet side can be stationed, although the forest is close to the Secular, the door cover no noise," the expression that the city land is not suitable for gardening, gardening should also choose a secluded place to be transformed to plan to create a small landscape It is believed that city land is not suitable for gardening, and the gardening should also choose a secluded place to be transformed and planned to create a small landscape. Village land, on the other hand, can pursue the interest of farmland and the beauty of the vastness of the land. The evaluation of the countryside is similar to that of the forest land, where the undulations of the terrain are investigated and the water is diverted to form forests to appreciate the beauty of nature. Jianghu land is suitable for creating a large view of the realm, slightly borrowed to build houses and pavilions can appear very beautiful landscape, to obtain the "long smoky water, tantalizing clouds and mountains, fishing boats, idle gulls and birds, leakage of the shade and hide the cabinet, welcome the first moon to the stage" of the nature of the wild interest of its own as if it were a fairyland.

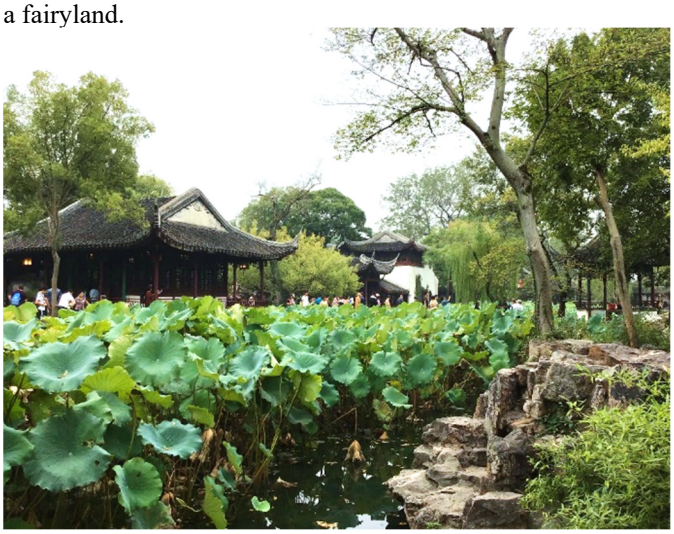


Fig 1. Architecture and natural landscape of the Humble Administrator's Garden. (Self-portrait)

The natural world may not be "beautiful" at the beginning, the initial natural world is full of dangers, but along with the development of human conquest of nature, and gradually live in harmony with nature, then formed for the aesthetic of nature, especially in the gardening activities, full of appreciation and use of natural beauty, and ultimately achieved a brilliant Ming Dynasty Jiangnan private garden. For example, the Humble Administrator's Garden, the largest classical landscape garden in Suzhou, embodies the typical pursuit of natural beauty of the Ming literati. The site of the Humble Administrator's Garden was chosen in the northeast corner of the city of Suzhou, although the city of Gusu, with its beautiful mountains and beautiful water, is the most suitable city for the construction of gardens, but in terms of the art of "phasing the land", the chosen site is still regarded as the so-called "city land", although it is the most inferior land. Although it was the most inferior land, it was "slightly dredged, surrounded by forests and trees", which enclosed the city air outside and made the natural air flow and stretch in the whole courtyard, and the city land which was originally unsuitable for gardening created a side of secluded "city mountains and forests", and the whole core of the garden was formed with a large water surface as the center. The core of the whole garden is formed by the large water surface as the center of an open landscape environment, and most of the buildings are built near the water and surrounded by greenery (Fig. 1), wrapped in a vibrant environment with a kind of

natural interest and natural aesthetics.

2.2. Social Beauty and Personality Beauty

Human beings for society as a product formed on the basis of certain natural conditions expressed the attitude of scrutiny in different periods is different, society as the object of aesthetic response to the attitude of human beings to society, for example, the prevalence of private gardens in the Ming Dynasty, essentially based on the Yuan, Ming and Qing dynasties in the economic development of Jiangnan in the national scope of the top of the status of agriculture, handicrafts, business is very well developed, when the court tax is quite A large part of the court tax is derived from the south; Secondly, the economic development of the region to promote the continuous improvement of the cultural level of the south of the literati; At the same time, the south of the river is rich, dense water network, temperate climate, lush grass, and the south of the folk building skills are exquisite, abound in high-quality stone, these are for the south of the gardening provides a favorable condition. Simply to technical skill and such description is not enough to summarize the root of the flourishing garden of the Ming Dynasty in Jiangnan, the flourishing garden of the Ming Dynasty in Jiangnan should be said to be rich and prosperous, humanistic social aesthetic style of the manifestation.

Personality beauty is mainly a spiritual existence, itself contains human personality and self-consciousness, their own level of knowledge and the richness of human social relations and interactions. Personality beauty is rich and varied, and also projected into different matters, we can still from some buildings, articles, paintings in the peep of the personality beauty of the year the man of the year.

Ming Dynasty gardens, for example, the Ming Dynasty talent Yuan Hongdao in the *Pavilion Chronicle* wrote "Wuzhong Garden Pavilion, the old well-known, there are the South Garden, Su Zimei Canglang Pavilion, Zhu Changwen Le Nursery, Fan Chengdai Shihu old hidden, now all deserted ..... Xu awkwardly Qing Garden in the Gate of Heaven outside of the Shimotang, magnificent Xuanjiu, the front and back of the halls, all can be drunk guests! ..... Humble Administrator's Garden in Qi Men, Yu did not get to see, Tao Zhouwang even said ....." Inside the mentioned Xujiongqing Garden is the predecessor of the East Garden, East Garden owner named Xu Taishi, because of false accusations of impeachment in the end of the case, then dismissed, returned to suzhou, outside the gate of gate of yangzhou, down the pond HuaBuLi (today's LiouYuan road area) home began "all do not ask for outdoor, beneficial to rule the garden garden," the life. "I grew flowers and bamboos, and wandered around with a board carriage. I called my friends and drank with them, and the sound of their voices curbed the clouds..... I stayed in the garden and forgot to return." Living in the East Garden with the attitude of living in a leisurely manner shows Xu Taishi's talent of management, dashing style and the beauty of gardening.

And the text of the other garden master of the Humble Administrator's Garden Wang Xianchen because of official disillusionment out of office to return to his hometown, the purchase of the original site of the Dahong Temple, and recorded in the *Humble Administrator's Garden Figure Wing Trek* : "Once the volatility of the wax, accumulation of a long time and the garden is completed" and the Western Jin literati Pan Yue self-comparison, borrowed from the Pan Yue *Fuguejuju*: "the will of the floating clouds, building a room to grow trees," for the name of the Humble Administrator's Garden. Free and at ease ..... this is also clumsy for the government also" for the Humble Administrator Garden name. Through the *Garden Records*, *Garden Map* and other ancient books, it was recorded that the Humble Administrator's Garden was dominated by the scenery of plants and won by the scenery of water and rocks, and the garden was full of rich natural interest (Fig. 2), full of simplicity, sparseness, elegance, and naturalness, which demonstrated Wang Xianchen's straightforward and upright style, and in the *Records of the Wang's Humble Administrator's Garden* Wen Zhengming described Wang Xianchen as a righteous man, "a man of honor, a man of integrity," and a man of honor, "a man of integrity". Wen Zhengming described Wang Xianchen in "The Record of Wang's Humble Administrator's Garden" as "a gentleman of honor and a model of Confucianism".

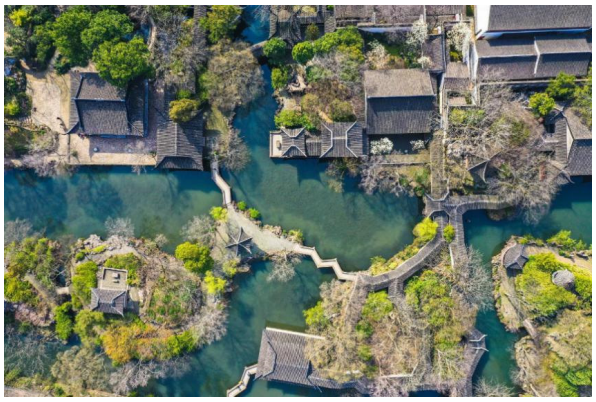


Fig 2. Architectural assemblage of water features in The Humble Administrator's Garden (Source: PhotoShop.com)

2.3. Artistic Beauty

Art is the precipitation of real life and the product of the artist's subjective aesthetics, is a rich cultural treasure. Art from life but higher than life, purely to meet the needs of the reality of the product is difficult to call art, art is more focused on the height of the spirit and the impact on people, and has a strong social effect, such as aesthetic entertainment, aesthetic education, cultural memory and so on.



Fig 3. Shadow Garden Willow Shadow Water Shadow Mountain Shadow Landscape (Source Baidu Encyclopedia)

Chinese garden construction from the north and south dynasties to focus on the garden to express humanistic feelings, to create a poetic realm, so a lot of ancient gardeners themselves are poets, painters and other professions, in the Ming Dynasty to garden as a career professional gardeners only appeared, but also more than multiple identities such as the painter Zhang Nanyang, Zhang Lian and so on. In the

Ming Dynasty, the gardening teacher Ji Cheng *Garden metallurgy* book discussed the problem of the realm of beauty of the art of gardening. Which wrote: "the bitter, the master has a hill and dale carry on, and the intention cannot be a metaphor for the work. Workers cannot create to keep, constrained by the rope and ink, in order to bend the master, had to depreciate their gullies to favor, is not a great pity?" This is to speak of the master's realm of interest cannot be understood by the craftsman's regret. Therefore, it can be said that Ji Cheng believes that " environment " is the high goal of gardening.

According to historical records, Ji Cheng personally designed gardens with such a strong focus on artistic beauty of the style, such as the East Garden, the Garden, the Garden, the Garden, the Shadow Garden, the Stone Nest Garden, and so on. To the shadow garden, for example, is calculated to become the late Ming scholar, scholar Zheng Yuanxun's private garden, built in Chongzhen seven years, because it was built in the willow shadow, water shadow, mountain shadow between (Fig. 3), the Ming dynasty painter and calligrapher Dong Qichang titled "shadow garden", such a wonderful mood is often difficult to think of and put into practice. In his books, he used " environment ", " good environment ", " illusion environment", " deep environment ", " wonderful environment ", " marvelous environment ", " mysterious environment ", etc , and other terms to express its pursuit of the art of gardening, is committed to the design of the space to become dynamic, "multiple scenic spots, a stone's throw from the mountains and forests" is a microcosm of the real natural landscape and facsimile, *Garden Metallurgy* book shows the counting into the phase with the ground, The book *Garden Metallurgy* shows the pursuit of some kind of artistic beauty of the spiritual realm created by Ji Cheng in the garden by using the phase of the ground, foundation, buildings, shelves and columns, mounting and folding, railings, doors and windows, walls, paving, picking up the mountain, selecting stones, and borrowing the landscape.

The Ming Dynasty period to Jiangnan as the center of gravity of the rise of garden construction, fully converge a lot of aesthetic qualities of poets, painters to the design and construction of gardens to provide very much of the idea of poetry and painting gardens gradually fused into a whole, it can be said that the well-known gardens at that time are the projection of the artistic attainments of the literati at that time, with three-dimensional form of the Chinese literati at that time, for the perception of the aesthetic arts and the pursuit of the cognition.

2.4. Scientific Beauty

Scientific beauty is the embodiment of the regularity and purpose of a piece of work, and scientific beauty is also the refraction of natural beauty. In the early days, human beings were born in nature and were a part of nature, seeking to live with nature, feeling nature and melting into nature, however, along with the development of human civilization, human beings need to survive and need a more secure small environment, but also still need a natural environment, so human beings need a natural environment and a man-made environment at the same time, which is exactly the vivid demonstration of the lawfulness and purposefulness of the lawfulness and purposefulness of the lawfulness and purposefulness of the lawfulness of the lawfulness. Therefore, the original form of the garden was gradually born, and we can always see the words "home", " courtyard", "garden" and other words are always combined together, and closely related to human life.



Fig 4. Liyuan Corridor (Self-portrait)



Fig 5. Architectural assemblage of the linking corridors in the Clumsy Garden (Self-portrait)

Ming Dynasty Jiangnan gardens and other gardens of different, first of all from the region in different climatic conditions, the north is often a dry and cold climate with limited rainfall, it is not possible to Jiangnan both the vast plains and the vertical and horizontal waterways, so that the limitations of water and water is the constraints of the northern gardens. Jiangnan region is the opposite, the climate is warmer and wetter, more rain, such a natural climate plus people visits the garden in the rainy season without wet clothes and shoes and other purposes created the Ming Dynasty Jiangnan Garden house corridor continuous style and exquisite eaves and tiles scenery (Fig. 4, Fig. 5).



Fig 6. Summer Palace (Source: Baidu Encyclopedia)

Secondly, the objective social conditions and the purpose of the object served is also different, the Ming Dynasty Jiangnan gardens are mostly in the city, surrounded by other people's homes, it is generally more difficult to get a wide view and good conditions for borrowing the landscape, while the north is often open (Fig. 6).

At the same time different from the northern gardens mainly for the feudal emperors, Jiangnan gardens for private service, each pursuing a different purpose, so the Ming Jiangnan gardens in the garden first need to comply with the objective conditions, mostly inward form, while trying to follow nature with the high on the low, meandering eclectic, and then to adapt to the owner's interests to stack the mountain water, so that the mountain pools and flowers and trees skillfully combined, and finally achieve "Although made by man, like from heaven" intention. The birth of the Ming Dynasty Jiangnan Garden cannot be separated from the era, the region given its objective constraints and laws, but also full of contemporary expectations and needs of the people.

2.5. Technical Beauty

There are two forms of technical beauty, the first is technical beauty, is the display and symbol of contemporary science and technology, has considerable aesthetic value, the other is functional beauty, fully expresses the function and purpose of the work, is the functional purpose of the perspective of the aesthetic mentioned in the two together is essentially for the unity of the law and the purpose of the unity.



Fig 7. Exaggerated eaves and stones of the architecture of the Liyuan Garden (Self-portrait)

Jiangnan gardens in the Ming Dynasty, for example, one of the main features of Jiangnan garden architecture is that its eaves are not restricted (Fig. 7), essentially originated from China's wood component technology in the Ming Dynasty has fully matured, brick wall bearing has been popularized, the arch was initially used as a purely functional structure to the Ming Dynasty, not only did not disappear but more complex, the arch as a functional function at the same time, also began to take on the role of the aesthetic purpose; at the same time, the technology also supported more elaborate craftsmanship in the garden, such as stone carving in the Ming Dynasty reached a new high level through the selection of various stone and processing technology improvements. At the same time, the technology at that time also supported the garden to carry out more exquisite crafts, for example, the stone carving in the garden of Jiangnan in the Ming Dynasty reached a new height, through the selection of various kinds of stone and the improvement of processing technology, making the stone carving in the garden is more delicate, vivid, with high artistic value (Fig. 7), used in a variety of decorative pieces, architectural relevance to achieve the unity of technology and beauty. This in itself is a demonstration of the high technology of the time and the expression of aesthetic interests.

The maturity of craftsmanship enabled craftsmen to boldly create architectural forms adapted to the requirements of the times, boldly displaying the beauty of technology and pursuing the beauty of function to the fullest.

2.6. Ecological Beauty

Ecological beauty is the beauty of the life experience of man and nature. Ecological aesthetics is the ecological process and the ecological environment as an aesthetic object and the aesthetic care, responding to the theme of inner and outer nature of the harmony and unity. Unlike the northern gardens, most of which are the will of the ruling class as a whole, the style of this grand unity, the private gardens in Jiangnan in the Ming Dynasty is basically "the master of the garden as the core will" as the leading idea of gardening, is the state of man's own state with the unity of the mapping of the surrounding environment, the ecology of different people with different nature is the melting of the experience of life, aesthetics as a kind of Self-consciousness, in the heyday of the Ming Dynasty Jiangnan private garden gardening art is the master of the garden of the world of self-survival situation of a self-care and self-confirmation, which transcends the intuitive extraction of the value of nature or the main body of the value of self-love only, is the subject of aesthetics and the world of a harmonious blend.

3. The Value of the Ming Dynasty Gardening Art from the Perspective of Aesthetic Patterns

3.1. Historical Value

The gardening art of Jiangnan gardens in the Ming Dynasty was very complex, including water conservancy, architecture, landscape, plants and other elements of the comprehensive use of gardeners in the design of the folding of the mountains and the water to capture the sky, the natural environment is perfectly integrated into the gardens, the formation of a technically superb style of elegant gardens. It can be said that the brilliant achievements of ancient Chinese gardens in private gardens occupy half of the country, the Ming Dynasty is particularly flourishing, the Jiangnan private gardens gardening mode through the precipitation and development of history, the formation of a delicate approach, a unique style system, reflecting the humanistic characteristics of the Jiangnan region and the socio-economic outlook, but also for other regions and the later generations left a profound impact, most of the later generations of garden design inspiration to draw on are Most of the inspiration for garden design in later generations came from here. Now the existing four famous gardens in Jiangnan region - Junyuan, Liyuan, Humble Administrator's Garden, Send Changyuan's main construction was carried out in the Ming Dynasty, although there are some changes later, but still mainly show the style at that time, this living history is an important asset for related research.

3.2. Aesthetic Value

Ming Dynasty Jiangnan garden is an important period of traditional Chinese gardens, reflecting the crystallization of ancient Chinese architecture, gardening, culture and

philosophical thought, the garden as a combination of social reality and the pursuit of art, is the visual externalization of social aesthetics and culture at that time, the height of the Ming Dynasty Jiangnan private gardens gardening is amazing, which implies the aesthetic attainments are also unique, in the limited space, through landscaping In the limited space, through the landscaping of a variety of techniques focus on aesthetic form, add landscape interest, rich artistic feeling, the pursuit of humanistic mood, so that people in the space by the cultivation, enhance the sense of aesthetic experience, and in the Ming Dynasty there are related to the gardening of the writings for the overview, and the birth of China's ancient important gardening theory works *garden metallurgy*, put forward the Chinese systematic gardening aesthetic theory, which is an important achievement in the aesthetics of the gardening!

4. Summary

Under the trend of globalization, the design of gardens and landscapes has gradually shifted to an ecological perspective, but based on China's unique regional characteristics and profound social culture, when considering the design of Chinese gardens and landscapes, we should take into account the unique features that distinguish it from other garden designs, i.e., the connotation of Chinese garden aesthetics.

Chinese aesthetics is infiltrated in the daily life of various regions in various times, which is the embodiment of Chinese culture and philosophy. This paper discusses the gardening art of Jiangnan gardens of the Ming and Qing dynasties under different aesthetic perspectives, and explains the aesthetic thinking mode of gardening under the material appearance of some Jiangnan gardens left over from the Ming Dynasty, which contains the relevant cultural environments, aesthetic pursuits, and ideals of life of the gardeners and garden masters, and so on, and forms an important part of the social background, cultural concepts and personal pursuits of the gardens. It forms a hierarchical progression from social background to cultural concepts and then to personal pursuits.

By exploring the attitude of pursuing natural and more contextual Chinese garden aesthetics, we hope to provide designers with a point of view when designing Chinese gardens and landscapes - they should focus on the pursuit of aesthetic connotations as well as designing in the form of similarity to the god, so as to better restore the local, humanistic and spiritual connotations of Chinese garden and landscape design.

Acknowledgments

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