Space structure of the Garden of Pleasance in the context of traditional private gardens of Suzhou

D S Tceluiko

Department of Architecture and Urbanism, Pacific National University, 136, Tihookeanskaya st., Khabarovsk 680035, Russia

E-mail: dima123117@gmail.com

Abstract. The article is devoted to the study of space structure of the Garden of Pleasance. The article explores the history of the formation of the planning structure, which consists of two parts: East - the former Wu Guan estate, West - a new site, built at the end of the XIX century. The principles of garden design and its main elements are considered, citation and cultural borrowing of elements from the famous gardens of the city of Suzhou are shown. The estate consists of several spaces, and has a traditional layout for private gardens of Jiangnan. The main volume with a large pond located in the eastern zone is bordered by several smaller sections. The estate also became the center of development of the traditional musical art of playing Qin (guqin), which contributed to the development of music throughout the Jiangnan region. The syntactic analysis of gardens helps to understand space structure, to identify the basic spatial elements and the relationships between them. Many elements of the garden have from one to three topological connections with the surrounding architectural elements. The set of basic space structures of the garden is not diverse in comparison with other private gardens in Suzhou. There are: Hall, Pavilion, Gallery, Entry group, Room and Veranda. The combination of methods and techniques of the two Ming and Qing dynasties created an unusual space structure of the garden, consisting mainly of secluded places.

1. Introduction

The Garden of Pleasance (Harmony) (Chinese: 怡园; pinyin: Yíyuán), or Yiyuan is a traditional Chinese garden located in Zhejiang province, this is a part of a Jiangnan historical region, China. The name of the garden is a reference to the "Analects of Confucius", but the complex is also known under the name Siyuan (似园). Sometimes there is an erroneous name Garden of joy, most likely it is due to the fact that Yiyuan, sounds like Yuyuan (garden in Shanghai) [1, 2].

The eastern part of the modern garden was created by a civil servant of the Ming Dynasty - Wu Guan (1435–1504). One of the following owners was Gu Weibin, and during the reign of Tongzhi and Guangxu of the Qing Dynasty, he changed the ruined manor, consisting of residential buildings, a garden and a small sanctuary, to a state in which we know the Garden of Harmony now. Being built in the times of highly developed landscape culture, it absorbed a large amount of planning techniques and elements are not only located in the gardens of Suzhou, but also throughout China [3].

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The plot has an area of 0.6 ha. Being one of the gardens most recently built, the Garden of Harmony absorbs many architectural traditions of the Song, Yuan, Ming and Qing Dynasties. The layout of the garden uses the methods of dividing the space, naturalness, free layout, a combination of
artificial and natural principles, asymmetry, the pursuit of natural ideals, the use of terrain features, the interweaving of the arts, quoting, scripting, borrowing views, the concept of the middle path, Feng Shui. Due to the complicated routes and one large space with a pond (figure 1), the whole area is perceived much larger than it actually is, numerous architectural elements and specific points only amplify this effect (figure 2). You can often find quoting the gardens of the city of Suzhou: the double gallery is in many respects similar in shape and location to the object in the Lingering Garden. Winding paths and corridors are quoted from the Blue Wave Pavilion (The Canglang Pavilion). A large stone slide with internal walkways is similar to the Lion Grove Garden. The stone compositions, paths and trajectory of the routes are identical to the Mountain Villa with Embracing Beauty (figure 3), the pond with lotuses is identical to the reservoir in the Master of the Nets Garden, etc. Putting together various techniques and elements, adapting and combining them in one space, a unique style of the Garden of Pleasance was created [4-7].

2. History of formation
The place where the garden is located was originally the estate of Wu Guan (1435–1504), an official of the Ming dynasty, who was also fond of poetry and painting. In 1874, Gu Wenbin (1811–1889) acquired a large amount of land in various settlements of the Jiangnan region, for development. The future Yiyuan became one of such plots. Construction continued from 1874 to 1882, the garden was created under the auspices of Gu Chen, the son of Gu Wenbin, and artists Ren Fuchang, Gu Yun, Wang Yun, Fan Yinquan, Cheng Tinlu and others. Gu Cheng visited all the gardens in Suzhou, for better understand the landscape art and form an idea of your site. Representatives of the Gu family collected various cultural objects: calligraphy, ancient texts, paintings and books from the entire Jiangnan region. Some of which were presented in Yiyuan, concentrated in separate buildings, and throughout the garden [8].

There are 101 stone carvings of prominent calligraphers: Wang Xizhi, Huai Su and Mi Fu, on the wall of the gallery of the Garden of Harmony. According to the will of Gu Zeyang, more than 300 paintings and calligraphy collected by four generations, as well as 10 rare books and manuscripts of the Ming Dynasty, were donated to the Shanghai Museum [9, 10].

The estate also became the center of development of the traditional musical art of playing Qin (guqin). In the fall of 1919, to promote the musical culture Yi Qinbo, Wu Bingyang and Wu Lanchen invited more than 30 people from Shanghai, Yangzhou, Hangzhou and other cities to play a joint concert. Thanks to this event, a new round in the development of musical culture and the history of
instruction has begun. Since then, Yiyuan Qin Club has become a regular visiting place for people involved in art. However, due to war and social unrest, the activity of the music club will gradually decrease [11, 12].

After the death of Gu Heyi (1865-1930), the garden gradually fell into decay. At that time, the destruction was especially serious, and antique calligraphy and painting in the garden were looted.

In September 1949, the ninth regiment of the Second Corps of the East China Military University was stationed here. In December 1953, Gu Gunshuo son Gu Heyi, donate Yiyuan to state. After minor repairs, the city government will open a garden for visitors. In 1963, it was included in the list of cultural relics protection units in Suzhou and in 1982, it was listed as the cultural relic’s protection unit in Jiangsu Province [13].

In 1992, Wu Zhaoji, Xu Zhongwei, Yi Mingpei and more than ten members of the Yiyuan Qin Club were invited to revive the Yuanqin club. At the first meeting, Guqin again sounded in the garden and this continues to this day.

3. Planning structure

The estate consists of several spaces, and has a traditional layout for private gardens of Jiangnan. The main volume with a large pond is located in the eastern zone and borders on several smaller areas. This is one of two places in the garden where separate architectural structures are present, the rest of the parts are surrounded by buildings and are designed for specific scenes or for transit purposes, while the main volume has architecture not only at its borders, but also inside.

The double gallery divides the territory into two parts: eastern and western. There are twelve square window openings with different patterns in the corridor, and both sides can borrow scenes from each other.

The eastern zone is located on the territory of the former estate of Wu Guan, partly preserving the original layout of that era. In this part of the garden, architectural structures dominate: pavilions, classrooms and halls bordering three large internal green areas (northern, central and southern). There are also several small compositions of stones or plants surrounded by architecture. In the southeast is the territory of the former temple, at the moment it is closed to tourists. Four small green zone uniformly placed throughout the area. Their volume is relatively similar, but the content is different, some are used as transits, and the garden between Listen to zither room and Baishi pavilion has well-developed stone and plant compositions. Due to the large number of complex architectural structures of complex shape, part of the space between buildings or external walls is occupied by small scenic compositions of stones and / or plants. Unusual for this type of gardens is the stone paving of such small areas, which over time is covered with moss. Almost all pedestrian paths are laid through covered galleries. Only the entrance group, located in the northeast, has several pedestrian ways. The main buildings on the territory are: Baishi jingshe, All seasons bamboo pavilion, Yuyan pavilion, Listen to zither room, Baishi pavilion, Temple (figure 4).

The western part of the garden is a new estate zone, built in the 19th century. Central volume - it is also the largest, western garden at the Standing-dew hall and the southern garden. The southern part is represented by galleries, halls and pavilions with access to the park area with paths, trees, internal walls and a small stone slide. At the border of these two zones is the Waterside pavilion of lotus fragrance (figure 5), this structure is divided into the northern hall - for summer observations of the lotus pond (figure 6), and the southern hall - for admiring the plum and winter landscapes. Almost all the elements of this part have access to the largest zone of the garden.

The central zone is surrounded by a wall only on the north side, and various architectural structures are its borders on the other sides. In its style, it is very different from the eastern zone of the estate. Here is one of the most popular elements of the garden - the pond, along the banks of which there are terraces, galleries, pavilions and bridges crossing the reservoir. Three pavilions located to the north of the pond are the only separate architectural elements in the complex, while the rest of the structures are connected by passages, galleries, or stand close to each other. Spiral hair-pin pavilion is one of the highest species points of the estate, it is located on a stone hill, an analogue of which is an identical
element in the Lion Grove garden [14]. It has several through passages, platforms at various heights, as well as a passage through the bridge at the top-level of the slide. The grounds on this element are paved in the same style with the whole garden. The northern part of the park is planted with lots of trees. The main structures of this part of the garden are: Standing-dew hall, Boat-shaped studio, Minor surging waves pavilion (figure 7), Spiral hair-pin pavilion, Suo-iv pavilion, Golden osmanthus pavilion, South plum-snow pavilion, Waterside pavilion of lotus fragrance, Biwu qifeng guan, Facing wall pavilion.

Figure 4. Elements of the Garden of Pleasance.

Figure 5. Waterside pavilion.

Figure 6. Bridge over the pond.

4. Conclusion
The syntactic analysis of gardens helps to understand space structure, to identify the basic spatial elements and the relationships between them. Most of the elements of the garden have from one to
three topological connections with the surrounding architectural elements. There are only 3 elements with four and five connections, only one of them has a name and is of "cultural" value - Waterside pavilion of lotus fragrance, the other two elements are transit points at the western and eastern exit to the open garden zone. On the basis of which it can be said that all sections were planned as secluded places with except Waterside pavilion, which is not a border element, unlike the other two, but has a lot of connections. Its predominance in layout is also expressed in architecture.

Figure 7. Minor surging waves pavilion.

The set of basic space structures of the garden is not diverse in comparison with other private gardens in Suzhou. There are: Hall, Pavilion, Gallery, Entry group, Room and Veranda. Despite the small variety of architectural types of garden elements, there are 25 species points. A lot of buildings have internal gardens on both sides, and from different angles, they are perceived differently, a double gallery is also included in the list of such elements, this is a feature of this example. 68% of the open space in relation to the whole territory made it possible to create long pedestrian paths (figure 8). This percentage is the average for private gardens in the Jiangnan regions.

Figure 8. Communication in residential and garden plots.
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