

The classical Chinese garden is a precious historical and cultural heritage. Artistic conception expression is the core technique. It is unique in the world of gardens, worthy of development and inheritance, and is reflected and transformed in contemporary garden design. In reality, it is still adapted to contemporary design.

The systematic theoretical research, case study and comparative analysis methods are shown in this poster. Through the historical source of Chinese classical gardens which revealing the profound influence of philosophical thoughts, the essence characteristics of classical Chinese gardens are summed up, lie in the construction of the order, emotion, artistic conception, culture and ecology of space, which are all part of modern landscape design today.

Different from the techniques of western landscape design, classical Chinese garden design mainly creates traditional gardens from the aspects of rationality, design prototype, space type, garden elements, and artistic conception.

At last, through the case analysis of ancient and modern typical works, the application modes of traditional gardening techniques were explored in contemporary design. Some theoretical guidance for the inheritance of Chinese landscape design were presented in order to give inspiration to landscape architect as well as diversity of landscape in the future.

The philosophical and cultural awareness contained in classical Chinese gardens is a summary of the

Chinese people experience. The natural ways they use for thousands of years, reflecting the Chinese people's pursuit of the ideal living environment.

Contemporary landscape architects must be based on the present, re-examine the concepts and principles of classical Chinese gardens. Based on the tradition and re-creation, it is the only way for classical Chinese gardens to integrate into the modern society. This requires today's landscape architects to fully understand the requirements of modern society and the suitability of traditional Chinese gardens.

The "Mountain(Island)-Water" Mode: The landscape layout of "one pool and three mountains" is a good design pattern. It has a great and beneficial influence on the development of Chinese gardens, which has promoted the great development of Chinese garden art and has played a positive role in the landscape design of the surrounding countries.

The World in A Pot Mode: The delicate gardening techniques and the aesthetic perspective of "seeing the big from the small" are not only the result of the progress of artistic skills, but also the essential reason for the aesthetic requirement for harmonious and eternal cosmic rhythm. People's philosophical speculation on the concept of the universe between heaven and man and their yearning for the integration of art and rhythm of life will remain unchanged. As a perfect result, people stay in a space, but do not know that nature ends here, and then have a dialogue with art.

1 HISTORIC BACKGROUND (A unique "Island-Water" mode of natural landscape system formed over 3000 years)

Before 220 B.C. 220-589 A.D. 589-960 960-1736 1736-1911

Han Jian Zhang Palace Generation period Gen Yue Turning period Humble Administrator's Garden Heyday period Half Mu Garden Maturation period The Summer Palace Late maturation period

Old Summer Palace Policy of Seclusion Deconstruction Reform and Opening-up Minimalism Great Achievement Neo-Chinese Landscape

Revivalism Hughism

1.1 LITERATURE REVIEW

Traditional Ideas	Design Concept	Gardening Techniques
Taoistic Idea	Emulates Nature	<ul style="list-style-type: none">The winding path leading to the lonelinessSpace extension methodSpatial contrastEquilibrium and SymmetryEutaxy
Confucian Idea	Golden Mean	<ul style="list-style-type: none">Space senseEcological DesignOne pond and three hills
Buddhist Idea	Simple/Immortal thought of Zen	<ul style="list-style-type: none">Surrounded by mountains and watersPond in the front, mountain in the back, road on the left and stream on the right
Fengshui (Geomancy)	Ecological Idea	<ul style="list-style-type: none">Scatter perspectiveA new view with each different stepTangible bionicsImmaterial bionics
Landscape Painting	Artistic Conception	
Biotic Thinking	Classification (Taking images and comparing objects)	

Table1. Literature Review
The Connection Between Traditional Ideas and Gardening Methods

1.2 SPATIAL ORGANIZATION

Closed Loop Sequence

Penetrating Sequence

Radiative Sequence

Obstructive View Opposite View

Frame View Borrowing View

Leaking View Adding View

2.1 DESIGN PROTOTYPE

7 8 9 10 11

1. Learn from the Nature—Focus on various nature prototypes

2. Learn from Art—The integration of time art and the space art

3. Reflection: from strange to peaceful

2.2 SPACE LAYOUT

1. Site Connotation: Step by step spatial sequenc

2. Extension of Site: the extension of space through the boundary

2.3 DESIGN ELEMENTS

13 14 15 16 17 18 19 20 21 22

"Mountain Island" Rockery Central Pond Secluded Pavilion

Flying bridge Far Fragrance Hall Lotus Scene Plants

1. Method: The harmony of gardening elements

2. Purpose: the creation of a pleasant environment

3. Reflection: the retreat of the architectural elements and the entering of the plant

2.4 ARTISTIC CONCEPTION

23 24 25 26 27

1. Euphemistic expression of emotion

2. The Union of nature, human and environment

3. Reflection: from the sense of sensibility to the combination of reason and sensibility

3 WESTERN INHERITANCE EXPERIENCE (Re-interpretation of Le Notre garden)

28 29 30 31

Space Structure of Citroen Park, Paris

Space Structure of Air Force Academy Garden, USA.

4.1 CASE ANALYSIS — FOUR BOEXES GARDEN

33 34 35 36 37 38 39 40 41 42 43 44

Spring Summer Autumn Winter

4.2 CASE ANALYSIS — MAZE GARDEN

45 46 47 48 49 50 51 52 53 54 55

Old City Wall of Xi'an Chinese Bagua Array European Maze Garden

5.1 CONCLUSION: "MOUNTAIN(ISLAND)-WATER" MODE

Simplification of Classical Space Organization.Expression of changeable form.

Planning Waterscape

56 57 58

5.2 CONCLUSION: "WORLD IN A POT" MODE

See the big in the small, Use less to reflect more Abstraction & Symbolism.

60 61 62

6 REFERENCE IMAGES

Table 2. Non-self Images Sources

Figure 1. <https://baike.baidu.com> Figure 12. <http://www.youthla.org> Figure 34. <http://cheyo.1688.com>

Figure 2. <http://travel.southcn.com> Figure 13-19. <http://www.0951nj.com> Figure 35-38. <http://baike.baidu.com>

Figure 3. <http://www.meet99.com> Figure 20. <http://www.dove.com> Figure 39-40. <http://www.archcollege.com>

Figure 4. <http://2021.196.131.196> Figure 21-22. <http://wap.1688.com> Figure 41-44. <http://7d9huu.com>

Figure 5. <http://www.sizuo.com> Figure 23. <http://www.sohu.com> Figure 45. <http://www.baidaihe2008.com>

Figure 6. <http://you.ctrip.com> Figure 24-25. Photo by Qushuai Figure 46. <http://pic3.zhimg.com>

Figure 7. <http://taihu.baik.com> Figure 26-27. <http://blog.sina.com.cn> Figure 47-55. <http://www.goood.cn>

Figure 8. <http://www.pinterest.com> Figure 28. <http://www.youthla.org> Figure 56. <http://kuailao.qq.com>

Figure 9. <http://www.juxue86.com> Figure 29. <http://www.sohu.com> Figure 57. <http://www.zhongguofeng.com>

Figure 10. <http://you.ctrip.com> Figure 30-31. <http://chla.com.cn> Figure 58. <http://sb0988.cdn.sohu.com>

Figure 11. <http://blog.sina.com.cn> Figure 33. Figure 59-62. <http://www.mhlo.or.jp>