

A Brief Discussion on Mr. Congzhou Chen's Thoughts on Garden Art

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Abstract

The role and significance of Mr. Chen multiple identities, personal practices, and academic history in the formation of his personal thoughts and theories on the art of gardening are discussed to explore Mr. Chen's inheritance and innovation of Chinese thoughts on landscape gardening. Analyzing Mingxuan, Yuyuan, and Nanyuan from the perspective of poetic and picturesque aesthetics, we discover the course of Mr. Congzhou Chen's gardening ideas and his inheritance and innovation of traditional garden culture. As Mr. Chen said, Mingxuan is an imitation with some new ideas, Yuyuan East is a continuation with some new ideas, and Nanyuan is an independent design, which is a concrete embodiment of his garden theory. The process of gardening is a perfect combination of practice and Concept of Garden Design. Mr. Congzhou Chen's theoretical topics on traditional Chinese gardens are widely spread and far-reaching.

Keywords

Congzhou Chen, Gardening, Thought, Practice, Theory

1. Congzhou Chen's Academic History

1.1. Research on Congzhou Chen before 2000

Congzhou Chen (1918-2000), name Yuwen, character Congzhou, number Ziweng, was a famous ancient architect and Gardening Scholar, whom Mr. I.M. Pei called "the master of the generation of Chinese garden art". Although I.M. Pei's thesis on the contemporary influence of Congzhou Chen and garden art is quite controversial, but Zi Weng's book "On Chinese Gardens" is a contemporary Chinese gardening masterpiece is the consensus of the people, and this consensus is not confined to a moment's review, the influence of today, but also across the ocean, spread overseas. Mr. Congzhou Chen died on March 15, 2000 in Shanghai, before that, although in painting and calligraphy, prose and poetry in many aspects of the great reputation, but as an ancient architecture and landscape architects, about Congzhou Chen gardening academic thought of the research is almost none. Many influential studies have come either from outside professional scholarship, such as about the literary nature of his prose and his thoughts on garden aesthetics; or from the translation of his writings, such as the international popularity brought about by the translation of On Chinese Gardens into Japanese and Italian overseas; or from his accomplishments as a disciple of Dafengtang in calligraphy and painting. These achievements were widely and deeply discussed on the occasion of Congzhou Chen's centennial in 2018, and in 1949, he published his debut work, "The Chronicle of Xu Zhimo," which has become an invaluable source of information for today's study of Xu Zhimo and the history of modern Chinese literature. However, during Congzhou Chen's lifetime, the discussion and controversy over his personal academic thought was mainly focused on the discussion of his related theses and concepts. In particular, the five essays in On Chinese Gardens, as representative writings of his academic thought on garden-making, sparked many discussions within and outside the academic community.

Within the academic community, although “On Chinese Gardens” began as a lecture script for an invited academic lecture, the issues raised therein are not simply academic discussions, but a lot of criticism of the current situation, which is considered less “academic” and mostly non-academic comments [1]. But about Congzhou Chen in his writings put forward many concepts, but there are many specific discussions, such as the “gardening law without style” this point of view of the invocation and discussion [2]. Reactions outside the academic world, especially in the literary and artistic circles, “On Chinese Gardens” five single-volume book was including Ye Shengtao, Feng Qiyong, Yu Zhenfei, including many of the literary and artistic circles of the elders praised and highly evaluated, which is very different from the evaluation of the ancient architecture, garden academia, also implies the interdisciplinary characteristics of Congzhou Chen's research, such as Song Fansheng's research on the aesthetic thought of Congzhou Chen's gardens are representative of this phase of the research [3].

1.2. Research between 2000-2018

One year before his death, Congzhou Chen's masterpiece, *Zi Room Yu Mo*, was published simultaneously in China and Hong Kong in 1999. In the introduction of this work, which is considered to be the “last anthology” of his life, the editors believe that the book “poured nearly twenty years of the author's efforts, adopting the traditional form of scholarly journals of the Qianjia Park School,” combined with the author's personal experience. 2002, the School of Architecture and Urban Planning of Tongji University edited the Congzhou Chen Memorial Anthology. Tongji University School of Architecture and Urban Planning edited the Congzhou Chen Memorial Anthology is the first systematic commemoration of Congzhou Chen after his death of the anthology [4]. 2003, Lu Bingjie guide graduate students Zeng Jingyu completed the Congzhou Chen gardening thought and its theory, which is the first time that Congzhou Chen gardening thought and its theory of the research results [5]. In 2007, Hexi wrote an article “The Value of Congzhou Chen” in *Reading* magazine, pointing out the multiple orientations of Congzhou Chen studies [6].

At this stage, Congzhou Chen's research is characterized by discussions and reviews of his life and academic contributions. For example, Congzhou Chen's Biography by Le Feng, a closed disciple of Congzhou Chen, provides a detailed review of Congzhou Chen's academic life, personal practice, and artistic accomplishments from various aspects. Mr. Song Fansheng's *The Perfect Life of an Intellectual: A Study of Congzhou Chen* [7] is a summary and condensation of his previous studies based on the project of the National Social Science Foundation, focusing on Congzhou Chen's achievements in the fields of literature, gardens, art, aesthetics, and so on.

2010 is the tenth anniversary of the death of Congzhou Chen, that year, “China Garden” magazine invited Congzhou Chen's many professional disciples and friends, to open a special issue to review his academic thinking. It published the memories and research articles of Lu Bingjie, Liu Tianhua, Li Zhenyu, Wang Lumin, and Liu Binyi, Zhang Zhenyu, Zhang Libo, etc. The editor-in-chief, Wang Shaozeng, wrote an album entitled “Editor-in-Chief's Message,” outlining the significance of commemorating Congzhou Chen [8]. In 2013, *The Complete Works of Congzhou Chen* was jointly published by Jiangsu Literature and Arts Publishing House and Zhejiang University Publishing House, which gathered Congzhou Chen's officially published works, recalibrated them, and published them in a single volume, which was immediately nominated for the National Publication Award. This laid an important documentary foundation for the next phase of Congzhou Chen's research [9]. Another trend of research in this period, is for Congzhou Chen's life engaged in the protection and restoration of ancient gardens and gardens to carry out related research, such as Duan Jianqiang on the reconstruction of the eastern part of the Yuyuan Garden in Shanghai, an oral history of the study [10].

1.3. Research around 2018 to date

2018 is the 100th anniversary of Congzhou Chen's birth, and numerous commemorative activities have been organized around the world. While carrying out the commemorative activities, a more comprehensive review, discussion and summary of his gardening academic thinking and garden practice activities were also conducted. Among them, Tongji University, as the main activities organized, not only published relevant commemorative anthology and research monographs, but also held a relevant exhibition, a systematic review of Mr. Congzhou Chen's life. Jiefang Daily held the "Yuyu Huwenya - Congzhou Chen's Centennial Birthday Tribute Exhibition", in which a compilation of newspaper clippings about Congzhou Chen's articles published in Jiefang Daily was published. Zhejiang University at the same time organized Congzhou Chen centenary academic seminar, on Congzhou Chen's academic life, gardening concepts and related practical activities for discussion. Yangzhou Municipal Government and China Famous Cities magazine also organized a "Congzhou Chen birth centenary series of commemorative activities". Chinese Garden, 'Chinese Art', 'Journal of Tongji University (Social Science Edition)', 'Times Architecture' and other magazines have set up special issues to report on the centenary of Mr. Congzhou Chen's birth and organize articles to systematically explain and study the gardening ideas and theories of Mr. Congzhou Chen.

Congzhou Chen is a Chinese ancient architect and a Chinese landscape architect, and is honored as the "Father of Modern Chinese Gardens". His writings comprehensively and systematically inherited the traditional Chinese gardening theory, and also created a new gardening theory. His main contributions to gardening theory include the following five:

Created the theory of "static view and dynamic view".

He put forward the gardening theory of "creating scenery for feelings".

Put forward the theory that "landscape architecture should not overpower the main attraction".

Created the theory that "the theory of gardening should be combined with the theory of painting and the theory of decorative writing".

Advocated the study of Chinese history and culture by Landscape Architect.

2. Gardening Practice

According to Congzhou Chen disciple Lu Bingjie recalled, Congzhou Chen late in life, said: "the United States of America, the Metropolitan Museum of New York's Ming Xuan, is a new idea of imitation; Shanghai Yuyuan East restoration, is a sequel to some of the new allegory, and the Yunnan Kunming Annin Nan Park, is a flat, alone design, is my garden theory of the specific practice." In his later years, Congzhou Chen presided over the reconstruction and restoration of important traditional gardens such as the eastern part of the Yuyuan Garden in Shanghai, the Water Painting Garden in Rugao, the East Garden of the Tianyi Pavilion, and the Guozhuang Garden in Hangzhou, as well as the design of the Nanning Garden in Kunming. Furthermore, he played a pivotal role in introducing traditional Chinese garden art to the world by recommending and overseeing the replication of the "Dianchunyi" pavilion from the Wangshi Garden as the "Mingxuan" in the Metropolitan Museum of Art in New York City.

2.1. Mingxuan

His story of "transplanting" the Dianchunyi study from the Wangshi Garden in Suzhou to the Metropolitan Museum of Art in the United States thus pioneered the precedent of Chinese gardens being constructed overseas. 1978, the United States metropolitan museum of art in New York, the director of the oriental department of Mr. Fang wen visited China, the Shanghai foreign affairs association invited three professors of tongji university JinJingChang (a famous planner), Feng Jizhong (a famous architect) and Congzhou Chen (a famous ancient architecture and garden expert) to receive him. During the meeting, Mr. Fang mentioned that the

Metropolitan Museum of Art had a lot of Ming Dynasty furniture in its collection, and he did not know how to exhibit it. Mr. Chen immediately responded: "Ming Dynasty furniture with Ming Dynasty architecture"; this has been the director of the approval of the Fang. During their conversation, they unanimously agreed that the Dianchunyi pavilion in the Wangshi Garden provided the optimal backdrop for showcasing Ming Dynasty furniture. Choose the Dianchunyi one is Mr. Chen from Zhou on the Wangshi Garden have special feelings. Mr. Chen from Zhou's teacher, the famous painter Zhang Daqian lived in the Wangshi Garden, The Dianchunyi was originally the studio, known as "Dafengtang", of Zhang Daqian and his brother Zhang Shanzi. Secondly, Mr. Chen from Zhou's understanding of the style of the Wangshi Garden. Mr. Chen pointed out that the Wangshi Garden is recognized as a small garden pole, "less but refined, to win with less". Since then, a named "Mingxuan" Chinese classical garden courtyard small, in the efforts of all parties and cooperation, in the distant United States of America, New York settled, become this world famous art treasury to show the deep cultural connotation of Chinese classical gardens as well as the important window of the construction of superb technology (see Figure 1, Figure 2). "Mingxuan" covers an area of 400 square meters and is located on the second floor of the Metropolitan Museum of Art, including rockery, fountain, semi-pavilion, curved corridor, foyer and porch, and is planted with traditional Chinese garden ornamental plants such as bamboo, plum, plantain and peony [11]. Historically, there have been many cases of human beings constructing various kinds of buildings through imitation, copying and reconstruction, but the copying of many buildings in the world tends to be based on the imitation of shapes, knowing what they are but not knowing what they are. Mr. Congzhou Chen's inheritance and imitation of Chinese classical gardens is based on the real social needs, based on the deep cultural heritage and completed, so it is more valuable [12].

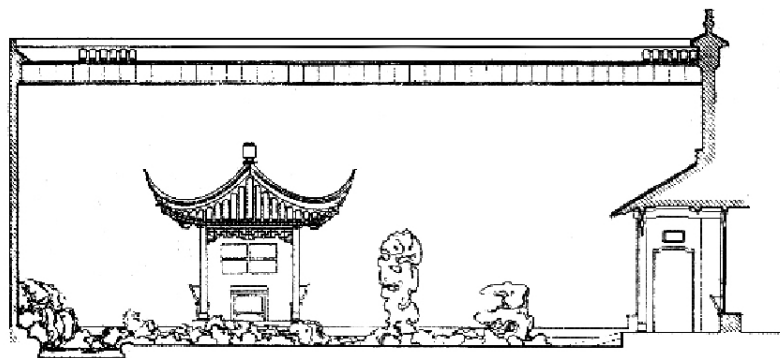


Figure 1: West elevation of Ming Xuan (Source: Lu Bingjie, 《Congzhou Chen and Ming Xuan》, in Huang Changyong and Feng Yun, eds. 《Congzhou Chen, Master of Gardens》, Shanghai: Tongji University Press, 2014, p. 97).

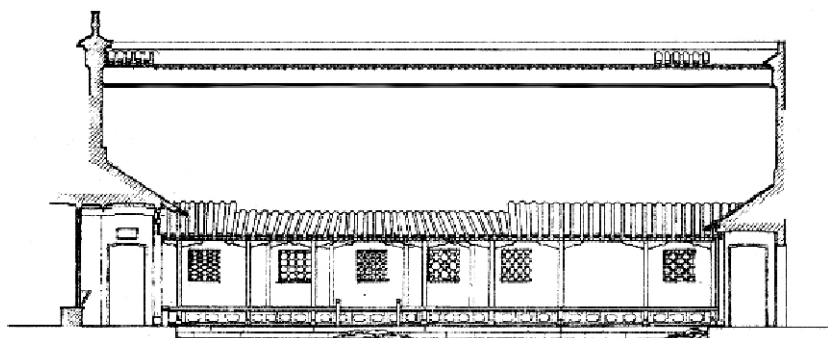


Figure 2: East elevation of Ming Xuan (Source: Lu Bingjie, 《Congzhou Chen and Ming Xuan》, in Huang Changyong and Feng Yun, eds. 《Congzhou Chen, Master of Gardens》, Shanghai: Tongji University Press, 2014, p. 97).

2.2. Yuyuan

In 1986, the Shanghai Municipal Government decided to rebuild the eastern section of Yuyuan Garden, yet by that time, the scenic beauty had vanished completely due to nearly a century of use as a military camp and subsequent division among 21 different trade associations, it is reported that "the eastern part of the Yuyuan Garden is in ruins, the squatters are unevenly spread out, artemisia grass over the people" [13]. Under these circumstances, Mr. Chen resolutely took over the project. Obviously, this is an extremely difficult project, which is different from new construction, but after hundreds of years of repair and reconstruction, in the status quo has been completely changed, the lack of information, its binding conditions can be imagined. In the comprehensive art domain of classical gardens, the task of "continuing the brushwork and writing" is particularly challenging. It necessitates not only a profound understanding of the original intentions behind the garden's creation but also a meticulous tracing of all subsequent changes, aiming to achieve a state where the old and the new are seamlessly integrated, with form and meaning harmoniously united. To this end, Mr. Chen used the Garden's owner Pan Yunduan's "Record of the Yuyuan Garden" as a blueprint, relying on his own years of accumulation, taking the pulse and identifying the position, and making repeated refinements, and finally completing the restoration of the eastern part of the Yuyuan Garden in September 1987, when the Garden was built for 400 years and was highly recognized by all sectors of the society. Congzhou Chen in the *On Chinese Garden* (five) pointed out: "gardening comprehensive science. And contains philosophy, view all changes in it. In shallow words, the invisible poetry and painting, constructing tangible water, stone pavilions and platforms. Obscurity, wind and rain, and all can contribute to its scenery change infinitely, and the north and south of the geographic difference, the meaning of local customs, more factors increase." [14] Congzhou Chen in the Yuyuan Garden in the eastern part of the restoration of the traditional garden from the way of travel and appreciation (dynamic view, static view) into the exploration of the traditional garden spatial scale, the interaction between the garden landscape and the behavior of garden appreciation. Much of the understanding of the regularity of Gardening Scholar is derived from the process of on-site discussion and tasting. Despite the many unavoidable difficulties in spatial treatment, such as the inability to open up the spatial courtyards due to historical reasons of separation, the connection between different scenic spots is made more in line with the goal of garden appreciation by linking up individual parts (entrance space or visual guidance, sometimes both) and blending the old and the new, which has become the overall gardening intention of the eastern part of the Garden's remodeling.

Congzhou Chen, drawing upon his extensive long-term on-site experience at Yuyuan Garden and his profound theoretical research on traditional garden art, fully participated in the contemporary preservation efforts of Yuyuan Garden. He vigorously advocated the protection principle of "texture to save the real", personally embodying the gardening craftsmanship of "integrating the new with the old and continuing the artistic legacy," while highly esteeming the cultural confidence of "expressing my vision and continuing the tradition through my brush." His efforts not only laid a solid spatial and cultural foundation for the contemporary existence of Yuyuan Garden but also initiated its transformation towards urban renewal and functional transformation [15].

Congzhou Chen's renovation and preservation work in the eastern part of Yuyuan Garden, characterized by openness, inclusiveness, continuation of tradition, and cultural shaping, has provided a successful model for the contemporary protection and restoration of traditional gardens. During this process, he proposed various concepts for the renovation and preservation of traditional gardens, such as "preserving the authentic texture," "the theory of vitality and charm," "gardens for leisure and inspiration," and "rules without rigid formulas." These concepts have prompted profound reflections on the variability, adaptability, and cultural significance of Chinese traditional gardens. Crucially, through the renovation of the eastern part

of Yuyuan Garden, combined with his diverse personal explorations such as the renovation of Nan Garden in Anning, Yunnan, and the Mingxuan Pavilion in the Metropolitan Museum of Art in New York [16], Congzhou Chen has suggested viable pathways for the future protection and cultural continuity of Chinese traditional gardens. As he himself summarized in "Talking About Gardens (V)": "To integrate the wisdom of ancient and modern, Chinese and foreign, and express it through my brush, that is the highest aspiration." [14]

2.3. Nanyuan

Congzhou Chen in the "Dianchi although good do not turn back" small article recorded his idea of creating Kunming Anning Nan Park: "I came to Kunming is not 'swim', nor is it 'white phase', I'm for Kunming to add beauty. I have to first complete the conception of the garden and coordinate with the field situation, and decide the design of the 'Nannan Garden'. Because this garden is based on the theme of nanmu, which symbolizes the characteristics of Yunnan. So from the building materials, to the garden configuration of furniture, plaques, etc., are used in the nanmu, which is the native production of the hometown, there is no need to seek far away." [17] The Nan Garden in Anning is located in the Baihua Mountain Park in the Anning District of Kunming, and is a "new garden created in strict accordance with the laws of classical gardening." [18] Congzhou Chen could be said to have gained unprecedented "freedom" during the entire process of the construction of the Nanyuan Garden. On the one hand, this work became the only posthumous masterpiece that he practiced in accordance with his gardening ideas and theories; on the other hand, it was the construction of the Nanyuan Garden that enabled Congzhou Chen's many years of insistence on contemporary gardening to be verified and implemented [19]. On the gardening of Nanyuan, Chen wrote in the book "Nanyuan Xiaoji" after the completion of the garden: "The garden has a large body of water. Relying on the mountain base stone, pavilions and pavilions, material mining nanmu for the, so it is called Nan Garden." The garden will be the main landscape imagery, landscape pattern, building layout, a few strokes, sketches appear. And "the garden can be idle chanting, you can do song, more elegant collection of goblets, autumn moon and spring breeze, mountain shadow and waves, visitors love from the", up to and Kunming natural landscape scenery "fairy highland, landscape letter beauty" in one of the realm of integration [20]. Zhou Hongjun and other recent years on Congzhou Chen Nanyuan repair process and garden to do a preliminary analysis, pointed out that: "Anning Nanyuan as Mr. Congzhou Chen's only complete works, fully embodies the gardening theory and ideas concentrated in the 'Say garden' and other works." [21] "Gardening can follow the ancient as the method, also can be foreign as the teacher, both are not exclusive. Combination of ancient and modern, ancient for modern use, but also inevitable, if the realm is not research, style is not sought, copying and piecing, is not taken. Therefore, ancient and modern China and foreign countries, the history of gardening, the art of gardening, ins and outs, as well as the formation of aesthetic thinking, historical and cultural conditions, in must be explored, and then the text is based on the canon of evidence, ancient and modern China and foreign countries to transport me to the bottom of the pen, it is still carry on." [22] enough to be called a definitive theory.

Nanyuan's gardening is a product of local conditions, on the mountain, avoiding common scenery, wonderful use of the base, clever layout. On the whole, according to the stylistic characteristics of the Jiangnan Garden, while combining and reflecting the local landscape features. In terms of layout, the Nan Garden is centered on a pond, with a rockery as the main scenery, the mountains and water reflecting each other, while the main buildings are separated from the water to the mountains, and the main attractions are close to the water, forming the overall tone. There is an in-depth and detailed consideration on the opposite view, the main hall is opposite to the depth of the view, and the Nan Pavilion is opposite to the rockery, and this chic arrangement strengthens the image of high mountains and long water. In addition, a

variety of elements are created to contrast the relationship between the mountain and the water, the high and the low, the obvious and the hidden, and to contrast each other and emphasize each other. And through the means of courtyard space division, sight control, etc., it creates a garden space effect that is not as profound as it should be [21]. Nanyuan is a small garden, the structure is refined, never repeated, never redundant, as Mr. Chen "said the garden" in the words: "A superior garden is akin to a poetic couplet or a short lyric verse, both of which excel in conveying profound meanings with succinct expressions. Like the lingering echoes of music beyond the final notes, these gardens evoke endless contemplation with just a few strokes." [15]

3. Ideas of Gardening

3.1. Imagery Reconstruction

Setting up the east-west partition wall between Yuhuatang and Yueyue Lou, and opening the moonhole door with the function of access and framing the scene "to attract jade", reflects the general concept of "reconstruction of imagery". After adding this spatial division, the eastern garden space is naturally divided into two areas, north and south. In the south area, the main garden stopping space is set around the pond between Yu Linglong Stones and Yuhuatang, and the large snapshot wall in Huanzhong is set to emphasize the Yu Linglong Stones, and the Huanlong Bridge is rebuilt to connect the inner garden with the whole eastern garden space, and the stone platform of "Playing with Jade" is set in front of Yuhuatang to face the Yu Linglong Stones. "At the same time, expanding the water surface in front of the hall, forming a curvilinear space looking at the "Jade" water corridor in order to relocate the Jade Peak, thus forming a garden within a garden where one can go around and stop and watch at many points, which is similar to the Nets Master's Garden that Congzhou Chen highly esteemed in the garden of the south of China. In the Jiangnan gardens, this is similar to the Net Shi Yuan, which Chen Cong Zhou highly respected. Congzhou Chen summarized the situation as "sparse to save the plug, dense to make up for the open": "When discussing garden design with Weigu in Yuyuan Garden, I believed that smaller gardens should have more deciduous trees, planted in a sparse manner to create a sense of openness and transparency. In contrast, larger gardens should appropriately incorporate evergreen trees to provide substance to their more expansive areas. This is a method of using sparsity to alleviate congestion and density to complement vastness."

3.2. Texture to save the real

"The texture of the real" is particularly prominent in the 'Jade' water corridor gardening art. This is originally a messy border location, both point spring hall, Laojun Hall and other areas of the wall, and Anrenli residential houses, and the inner garden to be reorganized tour line, almost all areas can not reach the garden enclave or Yuyuan Garden placement of miscellaneous garbage obstacles to the landscape abandoned. Congzhou Chen relied on the "Jade" water corridor, resettled the Jade Peak, constructed the new Guyinjian scenery, and all the ancient gardens in the north and south districts, through the setting of the new water corridor, to carry out the integration of the tour line, the stopping point, and the static and dynamic view of the imagery.

At the same time, by installing the "Jiyu" (Accumulating Jade) water corridor, a seamless connection is established across the northern and southern regions of the eastern part, allowing visitors to experience a constantly changing landscape as they walk, embodying the principle of "gathering the beautiful scenes." Additionally, this corridor serves to isolate the garden from external distractions, achieving the authentic charm of a garden that "screens out the mundane," ensuring a serene and refined atmosphere.

The beauty of "Jade" water corridor does not only lie in the new line corridor, but also in the weakening of the corridor itself and strengthen the new water corridor and other landscape structure of the garden space, highlighting the use of traditional Chinese garden culture about the theory of "borrowed scenery"; and the addition of the Valley Sound The addition of the Valley Sound Stream and other treatments is an innovative consideration of the value of comprehensive cultural heritage in the restoration of contemporary gardens. Let's delve into the ingenious reconstruction of the eastern section of Yu Garden, which, through the lens of Congzhou Chen's "Dynamic and Static Perception" of garden appreciation and the "Vitality Theory" as a basis for value evaluation, has transformed the once scattered, disordered, spatially claustrophobic, and boundary-blurred area into a harmonious whole grounded in the essence of traditional garden culture.

3.3. The View of Movement and Stability

The arrangement of tour line reorganization comes from the "dynamic view" and "static view" in Congzhou Chen's "On Chinese Gardens": it includes both the re-creation of garden scenery brought about by the adjustment of spatial pattern, and the creation of gardening imagery for the restoration of the garden in a series of dynamic reorganization of the ornamental tour line to get a new integration. In the former context, the reconstruction of the eastern section primarily focused on the recreation of "scenery," while in the latter, it was more embodied in the consideration of the "experience" of wandering and exploring within the garden.

4. Summary

Mr. Congzhou Chen has left behind numerous invaluable treasures for future generations throughout his life. Every page of his works is imbued with his painstaking efforts and profound love and genuine affection for the civilization of our Chinese nation. When we delve into these works with rapt attention, we cannot help but be captivated by the words and sentences, indulging ourselves in the rich and mellow essence of traditional Chinese culture and art, and fully appreciating the ethereal charm of ancient Chinese architecture and gardens. Just as Mr. Ye Shengtao expressed in a letter regarding "On Chinese Gardens" (Shuoyuan), "Brother Chen has fused philosophy, literature, and fine arts into one, applying them to the discussion of gardening, attaining such a sublime realm. My admiration and joy are boundless."

The garden aesthetics of Mr. Congzhou Chen can be summarized as follows: Rooted in the unpretentious and pure naturalistic taste, guided by the ethical principles of ecological harmony and self-consistency, centered on the artistic conception generated by poetic sentiment and synesthesia, and employing dialectical thinking methods that balance the real and the imaginary, the existing and the non-existing, it not only continues the traditional garden aesthetic ideology of "though made by man, it appears as if it were naturally formed," but also creatively proposes the construction of aesthetic conceptions rich in contemporary characteristics and the emotional space of lingering sentiments, transcendent ethereality. Congzhou Chen's garden aesthetics may belong more to a kind of poetics with the interest of seclusion, which is consistent with his aesthetic preference for the charm of the petite and exquisite over the grandeur and elegance, and aligns with his rejection and aversion to large-scale projects. For contemporary China, this point carries particularly profound significance and deserves careful contemplation by practitioners in architecture, urban planning, and gardening.

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