

A Comparative Study of the Features of Reclusive Design in China's Lüdao Fang Residence Garden and Korea's Yunjeong Gotaek

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Abstract: Background: The classical gardens of China and South Korea, rich in traditional cultural connotations, provide a respite from the emptiness and anxiety brought by modern society. This is closely tied to the involvement of scholarly hermits, who represented the learned and morally cultivated class in the ancient garden constructions of both countries. Studying the spatial characteristics of these hermitage gardens is important for modern spatial design. **Purpose:** This research compares representative residential hermitage gardens in China and South Korea - the Lüdao Fang Residence Garden and the Yin Zheng Ancient Residence. It identifies the similarities and differences in their spatial features and the reasons behind these variations. It also explores the potential applications of these characteristics in contemporary spatial design. **Methods:** The study begins with a literature review to define the concept of hermitage gardens. It then proceeds with on-site and documentary research of the Lüdao Fang Residence Garden and the Yunjeong Gotaek, analyzing and comparing the spatial attributes of these two gardens. **Results:** Both gardens reflect the hermitage philosophies of "Moderate Reclusion" and "Confucian Hermitage," chosen for their locations in scenic, tranquil, and harmonious settings. However, their relationships with urban areas differ; both prioritize the creation of spaces that are secluded yet connected. **Conclusion:** Analyzing and comparing their reclusive cultural characteristics deepens and refines the understanding of Chinese garden art theory and hermit culture. It also provides a theoretical foundation for further exploring their revitalization and promoting creative transformation and innovative development in Eastern classical garden art.

Keywords: Classical gardens, Reclusive Design, Reclusive culture, Lüdao Fang Residence Garden, the Yunjeong Gotaek

1. Introduction

1.1 Research Background

Classical gardens in China and South Korea, steeped in rich cultural heritage, offer a sanctuary where people can escape the emptiness and anxiety brought about by modern society, facilitating a form of spiritual healing. The distinctive character of these gardens is closely linked to the involvement of ancient scholars and morally cultivated gentlemen, known for their profound knowledge and ethical discipline. Among these, the most dedicated to moral cultivation were the hermit scholars.

Hermit scholars, faced with inequality or political disillusionment and unable to fulfill their grand aspirations within societal constraints, did not abandon their ideals. Instead, they sought solace in seclusion, creating hermitage gardens to achieve their goals. Studying the spatial characteristics of these hermitage gardens holds significant implications for modern spatial design. It offers potential solutions to the spiritual void

and restlessness caused by cultural loss in contemporary society. Integrating these spatial features into modern design can open new possibilities for modern spaces while also aiding in recreating traditional cultural values in a contemporary context.

1.2 Research Purpose

This study aims to illustrate the importance of wood-frame buildings in reducing carbon footprint in China. The general public has misconceptions about wood-frame buildings due to insufficient publicity and knowledge. Firstly, most people believe it destroys forest resources, and secondly, wood-frame buildings are not as strong as other structures. These misconceptions have hindered the wood-frame building industry's development. Since little information is available in the existing literature, this research attempts to fill gaps through the wood frame construction industry dynamics.

This study examines the spatial characteristics and their origins in representative residential hermitage gardens of China and South Korea, namely the Lüdao Fang Residence Garden and the Yunjeong Gotaek. Based on a comparative analysis, it identifies similarities and differences in their spatial features. It proposes potential applications of these characteristics in modern spatial design. This approach highlights the cultural significance of these gardens and explores their relevance and adaptability in contemporary contexts.

1.3 Research objective

This study examines the spatial characteristics and their origins in representative residential hermitage gardens of China and South Korea, namely the Lüdao Fang Residence Garden and the Yunjeong Gotaek. Based on a comparative analysis, it identifies similarities and differences in their spatial features. Further, the study proposes potential applications of these characteristics in modern spatial design. This approach highlights the cultural significance of these gardens and explores their relevance and adaptability in contemporary contexts.

1.4 Research Methods

The research methodology initially involves a literature review to explore the definition of hermitage gardens. This definition serves as a basis for outlining the similarities and differences between traditional Chinese and Korean gardens. Subsequently, a comprehensive analysis and comparison of the spatial characteristics of the Lüdao Fang Residence Garden and the Yunjeong Gotaek were performed. This comprehensive analysis involves on-site investigations and extensive literature research, offering a detailed examination of these gardens' unique and shared spatial features.

2. Literature Review

Although early research has acknowledged the academic and practical value of ancient Chinese hermitage gardens, modern scholars have not given them adequate attention(Cao, 2005; Wang, 1989; Li, 1999; Xu, 2000; Ju, 2004; Zhou, 2008; Cao, 2006; Liu, 2013). Existing studies explored various aspects of these gardens, including their reclusive cultural imagery (Xin, 2021), ambiance (Wang, 2021), philosophy (Wang,11), emotional depth (Li, 2016), the essence of thought (Xu, 2022), specific period characteristics (Zhou, 2018), activities within these gardens (Mao, 2020), and their implications and applications in modern design (Gao, 2011). However, most research has been domestically focused, with limited exploration of heritage garden development and the current state in culturally related countries. Additionally, there has been a neglect in studying their heritage and distinctive features. Therefore, analyzing the commonalities and differences of hermitage gardens in culturally similar countries, based on the history of Chinese classical gardens and traditional reclusive culture, is crucial to enriching the theory of Chinese traditional hermitage gardens.

3. Reclusive Culture

3.1 The Basic Meanings of Hermits

According to the dictionary: 1. In the past, hermit referred to a person who lived in seclusion. 2. By extension, it also refers to someone who remains silent and does not appear in public due to indifference or weariness towards something. 3. It also refers to scholars with the qualifications and opportunities to hold leadership positions but chooses not to do so or scholars who have held leadership positions but have resigned. These scholars have had some influence in a certain discipline.

The meaning of "hermit" has different interpretations throughout history and across different cultures. In ancient Chinese literature, the first mention of hermits can be found in the Book of Changes, also known as the Yi Jing. It is one of the oldest Chinese texts and defines 'hermit' as: "The secluded one is pure and upright. A noble person is independent and fearless, avoiding the world without feeling bored". The terms "secluded one" and "avoiding the world" in this context refer to hermits in the modern sense, indicating that the concept of hermits has a long history.

Countless records and accounts of their deeds have existed since their emergence, but with different names. The most common ones include hermit, noble scholar, reclusive scholar, scholar in repose, secluded person, noble person, person in repose, leisurely person, person left behind, secluded one, those in seclusion, and gentlemen in seclusion. In 1992, in Jia Xingyu's book, they were collectively called hermits, a term widely accepted by Chinese scholars. Jiang believed that "hermit" is the most commonly used name today and that its meaning is relatively clear and broad in scope <citation required>.

The Book of Changes also mentions: "Not serving kings and nobles, but taking matters of great importance seriously". This is another source for the term "noble scholar." It refers to individuals who can serve as officials and nobles but refuse to do so and instead strive for their pursuit of higher moral causes. The prerequisite for this type of hermit described here is the capability to serve as an official. In the section on recluses, The Old Book of Tang states: "The higher one behaves alone, the more one avoids fame". This emphasizes the hermit's disregard for fame and the importance of morality. In the section on recluses, The Nan Shi says: "Recluses require pure nourishment and literary arts. If they don't, they are no different from woodcutters on the mountain". This distinguishes hermits from common woodcutters in the countryside or wandering merchants. Furthermore, not every "scholar" living in seclusion can be called a hermit.

In summary, a hermit is someone with abilities and knowledge who can serve as an official but chooses not to and does not try to do so. A hermit also includes religious hermits. The concept of a hermit encompasses noble scholars, reclusive scholars, scholars in repose, secluded individuals, noble individuals, individuals in repose, leisurely individuals, individuals left behind, secluded ones, those in seclusion, and gentlemen in seclusion. A hermit is not simply someone who withdraws from the world; the most important aspect is their pursuit of higher moral standards and a life ideal different from worldly pursuits. Those who only withdraw from the world are not considered hermits. According to the Cihai dictionary, a hermit lives in seclusion and does not emphasize being a scholar, which is inaccurate.

3.2 The Philosophical Foundation of Reclusive Culture

3.2.1 The Influence of Confucianism on Reclusive Culture

Confucius devoted his life to the pursuit of "ren" (benevolence) and the "Dao" (Way). He wandered and actively spread his ideas. However, due to the contradiction between his ideas and the selfishness of rulers, he failed to find a virtuous ruler to accept his ideas and was forced to live a reclusive life. Confucius emphasized social ethics and stressed the righteousness between rulers and subjects. He stated, "The bonds between

elder and younger siblings should not be severed; the righteousness between rulers and subjects, how can it be abandoned? If one desires to cleanse oneself yet engages in discussions that confuse the greater principles, is that the conduct of a noble person? A noble person behaves according to righteousness. 'Fathers should be fathers, sons should be sons, rulers should be rulers, and ministers should be ministers'. Based on this foundation, Confucius theoretically should not have approved of reclusion. However, after experiencing multiple failures in offering advice, Confucius realized that blindly pursuing advancement in a politically corrupt society is very dangerous and may sometimes undermine the greater principles. His theory of reclusion further perfected his entire ideological system. Therefore, Confucius said, "When the Dao is not followed, one rides a log and floats on the sea".

For example, statements like "When the country follows the Dao, the gentlemen serve it; when the country loses the Dao, the gentlemen can withdraw and remain vigilant", "When the country follows the Dao, there will be dangerous words and actions; when the country loses the Dao, one should act modestly and speak cautiously", "When the country follows the Dao, it does not decline; when the country loses the Dao, it will avoid being subjected to punishment", "When the country follows the Dao, it will respond; when the country loses the Dao, it will become foolish", and "In a crisis-ridden country, one does not enter, in a chaotic country, one does not dwell; when there is the Dao, one reveals oneself, when there is no Dao, one hides". All of these quotes suggest that reclusion is not a bad method if one does not encounter a politically upright country. However, the form of reclusion mentioned by Confucius here is secondary to avoiding calamity, while "preserving righteousness" and adhering to moral aspirations are the primary goals. Confucius said, "Retiring from the world to pursue aspirations, acting righteously to reach the Way".

Choosing reclusion for righteousness may lead to poverty. However, Confucius believed that poverty resulting from upholding moral principles is not shameful but noble. Confucius praised hermits like Yimin, Boyi, Shuqi, and Yuzhong for "not compromising their ambitions, not dishonoring themselves". He also said, "The noble person may be poor, but the despicable person is destitute and disreputable". "The Master is concerned about the Way, not poverty". "If a noble person resides in it, how could it be considered shabby?". Even in his old age, he still adhered to moral principles and enjoyed the Way, forgetting about poverty: "He was resolute in his efforts, forgot about food, took pleasure in the Way, and overlooked worries, oblivious to the approach of old age."

Although Confucius approved of reclusion, he did not support complete withdrawal from social life. The kind of reclusion he supported was about cultivating oneself and nurturing aspirations to return to society and engage in political reform. What he wanted to avoid was an unrighteous political environment, not human society itself. Therefore, he said, "If a gentleman cherishes seclusion, it is not enough to make him a true gentleman" and "Birds and animals cannot be compared to people. Who else can I associate with if not with people like me? When the world follows the Dao, I will not change my ways". This is fundamentally different from the reclusion advocated by Confucianism and Taoism.

Although reclusion was not the ultimate goal of Confucius' philosophy, without it, his advocacy of "adhering to the way even in the face of death" could have been hindered politically and unable to be consistently pursued. From this perspective, reclusion is an indispensable and important part of Confucius's philosophy, complementing his engagement in public service.

3.2.2 The Influence of Daoism on Reclusive Culture

Daoism has a close connection with reclusive culture. Some scholars believe that Daoist philosophy originated from reclusion concept, while others argue that it originated from Daoist philosophy. Regardless of the correct answer, reclusive culture

and Daoist philosophy are inseparable. Examining the thoughts of Laozi and Zhuangzi is important while studying Daoist philosophy. Their thoughts share a common lineage but have slight differences.

Firstly, let's look at Laozi. Many scholars believe that Laozi influenced Confucius' ideas on reclusion. On one occasion, Confucius visited Laozi when Laozi was a librarian. Confucius sought his guidance because various states did not accept his political ideas. Laozi told him, "A shrewd merchant hides his treasures perfectly; a virtuous person conceals their virtuous deeds, appearing foolish. Eradicate your arrogance and desires, and abandon your pretentious appearance and indulgent aspirations. All of these are of no benefit to you".

Apart from this, Laozi's perspective that "A gentleman gets ready for success and acts when the time is right; if the time is not right, they wander restlessly" aligns with Confucius' view of reclusion as "When the country follows the Dao, the gentlemen serve it; when the country loses the Dao, the gentlemen can withdraw and remain vigilant". Although the relationship between Laozi and Confucius still requires further research, some well-known scholars suggest that Confucius lived many years before Laozi, and they might have never met.

Although there are similarities between their ideas on reclusion, they are fundamentally different. Confucius supported reclusion to avoid unrighteous politics, and Laozi had a different view. Laozi pursued the Dao, not Confucianism's "Dao of humanity. He emphasized preserving one's pure and natural life, hence the emphasis on "life". In other words, one can maintain a pure and natural life only by guarding against the intrusion of worldly matters – and this extends beyond seeking refuge. To protect life, one should align with the will of Heaven – "When the work is done, it is forgotten; that is the movement of the Dao. It is hidden and has no name". This demonstrates the close connection between Daoist philosophy and the reclusion concept.

Zhuangzi's thoughts also align with those of Laozi. Zhuangzi emphasized self-preservation and believed that maintaining humanity's purest nature was paramount. Benevolence, righteousness, fame, profit, family, and country all harm human nature, especially fame, and profit, as they undermine one's essence and hold no meaningful value for humanity. Therefore, Zhuangzi believed people should prioritize "life" over fame and profit. He opposed the reclusive practices of the exemplary hermits praised by Confucius, such as Boyi and Shuqi, as well as Confucius himself. He stated, "Boyi died to protect his reputation, while Yangzi of the Mountain Tai died to preserve his profit. They died differently, but both compromised their innate nature". This perspective is not merely about self-preservation but rather about preserving the essence of human life following the "Way of Heaven."

3.2.3 *The Influence of Zen Buddhism on Reclusive Culture*

Zen Buddhism played a significant role in reclusive culture development. During the Tang Dynasty, due to the great importance of rulers' Taoist and Buddhist traditions, there was an exchange and assimilation of the two cultures, resulting in the emergence of a Chinese indigenous Buddhist sect known as Zen Buddhism. Taoism influenced reclusive culture. Taoism influenced Zen Buddhism and was readily accepted by literati who aspired to a reclusive lifestyle. Consequently, they developed new ways of reclusion, such as Bai Juyi's concept of "zhongyin" (reclusion amid affairs), and popularized the concept of "xin yin" (mental reclusion) (Li, 1998).

3.3 **Ancient Hermitage Gardens in China and South Korea**

The earliest Chinese hermitage gardens emerged during the Wei, Jin, Southern, and Northern Dynasties. They were exemplified by noble literati like Xie Lingyun, who built estates in the countryside for world renunciation. This trend proliferated during the

Tang Dynasty as the integration of seclusion and garden culture became increasingly popular (Wang, 1990). South Korea, profoundly influenced by Chinese reclusive culture, especially during the tumultuous Joseon period marked by frequent invasions and disturbances, faced a dilemma between engagement and withdrawal for scholars. The fusion of Chinese reclusive culture with landscape gardens offered a means to resolve this predicament, creating many artistically significant hermitage gardens (Lee, 2006). China's Lüdao Fang Residence Garden and South Korea's Yunjeong Gotaek are the most representative. Both exhibit a high level of artistic achievement and are constructed around scholarly seclusion themes. It makes them quintessential cases for comparative studies of Chinese and Korean hermitage Residence gardens. (Table 1)

Table 1: Introduction to Lüdao Fang Residence Garden and Yunjeong Gotaek

Garden Name	Period	Owner	Reason for Seclusion	Current State of the Garden
Lüdao Fang Residence Garden	Tang Dynasty, 824 AD	Bai Juyi (772-846 AD)	Demoted and sent to Luoyang as a minor official due to his outspoken criticism and impeachment.	The garden's site has disappeared, but there is a rich collection of literature and historical materials about it.
Yunjeong Gotaek	Joseon Kingdom, 1676 AD	Yunjeong (1629-1714 AD)	Often recommended for official court positions but consistently declined. Hence the local people honored him with the title "White Robed Prime Minister".	The garden is well-preserved.

4. Comparative Analysis of Spatial Reclusive Features in Lüdao Fang Residence Garden and Yunjeong Gotaek

4.1 Reclusive Culture in Landscape Naming

4.1.1 Lüdao Fang Residence Garden

Bai Juyi constructed several gardens throughout his life. Lüdao Fang Residence Garden was his most significant investment in terms of time, effort, and poetic expression. Zen Buddhism influenced Bai Juyi's theory of "Moderate Reclusion" (Chen, 2006). His poem "Moderate Reclusion" written during his time in the garden, encapsulates this theory:

In grand seclusion, one dwells in the bustling court; in lesser seclusion, one retreats to the hills and groves. However, the groves are too desolate, and the court is too clamorous. It is better to choose moderate seclusion, hidden within an official's life. Seemingly engaged yet withdrawn, neither busy nor idle. Free from the toil of mind and body and spared from hunger and cold. Year-round devoid of public duties, monthly receiving stipends. If you wish to ascend and view, autumn hills lie to the city's south. If you love to wander, to the east are spring gardens. If you desire a drink, join the guests' feast. Many gentlemen in Luoyang, for unrestrained joyful discourse. If you seek rest, close doors. Free from the bustle of carts and horses, visitors rarely at your gate. It is hard to fulfill every wish in a lifetime. In lowliness, one suffers cold and hunger and in nobility, burdens of worry. Only this moderate recluse finds both peace and fortune. Rich or poor, bound or free, it lies between these four.

Bai Juyi believed that seclusion in the noisy market was too chaotic. Maintaining spiritual transcendence is perceived as seeking wealth and fame. Seclusion in remote

wilderness, though unstained, was too isolating. He argued that ideally, reclusion requires a balance between officialdom and wilderness, living on the city's fringes in an insignificant, leisurely post. In this state, "spiritual purity and material comfort unite, balancing social responsibility with personal freedom" (Yang, 2008). The Lüdao Fang Residence Garden embodies Bai Juyi's concept of moderate reclusion and manifests his Zen-inspired reclusive philosophy.

4.1.2 Yunjeong Gotaek

Yunjeong, a typical Confucian scholar-official of the Joseon period, fully reflected his contemplation of Confucian reclusion in naming his garden. The main hall, functioning as a lecture space, features a plaque with the inscription "Li Yin Shi She" (Hermitage for Temporary Retreat) (Figure 1). The corridor gate is adorned with the plaque "Tao Yuan Ren Jia" (Peach Blossom Home). Both are imbued with reclusion essence (Figure 2). The term "Tao Yuan" (Peach Blossom) was first used by a renowned hermit poet Tao Yuanming's, in "The Peach Blossom Spring".



Figures 1 Li Yin Shi She and Tao Yuan Ren Jia

Source: Photo by the author

"The Peach Blossom Spring" narrates the tale of a fisherman from Wuling during the Eastern Jin Dynasty(AD-AD) who stumbles upon a beautiful peach grove. He continues upstream and discovers the source of the grove, the legendary Peach Blossom Spring. There, he finds a community living a blissful and isolated life. The community members explain that their ancestors settled here centuries ago to escape war, and have remained hidden ever since. Although the fisherman used the path to return, he could not locate the place again. The imagery of "Peach Blossom Spring" or "Peach Blossom Home" symbolizes the idyllic life of seclusion in Chinese and Korean literature (Han, 2014).

The spatial layout near the "Peach Blossom Home" plaque in Yunjeong's garden mirrors descriptions from "The Peach Blossom Spring". This includes a narrow passage from the wing room to the gate, allowing just one person to pass, resonating with the narrative's "narrow at first, barely wide enough for one person" (Figure 3). Furthermore, the expansive land and farmlands surrounding the garden and the bamboo and mulberry fields in the inner courtyard recreate the scenery described in "The Peach Blossom Spring". The Peach Blossom Spring states, "A few steps further, the space opens to flat land with well-arranged houses, fertile fields, and ponds, surrounded by bamboo and mulberry trees" (Lu, 1979). Through Tao Yuanming's "Peach Blossom Spring", Yunjeong expresses his desire to temporarily escape the mundane world within his garden. However, as a typical ritual scholar, he adheres to Confucian morals. His seclusion aims to fulfill the Confucian "complete way" rather than the Daoist concept of "preserving life."



Figure 2 Floor space of the attic in Yunjeong-soo's mansion

Source: Photo by the author

4.1.3 Comparison

Despite the geographical distance and temporal gap of over a century, both Bai Juyi and Yunjeong shared similar concerns. They say the unrealized greater good for the people leads them to seek solace in gardens for their complex emotions. Influenced by Zen Buddhism, Wang Wei broke free from the conventional constraints of reclusion. He pioneered the concept of "Moderate Reclusion" as a feasible seclusion form for future generations. On the other hand, Yin Shandao's approach to reclusion was tinged with reluctance. Distancing himself from politics, he sought healing in nature. Despite repeatedly declining official positions, he remained dedicated to scholarly pursuits, nurturing the next generation and contemplating political matters. This fulfilled his Confucian scholar-official ideals and responsibilities, epitomizing the quintessential Confucian approach to reclusion.

4.2 The Culture of Reclusion in Garden Site Selection

4.2.1 Lüdao Fang Residence Garden

The Lüdao Fang Residence Garden is in the sparsely populated northwest corner of the city, bordered by the Yisui River to the west and north. This location was within the city's most scenic area; as Bai Juyi remarked, "The city's prime beauty of nature and landscape lies in the southeastern corner". Moreover, Luoyang's fertile soil and mild climate were ideal for growing flowers and bamboo. The terrain is flat within the city, and the surrounding natural landscape is relatively monotonous compared to the varied mountains and topography outside the city. Its distance from the city center also eliminates the city's hustle and bustle.

The "Tang and Song Dynasty Luoyang Private Gardens Distribution Map" reveals numerous private gardens around the Lüdao Fang Residence Garden. Bai Juyi noted, "Within and around Luoyang, I visited every temple, monastery, hill, and villa with springs, rocks, flowers, and bamboo. I never missed a house with fine wine and music and always attended gatherings for painting and dance. Whether invited by officials or commoners for leisure and gatherings, I often attended". This indicates that the garden was surrounded by many cultural sites encouraging social interaction. In this setting, the owners could enjoy the tranquility of seclusion while also conveniently attending to public duties, embodying the essential conditions for "Moderate Reclusion"(Sun, 2014) (Figures 4, 5).

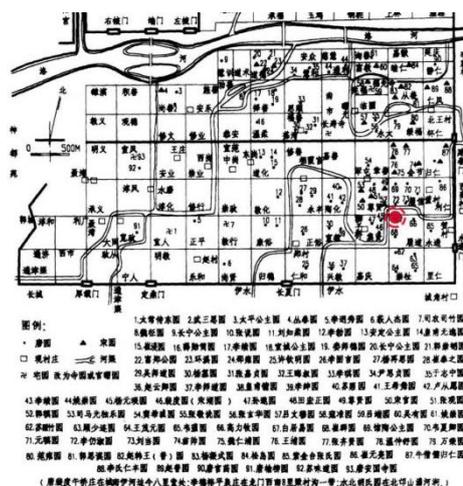


Figure 3 Surrounding environment of Lüdao Fang Residence Garden
 Source: 'Luoyang Private Garden Distribution Map of Tang and Song Dynasties'

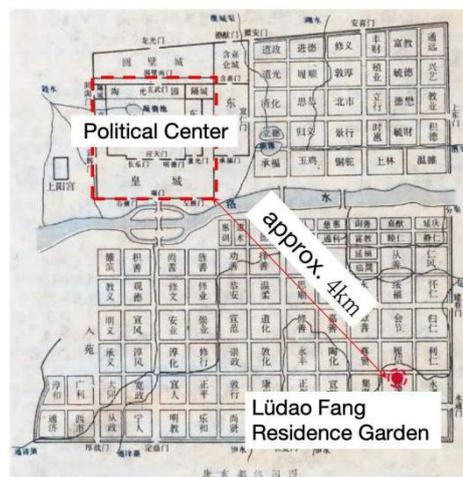


Figure 4 Location of Lüdao Fang Residence Garden

Source: Wang Duo. Yuan forest and culture in ancient China. Wuhan: Hubei Education Press, 2002:210.

4.2.2 Yunjeong Gotaek

The Yunjeong Gotaek is located at the foot of Oknyeo Mountain in Gyochoon-ri, Noseong-myeon, Nonsan-si, Chungcheongnam-do, approximately 1 kilometer from the center of Noseong Township, on the outskirts of the city. Despite its suburban setting, the area around Yunjeong's residence is relatively bustling and lively compared to other secluded gardens in South Korea. The garden's main features include Noseong Mountain and the picturesque Oknyeo Peak. There is also a spring in a low-lying area to the west of the garden courtyard (Hong Kwangpyo, Lee Sangyoon, 2001). Cultural landmarks surrounding the garden include Noseong Hyanggyo (a local Confucian school) to the west and the Confucius Shadow Hall in Noseong Gullisa to the east. Yunjeong taught at Noseong Hyanggyo and often engaged in scholarly exchanges with Confucians from other regions (Figure 6).



Figure 5 Analysis of the surrounding environment of Yunjeong's house

Source: Map of Noseong County, 1872

4.2.3 Comparison

The Lüdao Fang Residence Garden and the Yunjeong Gotaek are situated in scenic and secluded locations, facilitating academic exchanges among like-minded individuals. Their site selections reflect differences in Chinese and Korean approaches to hermitage garden design. Chinese classical gardens adhere to the principle of "following nature's lead", striving to create artificial landscapes that mimic natural scenery. In contrast, Korean classical gardens are influenced by a reverence for nature, seeking minimal human intervention in the natural landscape. Given that landscape features play a crucial role in reclusive living, hermitage gardens need picturesque natural settings (Min, 1992). Thus, most Korean hermitage gardens are built in rural areas to blend seamlessly with the landscape's natural beauty. The Chinese hermitage gardens are less constrained by their surroundings and can also be found in scenic urban areas.

4.3 The Culture of Reclusion in Spatial Structure

4.3.1 Lüdao Fang Residence Garden

The Lüdao Fang Residence Garden's spatial design emphasizes seclusion and connectivity with nature. It enhances the garden's privacy by effectively separating living and leisure spaces. For instance, the Residence area is densely arranged, offering distinct seclusion compared to the more open leisure spaces on the periphery. The garden integrates natural water bodies and artificially constructed landscapes that mimic nature. It helps strengthen its connection with the natural environment. For example, the garden features an artificial lake created by channeling water from the Yisui River. It uses the excavated soil to form artificial hills, achieving a harmonious blend of artificial and natural spaces within the garden (Table 2).

Table 2: Spatial Structure Characteristics of Lüdao Fang Residence Garden

Seclusiveness	Connection with Nature
Creating smaller spaces within larger spaces to enhance the seclusiveness of the smaller spaces	Following natural patterns, constructing landscapes that mimic natural scenery as if they are natural themselves



[Figure 6] Schematic Diagram of the Seclusiveness of Lüdao Fang Residential Garden

Source: Wang Duo. Ancient Chinese Gardens and Culture. Wuhan: Hubei Education Publishing House, 2002; p. 215



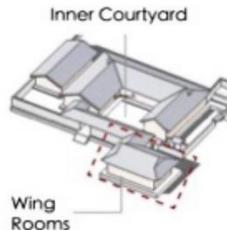
[Figure 7] Schematic Diagram of the Connection of Lüdao Fang Residential Garden with Nature

Source: Qing Dynasty, Cao Kuiyin "Chishang Pian Tu" (A Picture Essay of the Pond)

4.3.2 Yunjeong Gotaek

The Yunjeong Gotaek spatial design also strongly emphasizes seclusion and a connection with nature. The residence enhances the privacy of its garden space by dividing living and leisure areas. Its northeastern side faces the hill at the foot of the mountain, while the southwest is adjacent to the local school. The front wing rooms and servant quarters form a barrier, effectively isolating the inner courtyard's living space from the external open garden, increasing the privacy of the living area. The residence employs visual extensions and natural elements to strengthen its connection with nature. For example, the garden's wing rooms are situated on a raised platform with no main entrance on the outer side but one leading to the inner courtyard. This design creates a space that is closed inwardly and open outwardly. This approach allows the garden's front yard and the distant landscape views from inside. Bamboo is planted on both sides of the rear courtyard wall of the inner residence, concealing the wall within the bamboo grove. This design offers privacy and facilitates a seamless transition to nature. The eastern side of the inner residence features a rectangular enclosed space, with its southern garden wall having flower steps that blend naturally with the mountain range outside, smoothly connecting the internal and external spaces of the garden (Table 3) (Jung, 2005).

Table 3: Spatial Structure Characteristics of Lüdao Fang Residence Garden

Seclusiveness	Connection with Nature
① Effective separation of living and leisure spaces	① Incorporating views of the natural scenery outside the garden
 	  <p>Figure 9 The Wing Room of Yunjeong's Former Residence Source: Taken by the author</p>

<p>Figure 8 Seclusiveness Analysis Diagram of Yunjeong's Former Residence</p> <p>Source: Official website of the Korean Cultural Promotion Institute</p>	<p>② Utilizing natural elements to obscure the boundaries between inside and outside spaces of the garden</p>
	 <p>Figure 10 The Backyard of Yunjeong's Former Residence and the East Side of the Inner House </p> <p>Source: Taken by the author</p>

4.3.3 Comparison

Both gardens effectively separate living and leisure spaces to create secluded and tranquil environments for residence and study. However, they differ in their approach to privacy and connectivity with nature. The Lüdao Fang Residence Garden creates distinct boundaries between the garden and its surroundings, deliberately crafting a "world within a pot" reclusive environment. It aims to connect with the natural environment by creating artificial landscapes that mimic natural scenery, pursuing an "as if created by nature" aesthetic. In contrast, the Yunjeong Gotaek intentionally blurs the boundaries between the garden and the external natural landscape. It strives to achieve a connection with the surrounding landscape through a varied spatial structure that provides seclusion from the mundane world while engaging with nature.

5. Conclusion

As a significant influence on garden art, Chinese hermit culture has given rise to many exceptional gardens. These gardens, embodying the essence of reclusion, have profoundly influenced the art of garden design in Asian countries within the Sinitic cultural sphere, including South Korea. They provide spiritual and physical refuge for scholars and hermits seeking truth, taking root in foreign lands, and blossoming into unique expressions of garden art.

As vital material embodiments of hermit culture, the Lüdao Fang Residence Garden and the Yunjeong Gotaek exhibit diverse expressions of reclusive culture, such as garden naming, site selection, and spatial structure. The reclusive connotations embedded in the names of these gardens reflect the owners' concepts of "Moderate Reclusion" and "Confucian Hermitage". Both gardens are situated in picturesque and tranquil locations favored by like-minded individuals. However, due to their respective garden-building philosophies of "imitating nature" and "nature worship", these gardens demonstrate distinct relationships with their urban surroundings. They focus on creating both secluded and connected spaces, yet differently executed. The Lüdao Fang Residence Garden creates a "world within a pot" as if "opened by nature". Meanwhile, the Yunjeong Gotaek uses a varied spatial structure to isolate from mundane society and connect with the external natural landscape.

The hermitage gardens of China and South Korea represent ideal retreats for ancient scholars and hermits to immerse themselves in nature, pursue academic endeavors, and find solace away from worldly concerns. Analyzing and comparing the features of hermit culture in classical gardens of culturally related countries deepens and refines the understanding of Chinese garden art theory and hermit culture. It also provides a theoretical basis to explore their revitalization pathways, promoting the creative transformation and innovative development of Eastern classical garden art.

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Notes

- ¹ The term 'invasions' refers to the invasions of Korea by Japanese forces during the Joseon period, while 'disturbances' denotes internal turmoil and political strife experienced in the same era.
- ² Tao Yuanming (365-427), a late Eastern Jin Dynasty poet, chose seclusion over compromising his principles for material gain. His poetry reflects the pastoral beauty of hermit life and the ethos of detachment from fame and fortune.
- ³ "The Peach Blossom Spring" is a seminal work by Eastern Jin literatus Tao Yuanming. It depicts an isolated, utopian haven of peach blossoms, symbolizing the author's longing to escape from reality and retreat into nature.

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