Final Report of
International Conference

# Gardens and their Environmental Context

*16-17 January 2004, Nara, Japan*

Cultural Heritage Protection Cooperation Office
Asia / Pacific Cultural Centre for UNESCO(ACCU)

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# Preface

Gardens are defined as “architecture built in a limited outdoor space created with a certain chronological and spatial sense of beauty”, as “a place for rituals, ceremonies, feasts, receptions”, and as “a place to display landscaping design.” Styles of gardens vary according to time and place. In any garden, the designers were much aware of the relationship between the garden and its surrounding natural environment. Such relationships were expressed in diverse ways, and they could also change as the gardens and the environment change with time.

ICOMOS (International Council of Monuments and Sites) and IFLA (International Federation of Landscape Architects) have conducted research on the preservation of historical gardens since 1971. This year’s International Conference, organized by ACCU, is held under the theme of “Gardens and their Environmental Context” in recognition of the related efforts at ICOMOS and IFLA.

This conference provided an opportunity to discuss the various aspects of gardens and their relationship with the surrounding environment, using examples in Asia and Europe. During the Conference, Western (European) and Eastern (Asian) gardens were compared, with a focus on the gardening technique of “Borrowed Scenery (*Shakkei*)”. The changing ideas and applications of this technique revealed the changing aesthetic concepts at different times and in different countries. Comparing these differences, we may gain a better appreciation of cultural diversity, as well as identify our common problems and goals. From this we could seek possibilities for future developments.

We would like to extend our deepest appreciation to the National Research Institute of Cultural Properties, Nara Prefectural Government, Nara Municipal Government, and our sponsor Japan’s Agency for Cultural Affairs. Without their support, this conference could not have been realized.

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## Contents

# I SUMMARY

# SUMMARY

*Participants of the "Conference on Historic Gardens and their Environmental Context", organized by the ACCU in Nara, noted the following items, respecting, enhancing and developing the basic standards set out in the Charter for the Conservation of Historic Gardens and other related recommendations made by the various meetings of experts under the UNESCO strategy.*

- The design and historic development of gardens and their environment over time in various countries reflect the unique ideologies, aesthetic preferences and structure of different societies. Nevertheless in all societies the humankind has always aspired to draw in the virtue and beauty of nature into the man-made structures of the garden.

- Though in a philosophical perspective, all garden cultures share the same basic human desires, seen from a historic viewpoint, gardens have always changed, reflecting the changing social circumstances and functions of gardens. This is particularly evident in Europe, where since the 18th century Enlightenment, gardens, which were originally exclusive to the aristocratic culture, became popularized as public parks. Such parks are now viewed as an integral part of urban development in the West.

- In Asia, the technique of 'borrowed scenery' had been a particularly important element in the original design of historic gardens. 'Borrowed scenery' is a technique of conceptually extending the realm of the garden by linking it visually with natural features of the surrounding landscape that do not physically belong to the garden. The arts and concepts of 'borrowed scenery' in China, Korea and Japan were discussed from different view points, but were all presented as having the same important design methodology to combine a garden with its surrounding environment. However, due to uncontrolled urban development in the 20th century, the landscape surrounding historic gardens has changed drastically, diminishing the aesthetic values of the gardens.

- Our present understanding of the historic gardens is eroding. It has diminished to being a limited visual understanding of the artful component, forgetting about the non-visual appreciations, and forgetting the wider natural landscape that once formed an integral part of the whole garden landscape.

- The picturesque landscape style has been successful for the German enlightenment-oriented parks and gardens in the garden realm of Dessau-Worlitz, while it has worked as a colonial intervention to Mughal gardens in India.

- Natural environments, especially water systems, are fundamentally important for the conservation of historic gardens and the integral conditions between the gardens and their environment.

- Modern developments of conservation strategies for historical gardens and parks were discussed in terms of agendas by international organizations such as ICOMOS.

- Efforts to conserve historic gardens are faced with many difficulties, including the gradual loss of traditional gardening techniques due to their replacement with mechanical methods; a lack of specialized knowledge about the original plant species used, and a limited source of finance.

- The importance of a sacrosanct, unchanging view on tradition has been overstressed, forgetting that a culture is usually alive and creates novel garden cultures.

  Creative garden design can make us aware of changes in a sensitive appreciation of the natural environment and may offer new lessons for future ecological urban developments.

- It is our common challenge to preserve the integrity of the original concept and experiential values of all historic gardens and find creative solutions to the changing meaning that historic gardens have in our changing world.

- Town planners and other experts on policy-making should cooperate in developing conservation strategies for gardens and their surrounding environment.

- For the safeguarding of gardens it is of utmost importance to activate public awareness of the value of the garden.

## Ⅱ–1 KEYNOTE SPEECH

# Historical Gardens and their Environmental Context
## Present situation and future tasks

**Robert de Jong**
President & ICOMOS-IFLA Committee
Coordinator, Netherlands Department for Conservation
World Heritage UNESCO

Wherever they can, people work the land to suit their own purpose. Man and nature are in a constant state of interaction. Gardens and man are interlinked. In all cultures, nature and experiencing nature are deeply rooted in the existence of man.

The garden as a metaphor is used all over the world in religion and philosophy, in painting and calligraphy, in poetry and politics.

Gardens are a universal phenomenon, all different of nature, significance and design.

All over the world and in every culture, mankind has associated its sacred sites and places of worship with Creation and with supernatural powers and forces. Man has traditionally worshipped and maintained these places. It is where the boundary between the visible and the invisible is broken and crossed.
From Creation to last resting place of the dead, gardens have acquired their place among man.

Gardens can be found in many forms, varying from utopia and micro cosmos to cultural monument and nature reserve. Gardens and parks are by nature changeable and perishable.

### Gardens defined

For the purpose of this conference, gardens have been defined as ' architecture built in a limited outdoor space under a certain chronological and spatial sense of beauty, as a place for rituals, ceremonies, feasts, receptions, and as a place to display landscape design.'

Some twenty years ago, the International Committee of Historic Gardens-Cultural Landscapes, ICOMOS (International Council on Monuments and Sites)-IFLA (International Federation of Landscape Architects) formulated an international charter, known as the Florence Charter, as a' Charter on the Preservation of Historic Gardens '(1981), that provides the following definition:' An historic garden is an architectural and horticultural composition of interest to the public from the historical or artistic point of view '(art. 1).

Fig.1 Caserta Naples(Italy)

This committee also stated at that time that ' as such, it is to be considered as a monument ,' but then as a living monument (art. 3).

The second article in this charter contains a more detailed description. It states that ' The historic garden is an architectural composition whose constituents are primarily vegetal and therefore living, which means that they are perishable and renewable .'

' Thus its appearance reflects the perpetual balance between the cycle of seasons, the growth and decay of nature and the desire of the artist and the craftsman to keep it permanently unchanged '(art. 2).

The first description emphasises beauty and the garden as a place for rituals, ceremonies, feasts, receptions and as a' place to display landscape design .' The second one stresses from a' historical and artistic point of view 'its public significance and sees it as something perishable and ' renewable .'

Does this not express a difference of opinion and appreciation between east and west as to the essence of gardens?

## Landscape, park and garden created by men

Over the ages, gardens lost their metaphysical or allegorical significance in western society. Gardens and parks evolved increasingly towards being spaces for recreation and relaxation. They started to become a part of new spatial designs, like designs for urban development.
During the past few decades, ecological design and management in connection with a growing concern about the environment, has received public and political response and interest.
Gardens in western society are no longer the symbol of the Garden of Eden, nor do they represent the power and authority of monarch, royal house or the affluent.

From the 18th century, gardens became increasingly more' democratised .' The 18th and subsequent centuries brought major functional and spatial changes to the European landscape, especially in western Europe. Large scale development of wasteland; the rationalisation, mechanisation and increased production of agriculture and forestry (which was referred to in England as' extensive rural gardening 'and ' forest gardening '(Stephen Switzer, Ichnographia Rustica, 1718)); the ever growing industrialisation that brought about the formation of a new kind of landscape, the' industrial landscape '; the network of roads, canals and railways with its ever expanding branches, irreversibly transformed not only the rapidly increasing scale of urbanisation but also the morphology of the landscape which at the time was still ' empty space .'

With the introduction of mechanical means of transport, man's sense of time and perception of movement, speed, distance and space changed.
The economical and political significance of large land ownership diminished towards the end of the 19th century due to a succession of agricultural slumps.
Particularly in western Europe, prosperity shifted from the countryside to urban conglomerates. Since then, urban society has had an insatiable appetite for expanding into rural areas.

18th and 19th century authors, poets and painters, as well as composers in the western world romanticized the landscape in their works.

Landscapes thus became recognisable symbols of countries and regions. Landscapes were 'nationalised' as it were and were thus allowed to become a country's 'icon' or 'logo'. Artistic 'images' were then awarded to these landscapes. Images that since then have become stereotypical. Images that have become a part of the dominant image culture of today. Images that are constantly transmitted to us through film, television and magazines as well as just as many lost ideal landscapes.

Fig.2 Lahore Shalmar Gardens(Pakistan)

The 20th century 'totalised' the landscape and turned it into a science in many parts of the world. Landscapes changed drastically and rapidly. The rationalised landscape was made subordinate to top-down rules enforced by the government and subdivided by function. The landscape got caught in a system of legal and financial schemes, of conventions, charters and recommendations.

Industrialisation and urbanisation left scars in the landscape. The public on the other hand wanted somewhere they could feel they were one with nature. Garden and landscape architects now let themselves be inspired in their designs by what can be called ecological nature aesthetics.

Parts of the landscape are 'differentiated' by designating them as national parks or landscapes or scenic areas or nature reserves. These areas are then structured according to a precisely defined management plan. In practice, this often results in the area being restructured. Plans, ideal in concept, that reflect our current ideas, images and perceptions of the past or of nature.

Western societies and those that are becoming westernised are stripping landscapes of their traditional, metaphysical or uncannily emotional significance by rationalising them or making them more aesthetic or abandoning them again to nature.

Elsewhere, parts of the landscape are being turned into museums as it were, by creating the illusion of the past on the basis of a carefully worked out design.

The great natural diversity of landscapes in the world is being 'changed' as it were into a motley hotchpotch of large-scale nature parks.

Cities, or rather the ever expanding urban societies in the world and all sorts of international organizations, scientific or otherwise, determine where what will happen with and in the landscape.

The phenomenon of a park, which was originally an enclosed stretch of woods particularly intended for hunting, developed there over time into what we now know as green spaces for the public at large, as fixed elements in 20th century town planning.

During the Fourth International Congress for Modern Architecture held in Athens in 1933, principles were formulated for these green spaces in the Athens Charter, in response to the 'rapid, uncontrolled development,' that' in most cases has led to a chaotic situation in the structure of the city.'

It was felt that amenable towns would be created by separating functions (dwellings, recreation, work, transportation). As a requirement for relaxation, the charter included the realisation of green areas in residential districts and of general recreation areas.' These views on modern urban development have been applied all over the world.

The 20th century has affected and changed the continuity in the private ownership of historical gardens and parks with its global wars, revolutions and dominant political power blocks, with its financial crash at the end of the 1920s, and with its issue concerning the finiteness of natural resources no matter how difficult it was to place it on the political agenda in the early 1970s.

It is not known how much heritage has been lost during that century. For instance, the political situation in Eastern Europe after the Second World War was such that country estates and manor houses were nationalised there and turned by the central government into hospitals, homes for the elderly and children's homes; others were left to fall into disrepair.

Now, after the political revolution a good ten years ago, those countries are confronted with an apparently unsolvable issue, namely, what is to be done with these many remnants of historical buildings and with what remains of their former parks and gardens?

This situation was different in Western Europe. Stately palaces with their parks and gardens became state-owned property and were turned into museums.
Many a town expanded where once the aristocracy and affluent merchants and industrialists had their country estates.

Private organisations, such as the National Trust in England, were established and took up ownership of historical gardens and parks with their houses and other buildings. The Trust now owns 161 historical gardens and 63 landscape parks.

## Garden and park as cultural heritage

Modern history shows that living with nature is changing ever more into controlling nature and the environment for economic reasons.
The traditional connection of man with nature is giving way to increasing concern about the environment and the loss of ecosystems.

Cultural landscapes, nature sites, historical gardens and parks are being particularised with much effort and legislation and are considered in broad international circles to be bygone but better worlds.

Conservationists usually direct their attention to historical buildings. That a garden, park and building are closely linked to each other compositionally and iconographically as a concept and design, and that a garden or park can constitute an architectural and horticultural composition (Florence Charter, Article 1) in its own right, appear to be unfamiliar territory to them or to escape them.

Town planners view public parks more as open and public areas within urban patterns, rather than inquire into their artistic or aesthetic significance or what their import is to the identity of the locality or the image of the city or town in question.

Several reasons may be cited as to why gardens, parks and landscapes are virtually defenceless against rationalised administration and regular garden maintenance, against land-price politicking, against dynamically expanding towns and cities, or in the case of landscapes, against the global search for sources of energy.

Particularly during the second half of the 20th century, dozens of international declarations, charters, conventions and recommendations were drawn up that either mention the advisability or point out the necessity of the 'preservation' and 'conservation' of cultural heritage, of historical cultural landscapes or scenic areas.

Influential organisations that can be mentioned in this respect are that of UNESCO with such achievements as the very successful Convention Concerning the Protection of the World Cultural and Natural Heritage (1972); the Council of Europe with its European Landscape Convention (2000); the International Council on Monuments and Sites (ICOMOS), a non-governmental organisation that drew up various international charters for cultural heritage; and the IUCN (The World Conservation Union) with its 'Two Conservation Goals,' comprising "Facing the extinction crisis" and "Restoring and maintaining ecosystem integrity", as well as the International Federation of Landscape Architects (IFLA).

Legislation pertaining to cultural heritage seldom includes articles aimed at the specific significance of gardens.

Japan, however, already had specific articles with the implementation of its Historic Sites, Areas of Scenic Beauty and Natural Monuments Protection Act in 1919. This Act gave significance to the 'meishou,' that 'not only included scenic spots but sites associated with popular poems or typical scenes depicted in pictures. Meishou can be said to be an early and typical Japanese perception of cultural landscape' (Yukio Nishimura, 'Outline of Japanese Historic Sites and Monuments: Its Past and Present.' Monuments and Sites Japan. National Committee, 11th General Assembly, ICOMOS. Sri Lanka National Committee of ICOMOS, Colombo, Sri Lanka, 1996 (Central Cultural Fund Publication No. 207)).

It was not until the 1990s that UNESCO's World Heritage Committee decided to include articles on cultural landscapes, on gardens and park landscapes (par. 35-42), in its Operational Guidelines for the Implementation of the World Heritage Convention.

These parks and landscapes were interpreted in the restricted meaning of a 'clearly defined landscape designed and created intentionally by man' (par. 39, i) or as an 'associative cultural landscape' (par. 39, iii). Only a few parks and gardens have been placed on the World Heritage List to date.

However, in actual practice most countries have no well-reasoned surveys of historical parks, gardens or cultural landscapes. Nor are there many countries around the world where research is done into the history of their own garden and landscape architecture or into the historiography of gardens and parks there.

In today's world and particularly in the western world, 'tradition' has faded increasingly into the background or has been lost entirely in favour of notions such as development, progress, standardisation and rationalism.

Architectural designs are required to be innovative, surprising, unique. They must catch the eye.

The loss of tradition and continuity has enormous consequences for being able to pass on practical and traditional knowledge and experience in the maintenance of parks and gardens. Garden maintenance became mechanised and rationalised with the result that people put in less effort, machines were used more frequently and maintenance was simplified.

It is also apparent that public taste and assortment are determined by the large garden centres that can be found everywhere.

All over the world, historical gardens and parks are protected as cultural monuments. Some of them, as World Heritage of UNESCO, have been declared of' universal and outstanding significance.'

Incidentally, it was UNESCO that already at a relatively early date, in 1962, drew up a recommendation about' safeguarding the beauty and character of landscapes and sites,' stating that' For the purpose of this recommendation, the safeguarding of the beauty and character of landscapes and sites is taken to mean the preservation and, where possible, the restoration of the aspect of natural, rural and urban landscapes and sites, whether natural or man-made, which have a cultural or aesthetic interest or form typical natural surroundings ( Recommendation Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites,'1. Definition, 1).

The question as to the significance and value of historical gardens as cultural monuments is complex.

The answers are usually limited to a date, an analysis of design, later changes and possibly an iconographical programme, to stylistic characteristics and a description of composition, structure and constructions, to given particulars about the principal or the designers, to listing dendrological and floral features. The property is also given a place in the history of garden art.

What the significance of such a monument is or could be for us or for future generations is almost always left out of consideration. Only in general terms does one speak of identity, the impossibility of replacing it and historical awareness. Or something is mentioned about its economical value, such as for cultural tourism.

Once declared a monument, it acquires something inviolable, as if it has become timeless.

But we also see social questions arising about the worldwide volume of cultural heritage that is growing by the day and the possibilities for and advisability of preserving that heritage. This can be seen, for instance, in the debates about the magnitude of the World Heritage List as determined by the World Heritage Committee of UNESCO.

Fig.3 Garden, Utrecht (Netherlands)

Scattered over the continents are over the years several historical gardens that have become' icons.'

Some of them have been incorporated in the expanding circuit of international and national cultural tourism and have therefore now become a part of what is also called the ' heritage industry.'What will this lead to on the long term?

Heritage is not only part of cultural politics, but has now gained huge economic significance.

In this respect the terms‘ heritage industry ’(Robert Hewison) and‘ culture industry ’are often used — complete with all the development and management strategies such words imply.

Nowadays, historical gardens and parks are usually open to the public, which uses them for walking and recreation. They are often places of initial, hasty, furtive human contact.

Although they are not designed for this purpose, historical parks are increasingly used for public demonstrations, concerts, exhibitions of contemporary sculpture, shows and mega-shows, fairs, meetings, processions, sport or‘ love parades .’

People imagine themselves in natural surroundings, in the middle of an inviting déor. Organisers do not listen to anyone who raises the question as to whether such a park is capable of hosting events of this nature. Only the available space and the nature of the surroundings count. In the most favourable situation, financial compensation is forthcoming if any damage occurs.

## Threats

With some exceptions, historical garden culture is seriously threatened virtually everywhere. In actual fact, these monuments are constantly in great danger everywhere and most are at risk of obliteration.

Gardens and parks are particularly at risk by their very nature due to the change of the seasons and the passing of time. Or as it is put in the Florence Charter (1981), which was drawn up in respect of historical gardens and parks:

> ‘ Its appearance reflects the perpetual balance between the cycle of the seasons, the growth and decay of nature and the desire of the artist and craftsman to keep it permanently unchanged. ’(Article 2)

When is there a threat? And what is threatened? Are material conditions at stake or is it the loss of authenticity or integrity? Or is the entirety of the design at risk or disappearing? Or is the historical nature of the place, the genius loci endangered?

This begs the question as to how one can measure all of this. Often one cannot draw firm boundaries except where an intervention has occurred that can be clearly described in terms of size and time. Change, decay and loss usually follow each other stealthily in the course of time. Usually, their transition can only be determined in retrospect.

There are many different kinds of threats. Almost everywhere, parks and gardens occupy a subordinate position in the ranking and practice of monument conservation.

For the most part, inventories and registries mention and describe buildings and their past. A single word suffices to refer to any accompanying historical garden. However, garden adornments such as pavilions or statues are given a bit more attention, certainly if one can link them to the name of an architect or artist.

There is also an internal threat to this heritage in that it comprises living organisms. Parks can die of old age. A lack of maintenance can soon transform parks and gardens, letting nature have free rein.

Nature conservationists often regard an old, preferably overgrown park as an important biotope which should be conserved.

The public cherish old trees, rejecting moves to chop them down and replant on emotional grounds. They do not realise that by doing this, a historical park can be lost to future generations. The subject does not rate high on the political scale.

## Restorations

The international debate on restoration is being conducted from the experience of a relatively small number of garden and park restorations and reconstructions.

The issue concerning the conservation of the' authenticity 'of cultural heritage, discussed on an international level here in Nara in 1994 and expressed in the Nara Document on Authenticity, remains a complex matter.

For instance, authenticity can refer to aesthetic, material and functional originality.

The debate held in 1994 clarified that a cultural, intellectual, spiritual or historical context can also be determinant factors for what' authenticity 'is understood to be.

The history of the conservation of cultural heritage shows that monuments, too, change over time making it impossible to give a conclusive answer to the question as to what is' original ,'nor can its significance be explained as such.

For many years, later additions were considered to have an adverse effect on the authenticity of a monument and were therefore removed during restorations. Much historical material information has been lost in this way.

According to western ideas about cultural heritage, copies are considered to be falsifications. In principle, international charters, strongly influenced in their formulation by that western thinking, reject reconstructions, or, as the Venice Charter of 1964 as' international charter for the conservation and restoration of monuments and sites 'says,' restoration.....it must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp..... '(art. 9).

The Florence Charter speaks in general terms about' authenticity 'when it says' The authenticity of an historic garden depends as much on the design and scale of its various parts as on its decorative features and on the choice of plant or inorganic materials adopted of its parts '(art. 9).

The charter emphasises the material authenticity of historical gardens. Now, more than twenty years after its implementation, we know that cultural heritage stands for more than just physical material values and that it can also hold other values, such as psychological, traditional, spiritual or an abundance of artistic creations.

What is stated in the Nara Document also applies to historical gardens and parks, namely,' The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness of all humankind.... '(par. 5).

In connection with this conference it is interesting to see how well the principals pertaining to restoring, as

formulated in the Venice Charter and in the Florence Charter, are applied in practice.

The Venice Charter has four clauses on restoring. The purpose of restorations is 'to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents,' according to the charter.

Restoration ends where 'conjecture begins.' Moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp,' states Article 9.

The charter also emphasises preliminary archaeological investigation. Modern techniques may be applied instead of traditional ones should they no longer suffice.

The contents of Article 11 merits being quoted in its entirety here: 'The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may destroyed cannot rest solely on the individual in charge of the work.'

Many historical gardens and parks in Europe as we know them today are made up of 'superimposed work of different periods.'

The charter states the following about parts that have been lost over time: 'replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence '(Art. 12).

The last of these four Articles speaks of introducing 'additions, so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.'

This Article is certainly important now that larger numbers of the general public visit historical gardens and they have been included in international cultural tourism for which facilities of all sorts must be made available.

Three Articles of the Florence Charter deal with 'restoration and reconstruction.' Such work is scientifically executed.... 'is greatly emphasised as a matter of importance (Art. 15).

This charter, too, stresses the need for respect for 'the successive stages of evolution of the garden concerned. ' In principle, no one period should be given precedence over any other.'

Only 'in exceptional cases where the degree of damage or destruction affecting certain parts of a garden may be such that is decided to reconstruct it on the basis of the traces that survive or of unimpeachable documentary evidence '(Art. 16).

The charter is very clear when it states 'where a garden has completely disappeared or there exists no more than conjectural evidence of its successive stages a reconstruction could not be considered an historic garden '(Art. 17).

The Florence Charter (1981) acknowledges reconstruction more or less indirectly when it says 'no restoration work and above all, no reconstruction work on an historic garden shall be undertaken without thorough prior research to ensure that such work is scientifically executed and which will involve everything from excavation to the assembling of records relating to the garden in question and to similar

gardens "(art. 15).

If we look at what has happened during the past decades in Europe we can see that several gardens and parks have undergone major reconstruction based on their 17th and 18th century designs.

As an example, during the 1970s and 1980s the formal gardens were reintroduced at Het Loo, once a royal palace, now a museum. In the late 17th century the palace had a baroque garden with a linear design; in the 19th century, however, it was changed into the artificial" naturalness "of a romantic landscape park. The intention of the principal, the Kingdom of the Netherlands, and the recruited restoration architect was to reintroduce the original architecture and former spatial effect of the building and its gardens which up to then had been used as a royal residence but which over time had been changed and enlarged.
Other, more recent, reconstructions were carried out in England on what is called the King's Privy Garden dating from the late 17th century and part of former Hampton Court Palace situated near London along the River Thames; in France on the baroque park of Versailles and, for instance, in Austria on the baroque park of Schloβ Belvedere in Vienna (designed by Lukas von Hildebrandt, Anton Zinner and Dominique Girard (1700-1723)).

To our knowledge, nowhere in Europe has a park as yet been totally reconstructed in the later landscape style.

The purpose of restoring those parks is to restore what has been neglected for many years. To open up views. To replace trees and shrubs in view of their age. To restore roads and ponds and such.

The results of these efforts in restoration projects in countries such as England and Germany are impressive. History is being made in Germany in the former 18th century' Garden-Kingdom of Dessau-Wörlitz ; in Postdam and Berlin where starting with Sanssouci (Frederick II, 1712-1786) in the second half of the 18th century and during the 19th century a varied pattern of large parks and gardens was constructed by successive rulers; in the late 18th century, early 19th century park along the banks of the River Ilm in Weimar, where Goethe's garden house stands (occupied in 1776); in Kassel, in Wilhelmshöhe park which was given its architecture as a landscape park during a campaign that lasted for many years (1763-1821); and in the 19th century landscape park in Muskau, started after 1815 by Prince Heinrich Ludwig Hermann von Pückler-Muskau (1785-1871) and which after the Second World War lay partially in Germany and partially on Polish land due to newly defined country borders. This prince wrote a theoretical paper on what he had done there, called Andeutungen über Landschaftsgärtnerei (1833) which had a great impact on garden and landscape architecture in Europe. Mr. Shintaro Sugio, Vice President of ICOMOS Japan, recently told the members of the ICOMOS-IFLA Committee that this book has also been translated into Japanese.

As food for thought, the following can be said about restorations. Practice proves that successive generations of conservationists in Europe are usually of the opinion that, based on their historical research, the interpretations and work of their predecessors must be put right if necessary.

That monuments can therefore in the long run (and this is also true for historical gardens and parks) become the puzzling tangible result of successive interpretations, restorations and reconstructions — something that is not uttered or even acknowledged.

The general public is entirely unaware of this. They still imagine themselves in direct contact with the past.

So should we not ask ourselves whether restorations lead to what one could call' staged authenticity ? Should the main question around restorations still concern originality and its normative significance?

## (Cultural)Tourism

In many places we see that a stately park forms the ideal venue for any number of events. From the ever popular home and garden fair, through festivals to an exhibition of modern sculpture or the launch of a new car. And many historic houses have been converted into' heritage hotels .'

Only seldom do governments take care of the high costs of maintaining historical gardens. Funds must therefore be accumulated through sponsoring, lotteries and other means.

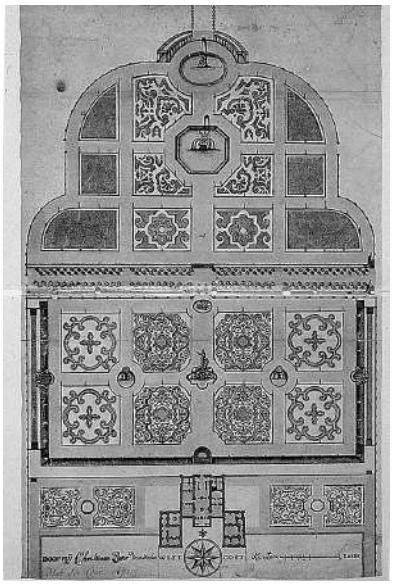

Fig.4

Fig.6

Fig.7

Fig.5

Fig.8

Fig.4 Het Loo, Apeldoorn (Netherlands)
Fig.5 Belvedere Palace,Vienna (Austria)
Fig.6 Park ILM, Goethe's Garden House, Weimar, (Germany)
Fig.7 Park Wilhelmshoe Kassel (GERMANY)
Fig.8 Park Muskau(Germany)

Tourism has developed worldwide into an economic factor of no mean importance. It engages in marketing historical landscapes, parks and gardens by providing cultural historical excursions to an apparently insatiable market.

Cultural tourism has discovered gardens. Gardens are placed in the market as' products 'after a marketing concept has been developed for them.

Cultural heritage involves use and abuse alike. Cultural tourism demands reconstructions of the past, or what is known as' living history .'

Macro economically speaking, our cultural heritage is acquiring ever greater financial value and significance. Micro economically, the yields often do not meet the costs of regular upkeep. So there remains a social task to be fulfilled by the government.

Where necessary, landscapes and historical gardens and parks are' touched up 'or' dressed up 'in order to call up the character and charm that visitors expect to encounter there. They are evoked by lyrical descriptions in colourful travel brochures or edited film and television images full of atmosphere.

Well presented travel guides usually only tell their readers what they can expect to see and provide some historical information, which in some instances is only summarised, and in others is provided in the form of a story or an anecdote.

The reader is in danger of drowning in the flood of magazines and books.

But does this help the readers and visitors to know more about these gardens and parks and to see and understand how they are structured in terms of space and composition?

How and whether use was made of the site or whether it was modified to accommodate the garden or park? How a park can cross over into the surrounding landscape or how park and landscape can be interlinked in a compositional sense? What the meaning of an iconographic programme was? How one experienced the flora and fauna in a landscape park? Which changes were made in the course of time and why? How a certain garden was used?

Generally, only marginal mention is made of dendrological particulars. Modern history, too, is usually left aside or mentioned only briefly.

A new trend is developing in that historical gardens are starting to function more frequently in society as ' cultural amusement parks 'and as public spaces.

That gardens are a vulnerable as well as changeable heritage from the past is apparently becoming less important.

ICOMOS speaks in one of its international charters, the International Cultural Tourism Charter/Managing Tourism of Heritage Significance (1999) of the' dynamic interaction between tourism and cultural heritage .'

This massive worldwide tourism, no matter how complex it may be to manage, also has positive aspects. Or, as the charter says,' domestic and international tourism continues to be among the foremost vehicles for cultural exchange, providing a personal experience, not only of that which has survived from the past, but of the contemporary life and society of others.....Tourism itself has become an increasingly

complex phenomenon, with political, economic, social, cultural, educational, biophysical, ecological and aesthetic dimensions '

## In closing

Caring for cultural heritage is not a matter of unchanging truths, nor is it something that goes without saying.

Changes to society usually also affect monuments as regards interpretation, appreciation, use and subject matter. This is what makes working on the care for cultural heritage so interesting.

But at the same time, it also involves responsibilities. That care does not only have to do with ethics, respect or tradition, but also with culture, with cultural life, with creating culture.

Working on and with cultural heritage means that by doing so we give shape and content to our daily lives and this will have an effect on future generations.

The justification for the conservation of cultural heritage lies not only in the value of the monument as a historical document as if it is something sacrosanct. In this work, political and social reality, no matter how difficult and how fickle, may not be excluded.

The task does not only involve restoring and revitalising. The world behind the idea and concept of former garden and park designs is not readily discernable, so it also involves making that world visible, accessible and understandable.

In general, it is the social task of monuments conservancy to show and explain how the past and the present are always linked to each other.

In doing so, it must be recognised that the past is irreversible and cannot be reproduced.

In our current 'experience culture 'and' image culture,' it is both a tremendous and a complex task for those who are professionally involved in historical garden art and landscape architecture to clarify and make legible the intention of the world and the' image 'that these gardens, parks and landscapes once had in them in order to give them a' living 'meaning without lapsing into nostalgia or falsification.
Without falling into collecting empty, shallow quotes from the past, prompted by economical or political opportunism.

One talks about our modern' experience economy.' It is aimed at providing its customers, the public, in conformity with the market, the experiences they are looking for and are expecting in order to satisfy a deliberately created consumptive penchant for entertainment.

But does one really know the public that visits and experiences historical gardens and parks? The marketing world within the' cultural sector 'assumes that 80% of the public does not know the supplier.

So this should mean that a company that provides a' cultural product ', in our case historical gardens and parks, should take a good look into how the public can get to know the company and how the public really experiences what that company provides.

The conservation of cultural heritage has created its own' icons.' The large numbers of people who visit

them expect to see in situ what the media has already shown them.

In other words, they expect to get value for money. It therefore competes with the professional leisure sector, with what is called the leisure industry, because there is a generous supply of leisure facilities.

A garden is, first and foremost, a manmade design and structure. Its purpose is to serve man — the religious, the philosophical, the working, the playing, and the departed.

(Zeist/the Netherlands, January 2004)

## Ⅱ—2 KEYNOTE SPEECH

# Jiejing（Borrowed Scenery）in the Chinese Garden

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**Key terms:**

**shikong yishu（時空藝術）: the art of time and space**
**jingxiang（景象）: scenery, scenic image**
**jingmian（景面）: scenic plane, one scenic aspect of a scenic image**
**jiejing（借景）: borrowed scenery**
**yuanjie（遠借）: borrowing of distant scenery**
**linjie（鄰借）: borrowing of nearby scenery**
**yingshi erjie（應時而借）: borrowing of opportune scenery**

**Abstract:**

**The traditional Chinese garden—yuanlin（園林）—differs from the " garden " or " park " in the Western tradition. Described by the West as the " natural-style " or " landscape-style " garden, yuanlin is an artful recreation of natural landscapes. Similized to a " three-dimensional painting " and " solidified poem, " the Chinese garden is a space of leisure and relaxation that has " poetic and pictorial " quality where the artificial and natural environments are integrated.**

**The art of Chinese garden making is not only an art of spatial composition but also that of time planning. From the perspective of garden viewing, the aesthetic experience with a yuanlin does not end at the static observation as with a painting; the yuanlin's artistic impact is released through the viewer's physical movement, which is often referred to as youlan（遊覽）, or perambulatory viewing. The sequential and non-sequential progression of garden viewing is an art of time coordination. Suffice it to say that the classic Chinese garden is an art of time and space that has functional value.**

**There is a whole set of profound theories conventional to Chinese garden making, among which jiejing（借景）is an important concept and technique. Jiejing, or borrowed scenery, originally refers to drawing on the extramural views that do not " belong " to the garden proper and incorporating them into the garden's own scenic arrangement. Borrowed scenery embodies a structural relationship between the garden and its surroundings.**

Basically, there are three types of borrowed scenery: yuanjie（遠借)—distant scenery, linjie（鄰借)—nearby scenery, and yingshi erjie（應時而借)—opportune scenery. Yuanjie is to take in a view that is in the distance（a distant mountain or a distant pagoda, for instance）and incorporate it into the background of the garden's scenery. Linjie is to " borrow " an adjacent view that happens to be on the ulterior side of the garden wall and integrate it with the garden's scenery. Yingshi erjie refers to the " loan " relationship between the garden and the transient or varying scenic factors brought about by natural dynamics, namely the four seasons, different times of the day, or climatic variations: rain, snow, dawn, dusk, sunshine, moonlight, clouds, and even flying birds and chirping insects can all be " borrowed " —however momentarily—and incorporated into the garden's scenic ensemble.

As a matter of fact, the significance of jiejing has far transcended the realm of garden making itself and become a design concept for a greater undertaking. The concept of jiejing and its design and techniques hold great referential value for the human race in its present-day as well as future constructions of a gardenized, ecological living environment.

## Differences between the Eastern and Western Cultures

Fig.1
The taiji circle

The traditional Eastern and Western cultures that are represented by Asia and Europe respectively are two major systems that form the foundation of the civilization of mankind. In the same way that yin and yang work in the taiji circle (Figure 1), the two cultures, while antithetical to one another, complement each other and jointly complete and perfect the wisdom of mankind. The ancient Great Four Inventions by the Chinese（compass, papermaking, printing, and gunpowder）enhanced man's productivity and pushed forward the progression of the entire human history. Similarly, the steam engine invented by the English a quarter millennium ago and the material civilization created thereafter in the Western world have been shared by the whole humanity and helped accelerate the development of human society.

Philosophically, the Bible, which is the embodiment of the fundamental rationale of the Western world, says that God created man based on His own image; in other words, man looks like God. The Bible also says that God entrusts the world to man who shall take care of and enjoy the use of it, which betokens that man is the master of the world. At such, the Western tradition sees that human beings are lauded; painting, sculpture, and other forms of art are dedicated to expressing the beauty of the human body. In the art of traditional landscaping and garden making, man-made beauty is conspicuously manifested through the form of the garden and garden constituents—the use of strict geometry and the topiary art as seen in embroidered parterres, " green sculptures, " fountain constructs, and so forth. The Western culture emphasizes the power of man, who is established as a challenger to nature and who will conquer nature.

By contrast, the ancient Chinese philosopher Lao zi, whose ideas represent the elemental philosophy of Eastern thinking, revered nature, of which man is considered an organic part. He emphasized the unity of man and nature. The traditional Chinese garden, therefore, aspires to emulate nature, extol nature, and artistically recreate the beauty of nature as embodied in her free-form landscapes.

## The Chinese Garden—A Unique Creation

The Chinese garden—yuanlin, which is different from the " garden " or " park " in the Western tradition, is an architectural space where artfulness and artlessness combine. There is no English counterpart for the term yuanlin, and " landscape architecture " is perhaps a close rendering of the word.

The Chinese landscape painting, known as shanshui hua（山水畫)— literally meaning " mountain-and-water painting, " is three-dimensional natural scenery represented on a two-dimensional sheet of paper by means of the painter's techniques and artistry. In other words, it is a manipulation of space on a flat surface. Described by the West as the " natural-style " or " landscape-style " garden, the Chinese yuanlin is not only an accessible reality of space but also an artistic description of space, just as in a painting. It is a space of art.

The technique of making a garden is sometimes analogized to the skill of the performing arts. On a theatrical stage, a comedy has the power to make the audience laugh and a tragedy, cry. The actors, who are people from real life, by following the law of theatrical art, are able to portray the characters in the drama within the limited space of the stage and provide the audience with a true-to-life performance that is both artistically affecting and realistically convincing. Similarly, the Chinese garden, by following the principles of garden making and using natural materials like sand, stone, water, soil, vegetation, and even animal life, is able to create a naturalistic landscape in a restricted garden space, which affords the visitor with a true-to-nature environment that is both artistically appealing and realistically enjoyable. This is as much as to say that, while the art of the theater recreates life, the art of the garden recreates nature.

Creation of the Chinese garden is a process of artistic condensation and even necessary formulization as in the Beijing opera performance or the xieyi（寫意)-style painting, which is an abbreviated, abstract brushwork that aims at capturing the spirit of the object rather than its physical likeness. Garden scenes are often inspired and modeled after famous scenic spots in nature, landscape paintings, and even landscape poetry and idylls. Regardless of the form of the inspiration—whether it is a forest stream flowing through a remote ravine, a placid lake nestling in a tranquil mountain, a winding path meandering through a hilly village, or a pond of lotus swaying by a waterfront pavilion, the creation of a garden scene always follows a certain thematic subject, which is why it is said that garden scenes are a product of human subjectivity. While nature is grander, richer, and more dynamic, the garden—the recreation of nature—is more condensed, more epitomized, more idealistic, and more intriguing.

Chinese garden scenes are emotive and affective, which is the often-described personified quality of shiqing huayi（詩情畫意)— " poetical sentiment and picturesque overtone. " This explains why a yuanlin often has greater propensity to charm and fascinate its visitors than its raw landscape counterpart in nature. An accessible " three-dimensional painting " and " solidified poem, " the Chinese garden is a space of leisure and relaxation where the environment of artifice and that of nature are integrated.

That the art of Chinese garden making differs from the art of painting lies not only in that the garden describes a space in the space, but also in that, from the perspective of garden appreciation, the garden is intended not merely for static observation as with a painting. The aesthetic experience with a garden comes largely from the physical movement of the viewer, referred to as youlan（遊覽), or " perambulatory viewing. " This is because a scenic image carries innumerous scenic planes that unfold to and flow by the viewer as he perambulates and his viewpoint shifts.

The sequential and non-sequential progression of garden viewing is an art of time planning. The

aspect, duration, and sequence of the revelation of each scenic plane speak for the intrinsic structure of the garden art. In music, notes, chords, timbre, tempo, etc. are interwoven and composed into tunes and rhythms bearing a certain motif or interest, which are to be enjoyed over the course of time played. Similarly, with the passage of time spent in perambulation through the garden, layers of scenic planes are revealed in an intended sequence with the movement of the viewer and thus complete the artistic effect of the garden scenery.

The garden viewing experience is also infiltrated with varying manifestations of the garden scenery that result from natural causative factors, such as the change of the seasons, the lapse of time (from dawn to dusk, or from day to night), and climatic variations (rain, snow, sunshine, clouds, etc.). This, too, is an issue of time planning. As with a piece of sculpture that gives off its finest effect only when placed in a specific lighting condition, some garden scenery unleashes its more appealing artistic effect only at a certain time of the day, in a certain season of the year, or under a certain condition of the weather. The traditional Chinese garden is consciously planned and created to take advantage of these properties of time. This is why making of the Chinese garden is said to be not only an art of spatial composition but also that of time planning; in other words, the Chinese garden is an art of time and space that has functional value.

## Borrowed Scenery—Intensifying the Garden's Depth of Field

In the making of Chinese gardens, Jiejing is a creative concept as well as technique that address the compositional relationship between the garden and the scenic features in its surroundings. The borrowed view, albeit not "owned" by the garden, becomes part of the garden's scenic composition through the borrowing device.

In Yuan ye (園冶 The craft of gardens), a treatise on classical Chinese garden-making authored by the noted garden maker Ji Cheng of the Ming dynasty during the fifteenth century, the concept of jiejing was first advanced. Ji Cheng says, "The ingenuity of a garden lies in that it conforms (to the natural conditions of the site) and borrows (existing features thereof)." In early eighteenth century, renowned garden making scholar Li Yu of the Qing dynasty, in his Yi jia yan (一家言, Views from one school of thought), also explicates the principle that "finding views lies in virtue of borrowing."

The advancement of the theory and techniques of jiejing marks a significant contribution to the classical garden making. Borrowing of scenery is not merely a means of increasing the depth of field but also an important landscaping principle. It allows the creation of the garden to transcend the physical and non-physical confines of a restricted garden space and avail itself of all scenic elements around—far, near, or opportune—so as to reap the full benefit of the views drawn from beyond the garden enclosure and to increase the aesthetic value of the garden itself.

In Yuan ye, Ji Cheng has the following to say on borrowed scenery in the chapter "On Construction":

> On the issue of borrowing, although the garden proper discriminates the interior from the exterior, the garden's acquirement of views does not—be they nearby or far away. Clear mountains that tower graciously in the distance, rosy clouds that ride high above the sky, or even the crisscrossed paddy fields that loom in the misty rain—any fine prospect visible to the eyes should be drawn in; those that are unsightly, however, should be screened(off the view). (Borrowing as) such is what I call ingenious and seemly.

This is to say that " borrowing " predicates itself on the garden ground and draw on the contributory features—both complementary and complimentary—from beyond the garden's boundary, which are incorporated into the garden's own landscape makeup.

The borrowing of scenery means an extension of the garden that is traditionally encompassed by tall walls and ostensibly inaccessible to the outside world. Borrowed scenery breaks such enclosure and places the garden in contact with its outer environment through the connection between the internal and external scenic prospects. The integral concept embodied in borrowed scenery is an invaluable and fundamental ideology in Chinese garden making, as Ji Cheng remarks in Yuan ye: " Jiejing is the most essential in the make of a garden. "

In designing and creating a garden's scenery, borrowing only relates to the views that are taken in from outside the garden. Reciprocal interactions among the interior scenes that originate with the garden proper are not warranted as borrowing. What is " borrowed " is to " have " what one does not own. To address the compositional relationship among the scenes within the garden confines, other techniques are employed, such as duijing（對景)—offsetting scenery, zhangjing（障景)—screening scenery, and dianjing (點景)—spot scenery. Spot scenery refers to the small, discrete embellishment planted to fill up a blank space in the garden, animate a dead corner in the courtyard, or serve as an adornment at the turn of a pathway. Offsetting scenery and screening scenery are two antithetical approaches in defining scenic relationship: an offsetting scene links two or more scenic space cells in the garden by establishing a corresponding counterpoint view（Figures 2 and 3), while a screening scene compartmentalizes a garden space into different scenic cells of usually distinctly different thematic subjects.

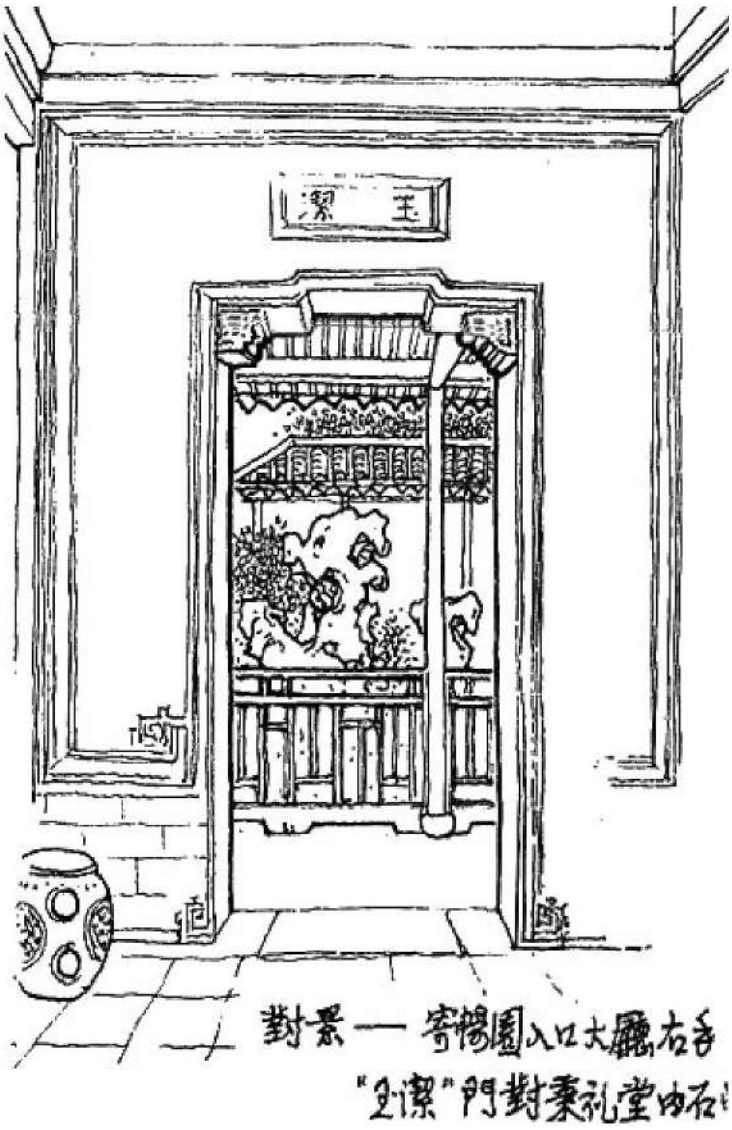



Fig.2
Sketch showing a taihu rock placed on the far side of a doorway, which serves as an offsetting scene to the entrance hall of garden Jichang Yuan, Wuxi.

In Ji Cheng's Yuan ye, occasionally the ornate prose style of the language compromises the substance of the content and ambiguity of certain concepts transpires, particularly in the notion between borrowed scenery and offsetting scenery. At places in his discussion, some scenic features coming from within the garden are inaptly described as borrowed scenes. For instance, " flakes of drifting petals, "" threads of dreamy willow, " and " a grove of green plantain partially revealed outside the window " should not be classified as borrowed scenery, as are in Yuan ye, for they are but part of the vegetation disposition of the garden. Instead, scenes such as the " dreamy willow " and " a grove of green plantain " are more likely to be duijing—offsetting views, which function as a correlative counterpoint scene from the viewer's perspective.

Considering the realistic significance and relevance of jiejing, we deem it necessary to further clarify scientifically and impart accurately the intrinsic meaning of this important garden-making concept.

In Yuan ye, borrowed scenery is classified into four types: yuanjie（遠借)—distant scenery, linjie（鄰借）—nearby scenery, yangjie（仰借)—scenery above, and fujie（俯借)—scenery below. Rigorously speaking, however, there should be simply three types: distant scenery, nearby scenery, and yingshi erjie (應時而借)— " opportune scenery. "

Borrowed scenery stands for a compositional relationship between the garden and the views taken in from beyond the garden, and the classification of borrowed scenery should proceed from such an objective structural relationship rather than the subjective behavior of the viewer. For example, differences in spatial distance create views that are far away and those that are nearby, which therefore gives rise to the definitions of " distant scenery " and " nearby scenery. " In Yuan ye, Ji Cheng classifies the following scenes as yangjie, or scenes captured when the viewer looks up:

" A line of fleeting egrets comes into view upon lifting up my eyes "

and,

" Raise my lone cup（of wine）to invite（the company of）the bright moon; "

He classifies these next scenes as fujie, or scenes obtained when the viewer looks down:

" Lean over the grass to listen to the whispering insects "

and,

" Look down at the flowing stream to admire the play of the moon's reflection. "

Nevertheless, scenes complemented or set off by such transient, variable natural occurrences such as those described above should be categorized based on their yingshi（應時), or " opportune, " nature rather than the viewer's physical activity—looking up or looking down, which leads to the bipolar definitions of " scenery above " and " scenery below. " Opportune scenes are a gift from nature that is beyond the control and contrivance of people's subjective manner. Intelligibly then, it is expediently opportune of " the fleeting egrets, "" the bright moon, "" the whispering insects, " and " the play of the reflection " in the water to come across our eyes and complement the garden views with added aesthetic value.

**Fig.3**
**The Luojiting Pavilion viewed from inside the waterfront Huafang Zhai (畫舫齋 Pleasure-Boat House) in Yi Yuan (怡園 Garden of Delight), Suzhou, affords an offsetting view that interrelates the two garden spaces.**

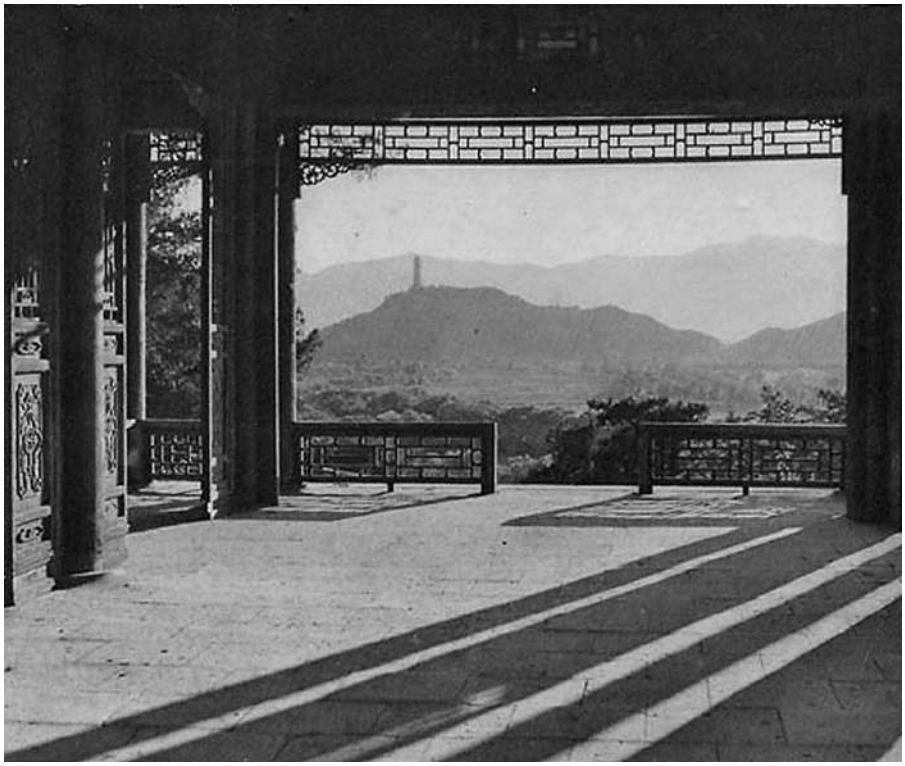
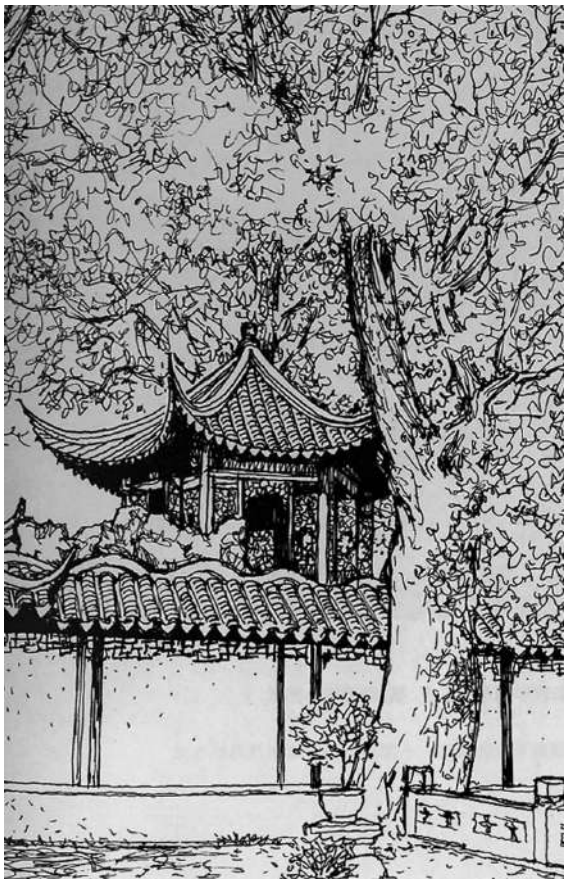


**Fig.4**
**The distant Western Hill borrowed by the Summer Palace, Beijing, is incorporated in the background scenery.**

Examples of the borrowing of distant scenery include Yihe Yuan（頤和園)—better known as the Summer Palace—in Beijing, which borrows the view of the Western Hill（Figure 4); Zhuozheng Yuan（拙政園)—Garden of the Inept Politician—in Suzhou, which borrows the view of Beisita Pagoda（Figure 5); and Jichang Yuan（寄暢園）in Wuxi, which borrows the view of Longguangta Pagoda on the Xishan Hill(Figure 6).

Fig.5
The Beisita Pagoda looming in the distance blends in the background of Zhuozheng Yuan, Suzhou.

Fig.6
The Longguangta Pagoda on the distant Xishan Hill is drawn in into the backdrop of Jichang Yuan, Wuxi.



Examples of the borrowing of nearby scenery include Zhuozheng Yuan in Suzhou, which borrows the view of Yilliangting Pavilion from the adjoining garden, Bu Yuan（補園）(Figure 7); Jichang Yuan in Wuxi, which borrows the view of the Huishan Hill（Figure 8); Canglang Ting（滄浪亭）in Suzhou, which borrows the waterscape outside the garden（Figure 9). As for the borrowing of opportune scenery, examples are omnipresent—a floating cloud, a glowing rainbow, flying wild geese, colors of turning leaves, a full moon, falling snow, swift-flowing waters, dancing butterflies, sunset, trilling crickets, so on and so forth, which defies enumeration.

Fig.7
Sketch showing the Yiliangting Pavilion from the adjoining garden, Bu Yuan, which is borrowed as a complementary view to Zhuozheng Yuan, Suzhou.

**Fig.8**
**The adjacent hilly scenery of Huishan is taken in by Jichang Yuan, Wuxi.**

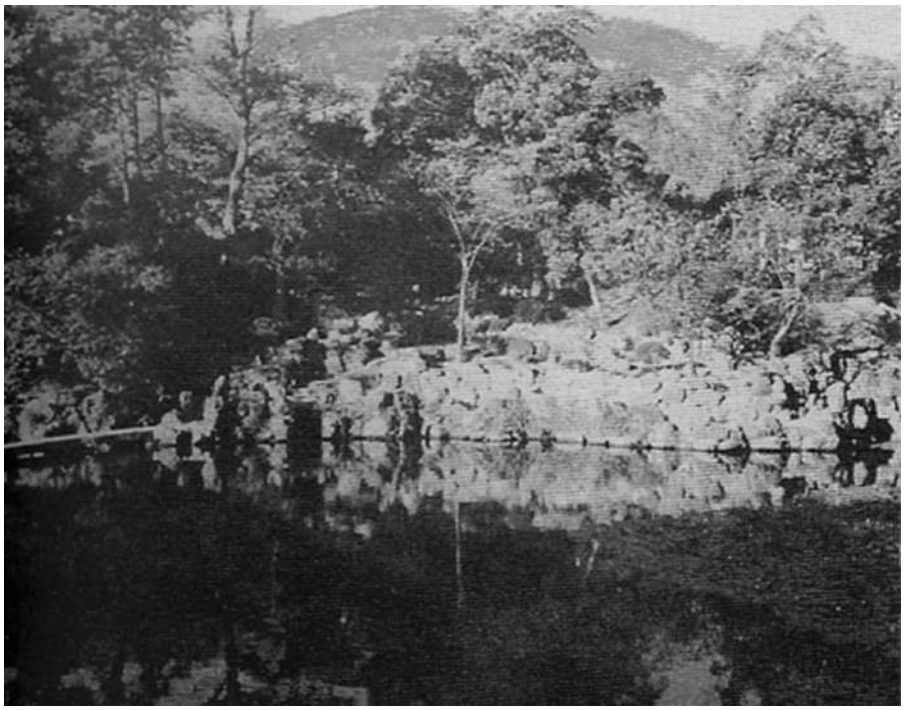


**Fig.9**
**The pond alongside the exterior of garden Canglang Ting, Suzhou, affords a waterscape for garden visitors.**

## The Historical Origin of the Concept of Borrowed Scenery

Chinese garden making has a long history, which can be traced back to as early as the Shang dynasty in the sixteenth century B.C. According to the archeological findings that have uncovered the ruins of the Shang capital (in today's city of Yanshi in Henan Province), the remains of a garden pool were found in the rear courtyard of the king's palace. In the eleventh century B.C. during the late Shang period when the capital was moved to Yin (today city of Anyang in Henan Province), an imperial retreat palace was built in the environs of the capital, availing itself of the landscapes of the nearby pleasant scenery of the Huan River. This can be considered a nascent practice of jiejing.

In the third century B.C., with the unprecedented formation of the unified vast empire of the Qin dynasty, creation of palatial gardens was all the more inflated into making prodigious pleasure grounds that covered massive amount of land. The new imperial palace designed for the founding emperor of Qin in the capital city Xianyang in Shaanxi Province was actually a monumental palatial architectural village that "spread over three hundred li." It was in effect a super-size imperial yuanlin that was incorporated with the sceneries of the natural mountains and rivers in the region.

By now, the idea and techniques that addressed the garden's connection with its scenic environment had basically taken shape. Take the construction of the aforementioned Qin's new imperial palace as an example: the front hall of the palace—the legendary "A Fang" (阿房)—was so designed that its front central axial view was extending all the way into the South Mountains that were miles away, reaching exactly between the two grandest peaks of the mountains, which were taken to personify the que (闕) of this expansive palatial spectacle (que, pronounced "chiueh," are traditionally the two stone towers symmetrically erected in front of the main gate of an imperial palace). This device of drawing in the distant view from an area that was far removed from the planned structural periphery and incorporating it as a compositional constituent into the established architectural landscape is in fact an execution of "jiejing," which theorized in Yuan ye nearly two thousand years later. Again, the borrowed scenery acts as the scenic connection between the designed artificial structure and its outer natural environment.

The guiding ideology of creating a greater environment that extends itself through association with its extramural landscape was also applied in other architectural projects of the Qin empire. For instance, in the creation of Jieshi Gong (碣石宫), an outlying imperial palace otherwise known as the "Gate to the Nation" that was built on the coast by the East China Sea (Bohai), a pair of large sea-born rock pillars jutting up in the offing were adopted to complement the peripheral structure and serve symbolically as the two que towers of this majestic seaward palace (Figures 10.1-10.2).

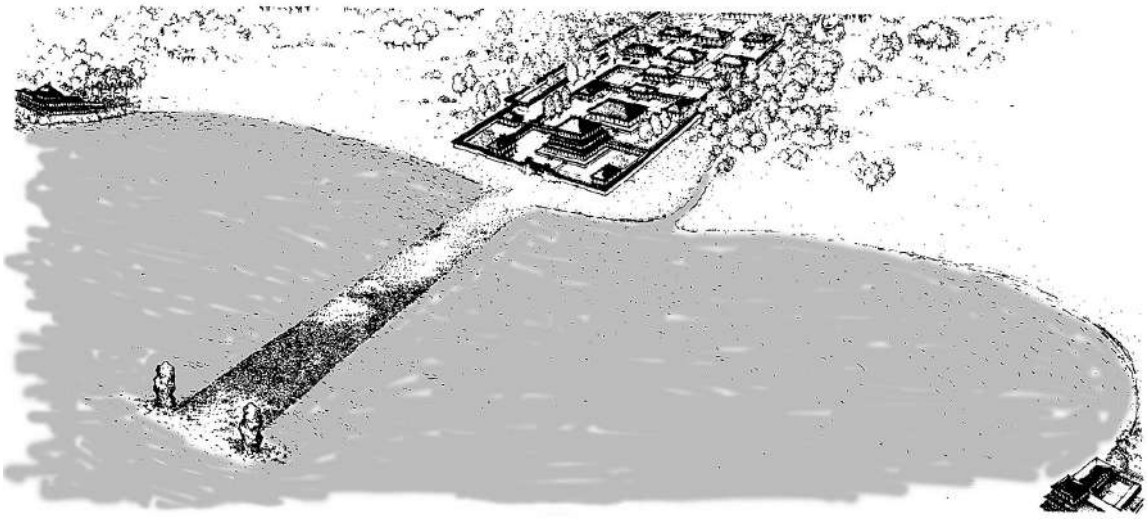


Fig.10.1 An aerial view of the restored imperial palace, Jieshi Gong, built on the coast of the East China Sea during the Qin dynasty, which takes the two natural sea-born rock pillars as the que gate to the palace.

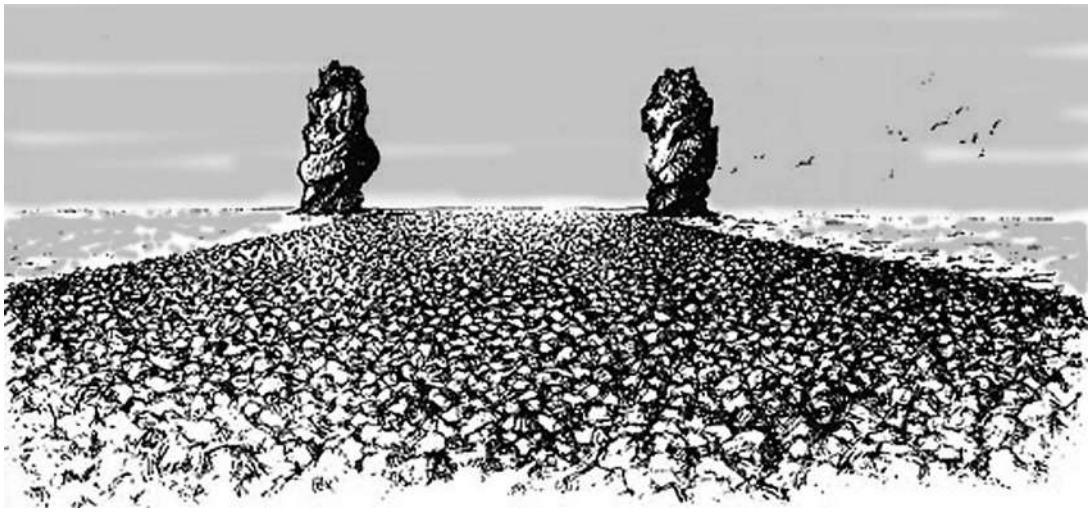


Fig.10.2 " Gate to the Nation, " the two sea-born rock pillars taken as the que towers at the symbolic gate of the palace.

The Qin-established greater environment design concept that unified the man-made structure with its natural environment has been carried on as a tradition in many imperial architectural undertakings of later periods. In the A.D. sixth century during the Sui dynasty, Renshou Gong（仁壽宮), an imperial summer palace built in a scenic area amid natural mountains, was a commendable creation that conformed to the greater environment concept. Better known as Jiucheng Gong（九成宮), which was renamed during the Tang dynasty, the resplendent Renshou Gong took advantage of the surrounding fine views of the undulating mountain peaks that were perceivable through the doors and windows of the palatial halls and chambers. Similarly, when the profligate Emperor Yang of the Sui dynasty built his second capital in Luoyang, Henan Province, at the beginning of the seventh century, the new metropolis was positioned to reap the view of the distant Yi River valley, whose bilateral elevations stood as the symbolic que gate to the new capital. This nature-lent feature was incorporated into the far prospect at the southernmost end of the city's elongate central axis, which dramatically extended the perceived scale of the city and intensified the sublimity of the capital well attuned to the awe-inspiring imperial sovereignty.

## Carrying forward the Concept of Borrowed Scenery —Integration of Artificial and Natural Environments

The concept and techniques of jiejing in the realm of garden-making have far transcended the significance of garden-making itself. They have in actuality revealed an environmental design ideology that combines the two opposite worlds— nature and artificiality. This revelation has provided us with significant referential value toward our present and future efforts in constructing a gardenized, ecological living environment, which the human race has always aspired towards—consciously or intuitively—ever since the early civilization when we severed ourselves from a life once at home with the mountains and forests in nature. Advances in civilization and materialism have drifted man away from nature but have not changed man's love of nature, and gardens and gardenized environments are a product born of man's affinity to nature.

A sensible living environment for man is one that becomes one with the natural environment. Structurally, future urban areas should be so planned that they integrate man's habitat with his natural surroundings, which, in other words, is to draw in the virtue and beauty of nature into man-made structures. This is an inevitable trend in which the concept of borrowed scenery will be carried forward and play a key role in the development of future gardenized urbanism.

## Ⅱ—2 KEYNOTE SPEECH

# Renaissance Gardens and French Gardens
## Comparisons of Landscapes

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### 1. Introduction

In the history of European gardens,“ symmetry ”was consistently the garden design principle up until the development of the early 18th century French garden. With respect to landscapes viewed from the gardens, however, one can observe dramatic changes over time. The Italian Renaissance terrace-garden and the French baroque garden, in particular, showed marked development in terms of landscape.

Before the Renaissance, namely during ancient and medieval times, gardens in the cities were completely "enclosed," making it impossible to see any landscape beyond the garden. However, it is evident from the letters of Pliny the Younger that the landscapes viewed through windows of buildings and from the gardens were highly appreciated at the aristocrats' country villas.

Fig.1 Terrace Graden, Italy 1

### 2. Landscape viewed from the Italian Renaissance garden

The landscape that extended far down the hill and beyond the garden of the Italian Renaissance villa was of unprecedentedly distinctive nature. Beyond the garden, says Alberti, describing the location of villas in "The Ten Books of Architecture," is the city, beyond which are farm villages, and in the far distance from the villages are the mountains. This is the composition of the landscape as seen from the villas of those days. In this

Fig.2 Terrace Graden, Italy 2

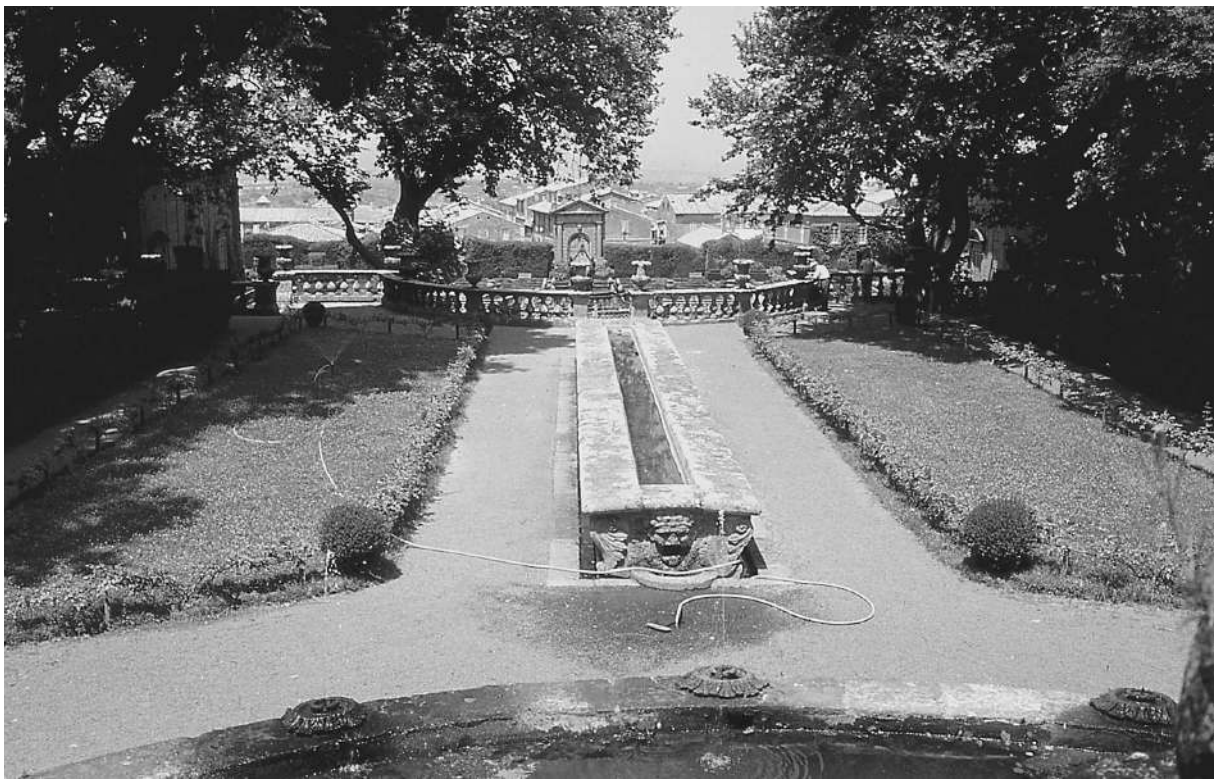

Fig.3 Terrace Graden, Italy 3

landscape, one could enjoy a clear view of the city and the farm villages. The development of this landscape design apparently originated from the growth of inter-city transactions and the expansion of the world that liberated humanity came to enjoy in the Renaissance period.

The Italian Renaissance garden, which is called the terrace-garden, had several terraces over a hill slope that were connected with each other in an organic fashion by beautifully designed stairs. This garden style is characterized by the landscapes that unravel one after another when one goes up from one terrace to another as well as by the method of emphasizing the landscapes by expanding or narrowing the vista of the garden.

### 3. Landscape viewed from the French garden

After the Renaissance period, a number of attempts were made in vain to incorporate the Italian terrace-garden into the French environment. One of the reasons for this failure is that land is generally flat in France and is not suitable for the construction of terrace-gardens. Another reason, which is more important, is the rise of huge gardens as a symbol of tremendous royal power. It can be assumed that this was an inevitable development under the absolute regal government that appeared during a shift from feudalism to capitalism.

In terms of landscape, the major characteristic of French gardens as represented by the garden of Versailles Palace is that one can see nothing but a vast garden, with no background or borrowed landscape whatsoever. The entire landscape is enclosed in the garden and is monopolized by the king. This absolutism of the garden space makes the French garden fundamentally different from the Italian Renaissance garden. In France in those days, the king, who held absolute power, was the symbol of the

**Fig.4 Garden, France 1**

**Fig.5 Garden, France 2**

**Fig.6 Garden, France 3**

public. In the same way, the French garden, an immense and absolute space that denied any landscape beyond its boundaries, epitomized the feudalistic public life. As it turned out, however, it was a sign of the emergence of public landscape in modern times. In fact, it functioned as a pioneering model for the creation of modern landscape in Paris in the 19th century.

### 4. Comparison of the landscapes provided by the two styles of gardens

Since both the Italian Renaissance garden and the French garden were created in the process of dialectic development of European gardens, it is inappropriate to make a simple comparison of the two. In terms of landscape, however, it can be pointed out that the Italian garden provided not just natural landscape but a prospect for a future-oriented cultural scene relevant to the expanding worldview of the day.

The French garden, on the other hand, materialized the gargantuan fiction of the monopolizing of landscape, which is an important feature that was inherited and preserved by subsequent English landscape gardens that appeared under the capitalist regime. The period of absolutism, which made the emergence of the French garden possible, was an era in which one can observe the shift from feudalism to capitalism. At the same time, however, the French garden raises one of the most contemporary issues: the public nature of landscape.



Fig.7 Terrace Graden, Italy 4

# From Paradise to Picturesque

## Changing design vocabularies of Mughal gardens in India

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Human relationship with nature, has found expression in all civilizations, manifesting itself in myriad ways, articulating the cultural aspects of the people, the place and the time. One such beautiful expression of this relationship with nature in the Islamic culture was that of the paradise garden which developed in a very sophisticated and refined manner in the Mughal period in Indian history from the sixteenth century onwards. As an essential vocabulary in the architecture and urban planning of the time, the char bagh became an integral part of fort and palace complexes as well as of the larger urban landscape. The char bagh essentially means a quartered garden. It derives from the fact that the easiest way to irrigate a piece of land is by dividing it into squares. But this very simple geometry developed into the highly stylized design form with a range of underlying symbolisms and meanings — both religious and secular in the gardens of the Mughals in India as also elsewhere in the Islamic world.

Garden design was a grand imperial heritage with the Mughals. Babur, the first Mughal emperor is known to have preferred building gardens to palaces and enjoyed camping in gardens rather than residing in permanently constructed palaces. For him the manipulation of natural ' untamed ' landscape into a ' rational, ordered creation ' was a metaphor for his ability to govern over the land and the people, where garden building also helped mark out places of beauty, religious values and territorial control. The design vocabularies adopted, additionally helped impose a familiar spatial and aesthetic order in a foreign land, thus reinforcing the conquerors tenuous sense of identity in a foreign land.[i] Under imperial patronage the char bagh became the model for all garden design not only in the Mughal empire but also influenced significantly, over the next three hundred years, several other contemporary provincial garden design styles of the smaller kingdoms of the Bundelas, Rajputs, Jats and the Sikhs. The importance of the char bagh garden in the period is evident in the initiative to use gardens as sites for entombment of imperial family members and important

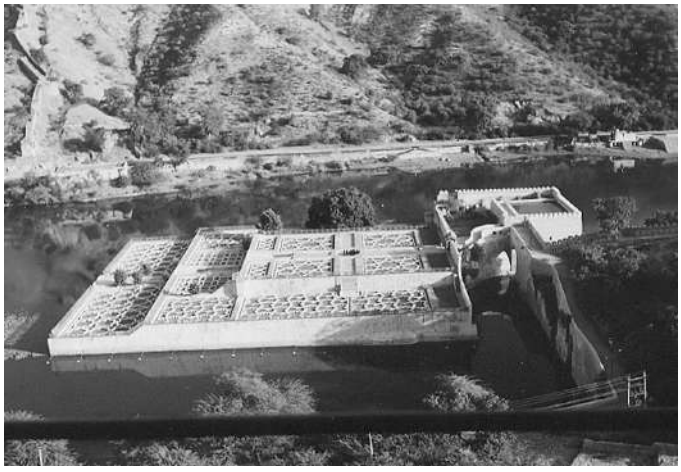

Fig.1 Kesar bagh, Amber, Rajasthan

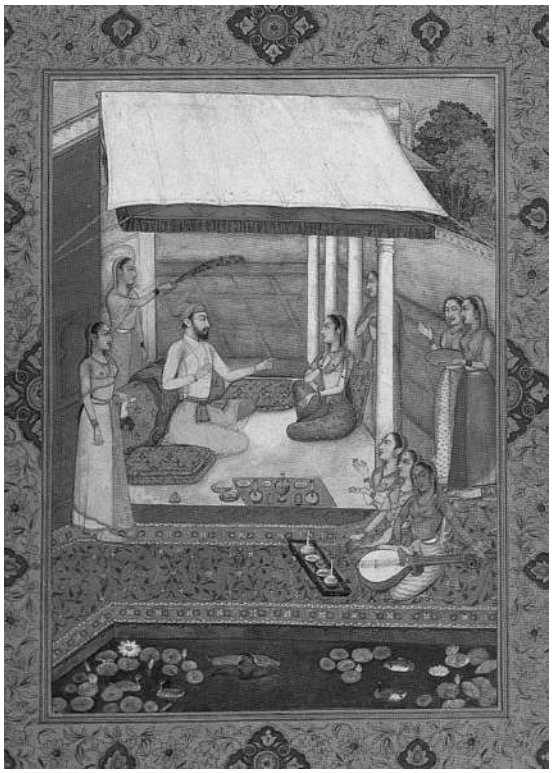

Fig.2 Dara Shikoh relaxing in a garden pavilion Mughal miniature:c.1725

nobles. In understanding the Mughal gardens from the functional standpoint, two broad typologies of gardens can be identified — the pleasure gardens and the tomb gardens. Often gardens would function as pleasure gardens in the lifetime of the royalty and become tomb gardens on their death. The gardens over a period of time were established as new centers for courtly life. Because of the climate they functioned as outdoor rooms with a range of activities, which normally would be held indoors, taking place within them. Mughal miniature paintings of the time are a valuable record of the cultural life unfolding against the backdrop of these gardens. They depict garden feasts and celebrations under awnings or within pavilions, carpets laid out to receive dignitaries, exchange of gifts with foreign emissaries and other forms of recreation such as wrestling and animal antics. Aurangzeb, the last of the famous Mughal emperors was also crowned in a garden in Delhi before ascending the throne in 1658 A.D.

The gardens were not mere expressions of refined aesthetics or fulfilled social functions, but had a strong utilitarian dimension to them too. The fruit trees of the gardens of Taj Mahal, as also the other imperial gardens, are known to have been auctioned annually to contribute to the finances necessary for the upkeep of the gardens. The gardens were also centers of experimentation and botanical studies, where exotic fruits and other flora were introduced. Court historians record the pineapple received from the Portugese being introduced in the imperial gardens in Agra first by Emperor Jehangir in the early seventeenth century.[ii] The Babur nama, chronicling the life of Emperor Babur, is also known as the first illustrated Natural History of India. It contains a large number of studies of natural life that are infused with not just a sense of wonder at the new flora and fauna being discovered but also reveal an element of scientific enquiry.

To appreciate the design vocabularies adopted within the Mughal gardens it is necessary to understand the very interesting synthesis between religious orthodoxy and imperial symbolism that Mughal garden design represents. While religions are known to have shaped the landscapes of the world, the landscapes in turn have also shaped religion. For a Muslim practicing Islam, a religion originating from the desert, worldly life was just a pilgrimage before reaching paradise, just as after a hard journey through the desert one would reach the comforts of a garden. For the Muslim mystic, the garden was a miraculous Godly reflection, while for the orthodox Muslim, the garden was the rewarding paradise promised in the Quran.[iii] For both the ideal of the paradise garden became the char bagh. The result was a design replete with meanings and symbolisms, some literal and others metaphorical of a paradisiacal experience. For example one of the most common expressions of paradise seen in carpets, tiles, embroideries and paintings is that of the entwined cypress and fruit tree, symbolizing life and eternity, that was taken

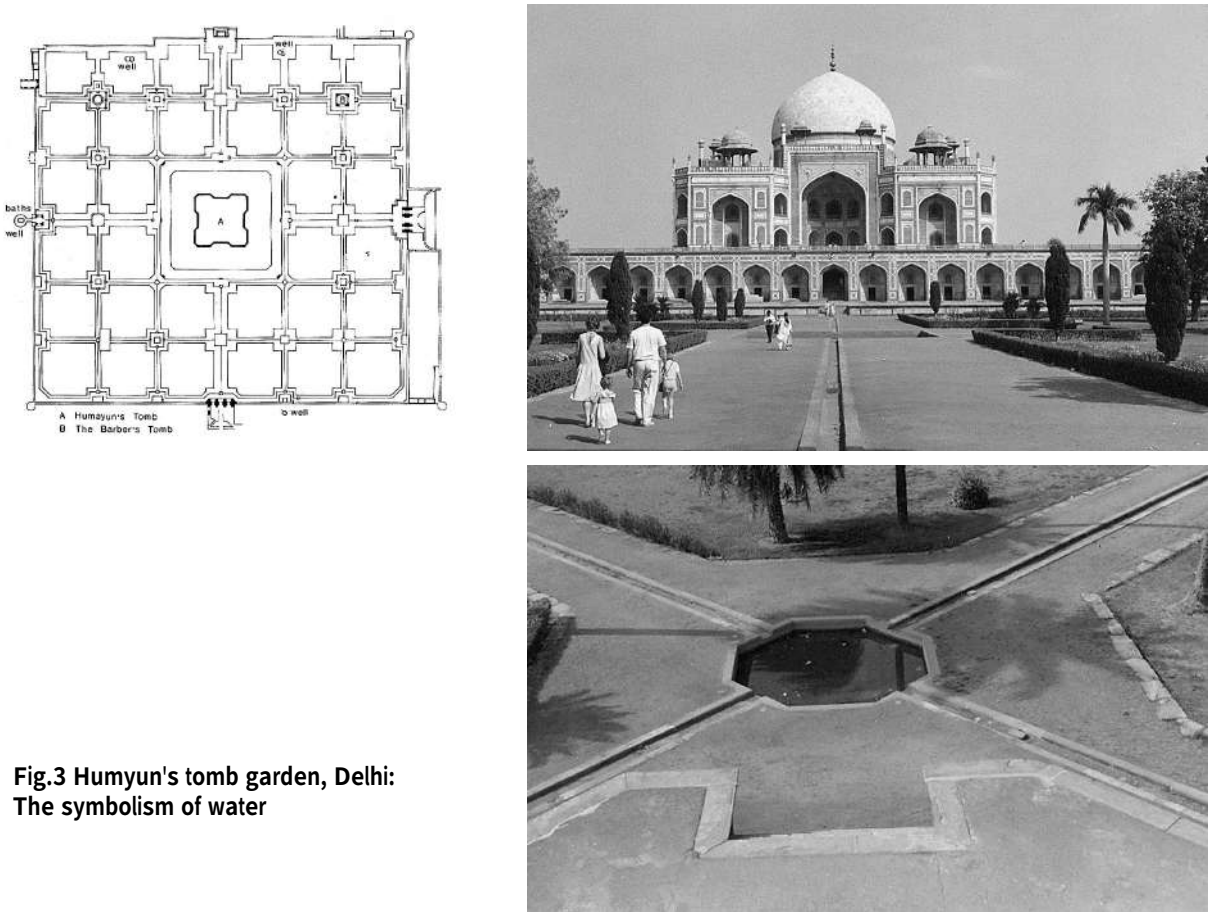


Fig.3 Humyun's tomb garden, Delhi:
The symbolism of water



directly from the garden avenues. Water as a symbol of eternal life was also implied in the image of paradise as an irrigated garden. The four water channels within the garden not only symbolized the four rivers of life, but their intersection also represented the meeting of human beings and God. At Humayun ' s tomb garden the association is all the more explicit, as the water channels vanish beneath the mausoleum to appear in the same straight course on the opposite side, evoking a Quranic verse that describes ' rivers flowing beneath gardens of paradise '.[iv] Similarly in the fountain design in the later Mughal gardens, when water bubbled it spoke of the origin, the beginning of the source of life and as it seeped into the earth it evoked the cyclicity of life. It is interesting to note that while Humayun ' s tomb sits at the cross axis in the center of the garden, a position according to one interpretation matching the location of Gods throne above the gardens of paradise, in the Taj Mahal complex this location has the Emperor ' s throne from where he could view the Taj Mahal.[v]

To understand the visual composition in Mughal gardens two other typologies of garden design emerge — the gardens in the hills and the gardens in the plains. The gardens of the hills were more extrovert in their layout where they borrowed extensively from the scenery around. In Srinagar, the Dal lake and the mountains across are an integral part of the experience of the Shalimar and Nishat gardens. The gardens of the plains on the other hand were more introvert with a very visible boundary wall cutting off the hostile and hot environment and instead creating an environment of their own within. But here too, whenever there was an element that would contribute to the visual experience and symbology within the garden, the garden was opened up to it. In Humayun ' s tomb, sited on the west banks of the river Yamuna, a pavilion

Fig.4 Pinjaur gardens: Borrowed scenery of the hills beyond

was designed to overlook the river and the boundary wall reduced along that edge to include the river in the experience of the garden. In the gardens of Taj Mahal a completely new approach to ' borrowed scenery ' was adopted where the tomb garden was designed as a part of a larger complex that extended to embrace an entire river and the landscape beyond within its composition. This larger complex consisted of the Taj ganj and a forecourt to the south of the char bagh, and the river Yamuna and Mehtab bagh across to the north. The Taj Mahal complex bears testimony to a design tradition where the gardens, the mausoleum and the wider landscape were so integrated that it was difficult to imagine one without the other.

An understanding of the idea and the vision of the designer reveals that the full view of the Taj Mahal was meant to be enjoyed from only two locations. The first view was from the threshold and platform at the south entrance gateway. The second, relatively unknown but most important view was from the north from the Mehtab bagh across the river. With an emphasis on a changing visual experience within the gardens, the views were linked by a carefully scripted and choreographed path. Here the height of the various platforms, the walkways, the sunken beds, the location of trees within, the selection of other plant species, the axial arrangement of the water channels and their carefully calculated widths, were all critical to the composition.[vi] The narrow inner path around the central water channel was for the exclusive use by the Emperor, to walk on a hot Agra summer day in the cooling comfort of the fountain spray. It was not an edge to the pool as is commonly perceived today. The platform in the center was also for the exclusive use of the Emperor with a direct access from the central walkway. The best views of the Taj Mahal were from here and from across the river from Mehtab Bagh, both of which were the Emperors exclusive domain. In the process the river in between also became an essential part of the scenery.

Mehtab bagh meaning moonlight garden was designed as a pleasure garden across the river meant to be viewed especially at night. It would indeed have been magical to view the Taj Mahal against a moonlit sky, from a pavilion in the Mehtab bagh with the reflection of the mausoleum in the octagonal pool, the sweet smell of the white kamini flowers and the song of the nightingale wafting through the air. Flowers in Islamic culture, as symbols of the divine realm are often described in Persian poetry as springing from the waters of paradise.[vii] Flowers and fragrance thus became essential features of the paradise gardens.

From other points from within the char bagh the Taj Mahal would have been visible in parts with the minarets rising above the trees. In continuation with the narrative of paradise, this was a deliberate ploy to create the effect of the mausoleum to be poised above ground, the minarets symbolically connecting to the heavens. It also made Taj Mahal appear as a light ethereal structure, inspite of its grand monumental scale.

Order and symmetry were two other parameters determining the layout of the char bagh in the Mughal period. In the Taj Mahal gardens both the buildings and the plantation within conformed to a grid, evident in Hodgson's plan of 1799 A.D. that is perhaps one of the earliest survey drawings of the site available. But the grid extended far beyond the immediate garden to include the Taj Ganj at one end and the Mehtab bagh at the other.

The whole experience of viewing the Taj Mahal changed in the late 19th century in colonial India because of introduction of new vocabularies of design that were essentially derived from another culture and another context. The new aesthetic preferences and ideologies that came from England in fact changed not only the gardens of Taj Mahal but also the entire view of nature and landscape design in India.

Design in England, seventeenth century onwards, was guided by the 'picturesque', a view which influenced painting and landscape design alike. The 'picturesque' was introduced in India through the paintings of artists like William Hodges and the Daniells and published works such as 'Oriental scenery' by Daniells, 'Pictureque tour along the river Ganges and Jumna in India' by Charles Forrest and 'Views in the Himala Mountains' by James Baillie Fraser. The ruins of architectural monuments were invariably an integral part of the compositions. A facet of this interest in 'antiquarian and archaeological pursuits' was seen in the design of landscapes when English style gardens were laid around existing monuments which were treated as 'follies'. But while Lodi gardens was one such site developed by Lady Willingdon in 1926 A.D. as an English landscape garden, using the Lodi tombs of the fifteenth century as follies, the Taj and other historic Mughal gardens in the care of institutions such as the Archaeological Survey of India (ASI) acquired completely different vocabularies.

The ASI was set up in 1862 A.D. by the British, initially to survey and catalogue India's ancient monuments and later at the turn of the century to undertake their conservation. With engineers at the helm of affairs of most British institutions set up at the time, landscape schemes of the time were based on manuals prepared by Agricultural and Horticultural Societies. So while in the early nineteenth century British artists created the romantic view of Taj Mahal, early twentieth century saw drastic changes in the gardens that replaced the paradisiacal views the paintings had earlier portrayed. The ASI with its engineering skills was governed by other cultural and aesthetic demands of which the cultural themes of

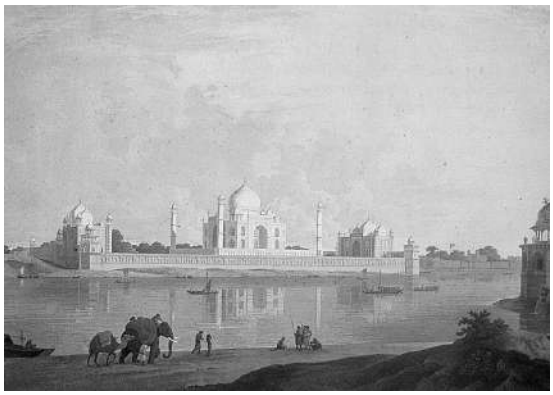

Fig.5 The Taja Mahal, Agra Aquatint by William and Thomas Daniell, 1789 A.D.

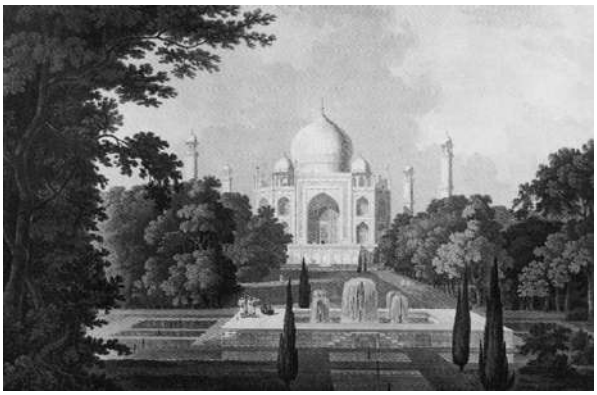

Fig.6 The Taj Mahal, Agra taken in the garden Aquatint with hand colouring by Thomas and William Daniell, 1801 A.D.

the original concept were not in any way a part of. The garden was in fact put to a number of uses vastly different from its original use. There is evidence of the gardens becoming a favorite resort for Agra's cantonments in the evenings while the regimental band played on the mausoleum terrace. There is also mention of picnics and moonlight parties, of morning walks, exercising within the garden and of playing sports on the terrace of the mausoleum. The Mehtab bagh was used as 'elegant camping grounds'.[viii]

The visual experience within the gardens began to change first when A.B.Westland took charge of the Taj Mahal gardens in 1891 A.D.. By this time over a long period of neglect and periodic flooding of the river the Mehtab bagh had all but disappeared, taking away with it all traces of the original concept. The char bagh of the Taj Mahal was now viewed in isolation as an independent entity with a diminishing relationship with the river. It in a way turned its back to the river. While the mausoleum had initially stood in the center of the grand complex, it was now seen to be located at the edge of the garden. Historical studies have also till very recently rationalized this location ignoring and undermining the role of the river as being central to the theme of 'borrowed scenery'.

Within the gardens, A.B.Westland's dictum, 'no stiff nor continuous screen be allowed to impede the view of the tomb' encouraged a 'thinning out' policy.[ix] The natural look or 'rampant disorder', so appealing to the artists a few decades earlier, was replaced by a 'well maintained look' by engaging the vocabulary of 'lawns' and 'neat seasonal beds' which catered to the then prevalent English tastes in landscape design. This was done inspite of the knowledge that in the Indian climate a stretch of lawn is in ecological terms an unsound proposition compared to a grove of trees, as it makes high demands on the maintenance and water resources and provides no benefits such as shade. The gardens of Taj Mahal received much attention after 1901 A.D. under Lord Curzon, then Viceroy of India.[x] In the process, while the gardens were 'maintained' their 'historicity' was lost.[xi] Schemes continually made in 1906 A.D., 1914 A.D., 1923 A.D. planned neat lawns, borders, rockeries and trellises.[xii] The changes in the ambience were not just confined to the visual. The preferences of the British also contrasted sharply with the olfactory tastes of the Indians. The artist William Hodges painting the views of the Taj Mahal was 'repelled' by the overpowering perfume within,[xiii] as a result of which the gardens of the Taj Mahal lost out on all the scents and fragrances that would have significantly contributed to the sensuous experience of the char bagh of the Mughal period. While the garden did retain colour, it was restricted to the annuals or seasonals that were confined to the flower beds along the edges of paths. The colour schemes adopted were also vastly different from the original bright yellows and reds of Tagetes, Marigolds and Hibiscus, that were replaced by 'paler shades of lilac'. What was lost was a Mughal garden that had been originally designed to respect all the human senses and had encouraged a participatory relationship with nature. The Taj Mahal gardens also lost out on all the meanings, views, symbolisms and most importantly the experience of paradise.

What we have today in the gardens of Taj Mahal is a post colonial interpretation of a colonial intervention in a Mughal garden. The colonial legacy also implies that all landscape schemes within historic gardens, be they Mughal, Buddhist or Hindu, continue to have the same vocabularies of lawns and the ubiquitous Bougainvilleas within. And in the surroundings unplanned development continues to change the physical and ecological context. Today, in Humayun's tomb the river over time has receded by over 2 kms. For several years the land was used as a garbage dumping site and only recently has been converted to a park.

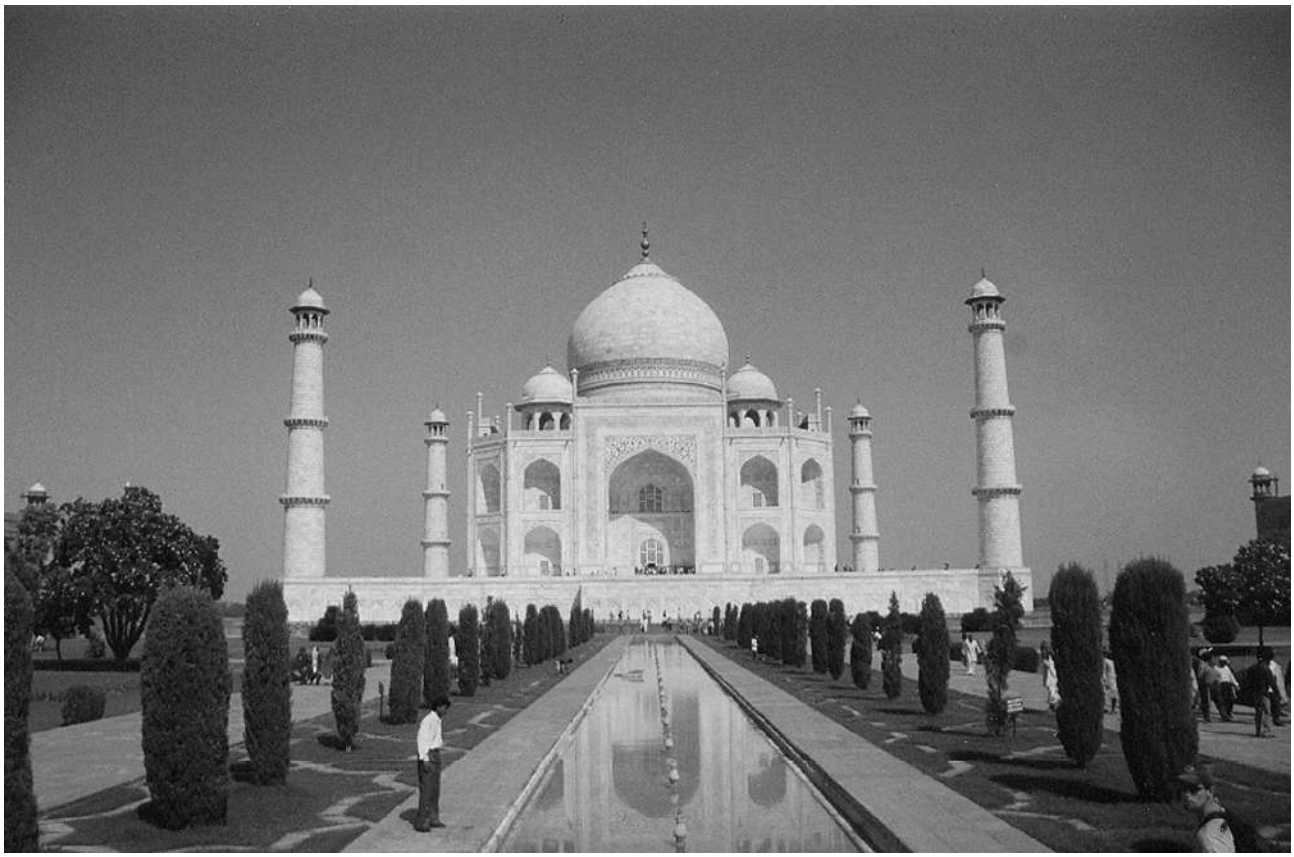

Fig.7 The gardens of Taj Mahal today



A railway line built by the British, adjoining the tomb, however continues to be an integral and unavoidable part of the ' borrowed scenery '.

In the Taj Mahal complex, while the river has stayed on course, it is the lack of vision by the planners and politicians that has resulted in the infamous ' Taj corridor controversy ', where the development authorities had proposals of reclaiming land along the river and building plazas as a backdrop to the Taj. Its status as a World Heritage Site and its high visibility have saved the Taj today. But other historic gardens have not been so lucky. There are innumerable historic gardens that have fallen prey to unplanned urbanization and the accompanying land speculation that have altered the contexts beyond recognition. In Delhi what were once verdant greens in urban areas have totally disappeared or have become little more than green specks in the urban jungle.

With changing contexts and vocabularies it is evident that in India, design with nature has come a long way from being a subject complete with social meanings and intents, to an object merely to be viewed. In the secular world of today there is an urgent need to recover and retrieve these paradisiacal experiences imbibed in the Mughal gardens, not merely as a plea for historic authenticity, but because they are also representations of a richer and wholesome human existence.

Acknowledgement: The text pertaining to the Taj Mahal is developed from the research conducted for TMCC (Taj Mahal Conservation Collaborative).

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# The Technique of Borrowed Scenery (Shakkei) in Korean Garden

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**Korean gardens constructed within its environmental context**

Since the Korean cultural inheritance is mostly made of wood, we have to go back to the era when the remains have been still preserved. Therefore, the investigating target on the technique of borrowed scenery, which has been one of major techniques among Korean gardens, would be the cultural inheritance of Chosun Dynasty era about 600 years ago. First, approximately 70% land of Korea as the peninsular country is composed of mountains. The climate of Korea is temperate with four seasons. The change of season is gradual but distinct. With its natural condition, the entire country of topography is formed of one major geological backbone（大幹）which is so called Backdudaegan（白頭大幹）, one sub-geological backbone（正幹）, and 13 sub-geological ranges（正脈）in the basis of mountain ranges and the drainage divide between the western and eastern slopes. I would like to explain the factual aspects that each different culture was developed based on the Korea's topography with the ideological background of Confucianism during the period of Chosun Dynasty.

**The technique of borrowed scenery from an angle of location**

Looking at a relationship with the nature in selecting the location of a city, a village, and a temple, the location had been selected based upon a traditional ideology that emphasized the harmonization with the nature and Confucianism that included Confucius manners and Feng Sui philosophical ideology.

Even though Korea is peninsular, mountains are about 70% of topography.
- The best location was thought as the living near the streams, which was known as the best land, the living near the rivers and the oceans in this order.

Topographically, the scenery of mountains is a major element.
- Mountains became the subjects of worship and many different cultures were developed upon mountains.
- After selecting a guardian mountain, the location of city was selected through environment from Feng Sui philosophical ideology and psychological complementation for the purpose of carrying on well-balanced life.

<Example 1 — City> - **Naturally introduced the technique of borrowed scenery under the harmonization of the nature and falling into the nature.**

**Many cities were located upon placing a guardian mountain. — For example, Seoul as a present nation's capital was called Hanyang（漢陽）during Chosun Dynasty. It was located upon a guardian mountain called Mt. Samgak （三角山）from Backdudaegan that was the geological backbone that divided the Korean topography by East and West.**

**- The most centered place was a major palace, so Mt. Buckak（北岳山）was selected as a guardian mountain in order to place the Kyungbok palace（景福宮）as a palace where a lawful wife of a king stayed.**

**- The most centered place surrounded by four mountains in the inner and in the outer circle of the capital from the concept of Jangpoung Duksu（藏風得水）, which the wind should be enclosed within mountains and the water should be coming in but not being seen as running out, was the location of the major palace.**

**- The palace was placed in an area with a mountain behind and looking at water, so it was located in the site of Mt. Buckak as a guardian mountain behind, a propitious site of small stream called Chunggaechun（淸溪川）running from West to East, and unwanted water of Han River, which crossed the city from East to West.**

**- The king's bedroom of the major palace called Kyotaejeon（交泰殿）was structured of Mt. Ami（蛾眉山）upon Feng Sui philosophical ideology and built 4 stages of the flowering stairs（花階）upon Confucius manners. This place was decorated with a flowering brick wall, a hexagonal chimney, an oddly shaped stone, a stony pond, and so forth as gardening structures. On the stony pond, Hamwallji（涵月池）and Nakhadam（落霞潭）were engraved. Hamwallji was meant as a moon sinking pond and Nakhadam was meant as a glow of sunset sinking pond.**

**- Kyunghaeru（慶會樓）was constructed as well as located in the harmonization of natural condition in a mountain behind. Around Kyunghaeru, the water was blocked so that the neighboring nature was reflected upon by the technique of borrowed scenery.**

<Example 2 — Village> - **The location of a village upon a rank, a manner, and a view of nature and a garden with a main and a guest wing of a house.**

**According to the Bokgauchongron（卜居總論）of Tackriji（擇里志）published during 17th century, when a site has a geographical feature, profits, hearts of people, and a beautiful landscape on about couple miles of road, it was thought of being a good place to live.**

**The head of family house was situated in the best site of the village called Daksil in Bonghwa of Kyungbuk Province. Therefore, looking at topographical features, the qualities of a land would be decided upon the ideology of similar material and type or the ideology of good quality objects. Upon the rank of the family, a second son and so forth were located in the village in that order.**

**- Since Korean buildings were leaned against mountains, they were formed with a house in the front and a garden behind the house. Moreover, this family was taken a formation of living alive and staying dead called Sanggeosayue（生居死留）in the same place.**

**- They have the best scenic place of Utopia called Chunghadongchun（淸霞洞天）and in this place, Sukchunjungsa（石泉精舍）was placed in teaching young scholars and being seen people who medicated in the nature.**

< Example 3 — Temple> - **The landscape demonstrated upon falling into a mountain.**

**It was approximately 1,500 years ago when temples began building such as from temples built on flat to on the edge of mountains. During Chosun Dynasty, a national policy was set on worshipping Confucianism but suppressing Buddhism. At present, mostly temples built on mountainous areas are still existed.**

**Unlike many buildings affected by Confucianism against the major mountains, temples still exist in major mountains and the outlook of universe from Buddhism was applied to the arrangements of temples.**

**Facilities that obtained various effects of the technique of borrowed scenery**

**Since Korean garden was situated and constructed by adopting the nature, the features of borrowed scenery could be seen in almost all facilities. Particularly, various types of technique of borrowed scenery were demonstrated in the buildings of Lu（樓）and Jungja（亭子）.**

< Example 1 — Lu（a two-storied house）and Jungja（a pavilion）> - **A location with the appearance of 100 Li（approximately 30 miles）and the use of various techniques of borrowed scenery upon the concept of unoccupied and empty.**

**A two-storied house and a pavilion were facilities that were built the most many in Korean scenic environment. According to the topographic book of Chosun Dynasty, two-storied buildings existed about 2,000 and pavilions had around 2,500 under the influence of the nature. Among Korean literatures, Saryunjungki（四輪亭記）by Kyubo Lee（the year of 1251）during the late Koryo was first defined a two-storied building called Lu and a pavilion called Jungja. Lu contained two-storied building and construction and the floor of Lu was a lot higher than a land surface so people were able to walk under the floor. It was usually for the public use and built around places held many events such as the entrance of private schools and Buddhist temples, politics, examination, and archery. Also, it was generally built upon the structure with the length longer than the width and mostly built without rooms. However, Jungja was opposite from Lu. It was usually used for private reasons such as a pleasure party and a rest and defined as a place for people to take a rest so that it was built in a certain distance. Later, as the meaning of Jung, Jungja was meant for a house built on a higher ground so that it gave an open space and a feeling of unoccupied and empty.**

- **The concept of landscaping technique in Lu and Jung is unoccupied and empty.**
- **The location was used the technique of borrowed scenery for being seen and shown.**

<Example 2 — Byulseo（別墅：a cottage built near a farm）> - **The technique of borrowed scenery contained human desired nature.**

**Byulseo was a place where literary men enjoyed rural life while avoiding the mundane world. It has a meaning of choosing a life embraced with the nature by secluding themselves for working at gardens and farms apart from a huge house to find a place with a quiet neighboring environment. The meaning of utilizing behaviors of gardens in Byulseo was a living place for a life in seclusion and studying as well as a poetical life by having a demonstration through many literatures and poets. The major example of Byulseo would be Soshaewon（瀟灑）designated as a Korean cultural asset of historic number 304 in July of 1983 built by Sanbo Yang（梁山甫）during Chosun Dynasty.**

- **An appearance of a decision maker who desired for having something could be read in the title of**

building constructed at Byulseo or plants.

<Example 3 — Seowon（書院）: a private school for Confucianist services to honor distinguished scholars and politicians> - The utilization with the purpose of learning the nature.
Oksan Seowon（玉山書院）was a private school with a memorial hall built in 1572 to honor a teacher, Unjuk Lee（李彦迪：1491-1553）. The teacher as a Korean philosophic scholar became famous for ethics and was worshiped as one of Eastern five sages.
- Oksan Seowon was located in a best scenic place of four mountains and five standing places with Dokrakdang（獨樂堂）for having a secluded life by Jagaechun（紫溪川）.
- The private school was built as an enclosed space in specifically Bongsan Seowon（屛山書院）, but it was built attracting the neighboring nature in the inside of the enclosing buildings by seeing through outside from the inside.

**The technique of borrowed scenery demonstrated in Korean gardens**

A city, a village or a residence, a temple, and so forth were placed in the location in harmonizing with neighboring natural environments such as mountains and waters, so neighboring natural environment was arranged from artificially built spaces in the perspective of the borrowed scenery. Looking upon the location, those with the topography of looking at water behind a mountain contained the characteristics of facing towards sky in a cross section and the frontal side of buildings were placed with the attitude of borrowed scenery to adopt the nature facing mountains.

A place with beautiful scenery such as a palace, a residence, a private school, a temple, and so forth had a Lu（樓）which used to be built a two-storied building and a Jungja（亭子）which used to be built a non-walled building such as a pavilion established scenery harmonized with the nature by only its location. Not only neighboring environments have been seen from the building but also scenery shown between pillars and folding-up doors established the unguarded atmosphere of structures to become one with all neighboring scenery.

Passing over a wall as an element of garden or attracting the outside of natural environment to the inner space by making a lattice window of the wall allowed people to feel the nature not only by seeing scenery but also by listening sound. It also contained the borrowed scenery including past traces by demonstrating in the scenery from collecting life experiences on artificial environment and nature formed during the past in one's microcosmic structure. Furthermore, even ancestors' traces were wanted to be demonstrated with the symbolical and recognizable utilization of the technique of borrowed scenery by planting and hanging a board with a picture or some calligraphy as an architectural element and to be decorated a garden of borrowed scenery by engraving letters on the edge of the stone bowl or vase.

# Viewed and Borrowed Landscape in Japanese Gardens

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## Introduction

This article describes how visual linking of the garden and its external landscape changed during the course of history, in view of the cultural and natural environment of the Japanese garden.

The landscape designs of three gardens in Nara, which were constructed in three different eras, are compared, focusing on the significance and treatment of external landscapes.

In addition, mention is made of the religious meaning of mountains and their place in the design of gardens, touching upon gardens of Jodo sect temples that date from 8th century to 14th century.

## 1. Three historic gardens in Nara

a) Garden at the archaeological site of the Sa-kyo 3-jo 2-bo in Heijo-kyo (Imperial Capital of Nara)

This garden, dating from the 8th century, was discovered in 1975 during an archaeological excavation and restored in 1984. It is located on 6-no-tsubo in 3-jo 2-bo (6th block, third avenue, second street) in Sa-kyo (the eastern part of the capital). In the late 8th century, the block was divided into 9 equal parts, and the palace and the garden occupied the central part surrounded by a fence. At the center of the site was a stone-bordered pond. To the west of the pond, standing on foundation stones was an 8 ken by 4 ken (one ken is 1.8m) building. The vacant space between the building and the pond was considered to be used for rituals and garden parties. At present, the view from the garden is rather limited because of the urbanization of its surroundings; but in the 8th century one could command an extensive view over the eastern mountains.

Fig.1 Nara Palace Garden

The landscape design of this

garden had the following three features.

The first was that the view of the eastern mountains from the garden was not specifically intended for those who were in the building facing the garden: the view of the mountains could be seen from any place in the residence as well as in the city.

The second was that, since the building had only one room, there was no special correspondence between the garden and the external landscape that could be seen from specific rooms.

The third was that the garden was intended for rituals and garden parties, not for the appreciation of the contrast between the garden view and the external landscape.

The garden had these three features. Mt. Kasuga, to the east, may have been viewed from this garden, but the view was not designed specifically for any one room in the building facing the garden; presumably it simply served as a background landscape to the rituals and garden parties held in the garden.

b) Jiko-in Garden

Jiko-in is a temple that Katagiri Sadamasa, a famous master of tea ceremony, built in 1663 to perform memorial services for his deceased father. The temple has a shoin (study-cum-parlor), a teahouse and a tea garden. The main garden in front of the shoin offers a distant view of Mt. Kasuga and the Yamato Plain to the east. The garden was planned with this view as the most important element of its landscape design.

The first feature of the design of the main garden was that visitors to Jiko-in were led into a space in which their range of vision was limited, as soon as they entered the gate and until they reached the shoin, which was a room of 12 tatami mats. The view of Mt. Kasuga, which they had seen before entering the temple compound, was enjoyed again from the 12-mat room as something special. This was made possible by the fact that the external and internal spaces were segmented. Visitors had to pass through and experience each space, after which their temporarily blocked vision was opened to the garden and its external landscape. Katagiri Sadamasa designed Jiko-in in imitation of a mountain hermitage. One had to prepare oneself for tasting a quiet cup of tea while one passed along the path to the shoin and the teahouse. One's mind should not deviate from the tea ceremony to other things. This was why the visitors' view was always blocked.

The second feature was that the garden was not used for any activities: it was simply designed for the

Fig.2 Pass from the entrance to the shoin Jiko-in

Fig.3 View from the shoin, Jiko-in

appreciation of the contrast between the garden and the external landscape. The tea ceremony was always performed in the 12-mat room and teahouse, and never in the garden. From the fixed point of the 12-mat shoin, one could view the main garden in front and Mt. Kasuga and the Yamato Plain behind and savor their visual contrast—this was the intent of the design. The garden was planned for the sake of enjoying scenery.

The third feature was that a hedge was used to draw a boundary between the garden and the external world. There were no other contrivances such as ponds and stone lanterns. The simple design consisting only of trees made the contrast between the garden and the external landscape the more distinct.

Jiko-in Garden was designed so that visitors could see the view of the external scene only from one fixed point. In addition, the path to the fixed point was designed as a closed space in which visitors' view was blocked. These had the effect of changing a common landscape into something special obtained only at a special point. Soft textured material was used as a boundary between the garden and the outside world to make a clear distinction between the inner and outer landscapes and at the same time combine them visually.

c) Isui-en

Isui-en is a landscape garden with a pond, in the stroll garden style, made in the late 19th century by Seki Tojiro, a wealthy merchant in Nara. There is a gently sloping artificial hill on the east bank of the pond. Water is drawn from the adjoining Yoshiki River to supply a waterfall in the central part of the artificial hill. An arbor named Hyoshintei occupies the west bank of the pond, and a teahouse with an attached waiting room is located on the south bank. The garden path connecting the two buildings goes around the pond.

The style of this garden is a mixture of a stroll garden and a teahouse garden. From Hyoshintei, one can view Mt. Kasuga and the South Gate of Todai-ji Temple, one of the components of the World Heritage site of " Historic Monuments of Ancient Nara " inscribed on the List in 1998, to the east over the pond and the artificial hill.

The first feature of the landscape design of Isui-en is the fact that the part of the path from the entrance up to Hyoushintei is a space in which visitors vision is blocked. The view of Mt. Kasuga seen outside the garden becomes a special landscape at Hyoshintei after the visitor goes through this closed space.

The second feature is that the external landscape is a part of the scenery that develops as one walks around the pond. The external landscape can be viewed only from particular points of the path surrounding the pond; it is only one of many views one can enjoy along the path winding around the pond.

Fig.4 View of Mt Kasuga and the South Gate of Todai-ji from Isui-en.

The third feature is that a soft texture boundary fence is used to visually combine the garden and the external landscapes. A small zone of forest on the east side of the garden functions as an effective medium

that separates and at the same time combines the garden and the external landscapes; it partially screens the external landscape, and yet it gives a sense of a continuation of the garden to the external world.

The landscape design of Isui-en has features common with that of Jiko-in Garden. However, unlike Jiko-in, in which a panoramic view from a fixed point is the major element in garden design, the external landscape of Isui-en is only one of its many design elements. It is something of an annex landscape. The role of the external landscape in Isui-en is less prominent than in Jiko-in Garden.

## 2. Garden design from antiquity to the medieval ages

Seen from the viewpoints of design (materials and structures) and usage (rituals, garden parties and so on), gardens of the style of residential buildings of the aristocracy in the 9th to 11th centuries were not clearly differentiated from their natural surroundings. A garden was appreciated simply as an aggregate of natural objects introduced from fields and mountains into the frontage of a house.

In the 11th to the 13th centuries, many Jodo sect temples were built. Gardens of these temples were designed with the tripartite visual correspondence between temple, garden and mountains in mind, partly because mountains were considered to be symbols of Jodo (the Buddhist Elysian fields). However, the view from a garden to mountains symbolizing Jodo was appreciated through the medium of religious doctrines. Jodo gardens were not designed for the sake of appreciating natural beauty itself or enjoying landscape scenery from artificial gardens.

## 3. Borrowed landscape

The treatment of mountains in garden design underwent many changes in the course of history, just as the styles of garden developed from early simplicity through full maturity to decay. The phrase and technique of " borrowed landscape, " which uses external landscape as an important element in garden design, was born in China. In Japan, the technique of borrowed landscape was clearly established by the late 17th century, as we can see from the highly developed treatment of external landscape in Jiko-in Garden.

# Between Artificiality and Nature

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It goes without saying that a garden is something artificial. Nevertheless, since ancient times it has been said of gardens all over the world that they should reflect nature, that a garden should be created referring to nature. Gardens are sometimes called“ the second nature ”. However, this does not mean to say that a garden should be an identical copy of the natural scenery of a particular place. What is meant, of course, is that a garden should recreate nature in its ideal form. In Japan there is a text about garden design called “ Sakuteiki ”that is thought to have been written in the late Heian period (latter half of the 11th Century). It begins with the instruction to create a garden by first“ forming a mental picture of natural surroundings ”. However, reading on, it is evident that this is not a direction to simply copy nature, but to recreate the surroundings as natural scenery should ideally be. On the other hand, in China, as Professor Yang mentioned yesterday, the first gardening design treatise,“ Yuan-ye ”, was published in the 17th Century. Since China was so developed in terms of garden design, one may be surprised that there was no such text in China much earlier on, but this was unnecessary because China had the Treatise on Painting instead. In this treatise it is said that one must“ create mountains and valleys in one's heart ”. Thus, the message is the same: to create a picture in one's mind of ideal natural scenery.

However, with regard to such gardens, which artificially create nature in this way, the degree of artificiality is sometimes questioned. The art style known as manierism, which was influential in European gardens from the 16th Century, distinguished between giardino and bosco according to the degree of artificiality. This distinction was first made in Italy, and giardino was translated into English as“ garden ”, but it is unclear whether the English expression refers to gardens in general or the part of a garden that is artificially created, as opposed to the forest for example, which is what I wish to emphasize here. Therefore, I will use the Italian distinction for the time being. In gardens since the beginning of manierism, the elements of giardino and bosco always appear as a pair, but in a variety of combinations. They may be created side by side, or the bosco may be intricately set in the giardino. There are even examples of the bosco being created so large as to overwhelm the giardino, which would be small and created right next to the house.

Now, when one talks of gardens, one usually refers only to giardino, and bosco is often forgotten about, but in discussing gardens since manierism, the existence of bosco is very important. Bosco can be thought

of as a style of garden existing from medieval to early renaissance times, where the natural forest setting found outside of the walled or fenced garden, or when this had been turned into a park for hunting, this external environment, was incorporated as part of the garden. A giardino was created near the house and had a high degree of artificiality. In contrast, a bosco, despite being artificially created still retained a sense of the wild, and strongly projected the image of a natural forest, a dark and unknown environment untouched by human hands and threatening human existence. The method of creating this kind of garden was also very different from a giardino.

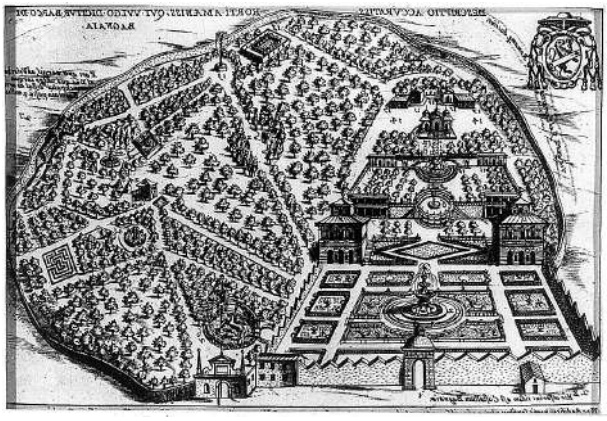

Fig.1General plan by Giacomo Lauro, Villa Lante, Bagnaia

Fig.2 View of Grand Canal from Fountain of Latona, Versailles

Fig.3 Theatre and Learning House, Sacro Bosco, Bomarzo

Yesterday, Professor Nakamura talked about the Villa Lante in Bagnaia, and this shows an overall view of the Villa when it was first built. It was built in the 16th Century, and its garden is typical of Italian manierism. As you can see here, it is composed of a bosco on the right-hand side facing the diagram, and a giardino on the left. According to US researcher Claudia Lazzaro-Bruno, the bosco on the right represents the Golden Age before humans provoked the wrath of God, when people used to live by gathering food, and the giardino on the left represents the history of humans since our ancestors descended from the summit of Parnassos after the Great Flood that was caused by God's anger.

This garden composition based on the two elements of giardino and bosco continued until the landscape gardens of the 18th Century. The garden at the Chateau of Versailles described by Professor Nakamura yesterday is typical of 17th Century French geometrical style gardens. It was designed by Le Nostre, a genius in the world of garden design, who skillfully used the two elements of bosco and giardino as compositional materials to enhance the garden. The giardino part of the garden extends from the back of the Chateau, and further ahead, the bosco makes this appear narrowed down to a large extent, thereby emphasizing the axes and creating an infinite perspective. At the same time, Le Nostre has incorporated several small gardens within the bosco, giving the impression of an infinite number of houses hidden deep in a forest. Furthermore, the unusual 16th Century Italian garden of Bomarzo is often said to be unique, compared to the Villa Lante and others, but in

actual fact there used to be a separate giardino here as well, so what is known as the garden of Bomarzo today is just the bosco part that remained. The designer of the garden, Vicino Orsini, was intent on creating a kind of bosco that had never been seen before. It was for this reason that only the bosco remained until today and made this garden famous.

Returning to the issue of a garden's degree of artificiality, an interesting debate occurred in the mid-Edo Period in Japan. This was the argument that too much artificiality was undesirable. Rock gardens, in other words the karesansui (dry landscape) style typified by the garden at Ryoanji Temple that I'm sure you know well, and the numerous topiary style or karikomi gardens such as Jikoin, Raikyuji and Isuien described by Professor Motonaka yesterday were frowned upon. First I would like to outline the views that formed part of this debate and then I will present the case of nobles who developed this debate in line with their own unique aesthetic sense and manipulated the relationship between the internal and external parts of a garden in a very refined way.

I would like to base my discussion on a book known as Kaiki (The Book of the Pagoda Tree). It was written by Yamashina Doan, the servant of Konoe Iehiro, a noble and great cultural figure who lived in the first half of the 18th Century (mid-Edo period), and records in detail what Iehiro said and did. Konoe Iehiro was well versed in all cultural pursuits including tea ceremony, flower arrangement, calligraphy, painting, and incense burning, and since he had good taste, by reading this book we can learn much about the culture of that particular time. Iehiro's mother was the daughter of the Gomizuno'o emperor who built the Shugakuin Villa that Professor Motonaka described yesterday and I will also talk about soon. It is evident from what is said in this book Kaiki, that Iehiro had also read the Sakutei gardening treatise that I mentioned before.

Fig.4 Stone Garden, Daisen -in, Daitoku-ji, Kyoto

I will outline the contents of the book relevant to our discussion. The servant, Yamashina Doan, says the following, in a sort of flattering way.“ The garden at Ryoanji is very famous, but I can t' tell whether it s' good or not. The Kinkakuji garden appears to be well-crafted but it s' too difficult for me to understand .”It is a matter of debate whether the Ryoanji garden we see today has the same design as when it was first created. We are told that it has not changed, but reading this story it appears that before the fire in the 18th Century, the garden had a more complicated composition than it does today. In any case, Iehiro replies:“ I know both those gardens of course. There is also a garden in Daitokuji created by Soami. ” This is the garden inside Daisen ?n and is now thought to have been designed in the 16th Century by the priest who founded the temple, Kogaku Soko himself. However, at the time, this garden as well as the garden at Ryoanji was believed to be the work of Soami, a famous garden designer who lived at a slightly earlier time.

Iehiro continues:“ from today s' perspective, it s' hard to see what s' good about this kind of rock garden .” This is a somewhat surprising response. Today, no-one speaks negatively about the gardens at Ryoanji and Daisen ?n, and at that time, as Doan says, they received high acclaim. But they were incompatible with the aesthetic sense of people like Iehiro. They were overly contrived and artificial. However, Iehiro qualifies his remark as follows:“ But in fact there was a proper reason for its creation. Some time ago, there lived a prince who was 26 years older than me. His name was Gyojo and he was a high-ranking priest. It s' now 30 years since his death. (Like in Europe, where a prince who would not inherit the throne would often become a Catholic priest and aim to become a cardinal, in Japan, a member of the imperial family who was not in line for succession would become the head priest of the temple controlled by the imperial family for generations (Monzeki)). Gyojo was told a story by his uncle, Doko, who was also a prince and a priest. His uncle thought that the topiary garden created by the samurai Nagai Naomasa at Yodo Castle was awful. ”It doesn t' say here what kind of garden this was, but from what follows we gather that it had a topiary theme. He thought this was contrived and uninteresting. However,“ he happened to journey into the mountains for buddhistic training, and came upon a valley where all the trees looked like they d' been shaped in the topiary style. Some were rounded and others formed exact rectangular shapes, just like topiary. So, maybe the people of those times made topiary gardens because they wanted to recreate the scenery they discovered deep in the mountains. And maybe similar reasons also apply to the gardens created at the temples of Ryoanji and Kinkakuji ,”said Iehiro.

The topiary style became very popular in Japan in the Momoyama period in the 16th Century and soon became a common element in Japanese gardens, but in China there was no tradition of such gardens. The Momoyama period was a time when European culture began to be introduced to Japan and right at that time, topiary gardens were flourishing in Europe, making it highly likely that the techniques were adopted in Japan during this period.

The prince s' story has an interesting add-on. There is an essay written by famous early 20th Century Japanese natural historian Minakata Kumagusu. In 1928, he visited the state-owned forest in the mountains of Kumano to do research. It was the middle of winter and icily cold. He happened upon rocks that looked as if they had been deliberately placed there by humans, but upon inspection were discovered to be natural. The trees were also shaped in ways that appeared artificial and his records quote the

Fig.5 Grand Topiary, Jiko-in, Yamato-Koizumi, Nara

contents of Kaiki and describe the scene as being exactly like the prince's story. In the manner of a true scientist, he observes that the harsh climate was probably responsible for shaping the vegetation in such ways.

To return to the book's story, the servant Doan says:" Speaking of that, last year I visited the famous Nezame no Toko, where the scenery is identical to a rock garden. So the temple rock gardens may have copied that kind of scenery. "Nezame no Toko is a place that is famous for the view of oddly-shaped rocks at the upper reaches of Kisogawa River. Iehiro said," Yes, a priest I know said that Nezame no Toko was an example of a rock garden produced by nature, so we really can't say that all rock gardens are bad. I think he's right ."This was the end of their conversation.

What is interesting about this story, is that despite the fact that a garden is inevitably artificial, there is an attempt to limit the extent of artificiality. The view is expressed that topiary techniques and making a garden solely out of rocks goes beyond what is acceptable. Today we are more accepting than the people of that time, and regard both styles as worthy, but the nobles back then were more close-minded. To them, a garden was supposed to be as stated in" Sakuteiki ." While the popular styles continued incorporating new elements such as topiary and the steppingstones and lanterns of tea ceremony gardens, and kept up with the vocabulary, the nobles could never truly approve of them. I would now like to describe cases of how these nobles, who had great sensitivity, thought about the relationship between internal and external parts of a garden, not just in terms of being able to see the outside from the inside, but also encompassing mental and social associations.

The princes introduced in Iehiro's story earlier, in reality were close kin of the emperor who built the Katsura Villa and Shugakuin Villa at the beginning of the Edo period, and as I said before, Iehiro himself

was related to them. Therefore, the gardens at Katsura Villa and Shugakuin Villa that I will now describe were very familiar to them.

The Katsura Villa garden, which was built over a period from the beginning to the middle of the 17th Century, has a large pond in the center. This pond was created using the old path of the Katsuragawa River, which you must cross when you visit the villa from the direction of Kyoto. For that reason, the villa has a close connection with this river, but the villa building is carefully separated from the actual river. A beautiful bamboo fence surrounds the villa, and only the pond can be seen from inside the building.

Thus, water is the central theme of the villa. Visitors to the villa first get the pleasure of a boat trip across the real river outside. Then they enter the villa and after a chat, they enjoy a second boat ride, this time on the pond inside the compound. It is said that in the Heian period, in the 11th Century, the most powerful noble, Fujiwara no Michinaga, built a villa on these riverbanks, and so the visitors take part in a kind of time slip, in re-creating these boating activities. Of course the visitors can think back to their boat trip on the river outside the villa, and since they had this experience it makes their boating on the pond, which is closed to the outside, even more interesting. The villa garden is formed so a person is able to walk around the pond. There used to be a small pavilion with a view to the outside, but this was removed, probably in order to give the internal garden a perfect sense of wholeness and completeness. Sometimes they would go boating on the river outside before going inside the grounds but at times they would first go into the villa building to be greeted by their hosts and then go back outside to be taken boating. Sometimes they would be taken far upstream and only go inside to the pond after it was already dark.

Fig.6 Katsura River and Bamboo hedge of Katsura Villa

The Shugakuin Villa garden, which was also created in the mid-17th Century, has an even more complicated composition. Its creator, the Gomizuno ȏ Emperor wanted to construct the garden three-dimensionally. In other words, he divided the villa into a section at the base of the mountain and a section on the mountainside. Much later, a villa was also built in the middle section, but this was not part of the Emperor ȿ original plan. The two sections are independent of each other and on the slope of the mountain between them are fields farmed by local farmers. Guests are first shown to the villa at the base of the mountain. It is a simple building but is well thought out, and from the parlor one can view a smallish garden with a stream flowing from left to right.

Fig.7 Pond, Katsura Villa

Fig.8 View of the large crest of the dam of the Upper Villa, Shugakuin Villa

From this point the second villa on the mountainside is not visible at all.
After a chat, the guest is invited to the upper villa. Going out of the back gate, the large crest of a dam built on the mountainside can be seen, but because it is covered in greenery it is impossible to know that that is what it is. The guest walks up a narrow path through the rice paddies owned by local farmers, and there is a fast-flowing stream originating from further up and heading downward along the side of the path. The guest then goes through the gate of the upper villa and continues up a small path through the thick greenery before emerging in front of the main pavilion, where a stunning view awaits. Immediately below there is a huge pond formed by the dam that captures water of a river introduced to this garden, and in the distance one can see the northern mountain range. Since this vantage point faces north, the mountains in view capture the sunlight from the south and glow beautifully. The setting shows no sign of having been artificially interfered with and is superbly designed, incorporating the man-made garden into the natural surroundings.

After exploring the many pavilions located around the pond, guests are led back down to the lower villa. When they descend the narrow path through the rice paddies, they realize that the stream flowing beside the path comes from the dam above. Then, when they return to the parlor in the lower villa, they realize that the stream they see in the garden is a continuation of this and the upper and lower villas become linked together in their minds. There also used to be a pavilion in this garden with a view to the outside, but it was later removed. The lower villa is therefore entirely closed to the outside world and for this very reason, the sudden view that one gets when one reaches the upper villa has such a dazzling effect. This does more than blend the garden with the surroundings; it is like the whole scene is a garden.

I think that we need to re-examine the aesthetics of the gardens and the view of nature that the Japanese imperial family has held since the Heian period. Even the dam of the Shugakuin Villa garden in fact had a

precedent in the dam created by the Saga Emperor at the beginning of the Heian period. This is the pond of the Daigakuji in the northwest outskirts of Kyoto. From the vantage point of this pond that was created by capturing the mountain spring water, the Emperor hoped to look upon Kyoto from afar.

This theme of " Gardens and their Environmental Context "is a very interesting subject. We can gain interesting insights if we consider this subject not only from the direct visual perspective, that is, the perspective of borrowed landscape, but also from psychological and sociological angles.

Fig.9 View from Rin-un-tei Pavilion, Shugakuin Villa

# Landscape Style and the German Garden

## The example : the garden realm of Dessau-Woerlitz

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***"It is now infinitely beautiful here... The gods have allowed the Prince to create a dream around himself..."***
***(Johann Wolfgang von Geohe, 1778)***

### Introduction

**The great German poet had been closely attached to the 'garden realm' of Dessau-Woerlitz throughout his life. Time and time again his journeys took him from the classical Weimar (UNESCO World Heritage since 1998) to the unique cultural landscape of the Prince of Anhalt-Dessau (inscribed on the World Heritage List in 2000). Many of his contemporaries shared his sentiments and enthusiastically hailed what they saw, acclaiming the garden kingdom "*the ornament and epitome of the 18th century*" (Christoph Martin Wieland, poet of german rococo period).**

**What had happened in the little country circa 80 kilometres southwest of Berlin?**

**A young prince succeeded to the throne and realised his dreams. He stopped taking part in wars, cared for his subjects, lowered taxes, practised religious tolerance, modernised the economy, built schools, planted fruit-trees and transformed his little country into an expansive garden. One might hardly believe what has just been said, especially since at the same time German princes sold their soldiers to England to fight in the American War of Independence. What reads like a fairytale was physical reality in a small territory of the Holy Roman Empire of German Nations more than 200 years ago.**

Fig.1 Luisium-Parc, Herme-Sculpture at the Fountain
© Archive Cultural Foundation Dessau-Woerlitz, Photo: Uwe Quilitzsch

**The garden kingdom of Dessau-Woerlitz was created in the second half of the 18th century during the reign of Prince Leopold III Friedrich Franz of Anhalt-Dessau (1740-1817). It still comprises the parks and gardens of Woerlitz, Mosigkau,**

Oranienbaum, Luisium, Georgium, the Sieglitzer Berg and Grosskühnau. The small principality was an agrarian country inhibited by about 36,000 people.

In line with family tradition the young prince received a commission as an officer in the Prussian army and started a military career. In his youth he engaged in the study of the ideas of European Enlightenment, which made a deep impression on him. Shortly after the outbreak of the *Seven Years' War* he fell out with King Frederick II of Prussia. In 1757 the prince left the Prussian army when he was 17. At the beginning of his reign 1758 Prince Franz undertook extensive travel to England and Italy. The experience gained there had a lasting effect on his future policies.

Large parts of the country, mainly fields and woodland, were owned by the Prince who was the absolutist ruler of his principality. His farmland was leased to demesne tenants.

As his grandfather, the famous "*Alter Dessauer*", expelled the entire landed nobility and appropriated their land to himself, his grandson could reign without opposition and implement his reform programme without any problems. The prince's sphere of activity comprised social, economical and cultural aspects. Since 1758 he realised a series of well thought-out reforms which were to remain unparalleled in German history.

First and foremost it was essential to improve the economic situation. Following the English model, farming was modernised, the medieval three-field system abolished and stall-feeding and soil fertilisation introduced. In accordance with the principle of combining beauty and utility, fields and pastures became part of landscape gardens. These had to be protected by dikes from the floods of the rivers Elbe and Mulde. At the same time social reforms were carried out. A great sensation at the time was the religious tolerance practised amongst the Christian, Jewish and atheist communities. With particular dedication the prince attended to the education of his subjects. The *Philanthropin*, founded in Dessau in 1774, was


Fig.2 Map of the Garden Kingdom of Dessau-Woerlitz
© Archive Cultural Foundation Dessau-Woerlitz.

Fig.3 he Rousseau Island in the Woerlitz Garden
© Archive Cultural Foundation Dessau-Woerlitz, Photo: Uwe Quilitzsch

considered the most modern educational establishment in Germany. It followed the naturalistic ideas propagated by the French philosopher Jean-Jacques Rousseau. In reforming the educational system, the prince fulfilled one of the key demands of the Enlightenment: education of the people.

Parallel to the far-reaching reforms to rehabilitate the country, the entire principality was also beautified. In Woerlitz emerged the first "English" landscape garden, the first country house in the Palladian style and the first neo-Gothic architecture in Germany. Subsequently further gardens were created along the Elbe and Mulde. They were interconnected through vistas, also integrating older grounds, which gradually created the impression of a 'garden kingdom'. Out of educational considerations, but also to manage costs, the inhabitants of the country were involved in all of these undertakings. This resulted in a feeling amongst the population to be actively participating these innovations. Palaces and gardens were open to the public to acquaint them with the latest developments in art and technology. Appropriately the "*Gesamtkunstwerk* Dessau-Woerlitz" is hailed as an outstanding example of Enlightenment philosophy put into practice.

## The creation of the Dessau-Woerlitz Garden Realm

"*All gardening is landscape painting*" *(Alexander Pope)*

Reason, liberty, the pursuit of happiness—these are the watchwords of the 18th century, the age of Enlightenment in Europe, a complex phenomenon that may be approached from many different perspectives. Science and art engendered a view of the world liberated from theology. Publications that appeared as journalism grew and expanded communicated new values to a broad public: humanity, independent thought, the stature and dignity of man, the quest for social utility, toleration.

The Prince of Dessau was regarded as an enlightened monarch in an age of absolutism. He was strongly influenced by European enlightenment literature and personal experiences gathered on his own frequent travels, which took him to England four times. The new world power attracted considerable attention for a number of reasons: its modern system of government; the mobility permitted by its social constitution, wich opened a wide range of opportunities to the middle class; the attitude of public spirit evident in its population; its flourishing manufacturing industry; its productive agriculture and not least of all its architecture and accomplishments in landscape gardening.

Complex social developments, popular striving for emancipation and stimulus from literature and philosophy combined during the first third of the 18th century to foster the growth of a new ideal in garden design in England that found its most noteworthy expression in the landscape garden.
Characterised by a unity of garden design, architecture and visual art, the garden of Woerlitz became the

vanguard of the English style in Germany. Horticultural designers were no longer guides by the ideal of the formal baroque park wich bowed to the requirements of architecture. In its place, "true", untouched nature was elevated to the measure of all things in garden culture. Trees were permitted to assume their natural forms, paths to follow irregular courses; the boundaries between artifically shaped nature and landscape became flexible. The pathways along which visitors wandered, led them to deliberately chosen scenes and lookouts. A structured system of vistas radiated from bends in paths, rest spots and bridge crowns. More than 300 such vistas have been identified in the garden of Woerlitz alone.

After his first journey to England in 1763 to 1764, where he carefully studied the gardens of William Kent and Lancelot Brown, Prince Franz undertook the design of an English-style garden in Woerlitz. Work continued there until about 1800 and was enhanced by experience gained on further travels in England and aided by the study of contemporary literature.

Buildings, sculptures and particularly appealing scenes are the focal points of vistas radiating, often in a fanlike manner, in different directions and linking discreet garden sections with one other. Substantial portions of the garden were put to agricultural use. Evident in this practice and in the policy of incorporating works of art and architecture for the purpose of moulding taste and encouraging imitation is the influence of enlightened, didactic tendencies underlying the design concept for the publicy accessible "*Woerlitzer Garten.*"

As the point of departure for beautification measures in Anhalt-Dessau, Woerlitz was followed by other English-style landscape gardens which were interconnected by a network of thoughtfully designed avenues and vista. Older grounds were also intergrated into the gradually flourishing garden realm which drew great praise from contemporaries.

Many thanks to Uwe Quilitzsch for assisting in the Research and Daniela Clare for translating the text. T.W.

Fig.4 The Woerlitz Country House

# Continuity in Landscape
## West and East

**Wybe Kuitert**
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The landscape in which we live has become an environment of science, technology and economy. As reminders of a different time and space, we cherish our historic gardens as memory-islands of a paradisiacal, man-made harmony with nature. Having become monuments we easily forget that once they were part of a more continuous landscape. Continuity in human activity over time and space fixed the gardens harmoniously not only in the occupation patterns of a wider landscape. Also the appreciation of the gardens was a continuous extension of man's sensual and sensitive appreciation of his landscape.

With some examples, I will try to distill a lesson to learn from the past, adding some general suggestions intended to repair at least a little of the continuity in some historic gardens. Representative of West and East, I will talk about Holland and Japan, two countries with which I am most familiar.

Seventeenth century Dutch gardens of the ruling princes and regents are sometimes shown in a glorious bird-eye perspective. Looking more in detail these illustrations show us how the intensity of human labor decreased with the increasing distance from the main house. Most work was required for the parts of the garden close to the house; the further away, the more was left to nature. In front of the house we find the French style flower bed, with the espalier fruit garden around it. It had the finest varieties of French pears. Then we find the plantings of dwarf apple trees that could be maintained without laborious transport of ladders. In between are sections of the garden that have herb and vegetable fields. Running through the whole arrangement we find wide, sanded alleys planted with trees. Woods, maintained with forestry methods provided timber. Further away we see the farmland, sometimes with tame deer, but mostly with the farmer's cows for milk and cheese. The most remote distance

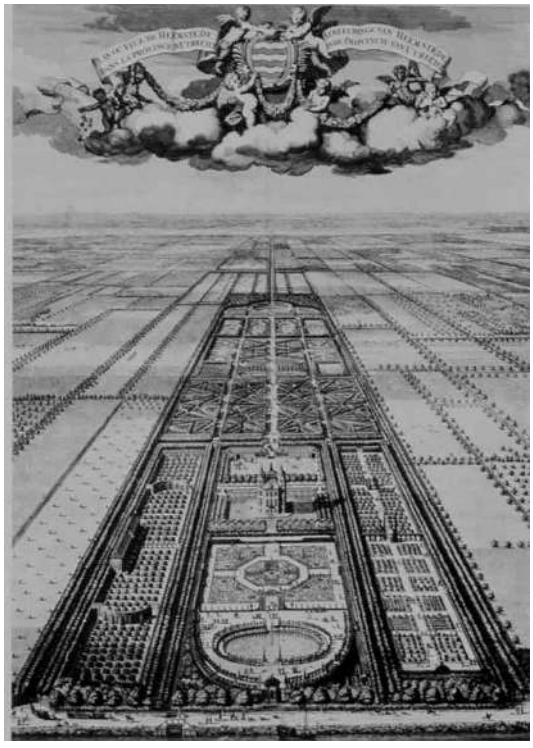

Fig.1 Bird-eye perpective of the garden and surrounding landscape of heemstede (Stoopendael, after De Moucheron, 1700-1702)

shows a seemingly untouched nature, a wilderness, usually an undulating land of sloping hillsides. It is said that the wilderness showed in its contrast to the geometrical arrangement that the owner controlled his estate as a king his country. But actually also the "wild" nature was controlled by man. The hilly heath-lands were basically the fields to herd the sheep. The sheep again provided profit from the land in form of wool and meat. In a nice spatial arrangement of intensity of human labor we see the ideal landscape depicted as a continuous arrangement of profit taken from the land. There is no severe disruption or sudden ecological barrier.

Turning to the appreciation of this landscape, we see a continuity of a different dimension. We have to turn to our five senses. A joy to the eye and sometimes the nose is the colorful arrangement of (fragrant) flowers in the French beds in front of the house. Close-by the trained espalier attracts the eye as does the beauty of the fruits grown. Most remarkable though is the fine taste of the French pears that in Holland reach an optimum of their aroma along the brick walls. It brought a rare and southern flavour to the misty landscapes of Dutch autumn. Poems glorifying life on the Dutch estate laud the Rousselet, the Cuisse Madame, or the Gutedel grapes, etc. The aroma of musk and bergamot are noticeable appreciations of a glorious harvest season in autumn. The apples further away were mostly meant for sale, or were otherwise to be enjoyed in the course of winter when they were reaching their utmost sweetness on the shelves in the cellar of the house, either slowly ripening, or otherwise peeled and dried. Walking along the alleys planted with lime trees was another enjoyment. In spring the heavy, sweet smell of lime blossom is almost intoxicating. It is from earlier ages on associated with merrymaking and love. In mid summer the cool air under the dome-like crowns of linden is again appreciated in particular. The Dutch variety of lime became so well known as a pleasant and elegant planting material that it was exported to other European countries, for instance to England and Sweden. The most remote and wild nature with the shepherd and his sheep, served to assure that the kingly level of appreciation was well elevated above the wild and the barbarian. Understood as a contrast, it formed a complementary and necessary part of a continuity in appreciation; it was appreciated for horse riding and hunting as well. In the course of the seasons we find various appreciations relying on various of our five human senses throughout various sections of the garden. There is an intricate, but self-evident continuity in time, space, and sensual appreciation. The appreciation of the garden through the taste on the tongue, the fragrances in the nose, the feeling of the cool air in summer, etc. is expressed in typical poetry of the time.

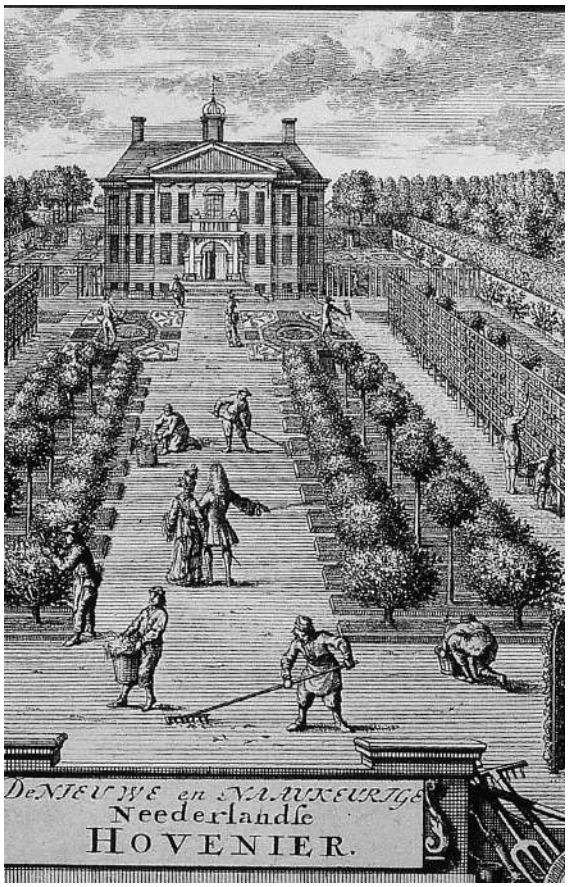


Fig.2 Apples and pears grown in the front garden, the decorative flower bed is to be seen in front of the house (De Nieuwe en Naaukeurige Neederlandse Hovenier, 1713)

Almost at the same time in the history of mankind we find in China and Japan a similar continuity in time, space and appreciation of the garden. It centers around the concept of Shakkei, borrowed scenery. The theory of borrowing scenery for the garden comes to the written sources with Yuanye (1634). It's writer Wufou, or Li Ji Cheng had supervised the construction of various gardens, for which he was appreciated among his friends. He had seen the landscape of China on his travels and was able to put it all together in a consistent text. He combines the elementary consciousness of landscape, the genius of garden creation and on top of that he has a poetic sensibility. At the start, and at the end of the Yuanye we find profound lessons on the garden under the concept of borrowing the scenery. In the earliest stages of garden planning elements outside the garden are surveyed and should be taken to form part of the scheme to enrich the garden. There should be continuity in time and space by appropriating outside scenery. The meaning of "scenery" is not narrow-minded with Ji Cheng. Whether it be the garden scenery of neighbors, the sound of sutra-reading monks in a nearby temple, swallows carried on the early summer air, etc, etc., it is all scenery intended to connect time and space; and the trick is to borrow or appropriate it. Thus you come to stand into contact with the ever evolving cycles of the day, of the seasons, of time. One can not but be impressed by the richness of perception found in the landscape, as proposed in Yuanye. The text has much more to offer than I can explain here, also my own understanding is limited *).

In history, only shortly after Ji Cheng we find this technique of garden design expressed in some borrowed scenery gardens in Japan. Speculating on some of these seventeenth century gardens gives us enough food for thought to justify a short presentation here.

The garden of Entsu-ji (Kyoto) was part of a countryside setting appreciated by the seventeenth-century elite of the Imperial Court in Kyoto. Personally, I had a chance to spend several days in Entsu-ji in different seasons. The poetic appreciation of this garden is greatly enlarged exactly because of the borrowing of a view on the nearby mountain Hiei. One sees the autumn colors on the slopes of Hiei, pointing to an omnipresent cycle of the seasons when the maples turn red in the garden. The priest rakes the fallen leaves and the smell of the fire that burns them adds on to the appreciation in our mind. In early summer the mountain is steaming with mists after a heavy rain, whereas the air is earthy and humid in the garden. Summer gives a cool breeze with the rustling sound of the bamboo, just outside the garden whereas the mountain shows itself in tones more dimly.

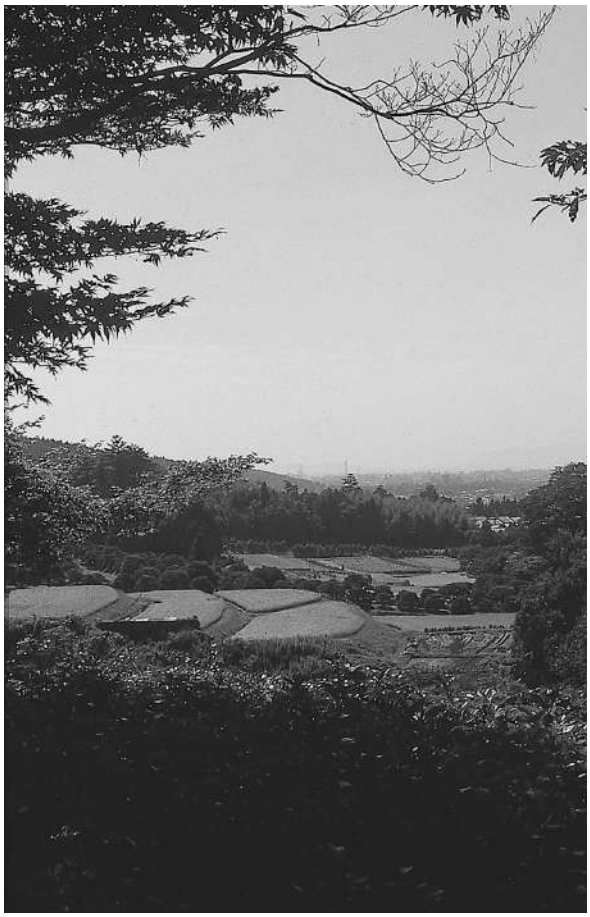

Fig.3 Rice fields in the borrowed scenery of Shugaku-in, Kyoto (photo by author, september 1985)

Shugakuin Villa (Kyoto) came about in the

same cultural setting. Again, it heavily relies on appreciating the time and space quality of the wider landscape. It borrows a landscape to the extent that it even includes the rice fields and the narrow paths where the farmers cross the scenery to maintain the fields. One sees the yearly cycle of the agricultural work that concords with the evolving seasons of the garden landscape. The garden was used as a base to depart for season-related excursions, like outings to gather mushrooms in autumn, or horsetails in spring. Prepared as dishes the taste added to the joy of the season. A similar sight over the farmland was had in former days from the Shoiken tea house in the Katsura Villa, that in architecture resembles a countryside tea shop along the roadside, rather than a typical "tea ceremony" house for receiving guests.

Shisendo (Kyoto) still makes it possible to imagine how it once borrowed the scenery of the city, while overlooking a lower part of the garden. In this lower part vegetables were grown in earlier history. The founder of Shisendo was well versed in classic Chinese poetry of the Tang period, and admired poets like Bai Juyi or Tang Yuanming, who wrote on the joys of appreciating the countryside landscape living in a small retreat. Regretfully the vegetable garden was changed to an aesthetic garden, and the site is now too crowded with trees to see the city.

Jiko-in (Nara) still suggests how one could see the plain, with the city of Nara in the distance, and village children fishing in the river that runs just in front of the garden. One could see the expected visitors approaching the place, see them cross the river and the fields, warning the host that preparations for a proper welcome should be done by now. In the course of the seasons the color of the plain would change from brown grey in winter, into fresh and verdant green of spring, and finally to the gold of the rice fields in the harvest season. Contemporary poetry in Chinese appreciates the garden on time and space in its borrowed scenery.

Fig.4 From the hall of Jiko-in one overlooks the plain Nara over the low hedge that lines the garden. (Photo by author, May 1984)

The gardens, either in Holland or in Japan, discussed above were all high in quality. They were developed by an elite that was well aware of the perceptiveness of man towards the innate qualities of the natural world in the garden. It was expressed in poetry. Whether we speak about pears or rice, about lime blossom fragrance or mushrooms, the continuity is the same. The garden landscape and its appreciation did not end at the boundaries of the garden as is clear from poetry and it did not end with a simple visual appreciation.

Now, in 2004, one can only be sad seeing a bus load of tourists that come to see their sight, take their pictures, and go home. Satisfied? Is this all a historic garden has to offer? Can't we do a little more to make the meaning of the garden better understood? A good example are the efforts made in Jiko-in. Visitors are asked to sit down in front of the garden and are offered a cup of tea and sweets. This simple action pins the visitor to the appreciation. Sit down and look. Inhale, taste, appreciate! Jiko-in, in spite of the advancing hectic of our modern world, has managed to continue presenting the garden together with most of its original appreciation. Even more, what used to be an elite experience has become an appreciation of nature accessible to just anyone who pays the entrance fee. Jiko-in makes clear what the garden was meant for. It makes us feel at comfort with all our five senses that appreciate the garden with its borrowed scenery: it brings us the continuity of landscape, of time and of space. The example is so clear that it's not difficult to see what the lesson should be to improve any effort of preserving a historic garden. On the level of town and country planning we should make efforts to work on a more continuous land use planning around the historic gardens, to preserve more of the original idea. We must enlarge the islands, allow the gardeners to occupy the land around. They should for example, be able to grow rice, or apple trees in the traditional way. Then, as for composition, the rice or apple fields should be made part of the garden and should be enjoyed by the visitors, and not only visually: we should offer them rice or apple wine.

If we could only transmit a little more of the original continuity in landscape to our modern visitors, the better, the easier gardens are understood. Rice and apple wine, a cool walk under the lime trees, it is all easy to appreciate, of all times and all cultures. The more of the past we can make part of the present, the better gardens are understood and understanding is in the interest of preservation.

*For my notes on Yuanye I acknowledge the help of professor Che Bing CHIU in Paris and strongly recommend his annotated translation "Yuanye, le traite du jardin (1634)", Besancon, 1997.

**Fig.5 At Jiko-in the borrowed scenery lost its meaning, after rice fields were lost to the expanding urban environment. To mitigate the loss, the temple management bought land in front of the garden and planted large trees as a camouflage, but so far no permission to grow rice was granted (Photo by author, 25/5, 1984).**

# Types of Gardens in Japanese Castle Town

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## 1. Matsushiro as a castle town

Early in the Edo Period (1600-1867), many castle towns were formed in Japan. The plans of these towns had a common feature: at the center was a castle, which was surrounded by samurai quarters and townsmen's quarters. Samurai residences had gardens, and sometimes had ponds.

The town of Matsushiro is located about 10km south of the center of Nagano City. Takeda Shingen built Matsushiro Castle here, on a hill south of the Chikuma River, presumably in about 1560. The castle and the town around it were gradually developed. Especially after Sanada Nobuyuki, who had been the lord of Ueda, was transferred to Matsushiro in 1622, the castle town was expanded and improved. To the east and south of the castle was formed Tono-machi, the residential block for upper-class samurai. Hokkoku Waki Kaido (Byroad of the Hokkoku Highway) ran along the south and east sides of Tono-machi, forming a hook shape. On either side of the road were the townsmen's quarters, to the south of which were the residential districts for the middle and lower ranking samurai. Ura-machi, Takeyama-cho, Daikan-cho, Baba-cho and Omoteshiba-cho were the names of these districts, which still retain something of the characteristics of old samurai residences (Figure-1). From the northeast to the southwest of these districts is a semi-circle of mountains: Amakazari-yama, Minakami-yama, Noroshi-yama and Zozan. The three rivers Fujisawa-gawa, Hiru-kawa and Kanda-gawa flow northward into the Chikuma River. The town of Matsushiro was formed on the compound alluvial fan of the Hiru-kawa. Because the castle was built on a relatively low hill on the Chikuma River (whose course was different from its present one), the town gradually ascends as it sprawls southward.

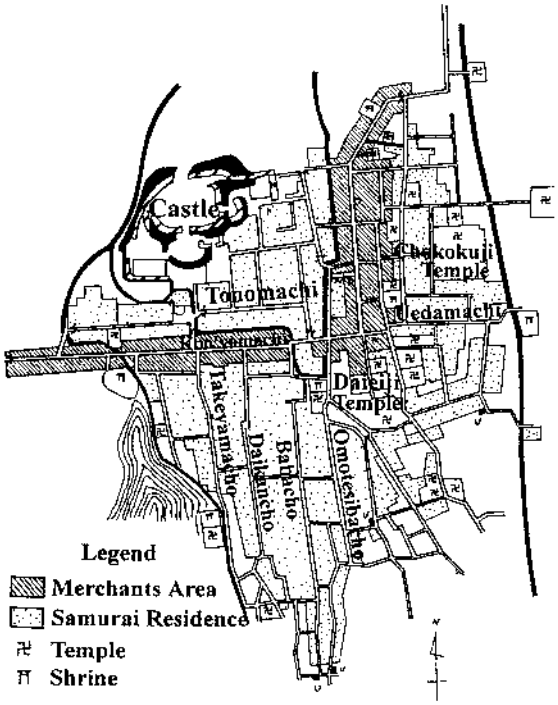


Fig.1 Castle town Matsushiro (1823)

## 2. Gardens remaining in Matsushiro

Tono-machi is the only district of the town that suffered considerable change after the Meiji Restoration (1867). In other districts, the allotment of land has remained basically unchanged, except that some lots have since been divided or combined. The features of the old town are well preserved, especially in the southern part or the former samurai quarters, where many lots remain as they were. Samurai residences had gardens with ponds in the center, and a considerable number of such gardens still remain. Nagano City's municipal law concerning the preservation of the traditional environment designates the four districts of Takeyama-cho, Daikan-cho, Baba-cho and Omoteshiba-cho a " traditional environment preservation area ", where buildings, gates, fences and ditches and gardens are to be preserved and maintained. There are some 100 gardens with ponds in this area.

## 3. Network of watercourses

One of the features of Matsushiro is the existence of a network of watercourses in the area that was the former castle town. The watercourses cover the whole area except Tono-machi, although the volume of water is not very abundant. Figure-2 shows a map of the watercourses. With water provided by the Kanda-gawa or springwater, a number of watercourses run from south to north, branching off and joining, forming a complex network.

Many watercourses remain in the former samurai districts in the southern part of Matsushiro. They are in especially good state of preservation in Takeyama-cho, Daikan-cho, Baba-cho and Omoteshiba-cho (the traditional environment preservation area).

There are three types of watercourses in the area: kawa (stream), segi (irrigation ditch) and sensuiro (garden-pond-watercourse).

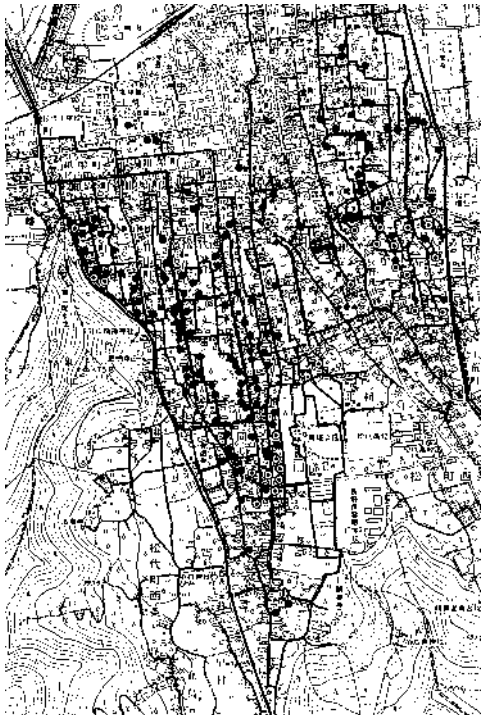

Fig.2 Water courses, water springs and gardens with pond

" Kawa " refers to watercourses that run along roads. The volume of water is relatively abundant in kawa. There used to be freshwater clams (Corbicula) in these watercourses, where people did washing.

" Segi " denotes watercourses that run at the backs of estates and along their boundary lines.

" Sensuiro " refers to watercourses that run between garden ponds. In the Edo period, sensuiro water was used for drinking. People washed their faces and dishes in the water. Carp were kept in garden ponds.

Outside of this area, there is no differentiation of watercourses into three types; only some sensuiro remain. Matsushiro features a complicated network of watercourses, which are connected with one another but are differentiated into kawa, segi and sensuiro. However, there are fewer watercourses in the traditional environment preservation area than there were 18 years ago when the area was designated; some gardens with ponds have since

Fig.3 Kawa (stream)

Fig.4 Kawa (stream)

disappeared. This is a problem we must address.

When and how this unique network of watercourses was formed is not known. Among the historical materials are some maps of the castle town and a map of the watercourses. Four of the maps of the town show watercourses. Each of them shows how watercourses crisscrossed the town. By comparing them, we can see how water intakes increased with the expansion of the town. The watercourses drawn on the maps are mostly kawa. One map made toward the end of the 18th century shows some segi, which suggests that the segi type of watercourses may have been added to the network later. The map of the watercourses shows kawa and sensuiro. It also shows traces of many changes in sensuiro courses. We can gather from the map that the system of sensuiro dates back to the early 19th century.

Sensuiro watercourses connect adjoining garden ponds: each garden pond receives water from its " upstream " garden pond and delivers water to its " downstream " one-this unique system may have spread throughout the whole town of Matsushiro during the Edo period.

## 4. Features of gardens

Some 120 such gardens with ponds remain in Matsushiro (surveys are being conducted as to the exact number and other details). Most of the remaining gardens are those of middle and lower samurai. They are not luxurious gardens but relatively simple ones, in which daily lives went on and are still going on.

Each garden has a pond, whose water is supplied by the watercourse running from the adjoining (mostly south side) garden. For this reason, most ponds are located in the south side parts of gardens. The pond shapes are irregular, square or partly rectilinear. Some have small stone islands in them. Pond banks are made of smaller pieces of stone (large pieces are rare). Around the ponds are trees, usually pines, sometimes maples and cherries or fruit trees such as apricots.

The corridor of a house presents a vista from the garden in front to the mountains far behind. This is called a " borrowed landscape ". Especially, Zozan to the south and Noroshi-yama to the southeast were

very convenient for borrowed landscape. Since some mountain could be seen from any part of Matsushiro, landscape borrowing must have been an important element in the planning of gardens. There is a picture of Sanada Yashiki, the residence the lord of Matsushiro Castle built for his mother in the mid-19th century. The picture shows the garden against the backdrop of mountains, which suggests that mountains were integrated with the garden layout.

Most of the remaining gardens were made during the Edo period, although their original features may since have been changed. These gardens, as well as the ponds and watercourses, may have changed in shape somewhat, but have survived a long history-this is something very worthwhile.

## 5. Summary

During the Edo period, Matsushiro was formed into a castle town abundant in samurai residence gardens with ponds. There still remain some 120 such gardens with ponds. Matsushiro was a " garden city. "

A network of watercourses was a characteristic feature of the garden city. Taking in water from the Kanda-gawa, which runs from the southern mountains, or from springs in the southern and eastern parts of the town, watercourses crisscrossed the entire town. They were divided into three types according to use. Garden ponds were part of the watercourse network.

The borrowing of mountains as backdrops was a distinctive feature of garden landscapes in Matsushiro, where one could view mountains from any house.

There were in Edo Japan many castle towns, which had watercourses for water supply. Matsushiro was simply one of them, except that its watercourses formed a most complex network. Since Japan is a mountainous country, mountains form the backgrounds of many cities. Castle towns had many samurai residences with gardens that offered views of distant mountains. Such landscape borrowing must have been one of the features of Japanese cities.

Fig.5 Gaeden 0f " Shakkei "

Fig.6 Picture of the garden " Sanada samurai residence " (1867)

# Gardens and Scenery in Kyoto during Early Modern Times

## Effect of Shakkei (borrowed scenery) and Chobo (vista) on gardens, based on analysis of "Miyako Rin-sen Meisyo-zue"

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*Miyako Rinsen Meishozue*, written by AKISATO Rito and published in 1799, is a guide to gardens in Kyoto. Akisato's descriptions, interspersed with quotes from the classics, appeal to readers; but above all, what makes this book outstanding is its detailed bird's-eye view pictures of the gardens, drawn by three painters. Comparison of these bird's-eye view pictures with the extant gardens show clearly that these pictures are highly realistic. Such reality gives the pictures considerable value as historical material.

A considerable number of pictures in the book represent not only the inside of the garden, but also the surrounding landscape.

This paper classifies the gardens presented in the book into four types, according to the following four aspects: (1) Style of the garden; (2) Distance of the outside scenery from the garden; (3) Significance of the outside scenery in the garden design; (4) How the outside scenery can be seen from the garden (upward view or downward view).

This paper also introduces representative examples of the gardens of each type and describes the location and design features of those gardens.

**Type A: (1) Pond garden (2) Close-range view[1] (3) Borrowed scenery[2] (4) Upward view[3]**

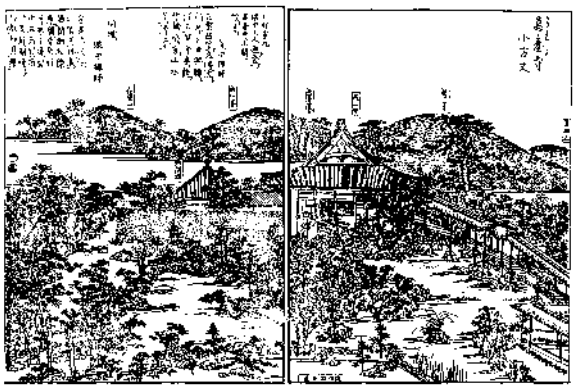

Fig.1

Figure 1 shows the garden of Kodaiji temple, located at the foot of the Higashiyama mountains. The garden is viewed eastwards from above the large and small Hojo halls (abbot's quarters) on the west side. In the foreground of the picture is a pond called Engetsuchi, beautifully arranged stones (ishigumi), a bridge spanning the pond and the founder's hall (Kaizando). In the trees behind the hall is the hall enshrining dead spirits, called Otamaya, with the Higashiyama mountain range in the background. It is noteworthy that the name of each mountain of the range is given - Otowayama, Juho (Ryojusen), Hakusanho and Kachosan (from south to north). This shows that these mountains were considered integral components of the garden. This garden still maintains the appearance of the time when the picture was drawn.

Other gardens categorized in this type are the gardens of Sekizan no yashiro shrine, Ginkakuji temple, Kounji temple, Nanzen'in temple, Choshoin at Nanzenji temple, Jojuin at Kiyomizudera temple, Sokushuin at Enichiji temple, Tojiin temple, Seigen'in at Ryoanji temple, Kinkakuji temple, the abbot's quarter of Tenryuji temple and Ungoan at Tenryuji temple. In addition, two more gardens may be categorized in this type. One is the garden of Choukian of Sorinji temple, which has a stream instead of a pond. The other is the garden of Mon'ami at Sorinji temple, whose pond was filled with white sand instead of water, because of the difficulty of drawing water into the pond.

The pond garden is the most common style of Japanese garden. In the Kyoto basin, it is not always easy to supply water into a pond. Since olden times, however, many temples located at the foot of mountains have built pond gardens making use of spring water. In designing these pond gardens, a technique called Shakkei (borrowed scenery) has often been employed, taking advantage of the location. Surrounding mountains are used as a backdrop to the garden; when looking upward, beautiful mountains can be seen at close range. The garden skillfully takes in the outside scenery as if it were part of the garden. The outside scenery is in splendid harmony with the garden.

**Type B: (1) Karesansui (dry landscape garden)[4]**
**(2) Distant view (3) Borrowed scenery (4) Upward view**

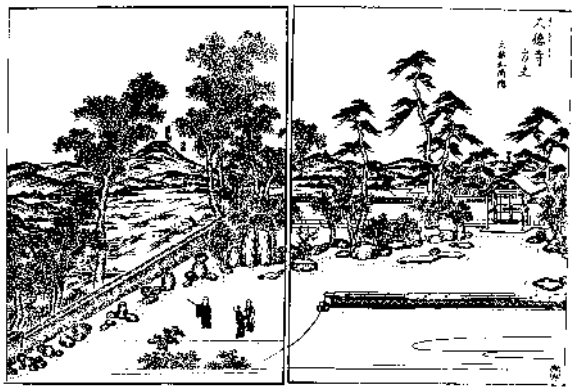

Fig.2

Figure 2 is the garden at the abbot's quarters of Daitokuji temple. The picture, viewed from above the abbot's quarters, shows the South and the East gardens in the dry landscape style. In the picture Mt. Hiei, which lies northeast of the East garden, is drawn near the center, farther southwards than its actual position. This shows that Mt. Hiei constituted an important element of the garden, as borrowed scenery. Also, it can be inferred that Mt. Hiei had a symbolic meaning to the East garden. Now we can no longer see Mt. Hiei from the garden at the abbot's quarters of Daitokuji temple, because tall hedges and trees have been planted behind the low hedges that form the boundary of the East garden.

The garden at the abbot's quarters of Nanzenji temple belongs to this type, although the mountain used as borrowed scenery is close to the garden, not in the distance. Also, the garden of Ryoanji temple can be categorized in this type, because Miyako Rinsen Meishozue indicates that Mt. Otokoyama originally served as borrowed scenery, though it could not be seen due to trees and other obstacles out side the garden at the time of the book's publication.

The garden categorized in this type seems to be designed to create a " complete " world with the garden alone, without using the outside scenery as an integral visual element. Therefore, mountains in the distance that serve as borrowed scenery do not necessarily have a harmonious relationship with the garden. It may be considered, however, that each element of borrowed scenery has its own implication.

**Type C: (1) Flat garden[5] or pond garden (2) Close-range view-Distant view (3) Vista[6] (4) Downward view[7]**

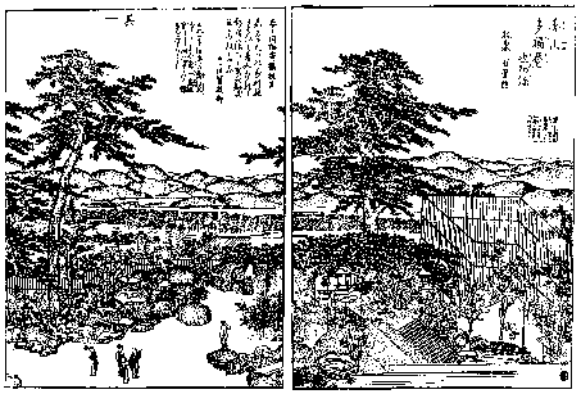

Fig.3

Figure 3 shows the garden of Tafukuan Yaami at Maruyama, viewed from high above the eastern side of the garden. In the foreground is a common flat garden with pruned trees, arranged stones (ishigumi) and snow viewing (yukimi) lanterns. Beyond the garden is seen the city of Kyoto, and Nishiyama mountains further away. The book says: this building commands an extensive fine view of the city of Kyoto and mountains beyond, from Mt. Atago and Mt. Takao in the north to Mt. Yawata and Yamazaki district in the south. As is clear from this description, it is not the design of the garden itself but the outside scenery that plays the leading role in the garden. It is therefore appropriate to call this type of garden a " garden for enjoying a grand vista " rather than a " garden with borrowed scenery. " It should be noted here that the picture of Shuami at Maruyama does not show the garden; instead it represents people who are enjoying a wonderful vista of the city of Kyoto and the Nishiyama mountains.

These two gardens (Tafukuan Yaami at Maruyama and Shuami at Maruyama) no longer exist.

In addition to these two gardens, the gardens of the following temples are categorized in this type: Chojuan Saami at Maruyama, Mon'ami at Sorinji temple, Gen'ami at Ryozen, Hoshoin at Kiyomizudera temple, En'yoin at Kiyomizudera temple, Enmeiin at Kiyomizudera temple, Nanmeiin at Tofukuji temple, Keiun'an at Fushimi, Jizoin temple at Takao and Sanzon'in at Kozanji temple in Toganoo.

Like the gardens of type A, most of the gardens mentioned above are located at the foot of mountains and make use of that location. Unlike the gardens of type A, however, these gardens are laid out to have adjacent mountains at the back, so as to command a spectacular vista of the Kyoto basin. In the case of the type C garden, the design of the garden itself is not very important. This is clear from the examples of the Enmeiin and En'yoin of Kiyomizudera temple and Jizoin temple at Takao, in which no artificial garden design was employed.

It can be said that the outside scenery itself was regarded as a garden.

**Type D: (1) Tea garden[8] (2) Distant view (3) Borrowed scenery (4) Downward view**

Figure 4 is the garden of Hogoan at Saioin in Kurotani, a teahouse located on a hill in the eastern part of the Kyoto Basin. This teahouse is also known as Yodo-mi no Seki (Seat for viewing Yodo river) because in olden times it presented a fine, long vista down to the Yodo river. In the picture, villages in the east and Higashiyama mountains are drawn beyond the garden hedge, as important constituent elements of the tea garden, which features stepping stones that lead toward the teahouse. The garden of Hogoan at Saioin in Kurotani is the only example of the type D garden in the Miyako Rinsen Meishozue.

The tea garden attached to the " grass-thatched hut style " teahouse was originally designed to serve as a " secluded place in the middle of a town. " In the late 17th century, the concept of borrowed scenery

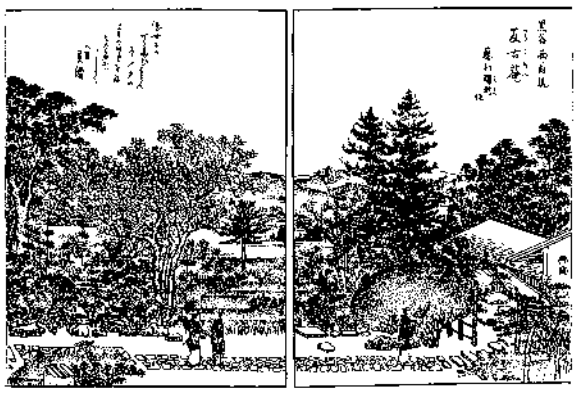

Fig.4

began to be adopted into tea garden design. This means that outside scenery began to be considered as a visual treat for guests at the tea ceremony, which attaches great importance to entertaining guests.

As mentioned above, the pictures of the gardens presented in Miyako Rinsen Meishozue can be categorized into the four main types, based on the relation between the garden itself and the outside scenery. Also, it can be inferred that in the late 18th century, the people of Kyoto appreciated gardens in conjunction with the surrounding landscape. Some gardens presented in the book no longer exist, and some have few vestiges of the time in which they were created, even though they have survived to the present; the surrounding landscapes have largely changed or can no longer be seen from the gardens.

It is virtually impossible for owners of gardens to preserve the surrounding landscape (either borrowed scenery or a vista), because they do not own it. If we are to preserve gardens with borrowed scenery or a vista in present-day Kyoto city, which has a population of some 1.5 million, administrative measures are required. I strongly hope that such measures will be implemented, so as to enhance the value of each garden as a tourism resource and to help improve the beauty of the city as a whole.

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1 This paper determines close-range view or distant view based on relative evaluation, not on the specified value.

2 Natural surroundings beyond the garden's actual borders, used as a constituent element of the garden.

3 When viewing the landscape, the viewer looks upward.

4 A garden style in which the scenery with water is expressed symbolically, without using real water. This style was established in the 16th century and has developed as one of the major styles of Japanese gardens.

5 Relatively flat garden in which no water is used, unlike the pond garden; nor are any symbolic expressions used, unlike the dry landscape (karesansui ) garden. This type of garden typically features pruned trees, arranged stones, stepping stones and stone lanterns.

6 Main scenic attraction in the extensive view stretching far beyond the garden

7 When viewing the landscape, the viewer looks downward. This paper uses the term " downward view " to express the landscape, which lies around and below the horizontal plane of the sight line.

8 Garden as a stage set for the tea ceremony; the style of the tea garden was established during the period from the late 16th century to the beginning of the 17th century.

# Natural landscape and Water Incorporated into Modern Japanese Gardens

**AMASAKI Hiromasa**
Vice-president,
Kyoto University of
Art and Design

## Introduction

Japanese gardens are " joint works by people, nature, and time. " One reason renowned historic gardens still capture our attention is that these gardens, which harmonize with the natural environment, incorporate the sensibilities of people in the ages when the gardens were designed and the great enthusiasm and ingenuity of landscape gardeners, as well as the deep and continuous involvement of countless people.

Needless to say, one of the most basic components of Japanese gardens is the natural and cultural environment surrounding them. Therefore, to identify the essence of Japanese gardens, it is necessary to investigate how landscape gardeners viewed the surrounding environment, and how they recognized the space when laying out the gardens.

As for the natural environment surrounding gardens, from visual perspectives, we should first consider the " surrounding natural landscape " as a target for viewing, or the shakkei method, a technique using distant vistas as parts of gardens. In addition, we should not forget water, an important component of gardens. Both elements have a close relationship with a garden's surrounding environment.

In this paper, I will focus on villa gardens located around Nanzenji Temple, gardens developed through the modernization of Kyoto, and will trace back the history of the distinctive garden culture area formed by using natural landscape of the Higashiyama district and water from the Lake Biwa Canal.

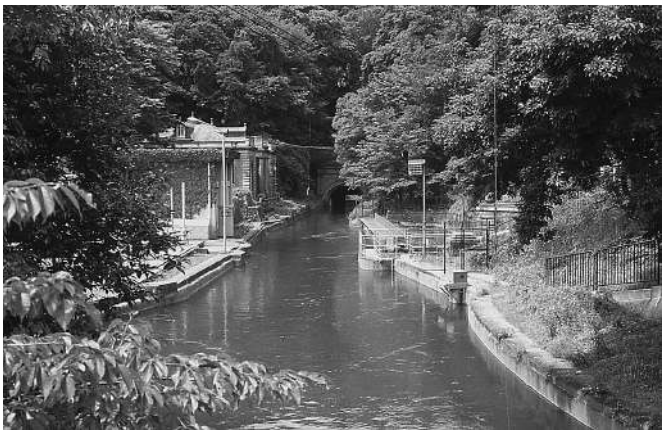

Fig.1 The Lake Biwa Canal

## 1. Origin of modern gardens

In 1890 the Lake Biwa Canal, which played a

major role in the modernization of Kyoto, was completed. This canal system was constructed as a last resort to upgrade the urban infrastructure. That is, it aimed to obtain water, a power source indispensable for industrial development, to overcome an inland city's lack of vessel transportation, and to secure water for use in extinguishing fires.

Originally, the foothills of the Higashiyama mountain range (from the area around Nanzenji Temple, where the canal water flows into the Kyoto Basin, to Shikagatani) were expected to develop as an industrial site. However, since the power source planned for use in such development was changed from water turbines to hydroelectric generators, it was decided that the foothills would be developed as a scenic zone. This policy change paved the way for transformation of the Nanzenji Temple area into a villa site, and made it possible to supply canal water to the villa gardens in this area.

One of the first gardens landscaped in accordance with this policy was Murin-an, a villa of Aritomo Yamagata. Supported by the Kyoto municipal government, this garden was built in 1894 - 1897. Murin-an features space structure incorporating the grand scenery of the Higashiyama mountain range, vibrant design characterized by water flow from the Lake Biwa Canal, and bright lawn open space, as well as tastefully designed modern space consisting of a tea-ceremony room and garden. When viewing Murin-an, you realize the fusion of modern sense and traditional space principles.

Murin-an was landscaped by Jihei Ogawa VII, who was called " Ueji. " Starting with the design of Murin-an, Ueji was actively engaged in landscaping a variety of gardens, mainly in the area around Nanzenji Temple. Along with his commitment to his works, the modern garden style had been established, which brought about epoch-making achievements. That is to say, a distinctive garden culture area incorporating the natural landscape of Higashiyama and water from the Lake Biwa Canal was formed around Nanzenji Temple.

Fig.2 Murin-an, Kyoto

## 2. Method of harmonizing natural landscape

Murin-an was designed to ensure continuity with the natural landscape of the Higashiyama mountain range. Thus, the style of Murin-an varies with the conventional shakkei style, as we see at Entsuji Temple, a style borrowing background vista as if it belonged to the garden itself, by setting artificial lines such as hedges. In contrast, it can be said that Murin-an resembles a British-style landscape garden, rather than shakkei style.

Ueji planted Japanese red pines inside the garden precisely because he intended to show continuity and unity with the background Higashiyama scenery. Before being greatly damaged by the Muroto Typhoon in 1934, the Higashiyama mountain range had secondary forest, wherein Japanese red pines took precedence over other species, and since the distance between Higashiyama and the garden was short, forest conditions in this mountain range could be observed from the garden. Thanks to these location characteristics, Ueji could incorporate the Higashiyama scenery into the garden. At present, however, since Japanese red pines in the Higashiyama mountain range have decreased in number, Ueji's landscaping technique regrettably does not yield optimal effects.

Fig.3 Ukimi-do in Lake Biwa, Shiga

Ueji showed additional great ingenuity in laying out Murin-an, by visually linking cultural heritage (temples and shrines), or artificial objects, dotting the surrounding natural landscape with the garden. Adding human works to the overall garden scenery can help naturally harmonize the surrounding landscape with the garden. Other good examples of this are Itsukushima Shrine in Miyajima, Ukimi-do in Lake Biwa, and stone lanterns placed in the forest that can be viewed from the Joju-in of Kiyomizu Temple. We should not forget that this was one of the basic and traditional methods in landscaping Japanese gardens.

## 3. Water network

Ueji incorporated water into gardens in a sensuous manner. In these gardens, you can hear the murmuring of a stream. Following stepping-stones across the stream, you can directly feel water flowing under your feet. It is a novel idea to place Nagare-tsukubai (stone basin) and Jakago (long bamboo basket) on the bank of the stream.

Realization of such vibrant flow design was owing to the fact that the necessary amount of water could be constantly supplied to the gardens from the Lake Biwa Canal.

Fig.4 Tairyu-sanso, Kyoto

In the Edo Period, canal water was already supplied to gardens. In addition to the Kanda and Tamagawa water systems in Tokyo, the Tatsumi water system was constructed in Kanazawa to supply water to Kenrokuen. Moreover, in Ako, Hyogo Prefecture, water from the Ako water system flowed around the castle town and was supplied to gardens of the Honmaru and Ninomaru of Ako castle. All these channels were constructed as part of urban infrastructure improvement activities, and were used as water sources for gardens. The Lake Biwa canal system is no exception. That is, under the pretext of fire prevention, water from the Lake Biwa Canal was supplied to villa gardens around Nanzenji Temple.

After circulating around a garden, canal water flows into the next garden, or along streets, and returns to the Shirakawa River, or the canal. The water then flows into the Kamogawa River, or the Seto Inland Sea via the Yodo River.

In this way, while gardens located around Nanzenji Temple shared the natural landscape of Higashiyama, the water network based on the Lake Biwa Canal was formed there. Through this significant process, a distinctive garden culture area was developed in the abundant natural and historic environment of the Higashiyama mountain range. Moreover, the development of this garden culture area can be regarded as the creation of new urban environment in modern Kyoto.

# APPENDIX

## 1. General Information of the Conference

Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU)

**International Conference**

**－ Gardens and their Environmental Context －**

(Nara, Japan, 16-19 January 2004)

# General Information

The Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU) will organize an International Conference entitled “Gardens and their Environmental Context”, in Nara, Japan, from 16 to 19 January 2004 in co-operation with Japan’s Agency for Cultural Affairs, the National Research Institute for Cultural Properties, Nara Prefectural Government, and Nara Municipal Government.

### 1. Objective

Gardens are defined as “architecture built in a limited outdoor space under a certain chronological and spatial sense of beauty, as a place for rituals, ceremonies, feasts, receptions, and as a place to display landscaping design.” Styles of gardens vary according to time and place. In any garden, builders are much aware of the relationship with their surrounding natural environment. There could be diverse such relationships, and they would also change as the gardens and the environment change with time.

ICOMOS (International Council of Monuments and Sites) and IFLA (International Federation of Landscape Architects) have made research on the preservation of historical gardens since 1971. This International Conference is held under the theme of “Gardens and their Environmental Context” in correspondence with these efforts at ICOMOS and IFLA.

This conference aims to discuss from many aspects of gardens and their relationship with the surrounding environment in Asia and Europe, seeking future possibilities.

### 2. Main themes

1) To compare gardens of western (Europe) and eastern (Asia) cultures, focusing on the gardening technique of “borrowed scenery”. We will examine the ways in which the scenery beyond a garden is utilized in the composition of the garden itself.
2) To consider the social role of gardens (for example, for leisure, as public places etc.) and to discuss plans for future developments.
3) Case studies of historic gardens

## 3. Date and Venue

- Friday16 — Monday 19 January 2004 (4 days)
- Nara-Ken New Public Hall　101 Kasugano-cho, Nara City, Nara 630-8212

## 4. Participants (12 participants from 7 countries)

| | |
|---|---|
| China | Dr. Yang Hongxun,<br>Honorary Professor, Institute of Archaeology, CASS |
| Germany | Dr. Thomas Weiss<br>Director, Kulturstiftung Dessau Wörlitz, Hauptverwaltung, Schloss Gro_kühnau |
| India | Dr. Priyaleen Singh<br>Professor, Department of Conservation, School of Planning and Architecture |
| Japan | Dr. MOTONAKA Makoto<br>Chief Senior Specialist, Cultural Properties, Monuments and Sites Division, Cultural Properties Department, Agency for Cultural Affairs of the Government of Japan |
| | Dr. ONO Kenkichi<br>Chief, Conservation Technology Section, Independent Administrative Institution, Nara National Research Institute for Cultural Properties |
| | Dr. SASAKI Kunihiro<br>Professor, Department of Forest Science, Faculty of Agriculture, Shinshu University |
| | Dr. YOKOYAMA Tadashi<br>President, Institute of Advanced Media Arts and Sciences |
| | Dr. AMASAKI Hiromasa<br>Vice-president, Kyoto University of Art and Design |
| | Dr. NAKAMURA Makoto<br>Visiting Professor, Kyoto University and Art and Design |

| | |
|---|---|
| Netherlands | Dr. Robert de Jong<br>President, ICOMOS-IFLA Committee<br>Coordinator, Netherlands Department for Conservation World Heritage UNESCO |
| | Dr. Wybe Kuitert<br>Visiting Professor, Kyoto University of Art and Design |
| Republic of Korea | Dr. Choi Key Soo<br>Professor, University of Seoul, School of Architecture |

## 5. Provisional Schedule

**Day Ⅰ** (Fri. 16 January)

10:00- Opening ceremony
Presentation of the conference theme

11:00- Keynote speech **Ⅰ** "Historical Gardens and their Environmental Context- Present situation and future tasks", Dr. Robert de Jong (Netherlands)

13:00- Keynote speech **Ⅱ** "Shakkei in Chinese Gardens ", Dr. Yang Hongxun (China)

14:10- Participants' reports I

**Day Ⅱ** (Sat. 17 January)

09:30- Participants' reports II

14:20- General discussion

15:40- Conclusion

**Day Ⅲ** (Sun. 18 January)

09:30-11:00 Field Trip (Gardens in Nara)

13:00-16:30 Symposium at Nara-Ken New Public Hall

**Day Ⅳ** (Mon. 19 January)

10:00- Field Trip (Gardens in Kyoto)

## 6. Working Language

The working language of the conference is English. Simultaneous interpretation between English and Japanese will be provided when necessary.

## 7. Financial Arrangement

Cultural Heritage Protection Cooperation Office, ACCU will provide each of the participants with:

1) International Travel: Round trip air ticket (economy class) designed by ACCU, between the international airport nearest to the participant's residence and Kansai International Airport; and limousine bus fee between Kansai International Airport and Nara.
2) Daily Subsistence Allowance (DSA): A fixed amount of DSA to cover from Thursday15 to Monday 19 January 2004. The hotel room will be reserved by ACCU.

## 8. Correspondence

All enquiries and correspondence concerning the Conference should be addressed to:

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## 2. Opening Speeches

### International Conference on Cultural Heritage

USHIKAWA Yoshiyuki, Director of ACCU Nara Office

Good morning, ladies and gentlemen.

It is my great pleasure to welcome you all to the International Conference on Historic Gardens and Their Environmental Context, held by the Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU). I am particularly grateful for your efforts to participate in this Conference, despite your tight schedules and long journeys here to Nara.

The ACCU Nara Office was established in 1999, with the aim of contributing to the protection of cultural heritage sites, including those registered as World Cultural Heritage, in the Asia-Pacific region. Ever since the Office's establishment, it has been committed to 1) collecting and disseminating information on cultural heritage, 2) organizing seminars to develop human resources vital to cultural heritage protection, and 3) organizing international conferences and public symposia. Through these activities, the Nara Office promotes information exchange among Japanese and overseas researchers, experts and governmental officials responsible for cultural asset protection.

As part of our commitment to cultural heritage protection, we have organized a series of international conferences and symposia as a means of sharing recognition regarding the current situation and problems of world cultural heritage sites, and of exchanging views and opinions regarding solutions. The themes of previous conferences have been: Cultural Heritage Protection in the Asia-Pacific Region, Historic Roads and Their Cultural Landscapes, and Mysteries of Megalithic Cultures.

For today's conference, we have selected the theme of historic gardens, with particular focus on "borrowed scenery." Needless to say, the concept of and approach to borrowed scenery vary greatly from time to time and region to region. By comparing different garden designs and seeking historic and cultural backgrounds that explain such differences, we hope that the conference will spotlight both the diversity of world cultures and the originality of each respective culture. At the same time, we hope that we can seriously consider how we should maintain and ensure effective use of historic gardens, which are essential cultural assets.

Before concluding, I thank you in advance for your kind cooperation in this conference.

I would also like to express my gratitude for the generous support given to us in organizing this conference, and the symposia, support received from many related organizations, particularly Japan's Agency for Cultural Affairs, Nara Prefectural Government and Nara Municipal Government.

Thank you.

## International Conference on Gardens and their Environmental Context

SATO Kunio, Director General of ACCU

Dear eminent and distinguished participants,

It is a great honor, and also a genuine pleasure, for me to make a few remarks on behalf of the organizer, ACCU, on this occasion of the opening of the International Conference on "Gardens and their Environmental Context" in Nara.

Allow me to take this opportunity, ladies and gentlemen, to introduce very briefly the activities of the Asia/Pacific Cultural Centre for UNESCO, or ACCU for short. ACCU is a non-profit organization established in Tokyo in 1971, for the promotion of mutual understanding and cultural cooperation among people in Asia and the Pacific, in line with the principles of UNESCO. For more than three decades, we have been implementing various programmes in the fields of culture, literature development, and literacy promotion in close collaboration with UNESCO and its member countries in the region.

In our programme on the preservation and protection of cultural heritage, we have long been participating in UNESCO's International Campaign for Safeguarding World Cultural Heritage, including projects at the Katmandu Valley in Nepal and Bamiyan in Afghanistan. In order to further promote international cooperation in this field, in 1999 we set up a new office named the Cultural Heritage Cooperation Office here in Nara, as Mr. Ushikawa has already mentioned.

As you all know, there are numerous cultural properties, both tangible and intangible, in Asia and the Pacific region. It goes without saying that intangible heritage, such as oral tradition, is now widely recognized as an important factor for preserving cultural identity, and ensuring cultural diversity. Today, however, many forms of cultural expression are in danger of disappearing due to globalization, the ageing of the tradition-bearers, conflict, etc., and immediate action to safeguard this intangible heritage needs to be undertaken.

You may already be aware that in response to this urgent need, UNESCO adopted the International Convention for the Safeguarding of Intangible Cultural Heritage at its 32nd General Conference. ACCU is organizing a follow-up conference in Osaka this February, in cooperation with the Japanese government's Agency for Cultural Affairs, to discuss ACCU's regional strategies and medium-term action plan for Asia and the Pacific countries.

The theme of the current conference is "Gardens and their Environmental Contexts." While there is no need to point this out, in the presence of the specialists in attendance here today, with regard to the history of gardens and their significance, gardens may surely be regarded as a fusion of both tangible and intangible cultural traditions. This is because gardens are thought to be the harmonious result of human work with nature.

But humankind's one-sided intervention with nature has also led to environmental destruction, give rise recently to critical evaluation, and to pleas for symbiotic coexistence. These trends are intimately related to the need just mentioned, for the preservation of tangible and intangible cultural heritage. It would be wonderful if this International Conference may serve as an opportunity for efforts aimed at the comprehensive preservation of the cultural heritage.

I understand that in conjunction with this International Conference and symposium, there will be opportunities to visit gardens in both Nara and Kyoto. I especially hope that the participants from abroad will be able to enjoy fully these Japanese gardens. I also hope that your stay here in the historic city of Nara will be meaningful, and will help contribute to an abundance of positive results from this Conference.

Thank you very much.

# 3. List of Participants

## 3－1. Participants

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## 4. Schedule of the Conference

*Friday, 16 January*

| | |
|---|---|
| 10:00-10:20 | Opening ceremony<br>Opening address by USHIKAWA Yoshiyuki, Director of ACCU Nara Office and SATO Kunio, Director-General of ACCU |
| 10:20-10:50 | Introduction of the Participants<br>General announcement on the schedule of the conference<br>Presentation of the conference's theme |
| 11:00-11:50 | Keynote speech Ⅰ<br>"Historical Gardens and their Environmental Context - Present situation and future tasks", Robert de JONG (Netherlands) |
| 13:00-13:50 | Keynote speech Ⅱ<br>"Jiejing (Borrowed Scenery) in the Chinese Garden - The scenic relationship between the garden and its surroundings", YANG Hongxun (China) |
| | ——— Presentation of the Participants ——— |
| 14:10-14:40 | "Renaissance Gardens and French Gardens", NAKAMURA Makoto |
| 14:40-15:10 | "From Paradise to Picturesque - the Changing design vocabularies of Mughal gardens in India-", Priyaleen SINGH |
| 15:30-16:00 | "The Technique of Borrowed Scenery (*Shakkei*) in Korean Gardens", CHOI Key Soo |
| 16:00-16:30 | "Viewed and Borrowed Landscape in Japanese Gardens", MOTONAKA Makoto |
| 18:30- | Reception |

*Saturday, 17 January*

| | |
|---|---|
| 09:30-10:00 | "Between Artificially and Nature", YOKOYAMA Tadashi |
| 10:00-10:30 | "Landscape Style and the German Garden", Thomas WEISS |
| 10:50-11:20 | "Continuity in Landscape – West and East", Wybe KUITERT |
| 11:20-11:50 | "Types of Gardens in Japanese Castle Town", SASAKI Kunihiro |
| 13:00-13:30 | "The Gardens and Scenery of Kyoto during Early Modern Times", ONO Kenkichi |
| 13:30-14:00 | "Natural Landscape and Water Incorporated into Modern Japanese Gardens", AMASAKI Hiromasa |
| 14:20-15:20 | General discussion |
| 15:40-16:20 | Conclusion |

***Sunday, 18 January***

09:50-11:00 Field Trip Ⅰ, Isuien Garden, Nara

13:00-16:30 International Symposium at the Nara-Ken New Public Hall

***Monday, 19 January***

Field Trip Ⅱ, Gardens in Kyoto

10:30-12:20 Katsura Rikyu Imperial Villa, Nishikyo-ku

14:00-16:00 Shugakuin Rikyu Imperial Villa, Sakyo-ku