READING AND WRITING LANDSCAPE: A MEETING OF TRADITIONAL CHINESE GARDEN METHODOLOGY AND THE ENGLISH LANDSCAPE SCHOOL GARDEN

by

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(Under the Direction of Daniel Nadenicek)

ABSTRACT

While this is a design thesis with concepts tested on the grounds of the State Botanical Garden of Georgia, it is also an investigation into the history of design theory. The underlying premise is that while the Botanical Garden (like gardens around the world) include a number of international gardens, those gardens too often only replicate forms void of any understanding of what drove a particular culture's garden design moves in the first place. To test this idea a single site at the Botanical Garden is designed in two ways: first to represent theory and forms associated with traditional Chinese gardens and second to reflect ideas associated with the 18th century and early 19th century English Landscape School garden. For both of those garden types and traditions the thesis addresses site (the perspectives on place), sight (planning for views and vistas), and insight (the ideas and underlying philosophy associated with the design type). While these two design heritages have been after compared favorably as being about natural expression, the design solutions reflect both the commonalities and the differences between the two traditions.

INDEX WORDS: Landscape architecture, landscape garden, traditional Chinese garden, 18th and early 19th century English Landscape School, Feng shui, Picturesque, Shan shui concept, design research.

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CHAPTER 1
INTRODUCTION

BACKGROUND OF DEVELOPMENT OF THE THESIS

Congzhou Chen, a renowned Chinese garden expert, has suggested that the development of culture is not a tree without roots, and that the creation of landscape architecture is not simply a formal construction, but a superstructure, and a true reflection of ideology (Chen 2007). While it is probably impossible to provide a strong cultural design apart from the native landscape of each particular culture, it is possible to understand the historical and philosophical roots of various design types and offer something more than mere formal representation. The purpose of this design thesis is to provide a richer design exploration grounded in cultural ideas. After those cultural ideas are explored, the last portion of the thesis discusses this design study applied on the grounds of the State Botanical Garden of Georgia. By delving more deeply into culture, a landscape architect can provide a deeper approach connected to an emotional resonance at least somewhat grounded in historical and cultural understanding. In order to limit the palette, this study focuses on the traditional Chinese garden, and the 18th century and early 19th century English Landscape School garden. These two styles of design are often studied because of their ideological underpinnings and the generalized view that they are concerned with a kind of natural expression. To set the stage, the thesis first compares the traditional Chinese garden to the English Landscape School by exploring design theories and historical and cultural theories regarding the

engagement of people with their particular landscapes. The intent is to explore how underlying ideas and values expressed by a culture manifest themselves in an outward design expression. Because the traditional Chinese garden and English Landscape School garden are still part of contemporary design, they offer a good opportunity for comparison and study, especially in places that tend to provide more superficial international garden designs.

PROBLEM

Landscape, as language, makes thought tangible and imagination possible (Spirn 1998). No matter whether in an eastern or western context, landscape architecture inherits different characteristics linked to culture, beliefs, and insights that form a type of language. Today, with the ongoing development of industrial civilization, globalization has led to a broad interest in international landscapes. While people's desire for understanding, communicating, and exchanging cultural knowledge is increasing and becoming more attainable, globalization has severely impacted a sense of place and sense of culture, changing our landscape language. Existing cultural landscapes not only are being erased by homogeneous design expressions but are also often being replaced by formal designs devoid of any cultural basis of expression, in part because important philosophical ideas that supported the creation of those landscapes have been lost or ignored. In China, for example, the concept of Shan Shui has been abandoned for decades as the dominant discourse has followed western methodology and knowledge systems. Today, the rapid and highly efficient ways of exchanging information and ideas cloud cultural differences and often simplify and abstract complex concepts. It is little wonder that new

landscape expressions are also devoid of substance, relying heavily on formalistic moves rather than cultural content. The goal in focusing on the comparison between traditional Chinese landscape and the English Landscape School garden is to underscore true differences and similarities that run deeper than formal expression, entailing a deep examination of the appropriate philosophical roots to provide a richer comparison through design.

RESEARCH QUESTION

While in-depth cultural expressions cannot be recreated through design apart from an engagement with the particular culture, design based in cultural theory ought to be richer than design that only replicates forms. Therefore, this thesis poses the following questions: How can contemporary designs of the traditional Chinese garden and the English Landscape School garden be improved through the application of the ideas that brought them into existence in the first place? And in applying the ideas of the traditional Chinese garden and the English Landscape School garden to the real site, the State Botanical garden of Georgia, this thesis will answer the question, which of the two design types is more suitable for the site and why? Answering these questions will also unveil the similarities and differences between the two types of gardens.

PURPOSE & SIGNIFICANCE

A landscape is a reflection of life, a cultivated construction, and a carrier of meaning. In comparing the classic period of the Chinese garden and the English Landscape School garden, this thesis will show that these original design moves were not random acts but were and are

inextricably linked to aesthetic depth grounded in cultural beliefs. Through a discussion of these cultural ideas, the readers will better understand how the human experience of landscape is presented and expressed in landscape creation.

Moreover, through the comparison of the traditional Chinese garden and the 18th century and early 19th century English Landscape School garden, the view that the two approaches are similar will be assessed. In exploring these approaches from the past, it is hoped that the reader will see design as being deeply grounded in cultural expression. The design portion of this thesis will reveal the importance of human perception in landscape formation and will help lead to the realization that landscape architecture is an art that blends various disciplines like ecology, psychology, and praxeology.

RESEARCH METHODS

Projective design and historical narrative are the main research methods of this thesis. The projective design includes both a literature review and a generative design at the State Botanical Garden of Georgia.

John Dixon Hunt, a renowned historian of English gardens and Weiquan Zhou, author of *The History of Chinese Classical Gardens,* both discuss site characteristics and planning, the importance of managing views and vistas, and the importance of culturally grounded ideas as a basis for aesthetic decisions. This thesis adopts and adapts those basic categories, henceforth referred to as *site, sight,* and *insight,* as a structure and framework to compare and contrast traditional Chinese and English 18th and early 19th landscape garden designs.

More specifically, that framework will be used to explore and explain: (1) the site planning methods of each landscape style, (2) case studies of painting, poetry, and landscape design practices central to the making of views, and (3) the historical and philosophical backgrounds of each culture's aesthetic approach.

Chapter 2 provides a literature review and a brief introduction of relevant resources important to exploring traditional Chinese landscape design and English design. The philosophical and historical background is further explained in Chapter 3 in order to show the correlation between thought and process in landscape design. While differences are revealed, the discussion does suggest that both traditional Chinese philosophy and English philosophy explain how emotions found in nature can be altered to affect the human spirit. The point is that the insight or the philosophy of the historic culture and its expression in art and landscape design are always linked. Chapter 4 focuses on the aesthetics of sight creation in the traditional Chinese garden and the English Landscape School garden and investigates the ways they emulate painting and poetic expression. Because both the Chinese and English philosophies drew on those arts, it is important to explore this aesthetic perspective. This chapter discusses how ideas from painting and poetry were also used to create a scenic ambience. Chapter 5 applies the traditional site planning methods of Feng-shui and explains how the English Landscape School garden approach sought to improve the genius loci of the site. The thesis also employs an analysis method known as prospect-refuge theory in the final section Chapter 5 because the author grounds those ideas in English landscape theory. Chapter 6 presents the design application, in which the garden designs are developed and compared. The two designs attempt a higher level of cultural communication

and integration by using methods generated and summarized in Chapter 4 and 5. The goal is to return to the premise set forth in the research question, namely, that contemporary attempts at design can be improved by returning to the core concepts of design grounded in culture. Chapter 7 provides a final commentary.

SITE: STATE BOTANICAL GARDEN OF GEORGIA

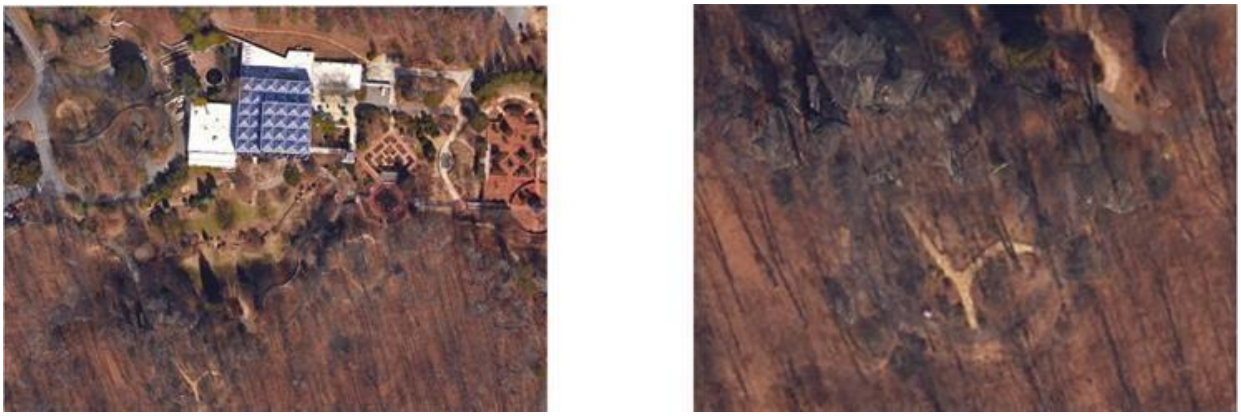


Figure 1.1 State Botanical Garden of Georgia
(Source: Pictures from Google Maps)

The State Botanical Garden of Georgia, located approximately 70 miles east of Atlanta, Georgia, is a short drive from downtown Athens. The design site is the current China garden contained in the "international" section of the site. The specific design site has been selected for three reasons: first and foremost, the China garden does not fit into the surrounding environment properly; second, the China garden represents few of the characteristics or emotional underpinning of actual Chinese gardens; and third while the China garden is an interesting part of the botanical display and adopts certain Chinese forms, it falls short in representing any cultural

richness. Because the China garden lacks a sense of tableau and is inadequate in serving as a scenic attraction, it is an appropriate site to analyze and redesign.

LIMITATION

This research and design is limited by the fact that the thesis can only scratch the surface of Chinese design and English landscape theory. The intent is not to be comprehensive but to illustrate how designs can be improved with greater adherence to cultural factors. Further accumulation of information and much study should only add more depth to the exploration. It is also clear that the analysis categories of site, sight, and insight provide one approach out of many to compare the Chinese and English traditions; other possible useful approaches are neither introduced nor tested. Finally, the thesis is limited to only two cultures in its comparison with the full understanding that there is a whole world of other possibilities.

DELIMITATION

The comparison of Chinese and Western landscapes presented in this thesis concentrates on the comparison of traditional Chinese private gardens, especially Suzhou private gardens, and 18th and early 19th century English Landscape School Gardens. The scope of this thesis is limited to traditional Chinese landscape theories and English landscape theories prior to the high Victorian era and the advent of Modernism. The comparison framework of the thesis only considers the three aspects of site, sight, and insight. The section on sight creation only contains the spatial design methods and the emulation and assessment of painting and poetry.

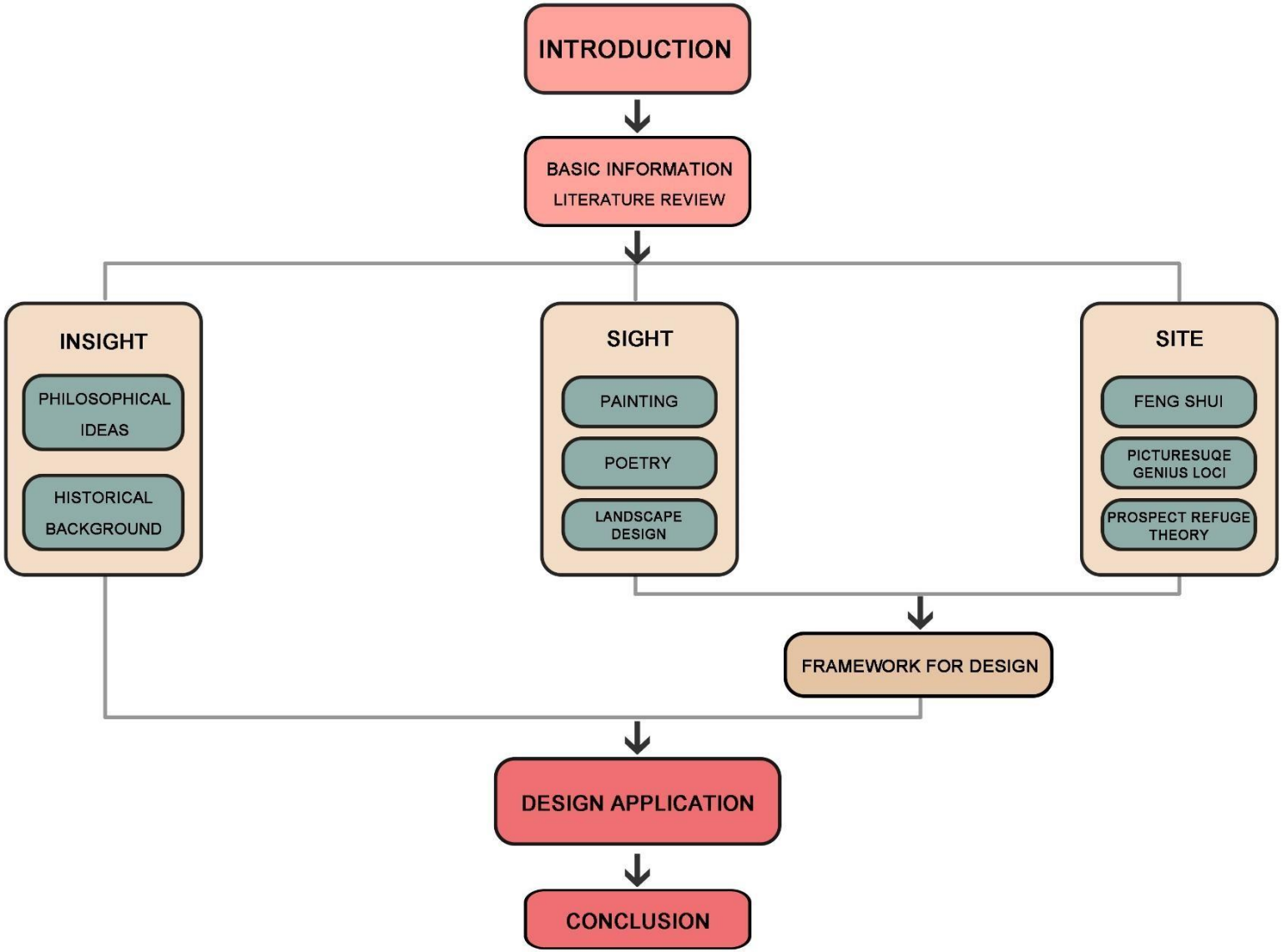


Figure 1.2 Thesis Structure
(Image from: Drawn by the author)

CHAPTER 2
LITERATURE REVIEW

This chapter surveys of relevant published sources on traditional Chinese garden and English Landscape School design. In assessing those sources, the chapter also focuses on information related to the topic of site, sight, and insight. As established in Chapter one, those topics are mostly based on John Dixon Hunt's work, although other authors on the topics of both Chinese and English landscapes offer similar analyses. The following definitions emerged from those sources: "Site" a place where design is intended and for which various characteristics must be identified; "Sight" focuses on what is seen from various locations within the site and is connected to such concepts as view, vision, and scene; "Insight" implies an understanding of the inner workings and causes of how places have come to be, and it implies cultural depth. While site, sight, and insight are understood in terms of their relationships to one another, each can be used as a lens to assess the others. Cultural insight affects creation of site and the location of views, while site locations might heighten or limit how vision is located or meaning applied. Landscape design considers these concepts as they interrelate to one another. In the literature, these concepts are used as a framework capable of analyzing each design type and providing a way to compare and contrast types. The framework also provides a mechanism to move the analysis beyond an abstract formal analysis to the ideas and aspirations of people within the two different cultures. Once again, it provides a better foundation for considering differences and similarities

than simplistic assertions that the two types are similar in their focus on the natural.

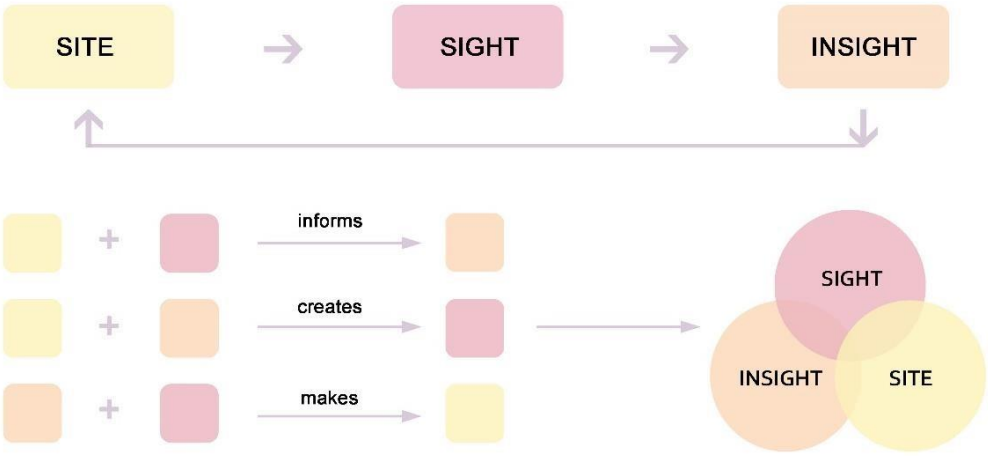


Figure 2.1 The integrated correlation framework
(diagram by author)

TRADITIONAL CHINESE GARDEN

The connotation and quintessential theme of traditional Chinese landscape architecture is Chinese landscape culture. Chinese landscape culture is an artistic product that takes the natural landscape, scenery, and features as the main aesthetic and expressive subject and integrates material and spiritual cultures into focused expression. “Feng shui theory” and “Shan shui culture” are the important components of Chinese landscape culture playing a particularly significant role in the constitution of the traditional Chinese garden. The following section will introduce and discuss Chinese philosophies related to Chinese landscape culture, setting the stage for the further study of the methods and principles related to the site, sight, and insight of traditional Chinese landscape design.

A Brief Introduction to Chinese Philosophy

The ideas and practices of traditional Chinese landscape architecture have been profoundly influenced by ancient Chinese philosophies and cultural traditions (Chen 2008; Zhou and Chen 1992). Traditional Chinese landscape gardens are rooted in the dialectic philosophy of "unity of man with nature", guided by the principle of Feng shui and shaped by the idea of Shan shui (Xu 2003; Chen 2008; Ren 2000). Chinese philosophy basically traces its origins to *I Ching*. *I Ching*, known in English as the *Classic of Change* or *Book of Changes*", is an ancient divination text and the oldest of the Chinese classics. It uses the "Taiji" (a Chinese cosmological term for the "Supreme Ultimate" state of undifferentiated absolute and infinite potential), "Yin-Yang", and the "eight trigrams" to infer and deduce the endless and regular changes of the universe (Richard & Baynes 1970). Chinese and Western academics researching Chinese cosmology together have concluded that the *I Ching* is based on the Yin-Yang theory and the Five Elements theory (Five elements: jin (gold), mu (wood), shui (water), huo (fire), tu (soil)). The core connotations of *I Ching*, such as the Yin-Yang theory and the Five-elements theory, had significant influence on the development of Daoism. Thus, guided by these principles, traditional Chinese gardens and landscapes were designed in a harmonious balance of the interplay of Yin and Yang. While Feng shui and Shan shui are mainly rooted in the values of Daoism, where the reverence for nature and belief in humanity are an integral part of nature, these practices also stemmed from Confucianism, the ancient Chinese ethical and philosophical system of thought. Additionally, Buddhism had an impact on the view of Shan shui as well. Daoism, and Confucianism, along with

Buddhism, formed the three main philosophical and spiritual systems to emerge from China. In order to better understand and study the ideas of Feng shui theory and Shan shui theory, and their application to the traditional Chinese garden, it is essential to illustrate these core concepts of Chinese philosophy in the following section.

Yin-Yang theory, Five Elements theory, and Eight Trigrams theory

To delve down to the very root of Feng shui and Shan shui, one must trace back not only to Daoism, but also to its roots, which are based on the ancient Chinese oracle called *I Ching*, the *Book of Changes*. The Yin-Yang theory, the Five Elements theory, and the Eight Trigrams are the essence of *I Ching*. Yin-Yang is the conceptual basis for the Five Elements theory and the Eight Trigrams theory (Su 2006). Yin and Yang represent the two main power of nature; everything in the world can be divided into Yin and Yang. Yin and Yang, often symbolized by the Taiji diagram (Figure 2.2) with Yin presented in black and Yang presented in white, are of a pair of opposites; however, each swirl contains a dot from the opposite at its center (Figure 2.2). Yin and Yang coexist and are always in conflict and tension; Yin cannot thrive or survive without Yang, and vice versa (He 2009). Yin and Yang are dynamic, interactive, and complementary opposites within a greater whole. Yin conveys negative meaning, which suggests something bad and cold. Yin also represents the ideas of death and female, night and winter, moon and earth, etc.; Yang implies the opposite, suggesting the positive: good and heat, male, life, day, summer, sun and sky, etc. (He 2009).

Again, the five-element doctrine, guided by the Yin-Yang principle, claims that the material

world is composed of five kinds of elements: Jin (metal), Mu (wood), Shui (water), Huo (fire), and Tu (earth) (Ren 2000; Xu 2003). To further explain, wood and fire belong to Yang, and metal and water belong to Yin; earth is neutral (Su 2006). These five elements represent the five different attributes or characteristics rather than the exact materials, which are indispensable to or symbolic of the structure of the world (He 2011). For example, metal refers to toughness, firmness, or solidness; water to fluidness; and fire to heat or thermal power. Wood implicates growth and earth represents soil, which nurtures plants. Table 2.1 shows the corresponding relationship among the five elements and the colors, the seasons, the orientations, and the emotions (Wang and Luo 2010, 120). The five elements are related to each other by either a creating-being created relationship or a control-being controlled relationship (Figure 2.3). Through the principle of how the five elements promote and restrict each other, the Five-element theory articulates how the five essential elements comprising the world are related to each other and how they can be arranged properly to achieve balance (Liu 2003).

Related to the five-element theory is the theory of eight trigrams, which deals with more components that make up the world and has been used as a tool in Feng Shui practices (Figure 2.4) (Yao, Wang, Zeng 1990).

Figure 2.2 Taiji diagram

Yin and Yang, often symbolized by the Taiji diagram, are dynamic, interactive, and complementary opposites within a greater whole. (Chen & Wu 2009)

(Source from: the author)

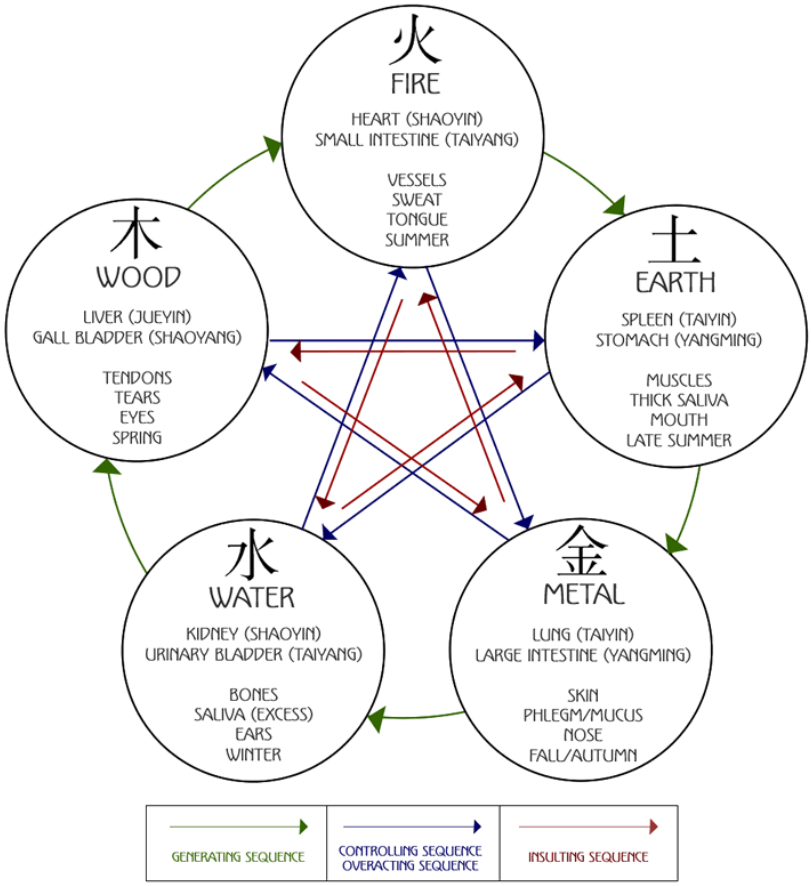


Figure 2.3 Five-element doctrine

(Source: https://www.amykuretsky.com/blog/the-five-elements)

FIVE ELEMENTS	COLORS	SEASONS	ORIENTATIONS	EMOTIONS
METAL	White	Fall	West	Sorrow
WOOD	Green	Spring	East	Anger
WATER	Black	Winter	North	Panic
FIRE	Red	Summer	South	Happy
SOIL	Yellow	Late Summer	Central	Meditation

Table 2.1 The Five elements system
(Source: Xingyi Wang and Yanyun Luo, 2010, 120)

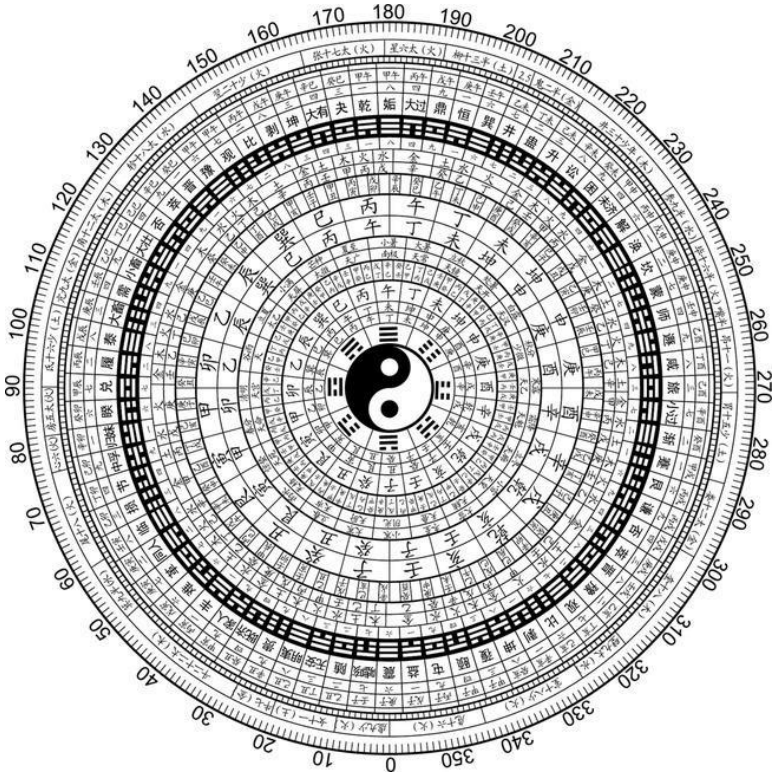


Figure 2.4 Eight Trigrams
Illustration of the Eight Trigrams concept (adapted from http://en.wikipedia.org/wiki/Bagua), exhibiting the key elements of the concept.
(Source from: http://www.daliuren.com/qing-zhanxing-sharen/)
Confucianism, Daoism, and Buddhism

Confucianism sees nature, society, and individuals as a correlated unity. It concentrates on the moralistic cultivation of people and the establishment of a patriarchal system, as well as the correspondence of human behavior with the natural order. Confucian thought compares natural features with humanity, analogizing the abstraction of human spiritual and moral characteristics of nature. For instance, Confucius once said, “The wise enjoy the water, the benevolent enjoy the mountains, the wise are active, the benevolent are placid, the wise are happy, the benevolent long-lived” (Translation of the Analects), meaning the wise are flexible enough to utilize knowledge, similar to the way water embodies everything, and the benevolent remain sincere and tranquil, similar to the unmoved mountain.

Dao means “the way,” and Daoism ultimately emphasizes the unity of all things, —past, present, and future—which are continuously changing and transforming. Like a vast, seamless web of all creation, the swirling patterns of the Dao form and dissolve quickly, as in the rapid patterns of clouds, or slowly over aeons of time, like the earth (Keswick, 1988). Daoistic thoughts emulate and follow nature, advocating the adaptive behavior of choice based on the nature of ecosystems as inaction, encouraging people to live in harmony with nature. Daoism is based on the belief that humanity is an integral part of nature. It stresses the expression of subjective emotion and the retuning of innate nature. This viewpoint informs the Chinese tradition of freehand brushwork or freehand painting, which does not aim to simply reproduce the appearance of its subject but to capture its soul on essence.

Buddhism conceives the origin of the world as the heart. Destiny is created by one’s actions, and the appearance of all the things is affected by one’s own mind. It stresses that people should

learn from natural beings and comprehend their inmost feelings. The Buddha taught that respect for life and the natural world is essential and that by living simply, one can be in harmony with other creatures and learn to appreciate the interconnectedness of all life. The simplicity of life involves developing an openness to one's environment and relating to the world with awareness and responsive perception. It also enables us to enjoy without possessing and to mutually benefit each other without manipulation. (Kalapura 1995) (White 1995)

Traditional Feng shui

Feng shui is a system of folk theory and practice concerned with humanity and nature, particularly with regard to making profit and avoiding risks (Lv 2012). Feng shui has been used for thousands of years in China to help people live in harmony with nature and is divided into traditional and modern forms (Dong 2002). The traditional form is an observational method of site choice and disposal. It is one of the five “mysterious theories” in ancient China (the five “mysterious theories” are derived from the *I Ching* and are immortal cultivation, medicine, astrology, fortunetelling, and Feng shui.) Modern Feng shui appeared in the 20th century. The modern form is more focused on dealing with interior space and the connection to urban life. For example, it often is applied in producing space pattern arrangements in buildings as a means of improving the fortunes of businessman.

Traditional Feng shui was divided into two branches: the Form School and the Compass School. The Form School is concerned with the visible form of the landscape surrounding the site under consideration, such as topography and hydrology, whether the construction is a Yang Chai

(house) or a Yin Chai (tomb) (Skinner 1982). It often uses five elements—Long (which in Chinese means *dragon*), Sha (Chinese: *sand*), Xue (Chinese: *cave*), Shui (Chinese: *water*), and Xiang (Chinese: *direction*) —to plan and design human environments. In comparison, the Compass School is concerned with a temporal axis and a complex set of relationships between "sensitive" directions, as indicated by an elaborate many-ringed compass (Skinner 1982).

Although the Form School is more important than the Compass School when considering environment design, the idea of the Compass School adds the concepts of time and direction to form. Without its contributions, the Form School would be ineffective. By the late nineteenth and early twentieth centuries, the two schools were no longer considered distinct. While there is still a clear demarcation between the concepts, and all Feng shui practitioners are required to master and manipulate both approaches, they are considered interdependent and create a larger whole.

Traditional Feng shui stems from and is developed on the Yin-Yang theory, Eight Trigrams theory and Five Elements theory (Ren 2000; Xu 2003), which are similar to a mathematical system. This mathematical system is a framework based on Chinese natural philosophy, a combination of precise mathematical models and empirical thinking, and an interlaced four-dimensional view of time and space. Therefore, based on this mathematical system, Feng shui developed a concept known as Qi (which in Chinese is "the breath of life and earth spirit"), which acts as a bridge between the Form School and Compass School (Chen, Wu 2009). Both schools share the belief that the human-environment relationship can be influenced either positively or negatively by manipulating Qi—the vital force or energy that drives all change (Chen, Wu 2009) (although the form school focuses on the relationship between the morphological features of the landscape

and the movement of Qi, and the compass school is based on the analysis of qi on landscape orientations and astrological changes (Ren 2000; Xu 2003; Mak and Ng 2005)). The amount of qi flowing, and whether it accumulates or is rapidly dispersed at any particular point, is the crux of Feng shui practice (Skinner 1982). Qi flows along the surface of the earth, gathering and dispersing, following both the natural and manmade contours of the landscape. Qi is the ultimate life breath of creatures and it animates all living things. The essence of good Feng shui is to trap the qi energy flowing through a site and let it accumulate without allowing it to go stagnant (Skinner 1982).

Traditional Feng shui developed its own model and theory based on the maintenance and improvement of qi. With trained experience and intuition, practitioners could detect where this positive qi presented itself to determine where best to locate dwellings or burial sites. Having a culture in which animals played an important symbolic role, the Chinese associated the ideal Feng shui model with four celestial animals, expressed as the azure dragon meandering in the east, the white tiger flexing in the west, the red bird or phoenix stretching in the south, and the dark warrior or tortoise with its head dropping in the north (Figure 2.5) (Guo "Book of Burial" AD 4th or 5th century; Yu 1998). A site should take into consideration how to strike a balance between Yin and Yang. In this model, the azure dragon is the Yang land form representing the male character, which tends to be upright, and the white tiger is the Yin land form representing the female character, which tends toward plains. For hilly areas, this model can be applied in various ways such as the following: a site should have mountain barriers at the northern part called the dark turtle hill, positioned in the direction of the prevailing winter wind to preserve and maximize

the inherent energy of the site. From the hill two branches or arms should extend to embrace the most favorable Feng shui location, which should be perched on a gentle slope. Standing on the site and facing the semi-enclosed open space, also referred to as the Ming Tang, the hill on the left side is considered to be the azure dragon, while the earth formation on the right is treated as the white tiger. Together they form a U-shaped armchair to enclose the ideal spot for human inhabitation. In front of the Ming tang, there should be a flow of surface water, and on the other side of the water, there should be slightly higher ground referred to as the red bird (Guo "Book of Burial" AD 4th or 5th century; Skinner 2001; Walters 1991) (Figure 2.6). For the plain area, water (even the road) is recognized as a replacement for the mountain and shares the same pattern as that of the hilly area. The ideal pattern for the plain area, according to Feng shui is to use the water to surround the site. The function of water in the plain area is similar to that of the mountain in the hilly area. The water can be situated in the rear of the site, in the front, or laterally (Figure 2.7). There are several proper features of landscape spatial structures among ideal Feng shui models, such as the methods of using encompassing and shielding, the pattern of using mountains and water as backing and boundaries, the use topography as the source of qi, and the application of corridors and openings in the sustainable recycling of qi.

Figure 2.5 The fundamental integral ideal model

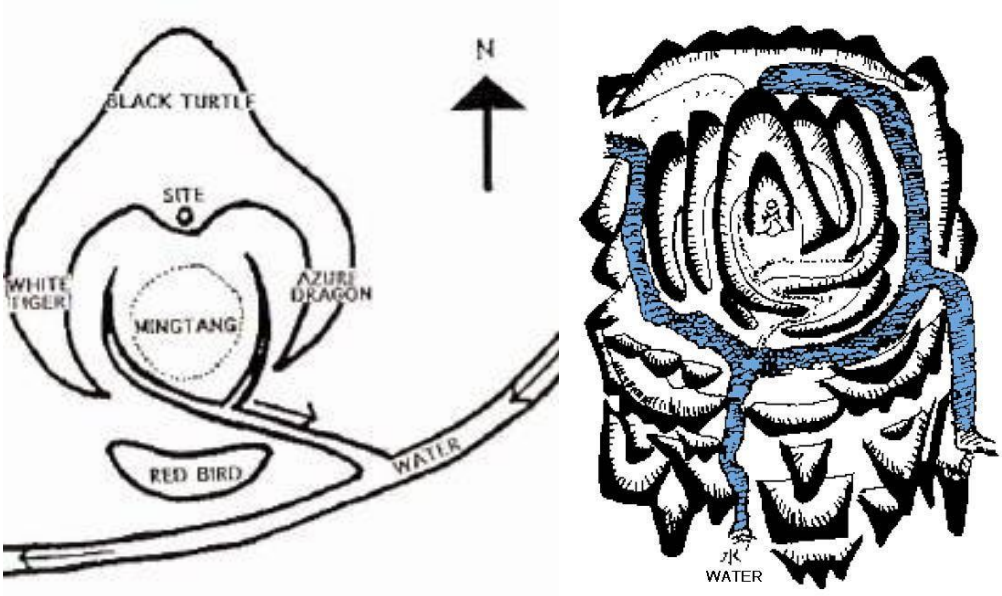


Figure 2.6 The ideal Feng shui pattern (diagram redrawn by the author)

Figure 2.7 The ideal water Feng shui pattern in a plain area (diagram redrawn by the author)

The Shan shui idea

The meaning of Shan shui has evolved over time, a defined by Chinese scholars as well as modern, contemporary, and international researchers, *Shan* can be translated as "mountain," while *shui* translates as "water." Shan (mountains) forms the skeleton of the earth and is the hard, strong "Yang" element, while Shui (water) is the living pulse of the earth, the soft, still "Yin" element. Although Shan and Shui represent opposite relationships and interior and exterior conflicts, they play a mutually animating role, transforming the energy between them to create the wonders of life. This is known in the *I Ching* as the "Yin and Yang replenishing"; in other words, the process of harmony.

Shan shui embodies the essential characteristics of nature, covering, in broad terms, the natural landscape, including mountains and streams, vegetation, and rocks, as well as the artificial landscape, such as pavilions and platforms. Furthermore, Shan shui encompasses a particular culture and circumstance, summarizing the Chinese traditions of landscape and morphology. It integrates the everyday life of humanity with the impulse to seek spiritual refuge in nature. Shan shui derives from traditional Chinese philosophy, where ancient Chinese peoples entrusted their

spiritual lives to a worldview that sought the highest realms of thought and emotion within the relationship between humankind and nature (Ma 2014). Shan shui embodies the cultural association of humanity and poetics. It is regarded not only as objective but also as an artistic symbolization of peoples' externalized emotions. Shan shui culture gradually influenced ancient Chinese scholars' views on value and life, penetrating the creation of poetics and painting, and forming special artistic categories known as Shan shui poetry and Shan shui painting.

It is impossible to see a garden through Chinese eyes without having some appreciation of Chinese Shan shui painting (Keswick, 1988). Shan shui painting and the traditional Chinese garden are inseparable and share many similarities. Shan shui painting refers to a style of Chinese painting with brush and ink where the main subject is scenery or natural landscapes. Shan shui painting methods have had a significant influence on traditional Chinese garden design, as the general theory of garden design interpenetrated with the theory of drawing. The traditional Chinese garden's use of abstraction in sight formation includes "symbolization", "imagery miniature" (in which by shrinking themselves in their imagination to the size of an ant, people could wander in these misty wastes among rocks now grown into mountains, and in shrubs and grasses as big as trees and forests), and "borrowed scenery", as well as Shan shui painting expression theory (Li 2004; Zhou 2008; Gu 2015). It constantly combines with spatial arrangement theories and with its emphasis on contrast and juxtapositions suggesting experiences such as high leading to low, open to closed, narrow to wide, and light to dark; often those contrasts were captured in drawing. The following chapter elaborates on how these concepts were applied in traditional Chinese garden design to arrange spaces and master the sense of tableau.

ENGLISH LANDSCAPE SCHOOL GARDEN

From the 18th through the early 19th centuries, English landscape gardeners combined images and words within expressive settings to create an unfolding narrative in the landscape. Significant steps had been taken both in the interpretation of landscape and in aesthetics in the 18th century and early 19th century in England. This was the moment at which for the first time aesthetics philosophical thought and practical landscape experience were merged. A few outstanding milestones and a few outstanding figures dominated and punctuated that period, such as the idea of the sublime and beautiful from Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful* (1757), and the cult of the Picturesque. The following section will examine the kind of relationship between landscape and philosophical theories of aesthetics of the 18th century and early 19th century English Landscape School. Additionally, some relevant resources related to the interpretation and development of these outstanding milestones will be introduced.

Genius Loci

English Landscape School designers eagerly assessing an understanding of the essence of places in which they worked and most believed the genius loci context to be part of its.

Genius loci, or the spirit of place, is the distinctive atmosphere found in a place. In Roman mythology, each place was protected by a guardian deity (a "genius"), embodied in the form of an animal or supernatural being. Man "receives" the environment and makes it focus on buildings and things. The things thereby "explain" the environment and make its character manifest, and

consequently, those things themselves become meaningful. In the 18th century, many scholars turned their attention to landscape design. These scholars had thought specifically what constituted pleasing scenery as well as the aesthetic and psychological experience of landscape. The picturesque became the dominant theme in the English landscape movement in the late 18th and early 19th centuries. The picturesque designers particularly focused on understanding the genius loci of the landscape before recommended improvements. Their ideas were somewhat similar to the contemporary concept of sense of place. Landscape garden designers sought to produce an idealized nature that would reveal the spirit of the place that interacts with the mind, emotions, perceptions, and memory and curiosity (Rogers 2001, 232-47). The consideration of genius loci is hidden in the writings of scholars from Alexander Pope to Richard Uvedale Price and Payne Knight. In the following excerpt, Alexander Pope considers the genius of the place:

Consult the genius of the place in all

That tells the waters to rise or fall

Or help the ambitious hills the heavens to scale

Or scoops in circling theatres the vale (Pope 1731)

The genius loci in picturesque theory can be thought of as the character of the site, involving not only the geographical but also the historical, social and, especially, the aesthetic character. The following sections on the Sublime and the Beautiful, the Picturesque, and Prospect-refuge offer more depth with regard to English theory.

The Sublime and the Beautiful

The ideas of the sublime and beautiful were proposed and developed by Edmund Burke in his book *A Philosophical Enquiry into The Origin of Our Ideas of The Sublime and Beautiful*. In his view, the focus in an aesthetic environment or scenery is deeply linked to subjective feelings, the emotional connection or responses of the human mind and its experience. To clarify his own idea, Burke attempted to establish standards of taste and categorize passions, assuming that pain and pleasure are different rather than opposites. For example, he asserts that pleasure cannot be imposed on people but pain can. Burke explored the idea of the sublime and beautiful primarily through this lens of pain and pleasure. According to him, the sublime, which always includes something of the terrible, is the overlap between pain and pleasure. It involves pain, admiration, and greatness, while the beautiful entails positive pleasure, love, and often smallness. (Burke 1757) Sublime objects or scenes produce terror, astonishment, and pain; however, they also produce delight when it does not press too close (Burke 1757). In this case, the strongest aesthetic and emotional experiences were found in encounters with the sublime rather than the beautiful.

The Picturesque

The tale of the picturesque begins with four primary sources, which serve as bridges between venerated built works and indigenous woodlands, and the design of future landscapes. These sources are William Gilpin's *Remarks* on *Forest Scenery* (1791), Uvedale Price's *An Essay on the Picturesque* (1794), Richard Payne Knight's poem *The Landscape: a didactic poem* (1794), and Thomas Whately's *Observations on Modern Gardening* (1770) (Meyer 1992). The picturesque,

derived from the Italian “pittoresco”, was defined by William Gilpin (1724 – 1804) as an object or view worthy and capable of being illustrated in painting or picture. He further described form, lightness, and proper balance as the basic formal characteristics of the picturesque. Uvedale Price (1747 – 1829) assumed that picturesque objects and places differed from the beautiful and from the sublime and fit them in between Edmund Burke’s categories. In Price’s view, the term *picturesque* originally denoted the properties of painting; thus, the same principles of landscape painting should be attained in landscape gardening, though he admitted that there might be differences (Appleton 1975). He defined the picturesque as varied, irregular, and asymmetrical in form, color, lighting, and even sound, and as typified by rough objects or scenes (Price 1796). Knight considered the picturesque through the spectator’s eye and imagination. Richard Payne Knight (1750-1824) was a disciple of Archibald Alison, author *Essays on the Nature and Principles of Taste*. Alison denied the existence of objective qualities inherent in an object, accounting for all emotions by the association of ideas aroused in the mind of the spectator (Hussey 1967). Knight saw the picturesque as the abstraction of color and pigmentation (Hussey 1967). He maintained that the characteristics and qualities of the picturesque were abstract rather than formal or visual and was always dependent on the mind of the viewer. Gilpin and Price focused more on the observation and making of picturesque scenes, while Knight was concerned with the perception of these scenes. During the first half of the 18th century, emblematic devices were adopted mostly in landscape design, the statues, inscriptions, paintings which often recalled absent ideas through metaphors and allusions. However, Thomas Whatley suggested that this style made no immediate impression upon the visitor because these emblematic devices required

examination and explanation in order for visitors to understand the meanings behind a design. He argued that the ground, wood, water, and rocks, which were the four materials of the composition in natural scenes (the human behavior and the building being considered as the fifth material), should be manipulated and applied by designer in landscape design. Whately thought landscape aesthetics depended on the application of these materials with variety in their figure, dimensions, color, and situation. He claims that these materials of nature can create expressive scenes that would immediately evoke a range of moods from visitors and therefore complement the prolonged experience of uncovering emblematic associations. He proceeded systematically through these materials and the way they may be employed in his book *Observations of Modern Gardening*. Thus, the period during the latter half of the 18th century and the early 19th century was marked by a transition in style as designers paid attention to both emblematic and expressive forms (T. Payne, 1770).

Prospect-Refuge Theory

In his collection of lecture titled *The Symbolism of Habitat*, Appleton illustrates the importance of the symbols of prospect and refuge in the history of landscape painting and architecture. Appleton contends that the picturesque painters and landscape designers were masters of symbolism of habitat, and that is the reason their ideas and creations have endured (Appleton 1992). Also, he argues that a pleasing landscape painting or scene will offer symbols of both prospect and refuge (Appleton 1975). Thus, the symbolic framework of prospect-refuge theory is introduced here to better understand and explain the ideas of the English Landscape

School garden.

Before discussing the prospect-refuge theory, a basic understanding of habitat theory is necessary. Habitat theory suggests that human perception of and satisfaction with the environment arises from a spontaneous reaction of biological needs. Jay Appleton applied an aesthetic view of the habitat theory and theorized that aesthetic satisfaction, experienced in the contemplation of landscape, stems from the spontaneous perception of landscape features which, in their shapes, colors, spatial arrangements and other visible attributes, act as sign-stimuli indicative of environmental conditions favorable to survival, whether they really are favorable or not. (Appleton 1975)

Based on this habitat theory, Appleton proposed the prospect-refuge theory, which has become a widely acknowledge theory in landscape architecture and related fields. The prospect-refuge theory is a theory related to human habitation selection. It declares that people's predilection toward a landscape is based on the preference for a place offering good views. The place can provide potential supplies of food as well as shelter from danger. The theory suggests that aesthetic application originates neither from within an object nor from the viewer's perception, but rather in the relationship between the individual and the environment (John Dewey, 1975). It is combined with the habitat theory to suggest aesthetic satisfaction of a landscape is derived from its original favorability for survival. Working from this perspective and Lorenz's phrase "to see without being seen" (implying that a creature can see its prey while remaining unseen), Appleton further developed the prospect-refuge theory. He defined "refuge" as an unimpeded opportunity to see a prospect and an opportunity to hide, summarizing his

theory as follows: “habitat theory postulates that aesthetic pleasure in landscapes derive from the observer experiencing an environment favorable to the satisfaction of their biological needs. Prospect-refuge theory postulates that, because the ability to see without being seen is an intermediate step in the satisfaction of many of those needs, the capacity of an environment to ensure the achievement of this becomes a more immediate source of aesthetic satisfaction.” (Appleton 1975, page 62-67)

Appleton set up a framework of symbolism in the prospect-refuge theory of analysis landscape. In the interest of applying clearly defined principles to the framework, he assumed and classified three aspects of this symbolism: prospect, hazard, and refuge. The imagery and symbolism of the prospect can be direct or indirect and include panoramas and vistas. The imagery and symbolism of the hazard can be classified as incident hazard, which includes animate hazard and inanimate hazard, impediment hazard including the natural and the artificial, and deficiency hazard. As for the refuge, it can be classified by function, by origin (natural or artificial), by substance (earth refuges: caves, rocks, and hollows; vegetation refuges: arboreal and others; and nebulous refuges: mist, smoke), by accessibility, and by efficacy.

Prospect-refuge theory can be applied to many fields, such as painting, architecture, and gardening. This thesis will discuss how this theory can be applied, in what ways the different kinds of symbolism are combined in a composition, in what ways they may be balanced in paintings, and how the English Landscape School and the sense of place are derived from the balance into painting in landscape design.

COMPARISON AND CONCLUSION

The literature resources provide basic information to readers regarding traditional Chinese gardens and English Landscape School gardens. Although the literature resources discussed by the author touched on many theories, the ideas involved may be grouped into three aspects: site, sight, and insight, depending on how they are concerned principally and applied in the landscape architecture design. The following section compares and concludes the literature resources from these three aspects in order to establish the groundwork for the specific analyses provided in Chapter 3 to Chapter 5.

Site

Site planning and design play a significant role in landscape architecture. Site planning, also called landscape planning, is an organizational and sustaining process of the external physical environment to accommodate natural resources and human behavior. It deals with the qualities and locations of structures, land, activities, and living things, or even systems, elements that can sometimes be seen as a pattern in space and time subject to continuous future management and change. In traditional Chinese design, the important method of site planning is represented by the Feng shui theory, while using techniques associated with the English Landscape School, designers sought to understand and provide emphasis to the genius loci. Moreover, the Prospect-refuge theory also functions as an analysis tool to assist in deciding the site selection. Michael Pollan, in his book *A Place of My Own*, mentions that the three different perspectives—the Feng shui theory, the methods he learned from the picturesque designers, and the prospect-refuge

theory he applied in his own site design—present overlapping perspectives about site planning (Pollan 1997). In a later chapter, the dissertation provides specific illustrations of and analytical focus on Feng shui theory, methods related to genius loci, and the prospect-refuge theory to investigate and compare the traditional Chinese garden and the English Landscape School garden in terms of their approaches to site planning.

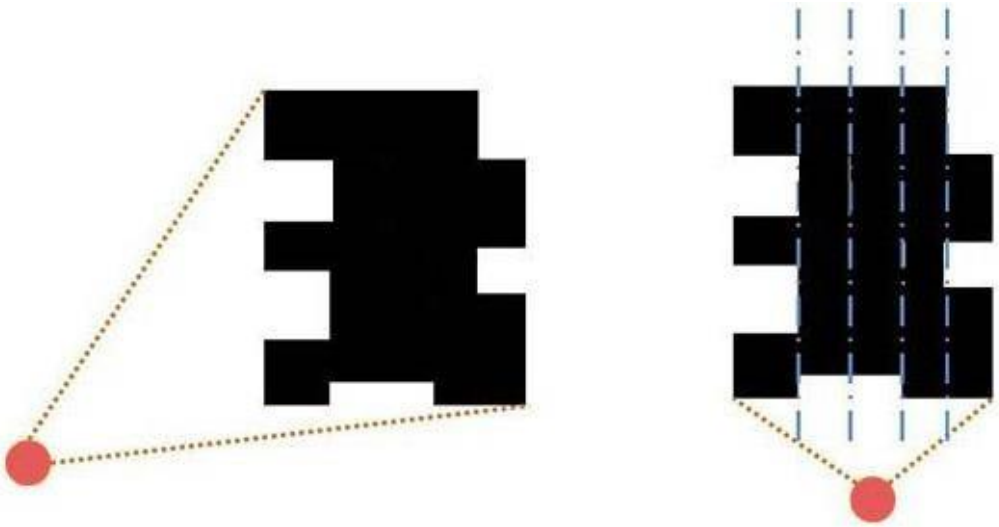
Sight

The sight formation which creates a scenic view is as essential as water for a landscape design. It is the capability of imagination to transform a two-dimensional plane into a three-dimensional spatial arrangement. The creation of a sight embodies this imagination as process in design. The application of aesthetics and spatial theory occupies a large proportion of the sight creation process for the simple reason that people's experience of a site predominantly depends on perceptions of the artistic feeling and the sense of space. The literature review investigates this idea in Shan shui and the picturesque because they both have had a significant impact on sight creation and are both closely connected to literary history, painting, poetry, and gardening by means of their interplay and interaction. Whether through the practice of Shan shui in traditional Chinese landscape gardens or theories of eighteenth century England, the inspiration and instruction of sight creation is derived from the imitation of natural scenery. However, these understandings of imagery or the sense of tableau appeared and developed under different circumstances. For example, in Chinese gardens, the sensual experience stays in the mobile viewing positions, such as meandering paths connecting different scenery nodes, while in English

gardens, the sensual experience often offers more the static viewing positions. However, they both emerged from closely linked perception and simulation of painting. Traditional Chinese gardens and landscapes refine Shan shui's philosophical meaning and present the sense of tableau absorbed from the Shan shui style of painting. In English landscape design, the picturesque was compared to the sublime and beautiful, relying on the study of pictures and painting in order to improve real-life landscape. Additionally, by simulating painting to generate a feeling of a mental picture, both applications of the theories apply an unconscious spatial assembly method known as shallow space to translate space perspective to a static picture. Thus, these theories, which drew from the discipline of painting, affected the practice of sight formation, providing an imaginative pivot to enforce people's visual enjoyment and experience of the site.

Moreover, this literature review has found that the landscapes and gardens, whether created under the influence of Shan shui or English Landscape School concepts, exist in an unintentional application of shallow space in sight creation. The concept of shallow space is derived from the paper "Transparency: Literal and Phenomenal" published in 1963 by architectural theorist Colin Rowe and art critic Robert Slutzky. In the practice of Shan shui, the layout theory of drawing and the spatial arrangement to build a landscape or garden interpenetrate with each other as well as in the practice of picturesque theory. They both include the spatial expression of simultaneity and superimposition. This means, for example, that the vision of onlookers from a certain point is not a perspective but a two-dimensional picture, a representation of shallow space. Thus, what follows is a brief introduction of shallow space to provide theoretic support for an analysis of the creation of sight for the following chapter.

Shallow space means possessing a small depth of field, while deep space has a large depth of field. Furthermore, deep space has a perspective point, which directly views the distinct and decided space. However, shallow space does not have this perspective view; it is approximate to a flat surface (Figure 2.8). If a viewer observes from in front of a deep space, it would translate to a shallow space. A front view and motionlessness are the premises behind the appearance of shallow space. As an intervenient space between two-dimensional and three-dimensional, shallow space plays a transformative medium role connecting painting with spatial design (Figure 2.9).



Deep Space **Shallow Space**

Figure 2.8 Deep Space and Shallow Space
(Source: Author)

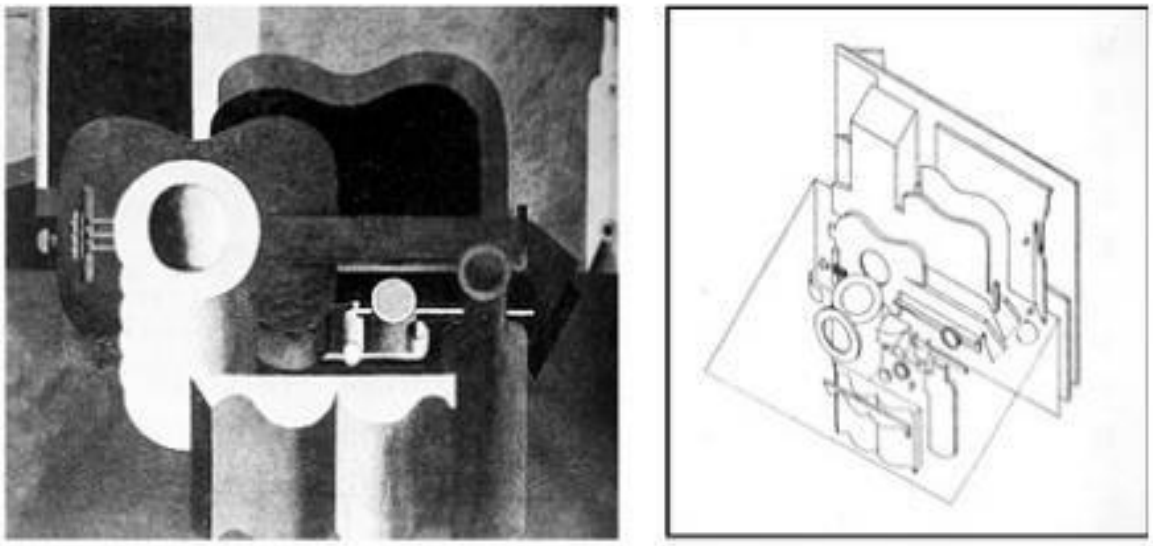


Figure 2.9 Cubism as an example of how shallow space works
(Colin and Slutzky 1963)

There are three procedures in the creation of shallow space: the first is spatial stratification, which manipulates the depth of field; the second is maintaining the front view, which is the premise of shallow space; and the last is the connection of a series of lines of sight. In a picturesque garden, designers use plants to provide veiling and framing to create foreground, superimposing different layers to translate deep space into shallow space. However, traditional a Chinese garden uses door frames or window frames to constrain people's observation to the front of the scene, forcing them to ignore their perception of distance to apply shallow space.

Insight

Insight is a bridge between an issue and the idea. It allows expression of something that was previously inexpressible. In this thesis, insight can be defined as the answer to "why we did what we did". One of the evaluation criteria of a good landscape is the feeling of connection, which

relates to people's insight. The life of a landscape garden is more about the viewer than the designer—how people respond to it and how they use it regardless of the designers' intentions (Hunt 1971). Thus, the people's minds and their psychological make up, are key factors to study and consider. Insight always relates ideas to theories that may be employed as an explorative process to better understand how considerations of site and sight impact user perception and understanding. Therefore, culture, philosophy, and psychology that influence perception and preference of people's tastes toward landscape play a significant role in landscape design. For example, with respect to culture, the scene of a landscape was often derived or refined from a poem or painting, such as the "With Whom Shall I Sit?" Pavilion of the Humble Administrator's Garden, which is derived from a poem by Su Shi (1037-1101): "With whom to sit? The moon, the wind, and I." Moreover, one of the most famous English landscapes, Stowe, is a three-dimensional equivalent of the landscape paintings of Claude Lorrain and Nicholas Poussin and the poetry of John Milton and Alexander Pope. Culture, philosophy, and psychology have the potential to bring together the insight-based approach of art and literacy and the sight-based approach of landscape architecture.

In a later chapter, the insights relate to culture, philosophy, and the psychological aspects are discussed, for they impact people's preferences toward landscape and form, and alter regional tastes for landscape, even branding people's inner minds and biological desires.

This chapter provides theoretical support for the thesis. It addresses landscape and garden as an art and science of milieu. Based on this framework of site, sight, and insight, readers gain a

greater recognition of Chinese and English landscape theories. The next chapters will further explore the attributes of these theories, comparing and analyzing them using case studies to verify the possibility of common points regarding what makes a good landscape. Specific guidelines for site design will also be developed.

CHAPTER 3
INSIGHT

While a landscape is generally viewed as a cultural construction, each landscape type is developed under the influence of its own existing natural conditions as well as its cultural background. It is little wonder, then, that culture, philosophy, and psychology, all of which influence perception and people's tastes and preferences with regard to landscapes, play significant roles in landscape design.

The focus of this chapter is on this insight and on how the ideas of Chinese culture and the views of early 18th and 19th century English culture inspired an appreciation of natural scenery, which led to design strategies, and the development of landscape garden types. This approach also allows for a comparison of the two approaches, which, though emerging from certain similar circumstances, developed differently.

THREE BASIC IDEAS OF TRADITIONAL CHINESE ART

Like other large land masses around the world, China's climate is both continental and maritime. Generally, the nation's terrain slopes downward from west to east, with mountains and high plateaus constituting two-thirds of the country, and plains and basins comprising the remaining third. The landform of China presents various natural forms: flatlands, hills, rivers, and lakes. Over time, artists of all types attempted to emulate and imitate that wide range of natural

conditions in their artwork. Ultimately those natural conditions also because the source of traditional Chinese garden creation.

The traditional Chinese gardens this thesis discusses are mainly private gardens inspired by natural scenery and designed in the same manner in which landscape paintings were created. The gardens also reflected the owner-designer's spiritual and emotional life. It is undeniable that traditional Chinese philosophy influenced Chinese art and ultimately the development of the traditional Chinese garden. To better understand and study the ideals of traditional Chinese gardens and of Chinese art, it is essential to know the core concepts of Chinese philosophy and to appreciate the ways that Confucianism, Daoism, and Buddhism, as introduced in Chapter 2, view nature. "Humanity is an integral part of nature," "endowing poetic sentiments and artistic conceptions in Shan shui (nature)," and "worship of seclusion" are tenets of traditional Chinese art. Those ideas, derived from Confucianism, Daoism, and Buddhism, in fact, permeate all aspects of traditional Chinese art, especially garden design.

The concept that "Humanity is an integral part of nature" is a fundamental precept of Daoism, and it encompasses three points. First, it emphasizes that humanity is generated by nature. The law of human behavior is dominated by the law of nature (Tao Te Ching, Laozi). Second, it encourages people to live in harmony with nature, reflecting the belief that people's subsistence emulates and follows the rule of nature. Part of the Chinese genius for "living harmoniously" comes from a profound desire to make the most of everyday existence, and from that comes particular attachment to the cultivated use of leisure, which found its ideal environment in gardens. Third, Daoism teaches that nature's interactions with humanity, as in catastrophes or

windfalls, is reflective of the disasters or prosperity of individuals or all of society. This interaction between nature and humanity is fundamental to the concept of Feng shui. Feng shui uses the concept of qi to represent the human perception of environment.

"Endowing poetic sentiments and artistic conceptions in Shan shui (nature)" is a widespread thought among classical Chinese scholars. In the Analects, and as briefly discussed in chapter 2, Confucius taught that "The wise take pleasure in water, the kind find happiness in a mountain". That idea metaphorically implies that the wise scholar takes pleasure in applying the great wealth of his talent in the administration of worldly affairs, much like the never-ending flow of water in a river. The kind gentleman, on the other hand, is happy to remain as firm and stable as a mountain while everything is growing luxuriantly in an undisturbed nature (Wang 1998). This tenet of Confucianism prompted Chinese intellectuals to seek moral discipline and self-improvement amidst the creations of the natural world. Gradually, Chinese scholars embraced this metaphorical view in the creation of their literature and art, entrusting their spiritual lives and emotions to the natural scenery and forming special artistic categories known as Shan shui poetics and Shan shui painting. Eventually, the view embodied the cultural association of humanity and poetics, symbolizing peoples' externalized emotions, and formed a cultural morphology: Shan shui. This Shan shui culture covered many aspects of the physical and spiritual lives of Chinese intellectuals, who took, for example, drawing analogies from classic texts as an honorable approach to the design of landscape gardens.

"Worship of seclusion" has an inseparable relationship with the concept of Shan shui. The natural environment is an important aspect of the generation of seclusion in Chinese thought. It

is also a carrier of the idea of seclusion itself. Scholars of the past treasured moral and intellectual development over materialistic comfort and enjoyment. Reacting negatively to the social and political reality of their time, individuals became hermits as an escape in protest of the status quo (Wang 1998). In the early days, hermits simply fled into the wilderness of mountainous regions and led primitive lives among birds and animals, often living in caves and hollowed-out tree-trunks (Wang 1998). They received spiritual renewal from the nature that surrounded them and were comforted by its beauty and tranquility. Scholars gradually came to see themselves in this hermitic role when they confronted political setbacks, feeling forced to escape society in order to preserve their integrity. They began to move away from the politics of imperial society by entrusting themselves to nature in order to seek spiritual refuge, as well as refuge from the attention of court authorities. In this environment, many famous hermits made great contributions to art, literature, and to the development of the gardens of wealthy literati. Under the influence of seclusion, scholars used plants with specific characteristics to symbolize their own personalities, such as the tenacity of bamboo to symbolize traits of perseverance and integrity.

Under the influence of these three ideas, scholars formulated their philosophical ideas of nature in profoundly expressive verse. Later, their responses would become standard attitudes for the gentry, finding expression in poetry, landscape painting, and in gardens (Keswick 2003). Both scholars and members of the gentry created gardens themselves, and wrote about them, thus setting in motion a long literary tradition, which is an essential part of the Chinese garden. The way in which poetry and Shan shui painting embraced and presented humanity had an

important impact on the creation of traditional Chinese gardens. The scholar-gardener's most cherished goal was to be able to use his creation as a vehicle to embody and convey to beholders a specific set of poetic sentiments and artistic conceptions. Poetry and landscape painting were found to be the most effective tools for achieving these goals. The sentiment or feeling best expressed in a poem, and the conception or idea to be found in a landscape painting, helped establish his ultimate design objectives for a particular garden scheme. As a result, an enormous wealth of theories of painting, along with poems and prose from the past, became resources at the garden designer's disposal. Moreover, these gardens were used to assemble scholar friends by the garden owners, promoting literary interflow among them. Thus, scholars used these gardens as inspiration to create poems and paintings; in other word, the images of the garden were absorbed into the aristocratic pleasure grounds of some scholarly poetry and painting. These three basic ideas gleaned from philosophy, religion, and linked concepts not only integrate humanity and nature, but also encouraged poetry, painting, and gardening to interact and interpenetrate one another.

THE PICTURESQUE ART OF THE ENGLISH LANDSCAPE SCHOOL GARDEN

While the English Landscape School garden, appearing in the 18th century and the early 19th century, was also influenced by poetry and philosophy, the genre also developed through a process of criticism, imitation, absorption, and reconstruction in different aspects of European classical art. The English landscape garden also often emphasized the alliance between poetry and painting, over time deriving from that interaction concepts of the picturesque, which became

the dominant theme in the English landscape movement. The following illustrates some of the philosophical and aesthetic ideas of the 18th and early 19th centuries that impacted the English landscape garden.

In discussing the emergence of the naturalistic approach in England, scholars have argued, that the topography in England and the temperate maritime climate provided advantageous conditions for developing landscape gardens. In the undulating green hills, with suitable temperatures and constantly damp conditions, vegetation grows even without careful management. The loss of a third of the population of Europe to the Black Death in the mid-14th century transformed the English economic industrial structure from agriculture to animal husbandry, impacting the landscape. As trade opened in the late 17th century, Chinese garden culture came into vogue all over Europe. Philosophers, artists, poets, scientists, and writers, who played a determining role in landscape garden development, were among the admirers of this irregular, natural landscape form. Although the Chinese approach was studied, much of what happened was clearly unique to England. Under the nation's unique political and social influences, philosophical and aesthetic ideas developed that inspired and enlightened the development of the 18th and early 19th century English landscape garden.

An important phenomenon of art history emerged at this time in England. Many artists, theorists, and critics emphasized the perceptions and concepts of imagination, emotion, and sensation rather than the previously relied upon principles and strategies of classical art (Dai 2006). In this period, visual and verbal impacts were emphasized as the primary elements, leading to theories based on the idea of enabling the imagination to form the habit of feeling through the

eyes. Influential art of the 17th century, such as the creation of heroic history paintings by Raphael and Poussin, and the Carracci theory of ut pictura poesis (commonly translated from Latin as "as is painting so is poetry") influenced the creation of landscape garden scholars such as Addison and Pope. Those authors supported garden design by invoking the art of poetry and painting in their discussions and writings. The scholars also began to consider the human action that represented the imagined picture that poetry and painting created. In that way gardening as an art of milieu or visual arrangement paralleled poetry and painting and established itself for the first time in the creation of naturalistic landscape experience in England. Ut pictura hortus (painterly garden or painting garden), which associated the ideas of poetry and painting, started to play a role in 18th century English landscape design. This idea contains two principles of garden design: first, gardens should include some allusion to epics and myth to arouse the viewer's imagination (this idea reflected in Whately's view of emblem discussed earlier). In other words, the human action or events become an essential part of the pictorial ensemble. Second, using the principle of emulation, a designer should employ the techniques and skills of landscape painting to create gardens (Hunt and Willis 1998). Thus, landscape gardens based on this idea are like a three-dimensional painting, which has the capability to provide inspiration to the poet and painter.

This alliance of poetry, painting, and gardening compelled the English Landscape School designers to study genius loci in landscape. The early users of the concept of genius loci and its common English translations in the 18th century were developing a new aesthetic appreciation of landscapes, and these were exclusively rural and garden landscapes types (Hunt and Willis

1998). In suggesting that designers "consult the genies of the place, Alexander Pope, stressed the importance of respecting nature and the spirit of place when creating a landscape garden.

This consideration of genius loci emphasized the relationship between naturalistic aesthetic principles and the criteria of scenic representation (Hunt 1992). Genius loci is discussed in much greater depth in chapter 5: site expression.

The picturesque application no longer just manipulated actual scenery but began considering mental or human expression. The landscape garden did not simply connect to viewers through the use of historic scenes to arouse their imagination; it switched the emphasis from what is there to be read to the reader's act of reading, from inherent meaning to the potentialities of readership (Hunt 1992). Examples are the naturalistic gardens created by Charles Bridgman and Lancelot Capability Brown, and the idea of the sublime corresponding to self-preservation and self-defense proposed by Edmund Burke.

Later in the 18th century, other factors played a role in altering landscape design expectations, including the appreciation of Dutch art over the classical mode, the rise of interest in traveling, and the establishment, and the involvement of spectator subjectivity in garden design. Moreover, the taste in poetry and painting based on *ut pictura hortus* tended toward reality, meaning nature itself was valued by landscape architects, and they endeavored to integrate the garden into nature, emphasizing the expressive over the emblematic. In the late 18th century, generating a transitory image and impelling people's imaginations, gardens gradually grew independent of the relationship between poetry and painting. The abstract aesthetics of the picturesque, providing the meanings for receiving visual qualities in nature, was

established.

According to Christopher Hussey, “While the outstanding qualities of the sublime were vastness and obscurity, and those of the beautiful smoothness and gentleness”, the characteristics of the picturesque were “roughness and sudden variation joined to irregularity of form, color, lighting, and even sound” (Hussey 1927). The outset of the picturesque emanated from William Gilpin’s writings. He defined the picturesque as “a term expressive of that peculiar kind of beauty which is agreeable in picture” (Gilpin 1748). William Gilpin made a number of tours between 1768 and 1776, and executed many sketches, to discover those parts of the countryside of Britain best described the picturesque scenery. He systematized picturesque beauty and experience by means of Remarks on Forest Scenery (1791); *Three Essays: on Picturesque Beauty; on Picturesque Travel*; and on Sketching Landscape: to which is added a poem on Landscape Painting (London: R. Blamire) (1792); and *Two Essays* (1804). He claimed a picturesque landscape would have characteristics of roughness, which includes textured or variegated surfaces, stating that “roughness forms the most essential point of difference between the beautiful, and the picturesque” (Gilpin 1792). He also stated that the union of simplicity and variety is the foundation of picturesque beauty, “…to which the rough ideas essentially contribute. An extended plain is a simple object. It is the continuation only of one uniform idea. But the mere simplicity of a plain produces no beauty. Break the surface of it, as you did your pleasure-ground; add trees, rocks, and declivities; that is, give it roughness, and you give it also variety. Thus, by enriching the parts of a united whole with roughness, you obtain the combined idea of simplicity, and variety; from whence results the picturesque...” (Gilpin 1792). Gilpin also found the

picturesqueness of ruins plays an important role exhibiting the roughness. He thought a rough ruin would provide the picturesque beauty. Moreover, Gilpin paid attention to the construction of a harmonious composition of a picturesque scene. He stated, "We seek [the picturesque] among all the ingredients of landscape - trees - rocks - broken-grounds - woods - rivers - lakes - plains - valleys - mountains – and distances. These objects in themselves produce infinite variety. No two rocks, or trees are exactly the same. They are varied, a second time, by combination; and almost as much, a third time, by different lights, and shades, and other aerial effects. Sometimes we find among them the exhibition of a whole; but oftener we find only beautiful parts" (Gilpin 1792).

The other two picturesque theorists, introduced in chapter 2, Uvedale Price and Payne Knight, conceived of the picturesque as an aesthetic idea and developed it as a third category between the sublime and the beautiful. In 1794, Price published his Essay on the Picturesque in which he elaborated his philosophy and discussed those properties of landscape that he felt should constitute the guiding principles for the art of landscape gardening. While Price's account of the picturesque was inspired by and modeled after Edmund Burke's work, A Philosophical Inquiry into the Origins of Our Ideas of the Sublime and Beautiful (1757), he argued that the beautiful and the sublime did not encompass the whole of human feeling even in so far as it was aroused by landscape (Price 1794). In his inquiry, Burke argued that the sublime and the beautiful were distinct aesthetic categories, and he claimed once again that obscurity, power, privation, vastness, infinity, difficulty, magnificence, loudness, and more were among the qualities associated with the sublime, while the beautiful entails positive pleasure, love, and often smallness.

To complete the continuum price proposed a third category, which he called "The Picturesque." He classified the picturesque as varied, irregular, and asymmetrical in form, color, lighting, and even sound, typified by rough objects or scenes (Price 1796). Additionally, he specified intricacy and variety as hallmarks of the picturesque. He believed that they were great sources of human pleasure, and that they aroused in us the passion of curiosity (Ross 1998). Price also presented a more systematic definition of the picturesque in terms of three different characteristics: roughness, sudden variation, and irregularity. He proposed that any object was regarded as picturesque, if it exhibited roughness, sudden variation, and irregularity, or intricacy and variety (Ross 1998). Richard Payne Knight wrote a didactic poem called The Landscape, in which he attempted in verse much the same objective that Price had achieved in prose. However, he differed most strikingly from Price in denying the picturesque a distinct objective character. Knight located the picturesque not in the external world but in the observer's mind (Ross 1998). Price, Payne Knight and Gilpin differed considerably with regard to detail in their interpretations of the picturesque. However, for them the qualities to be sought in a picturesque landscape were roughness of texture, irregularity, asymmetry, partial concealment, the unexpected, and, above all, the impression (Appleton 1975). Over time those literary explorations move the idea away from the pictorial to a larger understanding that included chance and natural occurrence.

The evolution and development of the 18th century Landscape School went through a process of regress and transcendence, and of negation and reestablishment as illustrated by the establishment of ut pictura hortus based on returning to the traditional consideration of ut pictura poesis. Moreover, the picturesque came to its special prominence at precisely the time when the traditional maneuvers of ut pictura poesis and ut pictura hortus were moribund and

under attack. Thus, the 18th century English Landscape School is involved with the alliance among poetry, painting, and gardening, taken to greater sophistication over-time. Ut pictura poesis and ut pictura hortus manifest attachment and retrospection about the traditional classical aesthetics of the 18th century British. They paid attention to the interaction between poetry and scenery, pursuing picturesque beauty through nature and ruins. However, the Picturesque represents the value and importance of the embodiment of aesthetics theory in landscape practice, the comprehension of relationships between natural scenes and people's emotion. The next chapter will illustrate the sight creation methods and characteristics of the 18th century English Landscape School garden generated from this process.

CONCLUSION

By introducing and illustrating the historic background, literature and artistic thoughts related to traditional Chinese and English Landscape School gardens, the argument can be made that although both developed in relation to poetry and artistic explorations of nature, each developed different and distinctive approaches. While the Chinese idea of "Endowing poetic sentiments and artistic conceptions in Shan shui (nature)" and the principles of ut pictura poesis and ut pictura hortus applied in the English Landscape School garden all stress emulation, absorption, and application of verbal and visual expression, many physical differences will be

illustrated in succeeding chapters. From this chapter, readers can conclude that although the traditional Chinese garden and the English Landscape School garden are both natural garden styles, the inner factors and the insights from which the practical expression is deduced are different. A traditional Chinese garden is imprinted by the Chinese philosophy of pursuing balance and inner peace; thus, under this influence, the traditional Chinese garden focuses more on representing natural beauty in an abstractive and refined manner. The English Landscape School pays more attention to directly reproducing picturesque beauty in the outward environment. However, general insights about the two garden types may be summarized in two ways: improvement of landscape aesthetically, and as an exploration of the spirit of place. Both the traditional Chinese garden and the English Landscape School garden are enlightened by these two insights, while developing them in unique and specific ways.

The two philosophical perspectives and related explorations of art and poetry are further explored in Chapter 4. The principle of humanity as an integral part of nature in Chinese philosophy influenced the traditional Chinese garden as a spiritual refuge for people. In the 18th century, English landscape gardens began to reflect increased attention to people's inner feelings in connection to landscape, a development that acted upon and applied human psychology as a basis for the establishment of an aesthetic idea applied to garden design.

The sense of space was considered in both traditional Chinese gardens and the English landscape garden. Qi in Feng shui and the ways picturesque designers studied the genius loci both pay attention to the spirit of the site, focusing on the influence of people's mentality and psychology, similarly providing recommendations for the alteration and improvement of the site.

Thus, Chapter 3 focused predominately on the insight aspect, and built fundamental tenets for further discussion and analysis. Building on that foundation, Chapter 4 will focus on identifying the characteristics of traditional Chinese garden and English Landscape School gardens related to sight creation, and on examining how the sight design methods of each express the idea of insight. Following that, chapter 5, which focuses on site planning methods, will compare Feng shui theory and the English Landscape School garden considerations of genius loci to explore the strategy of spirit of the place. In general, Chapter 4 and Chapter 5 examine how inward insights can be transformed into outward design methods to create physical design ideas. Through the explanations of sight and site in Chapters 4 and 5, readers will not only better understand how these aesthetic and spiritual insights can inform a landscape design, but also will develop a deeper comprehension of the concept of insight. Through the explanations of insight, sight, and site in Chapters 3, 4, and 5, respectively, readers will be equipped to understand how those cultural ideologies, influenced two specific approaches to design.

CHAPTER 4
SIGHT CREATION

The Chapter focuses on aesthetic ideas, and illustrates ways the traditional Chinese garden and the English Landscape School garden developed sight creation.

Sight creation should be understood as a re-expression of nature and a three-dimensional composition. Because landscape as a cultural morphology combines both natural and humanistic backgrounds, the exploration of the sight creation of landscape corresponds to the interconnection of physical space to spiritual space. According to the progress of traditional Chinese gardens and 18th and early 19th century English Landscape School gardens which are closely connected with literary history and involve human emotion and imagination, this chapter draws on the relationship between painting, poetry, and gardening, celebrated by Horace Walpole as “three sisters or three new graces who dress and adorn nature” (Ross 1985). The purpose is to explore and compare characteristics, design strategies, and methods of sight creation as they related to painting, poetry, and ultimately gardening in both the traditional Chinese garden and the English Landscape School garden. This chapter also analyzes the expression of nature under the influence of paintings and poetry, exploring and studying the methods of sight creation intended to build visual impacts and spiritual refuge.

The progress of landscape gardening in traditional Chinese practice, although involving little change, is pervasive and systematic. In contrast, the development of English landscape garden is

dominated by the influence of philosophical inquiry related to several macroscopic themes. The English landscape garden and traditional Chinese garden are both driven by ideas that consider nature as the origin of sight creation. The English Landscape School garden is a rational objective description, driven in part by a commitment to recreate natural scenery. The recreation of historic scenes or the formation of sublime and beautiful images often determined the aesthetics and emotional connection. However, the traditional Chinese garden is an emotional subjective spiritual expression. It prefers to embed sentimentality rather than stronger emotions such as the sublime. Thus, in this chapter, the comparison of sight creation in the traditional Chinese garden and English landscape garden is concentrated on the derivation, the procedure, and the presentation of each. This chapter focuses on painting inspiration, poetic imagery, and space as the three aspects to analyze.

PAINTING INSPIRATION

In principle, all categories of landscape garden are imprinted by the influence of painting. The sight formation of landscape garden has an inseparable relationship with painting. For instance, traditional Chinese garden is a representation of the *Shan shui* style of painting in three-dimensional space, while period landscape painting clearly had a significant impact on English landscape gardens. They both seek a pictorial expression of landscape sight creation. The imitation of painting in the sight formation of landscape gardens reflects cultural ideology. Therefore, this section will discuss and analyze the influence of painting, illustrating how sight formation methods of gardening are derived from this artistic approach in both garden types.

Shan shui Painting and the Traditional Chinese Garden

The viewing of the Chinese garden as a picture in three dimensions is the basic premise for discussions of the visual or compositional approach to garden design (Wang 1998). *Shan shui* painting methods have had a significant influence on traditional Chinese garden design, as the general theory of garden design comingled with theories of drawing. *Shan shui* painting and traditional Chinese gardens are not a re-creation of nature as visually perceived; their emphasis of sight creation is placed on the subjectivity that underlies the experience of mountains and water. The sight creation of garden design is inspired by the *Shan shui* painting when it uses simple external objects to abstractly symbolize natural scenery, while arousing people's emotional resonance and imagination. This is called abstraction.

Abstraction intends to use part of the whole rather than narrowing down the entire natural scenery to create viewing. Ma Yuan and Xia Kui, famous painters of the Song dynasty, specialized in the abstractive way of using a partial image of a mountain to demonstrate the entire sense of "mountainness," or an image of tree branch to epitomize groves and woods (Figure 4.1-4.2). Combining empty space or slight images of distant hills that are left in the painting creates a feeling of vastness and boundlessness.

Figure 4.1 *Watching the moon under the pine,* Ma Yuan, Song Dynasty
(Image from: http://m.pwq4129.com/shufa/aritcle1485.html)

Figure 4.2 *Streams and Mountains with a Clear Distant View*, Xia Gui, Song Dynasty
(Image from: https://en.wikipedia.org/wiki/Xia_Gui)

Deriving from *Shan shui* painting techniques, abstraction was applied in traditional Chinese gardens as well. The methods of abstraction include “symbolization” and “imagery miniatures” (“shrinking themselves in their imagination to the size of an ant, people could wander in these misty wastes among rocks now grown into mountains, and shrubs and grasses as big as trees and forests.”) (Yuan 1990). One good example of these methods is Lingering Garden in Suzhou. In traditional Chinese gardens, the most significant application of abstraction is through artificial mountains. The craftsmen and designers seek the essence lying behind the form – the “mountainness” of all mountains rather than the shape of a specific range. They use one rock or an organization of large and small rockeries to present the image of this essence. “Cloud-Capped Peak” is a typical application of it in Lingering Garden (Figure 4.3). Cloud-Capped Peak is a 19 ½ foot high Taihu stone and the main view of the Cloud-Capped Building area in the northern section of Lingering Garden. Cloud-Capped Peak as one rock symbolizes the sense of mountainness, uniting the view of the plants, the artificial pond in front of it, and the Cloud-Capped Building and Cloud-Capped Pavilion as the background. The entire composition in form is an imitative representation of *Shan shui* painting (Figure 4.4). It reflects the artistic imagination drawing on abstraction to transcend the limitation of space and materials.

Figure 4.3 Cloud-Capped Peak
(Image from: http://blog.sina.com.cn/s/blog_64397c310100m4c0.html)

Figure 4.4 The view from Cloud-Capped building
(Image from: http://blog.sina.com.cn/s/blog_4950b6c50102v42a.html)

The same method can be applied to smaller composition as well. The designer takes a white enclosure as figurative drawing paper, adopting elements like stones, water, plants, and architecture elements like frames. With a strong sense of originality, a hanging "*Shan shui* painting" is represented (Figure 4.5-4.8).

Figure 4.5-4.8 Enframed scenery
(Images from: http://image.baidu.com/)

The application of artificial mountains also plays a role in eliminating people's perception of boundary. In the Lingering Garden, there are large artificial mountains laid on the boundary of the enclosure. In this way, based on the large scale of these artificial mountains, people view

them within the scene outside the garden with the consciousness that there is further scenery rather than the actual enclosure (Figure 4.9).

Figure 4.9
(Images from: http://image.baidu.com/)

Landscape Painting and the English Landscape Garden

The tendency of landscape creation in the 18th and early 19th centuries in English landscape gardening was to develop a taste for natural scenery not nature as people would actually find it, but as it appeared in landscape painting. Many 18th century commenters and designers noted the relationship between paintings and gardens. For example, Alexander Pope proclaimed that "all gardening is landscape-painting", (Ross,1998) Vanbrugh, when considering the garden at Blenheim, advised sending a landscape painter, and Horace Walpole considered Kent's training as a painter to be the decisive influence on his garden designs (Hunt and Willis, 1988). There are a number of relations between landscape paintings and gardens. For instance, a garden sight design can imitate a landscape painting, a garden can allude to and remind people of a painting, or a garden can function as the physical manifestation of a landscape painting. As Stephanie Ross

has suggested it is important to consider these English landscape linkages to painting: imitation, allusion, and representation (Ross,1998).

Imitation

Many scholars claim that 18th century English gardens imitate particular landscape paintings. For example, Ronald Paulson, in his book *Emblem and Expression*, describes Castle Howard in Yorkshire as "in fact as part of a picture, a three-dimensional version of a landscape painting by Claude Lorrain". (Paulson 1975, 19) These gardens or, as Paulson calls them, painterly gardens, transformed the picturesque work of painters such as Claude Lorrain, Salvator Rosa and Nicolas Poussin' into reality (Figure 4.10-Figure 4.12). Painshill, near Cobham, Surrey, England is an example of these painterly gardens. Painshill is "modeled upon" painting (Hunt and Willis 1988, 15), which designed by gentleman-owner Charles Hamilton. In a leaflet published by the Painshill Park Trust, Michael Symes writes:

> Hamilton composed the pleasure gardens as a series of pictures which altered continually, with surprises and illusions. The lake was made to seem bigger than it was by its shaping and by the arrangement of islands so that the water could not be seen all at once. There were certain set scenes in the gardens, usually centered round a temple or other folly. The paths were skillfully contrived to give the visitor different perspectives and angles from which to view the lake and other parts of the grounds, and the plantings played their part in concealing a view until it appeared to its best advantage. (Symes 2006)

Painshill offered visitors a series of engaging visual scenes with contrasting emotional tones and carefully composed visual surprises (Ross 1998).

Figure 4.10 *Sunrise* (1646–47), Metropolitan Museum of Art, Claude Lorrain (Image from: https://en.wikipedia.org/wiki/Claude_Lorrain)

Figure 4.11 *Monks Fishing*, Salvator Rosa
(Image from: https://en.wikipedia.org/wiki/Salvator_Rosa)

Figure 4.12 *Pastoral landscape*, 1650, Nicolas Poussin
(Image from: https://en.wikipedia.org/wiki/Nicolas_Poussin)

Figure 4.13 Painshill Park

Figure 4.14 Painshill Park
(Image from: http://www.painshill.co.uk/visit-painshill/)

Allusion

Stourhead is another example of a landscape modeled on paintings. However, Stourhead is not only a garden in which visual values predominate, but the landscape also offers scenes as a means to achieve denotative meaning. It conveys an intricate iconography, which isn't apparent from the look of the gardens alone. Thus, it relates to the technique of allusion. Allusion is a reference to something indirectly, making people think of it though it is neither named nor

reproduced (Ross 1998). Paintings can allude to other paintings by reproducing distinctive features of the original. An allusion can be a favorite or well-known subject of history, of poetry, or of tradition. In landscape gardening. Allusion also depends on a designer's intention to encourage mental associations to other scenes while they view the garden. For example, the Chatsworth garden in Derbyshire, England, by William Kent uses twenty-four pieces of stone steps with different textural characteristics to rebuild its cascades. Following the Baroque temple built on the top of the fall in 1704, Kent appended a series of temples in classic and gothic styles (Figure 4.15), providing the possibility to superimpose visitors' landscape experiences with the ancient historic scene.

As John Dixon Hunt writes in his book *Garden and Grove: The Italian Renaissance Garden in the English Imagination*:

> It is an anthology of Italian reminiscences – the temple at the top right of the slope recalls the so-called Sybil's Temple at Tivoli, the cascades allude to these in the upper gardens of the Villa Aldobrandini, the flanking pavilions with their pyramid roofs are an eclectic concoction of famous Roman remains…, the traditions of antique gardening, mediated by Italian Renaissance versions of them, are seen to arrive and settle upon English soil. (Hunt, 206)

This allusion to a well-known subject of history animates the landscape scene. This transitive image connects the visitor's landscape experience of the inward and outward, the psychological and the physical.

Figure 4.15 Design by William Kent for a cascade at Chatsworth, c.1735–40; below, the Bute epergne, 1756, by Thomas Heming, designed by Kent

Representation

Contrary to the technique of allusion, representation employs an array of lines, shapes, and colors to refers to an object, scene, or event, either real or imagined (Ross 1988). It does not require visitors to have basic knowledge about the designer's intention. Unlike representation in traditional Chinese gardens, which uses the abstraction of a reduced-scale replica to depict a scene, English landscape gardens represent pieces of land. They are more expressionist, denoting a particular piece of land not by reproducing its topography but by arousing the emotions the landscape provokes. For example, Horace Walpole declared a wooded section at the head of

Painshill's central lake to be Alpine (Ross 1998). The section may represent the Alps, or allude to them, or simply bring them to people's minds. This representation is not through miniaturization. Instead, it entrusts gardens with possibilities to be imagined, like a painting, representing some other piece of land.

Summary

Painting is more than a style of art; it may also be a medium connecting people's emotion with the place. Painting has a significant impact on both traditional Chinese garden and English Landscape School garden but in different ways. Both traditional Chinese garden and English Landscape School garden treat painting as a way to depict, design, and appreciate natural scenery. Traditional Chinese gardens allow visitors to absorb abstractions, similar to the subjective traits that Shan shui painting contained. However, inspired by painting, English Landscape School garden is not just an imitation of painting art, but an artistic way to view landscape. It pays attention to the subtle variation of forms and colors, the emotional connection generated from serpentine lines, graduated layers, ruins and follies, and natural scenes.

POETIC IMAGERY

Gardens, as an art of milieu, are an eloquent expression of cultural ideas (Hunt 1992). They are closely connected with literature, especially poetry, for they have a character that can be read and felt by visitors. Emblems, intended to assist the inspiration of poetries and paintings, are a cultural coinage. They provide a wealth of character recognized and applied by the scholars of

painting and poetry. Poetry is a verbal art and uses ideas to represent visual effects. The poetry inscriptions or emblems of gardens, associating words with images, animate or dignify the garden with iconographical interpretation. No matter whether in traditional Chinese gardens or English landscape gardens, the scenery is imbued with sentiment and meaning. Designers create a poetic imagery through symbolization and metaphor by adding narratives and metaphors to guide people's engagement with the landscape. This section will illustrate how these literary underpinnings influence the creation of poetic imagery in place.

The Traditional Chinese Garden

The traditional Chinese garden is not merely an artifact embodying natural scenery. It is a piece of art that reflects the ideals of its owner-designer and the joy and sorrow of its inhabitants. The garden designer may have striven to convey an ideal romance, a lifelong ambition (perhaps unfulfilled), an unyielding integrity, or a utopian world (Wang 1998). It is common that poetry and literature have an intertwining relationship with *Shan shui* painting, for often in Shan shui painting is also a poetic description. Based on this way in which images and poetry complement each other, literary inscription has been applied in the composition of traditional Chinese gardens in order to help the viewer fully appreciate the landscape. Poetry and verses were traditionally incorporated into a garden scheme to bring a semantic dimension, or meaning, to the garden's scenes (Wang 1998). For example, each scenic spot in traditional Chinese gardens bears a name, much like a painting with its title. The name derives from poetry and literature and reflects the character of the place, or reflects the disposition of the owner-designer, or both. The name is applied

intentionally by the owner-designer who considers the surrounding scenery as ground after the garden has been built. It is often inscribed in the main architecture of the scenic spot, sometimes integrating with couplet boards, giving people the fullest possible comprehension and appreciation of the scenery. For instance, in the main area of the Humble Administrator's Garden in Suzhou, the name of Yuanxiang Tang (Hall of Distant Fragrance) was taken from the Song dynasty writer and philosopher Zhou Dunyi's words: "fragrance in the distance makes it even more pure and distinct, growing out of muddy waters yet remaining uncontaminated" of *The Love of Lotus Blossom (or known as Ailian Shuo)*. The association of this verse with the building name not only tells the people there are fragrant flowers at a distance from the hall, but also hints it is the lotus that is emitting the fragrance. Moreover, based on the lotus as a symbol of the incorruptibility and integrity of the Chinese mind, the name Yuanxiang implies the moral quality and aspiration of the owner-designer.

Figure 4.16 Yuanxiang Tang
(Image from: http://www.5i61.cn/sitexq/254.html)

Traditional Chinese gardens are used as an art form to express the owner-designers' opinions about the affairs of the world. They resemble poetry because they reflect people's inner feelings. Most owner-designers of traditional Chinese gardens had experienced set-backs in their governmental careers, thus these gardens were often built as expressions of denial, self-protection, and seclusion in response to the rejection of society. However, they were not just a reflection of owner-designer's retreats in exile, but their inner feelings of grievance undisclosed, and dreams unfulfilled, and proposed visions unaccomplished.

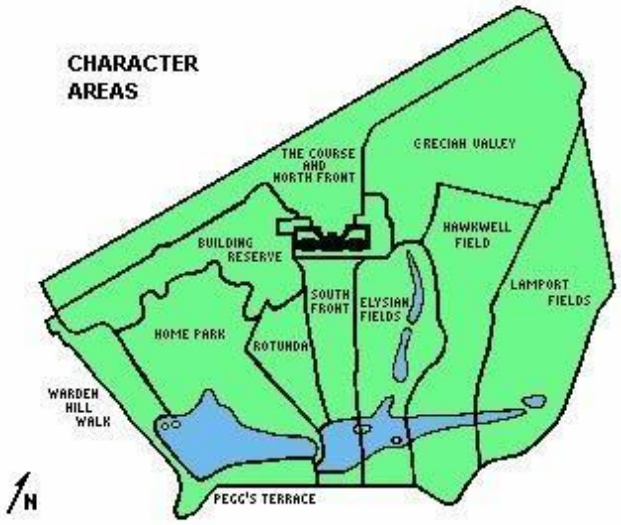
English Landscape School Gardens

English Landscape School gardens also evoke aspects of poetry. They present complex iconographical programs for their viewers to read, and discourses about literature, politics, morality, and religion (Ross 1998). English landscape gardens can be read by visitors: for them walking along the path resembles viewing successive pages of an emblem book, which combines images, mottoes, and inscriptions drawn primarily from classical literature. Ross writes: "A garden would count as poetic if it had denotative content, if the individuals, concepts, properties, and events referred to were related in ways conveyed by the garden's structure, and if these relationships became apparent to visitors as they viewed or strolled through the garden. (Ross 1998)"

The following section shows that some 18th century English landscape gardens did indeed fulfill such functions, using the Stowe Landscape Gardens as a significant example.

A succession of designers worked at Stowe in the 18th century, among them Charles Bridgeman, Richard Kent, and Capability Brown. In Elysian Fields of Stowe, in the 1730s William Kent drew from Greek mythology. For example, he designed a stream named the River Styx flowing down the wooded glade of Elysian Fields. Three structures play an important role of the overall meaning of this area: The Temple of Ancient Virtue, the Temple of Modern Virtue, and the Temple of British Worthies (Ross 1998). The Temple of Ancient Virtue contains statues of Homer, Socrates, Lycurgus, and Epaminondas, using these representations of the most famous poet, philosopher, lawmaker, and soldier of ancient Greece to depict the classical world (Figure 4.18). Next to it was the Temple of Modern Virtue that was built as ruin in gothic style - the feature no

longer exists. Downhill and across from the Temple of Ancient Virtue is the Temple of British Worthies. The Temple of British Worthies is a semicircular building with sixteen niches. On the left of the temple are figures of contemplation: poets, philosophers, and scientists. On the right are figures of action: monarchs, statesmen, and warriors (Figure 4.20). The Temple of British Worthies is an "ideological building" as described by Hunt: "the message of these figures is anti-Stuart, anti-Catholic, pro-British." (Hunt 1992, "Emblem and Expression",75)



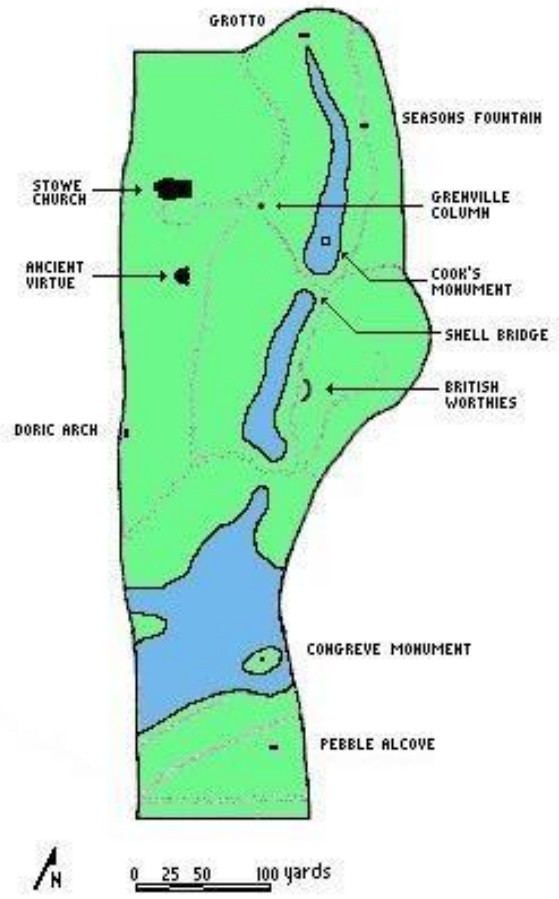


Figure 4.17-4.18 The plan of Stowe and the Elysian Fields
(Images from: http://faculty.bsc.edu/jtatter/areatour.html)

(Images from http://www.flickriver.com/photos/jamesbakerpics/4001183578/)

Figure 4.19-4.20 The Temple of Ancient Virtue
(Images from https://stowehouse.wordpress.com/2015/08/20/replenishing-virtue/)

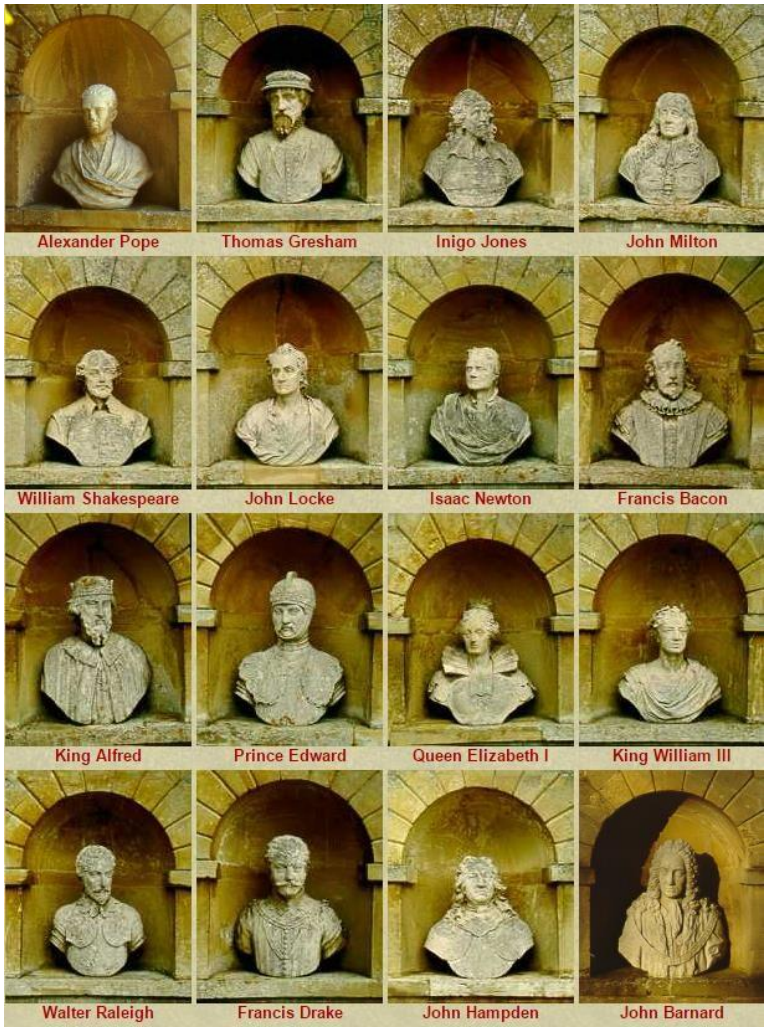


Figure 4.21-4.22 The Temple of British Worthies
(Images from http://faculty.bsc.edu/jtatter/worthies.html)

These three structures compared ancient and modern virtues via the Gothic and classical styles of architectures, creating the visual pun between a ruined temple and ruined virtue (Ross 1998). The topography of the garden also carries meaning, because the Temple of British Worthies is located downhill with an uphill view of the ancient predecessors (Ross 1998). Thus, the emblems applied in English landscape gardens require visitors' thinking, comparing, and understanding, endowing the garden with the character of readability.

Summary

Traditional Chinese garden and English Landscape School garden is closely connected with literary history, expressing the poetic imagery. Poetic association is an important aspect of the traditional Chinese garden's creative and communicative structure (Zhou 1999). Fallen flowers have meaning, every rock, scenic spot all link to the designer's subjective emotions and feelings that could pass and impress to visitors. Such an application of emotion is intended to produce the same feeling as poetry for visitors to the traditional Chinese garden. However, the English Landscape School garden strike on emotional chord through the use of ruins creating a sense of nostalgia and loss. Poetry is also reflected by the topography of the garden, the name and the style of the scenic spots, and the garden's structure. The English Landscape School garden arranged iconographical programs, the objective scenes to display and confirm the poetic imagery, whereas the traditional Chinese garden expressed the poetic imagery by pursuing the symbolized originality of the poetry and literature (Liu 2008). This different way that traditional Chinese garden and English Landscape School garden demonstrates poetic imagery, suggest that the traditional Chinese garden was focused on the inner feeling and expression, and the English Landscape School garden was focused more on the outward representation.

SPACE

The different visual effects that traditional Chinese gardens and 18th century and early 19th century English landscape gardens demonstrate is relevant to their spatial arrangement. The intention of this section is to clarify and illuminate methods of spatial design. Meaningful

landscape and garden design should express a distillation of the essential qualities of human experience. In sight formation, the key point that impacts on human affect is dependent on human experience or perception of spatial variation (Zhang 1991). This section, therefore, illustrates spatial design methods and the related affective and experiential qualities of landscape scenery.

Traditional Chinese Garden

Before discussing the spatial arrangement methods of traditional Chinese gardens, readers should first understand a concept known as 'Kong'. It is a typically an expressive skill of *Shan shui* painting, an "intended blank" meant to leave an empty space in the painting. This intended blank integrates with multi-spot perspective (which is the fundamental way for Chinese painters to perceive the sense of space), to join different scenes in a total pictorial space. For example, in the painting *Early Spring*, the artist uses the blank space to analogize the cloud and mist among the hills (figure 4.22). Thus, people could explicitly observe tree branches on the nearby mountain range as well as a grove on the more remote mountain peak. On this account, either the sense of distance or the sense of presence between the range and peak of the mountain would be perceived by people via this blank space.

Under the influence of Daoism's belief that humanity is an integral part of nature, in traditional Chinese gardens the architecture is a representation of the human, thus embodying this concept by combining the aesthetics of architecture with natural scenery. Based on this, and considering the limitation of site scale, the integration of architecture and natural scenery is

essential in enhancing the inter penetration of space and creating an interconnected environmental composition. Traditional gardens strive to fulfill the integration of various space and scenes, based on multi-spot perspective. It is also an approach that applies the Kong idea into systematic spatial design method. This idea is further discussed in three categories: (1) spatial penetration; (2) spatial contrast; and, (3) spatial sequence, and uses Lingering Garden in Suzhou, China as an example to illustrate these concepts.

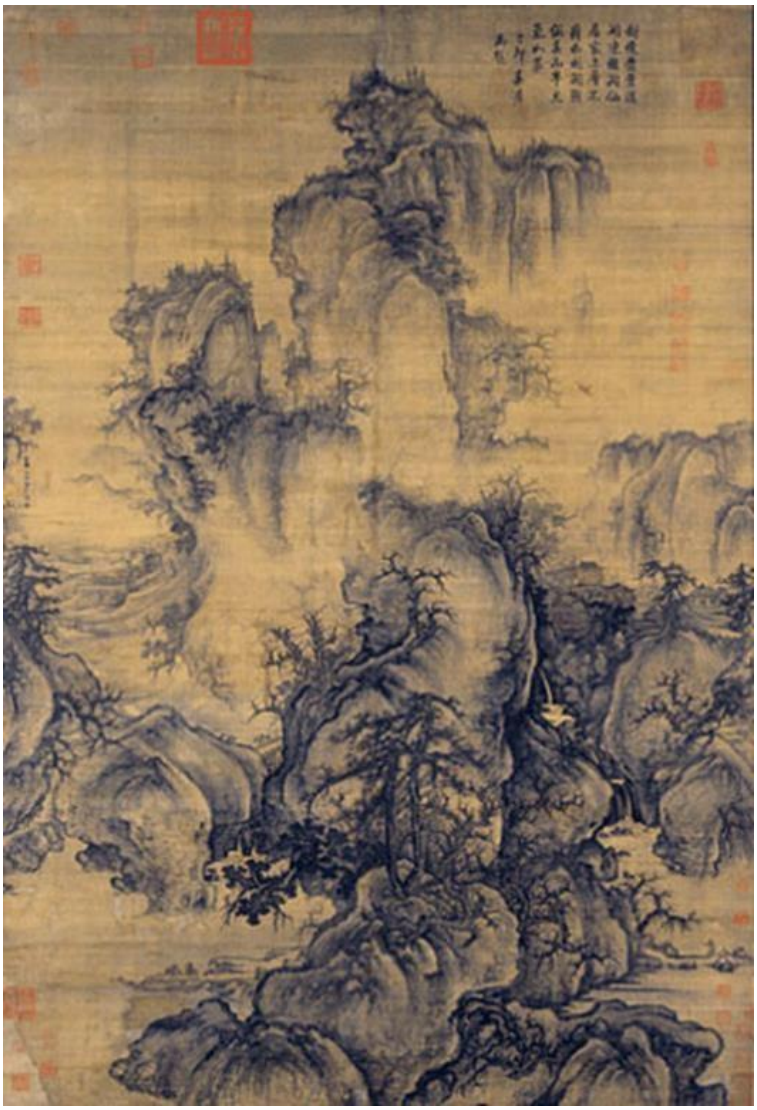


Figure 4.23 *Early Spring*, Xi Guo, 1072
(Image from: http://tupian.baike.com/a0_79_37_01000000000000119093798434179_jpg.html)

Lingering Garden in Suzhou, China

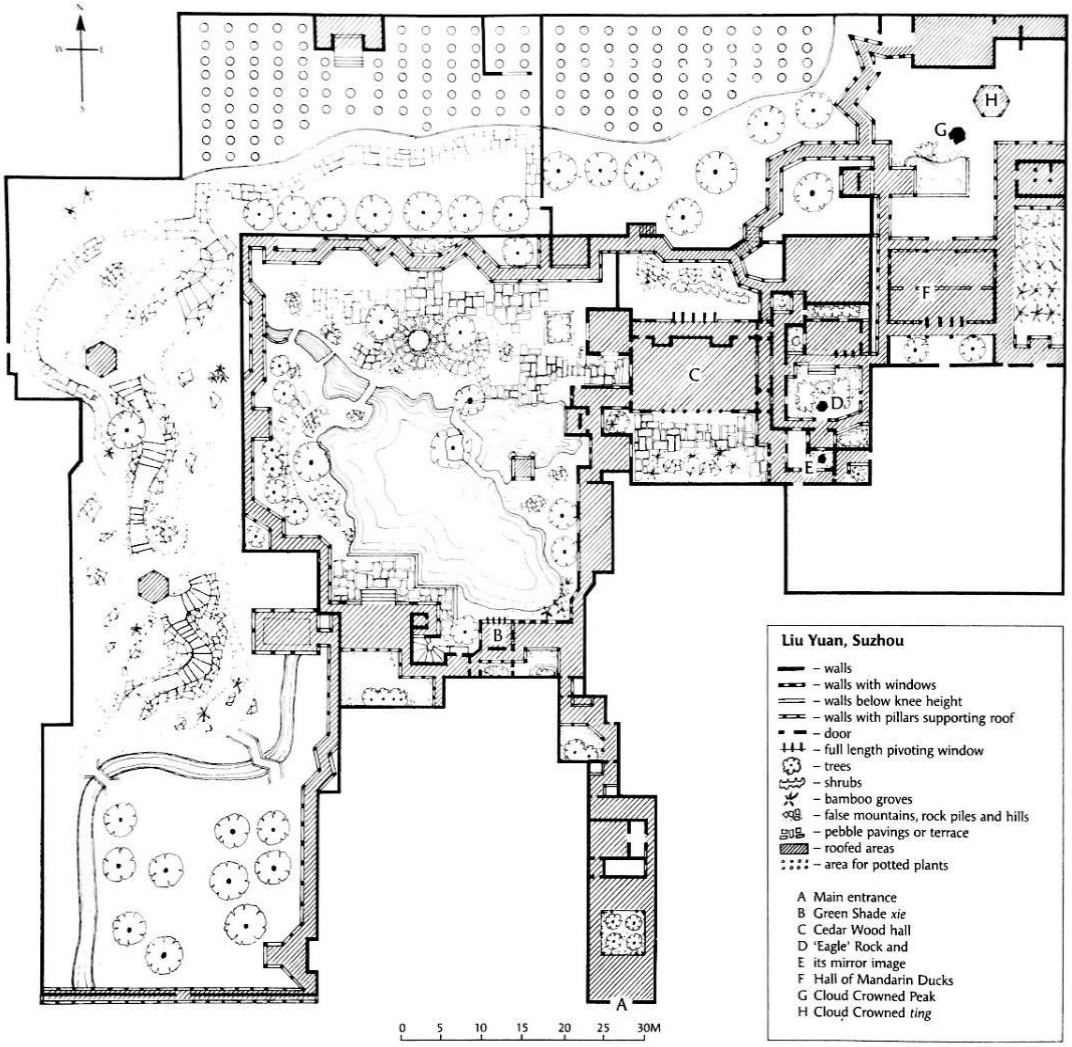


Figure 4.24 The plan of Lingering Garden

(Lingering garden, also called Liu Yuan, is one of the most influential gardens of all Suzhou gardens. Suzhou gardens, also called the classical gardens of Suzhou, are an artistic paradigm of oriental landscape architecture. Suzhou gardens constructed under the influence of *Shan shui* ideas are a group of gardens in the Suzhou region.)

(Image from: Keswick 2003)

Spatial penetration

Spatial penetration is the technique of borrowing adjacent scenes to create a sense of scenery beyond scenery. Integrating multiple dimensional levels created by spatial penetration

enhances the feeling of deep and profound space (Figure 4.24). For example, spatial penetration may use hollow walls and windows or screens to play the role of obstacle or connection to separate and linked spaces. People can stand in one space and see the scenery from the other space through these hollow walls and windows. Thus, in the milieu, the image of distant scenes is embraced and encompassed, and the dimensional level of space is accentuated and amplified. “Encountered scenery”, “borrowed scenery”, and “enframed scenery” (Figure 4.25-4.27) are three conventional approaches in spatial penetration. (Zhang 1991, 17-18)

Figure 4.25 Spatial penetration
(Images from: left: Peng 2002; right: Zhang 1991)

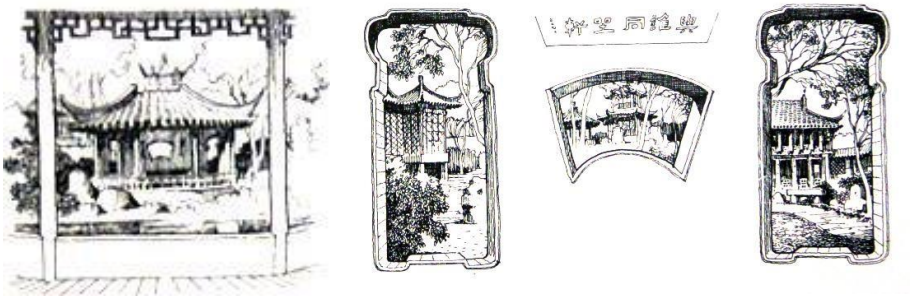


Figure 4.26 Encountered scenery
(The architecture or spot works as an abstracted scene, while, in the architecture, other scenic scenes are encountered in it.)
(Images from: Peng 2002)

Figure 4.27 Borrowed scenery
(The Humble Administrator's Garden incorporates the background landscape of the north temple tower into the composition of a garden.)
(Image from: http://blog.sina.com.cn/s/blog_7ad5b0400102uxlf.html)

Figure 4.28 Enframed scenery
(Image from:
http://api.sybiji.com/index.php?c=w&a=organizationCommunity&t=1&hid=1126&id=44137)

Spatial contrast

Spatial contrast contains the comparison of size, closed space and open space, different forms, regular space, and natural space. Arranging two distinguished spaces adjacently, characteristics of each space are extracted and emphasized according to the comparison. An example is the Lingering Garden where the close, circuitous, and long-narrow space of a garden entrance contrasts with the open main garden space to induce the atmosphere of extension and enlightenment (Figure 4.28-Figure 4.35).

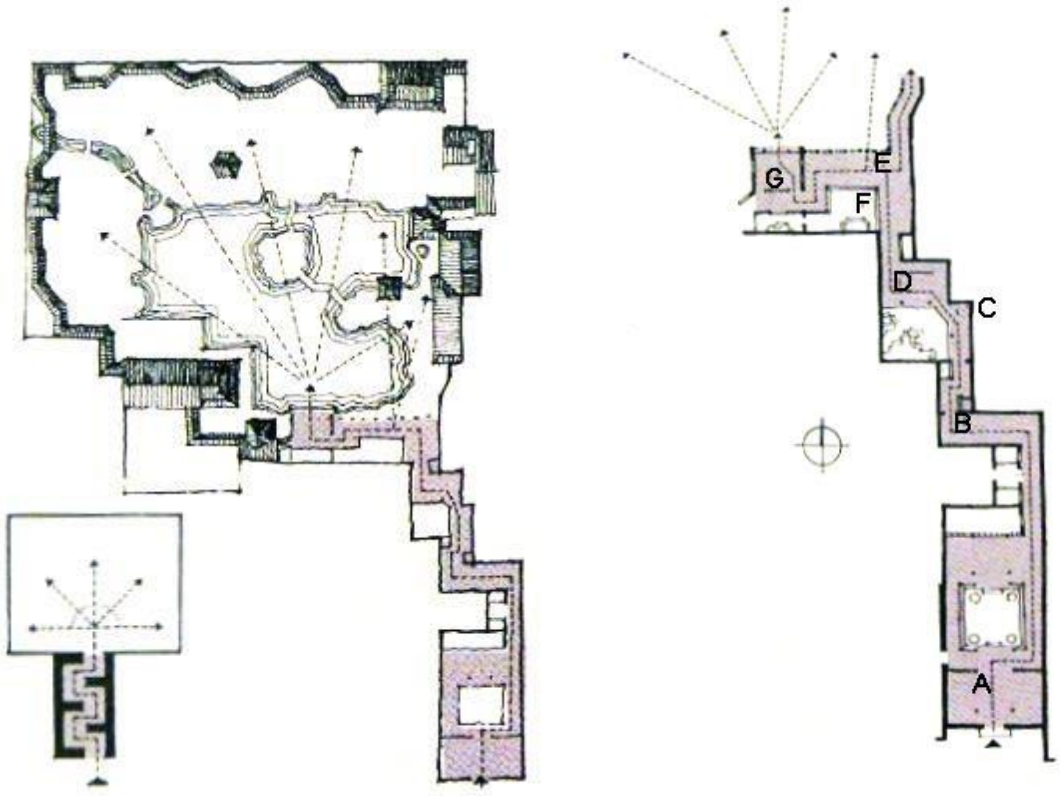


Figure 4.29 The entrance of Lingering Garden
(Image from: Peng 2002, redrawn by the author)

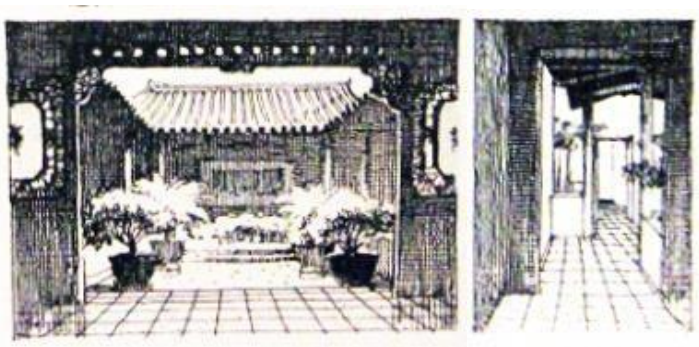


Figure 4.30-4.31 The view from A and B (Image from: Peng 2002, redrawn by the author)
A. The first courtyard visitors would see after entering Lingering Garden. (left)
B. Long-narrow zigzag walkway. (right)

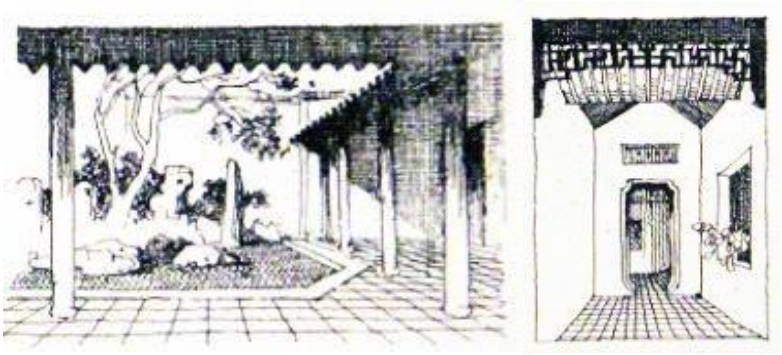


Figure 4.32-4.33 The view from C and D (Image from: Peng 2002, redrawn by the author)
C. Another courtyard. (left)
D. A closed and narrow corridor. (right)

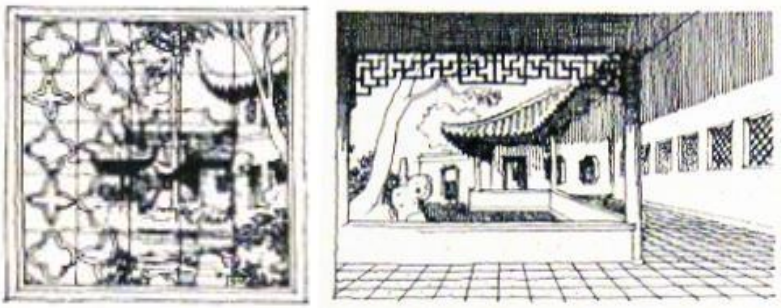


Figure 4.34-4.35The view from E and F (Image from: Peng 2002, redrawn by the author)
E. The viewing landscape through the leaking window. (left)
F. The final courtyard in the entrance. (right)

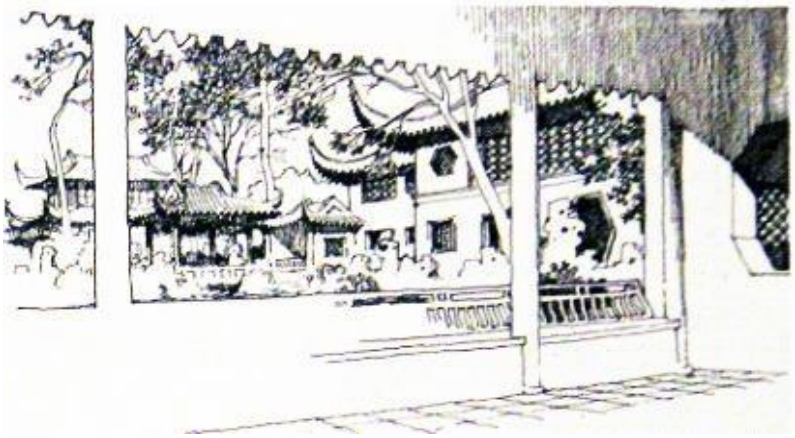


Figure 4.36 The view from G (Image from: Peng 2002, redrawn by the author)
G. Main garden scenery visitors would see after passing through the entrance area.

Spatial sequence

Spatial sequence is involved in the integral space organization of a garden. In traditional Chinese gardens, spatial sequence is intended to enhance both in-motion viewing and in-position viewing. The traditional Chinese garden is regarded as the *Shan shui* scroll, which is an extended picture of scenery expressing features of multi-space, multi-visuals, and continuous variation. Such designs are composed as a series of landscape portraits, as pictures to be seen from individual points, such as from windows and corridors of buildings (Tregear 1980). This is the way the garden changes its character and meaning from one specific viewpoint to another. It is also how time, the fourth dimension, is built into the garden concept (Szilagyi 2012). Based on spatial sequencing, applying “encountered scenery,” “enframed scenery,” and “borrowed scenery” often create a series of separate pictures taken of the garden and an uninterrupted landscape through which to view while in motion. One instance is the Qu-xi building in Lingering Garden (Figure 4.36).

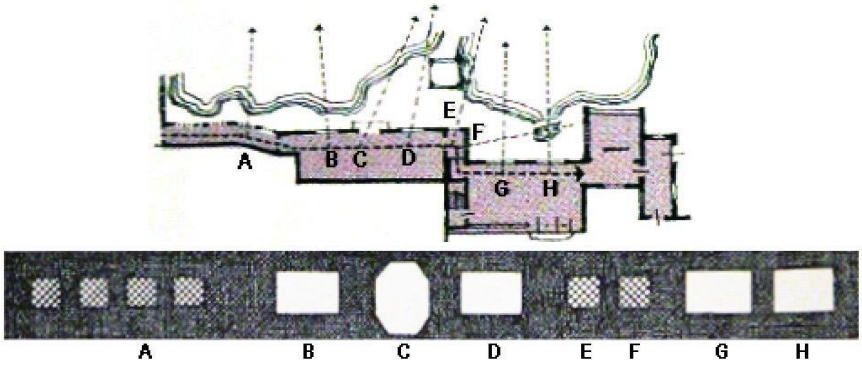


Figure 4.37 The visual analysis of the Qu-xi building
(Image from: Peng 2002, redrawn by the author)

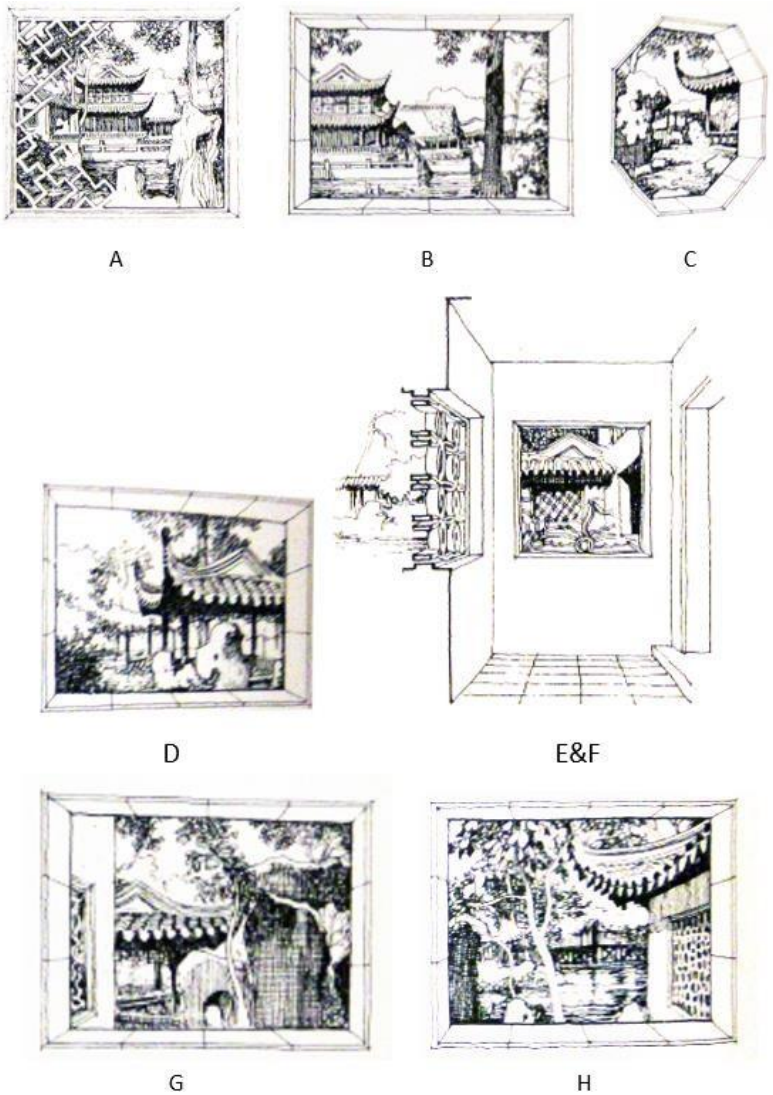


Figure 4.38 The sequence of scenery when walking along the Qu-xi building
(Image from: Peng 2002, redrawn by the author)

Spatial Transparency

Traditional Chinese gardens and English landscape gardens have similar spatial design methods for seeking the sense of tableau and sense of pictures, though traditional Chinese gardens use shallow space as well. The method is also reflected in *Shan shui* painting. It is a superimposition of a different layer (Figure 4.38). There is a typical application of shallow space in Lingering Garden (Figure 4.39). The sense of distance in the space seems very narrow. However, the spatial depth is nearly 15 meters. Using door frames or window frames compels people's observation in front of the scene. Ignoring their perception of distance, the scene is presented to the visitor as a two-dimensional picture.

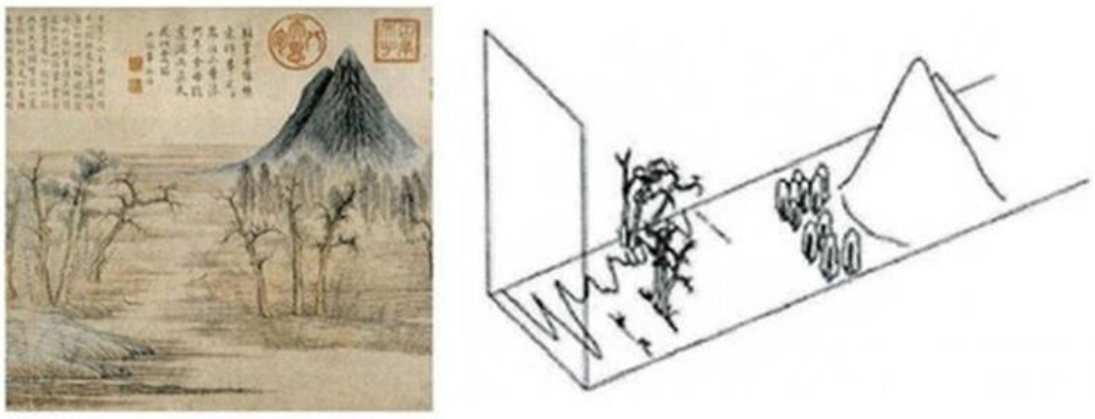


Figure 4. 39
(Image from: https://www.douban.com/note/394400325/)

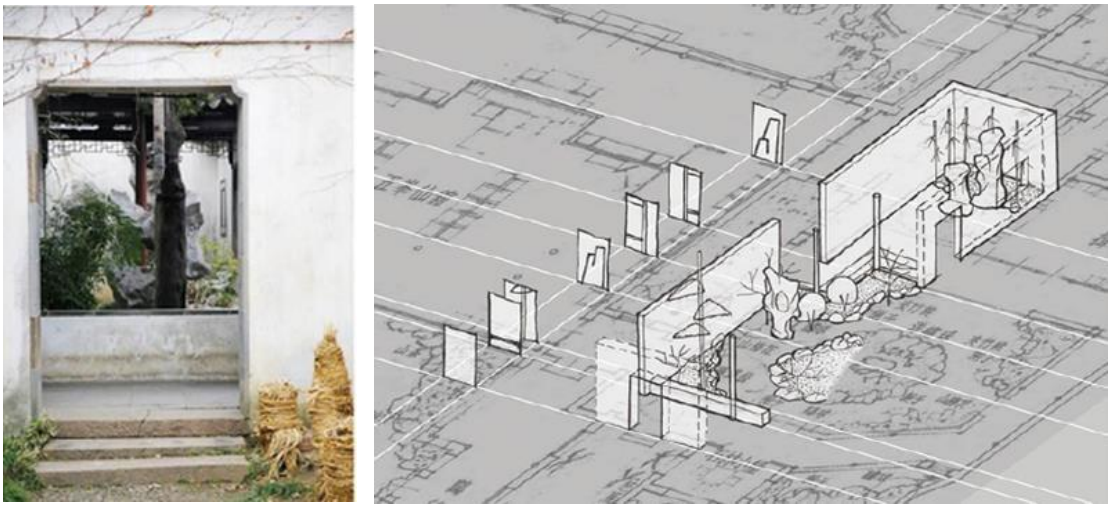


Figure 4.40 The shallow space
(Image from: https://www.douban.com/note/394400325/)

English Landscape Gardens

English landscape style shifted from formal, symmetrical gardens to a looser, irregular style during the 18th century period. During this period, designers paid attention to the expression of magnificent natural scenery, a sense of vastness, and boundlessness. Charles Bridgeman (1690-1738) applied the ha-ha wall in landscape gardening. The landscape or garden is ingeniously surrounded by the ha-ha wall, so that the many glades and paths, instead of ending abruptly in a hedge, open without apparent interruption onto the expanses of the garden. Nature was displayed as an uninterrupted extension of the English landscape garden. Often there was no distinction between inside and outside. Within the garden as the private space of visually was combined with nature. There was no need to use high enclosure and thick forest cover to enclose the landscape. (Siren, 1950). Moreover, for enriching the visual effect, designers adopted methods to improve the depth of field, enhancing the delights of people's experience.

Strongly influenced by the painting, English Landscape School garden followed the triadic terms of landscape painting represented as foreground, middle ground, and background (or distance) (Hunt 2006). Paintings have tended to eliminate representations of a graded landscape from foreground into the distance. The 18th century designers and tourists expected to seek out and appreciate this extended image and expected to produce their own pictures. In a way, it was like applying Claude glass image to the garden landscape. Over time the idea of the picturesque evolved from a focus on pictorial compositions to an acknowledgement of the rough and irregular aspects of nature captured in design.

Spatial Transparency

Transparency is a pattern of hierarchical spaces occurring through the operations of overlapping, layering, and interpenetrating. Shallow space is a specific phenomenon of transparency. Shallow space means a small depth of field while deep space has a large depth of field. Furthermore, deep space has a perspective point directly viewing a distinct and decided space. However, shallow space does not have this perspective view, and instead, approximates a flat surface. If a viewer observes in front of a deep space, it would translate to a shallow space. Transparency is subtly present within the repertoire of English landscape designers such as Willian Kent, Capability Brown, and Humphery Repton (Shimmel 2013). They used methods like veiling and framing to translate deep space to shallow space, representing a sense of tableau. Thus, in the 18th century English landscape garden, the designers were already attempting to consciously apply the shallow space of transparency to make the space observable as in paintings.

This thesis takes Stourhead, designed by Henry Hoare, as an example. Hoare used intricate veiling, framing, and revealing of architectural follies to create a sequencing of stories. Transparency, deployed through the use of a variety of plant material, occupies a spectrum of different degrees in order to screen and frame these varying sequences. For instance, more opaque plants frame views to the architectural follies while, in others, plants that are inherently more translucent are used to veil certain views (Shimmel 2013) (Figure 4.40-4.42).

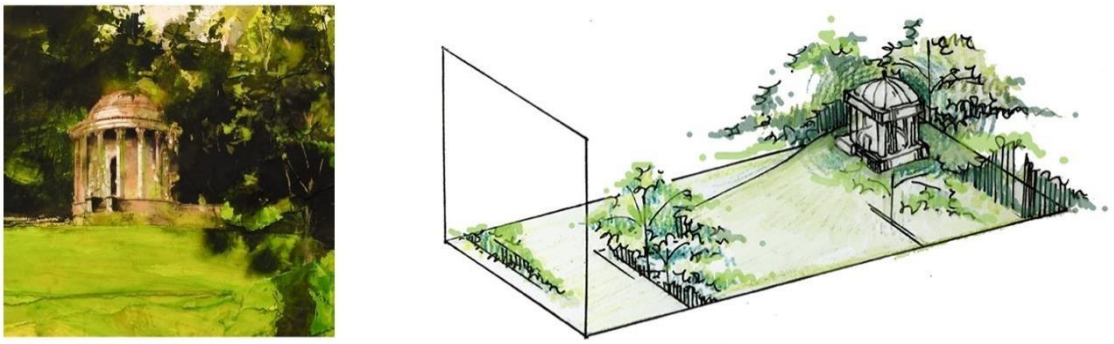


Figure 4.41 Transparency
(Image from: drawn by author)

Figure 4.42 Framing, veiling, and revealing
(Image from: https://www.nationaltrust.org.uk/stourhead)

Figure 4.43 Framing, veiling, and revealing
(Image from: https://www.nationaltrust.org.uk/stourhead)

Ha-ha Wall

The ha-ha wall is a sunken barrier designed to keep cattle and sheep out of a garden, generally applied in 18th century English landscape gardens to replace the enclosure. The ha-ha is a wall made of brick or stone with a ditch at the base that creates a vertical barrier while preserving an uninterrupted view of the landscape beyond (Figure 4.43). The ha-ha wall attempted to eliminate the sense of boundary, visually eroding the distinction and distance between house, garden, and countryside. For example, in Stowe, Bridgeman placed the ha-ha wall replacing the enclosure and expanding the visual range and sense of space (Figure 4.44).

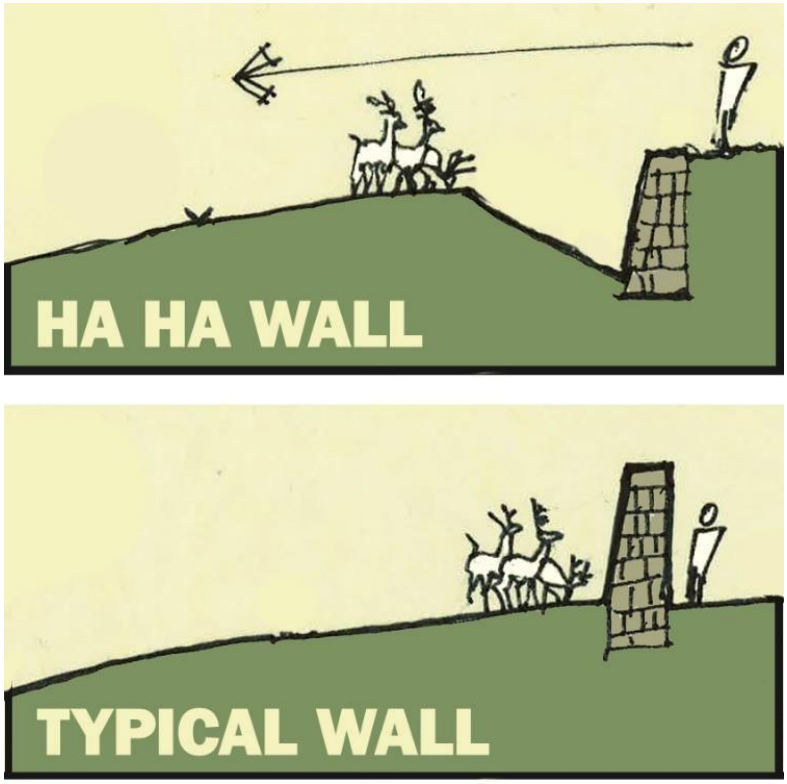


Figure 4.44 Ha-ha Wall
(Image from Wikimedia Commons, the free media repository)

Figure 4.45 The application of a ha-ha wall at Stowe
(Image from *The Western Garden,* Li and Zhu 2001)

Summary

In this section, readers may understand that nature shows different characteristics in traditional Chinese garden and English Landscape School garden. The traditional Chinese garden is a kind of introverted landscape, whereas English landscape garden is mostly outward. The traditional Chinese garden focused on connotation and artistic conception, and it expressed limitless artistic conception in limited space. The English Landscape garden's extraverted nature played with the designed grass slopes and undulating topography; there was no enclosure, allowing for extended views. The focus was on scenery.

CONCLUSION

Through the comparison of the three aspects of painting inspiration, poetic imagery, and spatial design, it is possible to compare traditional Chinese gardens and English landscape gardens even further. While both originate from the imitation of nature, emphasizing the emulation and application of poetry and painting theories, the two types influence distinctive design solutions. Based on this influence of cultural ideology, the traditional Chinese garden and the English landscape garden have developed their own expressions of landscape. Once again the English landscape garden emphasizes the diversity of human landscape experience, focusing on the creation and transformation of external scenery, while, in contrast, the traditional Chinese garden pays more attention to the demonstration of the internal world, an inheritance of the influence of Chinese philosophy.

In this chapter, readers would conceive that human emotional resonance is demonstrated

through the way which entrusting painting and poetry image into landscape sight creation. The emotional connection is emphasized in the landscape design under both Chinese and English pattern. Moreover, the spatial design methods intensify and amplify people's sensation. It vitalizes and sustains the engagement between people and nature. People's comprehension and requirement of nature are aesthetically and artistically expressed in both traditional Chinese garden and English picturesque garden. Chapter 5 focuses on the psychological or biological basis for the establishment of the site expression strategies. Feng shui theory and English landscape garden considerations of genius loci will be illustrated and compared to explore the strategy of sense of place.

CHAPTER 5
SITE EXPRESSION

Site planning is the organization of the external physical environment to accommodate human behavior (Lynch and Hack, 1984). It is more than a practical art; it is also a tool to organize space to enhance everyday life, in order produce a greater sense of the world in which people live (Lynch and Hack, 1984). The spirit of a place is the most essential part of site planning, and if ignored, can cause disorientation and anxiety (Lynch and Hack, 1984).

While in Chapter 4 illustrated and discussed sight creation, the aesthetic improvements of landscape that are related to an alliance between poetry, painting, and gardening, in this chapter, the author focuses on the spirit of a place in both traditional Chinese and English landscape gardens. Inspired by the book “A place of my own”, written by Michael Pollan, in which Pollan considers three different approaches to site selection and discovers the close overlap the approaches share, and based on the insights the author discussed in Chapter 3, it seems plausible that the preference for variety in landscape planning by English Landscape School designers is similar to the expressions of Feng shui preference. Therefore, the author will clarify and compare the essence of Feng shui — the concept and utilization of qi — and the way in which English Landscape designers studied and considered a landscape’s genius loci.

FENG SHUI AND TRADITIONAL CHINESE GARDENS

The idea of Feng shui is intrinsically linked to traditional Chinese Daoist philosophy, which states that “humanity is an integral part of nature”. The art of living in harmony with the land, and deriving the greatest benefit, peace and prosperity from being in the right place at the right time is called Feng shui (Skinner, 1982). Feng shui often uses five elements: Long, Sha, Xue, Shui, and Xiang to plan and design human environments. As discussed above the fundamental integral ideal model emphasized in traditional Feng shui is expressed as the azure dragon meandering in the east, the white tiger flexing in the west, the red bird or phoenix stretching in the south, and the dark warrior or tortoise dropping its head in the north. The ideal site that corresponds to this model is one that is protected from high winds by a northern screen of hills or trees or a place in which streams and rivers meander slowly, nestled in the embrace of hills rather like an armchair, with a view preferably to the south.

In a *Place of My Own* Michael Pollan has described how he appropriated the qi to support his instincts and locate a writer building. In what follows, the author illustrates the concept and utilization of qi. “Qi” is the Chinese word for the earth spirit, or cosmic breath, which flows in invisible (but predictable) currents over the face of the earth, following both the natural and manmade contours of the landscape (Pollan, 1997). Qi is the crux of Feng shui. The main intention of Feng shui is to determine and influence the flow and content of qi in a site. Chinese consider the tallest forms in a landscape as a writhing dragon while the tiger is a similar though less prominent land form. Skinner, in his book mentions that “the ridges and lines in the landscape form the body, veins, and pulse of the dragon; the dragon’s veins and watercourses (known as

dragon lines) both carry the qi". However, the largest quantities of qi are not found at the top of a hill, because exposure to wind disperses qi so quickly. A good site should have the qi hovering over it.

Qi has "a lot in common with water" (Pollan, 1997, page 45). Like water, which flows down a mountain though rills and streams, aggregating in lakes and rivers or swamps, qi runs from high ground and accumulates in a low flat place. Based on this water-like form of qi, a Feng shui doctor can walk to the top of the ridge or site then run down from the top several times with heedlessness and speed, to determine the flowing path and rest point of qi. The way is also called as "riding the dragon". Michael Pollan detected this path and used it to identify the best site for his small building, as he described in his book. The author also used this "riding the dragon" approach in the next chapter on redesigning the State Botanical Garden of Georgia State.

There is a consensus that the essence of a good site guided by Feng shui is to capture the qi flowing through the site and concentrate it without allowing it to become stagnant. One of the classic tenets of Feng shui says that the rise and disappearance of qi is associated with wind, so the sites which lack protection from wind are likely to lose any accumulated qi. However, when they are bounded by water, the qi halts. Wind and water are the two elements of Feng shui, and the wind, if tamed to a gentle breeze, will bring the circulating qi, while the water, if curved and appropriately orientated, will keep the qi in the site, thereby increasing its physical and spiritual fertility (Skinner, 1982).

Based on this, traditional Chinese gardeners figured out several ways to improve the flow of qi in site planning and landscape creation. First, they used obstruction, where they positioned

obstacles like plants or rockeries among the open space to prevent the dispersal of wind. For example, in the Lingering garden, the Duanxia peak was positioned to connect an open space and a water pond (Figure 5.1). Second, they applied the serpentine form of traditional Chinese gardens, which has the ability to resist wind or intentionally change the wind direction in order to concentrate qi. Third, they used supplements, which filled up vacancies in the scenery. For example, the northeast of the Couple's Retreat Garden, Suzhou, originally lacked the sense of enclosure, so the owner-designer installed rockeries of Yellow Stone to replenish the gap, avoiding a dispersal of qi (Figure 5.2).

Figure 5.1 Duanxia Peak
(image from: http://www.hsdyfzxyh.com/cn/news/Contents.asp?TypeID=3&RsID=415)

Figure 5.2 Yellow stone rockeries in the Couple's Retreat Garden
(Image from:
http://mypaper.pchome.com.tw/nakamaa66/post/1366108288?show_map=1)

The flow and concentration of qi is related to the speed and energy the landscape embraces. With the application of qi, a hill or landform is described as rising slowly or rapidly, and the curves and straightaways are considered in terms of their velocity. As we know, the flow of qi is similar to the flow of water; thus, slow and fluid forms are conceived as beneficial symbols of Feng shui. Various symbols are created based on this metaphor to describe landscapes and to make the spiritual dogma of Feng shui more useful.

Moreover, Feng shui dictates that a site should strike a balance between Yin and Yang (Long, 2014). Yang, the “male” features tend to be upright and flourish, while Yin, the “female” features tend to be static. Thus, a mountain is categorized as Yang, while water embodies Yin, and plants are treated as Yang, while architecture is seen as Yin. In traditional Chinese gardens, the applications of mountain symbols like rockery, water, plants and architecture conform to the balance between Yin and Yang. For example, if the garden lacks a water source, a pond should be

built by drawing the water of the garden.

GENIUS LOCI AND ENGLISH LANDSCAPE SCHOOL GARDENS

Genius loci is a concept that originated in ancient Rome. Accordingly, ancient Romans believed that every "independent" being has its genius/ guardian spirit (Norberg-Schuiz, 1980). This spirit gives life to places and determines their character or essence. In landscape planning or architecture, the idea of a genius loci is used to investigate the psychic rather than the physical implication. Norberg-Schuiz introduced a concept of "existential space" as phenomenological perspective useful in analyzing a place's genius loci. Existential space, which comprises basic relationships between man and his environment, is divided in the complementary terms space and character that are in accordance with the basic psychic functions of orientation and identification (Norberg-Schuiz, 1980). Orientation emphasizes the spatial aspect which means a person has to be aware of where she or he is, and from that awareness gain a sense of safety. In addition, identification focuses on the character aspect, which means, the visitor needs to know how he or she is in a certain place, and receiving the sense of belonging. The expression of orientation and identification is in the table 5.1. Many 18th and early 19th century English picturesque designers unconsciously concentrated on and studied landscapes' genius loci, and identifying the two aspects of orientation and identification, tried to figure out exactly what constituted pleasing scenery. They focused on these two aspects and used them to build the genius loci of landscape gardens.

The expression of orientation	The expression of identification
Boundary (Entrance, Edge, Spatial fabric)	Architecture format
Node	Color
Sign system	Texture

Table 5.1 The expression of orientation and identification
(Source: Author)

First, they oriented objects like inscriptions and architecture that can stimulate the minds and imaginations of the viewers and help them visualize the genius loci. In the 18th century, unlike architects, garden designers such as William Kent thought more about how architecture would fit into the landscape. A good example of this interest in architecture is Stowe, where the Elysian fields confronts their viewers with a variety of 'readable' items: a temple of ancient virtue, complete with full-length statues of the most famous Grecian lawgiver, general, poet and philosopher; a ruined temple of modern virtue with a headless bust of Sir Robert Walpole; the parish church; and a temple of British worthies with a collection of busts of British patriots in 16 niches on which was inscribed a tricky quotation from Virgil (Hunt and Willis, 1988). Second, they emphasized the site itself by focusing on the basic materials and natural forms of the site, an aspect that is more related to the aesthetic and psychological experience of a landscape, and the roughness, sudden variation, and irregularity of these characters determined their tastes. Since the author already discussed aesthetic view in chapter four, this section will focus on the psychological influences concerned of space and object design.

English Landscape School designers had a tendency to use spaces that varied topographically and often included rocks, vegetation, and water to create landscape scenery. Capability Brown was one of the most prominent champions of this technique. Brown chose to emphasize the lines, shapes and contours of the site's grounds, waters and trees. He planned all his walks, lakes, and belts of trees along serpentine lines and improved gentle undulations. Furthermore, he eliminated all objects that would arouse the imaginations of the viewers, such as temples, inscriptions, and statues. Through his work, he rediscovered, abstracted, represented the form of the landscape itself. Brown's approach was distinct from identification, which is the first aspect for genius loci creation. His technique rather focused more on the orientation of natural light and the particular microclimate of the site. Landscapes possess varying degree of complexities, comprising subordinate localities with a distinct character, like the valley, basin, and plain. In the past, such differences determined the localization of sanctuaries which represented the natural "force" (Norberg-Schulz, 1985). However, there is more to planning a site than orientation to the sun or microclimate. While 18th century English designers mimicked landscape paintings in their garden planning, they also created spatial sequences in which the viewers' eye followed one element to another through the inviting path often toward a distant horizon. The paths they designed were always curved, keeping with the character of the landscape. Orientation is similar to identification, and its goal is to create an eye-catcher in nature that piques the spectator's curiosity.

Moreover, with the emergence of several philosophical and aesthetic ideas, symbols were created to describe 18th and early 19th century English landscape gardens, such as symbols of the

sublime and beautiful, and picturesque, which represented the picturesque gardener's exploration of genius loci in nature. Edmund Burke mentions that the symbolism through which human feelings link with the physical environment borrows from the symbolism of sex, for example, in that case beauty in nature is similar to the set of symbols used to describe female beauty. By the end of the 18th century picturesque designers devoted themselves to picturesque angle checks. The red book of Humphrey Repton is a good example. The improvements that Repton suggested for the landscape were demonstrated in a comparison of before and after working sketches (Figure 5.3-5.5). The curved path, the sinuous water surface, the positioning of architecture, and the landform replenishment by plants provide a pleasing prospect for people. In that way, the sense of tableau or the sense of the site was complemented.

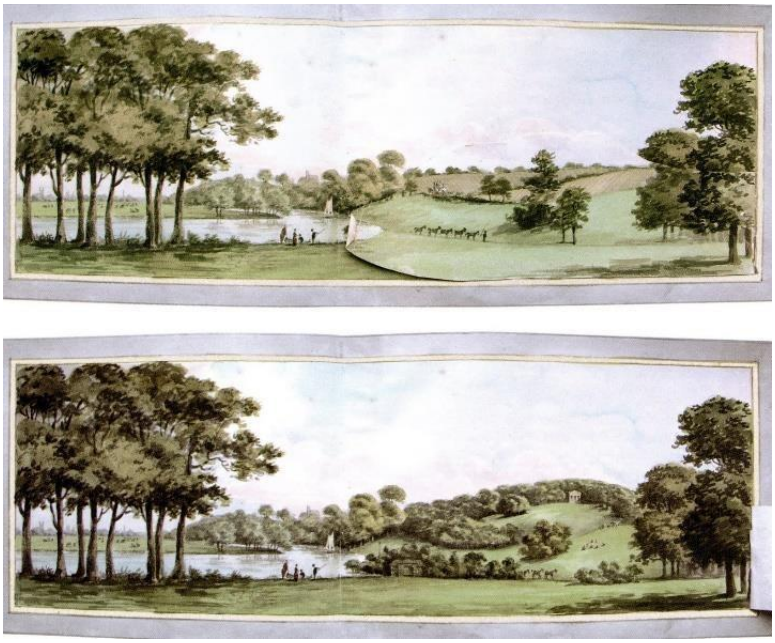


Figure 5.3
(Image from: https://janeausteninvermont.wordpress.com/tag/humphrey-repton/)

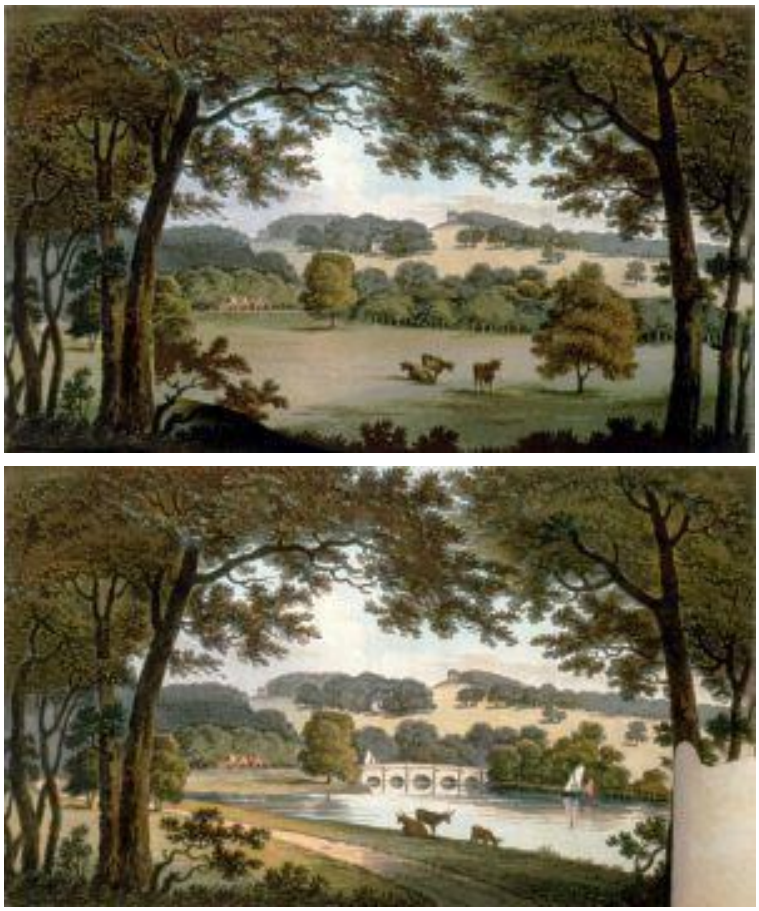


Figure 5.4
(Image from: https://janeaustensworld.wordpress.com/2009/03/14/reptons-regency-landscapes-towards-a-picturesque-idealr/)

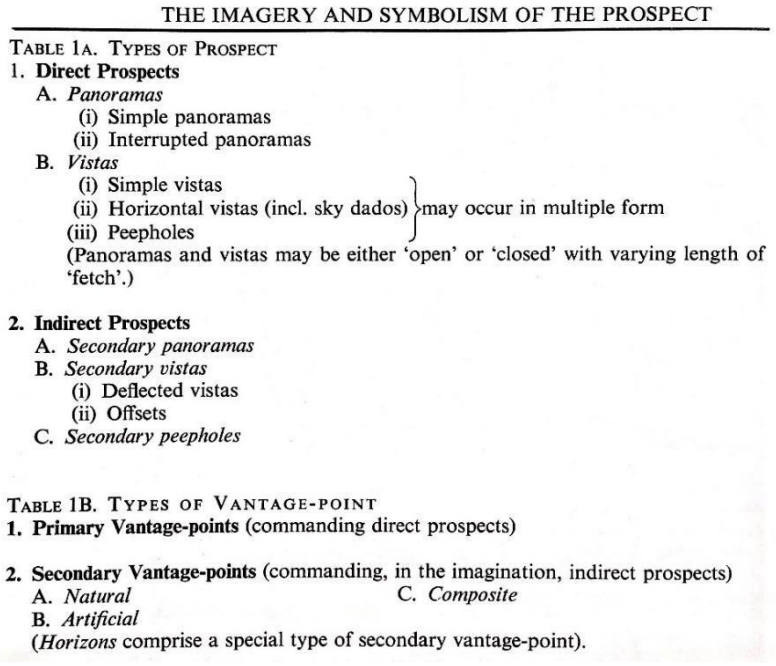
Figure 5.5
(Image from: https://janeaustensworld.wordpress.com/2009/03/14/reptons-regency-landscapes-towards-a-picturesque-idealr/)

PROSPECT-REFUGE THEORY

Because Jay Appleton developed English Landscape School ideas into an aesthetic approach linked especially to prospect-refuge theory, his ideas will be particularly useful in completing the comparative designs discussed in chapter 6.

According to Appleton's theories human beings have a genetic predisposition to be immediately and spontaneously aware of their physical environment, and this is conductive to their well-being and survival (Darwinian theory). More specifically, Appleton suggested that people's predilection toward a landscape is based on "prospect" and "refuge", the ability of a place to provide potential supplies of food and sources of danger without compromising a sense of shelter.

From these ideas, Appleton created a framework of symbolism that resulted in a strategy very similar to picturesque ideas to support his prospect-refuge theory of analyzing landscapes. He assumed and classified three aspects of this symbolism: prospect, hazard, and refuge. The imagery and symbolism of the prospect can be direct or indirect and includes panoramas and vistas (Figure 5.5). The hazard's imagery and symbolism can be classified into incident hazard, which includes animate hazard and inanimate hazard, impediment hazard including the natural and the artificial, and deficiency hazard. As for the refuge, it can be classified by function, origin (natural or artificial), substance (earth refuges: caves, rocks, and hollows; vegetation refuges: arboreal and others; and nebulous refuges: mist, smoke), accessibility, and efficacy (Figure 5.6).



THE IMAGERY AND SYMBOLISM OF THE PROSPECT

TABLE 1A. TYPES OF PROSPECT

1. **Direct Prospects**
   - A. *Panoramas*
     - (i) Simple panoramas
     - (ii) Interrupted panoramas
   - B. *Vistas*
     - (i) Simple vistas
     - (ii) Horizontal vistas (incl. sky dados)
     - (iii) Peepholes

   } may occur in multiple form

   (Panoramas and vistas may be either 'open' or 'closed' with varying length of 'fetch'.)

2. **Indirect Prospects**
   - A. *Secondary panoramas*
   - B. *Secondary vistas*
     - (i) Deflected vistas
     - (ii) Offsets
   - C. *Secondary peepholes*

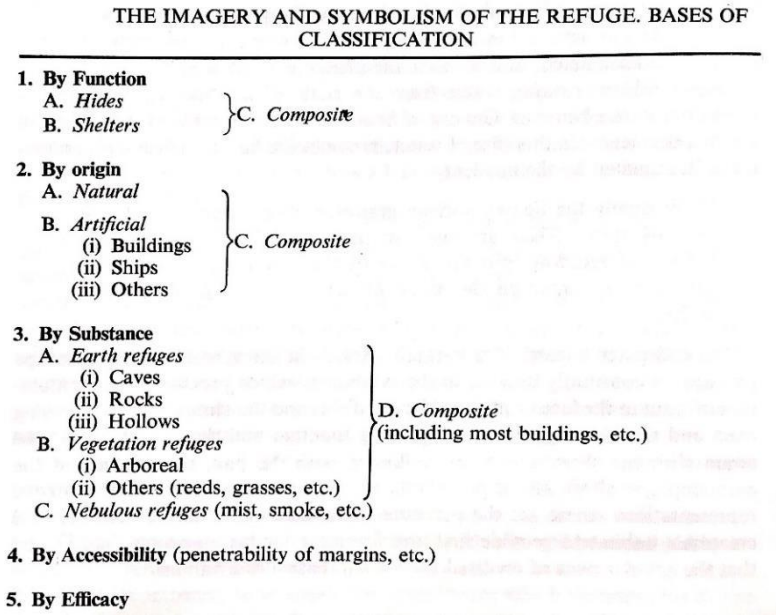
TABLE 1B. TYPES OF VANTAGE-POINT

1. **Primary Vantage-points** (commanding direct prospects)

2. **Secondary Vantage-points** (commanding, in the imagination, indirect prospects)
   - A. *Natural*
   - B. *Artificial*
   - C. *Composite*

   (*Horizons* comprise a special type of secondary vantage-point).

Figure 5.6
(Image form: Appleton, 1975)



THE IMAGERY AND SYMBOLISM OF THE REFUGE. BASES OF CLASSIFICATION

1. **By Function**
   - A. *Hides*
   - B. *Shelters*

   } C. *Composite*

2. **By origin**
   - A. *Natural*
   - B. *Artificial*
     - (i) Buildings
     - (ii) Ships
     - (iii) Others

   } C. *Composite*

3. **By Substance**
   - A. *Earth refuges*
     - (i) Caves
     - (ii) Rocks
     - (iii) Hollows
   - B. *Vegetation refuges*
     - (i) Arboreal
     - (ii) Others (reeds, grasses, etc.)
   - C. *Nebulous refuges* (mist, smoke, etc.)

   } D. *Composite* (including most buildings, etc.)

4. **By Accessibility** (penetrability of margins, etc.)

5. **By Efficacy**

Figure 5.7
(Image form: Appleton, 1975)

While these symbols of prospect and refuge resemble Feng shui emphatic forms of Yin and Yang, the metaphorical symbols used to demonstrate the best site for qi's flow, there are also

differences that may be explored through design. Therefore, the intent of the design is to use prospect-refuge theory as a set of principles reflective of picturesque ideas in order to complete one of the design concepts discussed in the next chapter.

CONCLUSION

This chapter discussed site creation by describing the use of Feng shui in Chinese gardens and analyzing how English Landscape School designers improved the genius loci of sites. Both approaches, which are based on human intuition, have some similarities. For example, the picturesque designer's preference for variety in the landscape, which is emphasized by the transitions between field and wood, hill and dale, light and shade, might just be another way of expressing the Feng shui doctor's preference for those places in the landscape where yin and yang meet. However, they have some differences as well. For example, Feng shui idea pays attention to the spiritual environment, it uses qi to analyze the site, while, English Landscape School focus on the physical environment.

In the next chapter, the author will apply these two site selection methods to landscape improvements. The design process the next chapter will confirm of the similarities between the two methods and highlighted the differences.

CHAPTER 6
DESIGN APPLICATION

This chapter is an application of projective design guided by research, the intent is to test and build upon the theories of previous chapters. In the Figure 6.1, the author summaries the design metrics. Based on the insights of Chinese and English Landscape School garden, two aspects were emphasized: the expression of aesthetic and the exploration of sense of spirit. Chapter 4 and chapter 5, introduced the Chinese and English design strategies and methods, for example, in the chapter 4, the sight related theories considered in the emotional connection and sense of tableau, while in the chapter 5, the site related theories emphasized on the sense of belonging. According to this process, the author concludes the design metrics and applies them through at the selected site (Figure 6.1). The end result is the redesign, improvement, and analysis of landscape aesthetics in the Chinese garden of the State Botanical Garden of Georgia. The design tests the hypothesis that the recommendation of design under the methods of traditional Chinese garden and English landscape garden will end up in same point. These two systematic ideas may be articulating the same deep attractions, and applies design concepts derived from the previous chapter's research to improve the landscape in an actual site.

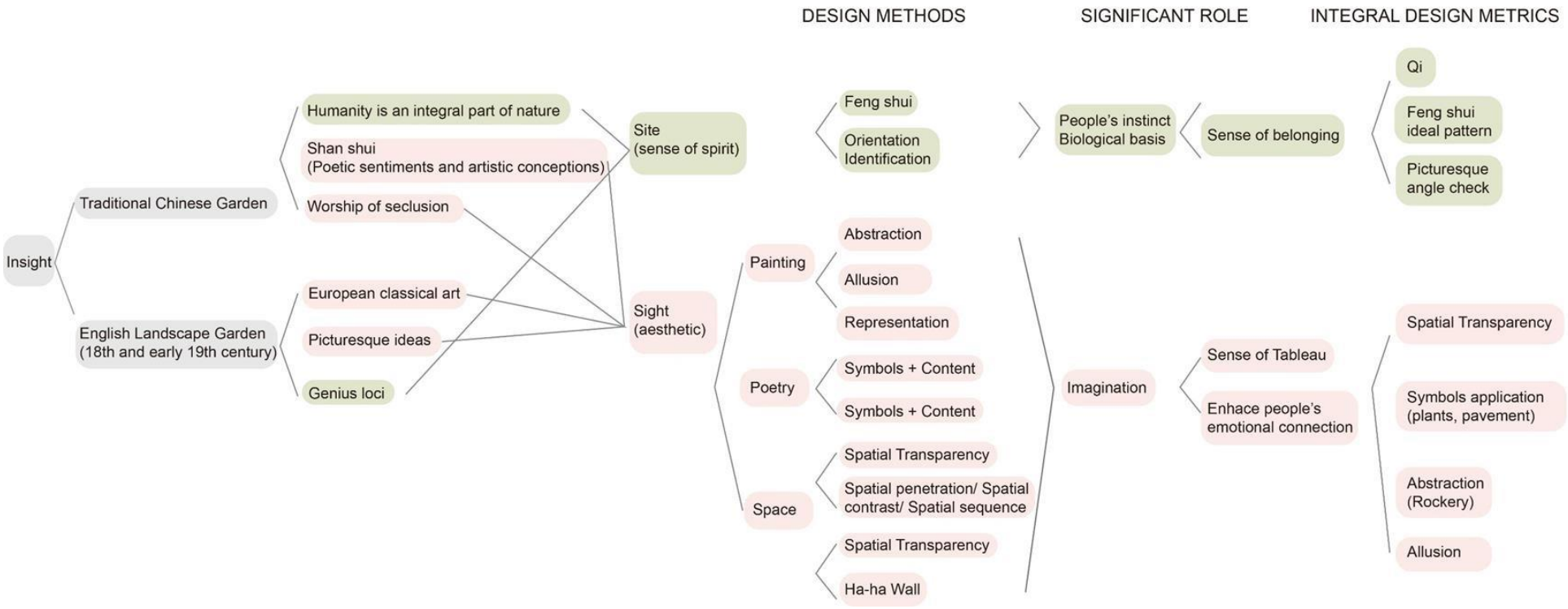


Figure 6.1 Design metrics

The embodiment of insight ideas in site expression and sight creation of the two landscape systems. And design metrics derived from the methods of site expression and sight creation.

(Source: Author)

This design chapter, begins with the introduction of the site and adds a justification for why the selected site is appropriate. It then focuses on the analysis of the current situation of the site design by applied the methods from traditional Chinese garden and English Landscape School garden to examine the site. Ultimately design strategies such as Feng shui theory and sense of place, as previously discussed are applied as a part of the design process.

THE INTRODUCTION AND OBSERVATION OF THE GEORGIA STATE BOTANICAL GARDEN OF GEORGIA

The State Botanical Garden of Georgia, located approximately 70 miles east of Atlanta, Georgia, is a short drive from downtown Athens. The 313-acre garden is home to numerous themed display gardens, including the Flower Garden, the International Garden, the Heritage Garden, and the Shade Garden. The entire establishment is an All-American Selections Garden, a Southeastern Conifer Society Reference Garden, an American Daffodil Society Display Garden, and an Audubon Society Important Bird Area.

The thesis's target design site is the Chinese garden contained in the International section (Figure 6.2). This Chinese garden is part of the larger botanical garden adhering to a natural scene intending to exhibit diverse cultural and botanical effects. This site has been selected for three reasons: first and foremost, the Chinese garden does not fit into the surrounding environment properly, as it is inconspicuous, and located in a semi-closed space. Additionally, the garden represents few actual Chinese cultural or historical characteristics, feelings, or resonances. It is under the influence of the naturalistic features found in the surrounding environment, and is more akin to a western garden, in that it incorporates wildness with a few Chinese forms thrown

in. Additionally, the garden contains Japanese elements, revealing a lack of precision and an attempt to lump all things for eastern together. Ultimately, of course, Japanese characteristic cannot stand for the properties of Chinese garden. Thus, the scene of the garden is only a character. The inaccurately, context, and other problems clearly show that the methods explained in this thesis were never considered.

Figure 6.2 Design Site
(Source: Author)

As currently configured, the garden has two main entrances, connected by a surrounding main road, (Figure 6.2). Figure 6.3 consists of photos that show the current state of the design site, making it apparent that the topography is unaltered, with an abundance of plants but few grassy areas. The tall trees block sunlight, making it difficult for shrubbery to grow. Furthermore, this lack of growing plants leads to an isolation of sights, lines, meaning viewers will find it difficult to locate an attractive vision or enframed picture, thus weakening the garden's design and

expression of structure. In addition, the space has little association with the surrounding environment, giving people a sense of isolation and remoteness.

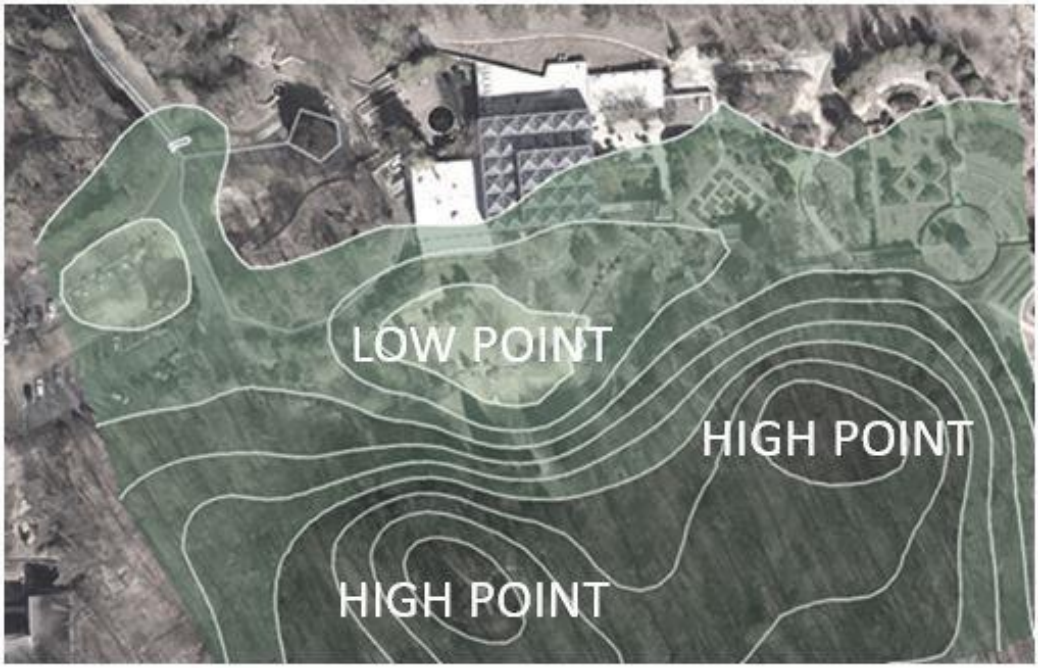


Figure 6.3 Topography
(Source: Author)

Inside the space, an elevated wooden platform connects with the main road at two paths and one of the entrances is guarded by a Japanese-style gate. These two things are far from characteristic of actual Chinese gardens. Thus, the whole space lacks genius loci and strong attractions. The interaction between human beings and naturalistic expression is weak.

Figure 6.4 Current Situation
(Source: Author)

DESIGN INTENTION

This section proceeds with an analysis of the space according to the theories of traditional Chinese garden and English Landscape School garden, and encompasses the practical details of the two different ways of assessing and arranging the environment, with regard to the redesign of the site. The author will come up with two design master plans, then, compare these two designs with a final analysis that summaries similarities and differences. Thus, this section is intended to better link a Chinese garden design to its philosophical roots and the relationship between it and the English landscape School garden.

CURRENT SITUATION ANALYSIS

The current situation analysis is concentrated on topography, wind direction, plants, and sun direction. In the design site, the Chinese garden extends from the southeast toward northwest, with the topography gently sloping northwards from the south. Those visiting the site, consciously feel the wind direction, which generally moves southwards from the north (Figure 6.5). The site contains tall trees, understory, shrubbery and ground cover. The southeast area of the site contains a number of ornament camellias. The existing condition does not conform to ideal Feng shui pattern. Thus, the design needs to make its own modification, take full advantage of the existing condition, as well as accounting for the suns direction, in order to reach the final ideal pattern of both feng shui and English landscape methods at the site.

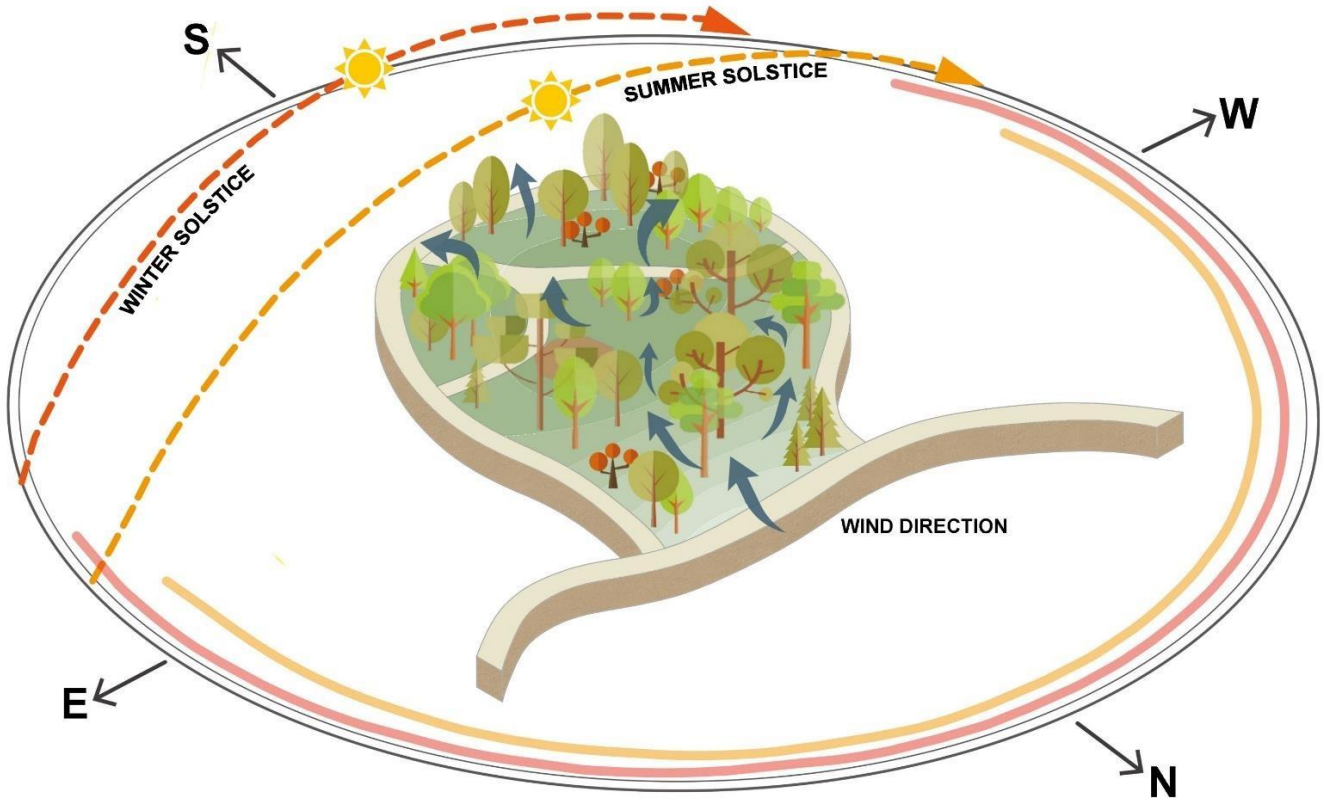


Figure 6.5 Current situation analysis
(Source: Author)

UNDER THE IDEA OF TRADITIONAL CHINESE GARDEN

The Application of Methodologies in Site Planning

The first step for the Chinese garden is the application of Feng shui theory in site planning analysis. In the favorable structure of Feng shui, a place should be surrounded by *shan* (mountains) and *shui* (water), with *feng* (wind) hidden. The structure of the site goes with the desirable condition in feng shui that a location be surrounded and protected by a screen of topography and trees, with a view to the front side. An ideal site of Feng shui pattern is considered to allow for an abundant light supply because sufficient sunlight is a requisite of vitality of Qi. Sun direction needs to be considered in the design, the desirable location should face the south or directly receive sunlight. As we already know, qi is the essence of Feng shui, in the site. The flow and content of qi is also influenced by the road and path of the site. The main path of the site is connecting with the surrounding environment making the path entrance an outlet of qi. Moreover, combining the paths within the site, the entire place would capture and embrace the qi flowing through it. Besides, in the site, the flow and content of qi would be blocked by something obstructive. Such as a tree or a rock. Thus, the plants and landform the internal to the site will impact qi and generate the sense of partial enclosure. These enclosure spaces are the stagnation of qi and create a cave-like Feng shui pattern. (Cave or Xue means the place where gathering the qi, in Feng shui theory, is the ideal location of the site.) (Figure 6.6 – Figure 6.8)

In proposed site design the author rode the dragon to map the landscape's dragon lines in the site. The movement began a top of the site from which the author ran several times as heedlessly as possible, recording the various paths of natural inclination, the points where these

paths intersect, and the places the momentum was checked by hollows or inclines (Figure 6.9). Ultimately the mapping of the various flows led to an analytical site map of the ideal places in Feng shui. The process led to three ideal places in the site (Figure 6.10). Yielded a type of zoning map to guide the design (Figure 6.11).

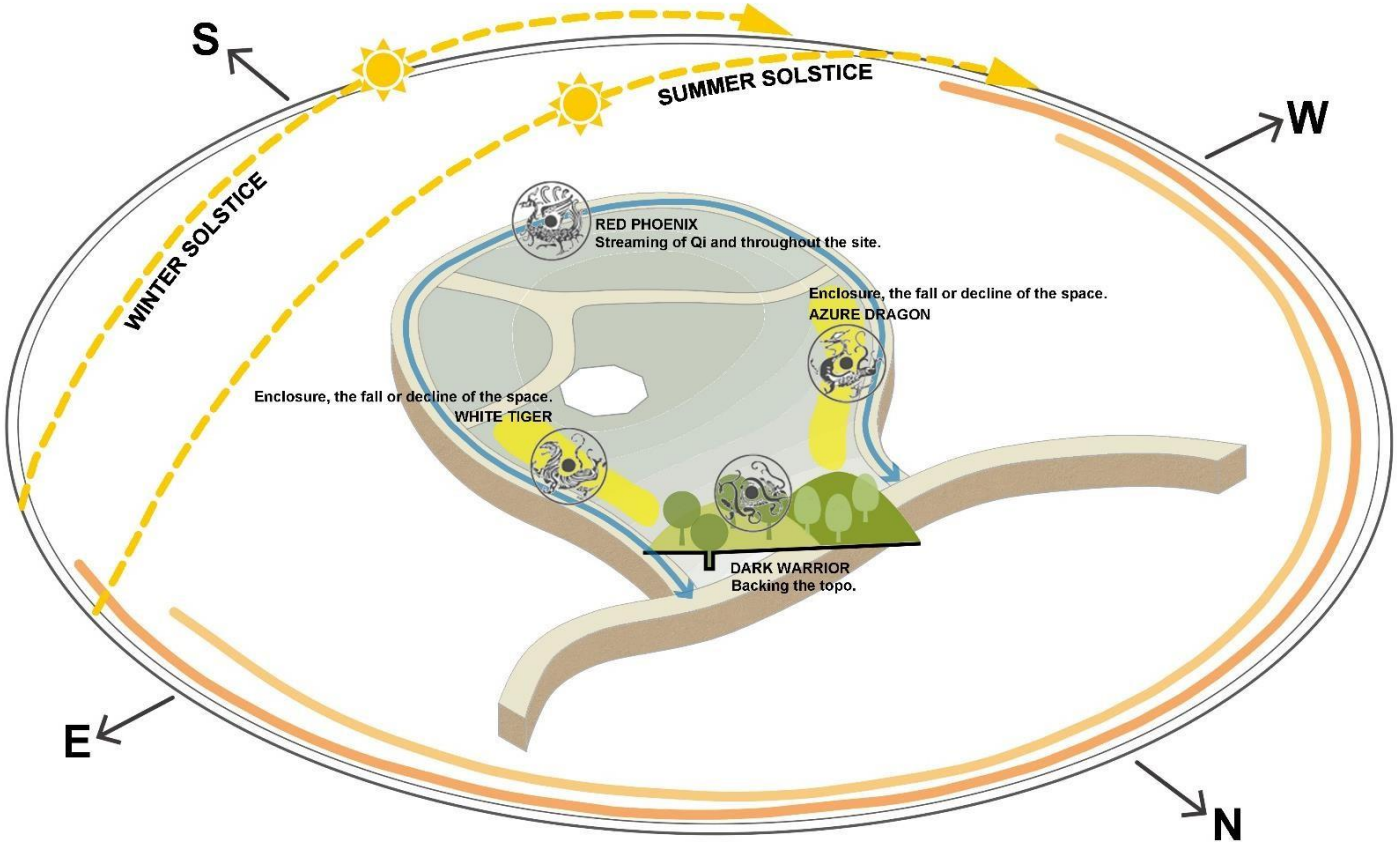


Figure 6.6 ideal Feng shui pattern analysis in site

The figure shows the idealized embodiment of ideal Feng shui pattern in site. Based on it, the design will make its own modification or change considering the existing environment.

(Source: Author)

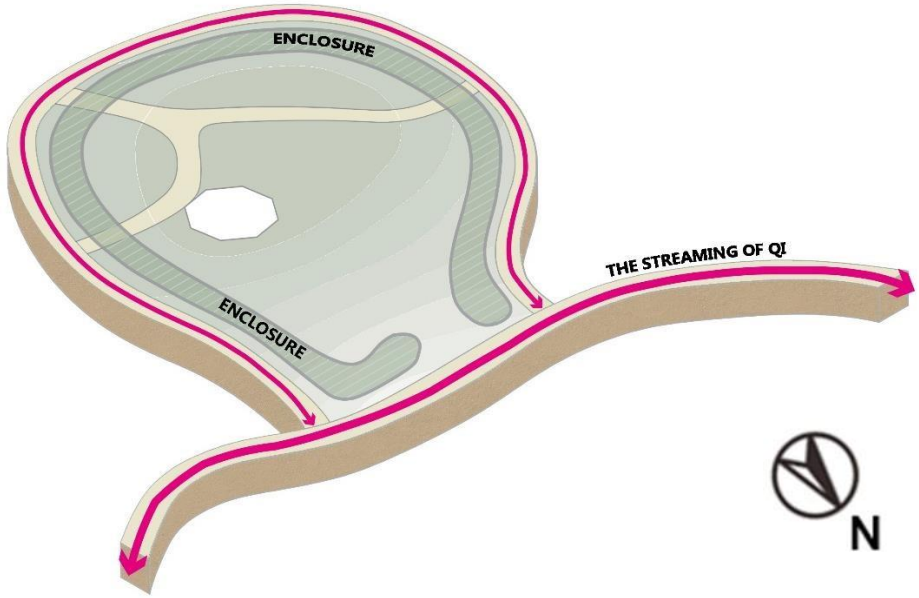


Figure 6.7 The general sense of enclosure and the flowing of qi in the site.
(Source: Author)

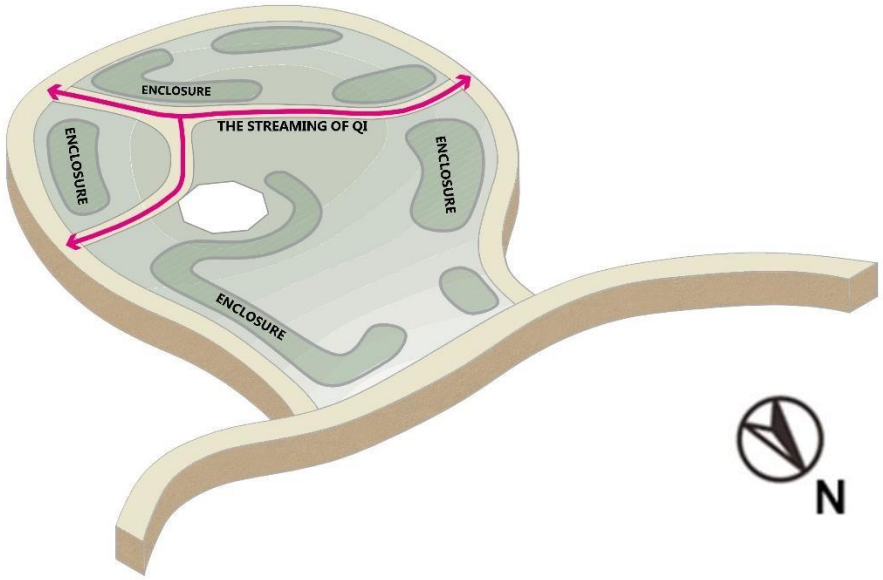


Figure 6.8 The specific analysis of the enclosure sense and the flowing of qi. The streaming of qi in figure 6.6 and figure 6.7 merely consider the qi's flowing in the existing road.
(Source: Author)

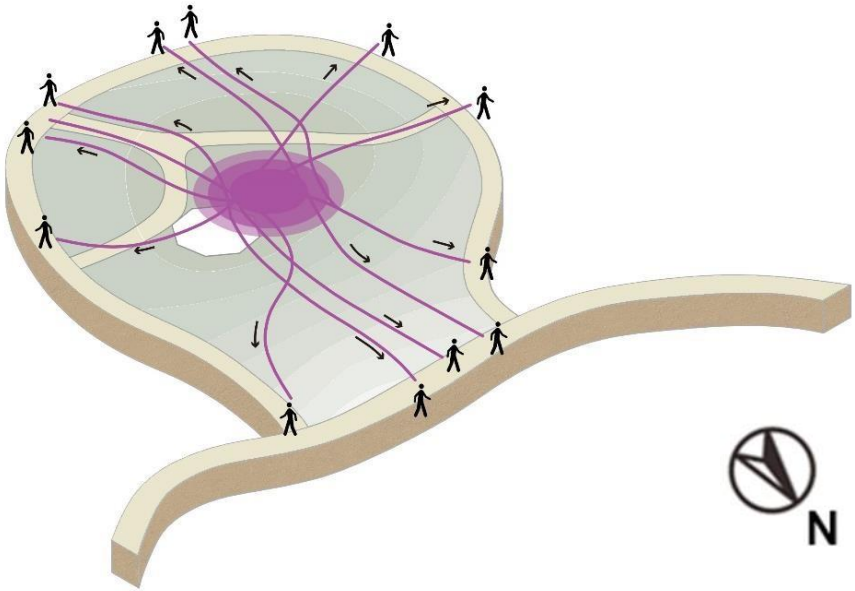


Figure 6.9 The map of riding the dragon
These lines show the routes the author conducted by riding the dragon. The node is the starting point for the author to riding the dragon because it is the highest point of the site.
(Source: Author)

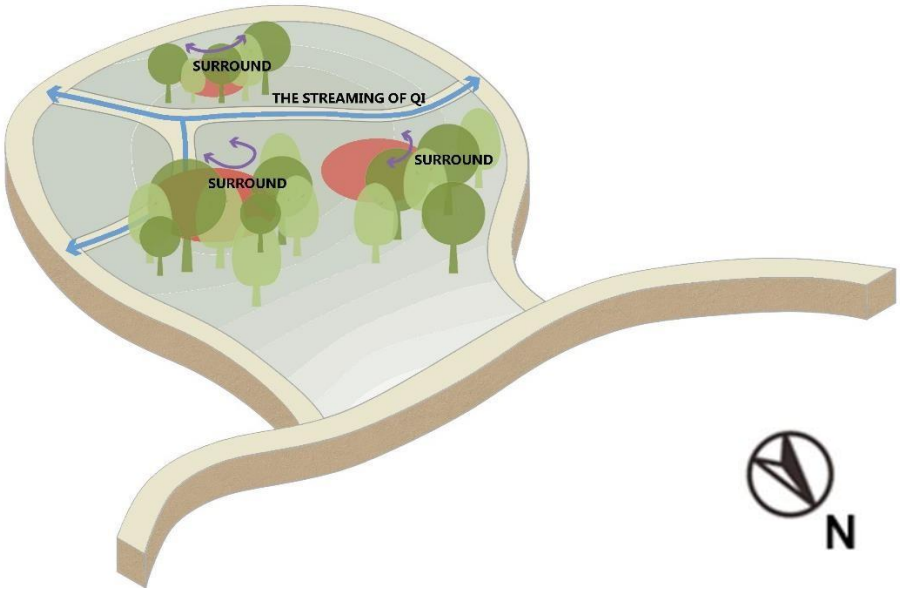


Figure 6.10 Three ideal location of the site in Feng shui pattern.
Overlapping the previous analysis map, these three sites attain the armchair-liked surrounded sense and have a flowing qi go by, which approaching to the fundamental integral ideal model emphasized in feng shui.
(Source: Author)

Figure 6.11 The zoning map of the site.

The author intends to use the existing platform area which is one of the three ideal site as a center area to design the landscape. Near the center area is an activity space for human to directly connect with the landscape. The author creates a background landscape to amplify the sense of protected in the north of the site. The protection of this direction is a reification of dark warrior. The enclosure space is created for emphasizing the boundary of the site. And the camellia garden area is created based on the existing ornamental camellia.

(Source: Author)

The Application of Methods for Sight Creation

Considering the sight creation methods described in chapter 4, and based on the previous site planning analysis, the applied design is presented here (Figure 6.12). The existing platform area is served as the main view of the entire site, for it meets the condition of the ideal Feng shui pattern. A Chinese style pavilion named “hear the wind sing” is situated in there serving both as an observation place and a focal point. The pavilion borrows adjacent scenes and uses a hollow wall to encountered and enframed scenery. In the view of the enframed scenery, the author adopted elements such as boulders, stones, and plants such as bamboo, all applied abstractly like a Shan shui painting. The poetic couplet is placed along with the “picture frame” (hollow wall), in order to endow the scenic spot with poetic sentiment. Across from the pavilion, a white wall is figuratively suggestive of drawing paper. The author uses the way of abstraction, setting rockery and plants that symbolize natural scenery in front of the wall to create a scenic pictorial view. Thus, between the pavilion and the wall, a corridor-liked space is established. People will be attracted to stay in that place where they can pay attention to the resonance between the enframed scene and the viewing wall. As the visitor passes through that corridor-like space, the landscape opens creating both a contrast and a spatial extension. In the northeastern part of the site, a sophistical layering of space was created to compensate for the lack of water; stones or gravel pebbles were used and fit into the existing topography yield the sense of a serpentine stream that could actually run on rainy days. All of those moves are consistent with Shan shui. Qi is improved on the site, while also creating attractions. The design also incorporates the large amount of existing camellia. The addition of a camellia garden and a dry landscape in the

southeast portion of the site contributes to on-site variety. In addition, the shallow space of transparency is applied to make the space more like a Shan shui painting (Figure 6.21).

Figure 6.12 Plan view of Chinese garden
The design application under the idea of traditional Chinese garden school
(Source: Author)

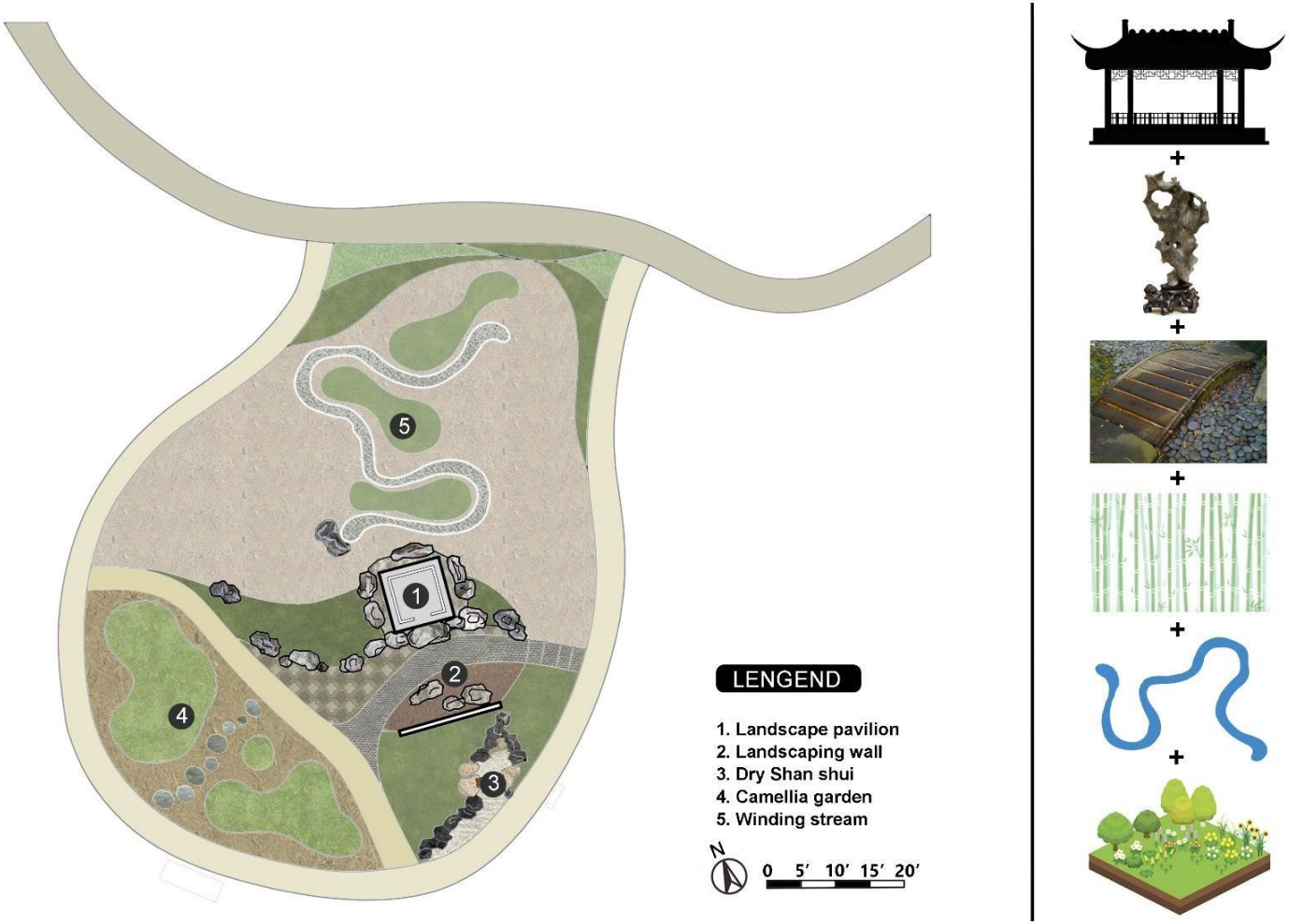


Figure 6.13
(Source: Author)

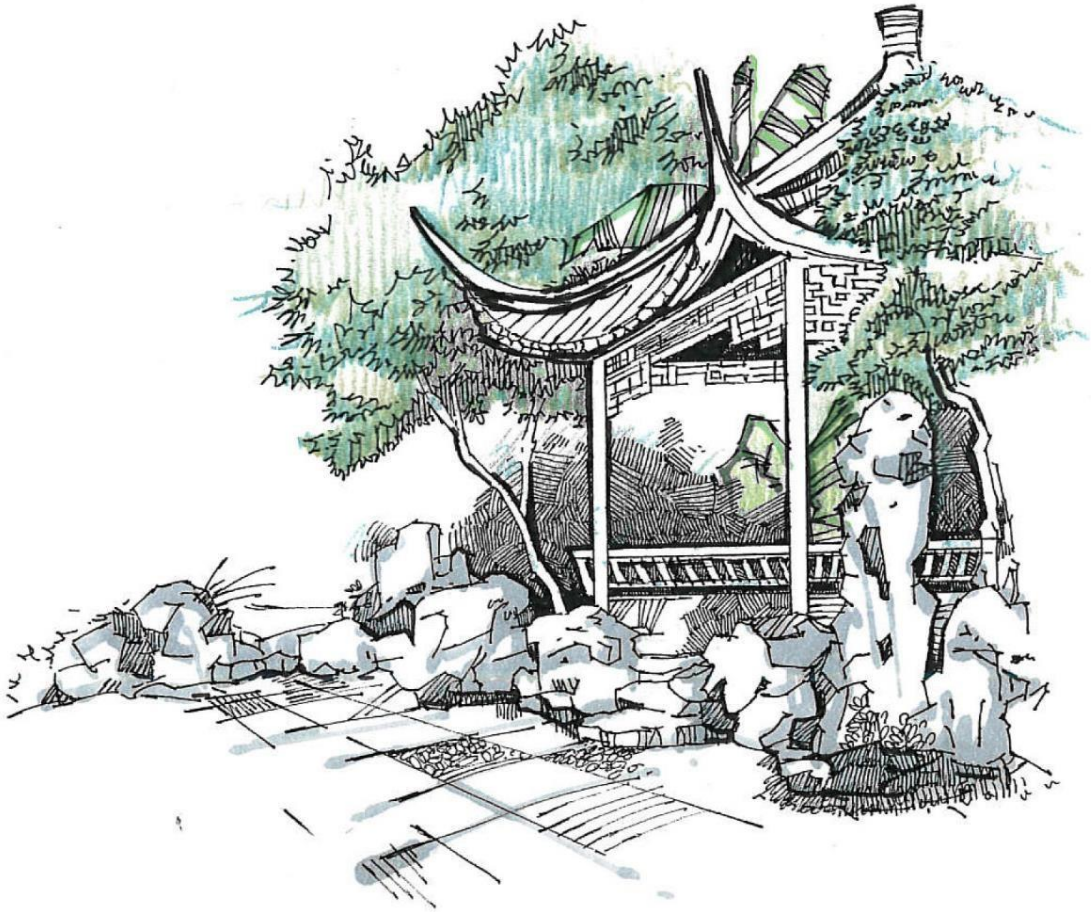


Figure 6.14 The “hear the wind sing” pavilion.
(Source: Author)

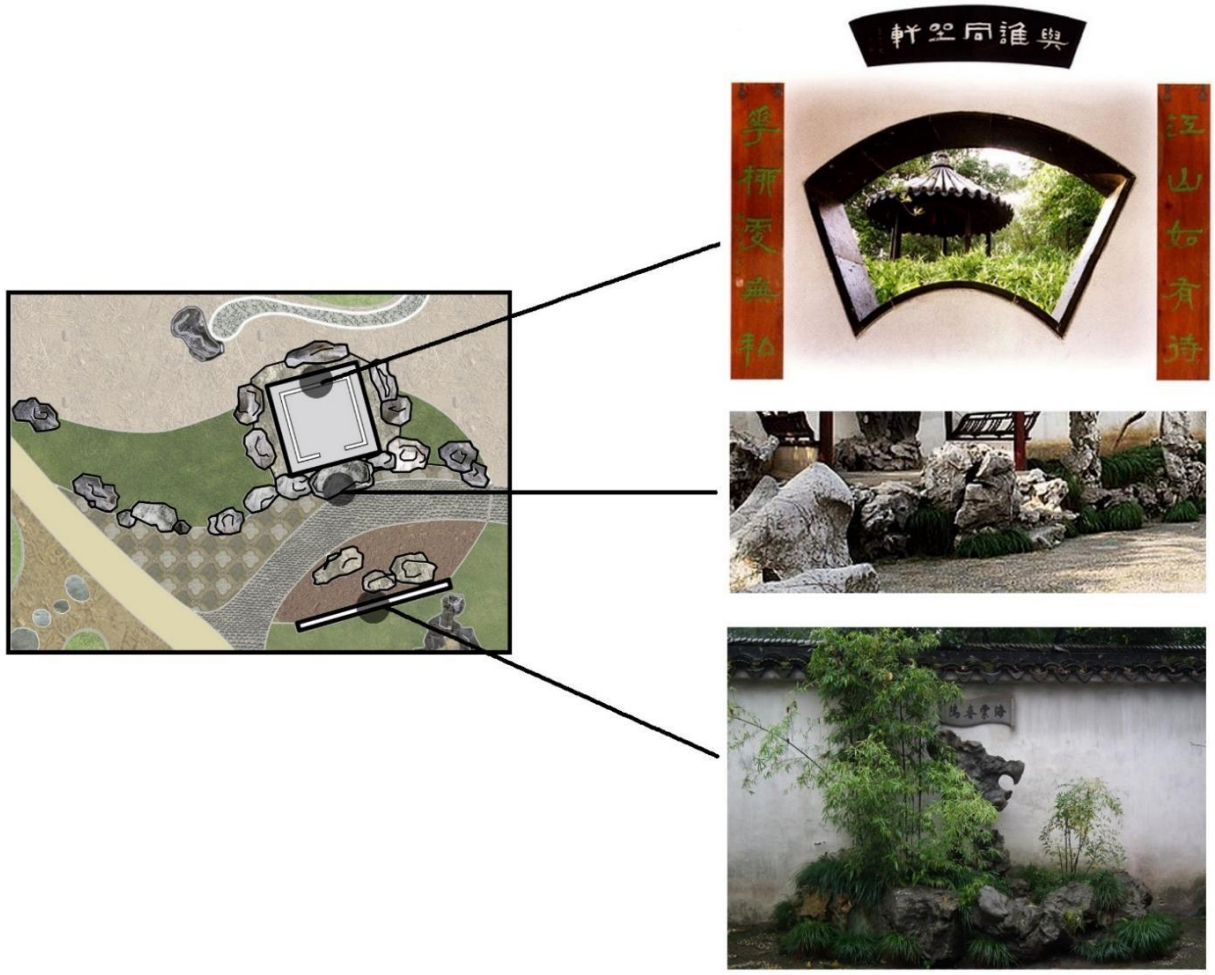


Figure 6.15 Landscape intention of the main view area
(Source: Author)

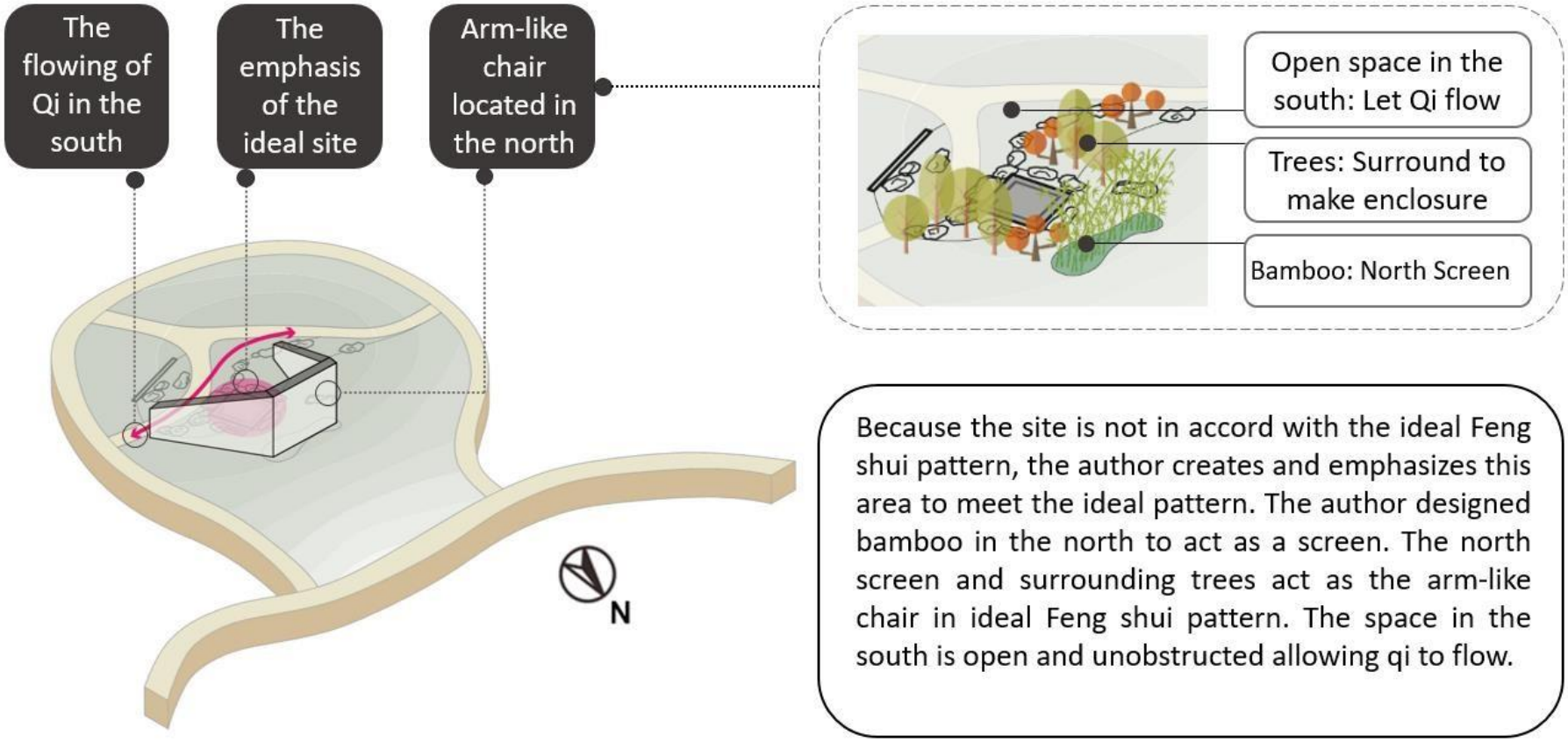


Figure 6.16 The main attractive area of the site
(Source: Author)

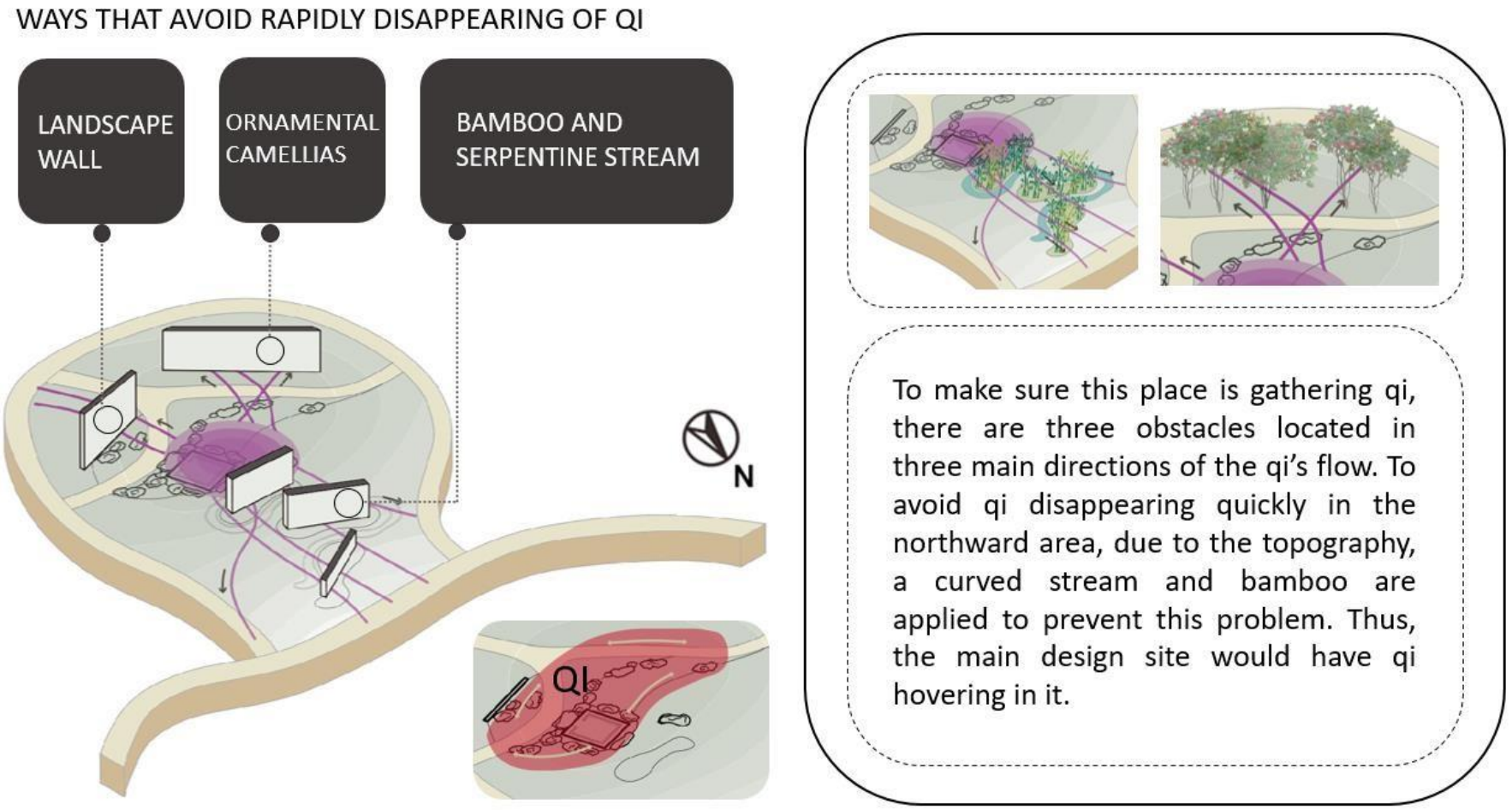
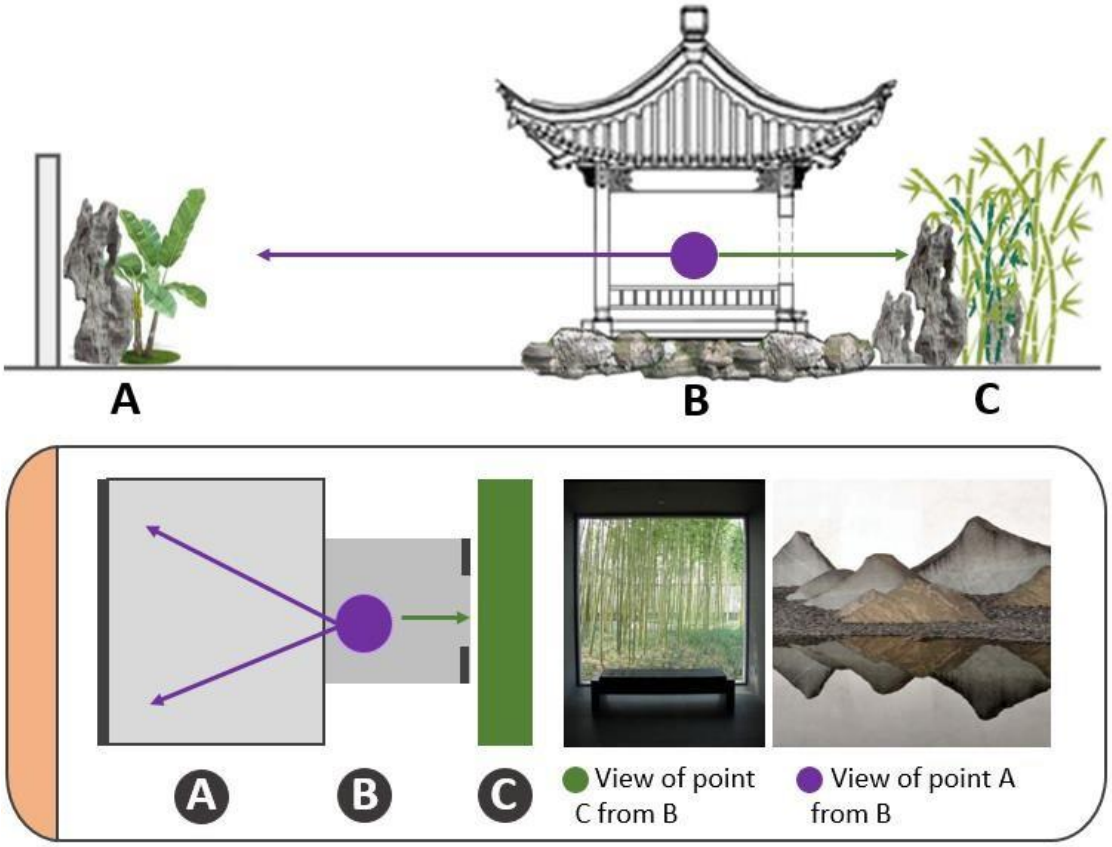
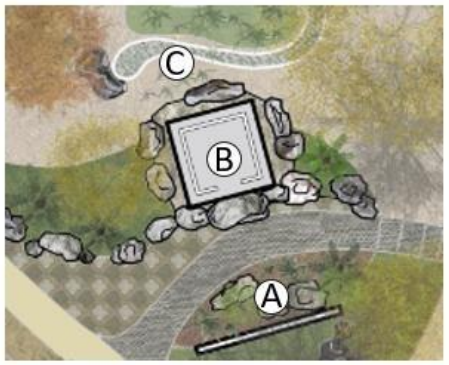


Figure 6. 17
(Source: Author)



SPATIAL PENETRATION



Spatial penetration is applied in the design. In this space, the view from point A and C are penetrated out from the pavilion point B. People will be attracted to stay in that place where they can pay attention to the resonance between the enframed scene and the viewing wall.

Figure 6.18 Spatial penetration
(Source: Author)

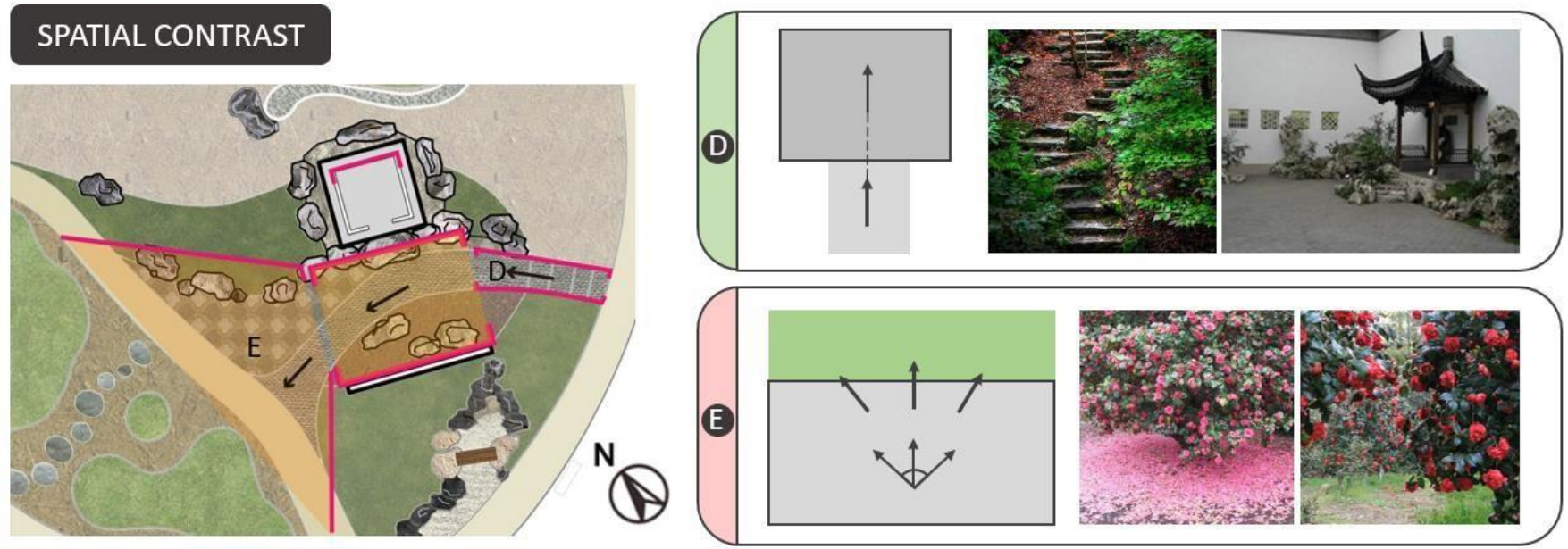
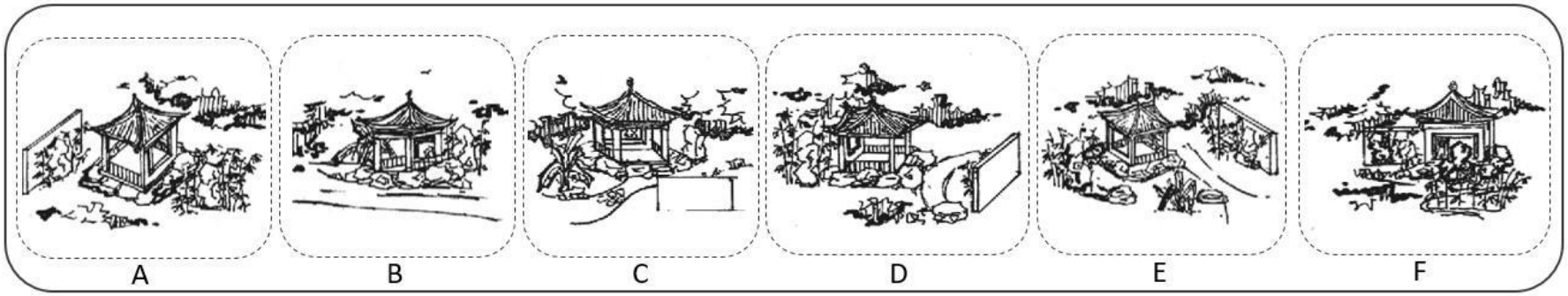
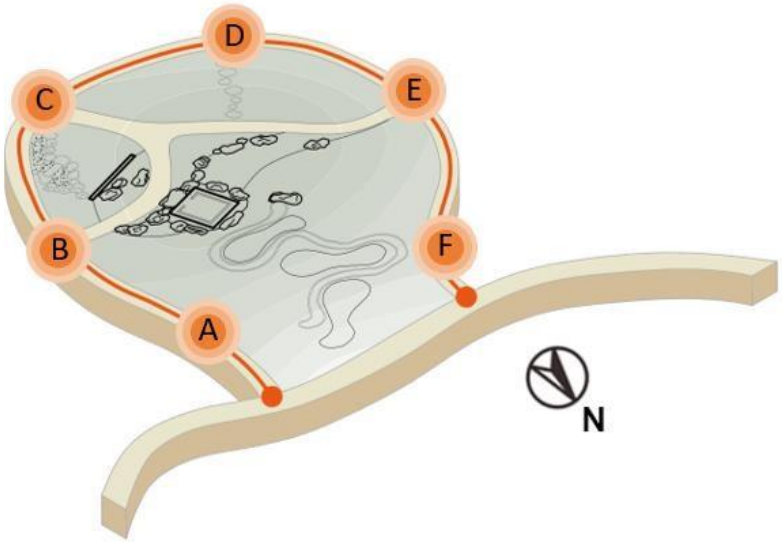


Figure 6.19 Spatial contrast

The semi-enclosed space and open space, the different forms are arranged and compared in order to induce the atmosphere of extension.

(Source: Author)





SPATIAL SEQUENCE

The designer uses the Chinese Moon Door element to focus views into the site. These different viewpoints constitute the spatial sequence show above in A through F.

Figure 6.20 Spatial sequence
(Source: Author)

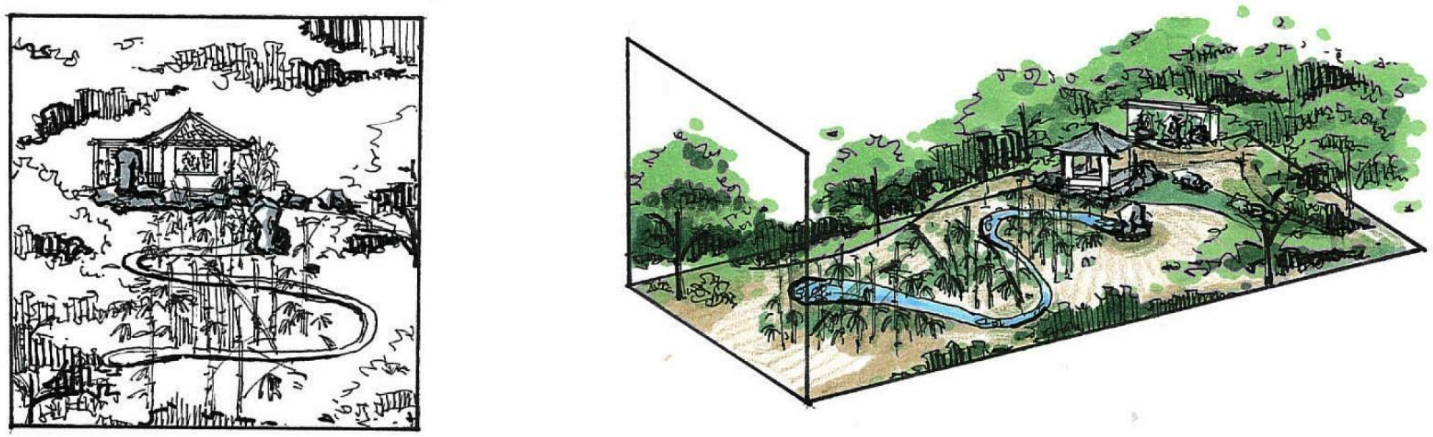


Figure 6.21 Transparency application
(Source: Author)

UNDER THE IDEA OF ENGLISH LANDSCAPE SCHOOL GARDEN

The Application of Methodologies in Site Planning

In this section the analysis and application proceeds to the English Landscape School approaches, beginning with the surrounding environment, the field of sight, and the penetration and creation of the landscape as scenery. From the perspective of the highest point in the area (Figure 6.22), the best spot in the garden to inspect the international section as a whole (shown in Figure 6.22), the current Chinese garden is blocked by foliage in the north. That point is crucial for making the English garden visible from the rest of the international garden. In other words, there should be no obstruction there, as observation determines it is the best place for centering the attractive views.

Based on chapter 5, the idea of 18th and 19th century English landscape garden site planning is focusing on the creation and improvement of the site's genius loci. One purpose of genius loci is creating a meaningful place that is suitable for movement, viewing, and contemplation. In the design, with the English approach, the spirit of place is associated with the structure of the site and, therefore, analyzing the structure-character and space-of place are extremely valuable as a means of determining the best arrangement. As discussed in chapter 5, there are two psychological functions involved in the genius loci: orientation and identification. Orientation focuses on spatial qualities which means a person has to be aware of her/his location in space. And, identification emphasizes the character of landscape related to a sense of belonging. Thus, the expression of orientation in the design application, considered by the author, is focused on three aspects: the boundary that contains an entrance, edge, and spatial fabric (spatial fabric is

the spatial relationship between horizontal and vertical direction, for example, like the road structure among the tall buildings, which can give people a strong feeling of the orientation), (Figure 6.23) as well as node and sign system. And the expression of identification is focused on the architecture format, color, and texture. The author applied this fabric to analyze the genius loci of the design site.

Following these steps the author conducted an in-depth study of sight lines. There are some viewpoints, for example, like the entrance of the site as well as openings in the vegetation. From these points, visitors can see into the distance. After investigating those spots the author chose particular zone and then confirmed this area offers the best view (Figure 6.25).

The approach used in determining the location draws upon the picturesque angle check, orientation, and identification. The combination of these analysis maps helped with the configuration of a zoning map (Figure 6.26) and will played a role in the English Landscape School design master plan.

From the highest point in the area which is the best spot in the garden to inspect the international section as a whole, the proposed English garden is blocked by foliage in the north. There should be no blockage in the sight line area, as the view is crucial for making the English garden visible from, and interact with, the rest of the International Garden.

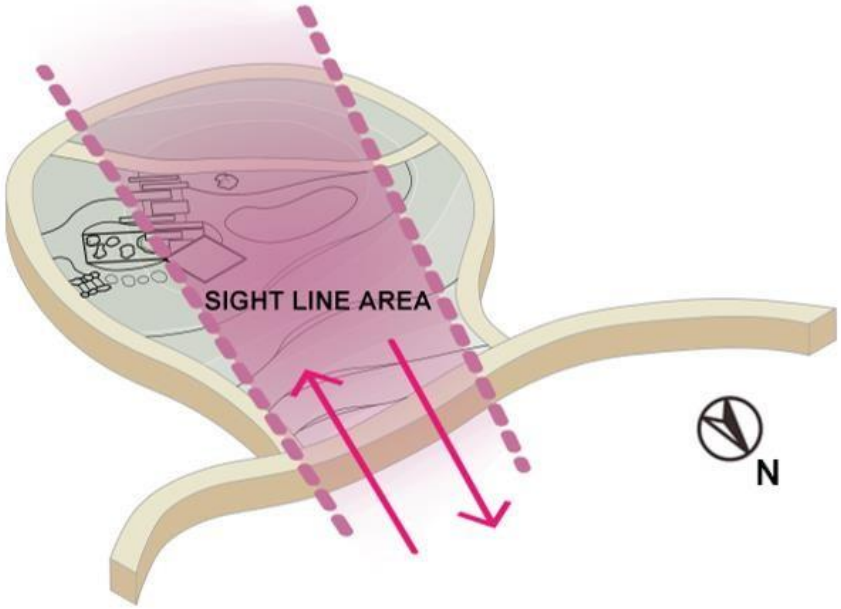


Figure 6.22
(Source: Author)

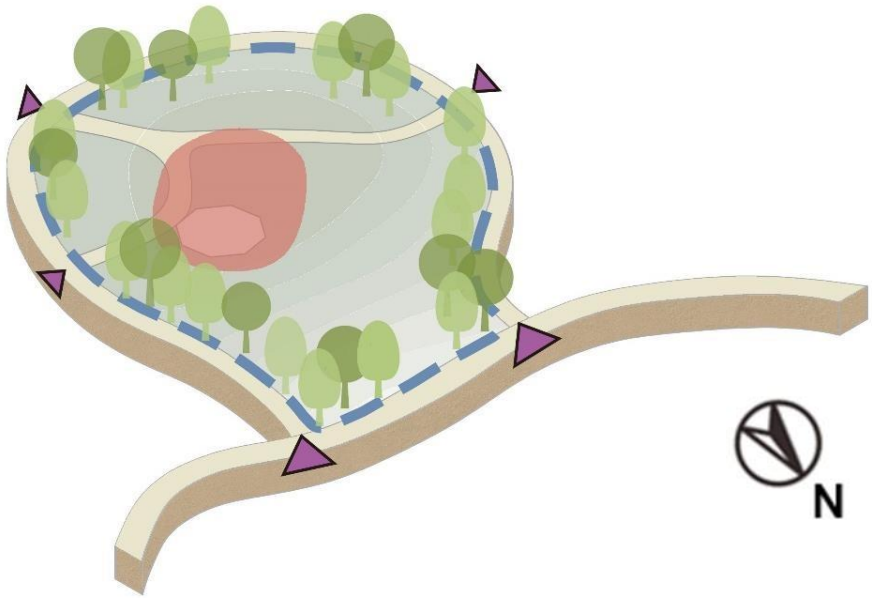


Figure 6.23 Orientation analysis map

The blue line of the map shows the boundary of the site. It is dependent on the degree of enclosure and the spatial direction influenced by the existing road of the site and the surrounding trees. The boundary gives people a sense of enclosure and provides a better understanding of the site. The triangle shows the entrance which is the link between exterior space and interior space. And the node shows the scenic viewpoint which people can stop by.

(Source: Author)

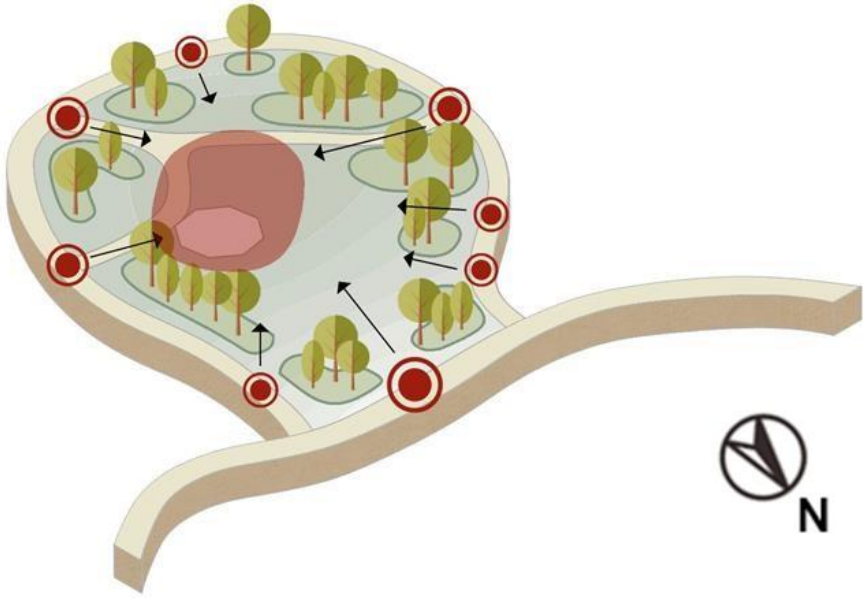


Figure 6.24 Picturesque angle check
Concentration of sight lines from different points on-site
(Source: Author)

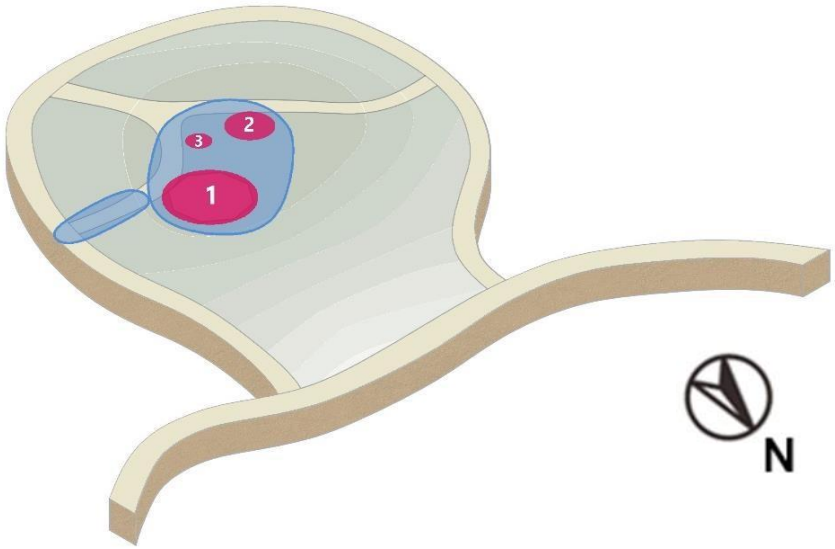


Figure 6.25 The author uses the picturesque angle check method to analyze the node area, and figure out that the sight line is always attracted to three spots. Thus, these three spots are within the key area from which to consider a picturesque view.
(Source: Author)

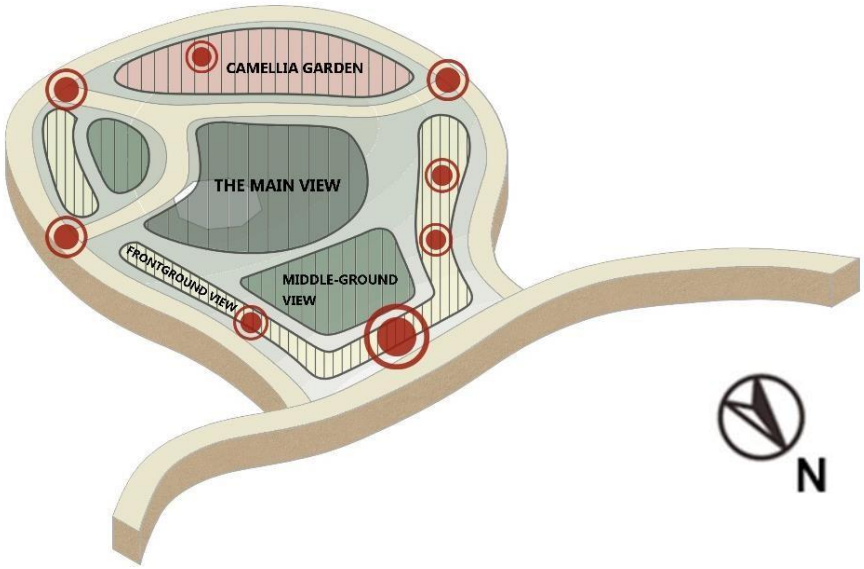


Figure 6.26 Zoning map

This analysis allowed the author to develop a zoning map to guide the design. The red node is the view-finder for people to directly contact the interior landscape of the site. The author considers the picturesque painting skill, planning the front-ground view, and middle-ground view surrounding of the main view area.

(Source: Author)

The Application of Methods for Sight Creation

Based on the site arrangement, and in terms of the sight creation methods that were illustrated in the chapter 4, the author developed a design master plan from English landscape garden design perspective (Figure 6.27). The visual strength of scenery was enhanced by design. First, in the northeast of the design site, the author designated an artificial lawn, to create a sense of spaciousness. The author further included a Ha-ha wall, as a powerful way of handing topography and extending an uninterpreted view. Thus, it sets off the site's large view for people to stand in the concentrated area and look over the lawn. The northeast part of the site is marked by contrasts including the terracing and Ha-ha wall, the large lawn surface, and the colorful beds of perennials along the site boundary. Second, the author draws attention to the foreground, middle ground, and background of the landscape to create scenery. As in the Chinese garden design a large amount of existing camellias were left in place.

Figure 6.27 Design plan view
The design application under the guide of picturesque school
(Source: Author)

Figure 6.28 The application of Ha-ha wall
(Source: Author)

Figure 6.29 The main view of the site
(Source: Author)

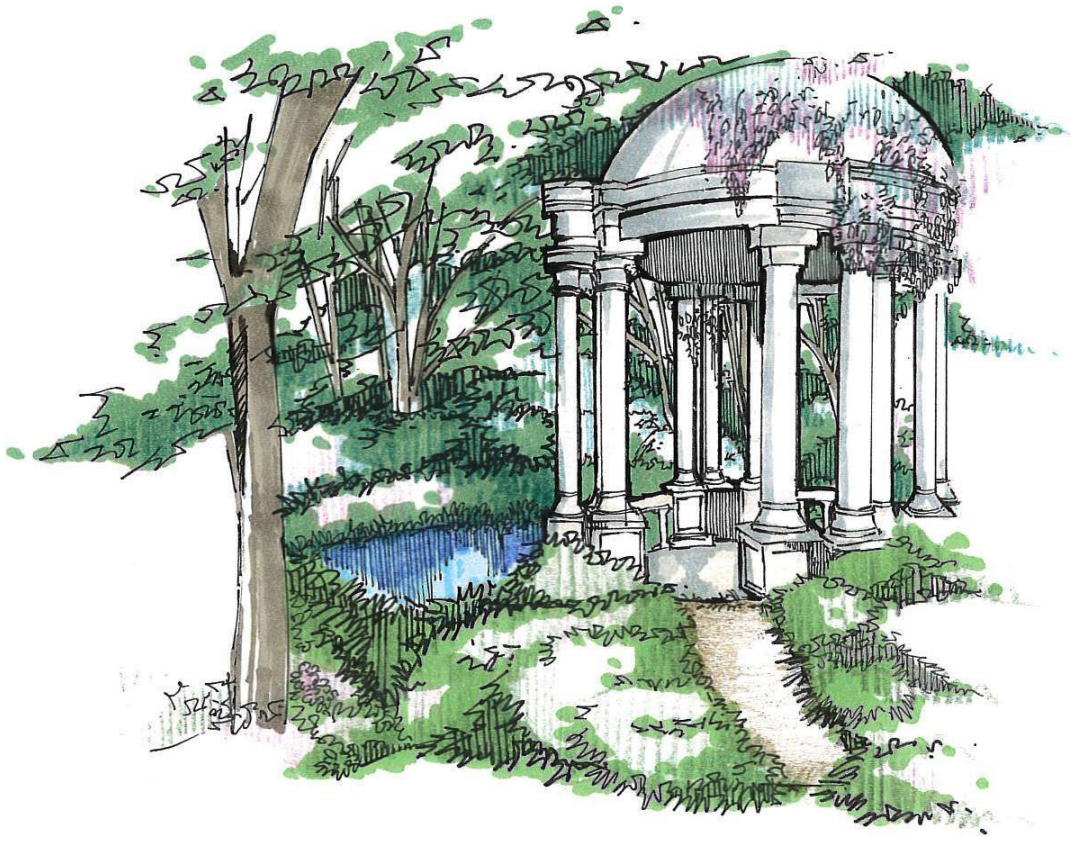


Figure 6.30 The main view of the site
(Source: Author)

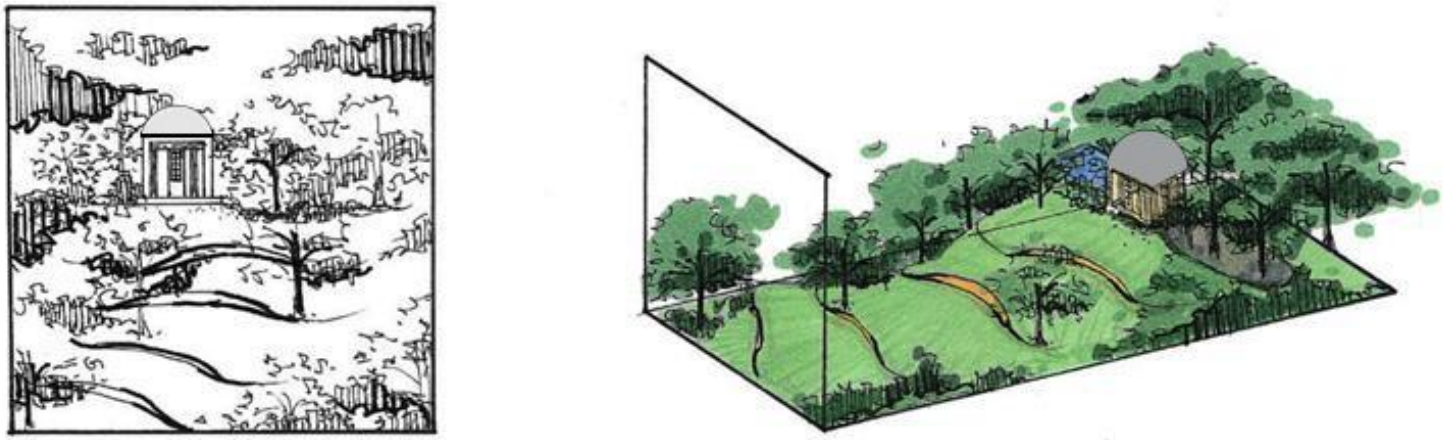


Figure 6.31 Transparency application
(Source: Author)

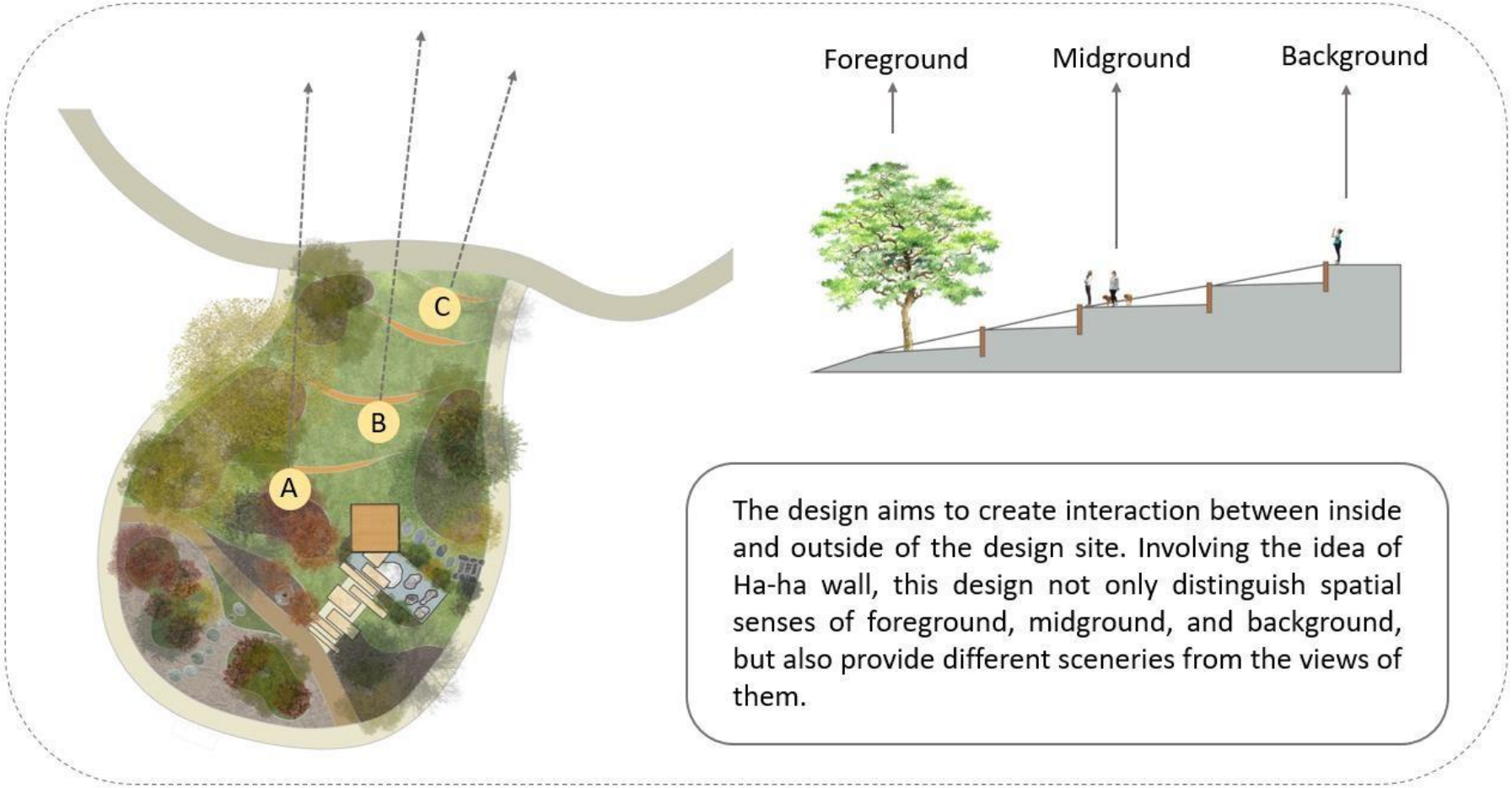


Figure 6.32 The view points from the inside site to see the outside international garden
(Source: Author)

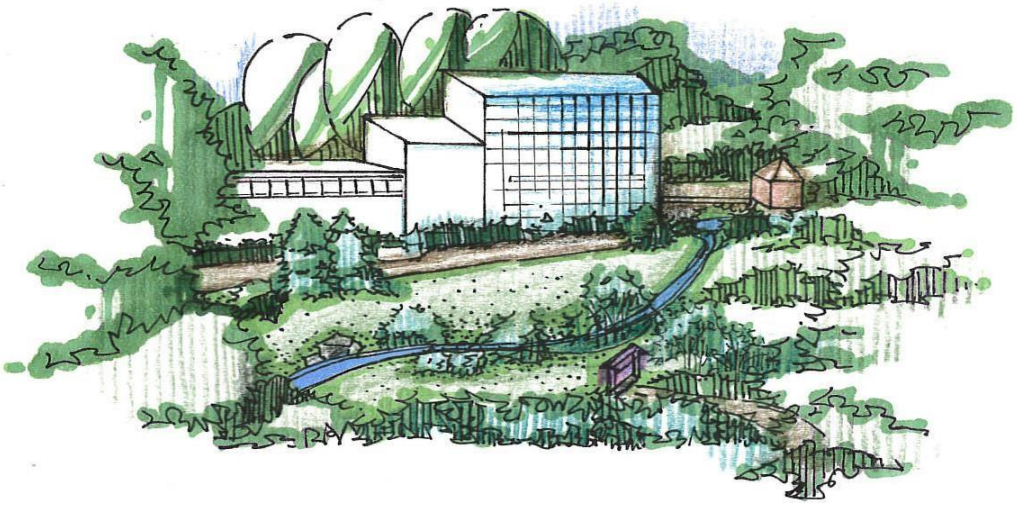


Figure 6.33 The view from A
(Source: Author)

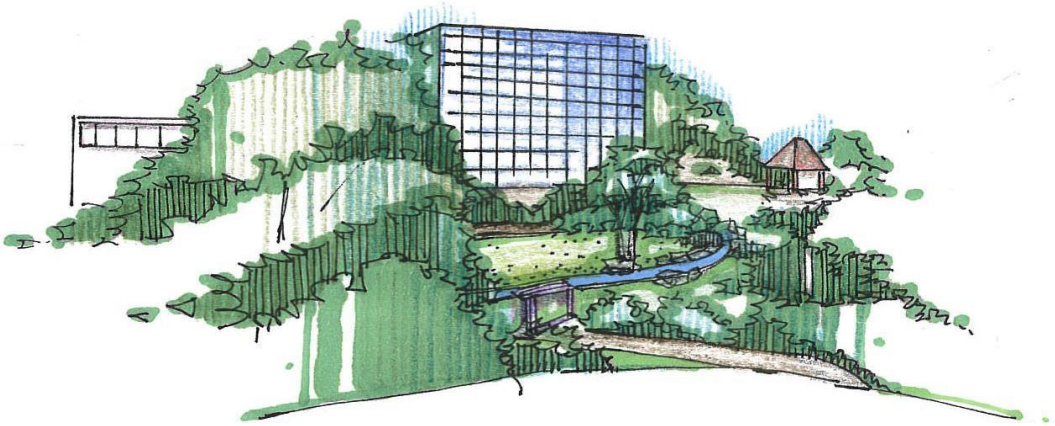


Figure 6.34 The view from B
(Source: Author)

Figure 6.35 The view from C
(Source: Author)

COMPARISON AND CONCLUSION

This chapter focused on applying two systematic ideas to new site designs at the State Botanical Garden of Georgia. In the design process, the author illustrated how each style handled site expression and sight creation. This final section of chapter 6 provides a comparison and discussion of the similarities and differences found in the two approaches, once again, it is for too simplistic to only assert the two styles are similar because they are about natural expression.

On the one hand similarities are easy to find. In certain important ways, the result of the site expression and arrangement under the Feng shui method and genius loci method have closely overlap. For example, the attractive node or the main scenic spot they taken into account is both locating on the existing platform area. On the one hand, in the Feng shui approach, the area is the place of Yin and Yang, while on the other hand, in English approach the area provides the best scenic angle checks. The author decided to further study this similarity by considering prospect-refuge theory. In terms of the concept of prospect-refuge, the overlapped node is suitable for attractive elements by offering symbols of both prospect and refuge to fulfill the criteria of seeing without being seen (Figure 6.32). Thus, this area, in a way, perhaps also fulfills evolution any aspects of place preference built on a biological basis for human landscape preferences. This analysis provides the conclusion that much of the potential for landscape improvement shares common ground, and the proposed site design is planned accordingly. Moreover, these two design programs are both considering sight creation method as an important approach. Whether in the Chinese method or the English method, they both provide a superimposition of different layers. It is a typical application of shallow space in transparency. Besides, the curved stream

created by the Chinese design and the terrace made by the Ha-ha wall of English design, both apply curvilinear forms so that people's vision follows the curved line to travel from the foreground to the background (Figure 6.34).

Based on these facts the reader will understand that the methods of traditional Chinese garden and English landscape garden have much in common. There are examples of how the differing approaches yielded similar results. Perhaps each approach is but a different way of explaining basic human interactions with the land.

Despite those similarities, there are also some pronounced differences between traditional Chinese garden design and English landscape School. In the spatial arrangement of traditional Chinese garden, the designer locates the wall and pavilion in the center area to separate and restrict space. The designer also incorporates the rocks, plants to create a sense of a tranquility on seclusion. In contrast, the spatial design under the idea of English garden is formalized and distinct, it is concentrated on the entire space of the site and beyond and is concerned with foreground, middle ground, and background views. Moreover, the planting design of these two designs is different. The planting design under the idea of Chinese garden focuses on the selection of plants that tradition and history have imbued with symbolism. For example, bamboo is an important plant that shows up time and again in tradition Chinese design. Such moves are about the representation of human character trait such as persistence and dauntlessness. The Chinese process also leads to tighter control of sight lines in smaller spaces. By comparison, the English style planting design provides a combination of different plant types to create a spellbinding charm. The application of flowers, shrubs, and other plants, spilling over the walkway in full mix

of colors and textures creates a striking and painterly image. The large lawn area is utilized in the design to tie the elements together. In the Chinese genre, the pavilion plays a role as the core or kernel in the site. The sight views are arranged surrounding the pavilion. This integrated architecture of the site testifies to the presence of mankind in nature. Revealing the idea of "Humanity is an integral part of nature". However, in the design under the English garden, the application of architecture is focused on emphasizing movement and views and as ruins or follies often provide an emblematic narrative.

In this chapter, the author has developed and compared the two designs. The chapter builds an understanding of the ideas and relationship of the two systematic landscape approaches and asserts that the main distinction is linked to the inwardness of the Chinese approach and the outward native of English Landscape School design. The last chapter offers some final conclusions.

Figure 6.36 The similarities of two designs
(Source: Author)

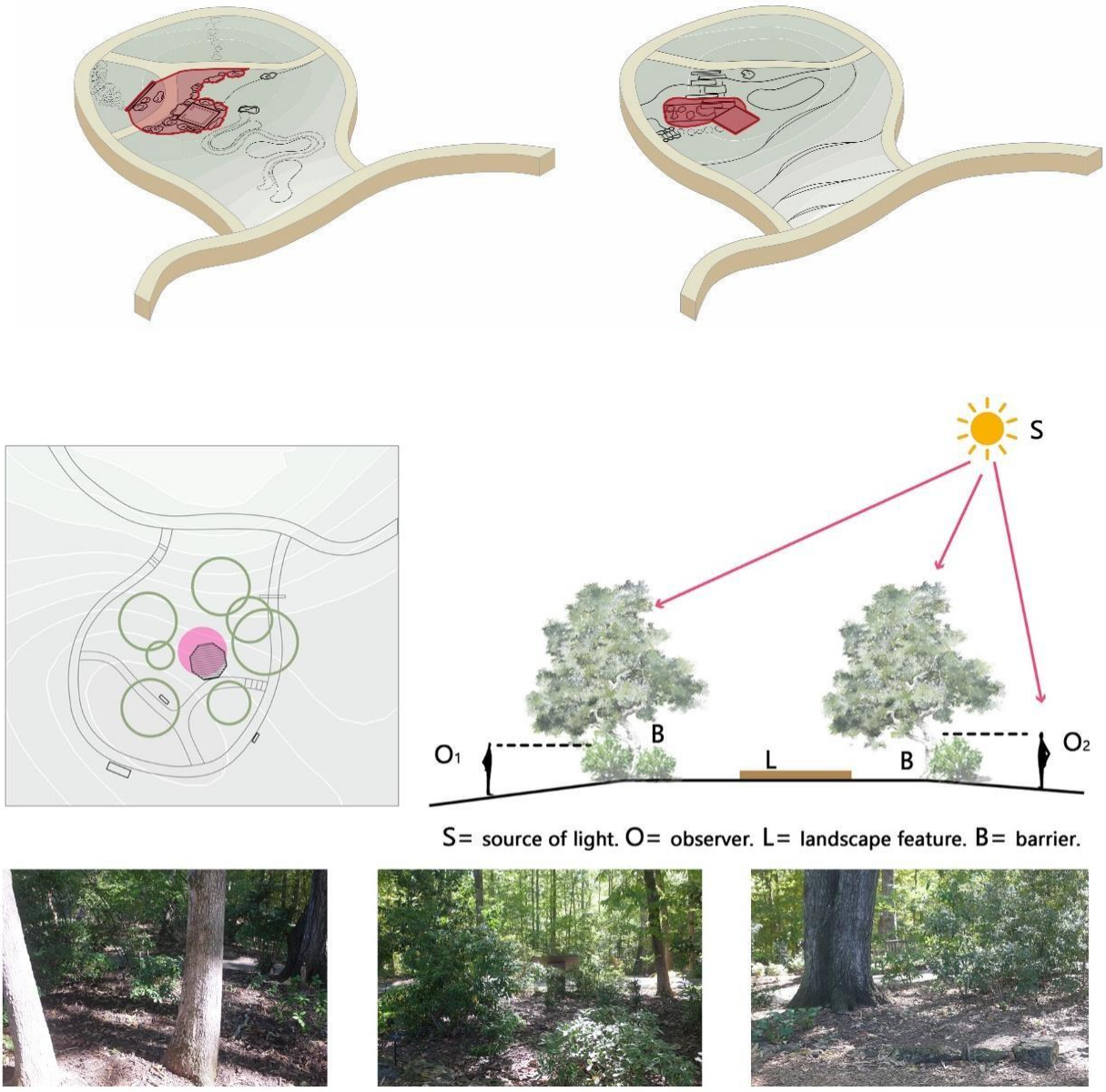


Figure 6.37 Seeing without being seen: the appropriate site for attractive features.
The diagram demonstrates how the topography and vegetation directly block the sight line of observers. However, the photos show that the platform makes it possible for people to observe the surrounding environment through the trees.
(Source: Author)

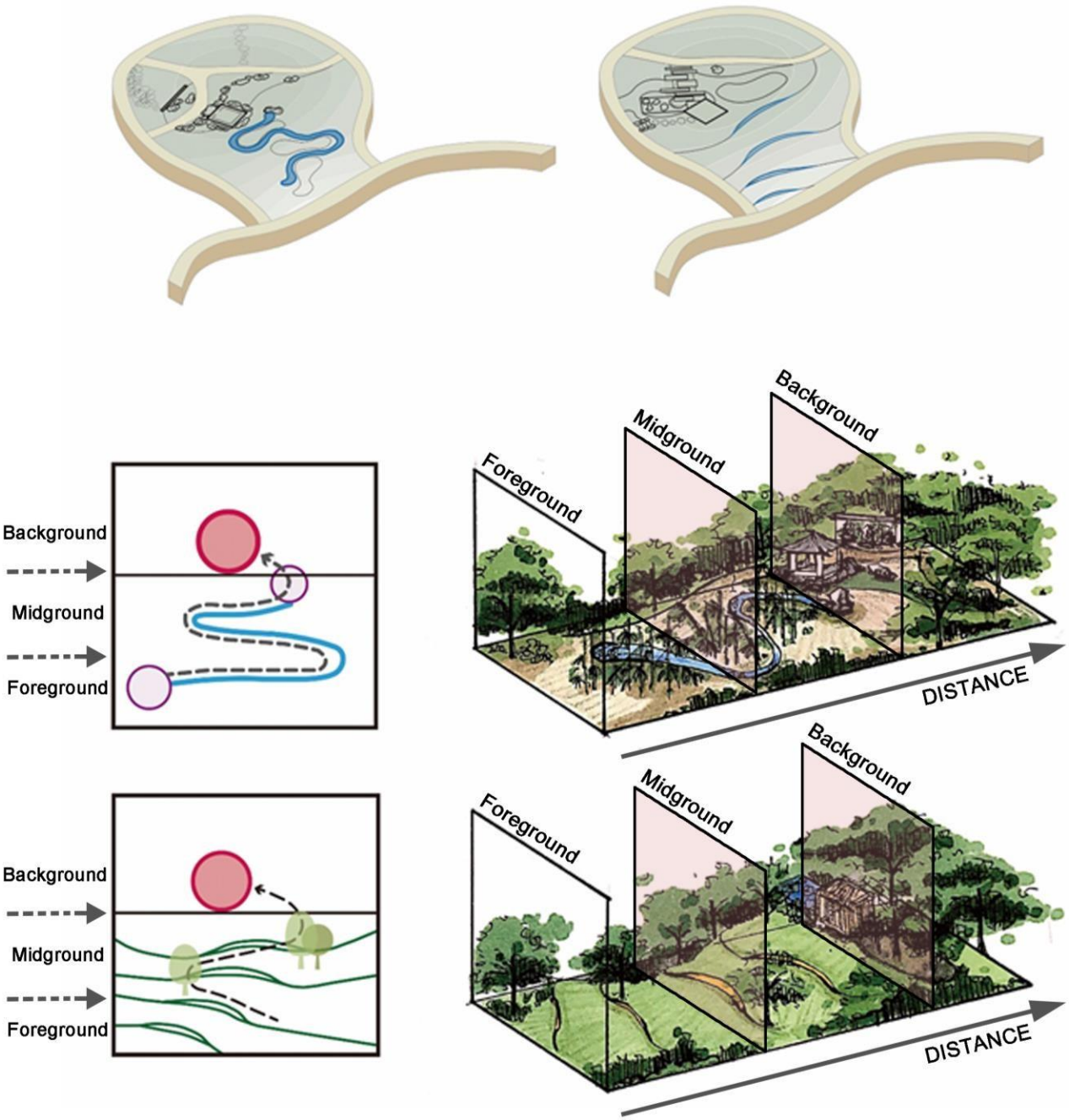


Figure 6.38 The view of these two designs both satisfy people's picturesque expectations. The scenes have a path on sight line to offer people's eye to travel from the foreground to the background, and end up in the best spot for viewing.

(Source: Author)

CHAPTER 7
CONCLUSION

This thesis focused on traditional Chinese gardens and the English landscape gardens of the 18th and early 19th centuries and explored how the underlying ideological ideas and cultural values are expressed in outward designs. The thesis illustrated the ideas from which traditional Chinese landscape design and English Landscape School garden design were derived, and because this is a design thesis, the author attempted to transform philosophical and aesthetic ideas through the redesign of a portion of the State Botanical Garden of Georgia. This thesis sought to answer the following question: How can the comparative designs of the traditional Chinese garden and the English Landscape School garden be improved through the application of the ideas that brought them into existence in the first place? To answer this question, the thesis examined these systematic theories from different cultural backgrounds through discussions of insight, sight, and site. In exploring landscape design in the traditional Chinese style and the English landscape style, the author was able to summarize principles and methods and create specific design methods that were applied through two actual designs.

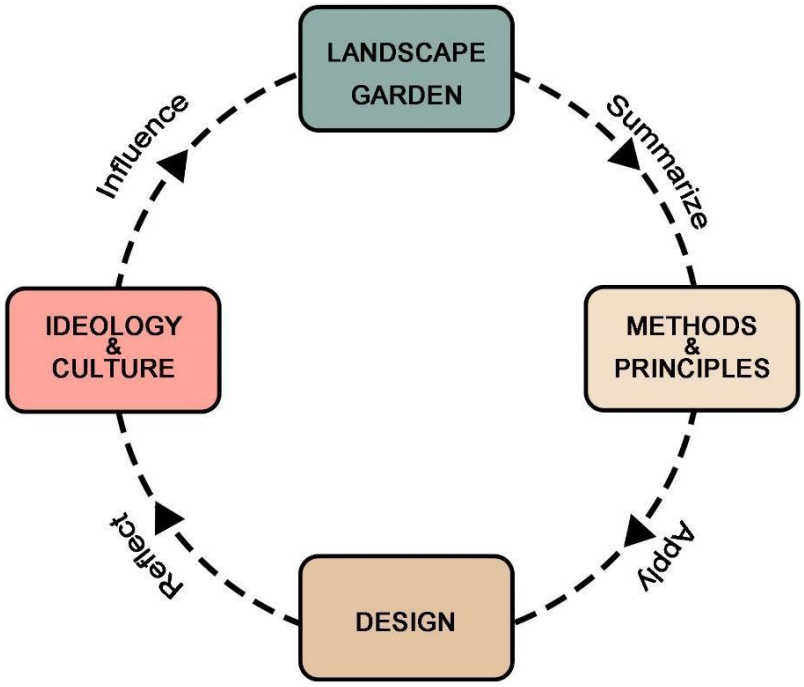


Figure 7.1 The revelation of inner idea to outward design

(Source: Author)

APPLICATION OF THE METHODOLOGY TO DESIGN

Ideas derived from the discussion of the philosophical and aesthetic ideas in the previous chapters spurred the analysis and design solution presented in Chapter 6. This design application is actually a utilization of the ideas that related to artistic, cultural, and emotional perception. In comparing the two completed designs, the author verified the similarities and clarifying differences. The two designs both focus on the improvement of a sense of belonging and sense of tableau culturally and emotionally. They not only advocate a strong connection between humans and nature but also represent a cultural understanding of its own perspectives on nature.

THE DISCUSSION OF THE SUITABILITY OF THE TWO DESIGNS

The difference between the two designs of the traditional Chinese garden and the English Landscape school garden is displayed in their specific forms. Nature was outwardly displayed in English Landscape design, enclosure was frowned upon, replaced instead with a transformative Ha-ha wall to provide invisible spatial bounds. And grass slopes undulated with natural topography allowing the view to be open and clear. Consequently the traditional Chinese landscape design better fits the limited space because it expresses space through miniaturization and abstraction. The winding path leads to a secluded quiet place, which depicts a kind of introverted nature. Entering the design the visitor notices a cluster of tall bamboo bounding the site and creating a feeling of introspection. From there, the path winds through other enclosed spaces to again support the feeling of inwardness and represent idyllic beauty typical of Chinese design.

In short, the Chinese design works best because of the scale limitation of the design site. Without the long view, the English Landscape garden does not reflect the cultural ideas that originally inspired its forms, while the introverted feeling of the traditional Chinese design seems most appropriate.

RETHINKING CHINESE LANDSCAPE DESIGN AND ENGLISH LANDSCAPE GARDEN DESIGN

Chinese philosophy argues that only through understanding one's deep connection to nature can one achieve true self-understanding. Chinese philosophy admits the differences and generalizes the similarities between humans and nature, and it yearns for a unity of humans and nature. Influenced by this perspective, ancient Chinese people saw a portrait of their own lives and spirit reflected in each individual tree, blade of grass, mountain, river, and lake. "Humanity is an integral part of nature" is the essential kernel of Chinese philosophy. Derived from that philosophy, the idea of Feng Shui and the worldview of Shan Shui assign a significance that can be reflected in garden design. In traditional Chinese landscape design, to achieve and express this idea, the design methods did not merely imitate the forms of the natural world. One method that reflects the essence of Chinese philosophy, is perceiving a larger vision from a smaller exterior (imagining miniatures is one typical way of abstraction). This method uses abstractions smaller than the world to explain the world. The overall goal was to reflect an inner experience of nature with spiritual depth. For example, generations of ancient Chinese people transcend the material qualities of their works, their paintings and poems. Mountain, tree, bridge, sky, cloud, and water are merged into a singular mood, or vision. In that way, the connection between nature and the inner life of humanity was made manifest through Chinese landscape design.

By way of comparison, in Western or English culture, the recognition of human beings' separation from nature is fundamental to humanity's understanding of the self. The goal was often to represent nature as a comforting source of physical and spiritual sustenance rather than as some ideal realm of thought and emotion. This is an essential distinction in insight between Chinese landscape design and English Landscape School design. The English approach attempts

to establish mental connections between people's sensations, ideas, and memories by using methods of allusion and representation to create various, intricate, and engaging views. Some characteristics of the English landscape style can awaken associations with sublime, quaint, rugged, and vivid dimensions of landscape. In this thesis, the author concentrated on visual and expressive devises, and ideas (as suggested by Alexander Pope) "derived from the sensibilities of poets, colored by the imagination of painters" and "afforded the consolations of philosophy" (Brownell 1978).

While Chinese landscape design and English design are both deeply and directly influenced by poetry and painting, the demonstration in Chapter 4 of how these two landscape styles learn from and associated with poems and paintings shows that the end result can be very different. Chinese poetry, painting, and landscape design are derived from and mainly focus on the revelation that "Humanity is an integral part of nature", while the formation of English landscape design is centered more on imitation and study of landscape poetry and painting and an understanding of the philosophy of the sublime, beautiful, and picturesque.

DIRECTIONS FOR FUTURE INVESTIGATION

This thesis provides an in-depth approach to thinking about international and cultural gardens. Against the backdrop of globalization and the acceleration of modern life, designs for other cultures might also carry emotional resonance and attempt to move beyond formal representation. This way of thinking the research proposed, which considers landscape significantly as cultural expression that developed in response to human values and ideologies,

focused on presenting and unveiling the cultural values and philosophical roots in an outward design expression. In this case, landscape could be considered a reflection of the identity and diversity of different populations. Thus, future investigation may proceed by applying this perspective to other gardens or landscapes grounded in other cultures. For example, the historical and philosophical roots of immigrants play an important role in locating the deep dimensions of their identities. Their cultural nostalgia inspires them to experiment with a variety of cultural expressions in landscape. However, cultural heritage and emotional resonance are virtually absent where they live. The approach to landscape design presented in this thesis could guide immigrants in capturing the dynamic energy and vitality figured in the space between their historical roots and their efforts to build an environment.

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