

Ideas and Tradition behind Chinese and Western Landscape Design

- similarities and differences

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Idéer och tradition bakom kinesisk och västerländsk landskapsdesign

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Forward

This degree project was written by the student from the Urban Landscape Dynamics (ULD) Programme at Swedish University of Agricultural Sciences (SLU). This programme is a two years master programme, and it relates to planning and designing of the urban landscape. The level and depth of this degree project is Master E, and the credit is 30 Ects.

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Summary

As a historical and cultural connection, the Chinese traditional landscape not only reflects the different historical backgrounds of all the successive dynasties, the social economical vicissitude, architectural techniques, and gardening levels objectively and veritably, but also reflects the evolution of Chinese point view on nature, life and world. It was characterized by different types, and these types were divided by different owners' identities or different locations.

The Renaissance period of Western landscape design was characterized by the formal landscape garden which had the character of symmetric axis or formal layout of architecture. It often used sculpture with the materials of marble or moorstone, and orderliness flowers and the lines of trees. This style was characteristic of the Italian Renaissance landscape, the French formal garden, but the English landscape garden departed from this style.

Due to different social, economical, and cultural developmental conditions, there are important differences between Chinese traditional landscape design and Western landscape design. These differences have been analyzed both in the western and the Chinese literature. According to different writers, there are many different opinions. The main difference is: Chinese traditional landscape design emphasized the understanding and development of the natural beauty, whereas Western landscape focused on the refining of the natural elements as an abstract sense of order and formal beauty (Li, 2009).

The English landscape garden shifted from the regularity of art as expressed in the formal garden, to the irregularity of nature in the early eighteenth century. It is thought to have been inspired by Chinese traditional landscape, which has much in common with Chinese traditional landscape, which also differed from the formal landscapes at this period. These two landscape styles show a all love of nature so they must have some similarities but should also have some differences. The similarities were discovered by those ideas spread from China to England in 18th century, and also the aesthetic perspective and the way to express emotion by landscape.

Chinese traditional landscape influenced the French, where Confucian virtues were praised (Siren, 1950). The English also liked Chinese gardens without order. Sweden, which was in close commercial communication with China, is perhaps the only country in which the elegant new style took permanent root (Jellicoe and Jellicoe, 1975). During the development of modern landscape design, western landscape style gradually became popular in China. This thesis is concerned with the interaction between two very different ways of approaching landscape from an architectural perspective, and how we today can learn from both approaches.

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1. Introduction

Landscape design in different countries in the world expresses their different national culture. Generally speaking, there are eastern and western landscape systems. Chinese traditional landscape is the representative of eastern landscape, and Italian Renaissance landscape, French formal landscape, and English landscape garden are representative of western landscape design. It was especially the English landscape garden, which had a strong influence on western landscape design general, was particularly representative, though the French style has also exerted considerable influence. The formation of English landscape garden had its own indigenous development process and reason, but because this kind of landscape, which played such a great role in the world landscape history, it is also worth researching the history of the Chinese traditional landscape and its influence on western landscape, via its influence particularly on the English “Anglo-Chinese” style, as the French call it.

Chinese traditional landscape aesthetics derived from Taoism which emphasized that it was “inspired by nature”, and it focused on “although made by human, it looks like nature” (Chen, 2009: page177). Due to the limitation of space in heavily populated China, Chinese traditional landscape design showed an appreciation of smallness in scenery and an interest in details, which could make the landscape space seem congested and trivial. French formal landscape was influenced by rationalistic philosophy, and it advocated art should be higher than terrestrial nature, which means artificial beauty is higher than terrestrial natural beauty. It emphasized order, proportion, principal and subordinate. It focused on more on the whole, rather than details (Siren, 1950). Due to the broad space used people can see everything; and this diminished the artistic conception and gave it an obvious artificial character. The English landscape garden rejected such artificial constructions. It emphasized the keeping of natural form, and the landscape space was more whole and grand (Siren, 1950). Due to its rejection of wild nature, it could be said to derive from nature but not to be higher than nature. And because it was excessive in its rejection of artificial constructions, the details were rough and the landscape space could be a bit monotonous (Chen, 2009).

The conception of landscape changes along with the development of social history and human knowledge. It has different contents and applicable scopes in different histories, and of course in different countries and areas. In China landscape has many different names according to different characteristics, and it includes mansion landscape, cemetery, temple, imperial garden and many recreational areas up until the end of Qing dynasty (1636-1912). In modern times, the conception of landscape also includes the city park such green space type because the influence of western culture (Li, 2009). And in England and the United States it is often called Garden, Park, or Landscape. Although the characteristic or scope is different, it has a common feature: that is at a particular scale, we can use and change natural mountain and water or

artificial opening up mountain and water, combining with vegetation and buildings, to create an environment for people seeing, enjoying, walking, resting or living. But these different characteristics between Chinese traditional landscape and Western landscape can influence each other. Nowadays, Chinese landscape is gradually opening to the public according to the ideas from Western landscape design and Western landscape has become more “natural” in part due to the influence from Chinese traditional landscape. In this thesis, the landscape I am going to talk about means the landscape ideal most relating to landscape design.

When discussing the relationship between landscape and nature, Kenneth Olwig notes that nature is a complex term. It was not before the 17th century that the terms nature and landscape were commonly used interchangeably with scenery. Until this time nature was thought of as an invisible God given creative principle which became manifest in the material world that we see, but in the 17th century landscape came to be seen as nature itself (Olwig, 1993). Yi-Fu Tuan also thinks nature has an exasperatingly wide range of meaning. Nature has come to be thought of as the things and substances that stand out before man, excluding everything that is man-made (Tuan, 1971). In this thesis I will be using the term nature to mean that which is not manmade, and natural landscape design, in this sense, will refer to landscapes that appear not to have been manmade.

2. Objective

- ✧ To describe and analyze the similarities and differences between the Chinese traditional landscape design ideal and the Western landscape design ideal with a specific focus on the ideals of the English landscape garden.
- ✧ To analyze the limitations and influence of the Chinese landscape design ideals in Western landscape design.
- ✧ Give some suggestions or questions about landscape relating to its function in future city planning in China.

3. Argument

Many people think that Chinese traditional landscape is natural landscape. Especially some western people think this natural landscape is the real untouched nature.

Actually it is not the real nature, but rather an artificial natural landscape. Why, one might wonder, is Chinese traditional landscape called natural landscape? This is because it is not completely changed nature by humans, but rather an attempt to improve and develop nature, and make the artificial landscape look like nature. Nature has its own flaws as perceived by humans, so Chinese people want to amend such flaws and create the landscape which is most suitable to humans. Compared with Western formal landscape design, this landscape looks much like nature. Why, one might ask, do Chinese people love nature so much? This is because of the culture. Chinese believe and are proud of cosmos harmony and Confucian humanism, so they see themselves as a part of nature, and they wish never to be against nature but collaborate with it. And it is also because of this viewpoint to nature that the Chinese think nature is a mystery, and this relates to ancient philosophers Taoist or Buddhist viewpoint, which often seeks to emphasize an implied meaning in nature. In the present times, due to pursuing fast economic development, Chinese cities are polluted heavily, which is also a reason that the Chinese love the nature that they have lost so to such a degree. Nowadays, Chinese landscape design synergizes with Western landscape design. How to let encourage them to successfully synergize with each other is a difficult project. We should learn their cultures and limitations, and then work out it for the future city planning.

4. Method

The main method used to write this thesis has been through the study and reflection upon the literature on Western and Chinese landscape design. I have also studied and analyzed and compared visual representations of the two design tradition. I also drew upon knowledge from the study courses. I often joined seminars held by my supervisor and discussed the readings with other students and teachers, which also provided a method for gaining inspiration.

5. Chinese traditional landscape

Chinese traditional landscape normally means the landscape construction activities and related representative works during the history from Yin Shang (17th century BC-11th century BC) to the end of Qing Dynasty (1636-1911) (Li, 2009). At that time, the Chinese traditional landscape achieved extremely excellent artistic merit after successive craftsman's creative contributions (Li, 2009). It formed the unique national style and artistic style, and became an important component of the Chinese traditional

culture.

As a historical and cultural connection, the Chinese traditional landscape not only reflect the different historical backgrounds of all the successive dynasties, the social economical vicissitude, architectural techniques, and gardening levels objectively and veritably, but also reflects the evolution of Chinese point view of nature, life and world. It includes the influence of Confusionism, Taoism and Buddhist philosophy and religion ideas, as well as landscape paintings, poems such traditional art. It also shows the influence of diligent and intelligent Chinese professionals and craftsmen.

Chinese gardening activities appeared from about 3000 years ago (1600 BC -1100 BC), and the primal archetype was the “hunting ground”. It was a type of landscape for hunting and recreation by emperor and nobles. After the Han Dynasty (202 BC-220 AD), the natural landscape garden with the theme of mountains and water was developed. It was a transition period of Chinese traditional landscape in its development of history. The type of constructing landscape was developed from the simple imitation of natural image into the summarizing, refining and abstracting of natural scenery, and it also highlighted landscape space’s recreational functions. During the Tang Dynasty (618-907) and the Song Dynasty (960-1279), the poetic and the picturesque were applied in the designing landscape. After the Ming Dynasty (1368-1644) and the Qing Dynasty (1636-1911), Chinese traditional landscape developed into many kinds of artistic synthesis of mountain, water, architecture, gardening, sculpture, calligraphy, and painting (Li, 2009). It was shaped the natural landscape gardening type with Chinese character, and it achieved a broad and profound aesthetic artistic conception. Some quality landscapes have been awarded the world cultural heritage by the UNESCO.

During the development process of Chinese landscape, there are Royal parks and Gardens of the gentry due to different politics, economy, culture, background, custom, geography and climate conditions (Tuan, 1972). But according to Li who is a landscape architecture doctor, the Chinese traditional landscape includes four types: Royal parks, Gardens of the gentry, Monastery gardens, and Scenic site (Li, 2009). Royal parks are mainly distributed in the north, and they have magnificent scope and grave royal style; Gardens of the gentry are divided into jiang-nan landscape and ling-nan landscape, and they are located in the south. Jiang-Nan landscape has the characteristic of small and exquisite, simple and unsophisticated; Ling-Nan landscape has compact arrangement, decorated, and pursues scenery pleasing to people's eyes (Zhou, 1999). Monastery gardens usually mean the landscape in religious worship places. They also include monumental gardens with mythic references particular historical notables. Scenic site often located in the suburb area, and with a beautiful natural view and a broad area (Li, 2009).

5.1 Royal parks

The Chinese ancient Royal parks are also called the “palatial garden” (Li, 2009). The emergence of Royal parks stems from the fact that the emperors of China liked to obtain their pleasures outside the walled confines of the city, outside the domain of propriety and order (Tuan, 1972). So they are the specialized landscape for regal rest and pleasure. These gardens often use mountains and water as it pursues a grand style and the will of "the kingdom on God's earth", which means all the nation's mountains, rivers and lands belong to the royalty (Fig. 1). In this picture we can see the mountain and water which are the typical landscape elements of Royal parks. It is shaped in the structure of "garden inside garden". Inside hundreds of scenes in royal parks, there is the conception of Taoist mysticism and Buddhist temples (Tuan, 1972). At the same time, considering the grand style, it arranges with huge size and weight's single building and an abundant assembled group of buildings. It thus brings specific axes or primary and secondary clearly demarcated multi-axes in relationship to the emphasized natural garden conception. With such a long constructive history, grand scale, and consummate technology, the Royal parks can be put in the first position of the Chinese traditional landscape.



5.2 Gardens of the gentry

Appearing with Chinese ancient glorious and magnificent Royal parks, Gardens of the gentry emerged and developed from Han Dynasty (202 BC-220 AD). After the Wei & Jin Dynasty (220-589), the idea of abandoning oneself to nature was gradually becoming the social fashion. Some bureaucrats and gentry were not satisfied with making a trip for a short while, and they built their own gardens one after another. Some powerful manor owners even scrambled to follow each other's examples. At that time the Gardens of the gentry were increasing in number. It was very popular to build gardens among these people, and it was a favorite hobby to love gardens among people with literary reputations. In the Tang Dynasty (618-907), many poets and artists applied their experience from poems and paintings into landscape construction, which improved the artistic merit and aesthetic taste of Gardens of the gentry in some extent. Between the era Ming Dynasty Jiajing (1552) and Qing Dynasty Qianlong (1799), the development of Gardens of the gentry was achieved in a period of great prosperity. At that time, the construction of Royal parks often needed to borrow ideas or artistic skills from Gardens of the gentry, sometimes it even directly imitates or copies the famous landscape scenes from the Gardens of the gentry (Li, 2009). The gardens of the gentry are the landscape for royal imperial clans, the bureaucracy, the rich businessman, and so on. They are characteristically small in scope and often use rockery and an artificial lake (Zhou, 1999).

5.2.1 Jiang-Nan landscape

Most of the Jiang-Nan landscape integrates the landscape of the residence with that of the garden. The residence concentrates on natural landscape. The overlap between mountains and stones of Jiang-Nan landscape are made of tai-hu stone and huang stone. They can imitate the skeleton style of real mountains to make ridges, peaks, mounts, caves, or cliffs and so on. Some of them can even use rockery as the primary scenic element of the landscape (Zhou, 1999). The huan-xiu mountain villa in Suzhou is very famous (Fig. 2). In this picture we can see rockery and artificial lake which are typical landscape elements of Gardens of the gentry. It creates harmonious residential environment between man and nature in the city. This is a city landscape which can be resided, enjoyed and visited representing the ideal homestead for human.



Fig. 2: Jiang-Nan Landscape in Suzhou of huan-xiu mountain villa
http://design.yuanlin.com/html/list/opus2/ClassList_1_11.HTML

5.2.2 Ling-Nan landscape

The Ling-Nan landscape is also mainly a residence and garden (Fig. 3). In this picture we can see it also uses rockery and artificial lake such landscape elements as Jiang-Nan Landscape, but the only difference is the stone is different. Normally the form is of a courtyard with overlapping mountains often using craggy ying stones, which have the image of smooth water and cloud. Coastal areas also use coral stones to stack rockery. The building is very open and spacious, and use decorated wood and painted glass (Zhou, 1999). Because of the warm climate, there are various plants to be viewed. Almost in four seasons of a year, the landscape is full of all kinds of flowers and trees.



Fig. 3: Ling-Nan Landscape in Dongguan of Yue-hui garden
<http://photo.zhulong.com/proj/detail4350.htm>

5.3 Monastery gardens

Monastery gardens can be connected with the courtyards of Buddhist or Taoist temple to be a landscape temple, or can be located inside of the courtyards to be constructed alone. At the era of Nanbei Dynasty (420-589), many Buddhists shaped in the vogue to transform their houses into temples, and some noblemen and bureaucrats donated their houses to be built with the temples. The part for living was changed to accommodate the worship of the figure of Buddha, and the part for private garden was kept for the attached landscape of the temple (Li, 2009). This kind of Monastery gardens is quite similar as the private garden from the content and scale, but just different from appreciating interests. That is because of the influence of Confucism and Taoism. The Chinese people have had a moderate attitude toward religion from the beginning, which is the reason why Monastery gardens had no basic difference from ordinary architecture. Since the temple is the living place for people who isolate themselves from worldly life, so the style of the landscape normally needs to be even more quiet and elegant in nature.

Compared with Royal parks and Gardens of the gentry, the quantity of Monastery gardens is hundreds of times more than the sum of them; the character is more different from them; the location breaks the limitation of Royal parks and Gardens of

the gentry's distribution, Monastery gardens can be located in some famous scenic spots with an excellent natural environment (Fig. 4); with the advantage that it provides a graceful natural view, special environmental landscape, the mix of natural scenery and man-made scenery, and the combination of interior landscape atmosphere and exterior landscape environment, which cannot be caught up with Royal parks and Gardens of the gentry. There is a saying in China about Monastery gardens: "the temples have a high proportion of the whole scenic spots". That is because monks or nuns often pay more attention on choosing a location which is suitable for their life. They need a quiet and comfortable natural environment without many noises, and they need that place to be near water and forest to drink and build house. They even live a place for a while to decide if there is good to build a temple. So temples often have good locations where have high artistic merits and aesthetic interests.



Fig. 4: Monastery garden in Lushan of Dong-lin temple
http://www.easy-linkholiday.com/jingdian.asp?jd_id=5312

5.4 Scenic site

The scenic site is a special type in Chinese landscape. It is often located in the suburb area with mountain, water and beautiful landscape, and it often has a broad area with many temples or places of historical interest and scenic beauty (Fig. 5). It is the public natural recreational place for citizens. Many scenic sites have developed into city parks nowadays (Li, 2009). The scenic site often has a close relation with the important historical people or cultural heritage.

Here I want to explain more about the meaning of the word “scenic” from the understanding of Chinese. According to J. B. Jackson the meaning of this term comes from the theater, where the scenery provides the background for the action (Jackson, 1980). It is not the entire meaning of this word in Chinese. This term in Chinese refers primarily to the view you can see but also includes what you can hear, smell, and feel. In most Chinese books or magazines, this word is often used to translate the meaning of scenery. Relating to those reasons, I can see “scenic” would be a relatively suitable word to be used here to describe this type of Chinese landscape, though it does not cover the entire meaning of the Chinese concept.



Fig. 5: Scenic site in Sichuan of E-meishan
<http://www.tianya.cn/techforum/content/903/1/25.shtml>

6. The function of some elements in the construction Chinese traditional landscape

6.1 Mountain and water

Mountain and water are the basic landscape with abundant artistic charm in nature. A constructed mountain and water is an artistic image with integrated natural beauty and artificial beauty. The Chinese often call an artificial mountain “rockery”, because it is

not natural. But this kind of “fake” is “real” in the field of art. It often uses rockeries to create paths, and uses its changing direction to emphasize the mountain’s winding, rugged, deep and confused characteristics of space. The normal design principle is: going down first if you want to go up, going right first if you want to go left; it seems the exit but it is actually an impasse; people feel uncertain about having no way out, but it is actually a thoroughfare (Li, 2009). For example, the rockeries in Suzhou’s Shizi Lin garden give people the feeling of interesting travel within. In the Chinese traditional landscape, water was often shaped into a flowing spring or, waterfall to imitate nature, and the pond or lake to add more scenery.

6.2 Architecture

The architecture in Chinese traditional landscape often had the double function of being both functional and providing aesthetic enjoyment. It was usually organized as landscape scenery with a direct connection to the natural elements. The buildings are often the best place to observe nature, and it is also the centre of the composition of a garden. From the functional point of view the buildings in the Chinese traditional landscape have the functions of scenic touring, recreation, traffic, and decoration. The natural scenery is the main aesthetic object, and the architecture must be coordinated with the natural environment, which can be both poetic and picturesque (Li, 2009). This kind of characteristic can preferably help make people enjoy natural beauty.

6.3 Climate

When constructing Chinese traditional landscape, attention is always paid to utilizing the element of climate. It is displayed in two aspects, borrowing scenery from climate and seasonal composition of the landscape. Borrow scenery from climate means to borrow scenery from sun, moon, star, cloud, rain, snow, and such natural elements, and organize an elegant landscape. The same landscape will have different aesthetic effects with different climate (Li, 2009). If the climate can be borrowed to the point, it will enhance the infection of landscape’s time and spatial art and make people feel that they are experiencing endless scenery of interest.

6.4 Path

The path in landscape is an important scenery line, because it not only has the function of traffic but also the purpose of organizing scenery. In Chinese traditional landscape, the path can lead people to travel the garden, and it is often constructed in the best angle and distance for viewing scenery. The path is normally winding, which

has the concept of “inspired by nature” (Li, 2009). It also shows Chinese people’s world view and the value of pursuing natural beauty and the beauty of life. This means that the path is the implied symbol of people’s life, and travelling the path includes peoples experience of their life. The process which you have been experienced, no matter happy or sad, is more important than the end of the journey.

6.5 Poetry and painting

Some of the Chinese traditional gardens were constructed on the basis of inspiration from paintings with a scenic theme. “The combining of emptiness and reality; reality coming from emptiness”, which is from a kind of traditional Chinese shadow boxing (taijiquan in Chinese), is the concept from Chinese traditional painting, which is used in gardening. From the creative logic of Chinese landscape, the theme or original intention of gardening is normally taken from the creator’s artistic feeling as inspired by some kind of natural scenery. It often has clear literary inspiration, and this adds a kind of vitality to the garden (Li, 2009). When travelling a garden, the poems can be found easily. Sometimes good poetry can increase the garden’s aesthetic interest.

7. Western landscape

The Renaissance period of Western landscape was dominated by the formal landscape which had the character of symmetric axis or formal layout of architecture. It often used sculpture with the materials of marble or moor stone, and ordered flowers and lines of trees. The Renaissance style was developed both in the Italian style or gardening and the French formal garden, but a significant change occurred with the English landscape garden. In modern times, there have developed city landscape, garden cities, and nature conservation landscapes with the aims of humanism and ecological environment (Guo & Fang, 2005). In this paper I will only talk about the first two stages except modern times.

7.1 Ancient landscape

Western landscape derived from Egypt, Greece and the Roman Empire. At that time, landscape was the irrigated agriculture and cultivated geometrical enclosures. There was no natural green landscape. Water, evergreen vegetation and colonnade were the important elements for shaping landscape. Landscape was using enclosures to make courtyard. The pool was in the center and building was all around. It also used

meadow, flowerbed, rattan vegetation and various colors platoon tree species such landscape elements. Generally it had center axes geometrical structure: carpet type flowerbed and meadow, straight avenues, regular pools, gorgeous fountains and statues, trees in a row, pruned bushes pattern, magnificent building and so on (Jellicoe and Jellicoe, 1975). Western ancient landscape was open to the public, advocated a popular neat and symmetrical geometrical structure. Through it was artificial in its aesthetics to manifest that man can control and change nature. It reflected the feudal ruler's attitude through these arrangements.

7.2 Italian Renaissance landscape

During the renaissance, Italian noblemen, archbishops and businessmen constructed grand residences in the city, and also built villas in the countryside as their place of leisure. Villa gardens became the typical style in the Italian renaissance landscape (Fig. 6). The villa garden was often constructed on the hillsides, because of view and climate. The descending terraces were carved out of the ground and harmonious with it. The shapes were made more by intuition than by mathematical calculation. The main elements were evergreen, stone and water (Jellicoe and Jellicoe, 1975). It used a geometrical style but also used trees to be the transition of surrounding natural environment. It represented a combination of the regular or formal type of design principle and scenic type, but it was dominated by regular type as the main method. Italian renaissance landscape was based on the principle of harmonious and perfect geometrical symmetry, and it regarded buildings and gardens as a whole. Sculpture with implied meaning and symbol was common in these gardens as the decoration (Chen, 2010).

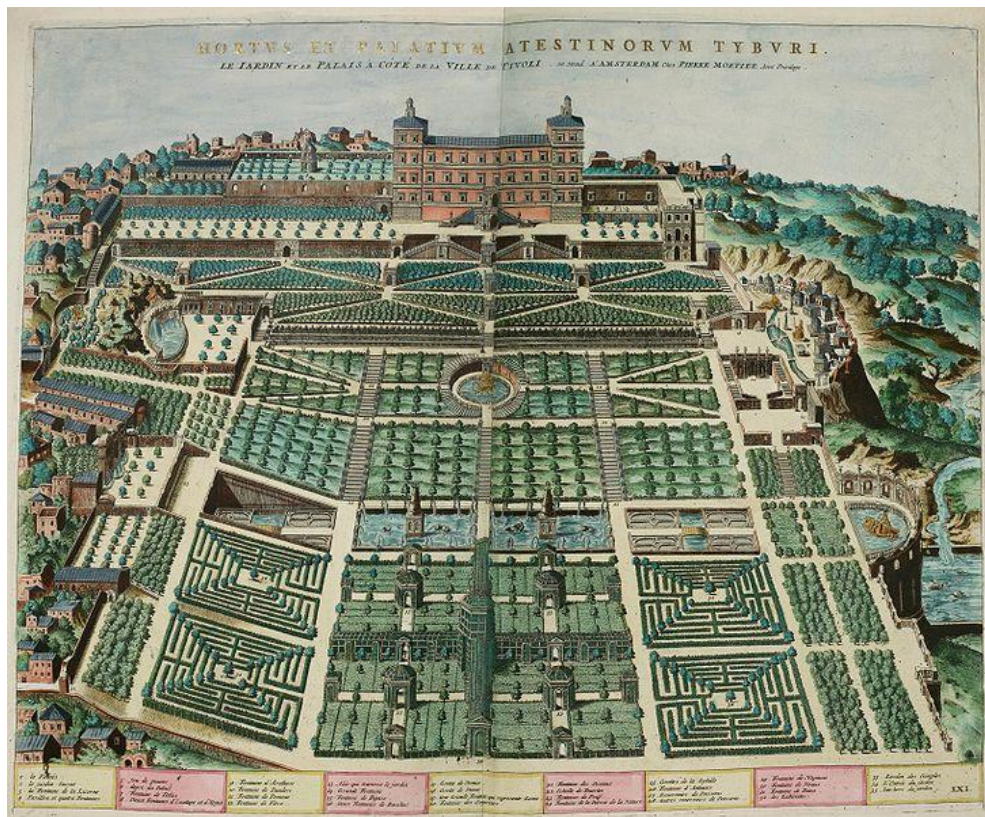


Fig. 6: Italian Renaissance landscape of villadEste

[http://commons.wikimedia.org/wiki/Villa_d%27Este_\(Tivoli\)](http://commons.wikimedia.org/wiki/Villa_d%27Este_(Tivoli))

In the later period of the Renaissance, the European architecture aspired the character of bizarre and rebelled against formal orthodoxy in a style, which is called “Baroque”. The main characteristic of the Baroque is against ideologism and the pursuit of freedom, vivaciousness and untrammelled situations. Baroque architecture is different from the classic which is simple and emphasizes overall beauty, and it prefers cockamamie detailed ornament, likes to use curve to strengthen facade effect, and often uses sculpture or embossment to decorate buildings. Baroque had a great influence on Italian Renaissance landscape, and there are many Baroque landscapes appearing in hills of Rome’s countryside (Guo & Fang, 2005).

7.3 French formal garden

Andre Le Notre revolutionized French garden design; he used the principle of symmetrical regular landscape arrangement (Fig. 7). Except the skillful proportioning and subdivision by cross axes that disappear into the woods, and the rich carpeting, the design developed two important new principles: (a) architecture is secondary to landscape architecture and the scale expands outwards from the buildings to become heroic rather than domestic; and (b) the element of surprise withholds the grandest single feature, the sunk canal, from the first glance (Jellicoe and Jellicoe, 1975). The style is represented by the palace of Versailles which was called Le Notre’s style or Louis XIII’s style. It was fashionable in the whole of Europe and even in the entire

world in 18th century. In China, the European style courtyard in Yuan-Ming Yuan Imperial Garden built in 1747 and finished in 1759 belonged to this style.



Fig. 7: French formal garden of Jardin du Chateaux de Vaux-le-Vicomte

<http://cn.parisvision.com/18,119.htm>

There are some general characteristics of French formal garden: 1) it displayed the idea of high imperial power from the layout of landscape. The location of palaces and the extending thousands meters' central axis all showed this ideal. 2) From the composition of the landscape, the buildings were in the center position, and it had the function to control the whole garden. 3) The composition of the garden also showed social estate system of autocracy. All the landscape was combined in the geometrical network with clear arrangement, strict order, and distinct principal and subordinate. 4) It strongly displayed artificial character. 5) It often expressed static waterscape and flat topography. 6) It often used abundant broadleaf trees to display obvious changes of four seasons. 7) The embroidery flower bed is one of French landscape's original creations (Guo & Fang, 2005).

7.4 English landscape garden

England was a land of soft undulations, green grass and luxuriant trees. The English landscape garden emerged in the early period of 18th century, the style was totally different from Le Notre's style, and it rejected the imposition of any foreign geometry whatsoever in landscape design (Fig. 8). The English added avenues to their huge rectilinear layouts (Jellicoe and Jellicoe, 1975). They used winding path, natural woods and grass, wriggle stream to make harmonious scenery with nature. At that

time, Chinese landscape was introduced to Europe. English landscape garden's informal and natural style had been partially inspired by Chinese traditional landscape. In the age of Enlightenment, the English landscape garden liberated not only subjugated nature, but also myth and implied meaning. It was replaced by pleasant landscape artistic conception, and reflected poem, painting, and landscape (Chen, 2010).



Fig. 8: Stowe landscape gardens

http://commons.wikimedia.org/wiki/File:Stowe_Landscape_Gardens_-_geograph.org.uk_-_837184.jpg

According to Siren, the notion of Chinese gardens in England in the 17th was based on letters and tales. The English understanding of the meaning of Chinese traditional landscape was conjectured as unsymmetrical or gracefully careless patterns or decorative arrangements. There were many famous persons appeared during the development of the English landscape garden. Sir William Temple mentioned his opinion of different understanding of beauty between Europeans and Chinese, which I will show later in this thesis. He also thought the Chinese “sharawadgi” style is the adventure which is hard to achieve. George Mason agreed with Sir William Temple that sharawadgi is a difficult work to succeed, and the imitator’s knowledge maybe not enough to imitate Chinese gardens. Anthony Ashley Cooper advocated wild nature, but Joseph Addison wanted the connection with art and nature, and he is the first propagandist of an entirely new style of gardening. Batty Langley called this new style of the English landscape garden “grand and rural”. The brothers William and John Halfpenny wrote in their book about using Chinese elements in western architecture. Lancelot Brown and Humphry Repton appearing in the 18th centuries England who were regarded as the improvers of the English landscape garden. Brown

had a strong feeling for the English landscape and he knew how to make the right changes to bring out its beauty. Repton wrote in his work that a good landscape garden should be the united powers of the landscape painter and the practical gardener. In his work, he suggested the view should be predominant and the garden composition should give the impression of open country and unfettered nature. But there were also some reactions against them by Uvedale Price and Richard Payne Knight who advocated picturesque and contributed to the development of English landscape garden. They thought Brown was more like a destroyer who destroyed the old gardens which had great values. They suggested selecting characteristic elements from nature and combining them (Siren, 1950).

If the Italian renaissance landscape and French formal garden are like theaters, then English landscape garden is like the theater scenery (Chen, 2010). The English gardens were often created on top of older formal gardens, and their designers were highly conscious of the underlying spatial symmetries of their gardens. It used winding path, natural lake line, and irregularly planted trees or shrubs. It emphasized not only nature inside of the garden but also environmental connection between inside and outside of the garden. There was no fence or wall but a wide ditch to distinguish inside and outside and avoid animals to come inside, which was called “HaHa ditch” (Guo & Fang, 2005). It will make a feeling for people that there is no segregatedness between landscape and outside, and enlarge the landscape space. When walking in a winding path, people will feel more changes than walking in the straight line. So the main character of English landscape garden is nature, endless, bright color, and full of romantic sentiment.

8. The differences between Chinese traditional landscape design ideal and Western landscape design ideal

Due to different social, economical, and cultural development conditions, there are some differences between Chinese traditional landscape and Western landscape. The main difference is that the: Chinese traditional landscape emphasized the understanding and development of the natural beauty, but Western landscape of Italian Renaissance landscape and French formal garden focused on refining natural elements to be abstract sense of order and formal beauty (Li, 2009). Chinese traditional landscapes created an ideal natural recreational living space by imitating nature, but Western landscape satisfied people’s living needs from natural space by arranging

natural elements orderly. Sir William Temple who criticized the formal style that preceded the English style mentioned his opinion of the different understanding of beauty between Europeans and Chinese. The Europeans think the beauty of building and planting is symmetrical, certain proportions, or uniformities, but the Chinese use imagination and think the beauty shall be great (Siren, 1950). This great beauty means it should be easily observed without any order or disposition.

In the following parts I will analyze the differences from culture, arrangement, architecture, and aesthetics aspects. As I have described and analyzed before, I will only focus on the representative countries of Western landscape, so the differences will be analyzed between China and Italy, France and England.

8.1 Culture

8.1.1 Different views of the world

Chinese culture emphasized holistic harmony, but western culture focused on analytical difference. Chinese philosophy emphasized an object's relative opposition and integration, the harmonious relationship between human and nature, and also human relationships (Tuan, 1996). But western philosophy advocated the independence of objective world, and separated the subjective and the objective (Cosgrove, 1984). Chinese Confucianism and Taoism all affirmed the need to observe an object from an overall point of view, focused on the connections between objects. Cosmos harmony and Confucian humanism were aspects of culture of which the Chinese are unreservedly proud (Tuan, 1996). In ancient times, the Chinese used this cosmos notion for landscape planning, so it was shaped in a particular form. Compared with western landscape the clear objective was eloquence, Chinese ancient philosophers often had a Taoist or Buddhist viewpoint, they worshipped Taoism or Buddhism but never had a clear answer (Tuan, 1996). Chinese landscape just had this kind of sense, like Chinese painting, which usually painted abstract pictures more than realistic pictures. It often used transience, deep and implicit skills in the garden, which is an important characteristic in Chinese landscape. It emphasized an implied meaning. Because of the influence of Confucianism and Taoism, Chinese people had a moderate attitude toward religion from the beginning, which is different from western people's occasional tendency toward fanaticism and passion. This is illustrated by monastic architecture. Chinese monastery architecture has few differences from the common architecture, but western monastery architecture is totally different from common architecture. Westerners often show their power and control in monastery architectures.

8.1.2 Different views on nature

There are discrepancies between different people's understanding of nature because of differing different cultures. The Europeans see nature as subordinate whereas the Chinese see themselves as part of nature (Tuan, 1968). In Europe, the pleasure garden was dominated far more by architecture than by organic nature. In the Renaissance period, gardener-architects sought to dominate nature, totally transforming it by human and technological power (Tuan, 1989). Traditional Chinese philosophy emphasized, on the other hand, a harmonious relationship between the human and nature. When managing nature, humans should follow the rule of nature (Tuan, 1996). That means, the garden is man-made but it looks like coming from nature. The human can use nature to design the garden, and imitate nature. It gives people a feeling that although you are in the landscape garden you will think you are in nature, and will not have the sense of artificial environment. The English landscape garden and the Chinese traditional landscape belong to natural landscape, but they have differences between intrinsic and extrinsic aspects. Chinese landscape derived from nature, expressed nature, but it represented more than nature. It reflected the summarization of natural beauty, and represented the situation of poetry and picturesque from the connection of people's emotion and natural scenery. English landscape garden pursued the expansive composition of natural landscape, and it seldom represented symbolic landscape but emphasized the emotion directly emerged from natural elements (Guo & Fang, 2005). So the English landscape garden imitated nature, represented nature, and reproduced natural scenery. Although it may have imitated Chinese traditional landscape's creative style or landscape painting's creative scenery, it had less poetry, picturesque, or more than nature's artistic conception.

8.2 Arrangement of landscape

The biggest difference between Chinese and Western landscape arrangement is the differing highlighting of nature or architecture. Western landscape especially the French formal garden emphasized landscape middle axes in the blueprint, and surrounding avenue, flowers, pool, fountains, and sculpture. Everything was arranged revolving around this middle axes. In the starting point of this middle axes, it arranged tall, huge and symmetrical architecture. Architecture dominated axes, and axes dominated landscape, so architecture dominated landscape (Jellicoe and Jellicoe, 1975). Obviously, the basic guiding idea of this kind of landscape is from rational ideology. It is the principle of forcing nature to accept symmetry. Chinese traditional landscape was different. Landscape architecture not only encouraged people to enjoy natural scenery but also was a part of natural scenery (Tuan, 1972). That means it has double functions. So landscape architecture should be coordinate according to mountain, water and vegetation.

8.3 Architecture

Due to different history and culture background, there are different understandings of architecture between China and western countries. In Chinese traditional landscape, architecture means buildings can have the effects of landscaping, travelling, and viewing. Architecture shows not only natural beauty but also people's life in nature, and it is the symbol of human beings' social image, ideal life, and strength in natural environment. In western landscape design, architecture normally includes small sized landscape architecture without a mansion and such main buildings. It includes fountain, flower bed, sculpture, ornament, garden lamp, chairs, and so on (Li, 2009). The first difference between Chinese and Western landscape in architecture is the material. Chinese traditional landscape architecture mainly used wooden structures, but Western landscape architecture primarily used stone (Tuan, 1972). Nowadays, many scholars thought it was because of China's natural geographical conditions, but I do not think so. There are many mountains in China, and the Great Wall was built by stone; European countries have abundant forest, and they also used wood to build. Another difference is the attitude toward architecture. The Chinese thought new is good, but the westerners had respect for older architecture. And, furthermore, western architecture embodied religion, mystery, and ideology, but Chinese architecture was the reflection of Confucian culture (Tuan, 1996). From the general view, Western landscape architecture was open, uncovered; Chinese traditional landscape architecture was closed and hidden. Western landscape architecture can be seen from the front direction, but Chinese traditional landscape architecture needs an overlook from top down to catch the whole outline.

8.4 Aesthetics

Because of a different history background and traditional culture, Chinese and Western landscape had different styles. The Western landscape of the French formal garden emphasized artificial aesthetics, not only was the arrangement symmetrical, regular and precise, but also flowers and grass were pruned in square. It was the geometrical aesthetics (Jellicoe and Jellicoe, 1975). From this phenomenon, we can see westerners mainly used an artificial method to change nature. Chinese traditional landscape were totally different, they emphasized natural aesthetics (Tuan, 1969). It often did not demand symmetrical axes, and no such form was necessary to follow. In contrary, it used winding mountains and wriggling streams. Not only flowers, grass and trees were natural, but also the artificial architecture were complied with nature irregularly and made every effort to amalgamate with nature.

In some western aesthetics literatures, natural aesthetics are also mentioned. In my opinion, this is just the source of aesthetics, and it is a kind of material. That means nature is only the basic condition to be created and achieve to the artistic conception.

The definition of nature here should be natural environment, so natural aesthetics has its own defect. Without artificial transformation it cannot to achieve the most perfect circumstances. That means, natural aesthetics do not have aesthetic meaning by itself. Landscape is created by humans, and it is changed according to people's demands, so natural aesthetics can be sublimed in relation to aesthetics in art, and thus strives to achieve the most perfect circumstances.

The Chinese primarily seek something in nature that can collaborate with human aesthetics and mood. Chinese natural aesthetics derived from later part of the Period of Disunion (Tuan, 1969). When the officials became tired of court life, they changed from being ritual loving Confucianists to nature loving Taoists (See Appendix). That means that they wanted to escape the life of strife and go to nature to have a secluded peaceful life. "As the archetype of poet-recluse, T'ao Yuan-ming (A.D. 365-427), expressed it:

I empty the cup and lean on the window
And joyfully contemplate my favorite branches,
And joyfully savour the peace of my cottage,
Sometimes I wander in my garden
Where there is a door that is rarely open.
I lean on my staff at my leisure
And sometimes lift my head and look around.
Idly, the clouds climb the valleys;
The birds, weary of flying, seek for their nests.
Light thickens, but still I remain in the fields,
Caressing with my hands a solitary pine" (Tuan, 1969: page 123).

9. The similarities between English landscape garden ideals and Chinese traditional landscape ideals

The English landscape garden shifted from the regularity of art to the irregularity of nature in the early eighteenth century. It had been influenced by the ideas of Chinese traditional landscape. George Macartney had unexpectedly found that the similarity between China and England was in the love of natural irregularity in garden design (Liu, 2008). Generally to say, the similarities can be displayed from artistic principles tied to emotion and element.

9.1 The artistic principle of “Derived from nature but higher than nature”

“Derived from nature but higher than nature” is the main artistic principle of Chinese traditional landscape design, and it is also the succinct summary of the attitude of nature of Chinese gardening art. Chinese gardening art regarded nature as teacher and friend from the beginning. Natural mountain, water, tree, flower, climate, and space are all portrayed objects in Chinese traditional landscape (Guo, 2001). Chinese ancient gardeners were good at abstracting essential elements from nature, and then used rock, plant, water and so on to express.

In the design of the English landscape garden, it also emphasized the similar idea of the Chinese principle: “Derived from nature but higher than nature”. The design of the English always pursued the aesthetic objective of advocating nature, eulogizing nature, and praising natural various and changeable (Guo, 2001). At the same time, English gardeners knew the importance of appropriately embellishing nature. Chambers thought, nature needed to be reformed to become pleasing to the eye, and nature needed to be embellished to become novel scenery (Guo, 2001). This idea is quite similar as Chinese idea of “Derived from nature but higher than nature”, and it was enhanced gradually in the late theory and practice.

9.2 Focus on expressing emotion and motion

The English landscape garden was influenced by romanticism, which paid attention to the expressing of emotion (Lovejoy, 1964). For example, in Chambers’ picturesque landscape, it often showed Medieval ruins in the landscape in order to express a kind of nostalgic emotion. Salvatore Rosa’s style of painting with desolation and melancholic emotion became an important source of inspiration for landscape design (Lu, 2004). We can say that the emergence of romanticism changed Europe’s art’s stiffness of outlook. The pursuing and expressing emotion enhanced the vitality of English landscape, and it was another important character to distinguish it from the French formal landscape.

Artistic conception is an important aesthetics scope in Chinese art’s creative and appreciative aspects (Zhou, 1999). This is especially the case in landscape creation. The Confucianism had mentioned: “The benevolence pleased mountain and the wise pleased water”. Chinese literati always regarded landscape as a place to express emotion. In their eyes, fallen flowers have meaning, and running water has feeling. Every mountain, rock, grass, and tree all have the visitors’ subjective emotion and feeling. This kind of using subjective emotion on the object of appreciating of the beauty and producing the same feeling in appreciating of the beauty’s psychological

mode is always the important character of the Chinese traditional art such as painting and calligraphy. In Chinese eyes, a landscape without emotion has no value to exist. Since the emergence of an artistic conception is determined by both landscape and emotion. This is what is called “the meaning is implied, the scene is from the heart” in the Chinese traditional art.

9.3 The Chinese landscape elements in English landscape garden

The Chinese traditional landscape had an important influence on the English landscape. The Orient’s mystery and it is people’s deep understanding of nature deeply shaken and attracted the English gardeners (Liu, 2008). In the middle of 18th century, “Sinomania” achieved the climax. Many books and pictures of comments and introductions about Chinese landscape emerged, and it was very popular of the Chinese type of tower, cave, and even rockery. It became a kind of fashion at that moment. Its importance lay in the fact that helped the English to rethink the design of the garden so that it became more “natural” and “romantic,” and less formal and classical, as in the French style. Due to the different cultural background and political and economic system between China and England, there remained, however, many significant differences between the Chinese and the English approach to landscape design, as I will show later in this thesis.

10. The different characters between English landscape garden and Chinese traditional landscape

After the 17th century, the English empirical philosophy and the Chinese traditional philosophy used different ways to understand nature and the relationship between nature and human. The English landscape garden displayed and confirmed the unadorned objective world’s beauty, whereas the Chinese traditional landscape pursued the symbolized originality of the union between humanity and heaven (Liu, 2008). In general, “nature” shows different characters in these two landscapes, that is: the English landscape garden is a kind of extraverted nature, and the Chinese traditional landscape is a kind of introverted nature.

10.1 Landscape's specific form

The difference between two different artistic approaches of the English and Chinese was displayed in their specific forms at first. Nature was displayed extravertively in English landscape garden, and enclosure was strictly frowned upon, replaced instead of some ditches to provide invisible spatial bounds. At the time when the Capability Brown type of landscape garden dominated, even the ditches were abandoned. Grassy slopes became the main part of landscape, and spread into the foot of a wall of the main building. There was no clear distinction between inside and outside, the private garden was combined with the nature, and there was no need to use high enclosure and thick forest to close the landscape in a self contained space (Siren, 1950). Although the English landscape garden used the comparatively direct way, it also pursued the effect of landscape paintings in gardening, and it was easy to understand and accept by people. That illustrates the difference with Chinese traditional landscape design which needed to think more deeply about the human condition (Kong, 2006). For example, there is Stowe garden designed by Brown, Kent and others, or Kew garden designed by Chambers. Many grass slopes undulated with natural topography, and many groves with clear edges were shining under the sun. There was no enclosure here, and your view can freely fly with your heart. There was also a cloud of water, but there was no revetment at the side of water, and the grass slopes naturally stretched into the water with an elegant angle (Lu, 2004). This kind of open and public character of the English landscape garden showed a kind of extraverted nature (Guo, 2001). Everything was silent, but in the mean time it showed openness, clearness, taste, and serenity.

Chinese traditional landscape design, on the other hand, focused on connotation and artistic conception. The way of landscape gardening was to use limit space and scenery to express limitless artistic conception, which was called “see big from small”, “short distance forest” (Wang, 2001). Chinese traditional landscape design sought to be deep, serene, and secluded, such as “courtyard seems inevitable”, “the winding path leads to a secluded quiet place”, which showed a kind of introverted nature. Even the royal garden like the summer palace which had the character of public landscape in spatial scale, still gave the impression that it was just a large scale copy of the traditional private garden because of its high enclosure and winding long entry corridor. The normal way of handling entering into a garden of Chinese traditional landscape was using rockery or a cluster of tall bamboo to keep out the view, which would allow people to have a kind of expectant and mystified feeling. And then it often used a winding path, winding corridor or winding bridge with pink wall or thick forest at the both sides. After getting through this semi-closure of winding space, people would suddenly come in view a pavilion faced with the lake. This kind of touring route led people to generate a strong introverted feeling, and it seemed like getting past heavy obstacles from the outside in order to come to a land of idyllic

beauty which only belonged to you. From the pavilion to look around the courtyard, there was broad water, but you do not know where the water came from. You just see a brook flow from a huge rock, and ran into the lake after winding through several curves. It seemed that this brook derived from a distant mountain with a Buddhist temple. Looking around the lake, there was thick forest, tall bamboo, an indistinct pink wall and grey tiles, but it clearly divided inside and outside of the garden. People can express their emotions in this kind of landscape environment. It came from nature, but it only belonged to you, and it was the reflection of your internal heart. Every grass, tree, mountain, and rock all contained your internal emotion, which was a kind of introverted nature.

10.2 Landscape function

The English emphasized landscape's practical applicability and popularity. They changed the garden to a practical place. Though the private estates of the wealthy remained closed to the general public (even if they appeared to lack fences), this same style of gardening also exerted influence upon the development of city parks. A beautiful garden was thereby also a public meeting place, as well as, in some cases, a place to produce medicine, vegetable and flowers, livestock's pasture and so on at the same time. This kind of idea of the combination of material function and the pleasure of appreciation of beauty led English landscape to a more healthy direction, and it also added science and democracy to English landscape garden (Kong, 2006). Compared with the Chinese traditional landscape, the English landscape garden had a wide range of service targets, and even more was open and public. Its function serviced for the public, which was close to nowadays landscape.

On the contrary, Chinese traditional landscape always had the tendency of refusing utilitarianism because of the influence of Chinese traditional Confucianism's "heavy righteousness, light benefit" idea (Zhou, 1999). That means Confucianism seeking to pursue perfect morality is more important than to seek benefit. Although there was the purpose of rest and recreation in landscape construction, the aim of the Chinese traditional landscape design became more and more dimly discernible and meaningful due to the tendency of Chinese literati's to seek rest and recreation by pursuing pure spirit function without utilitarianism. The Chinese aesthetic theory was always lack of the reasonable understanding of the connection between pleasure and benefit in general (Guo, 2001). The idea of pursuing material comforts was disdained for a long time. So the function of Chinese traditional landscape was always the place for few literati to self-communion and spiritual satisfaction, and the material function never became the main function in Chinese traditional landscape.

10.3 Landscape and place

The Chinese landscape design tradition mainly belonged to the courtyard, the private garden or temple garden, and the courtyard was the subsidiary space of buildings. Therefore, the prototypical place of Chinese traditional landscape was still a kind of place in the buildings' interior. The essence of the place was inside and private (Guo, 2001). On the contrary, the English landscape garden was always a parallel and independent place of the buildings. Buildings and landscape were mutually complement and defining. No matter special garden, castle or church's manor, it was always surrounded with buildings and arranged scattered. So the essence of the place was close to outside and public (Guo, 2001). These two different approaches to place deeply influenced two landscape's pursuing of natural beauty, and then resulted in different design styles.

11. The reasons for the differences between traditional Chinese landscape design and that of the English landscape garden

Due to the influence of religion, philosophical ideas, the political and economical system, and the mode of production, there were huge differences between the Chinese and the English landscape. The Chinese traditional landscape was developed naturally in a stable and close system from the mature period of the Song dynasty until the Qing dynasty, about 1000 years of history. The common people's art could not be developed, and landscape art was still monopolized by a few nobles and bureaucrats until the end of Qing dynasty (Li, 2009). However, the English landscape garden was just the reverse. Along with the capitalist class the industrial revolution developed vigorously in the British Isles, the new men of wealth were full of confidence and lofty sentiments. They let their own gardens merge with the surrounding environment, with invisible boundaries, which reflected their ambitions. Local character and feeling was the important carrier of expressing this kind of pride and confidence. In addition, the ranks of the citizens expanded, the social hierarchical structure was gradually reduced, the artistic class was weakening, and landscape art was more and more public and popular (Wang, 2001).

12. Limitations of Chinese traditional landscape ideals and Western landscape ideals

12.1 The limitations of Chinese traditional landscape

In various different styles of landscape design, the principles of Chinese traditional landscape design were derived not simply from nature but from an ideal that was higher than nature, was an ingenious combination of artificial aesthetics and natural aesthetics. It had the characteristic that although it was made by humans, it looked like it was natural. And it also deeply influenced Japanese and European landscape (Jellicoe, Geoffrey & Susan, 1991). But in recent years, there are numerous examples of China following the lead of western landscape design. There are some reasons for this. Chinese traditional landscape design, no matter if it were that of northern royal parks or the southern gardens of the gentry, was enclosed by high walls, and was played and lived in by few people. Ordinary people were not allowed to go inside if they wished and this fact determines the characteristic of Chinese traditional landscape design as being closed and private. But in modern society, landscape must be for all people, which means that it needs to have the characteristic of being open and public. So there is a contradiction between Chinese traditional landscape and the needs of the masses. And these needs can only be satisfied by the open geometrical form of French formal garden and that open form showed in the English landscape garden. So there is a trend for constructing western style landscapes in today's China. The problem of serving people in relation to the privacy of Chinese traditional landscape determines its historical limitations.

12.2 The limitations of Western landscape

Different from Chinese traditional landscape, the characteristic of Western landscape in the Italian and French tradition was neatness, uniformity, symmetry, and clear axes, geometrical organization, even flowers, grass and trees were pruned in squares, and everything was created by man (Jellicoe and Jellicoe, 1975). Nowadays western landscape do not often have trees that are pruned in regular forms, but it still has the characteristic of using geometrical design to divide areas and focus on artificial creation (Jellicoe, Geoffrey & Susan, 1991). This kind of geometrical design of public squares indeed satisfies people's entertainment needs, but it was copied mechanically and applied indiscriminately in many places in China. If we only copy it but do not understand the meaning inside, it will be landscape trash without vitality. Formal Western landscape design excessively focuses on the geometric surface, and people often gaze with wonderment at the beautiful design blueprint patterns. But in fact, when you stay in the constructed landscape scene, you could not know the designers' special meaning. With the blazing sun in summer time, people walk through the square hurriedly, and have no time to enjoy these orderly flowers and grass. This kind of arrangement in a large scale will make landscape design become a pure decoration, and create distance to people. If we only seek the form aesthetics and discard functions, it will be meaningless.

13. The influences of Chinese traditional landscape design ideals on Western landscape design and Western landscape design ideals on Chinese landscape design

13.1 The influence of Chinese traditional landscape ideals on the design of the English landscape garden

Chinese traditional landscape had influenced the development of English landscape garden. In 1685, Sir William Temple wrote in his well-known essay *Upon the Gardens of Epicurus and of Gardening* that the irregular landscape is more beautiful than regular landscape (Siren, 1950). Alexander Pope also recommended unadorned nature, and he thought the Chinese traditional landscape was always great. He had reconstructed a geometrical garden according to the new principles. The remarkable thing was that he built a grotto in this garden, which was quite rare in the previous English landscape. Pope thought all the landscapes were paintings, which was a fair summary of landscape modeling of hundreds of years of Chinese experience. William Kent, who had played a great role in the development process of the English landscape garden, thought nature hates straight line, which was also one of the characteristics of Chinese traditional landscape design. Although there were some Baroque style's avenues in Kent designed Chiswick garden, the others were very natural (Siren, 1950). During the development process of landscape art, the English are thought to have taken much inspiration from Chinese traditional landscape art.

In 18th century, Matteo Ripa, an Italian secular priest, knew much better about Chinese traditional landscape because he had been involved in the constructions of gardens. He noticed Chinese traditional landscape pursued nature but not the pure nature (Liu, 2008). Another important and influential representative of Chinese traditional landscape was William Chambers. As an architect his understanding of Chinese traditional landscape design was much higher than missionaries and businessmen. He incorporated Chinese traditional landscape scenery into London's

Kew garden. There were also (and still are) Chinese style buildings in Kew (Siren, 1950).

13.2 The influence of Western landscape design ideals on the design of the Chinese landscape

During the development of modern landscape architecture, the western landscape style gradually became popular in China. It first emerged because real-estate business; investors wanted a good effect, so they hired foreign design institutes to design landscape with the western landscape style. You can see Roman pillars and European sculpture in some scenery, and the vegetation is planted in groups, which give people a feeling of luxurious style. Some landscapes use the western landscape design's idea of a large scale and a large space to design green space and the space of urban plazas, which can show its open and public character.

Chinese traditional landscape design often ignored the functional character of landscape design because of the influence of the ideas of Confucianism, which refused utilitarianism. Due to the influence of Western landscape design, function is gradually being seen to be more and more important in the design of landscape. The landscape must have functional value to satisfy people's material and mental needs (Wang, 1995). When designing a landscape, not only the aesthetic effect should be considered, but also people's recreation, rest and other such needs. And nowadays, it also emphasizes the innovations of function. For example, Suzhou's Baitang botanical garden (Fig. 9), has been designed to stimulate the five senses. It introduces hearing, seeing, tasting, smelling, and touching into the appreciation of landscape beauty, which breaks through the inherent form of appreciation in Western garden, which has emphasized the sense of sight. This kind of tendency is actually the outcome of long term discussion and practice of the co-evolutionary development process of Chinese and Western landscape.



Fig. 9: Suzhou Baitang botanical garden

http://www.wiseivr.com/tour/2009/200904/tour_35368.shtml

13.3 The amalgamation of Chinese traditional landscape design and Western landscape design

Chinese traditional landscape influenced the French, and was praised for its Confucian virtues. The English also liked Chinese gardens without order. The Swedes, in close commercial communication with China, are perhaps the only country in which the elegant new style took permanent root (Jellicoe and Jellicoe, 1975). The Chinese landscape constructed in Europe in 18th century combined the characters of both Chinese and Western landscapes to a large extent. It was popular to see the amalgamation of Chinese traditional landscape and Western landscape because some gardens were reconstructed from the past with the traditional techniques. Generally, so to say, most of the European Chinese landscapes were imitated partially with the simple skills at that time. Some natural landscapes looked like wild nature without elaborately arrangement (Fig. 10), and some gardens with Chinese buildings but the imitations were not good enough (Fig. 11).



Fig.10: Lathom House after Repton's Modifications
http://www.romtext.cf.ac.uk/articles/rt19_n02.html



Fig.11: "Les Bains Chinois" in Paris
http://commons.wikimedia.org/wiki/File:Bains_chinois_-_Boulevard_des_Italiens.jpg

Due to the different characteristics between Western and Chinese traditional landscape, we can amalgamate their virtues together. For example, we can use vegetation to make scenery in the square to satisfy people's needs. So people can stop, enjoy, walk or rest in this natural cozy square. The perfect landscape construction is to use natural intrinsic topography. But actually there is little in the way of natural intrinsic topography in the city and suburban areas because it is a built environment. So when designing landscape, we should first know the structure of geology, topography and water system. Chinese traditional landscape often focused on artistic conception. We can use this as point of departure in landscape construction. Modern people often have busy lives, and are not like privileged ancient people who had the time to enjoy scenery. We do not have so much abundant emotion. A good landscape designer should penetrate people's emotion and know the aesthetics of culture and philosophy, so his work will satisfy people's needs.

14. Modern landscapes in city planning

Along with the city's industrialization and modernization, the wastes from industry and mining badly pollute people's living environment, it threatens people's bodily and mental health. A good way is to plant forests in the city, because the forest can not only shape the green structure but also supply ecosystem services. By bodily health, I mean that the city landscape should first bring ecological benefits to improve the urban ecological environment and thereby be good for people's bodily health; by mental health, I mean that city landscape should satisfy people's aesthetics needs, and be constructed in harmony with history and culture heritage, thereby promoting people's wellbeing. The purpose of city landscaping could be guided by these two functions.

14.1 Improve city ecological environment

The green structure is one of the city's infrastructures; it can keep the balance of city's ecosystem, improve the quality of city's environment, and improve people's living conditions. The green structure can be made by planting trees, bushes, flowers, meadows, and construct buildings and paving. It can abate noise, absorb dust, reduce pollution, and change climate. Thus it can create a clean, comfortable, beautiful and safe environment for citizens. Compare with forest, the ecological function of meadow is not enough. So we should create forest mainly with tall trees and combine with short bushes, groves and meadows that will bring a higher ecological and environmental value.

We should also insist on the development of a sustainability conception. The conception of sustainability was mentioned by ecologists at first. "From an ecological perspective, cities are unique mosaics of sites which are constructed for residential, commercial, industrial, and infrastructural purposes, interspersed with green spaces" (Breuste, Niemelä & Snep, 2008: page 1139). It can explain the balance between natural resources and the extent of its exploitation. A city's ecology and sustainability must be the basic development concept in the world landscape. Specifically, it needs to reflect biology especially the vegetation's regional characteristic. "Living species represent a genetic resource, and flora and fauna are in many ways treasures to humans." (Jensen, Persson, Guldager, Reeh & Nilsson, 2000: page 126) It needs to follow current natural condition, and try to use current materials. Try to use recycled materials. Try to use native species, keep biodiversity, and build a good ecological cycle system. Reduce the waste of production, processing and transporting materials recourses, and use such as sunshine resources. For example, Tianjin's shuijing city was developed from a discarded glass factory to a residential area by the conception of sustainable development. This can not only save resources, but also create a new landscape.

14.2 Aesthetics with culture

According to different cities' natural and ecological environment, we can plant abundant vegetation which are suitable for local conditions, and also combine with traditional culture, folk custom, religion and history heritage into landscape construction. Thus it can create different styles of city landscape, and make the city more beautiful. But we should also consider the functions of these landscapes. Function means various using effects in space environment (Zhao, 2006). Different environments have different effects for people's life and activities, but they have to be used by people, otherwise they are not successful works. When planning landscape, except considering the aesthetics effects, it is important to satisfy people's entertainment and rest demands. For example, when designing a square, except paving ornamental lawn, it should use more trees to shape some shades and also set up some chairs.

To combine Chinese landscape with Western landscape can make a city full of cultural enjoyment. Western landscape emphasizes scientific sense, and focus on more artificial aesthetics than natural aesthetics (Jellicoe and Jellicoe, 1975). Today with globalization we should find new connections between western landscape and traditional Chinese landscape. In the end of 20th century, Shenzhen used abstract landscape conceptions, which was a good discovery in relation to the use of western landscape conception. There are also some green spaces using the large scales and spaces of western landscape design, which is suitable for the characteristics of the open and public spaces that suit the personality of the modern Chinese. A good landscape can not only let people enjoy the scenery and feel happy but also let people

relax and learn. A good landscape can attract people and funds, thus it benefits the development of the economy, culture and science. So a successful landscape in city planning should also reflect culture heritage when designing aesthetics. Regional culture means there are different cultures in different regions. This is regional social history and realistic culture (Shen, 1995). It needs to create regional landscape which means the sum of natural scenery and historical culture in a region. It includes climatic conditions, topography, water, geology, ecological resources, history and cultural heritage, people's different activities and behaviors and so on (Zhu, 2004). That means, we should inherit and develop the idea of traditional Chinese landscape, especially considering to begin with artistic conceptions, and also research the regional culture background and residents' behaviors.

15. Discussions

Traditional Chinese landscape design was described in terms of different types, and these types were divided according to the different owners class identity or different locations. According to the literature on the subject there were different categories, and I chose the most detailed category so that it can be described and analyzed more explicitly. These types not only described their origins but also analyzed their character. During the analysis, I also investigated some important elements in Chinese traditional landscape construction, which were proved to have important roles in landscape construction techniques. The Western landscape was described by different periods but with more focus on the typical representatives' types. This thesis first described the origin and then described and analyzed different types' characteristics. When investigating Western landscape, both Western and Chinese literature was drawn upon. This provided differing perspectives to the understanding of the same situation.

To compare Chinese traditional landscape with Western landscape we can see some differences. These differences were analyzed by both western and Chinese literature. According to different writers there are many different opinions. I chose the most typical aspects that were paid more attention in the historical narrative. When analyzing these differences in different aspects, I also added my own opinions if I thought those opinions were not clear enough or might be disagreed with. Cultural differences could be the most different element influencing the formation of different landscapes. Another element influencing the arrangement of landscape, architecture and aesthetics are important differences in the approach landscape planning, which can be researched and used to influence the design and construction of landscape.

The English landscape garden was thought to be inspired, to some degree, by Chinese traditional landscape design, which suggests more research value and comparison

with Chinese experiences, and it was different from those formal landscapes at that period. These two landscapes all express a love of nature so they must have some similarities, though they should also be expected to have some differences. The similarities were discovered as those ideas spread from China to England in the 18th century, and also the aesthetic perspective and the way to express emotion through landscape. After deeply investigating the literature, we can see the way of understanding and showing the nature is different between China and England. From the description of these gardens, these differences can be showed with regard to the landscape's form, function and sense of place. These three aspects were summed up from the perspective of a landscape architect and perhaps they can be traced back to their cultural and social situations.

From those comparisons, I figured out the limitations of Chinese traditional landscape and Western landscape, which could be the defects that may not facilitate present landscape architecture. And from some works, we can also see if they just copied each other or completely understanding the interior meaning of gardening. The Chinese landscape's influence to the Western landscape mainly influenced England in the 18th century according to some literature. And the Western landscape's influence to the Chinese landscape mainly happened at present during the Chinese development of modern landscape architecture. How to let them cooperate with each other is the key point. And this can be done according to people's needs, social situations, and so on.

Nowadays, considering of the present situation and relating to those valuable experiences in gardening from both China and Western countries, the task of city planning is an important issue for landscape architects. Accordingly, to satisfy people's living needs and the problems that arise especially from the environmental aspects which are being paid more attentions recently, there are some suggestions about the improvement and construction of the landscapes. And these suggestions are also given from the perspective of combining Chinese and Western landscape's suitable elements such as aesthetics or culture.

16. Conclusions

From the comparison of Chinese traditional landscape and Western landscape, we can see some gardening virtues but also the limitation of Chinese traditional landscape's closed and weak connections with the world, the characteristics of which were formed by the closed social environment. On the contrary, the English landscape garden broke this limitation, and designed the garden without fences, which has a tendency of making the whole world a landscape. We should borrow this good idea into present landscape construction connecting with some good traditional gardening ideas, techniques, layouts or elements. Nowadays, planning or designing a garden is not

enough for the green structure; landscape architects should plan or design the entire city or region as a landscape. Landscape urbanism will be a tendency.

Although landscape is just a kind of space environmental art, its style is still influenced by the political system and economical mode. Along with the rapid increasing of economical construction and people's life level of China in recent years, the environmental issue is paid more attention day by day. It constructs many squares, gardens, and artificial scenery in many places in China recently, which contribute a lot to embellishing the environment and improving people's life. Landscape should be the reflection of social life and public art, and it should express the character of the time and be designed in relation to social needs. So the characters of open, practical, democracy are not only the valuable experience of the English landscape garden but also the resources to improve Chinese landscape.

There are so many different characteristics between Chinese and Western landscape, such as Chinese landscape emphasized the harmony between man and nature and Western landscape focused on the opposite between man and nature, but at least they all think landscape is the most ideal and comfortable living environment. Although Chinese landscape and Western landscape has been different in the past, nowadays they are more and more interacting with each other in China. Along with the development of society, it is an inevitable tendency of Chinese and Western culture and landscape's exchange and amalgamation. As long as we truly understand the virtues of Chinese and Western landscape, we can create and design a new landscape.

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