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The effect of Zen garden on modern English landscape architecture

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ABSTRACT: This review addresses Zen's philosophy and Chinese style's impact on the English garden and, consequently, on the modern landscape architecture in the western world and internationally. This study considers the origin of the modern English landscape architecture in the frame that nothing in culture comes from parthenogenesis. There is a succession of inheriting primitive material, general directions and trends. Moreover, in English Garden, this succession can make real leaps, bridging distant and isolated civilizations. Zen Garden's impact on the contemporary gardening style reflects a philosophical background, which has broadened the landscape architect's imagination and the gardener through the last ages.

I. INTRODUCTION

Gardening followed the Agricultural Revolution. Various plants, with no apparent purpose in feeding the farmers were grown together or separately from the agricultural plants. Ancient peoples developed gardening styles, which inspiraredt the next generationsa. The Garden of Eden's legend accompanied the early agricultural peoples as a remembrance of a era when as a hunter-gatherer, they lived in an environment of self-sufficiency and abundance. There are several gardening reports for the people of Mesopotamia and various representations of the hanging gardens of Babylon are known, as reported by Osmundson (1999). From 4000 BC in Mesopotamia, large temples were built on enormous bases made of bricks, creating the Ziggurats (Fig. 1.), where likely installed trees, shrubs and constructions of temples or warehouses (Fig. 1.)

The enclosed gardens of Egypt and Persia's authoritarian regimes followed after this initial stage (Evyasaf, 2010). The gardens of the Hellenistic period, the Roman gardens, the Iberian Peninsula's gardens' golden age, then the early Italian Renaissance, and the French authoritarian regime copied their main characteristics. All were having symmetry as a characteristic property. Until the French Gardens of official symmetry, the West's gardens' style followed the basic directions of the ancient gardens of the Near East. In adition English garden more austere and with extensive turf, was influenced by the European past's classic currents (Yu Liu, 2003). The vast formal gardens of France effect Stuart period garden (fig. 2), and later, in a more sober fashion, Holland.

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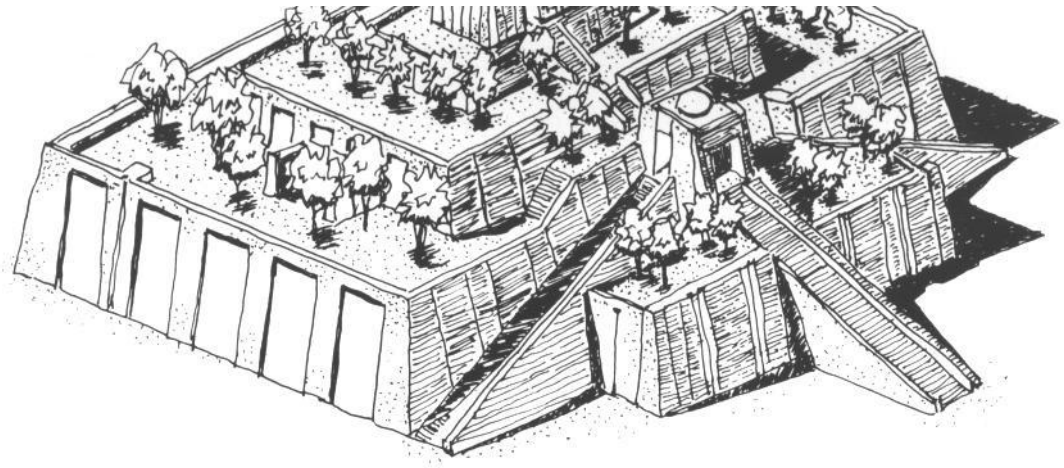

Fig. 1. Planted Ziggurat of Ur's ancient city still exists today (Representation of the British Museum ©, https://www.britishmuseum.org/collection).

However, the great breakthrough in gardening arose from the European process's fertilization with the philosophy and style of a vast and relatively isolated Culture, the Chinese. From the end of the 17th and the beginning of the 18th century, England devoted itself to develop trade with China.

Fig. 2: The garden at Blickling are remains of the 17th-century formal garden.
(https://www.nationaltrust.org.uk/features/stuart-gardens-c1600-early-1700s).

This effort exhausted all means, including violence against an independent state (colonialism) but managed to consolidate business with the Eastern world. Owing to this contact and any exchanges of goods and people's movement that emerged, the English intellect was influenced by Zen philosophy and Chinese gardens' architecture (fig. 3).

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Fig. 3: Chinese Zen Garden
(https://www.dreamstime.com/stock-images-pagoda-chinese-zen-garden-image18947514)

This process coincided with the Enlightenment. For the English intellect, totalitarianism and the older tendencies of local formation seem to be combined to its overthrow, political bourgeois modernization, and the general disposition of an innovative modern approach. The English landscape architecture of the 18th century appears to symbolize the urban political renewal, replacing the older landscape shapes with new synthetic options (Petridou and Ziro, 2015).
Afterwards over the years and from the 18th century, English gardens, more and more, tend to look like a classic Chinese Zen garden (Yang and Volkman, 2010). From the table 1, can be seen the fundamental differences before fertilization.

Table 1: Comparison of principle characteristics of Chinese and European-inspired approach in landscape designs. According to Yang and Volkman (2010).

	Chinese style	**English European-inspired style**
Composition	Asymmetrical	Bilateral symmetry
View	Framed by structures in the garden	Lines of sight; views open at ground level
Planting	In naturalistic groupings	In rectilinear arrangements; expansive lawn; geometric
Rock	Used as sculpture and to define water edge	Rarely used, except in carved form
Buildings	Integrated with garden	Dominate the view; often focal point on axis
Water	Naturalistic shape	Rectilinear shape
Pavement	Often circuitous	Often linear

II. THE PHILOSOPHY OF THE ZEN GARDEN

The Wang Ming Dynasty that began in 1368 and ended in 1644 brought Chinese Landscape Architecture to the highest performance point. The Chinese garden design guided by Daoism's philosophical ideas, Confucianism, and Buddhism aims to promote the festive spirit and eschew the negative one (Donia Zhang, 2018).
The Chinese Zen Garden's design features include Yin and Yang's concept and the ideas of longevity, Shan and Shui, that emerged during the Qin Dynasty. The philosophy of Yin and Yang promotes balance and harmony through opposites' complementarity (Fig. 4). Shan and Shui teach that people must live between the mountain (Shan) and the

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water (Shui). The contrast of the complementary opposites (Yin and Yang) is implemented in the garden with the systematic integration and use of stone from one side and water from the other.

Fig. 4: The symbol of Yin and Yang idea
(https://el.wikipedia.org)

Rocks, water, bridges, and gazebos are some of the most common features of Zen garden design. The Chinese garden expresses the idea of balance and the relationship with nature by imitating the natural environment. The paths in the Chinese garden also follow a zigzag curve. They are like the passages of human life. Since there is always something new or different when looking at it from a different angle, while the future is unknown and unpredictable. (Donia Zhang, 2018).

People express the Taoist philosophy while trying to create imitations in Chinese yards and, even better, crystallizations of nature in shared public spaces. Zen garden (Dao) has no straight lines and tree lines while incorporates stone and water creating artificial landscapes based on geographical topography. The role of water in their gardens is vital. Water and more the running water is considered a good omen and a life source. Water connects user's souls to the hills as a sacred entity. Hence, the lakes that receive the flow also play a primary role in the landscape (Fig. 3).

The gardens as natural landscape imitations incorporate kiosks where the users sit and focus on specific views depending on the time and season. Moreover, the kiosks also framed those parts of the garden that were worthy of admiration. These pavilions were more or less hidden, as the Chinese considered that buildings are not significant in a garden, and attention should focus on the landscape. Finally, there is a central point from where the whole area of the garden is visible and can be seen all the formations of the landscape. (Murray, 1998)

Traditional Chinese arts, porcelains, and watercolor primarily influenced garden designs (Keswick, 1978). Distinguished design techniques such as Borrowed Landscape and View Framing were affected by the painting arts. Cheng Ji's Craft of Gardens (Stuart, 1990) summarizes the body of theories and design techniques in Chinese garden design, in which the plan usually begins with three-dimensional perspectives. Designers orchestrate the space to provide different visual effects and manipulate visitors' emotions. Procedures, however, often follow and evolve as a result of views generated by visitors (Yang and Volkman, 2010).

III. THE IMPACT OF CHINESE GARDEN ON ENGLISH GARDENING

From the middle of the 17th century, decorative objects from China increasingly imported to Europe. For example, between 1602 and 1682, the Dutch East India Company shipped over 3.2 million pieces of Chinese and Japanese porcelain decorated and painted with natural landscapes or garden scenes to the Netherlands. In the late seventeenth century, Chinese fashion became strong on the part of the British; large numbers of Chinese porcelain pieces appeared proudly and prominent on specially built shelves or gardens exterior parts of houses in the rich' villas (Keswick et al., 2003).

The English garden initially looks like a landscape painting by Claude Lorrain and Nicolas Poussin. However, it received catalytic influences from the East's classic Chinese gardens described by European travelers of the time. China inspired the origins of the new English Garden through the Netherlands. In 1685, the English diplomat and author Sir William Temple wrote an essay on the Epicurean garden in the Hague (Murray 1998), which contrasts European

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theories of symmetrical gardens with the asymmetric Chinese compositions, for which he introduced the Japanese term “sharawadgi”.

Sir William Temple noted that Chinese gardens avoided the typical rows of trees and symmetric flower beds and, in contrast, placed trees, plants, and other garden features in non-symmetric ways, in opposition to the formal garden compositions the Palace Versailles of Louis XIV of France. His observations on the Chinese garden were reported by the essayist Joseph Addison (Ge, 1992) in 1712. He used to attack English gardeners who tried to build French-style gardens as far away from nature.

The influence of gardens with Zen characteristics was manifested from the beginning with a new tendency to appreciate nature, which was accompanied by exaggerations (Wang, 2006). The innovation and exoticism of Chinese art and architecture in Europe led in 1738 to construct the first Chinese pavilion in an English garden (Fig. 5) in Stowe House's garden (McLean, 2014).

Fig. 5. Chinese style kiosk, Stowe House, in Buckinghamshire

The French impressed by the similarities of the basic ideas between the information about the configuration of the Chinese palace Yuen-Ming-yuen, as described by the Jesuit monk Père Attiret in 1747, and their impressions of English landscaping. They thus end up using a single term description, the "Anglo-Chinese" landscape model. At the same time, Attiret's text is translated into English to substantially influencing English landscape artists as early as 1752 (Reichwein, 1925).

The Jesuits were the first Europeans to live in China and visit gardens extensively, bringing information about Chinese garden art to Western Europe. Their descriptions have had a lasting impact on European garden design. The realization of informal gardens in China favored the English gardens spread through Europe in the second half of the eighteenth century.

Therefore in France, the information on exotic features, inspired by the Jesuits' descriptions, led to a hybrid form of a garden, called Chinois or Anglo-chinois (Fig. 6). It looked strikingly exotic but discreetly Anglo-Saxon. These descriptions raised European awareness of Chinese garden design and played a crucial role in creating a new garden type inspired by natural landscapes. The Jesuits mainly commented on the irregularities of the arrangements they found in the design of the garden. They describe the specific scenes, the view, and the kiosks that gave the Chinese gardens their atmosphere and mentioned the artistic manipulation of the elements borrowed from nature.

The attraction of an artificial nature, expressed in Chinese garden art and mentioned by the Jesuits, helped highlight the English landscape's exotic, bizarre features as it spread throughout the continent. Jesuit descriptions of Chinese gardens played a role in determining the variety of scenes in picturesque gardens.

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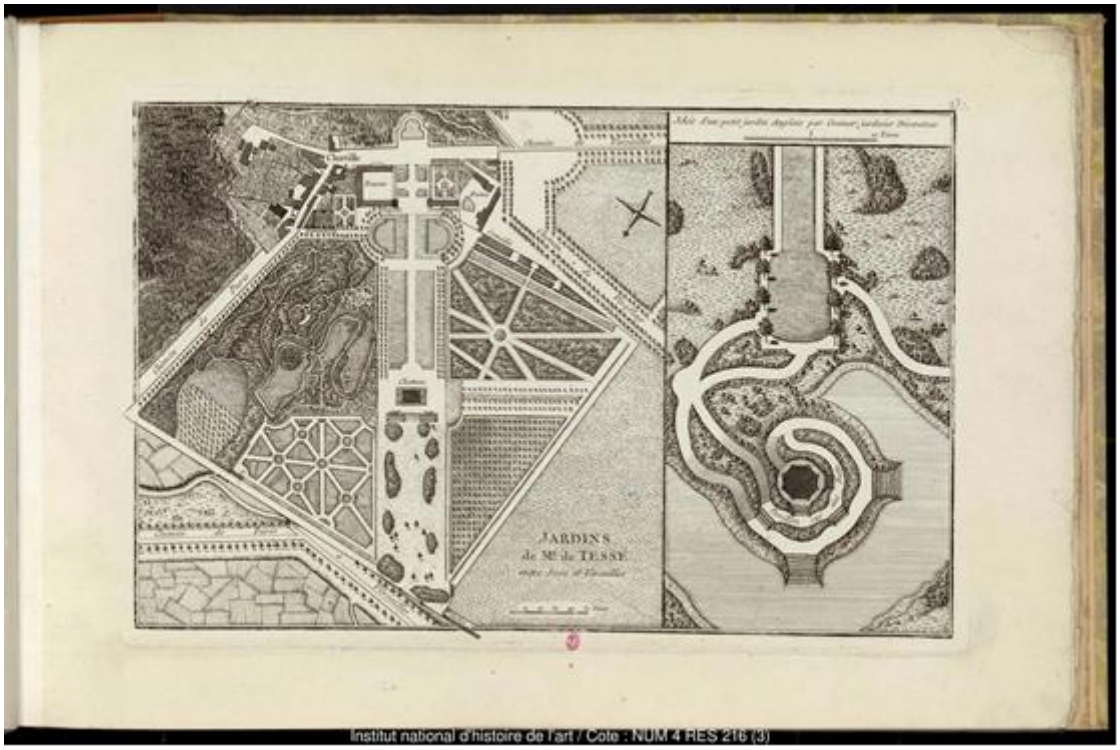

Fig. 6. The classic gardens in Chaville, near Versailles. On the top left, we notice how the new owner of Mme de Tessé introduced the distinctive Anglo-Chinese style between the old geometric alleys and vista. From volume 3 of Jardins anglo-chinois à la mode. (https://landscapelover.wordpress.com/2015/02/22/anglo-chinois-gardens/).

Marie Luise Gothein (1913) states that this mixed term is valid. A French edition, Le Jardin Anglo-Chinois, published between 1770 and 1787 by George-Louis le Rouge, gives among illustrations from many European gardens (Fig. 7), more than a hundred striking designs the Chinese emperor's gardens.

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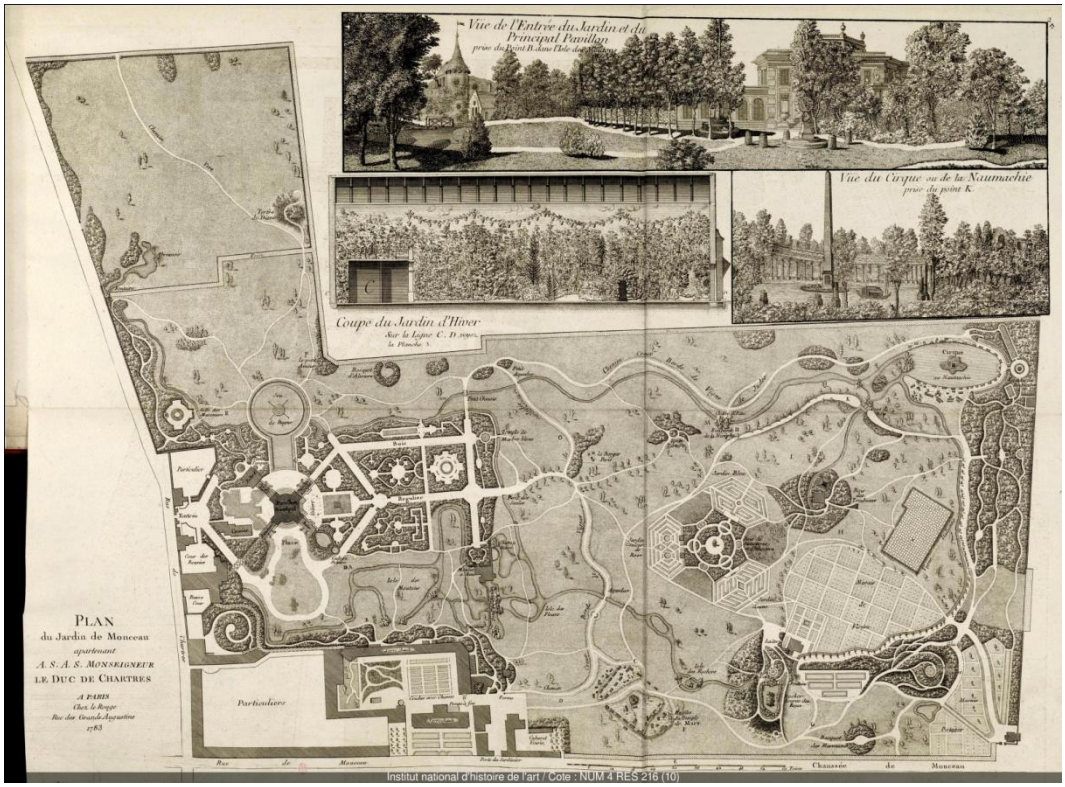

Fig. 7. Temple de Hou, from the cahier 14 of Jardins anglo-chinois à la mode.
(https://landscapelover.wordpress.com/2015/02/22/anglo-chinois-gardens/)

Thanks to Sir William Chambers (1723-1796), who lived in China from 1745 to 1747, the Chinese style became even more popular. He wrote a book entitled "Designs of Chinese Buildings, Furniture, Dresses, Machines, and Utensils." Also wrote the book " a Description of their Temples, Houses, Gardens" (Porter, 2004), published in 1757. Two decades later, according to Porter (2004), Sir William Chambers published the "Dissertation on Oriental Gardening» (1773), while as the Kew Gardens designer, add to them a naturalistic oriental color adding a pagoda.
Chinese pagodas then began to appear in other English gardens, then in France and elsewhere on the continent. French and other European observers adopted the term Jardin Anglo-Chinois (Anglo-Chinese garden) for this style of the garden (Von Erdberg and Pond, 1936).
Sir William Temple (Wybe, 2013) was a passionate collector of Chinese paintings and porcelain and could learn about the natural style formed by Chinese decorative arts. Its garden (located about two miles from Farnham, Surrey) is an early example of the so-called English garden with serpentine (Fig. 8). He fascinated by Chinese planting and gardening methods, created a new expression: Sharawadgi, a new kind of the beauty of forms that is entirely irregular (Murray, 1998).

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Fig. 8: Garden with a serpentine.
(https://www.walsinghamvillage.org/about/anglican-shrine/)

Moreover, Sir Williams Temple shows a new trend in the early 18th century, a meandering flow wrapped in the formal garden of a house located in a valley, surrounded by hills, which has a stream that runs through the garden.
In this case, the pleasant flow of current reflects a brand-new way of designing. As a fanatical collector of Chinese paintings and porcelain, he learned the natural style of open space design from the Chinese decorative arts. Looking at the streamer, one can see a remarkable resemblance between the shape of the river and the dragons, the emblematic figures on Chinese paintings and porcelain. This bold and exciting speculation is difficult to prove, but the rivers, usually in the form of a meander, are not common natural forms in most gardens in England. These water streams made ease the irrigation.
Sir Williams Temple, Shaftesbury, Addison, and Pope popularized the asymmetrical layout of the Chinese garden, and the art of landscaping in England was nothing short of a revolution in the first half of the eighteenth century (Wang, 2006).
Pope's garden in Twickenham was small and not open directly into a natural scene. Still, because of its skillful use of asymmetry, it could be described as one of the finest small gardens, as reported by Chambers (Bald, 2007). Pope never visited the Far East, but as a fantasy artist, he could absorb and adapt the Chinese idea of "cute turmoil." Although decisive in the drastic renewal of the English garden style, garden landscaping ideas in England have had very significant and much more lasting influences precisely because of their philosophical implications (Wang, 2006).
The design style of both English and European open spaces was geometric and symmetric. Because of the contrast with the naturally growing plants, there was a constant need for dominance of the form to growth rhythm. Besides, these elements must also be surrounded by walls and protected from disorder. In the ideal world of European humanitarian and religious traditions, things were well arranged and protected from chaos and danger.
The Far East gardening has also linked to a way of perceiving the world. Chinese gardeners composed the elements in any free or weighted balance, but this was not because they were unskilled or lazy, as Le Comte once believed (Ge, 1992). They preferred randomness to normalcy, nor did they even see art and nature as opposed to each other, as their Western counterparts trained in the classical tradition had learned.

IV. THE SPREAD OF ANGLO-CHINESE GARDEN STYLE IN EUROPE

The new English garden soon spread throughout Europe. The descriptions of English gardens first arrived in France by Abbé Le Blanc, who published data from his travels in 1745 and 1751. An essay on the English garden, Observations on Modern Gardening, was written by Thomas Whately and published in London in 1770, translated into French in

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1771. After the end of the Seven Years' War in 1763, French nobles traveled to England and saw the new gardens, and then this style began to pass and in the French gardens. The new design had some significant advantages, with the biggest advantage being the demand for fewer gardeners, as it was easier to maintain compared to the French garden model. (Murray, 1998)
One of the first English gardens created outside England was the garden in Ermenonville, France, by Marquis René Louis de Girardin from 1763 to 1776 and based on Jean's ideals Jacques Rousseau, who was buried in it. The park (Fig. 9) received his name (Ge, 2002).

Fig. 9. The Parc Jean-Jacques Rousseau, at Ermenonville, France.
(https://www.gardenvisit.com/gardens/ermenonville_parc_jean-jacques_rousseau)

Other examples of the first English gardens created in France are the following (Ge, 1992):
- Désert de Retz, in the area of Yvelines (1774–1782).
- The gardens of the Château de Bagatelle on the Bois de Boulogne, west of Paris (1777–1784)
- The Folie Saint James, in Neuilly-sur-Seine, (1777-1780).
- Château de Méréville, in Essonne, (1784–1786).

Even in Versailles, the classic French garden's cradle was built a small English garden with a Roman temple, and an extravagant, ostentatious village, the Hameau de la Reine (1783–1789), was created for Marie Antoinette (Fig. 10).

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Fig. 10. A plan of Hameau de la Reine garden at Versailles
(http://www.chateauversailles.fr/decouvrir/domaine/domaine-trianon/hameau-reine).

Anhalt, was designed between 1769 and 1773 by Prince Leopold III, based on the gardening models Claremont, Stourhead, and Stowe. Another notable example was The Englischer Garten in Munich, Germany, created in 1789 by Sir Benjamin Thompson (1753-1814) (McLean, 2014)

In the Netherlands, landscape architect Lucas Pieters Roodbaard (1782–1851) designed several gardens and parks in the Modern English style, which was later introduced in Sweden by Fredrik Magnus Piper (McLean, 2014). Generally, since 1790, during the great French Revolution, there has been a reaction against formal symmetry's stereotypical compositions. Many thinkers began to promote the idea of the natural garden. The movement leader was William Gilpin (1724-1804), a renowned artist known for his realistic depictions of Nature. He preferred the natural landscape to the standard one and invited designers to apply it to the topography of a specific area (Malcolm, 2016).

In the early 19th century, Landscape Architect Humphrey Repton (1752-1818) supported Gilpin's ideas, especially that garden that harmonizes with the surrounding geo-forms. The "gardenesque" gardens were developed on a small scale during the 1810s by him and the Scottish botanist, garden designer, and author John Claudius Loudon (1783-1843) in 1832. This trend emphasized each plant's unique identity and was combined with the fact that botany had become the occupation-fashion of intellectuals. Numerous recently discovered exotic plants were incorporated into the design, which included artificial hills and plant cover.

As the "gardenesque" type of garden focuses on the individual plant (Moody, N., 2009), it was fueled by introducing exotic plants in England, increasing knowledge about multiplication, and developing large-scale greenhouses. According to this trend, trees and shrubs are planted in such a way as to highlight their natural form and the way they grow, in a picturesque setting, with curved paths and naturalistic lakes fully impacted by Zen philosophy.

In the sequel, William Robinson (1838-1935) and Gertrude Jekyll (1843-1932) were supporters of the wild garden and the eternal garden, respectively (Richard Bisgrove, 1992, 2008). In practice, it is a garden that mixes shrubs with perennials, annuals, and bulbous plants, in extensive land cover, combined with ornate paving and terraces. These essentially were high-maintenance gardens.

By parsing the natural and wild garden, landscape architects Andrew Jackson Downing (1815-1852) and Frederick Law Olmsted (1822-1913), the designers of Central Park in New York, adopted the European style to North America and mainly influenced public parks, universities, and the suburban landscape. Their influence extended to the 20th century, with less artificial "wildlife" and more emphasis on the ecological context (Britannica Encyclopedia, 2005; Beveridge and Rocheleau, 2005). It is essentially a return to the early English natural garden, α consistent Anglo-Chinese style.

In recent decades, China has imitated the American City Beautiful movement's remnants and created many open western-style squares that clashed with the existing traditional urban style. (Yu and Li, 2003; Yu and Padua, 2007). China's garden heritage had begun to disappear at an alarming rate (Morris, 1983) when the regime's revisionist

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approach took place (Morris, 1983; Yang and Volkman, 2010). Today, however, new garden constructions are being planned with the Zen philosophy, such as the Guangzhou Hotel's garden in Beijing (Fig. 11).

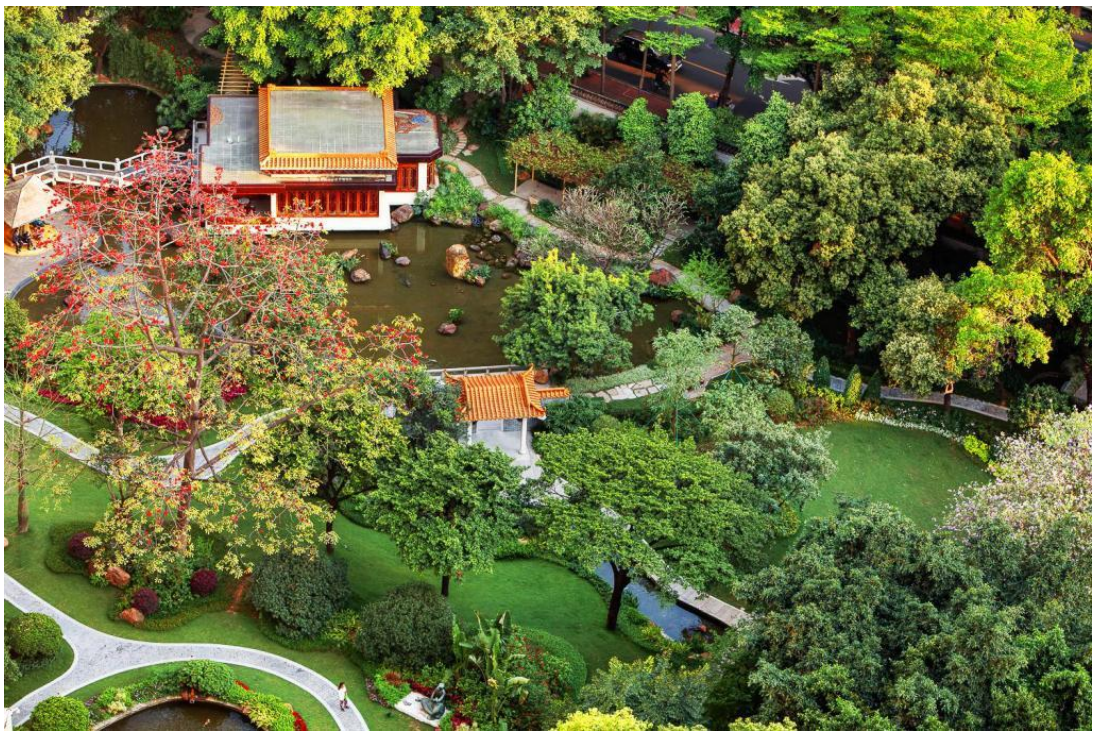

Fig. 11. The garden of the Guangzhou Hotel in Beijing.
(http://www.agoda.comel-grthe-garden-hotelhotelguangzhou-cn.html)

V. DISCUSSION

Examining the evolution of the English landscape, we can see its fruitful intersection with Chinese gardening, in England and Europe in general, despite the contrary claim of Gothein (1913) and those who embrace the virgin birth of the modern English garden. Gothein is essentially based on the explicit assurance of Thomas Gray (1716 - 1771), a known 18th century English poet.

As the knowledge of Chinese architecture and gardening increased through travelers traveling to the Far East, key features were adopted, which resulted in them being mixed with the elements that were the old style of English gardens. It was a mature period for changes. The English landscape architecture of the 18th century appears to symbolize the urban political renewal because of Enlightenment, replacing the older landscape shapes with new synthetic options.

The acceptance of Zen features in English landscape architecture was so universal that it is impossible to name one of the period's big English gardens without one Chinese element. The same, of course, applies to the other countries (Porter, 2010). The Chinese style penetration in the English gardens was in interaction with the other large European countries' penetration (McLean, 2014).

The straightforward, architectural, or "formal" garden-style that, except for England, was unquestionably prevalent throughout Europe in the first half of the eighteenth century, although it did not contribute to new ideas, was not stable and rigid. It was still flexible enough to adopt the irregular shapes of Chinese culture. These innovations did not disturb the main plans and satisfied the desire for variety (Porter, 2010).

VI. CONCLUSION

Modern English gardening owes much of its elements, that had not previously existed in English culture and art, to the East's currents, such as:

-the less structured form

-the more erratic features and patterns without symmetries and right angles.

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These elements were pinpointed from intellectuals from Chinese gardens and art compositions, who then spread these to England and Europe.

The formal garden style dominated in Europe and with some variations in England until the first half of the eighteenth century did not contribute to new ideas, although it was not stable and rigid. It was flexible enough to adopt the irregular shapes of Chinese culture. These innovations did not disturb the main plans and satisfied the desire for variety. The beauty of the Chinese elements resulted from the people's philosophy, which was quite convincingly expressed in the Zen gardens, was accepted in England because of landscape architects' spirit and intellectuals' awareness. The new and different charm was enough to turn an established art form from static to potential and presented in forms and versions hitherto unknown and unexplored by landscape creators.

Chinese garden-style seems to have affected the growing number of parks in Europe and worldwide from the eighteenth to the nineteenth century and until nowadays under the brand name of the modern English garden.

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