

Course on Landscape Architecture and Site Planning-Basic Fundamentals

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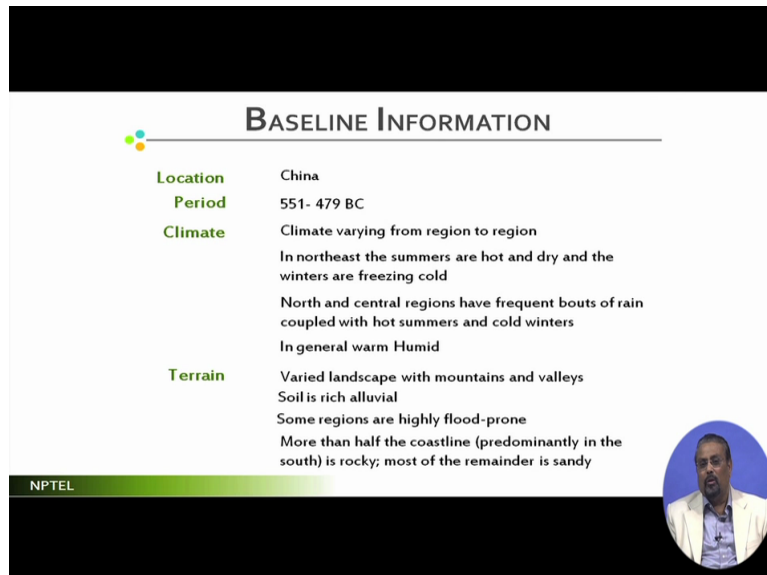
Lecture 10

Module 2

Introduction to History of Landscape Design (Continued)

So far we have discussed about Spanish landscape styles and the Mughal landscape styles, very interestingly you will find that the oriental landscape styles which got evolved so many years back Chinese landscape styles let us discuss about.


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The slide is titled "BASELINE INFORMATION" and contains a table with the following data:

Location	China
Period	551- 479 BC
Climate	Climate varying from region to region In northeast the summers are hot and dry and the winters are freezing cold North and central regions have frequent bouts of rain coupled with hot summers and cold winters In general warm Humid
Terrain	Varied landscape with mountains and valleys Soil is rich alluvial Some regions are highly flood-prone More than half the coastline (predominantly in the south) is rocky; most of the remainder is sandy

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This particular landscape which got evolved in China ofcourse the location is China. The period is 551 to 479 BC, this figure like 551 or 479 is not very (0:49) but historically or through research or through other references what we get is this year but however that means let us take it as say 550 BC.

It takes back to that so many years, very interestingly you will find later that something which got evolved so many years back (1:07) also be emulated by many other landscape style which might have earned more popularity. The climate (1:15) climate like climate is varying from region to region and in north east the summers are hot and dry and the winters are freezing cold, that means it is quite varied in terms of its climate.

And north and central regions have frequent bouts of rain coupled with hot summers and cold winters. Now this makes it very varied, in such kind of cases what happen is Chinese people

when they evolve this landscape they evolve from the climate and also from the geography. In general the climate is warm humid.

Now comes the Terrain, it is varied landscape with mountains and valleys. Soil is rich alluvial which is very conducive for any kind of vegetative growths. So naturally Chinese landscape has a good amount of vegetation and water, some regions are highly flood-prone. More than half the coastline is rocky and of the reminder is sandy.

Now let us see the whole Chinese landscape is so varied varying from north to south, east to west and we have the rocky edge, costal edge but there are lots of areas which are sandy and there are some areas which are very much flood-prone, it has rich soil, rich alluvial soil, the climate is warm humid. Now all these makes it almost natural that even if nothing is done the vegetation growth is quite (2:47) it can grow.

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BASELINE INFORMATION	
Socio-Political History	War infested, monarchic life styles
Expression	Natural - Asymmetrical
Architecture	Pagoda style, Symmetric individual Spaces with varying Axial Layout, Pavilions
Landscape Character	Natural setting, Organic, derived directly from Nature
Elements and Materials	Lakes, Ponds, Low height Vegetation in the foregrounds, Rocks, High peripheral Vegetation



Now comes socio-political history, specially the Chinese system socio-politically was highly war interested, there were civil wars, there were monarchis and people you know they almost took refuge to the kind of refuge from all these wars people wanted peace but however the lifestyle was very very much war interested.

And the expression of the Chinese landscape contrived to the Spanish and the Mughal that I have discussed earlier, it is natural and asymmetrical. What we saw in Mughal it is very formal ofcourse the natural elements are essential component of landscape so naturally but the whole setting whole expression was natural that means if you enter a Chinese garden, you feel that you have entered into a natural setting.

Now architecture because landscape is never (3:50) of architecture elements, it is Pagoda style, Symmetric individual Spaces with varying various Axial Layout Pavilions. So Pavilion became one of the very important feature in the landscape which also has been followed in Japan. So when we will make a comparison between all four you will find that there will be a you know some bit of variations as well as commonalities.

What was the landscape character at that time, Natural setting, Organic, derived directly from Nature. In fact our study or our understanding of the historical evidences of the landscape styles clearly indicates the Chinese landscape was originally the most natural in nature. Rest of the thing made dominantly. That means if we go by the categories of landscape category one, two, three. In category one which is raw nature Chinese landscape almost defects that.

When you go into general definitions of category two any civilizations or any developments result into landscape is another kind. So Chinese landscapes fits well with the first category, the elements are lakes, ponds, low height vegetation, rocks, high peripheral vegetation. If you see then we will discuss Japanese garden find the similarity in this. Here the low height vegetations are in the foreground and slightly higher vegetations are at the background.

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The slide is titled "LANDSCAPE CHARACTER" and features a list of seven bullet points describing the characteristics of Chinese landscape design. The text is presented in a clean, professional layout with a white background and a black header. A small NPTEL logo is visible in the bottom left corner, and a circular inset image of a man is in the bottom right corner.

- Enclosed by walls and includes one or more ponds
- Series of carefully composed scenes
- Follows the pattern of scrolls of Chinese paintings
- Concealment and Surprise
- "Borrowing scenery", Time and Seasons
- Two-story towers (lou or ge)
- Appears Organic (intrinsically natural)

If you go to landscape character, Chinese landscape is highly protective if you remember the set of socio-political history was highly war interested, if it is so in such case what happens is the defense mechanism or the security mechanism was very important, same defense mechanism we have seen in the Mughal gardens also the gardens are surrounded by high walls, the vegetation was first the (5:56) and the same time filtering for Mughal.

Here also it is surrounded by the walls and also it has one or more ponds within it. Apparently it is very natural and very organic but it is well organized, it is well composed. Essentially the whole pattern follows the Chinese original scroll pattern. The concealment and surprise is an essential element in this particular landscape means we enter a Chinese garden you find there is always an element surprise you go from one place to another, you move from one to another, you find there is always a elements surprise and it is varied, it is never monotonous.

And borrowing scenery, that means emulating nature, taking what is available in the nature or apparently in the nature they have just borrowed it and this borrowing nature is in different times and in different seasons and there will be a two-story tower why let us not think about it now. Essentially in the landscape we have to have one two-story structure a tower. Appears organic (intrinsically natural). This gives us an idea means contrived to Mughal and Spanish. Here more nature, if you take a certain area of landscape then you will find the major areas are nature.

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Architecturally within that landscape there are certain elements which are architecture elements if suppose anyone wants to emanate Chinese garden then these are essential elements which will come in, one is the ceremony hall this one this kind of picture where we have a ceremony hall ceremony will be conducted over there. Now this building is basically for ceremonies that sits in the landscape, so it has an inner courtyard.

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ARCHITECTURE OF CHINESE GARDEN

Ceremony Hall (*ting or tang*)
Building used for Celebrations or Ceremonies, comprising an Interior Courtyard

Principal Pavilion (*dating*)
A veranda around the building to provide cool and shade. Used for celebrations



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And then there is a principal pavilion, this pavilion of veranda around a building which makes a pavilion if you compare similar thing is there in our Mughal gardens also which is Baradari similar, this pavilion is where people are going to sit there enjoy nature, have cool breeze, cool water cooling the air temperature that is a kind of element.

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ARCHITECTURE OF CHINESE GARDEN

Ceremony Hall (*ting or tang*)
Building used for Celebrations or Ceremonies, comprising an Interior Courtyard

Principal Pavilion (*dating*)
A veranda around the building to provide cool and shade. Used for celebrations

Pavilion of Flowers (*huating*)
The building near residences with a rear courtyard filled with flowers, plants, and a small rock garden



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And then we have pavilion of flowers, now this building is generally near the residence in this pavilion means you be here and then you have mostly flower plants which are organized in this. So this is a kind of elements which makes it unique for Chinese.

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ARCHITECTURE OF CHINESE GARDEN

Pavilion facing the four directions (*simian ting*)
The building has folding, openable or movable walls, for viewing the garden.



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Other items the pavilion face in the four directions, four cardinal now this will have a Pagoda kind of style of roof and it has a folding walls. So basically if you see this kind of buildings sitting in the in some place of the garden it makes it very very interesting as a composite element or integrated elements of the landscape.

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ARCHITECTURE OF CHINESE GARDEN

Pavilion facing the four directions (*simian ting*)
The building has folding, openable or movable walls, for viewing the garden.

Lotus pavilion (*hehua ting*)
Built to see the flowers bloom. Located near the lotus pond



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Then we have the lotus pavilion, you have the pavilion and you have the lotus grown all around these areas now what happens is these spaces become very very significant in the whole area.

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ARCHITECTURE OF CHINESE GARDEN

Pavilion facing the four directions (*simian ting*)
The building has folding, openable or movable walls, for viewing the garden.

Lotus pavilion (*hehua ting*)
Built to see the flowers bloom. Located near the lotus pond

Pavilion of mandarin ducks (*yuanyang ting*)
The building provided cool air

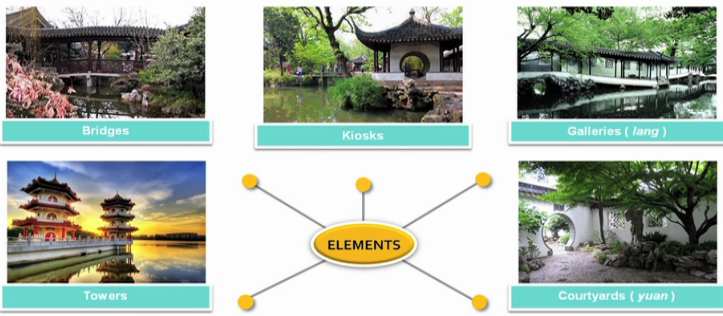


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And then pavilion of mandarin ducks, now you see if you go back to this pictures yourself and try to relook into this you will find the landscape is overall nature within which we have some structures, these are all different pavilions which becomes an integral part of it but never dominates the landscape, so landscape remains very very natural and these are the items which are an integral part of the whole landscape.

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ELEMENTS



Bridges

Kiosks

Galleries (*lang*)

Towers

Courtyards (*yuan*)

ELEMENTS

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So if you try to see with respect to these elements again towers, bridges, kiosks, galleries and the courtyards these elements these are one set of elements. Now relook into this picture once again this bridges essentially connecting one landmass to another landmass where the water is interjecting or water is intercepting. So the bridge is very much designed.

Now there are multiple ways of bridge designing in the Chinese landscape was I have seen that one is this is very regular the bridge design which is a very standard construction of wood but they have also made it with Bamboos, the Bamboos are bent in the arc fashion and then over that they have lap the soil and then they have paved it with different paving materials like wood and all or sometime even the grass and that becomes a bridge.

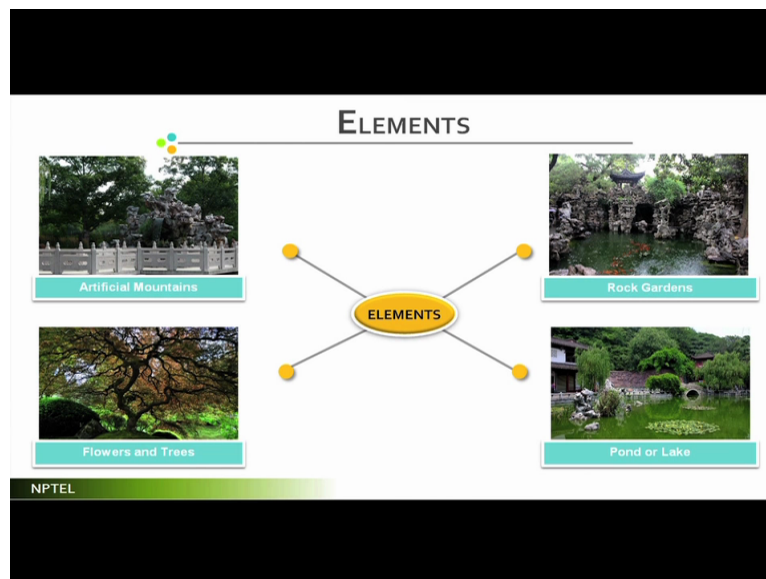
So essentially bridge also become one of the element important elements then again summarize it. We have the pavilions various kind of pavilions, we have a tower, we have bridges, we have small small kiosks, we have courtyards.

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Other elements we have temples, then halls, then pavilions and then windows and doors for viewing it altogether makes it composite Chinese landscape style. Then I will link it altogether.

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Other elements flowers and trees, then artificial mountains, then rock gardens and then ponds and lakes, you will see that other than those pavilions or the towers most of the elements are natural, the bridge is artificial but given a look of a naturality in most of the cases.

So it is its use to spread over a large area in the Chinese landscapes contrary to Japanese one, when I will come to Japanese landscape I will discuss this but yet Chinese landscape it covers a large area there are various water body at different of different size and scale, there is no chance or no sign of formality at all, it is all spreaded around as if nature has endured this to this particular site and then all items are placed one after another.

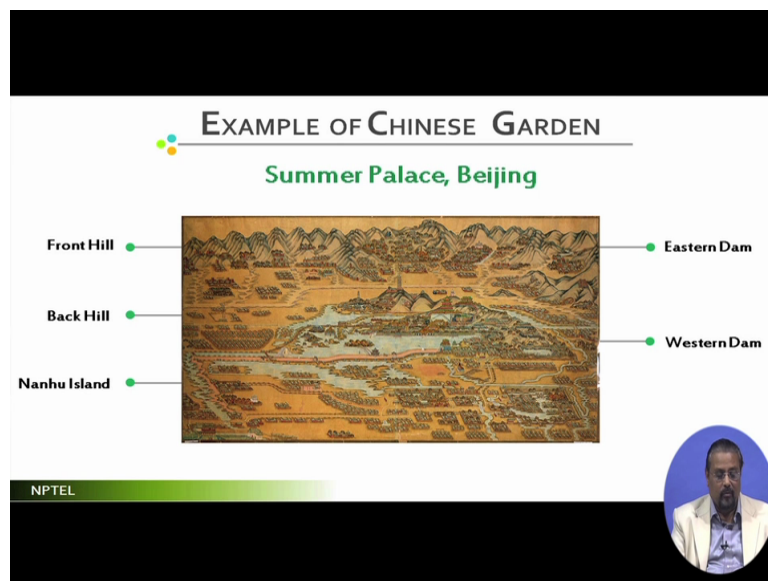
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Let us take an example of this Humble Administrators Garden in Suzhou, look at this picture now it has this part where it is a Western Section, then we have the Mandarin Duck Hall, then we have the Central Section and then we have the Rainbow Bridge here then we have the Fragrance Isle, the Hall of Distant Fragrance and then Secluded Pavilion and the Orange Pavilion.

If you recall all these Pavilions then Bridge, then Mandarin Duck Halls such things are common elements. There are some representative pictures which I am presenting now with respect to this is for western sections, this is for Mandarin Duck Halls and this is for the Orange Pavilion and this one is for Secluded Pavilion, this one is for Hall of Distinct Fragrance and this is the Fragrance Isle, then we have the Rainbow Bridge and then we have a Central Section that makes the entire area a good landscape example of Chinese. Look at the map here the pictorial in which you will find there is no formality anywhere everything is so irregular as if it is just there as it was supposed naturally.

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Another example the summer palace the Beijing in which you will find the Front Hills, then we have the Back Hills, then we have the Nanhu Islands and then we have the Eastern Dam, then we have the Western Dam. Now if we look back to this particular picture once again you will find this is natural very much natural.

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Some more pictures which I am presenting for the summer palace Beijing in which you will see one very important element for this summer palace is the boat house.

This boathouse is unique to Chinese landscapes, this boathouse has not been found in any other landscape styles specially the reason is that ofcourse there are water bodies large water bodies in many of the landscape styles whether it is oriental or central or whether it is European but the Chinese landscape is was grand in scale and in this grand scales we have this boathouse as one.

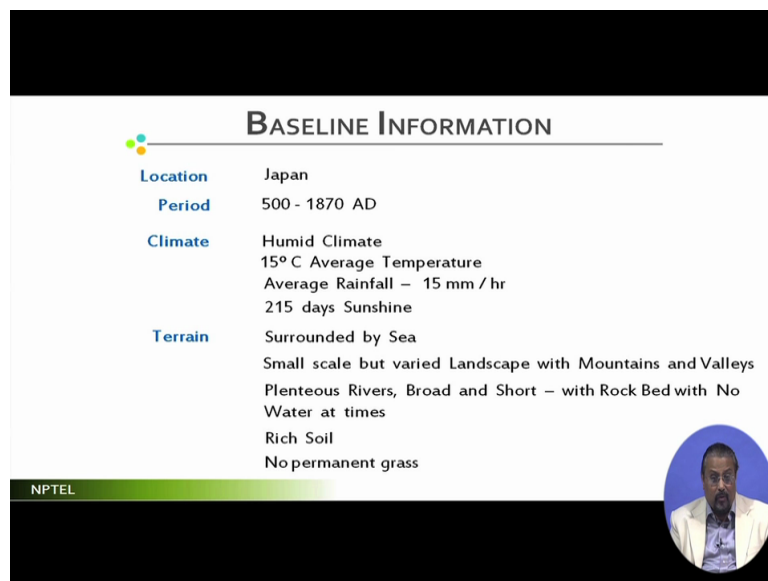
Look at this particular picture, I am just pointing out to one picture here this is that position of that boathouse which you can see as a picture in the right. So essentially and there is a large area over which we have the Bridge. So what you can infer from this is Chinese landscapes used to span over a large area, point to be noted al large area, large water bodies of irregular sizes, multiple lakes, ponds and others and not necessary islands but it is a landmass connected and then there were different elements Pavilions, Towers, and such other elements.

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Now very interestingly I would like to discuss about the Japanese style but always drawing reference to the Chinese style that is why I have placed the Japanese style a little after.

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If you see with respect to timeframe by the baseline information the period is 500 to 1870 AD, recall the Chinese landscape it was 500 BC means the Chinese landscape the time span difference the Chinese landscape and the Japanese landscape is about 1000 years.

Very interestingly in the historic styles Chinese landscape almost lost his popularity rather it was never popular and such natural landscape became popular when Japanese emulated it. In my analysis of this landscapes I have found this Japanese landscape is I will not say copy but


it is a very very honest emulation of Chinese landscape styles because the geography is also similar, the location is in the similar and the climate is also similar but Japanese became very very strong in creating in such kind of landscapes.

So the climate is humid 15 degree Celsius is average temperature and average rainfall is 15 mm per hour and 215 days sunshine which is which makes any vegetative landscape a rich you know potential. The terrain is surrounded by sea a small island continent Japan, surrounded by sea and there are small small rocks, hills even some hills are rocks within the water. Majority of the areas are flattish and they have good vegetation.

Small scale but varied landscape with mountains and valleys, comparing with Chinese similar but since China is a larger geographic area in such cases what happens is Chinese landscape was spreaded over and that variation was quite distinct but in Japanese landscape since it is a small region within which it has been developed it is not distinctive with different but when I will come to socio-political thing then we will understand how it has been developed.


There is plenty of rivers, broad and short different sizes with rock bed with no water at times. This made the Japanese landscape a unique kind, rich soil, no permanent grass. Now recall the Chinese landscape in some areas it is highly rocky, in some areas it is sandy, in some areas it is flood prone, in some areas it is vegetative cover. In Japanese landscapes geographical situation in the terrain it is soil is rich in both the cases and in Japanese landscape areas permanent grass is not really much.

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BASELINE INFORMATION

Socio-Political History	War infested, monarchic life styles, Civil wars, Shift towards religious beliefs
Expression	Natural, Kinesthetic experience
Architecture	Least building elements, Pagoda style Pavilions, Modular internal spaces, blending seamlessly with outdoor with varying Axial Layout
Landscape Character	Predominantly Natural setting, Organic, minutely crafted out of Natural elements, Miniaturized creative Replicative forms
Elements and Materials	Lakes, Ponds, Low height Vegetation in the foregrounds, Rocks, High peripheral Vegetation, Boundaries with vegetation



Socio-political history wise similar, war interested in fact you know the Japanese landscape got evolved over a long years guided by the socio-political history at one from the time as Chinese created the landscapes as for the winds or the wish or the pleasure of the rulers.

So the patrons were the rulers. It was not for common people. Japanese landscape style that got evolved when they were very much you know depressed with the wars and all then they wanted to take a retreat from this kind of socio-political disturbances. Then they took to Jain Buddhism originally they have the Shinto Religion.

In this when they took Buddhism they required a serene atmosphere. So what they did is they took withdrawn themselves from the common time and they focused into another converged into a small area which is natural and then created it very very deliberately, interestingly Chinese landscapes were created as it required but in Japanese landscape they have created deliberately that makes it different from Chinese landscape but elements are similar you will see, so basically civil wars that did result in the shift towards religious beliefs.

What is expression like natural, kinesthetic experience, what is kinesthetic experience in Chinese landscape you sit in one of the Pavilions and enjoy, in Mughal landscape you sit in Baradari or Chabutara and enjoy, but in Japanese landscape what happens is you have to really move, you have to be in the dynamic mode then only you can really enjoy the landscape.

In Chinese landscape it was grand, Japanese landscape was never grand it was a small scale and small scale resulting from small landmasses or land area it became a unique landscape style which many of the landscape or designers emulated in future.

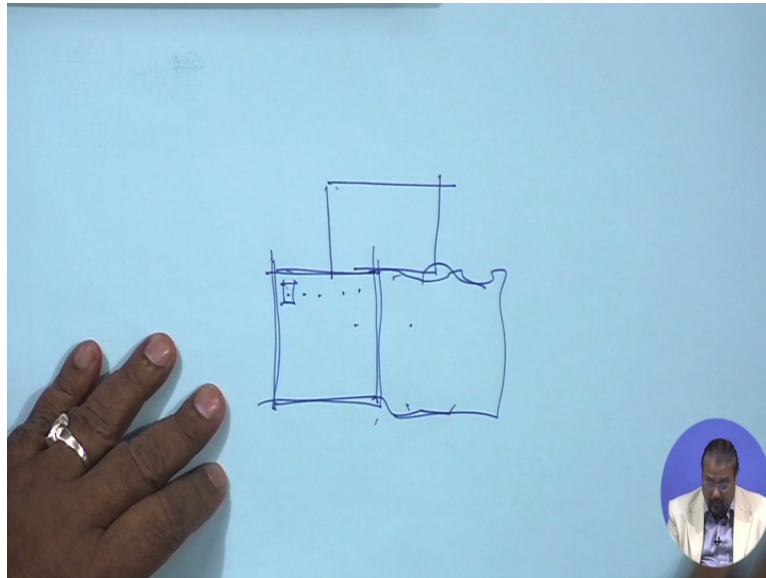
Architecture Least building elements, Pagoda style Pavilions is there that Pavilions are mainly for contemplation originally for comparing the Chinese the Pavilions were from grandeur, Pavilions were for ceremony, Pavilions were for viewing. But here in Japanese landscape style the Pavilions or such structures were from contemplation where they wanted peace and they wanted be within.

Modular internal spaces, blending seamlessly with outdoor with varying Axial Layout, architecturally if you see it sometime you know it will be very difficult to understand that when the space which is very regular guided by the modular dimensions of Tatami Mat 3 feet by 3 feet is the Tatami Mat which is used by any other Japanese for sitting with a folding legs

and then Tatami Mat which is now two modules of 3 feet of 3 feet if you join then it becomes 3 by 6, it becomes a Mat for sleeping. So they are spatially is very modular.

So the rooms were also guided by this form of module modular so the original module was a Tatami Mat 3 by 3 feet but it is very interesting to watch that that particular landscape which became integral part or say attached part to the building it flood out.

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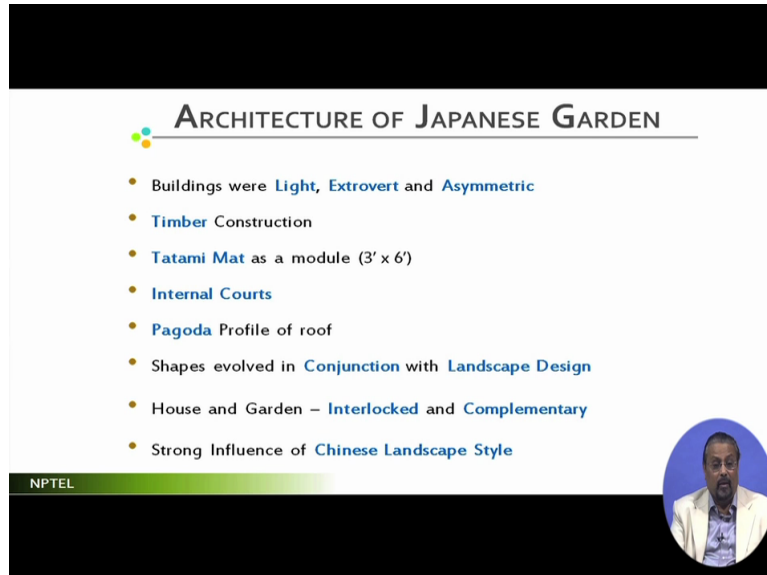
I will just try to show one sketch here. Say this is the unit that for residence purposes, let there be another unit for residencies purposes if you really measure probably you will find that this is a module multiplier such Tatami Mats and then the landscape flows out and when it flows out apparently it may appear to be for residential ones that ok it is very regular but once you come out you will be losing the sense of this geometry of the structure which is highly modular. This is what is very very interesting in case of Japanese.

Now but there are the actual good landscape projects which we site as example they have very little structures one Pagoda and one Tea house may be and there are mainly one or two small residencies. But the idea is the modular building elements blending well with the nature.

Landscape character predominantly Natural Setting, Organic, minutely crafted out of Natural Elements, minutely crafted out of Natural Elements means what natural element is there but it is well structured, well crafted, Miniaturized creative Replicative forms, I will explain.

Elements and materials if you try to see Lakes, Ponds, Low height Vegetation the Low height vegetation in the foreground just like Chinese as we seen, Rocks, High peripheral Vegetation as in Chinese landscape we have seen, Boundaries with vegetation these are basic elements.

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The slide is titled "ARCHITECTURE OF JAPANESE GARDEN" and features a list of architectural elements. The text is as follows:

- Buildings were **Light, Extrovert** and **Asymmetric**
- **Timber** Construction
- **Tatami Mat** as a module (3' x 6')
- **Internal Courts**
- **Pagoda** Profile of roof
- Shapes evolved in **Conjunction** with **Landscape Design**
- House and Garden – **Interlocked** and **Complementary**
- Strong Influence of **Chinese Landscape Style**

At the bottom left of the slide is the NPTEL logo. At the bottom right is a circular portrait of a man with a beard, wearing a light-colored jacket over a blue shirt.

Other elements are ok the buildings were lights, first of all any building that was there in the Japanese landscapes are light extrovert and asymmetric, asymmetric mind it not in small one one room space.

Asymmetric in terms of its arrangement, this makes a little comparable with the Spanish landscape in Spanish landscape each habitable space was very geometric, very formal but the combination of such spaces were very much asymmetric, very much non-axial same is true with Japanese landscape.

Mostly Timber construction for structures, Tatami Mat as I said as a module, internal courts are integral part of the architectural spaces, Pagoda profile of roof and Shape is evolving in Conjunction with the landscape. So what happens in Japanese landscape style is such structure architecture structure become almost an integral part with the landscape. House and landscape they appear to be interlocked and complementary to each other.

So in Japanese landscape style interestingly if you walk from the nature or landscape to the structure as if we are entering into another component of the landscape. And what I had been saying repeatedly is strong influence of Chinese style. This strong influence of Chinese style did not really earn much popularity in Chinese but if you see that it is it earn popularity in the Japanese landscape style.

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The slide features a title 'LANDSCAPE CHARACTER' with a small graphic of three colored dots (green, yellow, blue) to its left. Below the title is a bullet point: '• Absolutely **asymmetric** (except garden of contemplation)'. To the right of the text is a photograph of a traditional Japanese garden with a thatched-roof pavilion, a large mossy rock, and a pond reflecting the scene. In the bottom right corner, there is a circular inset photo of a man with a beard, wearing a white jacket over a blue shirt. The NPTEL logo is visible in the bottom left corner of the slide area.

In terms of landscape character if you try to see that is absolutely asymmetric except one that is garden of contemplation, I will show you that also. Otherwise the entire Japanese landscape is very much asymmetric.

To fail to realize that what has been planned at this point let me you know let me mention one point is every landscape is designed meticulously if you look at the Spanish landscape then you understand yes it has been planned very meticulously with dimensions and all but look so formally informal.


If you look at the Mughal garden then you know with that every part is very well structured very formal geometric, in Chinese landscape because of its grandness it appear that it is evolved from the nature in Japanese landscape mind it every square foot for every square meter is planned deliberately.

So in all these examples that I am saying all these in my opinion is the category free where landscape (28:42) deliberately done it.


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LANDSCAPE CHARACTER

- Absolutely **asymmetric** (except garden of contemplation)
- Structure is **subdued**



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Structure is subdued but it makes it wonderful pectoris scenery.


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LANDSCAPE CHARACTER

- Absolutely **asymmetric** (except garden of contemplation)
- Structure is **subdued**
- Pavilion of contemplation**



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There is a Pavilion of contemplation such if you compare with Chinese yes they also have Pavilion but that is not necessary for contemplation the difference is in Chinese landscape if there is a Pavilion is for grandeur people wanted to sit there, ruler wanted to sit and then enjoy nature and in this Japanese landscape it was for contemplation that means they were in the nature, sitting in the Pavilion but they became convergent for introspections.

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LANDSCAPE CHARACTER

- Absolutely **asymmetric** (except garden of contemplation)
- Structure is **subdued**
- Pavilion of contemplation**
- Tea house**





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Tea house is another very important structure in the landscapes and there is a famous tea ceremony that is the ritual that they follow which is slightly away from the main structure. So if you now look at the Japanese landscape profiles you will find that there are there is a Pavilion and if the landscape is for residential area say in such cases also the Tea house will be there but slightly off and when you go from one place to another there is a movement made from one place to another go to Tea house at different point of time may be then such cases the user would move along the paths and the path is leading through nature in the (()) (30:12) nature and then it reaches that particular Tea house. Now in such cases what happens is the Tea house becomes an integral part here.

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LANDSCAPE CHARACTER

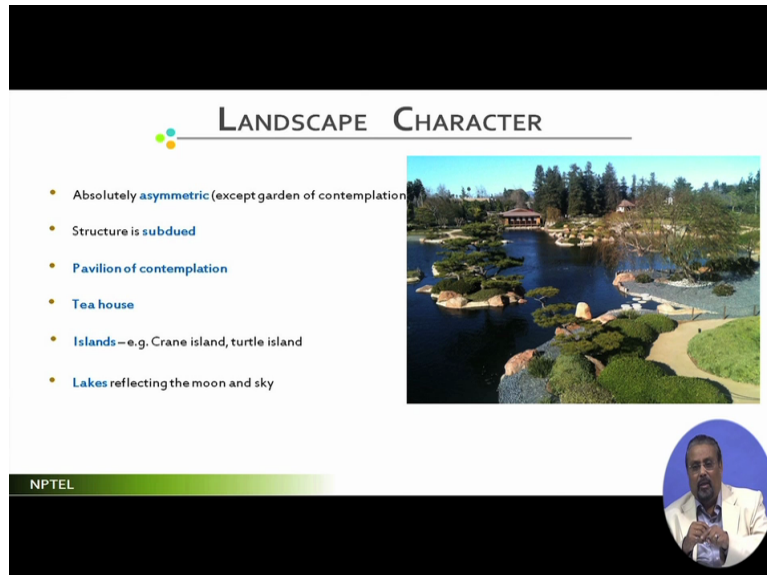
- Absolutely **asymmetric** (except garden of contemplation)
- Structure is **subdued**
- Pavilion of contemplation**
- Tea house**
- Islands** – e.g. Crane island, turtle island



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There are islands you remember the lakes and ponds we mention in Chinese landscape here we have the islands and those islands are also given some identity it is Turtle island, Crane island, these islands will be spreaded over very asymmetrically, very organically within those water bodies and when you look from the Pavilion as if it emerged from the nature.

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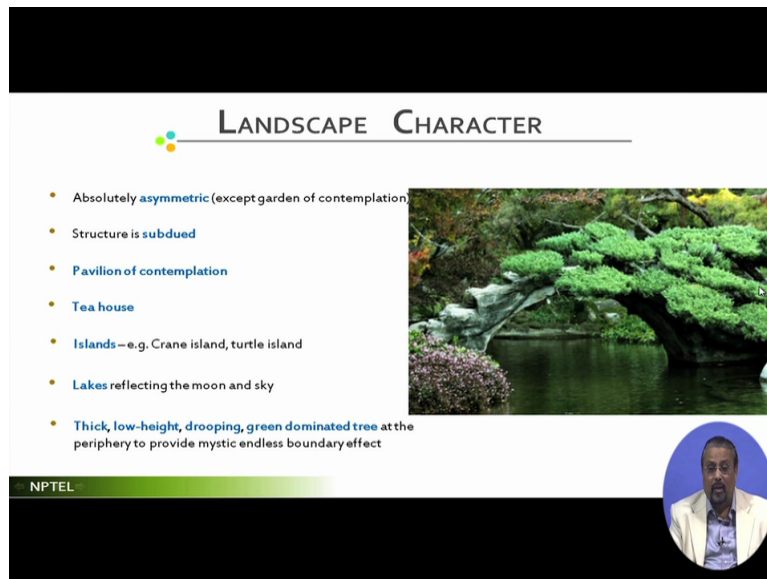
The slide is titled "LANDSCAPE CHARACTER" in a serif font, with a small graphic of three colored dots (green, yellow, red) to the left. Below the title is a list of bullet points:

- Absolutely **asymmetric** (except garden of contemplation)
- Structure is **subdued**
- **Pavilion of contemplation**
- **Tea house**
- **Islands** – e.g. Crane island, turtle island
- **Lakes** reflecting the moon and sky

To the right of the list is a photograph of a traditional Chinese garden with a pond, islands, and a pavilion. At the bottom left of the slide is the "NPTEL" logo. At the bottom right is a circular inset image of a man in a white shirt and blue tie, speaking.

Then there are lakes which will be reflecting the moon and sky. Now if I look at it, analyze it then we will find one thing the Japanese they wanted to create a drama in the whole landscapes, they had reasons to create that landscape and they wanted that ok there should be a water body in front, there may be a there will be a Pavilion, the Pavilion may be for contemplation but that should be overlooked in the water body, there will be water body of different sizes at different distances and there may be a distant lake, there may be a frontier lake and there will be in between landmasses which will be connected with another by Bridges, there will be those water bodies will be reflecting the moon or even the sun at different times of the day and we have the Tea house, whole experience is that you move from one place to another keep on experiencing and then you see the whole landscape.

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The slide is titled "LANDSCAPE CHARACTER" in a serif font, with a horizontal line underneath. To the left of the title are three small colored dots (green, yellow, and red). Below the title is a bulleted list of characteristics:

- Absolutely **asymmetric** (except garden of contemplation)
- Structure is **subdued**
- **Pavilion of contemplation**
- **Tea house**
- **Islands**—e.g. Crane island, turtle island
- **Lakes** reflecting the moon and sky
- **Thick, low-height, drooping, green dominated tree** at the periphery to provide mystic endless boundary effect

To the right of the list is a photograph of a Japanese garden featuring a large, thick, drooping green tree overhanging a body of water. In the bottom right corner of the slide is a circular inset portrait of a man with a beard, wearing a light-colored jacket. The NPTEL logo is visible in the bottom left corner of the slide.

Thick, low-height, drooping, green dominated tree at the periphery to provide mystic endless boundary effect, you know what is the result of this is please take note of it contrary to the Chinese, Japanese landscape profiles or the geographic profile is not very large. It means the landscapes of Japan are small small areas and the Chinese landscape is over a large area but the way they planned it and the way they have put the dropping vegetation on the edge it almost gives you no sense of what is beyond.

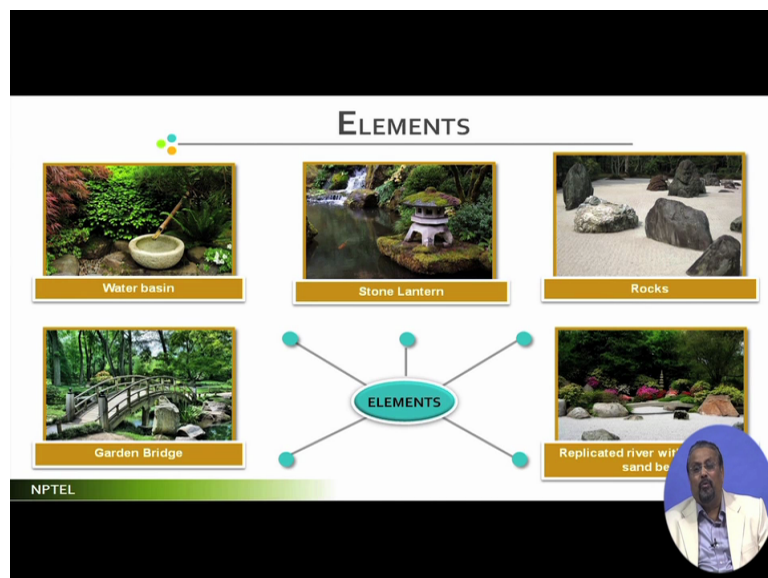
It appears that you are sitting in the myths of a nature and your vision is ending at the vegetation and from there on sky. So it becomes boundless it becomes almost endless this is deliberately done. These are this is one of the examples of the Bridge in which they have put the stones in such a manner and then the vegetation in such a manner that you cross this particular paths but yet you feel that it is in the myths of a nature.

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Now if we very specifically think about the elements Tea room is one, Pavilion is another, the Ponds and Lakes or Koi Ponds are there and then we have the Islands.

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Other elements are Water basin this Water basin will be placed closed to the Tea house because ritually you have to wash for ablution purposes you have this and then we have the Garden Bridge this Bridge is wherever there is a connectivity between two Islands or two Landmasses are required they have created this.

There had been lots of other experiments with these items which I will discuss in sub other lecture, then Rocks and the Replicated river with quartzite sand bed let me elaborate little

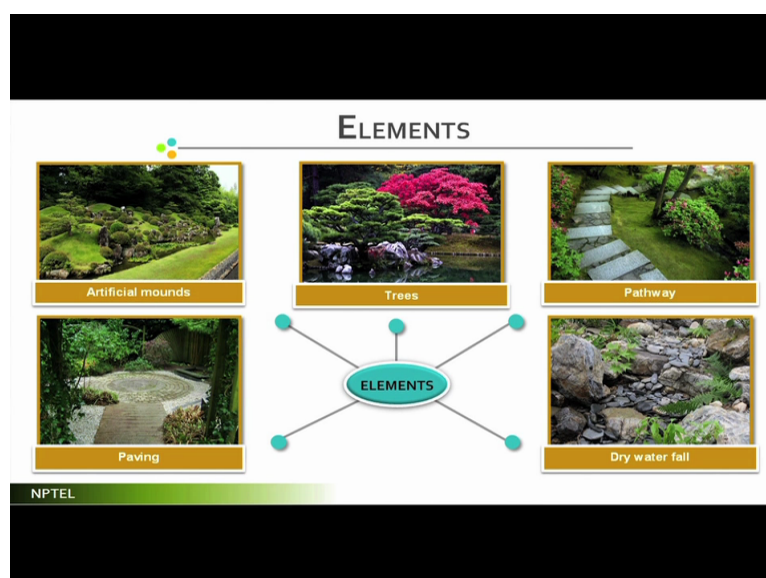
more on this. You remember I said that in Japanese landscapes in natural landscapes there are water bodies sometimes there is no Water in it most often dry, it is not necessary the although water bodies in the Japanese continent all are highly water carrying no, is dry.

But they have done over here is this become unique feature, they created a water kind of profiles with sand and the sand with a quartzite sand and at different times of the day whether it is day or in the night due to the sunlight or the moon shine, basically what happens is that all those quartzite they sparkle and once the sparkle as if you are seeing the lights on the water. So the entire mistake environment that they create makes it a unique feature and they rate the sand as if it is a ripple that is running.

Another element is the Stone Lantern this Stone Lantern has been an integral part for a very logistic reasons is not for artistic thing but it became an artistic feature later. Stone Lantern has been placed in these areas in such a way that whenever evening if any ritual has to be done and you have to move from one place to another just to provide light all the pathways small small Lanterns are placed those Lanterns later on became an integral element of the Japanese landscape and then later on various creators, artist, or landscapist they started experimenting with different forms of Stone Lantern interestingly it is not one design there are multiple such designs of Stone Lantern.

So what happens is these Wash basins, the Tea room, the Stone Lantern, the Bridges, the Pavements all become a part of you know another component of expression with creativity. So different designers they experimented with different kind of forms, styles and patterns.

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Other items Paving, Artificial mounds, Trees, Pathway and the Dry water bed, here I have to draw your attention to these points. Artificial mounds have been created to replicate the hills. Dry water fall is created which is for replicating water falls even small small vegetations has been cropped, trimmed and give pruned to shapes to replicate rocks.

So here everything was miniaturized, the scale was replicated not everything was original. The dry water fall that they have designed in this there is no water fall really there is no falling water. They created as if there used to be a water fall and that water fall has seized to supply water now it is dry and if you look at this particular scale it is miniaturized very small that made it unique for one reason that Japanese Garden became almost replicable in any size and any scale.

People adopted the style even involve the small courtyards of the house, it can be done because everything that you reduce down to a small small scale. So here this replication and miniaturization that made it unique and which made it stand out against Chinese landscape, Chinese landscape if you want to create then you have to a grand area in Japanese landscape no, if you have a small scale area even within your lobby entrance lobby of a hotel or small back yard or front yard of your house where we want you can always Japanese landscape only thing is you have to decide upto what miniature scale you are going to go for this has made it very very unique and capable.

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This is one example of Chisen-shoyfi-teien or Pond Garden in this what happened is there is a water body and there are rocks let me draw your attention to this particular picture here mind

it everything is created, you do not think that everything was there in the nature no it has been created created to replicate the surrounding sea and its edges.

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Look at this particular picture if you see it appears that the landmass is going it is waste they created the landmass going a little upper and then they created the vegetation to give that particular profile.

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Then they have the ponds with lily.

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Then the Paradise Garden in which they have created the pathways, the plantations are well manicured, well-trimmed, well pruned vegetation all around and all the trees are essentially not very big in size but they are drooping in nature.

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Here some examples which I am just showing you.

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The Bridge is deliberately done but most often I will tell you in Japanese Garden this is almost a replica of the Chinese Bridge but most often in Japanese landscape such long Bridges or large Bridges such arch are not present but if you look at the entire area and try to compare with the pictures that I have shown in Chinese landscape you will find Chinese landscape appear to be more more natural and here it appear to be natural but cosmetic that means it has been deliberately created. Nature does not give us such kind of very very cosmetic of very well-manicured landscapes (())(40:08) that is what we have learned and we have got as a boon.

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Dry rock garden in this if you look at these sand they basically have been wet as if it is a water the ripples of the water.

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Similar a Stone Lantern at this particular point, the rocks small small vegetation in the foreground there is slightly larger vegetation at the background do not get surprise if suppose beyond this particular line is again non-landscape area but as long as you are within a Japanese landscape you are totally confined and converging towards inward.

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This particular landscape is our symbolic garden I will come to this but however why this is symbolic because they put the stones to represent rocks, they put the sand to represent water,

they (41:09) the sand to represent ripples in the water and all around all around they have the place of contemplation.

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So this Tea (garden) house which has become a component of the Tea garden that means in the whole landscape areas where you have the Pavilion, you have the water body, lakes, islands and also you have the Tea garden and there is a Tea house in the center this makes it especially different components of the Japanese landscape.

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There are many such examples and you will find every time if you look at any picture you will always feel that they are so natural in nature but thing is everything is designed if you

look at this they are very much connected with the pavements so it is well defined in terms of paths.

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Another example.

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Then we have the promenade garden promenade garden is what that the garden is designed where you have to move this brings us to the idea of kinesthesia so what is kinesthesia that when you are basically enjoying you know whole expression your body starts responding to your dynamism. Why we use this kinesthesia along with the Japanese garden style essentially

what happens is you start exploding the Japanese landscape once you are in dynamic mode that means you are moving.

This gives a very clear indication that if you are in the Japanese garden do not stand static you may do that for other landscape but not in Japanese garden. Ofcourse in Chinese garden also even since it is very grand you can still see a large component of the Chinese garden standing at one particular point or multiple such points but in Japanese landscape since they are they created an elemental surprise at every looks and corner and every bens and the (()) bens are never formal so it is in the (())(43:14).

So what happens is when you are in the Japanese garden to experience it you have to start from one particular point whether it is entry or any other point and then you have to keep on moving and once you keep on moving your body response is based on what you are viewing and more you are viewing whether you are liking, if you are liking then this experience is also stimulating your body responses and that is why the kinesthesia works. So it is basically the kinesthetic experience that you get when you are in Japanese landscape style.

In Mughal what I have found is stand in one corner see the whole Mughal garden done, but in Japanese garden you have to move around and see.

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This promenade garden is where you have to move along this like take a stroll in fact that reminds me one particular point you know the Japanese garden when they started evolving it evolve over different periods, it is not in one shot the Japanese garden style came out all these independent items which now are integral part of the Japanese garden evolved over time at

one point of time the Japanese garden got evolved with the concept of stroll garden that means a garden where you move around you move around and experience.

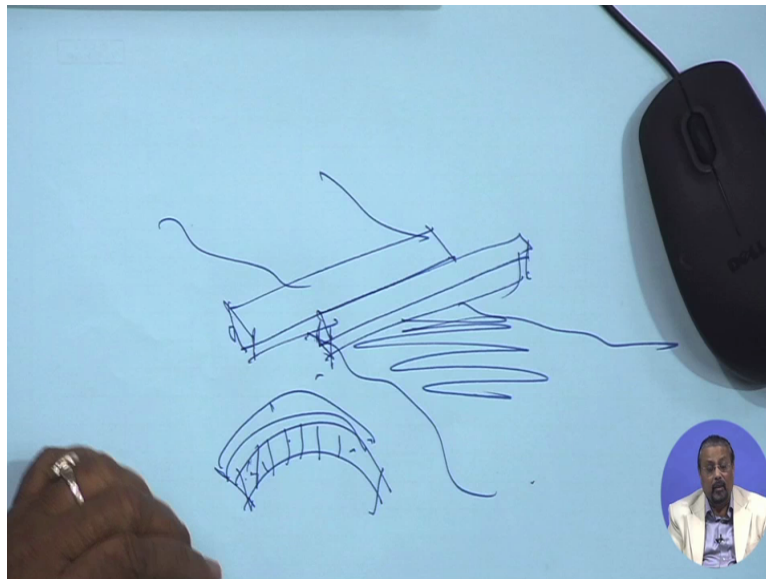
Then when the ceremony included the Tea ceremony then the Tea garden got evolved then when it came to a situation when contemplation was more required then such cases contemplated contemplating Pavilions were created. So the point is at different point of time this kind of gardens got evolved.

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Here in the promenade garden you are allowed to or rather you are expected to move around different paths through different pathways, pavements and then the bridges small bridges not necessary arch let me clarify not necessarily arch it can be even straight paths straight bridge.

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Nowadays you know what is happening is when people are trying to emulate the Japanese landscapes and trying to emulate even the bridges people are experimenting in his manner. They are using a stone block and then another one linking see one particular landmass with the another particular landmass where there is water in between that means essentially this connectivity is given by this paths.

So there are people experimenting on different kind of paths, profiles no longer it is kind of arch which people have borrowed from the Chinese landscape style, no. Originally in Chinese landscape style we saw this kind of arches and you can see in this picture here that it is such emulation of Chinese landscape arch bridges but people have experimenting many things, quite often deliberately a small narrow channels if there is a landmass deliberately the landmass has have been separated with a small water channel and then a bridge is created.

So basically the entire thing is being created, so it is almost boundless creation that we do see in the Japanese landscapes.

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JAPANESE LANDSCAPE STYLE

- Chisen-shoyū-teien* or pond garden
- The *Paradise Garden*
- Karesansui* dry rock gardens
- Roji*, or tea gardens
- Kaiyū-shiki-teien*, or promenade gardens

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The slide features a list of Japanese garden styles on the left and a photograph of a lush green, grassy mound in a garden setting on the right. A small circular inset in the bottom right corner shows a man speaking.

There are mounds which are created which replicates the hilly areas.

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JAPANESE LANDSCAPE STYLE

- Chisen-shoyū-teien* or pond garden
- The *Paradise Garden*
- Karesansui* dry rock gardens
- Roji*, or tea gardens
- Kaiyū-shiki-teien*, or promenade gardens
- Tsubo-niwa* courtyard garden

NPTEL

The slide features a list of Japanese garden styles on the left and a photograph of a courtyard garden with a pond, rocks, and plants on the right. A small circular inset in the bottom right corner shows a man speaking.

And then we have the courtyard garden in which the whole garden is set within a very limited courtyard these are essentially the courtyard gardens we have found mostly in the residential areas in such areas what happened is they made everything a replicated one. Now if you compare with the pictures that I have shown just know they were more natural and here it is very organized mind it organized but look for all those elements you will find everything.

An example you will find the wash basin here so this becomes ritual in terms of landscape designs, look at this it is a *Lenten*, look at this it is a sand bed which (())(47:22) water then we

have small small vegetations. So if I now try to understand that these are the different kind of elements which are to be used in the Japanese landscape wherever you want to make even a small container if you want to develop on the Japanese landscape these elements have to be given and the elements can be miniaturized that is the advantage for us.

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Here within the residential courtyard Japanese landscape is created try to create a Mughal garden within this particular domain you will find that this will lose the scale because the Mughal gardens are very much grand in scale. But I can say to certain extent Spanish gardens you may be emulating in such kind of small small areas, now try to emulate Chinese garden in the same scale of this particular area you will find that it will be lost so Japanese garden gave us that opportunity where we can create such kind of landscapes.

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This is another example so people are experimenting different kinds, so creativity has no limit.

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And then this is an Hermitage garden Hermitage is essentially for religious purposes very well crafted, well-manicured, well maintained. Another thing let me point out in Japanese landscape what happens is when you are moving around you are not supposed to move around wherever you wish no, you are guided by the paths.

In such kind of landscapes here you are you are not supposed to step into this sand, you are not supposed to touch this vegetation, you are supposed to sit here and then enjoy the nature. So the whole thing is very well manicured.

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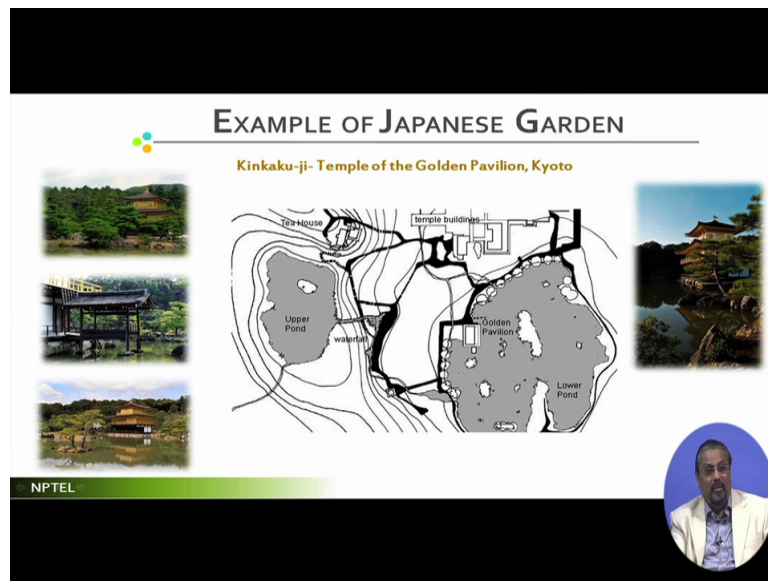
That gave us different kind of examples of paving integral paving vegetation which now a days we are using very very affectively for parking areas and such so this is the kind of thing which got developed over edges in the Japanese landscape style.

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So here it is integrated with the building but well-manicured, very well crafted.

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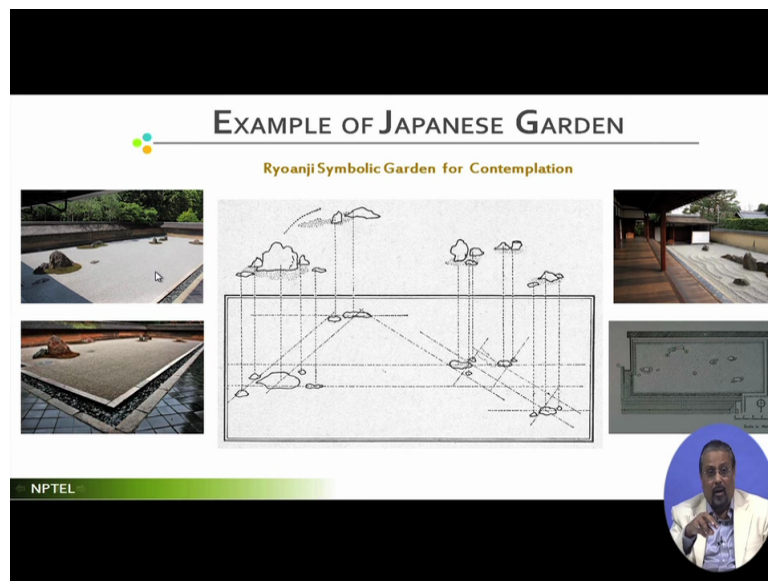


Let me just show you one example may be one or two Kinkaku-ji-Temple of the Golden Pavilion, Kyoto is one the famous one, ok I must mention very interestingly historic landscape examples you will find in Kyoto, originally it was a capital of Japan. Later the capital got shifted to Tokyo, we sometime very interestingly say that if you take Kyoto and take Kyo and put under To, then it becomes Tokyo.

So we can correlate the Kyoto was originally capital and in which there are lots of other examples of Japanese landscape I will be sighting only few. This is one of the famous one Kinkaku-ji which is well you know frequented by visitors international as well as national visitors who go there and ultimately enjoy.

Scale with respect to the gardeners, golden Pavilion if you see it may appear to be very very large actually it is not, that is interesting part of Japanese landscape the scale is not very large if you be personally there then you will find oh my god it is so small, I thought looking at the picture it is quite large, no it is that largeness the feeling of largeness or vastness or you know spread that has been created by these creations (50:50).

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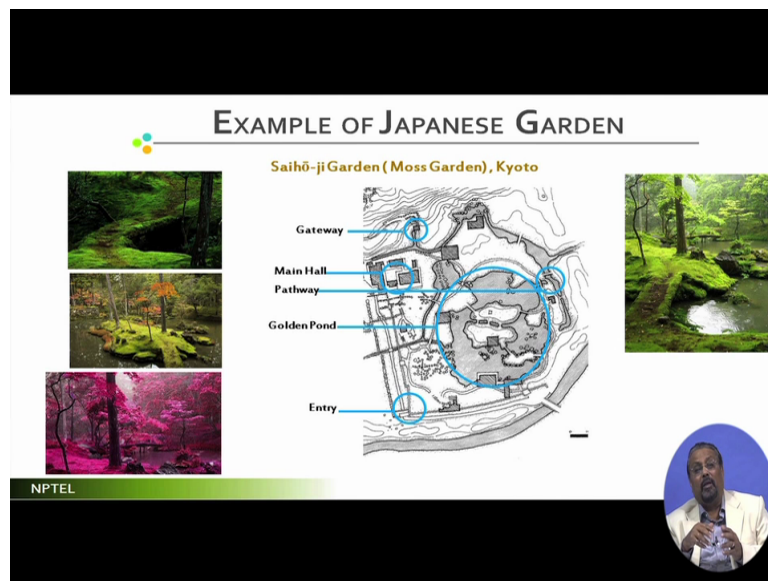


Another example which let me sight here this is important we must have miss it The Ryoanji Symbolic Garden for Contemplation this garden is absolutely absolutely different from the standard Japanese garden that we have been siting. Here essentially the garden is nothing but a symbol but elements are there elements like sand and then rocks they have out 15 rocks or something but they are very organized in this manner which becomes a symbolic one.

So this particular garden has been termed as a Symbolic garden around which the mounts with sit and chain their minds everybody is contemplation focusing towards this particular garden nobody steps into it, this is a symbolic garden and quite often people are even trying to emulate this looks so well-manicured, so well-crafted and so well designed and maintained.

Same thing the quartzite sand which is padded over the wet then made ripples and around the rocks they made circular ripples as if you know the water is moving around such things that they have created.

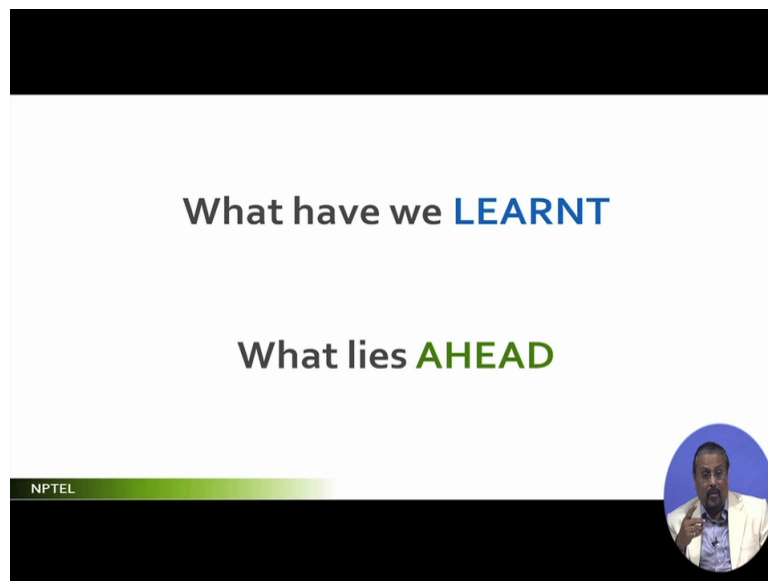
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Another one is the Saiho-ji-Garden which is famous as Moss Garden, this garden has a little different this difference is there they have allowed the Moss to grow that means it has taken the advantage of the humidity or the humid climate of Japan in which let us see the components we have the gateway and then we have the main hall and then we have the pathways which is leading from one place to another there is pathway connected all through the pathways connected and then we have the golden pond the entire one and then we have the entry at this particular point.

Here when you move around this particular landscapes you will find everywhere it appear as if it emerged from the nature that is a creation excellent part of the Japanese garden is that it emerged from the nature but once you move around you definitely would have a feel that something has been miniaturized. But if you be in Chinese garden you will feel you are in the myths of the nature, nature had endured this, enter a Japanese garden style then you start not only enjoying the nature but also you start appreciating the creativity of the landscape is of the designer.

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Let me conclude at this particular point on these aspects of the historic gardens essentially oriental, what have you learned in this and then what lies ahead. In this we have try to understand that if a landscape has to be evaluated or understood then it must be understood in terms of its location, in terms of its climate, in terms of its history socio-political history, in terms of its architecture integral architecture, in terms of its landscape character, in terms of its elements all landscapes should be reviewed with respect to such items.

So when you look back to my earlier part of this lecture you will find that all these aspects are well discussed. Another thing we have learned is that the landscapes were all these landscapes that you will be sighting we have sighted are also will be sighting in future some of them they are all the creation or the result of the wishes or sponsorship or the wins of the rulers, not for common.

So all historic landscapes are not for common at this moment all historic landscapes that we have existing in the world they are for common, common people are visiting these but in their time it was not for common people, we are lucky that we get to see all these. Some are classical and some are very romantic, very classical are Mughals, Spanish, very romantic are Chinese, Japanese. But there are some some of the Mughal gardens like Shalimar Bagh or Nishat Bagh, they are also romantic.

So the point is where the classical one and then blends with the romantic one it is a matter of creation, I do not think that even the creator was very much aware then when it got transform into this specially all landscapes are the results of some components given to you or the user

and you are viewing it yourself. So individual person will perceive this in different manner but yet the structure or the grammar of all these landscape style that I have discussed they remain same, they do not change.

Your expression or your experience may be slightly varied but it does not make any difference otherwise if you as a researcher look at it you will find that they have very very very very organized and well structured, you just take out one of the elements from Japanese garden the Japanese garden is no longer true to its original landscape styles.

You take out, see an example you have Char Bagh, you break the Char Bagh the four quarters of the Mughal garden it will lose its Mughal garden identity. So what is important I would like to point out is whenever you are trying to recreate a landscape style then be very true and honest to the elements, honest to the actual geometry, honest to the scale. It is your discussion that where you are going to use it but you are the only judge as a designer to decide that what kind of landscape style will use.

If a building is highly inorganic in arrangement and certainly you put one Mughal garden next to it it does not fit well, it becomes jerky it becomes it gives an emotional jerk. Your buildings are very much organic and you have put the Mughal garden next to it it fits in. Your area is very much irregular and within that you have tried to put a Mughal garden does not fit in.

So the idea is why we are learning this, we are learning to emulate it, we are learning to see that how we can adopt this or we can make a little bit of modifications but my sincere suggestion is if you have understood the elements of it and the landscape character then do not deviate from the elements and the landscape character otherwise you will lose the actual structure of that particular landscape style, ok I stop here but what lies ahead now we will be discussing in the next lectures some of the examples of European historic styles.

So far we had been focusing more of central part of the world and also the oriental part of the world and now there are many things to learn from the European landscape style. So very quickly I will also cover that portion, once you have understood about the landscape styles then the landscape creation and how to create landscapes all its technicalities and (58:35) issues we will discuss in different course of time, thank you enjoy the lectures.