Time present in architecture as landscape

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Designing space means designing time. The rush and stress of the intensely mobilised and mediated urban culture produces a need for calm. Whenever we experience calm, we enter a different order of time. In order to understand this temporal question I will go beyond the discipline of design and take a glance at the ontology of the *event* in Heidegger and Deleuze. First I will present the garden as an architectural model of consciously designed temporality. In the contemporary city its interest might be its reflective capability, constituted by drawing a boundary that distances it from the hectic world. Crossing this boundary is entering infinity. The history of this escape begins in the European encounter with China in the age of Enlightenment.

A CHINESE CONNECTION

The first encounter with Chinese landscape in Europe is not testified by words but by images. In Italian painting in the early 14th century there suddenly appeared landscapes representing man in harmony with nature. Although the theme of landscape was absent from contemporary treatises, and natural harmony was incongruent with Christian faith, painters could have picked up its images from products of the silk trade, and transmitted this visual knowledge to their hands.[1] Three centuries later, in the Age of Reason, descriptions of Chinese gardens reached Europe and stimulated the 'picturesque' experience of nature as well as concepts for its representation, such as irregularity.[2] The Jesuit Jean Denis Attiret (1702-1768) was in Peking in 1739 and reported about its gardens: '*…a beautiful disorder, an antisymmetry. Everything follows this principle: It is quite a natural and rustic countryside that they want to represent, solitude.*' After a visit to Canton in 1742, the English architect William Chambers (1726-1797) wrote two treatises, on which he based his design for Kew Gardens in a style that became known as 'anglo-chinois'.[3] Chambers ridiculed the French gardens as too artful, the English as too artless. Against gardens dressed as either a monumental city or a rural pasture, he proposed the alternative he found in China. His treatises made Chambers an authority of the landscape garden, which, merged with the neo-palladian vocabulary, was still mainly based on visual influence and ignored the philosophy of the Chinese Garden.[4] Those strange rocks, bending trees, flowers of the season, curving shores along 'wild' streams and 'reflective' lakes inhabited by waterfowl, paths swerving left and right to walk and wonder, and odd pavilions, galleries, and bridges to pause and ponder, what do they convey, what is their message?

A BIZARRE GARDEN CITY

The Chinese connection established by Chambers was contemporary with the creation by Emperor Qianlong (1736-1799) of the gardens of Chengde where he 'sampled' the landscapes of his empire. These gardens present a striking parallel to the Villa of Hadrian near Tivoli, the ruins of which Piranesi studied as a model for his speculative reconstruction of Rome, *Il Campo Marzio dell'antica Roma* (1762).[5] Under its antique appearance, the Campo Marzio proposed a new idea of the city. Characteristic of the plan, the *Ichnographia*, is the absence of a centre, as well as of a limit. The densely built up city is a composition of fragments. Eccentric space of infinite variation, it has no regularity whatsoever. The topographical *intermezzi* of the river and hills determine the city as landscape.[6]

The Italian historian Tafuri has described the Campo Marzio as pure chaos and called it a 'negative utopia'.[7] According to him, Piranesi lucidly demonstrates the incapacity of classical architecture to impose its order on the technical rationality of the emerging metropolis.

Analogous to Goya's contemporary print 'The dream of Reason produces monsters' Piranesi would have demonstrated that even the wake of Reason produces monsters. For Tafuri the Campo Marzio is a display of useless, meaningless, and placeless forms. Nonetheless it has a functional and symbolical relation to place. Originally the Campo Marzio, the Tiber valley north of the Capitol and including in Piranesi's vision the other shore as well as the adjacent hills, was a place for those religious cults that were banned from the city as well as a field for military training; it developed into a leisure zone, adorned with theatres, amphitheatres, stadiums, gymnasiums, pools, walks, gardens, graves, temples and other monuments. Piranesi referred to classical authors telling us that this was where the Romans would 'get used to luxury.' After a word of Pliny Piranesi called it the hanging city (*'cittàpensile, e navigabile al di sotto'*). As Piranesi showed in other plans, this city is built on a technical 'layer' of sewers and aqueducts. In fact, '*pensile*' has a double meaning: the infrastructure under the ground and its counterpart (*pendant*) the city above — giving the impression of a floating city. Yet, the Earth is not absent, now and then making an abrupt appearance, even while Piranesi plays with the copper ground of the etched traces of the city (*ichnographia*, plan, literally means 'trace writing'). Piranesi's mode of expression is not unlike the art of the painter Fragonard (1732-1806). Drawing from inspired visits to the Roman *Campagna* (where he was at the same time as Piranesi) he painted tumultuous fragments of Arcadia. The tumult is in the volatile brush and its lively traces, precisely the *disegno* approach that Piranesi is said to have claimed for his etchings.[8]

Although Piranesi remained silent about the meaning of his 'hanging city,' there are two clues to decipher its message. The first clue is the dedication to the architect Robert Adam, who had gone to Rome on his 'Grand Tour' and became a friend of Piranesi. Inspired to emulate antiquity, he built the Adelphi Terrace, a complex on the Thames Embankment in London combining private housing with public infrastructure. This underlines the future oriented message of the 'archaeological' Campo Marzio to architects. The other clue to decipher its meaning is the number, size and splendour of the gardens. If the world becomes a city, as the Campo suggests, the city becomes a prison. The gardens however recreate within themselves the Outside that the city has devoured. Weaving cosmic exteriors in the dense urban fabric they offer retreats for play, sport, study, art and philosophy. These paste-times are gathered under the concept of *otium* (emptiness, leisure), of which the urban tumult is the negation: *negotium* (business). Piranesi has designed his gardens to escape from the metropolitan tumult. The tumult is negative, and yet it is the element in which the garden is steeped just like a brush in paint.

DWELLING IN THE EVENT

Among the 'hanging' places of the Campo Marzio gardens are prominent. It is impossible to draw a typology, as the formal variation is endless. What they share is their 'undetermined' position, whether they collide with adjacent structures or are freely set in an open field. The other common characteristic is the sharp demarcation of their limit. The architecture of these gardens consists in frames. Ontologically, the framed way of 'taking place' may be understood as event. In architecture a great deal of attention has been paid to Heideggers concept of *Geviert* (Square), defined in his as the collection in one *Ort* (Place) of the essential and existential relations of dwelling on the earth, under the sky, facing mortality, expecting eternity. The *temporal* mode of the *Geviert* should warn against a spatial reduction. The example of the bridge as *Geviert* that Heidegger gives in the essay 'Building Dwelling Thinking' implies time: *'the bridge swings* 'lightly and strongly'' *over the river. (…) The bridge unites the earth around the river as landscape.'*[9] The figure of the bridge is more peaceful than the unbridged abyss, with which Heidegger elsewhere illustrates his concept of '*Ereignis*' (event), although there is a correspondence in the 'swinging' nature ascribed to both the bridge and the jump. To experience the mutual relation of man and Being a jump is required. *'This jump is the abruptness of the unbridged entry into that belonging which alone can grant a toward-each-other of man and Being and thus the constellation of the two.'*[10] The actual constellation is the atomic age, the latest phase of the technical world. However, Heidegger thinks, technology is not only the affair of man. As long as we are obsessed by the ethical problem of our responsibility for the consequences of technology, we do not hear *'the call of Being that speaks in the being of technique. (…) In the same measure as Being, man is challenged, that is to say posited to avail himself of the Being that concerns him as material for his plans and calculations…'* The term that Heidegger coins for *'all the challenges that, taken together, bring man and Being in such a position that they order (stellen) each other'* is '*Gestell*' (framework, system). The system is the historical result of a purely temporal condition: the event. *'The belonging of man and Being to each other in the way of a mutual challenge overwhelmingly confronts us with the fact that and how man is pledged to Being, while Being on the other hand is appropriated by the human being.'* The relation of man ans Being is a reciprocal happening which Heidegger calls event (*Ereignis)*. Elucidating the

Ereignis by the etymology of *Eräugnen*, to catch a glimpse, to appropriate by the eye, while drawing into it the significance of *zueignen*, to devote to, Heidegger warns: *'In the service of thinking this concept is not to be translated no more than the Greek* logos *or the Chinese* Tao.*'* Language plays an indispensable role:

> *'The event is the domain, swinging in itself, where man and Being reach each other in their being, acquiring their most essential nature, while losing those definitions that metaphysics has given to them. Thinking being as happening, means building the construction of this oscillating domain. The elements for this building that is swinging in itself are received by thought from language, for language is the most sensible, but also most susceptible, all bridling oscillation in the floating building of the event. In as much as our being is pledged to language, we dwell in the event.'*

FRAMED VAGUENESS AND BLURRED FRAMES

Landscape is neither an objective geographical fact, nor a subjective artefact, for it is both. It is a half human, half cosmic system of symbols. As such it has a history, the origin of which lies in China.[11] Since the 6th century, there exists in China a landscape culture that signifies the escape from 'the gross tumult' of the city and its 'forward rushing life' towards the imagination of a free and happy time 'ever so fugitive.'[12] The creative power of landscape was in the hands of the poets of '*tianyuan*' (fields and gardens), a tradition indissolubly linked to painters, calligraphers and gardeners. Hsieh Ho described the first principle of painting as catching the '*qi yun*', the harmony of the vital forces. The *qi* is translated as the ''vital spirit',' the *yun* as the 'resonance,' 'consonance' or 'harmonised vibrations'.[13] A painter creates '*shanshui*' (landscape) by letting mountain ('*shan*') and water ('*shui*') resonate. *'The stones are the bones of the mountains and the waterfalls are the bones of the stones. It is said that the nature of water is weak, how then could one call it the bones? I answer: (…) its force shakes the high mountains; nothing is stronger than water.'*[14] That the soft water conquers the hard mountain is a typical paradox of Taoism. Guo Xi (1001-1090) says:

> *'If you have water present in your mind, then you can make mountains. (…) The mountain has the watercourses as its veins, the trees and the grasses as hair, the mist and clouds as expression. Thus the mountain owes its life to the water, its beauty to the trees and grasses, and to the mist and clouds its mystery. Water in its turn has the mountain as its face, the kiosks and pavilions as eyes and eyebrows; and the simple presence of a fisherman endows it with spirit. Thus, water borrows from the mountain its grace, from the kiosks and pavilions its clarity, from the fisherman in his boat its free and happy air.'*[15]

The tradition of retreating into nature flowered for a very long time, repeatedly repressed for its alleged escapism, yet irresistibly emerging again for its salutary experience. The following lines by the great painter Shitao (v.1641-v.1720) testify to this continuity: *'The studio covered with fragrant snow,/opens unto the mist./ Without care or obstacle/ the vision of man liberates itself.'* And another painter, Cheng Xie (1693-1765), wrote:

> *'I love the bamboos and the rocks; they in turn know how to love me… [People who are content in their simple retreat] dream of travelling the world, visiting the famous sites, without ever being able to realise it. There remains this hut and this court, charged with a lasting fragrance, incessantly renewed. Re-creating the experienced scenes through painting, we are capable of penetrating the most secret recesses, while communicating with the infinite space of the exterior world. (…) The painting exists of course inside the frame of the paper, but at the same time it exceeds it infinitely.'*

The frame allows our escape into imagination, realised by the freedom of brush. The techniques of the brush are about incredible movements. A stroke may even seem to come from behind, giving corporeal presence to the image. Space is not only modelled by light and shadow, but by the breath, meaning both spirit and atmosphere.

> *'Autumn. Pavilion by the water. I got up early to contemplate the bamboos. Through spreading branches and dense leaves there is the flickering of intimately mixed shadows of the sun and light of the mist. I feel the desire to paint irresistibly rising in me. But I soon understand that the bamboos that sprung up in my heart are not the ones that I have before my eyes. Once the ink prepared and the paper unfolded, I begin to draw: but this time I notice that the bamboos surging from my hand are not those that sprung up in my heart either. Ah! That the spirit must precede the brush, that is the rule; that the accomplishment must surpass the rule, that is the mystery of every true creation!'*

The frame of the painting is the same as the wall around a garden. Framed by the wall the garden

borrows views from the environment turning them into distance, a pure outside. This is called *'jiejing'* (from 'jie' to borrow, to profit, and 'jing' view or scene). It is reciprocal: the garden borrows views from its surroundings to which it adds charm. This is even more so inside the garden, where pavilions, bridges and galleries frame perspectives of which they in their turn are part. The first Chinese treatise on gardening, the *Yuan Ye*, sais:

> *'In the tumult of the city, one must choose serene and refined views. (…) Notwithstanding the distinction between the inside and the outside of a garden, borrowing must ignore the distant or the close-by (…) 'So, 'jiejing' is the most important element in a garden, borrowing from far, borrowing from near, borrowing from above, borrowing from below, borrowing from the instant'*[16]

The Chinese garden is a work of art difficult to describe with formal concepts, as we usually do with the European garden. According to Sirén the Chinese garden first of all constitutes an atmosphere.[17] This does not only mean that the garden vibrates with the energy of nature, but also that its edges are blurred and its limits intangible.[18] The program of the garden is the philosophy of Tao and specifically the principle of *wei woe wei*, or what Schipper calls 'the mastering of Time'.[19] The purpose of *wei woe wei* is to reach the experience of timelessness, which is close to experiencing immortality. Often, *wei woe wei* is translated as 'action that involves the denial of a subjective agent,' but the Taoists deny the action itself, deny that they act. In any case, *wei woe wei* may be interpreted as the principle of non-dual action, that implies non-dual perception. In his book *Nonduality* David Loy agrees with the *Tao Te King* and the *Zhuang Zhi* that the main issue is not passivity, but the absence of intention.[20] Intentions function in the same way as thoughts; they superimpose themselves upon actions, like thoughts do on perceptions. When however someone completely becomes the action, there is no longer any awareness that it is an action. *Wei woe wei* points to the elimination of the difference between the agent of the action and the action itself. It is the complete absorption of the self, as we know it from a good play, musical or athletic.

In the *Tao Te King* Lao Tse writes: *'therefore always do not have intention in order to see the wonder. Always have intention in order to see the forms.'* This can be interpreted as: whenever you let go of all intentions, you will experience the wonder; whenever you have intentions you will see forms. The Chinese word for 'wonder' is *miao*. Sometimes it is translated as 'subtleness,' 'secret' or 'inner wonder,' but there is no doubt the word has connotations of spirituality. It refers to the 'spiritual' way of apprehending reality, which is the experience of Tao, or the Tao-experience of reality. The Chinese word for form is *chiao*, often translated as: 'outcome,' 'manifestations,' 'manifest forms,' 'outer fringe,' 'borders,' 'ultimate results' and 'the obvious,' but the original meaning of the word is 'edge'. It points to the way we divide the world by definitions. We distinguish a form by determining it, i.e. by establishing where it starts or ends. The edge is where this happens. The Tao is infinite and undifferentiated. As it is all encompassing, there is no word to name it. When the intention, *yu*, is excluded, when seer and seen are one, we will reach what Taoists call *wu o chu wang*, 'both things and myself are forgotten'. Whoever is free from both subjectivity and objectivity can experience immortality. However, the quoted phrase of the *Tao Te King* indicates that the philosophy/religion of Tao opens the possibility to experience the reality in two ways. On the one hand there is the experience of the *miao*, the wonder of Tao, which is to apprehend reality non dualistically, on the other hand there is the experience of reality as we usually do, fragmented into ten thousand things (among them is the me, the subject who is really the first object). We experience the world in this way due to language and intention: a mental process, which is not the spontaneous activity of the self, but the creation and substance of the illusion of the self. The garden is made to experience this. The *Yuan Ye* says: *'Rhythmical music, sailing clouds. — The wine cup is raised. — The afterglow lingers in suspense. (…) Happiness consists in enjoying one's freedom. He who can do this is indeed an Immortal.'*

THE OUTSIDE INSIDE

The temporal quality of landscape is perhaps not unlike what Gilles Deleuze called with an ancient Greek word *Aioon*. Distinguished from 'Chronos' *Aioon* cannot be divided without changing its nature, it happens as event. Deleuzes philosophy of time circles round the concept of the event (*événement*). The concept of event is related to that of 'an inside of the outside, of an *interiorisation* of the exterior, in the double sense of the genitivus (…). A philosophy of the Outside is a philosophy of the Implication.'[21] The event is the temporal mode of the fold, one of Deleuzes more famous concepts in architecture.[22] The event is the temporality that haunts the folded spatiality. The event is un-corporeal, it is a spirit, conceived in an immanent relation with the body. The spirit emerges at the surface of the body. The spirit of the event is the sensitive

perception of the world outside, folded in the affective body.

This philosophy of the event could clarify the urban condition of today. In the contemporary 'nebulous' city there is a lot of green space, with hybrid functions of leisure, nature, agriculture, or wasteland.[23] On most maps it has the colour green. On the mental map it is called landscape. If landscape is no longer outside the city, is it still landscape, or only a relic, perhaps an illusion? The question of landscape is presently discussed among designers, theorists and critics concerned with urban sprawl.[24] Traditionally, landscape represents the 'cosmos' that characterises a civilisation. It is significant that landscape is both the geographical reality and its idea, one of its representations being the garden. As an enclosed space the classical garden was the emblem of paradise on earth. Gardens still exist, but in modern space their physical edges are blurred. Under the pressure of capitalist economy its symbolical edges are succumbing as well. In the long history of blurring edges — from baroque infinity till romantic wilderness — Western landscape has become a form of undetermined green, absorbed in the metropolitan atmosphere.[25] The train, the car, and the media create a mobile society, in which individual consumers realise their dream to live in suburban cottages, while a gigantic road system connects them with urbanity. According to the geographer Augustin Berque, ecologists who study the disastrous effects of the explosion of the city on the planet, and accuse modern technology, ignore the powerful cultural causes and symbolism of the desire to live close to nature.[26] The destruction of nature cannot be countered by an ecological strategy. Objective ecology does not grasp the subjective forces that produce landscape (and allow its manipulation as image). Our dis-urbanity springs from a state of mind. To analyse its global appeal and its local ground, we need a 'trajective' science, combining history, geography, the sciences of nature and of man, as well as philosophy.

In its 'strangeness' Oriental landscape culture (still) is enlightening with respect to the Western city and its dominant role in the planetary civilisation. Here, in Europe, landscape is stretched until it encompasses completely urbanised regions, while it vanishes from the countryside. Over there, in China, landscape fits in a garden, and can even be so small as to be put on a table, in a pot, so that it easily penetrates the city, where, by its poetic force, it charms one to make imaginary walks into the mountains. Chinese landscape culture is an art of concentration. *'Its artists try to charge to the maximum what is expressed in a minimum of space with a very strong and very intense economy.'*[27]

This economy of concentration seems most welcome to rethink the city and its waste of space. That is why I have analysed the influence of the Chinese Garden on the European landscape garden in the second half of the 18th century. I presented the Campo Marzio as a singular elaboration of the irregular forms, the amazing frames and the escapist cosmology implied in this Chinese connection. Piranesi designed a bizarre garden city, in the sense that he uses tumult to create tranquillity. However, this cannot be theorised in terms of space. A philosophical enquiry helped me to understand the lessons of the Sino-Anglo-Italian landscape culture in terms of time. The design of landscape inside the city offers an escape from linear time by implying an Outside ('ever so fugitive') inside the city, which in its turn tends to be an Inside — the event consisting precisely in challenging its expansion. I would like to generalise my conclusion and state that the experience produced by any architecture that 'takes place' as event — an event of timelessness and otherworldliness — is vital to survive the planetary urban constellation and its 'forward rushing life'.

NOTES

[1] This controversial thesis is defended by Hidemichi Tanaka, 'The birth of the landscape of city and suburb in Europe. Lorenzetti's Good Government and Chinese influence,' *The preservation of capitals and other historical cities*, IGU congress, Xi'an, China, 17-19 sep. 2001. For the argument of a non verbal, senso-motoric science of painters: Karl Jaspers, Leonardo als Philosoph, in *Philosophie und Welt*, ch. 5, München, 1958.

[2] Rudolf Wittkower, English Neo-Palladianism, the Landscape garden, China, and the Enlightenment. *L'Arte*, 1969, Ch. 6, pp.18-35 (quoted by Tafuri, *Progetto e Utopia*, *Architettura e sviluppo capitalistico* (Bari, 1973) p. 13, related to the '*antieuropa*' experimentalism of Piranesi and others). Osvald Sirén, *China and Gardens of Europe of the 18th century*, Washington DC, 1990 (1950).

[3] William Chambers, *Designs for Chinese Buildings,* 1757 (containing 'The art of laying out gardens'). Idem, *A Dissertation on oriental gardens*, 1772 (French transl.1776). Idem, *Kew Gardens*, 1763. Gijs Wallis de Vries, 'The Chinese Connection: Piranesi and Chambers,' in Wim Nijenhuis, Gijs Wallis de Vries (eds.), *The Global City and the territory*, Eindhoven, 2001 (also: www.bwk.tue.nl/architectuur/research). The present article is a fruit of our collaboration.

[4] Taoism, ignored by Chambers, was considered by the Sorbonne and by Rome a popular superstition that did not affect Chinese philosophy and art. Ibert Ribas, *Biografia del Vacio*,ch. 3, Barcelona, 1997. Kristofer Schipper, *Le corps taoiste*, Paris, 1982, ch. 1.

[5] W.L. Mac Donald, J.A. Pinto, *Hadrian's Villa and its Legacy*, New Haven/London, 1995.

[6] Gijs Wallis de Vries, *Piranesi en het idee van de prachtige stad*, diss., Amsterdam 1990. The author defends the thesis that Piranesi presented an idea of the city under the guise of the 'reconstruction' of the periphery of ancient Rome, built up under the emperors August and Hadrian and after. Its gesture is not the *tabula rasa* that would wipe out the baroque city built on top of it, and which

Piranesi loved. Nor is it a renovation proposal, although it seems to affirm the contemporary programme of Lione Pascoli to create public space with civic and commercial functions.

[7] Manfredo Tafuri, *op.cit.* n. 2. Idem, La *sfera e il labirinto. Avanguardie e architettura da Piranesi agli anni '70*, Torino, 1980.

[8] Philippe Sollers, 'Les surprises de Fragonard,' in *La Guerre du Goût*, Paris, 1996, pp. 23-56. Sollers pointed at the etymology of the name of Fragonard (1732-1806) from Latin *frangere*, to break, and *fragor*, tumult. To my knowledge the comparison of Piranesi and Fragonard has never been made. Instead, comparisons have been made with Hubert Robert, because of the shared interest in ruins. However they differ considerably in style and tone. Roberts paintings lack the materiality of the brush. As a designer he was involved in the creation of Ermenonville, a melancholic idyll compared to the zest of Fragonards' representations of arcadia. The reception of Piranesi is dominated by dark interpretations, to the detriment of his irony, humour, and wit, as expressed in one of his treatises 'in the midst of fear emerges the delight' ('di mezzo alla tema esce il diletto'). For an account of his artistic practice: J.L Legrand, 'Notice historique sur la vie et les ouvrages de J.B.Piranesi (...)' repr. in G. Brunel (ed.), *Piranèse et les Français*, (Paris) 1978.

[9] Martin Heidegger, *Bauen Wohnen Denken*, in *Vorträge und Aufsätze*, Pfüllingen, 1978 (1954). The words ''lightly and strongly'' tacitly quote Friedrich Hölderlins poem '*Heidelberg*,' and its moment of vertigo: 'Wie der Vogel des Waldes über die Gipfel fliegt,/ Schwingt sich über den Strom, wo er vorbei dir glänzt,/ *Leicht und kräftig* die Brücke./ (...) Wie von Götter gesandt fesselt' ein Zauber einst/ Auf die Brücke mich an (...)/ (...) wie das Herz(...)/ In die Fluten der Zeit sich wirft.' [my italics]

[10] Martin Heidegger, *Identity and difference*, transl. and Introd. (J. Stambaugh, New York, London,) 1974, with the original texts of 'Der Staz der Identität' (The principle of Identity) and 'Die onto-theologische Verfassung der Metaphysik' (The onto-theo-logical constitution of metaphysics), both from 1957. To define the event he repeatedly uses the homophonic terms of *jäh* (abrupt or steep) and *je* (each time), such as in the following phrase: 'Der Sprung ist die *jähe* Einfahrt in den Bereich, aus dem her Mensch und Sein einander *je* schon in ihrem Wesen erreicht haben, weil beide aus einer Zureichung einander übereignet sind.' (p. 96) [my italics.]

[11] I am largely relying on Berque's historical and ontological accounts of landscape. Augustin Berque, *Les raisons du paysage; de la Chine antique aux environnements de synthèse*, Paris, 1995. Idem., 'Scrap or freeze: on the modern attitude toward urban forms and its possible overcoming,' in *The preservation of ancient capitals*, op. cit. n.1; Idem, 'On the Chinese origins of cyborgs hermitage in the absolute market,' in *The global city and the territory*, *op. cit.* n. 3., Berque develops the hypothesis that the American metropolis, the classical 'pastorale' and the aesthetics of landscape are the three sources of the current 'ville-campagne' (country-city) in 'La cité naturelle. De l'ermitage paysager en Chine médiévale à l'e-urbanization post-fordienne' To appear in Yolaine Escande (dir.), *Catégories esthétiques et anthropologie*. Also: Idem, 'Le paysage de Cyborg,' *Quintana*, vol. II, 2003, ''Espacios y percepciones''

[12] 'The nocturnal waves seem to draw worms on the shores,/The setting moon clings to the willows like a hanging spider./In this forward rushing life, in the middle of the harassments of the world,/Sometimes an ethereal image thus passes before our eyes, ever so fugitive!' Sou Che, also known as Sou Tong P'o (1035-1101), *Boat Nocturne.* 'At my place nothing of the gross tumults arrives,/In the isolated abode I enjoy complete leisure./For a long time I lived as in a cage;/ Here at last I have come to myself.' Tao Qian also called Yuanming (v. 365-427), *Return to pastoral life.*

[13] Maggie Keswick, *The Chinese Garden, History, Art and Architecture*, London, 1978, p.94.

[14] Michel Baridon, *Les Jardins. Paysagistes-Jardiniers-Poètes*, Paris, 1998, p.365.

[15] François Cheng, *Souffle-Esprit, Textes théoriques chinois sur l'art pictural*, Paris, 1989, p.106. The following two quotes also from Cheng.

[16] Ji Cheng, *Yuan Ye*, 1634. Eng. transl. *The craft of Gardens*, London and New Haven, 1988 Extensive extracts and comments in: M. Baridon, *op. cit.* n. 14, pp. 388-415. According to Baridon a comparative lecture of the treatises of Ji Cheng and Chambers would certainly be instructive (p. 392) — which is what I have done elsewhere: Gijs Wallis de Vries, Wim Nijenhuis, Ana Maria Moya, 'Atmosfeer en tijdloosheid, Chinese tuinen voor Rotterdam,' *Kunstlicht*, 3, 2002, pp. 34-30.

[17] Osvald Sirén, *Gardens of China*, New York, 1949, p. 3.

[18] Erik de Jong, *Hortus Conclusus: open of gesloten, zichtbaar of onzichtbaar?* Leiden, 2002.

[19] 'To master this process, to accomplish the transition form clarity to obscurity, from immobilisation to the abysmal fall into the self, to be able to become useless, and take ''life as it is',' that is the secret snatched from Time. Those who master this process are Masters of Time. They are called the Immortals.' Kristofer Schipper, *op. cit.* n. 4. (Dutch transl. *Tao, De levende religie van China*, Amsterdam, 1988 pp. 202).

[20] David Loy, *Nonduality, A study in comparative philosophy*, New Haven/London, 1988, pp. 97-124.

[21] Gilles Deleuze, *Logique du sense*, Paris, 1969. François Zourabichvili, *Deleuze. Une philosophie de l'événement*, Paris, 1994, (p. 86-88). [my translation] 'Implication is the fundamental logic of the filosophy of Deleuze. Almost each book discusses things that roll up and unroll, envelop and develop, fold in and fold out, imply and explicate as well as complicate. But the implication is the fundamental theme because it appears twice in the system of the fold: the complication is an implication in itself, the explication an implication in something else.

[22] Sanford Kwinter, *Architectures of Time, toward a theory of the event in Modernist Culture*, Cambridge Mass., London, 2001. Kwinter attacks the spatial reduction of ontological concepts.

[23] André Corboz, *.Die Kunst Stadt und Land zum Sprechen zu bringen*, Basel, Boston, Berlin, 2001. Xaveer de Geyter Architecten, *After-Sprawl, onderzoek naar de hedendaagse stad*, Rotterdam, 2002. This exercise in mapping European sub-urbanising territories reveals, more than anything else, the aesthetical power of the patterns of urban fragmentation in a landscape conceived as an empty container. Marc Glaudemans, 'The limits of landscape. Reflections on a new metaphor,' *USO-built congress*, Lausanne, 28-30 november 2002, (Swiss Federal Institute of Technology) 2002, pp. 29-34..

[24] Concepts such as 'city landscape' and 'urban atmosphere' are developed to understand the esthetical values of our urban territories as a mixed universe of the urban and the rural. René Boomkens in: Ries van der Wouden, *De stad op straat, De openbare ruimte in perspectief,* Sociale en Culturele Studies-27, Den Haag, 1999.

[25] Adriaan van der Staay, 'Hortus conclusus,' in Anne-mie Devolder (ed.), *The Public Garden, The Enclosure and Disclosure of the Public Garden*, NAi Publishers, Rotterdam, 2002.

[26] Augustin Berque, *Ecoumène, Introduction à l'étude des milieux humains*, Paris, Belin, 2000. The concepts of 'ecumene' (ecology, economy and technology of the environment) and 'mediance' (culture, perception and representation of the environment) developed in this book are elaborated in his other books and articles (see n. 11.).

[27] Philippe Sollers, 'Pourquoi j'ai été Chinois,' in *Improvisations*, Paris, 1991 (1980), p. 78, as well as p. 109. 'The deployment of a space or surface is absolutely simultaneous with and accompanied by something being traced on it. A seminal work on the anthropological meaning of the Chinese microcosm is: Rolf Stein, *Le Monde en petit,* Paris, 1987. For an architectural interest in encapsulating landscape: Herzog & De Meuron, *Natural History*, Canada Centre for Architecture, 2000; especially the essay by Albert Lutz, 'To paradise through Stone: Tales and notes on Chinese scholars stones,' pp.109-119.