Copyright Statement

The digital copy of this dissertation is protected by the Copyright Act 1994 (New Zealand).

This dissertation may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- you will use the copy only for the purposes of research or private study
- you will recognise the author's right to be identified as the author of the dissertation and due acknowledgement will be made to the author where appropriate
- you will obtain the author's permission before publishing any material from the dissertation.
Caring for history from a landscape architectural perspective: How to treasure the heritage landscape of Yuanming Yuan in modern Beijing

A Dissertation submitted in partial fulfilment of the requirements for the Degree of Master of Landscape Architecture at Lincoln University by Yuqing He

Lincoln University 2017
Acknowledgements

I wish particularly to thank my supervisors Dr Jacky Bowring and Jess Rae for their patience, expertise, all the time and sharing to guide me through the my first research project.
Grateful thanks to my grandpa for providing me financial supports and being a model through my study journey all along.
A thank to my husband who has always been there and support me.
At last, a thank to editor Eric Scott who help me revise the final draft.
Abstract of a Dissertation submitted in partial fulfilment of the requirements for the Degree of Master of Landscape Architecture.

Caring for history from a landscape architectural perspective: How to treasure the heritage landscape of Yuan Ming Yuan in modern Beijing

by

Yuqing He

Heritage and landscape are two important aspects of individual life and broad collective memory and identity. And when heritage and landscape join together, they become an even richer field of investigation. Heritage landscape is landscape as the carrier of the heritage, such as ancient gardens, old battlefields or buildings. Compared with other forms of heritage such as designed objects, skills or festivals, heritage landscape provides an opportunity for people to walk around and experience within. As a landscape architect, I regard myself as a narrator to tell the story of the site to visitors through smart design, to help visitors gain an authentic cultural experience through their journey. Since more and more people travel to explore culture, tourism on heritage sites becomes another dimension of heritage landscape. Though providing an enriched experience, the heritage value of a site is less likely to become neglected. This dissertation takes Yuan Ming Yuan, or the Old Summer Palace, in Beijing, China, as an example to demonstrate the current lack of attention to some valuable heritage landscapes. Yuan Ming Yuan was a magnificent imperial garden of the Qing dynasty. It represents the highest standard of a Chinese traditional garden but was burned and looted first by the Anglo French Allied Forces, then by the Eight Powers Allied Forces and damage continued through the next 100 years. Now, Yuan Ming Yuan is a relic park open to the public. However, except for the patriotic value of the site, other values are overlooked and are thus not being utilised. This dissertation provides some design solutions to its current issues, such as using an augmented reality device to recover garden scenes from its heyday. Since all kinds of intervention or designs for heritage landscapes should be reversible to make sure future generations can still get the value they need in the time of their society, landscape architects must cooperate with experts from other fields and know the limits of design.

Key Words: heritage landscape, Chinese garden, landscape architecture, heritage tourism, Yuan Ming Yuan
# Table of Contents

Acknowledgement ........................................................................................................ 2  
Abstract .......................................................................................................................... 3  
Table of Content .............................................................................................................. 4  
List of Figures .................................................................................................................. 5  
Chapter One - Introduction and Method ..................................................................... 6  
  1.1 Introduction ............................................................................................................. 6  
  1.2 Method ................................................................................................................... 6  
  1.3 Research Questions ............................................................................................... 6  
Chapter Two - Heritage and Landscape .................................................................... 8  
  2.1 Introduction to Chapter .......................................................................................... 8  
  2.2 What is heritage? .................................................................................................... 8  
  2.3 Heritage and landscape ......................................................................................... 9  
  2.4 Uses of cultural landscape .................................................................................... 9  
Chapter Three - Heritage Landscape and Tourism .................................................. 11  
  3.1 Introduction to Chapter .......................................................................................... 11  
  3.2 Cultural tourism ...................................................................................................... 11  
  3.3 Motives .................................................................................................................. 11  
  3.4 Experience ............................................................................................................ 12  
Chapter Four - International Heritage Preservation Theory and the Case Study ...... 14  
  4.1 Introduction to Chapter .......................................................................................... 14  
  4.2 Critique of international heritage preservation protocols ................................... 14  
  4.3 Case studies .......................................................................................................... 16  
Chapter Five - Yuan Ming Yuan’s Past ..................................................................... 19  
  5.1 Introduction to Chapter .......................................................................................... 19  
  5.2 Yuan Ming Yuan as an imperial garden ................................................................. 19  
  5.3 1860 - the watershed ........................................................................................... 26  
  5.4 1949 - the new China ............................................................................................ 27  
Chapter Six - Yuan Ming Yuan Today ....................................................................... 30  
  6.1 Introduction to Chapter .......................................................................................... 30  
  6.2 Observations .......................................................................................................... 30  
  6.3 Analysis of observations ....................................................................................... 40  
Chapter Seven - Discussion and Debates .................................................................. 43  
  7.1 Introduction to Chapter .......................................................................................... 43  
  7.2 Retaining the garden unchanged .......................................................................... 43  
  7.3 Partial restoration .................................................................................................. 44  
Chapter Eight - A Spectrum of Futures and a Toolkit .............................................. 46  
  8.1 Introduction to Chapter .......................................................................................... 46  
  8.2 Value recognition ................................................................................................... 46  
  8.3 The toolkit ............................................................................................................. 46  
  8.4 Design .................................................................................................................... 48  
Chapter Nine - Conclusion ......................................................................................... 56  
Reference List ................................................................................................................. 58  
Chinese Reference List .................................................................................................. 60  
Glossary ............................................................................................................................ 61  
Appendix 1: China Dynasty Table .............................................................................. 62  
Appendix 2: Attriet’s letter ......................................................................................... 63  
Appendix 3: Sir William Chamber’s description of Yuan Ming Yuan ......................... 68  
Appendix 4: Yuan Ming Yuan’s current issue table ...................................................... 69
List of Figures

Chapter Three
Fig 1. A Cultural Tourist Typology

Chapter Five
Fig 2. Yuan Ming Yuan timeline
Fig 3. Three Hills and Five Gardens location in today’s Beijing
Fig 4. Yuan Ming Yuan compound map
Fig 5. Yuan Ming Yuan development process demonstration
Fig 6. Western style parts in Yuan Ming Yuan
Fig 7. Jiang nan style garden feature
Fig 8. Mongolia temple
Fig 9. Rococo and baroque style garden feature
Fig 10. Yuan Ming Yuan’s changes through time

Chapter Six
Fig 11. Field trips footprints
Fig 12. Yuan Ming Yuan today’s environment
Fig 13. Yuan Ming Yuan today’s lakes view
Fig 14. Modern structures in Yuan Ming Yuan
Fig 15. Information board in Western Palaces
Fig 16. Children practice drawing on site
Fig 17. Archeological working on site
Fig 18. The modern plaza
Fig 19. The artificial garden
Fig 20. Modern style activities on site
Fig 21. Yuan Ming Yuan as birds’ habitat
Fig 22. The health avenue
Fig 23. Yuan Ming Yuan garden view
Fig 24. Occupied area by other institutions
Fig 25. Yuan Ming Yuan garden’s condition

Chapter Eight
Fig 26. Old building materials
Fig 27. The construction site
Fig 28. The exhibition room
Fig 29. A boat of visitors
Fig 30. Protected bridge in Yuan Ming Yuan garden
Fig 31. Footprint on a hill
Fig 32. Writing on relics
Fig 33. Visitors across the barrier
Fig 34. Local residents as visitors
Fig 35. Yi He Yuan
Fig 36. View from Kun Ming Lake in Yi He Yuan
Fig 37. Information board shows the occupied area
Fig 38. Mottled information board
Fig 39. Poor vegetation cover
Fig 40. View in front of Zheng Jue Temple
Fig 41. View from outside Beijing 101 High School
Fig 42. Barrier condition on the boundary of Yuan Ming Yuan
Fig 43. Zao Yuan entrance condition
Fig 44. View from the fifth ring road on taxi
Fig 45. The entrance of Chinese academy of Yuan Ming Yuan
Fig 46. The lifted foot path on the boundary of Yuan Ming Yuan
Fig 47. Lost pedestrian path
Fig 48. Retails on the boundary of Yuan Ming Yuan

Fig 49. Level of conscious conservation
Fig 50. Cloth tape design
Fig 51. Design with smartphone application
Fig 52. Holographic technology
Fig 53. A list of sources of revenue at heritage sites
Fig 54. Traditional festival play
Fig 55. Augmented reality device
Fig 56. Colour the boundary shape on buildings of occupied areas
Chapter One - Introduction and Method

1.1 Introduction

The past and present, the old and new, we have always lived on the heritage inherited from our ancestors. Though memories are important for individuals, a nation’s past is significant for the construction of identity. In a world where places are losing their uniqueness, heritage landscapes retain their identity because of the special past embedded in them. However, heritage landscapes are facing erosion through the encroachment by the urban environment. This dissertation aims to find ways to attract attention to heritage landscapes and explores different futures for heritage landscapes.

My case study is Yuan Ming Yuan (圆明园) in Beijing, China that dated from the seventeenth century, a place I have long heard about, yet a place I knew nothing about before my dissertation research. It was a marvellous imperial garden of the last feudalist regime of China and also bears the scars of Westerners’ invasion in the nineteenth century. It is now a park ruin open to the public. Yuan Ming Yuan’s presence is widespread beyond the site, with some parts of it in the British Museum and the Louvre. Beijing is undergoing tremendous changes and is urbanising constantly. Along with the high speed of development, there are many social aspects that are overlooked, such as the value of heritage landscapes. Sometimes, heritage landscapes are traded off for economic development which once happened to Yuan Ming Yuan.

The dissertation starts by interpreting the concept of heritage and landscape (chapter 2) to build connections between the two. Then I demonstrate one of the uses of heritage landscapes, cultural tourism (chapter 3). Heritage protocols and the practices of international scale are followed to provide a wide base for Yuan Ming Yuan (chapter 4). From this point, I depict Yuan Ming Yuan’s past (chapter 5) and present (chapter 6) to give a background sense of the case study and to make sure the design is based on a thorough understanding of the site. After that, I review the national debates on Yuan Ming Yuan (chapter 7) to provide viewpoints and enlighten the site’s future. The last chapter (chapter 8) designs a toolkit for Yuan Ming Yuan that can be applied to other heritage landscapes. I identify some current issues on the site and explore responses to these through design.

1.2 Method

My research is based on placing Yuan Ming Yuan within broader heritage debates and as part of the ongoing development of Beijing. I need to construct a comprehensive understanding of the site and examine the site from different scales, international to the site scale. The method to gain a comprehensive understanding of the site is based on documentary research, including books, papers, and credible websites. My fluency in both Chinese and English allowed me access to a diversity of materials, so gaining a broader, deeper perspective. My research was not limited to the desktop, I also undertook field research, visiting Beijing to explore the site and document its current state. Through the process, I discovered a range of theories that help to explain my practical observations and support my analysis. At the same time, I was critiquing existing theories and modifying them to fit China’s circumstances and Yuan Ming Yuan’s situation.

Following my documentary research and site surveys I moved into a phase of designing, to

---

1 Yuan Ming Yuan: An explanation of notation is important to clarify the way I name the garden. The name is too clumsy if I connect all the characters of Chinese pinyin, and it is difficult to explain the meaning of the words. So I chose to write all Chinese pinyin separately. For example, I connote Yuan Ming Yuan instead of Yuanmingyuan. Further, all Chinese pinyin will be followed by Chinese character for readers who can read Chinese and, on the other hand, it will allow readers to build a connection between Chinese pinyin and Chinese characters. It is also important to keep sight of the original terms wherever possible, to avoid the erosion of the name.
explore possibilities for the site. The toolkit generated provides common aspects that other heritage landscapes could apply in a more general way. My research has developed specific designs for Yuan Ming Yuan.
In summary, my key methods are documentary research and field research followed by designing.

1.3 Research Questions

There are some questions I asked myself through the research that guided the whole process.
These are:
What is heritage landscape?
When a heritage landscape becomes a popular destination choice of tourists, what really happens to the heritage sites?
What do people in different countries do about heritage landscape and how can I use international theories and practices on my site?
What is the authentic story of Yuan Ming Yuan and what is its situation now?
After observing issues on the site, what can I do about them?
Chapter Two - Heritage and Landscape

2.1 Introduction to Chapter

There is growing interest in the connection between heritage and landscape. Research was proceeding in parallel in both fields but, more recently, there is interest in the intersection. Heritage and landscape have many things in common in terms of history, environmental studies, tourism markets, educational opportunities and policy involvement. They are both cultural and social products that are in dialogue with people's actual and perceived needs. Heritage and landscape are very broad concepts that do not have absolute definitions. I begin this chapter by defining heritage to explore the relationship between heritage and landscape and explain how we interpret the combination of heritage and landscape. Then, based on the established understanding and analysis, the last section points out some uses of heritage landscape.

2.2 What is heritage?

Heritage can be categorised as natural or cultural, tangible or intangible, personal or collective (especially national) (Harvey, 2013). Heritage contains the built environment, local festivals, traditions, skills, techniques and even language. There are many different understandings of heritage. Several scholars see heritage as a cultural process (Dicks, 2000; Lowenthal, 1985; Smith, 2006.). Smith (2006, p.44) further states that “heritage engages with acts of remembering that work to create ways to understand and engage with the present, and the sites themselves are cultural tools that can facilitate”. Taylor (2008) suggests that heritage tells the story of our past, offering a sense of continuity, a sense of the stream of time. Graham, Ashworth and Tunbridge (2000, as cited in Smith, 2006, p. 48) define heritage as “the use of the past as a cultural, political, and economic resource for the present” and “our concern being with the very selective ways in which material artefacts, mythologies, memories and traditions become resources for the present”. Above all, heritage is not merely the shallow understanding of a special object from the past but instead becomes a profound concept. It is not only about the past, but much more inclined to the present.

Heritage is old, but the use of it is new. Heritage is present-centred and is created, shaped, and managed to be used as a cultural, political and economic resource (Ashworth, Graham & Tunbridge, 2007). When we talk about heritage, we are talking about what can we get from it. Thus, heritage is a series of objects that have been filtered and chosen by our current values and needs. It is the material reflection of our society’s value system. Only old objects from the past that held accredited meanings and values in the context of contemporary culture, are entitled ‘heritage’. Because heritage is always culturally contextual, heritage selection and management varies with time and place because the value system is constantly changing and different cultures have different value systems.

An example of value shifting is that cultural heritage used to focus on the traditional three Ps - Princes, Priests and Politicians - it shifted in the 1960s and 1970s to great monuments and archaeological locations, famous architecture, or historic sites with connections to the rich and famous (Taylor, 2008). The gathering of ideas then led the United Nations Educational, Scientific and Cultural Organisation (UNESCO) to establish three requirements in recognising landscapes of outstanding universal value for world heritage listing in 1992 (ibid). Though Smith suggests that “heritage is not a ‘thing’ nor a ‘site’” (Smith, 2006, p.44), Harvey (2013) points out that heritage is a verb related to human action and experience. Now the question is less about what heritage is but more about what it does (ibid).
2.3 Heritage and landscape

To interpret heritage from a landscape architecture perspective, heritage and landscape are both cultural assets. The two disciplines share a common theoretical resource to a large extent (ibid) and both are undergoing a constant “cultural construction, deconstruction, and reconstruction” (Kelly & Norman, 2007, as cited in Harvey, 2013, p. 153). Heritage and landscape are both products to satisfy current needs and landscapes are never inert nor passive (Bender, 1998, 2001, as cited in Harvey, 2013, p. 153). Landscapes containing cultural heritage are called cultural landscapes. Cultural landscape is a sub-category of both landscape and heritage. Cultural landscape is one of many heritage types, a manifestation of heritage and a carrier of heritage. In cultural landscapes, therefore, heritage is equal to landscape. UNESCO (n. d.) defines cultural landscape as representative of the different regions of the world, it is the human work built on nature and shows the ancient, intimate relationship and interaction between people and nature. UNESCO further suggests that cultural landscapes often illustrate specific skills of land management, considering the advantages and constraints of the natural environment, and establishes a special spiritual connection to nature (ibid). Protection and research into cultural landscapes can also help us to promote modern land use techniques (ibid). Heritage and landscape connect well with each other. Cultural landscapes are not like other forms of heritage, they are places that provide opportunities for people to experience. Some cultural landscapes are re-discovered and valued again by contemporary society, but many others are still hiding, with the potential to be explored. For example, some cultural landscapes are listed in the World Heritage List and have gained a great deal of attention, investment and maintenance. What about the others? To explore the reason why others haven’t been listed or valued will lead us to a deeper understanding of the nature of our current society and the world. This can then inspire today’s city planning and urban design. Besides, famous cultural landscapes have already had choices made for them, but unnoticed ones still have a range of futures and deserve more research such as the case study of Yuan Ming Yuan in China, an imperial garden heritage site that carries profound meaning.

2.4 Uses of cultural landscape

Cultural landscape contains social, economic, environmental, educational, and entertainment values. In practice, cultural landscapes can convey collective memory and contribute to the sense of place often associated with national identity. Collective landscape can also be used as a tool to prompt the economy and bring profits, enhance the quality of natural and living environment, educate people about the shared past, and provide entertainment and recreational opportunities. Because the physical form of a cultural landscape is a place that has spiritual meaning embedded by history, cultural landscapes are complex and thus can be regarded and used in different ways. The manifestation of place can assist in generating more ways of using heritage.

2.4.1 Memory and remembering

Heritage is the evidence of history, and thus can foster the feelings of belonging continuity (Lowenthal, 1985, as cited in Smith, 2006, p. 48; Taylor, 2008). Heritage is important in terms of memory and remembering and is the performance of these aspects, but it is not only presenting oral history records but embodying the story (Smith, 2006). The most basic function of heritage sites is to pass on the collective memory and help the younger generations remember the past. The memory of a person can make him/her unique and distinct from others, the memory of a nation does the same thing - contributing to identity formation.

2.4.2 Heritage as national identity

As Ashworth, Graham and Tunbridge state: “heritage provides meaning to human existence by conveying the ideas of timeless values and unbroken lineages that underpin identity” (Graham, and Tunbridge, 2000, as cited in Smith, 2006, p. 48). Heritage can enhance place identity at various scales but most often as region or nation. From the perspective of nationalism, nation is described as “imagined communities made up of individuals who, though they may never
meet, identify with their compatriots and believe themselves to hold certain values, myths and outlooks in common” (Anderson, 1991, as cited in Gruffudd, 1995, p. 49); the core of the imagination is the cultural and historical aspect. Along with the rise of nationalism in China, many heritage sites are perceived as a tool to enhance social cohesion. Therefore, history, commemoration and conservation are all implicitly political (ibid). Criticising heritage as national identity helps us to confront the reality that heritage is manipulated by the government and, further, the uses of heritage must comply with the needs of a nation and satisfy people’s psychological need to belong to and connect with community.

2.4.3 Heritage as a tourism destination

It seems an inevitable trend that cultural heritage sites become tourism destinations. In the context of globalisation, nations and cities need to highlight their identity to compete with others. Heritage as an involuntary resource has been used since the 1970s to help cities differentiate themselves from others (Su, 2015). So, under vigorous propaganda by governments, many cultural heritage sites have become internationally well known. Those world heritage sites are the first choice for cultural tourism. UNESCO’s World Heritage list is sometimes regarded as a destination guide for cultural tourism. Heritage has become a commodity to sell. Cultural tourism travellers are looking for an experience, a new reality based on the tangible remains of the past, which is the essence of heritage experience (Schouten, 1995). In this way, heritage is not static because there are new meanings and values created from the process of passing on the embedded meanings and values. For heritage visitors, it is a journey of discovering history as well as themselves, heritage gives the facts but leaves space for imagination, wonder and curiosity (ibid). That is the unique and powerful part of heritage. It is not a book or picture that provides the exact information of history, because there are no facts in history. Heritage is there, people can see it and experience it but not necessarily understand it. Heritage, as the witness of history, tells everything but also nothing, visitors have to interpret it themselves. While people are interpreting, heritage is passively involved within the interaction between people and place. People will come up with different thoughts, reflecting pressures from culture and society. In an imagined world that everyone has and it is this image that guides people’s perception of the world (Schouten, 1987, as cited in Schouten, 1995, p. 22). Further, if new received information fits the image, it will be easily assimilated but when the opposite happens, it will be more easily rejected by the visitors (Schouten, 1995).

While visitors experience heritage sites, education is taking place through information boards, educational activities or designed landscapes. As mentioned above, heritage sites cannot explain themselves directly, so the landscape needs to be well managed and designed to make heritage places understandable and meaningful. This activity is then known as heritage interpretation (Light, 1995). Urry (1990, as cited in Light, 1995, p. 123) points out “without doubt, interpretation is now a central corollary of the tourist gaze, and the desire to gaze upon history”. In recent years, education is more related to entertainment and there are studies (Yan, Zhang, Zhang, Lu & Guo, 2014) showing the positive relations between these two. It is a win-win choice for many visitors to learn something as well as being entertained.
Chapter Three - Heritage Landscape and Tourism

3.1 Introduction to Chapter

As discussed in chapter 2, many heritage landscapes become tourism destinations, as has the case study site, Yuan Ming Yuan. The tension between heritage and tourism values has long been discussed. Only through visitors’ participation, can both values be realised and consumed. Therefore, the interaction between visitors and heritage sites is particularly important. This chapter discusses some theories and analysis from another study (He, 2016) to give a broad cultural tourism background and then analyses possible factors that can impact on the visitor-heritage interaction by demonstrating different motives that drive visitors to a heritage site and the experiences they may have on site.

3.2 Cultural tourism

Since the days of the Romans, people have long been involved in travel to historical sites, visiting museums and attending traditional events and festivals (Mckercher & Cros, 2002). Cultural tourism was first regarded as a niche activity but, since the 1990s, cultural tourism has become a mass-market activity (ibid). UNESCO produced a world heritage list that is now regarded as a guide book of cultural tourism. Undoubtedly, heritage tourism is a rapidly growing market; according to the World Tourism Organisation (WTO), heritage and culture have become components in almost 40 per cent of all international trips (Timothy & Boyd, 2003; Richards, 1996, as cited in Mckercher & Cros, 2002, p.135). Together with other data, this shows the cultural tourism market is growing all over the world (Sugaya, 1999; Antolovic, 1999; Kemmerling Clack, 1999; Kerstetter, Confer, & Bricker, 1998; Miller, 1997; Craine, 1998; Kemmerling Clack, 1999; Campbell, 1994, all as cited in Mckercher & Cros, 2002, p. 135-136). However, we need to look critically at the data because the content of cultural tourism that really happens may differ from an authentic, effective cultural trip where visitors gain culture-related experiences and/or knowledge. For example, motivated people seeking a cultural heritage tourism experience may not have the necessary opportunities to participate in culture-related activities during their trip, but those who didn’t aim for cultural tourism may gain a culture-related experience (Mckercher & Cros, 2002). The level of authenticity and effectiveness of a cultural trip depends on the following two aspects: motive(s) which is(are) the reason(s) for visitors being on heritage sites, and their experiences on site.

3.3 Motives

I have adopted McKercher & Cros’s A Cultural visitor Typology model (Figure 1, on next page12) that categorises visitors from two dimensions: their motives in travelling to the site and their experiences on the site (ibid). The main motives discussed below are pursuit of knowledge, curiosity and leisure (Yan, Zhang, Zhang, Lu & Guo, 2014; Kang, Scott, Lee & Ballantyne, 2012). In addition, a visitor’s age is recognised an important factor that can influence visitors’ motives.

3.3.1 Knowledge and curiosity

The pursuit of knowledge and satisfying curiosity about different cultures and traditions are
regarded as the most important reasons people visit heritage sites (Timothy & Boyd, 2003; Kang et al., 2012, as cited in Yan et al., 2015, p. 110; Tang, Scott, Lee, Ballantyne, 2012, as cited in Yan et al., 2015, p. 110). In addition, meeting the social obligation of commemoration mixed with curiosity is another dimension of cultural tourism motives (Tang, Scott, Lee & Ballantyne, 2012 as cited in Yan et al., 2015, p. 110), especially for those heritage sites where significant historical events took place, such as Yuan Ming Yuan that witnessed the Westerners’ invasion and historical milestones in Chinese modern history.

3.3.2 Leisure

Leisure is a common motive for people travelling to cultural heritage sites. Leisure activity includes perceived health benefits, taking a chance for relaxation and gaining some spiritual reward; others may want to participate in recreation activities and enjoy sightseeing (Chen, 1998, as cited in Timothy & Boyd, 2003, p. 69).

Leisure can also be serious. Stebbins articulates the concept of serious leisure, which means some culture visitors are akin to hobbyists who exhibit a certain level of skill, knowledge, conditioning or experience (Stebbins, 1996, as cited in McKercher & Cros, 2002, p.143). These visitors illustrate how different intentions can lead to various depths of experience on site.

3.3.3 Age

Age is a dimension that affects visitors’ motives to visit heritage sites. Makens suggests that, while people are ageing, there is an increased interest in discovering one’s roots, leading to increased interest in visiting historical sites (Makens, 1987, as cited in Timothy & Boyd, 2003, p. 70). When seniors visit historical sites, the memory of a past era is often aroused and becomes associated with personal life traces. Senior visitors will usually have a combination of a sense of happiness, excitement and sadness (Baker & Kennedy, 1994, as cited in Timothy & Boyd, 2003, p. 71). This is especially important in the context of China as a new country founded only 67 years ago. This means many seniors have experienced successive wars, famine and poverty. When they visit relevant historical sites, they may feel closely connected to the place and the time.

3.4 Experience

It is assumed that if people are aiming to gain a deeper understanding of unique culture-related knowledge and experience, they will have a deeper cultural experience during their visit (McKercher & Cros, 2002). The depth of cultural experience depends on various factors including the time availability, budget, education level, prior knowledge, cultural affinity for the site and other issues. In general, there are two perspectives of experience: emotional and cognitive (Henderson, 2000; Lennon & Foley, 2000; both as cited in Yan et al., 2015, p. 111).
3.4.1 Emotional experience

Previous studies show that visitors seek for spiritual satisfaction (Xie, 2005, as cited in Yan et al., 2015, p. 111). The emotional experience is affected by the background story of the heritage site, the environment on the site and the circumstances of the host society (Kang et al., 2012, as cited in Yan et al., 2015, p.111). For example, when people visit the Auschwitz Concentration Camp where atrocities once happened, visitors may feel lucky for not being born in that dark era (Seaton & Lenon, 2004, as cited in Yan et al., 2015, p. 111).

3.4.2 Cognitive experience

Cognitive experience is more associated with education and learning attributes (Cohen, 2011; Lennon & Foley, 1999; Robb, 2009; Stone, 2012; Walby & Piché, 2011, all as cited in Yan et al., 2015, p. 111). Cohen (2011) suggests that an educational destination is part of personal or collective cognition, including relational knowledge, the historical background and processes and events at the sites. Visitors who are motivated by education and curiosity have a greater chance to be involved in learning associated activities. Consuming a political message is another common learning perspective, especially for those war heritage sites the government treats as living evidence of war and are imbued with strong symbolic meaning (Kang et al., 2012).
Chapter Four - International Heritage Preservation Theory and the Case Study

4.1 Introduction to Chapter

From heritage preservation theory to the international heritage practice discussion, this chapter looks at two key documents in international heritage practice - the Venice Charter and The Nara Document of Authenticity. These two documents are internationally well established and have been widely adopted. The principles embodied in these works are therefore of value in the future of Yuan Ming Yuan, with modifications to recognise China’s social and physical setting. Two case studies are then introduced to give practical examples of the ways heritage has been valued and treated so that Yuan Ming Yuan can learn from them. The first case is Shao Yuan (勺园), the Yenching University campus later, in China which demonstrates the new function of a garden heritage and gives hints for Yuan Ming Yuan about accommodating contemporary uses within the site. The second case is the Zippori National Park in Israel, which is a politically complex site. The case focuses on how to navigate these complex political threads, including hidden narratives and dominant positions.

4.2 Critique of international heritage preservation protocols

4.2.1 The Venice Charter

The Second International Congress of Architects and Technicians of Historical Monuments held in Venice 25 - 31 May, 1964, adopted 13 resolutions (The Venice Charter 40th Anniversary, 2005). The Venice Charter was first and was recognised as the International Restoration Charter (ibid). The second charter was proposed by UNESCO to the foundation of the International Council on Monuments and Sites (ICOMOS) (ibid). It developed a series of heritage-related principles that are widely used and followed.

The Venice Charter suggests there is a need to establish international agreed principles for heritage related work, and in the meantime nations may modify the basic principles according to their own culture and traditions (Bassegoda-Nonell, J et al., 1964) in the context of the nation’s social conditions. Considering the gap between Western and Eastern cultures, there is a need for China to create a series of principles that relate specifically to its cultural context. In terms of Yuan Ming Yuan, I advocate Zhang’s (a translator) idea, which will be mentioned in Chapter 7, that Chinese traditional garden design is to accomplish the harmony of the built environment as a whole. Moreover, Chinese traditional gardens are designed around a theme that emphasises the performance of mountains or water or architecture. Therefore, architecture is not always the predominant feature, which means the restoration of Yuan Ming Yuan can focus on those garden scenes that demonstrate the natural beauty of mountains or water. In fact, ICOMOS China has established a document, Principles for the Conservation of Heritage Sites in China (ICOMOS China, 2015), to guide heritage conservation activity national wide. The document has been approved by the State Administration of Cultural Heritage. It points out that the major problem China faces is to balance the relationship between the development of an economic society and cultural heritage preservation. The principle also provides preservation strategies and rational utilisation. Yuan Ming Yuan conservation work can use the principles as a guide at the macro
level and prepare its own principles specifically according to Yuan Ming Yuan’s current condition and value.
In terms of heritage conservation, the Venice Charter points out the significance of the current use of heritage so long as the activity does not change the layout and decoration of the building. The value of heritage varies for different groups of people. For example, for the government, the value of heritage could be economic; for the public, the value could be to gain cultural experiences. The different values and ways of usage will be discussed in more detail in chapter 8. The charter further emphasises the importance of retaining the original location and settings. It is important to keep historical traces but, as we will see, for a badly ruined site like Yuan Ming Yuan the remains are beyond all recognition and this limits its ability to transmit historical messages to visitors. Also the ruins are totally exposed without any shelter from ongoing weathering. Therefore, there is a big possibility that some ruins could be relocated; in this case, recording its original place and the steps in relocation need to be discussed and planned in detail.
Further, Yuan Ming Yuan’s relic pieces are scattered in other countries, which raises a dilemma. Recalling the relic pieces will certainly change Yuan Ming Yuan to a more integrated form. The lost relics are an important historical trace, they are part of the story of the garden’s destruction and removal of relics. Also, having Yuan Ming Yuan relics housed in the British Museum and the Louvre brings international awareness to the site and its story.
The charter points out that heritage restoration is highly specialised work and all work must be based on original material and authentic documents. It further specifies the restoration work: "... must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp" (Bassegoda-Nonell, J et al., 1964, p. 2).
The charter further mentions modern techniques are acceptable when traditional techniques are inadequate so long as the efficiency of modern techniques being used can be proved (Bassegoda-Nonell, J et al., 1964). In this way, there is some leeway between strict authenticity and authenticity in general. For Yuan Ming Yuan, the chance to restore some palaces is slim because the original columns were made from a whole log from a giant tree and it is impossible to get the material for many reasons including finance and availability. Moreover, many construction techniques have been lost and that increases the difficulty of restoring the palaces in a strictly authentic way.
The Venice Charter also mentions the situation of superimposed heritage of various historic traces. It argues the first aim of restoration work is not unity but to keep and show works from all periods. Yuan Ming Yuan was witness to numerous significant historical events so it contains traces or damage from every period. However, it is hard to differentiate different traces on the site.
If any modification of a heritage site does happen, while the harmony of the whole site is pursued, "the work must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence" (Bassegoda-Nonell, J et al., 1964, p. 3).

4.2.2 The Nara Document on Authenticity

The Nara Document on Authenticity is a document prepared by 35 experts who participated in the Nara Conference on Authenticity in relation to the World Heritage Convention in 1994. The Nara Conference was organised by the Agency for Cultural Affairs (Government of Japan), UNESCO, ICOMOS, and The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). The Nara document was a watershed of contemporary heritage conservation and the first attempt to generate another set of globally applicable conservation principles after the Venice Charter (Stovel, 2008). The aim for the Nara meeting was to accommodate conservation principles within the framework of Japanese conservation practices and facilitate the process of Japan’s world heritage nomination (ibid).
The Nara Document had a profound influence internationally, leading many countries to the authenticity discussion. Since then, authenticity has become an inevitable topic when heritage conservation is mentioned and has become “the principle metaphor of engagement for conservation debates” that continues to the present day (ibid).
As the Nara Document states, all conservation work must respect the diversity of cultures and heritage (The Nara Document on Authenticity, 1993). Considering the ruler of Qing dynasty is Manchu but the predominant culture in China is Han, the Qing emperors were actively learning Han culture. Therefore, many imperial productions were a combination of two cultures. Yuan Ming Yuan exemplifies these cultural influences in its functions, designs and settings. Today,
since the site is badly damaged, if any restoration work takes place, there is a need to notice and illustrate both Manchu and Han culture.

The Nara Document mainly emphasised the significance of heritage's authenticity. The document recognises heritage's authenticity as the “essential qualifying factor concerning values” (The Nara Document on Authenticity, 1994, p. 3) and further points out the understanding of authenticity is fundamental for “all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories” (ibid). The document then provides several aspects of sources for judging the level of authenticity including “form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors” (ibid). Therefore, the future restoration work of Yuan Ming Yuan can draw on these principles to achieve the greatest authenticity. Since the paper has recognised heritage is about the present use of the past and the current use and function of heritage is a very effective way of preserving heritage. Therefore, the selection of restoration spots and the ways of modification can adjust according to the present use of heritage.

4.3 Case studies

4.3.1 Yenching University (燕京大学) campus, China

The Yenching University site in China used to be a series of Chinese garden compounds in the Ming and Qing dynasties that can be traced back to the Shao Yuan in the Ming dynasty. It was constructed and owned by a famous local official and painter Wanzhong Mi (米万钟) (Tang, 2004). Mi’s background was as a scholar and he was an outstanding calligrapher, painter, collector and sponsor of art works (Hu, 2012). According to some paintings and written records, Mi’s Shao Yuan was the location of important art, literature and social status in Beijing during the late Ming dynasty. However, Shao Yuan did not endure for very long because of Mi’s premature death and the suppression of the Qing dynasty in 1644 (ibid). The last credible record of Shao Yuan came from a friend of Mi who states that Shao Yuan had already fallen into ruins during the early stage of the Qing dynasty (ibid).

After a long time, around 1920, Yenching University was looking for a new campus site. The new site was in the Haidian district and the northern part of the site is adjacent to Yuan Ming Yuan and on the west side is Yi He Yuan and Xi Shan (西山, west mountain) (Tang, 2004). Henry Murphy, a New York architect, took over the new campus site design for Yenching University (ibid). However, the old layers of the site and its rich garden environment were not noticed and valued. This oversight can be observed in Murphy’s plans where he almost ignored the original geographic characters of the site and intended to change many old landscape features until the university encountered financial problems. The university then started to recognise the advantages of the site’s history as a traditional Chinese garden (ibid). The changed function of the site - garden in the past and campus in the present - led to an evaluation of the site. When we now review the past situation of the site, it is obvious the site’s value as a historic garden was not realised and used.

Some similar situations happened when the treatment of a lake was discussed. Yenching University stated its wish to avoid mixing architecture styles and was more inclined to retain Chinese style. The university Vice-Chancellor emphasised the leisure value of the lake - after some modification, it would be a natural landscape for people to visit (ibid). The lake was preserved because of various practical values and it is now the famous Wei Ming Lake (未名湖) of Peking University (ibid). The situation that heritage is preserved because of practical considerations other than the recognised heritage value is common and only a site that has value that can be used in contemporary society has a chance to be noticed and preserved. Therefore, to discover and identify Yuan Ming Yuan’s value is an important step before any work is planned. Since the heritage value of Yuan Ming Yuan is now being noticed and recognised, the question becomes how to integrate its present use with its heritage value.

On the other hand, as Yenching University pursued a Chinese traditional styled campus, the New York designer’s plans were mainly based on a foreign designer’s understanding of ‘Chinese traditional style’. In fact, this kind of ‘Chinese traditional style’ usually comprises the appearance of Chinese traditional architecture and landscape but adopts Western structure and is equipped with modern facilities (ibid). As the Far East Review (1926, as cited in Tang, 2004, p. 401; see
also Jeffery Cody, ‘Henry K. Murphy: An American Architect in China’. Doctoral dissertation, Cornell University, 1989) comments, this kind of ‘Chinese traditional style’ was a:

“use of the new reinforced concrete construction for buildings to retain the leisureliness of the old day”.

This kind of “old wine in a new bottle” needs further discussion and critique. Admittedly, it is an attempt by Chinese designers to re-understand their own culture and traditions and it is an opportunity for Western designers to explore and research the oriental beauty in culture and cultural productions (Tang, 2004). I will discuss this further in chapter 8 in relation to my research on Yuan Ming Yuan illustrating the same intentions. However, unlike Yenching University that had already determined the values the site held and had already made changes, any future interventions in Yuan Ming Yuan need to remember to leave space for future developments or modifications because the value system is constantly changing along with the social conditions; our future generations’ needs and values may be different from now. Given that Yuan Ming Yuan is an extensive site, its size provides more opportunities and can hold many different perspectives and accommodate different functions.

4.3.2 Zippori National Park, Israel

Landscape can be a powerful tool or agent that contributes to the formation of national identity and nationalism can be the “driving forces in overruling identity” (Egoz & Merhav, 2012). Zippori National Park, Israel, is a dramatic case of nationalism and the marginalisation of other identities (ibid). In Israel’s case, the identity of Israeli-Palestinian citizens is overlooked (ibid). Zippori National Park is one of over 100 ruin sites in Israel relating to depopulated Palestinian villages (Kadman, 2008, as cited in Egoz & Merhav, 2012, p. 60). Zippori National Park was designed in the 1990s and was predominantly telling the story that “celebrated the cultural pluralism of the site in terms of the co-existence of diverse communities during the Hellenistic era; a site that presented a glorious, liberal and progressive Jewish culture that had broken former xenophobic barriers and enriched society by sharing and mingling with other cultures” while the Saffuriyya, the Israeli-Palestinian citizens and their descendents, were ignored (Egoz & Merhav, 2012). This facet of Zippori is similar to Yuan Ming Yuan where only a part of the story is told; this part becomes predominant and the others are marginalised. Zippori National Park was recognised as “one of national significance due to its potential to attract both domestic and international tourism” (ibid). Zippori National Park is full of charm that provides rich cultural experiences for visitors; it possesses natural beauty and occupies geographic high spots that enable visitors to have a magnificent Lower Galilee landscape view; it contains a rich heritage value including archeological artefacts, a Roman amphitheatre, an ancient 260-metre-long underground water cistern and a diverse historical legacy. Therefore, the site was used to make profits and provide job opportunities for the mass immigration to Israel (ibid). On the other hand, national parks in Israel are regarded as “figuratively illustrating Jewish history while cultivating a new Israeli culture of recreation” (Efrat, 2004, as cited in Egoz & Merhav, 2012, p. 66) and the idea is commonly accepted by Israelis (ibid). In this context, landscape architects in Israel often unconsciously follow political and ideological intentions during design because they were born and immersed into ideologies that marginalised ‘the Other’ (ibid).

This also happens to Chinese designers, especially for landscape designs associated with the government and/or is politically related and/or the site is “pregnant with past horrors” (Harsema, 2006, as cited in Egoz & Merhav, 2012, p. 66); nationalism and ideology become a shackle that limits their ability as a narrator. However, there are many cases that successfully blend and present the diversity of history, culture and the uses of the site. They demonstrate the power of landscape architecture that uses abstraction to “tear away from any stereotypical images but still encompass the tragic nature of events” (Kucan, 2006, as cited in Egoz & Merhav, 2012, p. 67) such as battlefields and concentration camps. In the Zippori case, the story of antiquity and the Jewish people eliminates the presence of the Palestinians whereas in the story of Yuan Ming Yuan depicted in next chapter, the Westerners’ invasion dominates and leaves few opportunities to demonstrate other parts of the history and its original status as an impressive imperial garden. The situation of Zippori National Park was a result of the work of designers during the 1990s who were proficient in the Jewish history of the land. They also knew about other ancient dominations of the place, but they did not know about the Palestinian habitation and their way
of life of communities and individuals in time and space. This confirms the idea that:

“It is the designer’s role to have had such a rich and detailed exchange with the site on which s/he is to work that his/her new design will introduce visitors to the same richness and range of experience; the repertoire of possible reactions has to be large and generous, given the highly disparate responses that each of us brings to places that we visit let alone live in” (Hunt, 1998, as cited in Egoz & Merhav, 2012, p. 66).

In this way, the first step for landscape architects is to become familiar with the whole story of the site; this comprehensive knowledge will become a tool to present a responsible narrative for site visitors (Egoz & Merhav, 2012) and informs the importance of the narrative and review of Yuan Ming Yuan’s past and today in the next two chapters.
Chapter Five - Yuan Ming Yuan's Past

5.1 Introduction to Chapter

Previous chapters have established an outline and theoretical base of cultural landscape interpretation and the uses of heritage, especially as a cultural tourism destination. This chapter introduces Yuan Ming Yuan as a case study to illustrate how the site has changed, such as in its status and value, in response to shifts in society, including the status and value of the garden (figure 2, on page 20). This chapter also demonstrates the significance of the site in the context of Beijing and the wider context of Chinese gardens.

5.2 Yuan Ming Yuan as an imperial garden

5.2.1 Origin

Yuan Ming Yuan was originally an imperial garden built to serve the emperor and his family in the Qing dynasty, China’s last feudalist regime (Appendix 1). The Qing ruler moved into the Forbidden City left by the previous dynasty to display its power; it is a symbol of the end of the regime. The Qing ruler was Manchu2 (满洲人) who came from a vast and open landscape whereas the Forbidden City is a relatively enclosed space that made them feel imprisoned (Barmé, 1996). The hot weather also bothered Manchu leaders because the summer at their home is pleasantly cool (ibid). The two reasons together led to the construction of imperial villas and summer resorts for short stays away from the Forbidden City. From the time of Emperor Kangxi (康熙), the Qing dynasty began its very prosperous period in the seventeenth and eighteenth centuries. Many palaces and gardens were built in the western suburbs of Beijing (now the Hai Dian3 district) because of the abundant water resources, which are rare in dry northern China, and the natural sense of the environment (Wong, 2010). These gardens later became known as the royal garden system of Three Hills and Five Gardens (三山五园), with Yuan Ming Yuan as a part of the system (figure 3, on page 21). The garden’s destiny is closely linked to the Qing dynasty’s vicissitudes.

5.2.2 Influence

Yuan Ming Yuan was an imperial garden compound containing three gardens (figure 4, on page 22): Chang Chun Yuan (长春园), Qi Chun Yuan (绮春园), and Yuan Ming Yuan garden4. Construction of the Yuan Ming Yuan compound began in 1707 and the continuous transformation work lasted for around 150 years (Haidian District Council, 2016). Yuan Ming Yuan, in its heyday, occupied an area of over 400 hectares, including a building of 200,000 square metres (ibid). It was famous worldwide for its magnificent size, outstanding construction

---

1 The Forbidden City’s rudiment was the imperial palace of Yuan dynasty. The Ming dynasty transformed and expanded it to the Forbidden City. After the Ming declined, the Qing ruler directly took over the Forbidden City and added a series of palaces.

2 Han is the predominant nation of China from ancient time. “Han” means the galaxy. Manchu was originally a tribe living in the northeast part of China.

3 Hai Dian: in direct translation “hai” means “sea”, “dian” means “shallow lake”. Though most parts of northern China are relatively arid, the Hai Dian district contains abundant water. Therefore, from the Ming dynasty the place became a popular garden construction destination. The Qing rulers also appreciated the Hai Dian district and built the imperial garden series there.

4 The Yuan Ming Yuan compound is composed of three gardens; Yuan Ming Yuan garden is the main body. Therefore, to differentiate, I denote Yuan Ming Yuan in the Yuan Ming Yuan compound as “Yuan Ming Yuan garden”.


Italian Jesuit Giuseppe Castiglione visit China 1715
French Jesuit Jean Denis Attiret visit China 1735
Peak time of Chinese style in Europe Mid 1800s
Aesthetic of sublime established 1757
Chinese style declined 1793
George Macartney visit China 1796
Yuan Ming Yuan Started Construction 1707
Yuan Ming Yuan Destruction 1860
Qing Dynasty Collapsed 1911
the Eight-Power Allied Forces invasion 1900
Japanese Invasion 1931
Foundation of the People’s Republic of China 1949
The Great Leap Forward and three years of Famine (1958-1961)
The Cultural Revolution (1966 - 1976)
Yuan Ming Yuan Relic Park Established 1983
Fig 3. Three Hills and Five Gardens Location in Today’s Beijing

1: Yuan Ming Yuan (圆明园)
2: Chang Chun Yuan (畅春园)
3: Yi He Yuan (颐和园/清漪园) & Wan Shou Hill (万寿山)
4: Jing Ming Yuan (静明园) & Yu Quan Hill (玉泉山)
5: Jing Yi Yuan (静怡园) & Fragant Hill (香山)
6: The Forbbiden City (紫禁城)
Fig 4. Yuan Ming Yuan Compound Map

Original map source from Jia, 2013.
skills, ingenious architectural complex and the rich cultural collections, (ibid) including native treasures and tributes from small neighbours and Western countries. So, it is not only a garden but a genuine oriental museum as well. It represented the highest standard of imperial gardening art and was praised as the ‘model of all garden construction art’ in its heyday (ibid). If the Ming-Qing gardens are regarded as the synthesis of Chinese traditional garden art that developed for 3000 years, then Yuan Ming Yuan is almost the synthesis of Ming-Qing gardens (Wong, 2010; History of Chinese Civilisation editorial committee, 2009) and represented the highest achievement of Chinese garden art (Haidian District Council, 2016).

In the 17th and 18th century, Western Jesuits and travellers sailed to China and encountered Yuan Ming Yuan. Among them, the French Jesuit Jean Denis Attiret (王致诚) and the Italian Jesuit Giuseppe Castiglione (郎世宁) stayed as royal court painters for the Qing dynasty, and further participated in the design and construction of the Western Palaces (西洋楼) in Yuan Ming Yuan (Jin, 2011). The description of Yuan Ming Yuan in Attiret’s letters (Appendix 2) had far-reaching impact in Europe. The most famous letter was written in 1745, when he described Yuan Ming Yuan as:

“a park, complete with palaces, pavilions, teahouses, temples, pagodas, and lakes filled with birds and magnificent boats. … Buildings of very different kinds were placed close together; the paths were not straight, but meandering; the bridges across the lakes were zigzagging; the doors and windows were not square but round, oval, or shaped in the form of flowers, birds, or fish. … Seeing it in person you think differently and being to admire the art with which this irregularity is put together (Attiret, 1819, as cited in Ringmar, 2011, p. 278).”

Attiret’s descriptions were widely read in Europe and stimulated the creation of Chinese style gardens (Ringmar, 2011). An architect, Sir William Chambers, wrote a book A Dissertation On Oriental Gardening (Chambers, 1772/1972) to record and describe his experiences in terms of Chinese gardens and gardeners (Appendix 3). Though the whole of Europe was amazed and infatuated with Yuan Ming Yuan and Chinese gardens, this exposure contributed to Yuan Ming Yuan’s later fate.

5.2.3 Transformation

Yuan Ming Yuan’s purpose and scenic settings changed along with the change of owners and the national context of finance, local and foreign affairs and production (figure 5, on page 24). The very early form of Yuan Ming Yuan was a mansion of Emperor Kangxi’s fourth son (Guo, 2009) who became Emperor Yongzheng (雍正). The construction started on spare land north of Chang Chun Yuan (畅春园) (ibid). In Emperor Kangxi’s later years, his sons fought with each other for the throne, an historical event called the Nine Princes Strive for Regality (九王夺嫡). The fourth son was very cautious because of his uncertain future. Yuan Ming Yuan was built at this time, predominantly as natural landscapes with a few relatively simple palaces; he asked painters to draw him ploughing to show his pursuit of Chinese traditional literati’s romanticism rather than the kingship.

During the reign of Emperor Yongzheng, Yuan Ming Yuan was developed considerably. Court facilities and several garden features were added (ibid). It became an imperial garden. Now the

5 Translate from 一切造园艺术的典范
6 Translated from 萬園之園
7 These two Jesuits were the most well known among the Western Jesuits who came to China. They both participated in the design and construction of the western palaces in the Yuan Ming Yuan. They wrote letters to the church that contributed to the popularity of the Chinese style in Europe. The letters are considered a relatively authentic source in terms of Yuan Ming Yuan’s appearance.
8 Chang Chun Yuan (畅春园) is one imperial garden of the three mountains and five gardens system.
9 This is a significant historical event that happened during the later years of Emperor Kangxi, who had 24 princes with nine of them participating in the battle for the throne. Because Emperor Kangxi lived to 88 years old and reigned for 61 years, during his later years his sons were also elderly and that led to the throne battle. The battle was very horrifying and some princes were put in prison. Emperor Kangxi grieved to see his sons fighting for regality and he became very sensitive. Yuan Ming Yuan was built in this context.
Fig 5. Yuan Ming Yuan development process demonstration

Original map source from Guo, 2009.

Emperor Kang Xi

Emperor Yong Zheng

Emperor Qian Long

Emperor Jia Qing

Emperor Dao Guang

Emperor Xian Fengi

Legend:
- New Scenic Spots
- Over all renovated Scenic Spots
- Partial renovated Scenic Spots
- Originally repaired Scenic Spots
- Not yet built Area
owner of Yuan Ming Yuan was an emperor rather than a prince, the basic concept and nature of the site changed accordingly (Guo, 2009). The scenes were more reflective of the thinking of the owner as an emperor. He named scenes such as Wan Fang An He (万方安和) and Jiu Zhou Qing Yan (九州清晏) to express his good wishes for a stable, peaceful situation (ibid); one of the water scenes, Fu Hai (福海), was nominated from Fu Ru Dong Hai (福如东海) to symbolise the 'nation' meaning and the model was inherited from 'a pool of three mountains'\(^\text{10}\) (三山iov池) that added extra traditional and cultural sense to the place. Scenes like Guan Jia Xuan (观稼轩) and Geng Zhi Xuan (耕织轩) borrowed the traditional garden model of 'farming land and cottages'\(^\text{11}\) (田園村舍) to represent the emperor’s advocacy of agriculture.

At this stage, Emperor Yongzheng started the habit of staying long term at the resort. He spent an average of 206.8 days per year in Yuan Ming Yuan, much longer than in the Forbidden City (ibid). He continued to work while at Yuan Ming Yuan and this saw it become the second political centre beside the Forbidden City (History of Chinese Civilisation editorial committee, 2009). The deepening political significance of Yuan Ming Yuan later made it a target of the developing Western empires. At this time, some small elements of the Western style were introduced into Yuan Ming Yuan (Guo, 2009) (figure 6). After 13 years of construction, Yuan Ming Yuan became a much larger imperial garden compound with 38 scenes containing rich cultural and political meaning. Because of the accumulation of wealth during the time of the Emperors Kangxi and Yongzheng, the nation was very prosperous when Emperor Qianlong (乾隆) was enthroned. He continued reformation at Yuan Ming Yuan. He started building Chang Chun Yuan as an affiliate garden of Yuan Ming Yuan (ibid). Later the emperor added gardens in Jiang Nan style\(^\text{12}\) (figure 7), temples from Mongolia and Tibet (figure 8), and a Western series of Rococo and Baroque style structures (figure 9, on page 26) in Yuan Ming Yuan (Wong, 2008; Ringmar, 2011; Jia, 2013). The Western Palaces were designed by the French Jesuit, Jean Denis Attiret, and the Italian Jesuit, Giuseppe Castiglione, reflecting the French and Italian origins of the Rococo and Baroque style. Yuan Ming Yuan became so diverse and complex that it was able to represent everything: the present and the future, foreign scenes, funny animals, vegetation, alps, seas, countries, and cities (Ringmar, 2011). The emperor himself is the ruler of this small universe (ibid). By having typical garden features from different places, the emperor was able to feel in absolute control of the whole country or even the desire to conquer the whole world with himself as the Tian Zi (天子), the son of Heaven, possessing everything he wanted (ibid). And in that way, he could absorb the essence of different civilisations and perceive the profound meaning implied (ibid). After so many years of construction and reformation, Yuan Ming Yuan became an omnipotent imperial summer resort that could satisfy people's daily needs, facilitate the emperor’s management.

\(^\text{10}\) A pool of three mountains is a famous model inherited from the ancient times of the thought of immortality. The scene was once depicted in a Chinese myth. It is said there are three mountains in the east of east sea, called Peng Lai, Fang Zhang, and Ying Zhou, where immortals live. Qin Shi Huang, the first emperor of China, several times sent people to find mountains where immortals live to bring back the elixir. They all came back with nothing, so he built a pool of three mountains to satisfy his wish. After a long development time, it became a garden model but lost its original function and is now only a beautiful scene. The form of the model has changed from a fixed number of mountains (1 or 3) and fixed name, to a free number of mountains and free name. It could also be islands or sculptures rather than mountains.

\(^\text{11}\) Because of the natural condition of China, the country has been involved in agriculture for 3000 years, that is as long as the Chinese garden development time. Agriculture is a significant part of Chinese culture. Emperors constantly advocated for agriculture in different ways, the ‘farming land and cottages’ garden model is one of them. Especially in imperial gardens, it is common to see scenic spots that theme around the ‘farming land and cottages’ model. The emphasis on agriculture continues even in today’s China.

\(^\text{12}\) Different from Beijing and most of the northern China where the climate is mainly dry, Jiang Nan enjoys abundant water, which is rare in northern China and the temperature is relatively higher than northern China. The natural condition contributes to the development and flourishing of Jiang Nan gardens. Emperor Qianlong (乾隆) went to Jiang Nan several times and duplicated the Jiang Nan gardens in Yuan Ming Yuan (乾隆园). Jiang Nan is famous today for Chinese traditional gardens.
of state affairs, princes’ and princesses’ education, ritual activities, religious purposes and the exhibition of collections; it was a place for pursuing aesthetic appreciation, nature-like scenes, artistic conceptions, and a pleasant, relaxed lifestyle. At this stage, Yuan Ming Yuan consisted of more than 100 small gardens; Emperor Qianlong named the 40 best scenes and produced the Yuan Ming Yuan Forty Scenes and Poems (Guo, 2009).

After Emperor Qianlong, the state had already started to decline, along with Yuan Ming Yuan. To measure the money spent on Yuan Ming Yuan’s maintenance, according to the currency value in the late twentieth century, it costs about $US$800,000 dollars per year and over the one and a half centuries from 1707 to 1860 Yuan Ming Yuan cost $US2.5 billion (Barmé, 1996). The huge expenditure is considered one reason for the Qing dynasty’s later decline and meant Yuan Ming Yuan was unable to recover from the later destruction. Along with the financial difficulty, because of the unequal treaties that the Qing government signed with the British and the strained diplomatic relations, Yuan Ming Yuan’s predicament seemed inevitable.

5.3 1860 - the watershed

In the tenth year of the reign of Emperor Xianfeng (咸丰), 1860, Anglo-French Allied Forces invaded Beijing and brutally looted and set fire to Yuan Ming Yuan. This tragedy was a consequence of many factors including culture shock, a change in the national balance of power and aesthetic changes.

When Westerners first set foot on the mysterious oriental land, they were surprised by the differences - everything was new to them and they were astonished (Ringmar, 2011). The awe of imperial power presented by magnificent palaces and strict ceremonies when seeing the emperor suppressed the Jesuits, but they were not frightened (ibid) and like Attiret and Castiglione, they appreciated and enjoyed the beauty of Chinese gardens. The Chinese style reached peak popularity during the mid-eighteenth century in Europe (ibid).

At this time in Europe, aesthetic ideals were developing alongside science and technology. People were well educated, and Westerners began to look down on the Chinese style (ibid). Western travellers were no longer impressed by Chinese gardens and precious collections and even regarded them as coarse and uncultured. This could be seen from the gifts that the British diplomatic team presented to the emperor in 1793; they were all examples of highly developed technology such as a globe and a microscope (ibid). The Chinese style in Britain began to decline from then. Diplomats were sent to establish trade cooperation with China on several occasions but negotiations failed every time (ibid) because the Qing government considered the clauses that the British proposed were unequal. The political and military power of European countries became stronger, eventually reaching a point where colonisation of China began. On the other hand, Westerners’ curiosity may also have led to the desire to control - it is human nature to want to control the things we find amazing and there is a tendency to confine it to a laboratory or try to hold it in our hand so that we can explore it, know it, and eventually colonise it (ibid).

After the calamity in 1860, Emperor Tongzhi (同治) proposed the restoration of Yuan Ming Yuan, but this did not progress because of a lack of money (Wong, 2010). However, another imperial garden, Qing Yi Yuan (清漪园), was restored to celebrate his mother Cixi’s 40th birthday (ibid). Because it is much smaller in size than Yuan Ming Yuan and cost much less,
Qing Yi Yuan renamed it Yi He Yuan (颐和园) after the restoration. It later became known worldwide as the Summer Palace. Ever since then, Yuan Ming Yuan has been used to satisfy various needs. It first became an inexhaustible treasure-house for Yi He Yuan and other gardens’ construction and restoration. The Eight-Power Allied Forces looted Yuan Ming Yuan again and, when winter arrived, they took doors and windows for fuel (ibid). After 1911 when the Qing dynasty collapsed, Yuan Ming Yuan became a place that was plundered by various powers and damage caused by the Japanese invasion followed (Barmé, 1996; see more details in Wong, 2010, the second blow and consequences). The dynasty change and power shift accelerated the weathering rate on relics (ibid). From the 1930s, because of the Japanese invasion, the whole country lacked food and local farmers started to transform Yuan Ming Yuan into a farm. People shifted artificial mountains to fill the lake for farmland but because of the need for fish, large lakes in Yuan Ming Yuan were retained. This was the first time Yuan Ming Yuan faced the danger of completely disappearing from the earth (Wong, 2010; Barmé, 1996). By the 1950s, all that remained of the once splendid imperial garden was its landform (Kates, 1952, as cited in Barmé, 1996, p. 262).

5.4 1949 - the new China

After the foundation of The People’s Republic of China in 1949, the country was very weak and poor due to years of war and Yuan Ming Yuan was forgotten and far away from the passionate socialist reformation (Kates, 1952, as cited in Barmé, 1996, p. 262). In the late 1950s, the government took land in Yuan Ming Yuan and cleared the existing farmers and their cottages (Wong, 2010). The newly established Bureau of Parks and Woods bought all the cultivable land and planned a forest (Barmé, 1996). But, following the Great Leap Forward (1958-1960) and the three years of famine (1959-1961) it was brought back to farmland. In the early stage of the new China in the 1950s, the new regime was consolidated, propagating socialism and rejecting feudalism. In this context, Yuan Ming Yuan was not regarded as a heritage site but as land that could be used to increase crops. So more hills were flattened, more lakes were filled and cottages and roads were freely constructed (Wong, 2010). The challenge was to meet people’s basic needs so it was difficult to appreciate Yuan Ming Yuan as an important relic. A Chinese scholar, Wang (1999, as cited in Lee, 2009), revealed what happened in those years: “a group of Peking University faculty, himself included, led by a production brigade head, spent a month pulling down rocks with ropes and crowbars and flattening out two islets: the result was a modest-sized crop field”. The same scholar further noted that farmers turned Yuan Ming Yuan into “an unfettered kingdom, transforming it haphazardly according to their own fancy.” (ibid).

Then from 1966 to 1976, China experienced the Cultural Revolution (文化大革命) that caused even more damage to Yuan Ming Yuan (Wong, 2010). During the 10 years of turmoil, about 800 metres of damaged walls were demolished, 1000 trees were chopped down, and over 528 carts of stone materials were removed (Yuan Ming Yuan Journal, 1986, as cited in Wong, 2010). Professors and students of Peking University admitted later that they were ordered by the Red Guards (红卫兵) to do farm work in Yuan Ming Yuan and “as the revolution progressed, rice fields, factories, schools, target grounds, the pastures spread all over the ruins” (Wong, 2010). When attention returned to Yuan Ming Yuan in the 1980s, archeologists, city planners, and scholars were astonished and depressed about the situation of Yuan Ming Yuan (Lee, 2009). Along with the trend towards nationalism and policy of opening-up from the 1980s, the Chinese government finally listed Yuan Ming Yuan as a significant heritage site (Wong, 2010). Since then, Yuan Ming Yuan has become a relic park and a site for patriotic education. It is regarded as living evidence of the Western countries’ invasion. Yuan Ming Yuan became a symbol of farmland and degraded the heritage value of the site.

---

13 The Great Leap Forward happened between 1958 and 1960. It was a political product of the extreme left. The event aimed to achieve big success in agriculture and industry production and later led to other areas’ production such as transport, culture and education. However, it is considered a political fault because people aimed too high on production that overlooked the natural laws. Yuan Ming Yuan (圆明园) was influenced by the event when people turned the land into the three years of famine (1959-1961) it was brought back to farmland.

14 Three years of famine happened during 1959 to 1961. This was a result of the Great Leap Forward.

15 The cultural revolution happened between 1966 and 1976. It can be regarded as civil strife. Everyone was jittery and people were out of control. It was the biggest mistake of the Chinese government.
political significance. However, its value as heritage was still not realised. Politicisation and commercialisation of Yuan Ming Yuan are different kinds of destruction. Macaulay wrote of “the destroying hand of the ruin-clearers” (1966, as cited in Barmé, 1996, p. 274) who wished to turn Yuan Ming Yuan into a scenic spot and a place for propagating political views (Barmé, 1996) instead of finding the true value of the place - the past is neutral while politics have bias. In 1983, Yuan Ming Yuan officially became a relic park (figure 10, on page 29). Almost all debate about Yuan Ming Yuan is more inclined to its political significance, the profound cultural, historical, and environmental value is minor, that situation remains today.
Fig 10. Yuan Ming Yuan’s Changes through time

Photos taken by Ernst Ohlmer around 1870.

Photos taken by Yuqing He (author) in 2016.

Figures from Guo, 2009.
Chapter Six - Yuan Ming Yuan Today

6.1 Introduction to Chapter

Having gained knowledge and understanding of Yuan Ming Yuan’s history, I went to the site to examine the current site’s condition and discern the latest information about the site. I made three trips to Yuan Ming Yuan, 1, 6 and 27 June 2016 (figure 11, on page 31 and 32). It had been 10 years since my last visit so I could remember only a few scenes. I visited Chang Chun Yuan and Qi Chun Yuan on my first visit by myself, including the well-known Western Palaces ruins. On my second trip, I went with a friend and mainly examined Yuan Ming Yuan garden’s condition. It was my friend’s first visit to Yuan Ming Yuan. He doesn’t have any familiarity with special areas such as landscape architecture or heritage, so he was a useful indicator of a ‘tourist’ perspective. His reactions and comments provided some insights into perceptions of the place. For my last visit, I walked along the whole boundary of Yuan Ming Yuan to investigate its relationship with its context. In terms of accessibility, I took a taxi to Yuan Ming Yuan for the first two visits, so the third time I took the subway for a different transport experience. It is very convenient to visit Yuan Ming Yuan by various types of transport, the bus and subway stop right at the Yuan Ming Yuan entrance. This chapter describes Yuan Ming Yuan’s current condition based on the three field trip observations under five headings: the environment, people on the site, a comparison to Yi He Yuan, the site’s management, and its boundary condition.

6.2 Observations

6.2.1 Environment

Built environment
As a former summer resort, the micro-climate design of Yuan Ming Yuan was successful in maintaining temperatures that feel cooler by a few degrees, even though the site has been extremely damaged. The natural environment at the park is very pleasant (figure 12) and has the sense of a natural landscape but is all artificial. Some shadow images of the past are evident in the fragmentary hills and some water bodies. There is no signage to illustrate the traces left by

Fig 12. Yuan Ming Yuan today’s environment, from author, 2016.

Fig 13. Yuan Ming Yuan today’s lakes view, from author, 2016.

history, such as the location that used to be a lake that was filled during the Great Leap Forward. The existing lakes’ condition and appearance (figure 13) give the illusion that they have never been filled in and have always looked like this. In terms of the heritage condition in Chang Chun Yuan and Qi Chun Yuan, except for the Xi Yang Lou ruin, all the scenic spots are beyond recognition. It is difficult for visitors to ponder
Fig 11. 1, 6 June Field Trip Footprints and Photo Illustrations

Photo source from author, 2016.
Fig 11. 27 June Field Trip Footprints and Photo Illustrations

Photo source from author, 2016.
on the past when all there is to see are some stones. The Xi Yang Lou site, also known as the Western Palaces, is the only place that visitors can see and recognise some structures and carving patterns. The site has changed since my last visit when there were no barriers to stop visitors from stepping directly on the heritage elements. The pedestrian path is now lifted and the ruins are all fenced to limit tourists’ movements. The modern material used makes the new structures distinguishable so that visitors know it is a newly added structure rather than originally belonging to the site. For example, the paving material is neatly crafted and finished with new timber (figure 14). Information boards within the Western Palaces are different from those outside; they are made of stone which is more resilient to bad weather (figure 15). The boards are written in both Chinese and English, which implies this part of Yuan Ming Yuan expects both domestic and foreign visitors, whereas in other areas the signs are only in Chinese. The Western Palaces, especially Da Shui Fa (大水法), are widely used as the brand image of Yuan Ming Yuan and appear almost every time Yuan Ming Yuan is mentioned. It is clear that the Western Palaces have gained more attention than the rest and have received more care. As I walked further, a group of children were sitting under the shade of a large tree practising drawing (figure 16) and looking towards the most well-known scene in the Western Palaces. It shows Yuan Ming Yuan’s rich facets and functions - once an imperial garden, then as a park ruin, but a park ruin does not always have to be solemn. There was also archaeological work taking place on the site (figure 17) demonstrating the importance of the site from the government and academic perspectives.

**Atmosphere**

A large modern designed plaza is in front of the main entrance of Yuan Ming Yuan and is...
decorated with vegetation, terraces, and trees (figure 18). There are some small shops selling drinks and food. Some people were playing badminton and some children were playing around laughing. This is not the atmosphere I expected to encounter. This was the first time that my imagination of Yuan Ming Yuan as a park ruin conflicted with the activities happening on site. I had automatically put a grey filter over my imagined ruin landscape and I expected, even on a sunny day, that the site should present a special aesthetic of melancholy, loneliness, or the sublime. However, the scene in front of me was colourful and lively. This raises a question about the perception of heritage - whether it is sad not to remember the important past anymore or a good sign that Chinese people have finally moved on and are not burdened anymore by the national humiliation from the past.

The first scene encountered at Yuan Ming Yuan was an artificial garden (figure 19). It is neatly paved with modern materials, trees are on regular shaped terraces and there are street lights from both the modern and traditional side (Tang, 2004). Further, adding a new non-reversible landscape within the territory of Yuan Ming Yuan raises the question of the acceptable level of modification of the heritage site.

There are some modern commercial activities hosted on the site, such as retailing and cartoon figures (figure 20). Heritage sites such as Yuan Ming Yuan are also tourism destinations; the commercial activities are designed to facilitate tourists' needs. Moreover, the types of commercial activities can be modified and designed to contribute to the cultural experience. In this way, Yuan Ming Yuan's current commercial activities have a great potential for development. Some existing activities consider other functions of the site besides patriotic education. For example, Yuan Ming Yuan's natural environment can be a perfect place for birds. Two black swans were observed coming to Yuan Ming Yuan and have made it their home since 2008 (figure 21).

Yuan Ming Yuan Park also designed a 'Health Avenue' (figure 22) that goes for 3 kilometres to encourage people to explore the site to not only appreciate beautiful scenes but also gain some health benefits.

Yuan Ming Yuan Garden

On the way to Yuan Ming Yuan Garden, there is a junction that only a few tourists chose. As we went further, there were fewer and fewer people around. The landscape gives a stronger sense of bleakness than Chang Chun Yuan and Qi Chun Yuan because weeds are spreading and there are

on the pavement side. It also contains some common elements in Chinese traditional gardens, such as the rockery. The garden tries to blend Chinese traditional garden art into a modern landscape, but it is rather a direct combination not a harmony. Some scholars regard this kind of arrangement as clumsy and nondescript bringing only a sense of fakeness and is a failure.
no signs of other visitors (figure 23). Fingerposts were not very helpful for finding the entrance to Yuan Ming Yuan Garden. Before entering Yuan Ming Yuan Garden, there is a road at its boundary; the area was formerly occupied by other institutes (figure 24). The famous Yuan Ming Yuan Forty Scenes have vanished forever. Artificial hills and water bodies are no longer managed (figure 25a). Some of the architecture has only the foundations left (figure 25b) and more sites are just stone relics (figure 25c&d). Almost all relics do not have any measures to limit people’s movement. An information board is placed in front of every scenic spot, but we were too impatient to read them. Heritage sites are places for rich cultural related experiences for tourists, rather than very basic descriptions. My patience and curiosity about the place was worn down when I tried to scan the QR code provided to get a digital restoration image of the scene and an error showed. I tried several of them with the same result, so I gave up.

On exiting the site, I noticed a pile of building materials coded with numbers (figure 26). These materials seem to be waiting for re-integration into the site. Adjacent to these materials is an iron gate with two guards; outside the gate, was the construction site of a car park (figure 27). The construction site used to be Zheng Da Guang Ming (正大光明), the main hall of Yuan Ming Yuan Garden. The realisation that this important site was being replaced by a car park added to my feeling of disillusionment with the site and raised further questions in the context of heritage interpretation.

Learning environment
There is a small exhibition room containing stone relics and exhibition board telling the story of Yuan Ming Yuan (figure 28, on page 36). However, because of its remote location from the popular route it seems to be overlooked. I also didn’t spend much time in the room as it was uninteresting. Yuan Ming Yuan’s background story is depicted in words and images, some stone relics are in the showcase. The exhibition room does not attract many visitors because the learning environment and facility passively awaits visitors to discover and learn rather than

---

1 Hall of Uprightness and Brightness
actively interacting with them. I also felt insecure because no one was there. It is a vicious circle that the less attractive the learning facilities are, the fewer visitors would come, and vice versa. Together with the information boards mentioned above, Yuan Ming Yuan seems not to fulfill its responsibility to actively convey the site’s story to visitors and facilitate visitors’ learning. Yuan Ming Yuan was famous for appreciating scenes seen by navigating on the water, but those scenes once viewed from the water no longer exist. While I was taking photo of the boundary of Yuan Ming Yuan and its former land occupied by others, I encountered some visitors taking a boat trip (figure 29). There was no tourist guide telling the stories of Yuan Ming Yuan and explaining the places they were passing.

6.2.2 People

For visitors with no specialist knowledge and no explicit reason for visiting the site, it seems that it is difficult for them to connect to the cultural context. My friend exemplified this situation and quickly became confused and bored. When I went down the road to check the boundary, he didn’t know what I was doing. He really had no context for this and also the site didn’t interest him in a tourist way. We met fewer than 10 visitors in Yuan Ming Yuan Garden. The site lacks shelter and rest facilities and there were no shops, vending machines or drinking water. Yuan Ming Yuan Garden does not support tourists’ needs; my friend demonstrated how this can have a negative effect. He then started to hasten our departure, but I encouraged him to stay a little longer. Finally we found evidence that Yuan Ming Yuan hasn’t been totally abandoned yet: two bridges’ barriers have been protected by glass (figure 30).

Tourists

The entrance ticket is 10 RMB, which is affordable for almost everyone. Students and seniors aged 60-64 enjoy a 50 percent reduction and seniors over 65 are free. The low price is a welfare action by the Chinese government to encourage the public to receive patriotic education. When everyone enjoys their civil right to experience heritage, not all of them respect to the heritage and that’s not mentioning the responsibility of citizens to protect the heritage, e.g., people trampling the grass (figure 31), writing on stone relics (figure 32, on page 37), crossing barriers and even entering the protected heritage site (figure 33, on page 37). When I walked to one site in Xi Yang Lou scenic region, Xie Qi Qu (谐趣)，I witnessed some tourists entering the site regardless of the low barrier. Some were parents taking their children, some were university students, and I noticed a woman with an SLR camera who looked like a professional
photographer. Tourists behave badly and they seem unaware of heritage protection. No one tried to stop them and there were no park staff around. I phoned the park administration asked if they could send someone to stop them, but I didn’t see anyone come. I stopped one family from entering the site, but that was all I could do. I can see the initial intention of the park was to try to retain the original appearance of the Yuan Ming Yuan ruin. However, heritage should not be left exposed with visitors acting freely.

It was International Children’s Day on my first field trip day, so children had a day off school. However, it was Wednesday and their parents still had to work. So children visiting Yuan Ming Yuan that day were mostly led by their grandparents. The children looked like 7-12 year olds, which means their grandparents would be around 65, i.e., the children were born in the 21st century and their grandparents were born around the 1950s. The People’s Republic of China was founded in 1949 and since then China has undergone many tremendous changes. That means the grandparents and children had grown up in a very different environment and social contexts; they have very different interpretations of Yuan Ming Yuan. Grandparents may generate a deeper sense of the historical period and events whereas children may treat it more like a pleasure trip. I noticed tourists are not the only visitors to the park; many are local residents taking a pleasant walk (figure 34). I did not see any international tourists. It seems Yuan Ming Yuan is not a popular tourist destination but rather an ordinary public park. Many tourists go straight toward the Western Palaces ruins without walking around. Besides, on a hot day, if tourists are not very motivated, they would not go as far as visiting the Yuan Ming Yuan Garden.

6.2.3 Comparison with Yi He Yuan

Since Yi He Yuan was restored, it has begun a new historical trace that is very different from Yuan Ming Yuan. Yi He Yuan is now a world heritage site and is advertised as the representative of the largest existing imperial garden. The entrance ticket price for Yi He Yuan is 30 RMB, and there are additional fees for certain scenic spots. There were many more people in Yi He Yuan; the environment is totally different. The palaces were complete (figure 35a), there were staff doing maintenance work (figure 35b), the hills are fully covered by vegetation (figure 35c) and old trees are retained but in good form. Although there were still not many people wanting to examine the ruins, there is a lot more to see and people are happy to stay and walk around. Yi He Yuan is well known for its vast Kun Ming Lake (昆明湖), so I took the tourist boat to appreciate the beautiful view. Along the way, I saw much architecture and structures around the lake (figure 36). There was also a person briefly talking about the history of Yi He Yuan.
Heritage
Tsing Hua University, historically Xi Chun Yuan.

Original building
Not managed area
Restored building
Managed area
Occupied area

Yuan Ming Yuan
Chang Chun Yuan
Qi Chun Yuan
Beijing 101 High School
Xi Jing Yuan Public Cemetery

Fig 37. Information board shows the occupied area

Photo source from author, 2016.
6.2.4 Management condition

From the signage board it is clear that a part of Yuan Ming Yuan is occupied by Beijing 101 High School and a public cemetery (figure 37, on page 37). It is almost impossible to retrieve the land, but the situation on site is not good. Information boards are mottled and it is impossible to read the relevant text and images of the site (figure 38). Vegetation coverage on the hills is poor (figure 39). Although the site is full of natural beauty, the scene shows utter desolation. The previously mentioned foot prints on the hills also show people have been walking down the hills, instead of following the normal pedestrian routes. This is evidence that the site lacks serious management and that not all visitors are respectful of the site.

Fig 36. View from Kun Ming Lake in Yi He Yuan
Fig 38. Mottled information board
Fig 39. Poor vegetation cover

6.2.5 Boundary condition

I started from the main entrance and went clockwise. There is a 15 metre wide modern pavement between Zheng Jue Temple (正觉寺) and the road, with some big old trees planted randomly on the pavement (figure 40). I assume the old trees have been here since Yuan Ming Yuan and only the pavement was reconstructed recently. I then passed some institutes that occupy an area at the origin Yuan Ming Yuan, e.g., Beijing 101 High School. The school does not have access to outsiders, but I saw the fenced area from the outside and recognised it as formerly Yuan Ming Yuan land (figure 41). Along the way, I noticed some barriers were rusted and loose which means it is possible for people to get into Yuan Ming Yuan (figure 42).

After Beijing 101 High School, there is a long distance from which I can't get a view of Yuan Ming Yuan so I took a bus to Zao Yuan (藻园). After I got off the bus, I found there is no way for pedestrians to walk (figure 43), because the fifth ring-road crosses here. I had no choice but to take a taxi to the nearest place where I could see the boundary. The taxi went on the fifth ring-road where I could see the boundary of Yuan Ming Yuan and the road (figure 44, on page 40),
but the taxi’s speed was so fast that I could not see clearly. The part of Yuan Ming Yuan adjacent to the fifth ring-road is fenced with a new wall, which means the road may occupy some of the former area of Yuan Ming Yuan. I left the taxi at the intersection of the fifth ring-road and the Zhong Guan Cun North Avenue. This is another entrance to the Yuan Ming Yuan Park. Then I passed the Chinese Academy of Yuan Ming Yuan, which has a view from the back of Yuan Ming Yuan. It seems everyone can get access to it (figure 45). There was an overpass about 6 metres high, very close to Yuan Ming Yuan which means people on the overpass may easily enter Yuan Ming Yuan (figure 46). After that point, it was harder to walk because there was no pedestrian path (figure 47). Finally, I saw many small retail shops on the road side but had no chance to see how they are incorporated with Yuan Ming Yuan (figure 48). These are some small restaurants, barber shops, car washes and a residential area.

The perception of heritage sites differs according to people’s knowledge, education level and accessibility to relevant resources. Therefore, for people living or working around Yuan Ming Yuan, there is a need to help them become aware of the value of the site that is adjacent to their home or workplace.

Fig 44. View from the fifth ring road on taxi, from author, 2016.

Fig 45. The entrance of Chinese academy of Yuan Ming Yuan, from author, 2016.

Fig 46. The lifted foot path on the boundary of Yuan Ming Yuan, from author, 2016.

Fig 47. Lost pedestrian path, from author, 2016.

Fig 48. Retail on the boundary of Yuan Ming Yuan, from author, 2016.

6.3 Analysis of observations

Yuan Ming Yuan receives various user groups, such as tourists, school children and local residents (McKercher & Cros, 2002). These groups have different values and perceptions of heritage and seek different benefits (ibid). McKercher and Cros categorise cultural tourists based on their prior motive to visiting a site and the depth of culture-related experience they gain on site (ibid). There are five types of cultural tourists: purposeful, sightseeing, serendipitous, casual, and incidental (ibid).

6.3.1 Circumstances of China

Observations here are analysed in the social context of China. Yuan Ming Yuan is propagated by the government as a symbol and a living evidence of imperialist powers’ invasion. The national humiliation it represents is rooted in Chinese people’s minds. Students are being educated in
this way, as I experienced, e.g., sentences in students’ textbooks regarding Yuan Ming Yuan as a perfect example of ‘lagging behind leaving one vulnerable to attacks’

2

Translated from 落后就要挨打.

In terms of age, most Chinese tourists were born after 1949 when the People’s Republic of China was established. This means most local visitors received patriotic and collective education since they were born and are already very used to the political intentions. The Westerner invasion part of history is emphasised and actively told so much that other aspects and layers of history in terms of Yuan Ming Yuan are marginalised. This leads to local visitors lacking a comprehensive knowledge of Yuan Ming Yuan and this further leads to a flat, one-sided understanding of the site generated in local visitors.

From another angle, people who have received higher education are more likely to know more about the site and tend to be more curious about the site because they have had a greater chance to access relevant resources. Curiosity can bring people to Yuan Ming Yuan, but it can also lead to inappropriate behaviour such as intrusion. If the site lacks an effective regulatory system, heritage is vulnerable to damage when visitors are simply satisfying their curiosity.

6.3.2 Motives

The predominant patriotic perspective leads to a limited understanding of Yuan Ming Yuan. An almost single purpose place is unlikely to draw repeat visits, especially for local visitors who either have already visited the famous scenic spots or are not in a hurry to visit because they have easy access to the site. As the natural environment at the park is very pleasant and has the sense of a natural landscape, it is an appropriate location for relaxation - children are led by parents, seniors go for a walk, couples go for a date. Therefore, many local visitors regard the site as an ordinary public park instead of a park ruin for commemoration. They mainly walk around without going to specific tourism spots. For them, the site as a ruin plays a small role in the decision to visit (McKercher & Cros, 2002). So, according to the typology model, these visitors are grouped as casual cultural tourists who generate a weak motive for heritage and the resultant experience is shallow (ibid).

For some local visitors, Yuan Ming Yuan is a “must go” destination on their travel list. They spent most of their time taking photos and selfies in front of the most famous scenes and post them on their social network. According to the typology model, these visitors are casual cultural tourists who generate a weak motive for heritage and the resultant experience is also shallow. When visitors are motivated by leisure, they are more likely to overlook the cultural value of the site as a heritage. Thus the Western Palace series in Yuan Ming Yuan is mostly visited, especially by visitors taking photos for souvenirs; local residents have a smaller chance of being involved.

I encountered one special visitor in Yuan Ming Yuan who has visited Yuan Ming Yuan many times; he sees his visits as a hobby to enrich his retirement life. However, this visitor does not necessarily have knowledge of the site. The times he came to Yuan Ming Yuan can assist his familiarity with the site geographically but, if he is not paying attention to the information, he would still end up with a shallow cultural experience and may not benefit much from the cultural value. In terms of the park environment, it is possible that Yuan Ming Yuan is more like an appropriate place to take a walk. If the intention is to pursue a deeper cultural understanding of the site, the visitor will gain more value along with repeated visits. In this case, the person can be identified as a specialised cultural tourist as the focus is on one geographic site with repeated visits to the site to gain a deeper understanding of it. However, there may be other reasons for the person to visit the site several times and this leads to a uncertain typology – such a visitor could be any one of the types in terms of motives and experience.

6.3.3 Experience on site

Except for Yuan Ming Yuan’s historical background and China’s circumstances mentioned above, the environmental setting of Yuan Ming Yuan contributes a lot to visitors’ experience in both
emotional and cognitive ways. There are two types of cultural tourists, the serendipitous cultural tourist and the incidental cultural tourist (ibid). Both types do not travel for cultural reasons but, after participating, the serendipitous tourist gains a deep cultural tourism experience and the incidental tourist ends up with a shallow experience. The direct effects of learning are not as high as experience evoked by emotional perception (Kang, Scott, Lee & Ballantyne, 2012). From my field trip observations, Yuan Ming Yuan’s current learning environment on site needs to be further developed to encourage and attract visitors to learn during their leisure time.
Chapter Seven - Discussion and Debates

7.1 Introduction to Chapter

As chapter 5 demonstrated, there was a time during the 20 years after the establishment of new China when people paid no attention to the garden and abused it. From the late 1970s, scholars from various fields have turned their attention to Yuan Ming Yuan. The main argument around Yuan Ming Yuan was about preservation, restoration and current usage. For example, some proposed full recovery of Yuan Ming Yuan and its development into a large cultural park or visitor accommodation; some advocated turning Yuan Ming Yuan into a relic park to make use of its historical, art, science, and educational value; and others wanted to restore only the roads in Yuan Ming Yuan and retain the farmland for sightseeing. This chapter analyses two mainstream opinions in the social context from the 1970s to the late 1990s - to keep Yuan Ming Yuan as it was at that point or a partial restoration. The various opinions demonstrate that heritage perception is changing along with the nation’s condition and social status. This analysis also enlightens preservative actions at Yuan Ming Yuan today and in the future.

7.2 Retaining the garden unchanged

Some scholars (Ye, 1996, as cited in Chen, 1996, p. 718; Jiu, 1998, as cited in Hu, 1998, p. 733; Duan, 1980) were against any restorative action in Yuan Ming Yuan based on four considerations: financial difficulties, the authenticity of the ruins, the abuse of ruins, and accidental damage from restoration work. I will discuss these in turn below.

7.2.1 Financial difficulties

In the early stage of the new China, the nation was very weak and poor because of successive years of war, the political and social turbulence of the Great Leap Forward, the three years of famine, and the Cultural Revolution. It was considered extravagant to invest money into ruins when cities needed funds to help with recovery and people were waiting for jobs (Duan, 1980). After the three historical events mentioned above there were many places in Yuan Ming Yuan that were turned into crop land, complying with the emphasis the Chinese government placed on agricultural production. Therefore some people proposed retaining the farmlands in Yuan Ming Yuan for sightseeing and tried to integrate Yuan Ming Yuan with production work (Zhao, 1986).

7.2.2 Authenticity of ruins

Several scholars have realised the value of Yuan Ming Yuan as a ruin and point out that authenticity is very important for a ruin site because all the historical and cultural information is stored in the authentic relics. Once a cultural relic loses its authenticity, the information it carries becomes meaningless (Chen, 1996). They also understood the aesthetic of ruins that provides a profound feeling of the vicissitudes of history, but they also pointed out that only a highly developed civilisation can appreciate and consume the beauty of ruins and China, at that time, was not yet prepared (ibid).

7.2.3 Abuse

From another perspective, some scholars were concerned about the abuse of historical sites. From the 1950s to the 1980s, the nation’s economic development was the first priority, which led to the social trend of money worship, culture commodification, seeking quick success and instant benefits (ibid). The cultural value of heritage was overlooked and it was mainly regarded for its tourism potential and developed for fast profits (ibid). In addition, this group of scholars
was also worried about the groups of people associated with Yuan Ming Yuan’s preservation work. For example, an article in *Chinese Culture Newspaper* in 1995 suggested encouraging local villages and farmers to participate in the development of culture relics (China strengthen the preservation of culture relics, 1995, as cited in Chen, 1996). However, preserving cultural relics requires a certain level of knowledge and cultural literacy, which are more the domains of heritage specialists. Engaging those not familiar with conservation, such as farmers, could result in unintentional damage to the relics (ibid). One scholar pointed out that the patriotic value of Yuan Ming Yuan is only a small part of its whole value and we need to discover and preserve its whole value (ibid).

**7.2.4 Accidental damage**

Scholar Qin, Head of the Architecture School, Tsinghua University, argued in the Yuan Ming Yuan forum held in 1998 that he was totally against the restoration proposal because we cannot pursue economic profit at the expense of culture relics. He said it is hard to define whether intervention will bring about preservation or might cover over historical traces (Li, 1998, as cited in Liu, 1998, p. 732). Scholar Qiu, a French Chinese researcher of the Art and History Research Centre in Paris 1 University and the Art Research Centre in Paris 4 University, expressed his reason for opposing the restoration at Yuan Ming Yuan that although intervention suggests caring about heritage, it may cause damage. He considered the restoration work as a “fake antique”. It is not only financial problems that prevent restoration, but also a lack of original techniques, skills, and materials to make Yuan Ming Yuan exactly the same as its old days (Hu, 1998).

**7.3 Partial restoration**

Many other scholars were advocating a partial restoration of Yuan Ming Yuan. Most mentioned the instruction from Prime Minister Zhou in the early days of liberation that Yuan Ming Yuan should be well protected, the land should not be taken for other purposes, and we can restore it when the nation is in a better condition (Proposal to protect, restore, and use Yuan Ming Yuan, 1981). Scholars from cultural and history-related authorities all made clear their expectations of restoring some particular scenic points in Yuan Ming Yuan. Wu, of Tsinghua University, thought some particular points for museum display should be restored and considered the landscape should be integrated with production (The preservation of Yuan Ming Yuan and the present use of old, 1977). Hou, of Peking University, Chen and Luo, of the Central Bureau of Cultural Relics, and many other scholars from universities and research centres, emphasised the value of Yuan Ming Yuan as a site for opposing imperialist activities and for patriotic education (ibid). Shan from the Palace Museum, Beijing, mentioned tracing back the original graphic and model resources and elements scattered in Beijing, and restoring a palace for displaying the remains from Yuan Ming Yuan (ibid). Wang of the Bureau of Parks and Woods, believed that Yuan Ming Yuan should serve social production and gradually develop into a new socialist park (ibid). All these commentators recognised the political, historical, cultural and economic value of Yuan Ming Yuan and proposed to use it for patriotic education, production for the nation, and museum display.

In terms of the methods of restoration, some scholars highly valued the authenticity of heritage and argued that restoration work should follow the *Venice Charter* as discussed in chapter 4. They cited Liang, the father of modern Chinese architecture, that the old should be restored just like the old (Wu, 1992). Others suggested new features could be added. It is not necessary to restore Yuan Ming Yuan to exactly the same as it used to be, e.g., the plant species do not have to follow the original arrangements (Li, 1985). Zhang, a translator, demonstrated his theoretical reasons for partially restoring Yuan Ming Yuan from four perspectives. First, there were many examples of heritage restoration such as the rostrum of Tian’anmen being raised a few metres; and two carved wooden figures of Buddha were added to the Lying Buddha temple after it was damaged during the Cultural Revolution. Zhang noted that if restoration work is totally forbidden there was almost no heritage left for appreciation (Zhang, 1998; Zhang, 2000). He points out that perspectives such as “fake antique”, “ruins are beautiful too”, or “beauty cannot replicate” as Western viewpoints that are not appropriate for China (Zhang, 2000). Zhang argues Western architecture pursues the unique, while Chinese traditional architecture cares more about the
integrity of architecture and the surrounding environment. Western architecture mostly uses stone whereas wood is the dominant material in Chinese architecture. Wood is not resilient to weathering and decay, so regular painting is required and old structures without regular maintenance are regarded as ugly. Even if a Western building falls down, the stone material still has carving patterns left so only some small changes can make the ruin into another aesthetic form. With Chinese architecture, there is a long tradition of people focusing more on the harmony of environment so damaged structures were mostly restored, if possible (ibid). Therefore, he further suggests we should create a new protocol to follow Chinese aesthetic ideology and emphasise the whole environment rather than only the architecture itself (ibid).
Chapter Eight - A Spectrum of Futures and a Toolkit

8.1 Introduction to Chapter

As a ruin, Yuan Ming Yuan holds great potential; this chapter aims to develop a spectrum of futures for Yuan Ming Yuan by re-identifying its values in the context of contemporary China. I, as a landscape architect, identify myself as a narrator who delivers and presents the site’s undetected story, characters and values to site visitors. The values of heritage are changing, along with society. The ways of using heritage are also changing and any design on or management of a heritage site must consider the possible future of the site and ensure there will be space for future generations to develop it further according to their needs. Heritage encompasses multiple fields, so scholars and researchers from various fields need to work together and share knowledge to achieve successful heritage management. Here “success” is accomplished when a heritage site serves society in social, cultural, and economic ways, while its heritage value is maintained to the maximum and is able to accept feasible future changes. Therefore, this chapter points out and analyses issues relating to Yuan Ming Yuan. To accommodate different future social conditions, I provide different types of strategy. The whole analysis and design are developed specifically for Yuan Ming Yuan, but they also suggest possibilities for other heritage sites.

8.2 Value recognition

The issues of Yuan Ming Yuan result from overlooking the values of the site and the lack of coherence between different values and functions. Thus the first design step is to recognise different values that Yuan Ming Yuan holds and identify their current status. Yuan Ming Yuan is mainly valued as a living patriotic education site that contributes to commemoration and social cohesion. Some values of the site deserve more attention and need to be managed so that they can coexist on the site without damaging the interests of others. For example, the site is recognised as a tourism destination, but the number of visitors on the site does not match its reputation. The cultural experience on site still has considerable potential for enhancement and visitors’ behaviour needs to be monitored so that the relics are not damaged. Another example is that the site is valued as a green space to satisfy local residents’ recreational needs. The site is therefore both a tourism spot and a recreational park and visitors come for different reasons and look for different benefits. The site needs to be organised for two purposes to avoid confusion and conflict. There are also some values that are not realised but are important for the inclusiveness of Yuan Ming Yuan’s identity. For example, Yuan Ming Yuan’s value as an imperial garden in the past needs to be revealed so that visitors can perceive “the highest achievement of Chinese garden art”. At the same time, the site can be regarded as a large ecological patch where a wide range of plant species and water bodies contain rich ecological value. The site also has rich educational and academic value besides patriotic education including history, culture, tradition and technical skills, and the site offers economic value for city image / brand/advertisement and attracting investment.

8.3 The toolkit

After research into international case studies in chapter 5 and Yuan Ming Yuan’s own conservation journey, I found out any heritage site can have a spectrum of futures according to the level of conscious conservation intervention (figure 49). At one extreme, conscious conservation is totally ignored, which means the heritage value of a site is not realised and utilised and the site is treated like ordinary land. The second level is when some parts of the heritage site are consciously conserved, some parts are occupied by organisations not related to
conservation and some lands are misused. The third level is total preservation, which means the site’s heritage value is recognised and the treatment of the site is to prevent any modification of the site, in the meantime avoiding misuse of the site. Though it is not very common to discard a heritage site, the fourth level sees that some parts of the site are preserved and some parts of it are modified to accommodate society’s needs, but the modification includes conservation. The extreme fifth level of conscious conservation intervention is when the heritage site is totally modified or restored. Anything above this level of intervention would cause very different futures for the heritage site and also affect people’s perception of the place.

For Yuan Ming Yuan, there is an awareness of its values and contribution to a range of social needs, meaning it is unlikely to be ignored or abandoned. In its current state, Yuan Ming Yuan is on the second level, as outlined in chapter 6. Therefore, Yuan Ming Yuan’s future means at least staying at level two, or improving the site to level four or five. It would be almost impossible to restore Yuan Ming Yuan fully to level five, considering the extensive area of the site, the ruined state of the structures, the difficulties in obtaining authentic materials and traditional techniques, the amount of money it would cost, plus the lost parts scattered domestically and in foreign countries. Moreover, fully restoring the site is another type of site damage because the site now holds different layers of history and values that make it complex and valuable to explore. If the site is fully restored, only one dimension of the site would remain - as an imperial garden - which marginalises other historical events that have happened. This would repeat the current situation where patriotic education is predominant and other dimensions are marginalised. Level four is a more achievable state, but still meaningful, aspiration for Yuan Ming Yuan. This would mean parts of the site can be preserved as ruins to commemorate the Westerners’ invasion and the difficulties China went through during its early stages and some scenic spots can be restored as showcases to demonstrate the great Chinese traditional garden art.

The development of Yuan Ming Yuan could be divided into three phases. Phase 1 would aim to optimise the current on site situation, identifying the current condition of the relics and the materials and techniques required for restoration. Phase 2 would review land uses for the site, according to the recognised values and functions; adding and/or restoring relevant facilities, infrastructure, and holding cultural and/or historically relevant activities. This would be the beginning of Yuan Ming Yuan’s new impression. Phase 3 would mainly focus on small elements such as decorations, because many parts of the structures and different kinds of decorations are scattered domestically and internationally, and difficult to repatriate quickly. At this stage, acquiring the materials and techniques to restore scenic spots needs to continue so that the restored parts are authentic and of high quality. A plan is needed to ensure the work is undertaken in the right order; the following plan I have developed for Yuan Ming Yuan could be adopted for other heritage conservation sites.

1. The whole process may take decades or even a century or more to complete; the rate of progress would depend on the state of the nation and the supporting research.
2. The current procedures may be not appropriate or not able to satisfy society’s future needs. If nothing is done - neither restoration nor modification - at least the site will not get any worse because of human involvement.
3. The whole process needs to be accurately recorded in both written and graphic forms for future reference and should be clearly demonstrated on site so that visitors will know what has happened and what will happen.
4. Before any work is implemented, Yuan Ming Yuan needs to generate its own conservation principles based on the Venice Charter and the Nara Document of Authenticity. It is vital that the conservation principles are revised frequently according to the practical work.
progress to better accomplish the values of heritage sites.
5. A summary of the implementation work for each phase is required.
6. A period of time must be allowed after each phase to observe the outcomes and the changes in visitors’ interaction with the site. Empirical research can be carried out at this stage to collect as much effective data as possible to contribute to the work on the next phase.
7. The plans and strategies need to be constantly revised for each phase so that the work implemented on the site reflects society’s changing needs.
8. Multi-disciplinary scholars and researchers need to participate in the design and implementation process to ensure the compatibility of different values and functions.
9. All information, including the overall development plan for Yuan Ming Yuan, the process of the plan and work details, should be totally transparent to public. This helps people accumulate knowledge of the site and generate continuous concern for the site.

8.4 Design

To actualise newly discovered values and functions of the site, scholars from multiple fields need to work together. However, in this section, I focus on feasible design strategies and scenarios with a landscape architectural lens. The strategies and scenarios would be further developed in association with other specialists. Therefore, this section is also a call to scholars and researchers, both domestic and international, from other disciplines to join the Yuan Ming Yuan development project. Based on the on-site observations and the analysis of international heritage protocols and case studies, I identify 30 issues from the landscape architectural perspective and have categorised them into phases according to their level of urgency (Appendix 4). Because of the scope of a dissertation, I will discuss only seven of them and provide various strategies.

1. Issue: The site lacks an informative facility to demonstrate the historical layers

   Explanation: There are several significant historical events that have happened on the site, some of which resulted in ruins. Informative facilities can be added to show the changes to the site during different time periods. Precise mapping and depiction of the site may trace the exact appearance of each scenic spot or show the detailed modification of the site during these periods. Some parts of the site have already been restored, such as the lakes used for fish farming and the lakes that filled with earth from the hills to make cropping land.

   Strategy & Design: The first step is to collect useful information such as photos, paintings, articles or poems to thoroughly establish the site conditions in each historical period. Through selection, reliable and authentic sources, the changes on site can be shown. For example, if a hill was flattened to fill a lake and has been restored, use tapes to demonstrate its level when it was flattened (figure 50). Or the site can be divided into different zones according to the historical period and structures in each zone will restored to a certain level that match its era.

   Digital graphics can also be used, e.g., Yuan Ming Yuan can develop an application that works with a smartphone camera so when people want to know more about a place he/she can hold the camera to the site and chose from the different time-period options (figure 51, on page 49).

   Holographic image techniques can also be helpful when a scenic spot’s information can provide an accurate, authentic figure of the site (figure 52, on page 50). A holographic image can show what the spot looked like in a different time period and, because a holographic is more real and clear in a dark environment, that will attract people at night.

Fig 50. Cloth tape design
Fig 51. Design with smartphone application
Fig 52. Holographic Image Technique
2. Issue: Informative facilities are needed to show the conservation works or development detail on the site

Explanation: The second issue is similar to the first one except that the focus is on the construction process. On the one hand, the “Principles for the Conservation of Heritage Sites in China” (for short: China Principles) emphasise the significance of reversible design; work to ensure future generations and society can still use the site to meet their needs. On the other hand, the development process can be demonstrated on the site so that visitors can perceive the importance of the site because attention on-site is continuously accumulated and they can know what they are looking at and why the scenes look like they do.

Strategy & Design: As for issue 1, there is a need to utilise graphic technologies, but here, since the design and construction work will be recorded in every detail in both written and graphic form, meaning that the information shown will be more accurate. Photos can be taken frequently from some fixed angles of a scenic spot during construction so that a phone application can use those photos to show the evolving construction process.

3. Issue: Commercial activities

Explanation: It has been recognised that one main issues that heritage conservation faces in China is to balance economic development and cultural heritage conservation. Commercial activities are common on heritage sites to make profits. Besides assistance from government investment and heritage authorities, heritage sites can also raise funds for themselves. Commercial activities can also attract people because they are easier to consume than the profound meaning of heritage and history. Visitors may lack the chance to gain an understanding of heritage in their daily lives and this may then limit their perception of the site. Commercial activities on the site can contribute to both. However, commercial activities that have no relationship with the site’s history should be avoided because they have little chance to contribute to learning.

Strategy & Design: Here I borrowed a list of sources of revenue at heritage sites including plants, speciality shops, special events, garden centres, training courses and photography (figure 53) (Stevens, 1995, as cited in Timothy & Boyd, 2003, pp. 144). There are plenty of activities to choose from that will make the site lively and contribute to learning. For example, some scenic spots used to follow the traditional garden model of ‘farming land and cottages’, therefore some area was used as productive land, growing vegetables and fruit as well as fulfilling sightseeing purposes. Those areas can be restored to their original function and people can pick their own produce in different seasons. Speciality shops can have a strong link to the site, providing a chance for visitors to buy souvenirs that relate specifically to Yuan Ming Yuan. Yuan Ming Yuan used to be an oriental museum. Though many art works were either demolished or housed in other countries, Yuan Ming Yuan can craft fine copies using records and the originals. Yuan Ming Yuan as a past traditional garden compound used to undertake many traditional festivals and it can continue to function as a setting for special events. Yuan Ming Yuan used to have a wide range of plant species and some scenic spots are
entertainment purposes. Yuan Ming Yuan Garden used to serve the emperor’s handling of state affairs, his daily routine and his family’s daily life. There is evidence that illustrates that Yuan Ming Yuan Garden did not require too much work to be restored but it is damaged beyond all recognition. Now Yuan Ming Yuan Garden is overlooked, Chang Chun Yuan and Qi Chun Yuan have become the main part of Yuan Ming Yuan. The current situation of Yuan Ming Yuan Garden has been neglect.

Strategy & Design: According to the China Principles, a site that is defiled and overgrown is not recognised as the original state of a heritage site and therefore can be and should be restored to its original state. After tidying the Yuan Ming Yuan Garden, the next problem is to identify its original state because it also bore damage from the Great Leap Forward, the three years of famine and the Cultural Revolution. Since the emphasis is now on Chang Chun Yuan and Qi Chun Yuan, Yuan Ming Yuan Garden receives very few visitors which means the site is less modified and influenced by visitors. This means Yuan Ming Yuan Garden can be used only for research.

An alternative option is to evaluate the damage by the Anglo-French Allied Forces and restore some structures to their state at that time. The rest can be kept in its ruined form to demonstrate the contrast. However, such restoration work would non-reversible, so the restoration plan must be prepared first, but with a view to investigating new technologies and reversible processes such as the augmented reality device that people can wear to see a blending of virtual reality and the real site (figure 55, on page 53).

5. Issue: No illustrative structures or spots to show the site as a past imperial garden
Explanation: Yuan Ming Yuan as an imperial garden from the past is known only by locals. This aspect of the garden plays a very important role in the story of Yuan Ming Yuan and should be shown on the site so that people can experience the fine garden art.

Strategy & Design: Digital graphic technology can be the most effective means to demonstrate garden art, especially when authentic materials cannot be obtained and costs are high. In fact, Yuan Ming Yuan Administrative Office held “VR China Jam 2016” themed around plants’ names, characteristics and appearance. Therefore Yuan Ming Yuan is much more than simply a place for sightseeing, but also a place for students to recognise different plant species. Possibly, nearby landscape architecture programmes could use it for plant ID sessions.

Yuan Ming Yuan can also satisfy academic purposes such as holding training courses. For example, archaeological excavation work could be undertaken on site; such work will continue for a long time, so young archaeologists could participate in the programme and get trained.

The last example is photography. At present, Yuan Ming Yuan has a photography service that provides traditional costumes that people can wear and have their photo taken. This is very common at tourism spots, even those that are not heritage sites; an advanced version would be to bring a traditional play on site. For example, during traditional festivals, actors can play the role of the emperor and his family on the stage or walking around imitating the real emperor and his family during the festival (figure 54).

In the ways demonstrated above, Yuan Ming Yuan can generate funds while adding interest to the site. When visitors actively participate in a site, they experience authentic activities and this can enhance learning.

4. Issues: Yuan Ming Yuan Garden’s condition

Explanation: Yuan Ming Yuan Garden used to be the primary garden of Yuan Ming Yuan. Chang Chun Yuan and Qi Chun Yuan were built later mainly for retirement and
Fig 55. Augmented reality device
October. It is a creative competition that integrates Yuan Ming Yuan with advanced VR (Virtual Reality)/AR (Augmented Reality) technology. The entries varied from panorama videos to video interaction and from games to interactive experience sandboxes. This means the restoration of Yuan Ming Yuan architecture can be accomplished through more than just physical construction. Moreover, because architecture was not always predominant in Chinese traditional gardens, it is the mountain and water components that form the garden skeleton. Therefore, recovering the mountains and water bodies in some areas of Yuan Ming Yuan can convey a wider sense of the garden. However, as mentioned above, all modification and restoration work needs to be recorded and be differentiated from the ruined state on site. Some small structures such as pavilions can be restored to give a vivid comparison with the ruined form and, on the other hand, can provide stopping points and lead people to the correct viewpoint from which to appreciate the picturesque scenes.

6. Issue: Lack of a monitoring programme

Explanation: Heritage is sensitive, especially in situations such as the relics in Yuan Ming Yuan which are exposed to the environment and weathering. There is a need to monitor visitors’ movement and behaviour on site to make sure the heritage value is not being harmed. In contemporary China, heritage ideals are not widely known and this lack of awareness can result in inappropriate behaviour at heritage sites.

Strategy & Design: One straightforward way to control behaviour that is commonly seen in Yuan Ming Yuan is the use of direct segregating structures and/or barriers and warning boards. However, in many cases, these devices are not working well. A range of other strategies could be explored.

For example, rather than using a physical or spatial device, a temporal strategy could be used, limiting the number of people and the time length people spend on the site. In Yuan Ming Yuan’s case, the Western Garden series is the most popular spot and limitations should apply only to this area.

Another way is to raise the price of the entrance ticket. As discussed in chapter 6, the current entrance ticket price is very cheap and affordable by most Chinese. Though open access to Yuan Ming Yuan is a kind of social welfare for Chinese society, it brings a high level of potential threat to the heritage fabric.

From another angle, design can guide visitors’ behaviour in a more subliminal way. For example, reducing rest facilities in the Western Garden series and adding more rest facilities, infrastructure and activities in other areas to attract visitors’ attention, means that visitors will become more spread out, avoiding over-use of particular areas. Moreover, the environmental conditions can have an unconscious impact on visitors. The contemporary environment in Yuan Ming Yuan provides a sense of a lack of concern, desolation and an absence of management. A well-managed environment will give people a sense that the area is under control and will lead them to behave and respect the site. A well-managed environment can be sensed and can be shown through clean, neat pedestrian paths, pruned plants in good shape and order, and clear and tidy information boards.

Another way is to increase the number of park staff. This can be accomplished by adding programmes and activities on the site. Programmes and activities being run by park staff and their presence as uniformed staff makes visitors aware they are in a controlled environment. The programmes and activities can spread around the park to maximise opportunities to influence behaviour and avoid out-of-sight areas being abused.

7. Issue: Edge condition

Explanation: Heritage sites should have a buffer area to reduce disturbance from the outside world. Yuan Ming Yuan possesses only a section of buffer area around its main entrance in the south. The western part abuts Yuan Ming Yuan West Road, the northern part of the site is adjacent to the fifth ring motorway and the eastern side is blocked by some commercial activities. Visual permeation is important too, to tell people what they are passing and what is beside them. The sense of a natural environment will also contribute to the street view.

Strategy & Design: The western part should have the green belt widened as a buffer. The
northern boundary with the fifth ring motorway is more problematic since it is unlikely that the road will be replaced. Therefore, the main design is to make the boundary tidy and clean and add infrastructure to show the site’s location. For the eastern side, one solution is to relocate current commercial activities and use the space as a buffer area. Another solution is to manage the design and layout of current commercial areas and enable visual permeation. If any contemporary activity is using land belonging to Yuan Ming Yuan, it should be relocated. If the relocation cannot happen in the short term, coloured lines can be painted on the road or even structures to show Yuan Ming Yuan’s original boundary (figure 56).

Fig 56. Colour the boundary shape on buildings of occupied areas
Chapter Nine - Conclusion

This chapter returns to consider the research questions in chapter 1. My overall concern in this dissertation relates to heritage landscape and how to bring attention to it, to encourage its care and protection. Heritage is the present use of the past which means when heritage is used wisely in ways that can meet the needs of individuals and the nation, it will gain society’s attention. For example, when heritage landscapes become cultural tourism destinations, they provide novel cultural experiences that attract visitors and further investment. Therefore, to identify the value that heritage landscapes contain is a significant step in their conservation.

I used the case study, Yuan Ming Yuan, to explore how values are related to a site. I traced back through the history of Yuan Ming Yuan to evaluate the values it contains and paid attention to how each dynasty corresponded to the society’s changes. Yuan Ming Yuan’s heyday was in Qing’s most prosperous time when the national treasury was abundant and the society was stable. During its heyday, it was praised as the highest representative of Chinese garden art and an oriental museum for its rich multi-cultural collection. When the Qing dynasty declined, Yuan Ming Yuan also declined. From the calamity in 1860, Yuan Ming Yuan became an abandoned place and following events such as the Japanese invasion, the Great Leap Forward and the Cultural Revolution, all left traces and changed it in different ways. It was 20 years after the People’s Republic of China was founded that scholars and government started to notice Yuan Ming Yuan. China’s condition was relatively stable at that time and Yuan Ming Yuan was turned into a park ruin open to the public mainly for remembering the past, so encouraging people to remember the nation’s humiliation and to strive for the nation’s rejuvenation.

According to the history of Yuan Ming Yuan, I recognise it is a place containing profound meaning that can contribute to various disciplines such as art, history, tourism, and landscape architecture. However, based on the observations collected on site, Yuan Ming Yuan is now predominantly used by the Chinese government as a remembrance tool and a site of patriotic education; other values of the site are marginalised. The site needs effective management to protect its heritage value and to benefit the public through landscape design.

Before providing design solutions to Yuan Ming Yuan, I reviewed national debates about Yuan Ming Yuan and international heritage conservation protocols and case studies to provide a framework to Yuan Ming Yuan’s future actions. Chinese scholars were mainly debating about the restoration of the site. The question was put into a global scale for comparison and reference by critiquing the Venice Charter and the Nara Document of Authenticity and analysing two case studies. This revealed that recognising the value set of the site and integrating present value and functions with the site is significant. Moreover, retention of a site’s authenticity is strongly recommended, which means any modification of the site needs to be reversible so that the site can be used in the future based on that society’s needs. In this way, the site can be treated as precious by the country and people, and can serve the society effectively without degrading its heritage value.

Through my research I identified the broad range of Yuan Ming Yuan’s values, including commemoration and social cohesion, cultural experience provider, urban green space, public recreation choice, and as an imperial garden. I identified 30 current issues on site from the landscape architecture perspective. A toolkit was generated to provide a conservation scale to measure any heritage site’s conservation condition according to the level of conscious conservation intervention. Yuan Ming Yuan is now sitting on level two, which is some conservation modification and some occupation is happening on site; the design aim is to promote it to level four, which is some conservation modification and some preservation on site. Because of the limitations of a dissertation, only seven of the 30 issues are discussed. The design solutions aim to conserve the heritage value and provide effective and attractive cultural experiences to the public. For example, virtual/augmented reality devices are imagined as a means to enhance the sense of the place. Various types of activities are proposed on-site to make use of the site’s extensive size and diversity, such as restored farmland and cottages in scenic spots, using the traditional garden model of ‘farming land and cottages’, and to conduct Chinese traditional festivals.

The dissertation provides a method of heritage landscape conservation. It demonstrates the process to identify and understand the relationship between heritage and landscape, constructing...
comprehensive knowledge of the site, discussion and international heritage conservation theories and case reviews and design. The process can be and is recommended to apply to any heritage landscape conservation work. The whole journey has taken me back into history and it is that on which our society has always been built. The dissertation raises many new opportunities and interesting points for future research, such as how to guide visitors’ behaviour in heritage landscape; how does the arrangement of architecture and garden contribute to today’s design; and how to design the heritage landscape’s boundary with urban environment.
Reference List


59 / 70


中文参考书目

白杰明。 (1996)。圆明园小史。海外三山五园研究译丛（223-291）。北京，首都师范大学出版社。
保护、整修及利用圆明园倡议书。 (1981)。圆明园 - 历史，现状，论争。北京，北京出版社。（原载于《读书》，1981年第2期）。
段巨怀。 (1980)。研究讨论无妨，整修大可不必 - 对修复圆明园的意见。圆明园 - 历史，现状，论争。北京，北京出版社。（原载于《人民日报》，1980年12月26日）。
关于圆明园遗址的保护及古为今用等问题的笔谈。 (1977)。圆明园 - 历史，现状，论争。北京，北京出版社。（原载于《人民时报》，1977年4月）。
郭黛姮。 (2009)。远逝的辉煌：圆明园建筑园林研究与保护。上海，上海科学技术出版社。
何瑜。 (2016)。三山五园称谓的由来及其历史地位。引自http://www.iqh.net.cn/info.asp?columnid=10408
胡广俊。 (1998/2012)。米万钟 (1570-1628) 的勺园：通过视觉与文字资源再现一处晚明景观。海外三山五园研究译丛，阚红编 (pp. 353-396)。北京，首都师范大学出版社。
胡延平。 (1998)。圆明园如何不再心痛 - 邱治平访谈录。圆明园 - 历史，现状，论争。北京，北京出版社。（原载于《北京青年报》，1998年11月29日）。
贾珺。 (2013)。圆明园造园艺术探微。北京，中国建筑工业出版社。
刘珂理。 (1998)。保护和利用圆明园遗址的选择。圆明园 - 历史，现状，论争。北京，北京出版社。（原载于《圆明园》，1998年11月24日、12月1日）。
吴良镛。 (1992)。圆明园遗址的保护和利用。圆明园 - 历史，现状，论争。北京，北京出版社。（原载于《圆明园》，第五期，中国建筑工业出版社，1986年10月出版）。
张辉。 (2000)。部分修复圆明园的意义和理论依据。圆明园 - 历史，现状，论争。北京，北京出版社。
赵光华。 (1979)。圆明园及其属园的后期破坏举例。圆明园 - 历史，现状，论争。北京，北京出版社。（原载于《圆明园》，第四期，中国建筑工业出版社，1986年10月出版）。
中华文明史话编委会。 (2009)。中华文明史话：园林史话。中国大百科全书出版社。
周维权。 (2008)。中国古典园林史。北京，清华大学出版社。
<table>
<thead>
<tr>
<th>Chinese</th>
<th>Pinyin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>圆明园</td>
<td>Yuan Ming Yuan</td>
<td>the Old Summer Palace</td>
</tr>
<tr>
<td>紫禁城</td>
<td>Zi Jin Cheng</td>
<td>the Forbidden City</td>
</tr>
<tr>
<td>清洲人</td>
<td>/</td>
<td>Manchu</td>
</tr>
<tr>
<td>三山五园</td>
<td>/</td>
<td>Three Hills and Five Gardens</td>
</tr>
<tr>
<td>长春园</td>
<td>Chang Chun Yuan</td>
<td>The garden of eternal spring</td>
</tr>
<tr>
<td>骏春园</td>
<td>Qi Chun Yuan</td>
<td>The garden of beautiful spring</td>
</tr>
<tr>
<td>西洋楼</td>
<td>Xi Yang Lou</td>
<td>Western Palaces</td>
</tr>
<tr>
<td>骏春园</td>
<td>Chang Chun Yuan</td>
<td>The garden of everlasting spring</td>
</tr>
<tr>
<td>九王夺嫡</td>
<td>/</td>
<td>Nine Princes Strive for Regality</td>
</tr>
<tr>
<td>万方安和</td>
<td>Wan fang an he</td>
<td>Universal Peace</td>
</tr>
<tr>
<td>九州清晏</td>
<td>Jiu zhou qing yan</td>
<td>Peace for all China</td>
</tr>
<tr>
<td>福海</td>
<td>Fu hai</td>
<td>Good fortune Sea</td>
</tr>
<tr>
<td>一池三山</td>
<td>/</td>
<td>A pool of three mountains</td>
</tr>
<tr>
<td>观稼轩</td>
<td>Guan jia xuan</td>
<td>Crop-watching windowed small room</td>
</tr>
<tr>
<td>耕织轩</td>
<td>Geng zhi xuan</td>
<td>Ploughing and Knit windowed small room</td>
</tr>
<tr>
<td>田圃村舍</td>
<td>/</td>
<td>Farming land and cottages</td>
</tr>
<tr>
<td>天子</td>
<td>Tian zi</td>
<td>the son of heaven</td>
</tr>
<tr>
<td>文化大革命</td>
<td>/</td>
<td>the Cultural revolution</td>
</tr>
<tr>
<td>红卫兵</td>
<td>/</td>
<td>the Red Guards</td>
</tr>
<tr>
<td>大水法</td>
<td>Da Shu Fa</td>
<td>the Western Fountain</td>
</tr>
<tr>
<td>正大光明</td>
<td>Zheng Da Guang Ming</td>
<td>Hall of Uprightness and Brightness</td>
</tr>
<tr>
<td>蓮园</td>
<td>Zao Yuan</td>
<td>Nice Garden</td>
</tr>
<tr>
<td>昆明湖</td>
<td>Kun Ming Hu</td>
<td>Kun Ming Lake</td>
</tr>
<tr>
<td>勺园</td>
<td>Shao Yuan</td>
<td>One Spoon of All Beauty Garden</td>
</tr>
<tr>
<td>康熙</td>
<td>Kangxi</td>
<td>Jean Denis Attiret</td>
</tr>
<tr>
<td>王致诚</td>
<td>/</td>
<td>Giuseppe Castiglione</td>
</tr>
<tr>
<td>隆宗</td>
<td>Yongzheng</td>
<td>Yongzheng</td>
</tr>
<tr>
<td>福如东海</td>
<td>Fu Ru Dong Hai</td>
<td>Good fortune as much as the east sea</td>
</tr>
<tr>
<td>乾隆</td>
<td>Qianlong</td>
<td>Qianlong</td>
</tr>
<tr>
<td>咸丰</td>
<td>Xianfeng</td>
<td>Xianfeng</td>
</tr>
<tr>
<td>同治</td>
<td>Tongzhi</td>
<td>Tongzhi</td>
</tr>
<tr>
<td>谐和园</td>
<td>Qing Yi Yuan</td>
<td>Clear ripple garden</td>
</tr>
<tr>
<td>頤和园</td>
<td>Yi He Yuan</td>
<td>Easy life and supreme harmony in old age garden</td>
</tr>
<tr>
<td>谐音</td>
<td>Xie Qi Qu</td>
<td>Novel interest</td>
</tr>
<tr>
<td>正觉寺</td>
<td>Zheng Jue Si</td>
<td>Zheng Jue Temple</td>
</tr>
<tr>
<td>燕京大学</td>
<td>/</td>
<td>Yenching University</td>
</tr>
<tr>
<td>米万钟</td>
<td>Wanzhong Mi</td>
<td>/</td>
</tr>
<tr>
<td>西山</td>
<td>Xi Shan</td>
<td>West Mountain</td>
</tr>
<tr>
<td>余名湖</td>
<td>Wei Ming Hu</td>
<td>Nameless Lake</td>
</tr>
</tbody>
</table>
## Appendix 1: China Dynasty Table

<table>
<thead>
<tr>
<th>Social Form</th>
<th>Main Dynasties</th>
<th>Time</th>
<th>Existence length</th>
<th>Representative Garden</th>
</tr>
</thead>
<tbody>
<tr>
<td>primitive society</td>
<td>Five emperors era</td>
<td>2528 - 2029 B.C.</td>
<td>500 years</td>
<td>Hunting places</td>
</tr>
<tr>
<td>slavery society</td>
<td>Xia, Shang, Zhou</td>
<td>2029 - 256 B.C.</td>
<td>1299 years</td>
<td></td>
</tr>
<tr>
<td>Feudal society</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qin</td>
<td>221 - 206 B.C.</td>
<td>16 years</td>
<td></td>
<td>E-pang Palace</td>
</tr>
<tr>
<td>Han</td>
<td>202 B.C. - 220 A.C.</td>
<td>422 years</td>
<td></td>
<td>Jian Zhang Palace</td>
</tr>
<tr>
<td>Unstable Time</td>
<td>220 - 619 A.C.</td>
<td>400 years</td>
<td>literati garden establish</td>
<td></td>
</tr>
<tr>
<td>Tang</td>
<td>618 - 705 A.C.</td>
<td>300 years</td>
<td></td>
<td>The Great Shining Palace</td>
</tr>
<tr>
<td>Song</td>
<td>960 - 1279 A.C.</td>
<td>320 years</td>
<td></td>
<td>Genyue (艮岳)</td>
</tr>
<tr>
<td>Yuan</td>
<td>1206 - 1402 A.C.</td>
<td>196 years</td>
<td>the Forbidden City (Zijin Cheng, 紫禁城)</td>
<td></td>
</tr>
<tr>
<td>Ming</td>
<td>1368 - 1662 A.C.</td>
<td>296 years</td>
<td>Imperial Palace (Yu Hua Yuan, 御花园)</td>
<td></td>
</tr>
<tr>
<td>Qing (prophase)</td>
<td>1616 - 1840 A.C.</td>
<td>226 years</td>
<td></td>
<td>Yuan Ming Yuan</td>
</tr>
<tr>
<td>Semi colonial and semi feudal society</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qing (evening)</td>
<td>1840 - 1912 A.C.</td>
<td>73 years</td>
<td></td>
<td>Yi He Yuan</td>
</tr>
<tr>
<td>Republic of China</td>
<td>1912 - 1949 A.C.</td>
<td>38 years</td>
<td></td>
<td>/</td>
</tr>
<tr>
<td>Socialism society</td>
<td>The People's Republic of China</td>
<td>1949 - present</td>
<td>67 years ongoing</td>
<td>/</td>
</tr>
</tbody>
</table>
Appendix 2: Attriet's letter

The text below is a typescript of the English translation of a letter by Jean-Denis Attiret, S.J. (1702-1768) to M. d'Assaut in Paris, 1 November 1743. The French original was first published in 1749 in the Lettres édifiantes et curieuses écrites des missions étrangères par quelques missionnaires de la compagnie de Jésus (Paris: Guérin), 27:1-61.

(In a letter from F. ATTIRET, a French Missionary, now employ'd by that Emperor to Paint the Apartments in those Gardens, to his Friend at Paris. Translated from the French by Sir Harry Beaumont.)

A LETTER FROM A French Missionary in China.

Pekin; Nov. 1, 1743.

SIR,

It was with the greatest Pleasure that I received your two last Letters; one of the 13th of October, and the other on the 2d of November, 1742. I communicated the very interesting Account of the Affairs of Europe, which you gave me in them, to the rest of our Missionaries; who join with me in our sincere Thanks. I thank you too in particular for the Box full of Works in Straw, and Affairs of Europe, which you gave me in them, to the rest of our Missionaries; who join with

The Palace is, at least, as big as Dijon; which City I chose to name to you, because you are so well acquainted with it. This Palace consists of a great Number of different Pieces of Building; detach’d from one another, but disposed with a great deal of Symmetry and Beauty. They are separated from one another by vast Courts, Plantations of Trees, and Flower-gardens. The principal Front of all these Buildings shines with Gilding, Varnish-work, and Paintings; and the Inside is furnish’d and adorn’d with all the most beautiful and valuable Things that could be got in China, the Indies, and even from Europe.

As for the Pleasure-houses, they are really charming. They stand in a vast Compass of Ground. They have raised Hills, from 20 to 60 Foot high; which form a great Number of little Valleys between them. The Bottoms of these Valleys are water’d with clear Streams; which run on till they join together, and form larger Pieces of Water and Lakes. They pass these Streams, Lakes, and Rivers, in beautiful and magnificent Boats. I have seen one, in particular, 78 Foot long, and 24 Foot broad; with a very handsome House raised upon it. In each of these Valleys, there are Houses about the Banks of the Water; very well disposed: with their different Courts, open and close Porticos, Parterres, Gardens, and Cascades: which, when view’d all together, have an admirable Effect upon the Eye.

They go from one of the Valleys to another, not by formal strait Walks as in Europe; but by various Turnings and Windings, adorned on the Sides with little Pavilions and charming Grottos: and each of these Valleys is diversify’d from all rest, both by their manner of laying out the Ground, and in the Structure and Disposition of its Buildings.

All the Risings and Hills are sprinkled with Trees; and particularly with Flowering-trees, which are here very common. The Sides of the Canals, or lesser Streams, are not faced, (as they are

Indeed they say, that the Country we passed is but a bad Country; and that, tho’ the Journey is near 2000 Miles, there is but little to be met with on the Way that might deserve much Attention: not even any Monuments, or Buildings, except some Temples or their Idols; and those built of Wood, and but one Story high: the chief Value and Beauty of which seem’s to consist in some bad Paintings and very indifferent Varnish-works. Indeed any one that is just come from seeing the Buildings in France and Italy, is apt to have but little Taste, or Attention, for whatever he may meet with in the other Parts of the World.

However I must except out of this Rule, the Palace of the Emperor of Pekin, and his Pleasure-houses; for in them every thing is truly great and beautiful, both as to the Design and the Execution; and they struck me the more, because I had never seen anything that bore any manner of Resemblance to them, in any Part of the World that I had been in before.

I should be very glad, if I could make such a Description of these, as would give you any just Idea of them; but that is almost impossible; because there is nothing in the Whole, which has Likeness of our manner of Building, or our Rules of Architecture. The only way to conceive what they are, is to see them: and if I can get any time, I am resolved to draw some Parts of them as exactly as I can, and send them into Europe.

The Palace is, at least, as big as Dijon; which City I chose to name to you, because you are so well acquainted with it. This Palace consists of a great Number of different Pieces of Building; detach’d from one another, but disposed with a great deal of Symmetry and Beauty. They are separated from one another by vast Courts, Plantations of Trees, and Flower-gardens. The principal Front of all these Buildings shines with Gilding, Varnish-work, and Paintings; and the Inside is furnish’d and adorn’d with all the most beautiful and valuable Things that could be got in China, the Indies, and even from Europe.

As for the Pleasure-houses, they are really charming. They stand in a vast Compass of Ground. They have raised Hills, from 20 to 60 Foot high; which form a great Number of little Valleys between them. The Bottoms of these Valleys are water’d with clear Streams; which run on till they join together, and form larger Pieces of Water and Lakes. They pass these Streams, Lakes, and Rivers, in beautiful and magnificent Boats. I have seen one, in particular, 78 Foot long, and 24 Foot broad; with a very handsome House raised upon it. In each of these Valleys, there are Houses about the Banks of the Water; very well disposed: with their different Courts, open and close Porticos, Parterres, Gardens, and Cascades: which, when view’d all together, have an admirable Effect upon the Eye.

They go from one of the Valleys to another, not by formal strait Walks as in Europe; but by various Turnings and Windings, adorned on the Sides with little Pavilions and charming Grottos: and each of these Valleys is diversify’d from all rest, both by their manner of laying out the Ground, and in the Structure and Disposition of its Buildings.

All the Risings and Hills are sprinkled with Trees; and particularly with Flowering-trees, which are here very common. The Sides of the Canals, or lesser Streams, are not faced, (as they are...
with us,) with smooth Stone, and in a straight Line; but look rude and rustic, with different Pieces of Rock, some of which jut out, and others recede inwards; and are placed with so much Art, that you would take it to be the Work of Nature. In some Parts the Water is wide, in others narrow; here it serpentes, and there spreads away, as if it was really push’d off by the Hills and Rocks. The Banks are sprinkled with Flowers; which rise up even through the Hollows in the Rock-work, as if they had been produced there naturally. They have a great Variety of them, for every Season of the Year.

Beyond these Streams there are always Walks, or rather Paths, paved with small Stones; which lead from one Valley to another. These Paths too are irregular; and sometimes wind along the Banks of the Water, and at others run out wide from them.

In your Entrance into each Valley, you see its Buildings before you. All the Front is a Colonnade, with Windows between the Pillars. The Wood-work is gilded, painted, and varnish’d. The Roofs too are cover’d with varnish’d Tiles of different Colours; Red, Yellow, Blue, Green, and Purple; which by their proper Mixtures, and their manner of placing them, form an agreeable Variety of

Inhabitants of them from being overlooked by one another.

Do not imagine to yourself, that these Bridges run on, like ours, in straight Lines: on the contrary, they generally wind about an serpentine to such a Degree, that some of them, which, if they went on regularly, would be no more than 30 or 40 Foot long, turn so often and so much as to make their whole Length 100 or 200 Foot. You see some of them which, (either in the Midst, or at their Ends,) have little Pavilions for People to rest themselves in; supported sometimes by Four, sometimes by Eight, and sometimes by Sixteen Columns. They are usually on such of the Bridges, as afford the most engaging Prospects. At the Ends of other of the Bridges there are triumphal Arches, either of Wood, or white Marble; form’d in a very pretty Manner, but very different from any thing that I have ever seen in Europe.

I have already told you, that these little Streams, or Rivers, are carried on to supply several larger Pieces of Water, and Lakes. One of these Lakes is very near Five Miles round; and they call it a Meer, or Sea. This is one of the most beautiful Parts in the whole Pleasure-ground. On the banks, are several Pieces of Building; separated from each other by the Rivulets, and artificial Hills above-mentioned.

But what is the most charming Thing of all, is an Island or Rock in the Middle of this Sea; raised, in a natural and rustic Manner, about Six Foot above the Surface of the Water. On this Rock there is a little Palace; which however contains a hundred different Apartments. It has Four Fronts; and is built with inexpressible Beauty and Taste; the Sight of it strikes one with Admiration. From it you have a View of all the Palaces, scattered at proper Distances round the Shores of this Sea; all the Hills, that terminate about it; all the Rivulets, which tend thither, either to discharge their Waters into it, or to receive them from it; all the Bridges, either at the Mouths or Ends of these Rivulets; all the Pavilions, and Triumphal Arches, that adorn any of these Bridges; and all the Groves, that are planted to separate and screen the different Palaces, and to prevent the Inhabitants of them from being overlooked by one another.

The Banks of this charming Water are infinitely varied: there are no two Parts of it alike. Here you see Keys of smooth Stone; with Porticoes, Walks, and Paths, running down to them from the Palaces that surround the Lake: there, others of Rock-work; that fall into Steps, contrived with the greatest Art that can be conceived: here, natural Terraces with winding Steps at each End, to go up to the Palaces that are built upon them; and other Palaces, that rise higher and higher, and form a sort of Amphitheatre. There again a Grove of Flowering-trees presents itself to your Eye; and a little farther, you see a Spread of wild Forest-trees, and such as grow only on the most barren Mountains: then perhaps, vast Timber-trees with their Under-wood; then, Trees from all foreign Countries; and then, some all blooming with Flowers, and other all laden with Fruits of different Kinds.

There are also on the Banks of this Lake, a great Number of Network-houses, and Pavilions; half on the Land, and half running into the Lake, for all sorts of Water-fowl: as farther on upon the Shore, you meet frequently with Menageries for different sorts of Creatures; and even little
Parks, for the Chase. But of all this sort of Things, the Chinese are most particularly fond of a kind of Fish, the greater Part of which are of a Colour as brilliant as Gold; others, of a Silver Colour; and others of different Shades or Red, Green, Blue, Purple, and Black: and some, of all Sorts of Colours mix together. There are several Reservoirs for these Fish, in all Parts of the Garden; but the most considerable of them all is at this Lake. It takes up a very large Space; and is all surrounded with a Lattice-work of Brass-wire: in which the Openings are so very fine and small, as to prevent the fish from wandering into the main waters.

To let you see the Beauty of this charming Spot in its greatest Perfection, I should wish to have you transported hither when the Lake is all cover’d with Boats; either gilt, or varnished: as it is sometimes, for taking the Air; sometimes, for Fishing; and sometimes, for Guts, and Combats, and other Diversions, upon the Water: but above all, on some fine Night, when the Fire-works are play’d off there; at which time they have Illuminations in all the Palaces, all the Boats, and almost on every Tree. The Chinese exceed us extremely in their Fire-works: and I have never seen any thing of that Kind, either in France or Italy, that can beat any Comparison with theirs. The Part in which the Emperor usually resides here, with the Empress, his favourite Mistresses, and the Eunuchs that attend them, is a vast Collection of Buildings, Courts, and Gardens; and looks itself like a City. ‘Tis, at least, as big as our City of Dole. The greater Part of the other Palaces is only used for his walking; or to dine or sup in, upon Occasion. This Palace for the usual Residence of the Emperor is just within the grand Gate of the Pleasure-ground. First are the Ante-chambers; then, the Halls for Audience: and then, the Courts, and Gardens belonging to them. The Whole forms an Island; which is entirely surrounded by a large and deep Canal. ‘Tis a sort of Seraglio; in the different Apartments of which you see all the most beautiful things that can be imagined, as to Furniture, Ornaments, and Paintings, (I mean, of those in the Chinese Taste;) the most valuable Sorts of Wood; varnish’d Works, of China and Japan; ancient Vases of Porcelain; Silks, and Cloth of Gold and Silver. They have there brought together, all that. Art and good Taste could add to the Riches of Nature.

From the Palace of the Emperor a Road, which is almost strait, leads you to a little Town in the Midst of the whole Inclosure. ‘This square; and each Side is near a Mile long. It has Four Gates, answering the Four principal Points of the Compass; with Towers, Walls, Parapets, and Battlements. It has it’s Streets, Squares, Temples, Exchanges, Markets, Shop, Tribunals, Palaces, and a Port for Vessels. In one Word, every thing that is at Pekin in Large, is there represented in Miniature. You will certainly ask, for what Use this City was intended? Is it that the Emperor may retreat to it as a Place of Safety, on any Revolt, or Revolution? It might indeed serve well enough for that Purpose; and possibly that Thought had a Share in the Mind of the Person, who at first design’d it: but it’s principal End was to procure the Emperor the Pleasure of seeing all the Bustle and Hurry of a great City in little, whenever he might have a Mind for that sort of Diversion.

The Emperor of China is too much a Slave to his Grandeur ever to show himself to his People, even when he goes out of his Palace. He too sees nothing of the Town, which he passes thorough. All the Doors and Windows are shut up. They are spread with Pieces of Cloth every where, that no body may see him. Several Hours before he is to pass through any Street, the People are forewarned of it; and if any should be found there whilst he passes, they would be handled very severely by his Guards. Whenever he goes into the Country, two Bodies of Horse advance a good Way before him, on each Side of the Road; both for his Security, and to keep the Way clear from all other Passengers. As the Emperors of China find themselves obliged to live in this strange sort of Solitude, they have always endeavoured to supply the Loss of all public Diversions, (which their high Station will not suffer them to partake,) by some other Means or Inventions, according to their different Tastes and Fancies. This Town therefore, in these Two last Reigns, (for it was this Emperor’s Father who order’d it to be built,) has been appropriated for the Eunuchs to act in it, at several times in the Year, all the Commerce, Marketing, Arts, Trades, Bustle, and Hurry, and even all the Rogueries, usual in great Cities. At the appointed Times, each Eunuch puts on the Dress of the Profession or Part which is assigned to him, to drive about the Streets; another, as a Porter, carries a Basket on his Shoulders. In a word, every one has the distinguishing Mark of Employment. The Vessels arrive at the Port; the Shops are open’d; and the Goods are exposed for Sale. There is one Quarter for those who sell Silks, and another for those who sell Cloth; one Street for Porcelain, and another for Varnish-works. You may be supply’d with whatever you want. This Man sells Furniture of all sorts; that, Clothes and Ornaments for the Ladies: and a third has all kinds of Books, for the Learned and Curious. There are Coffee-houses too, and Taverns, of all sorts, good and bad: beside a Number of People that cry different Fruits about the Streets, and a great Variety of refreshing Liquors. The Mercers, as you pass their Shops, catch you by the Sleeve; and press you to buy some of their Goods. ‘Tis all a Place of Liberty and Licence; and you can scarce distinguish the Emperor himself, from the meanest of his Subjects. Every body bails out what he has to sell; some quarrel, others fight: and you have all the Confusion of a Fair about you. The public Officers come and arrest the Quarrellers; carry them before the Judges, in the Courts for Justice; the Cause is tryed in form; the Offender condemned to be bastinadoed; and the Sentence is put in Execution: and that so effectually, that the Diversion of the Emperor sometimes costs the poor Actor a great deal of real Pain.

The Mystery of Thieving is not forgot, in this general Representation. That noble Employ is assign’d to a considerable Number of the cleverest Eunuchs; who perform their Parts admirably well. If any one them is caught in the Fact, he is brought to Shame; and concerned, (at least they go through the Form of condemning him,) to be stigmatized, bastinadoed, or banished; according to the Heinousness of the Crime, and the Nature of the Theft. If they steal cleverly, they have the Laugh on their Side; they are applauded, and the sufferer is without Redress.
However, at the End of the Fair, every thing of this Kind is restored to the proper Owner. This Fair, (as I told you before,) is kept only for the Entertainment of the Emperor, the Empress, and his Mistresses. 'Tis very unusual for any of the Princes, Grandees, to be admitted to see it: and when any have that Favour, it is not till after the Women are all retired to their several Apartments. The Goods which are expos’d and sold here, belong chiefly to the Merchants of Pekin; who put them into the Hands of the Eunuchs, to be sold in reality: so that the Bargains here are far from being all pretended ones. In particular, the Emperor himself always buys a great many things; and you may the sure, they ask him enough for them. Several of the Ladies here are far from being all pretended ones. In particular, the Emperor himself always buys a Pekin; who put them into the Hands of the Eunuchs, to be sold in reality: so that the Bargains it: and when any have that Favour, it is not till after the Women are all retired to their several and his Mistresses. 'Tis very unusual for any of the Princes, Grandees, to be admitted to see This Fair, (as I told you before,) is kept only for the Entertainment of the Emperor, the Empress, However, at the End of the Fair, every thing of this Kind is restored to the proper Owner. To this Scene of Commerce, sometimes succeeds a very different one; that of Agriculture. There is a Quarter, within the same Inclosure, which is set apart for this Purpose. There you see Fields, Meadows, Farm-houses, and little scatter’d Cottages; with Oxen, Ploughs, and all the Necessaries for Husbandry. There they sow Wheat, Rice, Pulse, and all other sorts of Grain. They make their Harvest; and carry in the Produce of their Grounds. In a Word, they here imitate every thing that is done in the Country; and I ... every thing express a rural Simplicity, and all the plain Manners of a Country Life, as nearly as they possibly can. Doubtless you have read of the famous Feast in China, call’d The Feast of the Lanterns. It is always celebrated on the 15th Day of the first Month. There is no Chinese so poor, but that upon this Day he lights up his Lanthorn. They have of them all sorts of Figures, Sizes, and Prices. On that Day, all China is illuminated: but the finest Illuminations of all are in the Emperor’s Palaces; and particularly in these Pleasure-grounds, which I have been describing to you. There is not a Chamber, Hall, or Portico, in them, which has not several of these Lanthorns hanging from the Ceilings. There are several upon all the Rivulets, Rivers, and Lakes; made in the Shape of little Boats, which the Waters carry backward and forward. There are some upon all the Hills and Bridges, and almost upon all the Trees. These are wrought mighty prettily, in the Shapes of different Fishes, Birds, and Beasts; Vases, Fruits, Flowers, and Boats of different Sorts and Sizes. Some are made of Silk; some of Horn, Glass, Mother of Pearl, and a thousand other Materials. Some of them are painted; others embroider’d; and of very different Prices. I have seen some of them which could never have been made for a thousand Crowns. It would be an endless thing, to endeavour to give you a particular Account of all their Forms, Materials, and Ornaments. It is in these, and in the great Variety which the Chinese show in their Buildings, that I admire the Fruitfulness of their Invention; and am almost tempted to own, that we are quite poor and barren in Comparison of them. Their Eyes are so accustomed to their own Architecture, that they have very little Taste for ours. May I tell yo what they say when they speak of it, or when they are looking over the Prints of some of our most celebrated Buildings? The Height and Thickness of our Palaces amazes them. They look upon our Streets, as so many Ways hollowed into terrible Mountains; and upon our Houses, as Rocks pointing up in the Air, and full of Holes like Dens of Bears and other wild Beasts. Above all, our different Stories, piled up so high one above another, seem quite intolerable to them: and they cannot conceive, how we can bear to run the Risk of breaking our Necks, so commonly, in going up such a Number of Steps as is necessary to climb up to the Fourth and Fifth Floors. “Undoubtedly, (said the Emperor Cang-hy, whilst he was looking over some Plans of our European Houses,) this Europe must be a very small and pitiful Country; since the Inhabitants cannot find Ground enough to spread out their Towns, but are obliged to live up this high in the Air.” As for us, we think otherwise; and have Reason to so. However I must own to you, without pretending to decide which of the two ought to have the Preference, that the Manner of Building in this Country pleases me very much. Since my Residence in China, my Eyes and Taste are grown a little Chinese. And, between Friends, is not the Duchess of Bourbon’s House opposite to the Tuilleries extremely pretty? Yet that is only of one Story, and a good deal in the Chinese Manner. Every Country has it’s Taste and Customs. The Beauty of our Architecture cannot be disputed; nothing is more Grand and Majestic, I own too, that our Houses are well disposed. We follow the Rules of Uniformity, and Symmetry, in all the Parts of them. There is nothing in them unmatched, or displaced; every Part answers it’s Opposite; and there’s an exact Agreement in the Whole. But then there is this Symmetry, this beautiful Order and Disposition, too in China; and particularly, in the Emperor’s Palace at Pekin, that I was speaking of in the Beginning of this Letter. The Palaces of the Princes and great Men, the Courts of Justice, and the Houses of the better sort of People, are generally in the same Taste. But in their Pleasure-houses, they rather chose a beautiful Disorder, and a wandering as far a possible from all the Rules of Art. They go entirely on this Principle, “That what they are to represent there, is a natural and wild View of the Country; a rural Retirement, and not a Palace form’d according to all the Rules of Art.” Agreeably to which, I have not yet observed any Two of the little Palaces in all the grand Inclosure, which are alike, tho’ some of them are placed at such considerable Distances from one another. You would think, that they were form’d upon the Ideas of so many different foreign Countries; or that they were all built at random, and made up of Parts not meant for one another. When you read this, you will be apt to imagine such Works very ridiculous; and that they must have a very bad Effect on the Eye: but was you to see them, you would admire the Art, with which all this Irregularity is conducted. All is in good taste; and so managed, that it’s Beauties appear gradually, one after another. To enjoy them as one ought, you should view every Piece by itself; and you would find enough to amuse you for a long while, and to satisfy all your Curiosity. Beside, the Palaces themselves (tho’ I have called them little, in Comparison of the Whole,) are very far from being inconsiderable Things. I saw them building one in the same Inclosure, last
Year, for one of the Princes of the Blood; which cost him near Two hundred thousand Pounds: without reckoning any thing for the Furniture and Ornaments of the Inside; for they were a Present to him from the Emperor.

I must add one Word more, in relation to the Variety which reigns in these Pleasure-houses. It is not only to be found in their Situations, Views, Disposition, Sizes, Heights, and all the other general Points; but also in their lesser Parts, that go to the composing of them. Thus, for instance, there is no People in the World who can show such a Variety of Shapes and Forms, in their Doors and Windows, as the Chinese. They have some round, oval, square, and in all Sorts of angled Figures; some, in the Shape of Fans; others in those of Flowers, Vases, Birds, Beasts, and Fishes; in short, of all Forms, whether regular or irregular.

It is only here too, I believe, that one can see such Portico’s, as I am going to describe to you. They serve to join such Parts of the Buildings in the same Palace, as lie pretty wide from one another. These are sometimes raised on Columns only, on the Side toward the House; and have Openings, of different Shapes, thorough the Walls on the other Side: and sometimes have only Columns on both Sides, as in all such as lead from any of the Palaces, to their open Pavilions for taking the fresh Air. But what is so singular in these Portico’s or Colonnades is, that they seldom run on in strait Lines; but make an hundred turns and windings: sometimes by the side for taking the fresh Air. But what is so singular in these Portico’s or Colonnades is, that they have some round, oval, square, and in all Sorts of angled Figures; some, in the Shape of Fans; others in those of Flowers, Vases, Birds, Beasts, and Fishes; in short, of all Forms, whether regular or irregular.

It is only here too, I believe, that one can see such Portico’s, as I am going to describe to you. They serve to join such Parts of the Buildings in the same Palace, as lie pretty wide from one another. These are sometimes raised on Columns only, on the Side toward the House; and have Openings, of different Shapes, thorough the Walls on the other Side: and sometimes have only Columns on both Sides, as in all such as lead from any of the Palaces, to their open Pavilions for taking the fresh Air. But what is so singular in these Portico’s or Colonnades is, that they seldom run on in strait Lines; but make an hundred turns and windings: sometimes by the Side of a Grove, at others behind a Rock, and at others again along the Banks of their Rivers or Lakes. Nothing can be conceived more delightful: they have such a rural Air, as is quite ravishing and enchanting. You will certainly conclude from all I have told you, that this Pleasure-place must have cost immense Sums of Money; and indeed there is no Prince, but such an one as is Master of so vast a State as the Emperor of China is, who could either afford so prodigious an Expense, or accomplish such a Number of great Works in so little time: for all this was done in the Compass of Twenty Years. It was the Father of the present Emperor who began it; and his Son now only add Conveniences and Ornaments to it, here and there.

But there is nothing so surprising, or incredible, in this: for besides that the Buildings are most commonly but of one Story, they employ such prodigious Numbers of Women, that every thing is carried on very fast. Above half the Difficulty is over, when they have got their Materials upon the Spot. They fall immediately to disposing them in Order; and in a few Months the Work is finish’d. They look almost like those fabulous Palaces, which are said to be raised by Enchantment, all at once, in some beautiful Valley, or on the Brow of some Hill.

45 This whole Inclosure is called, Yuen-ming Yuen, The Garden of Gardens; or The Garden, by way of Ennunciation. It is not the only one that belongs to the Emperor; he has Three others, of the same Kind: but none of them so large, or so beautiful, as this. In one of these lives the Empress his Mother, and all her Court. It was built by the present Emperor’s Grandfather, Cang-hy; and is called Tchang tchun yuen, or The Garden of perpetual Spring. The Pleasure-places of the Princes and Grandees are in Little, what those of the Emperor are in Great.

Perhaps you will ask me, “Why all this long Description? Should not I rather have drawn Plans of this magnificent Place, and sent them to you?” To have done that, would have taken me up at least Three Years; without touching upon anything else: whereas I have not a Moment to spare; and am forced to borrow Time in which I now write to you, from my Hours of Rest. To which you may add, that for such a Work, it would be necessary for me to have full Liberty of going into any Part of the Gardens whenever I please’d, and to stay ther as long as I pleas’d: which is quite impracticable here. ’Tis very fortunate for me, that I had got the little Knowledge of Painting that I have: for without this, I should have been in the same Case with several other Europeans, who have been here between Twenty and Thirty Years without being able ever to set their Feet on any Spot of this delightful Ground.

There is but one Man here; and that is the Emperor. All Pleasures are made for him alone. This charming Place is scarce ever seen by any body but himself, his Women, and his Eunuchs. The Princes, and other chief Men of the Country, are rarely admitted any farther than the Audience-Chambers. Of all the Europeans that are here, none ever enter’d this Inclosure, except the Clock-makers and Painters; whose Employments make it necessary that they should be admitted every where. The Place usually assign’d us to paint in, is in one of those little Palaces above-mentioned; where the Emperor comes to see us work, almost every Day: so that we can never be absent. We don’t go out of the Bounds of this Palace, unless what we are to paint cannot be brought to us; and in such Cases, they conduct us to the Place under a large Guard of Eunuchs. We are obliged to go quick, and without any Noise; and huddle and steal along softly, as if we were going upon some Piece of Mischief. ’Tis in this Manner that I have gone through, and seen, all this beautiful Garden; and enter’d into all the Apartments. The Emperor usually resides here Ten Months in each Year. We are about Ten Miles from Pekin. All the Day, we are in the Gardens; and have a Table furnished for us by the Emperor: for the Nights, we have bought us a House, near the Entrance to the Gardens. When the Emperor returns to Pekin, we attend him; are lodged there within his Palace; and go every Evening to the French Church.

I think it is high time, both for you and me, that I should put an End to this Letter; which has carried me on to a greater Length, than at first intended. I wish it may give you any Pleasure; and should be very glad if it was in my Power to do any thing more considerable, to show you to perfect Esteem I have for you. I shall always remember you, in my Prayers; and beg you would sometimes remember me in yours.

I am, With the greatest Regard, SIR, Your most obedient, Humble Servant, ATTIRET.
Appendix 3: Sir William Chamber's description of Yuan Ming Yuan

“No nation ever equalled the Chinese in the splendour and number of their garden structures. We are told by Father Attiret, that in one of the imperial gardens near Pekin, called Yuan Ming Yuan, there are, besides the palaces, which is of itself a city, four hundred pavilions, all so different in their architecture, that each seems the production of a different country. He mentions one of them, that cost upwards of two hundred thousand pounds, exclusive of the furniture; another, consisting of a hundred rooms: and days, that most of them are sufficiently capacious to lodge the greatest European lord, and his whole retinue. There is likewise, in the fame garden, a fortified town, with its port, streets, public squares, temples, markets, shops, and tribunals of justice: in short, with every thing that is at Pekin; only upon a smaller scale.

In this town the emperors of China, who are too much the slaves of their greatness to appear in public, and their women, who are excluded from it by custom, are frequently diverted with the hurry and bustle of the capital; which is there represented, several times in the year, by the eunuchs of the palace: some of them personating merchants, others artists, artificers, officers, soldiers, shop-keepers, porters, and even thieves and pick pockets. On the appointment day, each puts on the habit of his profession: the ships arrive at the port, the shops are opened, and the goods are offered to sale' tea-houses, taverns, and inns, are ready for the reception of company; fruits, and all sorts of refreshments, are cried about the streets: the shop-keepers seize the passengers to purchase their merchandize; and every liberty is permitted: there is no distinction of persons; even the emperor is confounded in the crowd: quarrels happen - battles ensue - the watch seizes upon the combatants - they are conveyed before the judge, he examines the dispute and condemns the culprit, who is sometimes very severely bastinadoed, to divert his imperial majesty, and the ladies of his train.

Neither are sharpers forgot in these festivals; that noble profession is generally allotted to a good number of the most dextrous eunuchs, who, like the Spartan youths of old, are punished or applauded, according to the merit of their exploits.

The plantations of their autumnal scenes consist of many sorts of oak, beech, and other deciduous trees that are retentive of the leaf, and afford in their decline a rich variegated colouring; with which they blend some evergreens, some fruit trees, and the few shrubs and flowers which blossom late in the year; placing amongst them decayed trees, pollards, and dead stumps, of picturesque forms, overspread with moss and ivy.

The buildings with which these scenes are decorated, are generally such as indicate decay, being intended as mementos to the passenger. Some are hermitages and alms-houses, where the faithful old servants of the family spend remains of life in peace, amidst the tombs of their predecessors, who lie buried around them, others are ruins of castles, palaces, temples, and deserted religious houses; or half buried triumphal arches and mausoleums, with mutilated inscriptions, that once commemorated the heroes of ancient times; or they are sepulchres of their ancestors, catacombs and cemeteries for their favourite domestic animals; or whatever else may serve to indicate the debility, the disappointments, and the dissolution of humanity; which, by co-operating with the dreary aspect of autumnal nature, and the inclement temperature of the air, fill the mind with melancholy, and incline it to serious reflections.

Such is the common scenery of the Chinese Gardens, where the ground has no striking tendency to any particular character. But where it is more strongly marked, their artists never fail to improve upon its singularities; their aim is to excite a real variety of passions in the mind to the spectator; and the fertility of their imaginations, always upon the stretch in search of novelty, furnishes them with a thousand artifices to accomplish that aim. (p. 31-35)
### Appendix 4: Yuan Ming Yuan's current issue table

<table>
<thead>
<tr>
<th>Phase</th>
<th>Aspect(s)</th>
<th>Disputable Issues</th>
<th>Designs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Project level</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>lack a scientific develop plan</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>lack academic participation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>lack effective market strategies and propagation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>finance difficulty of restoration</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Environment</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>lack informative facility to demonstrate the historical layers of the site</td>
<td></td>
<td>In text, p48</td>
</tr>
<tr>
<td></td>
<td>lack informative facility to show the conservative works or development's detail on the site</td>
<td></td>
<td>In text, p51</td>
</tr>
<tr>
<td></td>
<td>commercial activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>the recreational purpose and cultural tourism purpose - the clashing atmosphere</td>
<td></td>
<td>In text, p51</td>
</tr>
<tr>
<td></td>
<td>Yuan Ming Yuan garden’s condition</td>
<td></td>
<td>In text, p52</td>
</tr>
<tr>
<td></td>
<td>lack culture and/or history relevant activities for people to participate in</td>
<td></td>
<td>In text, p52</td>
</tr>
<tr>
<td></td>
<td>contemporary materials and techniques used on the site</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>no illustrative structures or spots to show the site as a past imperial garden</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Plant</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>plant species authenticity (stage 1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ground cover plants are lack of maintenance</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Land Use</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>some lands are occupied by other authorities</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>misuse of the land</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>People</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>poor learning environment and fail to arouse curiosity</td>
<td></td>
<td>In text, p54</td>
</tr>
<tr>
<td></td>
<td>lack monitor programme</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>lack consideration for different ages of visitors’</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>low level of public participation and involvement in the conservation process</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>public lack authentic knowledge of the site</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Edge</td>
<td></td>
<td>In text, p54</td>
</tr>
<tr>
<td></td>
<td>Edge condition (stage 1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phase 2</td>
<td>Influence</td>
<td>UNESCO world heritage list</td>
<td></td>
</tr>
<tr>
<td>---------</td>
<td>-----------</td>
<td>---------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>lack reputation internationally</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Plant</td>
<td>plant species authenticity (stage 2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Newly discovered value</td>
<td>lack consciously ecological use of the site</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Edge</td>
<td>Edge condition (stage 2)</td>
<td></td>
</tr>
<tr>
<td>Phase 3</td>
<td>Restoration</td>
<td>loss of traditional techniques and skills</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>lack authentic materials</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>lost and diverted structure parts and decorations</td>
<td></td>
</tr>
<tr>
<td></td>
<td>People</td>
<td>the access of the site and site related information for overseas visitors</td>
<td></td>
</tr>
</tbody>
</table>