# To design a contemporary Japanese garden based on an understanding of Japanese historical, religious, and philosophical influences.

## Introduction

Japanese gardens are distinct from other gardens around the world, with designs uniquely influenced by the nation's historical, religious, and philosophical development. Japanese gardening styles have evolved over a period of 2000 years, with elements, such as the importance of placing stones, originating in prehistoric times (*Goto S 2003*). Designs which appear simple and aesthetically pleasing are often underpinned by customs and complex rules handed down as the art of Japanese garden design developed through time. However, alongside these underpinning rules there is also a sense of the spiritual need for the garden designer to connect with nature and to feel their design is right. As stated by one of the leading Japanese garden designers, the monk Masuno Shunmyo, the design is achieved, "by standing and meditating, searching for the spirit that is housed in the stone, trying to communicate with the spirit to understand its relationship with the site, and with the intended garden" (*Madej, 2005*).

The origins of Japanese garden design are rooted in the indigenous religion of Shintoism with animistic belief in the power of nature. From this ancient beginning a variety of garden types developed driven by the historical context of their time and influenced by prevailing philosophical and religious beliefs. I have researched some of the most famous Japanese gardens and designers both historical and contemporary which have provided inspiration for my own designs.

In designing my garden, I have focused on four main types of Japanese garden: Pond gardens, Tea gardens, Zen gardens and Dry Land gardens, for inspiration. These gardens differ from each other in scale, function, and underpinning philosophy. I have used my understanding how these types of garden have evolved to fulfil my project brief and to prepare a design appropriate to the plot and location specified in the client brief. I have also considered the practicality of the design including factors such as ease of maintenance which were identified as important by my client.

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## **Research Review:**

Research for this project falls into two distinct parts:

Part 1: Research into Japanese Gardens: understanding the evolution and different styles of Japanese garden.

Part 2: Realisation of a Japanese garden design as a model: how to design and build a scale model.

Due to the different nature of the sources required, sources for each part are considered separately.

## Part 1: Research into Japanese Gardens.

The history of Japanese gardens spans a period of over 2000 years with roots in the animistic beliefs of Shintoism dating from pre-history (Goto, 2003). They are first mentioned as short extracts in writings such as Nihon Shoki – the Chronicles of Japan, between 74 – 625CE (Ogusu, 2017/18). A review covering this time span is not practical here, however an essay entitled, *"The Development of Japanese gardens over 2000 years – what is a Japanese garden?"* is included in Appendix I.

Much has been written about Japanese Gardens, often not available in English, for example, Mirei Shigemori, scholar and garden designer, published Nihon Teienshi Zukan (Illustrated Book on the History of Japanese Gardens) with surveys of 250 historical gardens published as 26 volumes, available only in Japanese (Tschumi, 2007). The English language sources used in research fell into 4 categories and are describe here:

1. Historical, religious, and philosophical influences on Japanese garden design.

The e-book "Japanese Garden History", (Ogusu, 2017/18) provided a useful introduction, describing the development of gardens from 794CE until the modern times, providing links for further investigation. "The Japanese Garden – Gateway to the Human Spirit", (Goto, 2003) and "Japanese Gardens Symbolism and Design", (Goto & Naka, 2016) became the main sources in this category, sharing Seike Goto, landscape architect and scholar, as an author. The first of these titles uses a chronological approach to understanding influences on Japanese garden development, while the second takes a contrasting approach, examining garden elements and evaluating their symbolism or meaning. The combination of these texts was helpful in building a picture of the history and philosophy underpinning the development of Japanese gardens.

2. Historical gardening manuals.

The two oldest Japanese garden manuals are important to any study of Japanese gardens: The eleventh century manuscript "Sakuteiki" (Notes on Garden Making), and a fifteenth century manuscript first compiled by the priest Zoen, "Senzui narabi ni yagyo no zu" (Illustrations for Designing Mountain, Water and Field Landscapes – referred to as Illustrations). (Slawson, 1987)

In "Sakuteiki, Visions of the Japanese Gardens" (Takei & Keane, 2008), the translation of Sakuteiki is presented with historical notes. The manuscript was written to record and reinforce oral teachings prevalent at the time and "describes garden features and lists various type-forms, which represent the natural Japanese landscape and from which garden designs should be built" (Davidson, 2006).

In "Secret Teachings in the art of Japanese Gardens" (Slawson, 1987), Slawson publishes a translation of "Illustrations" alongside his thesis on "The Art of Japanese Gardens." He explains that both Sakuteiki and Illustrations were intended for gardens viewed from a fixed or slowly changing vantage point along the building that faced the garden, potentially useful for the design of a contemporary residential garden.

These historical texts share common ground, but Illustrations appears more practical with sections naming rock arrangements and listing plants as well as information of planting and pruning. Slawson's thesis provides useful

insights into the use of garden space and how proportions, shapes and the arrangement of garden elements impacts on the view.

## 3. Gardens and designers.

Sources included here varied in style, "The Japanese Garden" (Walker, S. 2017) consists of many beautiful photographs with short descriptions but also included essays on Japanese art, history, and philosophy.



Fig.1: Statue of Muso Soseki at Rinsen-ji (Photograph from: Davidson, 2006)

This approach would allow the garden forms to change and adapt rather become frozen in the form defined by the manual. (Davidson, 2006).



Fig. 3: The Chanting Dragon's Hermitage; Ryogin-an. (by Shigemori – rock arrangements represent a dragon rising from the sea, coloured gravel and curved concrete lines represent clouds of smoke (Tschumi, 2007) (Photograph from: www.zen-garden.org)

In comparison, "A Zen Life in Nature: Muso Soseki in his Garden" (Davidson, 2006) provided a biographical account of the most famous of Japan's garden designers, Muso Soseki (1275-1351) (Fig.1). A detailed account of his life is possible because Soseki was also the leading Zen monk of his time. It would be easy to take the Sakuteiki as the definitive source for Japanese landscaping techniques, however, this source shows that Soseki took an alternative approached to garden design through Zen, believing that the forms of new gardens would "emerge from those capable of seeing, through an understanding of their individual consciousness."



Fig.2: Saiho-ji Temple Garden (Probably Soseki's famous moss garden dating from 1339 CE, now a UNESCO World Heritage Site) (Photograph from: Tripadvisor.com)

"Mirei Shigemori – Rebel in the Garden" (Tschumi, 2007) presents a photographic and descriptive account of Mirei Shigemori's contemporary garden designs from the 20<sup>th</sup> Century. Tschumi assists the reader by offering an interpretation to aid understanding of what are considered by many to be, radical or controversial developments in the field of Japanese gardens (Fig.3). This controversy is acknowledged in the introduction written by Gunter Nitschke (architect and scholar) who states that Shigemori's gardens "point to a modern, self-conscious individual and a self-proclaimed innovator disinherited from his past."

However, it is hard to agree that Shigemori (Fig. 4) was disinherited from his past as he was also one of the foremost experts on historical Japanese gardens. In 1971, Shigemori published an article called Shin-Sakuteiki (New Sakuteiki) in which he argues that a person designing a garden is living in the present from where you cannot make gardens that embody the meaning of the past, this "would be an imitation with no meaning." He advocated making the best use of classical styles in the modern period and developed a range of new and traditional design elements using a combination of traditional and modern materials, such as cement! (Tschumi,2007)



Fig. 4: Mirei Shigemori (1970) (Photograph from: Tschumi,2007)



Zen Gardens and Zen Garden Design (Locher, 2012 & 2020) document the garden designs of Shunmyo Masuno, a Zen monk, and probably the most famous living Japanese garden designer. Both books are highly pictorial and Zen gardens was of limited value as the author offered little interpretation of the designs. This was improved in the later book with designs from 2012 onwards where, a section was included explaining the basis for the designs. Masuno Japanese designs are highly acclaimed, found inside and outside Japan, both traditional and modern and of all scales and settings but led by the principles of Zen and using mainly natural materials.

Fig. 5: Shunmyo Masuno (Photograph from: www.japantimes.co.jp)



Fig. 6: Gionji Temple Reception Room by Masuno, viewed from a seated position, the traditional garden is framed by the woodn structure of the reception building. (Photograph from: Locher, 2012))

Fig. 7: Rooftop garden at Yui no Niwa by Masuno, modern garden using the principle of *shakkei* (borrowed scenery) using the city scape as a backdrop. (Photograph from: Locher, 2012))

4. Garden experiences.

Without visiting Japan, film provided a convenient way to "see" Japanese gardens. In the series "Japanese Gardens" (Don, 2019) the gardening journalist Monty Don makes visits to Japan during spring and autumn to investigate the impact of the season on colour and form. His commentary not only provides an insight into the different styles of garden but explains his personal experience of the visits to give a sense of "being there".

Similarly, in the series "The Art of Japanese Life" (Fox, 2017) art historian James Fox includes Japanese gardens as a national art form. His commentary gives a sense of the importance of garden design in the art culture that underpins Japanese life and explains how religion in modern times remains tied to nature and so underpins the importance of gardens.

The Tatton Park Japanese garden (Fig. 8) is 100 years old and rated as the finest example of a Japanese garden in Europe (Don, 2019). An autumn visit provided a sense of the tranquillity of the setting with a stream meandering through the tea garden, the translucent colours of Acers with moss and cloud pruned shrubs softening the lines of the landscape. The shrine island was a more remote view, but the reflection of the Almond Eye bridge in the lake clearly showed the use of water and reflection in a design.



Fig. 8: Tatton Park Japanese Garden, Cheshire, October 2020

## Part 2: Realisation of a Japanese garden design as a model:

The sources researched for the realisation of the model fell into two broad categories, which are described here:

## 1. Materials and methods.

Sources included books and online articles aimed at students or hobbyists to guide selection of appropriate materials and methods for model construction. "Model-making Materials and Methods" (Neat, 2008) provided a general introduction, from planning the model to materials and methods. The web articles (Pereira, 2018 and Wynne Jones, 2021) provided additional information on material choice, with Wynne-Jones providing useful advice by recommending the selection of materials based on ease of handling.

"Scale and Scale Selection" (Gamla, 2012) provided details of architectural model scales and advised a choice of scale close to those used by hobbyists so you could buy ready-made high-quality scenery, while "A Guide to Scale and Gauge" (Taylor, 2020) explained the relationship between model gauge (used in model railways) and scale. Project Book Ideas, Tips and Techniques for School Projects (Scene-a-Rama, 2006) gave ideas for model construction, but provided a useful overview of scenery elements that were commercially available.

## 2. Examples of practical projects

e-journal article "Building a micro railway layout step" (Parker 2020) used embedded video footage to take the viewer through all stages of the design and build of a miniature model railway. Taking a project through each stage from ideas to completion was useful in deciding how to approach a model build and the video footage demonstrated useful techniques, such as construction using cardboard and landscaping using wall filler.

Website, "Model Railway Engineer" (Andy, Model Railway Engineer, 2021) also took a practical approach, providing links to embedded articles on construction of fences.

## **Conclusions:**

Overall, the sources available agree on the history of Japanese garden development and the underlying religious and philosophical influences. The main differences in opinion relate to the approach to garden design. The famous historical gardening manual, Sakuteiki and the slightly later Illustrations attempted to provide an "off the page" solution to garden design which contrasts with the approach taken by renowned 13<sup>th</sup> Century designer Muso Soseki who took inspiration for his design through Zen enlightenment. This debate seems to have continued through to modern times with controversy over the modernisation of Japanese garden design by Mirei Shigemori in the 20<sup>th</sup> Century. However, perhaps in the work of Shunmyo Masuno we see a blending of both the old and the new in the development of both traditional and modern design, working with natural materials, and inspired through Zen. The use of film and particularly the visit to the Japanese garden at Tatton park added a sense of realism to the research.

For the realisation of the model, sources covered a wide range of materials and methods. Ultimately, practical advice was drawn from professional model maker S. Wynne Jones in "Model making advice for students", (Wynne-Owen,2021) who states that "it is best to work with card, foam board or other similar easy to cut materials which stick together with conventional shop bought glue." Guidance on model scale suggested the use of scales adopted by model hobbyists and the best practical advice for planning and construction of a model came from the hobbyist model railway site World of Railways. What became apparent in this section of research is the wide range of materials commercially available to today's model maker and the professional results that may be obtained!

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## **Development of Artefact:**

To design a contemporary Japanese garden based on an understanding of Japanese historical, religious, and philosophical influences.

Development of this artefact has two parts, with their own research and planning:

## Part 1: Design of the garden.

#### Part 2: Design of the model.

This report outlines the process for agreeing the design of the garden with the client and then for developing the process to create the design as a model artefact.

## Part One: Design of the garden:

The first task was to interview the client and agree a brief (Appendix II): Brief and client questionnaire). Key requirements for the design were:

- Authentic Japanese design and cultural influences.
- Viewed from the house at ground level and from above.
- Shaded seating/somewhere to sit outside.
- Potentially a pond or outdoor room.
- Medium maintenance.

A site survey (Fig. 9) with measurements was made to ensure the design would fit the available space and to consider aspects of the site and surroundings which might be enhanced or screened from view.



Fig.9: 1:200 scale block site plan (https://www.buyaplan.co.uk/) and site photographs

The site was level, roughly rectangular and slightly off square. Being wider than it was long, it was important that the garden design using a triangular arrangement, with the area immediately behind the house kept open, to emphasise length (Slawson, 1987). The view beyond the garden is best to the East (Fig.9), but the built-up setting did not lend itself to a design using shakkei (borrowed scenery), placing the focus of the design within the garden space.

From the survey it was clear which styles of Japanese garden which would be most suitable. For example, a Pureland or Stroll garden would not fit in the space available, where as a Karesansui (Dry Land garden) or Roji (Tea garden) would. Initially eight designs were developed for review with the client to clarify preferences (Appendix II). The output of the review process was used to refine the concepts into three new designs, represented as a plan supported with watercolour sketches of elevation views:

## Design 1: The Moon Garden

Design 1 (Fig.10 - 12) is highly structured. The view of the Katsura tree across the pond from within the tea house is framed by the Moongate, referencing the Japanese tradition of moon viewing dating from the Heian period (794-1185CE) (Walker, 2017). The garden also features authentic elements of a tea garden: water basin, steppingstones, and tea house (Goto, 2016).





Fig.11: Watercolour impression of Design 1 view looking East from the tea house. The Katsura tree is visible through the circular moongate.

This design will look best when viewed across the pond from the tea house. A concern might be that the rectangular pond and few diagonal lines will shorten the view from the house rather than making the plot appear longer. The rectangular shape of the pond has a contemporary feel but is not something you would traditionally find in a Japanese garden where the aim is to create a natural landscape. It is however well suited to a built-up setting with limited space.



Fig.12: Watercolour impression of Design 1 view looking South from the house over the Eastern end of the garden. Stepping stones create a winding path across a gravel bed.

#### **Design 2: Timeless Garden**

Design 2 (Fig. 13-16) references the 12<sup>th</sup> Century Paradise Garden of Joruri-ji, one of the earliest surviving Japanese gardens, and uses Mt. Horai and Turtle Island stone arrangements representing immortality and longevity (Goto, 2016). A Tea house surveys the informal pond and the moon gate on the far side frames a miniature pagoda based on the three-story pagoda at Joruri-ji.



The softer lines of this design create a more naturalistic and therefore authentic Japanese feel to the garden. The sections of the garden are linked by the steppingstones which meandering across the symbolic white gravel sea through the pond to the tea house.



Fig.15: Watercolour impression of Design 2, looking South across the white gravel area adjoining the pond, with the Mt. Horai and Turtle island stone placements..



Fig.14: Watercolour impression of Design 2, looking South to the tea house and informal pond. The area around the tea house is planted with Japanese Acers offering brightly coloured foliage in the autumn.

This design feels closer to the brief in terms of authenticity and cultural influence, with the use of miniature landscape and traditional stone arrangements. However, a concern might be that it lacks originality by simply repeating these motifs and so might not be considered "contemporary."



Fig.16: Watercolour impression of Design 2, looking East through the moon gate to the miniature landscape with and pagoda referencing the historic garden Joruri-ji.



#### Design 3 Iwakura Garden

Design 3 (Fig. 17-20) is based on Iwakura, stones enshrined by the Japanese as part of Shinto worship. The circles surrounding the stones consist of layered slate representing twisted ropes (Shimenawa) hung around the shrines.

The triangular layout of this karesansui garden uses the space to best advantage by elongating the view but has lost the outdoor room to achieve this. An informal stone seating area shaded by a cloud pruned Japanese pine provides an alternative spot to sit and view the pond, which is hidden from the house by two Iwakura stones, that act as a strong focus.



Fig.18: Watercolour Impression of Design 3, looking South. From this point the focus are the Iwakura stones which hide the pond from view.

The theme of triangles runs through the design from the idea that "Spatially the composition of a Japanese garden may be spread out by means of an invisible network of horizontal and vertical triangles" (Slawson, 1987). This is seen in the shape of the gravel plot, and also in the triad of stone/rope structures, and the use of vertical and horizontal triads within stone placements.

A theme of "hidden views" was developed from tea garden paths where the design of the path dictates where the walker pauses to look around and "when one looks up, the scenery has changed" (Goto, 2016).

Steppingstones lead around the eastern end of the garden to the stone seats (Fig.11) with a surprise view of the pond which is not visible from the house (Fig.12).

I had intended the tsukiyama to be covered in moss but opted for grass as the garden faces south and moss would be unlikely to survive a hot summer.



Fig.19: Watercolour Impression of Design 3, looking to the South East corner of the garden with the stone seating area, shaded by a cloud pruned pine.



Fig.20: Watercolour Impression of Design 3, looking to the West from the stone seating area with a view of the pond.

While this karesansui garden may require more regular maintenance, it has flexibility for the gravel to be raked into traditional patterns.

This design not only fulfils the brief in terms of authenticity and cultural influence but has also made innovative use of cultural themes in the design of the circular stone/rope structures providing the space with a clean contemporary feel.

The client was asked to compete a review assessment (Table 1) for the refined designs and to quantify and compare how well each concept fitted the brief.

Design brief criteria:	Authentic	Cultural influence	Contemporary	Ground level view	View from above	Outside relaxation	Facilities: Outdoor room / Pond	Ease of Maintenance	Total
Design 1: The Moon Garden	2	3	4	2	4	3	5	3	26
Design 2: Timeless Garden	5	5	2	3	4	3	5	3	31
Design 3: The Iwakura Garden	5	5	5	4	5	4	3	2	33

Table 1: Client review of 3 designs against key design brief criteria – the client was asked to score the criteria on a scale of 1-5 (1 low / 5 high) on how well the designs met the criteria of the brief given.

The outcome was that Design 3: The Iwakura Garden would be developed as a model, not only did this design achieve the highest score the client also felt that it was the most innovative and unique.

#### Part 2: Design of the model:

To plan the build of the model a mind map (Fig. 21) was used to split the build into stages with links to relevant materials, methods and gaps requiring solutions.



The first decision was to decide scale and produce a plan. Detailed architectural models use scales of 1:50 (Wynne-Owen, 2021). 1:45 scale was chosen, giving a footprint of roughly 44x24cm, large enough to show the detail and within O Gauge for model railway scenery supplies (Taylor, 2020 & Gamla, 2012).

Next, three levels, were identified within the model which would fit together to form the main structure: base; gravel area and circular stone structures. Mounting Card was chosen for the model being sturdy, readily available, and easy to cut and glue (Wynne-Owen, 2021) when compared with plywood which would require specialist cutting tools. A box construction technique was chosen as used in model railways with a lowered cutaway section to enclose the gravel area (Parker, 2020). Strengthening tabs and strips as used in model platform kits (Metcalfe Models, 2004) add support. For the tsukiyamas and raised landscaping, contoured terraced layers of card provide the foundation for these structures (Pereira, 2018). Details of the planned construction and assembly of the model structure are included in Appendix IV.

The slate patterns around the circular stone structures needed experimentation, after attempts at imprinting a pattern onto polymer clay and embedding slivers of cork into wall filler it was decided to paint the patterns. Materials selected for the remaining landscaping and scenery are listed in Table 2 and used in accordance with manufacturer's instructions.

Feature:	Materials:	Comments:
Pond with water Lillies	Plaster bandage (lining) Acrylic paint (black) colour and sealant Woodland Scenic Realistic Water Water Lilly plants (O guage)	Expensive option but hope to be able to set the Lilly plants into the resin
Gravel bed	UHU All-purpose glue – to seal gravel bed Woodland scenic light grey ballast – fine	Ballast less likely to seep through gaps than sand.
Rocks	Cork shims - cut to size Sculptamold (paper based modelling material) – to model rock Acrylic paint	Originally planned to use polystyrene as a base, but very messy to cut, so cork will be a light base for sculptamold, which dries within 24 hours.
Jizo	UHU All-purpose glue Sculptamold Acryic paint	
Landscaping	Sculptamold Wall filler Acrylic paint Woodland Scenic Cement Woodland Scenics Fine Grass turf Green static grass tufts Large & X-Large	Sculptamold for main landscaping of mounds, wall-filler where a smoother finish is needed. The landscaping is painted and then fine grass turf applied, a mixture of colours gives a more natural effect.
Trees & bushes	114 Deciduous Trees 1.9 cm - 5.08 cm (3/4 in - 2 in) – tree armatures Clump foliage white flower Woodland Scenics Clump Foliage Hob-E-Tac Glue	Plan to bend the armatures to create the pruned shapes of Japanese cloud pruned trees.
Paving	UHU All-purpose glue 1/56 28mm Scale Model Kit Crazy Paving/Steppingstones Building WarGaming Scenery	Slightly larger scale but looked more realistic than the plastic mouldings available.
Fencing	UHU All-purpose glue Sushi rolling mat – cut to size	An easy effective solution.

**Table 2: Landscaping materials** 

From the materials and methods, a risk assessment is provided in table 3:

Activity	Hazard	Control
Cutting with a sharp blade	Cut	Use a cutting board, metal rule, cut away from yourself, make several runs rather than one cut (Neat, 2008)
Solvent base glue	Intoxication	Well ventilated space

Table 3: Risk Assessment

The next stage is realizing the artefact with its formation in three-dimensional form.

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## **Realisation of Artefact:**

## To design a contemporary Japanese garden based on an understanding of Japanese historical, religious, and philosophical influences.

Development of the artefact had two parts:

## Part 1: Design of the garden

## Part 2: Design of the model

Realisation of the garden designs was based on research on factors influencing the development of Japanese gardens over a period of over 2000 years. Pencil plan views of the garden designs were supported by water colour sketches in elevation, these are included in the Development section.

The Iwakura Garden was built as a 1:45 scale model using mounting card for the base, with landscaping and scenery as detailed in the Development section. The stages of the model build are described in Appendix V. The selected scale, equivalent to model railway O-gauge, had the expected benefit that quality scenery materials were available commercially to supplement those unique to this design which were hand made.

The planning of the model construction was largely carried out using the methods and materials planned. Where changes were made to the plan, this has been noted in Appendix V. However, to make progress it became important to run different parts of the construction in parallel to avoid delays while parts were left to dry or cure. This is something that should be considered if a similar project was planned in the future. Health and safety precautions were followed throughout the construction as highlighted in the Risk Assessment.

The model shows the design of the Iwakura garden with three stone circles of layered slate representing the twisted ropes hung around Iwakura stones as part of the prehistoric Shinto religion (Fig. 22). The realisation of the design has achieved the intended effect of elongating with open space at the front of the plot and the use of triangular arrangements, while the large Iwakura stones set towards the centre of the plot act as a strong focus point.



The final submission for the artefact: The Iwakura Garden is included in Appendix XI.

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## **Project Evaluation**

## Extended Project Type and Title:

Artefact: To design a contemporary Japanese garden based on an understanding of Japanese historical, religious and philosophical influences.

To what extent does your project aim was to design and create a scale model of a contemporary Japanese garden. The does your project     does your project aim was to design and create a scale model of a contemporary Japanese garden. The achieve its aims?   These structures were combined with traditional stone arrangements, landscaping, and planting to create a Karensansui garden with a modern feel, so I believe that the design of the Iwakura garden achieves the aims set out in the project brief.     What is the rationale behind wethodology?   I used a standard project planning methodology: agreeing a client brief, conducting research, presenting initial ideas which by were then refined before a final design was agreed with the client. Decisions points were pre-defined in the process which allowed me to concentrate on the activities within the process. The process was useful because at the start there was a lot of complexity in terms of information and ideas which by trought they would be.     What are the decisions and limitations in your decisions and edsions and wethodology?   The main limitation is that the scope of my EPQ was focused on the creative rather than the practical elements of designing a contemporary Japanese garden. This was intentional to make the scope manageable. However, the challenge of building the design as a model are different to the considerations of building for real. My methodology didn't considered this plike access to the site to move in huge rocks. Also, cost was not considered in the brief – what has bee designed in the model is a ready-made Japanese garden, in the real world you might have to make choices between spending £1000+ on each piece of topiary or buying younger shrubs and accepting that it might take a number of years for the garden to mature.     What are the wethodsoling <th>To what extent</th> <th>Maximum instantion constant and second seconds are deleted a second se</th>	To what extent	Maximum instantion constant and second seconds are deleted a second se
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## List of Appendices:

- Appendix I: Essay What is a Japanese Garden?
- Appendix II: Design Brief.
- Appendix III: Eight Initial Designs.
- Appendix IV: Plan for model structure.
- Appendix V: Model Build.
- Appendix VI: Artefact the Iwakura Garden.