

The role of historical gardens in city development – from private garden to public park. E. F. André heritage case study

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Abstract. The paper provides a review of the creation of a French landscape architect Édouard André (1840–1911) and his collaborators from André's Agency, such as his son René André (1867–1942), Jules Buysens (1872–1958) and others in four manors of the noble family Tyszkiewicz in Lithuania. The French tradition of public and private parks was a good example how to create parks in Lithuanian landscape. E. André was a leading and famous French landscape architect and horticulturist, a theoretician of the art of parks, a writer, and an editor of the late 19th century. André and his collaborators visited Lithuania at the end of 19th century, in 1897–1899. Using the extraordinary qualities of natural landscape, including in the spatial composition natural watercourses and woods, choosing indigenous plants and implementing their own artistic rules to earthwork gardens to create viewpoints, André and his collaborators created unusual compositions that had been widely praised and admired in those days. The sustainability of historical green spaces of Traku Voke and Palanga in urban structure of Vilnius City and Palanga city is analysed in this article. Sustainable development of public greenery should be exposed as an example in Lithuania as well.

Keywords: Edouard André, Lithuania, Historical Park, Public Park.

Introduction

Research works that were started more than 20 years ago have inspired various papers and presentations, publications and exhibitions about famous French landscape architect Edouard André (1840–1911) (Fig. 1) in several areas in France, South America, Poland and Lithuania. All these events and publications aim showing to the public and professionals how Edouard André's work is important and useful, and presenting his written and theoretical work as well as his garden creation, which still enchant our time.

Nearly 200 parks and gardens still exist of the nearly 500 originally created by E. André around the world. In Lithuania there are four parks created by E. André and his collaborators, particularly his son René André (1867–1942) and Belgian landscape architect Jules Buysens (1872–1958). E. André and his collaborators visited Lithuania at the end of 19th century, in 1897–1899. Through the historical documents – logbooks and letters of René André, also plans of the parks – from their journey to Lithuania and Poland in 1897–1899 it is known that they have been undertaking works in six parks – two of them, Samostrzel and Potulice, are now within Polish borders, and four parks – Palanga, Lentvaris, Traku Voke, Uzutrakis are in Lithuania [1; 2].

Using the extraordinary qualities of natural landscape, including in the spatial composition the natural watercourses or water bodies and woods, choosing indigenous plants and implementing their own artistic rules to earthwork gardens to create

viewpoints, E. André and his collaborators created unusual compositions that had been widely praised and admired in those days in Lithuania.

The aim of this paper is to review park creation principles used by E. André in Lithuanian parks and to form a strategy for conserving and developing these parks as public parks in urban structure of Vilnius City and Palanga city. The strategy has to start from recognizing all the existing features and understanding them as significant elements of E. André works. At the same time it is necessary to give new interest in the parks.

Research Methods

An analysis of historical iconography, written sources and previous scientific publications and comparative method are being used as well as a visual inspection of nature *in situ* and methods of data analysis and generalization. The study was conducted in accordance with the systematic comparative analysis. An important component of the work is the analysis of modern concepts of heritage management and adaptation of application guidelines for E. André creative heritage features changes and integration in urban development conditions.

The study is based on analysis of extensive biographical and bibliographical sources, previous researches and publications. The experience in developing urban environment, the harmony, aesthetics and urban sustainability and other criteria

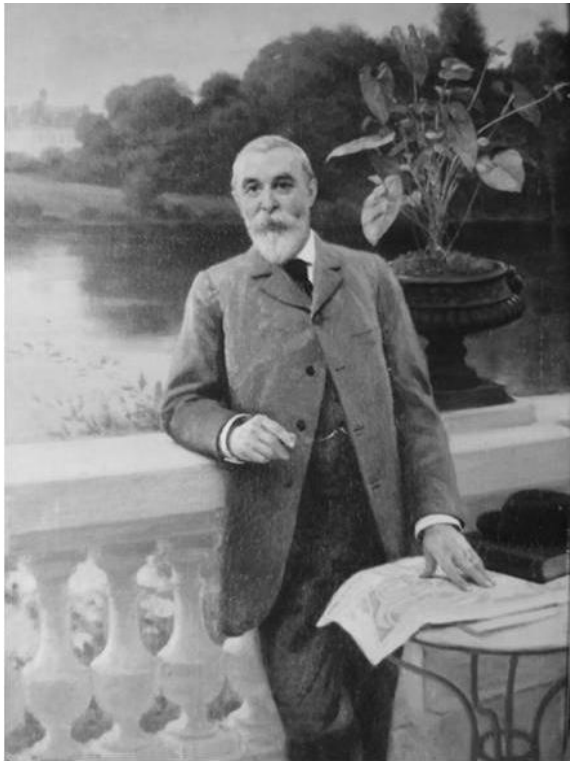


Fig. 1. Portrait of Édouard André (1840-1911)
[Source: F. Andre-Olivier personal archive]

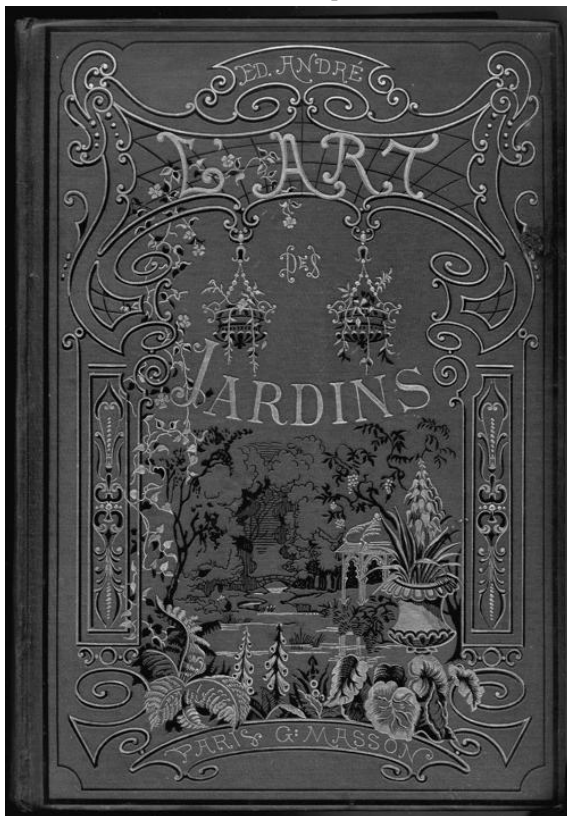


Fig. 2. The book *L'art des Jardins, Traité général*, 1879
[Source: F. Andre-Olivier personal archive]

are analysed in a more global context. Shaping the urban environment and landscape design principles are discussed on a basis of specific green space (parks, squares) formation and development models, comparing them with then prevailing artistic

expression principles and the creative principles of E. André school (office).

One of the aims of this study is the apologetics of local flora (especially dendroflora) used as resources of greenery. Another aim of this study is to highlight the principles of artistic expression of the parks at the end of 19th century and at the beginning of 20th century, and their conservation and sustainability in modern conditions.

André's creative principles and their adaptation in Lithuania

Brief biographical notes of French landscape architect

Edouard André was born in a horticulturist florist family where as a child he gained all the basic knowledge about plants. He received a successful classical education. He then joined famous internationally renowned arboriculture company, the Leroy at Angers, as a trainee. Later he went to complete his education in the National Museum of Natural History in Paris where he spent one year as a student-gardener taught by botanist Joseph Decaisne. At the age of 20 he joined Parks and Promenades service in Paris. He was lucky enough to start his career at that very creative time, when many parks and gardens were being developed all around Paris within a few years, with the famous landscape-architect Barillet-Deschamps as a teacher [3].

E. André participated in the design team that laid out parks and boulevards in Paris that transformed Paris into a Haussmann model modern city. His planting of the Park Buttes-Chaumont became his signature piece. In 1866 André won an international competition for the design of Sefton Park, a large urban project in Liverpool, England. He went on to design numerous parks and gardens in France and across Europe including the reconstruction of private parks Weldam and Twickel in Netherlands [4], the transformation of the Citadel of Luxembourg into a large public garden and urban spaces, and the creation of the public garden of Monte Carlo, Monaco as a showcase for tropical plants. His garden and park design philosophy is summed up in treatise *L'art des Jardins, Traité général de la composition des parcs et jardins* (General Treaty of the Composition of Parks and gardens), published in 1879 and re-edited in 1983; 1986 [3] (Fig. 2).

E. André was a productive horticulturist as well. In 1875–76 Government of France sent him on an expedition to South America where he collected 3400 specimens including famous *Anthurium andreanum* and many Bromeliads. He maintained an experimental nursery and wrote numerous monographs and articles with particular

expertise on Bromeliads. A book titled *Bromeliaceae Andreanae: description et histoire des broméliacées récoltées dans la Colombie, l'Écuador et le Venezuela* was published in Paris, 1889 (re-editions by Big Bridge Press, Berkley CA, 1983, and by C. M. E. Editions, Paris, 1998). A review on this expedition in Columbia, Equator was published in *Tour du Monde* (1877–1883), and re-published in *L'Amérique Equinoxiale* in 1999 in Paris [3].

In 1890–91 André visited Uruguay and worked for Montevideo city planning, which transformed a capital of the Uruguay into modern city with parks, squares and boulevards [4]. His disciple and assistant, Charles (or Carlos) Thays (1849–1934) went to Argentine, Buenos Aires in 1889 and was responsible for the planning of public gardens and tree-lined boulevards in city, also worked as designer of gardens and parks in Montevideo and other cities, resulting in the French atmosphere, which is often noted in the cities [5].

In 1892 E. André was appointed as the Professor of Horticultural and Landscape Architecture at the French National School of Horticulture in Versailles. André is recognised as the author and promoter of “mixed style” or “composite style” of gardens design, which consisted of a formal park in immediate proximity to the palace, and then landscaping more distant areas. The distinctive features used by André in his parks include harmonious placement and pleasing arrangement of artificial grottos, balustrades, waterfalls, and mountain-style stone structures, employment of natural water bodies and panoramas [6].

In 1898–1899 Edouard André and his son René André (1867–1942) were working in Poland (2 parks) and Lithuania (4 parks) making three successive journeys [1]. In Lithuania at four manors of count Tyszkiewicz brothers André had created mixed parks in Palanga, Traku Voke, Lentvaris, Uzutrakis (Fig. 3 and 4). The characteristic feature of André design is that he maximally emphasised the attributes of mixed or composite style: the extreme formalism of geometric gardens and extreme naturalism of scenic parks [2]. When designing his gardens, he had in mind both their aesthetic and purely practical values. E. André adapted to the various functions and locations of the places that he was required to create or transform.

French ideas to town planning and greening

Modern town planning theory and practice was born in 19th century on time of the Industrial Revolution. The great industrial cities with rapid growth of population and urban or industrial facilities and utilities were in need for common urban policy and new urban planning decisions. The urban planning was influenced by many factors, not the least of which were living conditions and



Fig. 3. Project of Palanga Park by E. André, 1899
[Source: Archive ENSP Versailles]



Fig. 4. Project of Lentvaris Park by E. André, 1899
[Source: Archive ENSP Versailles]

sustainability. The renovation of Paris by Baron Haussmann (1809–1891), the Haussmann Plan or a large modernization programme of city between 1853 and 1870, inspired some important architectural movements.

The renovation of Paris was meant to be total. Such considerable work required many different collaborators. Engineers Eugène Belgrand (1810–1878) and Jean-Charles Alphand (1817–1891) dealt with parks and plantations in collaboration with gardeners Jean-Pierre Barillet-Deschamps (1824–1873) and Edouard André (1840–1911). Haussmann expanded the fundamental role of the Paris Map Services, and was in charge of drawing the new avenues and enforcing the constructions rules. In this area “geometry and graphic design play a more important role than architecture itself”, said Haussmann in *Mémoires*. Cleaning up living areas implied not only a better air circulation but also better provision of water and better evacuation of waste. A network of large avenues and rings of boulevards was completed. The connection between great boulevards required to create squares on the same scale. The works of Haussmann team converted great squares at crossing points across the whole city. Green spaces in Paris – on the east and west borders of the city, the Bois de Vincennes and the Bois de Boulogne, the Parc des



Fig. 5. The grothe in Lentvaris park, 1904.
[Source: National Archive of Warsaw]



Fig. 6. The grothe in Lentvaris park, 2014.
[Source: photo from author private archive]

Buttes Chaumont, the Parc Monceau, and the Parc Montsouris offered citizens beautiful scenery and a place to relax and spend time in nature. In addition there were squares built in each district, and trees were planted along avenues [7].

As already mentioned above, the great influence of French town planning and greening ideas was admitted in South American cities such as Buenos Aires, Montevideo, and others. French tradition predominates in the public spaces – plazas of Buenos Aires and other cities of the La Plata [8]. Many French town planners and landscape architects were working in these cities: brothers Racine's, Charles (1859–1934) and Louis-Ernest (1861–1903), Edouard Gautier (1855–1929), Charles (Carlos) Thays (1849–1934) instilled the achievements of a French urban park and/or green spaces tradition into La Plata cities [8; 5].

By transformations of the Citadel of Luxembourg and Montevideo city planning, and the placement and establishment of public parks E. André has proved to be a skilled urban planner. In this study a few examples from his works were chosen to illustrate his know-how in urban development. Though he was able to handle all kinds of styles to cope with the necessities of the place or with the owner's will, he had a personal preference to the mixed style, which he considered as best corresponding to his time exigencies. A perfect example is both of the Lithuanian parks presented in this study. Plants are as essential as the composition in André works. He had a didactic attitude and was eager to teach how to use the treasures of local nature in order to make the best of them, as well as introducing interesting plants from other countries with similar climate. André was keen on using shapes and colour nuances in a very fine way for best effects.

André style features

As mentioned above, E. André has developed the 'mixed' or 'composite' style that he ardently supported throughout his later accomplishments. In his *General Treaty of the Composition* (1879)

he stated: "The surroundings of palaces, houses, and monuments situated in huge parks, should conform to laws of architecture and geometry, and gradually move to more-distant views where the spontaneity of nature can take over – this is what landscapes of the future will endeavour to achieve" [9]. He glorified the emphasis of indigenous species or species capable of acclimatising themselves [10].

The major works of E. André were intended to create impressive views over the most picturesque scenes of the surroundings, to create natural effects, and to contrast various methods and elements. He used water bodies or streams with ford, falls, and ripraps, areas of greenery as viewing points, gentle undulations, subtle clearings, and scenery of nature in bloom. His creations involved elaborate techniques, and made a use of the generosity of nature [9; 10].

The totality of all André's parks in Lithuania constitutes a good example of the composite style: development of naturally strong contrasts, alternating picturesque and intimate scenes, framed perspectives with plant specimens, which are now reaching maturity, just as they were imagined more than 110 years ago [10; 11]. In all parks created by E. André in Lithuania, a relationship between the park itself and its surroundings may be observed. These parks serve as a place for relaxation for numerous visitors. The thematic and dynamic spaces unite the beauty of landscape with scenery of architecture. André put a great emphasis on picturesque accents (Fig. 5 and 6).

Old historical parks and its infrastructure for sustainable development of the city

Sustainable and balanced development in urban territories is closely related with greenery's regeneration and incorporation of green areas and water bodies into urban structure. Some scientific concepts shape this way of thinking and planning in terms of the green and blue network or infrastructure in cities: landscape ecology, conservation of biodiversity, social (and also economic) development factors. This methodological concept

is presented and discussed in some international conferences, related to analysis of theoretical and practical aspects of ecological resources used in city planning or urban renewal process [7].

Urban planners and developers have no doubts that urban green zone environment has value and influence attractiveness of adjacent urban quarters on the real property market. A place for green zones in the urban development territories should be found. However, this requires joint efforts of urban developers and planners as well as methodological and legal grounds. Legal basis is very important in this case.

Legal Framework

The Republic of Lithuania has ratified or equally approved the cultural heritage protection provisions of the UNESCO World-wide Cultural and Natural Heritage Protection Convention (1972), the Convention of the European Council on the Protection of the Architectural Heritage of Europe (Grenada, 1985), the revised European Archaeological Heritage Protection Convention (Valletta, 1992), the European Landscape Convention (Firenze, 2000), as well as some other international Conventions and Treaties, and European Directives. Development or adoption of any new legislation in the field of cultural or / and natural heritage protection and regeneration is based on the priority of the requirements stipulated in the above-mentioned instruments.

Today the following legal instruments directly regulate the recording, protection, usage and management of green and water bodies systems in rural and urban territories of Lithuania:

- The Law on Protected Areas of the Republic of Lithuania (1993; 2003). This law regulates natural and cultural values' protection according to the regime of natural reserves, national and regional parks, and other protected areas. It is also a law on protection of landscape values.
- The Law on Immovable Cultural Heritage Protection of the Republic of Lithuania (1995, 2004). It regulates the protection, usage and management of cultural heritage areas and sites (e.g. parks, places) according to their cultural weight.
- The Law on Land (1994; 2004). It stipulates the tenure of land, the relations in management and use of land, as well as management and administration processes related to land. The latest version of this law largely focuses on land administration, land management, and appropriation of land for public needs, land consolidation procedures.
- The Law on Construction (1996; 2003). It stipulates organization and implementation of building or construction processes, defines the

sequence of project preparation, as well as the requirements for process participants, including land surveyors, architects, project developers.

- The Law on Territorial Planning (1995, 2004, 2014). This law regulates the issues of territorial and spatial planning, sets the requirements for the contents of planning provisions and the requirements imposed in respect of territorial planning documents.
- The Law on Greenery (2007). This law which came into force as of 1 January 2008 as well as a package of by-laws should create a legal background for the development and maintenance of urban green zone system, clear regulation of green zones, economic assessment of green zones, legitimating of green zone parcels and their registration in the Real Property Register.

The majority of these laws and other regulations come in updated editions coordinated with the EU Treaty and the EC Directives. It makes the urban planning process in Lithuania an integral part of the process and the network of management of the sustainable development in Europe (Council Conclusion on Architecture, 2008; Opinion of the European Economic and Social Committee, 2004). The legislative instruments stipulating the processes of implementation of urban renewal projects, urban green and water systems development are inadequate.

The historical background for sustainable urban development

Historical parks and other urban green spaces in the city are a part of the urban cultural heritage. It is very important subject within the various structural elements, which mould the city landscape. One of the main criteria for the modernity of European cities is the percentage of landscaped green spaces in them and protected cultural and natural frame of the city (Council conclusion on architecture, 2005). Urban identity and social coherence are affected by aesthetical, psycho-emotional and social factors in addition to parameters of a physical accessibility. The *genius loci*, spirit of the place, is a primordial aspect within the city sustainability as well as a background for sustainable urban development.

The city development must be balanced with the natural (physical) geographical conditions, economic forces, and cultural trends. It should be noted that the traditional stable (i.e. sustainable and balanced) city development ideology is now trying to add emphasis on self-culture factor. Culture is understood as a kind of factor in balancing the interests of ensuring the common living locus as the essential guarantee of human rationality, because only a high cultural level of society is a good position to implement the sustainable development goals and objectives.

The sustainable use of old cultural resources, the revitalisation of cultural heritage in own city territorial (urban) and surrounding (suburban) areas is one of the main paradigms for the sustainable cultural landscape planning. There are various examples of the city planning and development with preserving the historical heritage as well as the 'green heritage' in Lithuania. The city of Palanga and Vilnius city are good examples of this paradigm. Criteria for a development programme or development strategy of the objects of a socioeconomic-cultural system, such as Traku Voke manor and park, and other André's parks were formulated as follows [11]:

- Such objects are too valuable and too important for society-at-large to be totally commercialized or sold.
- Such objects are too large and too expensive to be managed and controlled or turned into museums, or financed solely from governmental budgets.
- Such objects as all manors historically had resources of their self-financing and self-preservation (e.g. economic systems, business).
- Such objects as the majority of manors are surrounded by a 'cultural aura' or *genius loci*. They unite practical and cultural considerations.
- Such objects generate income from activities (or business), including leisure, recreation and tourism, and educational services. Such income helps financially to preserve the cultural properties.

Urban landscape strategy projects – involvement of historical greeneries

The starting point of a good city planning and revitalisation programme is always the knowledge. The deeper is the knowledge, the more accurate will be the result. When dealing with historical parks it is necessary to consider that the past plays a very important role, and the revitalisation process is the moment in which the past turns towards the future. Following this principle, the strategy of Traku Voke Park conservation and development has been prepared [12], also the Special plans to manage this park, Lentvaris Park, and Uzutrakis Park have been prepared previously. The strategy of Traku Voke or Lentvaris parks revitalisation programme has to start from recognizing all the existing features, understanding them as significant elements of Edouard André work, and at the same time it is necessary to make use of all the possibilities to give new interest and identity to the park as a cultural heritage.

The revitalisation programmes of these parks are in different stages and phases. The specialists prepared the Guidelines for the restoration of Traku Voke and for other parks. However, it will be

necessary to continue the researches about André projects, mostly using the Warsaw archives, and also the documentation of the Edouard André Association (France) [3; 12].

The present state of Traku Voke Park (Fig. 4) is the result of a quite complex series of transformations and alterations: it is therefore evident the difficulty in exact understanding of André's project. However, it is possible to read and reconstruct the principal phases of the development of the park [12].

- The 18th century phase. It is sure that during the 18th century a formal and geometrical layout was given to the park. Two boulevards of this original design still exist. Also the connection between Traku Voke and Lentvaris already existed.
- The second half of 19th century phase. Leandro Jan Marconi (1834–1919) built the palace and a new big park with geometrical flower parterre and alley, and walks were created.
- The end of 19th century phase. Edouard André started working in the existing park, which was transformed according to his modern concepts in landscape. Traku Voke Park (Fig. 7, 8) was conceived as a pure *jardin paysager* following the definition given by André in his *General Treaty* (p. 184).
- 1970, Soviet restoration. There are more references about the project of the landscape architect Alfonsas Kiškis (1910–1994), who restored the park in the soviet time. Research report and pre-project report about E. André's creative principles were prepared at that time by architect and landscape architect Elena Brundzaite.



Fig. 7. Traku Voke Park, actual state
[Source: DigitalGlobe, 2010]



Fig. 8. Traku Voke palace, actual state, 2014
[Source: www.trakuvoke.lt]



Fig. 9. Palanga Park visualisation, the bird's-eye view. Lithography from *Revue horticole*, 1906
[Source: Archive ENSP Versailles]

According to the Feasibility Project of Traku Voke Park (2001–2011, M. Thomas-Penette, M. Pozzana *et al.*), the park with a surface of 27 ha can be organized in four different parts with different kind of works, which are the following:

- the parterre fleuriste and the jardin potager with the greenhouse;
- the woodland landscape;
- the lake landscape;
- the boulevard and the rural landscape.

The general principles to follow in the four areas are: to avoid cars to come into the park; to protect the park with a complete fence and avoid everyone to go in and vandalise vegetation and works of art; to find the right place for parking, services and restaurant; to manage the existing private properties inside the park [12].

Considering the ownership there are many problems regarding both the public and private properties. One of the most serious problems is reaching the private properties which are in the middle of the park: at least some of the private houses, set amongst the lakes and the palace, should be reached only through a special gate.

The main design tasks [12] in the renovation project are the following:

- To organize better the ways and paths existing in the English part of park.
- To design new paths and a new special ring of pedestrian ways around the lakes.
- To use the four areas to new ways, i. e. to use the lakes for small rowing boats.
- To have new elements of modern design in the park, i.e. a greenhouse, an orchard and

a fruit garden, and a place for exhibitions of contemporary art.

According to the Feasibility Project, Traku Voke should become:

- The centre of documentation of Edouard André works in Lithuania with a special section about Count Tyszkiewicz family and history of manor.
- A place where horticultural exhibitions in spring and summer are organized.
- One of the four parks in the European itinerary of historic André's parks and gardens.
- A public park, managed by Vilnius Municipality with the help of a special institution created with the aim to manage the park.

To obtain these results it may be considered that: it is necessary to improve the historic, archeologic researches and surveys of the place; to develop a real restoration and renovation project; it is necessary to be in touch with the Lithuanian associations concerning Horticulture and Nurseries; the Lithuanian Parks and Gardens Itinerary should be created; Vilnius Municipality has to establish an institution to manage the park [12].

Palanga is a seaside resort famous for its mild climate. The town is surrounded by pine-forest and sand dunes. Palanga was made a resort at the 19th century by the counts Tyszkiewicz. The manor palace (nowadays Amber Museum) was built and a park was created by famous architects for count Felix Tyszkiewicz. The park was laid out on 60 ha of bog-land and pine-forest. Part of the estate's land was laid out as a resort area, a SPA hotel and several villas were built.

After World War I, the development of the resort was taken over by Lithuanian Government, which granted Palanga the rights of municipality. Palanga manor with park remained a private ownership property. After World War II the park was transformed into public (Botanical) park and extended to 86 ha, while the palace was given over to the Artists' Association and since 1963 to the Amber Museum.

Today, just like before, pine trees dominate in the park. Dark alders grow in more humid areas. The park has survived two World Wars and a number of natural disasters (storms, whirlwinds). The storms inflict intensive damages on the Palanga Park. However, with the exception of a few details, the park has kept the atmosphere created by André. Trees cover 60 ha of the park, fields – 24.3 ha, flowers – 0.5 ha, flowing water bodies – 1.16 ha. Paved and unpaved paths cover 18 km. There are 8 different buildings and a number of other architectural constructions [13].

The Inventory Plan of Palanga's local administrative district of the 18th century drafted between 1779 and 1781 shows a pine-forest in the place of the Palanga manor house and park [13]. The large collection of architectural plans and drawings by German architect Franz Schwechten (1841–1924) related to Palanga, also the plan drafted by E. André (Fig. 9) have survived. Article of René André [14] with lithography in *Revue horticole* (1906) about Palanga Park reveals the creative process and artistic principles, which are very important for renovation designers. The experience of Palanga Park renovation is discussed in many presentations by park manager Antanas Sebeckas and others authors [3; 10]. While the work of the park renovation is still in progress, some aspects of this process have to govern the works progress and quality. Baltic Sea and the bodies of water inside, Birute Hill, woods and parterres, and little rosary,

all play a very important role in the Palanga Park scenery. Palanga Park is very important in the urban structure of Palanga city and Palanga as a resort place as well as for city planning and development.

Conclusions

Not all of the concepts of the creators have been successfully realized in these manors and parks; some visions blurred in the events of the 20th century. However, currently the existing elements of these ensembles, the actualized projects, and researches, collectively permit reconstruction of these ensembles, adapting them for modern leisure and recreational, cultural tourism purposes.

The designs of landscape architect E. André were full of foresight. Parks designed and created by him for rich and noble customers could be easily adapted to be public parks in the future. Both parks, Palanga and Traku Voke are in the neighbourhoods that are proximate to recreational zones and can meet public recreational needs. This is an important economic and social factor, since the development of the parks encourages efforts of various social groups, as well as governmental, municipal bodies, both individually and collectively.

The first and most important consideration about old green spaces or the green heritage is that it is an economic, ecological and aesthetic resource of urban infrastructure. The urban green areas are seen as the most effective environmental protection tool and the background of urban ecological framework (skeleton), as well as the social and economic factor. Many old historical parks' revitalisation programmes or the feasibility studies are prepared in Vilnius city (e.g. Traku Voke Park, Bernardinu Park, Missionary Park, etc.) and Palanga city. According to the Master Plan of both cities, balanced spatial parameters of the landscape are preserved and the landscape management plans are prepared. Special plans for protection zones, landscape preservation and revitalisation are being prepared now.

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Kopsavilkums. Pētījums sniedz ieskatu par franču ainavu arhitektu Eduardu Andrē (*Édouard André*). Francijas publisko un privāto parku tradīcijas bija labs piemērs tam, kā izveidot parkus Lietuvas ainavā. E. Andrē bija viens no vadošākajiem, slavenākajiem franču ainavu arhitektiem, dārzkopjiem un rakstniekiem 19. gadsimta beigās. Izmantojot apkārtējās ainavas īpašības, ainaviski dabiskās ūdensteces, mežus un vietējos augus, viņš radīja neparastas kompozīcijas, kas tika plaši slavētas un apbrīnotas pilsētvides struktūrā. Rakstā tiek analizētas vēsturiskās, zaļās parku teritorijas dažādās Lietuvas pilsētās.