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THE INFLUENCE OF THE HISTORICAL, ANCIENT PERIOD ON THE DEVELOPMENT OF LANDSCAPE ARCHITECTURE

Yuldasheva Munavar Kadirovna

Samarkand State Architecture and Construction University, Samarkand, Uzbekistan. Associate professor

Muhammed Emin Akyürek

Istanbul Sabahattin Zaim University, Turkey. (Phd) Associate professor

Rakhmanova Mansura Baxriyevna

Samarkand State Architecture and Construction University, Samarkand, Uzbekistan. Senior lecturer

Abstract: The article analyzes the main periods of development of landscape architecture of ancient times. The factors that influenced the formation of architectural planning solutions and styles in landscape architecture are given. Attention is paid to compositional techniques for the development of urban planning and landscape architecture. The materials of the article are aimed at future architecture specialists.

Keywords: landscape architecture, ancient period, factors, master plan, gardens and parks, landscape design, functional space, green spaces, squares, space.

Landscape architecture is the architecture of open spaces. It is an organic and integral part of landscape design and without knowledge of the history of its development, principles and techniques of landscape formation, it is extremely difficult to solve many problems that at first glance do not have a direct relationship to landscape architecture.

The history of this trend begins in ancient times, when people began to develop their territories, creating gardens, parks and other elements of the landscape.

The history of landscape architecture in the period before 1800 was formally considered landscape gardening, which was associated with urban planning and design of palace squares, gardens of estates, royal possessions, etc.

Specific materials of landscape architecture – relief, green spaces, water, small architectural forms. This is one of the types of creativity related to spatial art forms, designed to organize the environment or space by means of natural and artificial elements. Landscape architecture operates with living materials that change in time and space;

- perceived under the influence of space-time effects;
- objects are perceived in motion, the impression is created in time;
- has a complex effect on the senses;
- the basis is spatial composition.

An example is Andre Lenotre's extensive work for King Louis XIV of France at the Palace of Versailles.[1]



Picture 1. The general plan of the Palace of Versailles. Park layout

For example, the issues of land reclamation and recreation of ancient citizens. Territories intended for various types of recreation are less and less often designed on sites with valuable landscape qualities, on the contrary, they increasingly occupy sites whose landscapes are formed artificially at the site of construction pits, dumps, in ravines, on the territories of former landfills, etc.

Landscape architecture was first used by Gilbert Laing Meason in his book "On the Landscape Architecture of the Great Artists of Italy" (London, 1828). Meason was born in Scotland and did not have the opportunity to visit Italy, but he admired the relationship between architecture and landscape in great landscape paintings and relied on Vitruvius' Ten Books on Architecture to find the principles and relationship between built form and natural form.[3]

The term was then picked up by John Claudius Loudon and began to be used to describe a particular type of architecture suitable for placement in designed landscapes.[1] Loudon was respected by the American designer and theorist Andrew Jackson Downing, and landscape architecture became the subject of a chapter in Downing's book "A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America" (1841)[4]

Олмстед использовал термин «ландшафтная архитектура» для описания всей профессиональной задачи по проектированию композиции из растений, рельефа, воды, мощения и других сооружений, впервые применив это слово при проектировании Центрального парка.

This led to the term "landscape architecture" being adopted by Frederick Law Olmsted and Calvert Waugh. Olmsted and a man named George Oscar took a different look at the meaning of the term "landscape architecture", using it to describe the entire professional task of designing a composition of plants, terrain, water, paving and other structures. They first used the term in a design application for Central Park in New York City. In 1863, Olmsted and Vox adopted landscape architect as a professional title and used it to describe their work in planning urban park systems.[5]

Olmsted's project to create an Emerald Necklace in Boston aroused universal admiration and led to the fact that the landscape architect became a professional title [6] in Europe, first with Patrick Geddes and Thomas Mawson. Frederick Law Olmsted and Beatrice Farrand, as well as eight other leading experts.



Picture 2. Ancient gardens in the history of landscape architecture.

Monuments of landscape art, which are more correctly called works of landscape architecture, are primarily the creation of human hands, requiring daily care and restoration, since otherwise they gradually turn into unorganized, wild landscaped areas.

The relationship of landscape art with other sciences is an integral part of landscape architecture. Gardens and parks as a form of synthesis of nature and various types of arts were associated with historical styles, developed in conjunction with philosophy, literature, music, painting, urban planning, architecture, folk traditions, ecology and other sciences. They expressed the changing relationship of man to nature in each epoch.

For example, the ideological and artistic concept reflects the style of the era, architecture defines the spatial planning principles and techniques used in park construction.

Each historical epoch with its aesthetic requirements and technical capabilities develops its own set of principles and techniques. It was he who defined the appearance of gardens and parks, their stylistic orientation. At the same time, two main styles were formed – **regular and landscape**.

The history of landscape gardening goes back more than eight millennia. The styles of gardens that have been formed over such a long time, like other types of art (architecture, painting, literature), were a reflection of the era. Until the 19th century, gardens were mostly created for the nobility and served as the "calling card" of the ruling elite. That is why national and religious peculiarities, as well as human worldview and his attitude to nature, manifested themselves with such force and expressiveness in gardens.

Landscape architecture takes figurativeness from painting with its laws of perspective, color, composition, and from decorative art – the laws of imitation of space, from literature – an emotional-associative approach, semantics; from gardening – "building material" (plants) as the embodiment of figurativeness and usefulness, a means of imitating nature. An example is Chorbog in Isfahan.



Picture 3. Chorbog in Isfahan

Greek historians, such as Herodotus and Xenophon, in their writings give quite extensive and detailed descriptions of the four magnificent Chorbog gardens in the city of Cyrus the Great. Chorbog represents the number four in an architectural and artistic sense. Optimization of design solutions is

one of the elements of technical design. This is a number in various religions and cultures.[6]

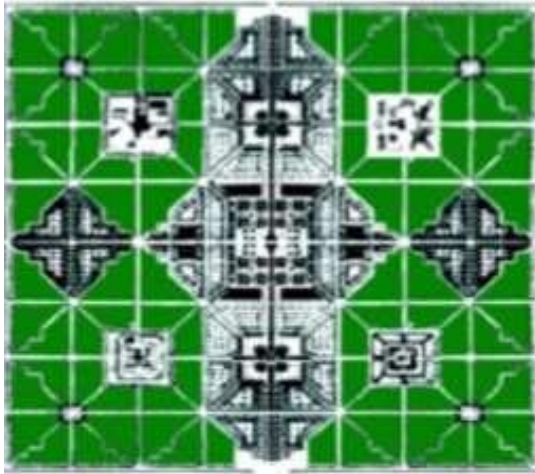


Рис.2 Реконструкция радиального Чорбога по А. С. Уралову и К. Д. Рехильову

Ecology in landscape gardening has a twofold character. This is both plant ecology and human ecology. In the first case, it is necessary to ensure favorable conditions for the growth of plants, in the second – the formation of a comfortable environment for humans (air temperature and humidity, wind conditions, insolation, etc.). For example, in a northern climate, it is necessary for a person to create sufficiently heated and protected from adverse winds and sun-consecrated open spaces. Conversely, in a hot climate, shade and coolness are needed, watering plants. In this regard, in gardens and parks of southern latitudes, "Enclosed green spaces with various types of water devices prevail."

The solution of aesthetic problems is subordinated to the social requirements of society: each social formation had its own ideals, which found figurative expression in the park structure. At the same time, the aesthetics of the park environment is broader in nature, aimed at forming a "space by means of harmonization.



Picture 5. The Palace of Versailles France

Folk traditions have played a significant role in landscape gardening.



Picture 6. Sculptures are elements of folk tradition

His love of nature, trees and flowers, the water element, wide expanses of meadows and fields, reflected in folk songs and decorative ornaments of pottery or wooden products, left their mark on him. Since ancient times, preference has been given to plants that benefit humans. [7]

In ancient Egypt, it was a lotus and a date palm. The stalks of the first went to the food of the poor, and the fruits of the second saved the traveler in the desert. And in Ancient China, bamboo satisfied hunger and was valued as a cheap building material. These examples point to the utilitarian and practical applications of flora.



Picture 7. Ancient Greek ornament with alternating lotuses and palmettes

A musical work is especially close to landscape architecture - a symphony or sonata, or just a song. S.N. Palentreer wrote, "what is especially important in music and makes it related to landscape art is a pause and rhythm. In a true work of landscape gardening, one can trace the rhythm, the culmination, regardless of the general style of composition – regular or landscape. A pause is absolutely necessary in the park, because after admiring the beautiful fountains with the glitter of water cannons or colorful stalls, it is desirable to temporarily get away from such vivid impressions, although their charm, like a melody, accompanies a person when he rests in a secluded place away from the most catchy, the most impressive.

Since then, landscape architecture has become a profession worldwide, presented for recognition by the International Labour Organization and represented worldwide. By the International Federation of Landscape Architects.

Conclusion. Acquaintance with the extensive experience of landscape architecture is necessary first of all for future bachelor architects. There is no future without history. But, perhaps, it is no less important for architects of a wide profile, who during their studies learn almost nothing even about the most important monuments of landscape architecture. The proposed material should give an initial idea of the process of development of landscape architecture from the ancient period and introduce its best examples.

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