

Landscape Design – An Important Factor in Creating Aesthetic Space

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Abstract: This article examines the basic principles of creating beauty from the plant world. It also examines, from the point of view of an art historian, the methods of creating works of art from ornamental plants, and the role of future specialists - landscape designers - in creating gardens and parks.

Keywords: ornamental plants, landscape design, art, gardens, parks.

Introduction

Humans were created to seek knowledge. The purpose of seeking knowledge is to study existence. In every era, people have sought to understand the world around them, to study existing knowledge and to discover new ones. This desire has encouraged people to constantly develop, make new inventions and change the world. In this article, an attempt has been made to reflect the world through works of art, namely, works of art made from plants.

The main part

It is not necessary to confirm that the creation of parks is an art, because through it we multiply the beauty of nature. But many believe that nature itself is beautiful, that art is brought to parks by architectural planning and other architectural elements, and that the synthesis of architecture and nature constitutes the essence of landscape architecture. One can partially agree with this.

The fact is that parks are not ordinary forest areas or a complex of natural vegetation, but cultural phytocenoses. In some cases, they are created by forestry methods through dense planting, and in other cases, by horticultural methods, directly planted in permanent places. As for flowers and lawns, this is pure agronomy. When creating landscapes, all methods are used simultaneously. A kind of landscape art is manifested here.

So, what is the main thing in this art?

As you know, in art, emphasis is one of the main tools, methods. We, landscape designers, must focus on the landscape. In city squares, neighborhoods and residential areas, a completely different picture is observed, where everything is subordinated to architecture and engineering. It is here that landscape architecture reigns, which must harmonize plants with the architectural landscape. This can only be designed in architectural workshops. The dream of architects is for their buildings to stand unchanged for hundreds of years. And the landscape is constantly living and changing, it must be constantly shaped. This is an art that is completely different from architecture.

Every person should plant at least one tree in their lifetime. But this is just a beautiful call. The ancient Greek philosopher Plato, in his world-famous aesthetic dialogue "Gippius the Elder," says, "It seems to me that I have understood the meaning of the proverb: "Beauty is a problem!" In the 20th century, Lev Nikolayevich Tolstoy proposed to completely abandon the study of beauty "because of its bewitching ambiguity and contradictions" [1]. Despite thousands of pages written, aesthetic scientists have not yet reached a general agreement on the scientific definition of the concept of "beauty" [2]. The beauty of nature — the science of beauty — is one of the greatest "secrets" of aesthetics. One thing is absolutely certain: whoever feels and understands the beauty of nature treats it with care, respect, and seeks to preserve and protect everything. This is an extremely important point for all ecologists, and they should be interested in this force and actively use it in nature conservation [3]. "Beauty will save the world" is a phrase by Dostoevsky that everyone knows, but few people take seriously. And not without reason!

Here it is appropriate to return to the problem of art and art. An artist is not just a person who paints. This is a special ability given by nature, a unique way of perceiving reality and looking at it. They are great workers who are constantly looking for new things. They do not need any scientific knowledge. Their author's works speak for themselves.

Modern garden and park art is very broad, vast and synthetic. This is landscape art or landscape design, which consists of landscape architecture and landscape gardening. They are interconnected on a synthetic basis, using sculpture, painting, applied art and even music as elements. In this, none of them loses its independence. The basis of landscape architecture is construction and architecture, which include elements of nature; the basis of landscape gardening is agrobiology, horticulture, forestry and agronomy, which include elements of architecture. Thus, landscape art is not a synthesis of architecture and nature, but a synthesis of landscape architecture and landscape gardening. The latter can also be called landscape art [5].

It should be noted right away that in the East this process took place differently. Eastern gardens were initially filled with religious and spiritual content, which has survived to our time. Initially, Europeans also had a similar attitude to nature. At that time, all types of human activity arose at the stage of syncretic development of social relations during the primitive-communal system. Then each member of society did all the work himself, together with others: they found food on the hunt, cooked it on fire, made hunting and labor tools, etc. Over the centuries, various types of activity and their specialists were distinguished. Thus, construction and gardening appeared along with agriculture. All this activity had a purely utilitarian character, aimed only at satisfying consumer needs. Thousands of years passed before the need arose to create beautiful things, and finally, to build them beautifully. This phenomenon later began to be called architecture, and then architecture. Plants have always been beautiful, and many of them also provided food. It was this last circumstance that was the main impetus for their cultivation and reproduction.

One of the first manifestations of man's desire for beauty was the establishment of order. The most primitive method of establishment of order was planting in rows (Fig. 1). We can see this in the images of the gardens of the palaces of the Egyptian pharaohs. As it turned out, it was easier to care for plants planted in rows. Therefore, this method of planting was widespread among the common people and is still used by those who have no idea about landscape gardening. This level, as well as irregular plantings, can be called landscaping of settlements, in which the benefit completely prevails, although even in this case the plants do not lose their beauty.

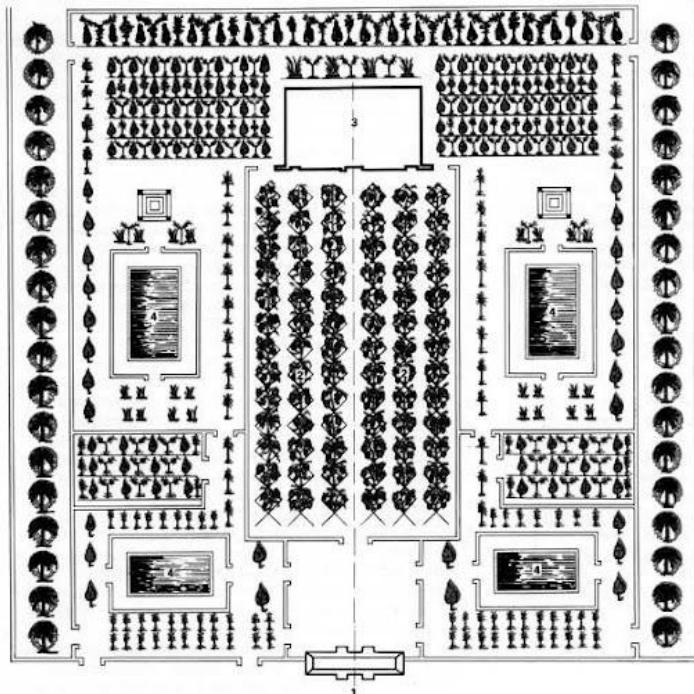


Figure 1. Plan of an ancient Egyptian garden.

Future generations should be grateful to Ancient Greece in the 5th century BC for the appearance of the first public gardens in Europe. These gardens were characterized by a regular layout of avenues with trees planted in rows. These gardens were the product of the creativity of architects. After that, such gardens passed to Ancient Rome and then spread throughout Europe. Over the centuries, architectural styles changed, and with them the styles of gardens, because they were the product of the creativity of architects. Gardeners also worked under their leadership, who invented methods of planting trees and shrubs, which were especially appreciated by architects, because it allowed them to turn plants into stationary architectural forms. They also began to prune grasses and bring them into carpet-like forms. Regular styles especially flourished in the 17th century in France, forming the classical garden-park style. These are the works of the great master André Le Noëtre, who created more than a dozen parks, including Versailles, the famous residence of Louis XIV (Fig. 2).

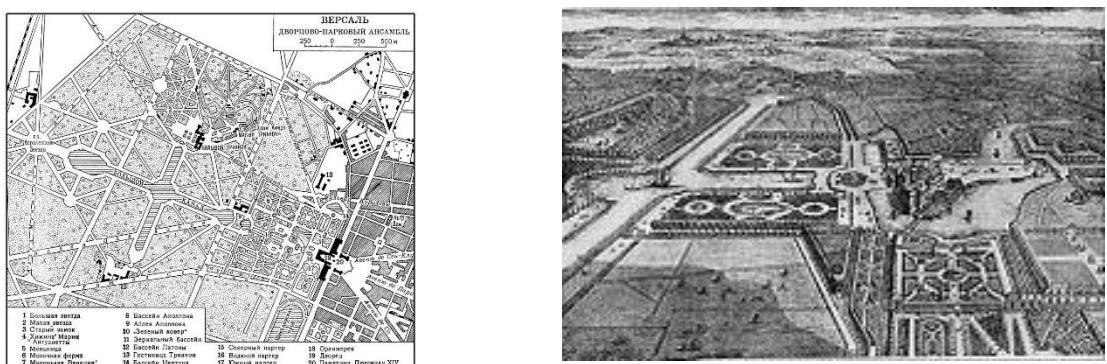


Figure 2. André Le Noëtre's garden at the Palace of Versailles

Only at the beginning of the 18th century, in England, a country of classical capitalism, did the first landscape parks appear under the influence of Chinese landscape art. Information about this spread thanks to the entrepreneurial representatives of the capitalist era, the English who visited the countries of the East. As a result, the landscape or English style of garden and park art appeared, along with which came the concept of understanding the beauty of nature in itself and appreciating living landscapes. However, agrobiological knowledge was needed to create them, and especially to shape them over the centuries. This means that a new type of artist who loves, studies and knows nature is now needed for such work.

Science and art are two different forms of understanding being. Science reflects reality in the form of laws and facts, in a short and concise form; art performs the same task in life itself, in the form of artistic images, in a bright and concise form. In an individual image, not random things are concentrated, but characteristic aspects. In this way, the artist's ideas and thoughts are most convenient for perception. For us, naturalists, the main thing in landscape art is the view, and the paths lead from one view to another, and in cafes you can eat, etc. Thus, landscape architects and landscape gardeners are doomed to an eternal struggle to prove to each other what is more important in each particular case. In some cases it may be architecture, in others it may be nature. All biologists should be very grateful to architects, who have developed our common synthetic art from their side. However, we have lagged behind them terribly in the artistic understanding of nature, and there are objective reasons for this. But now we are seeing the dire consequences. In such conditions, not "sustainable development", but a qualitative breakthrough is needed. This must be done by representatives of all agrobiological sciences, and they must understand that our art is not just the skill of growing beautiful plants, but a large and extensive landscape and landscape art, along with agronomy, forestry and gardening. To work in this field, you need artists who know the issues of composition, understand the essence of landscape architecture, and can find a place for each plant. It is with composition that landscape art begins and ends. Composition is the highest level of any art. Interestingly, humanity has traveled 30 thousand years to move from depicting separate objects to their composition [5]. To master it, you need to master all the levels of depiction available in painting - color, shape, perspective, etc., that is, be able to draw. Drawing is necessary for a landscape gardener-nature artist. When we talk about this as a "matter of taste," there is a simple concept that implies its subjectivity. Nevertheless, taste can be innate, developed, undeveloped, good, bad, subtle, thin, coarse, one-sided, indecent, etc. Teaching art to those who lack economics is like grafting a pear onto a willow.

The issue of assessing beauty is extremely problematic. It was studied by forest scientists who sought to assess it objectively in the middle of the last century. The forest is large, often without paths, and one can talk about the sum of impressions and evaluate them in points. The author of the book "The Green Zone of the City" V.A. Kucheryavyy [6] proposes a similar scale. The aesthetic assessment table has about twenty points, which also include pollution during the inspection. Perhaps this is acceptable in the forest, but it is not acceptable to divide art into separate components, such as landscapes in parks and avenues.

The concept of objectivity in art is associated with the artist's need for praise; this applies to all creators. On the other hand, there is criticism, but this is not anti-criticism. A true and intelligent artist should also accept constructive criticism, because it also brings his work closer to objectivity. The best assessment of a work of garden art can be given by a landscape gardener and a landscape architect together, of course, their conscientiousness and self-esteem must have been tested [4]. This is also a guarantee of objectivity. They give such an assessment if they know how to create and see, that is, if they perceive all aspects simultaneously in their interdependence. This can be done in a short time, but in Kiev this has not been done, which is why now the best parks, avenues, boulevards are being built up in a disastrous way or are being turned into markets. Expert assessments have been introduced at city flower exhibitions. Often these processes are led by farm managers, which leads to errors in the distribution of the prize fund. Thus, in the creation of artistic landscapes, the art itself begins and ends with the composition of natural forms and architectural elements, as well as other arts. A landscape painter teaches to show, perceive and feel the beauty of nature in a vivid, most accessible form for the viewer, through vivid living examples. The viewer sees his works not for an hour or two, as in other arts, but constantly. They should surround him throughout the city and even near the house, where the citizen himself can participate, but with the help of a specialist who should be in every housing and communal services department. Understanding and loving this art will be a guarantee that the inhabitants of such a city will treat nature with care and protect it from destroyers. Therefore, this art should be supported by the entire population, city leaders, and

especially environmentalists. Unfortunately, the latter usually focus all their attention only on the direct and tangible benefits that they receive from plants - oxygen, protection from the wind, shade, etc.

Thus, the inclusion of landscape art in architecture, no matter how architects justify it and call it, is a clear mistake. This is a large, complex independent art, which by right of synthesis, along with landscape architecture, is included in the broader landscape art. For architects, architectural elements and components dominate the landscape, while for gardeners, natural elements dominate. We, plant scientists, simply lagged behind them in the development of the artistic side of the problem, did not understand and did not develop our art. We gave the entire artistic aspect to architects, subordinating it to their assessments and laws. Architects, of course, value planning the most, usually separating it from green spaces and solving it in general outlines. Over the years of my work, I have observed a picture - in design institutes, landscapers-foresters almost thoughtlessly drew tree circles, while practicing specialists similar to them simply stuck seedlings into nature as it were.

Conclusion

From all of the above, one main conclusion follows: it is necessary to train highly qualified specialists - landscape gardeners-nature artists, or, as we say, landscape designers. This task can best be solved by the Samarkand State University of Architecture and Civil Engineering. Our university has a direction, bachelor's and master's degree programs and a specialty "Landscape Design" that trains qualified specialists who meet the above requirements. Our specialists contribute to the aesthetic enrichment of the appearance of cities, improving the quality of life of the population, and improving the ecological condition of cities and villages.

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