

THE AESTHETIC AND SYMBOLISM OF ARCHITECTURAL LANDSCAPE FORMS

ESTETICA ȘI SIMBOLISTICA FORMELOR ARHITECTURALE PEISAGERE

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Abstract: *If for the man "in the beginning was the word", and for each word he can find a graphic representation by symbols, then is shore that Nature "speaks" through form, color, light, sound, - whatever suggestive expressions of life that we humans are made it with native perception sensibilities. Art of landscape planning was subject more or less to the same attributes of Nature, loaded by ancestral, sacred or secular symbolism, with traditional or gained value. Knowledge of symbolic forms: geometric or tortuous, natural or man-made, pure or vicious, lead landscape designer and architect, through educated or intuitive actions to create the necessary space for human life, dictated by aesthetic and utility.*

Key words: *aesthetic of landscape, symbolism of landscape forms*

Rezumat. *Dacă pentru om „la început a fost cuvântul”, și fiecărui cuvânt acesta i-a găsit o reprezentare grafică prin simboluri, atunci cu siguranță Natura „vorbește” prin formă, culoare, lumină, sunet – expresii sugestive ale vieții, la care noi, oamenii suntem făcuți cu sensibilități native de percepție. Artă amenajării peisajelor a fost subordonată mai mult sau mai puțin aceluiași atribut date de Natură, încărcate de simbolism ancestral, sacru sau laic, cu valoare tradițională sau dobândită. Cunoașterea simbolisticii formelor: geometrice sau sinuoase, naturale sau antropice, pure sau alterate conduce peisagistul și arhitectul, prin acțiuni educate sau intuitive, la crearea de spații necesare vieții omului, dictate de estetică și utilitate.*

Cuvinte cheie: *estetica peisajului, simbolistica formelor peisajului*

INTRODUCTION

Considering the study of italian philosopher Assuto Rosario, admits that "landscape is the space that is the object of aesthetic experience as the subject of aesthetic judgment" (Rosario, 1982). The space is a priori determined by the game of natural forms of relief and vegetation or that of anthropomorphic forms, which at the beginning were constructed intuitive with exact utility and significance, but, by spiritual and cultural development, technological and social development of mankind, has become forms and meanings of constructed landscapes increasingly sophisticated.

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MATERIAL AND METHOD

Following technical and artistic creation (architectural) becoming of the human being during its historic, we can find the constant presence (subject to the cycle event - oblivion - retrieval) and some of the same reasons, and some of the same archetypal forms, suggesting implicitly or explicitly some and the same obsessions return to origins, the origins of cosmic world, the human birth, the path of a repetitive cycle: ontogenesis repeats phylogenesis, which in turn repeatedly Cosmogonesis.

On the basis of such epistemological / ontogenetic considerations, a key hypothesis of our research can now be formulated:

- In all human cultural events, with a conspicuously more or less obvious, find the constant presence of the symbolic forms of Cosmogonesis;
- These symbolic forms are subordinated to essential forms present everywhere in the physical, biological.

Trying to explain this hypothesis, the present context only allows intuitive argument by reviewing the main features of mentioned symbolic speech types and their examples with landmarks of human creation (paying prevalence to architectural forms and landscaping).

Reported to the creator /architectural act, archetypal symbolic forms can be recovered intuitive (Poenaru, 2007):

(1) Symbolism of magic and ritual speech (experiential), characterized by the situation where archaic man - manifesting initially as homo faber (who lives in unconscious harmony with the cosmic - transforms spontaneously / intuitive (magic) the natural and geographical landmarks (sky dome or pit in the ground, treetop, cave canopy, mountain cornice etc.) in forms / spaces for utility functions, such as housing, recreation, food, etc..

- Paleo-rupestral images by tectiformes type (France), abstract prints (Spain) or syncretic funerary stelae (Romania);

- Ritualico-totemic symbolism, universally present in the motif of the tree (cosmic, celestial, of life), motif of cosmic serpent (terrestrial, aquatic, fiery, air) or the sun motif

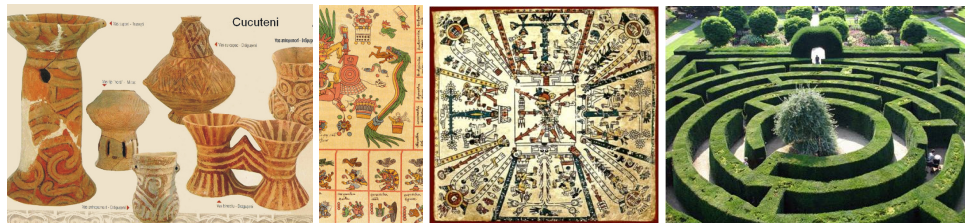


Fig. 1 - Cosmological archaic motif: Cucuteni Neolithic period vases, (III millennium BC), Symbolic Aztec culture frescoes, Chatsworth Castle gardens, England

(2) The symbolism of mythical - Initiative discourse (holistic) - developed by homo significans, the first that really began to shape the world through action and not only experience, but also discursive language (stating mythical scenario, for example) - aimed at symbolic transformation of natural resources in to archetypal forms, able to intuitively explain phenomena with hidden causes such cosmogony and institutionalize their first initiation teaching systems.

Using cosmological symbols / archetypal to achieve afterwards the first objects according to sacred architecture (temples, churches and initiation etc.) Characterize

this paradoxical period in which people has formulating intuitive / holistic, symbolic but correct solutions to the problems witch are not assumed in analytical, rational terms.

In this regard, it should be noted:

- Mythical symbolism of cosmological scenarios, aiming at the creation of organizational reasons chaos by an angular, the genesis ovulation or artifactual / modeling etc..

- Religious motif of the Genesis of light present in the biblical creation through "light of the world" epitomized by Jesus, will be represented by the wave symbol (of fish) and the Vedic creation by "golden germ" (Hiranya-Garbha) from witch the world will be born, and therefore symbolized by various forms of mandala-cosmogram (yantra) used as a default plan of oriental temples.

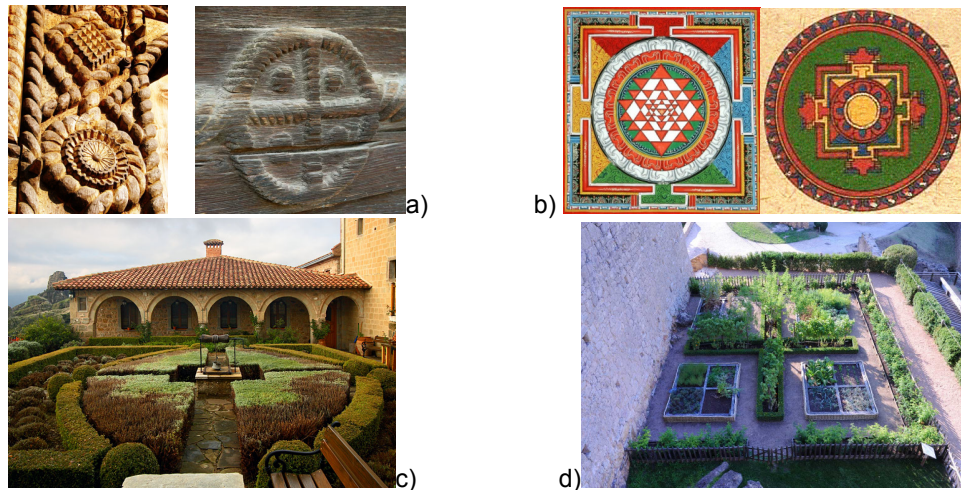


Fig. 2 - Ethnic archetypes of cosmogonic symbolism: a) details of carved wooden door (Maramures), representing a set of archetypal cosmological reasons, b) forms of mandalas translated into Hindu temple plan c) St Stephen monastery garden. Meteora, Greece, d) Maison Forte de Reignac monastery garden, France

(3) The philosophical symbolism of "world unity" attempts to justify rational / analytical - in terms of an already refined *homo sapiens sapiens*, respectively through contributions of some historical materialists and spiritualists philosophers - few key ideas, namely:

- a) structural unit of the world, namely the existence of a substrate / single principle for all forms of the world, material (such as the four cosmological fire, air, water, earth) or spiritual ("idea" from Plato) integrated unified by the "five elements" model of Chinese philosophy;

- b) unity of shape / morphology of the world, due to the action of principles / unic actionable laws unifying such as "form" at Aristotle or "nous" in Kant's laws of "becoming creative" at Hegel or Bergson, respectively contributions showed by Cantemir in Romanian philosophy trough "increase and decrease" motif, by Conta in "universal undulation theory" on the one hand, the description of fractal models of the world, on the other hand;

- c) the idea of man as "a measure of world unity," recorded as a imperative at the frontispiece of Delphi temple: "Know yourself and you will know the universe ...".

Of course, all these attitudes can be recovered in terms of the history of architecture, the line of "philosophers of shapes / harmonic proportions" (including architecture) as a Leonardo da Vinci and Le Corbusier.

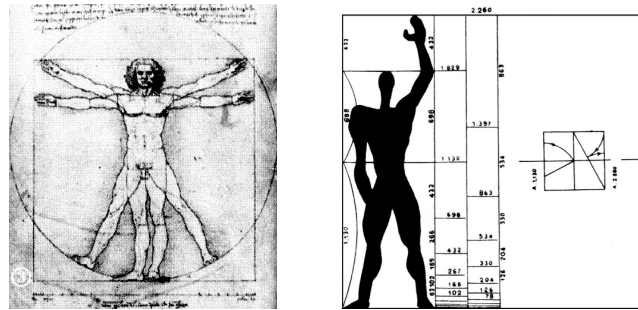


Fig. 3 - Modulor Man in vision of Leonardo Da Vinci and Le Corbusier

(4)The symbolism of experimental discourse developed by scientific and technical vision of homo technicus / architekton - both analytically and experimentally on: macrocosmic universe, whose genesis undertake essential forms through an integrating spiral of their appearance and disappearance; microcosmic universe and the human world, where the architecture, with its numerical alchemy and beyond is measure of the man.

RESULTS AND DISCUSSIONS

On the assumption of a "metaphysical (onto) genesis", "sacred geometry" made possible manifestation of the world concrete forms. These properties, which can be learned inductively from empirical reality research, imposed by some "specific evidence" (the concrete forms of expression), the almost universal presence of three types of properties that enable utility and beauty to blend in nature:

- Symmetry of natural forms has the effect of order and stability of space / natural and implicit human;
- Integrating presence of the spiral, the dynamic event (evolutionary) archetypal forms;
- Highlighting the golden proportion of some constant harmonic ratios that provide ideal proportionality of archetypal forms.

Sacred Geometry reveals that symmetry is a principle to provide order in space, which gives it stability and harmony. The property of symmetry, shape the world, forms constructed are themselves nice and stable. Researching the structural properties can be realized mathematically (by numerical and geometric criteria) (Gheorghiu, 1991).

Thus, as shown by another ancient Greek geometry, all the physical and biological structures (plant, animal and human) may be subject to rules of numerical modeling on the one hand, correlations with angular or circular geometric shapes on the other hand.



Fig. 4 - The shapes of the physical world, vegetable, animal or anthropomorphic are harmonious as follow the Law of organic growth or Law of golden ratio, giving them the attribute of beauty, the structural strength and operational efficiency.

The fact that everything - from the cosmic matter to the biological matter and "social matters" - evolving on a helical path, is a truth which is highlighted both by the natural sciences and society.

It can be concluded that the spiral / helicoide is a "form generating forms" or "shape in motion".

Living matter keeps growing archetypal form, which turns by preserving its constant proportions (Schneider, 1994). This form observed in the snail shell is a spiral, that geometry, to distinguish it from many others, have called it logarithmic spiral, this, even more that any natural spiral and whatever the effects - is lovely, since that respect the rule of archetypal "golden section".

Law of "Golden number" has a special significance. We can say with certainty that the proportions of the golden number accompanying creative manifestations of nature and the human being, giving them the attribute of beauty, the structural strength and functional efficiency (in capitals details or structural elements of Greek temples, in sizeing Egyptian pyramids, Leonardo da Vinci's artistic creation, etc.).

In his *Aesthetische Forschungen* (1855), German esthetician Zeysing note: "For a whole divided into two unequal parts, to appear beautiful in terms of form, should be that between the smaller and bigger part to have the same ratio as between the bigger part and the whole" (Ghyka 1981).

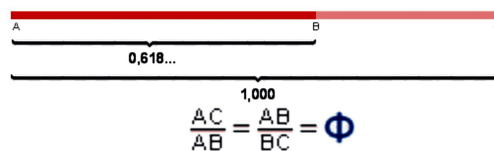


Fig. 5 - Golden Ratio

This *sectio aurea*, describing a relation with the force of law - because it is found involved in fundamental forms of living and non-living world - it is focus on the field of the sciences, maths first.

Due to these relation, were born human mimetic forms of sacred architecture, incorporating buildings and built landscapes, proportions, relationships and symbols of sacred geometry, optimally harmonized with human.

The effects of such compatibility are felt in the human being, both physical -biological support and the psychological-emotional.



Fig. 6 - Summary of architectural harmony: Notre Dame de Paris (left), Celtic Maze (middle), Garden of the Aberglasny estate, England (right)

CONCLUSIONS

In conclusion, creating an estetic architecture for our environment, the architect can influence decisively the harmony status of all people, on the one hand, and the balace between man's kind and cosmos, on the other hand.

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