

Seeking of Synthesis and Harmony for Sculptures in the Space of Green Plantings

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Abstract

There is a significant meaning of the symbolics emotionally included in the works of art as well as in the total synthesis with the green plantings in the landscape architecture as well as in any other spatial art branch.

Notwithstanding, the ability to perceive the information and the ability to feel the emotions characterize the different parts of human consciousness.

Conformity exists between the qualitative structure of information and that of emotional one created by it. Depending on the specific landscape space or the total information of the form as well as on the conditions of the perception, the emotions caused may be more or less bright or only colour a bit our perception.

Key words: *cultural heritage, space, contextualism, architectonically and esthetically artistic quality.*

Introduction

The small forms of architecture both in the urban building space and the rural landscape have the language of a different expression. In the context of the cultural heritage environment the sculptures are prevailing the themes of which are connected with the cultural heritage of a definite time period. It has the characteristic stylistic tendencies of its history of art which are connected with the baroque, classicism or art nouveau character which determine the choice of scale, area, height and the dendrological peculiarity of separate plants at the same time too. The aim of the research is the search the development of the dialogue, where the landscape architect should estimate the epoch and material of every sculpture as well as the compositional elements tolerantly and sensitively in order to increase the expression of the sculpture as a harmonious unity in the surrounding space. In the basis of the research problem are the sculptural works, the compositional image is very abstract for creating a harmonious mood. Not only the urban building space but also the cultural heritage of landscape in estate building is to be considered.

Methodics of the research

The perception of architectural small forms is easier if their scale is near to the proportions of a man's height, and its building in the urban space.

As the research material the parade courtyards and the territories of old estate parks are used best of all in which the emotional growth is increased not only by the sentiment of the historical building but also by the scale of the compositional space. Particularly it refers to the courtyard symmetry, but in the zone of landscape park – to the plastically changing information. The principal criteria of cultural historical landscape as well as the those of emotional perception of separate sculptural works are included in the basis of the research method:

- The sight line length in relation to the proportion of the total courtyard or park;
- The distance of the location of the sculptural work in relation to the architectural solution of the building;
- The insolation of the courtyard or the park together with the perception of the work of art;
- The context search of the elements of the work of art and the green plantings (water, relief, flood lands).

The time is necessary for the perception of a specific work of art in the urban or cultural heritage space. The larger is the preliminary knowledge about the specific structural form and its ideological content, the shorter is the time of perception – because the information has been obtained beforehand. The visual information may be increased by the solution of plantings in the zone of the work of art because the plant dendrological peculiarities during the change of seasons are dynamical. For example, in spring when the branches of shrubs and trees are more transparent. In summer, when the gaudy tones are prevailing both in the leafage and flowers, as well as in the colour of the flowers, the emotional perception is richer for the onlooker (Karpova, 2008).

Depending on the emotional world perception of an individual, the landscape architect should try to define:

- The first impression or intrigue of the onlooker about the total compositional model of the work of art and the green planting;
- Principal perception or the culmination moment (point) created by the total landscape artistic space;
- Detailed perception or reflection connected with the information revision and engraving in one's memory.

Results

The sculptures and the architectural small forms as the visual means of expression in the cultural historical space are closely connected with the silhouette of the historical building, part of the park, courtyard, elements of the fence, lines of lanes (colour foto, fig. 21). More often by the historical building the spatial symmetry has a definite rhythm and form (Brinkis, Buka, 2008).

The landscape architect should define perfectly the play of elements of the total spatial coulisses as well as the separate dominant crowns of trees in the park, their colour, form, light etc. Each of the historical landscape elements is located in a total functional chain and the plastical spatial building, and they are as the definite criterion of the visual emotionality.

When the length of the sight lines increases, the amount of the spatial visual information grows overfilled by the background and the coulisses of the sight lines. When the sight line is shorter the spatial perception is more detailed, and it is possible to see the facture, colour and the solution of more detailed form of separate landscape elements.

An important role is played by the amount of the sight line definition for the visual perception of the sculpture and its planting zones:

- Near sight lines permit to perceive the expression of the work of art and the plantings in detail. The landscape architect is to seek the compositional harmony easy to be perceived in a short sight line;
- A medium far sight line of 5–10m distance in which the artistic landscape total image receives another scale and language of the expression;
- A far sight line having a landscape space of background and coulisses;
- The landscape space is perceived only in the motion.

The form, colour and structure of the the green plantings may enrich the information power of the work of art and create a its stronger emotional perception:

- The pictorial harmony of separate elements (dendrological character of the plantings and the facture and colour play of the work of art;
- Perception of architectural proportions in the sight line (vertical and horizontal dimensions, perception of rhythm and dynamics);
- Compositional play of separate elements and details.

The location of the landscape and architectural small forms and the multiformity of its visual aesthetic features may create a different perception of the spatial depth. For example, the centre plan (with colour, form, structure) may be active and the foreground passive, or an expressed depth-

plan (silhouette) and a passive foreground etc. Particularly, it concerns the location of the monumental sculptures in a larger landscape space (colour foto, fig. 22). In this context a tolerant harmony has been searched for the plantings and a work of art. It concerns the compositional elements of the plantings – their height, length, colours, structure of leafage, light of seasonal peculiarities (features), over shadow etc. (Karpova, 2008).

The spatial compositional features are to be in the harmony of the spatial function. The function of the active transit space around a sculpture disturbs the perception of the philosophical message and sometimes even creates a comical feeling, and the comprehension of the artistic work is hard to understand. It distorts the total landscape image.

Discussion

A wood carriage having iron rails (Tornakalns) symbolizes the tragedy of our country and there are small red flowers beside next to it, these flowers try to force their way through the splinter surface. The information about our people pain is given by the help of psychologically strong contrast tones and the splintery materials. Three kinds of materials – woods, splinter, metal are used and beside next to them there are a very fragile flower planting.

The repression tragedy (Jelgava) is reflected by a rather small plane broken down, thus imitating the railway rail road by the metal and reinforced concrete in the lawn plane, providing a psychologically strong information about the tragedy of the occupation time. The background of this sculpture exposition is a lawn which revives especially strongly during the festivity times when flowers are put there for the memory. In other time while the urban space pulsates beside it, this place lives neutrally besides the urban space.

Clipped shrub forms having different height and of background to different sculptural works – even from the classical romantical images to vanguard forms – create a different emotional world too. An important role in such situations are played by the scale of the surrounding landscape space. This space may be opened to far sight lines or sometimes narrow and small too calling to philosophical reflections, peace and silence without attractiveness and a wide dialogue.

The sculptural works the compositional image is very abstarct for creating a harmonious mood. In such a case the landscape architects solution and context of a good idea may create a dialogue in the visual perception of a work of art. Sometimes it is the colour of the flower cover and colour composition made linearly or plastically. It is possible that the group plantings of separate trees, groups of trees or blooming shrubs are enough (Brinkis, Buka, 2008).

While the height of the trees and the width of their crowns develop, it is necessary to estimate the narrowing of the landscape space and the growth of the overshadow. A wide and open exposition zone with plantings may become comfortless and oppressive.

If the work of art is located in a narrow urban building space the limiting plantings must be lower. The dendrological peculiarities must be considered particularly carefully too.

There conditions are considered most difficultly at a very dense building having narrow courtyards and pedestrian transit zones, old tree plantings and at the places having a large overshadow created by the height of building. It is best of all to use modelling, while taking into consideration the real scale and by modelling the height of the green plantings and colour tonality too.

Conclusions

The exaggerative amount of plant materials, colour, scale and planting density, height etc. create discomfort and exaggeration which oppress the philosophical fragility of the sculptural work.

A filigree and tolerant dialogue between the green plantings and the work of art must be done in any season while taking in the consideration the principal sight lines or points. The choice of the

planting and materials as well as structure and colours must not create disharmony for the total compositional image. The synthesis, harmony and contextualism is to be searched both in the space form and the function and emotional perception.

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