FIGURATIVE LANDSCAPE DESIGN AND LANDSCAPE ANALYSIS METHOD

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Abstract

The problem of active participation of modern landscape architecture in the creation of the urban environment is investigated. Examples of various residential and business spaces are analyzed, conclusions are drawn about the role of landscape architecture in solving the problem under consideration, and the principles of aesthetics and comfort formation are systematized this part of the urban environment.

Keywords: landscape architecture, "Language of Images", metaphor, modern urban environment, environmental design, residential spaces, business environment.

The method of landscape analysis (MLA) and its criticism

The classical approach in landscape design is considered to be *the method of landscape analysis* (MLA), which includes the following stages:

➢ *Survey of the territory* (collection of all information about the object, inventory, taxation, geodetic survey, geological surveys, noise, pollution, insolation, etc.).

➢ *Assessment of the territory* (formalization of all collected information in the form of a single diagram, diagram).

➢ *Landscape analysis of the territory* (comparison of the requirements of the design assignment and the existing situation).

➢ *Compositional* solution (sketch, sketch of the territory, delimiting the main spaces of the object).

➢ *The master plan* (the organization of the object's space, all the projected design elements are clearly reflected).

Sometimes, when presenting a ready-made project executed by the above method, an incident may occur. The client will be completely smitten by the appearance of analytical diagrams and drawings. As if the drawing is a battle plan, the arrows digging into the plot, the house and the surroundings are the advancing armies, and then the client has no choice but to hide at home under the onslaught of the attack and not get out into the garden (diagram). MLA is a rather scientific approach, when specific initial facts dictate specific decisions. Any person (or machine!) clearly following this method should achieve approximately the same result. Ian Mac Harg, a well-known landscape designer, wrote that "every person who collects the same facts will come to the same conclusion."

Of course, one can always object that there is an element of creativity, but in this case the values will be incomparable "a huge lion of the survey will swallow a small mouse of design" (G. Yangman). With all the criticism of this method, one should not forget about one of the basic laws of landscape design, genius loci or "genius of the place". The worst thing is when collecting analytical information, inventory, survey, etc. they turn into an end in themselves, a kind of mysterious ritual that does not lead to qualitative and quantitative design, into a kind of "prayer to the almighty God of landscape design with a request for the blessing of this project," as P. Geddes, the first British citizen who called himself a landscape architect in 1904, wrote. This method, according to T. Turner (Great Britain), leads to an occupational disease of landscape designers —"analytical paralysis".

As an alternative to MLA, or rather, in its development, *the method of figurative landscape design* (MFLD) was proposed. This method can give, oddly enough, a deeper understanding of the essence of the existing landscape, penetration into its very depths. New, most diverse facets of the project will open up to the designer, "allowing his ideas, like seeds, to fall on noble soil and give strong shoots" (T. Turner). A (MFLD) at first glance may seem very similar to an MLA. He also follows the rule "from the general to the particular", but at the same time focuses more on the general structure, typology of the place than on the specific elements of an object.

Metaphor as a source of inspiration for (MFLD)

In order to achieve the desired results (that is, an interesting design saturated with images), a certain catalyst is needed, a spark capable of igniting the fire of creativity at an early stage of the project. This catalyst can be a metaphor. Very often, a designer faces a large complex of problems associated with each specific design object. Metaphors can simplify complex complex structures by combining broken elements into a single idea, a single image.

The word *metaphor* literally translates as transference and comes from the Greek words *meta* (through) and *pherein* (carry). In the Russian dictionary of foreign words, the meaning of the word metaphor is explained as "figurative convergence of words based on their figurative meaning." The role of metaphors in literature is very great, they are essentially an ornament of language, their meaning is to discover and describe new aspects of reality, to express a subjective, personal understanding of reality. Metaphors have a huge creative potential, achieved by transferring (borrowing) ideas from different areas of life and transferring them to others. This is their creative power.

In landscape design, metaphors or images are drawn from a variety of areas of human activity. As a rule, they are somehow connected with the genius loci, or "genius of the place". This term describes the atmosphere, uniqueness, "spirit" of a place. Moreover, the images inspired by the atmosphere of the place can be taken not directly from the analysis of the existing situation, but rather from our perception of the object. This is another significant difference between the method and the MLA. At the same time, different designers, each inspired by their own understanding of the "genius of the place", are able to come up with completely different metaphors. The development of a metaphor into an idea, an image will eventually lead to a finished design.

Metaphors and related images can be drawn from different areas of our lives. Conditionally , they can be divided into three large groups:

➢ **Natural** - water, trees, flowers, animals, land, terrain, seasons, grass, sunlight, wind, etc.

➢ **Aesthetic** - painting, music, dance, geometry, symbolism, sculpture, cinema, theater, ballet, costume (fashion), architecture, graphics, makeup, style, clips, etc.

➢ **Social** - historical images, human relations, feelings, gender...

The following are the basic principles for the design of this site:

During the first trip to the site during the survey, the designer tried to understand and feel the atmosphere of this territory. The mutual gravitation of two points of the object - the pond and the entrance to the site - was established, and at the same time their sufficiently strong rejection, as if a

centrifugal force repelling them from each other (different semantic saturation). The railway line also symbolizes rapid movement, flight.

Based on these considerations, a metaphor was proposed - the garden of the solar system, which determined the further approach to design.

The next important step of the (MFLD) is to check the metaphor, comparing it with the main elements of this object. The metaphor should not change its essence after that, since it itself arose due to the atmosphere of the site, but the approach to the project should be adjusted for this specific place.

As a result of the above steps, a conceptual diagram is obtained that shows the basic idea of the garden and the essence of the metaphor. The main spaces and volumes of the newly created landscape, as well as their purpose, are determined at this stage.

The final design (sketch version) tells us that the railway, like a comet, is carried away from the gravitational field of the solar system, leaving behind a bright tail (picturesque landings along it). The reservoir, as the main attractive point of this place, is the center of the solar system, around which the planets (decorative stones) rotate along their trajectories (geoplastics of relief). The entrance area is one of the major planets firmly held by the force of gravity (connecting path).

MLA and MFLD are thus significantly different from each other. With the use of metaphors, the design process begins with an idea, an image, rather than with problems (which is typical for MLA). The use of metaphors in the design process is not related to the size of the site. They can be applied both to urban landscape design and to a private garden project. Metaphors can be anything - both fantastic and quite trivial, the only important thing is that they provide a source of inspiration.

The ABC of Landscape architect images

The process of the "birth" of design can be compared with the birth of a child. When a newborn just opens his eyes, a powerful information flow immediately hits him. When growing up, the child learns to recognize different types of images*: food, mom, home, friend, warmth, fear, work, play, speed, etc*. The child also learns the language to describe all these images. Some descriptions are achieved by words, others by gestures or actions (for example, a raised hand, a kiss, taking a certain place, position). A person, growing up, is constantly in contact with various types of physical or social images.

If this child becomes a landscape designer, then he needs to learn how the mechanism of a particular place works, what is "good" and what is "bad" in it from different points of view, and how it can be influenced. A landscape designer will be required to know new images and the ability to operate with them, a certain "alphabet, the language of images". This language does not consist only of words. It consists of layouts, figures, diagrams, drawings, actions, habits, etc. All this is used to describe complex, complex processes: soil erosion, plant growth, transport circulation, energy exchange, safety, proportion, rhythm, surface texture, etc. The language will partially use well-known formulations, but some techniques will be unique only for landscape designers. In this language of images, many generalizations, ideas will serve as prototypes of your design.

In general, the word - image in our understanding is quite ambiguous. According to the founder of the "Language of Images" Christopher Alexander, the image is the archetype of a "good" place. In his books "The Language of Images" and "Infinitely Long Construction" (New York, 1977), he wrote that his images (or archetypes) are taken from the analysis of the entire human history of design, architecture, construction, landscape art. He lists a huge number of stamps saying that if these stamps (images) are applied in a similar situation, then this place will be favorable, "good", positive by definition.

For example, the image of "Transit Entrance Space" suggests that "buildings, especially private houses, with a gradual spatial transition from street to building form a more favorable spatial environment for a person than those that directly face the roadway." The conclusion that Alexander draws from this example is "designers should always design a transit space between the street and the entrance door." He also gives more specific advice: "... connect the entrance to the house and the street with a path passing through this transit space, and decorate a person's path with a change of colors, a change of sound

sensations, a change of direction, different types of surfaces, a change of levels, a change of space - for example, an arch or a pergola, a variety of picturesque views," then you will get a favorable space.

Alexander, with his "Language of Images", gives a rather structured approach to landscape design. He looks for those "primitive", archetypal, basic qualities of a particular place, which, if put together as a children's designer, will give a good result - a good design. And structures the description of these favorable images was made by him for completely different levels of "place" - starting from a region, a city, a large park, and ending with paths, houses and private gardens. There can be infinitely many of these images, because each of them was once applied in practice to solve a specific problem, under new initial conditions, new images can and will arise. Each individual "archetype" of space will not be able to serve by itself, but works only in conjunction with others.

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