

Landscape Aesthetics - traditional views and modern approaches



Aesthetics (greek. aisthetike episteme)
Science of sensual insight

Traditional aesthetic seen and artistically arranged landscape (prior gardens and parks)

Temporary *Paradigm shift to the natural landscape and cultural landscape discussion*, Receptor aesthetics, scenery, experience potential, recreation potential, involvement in planning instruments (et. al lanscape planning, UVP)

Landscape aesthetics has a close reference to technic, nature and art aesthetics, above all to the biological, psychological and philosophical aesthetics.

Biological Aesthetics (represented by Eibl-Eibesfeld) general basics of the aesthetic productive as well as receptive behaviour

Psychological Aesthetics empirical science

Philosophical Aesthetics philosophical ideological paradigm (of Platon, Aristoteles, Baumgarten, Kant, Goethe, Schiller, Wilde, Adorno, et al)

Allegory *presentation*, which are demonstrated by symbols

Key Aspects Landscape Aesthetics

- Historical development of the aesthetic's view
- Relations aesthetics – landscape
- Subjective and objective components
- Receptor aesthetics
- Cognitive und effektive causal determinants
- Scenery and historical landscape development
- Characteristic, diversity and beauty of the landscape
- Landscape aesthetics – a mission for nature protection and landscape conservation
- Principles of the operationalisational landscape aethetical approaches
- Scenery (analysis, evaluation, involvement in spatial plannings and sectoral planning)







S. Sørensen,
1996





Georgia / Sakartvelo (საქართველო)

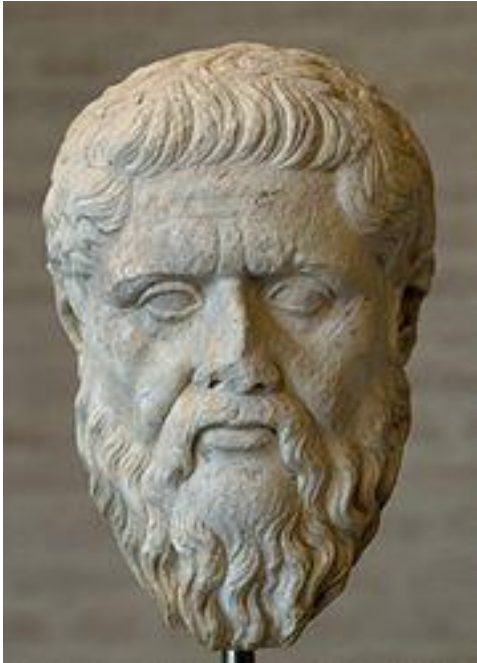
- ... when God made the world, he asked all the peoples of the earth where they wanted to live, and distributed their homelands accordingly. From the Georgians he heard nothing; they were too busy feasting. He paused to rebuke them on his way home, but the tamada—the toastmaster at a traditional Georgian feast—told God to calm down, that the Georgians had spent the whole time praising his handiwork, and that they really didn't mind if they wound up homeless anyway. God found this answer so pleasing, not to mention adroit, that he gave the Georgians the little plot of land he had been saving for himself.

(<https://www.smithsonianmag.com/travel/wandering-through-georgia-ed-en-caucasus-180961496/>)

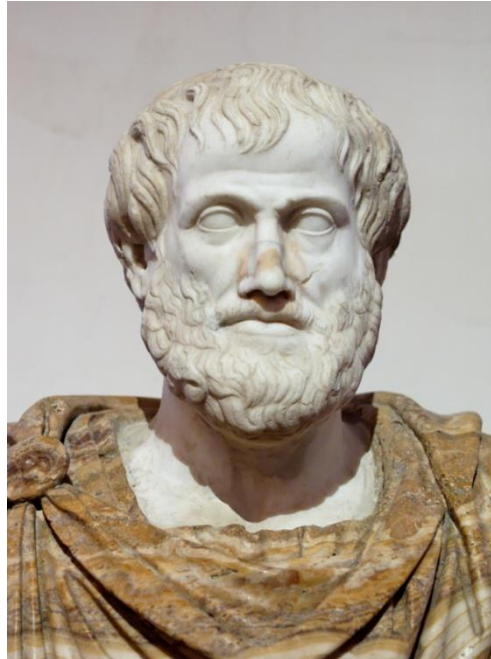
- for example: chinese, indian, persian, japanese aesthetics

Western Aesthetics

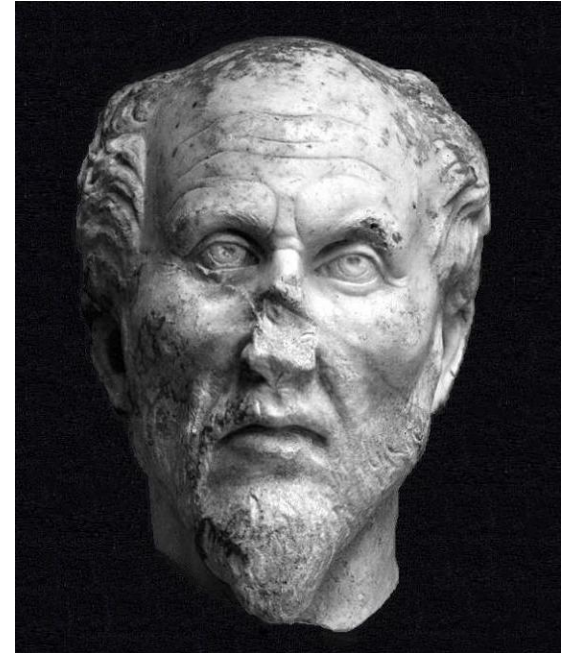
- antique aesthetics (Platon, Aristoteles, Homer)
- medieval aesthetics (Thomas von Aquin, Nikolaus von Kues)
- modern aesthetics (Raffael, Leonardo da Vinci, Michelangelo)
- present aesthetics (G. Lucäcs)



Platon



Aristoteles



Plotin

Platon (427 - 348 BC)

- created the first systematic aesthetic, part of his metaphysical system
- **beautiful is, what is moral**
- „imitating arts" : painting, sculpture, tragedy, music, dance
- ambivalente sight on the art
 - pioneer of the „beautiful arts“ and negative view, because pictorial representation cannot comply with the claims of beauty
- Mimesis (imitation) – imititate, relating to illusion

Aristoteles (384 - 322 BC)

- pupil of Platon, no morally or epistemological deliberations as basics of the evaluation of art
- introduced katharsis (purification)
- quasimedical effect of the mimesis, reduction of affective tensions after i.e. a play --- purification
- Purpose of art (poetry): representation and attraction of affects

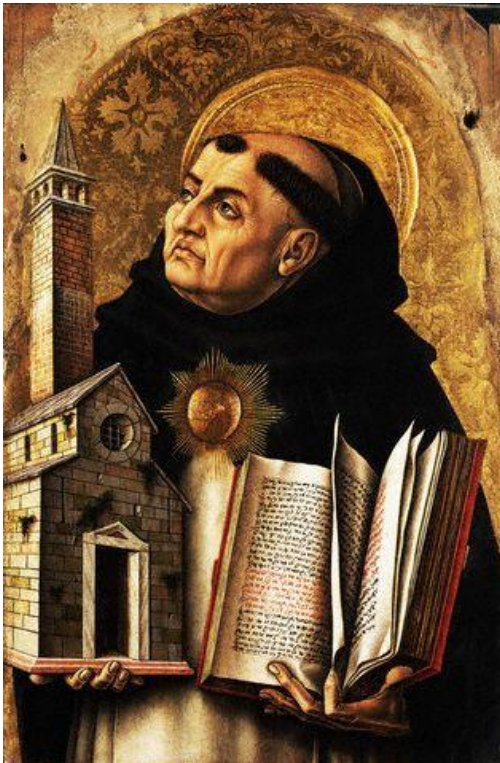
Plotin (205 -270 AD)

- important representative of the neo-Platonism
- metaphysical approach; beautiful world of ideas, on which just earthly beauty and arts can participate
- Art represents perfect ideas
- appreciation of the sensual across with transcendental (perfect)
- sensual – beauty as reflection of the mental - beauty

Platon: Reflection

Plotin: Reflection

- No independent aesthetics, aesthetics as part of theology, theological argumentation needs (iconoclastic controversy)



Thomas von Aquin (1225 -1275)

- scholastic Philosopher

„ It is not beautiful because it's loved by ourselves, but because it's good and beautiful, it's loved by ourselves.,,

„ The beauty is based on a special light sheen and on the fitted proportion.,,

„ The art's good cannot be found in the artist, but in the artwork; because art is the right, focused on the producing, sanity.“

- Is an approach of veneration of images and its mimicry and representation to reject because of religious reasons?

(iconoclastic theses are prohibiting any visual production)



Giovanni Fidanza (1221 -1274) "Bonaventura"

Picture and the pictured object shall not be identified with each other.

- The picture's beauty has to be distinguish from the object's beauty
- so it is possible to image "unbeautiful" objects as art (also in the sense of unmoral, negative)
- an "ugly" object, can be accepted as a "beautiful" object d'art
- an intensive reference to the contemporary art and contemporary aesthetics discussion



Petrarca

Extract of a fresco of Andrea di Bartolo di Bargilla
(around 1450)

Francesco Petrarca

* **20.7.1304 in Arezzo**, † **19.7.1374 in Arqua**, Padua; italian humanist and poet, came with the age of 6 to Avignon; studied law in Montpellier and Bologna, later antique literature; between 1333 and 1349 Avignon; belonged to the court of Milan of the Visconti from 1353 -1361; from 1362 lived in Venice, at last in the remote Arqua; popular as an humanist writer; crowned as a poet-king at the Capitol; has had a great impact on the humanist's development.

Mont Ventoux summit in the Drome Alps (Provence), 45 Kilometer northeast of Avignon; 1912m high; a complete isolated standing mountain massif with an extended, spacious high plateau, which is directly set up over the valley of the Rhone; in the valley the cities Avignon and Orange, on a clear day you can see from the summit the sea and in the east the summits of the Alps.

Ascent of the mountain Mont Ventoux (1336)

Today I made the ascent of the highest mountain in this region, which is not improperly called Ventosum. My only motive was the wish to see what so great an elevation had to offer...

At the time fixed we left the house, and by evening reached Malaucene, which lies at the foot of the mountain, to the north. Having rested there a day, we finally made the ascent this morning, with no companions except two servants; and a most difficult task it was. The mountain is a very steep and almost inaccessible mass of stony soil. It was a long day, the air fine. We enjoyed the advantages of vigour of mind and strength and agility of body, and everything else essential to those engaged in such an undertaking and so had no other difficulties to face than those of the region itself.

We found an old shepherd in one of the mountain dales, who tried, at great length, to dissuade us from the ascent, saying that some fifty years before he had, in the same ardour of youth, reached the summit, but had gotten for his pains nothing except fatigue and regret, and clothes and body torn by the rocks and briars. No one, so far as he or his companions knew, had ever tried the ascent before or after him. But his counsels increased rather than diminished our desire to proceed, since youth is suspicious of warnings...

I turned my eyes toward Italy, whither my heart most inclined. The Alps, rugged and snow-capped, seemed to rise close by, although they were really at a great distance; the very same Alps through which that fierce enemy of the Roman name once made his way, bursting the rocks, if we may believe the report, by the application of vinegar. I sighed, I must confess, for the skies of Italy, which I beheld rather with my mind than with my eyes. An inexpressible longing came over me to see once more my friend and my country.

...I rejoiced in my progress, mourned my weaknesses, and commiserated the universal instability of human conduct. I had well-nigh forgotten where I was and our object in coming; but at last I dismissed my anxieties, which were better suited to other surroundings, and resolved to look about me and see what we had come to see. The sinking sun and the lengthening shadows of the mountain were already warning us that the time was near at hand when we must go. As if suddenly awakened from sleep, I turned about and gazed toward the west. I was unable to discern the summits of the Pyrenees, which form the barrier between France and Spain; not because of any intervening obstacle that I know of but owing simply to the insufficiency of our mortal vision.

Aesthetics of the Renaissance (about 15 -16-. Jahrhundert)

„The world and the nature will be conquered more and more, the attraction of this world will be extraordinary interesting, the on of the afterlife rather stale..." (Bloch, 1985)

- instead of metaphysics, just empirically pursuit

Axioms of the Aesthetics of the Renaissance (Heller, 1982)

- ✓ Art is mimesis
- ✓ Art is science
- ✓ Art is hierarchic (higher or lower art)



Leonardo da Vinci
(1452 - 1519)



Albrecht Dürer
(1471 - 1528)



Michelangelo
(1475 - 1565)

- occupation with perspective question, with measurement methods, anthropometry, study of proportion

(about 17th century, characterised by fixation between Renaissance and Enlightenment)

- no historical epoch, but an art historical style
- Ideal: baroque synthesis of the arts
- dramatic, effusive style, movement, feeling, emotion, phantasy, size
- Dynamic, but cultivation of the still lives (Rembrandt)
- light - dark – contrasts
- Antinomy: peace - hectic, immortality – momentariness
- Allegories are all around
- widely decline of causal point of views, geometry and rationalism
- „Disegno interno" (inner drawing) due to the artist



Enlightenment (around 18th Century) and Aesthetics

- „invention“ of individuality
- „political grade school of the bourgeoisie" (Hauser, 1972)
- idea of man: self-consistent, self confident, mannerly, autonomic, independent

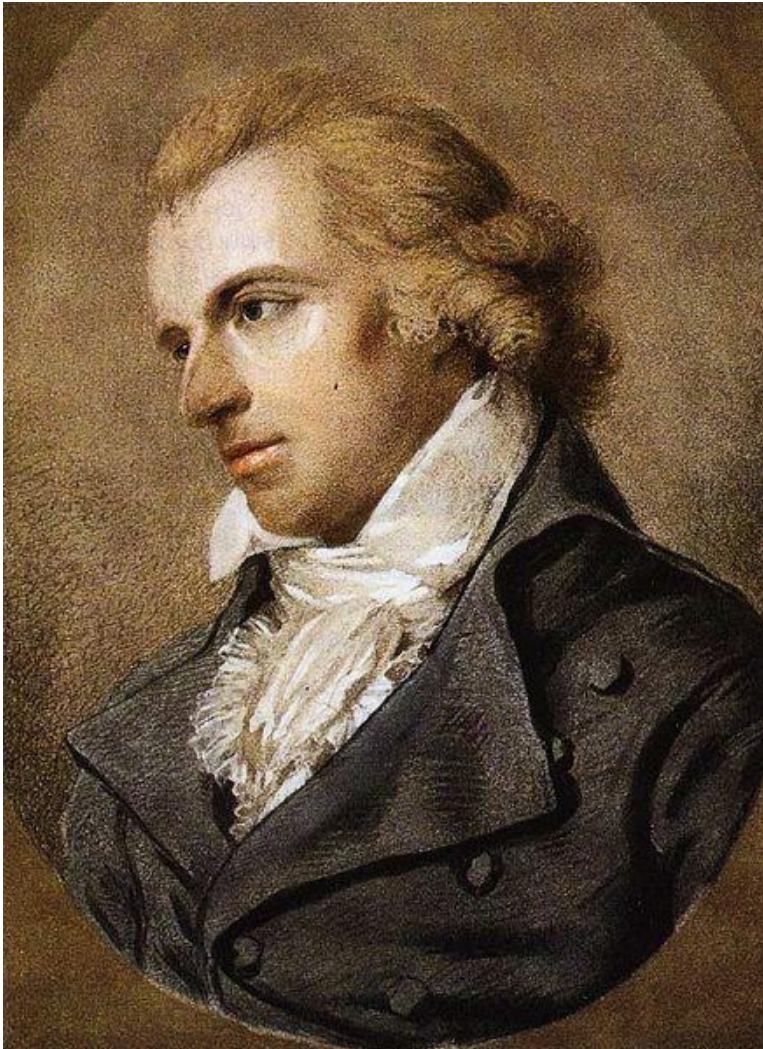


Jan van der Crabben (Photographer)



Immanuel Kant (1724 -1804)

- philosophical theory of the aesthetic experience
- paradigm of the reception aesthetics
- Subject stands in the centre, not the as aesthetic beautiful sensed object (also nature etc.)
- analyses the judgment where an aesthetic experience ends
- aesthetic judgment: neither objective ästhetisches Urteil: weder objektiv provable, nor subjectively random
- What is the typical form of art's rationality?



Friedrich Schiller (1759 -1805)

- anthropological approach
- attempt to introduce the, „objective concept of the beauty,,
- a rationality state is the aim, but was not approached
- thinks that the realisation in „aesthetics cycles“ is possible



Alexander Gottlieb Baumgarten (1714 -1762)

- is deemed to be the founder of the aesthetics as a science
- integration of the sensual insight into the philosophy and with that into intrapsychical and metaphysical areas
- Baumgarten's merits prior in the synthesis
- „The aesthetics' aim is the perfection of the sensual insight. That is meant to be the beauty" (Aesthetica, 1750, S. 14)



Oscar Wilde (1854 -1900)

- aestheticism as a way of life/ dandyismus
- „Only the style, not the contents counts,„
- root for temporary appearances:
aestheticism of the every day world/ "Lifestyle"/ group
dynamic
- effect up to psycho – social phenomenons

„ It does not influence the feelings if I have it or not, but if other people have it or do not have it.“ (Simmel, 1897)

The "Archetypes - hypothesis" by Carl - Gustav Jung (1875 -1961)

- " the collective subconscious (Archetypes)"

Irenäus Eibel - Eibesfeld (1984)

- Phytophilia and supporter of savannah – hypothesis

Edward O. Wilson (1984) Biophilia

Gordon Orians (1980)

- human habitat preference and savannah - hypothesis

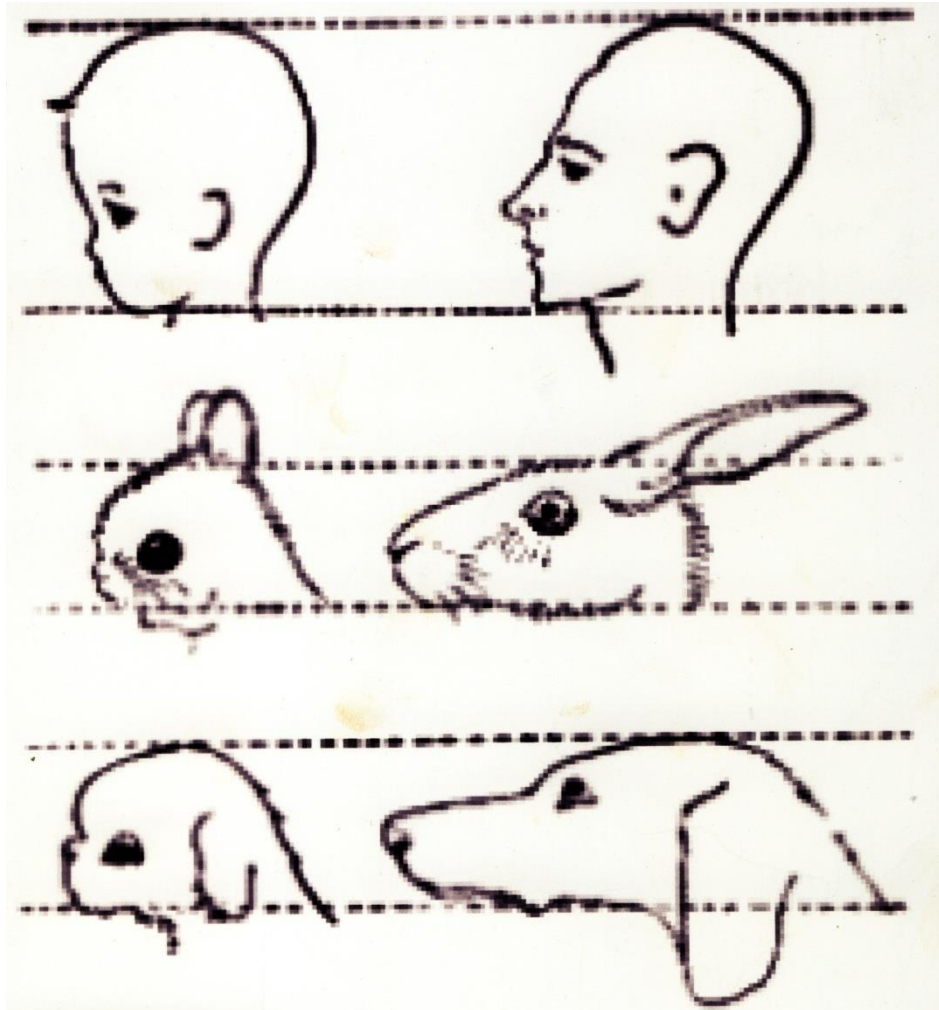


Phytophilia

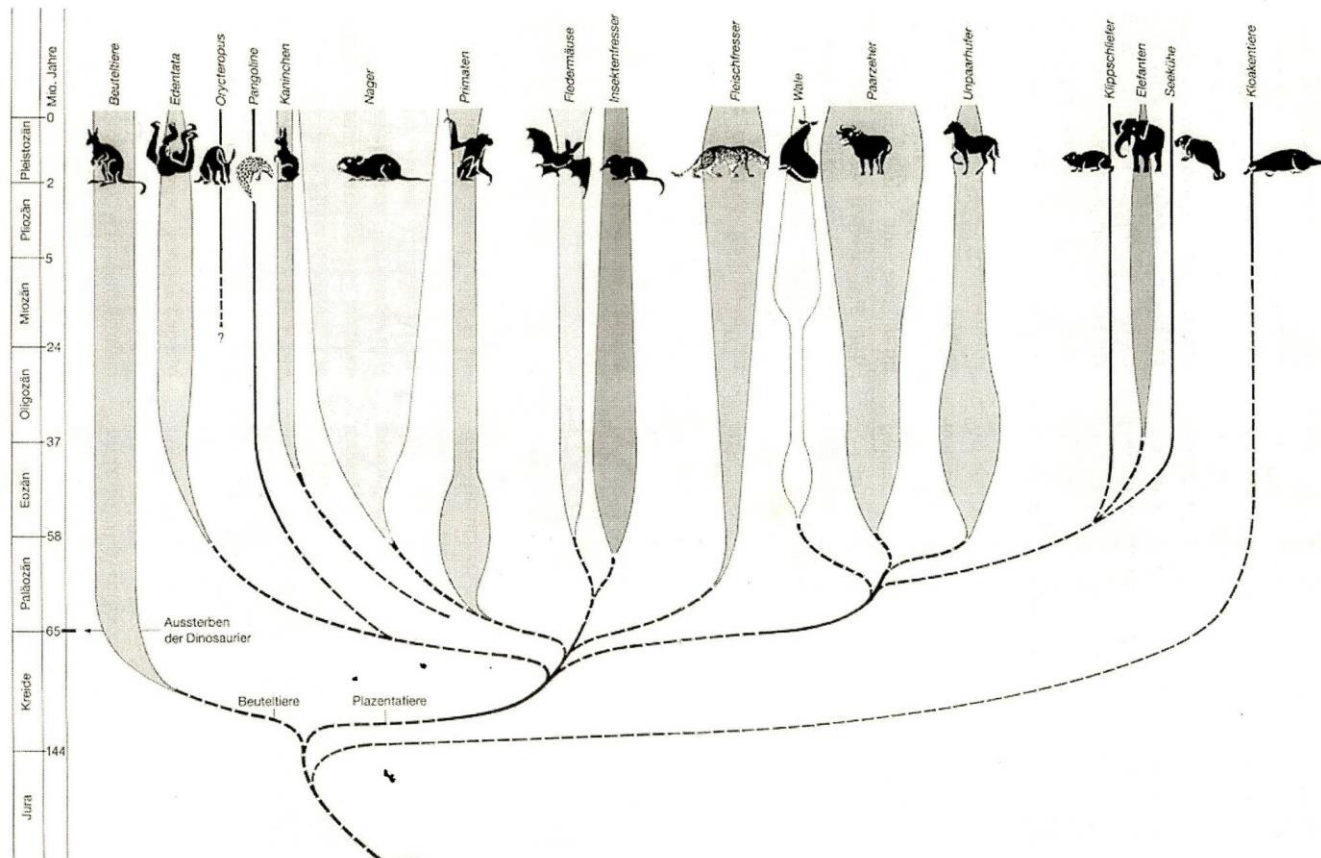
Die Archetypes - Hypotheses of Carl - Gustav Jung (1875 – 1961)

- Jung :**
- doctor, psychoanalyst, 1906 -1913
 - correspondende with Freud
 - stopping of the contact, travel for genetic research
 - " primittive" cultures to Arizona, Eastafrica etc.
 - occupation with Myths, alchemy, religion, occultism
 - Professor in Zürich and Basel
 - interpretation on the human behaviour from the philosophic, religious, mythic point of view
 - strong inclusion of the Teleology (purpose of pursuit)
 - Psyche consist of 3 interacting sytems
 - the conscious (Ego)
 - the personal unconscious(personal experiences, wishes, impulses)
 - the collective unconscious (**Archetypes**)

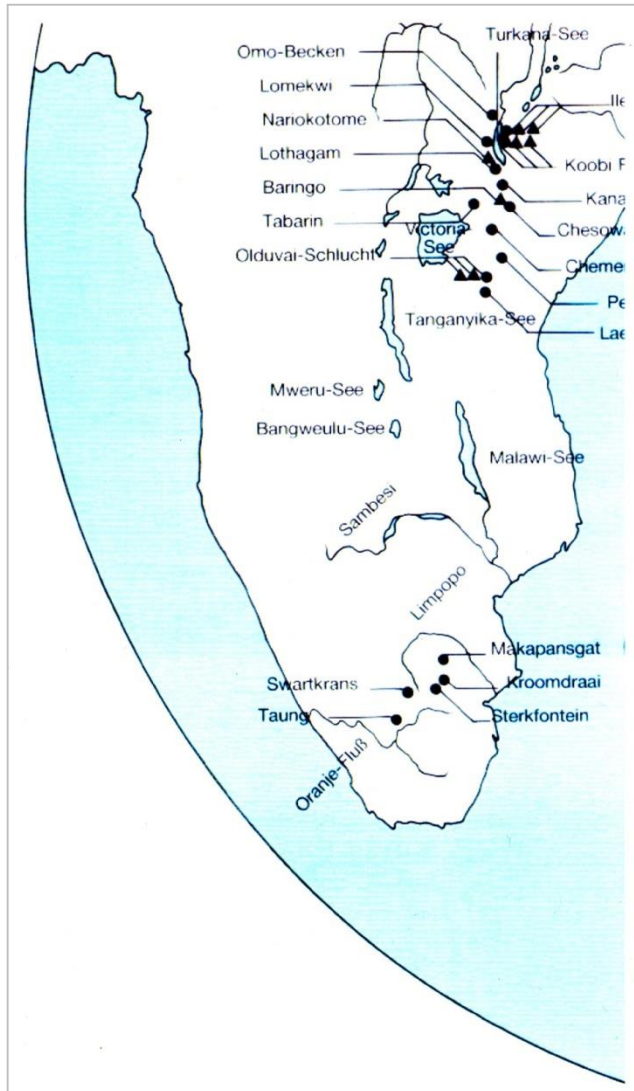
Archetypes - universal passed on dispositions of the human imagination, with regard to specific, perennial situations (birth, danger, death etc.)



„little child scheme“

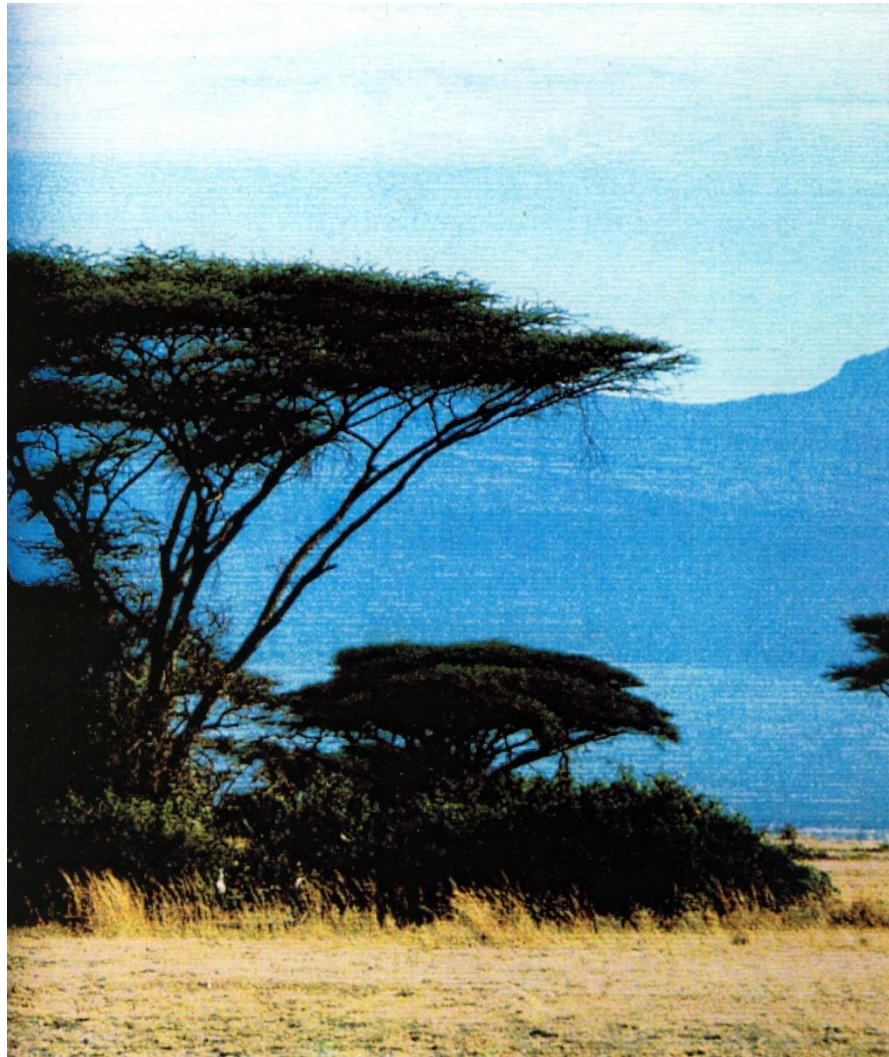


The adaptive radiation of the mammals after the extinction of the dinosaurs. Most of the today's groups of mammals developed during the approx. 10mio. years of Paleocene and the early Eocene.
(modified after GINGERICH, 1977)



The map shows the fossil sites of hominids in the Rift Valley and in South Africa.

- triangles highlight the place of recovery of the species Homo Sapiens
- Circles highlight the species Australopithecus.





Acacia tortilis

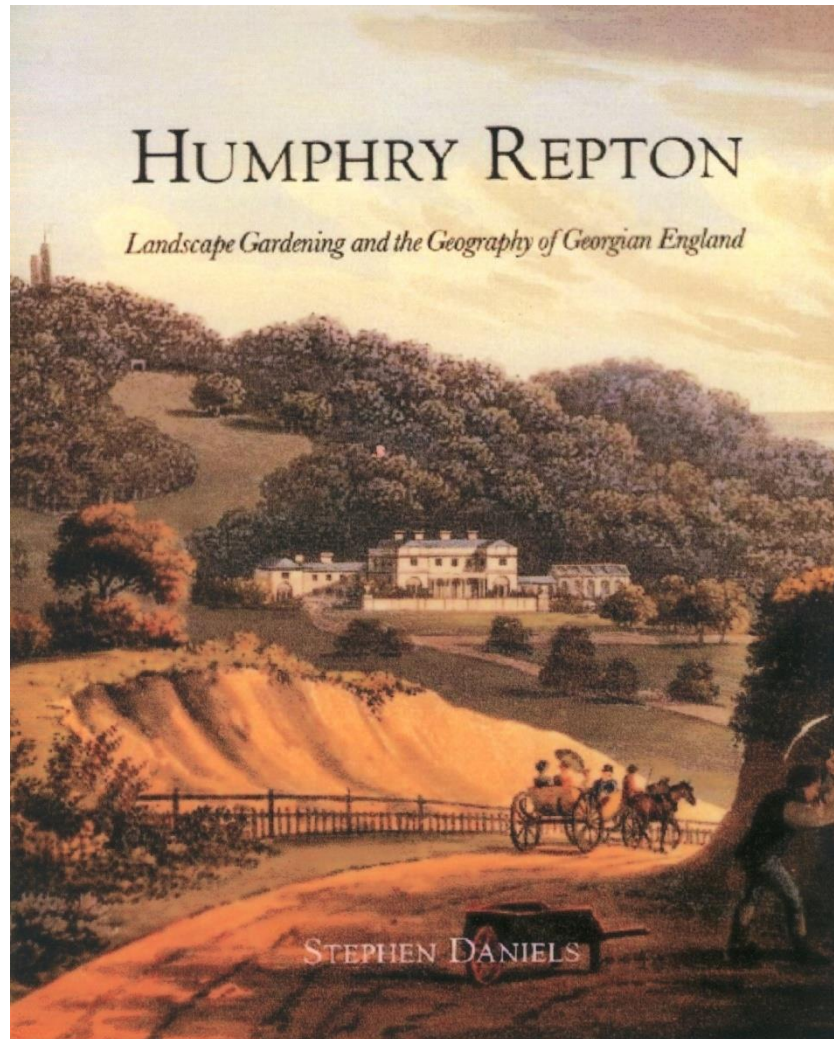




Modern African savannah
(ORIAN, 1998)

Shift layer of the Vegetation

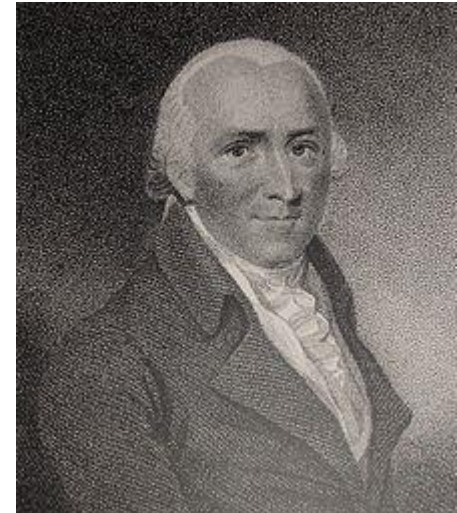




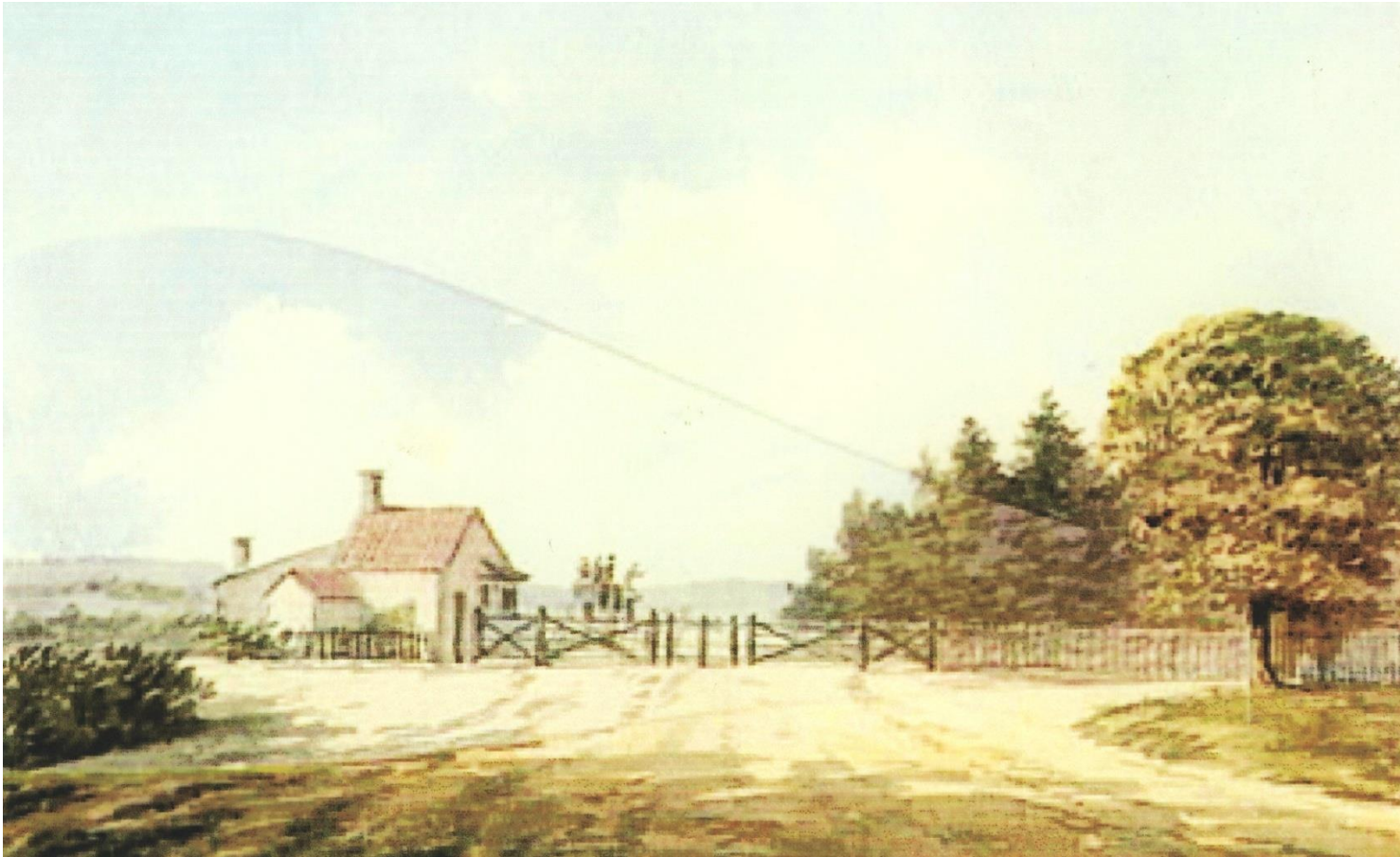
Humphrey Repton (1752-1818) was a pioneer in the field of landscape architecture. He was also the most famous landscape gardener of the eighteenth and nineteenth centuries. He created, transformed or improved over two hundred places in England. His ideal was natural beauty enhanced by art. This is embodied in our own urban public parks such as Central Park, Regent's Park and Goethe's Weimar Park. However, Repton's most lasting contribution to his profession lies not in his actual landscaping but in his writings on his art which were derived from his famous Red Books.

In the process of designing a landscape for a client Repton would create a *Red Book* of the estate. This was a slim volume bound in red leather. It contained his proposals for changes outlined in neat copperplate handwriting and embellished with maps, plans, drawings and water-colours to illustrate his ideas.

Repton's published writings were the distillations of the most valuable material from the Red Books. *Sketches and Hints on Landscape Gardening* (1798), *Observations on the Theory and Practice of Landscape Gardening* (1805), *An Enquiry into the Changes of Taste in Landscape Gardening* (1806), and *Fragments on the Theory and Practice of Landscape Gardening* (1816) are not merely theoretical works but the result of 'hands on' experience.



Landscape Architect



A typical „before“ illustration from the *Red Books*.

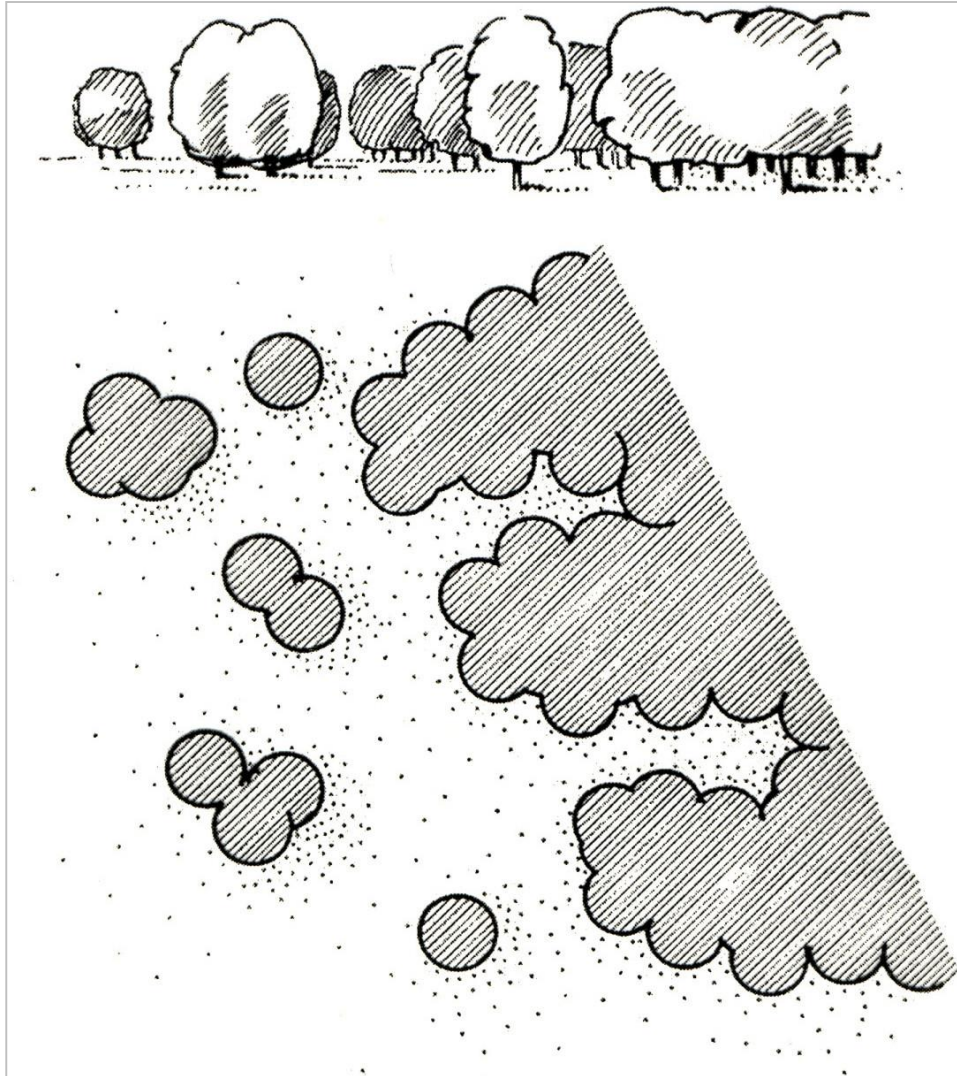
Notice of the flap on the page. This could be lifted to reveal Repton's proposed design which follows on the next page.



Repton's design for the improvement of the preceding site, the „after“ page.

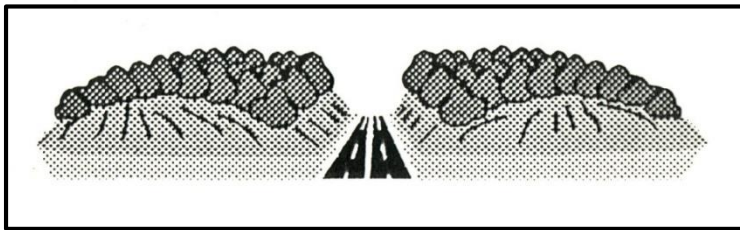
Vegetation changes	No. landscapes changed
Added scattered trees and copses	9
Removed trees to open distant view	8
Added copses at water's edge	5
Broke up straight pasture/wood edge	5
Opened woods to allow penetration and visual access	4
Changed tree shapes	6
Bifurcated trunks close to ground	(4)
Added canopy layering	(2)
Added flowers and shrubs	2
Added woods	2
Removed shrubs	2
Animals	No. added or removed
Added	
Cows and sheep	89
Deer	86
Removed	
Horses	3
Geese	one flock
Ducks	one flock

Landscape changes by
adding/ removing of
structures and creatures due
to Humphrey in his „designed
landscapes“,
N = 18 (ORIAN, 1998)

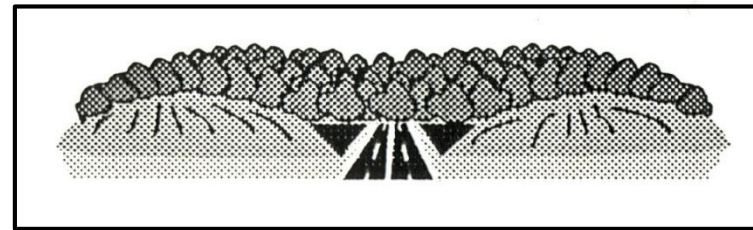


Forest edge after SCKELL
(KELLER, 1994)

Intervention



Intervention and compensation



Example for the compensation measures on restorative basis due to restoration to the original condition by a „landscape bridge“

Relevance and Sustainability of Interferences with Regard to the Scenery

Relevance

Characteristics of the arrangement pattern or the landscape ideal figure are affected
(Distance of one tree from a line)

Sustainability

Duration of the change or duration of the recovery of the previous/ wanted new suitable landscape circumstance according to arrangement pattern and shape feature of the landscape elements
(i.e. mass event)

An interference is committed to relevance or sustainability.

Regarded Circumstances of Interferences

- visual effects
- visual areas
- character of position
- axes of view
- functional togetherness
- ecological protection worthiness

Fundamentally necessarily landscape relevant informations about a project

Base area

Dimension, expansion, form, division of the base area and arrangement of the objects on the base area

Objects

linear, selective, extensive objects

flat, hollow, full mold

form: floor plan, lateral view, top view

proportions (volume extension)

colours, material, other surface features

Plantings: individual plants, groups, areas

Emissions

noises, movements, lights

Additional Specifications

Building phases, building period, construction site access, building materials, periods of use, decommissioning- demolition conditions

Diversity, Singularity and Beauty in the context of Landscape Aesthetics

- Diversity – formed over time elements and distribution
- Singularity – expression of Diversity
- Beauty – by inadequate impacts endangerade

Goal: **Particularity versus uniformity in times of Globalisation**