

The Art of Giving Artificial Shapes to Plants

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Abstract— This article presents ideas about the art and methods of creating artificial forms of autumn trees and shrubs for gardeners and architects in the organization of landscape design.

Keywords— Garden, landscapes, art of topiary, Baroque, Central Asia, Ashkal al-ard, green artificial zoo.

I. INTRODUCTION

The art of creating the shape of garden plants has a long history and tradition from ancient times. According to historical records, in ancient Rome there was a gardener named Topiar, who was the first in the world to observe the trees and shrubs and put into practice the idea of giving them artificial green forms. That is why this tradition entered Europe under the name of "art of topiary" and is called by this name in world literature. Indeed, it is known from history that 2,000 years ago, boxwood and cypress plants were planted in the gardens of ancient Rome and given artificial artificial (geometric) shapes (1).

Various green sculptures and even scenes from battle scenarios were formed from these plants. However, during the first turbulent past in European history, the "art of topiary" was almost forgotten in garden-park practice. In Europe, only by the Renaissance in Italy and France, efforts to revive and put into practice ideas about topiary art as an ancient art in general was revived, and as a result, topiary art was re-introduced into fashion in the creation of Renaissance gardens.

This art, that is, the art of artificial shaping of plants, finds its high development in the gardens of majestic castles and castles built in the style of "Baroque" architecture in Europe. However, by the 18th century, the English landscape gardening, based on the advanced ideas of Europe's "romanticism" method, led to the stagnation of topiary art in practice for a long time, until the end of the 1980s. However, the practice of tracking plants in shape in Germany was revived in the construction of gardens during this period and began to take on a mass character.

Although the art of topiary is used today in various countries around the world (Europe and Asia), it has not become popular. This art, especially in the Central Asian republics, is not yet widespread. However, there is a great interest in this art and it is no stranger to the peoples of Central Asia, especially us in Samarkand.

The art of observing plants and giving them different shapes is a legacy of Samarkand. It is known that Samarkand was one of the most prosperous and picturesque cities of Central Asia in the early Middle Ages, covered with lush green gardens. The historian Ibn Haukal, who came to our country in the 10th century, writes about Samarkand as follows: The capital of Sughd is Samarkand; it is located on a hill south of the Sughd River. The city consists of an ark, a shahristan and the surrounding suburbs ... When I climbed to the top of the ark, I enjoyed the most breathtaking scenery I

could only dream of: green trees, sparkling houses, flowing streams and ravines, and the surrounding nature. Every place, every tree, every blossoming garden will delight your heart. The beauty of the city squares is endless. Cypress trees were observed and given very strange artificial landscapes and decorations. These are reminiscent of the forms of green artificial elephants, camels, cows, wild animals that are about to be thrown together or are afraid of each other, or perhaps want to get acquainted. Such green landscapes that delight the human heart are at every step. These include cascading canals, pools full of fish, comfortable pavilions and sheds.

The same information is given by the author of the book "Ashkal al-ard" al-'Amar (XIII century): Ibn Haukal writes that there are many gardens in Nasaf, Akhsikent, Quva, Binokent and other cities of Central Asia.

According to Ibn Haukal and al-Umar, the art of building architectural gardens in Samarkand dated back to antiquity, and in the late tenth century cypress trees were observed in the city squares, creating a "green artificial zoo" is traditional and specific. It is noteworthy that such art has been preserved in the example of Samarkand for 300 years during the X-XIII centuries.

However, this is an ancient heritage that we have forgotten today. The Uzbek people love children. In the parks of our cities, in the gardens reserved for children, in kindergartens, schools and colleges, the strange shapes of various animals observed from green plants will delight our children, strengthen their ecological upbringing, create unique conditions for them to have fun in these gardens.

Nowadays, along with the classic green geometric shapes and sculptures in the world's historical garden parks, various artificial green shapes created in the Japanese garden-park style play a big role. In the gardens that are currently being created, of course, it has become customary to create a Japanese garden. This phenomenon is a testament to the great importance of Japanese gardens around the world. However, every country, every nation must strive to create its own national gardens and bring them to the level of universal, universal art, like Japanese gardens. In this way, it is important for us Samarkand residents to revive the art of formally observing plants, which are historically national and local.

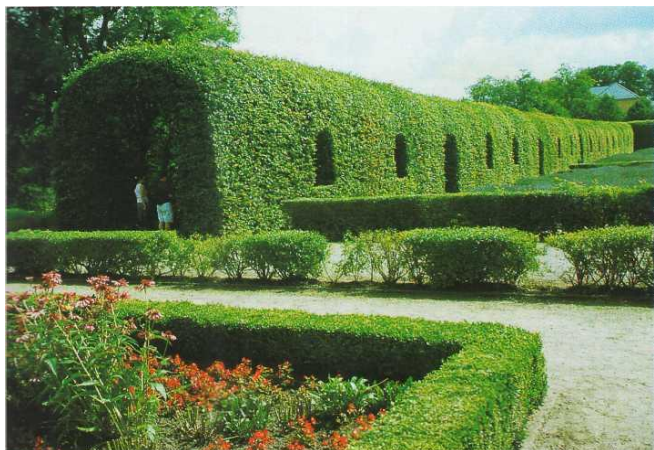


Figure 1. Grab is a long-stemmed branch with a hairy arch

II. CONCLUSION

It should be noted that in some relatively modern, small private gardens, trees and shrubs, which are observed to give beautiful shapes, are interesting and noteworthy for their longevity, for example, free-growing trees and shrubs that remain intact. However, artificially shaped plants need constant attention and treatment.

In this scientific development, we have set ourselves the goal of developing the art and methods of making artificial shapes by observing trees and shrubs for curious gardeners and architects and illuminating them scientifically (Figure 1). The green artificial spheres and oval-shaped upright plants in Figure 2 are distinguished by their distinctive appearance, i.e., contrasting landscape, over naturally growing flat grass plants. The statue of a woman made of white stone in front of the picture also added a special charm to the environment.



Figure 2. The laurel leaves on the left are not smooth and the shape does not look beautiful. The small-leaved birch on the right is in the shape of a smooth ball.

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