Memorial Park Evolution

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Abstract. This article chronologically presents the genesis of memorial parks in the European civilization. It demonstrates the transformation of sacred landscape architecture into ritual facilities using the synthetic semantic of architecture and monumental art (cenotaphs, garden sculpture, fountains). Memorial parks became a means of identifying specific places and events in space, thus preserving the memories of certain times. The location of memorial parks within cities turned them into one of the key city-forming elements of the urban environment. Being an integral part of community lives, gardens and parks appeared pursuant to both the material and spiritual needs of people and became one of the attributes of civilization.

The analysis of planning and dimensional-spatial methods in park construction helped classify them into types and identify their city-forming role from ancient times up to nowadays. Also, the authors could expose the memorial park transformation and adaptation processes depending on the changes to the social and economic formations.

The symbol is always more important than a genuine person or thing

M. Pasturo

1. Introduction

Having appeared in the cities of the ancient world, memorial ensembles represented a synthesis of architecture and arts of high architectural and artistic quality. The regularization of park spaces by planning and dimensional methods started because of cultural concerns. From prehistoric communities onwards, people started setting up shrines in parks to mark places of power. They planted sacred groves and used other methods of park architecture to tell about events or personalia.

Later on, the goal of creating such facilities was to transmit knowledge of past events and people participating in them (emperors, war chiefs, sportsmen, etc). Since any architectural form is based on some implementation protocol (ritual), architecture does not only represent a previously-used ritual, it is itself a ritual agent. The ritualism of architecture resides in the identification of specific places within space.

2. Research essentials

Memorial parks became social memory objects. They are the valuable heritage of the past transmitting the symbolic language and the wisdom of previous experience. They were created in the memory of the past events and remained in the community lives transforming and experiencing different ages while keeping their commemorative tokens: sculptures, obelisks, and mausoleums. Identifying event locations in space, memorial parks, whose structure synthesized with the scenery, became vital semantic and sculptural dominants of urban ensembles. The figurative and thematic elements of spatial...
compositions embody philosophical concepts of the periods and events represented by them through their stylistic features. That time one of the memorial park elements appeared: cenotaph is a symbol of commemorating events but it is not the actual burial place.

Figure 1. Ancient Greece, a fragment of a memorial park (author's drawing).

The stylistic features of figurative and thematic elements of spatial compositions embody the philosophical concepts of their times.

Identifying event locations in space, memorial parks became vital semantic and sculptural dominants of urban ensembles. The Renaissance is marked by the emergence of parks and gardens. The Pratolino Park (arch. Bernardo Buonalenti), richly decorated with sculptures Gardens of Bomarzo are among the most mysterious monuments of the Renaissance (arch. Pirro Ligorio) (Figure 2 and 3). Specific sculptures become the background and strengthen the entire structure and compositional features of the park and garden architecture. Being the key semantic elements of the park ensemble and landscape, the works of art acquired architectonic and ornamental properties of engaging anesthetization.

Figure 2. A fragment of the Gardens of Bomarzo. (author's drawing).
One of the main peculiarities of the monumental works of art with strict forms and dynamics is that they are all made of durable materials.

In the second half of the XVIII century, memorial parks with architectural elements appear in Europe that carry the semantic array of the years past. The presence of mausoleums, obelisks, cenotaphs, and other commemorative tokens becomes obligatory for such constructions. The role of memorial parks in urban skylines also increases, as they become one of the basic elements of the urban environment. This period sees the emergence of typological methods of memorial park formation, dimensional construction methods, as well as the bases of landmorphing architecture.

The end of WWII also leads to a more intensive construction of memorial parks. Three parks appeared in Hiroshima, Japan (Hiroshima Peace Memorial Park, arch. K. Tange), Hungary (R Wallenberg Holocaust Memorial Park in Budapest), Latvia (Salaspils Botanic Garden), etc. USSR becomes the leader in this type of construction as the country that suffered the most toils of war.

![Figure 3. A view of Sian Memorial Park (author's drawing).](image)

In the existing cities, memorial parks usually appear where some events happened previously. The alienation of past war events and their reinterpretation by the society changes also the interpretation of memorial architecture and leads to the evolution of their forms and images, as well as the perception paradigms affecting their architecture (Salaspils Memorial Park).

In Rostov-on-Don, a memorial park for the 70th anniversary of the Victory was laid out in Suvorovsky residential district, where the city defense lines used to be. One of the main architectural and spatial elements of this park is the Victory alley. The suggested project solution became a ‘literary’ source that is acceptable in the works of such scales. The Victory alley in the Park of the 70th anniversary of the Victory is an open-air museum telling the story of the Russian Army and commemorating the events that changed the country and the warriors who saved their motherland.

The architectural and spatial composition of the Victory alley used the complex park landscape to complement the reasonable dramatism, gravitas, and emotionality of the memorial.

The dimensional planning solutions of the Victory alley were built using the land morphing architecture principles integrating architecture and landscape. The ideology of interactions is as follows: Human - Nature - Architecture. The complex topography of the Victory Park determined the planning structure and the character of the open-air history museum. Since there are no enclosed spaces, scenery spots do not appear in the composition as semantic and visual elements. The interpretation of Victory alley starts at the bottom and ends at the top reaching the compositional and semantic climax. The semantic focus of the entire composition is a sculpture - the mask of Nike, the goddess of Victory, that reflects in the water table. The Memory alley is a semantic row of stelas that tell the history of the Russian army and the battles fought during the establishment of the Russian state. The suggested project solution for the Memory alley ensemble became the main ‘literary’ source.
that is acceptable in the works of such scales. The background of fir trees and birches creates a certain intimacy.

3. Conclusions
The main goal of creating memorial parks at various stages of civilization developments was the identification of places where certain events took place and the transmission of the knowledge about them. The construction of such parks is relevant up to date even nowadays. New special parks are being built, and memorial parks are still used as a means of preserving the memory of events. Architecture is an agent and a means of transmitting the memory of the past. It must be noted that memorial parks adapt and transform to keep up with the development of cities.

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