Earthen Forms in the Landscape of Cities as Structures of Symbolic

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Abstract. The intentional arrangement of earthen forms in the landscape is a measure that has been used since ancient times. Their significance changed over the centuries, similarly to the scale of the structures that were being built. All manners of escarpments, mounds and embankments functioned as integral elements of a visual, religious, sepulchral and commemorative significance within the landscape, in addition to constituting the basis of the compositions of garden and park layouts. In prehistory there appeared a tradition of the forming of artificial hills, examples of which were the most numerous in areas of Ukraine, Kazakhstan, Scandinavia and central Europe (including, among other areas, Poland). During later periods, along with the disappearance of pagan cultures, the tendency had disappeared as well until the late Middle Ages, when earthen embankments were used, among other things, as tombs or in order to delineate the borders of landed estates. During the Renaissance and the Baroque the building of so-called parnassi (from the name Parnassus), which were garden mounds, gained in popularity. In modern times, in turn, mounds and other artificial embankments were erected mainly as monuments commemorating national heroes and important events (e.g. the Kościuszko and Piłsudski mounds in Krakow). Since the second half of the twentieth century landscape architects have often employed these types of spatial elements. This fascination with the use of earthworks - both for practical (e.g. waste treatment, reducing noise and air pollution), as well as artistic reasons - provides excellent effects in the spaces of cities. It aids in the individualisation of the landscape and of individual places, in building their identity and distinctness. Despite the fact that the reasons for using earthen forms in the landscape have been changing since ancient times all the way to the present, in many cases it is the symbolic value constitutes the overarching creative idea. This phenomenon has been presented in the article. Selected case studies, primarily from Europe and the United States of America, were analysed. The use of these forms throughout history has been presented - ranging from prehistoric geoglyphs or tombs, mounds used as monuments, e.g. those in Krakow, to contemporary layouts, e.g. the Vietnam Veterans Memorial by M. Lin, the Jacobs Javitz Plaza by M. Schwartz or the built projects by Ch. Jencks. The mutual correlations between structures built during different historical periods - for instance common archetypes or the idea of visual and spatial connections - is also an interesting problem. Elevating the landscape to the rank of a symbol causes space to gain an intangible value and provides visitors with new experiences. The placement of these types of structures within the contemporary landscape appears to be a beneficial measure making it possible to create not only a harmonious or beautiful space, but also one that has meaning.
1. Introduction
The intentional erection of earthen forms within the landscape is a measure that has been used since the most ancient times. All manners of mounds, barrows, tumuli, embankments and escarpments functioned within the landscape as integral elements of a sepulchral, commemorative, religious and also observational and defensive character. Artificial hills and mounds were also used as the basis or a significant element of compositions of garden or park layouts. Over the centuries, their significance changed, similarly to the scale of the structures themselves. Some of them, initially situated within the open landscape, over time became an integral part of panoramas or a landmark of cities and towns. They are also a group structures that is inscribed into the topos of the local landscape, like, for instance, coal piles. There are also contemporary structures that provide areas with a new identity. The goal of this work is the presentation of historical and contemporary earthen forms of a symbolic significance within the landscape of cities.

The landscape constitutes a part of historical heritage, depicting various cultural influences, being a reflection of society and its needs, including aesthetic ones. It is also a reflection of the present. The landscape is not static, it changes over time, the influence between history and the place is visible within it, it is a type of open relation, a sort of "landscape narrative". It is perceived as a more or less harmonious palimpsest, and the amassed layers make it difficult to read into the history written within it, often requiring multi-disciplinary analyses and studies. The interpretation of the landscape depends on the audience's level of preparation, their knowledge, experience and emotionality. In the case of significant sites, it can be elevated to the rank of an icon or symbol, e.g. a national one. The landscape can be a source of aesthetic pleasure, as a harmonious layout, a composition of natural and cultural elements, sometimes supplemented by symbolic forms. Every symbolic layout requires an education and appropriate knowledge to read all of its means of communication, and is sometimes supplemented by, for instance, elements of *architectura parlante*, rich in quotes and metaphors, or by allusionism. It is in the landscape that the *genius loci* of a place is recorded. The landscape is sometimes treated as a form of art, remaining tied with the original use of the term by painters to describe rural scenes [1]. It is also perceived as a cultural product [2], while intangible, symbolic values constitute an important part of it. The landscape is being subjected to various visual analyses, it is evaluated as a spatial composition, for instance as a line, colour, texture or a landmark or accent, including the qualities of its entirety and the mutual relations within it. In addition, the character of the landscape is being systematised [3, 4, 5, 6].

2. The symbolic value of the landscape, earthen forms as symbols - historical context.
The symbol of the mountain as an element that is permanent, unshakeable, an elevation that connects with the sky, has been known since the most ancient times. The mountain constitutes the archetype for the form of the mound. The tradition of forming artificial hills appeared already in prehistory. Mounds, tumuli and pyramids were built. To the Greeks, the mountains were the home of gods and muses, with the most famous mountain ranges of Olympus and Parnassus being the place of the burial of heroes and entrances to another world. American mounds - earthen structures, the bases of temples or fortifications located in the Mississippi Valley, from the Great Lakes to the Gulf of Mexico - are also famous, constituting traces of the advanced civilisation of the ancestors of modern Native Americans. They were being built from the first millennium BC to the fifteenth century AD. They fulfilled sepulchral functions or constituted a base for a temple. Some of these embankments (the Hopewell culture) reached enormous sizes and had various shapes; e.g. those of animals - for instance, a mound with a length of 427 m in the shape of a snake in southern Ohio. Other examples of artificial hills appeared in the territories of what is now Ukraine, Kazakhstan, Scandinavia and in Central Europe (in Poland, among other locations).

During the Middle Ages earthworks were being used as, among other things, burial sites or to demarcate the borders of landed estates. They also had defensive purposes. From history we know of
the use of mounds as observation posts and the layout of visual relations between them was of immeasurable importance. The motte - a type of steep embankment - was the base of many medieval defensive castles (from the eleventh and the twelfth centuries) in France and Britain. While the motte-and-bailey was an early medieval system of defensive structures composed of earthen mounds crowned initially by timber and later by stone keeps, surrounded by a timber palisade. The artificial hill on which the structure stood was made from the earth excavated during the digging of the surrounding moat [7].

Among the various types of earthworks, the mound - which is a structure in the form of a flat cone of varying form and construction - stands out in particular. Mounds played various functions: they were places of worship, burial and observation. A location with a mound gained particular significance, a good example of which are mounds that were erected as monuments commemorating national heroes and important events. They are seen as holy places by various communities, important to their history and identity. Today these artificial mountains constitute an important element of the skyline of many cities, e.g. the Grundwald Mound in Nipołomice (1910-1915) or the Liberation Mound in Piekary Śląskie (1932-37, both located in Poland), which was built in order to commemorate the 250th anniversary of king John III Sobieski's Polish winged hussars' march for Vienna and the 15th anniversary of the incorporation of the eastern part of Upper Silesia into Poland.

Krakow is a perfect example of the honouring of the past with the use of artificial hills. Its four preserved historical mounds, monuments built out of earth and covered with grass, constitute an inseparable element of the city's panoramas, as both accents and landmarks. The oldest refer to the legendary figures of Krakow's founder - Krakus (Krak) - and his daughter Wanda (The Mound of Krakus - dated between the seventh to the beginning of the ninth century - 16 m high; the Mound of Wanda - ca. seventh-eighth century, 14 m high). Legend tells that Krakus was buried atop Lasota Hill, and the thankful residents built a mound in his honour. The less commonly-used name of the mound is Rękawka (derived from the Polish "rękaw" - sleeve), which is said to have its origin in the residents carrying the earth for the mound in their sleeves. History speaks of another mound in Krakow - the Mound of Esterka, which was located in the famous royal garden in Łobzów, but has, unfortunately, been irretrievably destroyed.

The tradition of building earthen monuments inspired the public in the nineteenth and twentieth century to honour national heroes in this manner. The western part of Krakow saw the construction of the Kościuszko Mound (1820-1823) on St. Bronisława's Hill, while that of Piłsudski (1934-1937) on Sowiniec Hill. Tadeusz Kościuszko, a hero of Poland and the United States, died in Switzerland in 1817, his coffin being interned in the arch-cathedral basilica on Wawel Hill (the site of the coronation and burial of Polish kings) a year later. Two years later, the Senate of the Free City of Krakow issued a resolution to honour Kościuszko with a monument in the form of a mound. It is a grand structure, with a base diameter of 80 m and a height of 34.1 m. The next unique element of Krakow's panoramas is the mound of Marshal Józef Piłsudski. The regaining of independence by Poland inspired patriotism and the desire to honour national heroes. A symbolic space was being developed across various scales at that time, with the Piłsudski Mound - located on Sowiniec Hill - holding a special position among the projects of the time. It was called Independence Mound or Freedom Mound, also being called the Grave of Graves. The Association of Polish Legions presented the design of the mound in 1934. The author of this structure, which has a height of 35 m, was the engineer Franciszek Mączyński. The date of the start of construction work was symbolic - the 6th of August 1934, the 20th anniversary of the Legions' 1st Cadre Company's march out of Krakow. When marshal Piłsudski died in 1935, a decision was made to have the mound named in his honour. The work was completed on the 9th of July 1937. Prizes in a competition for a plan of the mound's surroundings (first prize awarded to the architect Romuald Gutt and the landscape architect Alina Scholtz) were given in the preceding year. The construction was halted by the outbreak of the war. During the war, the occupants issued a decision to
have the mound destroyed, which was unsuccessful. After the war, seeing as the mound stood out in
the city's skyline, in order to cover up traces of the past, its sides and a nearby meadow were
afforested. In 1953 a granite stone with the legionnaires' cross was taken from the top of the mound (it
was recreated in 1991). In 1980, the Committee for the Care of the Mound was established as a part of
the Society of Krakow's History and Monuments Lovers, which led to the renovation of the mound
and its immediate surroundings [8]. The history of the Mound of Piłsudski is a part of Polish history,
proving the significance that the landscape can have. Krakow's mounds form a key element of the
city's identity, building a memory of the past. The views that can be seen from them show the changes
that are occurring in the cultural landscape of the city.

3. Earthen forms in garden design
The garden is a place with a high aesthetic load. It often has several layers stacked on top of each other,
including the aesthetic, semantic, symbolic or didactic one. The experience of a garden's visitor can be
purely aesthetic, based on the visual side, but designers often introduce a rich iconographic programme,
as well as meaningful elements, thus introducing symbolic content. In garden design one of the main
values of a conceptual design is the manner of its adaptation to specific conditions, and these are
immeasurably varied. Modelling terrain through terracing, embankments and the construction of
artificial hills have been applied in gardens since the most ancient times. The Sumerians built gardens in
the form of ziggurats - stepped pyramids covered with trees, with a holy orchard and a temple at the top -
already prior to 2000 BCE. The qualities of artificial mountains were used in the gardens of the
European cultural circle. In Renaissance gardens, mounds accentuated important places, served as
observation points from which the ornamental patterns of the parterres could be seen. They were used
particularly often when the terrain was flat. Such cases were common, e.g. in the Roman garden of the
Medici Family in Monte Pincio or in England in the university garden of the New College in Oxford or
in Wanstead Park.

Four of Krakow's mounds were discussed above, but there was also a fifth - the Mound of Esterka
- located at the royal garden in Łobżów. This garden, of a medieval provenance, had its period of
greatness during the Renaissance and the Baroque. The mound was located in a large flower bed, in the
north-western part of the garden, as depicted on the city's panorama by G. Braun and F. Hogenberg [9].
From the mound one could see the beds with parterres and a panorama of the city. The mound was
linked with the love between king Casimir the Great and Esterka the Jewess, which, as legend tells, has
been buried there. In 1859 a gazebo stood on top of it, while in 1927 it constituted a landmark of a large
meadow meant for parades and military drills used by the nearby Cadet School, and was probably topped
with a linden tree 1. In the 1960's the mound was completely levelled because of the construction of the
Wawel Military Sports Club stadium. Thus disappeared one of Krakow's symbols.

During the Renaissance and the Baroque, the idea of erecting so-called parnassi – garden mounds –
became popular. Sometimes, pavilions or sculptures would place on top of them, while grottoes would
be built inside. The design of a renaissance garden became a conscious operation of diversely shaped
space, using perspective and geometric disposition, complex water features and a rich sculptural
ornamentation, often with featuring complex symbolism. These symbolic values were introduced by
parnassi. Their name has been derived from Mount Parnassus in central Greece, which was thought to be
the home of Apollo and the muses during the period of ancient Greece, as well as a site of the worship of
Dionysius. Structures of these types were depicted on illustrations in the famous work of Olivier de
Serres, Théâtre d’Agriculture (1600). Salomon de Caus in his work Les Raisons des Forces Mouvantes
(1615) also depicted a mount with grottoes, decorated with sculptures symbolising rivers, with said
mount's top crowned by a winged Pegasus. This idea was implemented by Caus in the garden of
Somerset House in England. The parnassus at Pratolino [10] served as a source of inspiration for him, as it

1 Photograph set from the interbellum period, stored at the National Digital Archive (NAC).
had around it statues of Apollo with nine muses. In Poland, an artificial hill called a parnassus is located in the garden of Rogalin. A view of the meadows along the Warta river used to stretch out from its top, but it is currently covered by tall trees.

Francis Bacon, the author of the essay *On Gardens* (1625) recommended that a mound should be built at the centre of a garden, that it should be 10 m high and with a beautiful view. The designers of landscape gardens also often use this garden motif. It was used in the Twickenham on Thames (1719) garden by Alexander Pope, one of the precursors of the freeform garden. Charles Bridgeman built the 13 m high Prospect Mount in Kensington Gardens in the years 1730-31 for queen Caroline, using the earth left after the digging of the Serpentine pond. A summer house was built on top of it. A similar measure was used by William Chambers, who placed the Temple of Aeolus (ca. 1760) atop Cumberland Mount at the Woodland Garden, a part of Kew Garden, with the artificial hill being built with the earth from the nearby Lake. Freeform garden designers appreciated terrain modelling, pursuing interesting topographies and creating them with the use of escarpments and embankments. One designer who was made famous by a design of symbolic artificial hills was prince Hermann L.H. Pückler-Muskau (1785-1871), a land owner, garden designer and a proponent of the landscape style. He designed one of the greatest landscape gardens of the period - Muskauer Park (with an area of around 750 ha). Unfortunately, due to financial difficulties, he had to sell it. He moved to an old family manor in Branitz, where he used his experiences in the artistic shaping of the landscape and planned a 70 ha park (1846-1871). On a lowland area he built a system of ponds and pools, using the high groundwater table of the Spree River for irrigation. In order to make the area more attractive, he altered the terrain. The element that stands out in the local landscape are two large mounds in the form of pyramids. One of them, the Landpyramide, located on even terrain near the artificial Reed Lake, is topped by a crown that is painted blue and on which there is an inscription saying "Graves are the mountaintops of a faraway new world". The inscription references the Tumulus located on the Reed Lake - the second of the mounds (1856-1857), which became the prince's tomb.

As historical examples have shown, the motif of an artificial mound with rich symbolism constitutes an inseparable part of garden design, while modelling and shaping of the terrain with it is connected with contemporary land art.

4. Land Art

Land art was established by a group of artists in the 1960's. It came about as an effect of new tendencies in the arts, such as conceptualism or minimal art. Artists went outside of the walls of arts galleries that excessively limited them and relocated their work to external spaces. Thus, nature and the landscape became the background of their work, as well as its subject, as natural materials like stones, ash, earth or timber were used to construct their installations. The current was interchangeably described as Land Art, earthworks, Earth art or Ecologic Art. An attempt to unify the naming has never been made, which is a sign of the diversity of its works. The fact remains that the term Land Art has been used much more frequently, while in the United States the same has been true for Earth Art. The activity of artists on both continents also differed - American artists commonly produced large-scale works, due to access to open areas (many works were built in the deserts of Utah, Nevada and Arizona). In Europe land art activity has been limited to cameral installations, e.g. using stones (Andy Goldsworthy).

Thanks to the rising environmental awareness of society and the publicising of matters of poor living conditions in cities, which were pointed out by, among others, Kevin Lynch and Jane Jacobs, the representatives of the movement became interested in the natural environment and its relation with man. These pursuits were to become the main subject of their work. In land art it is a work's connotation with nature and the natural environment that are important - the surrounding nature often became a background for artistic endeavours or provided material for them (sometimes both). Sand,
earth, plants, water, stones, raw timber - these are only some of the materials used by land artists, which attracted interest because of their natural origin and a sort of rebellion that manifested itself in the use of materials that are not that typical for the arts in the traditional sense of the word.

The arts and architecture movements of the time also had direct influence on the artists. This mostly applied to minimal art, which was characterised by a purity and simplicity of forms and shapes, and thus standing in a sort of opposition to land art, while on the other hand providing inspiration for the use of structured compositions. Conceptual art was also of considerable significance, as land artists thus pointed their attention to the very process of the creation of their work, giving them a fourth dimension - time. Structures are often impermanent, lasting only a couple of moments in extreme cases. This opens up a new perspective on transience and thus on the mutability of a work, which can, in this case, be associated with it being damaged by atmospheric factors, overgrowth or, finally, its complete disappearance.

Among the many representatives of the movements in the context of this work, it would be good to mention the work of Michael Heizer (b. 1944 in California), one of the pioneers of land art, who used earthworks as the basis for his work. The artist also introduced a completely new definition of sculpture - in the context of its scale, mass and the process of its creation - he used excavation machinery and equipment in the construction of his works due to their immense size. One of the more interesting of Heizer's works are the Effigy Tumuli (1983), located along the Illinois River. In harsh, post-industrial terrain, the artist built a work composed of five large earthen sculptures, which depict the water animals’ characteristic of the region: a snake, a frog, a water strider, a turtle and a catfish [11]. The depictions are minimalist and geometricised, with parts shown as “negatives” - cuts and trenches in the earth's surface. The work contains a symbolic aspect that ideologically links them with geoglyphs - a manner of depicting large-scale drawings in open areas that have been known since ancient times, built most often in the form of layouts of stones and ditches, usually showing animals, people or abstract patterns.

5. The avant-garde of landscape architecture
The word "avant-garde" initially meant a forward unit of troops, which cleared the way for the remaining part of an army into "areas unconquered yet" [12]. It was behind it that the battalion marched, de facto going along the path that it had outlined for it. In the context of the arts, the word is used as a name for the entirety of currents and movements within twentieth-century art which were characterised by a defiance and rejection of current culture by the artists, including the depiction of reality and in many cases figurative art itself. Artists stood against all forms of realism and naturalism - the main driving factor for an artist were to be his creativity and autonomy. This led to adopting experimental methods, and thus using new forms of expression. The beginnings of the avant-garde (the second decade of the twentieth century) were associated with the appearance of such currents like fauvism, cubism and dadaism (Europe), in addition to later ones, like abstract expressionism (the US). It initially included only elite circles and its goal was revising aesthetic canons that had been accepted throughout the centuries, with an awareness of a crisis of culture, as well as the negative effects of technical progress and social contrasts (including the alienation of the culture of the bourgeoisie) being at its foundations. Despite the eagerness to highlight its separateness, elitism and strict alienation, artists strove to propagate art as a factor that stimulated wide-reaching changes in forms of living and to reach a wider audience (e.g. through the writing of manifestos), all the more as the subject of their work often touched upon political matters and social problems. The paradox of the avant-garde was its problem with a lack of social recognition on the one hand, while on the other the need to avoid excessive popularity - the stronger the opposition and misunderstanding that had been induced, the greater was its impact on culture.
We can list several distinct qualities of the avant-garde [13]: pioneering efforts; criticism of current art; criticism of canons; "theorising" about its own actions; operating in teams; treating art as a factor of social progress and a portent of the future.

In recent years we have been able to observe a group of designers whose work differs from the main trends that function in landscape architecture. The actions of designers are the focus of media attention, and one of their distinct traits is interest in the world of art, as well as movements within art (particularly land art and site-specific art) among the group's members, resulting in personal expression and a polysemia of assumptions. The representatives are characterised by the use of such elements like earthworks - mounds, escarpments, embankments, etc.), elements that refer to popular culture, artistic installations, with pastiche and collage being used as means of expression.

Although the conflicting theories describing the phenomenon of the avant-garde in the arts cannot be directly referred to landscape architecture, the history of the development of said phenomenon itself brings some useful observations. The artist is always at the centre of attention - a rebellious, talented individual. From the statements of some contemporary landscape architects, like Martha Schwartz ("Landscape architecture must finally be judged as a form of fine art" [13]) or George Hargreaves, we can conclude that they are trying to take on the attitude of an artist as well. Hargreaves, in his statements [13], signalised a need to separate landscape architecture from functional diagrams and give it a deeper meaning (symbolic, emotional). He differentiated the discipline from both art and architecture, stating that its essence is the relation between contemporary society and the landscape. The designer also mentioned a sort of "reformation", the breaking of artificial barriers between landscape architecture and art, because there are both architects who create works of art, as well as artists who create meaningful landscapes.

The field of the activity of landscape architects, however, is subjected to limitations due to the fact of designing within a public environment and inscribing their works into a context, e.g. a historical or natural one, which prevents designs from being too radical. The level of alienation that they can achieve relative to artists is much smaller and not every designer can afford to be rebellious or to experiment. This does not mean, however, that the discipline is limited - public spaces and gardens can be as strong in terms of reception as the best works of art. We can find confirmation of this thesis in the work of many landscape architects, whilst many designers shape their works so that they also have symbolic value. One expression of this is the use of mounds or other earthen forms, in which we can see references to tradition. The group of designers who follow this idea includes Martha Schwartz, Charles Jencks and Maya Lin.

5.1. Designs by Martha Schwartz

Martha Schwartz (b. 1950, USA) admits that artists such as Michael Heizer and Robert Smithson, the landscape architect Sasi Judd and Isamu Noguchi - both as an artist and designer of public spaces - have had influence on her work. Schwartz studied at the University of Michigan and at Harvard University, receiving a Bachelor's degree in fine arts and a Master's degree in landscape architecture. Peter Walker - her professional partner and husband, who inspired her to combine two disciplines: the arts and the shaping of public spaces - has also had significant influence on her work [14].

One of her breakthrough works, whose idea should be read as symbolic, is a square between the modernist Minneapolis Federal Courthouse and the city council building that was built towards the end of the nineteenth century. The minimalist design and an idea referring to ancient times, in addition to inscribing the project into the urban context, have caused it to gain worldwide fame, and the architect herself has been recognised for her distinct style and creativity. The square occupies a small space - only 0.5 ha - but thanks to the application of austere forms and neutral colours it appears much larger. The surface was designed as a series of belts out of concrete cobblestone, with low-lying hills
covered with turf being composed into them. Their grouping, repetition and differences in size, as well as their layout along a diagonal direction relative to the pattern of the paving provides the site with a sort of dynamism. The asymmetrical and longitudinal shapes of the hills are not random - the idea was to provide a reference to so-called drumlins, hills of glacial origin that are very commonly grouped into drumlin fields. The composition is rounded out by rows of simple steel benches and pine logs. The grassy hills and the logs laid out around them are characteristic elements of the square, in addition to being sculptural forms. They underline the source of the designers' inspiration, which was the glacial landscape that had once existed in the state of Minnesota thousands of years ago. The architects thus referred to natural history, as well as to culture, showing how natural elements can be shaped by man [15]. Placement in the vicinity of the square's conventional buildings, with a modern character referring to the landscapes of the past, causes this consistency to become a contrasting element, a place that cannot be avoided or missed - it builds its expressive genius loci. Elizabeth Meyer - a theorist and critic of architecture from the University of Virginia, described Schwartz's idea as a "good joke" to those who "know their history well enough" [15]. Surely the vast majority of persons visiting Courthouse Plaza is not aware of the idea of the place and its connotation with natural history. The square is a commonly visited place, and the design also gained recognition in the eyes of specialists, winning numerous prizes, including by the American Society of Landscape Architects (ASLA) in 1999.

The characteristic style of Martha Schwartzs designs is characterised by minimalism and a simplicity of form, while using accents in bright colours such as: sculptures, installations or street furniture, most commonly these being vivid shades of bright green, yellow or red. Small, rhythmically repeating forms often appear in her works. She has often come into contact with conceptual art, for instance in the temporary installation called Bagel Garden, as well as referring to symbolic values such as in the aforementioned example of Minneapolis Courthouse Plaza.

5.2. The works of Charles Jencks
Charles Jencks (b. 1939), an outstanding architect and architecture theorist, became particularly fond of mounds. Lately he has been working creatively as a landscape designer, employing not only mounds, but also hybrid grassy landforms, supplemented by symbolic elements, inspired by fractals, genetics, chaos theory, waves and solitons. He is the author of several interesting sites, which constitute a distinct example of land art and of playing with form. He has designed numerous attractive spaces and parks in such places like Edinburgh, Milan, Long Island, Cambridge and Suncheon in South Korea [16]. His body of work started with the Garden of Cosmic Speculation, which he designed with his then-wife Maggie Keswick (1941-1995), as his own garden at Portrack House near Dumfries in south-eastern Scotland (1988-1990). The composition of earth and water, inspired by the Chinese art of miniaturisation and science, mathematics and modern cosmology, is an imagining of the laws of the universe. He built the so-called Landform Ueda Project (designed by Charles Jencks, Terry Farrel & Partners, 2002) around the Scottish National Gallery of Modern Art. Chaos theory was the inspiration here. Serpintines and hills form an auditorium with grassy steps (height of 7 m), at the foot of which there are three ponds, each in the shape of a crescent [17]. Jencks said that Landform was the modern equivalent of Seurat's Le Grande Jetty painting, showing families resting amid greenery and water in the centre of a city. Thanks to this transformation the museum came alive, gaining new visitors.

Another project in which symbolic earthen forms play the main role is Parco Portello (Parco Industria Alfa Romeo), an urban park in northern Milan (designed by Andreas Kipar LAND srl; Charles Jencks). It was established on an area of 7 ha between 2010 and 2013, in a new residential district on the old grounds of an Alfa Romeo factory. The basic conceptual design for Parco Portello are time spirals, Ritmo del Tempo - various rhythms of time, pulsating on Earth and throughout the universe, referred to music, to syncopating. A significant element of its space are land forms, a mound
and ponds that stand out in the landscape. Their form creates enclosed and isolated interiors throughout the park, also providing the ability to marvel at views, becoming both a landmark and hallmark of Milan. The three earthen forms, of a different height and form, depict the rhythms of time - prehistory, history and contemporaneity. Prehistory that frames the lake and history have the shape of the letter "S", while contemporaneity - of a cone, with a double spiral - a double helix, the model of the DNA structure - laid out upon it. Walking along the path allows one to discover different views of the surrounding landscapes, including the Alps. Jencks believes that visitors need to be made curious, they need to enter a discussion - through the design - with the universe. However, the layout is not only an artistic manifesto - the shaping of the terrain also has a practical basis, as the earthen forms were built out of the earth excavated during the construction of a new residential estate. Another of Jencks's built projects, in cooperation with his daughter, Lily Jencks, is Eco-Geo Park in Suncheon, in South Korea. It is a public park constituting a part of the World Garden Expo of 2013. The location of the town of Suncheon played an important part here - surrounded by mountains and wetlands. The design borrowed from traditional patterns of Korean garden design. Characteristic elements such as: grassy mounds and a hilly and sculpturally shaped terrain, as well as a large lake and a long gallery bridge have been placed there. The principle of the borrowed view was also used, drawing in the city and the suburban landscape into the composition - creating a macrocosm of the city within the microcosm of the garden.

5.3. The work of Maya Lin
Maya Lin (b. 1959 in Ohio, USA), is a designer of Chinese origin, who was raised in an artistic family. She followed a similar path, opting to study architecture and sculpture at Yale University. She was also interested in nature and environmental protection from an early age [18]. Lin became a recognisable designer already during her study years, when she won the competition for the design of the Vietnam Veterans Memorial in Washington, at the Mall - an area of incredible landscape sensitivity, in 1981. She proposed an unconventional, minimalist solution, that did not feature inscriptions or figurative sculptures typical of patriotic monuments, instead opting for cutting a flat, grassy area that gradually decreases in elevation with a granite wall. In the central point, the wall shifts at a 125-degree angle, and the resultant two arms point to the Lincoln Memorial and the Washington Monument - thus integrating the work with the existing monuments, and the modest form of the memorial blends in with the surrounding landscape. The monument, which is an example of public commemorative art, is one of the first examples of the changes that took place in the 1980's in the context of the change of the role of the receivers of sculpture - from a passive observer to an active viewer.

The shaping of the surface of the ground, which is simultaneously a form of artistic expression, has become a hallmark of Maya Lin's work. This has been confirmed in her subsequent projects, like Wave Field, A Fold in the Field or Eleven Minute Line, inspired by the Great Serpent Mound from her home state of Ohio. The artist operates with earthen forms in a sculpture-like way, shaping minimalist compositions from hills, walls or cut ins covered with turf. The simplicity of form is often reinforced by their repetition or height gradation, while the surrounding landscape invariably constitutes their background. The works are often symbolic, featuring references to culture or ecology.

6. Conclusions
The tradition of introducing artificial earthen forms into the landscape, primarily mounds, has been present in many cultural circles since ancient times. Mounds are intriguing due to their historicity, uniqueness, extraordinariness, their intangible, symbolic qualities, and often their cultural significance. They are forms that mark the landscape in significant ways. Currently they are mostly being built in cities, as integral elements of parks or public squares. They partially fulfil the same roles that were ascribed to similar forms built in the past, as we can see from their sources of inspiration. Due to their minimalist shapes and contrast with the surrounding buildings, they become distinct elements that
stand out in space. In the case of large-scale elements, they become observation or orientation points within the landscape, which brings to mind their historical defensive significance. Furthermore, all types of designers’ inspirations referring to history, science or tradition cause them to take on a symbolic value. That which sets them apart from earthen forms - monuments used in the past, is a series of other functions that they currently fulfil, which include:

- sports and recreation;
- recycling, they are built as a result of reusing earth from excavations or mining waste;
- acoustic, protecting against noise and pollution coming from, for instance, car engine exhaust;
- educational - they sensitise us to new tendencies in design and the arts, they educate, e.g. drumlins.

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