

**ARTTE**



**Applied Researches in Technics, Technologies and Education**  
Faculty of Technics and Technologies, Trakia University  
Vol. 3, No. 4, 2015 ISSN 1314-8788 (print), 1314-8796 (online)

**ARTTE Applied Researches in Technics, Technologies and Education**

ISSN 1314-8788 (print), ISSN 1314-8796 (online)

The Scientific Journal of the Faculty of Technics and Technologies of Yambol,  
Trakia University of Stara Zagora, BulgariaThe Journal is available online at: <https://sites.google.com/a/trakia-uni.bg/artte/>

Address of the Editorial Office: Graf Ignatiev 38, 8600 Yambol, Bulgaria

Phone/fax: +359 46 669183, E-mail: [artte@trakia-uni.bg](mailto:artte@trakia-uni.bg), [artte@ftt.uni-sz.bg](mailto:artte@ftt.uni-sz.bg)**EDITORS****Editor-in-Chief**

Krasimira Georgieva, PhD, Faculty of Technics and Technologies, Trakia University, Bulgaria

**Co-Editors-in-Chief**

Georgi Tassev, DSc, Faculty of Technics and Technologies, Trakia University, Bulgaria

Zlatina Kazlacheva, PhD, Faculty of Technics and Technologies, Trakia University, Bulgaria

**Editorial Board**

Nikolai Ganey, PhD, Czech Technical University of Prague, Czech Republic

Iliya Ginkov, PhD, Faculty of Technics and Technologies, Trakia University, Bulgaria

Savvas Vassiliadis, PhD, Technological Educational Institute of Piraeus, Greece

Mariana Ursache, PhD, "Gheorghe Asachi" Technical University of Iasi, Romania

Elsayed Elnashar, PhD, Kafrelsheikh University, Egypt

Nuno Belino, PhD, University of Beira Interior, Covilha, Portugal

Plamen Daskalov, PhD, University of Ruse "Angel Kanchev", Bulgaria

Marin Vlada, PhD, University of Bucharest, Romania

Penka Martincova, PhD, University of Zilina, Slovakia

Veselina Nedeva, PhD, Faculty of Technics and Technologies, Trakia University, Bulgaria

Tania Pehlivanova, PhD, Faculty of Technics and Technologies, Trakia University, Bulgaria

Nely Georgieva, PhD, Faculty of Technics and Technologies, Trakia University, Bulgaria

Albena Stoyanova, DSc, University of Food Technologies of Plovdiv, Bulgaria

Krasimira Dobreva, PhD, Faculty of Technics and Technologies, Trakia University, Bulgaria

Larisa Tarasenko, DSc, Southern Federal University, Rostov-on-Don, Russia

Bianka Tornyova, PhD, Medical University of Plovdiv, Bulgaria

Margarita Pehlivanova, PhD, Faculty of Technics and Technologies, Trakia University,  
Bulgaria**English Editor**

Emilia Dimova, PhD, Faculty of Technics and Technologies, Trakia University, Bulgaria

**CONTENTS****SCIENTIFIC ANNIVERSARY CONFERENCE '20 YEARS TRAKIA UNIVERSITY',**<http://trakia-conference.eu/>**AND REGULAR REVIEW ARTICLES**

Krasimira Georgieva, Eleonora Kirilova, Tsvetelina Georgieva, Plamen Daskalov. SELECTION OF INFORMATIVE COLOR FEATURES COMPLEXES FROM DIGITAL IMAGES OF HEALTHY AND DISEASED VINE LEAVES	289
Krasimira Georgieva, Tsvetelina Georgieva, Eleonora Kirilova, Plamen Daskalov. CLASSIFICATION OF HEALTHY AND DISEASED VINE LEAVES USING COLOR FEATURES	296
Ivan Penchev, Simeon Parapatiev. GENERALIZED MODEL OF THE SECOND-ORDER OBJECT WITH FEEDBACK CONTROLLER	303
Zlatin Zlatev, Julieta Ilieva. DESIGN OF TEXTILE PATTERNS BY USING COLORS FROM THE BULGARIAN NATIONAL COSTUMES	309
Julieta Ilieva, Zlatin Zlatev. DESIGN OF TEXTILE PRINTS BASED ON ORNAMENTS FROM BULGARIAN NATIONAL COSTUME	317
Georgi Georgiev, Nely Georgieva, Vesislava Dimitrova. EXPLORING THE POSSIBILITIES OF USING THE REVERSE ENGINEERING TO RECREATING DIGITAL MODEL OF A GEOMETRICAL OBJECT WITH INSUFFICIENT INFORMATION	324
Krasimira Dobрева, Temenuzhka Ovcharova, Ira Taneva. LIPID COMPOSITION OF ROSE HIP FRUITS AND SEEDS	330
Lina Yordanova, Nadezhda Angelova, Gabriela Kiryakova. INTERACTIVE MODELS OF E-LEARNING FOR ACTIVE LEARNING	336
Tanya Pehlivanova. METHODS FOR INTENSIFICATION OF THE TRAINING IN TECHNICAL SUBJECTS	344
Zlatoeli Ducheва, Margarita Pehlivanova. THE CHOICE OF TEACHING PROFESSION IN THE NEW EDUCATIONAL REALITIES	350
Vaska Sandeva, Katerina Despot. LAND ART – ART OF LANDSCAPE	358
Katerina Despot, Vaska Sandeva. LIGHTING AS MELODIES RESIDENTIAL OBJECTS	364

## LAND ART – ART OF LANDSCAPE

Vaska Sandeva, Katerina Despot  
Goce Delcev University of Stip, R. Macedonia  
Krste Misirkov b.b. P.O. Box 201, 2000 Stip, Macedonia,  
e-mail: vaska.sandeva@ugd.edu.mk, katerina.despot@ugd.edu.mk

**Abstract:** *"The rule of nature is smugly interpreted as an adequate substitute for governing themselves." - Rejnhold Nejbur. Land art or the art of landscape art is that should not be surprising, to fascinate, leaving question marks, but also to give answers that challenge the current definitions, to break existing collective awareness of art and a new model. Land art is created outdoors, organic or conceptual art that uses natural materials opens the dimension of nature that was unknown until now. This art has redefined landscapes in the world, creates an ambivalent relationship with the recipient. Land art is becoming more interesting and provocative subject in contemporary art that is challenging for a specific engagement in various natural spaces. To create this specific form artist often use materials found in the environment where they build and ask themselves objects, the choice is often the elements that are sustainable and associated with the space hire.*

**Keywords:** *land, designer, art, landscape architecture.*

### 1. INTRODUCTION

"You do not actually conquer the mountain. You conquer himself. Exceed the difficulty and everything else - anguish, pains, and fears - just to get to the top. "- James Whitaker.

Nature is an art by itself, and we as drivers mediate its extreme simplicity of elements and forms. In that way we are creating a symbiotic relationship between work and nature.

Land art can be found in almost every country in Europe and America.

Land art can be called the art of landscape or landscape art where the design- and work are inextricably linked. One of the routes that began to develop contemporary art is the conceptual art organic or also called land art.

Land art is an art that is created in nature directly landscape sculpture on the ground or making objects using natural materials found in the area, such as soil, rock, organic media (trees, branches, leaves), water introduced materials such as concrete, metal, asphalt, mineral pigments and so on.

The sculptures are placed in the space, but the landscape is the means of their creation.

The works are often outdoors, located far away from the civilization, left to change and erode under natural conditions. Many of the first works, created in the deserts of Nevada, New Mexico, Utah and Arizona were ephemeral in nature and now only exist as video recordings or photographic documents.

Land art has become part of the wider conceptual art in the late 1960s and early 1970s.

Land art designer or artist uses all elements of nature on the spot. As a result of work, often on a massive scale is subject to all physical changes, such as temperature variations, light and darkness, wind and erosion.

### 2. LAND ART

We can make the following classification for Land art :

- Natural Land art (created by nature) – Figure 1.
- Artificial Land art (created by designer i.e. artist) – Figure 2.

Land art artificial occurs thanks to designers and artists who first art should be sought beyond the usual space - gallery. The works are on display out in the open city squares or in remote inaccessible parts of the world. They are exposed to the canvas on the streets in the form of an artist who turns into sculpture. Small and large cities around the world become a hotbed of new trends. In the early 60s Pop Art is developed in America.

The artists in the country are turning away from the urban limits in search of open spaces that breathe interact. The nature of their work can be best described as a combination of romantic aspiration of passengers and Dadaist avoiding traditional ways of artistic expression.

While in Europe the artistic changes a delay after 10 years occurring important events - rallies of artistic scenes in various parts of Europe. But, paradoxically, it is that many of the advanced projects going on the path of complete freedom and availability sided Dada in achieving the connection between art and life. Art distracted the audience apart in introspection and experimentation.

To create this specific form artist often use materials found in the environment where they build and ask themselves objects, the choice is often the elements that are sustainable and associated with the space hire. Topics are selected with a wide range, but usually processed headlines related to the history of a particular place, (re) animation space and lighting specific creative visions and ideas.



Figure 1. Natural Land art (where nature has done its own without inserting a man)



Figure 2. Artificial Land art (created by designer ie the artist)

Also Land art can be divided in:

- Time – Figure 3.
- Very old – Figure 4.



Figure 3. Time Land art



Figure 4. Very old Land art

Observers must follow the path of the artist, communicating with nature in the dimension that is beyond the usual experience; otherwise you will have to accept his world and unavailability to be content with drawings and photographs. But the artwork that exists, has not been seen bordering abstraction.

For the first time art should be sought beyond the usual space - gallery. The works are on display out in the open and squares of distant or inaccessible parts of the world. Exposed to the canvas on the streets in the form of an artist who turns into sculpture. Small and large cities around the world become a hotbed of new trends.

The last few years conceptual art started getting new creature, projects and works to regain form, the authors use different methods and approaches, and target message and aims to become multifaceted.

Artists and designers from Land art:

- Robert Smithsonian
- Robert Morris
- Christo & Jean Claude
- Junihi Kakizaki
- Richard Long
- Ana Mendijeta
- Dennis Openhajm
- Michael Hajzer
- Hirakava Sigeko
- Cornelia Conrads etc.

Land art should be understood as an artistic protest against the perceived artificiality, plastic aesthetics and ruthless commercialization of art at the end of the 1960s in America.

Land art exponents of the art rejected museums or galleries in the formation of artistic activity and develop monumental landscape projects that are beyond the reach of traditional portable sculpture and commercial art market.

Land art was inspired by conceptual art, but also by modern minimalist movements such as De Stijl, cubism, minimalism and the work of Constantin Brâncuși and Joseph Beuys. Many of the artists associated with Land art has been involved with art and conceptual art.

Isamu Noguchi's 1941 designer of playgrounds in New York, sometimes interpreted as an important designer of land art. His influence on contemporary land art, landscape architecture and sculpture of the environment is evident in many ways today.

Alan Sonfist pioneered an alternative approach to the work he began in 1965, his most inspirational works is time landscape, indigenous forest planted in New York. He also created several other weather landscapes around the world, like the circles of time in Florence, Italy. According to critic Barbara Rose, writing in *Artforum* in 1969, she became frustrated by the commercialization and insularity of gallery bound art.

Land art's most famous artwork is created artificially by the author Robert Smithson spiral Jetty 1970, an earthwork built out into the Great Salt Lake in the United States. - Figure 5.



Figure 5. Great Salt Lake in Utah-piece spiral mound

Smithson used stacked rocks, soil and algae, as to form (1500 ft.) spiral that enters the Great Salt Lake in northern Utah -What is called spiral shaped jetty. His work is visible dependent on fluctuating water levels. Since its creation, the work is completely covered and then uncovered again, with falling water level.

Another prominent artist of the 21st century Conrads Cornelia (Cornelia Konrads) evoking a distorted perception of objects that are specific to the public space in which it operates.

Her work is often interrupted, suggests the illusion of weightlessness, where items which she cleverly sorts giving the idea that certain logs, fences and entrances crumble or evaporate before your eyes. It first explores the environment, investigates local natural materials, and then the same creates her artwork. Its facilities toying with gravity, they seem to levitate in mid-air. Use branches, rocks and other natural objects, and stunning way bring the audience to its installations.

Her work touches the heart of nature, it may seem ephemeral because it uses natural elements that look as eaten by the ravages of time, but to achieve such an effect is needed and the vision to be a transitory period, part of the history function in a parallel time, reflecting a parallel dimension, a process that is only achieved if the result transcendence and is incorporated within the surrounding area.

Author is trying to strengthen the definition of the temporary nature of things, their transience and transience. - Picture 6.

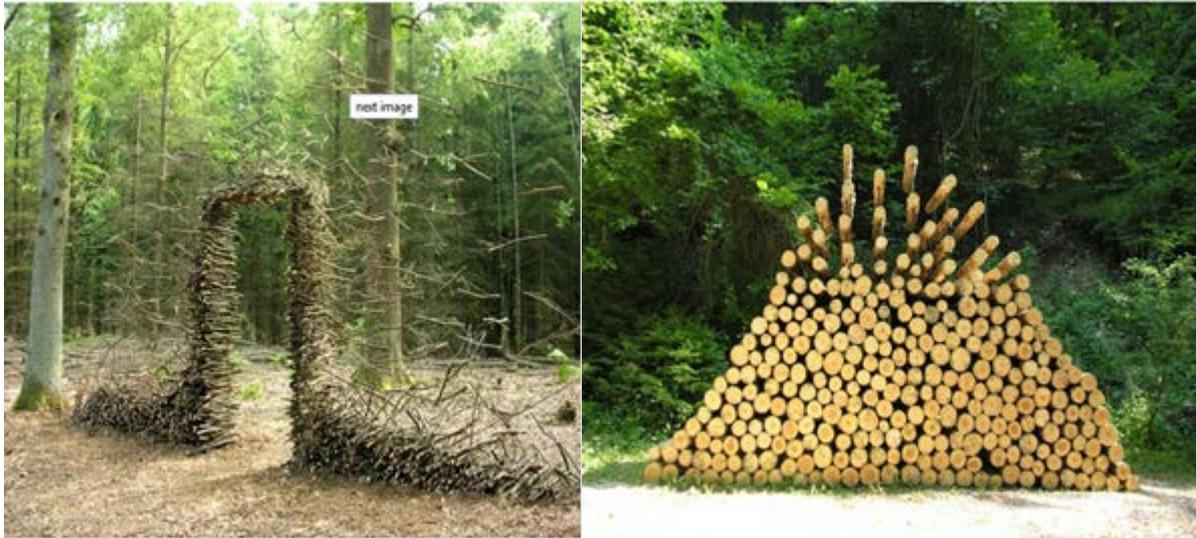


Figure 6.

Cornelia Conrads - works that challenge the current examples of (anti) gravity sculptures and installations, objects in its projects receive a form that seemed to float before your eyes

### 3. CONCLUSION

EksPLICITNATA interskulpturalnost the core of Land, Art gives tenderness with which each designer or artist approached the buildings and the relationship that is created between existing facilities makes the work generally documentary original, typological creative, recognizable and unambiguously.

The works in the Land Art are both mesmerizing and moving, separated and merged, play gravity, but exceed, create a new reality, and separate simulation.

Land art direction in the designer or artist uses all elements of nature on the spot. As a result of work, often on a massive scale is subject to all physical changes, such as temperature variations, light and darkness, wind and erosion.

We can make the following classification for Land art Natural Land art (created by nature), Artificial Land art (created by designer i.e. the artist).

### 4. LITERATURE

- [1] Max Andrews (Ed.): Land, Art: A Cultural Ecology Handbook. London, 2006, ISBN 978-0-901469-57-1.
- [2] John Beardsley: Earthworks and Beyond. Contemporary Art in the Landscape. New York, 1998, ISBN 0-7892-0296-4.
- [3] John K. Grande: New York, London. Balance: Art and Nature. Black Rose Books, 1994, 2003, ISBN 1-55164-234-4.
- [4] Alan Sonfist Official Website. (<http://www.alansonfist.com/>).
- [5] <http://www.landarts.org/>.
- [6] <http://landarts.unm.edu/>.
- [7] [http://www.lasersol.com/art/turrell/roden\\_crater.html](http://www.lasersol.com/art/turrell/roden_crater.html).
- [8] <http://reper.net.mk/organski-vlezovi>.