



USING SCULPTURE, PRINCIPLE OF COMMON LINKS BETWEEN ART AND PARK

Katerina Despot¹, Vaska Sandeva²,

Abstract

The art form of the park should be especially well planned colorful composition and organization of the facility in which all components - architecture, sculpture and vegetation are combined into a harmonious whole.

Sculpture in the park can be looked at from a purely artistic point of view and perception of the synthesis between sculpture art and park environment.

Decorative monumental forms of green space are presented mainly from architectural - sculptural works. The basic of the sculptures is their intricate architecture - sculpture composition. When it comes to the composition of the parks should have a plan in mind, the park's layout and organization of the colorful buildings, especially where all components - architecture, sculpture and vegetation, to be joined in a harmonious whole.

The criteria will be used to request basic sculpture in green areas, as well as a compositional means and means for achieving the harmonious whole, namely: utility and functionality, aesthetic impact, participation in composition, relationship with the environment, contemporary solution.

Keywords | Key phrases

sculpture, park, environment, composition

Once one starts to talk about the garden and park art, it is always observed by a beautiful perspective, as a composition that feeds all senses, peace, relaxation, oxygen, plant distribution as well as functional and decorative elements, which turn the image of the garden into a memory resort.

Park art is spacious arts and creative activity of its creators and it is aimed at transforming the natural environment and its adaptation to the needs of the people, as a medium of populations, the labor, cultural activities, passive and active leisure time.

Basic building elements in architecture are stones, bricks, wood; for painting – color, for sculpture – the clay, plaster, stone and bronze, in music - musical tones, whereby for park art-the natural elements are basic.

Landscape architects should deal with numerous elements, such as:

- Vegetation in different forms - ornamental trees, shrubs, flowers and ornamental herbs;
- Relief as spatial object;
- The soil, in addition to the environment of the vegetation growth
- The stone and the wood as a material for architectural and park elements;
- Water - produces plasticity in steady state and in motion;
- Air - holder of the distance and the depth of perspective.

¹ Katerina, Despot, University Goce Delcev – Stip, R. Macedonia, Architecture and designer, „Krstе Misirkov“ No.10-A P.O 201, Stip - 2000, R. Macedonia, katerina.despot@ugd.edu.mk

² Vaska, Sandeva, University Goce Delcev – Stip, R. Macedonia, Architecture and designer, „Krstе Misirkov“ No.10-A P.O 201, Stip - 2000, R. Macedonia, vaska.sandeva@ugd.edu.mk



This wide range of building elements creates the complexity garden-park art.

The works of park art are considered as visual, similar to works of other arts. Unlike architecture, sculpture and painting, the park art provides a complex of hearing, smelling, and cognitive perceptive elements that significantly increase the emotional impact on people.

An important feature of the work of landscape architects is that the completion of one facility does not mean the end of work on it. The architect, the sculptor and the artist, on the other side, can achieve completeness of their work of art.

The continuous and to some extent risky growth of vegetation does not allow landscape architect to be sure in the final actual growth in the spatial, aesthetic and colourful effect. Time is a decisive factor associated with the consistent change of the look of the park art piece - a feature that is found only in the park art. The landscape architect seeds them, breeds, maintains, shapes the future of plant groups and arrays and finally leaves its "final object", which is not yet clearly defined.

The key circumstance here is the constant growth of vegetation – which makes the result visible sometimes in decades and only then we are able to evaluate creative ideas of the author. In fact, park facilities can never be regarded as finally completed, because within the course of their existence, they remain alive, constantly changing. This confirms that the creative formation of the landscape is a long and important phase in the process of maintenance of gardens and parks, and it largely determines the aesthetic appearance of green spaces.

Every historical era forms its own mixture of ideological and aesthetic productions and technological requirements for facilities of landscape architecture, which, as already noted, derive from decorative parks. (fig.1)



Fig. 1. Compositional solution to the park

The order of grouping plants, in addition to morphological and ecological properties, is also professionally adapted from a starting point of the composition, which makes the link `arts-landscape` as architecture fully correlated.

The use of colors is one of the specific features of parks, playing with different shades of green and distinguishable red, which appears only within plants. The mutual relation of evergreen and deciduous trees in different seasons changes the landscape of the park.

The floral decoration provided by this project includes undertaking construction and bio-melioration measures to stabilize the land and to create urban green oasis for active and passive relaxation in a small, but very rich floral garden. The creation of this garden provides the use of natural materials.

The role of park and garden and greenery in general, as part of the environment, is undoubtedly huge. The air purification and oxygen production, reduction of direct solar radiation and noise, protection from winds, regulation of water regime, the impact on microclimate, and psychological impact on humans are only part of the functions of the



plants that inhabit the parks. At the same time, planting specific Macedonian and Balkan endemic, relict and rare plants and indigenous species make parks representative for guests visiting our country.

It is important to emphasize the religious significance of the flora, inextricably and spiritually linked with the existence of the Macedonian people - Macedonian oak, lilacs etc. One of the reasons for the park to look aesthetically appealing and functional and to meet the criteria of visitors is the composition and compositional solution as the main reason for the practical park solution.

The theory of the composition is the intersection of regularities in complex thinking, which is, first of all, culturally determined. The problems that it examines are previously associated with human creativity, demand-oriented towards nature.

The composition is the quality of its shape structure, which appears in various stages of complex work. Some scholars of composition accept the visual perception and structures, the natural order is from one point of view.

The composition as a whole is separation of the form from the unity that makes it significant and is due to the following characteristics - simplicity, clarity, unity and balance. Here we are talking about a form created by man (perceived by an artistic eye). The most important quality of this form is to have asymmetry in its composition, the distribution and the relationship between elements and their mutual correlation, from which the very form is built or structured. The lack of distinction between the form and the environment, which is the result of conscious demand.

The form is three-dimensional and down its scale forms an independent part in the space defined by the geometric elements: area, boundary, line and a dot.

If we accept the fact that the composition is a gathering together, organization and maintenance of parts of the visual model, then we should leave behind the misconception about the symmetry as property of the composition. Symmetry is characterized by previously given organization that has a number of possible variants. Such programmed symmetry restricts man in his creativity and allows free flow of thought for good design solution. All these foreseen conditions for creating a preliminary design start from a closed curve. Each of the complementary elements create the visual image in terms of composition, but the complementarity of gender composition and all the functional elements by the landscape architect closes the composition and remain space for interventions by many generations.

Asymmetry, at first glance, does not own regularities and stability of symmetry, but the artist is challenged to achieve regular sound of asymmetrical space by requiring balanced composition.

The asymmetry is more universal because it is adherent to specific genres. Asymmetry in exterior structure in the space is always an expression of good story and an opportunity for the free core to develop freely.

The asymmetry works because emotionally and therefore people accept it with much more spontaneously perhaps because of the lack of categorization and unification of symmetry.

The asymmetry of the landscape style by changing the landscape at different times of the year makes the park an area where the human thought can be freely developed.

When it comes to free open composition in a park, many parts needs asymmetry in the creation of the composition with a special reference to the emphasis as an important segment of the designer's creativity. Sometimes, the choice of emphasis can develop the whole composition which is subject now to special review. Sculpture is the major emphasis on development of compositional solutions in parks.

Sculpture in a park can only have a decorative or we can talk about parks with historic value where sculpture is the leading factor.



Exterior sculpture and its applications in space

Range of issues that concern monumental sculpture of artistic point of view as it needs to fit the space and to provide synthesis between the exterior sculpture and the park and their interrelationship.

Monumental sculpture planned for parks and gardens has its specific features that should be met.

- There should be a mutual relationship between the sculpture as art form and the park art as a fundamental principle that always occurs as a current problem
- The size of the form should correspond to the environment and the plants and depending on its size its location should accurately be determined in the park
- The position of form towards the sources of natural or artificial light strongly depends on the shape, theme and material used for making the sculpture
- The distance to visually complete perception of a sculpture or for the whole composition of sculptures-the visualization is the most important element
- Sculpture should either merge within the park or should be allocated according to the motive of the sculptor and landscape artist
- The choice of the theme for the sculpture - could be from realism to total abstraction, inspired by everyday life, stylization of forms or complete theme previously determined for a particular park
- The color and the material have great significance in the in the artistic influence of sculpture in space and the idea of the sculptor in the creation of sculpture.
- Sculptures in the park should be accurately determined for a specific park

When placing the sculpture in the environment it is of great importance the evaluation of the landscape architect who is the author of the project of a given park. Since the initial phase the sculptor and the landscape architect should specify and define places in the park that would have lost the power of influence without setting a monumental sculpture. These could be wide open meadows, axial streets that take the stream of people or small and quiet corners.

An appropriate place for installation sculpture is also deep monumental perspective, whose importance can be stressed out with composition of sculptures. Another way to set the sculpture can be where the alley is separating, around a small mirror or water as its dominant or previously established niches of plants in order to clearly see the sculpture on the green background, but very often the very sculpture can represent a water-related element.

What is important is the issue of the size of the exterior sculpture. As for the scale, it should correspond to the scale of the park composition as a whole and also to correspond with dimensions of plants that create the composition.

In Republic of Macedonia there are various parks and in all of them the sculpture element is present, but the parks from the past have more historical value and the sculpture is a major factor with realistic expression of form. In recent decades, sculptures have been placed in green areas in parks and squares with symbolism but in modern forms with strong markings of abstraction. (fig.2, fig.3, fig.4)



Fig. 2. Free-form sculpture



Fig. 3. Thematic sculpture – park Mogila – Prilep, R. Macedonia



Fig. 4. Abstract sculpture in the park

Grouping of plants by size and placement of emphasis with sculptures, make the emphasis and segment by segment are assisting in closing the composition.



Conclusion

All these foreseen conditions for creating conceptual design start from a closed curved line. Each of the complementary elements create the visual image in terms of composition, but the complementarity of gender composition and all the functional elements by the landscape architect closes the composition and remain space for interventions by many generations.

The form of sculptural plastic is a question of priorities of any author, sculptor and this issue is aesthetic, philosophical, social and historical. Each sculptural form should have qualities that need to connect with the surrounding park. This is achieved by analyzing the above mentioned conditions, which adapt the environment for experimentation of creation.

Sculpture in park can have only decorative purpose or we are talking about parks with historic value where the sculpture is the major factor.

Acknowledgement

Gratitude to university Goce Delcev - Stip, R. Macedonia which contributed to the appearance of the paper

References

1. Markov, K. (2001) 'The sculptures in the „Borisova gradina“. Interdependence between the works of the art and the park', 50 years majoring in landscape architecture, 15, 112-118.
2. Glenn, H., Twylene, M., (2012) Landscapes for Art: Contemporary Sculpture Parks (Perspectives on Contemporary Sculpture). ISC Press
3. Kovachev, A. (2005) The green system of Sofia. Sofia-Moscow, PENSOFT.
4. Zheleva-Martinez, D. (1985) Tectonics of modern architecture. Sofia: Bulgarian Academy of Sciences Publishing House.
5. Sterev, Y. (1965) Park architecture. Sofia: Bulgarian Academy of Sciences Publishing House.



Landscape transformations of the post-communist countries:
an international interdisciplinary student conference SVK 3B/13/F5

PRAGUE October 2013



For organizing institution:

Ing. Martina Sarvašová

sarvasova.martina@gmail.com

+420 776 790 657

Czech Technical University in Prague

Department of Spatial Planning

Subject: attendance confirmation

Hereby I confirm that Vaska, Sandeva and Katerina, Despot (Vaska, Sandeva, University Goce Delcev – Stip, R. Macedonia, Architecture and designer, „Krstе Misirkov“ No.10–A P.O 201, Stip – 2000, R. Macedonia, vaska.sandeva@ugd.edu.mk, Katerina, Despot, University Goce Delcev – Stip, R. Macedonia, Architecture and designer, „Krstе Misirkov“ No.10–A P.O 201, Stip – 2000, R. Macedonia, katerina.despot@ugd.edu.mk) will be attending an international interdisciplinary student conference called Landscape transformations of post–communist countries which will take place in Prague at Czech Chamber of Architects in October 17.–18., 2013 with paper called STATUS, PROBLEMS AND TRENDS TO ADDRESS GREEN SPACE IN SKOPJE, MACEDONIA.

Detailed information available at: <http://www.landscapearchitecture.cz/conference/transformations/>

Prague 30.9.2013

Ing. Martina Sarvašová

Martina Sarvašová



Landscape transformations of the post-communist countries:
an international interdisciplinary student conference SVK 3B/13/F5

PRAGUE October 2013



For organizing institution:

Ing. Martina Sarvašová

sarvasova.martina@gmail.com

+420 776 790 657

Czech Technical University in Prague

Department of Spatial Planning

Subject: attendance confirmation

Hereby I confirm that Vaska, Sandeva and Katerina, Despot (Vaska, Sandeva, University Goce Delcev – Stip, R. Macedonia, Architecture and designer, „Krstе Misirkov“ No.10-A P.O 201, Stip – 2000, R. Macedonia, vaska.sandeva@ugd.edu.mk, Katerina, Despot, University Goce Delcev – Stip, R. Macedonia, Architecture and designer, „Krstе Misirkov“ No.10-A P.O 201, Stip – 2000, R. Macedonia, katerina.despot@ugd.edu.mk) will be attending an international interdisciplinary student conference called Landscape transformations of post-communist countries which will take place in Prague at Czech Chamber of Architects in October 17.-18., 2013 with paper called USING SCULPTURE, PRINCIPLE OF COMMON LINKS BETWEEN ART AND PARK.

Detailed information available at: <http://www.landscapearchitecture.cz/conference/transformations/>

Prague 30.9.2013

Ing. Martina Sarvašová

Martina Sarvašová