

ИЗКУСТВОТО В РАЗВИТИЕТО НА МОДЕРНАТА ПАРКОВА КОМПОЗИЦИЯ

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Резюме

Композицията заема централно място в системата от понятия, описващи зрителния образ. Свързано е с историята и естетическите категории и с общото с понятието "цяло". В теорията на парковото изкуство терминът композиция означава - подреждане на отделни растения или комбинирани с мъртви материали, така че да образуват хармонично цяло, подчинено на художествената идея. Основните теоретични разработки в парковото изкуство са тясно свързани с принципите на общата теория на композицията. Характерна черта на съвременното парково изкуство е неговата близост до човека и обслужване на цялото общество. В същото време това е полезно, защото отговаря на нарастващите критерии за релаксация и красота, защото задоволява усещането ни за красота.

Ключови думи: композиция, дизайн, елементи, принципи, изкуство

THE ART IN THE DEVELOPMENT OF MODERN PARK COMPOSITION

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Abstract

The composition occupies a central place in the system of concepts describing the visual image. It is related to the history and the aesthetic categories and to the commonality with the term "whole".

In the theory of park art, term composition means - arrangement of individual plants or combined with dead materials so as to form a harmonious whole subordinate to the artistic idea. The main theoretical works in park art are closely related to the principles of the general theory of composition.

The characteristic feature of modern park art is its closeness to the human being and serving the whole society. At the same time, this is useful because it meets the growing criteria of relaxation and beauty because it satisfies our sense of beauty.

Key words: composition, design, elements, principles, art

Introduction

If we are engaged in the art to get our reputation in our life that belongs to it, we have a special passion and love to say that we are doing this for this kind of landscape art, which we have long been impressed with.

The landscape is for us as a spiritual problem as literature, music, theater, and everything that means the modern man's artistic prognosis.

In every art, the idea is expressed by an artistic image that is specific to the artificial form of aesthetic, concrete-sensory drawing of the action.

Some arts are used to build works of art in any art. In the park the art is the size - different sizes of wood, wood, shrub and color fractions, sculpture, etc.; forms - pyramidal, conical, balls, etc. surface lawns, water surfaces, retaining walls, decorative stones, etc.; lines - contours of streets and paths, lakes and other water surfaces, lawns, vegetation, etc.; colors - the entire palette of the solar spectrum that keeps brush and flower vegetation in the spring summer and autumn.

From this comes the complexity and specificity of creating works with certain artistic images. By combining artistic means in harmony with a certain idea and with the help of perspectives, contrast, rhythm, symmetry, etc., one or another work of the art of the garden park is being built. Therefore, the artistic means - lines, surface, size, shape, color - are the expressive language of the artist.

Materials and Methods

The actuality of the study is the actuality of the modern look and expression of the artists inspiration in building the composition of the park. As well as studying the possibilities of providing artistic expression in the landscape composition.

The impossibility of solving problems related to the compositional solution of the memorial parks in the Republic of Macedonia forced the development of this theme and the hypothesis of the long and the prospective and the development, tomorrow's composition of the park.

The object of the research is the artistic works and their mutual efforts in the creation of the park composition.

The subject of the research is the composition, the contemporary state of the composition in the world and in our country, forecasts for the future development of the park composition in the Republic of Macedonia.

The study will be based on own research, some foreign research, and literature sources.

In order to achieve the main goal and to solve the assigned tasks, it is necessary to apply a system of methods which includes:

1. Specific research, analysis and aggregation from one country will be used as a method of work and, on the other hand, the world experience in literary data
2. Natural Surveying Method - Visual analyzes of free green areas of parts of Republic of Macedonia.

Results and Discussion

The history of park art has very little data compared to history of art, history of architecture and urban planning. The reasons can be explained - the architecture is made of durable materials that preserve the appearance, shape and color of the ages, and the gardens and parks, mainly covered with greenery - trees, shrubs, flowers and herbs that constantly change, live and they die.

The development of art in gardens and parks, in different epochs and the characteristics of each one, requires and reveals the highest achievements, defines the basic issues of studying the historical heritage of art in gardens and parks, especially in world models.

Park art was born at the dawn of human civilization when man began to grow plants for his own help. In the constant struggle for life, in the daily clash with the difficulties of the surrounding world, an art is born, which today concentrates man's striving for beauty and harmony.

In every work of art - portrait, landscape, still life, etc. - one can speak of composition, and it is an expression both of the overall world view and the built style of the artist, as well as of the conceptual design that he has put into the concrete work. Typically, at least two composing poles are present in the composition, which are bound together in a harmonious whole.

The composition, conventionally understood, currently has the following definition:

compilation, compounding, alignment, joining parts and elements, in a particular order, on the basis of regular relationships and relationships in one entity.

Composition is an organization of the work, systematization and structuring, according to the concept, according to certain laws and principles.

The composition or structure of each work of art is built in accordance with principles and concepts such as unity, equilibrium, proportionality, categorically, dominance, accents, etc. They remain inconspicuous for the ordinary observer, but generally represent the main characters for determining the quality of the work.

Like any system, the artistic system is part of an over-system and contains sub-systems. Each system consists of elements and links between them. Persistent connections between the elements form the compositional structure of the work. In the literature dealing with the theory of composition, instead of a structure, the term architectonics or construction of the work is often used in the same sense.

Determination of the relationship between humans and nature and their interrelated relationships is the subject of the study. Nature presents a materialized base - visually represented through external structures of the country, the configuration of the terrain, the water, specific phenomena of the light shadow, the color gamut, the perspective, etc. - the person who satisfies the biological within himself, absorbs from nature all the elements necessary for the restoration of his organism, and that he is never calm, never static.

Determining his constant attitude towards nature, the person reveals the emotions, the perceptions of the space, must actively deal with the landscape, modify it, harmonize and artistically interpret it - for this purpose to climb the natural sensation and to maximally engage potential creative possibilities.

To define landscape art that is the expression of a human desire and the most appropriate means of bringing man closer to nature, and by manifesting himself as a desire to be a conscious being above this nature. This art has been present since the first steps of cultural activities. Landscape art has no artistic application, but art is born of the earth and exists in it. This art is a creative synthesis of imagination, science and technique and at the same time respects the coordination of life activities in everyday life.

The landscape base must consolidate the relationship between humans and nature, the relationship between each individual being and the landscapes of the landscape and allow the use of scientific, technical and artistic achievements.

The landscape architecture defines the functional, technical and aesthetic-spatial organization of the territories under the anthropogenic impact and as a result of man's production activity.

With the help of furniture, geopolitics and the use of water, it creates ecologically clean, healthy and aesthetically complete environmental activities for the people and greatly contributes to preserving the biosphere.

As we are talking about art, we should accept the people who are involved in this activity as authors and artists of works of art. Here, however, is the logical question - whether all conceived and created parks and gardens around the world can be considered as works of park art? The answer is definitely not. It is quite clear that in order to achieve this, it is inappropriate to go a long and complicated path, which implies as a prime choice of the basic artistic concept and the nasty pretense for the ultimate goal in realizing the perceived idea.

In addition, there are numerous examples in the world of practice, when in a decent design and overflowing performance the garden or the park after only a dozen years lose almost all its qualities and cannot be called artworks.

The reason is always the same - in a welcoming project and performance, the park's maintenance is set on responsible professionals with a striking sense of the beautiful, and thus only after a few years it starts to acquire the appearance of a park work.

The process that the composite structure achieves is also of utmost importance, as it creates

the form itself, i.e., the way the consistency exists. As in other arts, here and there, there can be no absolute limit between content and form.

As in the human body skeleton is a structure that carries the muscles and all other parts of the body, in the architecture the beams are constructed, which carry the entire building, in the fine art the composition is that structure that incorporates all the elements. A line, shape, tone, color or other work of art or mass can be placed in many places, but the question is where. This problem resolves the composition. The process of creation begins with the first idea that is born as a more or less clear vision, and at this stage has its own design and thematic relationships.

In the initial phase, the composition is a matter of charting the masses and balance, but the more it is being constructed, the expression is being purified more and its aesthetic content is determined. Anyway, the smallest move is part of the composing process that lasts until work is over.

When selecting a theme and a motive, very complex themes should be avoided, as they require complicated compositions that only burden creation with many differences. It is better to take a simple motif that can be enriched with the quality and variance in the processing and refinement of the expression.

Also be careful not to exaggerate the composition of the organization itself, which may damage spontaneity.

Of great importance for the formation of the park composition is the knowledge of the elements from which the principles are created and they are the regulators of each design work that determines the relationships of the elements in it.

The elements of the composition are basic factors, the basic modules that form the form.

At the same time, the elements of the composition are also universal content components, generally applicable spatial parameters, which explain any accidental visual observation / phenomenon, making it, for example, bringing it to a level of clarity and comprehensibility, without prejudice to the supposed complexity or incomprehension.

On their elementary basis, the elements in their composition are much more specific than the objects represented by them, which represent certain combinations and complex spatial relations and structures.

Freedom in spatial shaping, introduction of new building-shaped elements, concentration of landscape values in smaller or larger space.

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Landscape elements in the structure of the layout process are necessary components of spatial-visual perceptions. Although they exist as a continuous creative study, each of them has an individual value in space layout, although it is only a tree or a miniature of the park perspective.

These elements are usually a kind of exhibit of a more intense artistic experience, but many times their placement in space has the most common functional significance.

The elements of the compilation are the visual qualities that people see and react to when they look into space.

Visual effects can forbid many different emotions and feelings, and the more positive these feelings are, the more likely people are to enjoy and use space.

The line makes the main movement - the line pulls the viewer's eye on its own. Perhaps the most common element in the composition is the line. The line creates all shapes and patterns and can be used differently in the landscape.

Straight lines do not exist in nature, but represent an optical phenomenon that occurs when the surfaces are away from the observer. Many linear elements involved in creating the composition are involved in the design.

These lines can be borders or areas that differ in color or in multiple elements.

Sometimes the designer turns to the creation of lines as part of the expression of the design. Many lines without clear use can create chaos in the design of the object and give a different impression to the designer.

Movement is also the source of the line, and the shadow can also create a line. Lines can focus on the main subject or collaborate in organizing by dividing.

The landscape line is created between the edges of two materials, the contour or the shape silhouette or a large linear function. Lines are a powerful tool of the designer because they can be used to create infinitely many shapes and shapes to control the movement of the eye and the body.

Designers use lines to create patterns, create spaces, create forms, control movement, establish dominance, and create a theme in the landscape.

Landscape lines are created in several ways: when there are two different materials on the ground plane, for example, the edge of the yard, bricked with brick, encounters a space with a green surface; or when the edge of an object is visible or crisp with the background, such as a contour of wood against the sky; or by placing the material in a line like a fence.

Lines may have one or more characteristics as described below but usually have different purposes.

The shape is the physical appearance of a spatial or flat object. The main elements of the form are line, surface, volume and space.

Forms may be natural or man-made.

The shape is created by the contour of the enclosed space, and the shape is the three-dimensional shape mass. The shape is usually a visual effect that spatially arranges the landscape and often determines the style of the garden.

The shape of the structure, the plants and the garden elements also determine the general theme of the garden. Formal geometric shapes include circles, squares and polygons. Size is an element of art that is always associated with other elements of art: line size, tone, texture, color, and so on.

All objects in nature, just as in works of art, have a certain size that is in a certain ratio with other objects.

The size of an object is a relative concept and depends on the size of other objects to which it is compared.

Texture is an external feature of the surface of any natural and artificial matter that can be visually perceived.

- Natural textures of natural materials
- Artificial textures made of man-made artificial materials

Relief imitation of the texture is obtained using different materials and types of tools. Texture as an illusion is applied in visual art as a visual texture over a certain surface.

In design, the texture is also used as aesthetic value or as a function. Some surfaces must be coarse or smooth for functional reasons.

Most often, design combines materials with different textures. Since we define the texture as a certain degree of light or darkness, the color is a consequence of light.

Color is an extremely important means of artistic expression.

The perception of color is a psychophysiological nature for which it has subjective and objective value.

The color has its own light (volume), heat or coolness, rhythm and materiality. The interconnection of colors enlarges and enriches the effects of colors.

Successful composition of the composition implies the consistency of colors, shapes, size of vegetation, architecture, sculpture, and effects obtained with the use of water. This adjustment of the landscape elements must be within the entire park surface.

Conclusion

The park is a work of art that exists in space and in different seasons, in different periods of growth and the change of vegetation. Regarding the achievement of this goal, the importance of green areas is now fully connected with the provision of the natural environment and the improvement of the deteriorating environment.

Park art is a spatial and creative activity of its creators and aims at transforming the natural environment and adapting it to the needs of people, such as the environment of the population, labor, cultural activities and as passive and active recreation.

The green surfaces are both a structural element of the city or the environment and satisfy the residents' needs for rest and recreation. The special forms of the green surfaces of the so- "Green out of town" have similar core functions: they serve primarily as a place for visitors to stay for a short period of time but sometimes longer - usually all day long.

The works of park art are considered visual, similar to the works of other arts. Unlike architecture, sculpture and painting, park art is a complex that irritates all senses that significantly increase emotional impact on people and improve the sociological aspect of life.

When designing parks surfaces, regardless of their intended purpose, location and area, there are certain principles, defined "laws" that need to be taken into account, otherwise unwanted composition, unsuccessful solution will be created park area or facility. These are the laws of harmony, symmetry, share, light and shadow, etc., which more or less are a major factor in the creation of harmonious, coherent composite solutions.

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