



INTERNATIONAL JOURNAL  
OF ART AND DESIGN



© IBU

DOI: <https://doi.org/10.69648/WCYC4975>

International Journal of Art and Design (IJAD),  
2024; 1(1): 1-11

[ijad.ibupress.com](http://ijad.ibupress.com)

Online ISSN: 2955-2400



Application : 18.05.2024

Revision : 08.06.2024

Acceptance : 18.06.2024

Publication : 20.06.2024



Despot, K., & Sandeva, V. (2024). Avant-Garde Movement in Landscape Design. International Journal of Art and Design, 1(1), 1-11.

<https://doi.org/10.69648/WCYC4975>



**Katerina Despot, Vaska Sandeva**

Goce Delchev University, Shtip, N. Macedonia

Email: [katerina.despot@ugd.edu.mk](mailto:katerina.despot@ugd.edu.mk)  
[vaska.sandeva@ugd.edu.mk](mailto:vaska.sandeva@ugd.edu.mk)



**BALKAN  
JOURNALS**

# Avant-Garde Movement in Landscape Design

**Katerina Despot, Vaska Sandeva**

## **Abstract**

The avant-garde movement in landscape design is an expression of revolutionary and innovative approach to creation of spatial solutions. This movement uses different artistic techniques, shapes, colors and materials to create interesting and unique landscapes.

Landscape design refers to the profession that deals with creation of spatial solutions for open spatial concepts of parks and gardens.

The avant-garde movement creates dynamics with art techniques where they produce revolutionary landscapes.

Landscape designers have an obligation to subtly educate society about the values of creating striking and intuitive work. It is important for the designer to have something to say in his expression. Developing the concept of design that tends to become innovation is of great importance. The more the concept for landscape design is innovative, the greater are the chances for better innovative visual interpretation. Success in interpreting the concept in the work, largely depends on the talent of the designer.

*Keywords:* landscape design, art, avant-garde, space, animal environment

## **“If No One Has Done This, Then I Will”: One of the Main Slogans in the Avant-Garde**

At the beginning of the 20th century, people had a great desire for new information and the need for answers to those questions: Who are we? What do we strive for? What impresses us? All existing opinions were questioned, and the value of everything, including moral norms and aesthetic values changed, depending on perception. New ideas arose in the mind of creative individuals, in their hard-to-reach solitary side of consciousness, which the common man could not understand.

That is why the avant-garde was a rebel of the time and culture in which it appeared. Its appearance expressed and encouraged thinking, arousing in some anger, in others admiration, but one thing was clear - that it left no one indifferent and without a comment. The avant-garde can also refer to promotion of radical social reforms, one who leads in some idea or movement.

The avant-garde, as a term, originates from the beginning of the 20th century, and translated in French, the vanguard is treated as an advanced unit. The term encompassed many individuals, but inextricably linked artistic movements that flourished at that time – suprematism, constructivism, Russian futurism, cub futurism and neo-primitivism, the basis of which is expressed creativity in the art approach with a strong message.

The avant-garde represents breaking of the boundaries of what is accepted as a norm or as a status quo, above all, within cultural frameworks. The notion of existence of avant-garde is considered to denote modernism, as opposed to postmodernism. Many artists have identified with the avant-garde, beginning with Dadaism through the Situationists, all the way to the postmodern artists since 1981.

The concept of avant-garde refers mostly to artists and thinkers whose works oppose the mainstream cultural values and often have sharp social or political meanings. The term also describes something that goes beyond the boundaries of what has already been experienced, the existing ones and the ones we are used to. It exists in order to deal with some kind of comment and conclusion on things, to think about why and how things are made like that and why do they exist as such. This term united all those bold and innovative trends that shocked the public and denied the classical tradition.

Every style, whether in art, design, fashion, or else, derives from the displeasure with the previous one, i.e., with some developments in the society itself or in the

world in general. Every beginning is difficult, and so it is with every breakthrough with a new form in space, new design, new figures and directions in art. They all encounter resistance in the beginning, until they set new standards of the current lifestyle. They attack all the senses of the viewer, they awaken his feelings, his thoughts and they promote building an attitude, which is beyond the ordinary visual effects.

Major events affect every aspect of the world that we know, they affect lifestyle, art styles, habits, and they bring the appearance of AVANT-GRADE, which defies the current existing and accepted culture and breaks the established rules and norms of the culture. That is why the primary goal of the avant-garde is to shock the viewers, to awaken them and introduce them to new thoughts, questions and conclusions.

Landscape design refers to the profession that deals with creation of spatial solutions for open spaces such as parks, gardens and other public spaces. The avant-garde movement in landscape design uses avant-garde artistic techniques to create unique and revolutionary landscapes.

Space is everything that the eye in front of us sees, but also everything the thought can reach. In modern physics, space is defined as a form of matter existence. Such a space becomes a unity with time and exists inseparably in the relative intensity of duration. It means that time-space should be understood as one term and not as two separate concepts – the time space continuum.

Movement has become a part of space, and movement in space can be given only if the time component is included in the space, thus a new dimension would be added to the spatial concept. The ideal planning of the space can bring a balance between beauty and comfort.

The space must have a good sense of balance. Space is a complex phenomenon that is understood in different ways by different scientific fields. One of the divisions of space is according to its basic types, interior space and closed spatial concepts.

**Figure 1**

*Avant-garde line in landscape design.*



Space types are real spaces that can be described by geometric figures, such as lines and circles. In these spaces, geometric manipulations such as translation, rotation and reflection can occur. Outer space refers to spaces that are not described by geometric figures, but have mathematical models, such as topology.

Topology refers to spaces that have some properties, regardless of the concrete shape of the space. These properties can be described as topological invariants.

Open spatial concepts are modeled with spaces that are open, like infinite space is. In these spaces, there are infinitely large areas or voids.

The decoration of the open spaces like plants, architectural and sculptural elements organized in specific artistic concepts, transform the space into an independent artistic composition. On the other hand, each such composition is an integral part of the whole volumetric spatial composition of the work.

When talking about an open space, we should first imagine it as a station, surrounded more or less by plant life, and its artistic form is shaped by the different elements of the composition.

Closed and semi-open spaces are presented primarily as plant compositions, and then, depending on the structural characteristics, we evaluate the external shape. It is not mandatory to use all of the considered species in terms of closed, semi-open and open spaces in one building. What species and how many of them should be included in the composition depends on the purpose of the object, the style, the artistic idea of the designer, etc. However, the selection of species and their number mainly depends on the following:

1. The size of the total area, determined for the construction of a forest, parks, or a garden. Vast territories allow creation of large-scale, closed, semi-open and open spaces, as well as increasing of their number.
2. The character of the terrain of the object. Varied terrains offer limited possibilities for creating open spaces.
3. The climatic conditions or the altitude of the region, where the architectural object should be built. For example, in regions with a warm climate, closed and open spaces should be taken into consideration, whereat closed spaces should prevail, while open spaces should be lesser in number and size. In order to have equality between all parts, the different types of spaces should be connected into an indivisible whole. This can be achieved through a proper architectural-planning solution of the terrain, mainly through laying out the streets and paths in such a manner as to create separate spaces and a unified green system. The unity of the green system is achieved through harmonious transfusion of closed and open spaces, creating tree groups, single trees and shrubs, as well as openings in the tree plantations. Any vast area that represents a volume spatial composition with certain artistic characteristics is related to the concept of landscape.



**Figure 2**

*Avant-garde composition in terms of form and color*



The theory of avant-garde spatial concepts is a conceptual approach that is aimed at exploration of the unique relationship between space and avant-garde art expression. The objective of this theory is to explain how space can influence the way avant-garde artists understand and express this artistic creation. Avant-garde artistic expression refers to art that is experimental, innovative and revolutionary. It can be a creative reaction to various factors such as social, political and cultural changes. The theory of avant-garde spatial concepts focuses on how space can be used as a means of expressing avant-garde art creation. This theory explores the uniqueness of space as an inspiration for art and how space can be used to create new art.

Avant-garde art often engages in landscape spatial concepts such as conceptual art, installation art and performance art. These concepts include art that is interactive, aggressive and uses landscape space as a means to create innovative and revolutionary artistic expression. The theory of avant-garde landscape spatial concepts focuses on how space can affect art, but also how art can affect space. This theory offers a new view into the world of art and design.

The avant-garde movement in landscape design is an expression of the revolutionary and innovative approach to the creation of spatial solutions. This movement uses different artistic techniques, shapes, colors, and materials to create interesting and unique landscapes.

**Figure 3**

*Avant-garde composition in terms of form and color*



**Landscapes - Communal and Health Benefit**

Health professionals should encourage their patients to become frequent users of gardens, green spaces, parks and open space, in general. They should emphasize the potential benefits for the patients' health, [32] such as improvements in strength, balance and dexterity. When appropriate, patients can be referred to local community and therapeutic gardening projects, where occupational therapists trained in horticulture help them to manage and treat their medical issues. [33] This is a part of what has become known as social prescribing [34] or community referral, which has the potential to improve the physical and mental health of the population by preventing illness or by ameliorating the effects of established disability. Gardens can also help to improve parity between treatments for mental and physical disabilities. Both mental conditions, such as the post traumatic stress disorder and the effects of physical injuries, can be improved, [35] and there are opportunities to train for a new career in the expanding horticulture industry. Health professionals should encourage the development of gardens in hospitals, hospices, schools [36] and prisons. They should try to influence the design of new health service buildings by insisting that there are views of outside nature for every patient and from each staff room, and by placing internal plants in atria, communal areas, surgeries, clinics and staff rooms, even if they are misguidedly banned from wards. Even window boxes and balconies can be used. Health professionals should also encourage teaching about the skills and benefits of gardening in schools. [36] In addition, health professionals should encourage local authorities to plant more trees; the Greater London Authority alone plans to plant two million more trees by 2025. [37] Green spaces, parks, gardens and allotments will improve the environment, particularly

where gardens are in short supply, as in deprived urban areas. Despite the apparent density of buildings in our towns, they do contain gardens and green areas. Even in the most crowded cities, such as New York and Singapore, roof gardens, green walls and hanging containers are popular. A well-kept local environment improves the local pride and can reduce crime and social isolation. Urban planners must be convinced of the importance of including green spaces.

Why spending time in urban landscapes seems to be so beneficial to health? It combines physical activity with social interaction and exposure to nature and sunlight. Sunlight lowers blood pressure and increases vitamin D levels in the summer, [23]. Spending time or even working in the garden restores dexterity and strength, and the aerobic exercise that is involved can easily use the same number of calories as might be expended in a gym. The social interaction provided by communal and therapeutic garden projects for those with learning disabilities and poor mental health can counteract social isolation. Furthermore, it has also been reported that the social benefits of such activities can delay the symptoms of dementia [24] (an effect that might be partly due to the beneficial effects of the physical activity). Patients who are recovering from myocardial infarction or stroke find that exercise in a garden, using constraint therapy of a paretic limb, for example, [25] is more effective, enjoyable and sustainable than therapy in formal exercise settings. Intelligent health points out that the pandemic of physical inactivity is the fourth leading cause of premature death, and contributes to prevention of physical and mental disorders. [26] Regular moderate intensity exercise may reduce the risk of dementia, mental health problems, cardiovascular disease, diabetes, and cancer of the breast and colon, it enhances self-esteem and alters the EEG. [27] Similarly, moderate exercise in leisure time is associated with increased longevity, regardless of weight, [28–30] particularly if combined with exposure to natural scenes, [31] although some studies have suggested that exercise declines with reduced cognition; a reverse causation bias. Thankfully, high intensity exercise is not needed to obtain these benefits, [29,30] which is perhaps as well given that the uptake of cycling- and gym-based exercise is poor in the older population, and that these activities can be expensive. Gardening or simply walking through green spaces could therefore be important in preventing and treating ill health. Few complementary therapies have been convincingly shown to be effective, but gardening and nature, which are alternative therapies, offer a proven, cheap and nearly universally available means to improve the nation's health. Although there is evidence that knitting can also help!



Without nature preservation and transformation, further existence of society is impossible. But, by transforming nature, its generating force cannot be weakened. Only the creative transformation of nature is a way of revealing the essential forces of Man, the realization of his nature, potential and culture. The love for nature and the creative transformation allow harmonization of the relationship between Man and nature. The environmental aspect of creative transformation is aimed at harmonious integration of the human cultural activities into the natural environment.

## Conclusion

Good and successful design starts with a great concept. What happens if there is vision, which is of crucial importance to the designer? The Designer must know the process of creation and the concept. The solution can be perfectly shaped, but if there is no message, i.e., if it does not communicate with the users in the right way, the concept of the avant-garde movement will not succeed in meeting the needs of the target group. One of the most accurate and durable definitions of design is that design is the shaping of the environment that meets human needs. The key word of the definition is need. Only the design that analyzes the life of the modern Man and the need of the users and tries to satisfy these needs is a design in its true form.

Avant-garde is something new, something innovative and unprecedented. Maybe things that were considered avant-garde and strange two or three decades ago are accepted today as completely normal ways of functioning in the today's way of life and organization of the society.

The avant-garde is the opposite to the mass culture and mainstream culture accepted and approved by most people. Avant-garde is supported and developed mostly by a small group of people or movements but still manages to awaken different people and shape their feelings, attitudes, and ways of thinking.

Landscape design is a mixture of art, knowledge, emotion, and for its comprehensive essential and natural knowledge, our future depends on the use of landscape concepts. Although a designer primarily means an educated person, every creative person is a designer for himself and his environment.

As long as humanity exists, designs will be created. Therefore, it is necessary to create art that is not the result of satisfaction. If we are satisfied with all around us, there will be no need for new and avant-garde creations. In addition to our individual needs, the common thing of all living beings is the need for nature.

## References

- Ajzinberg, A. (2009). *Styles Architecture, Interior, Furniture*.
- Applewhite, E. J. (1977). *Cosmic Fishing: An Account of Writing Synergetics with Buckminster Fuller*. (ISBN 0-02-502710-7).
- Applewhite, E. J. (Ed.). (1986). *Synergetics Dictionary: The Mind of Buckminster Fuller* (Vols. 1-4). Garland Publishing, Inc. (ISBN 0-8240-8729-1).
- Boults, E. (2010). *Illustrated History of Landscape Design*.
- Čikić, J. L. (2006). *Glass and Constructive Programming in Architecture*. Construction Shop, Belgrade.
- Chu, H.-Y., & Trujillo, R. (2009). *New Views on R. Buckminster Fuller*. Stanford University Press. (ISBN 0-8047-6279-1).
- Clark, K., & Fujimoto, T. (1990). *The Power of Product Integrity*. In *Harvard Business Review*.
- Despot, K., & Sandeva, V. (2014). *Characteristics of Textile Applied Ancient Element Furniture in the Interior*.
- Despot, K., & Sandeva, V. (2014). *Correlated with Scandinavian Modernism*. ISSN 1314-9253.
- Dineva, P., & Ilieva, J. (2016). *Fashion Design of Silhouettes with the Use of 3D Elements*. ARTE, 4(2), 85-91.
- Dovey, K. (1999). *Framing Places*. Routledge.
- Dovey, K. (2010). *Becoming Places: Urbanism/Architecture/Identity/Power*. Routledge.
- Dumas, A. (1988). *Organization Transition and Innovative Design*. In Clarke.
- Elkins, J. (2010). *Chinese Landscape Painting as Western Art History*.
- Ellton, B. (1986). *Victorian Gardens*. London.
- Erik, A. N., & Ödken, A. (2008). *Ekranve yer: Uzamsallıkve 1990'lardan sonra sanat üretimi*. itüdergisi/b sosybilimler, 5(1), 11-19.
- Forty, A. (2000). *Words and Buildings: A Vocabulary of Modern Architecture*. Thames & Hudson Ltd.
- Harvey, D. (1992). *The Condition of Postmodernity: An Inquiry into the Origins of Cultural Change*. Blackwell.
- Hensel, M., Menges, A., & Hight, C. (2009). *En route: Towards a Discourse on Heterogeneous Space Beyond Modernist Space-Time and Post-Modernist Social Geography*. In M. Hensel, A. Menges, & C. Hight (Eds.), *Space reader: Heterogeneous Space in Architecture*. John Wiley & Sons.
- Holt-Damant, K. (2005). *Celebration: Architectonic Constructs of Space in the 1920s*. In A. Leach & G. Matthewson (Eds.), *The 22nd Annual Conference of the Society of Architectural Historians Australia and New Zealand* (pp. 173-178). Society of Architectural Historians Australia and New Zealand.
- Intelligent Health. (2018). [www.intelligenthealth.co.uk](http://www.intelligenthealth.co.uk).
- Jameson, F. (2003). *Future City*. *New Left Review*, 21, 65-79.

- Larson, E. B., Wang, L., Bowen, J. D., et al. (2006). Exercise is Associated with Reduced Risk for Incident Dementia among Persons 65 Years of Age and Older. *Annals of Internal Medicine*, 144, 73-81.
- Lefebvre, H. (1974). *The Production of Space* (D. Nicholson-Smith, Trans.). Blackwell. (Original work published in 1974).
- Pretty, J., Peacock, J., Sellens, M., & Griffin, M. (2005). The Mental and Physical Health Outcomes of Green Exercise. *International Journal of Environmental Health Research*, 15, 319-337.
- Quarante, D. (1984). *Basics of the Industrial Design*. Faculty of Architecture, University of Zagreb – Interfaculty study of design.
- Simons, L. A., Simons, J., McCallum, J., & Friedlander, Y. (2006). Lifestyle Factors and Risk of Dementia: Dubbo Study of the Elderly. *Medical Journal of Australia*, 184, 68-70.
- Sowah, D., Fan, X., Dennett, L., Hagtvedt, R., & Straube, S. (2017). Vitamin D Levels and Deficiency with Different Occupations: A Systematic Review. *BMC Public Health*, 17, 519.
- Vogt, T., Schneider, S., Abeln, V., Anneken, V., & Struder, H. K. (2012). Exercise, Mood, and Cognitive Performance in Intellectual Disability: Neurophysiological Approach. *Behavioural Brain Research*, 226, 473-480.
- Wolf, S. L., Winstein, C. J., Miller, J. P., et al. (2006). Effect of Constraint-Induced Movement Therapy on Upper Extremity Function 3 to 9 Months after Stroke. *JAMA*, 296, 2095-2104.