

RELATIONSHIP BETWEEN SPACE AND ART IN LANDSCAPE DESIGNS

Peyzaj Tasarımlarında Mekan ve Sanat İlişkisi

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ABSTRACT

The place means "the home and the homeland" in its most simple and ordinary form. Place is a space created by many methods, materials, with different functions and bordered in different ways. This space has been the subject of different occupational disciplines throughout history, aiming to create space / space to meet all kinds of human needs. This space has been the subject of different occupational disciplines which aiming to create space / designing space to meet all kinds of human needs in throughout history. One of these disciplines is landscape architecture.

Landscape architects are obliged to make designs with an esthetic value that can address all sensory organs by prioritizing ecological structure and functionality in their designs. This aesthetic value can be fully met and expressed by using art in designs.

In this study, landscape elements which are effective in landscape designs especially in urban open spaces and their usage as an art object and classification criteria are investigated. Studies have been examined and evaluated. It is one of the results that landscape elements are classified as permanent and temporary elements and permanent elements are classified as natural-artificial and two-dimensional and three-dimensional in themselves. The application or the integration of art in landscape designs is seen as the application of different branches of art such as surface or volume arts to these landscape elements. Also, some of the results achieved that the strong relationship in the landscape - place - art trilogy adds value to both place and landscape; the artistic strength and talent of the landscape designer is one of the most important criteria for the appreciation of the place by the people; artistic values used in landscape designs are among the effects that increase the quality of the space; spatial memory and spatial identity are more powerful in the places created with artistic concerns.

Key Words: Art, Place, Landscape, Landscape Design, Memory

ÖZET

Mekân, en basit ve yalın haliyle "ev, yurt" anlamına gelmektedir. Mekân birçok amaçla, yöntemle, materyalle oluşturulan, farklı işlevleri olan ve değişik şekillerde sınırlandırılan boşluktur. Bu boşluk, her türlü insan ihtiyaçlarının giderilebilmesi amacıyla, tarih boyunca, mekân düzenleme/mekan oluşturma amacı güden farklı meslek disiplinlerinin de konusu olmuştur. Bu disiplinlerden biri de peyzaj mimarlığıdır.

Peyzaj mimarları, yaptıkları tasarımlarda ekolojik yapıyı ve işlevselliği ön planda tutarak tüm duyu organlarına hitap edebilen, estetik bir değeri olan tasarımlar yapmakla yükümlüdürler. Bu estetik değerın tam olarak karşılanabilmesi ve ifade edilebilmesi, tasarımlarda sanatın kullanılmasıyla mümkündür.

Bu çalışmada özellikle kentsel açık alanlarda yapılan peyzaj tasarımlarında mekân oluşturulurken etkin olan peyzaj öğeleri ve bunların bir sanat objesi olarak kullanım şekilleri ile sınıflandırma ölçütleri araştırılmış; yapılan çalışmalar incelenerek değerlendirmelerde bulunulmuştur. Peyzaj öğelerinin kalıcı ve geçici öğeler olarak sınıflandırıldığı ve kalıcı öğelerin de kendi içinde doğal-yapay ve iki boyutlu-üç boyutlu olarak ayrıldığı elde edilen sonuçlardan biridir. Peyzaj tasarımlarında sanatın uygulanması veya sanatın peyzaj tasarımlarına entegre edilmesi, yüzey veya hacim sanatları gibi farklı sanat dallarının bu peyzaj öğelerine uygulanması şeklinde görülmektedir. Bu çalışmada özellikle yeni dönemde yapılan çağdaş uygulamalara örnekler verilmiştir. Yine, peyzaj - mekan - sanat üçlemesi içerisindeki kuvvetli ilişkinin hem mekana ve hem de peyzaja değer kattığı, peyzaj tasarımcısının sanatsal gücünün ve yeteneğinin mekanın insanlar tarafından beğenilmesinde çok önemli kriterlerden biri olduğu, peyzaj tasarımlarında kullanılan sanatsal değerlerin mekanın kalitesini artırıcı etkiler arasında yer aldığı, sanatsal kaygılarla oluşturulan mekanlarda mekânsal belleğin ve mekânsal kimliğin daha kuvvetli olduğu, ulaşılan diğer sonuçlar arasındadır.

Anahtar Kelimeler: Sanat, Mekan, Peyzaj, Peyzaj Tasarımı, Hafıza

1. INTRODUCTION

As in all professional disciplines that strive to create spaces throughout history, the aim of landscape architecture is to create designs and create spaces that add value to the city and improve the city's quality of life. Landscape architects tend to use art in their designs by creating aesthetic concerns in addition to their ecological knowledge while creating these spaces. Urban open spaces are among the areas that are needed and evaluated for landscape architects to ensure the continuity of ecology in the city, to meet human needs by creating different spaces, to communicate art to the whole society and thus to increase the quality of urban life.

Considering the place of urban open spaces in social life, the role of art in landscape design emerges as a subject that should be handled with significant point. In this context, landscape-art relationship has different possibilities in itself.

There are situations when the landscape is a scene, a work of art or both (Oosterling, 2001). In this study, especially the landscape elements that are effective in creating urban space in landscape designs, and the use of them as an art object and classification criteria are investigated.

2. ARTISTIC DIMENSION IN LANDSCAPE DESIGNS

Art is a phenomenon shaped according to social structure, culture, insights of that day, needs, etc. For this reason, it has a constantly changing dynamic structure. Art exists in all areas of life. Considering that art and design are an inseparable whole, it is inevitable that the profession disciplines, which is to design space, to be influenced by art and use art as part of their designs. Landscape architecture, which is one of these professional disciplines, has been influenced by art and art movements in every period.

Art objects, which are considered as an element in landscape designs, contribute to the space in aesthetic, physical, social and economic terms (Şenliyer, 1995). These objects can take part in a landscape design as a) the basic elements that create the space, b) As an aid to the functions that support the formation of space, c) The elements that support the actions taking place in the space (Arisalan Tarhanlı, 2003). Thus, it is possible for art objects to physically contribute to space. There are a number of design principles, such as containment, orientation, emphasis, and focus creation, among the functions intended for creating a space. One of the ways to increase the effect forces of these principles is undoubtedly to use art objects in design (Dee, 2001; Arisalan Tarhanlı, 2003). The main elements that create the space are the walls, floors and upper covering. Artistic works applied on these elements also make the items turn into art objects. It is possible to come across such examples in history. Sculptures used in open spaces especially in the early ages have both social and aesthetic importance in terms of social contribution to the space and symbolizing the beliefs that are the common values of the society. Today, this issue continues to be considered important.

The "Public art" movement, which is commonly seen in Europe and America, has enabled the public to be more involved in art, and has led public institutions to organize public art events. The aim is to contribute to the solution of social problems, to increase the quality of urban life (Pattaciri, 2000; Hall and Robertson, 2001), to bring urban aesthetics to the fore and to raise awareness about art-space in the society by including the public in art activities.

Urban open spaces are the areas that make the greatest contribution to communicating the art to the public or living together with art. Düzenli et al. (2017) defined public open spaces as areas that can be used by all members of society and where individuals communicate with each other and are shaped as a result of spatial arrangements and needs. These spaces both physically contribute to urban aesthetics and urban identity, respond to the social and psychological needs of individuals and also play a role in organizing social relations. They are the places where art is reached directly in terms of individual needs and urban contributions. For these reasons, the use of art objects in these areas / spaces is inevitable.

Among the formations in which art can be observed most in an urban open space are pavement paintings, open-air exhibitions and etc. (Çağlın 2002). It is possible for art objects to act as elements that support the actions in the space by using these objects as urban equipments. Equipments such as fountains, furniture etc. can be evaluated both as art objects in the space and also provide physical contributions to the space by meeting the needs of the users with the functions it undertakes.

3. PHYSICAL PARTICIPATION OF ART IN SPACE FORMATION

Reekie (1972) examined the design stages from three perspectives. These are function, structure and appearance. According to Reekie (1972), the function is the stage that includes the design purposes; the structure is the stage that includes the physical necessity fiction of the design element and appearance is the stage in which art and aesthetics are included in the design. The application of art to space, or in other words, to feel the artistic dimension in space, is possible only by adding art to all phases of the design process, to all decisions of design. The inclusion of art objects in the space creates disconnections in the relationship between art and space. Düzenli et al. (2017) stated that art contributes to space in five aspects. These are aesthetic value, focal point, a sense of space, urban image and urban identity. It is seen as the application of art in landscape designs or the integration of art into landscape designs, application of different branches of art to landscape elements. According to Evyapan (2000), landscape elements are divided into two as natural (soft) and built (hard) landscape elements. Natural elements are elements that exist spontaneously in nature and where no intervention has been made. The built elements, on the other hand, refer to everything that human intervention is. From the artistic point of view, Arısalan Tahralı (2003) divided the landscape elements that create the urban open space into two main groups (Table 1).

Table 1. Landscape elements that design the urban open space (Arısalan Tahralı, 2003)

Permanent Elements	Two-Dimensional Elements	Natural Elements	Artificial Elements	
		<ul style="list-style-type: none"> - Land plane - Water surface (sea, lake etc.) - Vegetation surfaces - Surfaces created with other natural materials 	<ul style="list-style-type: none"> - Floor coverings - Water surfaces (pool etc.) - Wall surfaces - Facade surfaces of buildings 	
Temporary Elements	Three-Dimensional Elements	<ul style="list-style-type: none"> - Terrain formats - Vegetation - Other three-dimensional natural elements 	Visual Elements	Functional Elements
		<ul style="list-style-type: none"> - Moving elements, people, animals, actions, activities, sounds, smell, etc. objects that appeal to the senses etc. 	<ul style="list-style-type: none"> - Figurative sculptures - Monuments - Plastics 	<ul style="list-style-type: none"> - Urban furniture - Structural elements - Buildings

Arısalan Tahralı (2003) explains the permanent elements as the elements that design the space in a designing plan and describes temporary elements as the elements that are independent of the location, but temporarily or unplanned. From an artistic point of view, permanent elements refer to the elements that emphasize surface and volume arts and to which these arts can be applied. Temporary items, on the other hand, represent items that support the arts of sound, action, language, movement, taste, smell and touch.

3.1. Using Two-Dimensional Landscape Elements as Art Objects

It is possible to apply surface arts (paintings and types, graphics, photographs, etc.) on two dimensional elements. For this purpose, pictures, graphics, photographs, posters, mosaics, reliefs and similar materials are used, so that these landscape elements become objects of art.

The two-dimensional natural landscape elements are the land plane, water surfaces, surface vegetation and other natural materials that create the space. Pictures and graphics made with lines, paints or other materials on the land plane, artistic applications that can be obtained by plowing the land, applications made with the use of water, etc. ensure that these elements are perceived as art objects. The works carried out in this type are called "Land art". The works of French artist Saype are one of the examples in this subject (Figure 1).





Figure 1. Saype's workings (URL-1)

There are applications on the water surfaces obtained by directing the water according to a certain pattern or graphic. In this way, shaping the water in accordance with the design creates an artistic effect just like on the land plane. One of the most important examples is Robert Smithson's work called "spiral jetty" (Figure 2).



Figure 2. Robert Smithson – "Spiral jetty" (URL-2)

Just as in the plane of the land, applying a painting, pattern, graphic etc. to the surface with plants brings the artistic quality of the vegetative design to the fore. Stan Herd is one of the artists working on this subject (Figure 3).



Figure 3. Stan Herd's workings (URL-3)

Other natural materials group includes surface covering materials such as stone, sand, gravel, soil etc. Just like in Japanese gardens, placing these materials in the project area within a design or using them with other materials (water, plants etc.) make these materials an art object. Burle Marx's design in the New York Botanical Gardens is one of his case studies (Figure 4).



Figure 4. New York Botanical Gardens (URL-4)

Two-dimensional artificial elements, walls, facades, floors and top cover are transformed into art objects by applying surface arts just like natural landscape elements. Graphics, painting, pattern applications, reliefs, mosaics, etc. on the walls and building facades add value to these structures aesthetically. Especially in recent years, herbal applications on wall and facade surfaces also create this effect.

3.2. Using Three Dimensional Landscape Elements as Art Objects

Land forms, plants and other three-dimensional natural elements that design a space form three-dimensional landscape elements. It is possible to apply sculpture, ceramic, etc. volume arts on these items. Shaping the topographic structure of a land, topiary applications in plants, the use of plant parts within a composition, the use of natural elements such as large rock and stone, mixed use of objects such as ceramics, sculptures, etc. together with these natural elements make the landscape designs more interesting and provides to rise aesthetic value.

It is possible to distinguish three-dimensional artificial landscape elements into visually and functionally. Figurative elements, monuments, plastic fittings comprise three-dimensional artificial visual elements. Structural elements such as benches, lighting elements, trash cans, children's playgrounds, pools, ladders, and buildings are included in the three-dimensional group of artificial functional elements. The shaping of these elements with the help of volume arts enables them to add aesthetic values to the area as landscape elements, to serve a function to use by people and also to take a very important role in defining the area. There are many examples from past to present, especially in buildings, monuments, sculptures, plastic objects, etc. These examples are diversified according to the art understanding of the period they were made, the influenced art movement and the artist's mentality. It is possible to reproduce examples such as "Lined Land" of Maya Lin, "Jupiter Artland" of Charles Jenks, sculpture or sand parks.

4. CONCLUSION

Design is the act of creating for functional, aesthetic, etc. purposes and the process of obtaining a result product. In landscape design, the objectives include ensuring ecological balance and maintaining the existing balance. As in all profession disciplines that deal with design, a close relationship with art is established while design action is carried out in landscape architecture. Because art and design are accepted as an inseparable whole. When the effort to create in the spirit of the design is combined with the understanding of disrupting the routine of the art, aesthetic concerns come to an end, a product that has distinctive and aesthetically satisfying outcome is created. Arısalan Tahrallı (2003) argues that art can be included in the design once the existing possibilities are revealed. Thus, art in urban open spaces will increase the quality of the city by contributing to the space in physical, social and economic terms, especially aesthetics.

Art objects have been used in landscape designs in all periods from past to present. In the period up to the 18th century, art objects were included in the open space designs and turned into a part of the space in order to reflect the world views or to convey the art to the society. With the industrial revolution, different concerns emerged in the societies and consisted of disconnections between art and design. In this period, the understanding of art was tried to be expressed mostly by building and monument designs. The emergence of the "Public art" movement in the 20th century led to the re-establishment of the relationship between art and society in the open spaces of the city (Hall and Robertson, 2001). Because while the "Public art" movement creates a public space, it also aims at the integration of the space with the user (Hall and Robertson, 2001; Sharp et al., 2003; Düzenli et al. 2017). Along with this movement, objects that were revealed in open spaces under the influence of the art movement of that period and belong to various art branches continued to be used as part of the design. At the same time, landscape elements have been designed and applied as art objects.

In open space designs where landscape elements are used as an artistic object, there are effects such as emphasizing local identity, attracting more public attention, contributing to cultural tourism, increasing the value of the land, increasing the use of open space, and reducing vandalism (Hall and Robertson, 2001). All of these positively affect the image of the city, improve the quality of life, and contribute to the increase of social and psychological satisfaction in people. In addition, since such designs have artistic qualities and aesthetic values (Altıntaş and Eliri, 2012; Düzenli et al, 2017), they become a part of the city's memory by taking place in the memory of the society.

Art has a power that shapes society. From this point of view, urban open spaces are spaces where the art-society relationship is intensely reflected. For this reason, all other profession disciplines, especially landscape architects, who are interested in design must be in an effort to establish a balanced and solid relationship between art and space, to add art to the process from the first stage of their designs and to establish the art - landscape connection.

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