The new agenda-setter in design milieu: Landscape

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Abstract:
In the last 20 years landscape has underwent a change more than it had in the past in terms of meaning and activity. Landscape flourished with new meanings and contents thus widened the area of landscape architects. One common and essential point of the current design and planning approaches is that they interpret landscape as an important key in order to understand complex layers of many settlements from rural to urban areas. All of these changes and new openings are influential over contemporary urban concept and 21st century design issues and approaches. Landscape activities are spreading in many places over the world as conceptual and also as basic designing and planning tools. Landscape began to be a main solution and starting point more than an additional or supporting element for different design conditions. Moreover, many design problems in different geographies or settlements can be solved by landscape.

In this study, new contexts and expansions that have an effect on 21th century's design matters and approaches are clarified in order to how landscape has been changing and recovering our environment and become one of the main instruments for environmental design and planning.

Keywords: *Contemporary landscape design, new landscape contexts, today's design milieu, new design approaches and languages, interdisciplinarity*

1. Introduction

Today the concept and content of 'landscape' has become one that is often queried and this concept is beginning to almost be the basic reference point of numerous design or planning approaches in the present day architectural setting. Although the emergence of the term 'landscape' dates to rather old times, it continues to be debated from the point of view of meaning not only in the area of landscape architecture but in numerous design disciplines and its various aspects are being queried. The changes and developments experienced in art, architecture and other related design trends since the early ages, have also had a serious impact on the development of landscape architecture. Although the dictionary defines landscape as 'scenery, or painting of rural scenery', the transformation in the dictionary definition observed over time has also transformed the landscape architecture profession.

Especially in the last two decades, the concept of landscape has undergone a more serious transformation than ever before. Today, the term 'landscape' expresses much more than the visual aspect of a piece or expanse of land, and the definition of landscape have been further expanded to contain the interaction between human activity and the environment. Currently, the landscape architect takes an active part in many areas of varying scale and content such as in the design of parks and gardens as well as in environment planning, large scale rehabilitation and restoration projects, design of public areas, land art and even photography art. This process is being fed by the increasing importance given to theoretical thinking and design opportunities created by concepts such as 'sustainability' and 'environmental rehabilitation'. Even if the contents of the existing new approaches vary, the point that must be kept in mind is that within the framework of the opportunities created by these variations, landscape is a special key to understand the realities of urbanization and an element that helps to describe the city.

The ambiguities at the borders of the profession previously regarded as disadvantages have now turned into advantages rather than obstacles. Neither 'environment' on the macro scale, nor 'garden' in the micro scale can describe or contain the meaning of landscape on their own.

Contemporary arguments tend to approach landscape under the title of 'shifting landscapes' rather than trying to fit it into absolute definitions (Nicolin and Repishti, 2003). These quests for meaning have become quite meaningless especially in the early 90s and inconsistencies and vacillations were observed between different views. The development in data processing and information technologies, increase in interdisciplinary design work, surge in environmental awareness and the fact that as a result sustainability became one of the most emphasized concepts has increased the momentum of change in landscape design and even changed its direction in the last ten years of the 20th century.

2. Changes in the second half of the 20th Century: Post 1990 and the present

One of the most complex issues facing man with the industrialization process is to build living environments in harmony with nature. Today, we are fighting with numerous environmental problems such as global warming, environmental pollution and the depletion of water resources. Therefore, nowadays, in the world in general, architectural decisions play as important a role in local and global mechanisms as political, social and economic decisions.

The serious ecological awareness that started in design disciplines and various branches of art in the 1960s with *"Design with Nature"* has now turned into an interdisciplinary issue that has sincere intentions. This environmental attitude affected the life and way of thinking of mankind and is still affecting it. In fact, without realizing it, we are making efforts to return to prehistoric times when there were buildings and settlements constructed without architectural knowledge or the architectural profession. In other words, if we compare the efforts made on this subject since the 20th century with those made at that time, we see that the sensitivity shown towards the natural environment is not something new. We have, in fact, inherited our

complex ecological policies from old systems that extend all the way back to antiquity.

Fortunately, the developments of the last quarter of the 20th century have generally been in the way to correcting this alienation. The ecology focused overlap experienced at the end of the 1960s gained a new dimension as of the 1990s and a new breaking point emerged combining the disciplines of design and planning over a common denominator.

The common denominator of the developments that came on the agenda in the 1990s was the increase in the importance given to that which is traditional, the local characteristics, the ecological balance and unification with nature.

2.1. New design approaches and languages
During the process of globalization, the design professions began to discover a new design approach that contained the 'landscape' concept within itself. Ecology and relation with nature became the two most important concepts in this new approach. New design approaches combined with ecological content started to be seen in many places in the world particularly in the early 1990s. From the point of view of discourse, the same approach is observed in the articles of European architects and urban specialists of the early 1990s who advocated that in order to understand the American cities one had to understand landscape first.

Interdisciplinary communication developed even further towards the end of the 20th century, reinforcing environmental design and enabled understanding design in a '*holistic*' way. This combined view created excellence in the process of architectural design and products. Thanks to this new perspective, architects and urban designers in particular succeeded in interpreting 'place' in a more realistic manner. Architectural ideas developed taking into consideration the sense of place are often seen in the results of project and design competitions in the last 10-15 years. Designers give more importance to the process than to the end product. The hybrid design process creates hybrid projects.

The originality of works produced as of the 1990s is the result of this holistic point of view. Mauel Gausa defines this as the '*hybrid contract'* between architecture and place and notes that architecture is gradually turning into landscape while landscape is becoming architecture (Gausa, 1997).

The products of this new language are more sincere, more real and successful. They even grasp the city and its variables better. Moreover, with the grasping of the landscape values of the city, urban landscape became one of the most critical points that designers began to be involved in. For example, the Ara Pacis Museum designed by Richard Meier integrates to its location to perfection. In addition to the museum's cultural function, its urban content was also taken into consideration during the design stage and thus, with its open spaces incorporated into the city, and the building has been turned into a building that enables use of urban open space. The concept of 'landscape' has become a rising value with the interdisciplinary contents that developed as a result of this new outlook and began to be considered as a '*holistic surface*' that even embraces urban infrastructure. It has thus led to a transformation in urban open spaces.

The Dutch architect Ben van Berkel expresses the necessity to develop new typologies due to the complexity of the difficulties that surround architecture and urban production in the following way:

Berkel (1996) indicates that the area of architecture is too vast for an architect to completely formulate a new terminology. It is impossible for an architect to realize an architectural project without being influenced by other things. He also emphasizes that architecture has begun to be deeply interrelated with the other disciplines. Architects no longer try to find the best solution in their studios, on their own.

This situation is not very new especially for Dutch landscape architects. In fact, they have been contributing greatly to the design of the urban environment since World War II. What is new is that landscape architects have recently developed new techniques to integrate landscape designs with projects of an urban scale and as a result have become an important actor that can transform the products of other design professions both in content and typology. Winy Maas, OMA's former partner and one of the founders of MVRDV, and Adriaan Geuze and West8 are pioneers in this area. According to Geuze, the recent success of landscape architects in urban planning can be explained by their skills in dealing with continuously changing situations. Geuze wrote:

Gausa (1994) addresses that architects and industrial designers consider the designs they generate in their own mind as the last point. However, landscape architects have learned to design using a wider point of view because they know that their designs will change by continuous adaptations. Also he points out that they have learned not to see landscape as completed but as the result of innumerable forces and influences.

Similarly Alex Wall says in "*Programming the Urban Surface*" (1999) that the term 'landscape' cannot answer the rural purity in the projects which are developed in relation to design and management of great rural areas which have been increasing in recent years, and that it reminds the functional matrix of the interrelated textures, which organized dynamic processes and events which enables them, not only the objects and areas, to mobilize. Wall emphasizes that landscape, which he defines as an 'active surface', composes structuring conditions for interactions between the objects that supports the landscape and new relations (Wall, 1999).

This new definitions and values set provided a rich platform the formation of new design languages. Common aspect of these new languages' products is that they enable the creation of flexible and interactive spaces which may present experiments that are designed in a way to serve for different usages, spontaneous activities, daily and seasonal changes.

All these shifts and new expansions have affected today's urban context and 21st century design matters and approaches. The landscape activities are spreading out all over the world as contextual as well as the main design or planning instruments. Landscape has started to become the main solution and starting point for variable design situations rather than just an additional and supporting component. Moreover, many design problems in different geographies or settlements can now be solved by landscape. Some titles such as *infrastructure as landscape, offering experience, temporality,*

integration/affiliation/adaptation with landscape, hybridization, recovering and transforming by landscape, ecology centered approaches, process and etc.are the strong evidences of this expansion and transformation.

These concepts, which define design milieu that has begun to evolve under the transformative influence of landscape architecture, are chosen through a glance which enables contemporary design milieu and language to be understood better, instead of an approach that focuses on only landscape field, in order to enlighten today's interdisciplinary and integrative design approaches. For this reason the titles mentioned in this study has a "hybrid and interdisciplinary" character.

In forming these titles, readings and inferences over projects, works, discourses and approaches, presented within the last decade of the 20th century in architecture, landscape architecture, urban design and art branches, played an important role. Among the concepts, terms or contexts accumulation inferred from analyzed works and approaches, the ones having hybrid and interdisciplinary character are chosen. The ones with similar contexts are not handled by themselves but gathered under a general scope and interpreted as a whole.

The samples are chosen from the works done in the last decade of the twentieth century and later so that they can represent the design milieu which has begun to evolve due to the acceleration of information flow, the increase in the importance placed on interdisciplinary studies and sustainability, complicating structure of cities and urban dynamics.
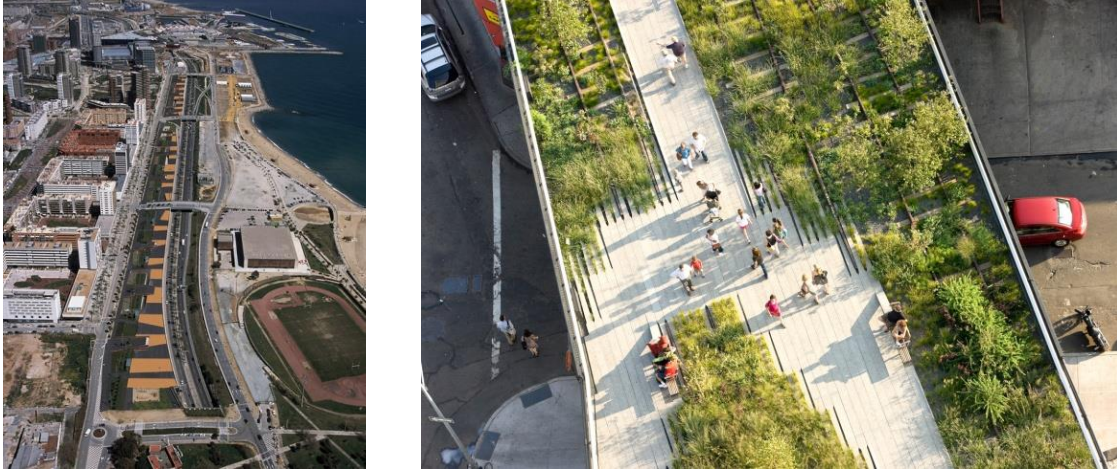
2.1.1. Infrastructure as landscape
The question of defining landscape as infrastructure elements or infrastructure elements as landscape in a hybrid manner offers the possibility of creating a new common surface for the urban form and fragmented urban areas in environmental design. At this stage, landscape is in the position of the basic determinant content and direction indicator of new approaches developed to express the relations between the infrastructure system and the urban structure.

This type of a viewpoint pioneers the decomposition of traditional categories. Infrastructure systems, architecture and landscape combine to become a single structure. It offers the possibility of uniting around a common point rather than sharpening them by emphasizing their differences and treating them as separate entities. When architecture is expressed as landscape, infrastructure systems as architecture and landscape as infrastructure systems, it will be easier to understand and interpret the urban phenomenon and its dynamics (Angelil and Klingmann, 2000).

Nowadays, designers integrate landscape and infrastructure elements rather than separate them from one another and thus create new hybrid morphologies. Applications in which infrastructure systems are used as a landscape element mostly reclaim deserted areas that are left to their own resources, areas that are not used because of their function or location or structures that cannot even be imagined to take over another function due to their customary usage from going to waste.

These efforts provide a common text to understand the relations between the many different aspects of environmental design and create an

opportunity for the constitution of a common work platform between different professions (Figure 1, 2).

Figure 1, 2. *Examples for 'infrastructure as landscape': Garcia Faria Park, Barcelona and High Line Park, New York (Url-1, Url-2).*

2.1.2. Offering experience

The relation between the concept of experience and space are among matters that philosophers, artists and designers have taken great interest in the 20th century. The responses to the applications of this relation in the area of environmental design are often observed in the works produced by the present day design medium.

Works founded on ecology and a sensorial basis observed in the last 10 – 15 years, together with design, have become more personal and less analytic. Now, the works of designers and artists establish a link between the individual and that which is ecologic and spiritual. This is sentimental rather than analytical, personal rather than logical and different for each individual (Johnson, 1997).

Spirn (1998) refers to the basic space types such as area, region, land, borders, pathway, road, entrance, meeting area, traffic islands found in people's living environment as 'performance or action areas' that are formed by active processes and emphasizes that they are not only morphological and fixated. Spirn's approach is based upon looking at spaces as a medium in which activities are conducted and staged. This approach begins with the processes that create the spaces rather than their expressions in certain forms or shapes and continues by asking which settings are necessary to render these processes continuous. Every space derives and proceeds from architectural requirements, activities and meanings. However, in addition to meeting all these basic activities, 'action areas' are environments shaped by personal experiences (Spirn, 1998).

Alejandro Zaera-Polo (2009) also states that the area of the occupation of architecture is evolving from inaction towards experiencing.

Today, designers are trying to create environments that can establish individual experiences and the sense of space. Designing the space so as to

increase personal experiences not only makes that space one that is frequently used but also creates a memory related to that space in the individual that experiences it. In this context, the experience concept reinforces spatial and urban memory and thus, the user strengthens the sense of space (Figure 3, 4).
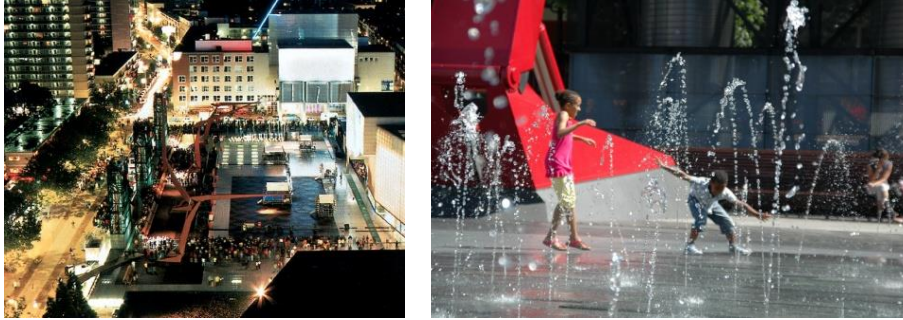
Figure 3, 4. *Example for 'offering expreince': Schouwburgplein, Rotterdam (Url-3, Url-4).*

2.1.3. Temporality
Change and temporality rather than time and expectancies gained importance towards the end of the 20th century. In this new era, there is a community that lives everything in an accelerated fashion, focuses on consumption and is ready to compromise unconditionally (Phillips, 1989).

This transformation is based on the effect of the postmodern culture that emerged as of the second half of the 20th century. According to postmodernism everything is relative. What was right yesterday is wrong today? All the values in the society are designated as personal and cultural. The designated values are historical, temporal.

The effect of postmodernism on art was also based on the same understanding. In the postmodern approach, the artist reflects life in total freedom. Therefore, it will contain imitation and, a 'temporality' will be at stake for artistic aesthetics since it is at the same time dynamic.

The effects postmodern culture that includes temporality on artistic approaches has been observed on the public space concept and design in the last quarter of the 20th century. The concepts of public and public domain have been associated with versatility and in this context; 'temporality' is not just a philosophical concept but is assessed as a phenomenon that increases production especially in design and art (Phillips, 1989).

Contents and organizations based on temporality have become more important in contemporary public open spaces. Spontaneity makes places and events memorable. The excitement created by an unexpected experience that the user is faced with where he/she goes and his/her reaction adds dynamism to the public space. This new public space creates a new but temporary ritual and causes it to be more observable and memorable than routines and habits that continue regularly. This in turn leads to the energy of the said space to be high and changing (Barton, 2004).

Temporality increases the dynamism and flexibility of urban open spaces. They also serve as a way of testing the inclinations of the public by enabling them to experience a variety of activities. Thus, it gives the chance to create active and memorable urban environments that can answer the shifting requirements of the 21st century consumption society (Figure 5, 6).

Figure 5, 6. *Examples for 'temporality': Green Green Screen, Tokyo and Paris Beach, Paris (Url-5, Url-6).*

2.1.4. Integration / affiliation / adaptation with landscape
In the last few decades, architects have come to the conclusion that they can find the key to their project approach only by considering and interpreting the location or terrain of their project correctly. Therefore, architecture has begun to refer mostly to the terrain and to develop many different ways to accomplish this.

Whether natural or manmade, everything has come to be considered as landscape and the architectural object, i.e. the building itself, which is the architect's primary focus, receded into the background. Architecture has entered a process in which it is drifting away from the traditional definitions and taking on the quality of being able to answer the new values of societies both from the point of view of form and environmental sensitivity. From this point on, the success of a design changes according to how well the designer has redefined the terrain or topography or how well he/she has placed the project. In other words, design is now the exploration of the topography (Abalos and Herreros, 2007).

This new architecture understanding treats topography as a flawless part of the building. In fact, this new area of interest in modern architecture has been triggered by the ideological pressures of modern times. For modernist architecture and urbanism, terrain or topography was situations that had to be overcome in order to build a new world and a new society. Following this primitive outlook at terrain observed in the early modern era, the relation with topography was gradually reinvented and even placed at the top of the list by many architects (Ruby and Ruby, 2007).

Terms such as *groundscape*[1,] *landscrapers*[2], *naturartifical*[3], *new topos*[4], *land architecture*[5], *ecomonumental*[6] that have been coined in recent years and

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[1]*For 'Groundscape' see. Ruby, I., Ruby, A.,2006. Groundscapes: The Rediscovery of the Ground in Contemporary Architecture, Featured Publishers - Gustavo Gili, Barcelona.*

[2]*For 'Landscrapers' see. Betsky, A., 2002. Landscrapers: Building with the Land, Thames & Hudson, London.*

are related to the relation between architecture and landscape express a strong but no longer clear, distinct and defined interaction between the two. This is a two way dialog where they can take each other's place rather than a contact between the two.

From now on, nature is not only a background or a passive subject or even a surface on which architecture is situated. Discourses that divide what is natural from what is artificial now create a distinct symbiosis process and architecture gradually loses its previous traditional definitions which are replaced by new ones that stem from this new approach (Colafranceschi, 2007). In this interaction, architecture interprets landscape and landscape shapes architecture. The characteristics of landscape enrich architectural identity; the demarcation between the two becomes vague, dissolves and disappears (Colafranceschi, 2007).

The main axis of the present day design medium consists of these products which are the result of the new relation system with vague demarcations between architecture and landscape (Figure 7, 8).

Figure 7, 8. Examples for 'integration/affiliation/adaptation with landscape': Igualada Cemetery, Barcelona and Jean-Marie Tjibaou Cultural Center, Noumea (Url-7, Url-8).

2.1.5. Hybridization
For centuries the definition for the relation between architecture and landscape was limited to "a building or group of buildings in or on a piece of nature or an organized open space". However, the "in" and "on" conjunctions are not sufficient to define the relation between architecture and landscape because the borders of these two that are in constant interaction are no longer that distinct and simple. This dialog whose borders are becoming increasingly more difficult has now gone beyond interaction and turned into integration. So much so that, more often than not, they take each other's place and have reached a stage where they cannot be discerned from one another. Hence, nature is no longer just a backdrop or a passive thing but has become the basis, the main starting point of present day design and

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[3]For 'Naturartifical' see. Gausa, M., 2002. Architecture is (Now) Geography, ArchiLab's Earth Buldings: Radical Experiments in Land Architecture, Brayer M. A., Simonot, B., Thames & Hudson, London.
[4]For 'New Topos' see. Simeoforidis, Y., 1997. New Topos, Quaderns:Land Arch, Vol:127, Barcelona.
[5]For 'Land architecture' see. Gausa, M., 2002. Earth Buldings: Radical Experiments in Land Architecture, Brayer M. A., Simonot, B., Thames & Hudson, London.
[6]For 'Ecomonumental' see. Abalos, I., Herreros, J., 2002. A New Naturalism (7 Micromanifestos), 2G Journal, No: 22, Editorial Gustavo Gili, Barcelona.

planning approaches. Architecture understands and interprets landscape and landscape shapes architecture.

Now, landscape and architecture emerge as two different translations of the same text. This new combined aspect of these concepts that interact but have traditionally been defined as different surfaces or different objects create their own hybrid environment. The hybrid products of these two that act synchronously make up "a new integrated environment". These new environments offer a new life style that is socially and politically different from the traditional use of public space. These unitary surfaces are spaces that are not monumental, are straightforward, build a direct relationship with the person, are open to change, flexible and allow temporary usage. This new hybrid situation is the new topic on the present day agenda.

The applications of this contemporary hybrid language consisting of the synthesis of landscape, architecture and planning skills create supple, harmonious and flexible new landscapes (Figure 9, 10).

Figure 9, 10. *Examples for 'hybridization': Yokohama Port Terminal, Yokohama and EWHA Womans University, Seul (Url-9, Url-10).*
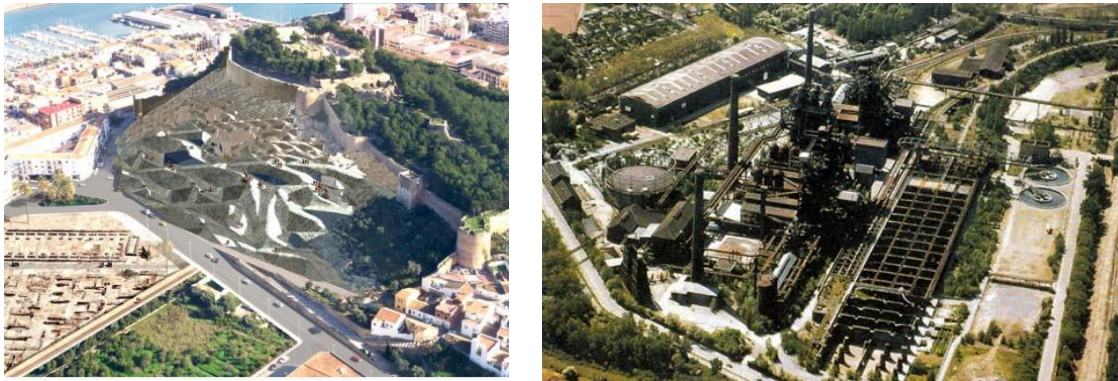
2.1.6. Recovering and transforming by landscape
Landscape design can enable rehabilitation by reviving spaces bringing out the cultural richness of space and time, providing new activities and developments that prioritize public interest, and ensuring ecological variety (Corner, 1999).Landscape is now considered a constantly developing project enriching culture and having the capacity to direct the various mechanisms of the public. Landscape architecture is not viewed only as a reflection of the culture but accepted as being an important factor in creating culture. This leads to landscape creating a medium that provides variety and combines differences (Corner, 1999). In this context, perceiving landscape design not only as a medium in which natural characteristics are presented but as a space in which the different activities of the public interact more, and as one that changes the areas planned to be rehabilitated for the better.

The new developments in information and communication technologies are also affecting the areas of landscape designing. The vacant areas that were left in the urban area as a result of the decentralization of industries in cities are both a problem and an opportunity for landscape (Corner, 1999). The areas where landscape has been most effectively used in the rehabilitation sense are the projects that address the spaces vacated after industrial use which started to come on the agenda in the 90s. Stone quarries and mines,

areas where there are industrial plants that have lost their function and infill and excavation areas that have lost their natural characteristics as a result of human interferences are being reclaimed to urban life by projects that focus on landscape.

Landscape design that couples ecology and art by filling the gap between them while reviving and transforming dilapidated areas enables the survival of this fabric and thus contributes to the sustainability of the environment (Figure 11, 12).

Figure 11, 12. *Examples for 'recovering and transforming by landscape': Denia Castle Cultural Park, Alicante and Duisburg Nord Park, Duisburg (Url-11, Url-12).*

2.1.7 Ecology centered approaches
Today many architect, landscape architect and city planner interprets ecology as an important source of designing principles. Today a much more different environment is common than a design understanding where the buildings are considered as inactive objects. One of the basic formers of this environment is ecology. The transformation in design, created by ecology, has come to a point where it can cause a obvious language change in designing and planning disciplines. The values of this new point of view and the language, which is also its product, depend on how the ecological knowledge is used in application. The designers who try to understand natural life's balance and form better relations with nature have the ability to use this dialogue more effectively and turn it into a source of inspiration.

Alejandro Zaera – Polo considers ecology as a data which is used for creating new design expressions and says that this issue has the potential that can change architecture's language and reasons (Polo, 2009). While ecology provides data useful for creating a remarkable architecture potential, ecological design which has turned into a common requirement for designers becomes the new form of planning and design disciplines (Polo, 2009).

Polo (2009) also adds that architecture's field of occupation is evolving from inaction towards experiment. It can be easily said that ecology was born from the need of giving a meaning to this kind of a world. This kind of conceptualizing can be seen as one of the reasons why ecology is gaining importance more and more in time as a reference model in the field of architecture.

'*Ecocentrism*'[7], '*bio-centrism*'[8], '*ecomimesis*'[9], '*ecomonumentality*'[10], '*eco-city*'[11]. Whatever its name, the common point where all of the different approaches, which put ecology in its center, meet is that they create a new design language. Of course, how sustainable values each of these designed and applied projects, under the name of ecological design, haveis being discussed today.However what is certain is that a deepening relation between ecology and design has begun (Figure 13, 14).

Figure 13, 14. *Examples for 'ecology centered approaches', Dongtan Eco-City, Dongtan and Air Tree, Madrid (Url-13, Url-14).*

2.1.8. Process
The concept of process has become one of the essential issues which shape the substructure of important design approaches in recent period especially after 1990 projects. Processing this concept in designing or planning areas requires a good strategic thinking system. Although as a theory it emerged in ecology and landscaping areas, "process" has become a concept which enables the production of works that make a difference and which become prominent in recent period architecture, designing and planning projects.

New ecological paradigm which includes dynamism, randomness, change and ambiguity that has developed in the last thirty years has provided the formation of a new environment which triggers and improves this situation (Cook, 2000). By taking the dialogue between the designers and nature to a different dimension, this new paradigm leaves personal satisfaction and designer ego aside and provides a chance to interpret this relation.

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[7] *For 'Ecocentrism' see. Vroom, M. J., 2006a. Ecocentrism- Bio-centrism, Lexicon of Garden and Landscape Architecture, Birkhauser, Berlin.*

[8] *For 'Bio-centrism' see. Vroom, M. J., 2006a. Ecocentrism - Bio-centrism, Lexicon of Garden and Landscape Architecture, Birkhauser, Berlin.*

[9] *For 'Ecomimesis' see. Yeang, K., 2009. Yeşil Mimarlık Yeşil Mühendislik Demek Değildir: Ken Yeang ile Söyleşi, Yapı Dergisi:Yapıda Ekoloji Eki, Nisan 2009, Yem Kitabevi, İstanbul.*

[10] *For 'Ecomonumentality' see. Abalos, I., Herreros, J., 2007. Ecomonumentality, Land & Scape Series:Landscape + 100 Words to Inhabit it, ed. Colafranceschi, D., Editorial Gustavo Gili, Barcelona.*

[11] *The term 'eco-city' was first used in the book of Register R. (1987) titled as "Ecocity Berkeley: Building Cities for a Healthy Future".*

Process design is interested in the object's or environment's future shape or state and its evolution between now and future more than the object or the state itself. For this reason by interpreting dynamic processes, it tries to build spatial formation.

Stuart Brand (1994) says: "*A building is not something you finished; on the contrary it is something you have just started.*" Alejandro Zaera-Polo (2009), by emphasizing that architecture's traditional image is like mineral and thus they are not living and the buildings are always considered as inactive objects, he mentions that today architecture is considered as a form of life, a process that moves in time and responds to different data and impacts. Moreover, he argues that 'world of the living being' is a truer concept for the architecture whose field of occupation evolves towards experiment.

Landscape urbanism whose practices began to appear in the 90s is also building design methodology with process based approach. According to Corner (2006) urbanization process is more important than spatial forms of urbanism in generating urban relationships. Instead of focusing on space quality, it suggest examination of systems which conditions urban form's density and dispersion. Estimating alternative urban futures is realized more with process understanding than form understanding. In analysis and estimation of alternatives, ecological point of view has an important place.

Beginning with the end of 1980s process design, besides form, began to gain importance in landscape design and applications. On the contrary of traditional landscape architecture contents where form and visual composition attracts more interest, in process based applications the important issues are historical, cultural, social and ecological values of the space, design of time and adaptation strategies. There is nothing stable and unchanging in landscaping. On the contrary, it has a dynamic, changing and open-ended structure. This mobility is what makes landscape such an extra-ordinary tool and rich as experimental. However, it also makes it harder to control and form. Process design is interested in dynamic conditions of landscape. For this reason, it requires creative approaches in terms of landscaping, designing and management. Changes in parallel with time, living materials and changing environments compose the basis of this kind of designing approach (Corner, 2007) (Figure 15, 16).

Figure 15, 16. Example for 'process': Lifescape Project, Staten Island (Url-15).

3. Evaluation and conclusion
Landscape is a constantly changing instrument that has developed and spread with the different activities of different societies at different times. The

landscape strata that increased with every different application realized have perforce led numerous different interpretations and the creation of design opportunities. As a result, the ideas and works that have ensued are not fixed or unchanging, either.

One of the major events that made landscape something other than "a scenery placed in a frame" was the "ecological awareness" that began at the end of the 1960s. The increasing activities of environmentalist groups led to awareness on environmental issues in the public. Thus, landscape became something that contained and expressed the teachings of ecology.

In fact, looking at the landscape understanding of the 20th century shows that except for the last 10-15 years of the century when "Land Art" emerged, the landscape concept did not go much beyond being a current phenomenon that served the ecological environment agenda or something perceived as picturesque, nostalgic and pastoral as a result of habits inherited from the naturalist period. Yet, today, landscape is interpreted as an immense source or raw materials open to all sorts of treatment.

Therefore, we need an interdisciplinary outlook to be able to grasp the landscape understanding of our time because the ideas that changed and were transformed due to the increasing interdisciplinary relations which started to emerge at the beginning of the 20th century and increased towards the end of the century led to change in the appearance of the built environment. The effects of the developments in painting in England particularly in the 18th century on European landscape architecture and those of the ecological evolution of the 20th century on the existing planning and design applications are the best examples of the interdisciplinary interaction (Corner, 1999).

Today, we are going through a transition period in which we are going from landscape considered only as a production of culture to one that produces and enriches culture. Rather than using landscape as an object, its active form as a process or activity is preferred. The point that is focused upon is not the landscape's physical appearance but how it works, its effects on the environment it is situated in and how it transforms it, and what it represents. In other words, "landscape architecture" is not only a reflection of culture but also an active instrument that shapes modern culture. Landscape reshapes the world thanks to its physical and experimental character as well as the ideas it contains and the way is expresses and understands them.

In this day and age, landscape architecture does not evolve only around ecological matters but also defines the city and its activities. The architecture, design and planning approaches of the modern period have lost their effect due to their attitude that overlooks local character and values. This is replaced by global but at the same time local approach that places emphasis on "place" and identity. Therefore, "landscape" that is in direct relation with the "place" it is situated in and thus has proceeded to become globalized later and to a lesser extent started to become the basic instrument in present day design and planning applications as it has resisted to the homogenization of the environment for a longer period. As such, it is a concept that does not assume popular images and values as much.

Interdisciplinary communications developed extensively towards the end of the 20th century providing a more "integrated" approach to the issue of design. This new integrated approach raised the environmental design process and products to a higher level.

Even if the existing new approaches differ in content, what needs to be kept in mind is that landscape is a special key for understanding the realities of urbanization within the framework of the opportunities created by these variations and that it is an element that helps describe the city.

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Tasarım dünyasındaki yeni gündem belirleyici: Peyzaj

Son yirmi yılda peyzaj kavramı geçmişte olduğundan daha fazla değişime uğramış, içeriği sıkça sorgulanır hale gelmiş ve günümüz tasarım ya da planlama yaklaşımlarının neredeyse temel dayanak noktası olmaya başlamıştır. Bugün 'peyzaj', bir toprak parçasının ya da arazinin görünür halinden çok daha fazlasını ifade etmektedir. Güncel tasarım ve planlama yaklaşımların ortak ve önemli noktaları, peyzajı kentten kırsal alanlara kadar pek çok yerleşim alanının karmaşık katmanlarını anlamak için önemli bir anahtar niteliğinde görmeye başlamalarıdır.

Özellikle 90' lar itibariyle, bilişim ve enformasyon teknolojilerinin ilerlemesi, disiplinlerarası tasarım çalışmalarının çoğalması, çevreyle ilgili farkındalığın artarak sürmesi ve bunun sonucu olarak sürdürülebilirliğin pek çok alanda en önem verilen kavramlardan biri haline gelmesi peyzaj tasarımındaki değişimin ivmesini arttırmış ve

yönünü değiştirmiştir.

1960 ların sonuna doğru "*Design with Nature*" ın da büyük etkisiyle tasarım disiplinlerinde ve çeşitli sanat dallarında başlayan büyük ekolojik farkındalık, bugün samimi niyetleri olan interdisipliner bir meseleye dönüşmüştür. Küreselleşme süreci sırasında, tasarım meslekleri 'peyzaj' kavramını içerisinde barındıran yeni tasarım yaklaşımları keşfetmeye başladılar. Bu yeni yaklaşımlarda ekoloji ve doğa ile ilişki, en önemli iki kavram haline geldi. Böylelikle, tasarım ve planlama disiplinleri 90'lar itibari ile ortak bir paydada buluşmuş, birbirine daha da yakınlaşarak bütüncül bir tasarım anlayışı ile evrilerek yollarına devam etmişlerdir.

Disiplinler arasındaki bu iletişim 20. yüzyılın sonlarına doğru iyice gelişmiş, '*çevresel tasarım*'ı güçlendirmiş ve tasarım meselesini '*bütüncül*' olarak anlamayı sağlamıştır. Bu birleştirilmiş bakış açısı, çevresel tasarım sürecini ve ürünlerini daha üst düzeye çıkarmıştır. Yeni dilin ürünleri, daha içten, daha gerçek ve başarılıdır. Kenti ve onun değişkenlerini daha iyi kavramaktadır. Bu yeni bakış açısı ile gelişen disiplinlerarası içerikler ile 'peyzaj' kavramı yükselen bir değer olmuş, kentlerin altyapı sistemlerini dahi kucaklayan '*bütüncül bir yüzey*' olarak değerlendirilmeye başlanmıştır.

Bu çalışma ile 21. yy tasarım meseleleri ve yaklaşımları üzerinde etkili olan bu evrilme sonucunda yaşanan değişimler ve yeni açılımlar ortaya konulmaktadır. Çalışmanın amacı güncel tasarım yaklaşımlarını ve içeriklerini belirlemenin yanı sıra peyzajın, günümüz tasarım ortamı için nasıl temel bir enstrüman haline geldiğini açığa kavuşturmaktır.

Peyzaj aktiviteleri, kavramsal olarak ve ayrıca temel tasarım ve planlama aracı olarak dünyanın pek çok yerine yayılmaktadır. Peyzaj, artık farklı tasarım durumları için ek ya da destekleyici bir unsurdan çok ana çözüm ve başlangıç noktası olmaya başlamıştır. *Alt yapı sistemlerinin peyzaj unsuru olarak değerlendirilmesi, deneyim sunma, geçici işler, peyzaj ile bütünleşme/ilişkilenme/uyum, çok işlevli yüzeyler, melezleşme, peyzaj ile iyileştirme/dönüştürme, ekoloji merkezli yaklaşımlar, süreç tasarımı* vb. gibi bazı başlıklar, bu yayılma ve dönüşümün güçlü kanıtlarıdır. Peyzaj mimarlığının dönüştürücü etkisiyle evrilmeye başlayan tasarım ortamını tanımlayan bu kavramlar, günümüz disiplinlerarası ve bütüncül tasarım yaklaşımlarına ışık tutması amacıyla yalnızca peyzaj alanına odaklı bir yaklaşımla değil, güncel tasarım ortamımın ve dilinin daha iyi anlaşılmasına olanak tanıyan bir bakış açısı ile seçilmişlerdir. Bu başlıkların oluşumunda mimarlık, peyzaj mimarlığı, kentsel tasarım ve sanat dallarında 20. yüzyılın son on yılı itibariyle yapılan projeler, işler ve ortaya konulan söylem ve yaklaşımlar üzerinden yapılan okumalar ve çıkarımlar önemli rol oynamaktadır. İncelenen çalışmalar ve yaklaşımlardan çıkarılan kavram, terim ya da içerik birikimi arasından karma ve disiplinlerarası niteliğe sahip olanlar seçilmiştir. Benzer içerikte olanlar tek başlarına ele alınmak yerine genel bir kapsam altında toplanarak yorumlanmıştır.

Alt Yapı Sistemlerinin Peyzaj Unsuru Olarak Değerlendirilmesi
Günümüzde tasarımcılar, peyzaj ve alt yapı elemanlarının birbirinden ayırmaktansa onları birbiri içine sokmakta ve bu suretle yeni karma morfolojiler oluşturabilmektedir. Peyzaj, alt yapı sistemi ve kent strüktürü arasındaki ilişkileri ifade etmek için geliştirilen bu tip yaklaşımların temel belirleyici içeriği ve yön göstericisi konumundadır. Bu bakış açısı ile alt yapı sistemleri, mimarlık ve peyzaj tek bir yapı olmak için birleşmektedir. Onların farklarını vurgulayarak şiddetlendirmek ve onlara ayrı birer birim gibi davranmak yerine, onların bir noktada birleşme olasılığı önerisi sunulmaktadır. Böylelikle de kent olgusunu ve onu dinamiklerini anlamak ve yorumlamak daha kolaylaşmaktadır.

Deneyim Sunma
Günümüzde tasarımcılar, bireysel deneyimleri ve mekan hissini kurabilen çevreler yaratmaya çalışmaktadırlar. Bu yaklaşım, mekanları aktivitelerin işlendiği, sahneye konduğu bir ortam olarak görmek üzerinedir ve mekanları belli formlar ya da şekiller içindeki ifadelerindense, onları oluşturan süreçler ile ilgilenir ve sonra hangi ortamlar bu süreçleri sürekli kılmak için gereklidir diye sorar. 21. yüzyılda kentsel açık alanlar temel aktiviteleri karşılamanın yanı sıra, kişisel deneyimler ile şekillenen ortamlardır

ve bu deneyimi sunmada en temel araç olarak dinamik yapısından ötürü peyzaj ve onu oluşturan unsurlar tercih edilmektedir.

Geçicilik

Geçicilik olgusu, kentsel açık alanın dinamikliğini ve esnekliğini arttırır. Kullanıcının gittiği yerde beklemediği bir deneyim ile karşılaşmasının yarattığı heyecan ve verdiği tepki, kamusal alana dinamizm katmaktadır. Bu yeni kamusal mekan, yeni ama kalıcı olmayan bir ritüel yaratmakta, bu durum aslında onu, sürekli devam eden adet ya da alışkanlıklardan daha görünür ve akılda kalıcı bir hale getirmektedir. Bu da o yerin enerjisinin sürekli değişimine ve yüksek olmasını sağlamaktadır.

Peyzaj ile Bütünleşme / İlişkilenme / Uyum

Doğal ya da insan yapımı olsun tüm yerler bugün peyzaj olarak görülmeye başlandı ve mimarın birincil odağı olan mimari obje yani yapının kendisi de daha arka plana düştü. Mimarlık geleneksel tanımlarından uzaklaştığı bir süreç içine girerek, gerek biçimsel açıdan gerekse çevresel hassasiyet yönünden toplumların yeni değerlerine cevap verebilecek bir niteliğe bürünmüştür. Bu noktadan sonra tasarımın başarısı, tasarımcının araziyi ya da topografyayı yeniden ne kadar iyi tanımlayabildiğine göre ya da ona ne kadar iyi yerleşebildiğine göre değişir. Mimarlık ile peyzajın yeni ilişki sisteminin sınırları muğlak bu ürünleri, günümüz tasarım ortamının ana eksenini oluşturmaktadır.

Melezleşme

Mimarlık ve peyzaj arasındaki diyalog, bugün etkileşimden öteye geçerek tam bir bütünleşmeye dönüşmüştür. Öyle ki çoğu zaman birbirinin yerine geçmeye ve birbirlerinden ayırt edilemez hale gelmeye başlamışlardır. Mimarlık peyzajı anlamakta ve yorumlamakta, peyzaj da mimariyi şekillendirmektedir. Senkronize hareket eden bu ikilinin melez (karma) ürünleri "bütüncül yeni bir çevre" oluşturmaktadır. Bu üniter yüzeyler anıtsal olmayan, net, insan ile doğrudan ilişki kuran, değişime açık, esnek ve geçici kullanımlara olanak tanıyan alanlardır. Bu karma durum, günümüz tasarım anlayışının yeni gündem maddesidir.

Peyzaj ile İyileştirme / Dönüştürme

Endüstri sonrası şehirlerinde sanayinin desantralizasyonu ile kentsel alanda ortaya çıkan boş alanlar, peyzaj için hem bir sorun hem de bir fırsat niteliğindedir. İyileştirme anlamında peyzajın en etkin kullanıldığı alan, endüstriyel kullanım sonrası terk edilen alanların ele alındığı projelerdir. Taş ve maden ocakları, işlevini yitirmiş çeşitli endüstriyel tesislerin bulunduğu alanlar, dolgu ve kazı alanları gibi insan etkisiyle doğal özelliklerini yitirmiş ve bozulmuş alanlar, peyzaj odaklı tasarım yaklaşımları ile yeniden kent hayatına kazandırılmaya çalışılmaktadır.

Ekoloji Merkezli Yaklaşımlar

Bugün yapıların eylemsiz objeler olarak görüldüğü tasarım anlayışından çok daha farklı bir ortam söz konusudur. Bu tasarım ortamının da temel biçimlendiricilerinden biri ise ekolojidir. Öyle ki ekolojinin tasarımda yarattığı dönüşüm, artık tasarım ve planlama disiplinlerinde belirgin bir dil değişimine sebep olacak noktaya gelmiştir. Bu yeni bakış açısının ve onun ürünü olan dilin değerleri, ekolojik bilgi birikiminin uygulamada nasıl kullanıldığına bağlıdır. Doğal hayatın dengelerini anlamaya çalışan ve doğa ile daha iyi ilişkiler kuran tasarımcılar, bu diyaloğu daha etkin bir biçimde kullanma ve esin kaynağı yapma yetisine sahip olabilmektedirler.

Süreç

Süreç tasarımı nesnenin ya da ortamın kendisinden çok, onun gelecekte alacağı şekil ya da durumla ve bu süre zarfında geçirdiği evrimle ilgilenir. Bu nedenle dinamik süreçleri yorumlayarak mekansal biçimlenmeyi kurgulamaya çalışır.

Sürecin tasarlanması, tasarımcılar ve doğa arasındaki diyalogu başka bir boyuta taşıyarak, kişisel tatminleri ve tasarımcı egosunu bir yana bırakarak bu ilişkiyi daha iyi yorumlamalarına olanak tanımıştır. Alternatif kentsel geleceklerin tahmin edilmesi, form anlayışından çok, süreç anlayışı ile gerçekleştirilebilir.