TOBB UNIVERSITY OF ECONOMICS AND TECHNOLOGY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

AN EXPERIMENTAL STUDY ON BLURRED MARGINS BETWEEN
ARCHITECTURE AND LANDSCAPE

MASTER OF ARCHITECTURE

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Approval of the Graduate School of Natural and Applied Sciences

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I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Architecture.

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The thesis entitled **"AN EXPERIMENTAL STUDY ON BLURRED MARGINS BETWEEN ARCHITECTURE AND LANDSCAPE"** by **Burçin YILMAZ**, 144611001, the student of the degree of Master of Architecture, Graduate School of Natural and Applied Sciences, TOBB ETU, which has been prepared after fulfilling all the necessary conditions determined by the related regulations, has been accepted by the jury, whose signature are as below, on **20th June**, **2017**.

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Burçin Yılmaz

TEZ BİLDİRİMİ

Tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, alıntı yapılan kaynaklara eksiksiz atıf yapıldığını, referansların tam olarak belirtildiğini ve ayrıca bu tezin TOBB ETÜ Fen Bilimleri Enstitüsü tez yazım kurallarına uygun olarak hazırlandığını bildiririm.

Burçin Yılmaz

ABSTRACT

Master of Architecture

AN EXPERIMENTAL STUDY ON BLURRED MARGINS BETWEEN ARCHITECTURE AND LANDSCAPE

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The contemporary built environment has many examples that utilize transdisciplinary approaches. However, the products/ outcomes that are generated with this approach have complexity and hybridity, which will not be produced and cannot be comprehended with a single discipline knowledge. The products/ outcomes have already exceeded the classical terminology and theoretical framework of architecture and landscape. The discursive content, techniques and the production of new territory of the built environment are not at the intersection of distinct knowledge-basis any more. Neither architectural nor conventional concepts of landscape are not adequate to comprehend the new circumstances.

Furthermore, all products in the city form the "scape" of it. Working on the concept of urban and urban products in the context of landscape and architecture will broaden the boundaries of architecture discipline. In this sense, the aim is to internalize the term landscape, which is described as "outside" according to the architecture seen as "habitus" in the thesis.

The interaction levels of the two disciplines that constituties the study area of this thesis were examined and were classified in three main categories according to the

qualification of products/ outcomes. These have been designated as "reproduction, combination and invention/ innovation" and they have formed the thesis structure. The evolutionary transformation, rather that of genealogy, of the process that started with the emergence of landscape architecture was revealed by the determined breaking points. These breaking points are expressed with disciplinary situations that reveal their consequences. The association that started with a multidisciplinary approach seems to have left its place to supra-disciplinary comprehending in the historical process.

With these factors in mind, it can be claimed that a new spatial production that is expressed as "neither this nor that or that it is both this and that" –third genus- emerged. It was observed that the two disciplines interpenetrate each other in this uncomprehended new circumstance, which destroys the distinction between architecture and landscape. Ultimately, the contemporary modes of spatial production bring a singularity that cannot be understood under any current classification. Thus, it seemed that every production or intervention produces or derives new and authentic concepts of its own that are supra disciplinary. Hybridity, complexity, fusion were given as examples of these concepts.

Keywords: Architecture, Landscape, Margins, Habitus, Outside, Reproduction, Combination, Invention/Innovation, Genealogy, Multidisciplinary, Interdisciplinary, Transdisciplinary, Supra disciplinary, Third genus, Hybridity, Complexity, Fusion.

ÖZET

Yüksek Lisans Tezi

MİMARLIK VE PEYZAJ ARAKESİTİNİ BULANIKLAŞAN ÇEPERLER
ÜZERİNDEN DEĞERLENDİREN DENEYSEL BİR ÇALIŞMA

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Günümüzde, yapılı çevrenin disiplinleri aşan yaklaşımlarla elde edildiği görülmektedir. Bu yaklaşımla ortaya çıkan ürün, tek bir disiplin bilgisi ile üretilemeyecek ve kavranamayacak düzeyde karmaşıklığa, melezliğe sahiptir. Uygulamalar, mimarlığın ve peyzajın teorik çerçevesini ve klasik terminolojilerine ait kavramları çoktan aşmıştır. Genel geçer içerik, teknoloji ve yapılı çevrenin yeni ürünleri, tanıdık bilginin keşişimlerinde değildir. Ne mimarlığın ne de peyzajın konvansiyonel kavramları yeni durumu anlamaya yeterli gelmeyecektir.

Ayrıca, bütün ürünler kentin görünümünü oluşturan peyzaj elemanı olarak nitelendirilebilir. Kenti ve kentte yer alan ürünleri peyzaj ve mimarlık arakesitinde kavramaya çalışmak mimarlık disiplinin sınırlarını da genişletecektir. Bu bağlamda tezde "habitus" olarak görülen mimarlığa göre "dışarı" olarak nitelendiren peyzajın içselleştirilmesi hedeflenmiştir.

Bu tezin çalışma alanını oluşturan iki disiplinin etkileşim düzeyleri incelenmiş ve ortaya çıkan ürünün niteliğine göre üç ana başlıkta sınıflandırılmıştır. Bunlar "taklit, kombinasyon ve yeninin yaratımı/dönüşümü" olarak belirlenmiş ve bu sınıflandırma tezin kurgusunu oluşturmuştur. Peyzaj mimarlığının ortaya çıkışıyla başlayan sürecin evrimsel dönüşümü, daha doğrusu jenealojisi, belirlenen kırılma noktalarıyla ortaya

koyulmuştur. Bu kırılma noktaları, sonuçlarını ortaya çıkaran disipliner durumlarla ifade edilmiştir. Multidisipliner yaklaşımla başlayan birlikteliğin, tarihsel süreçte yerini disiplinlerin ötesinde bir kavrayışa bıraktığı görülmektedir.

Bu noktada "hem o hem bu, ne o ne bu" olarak ifade edilen yeni bir mekansal durumun -üçüncü tür- ortaya çıktığı iddia edilmektedir. Mimarlık ve peyzaj ayrımını yok eden, kavranamayan bu yeni durumda iki disiplinin bir biri içine geçtiği görülmektedir. Sonuçta, mekânsal üretimin yeni durumu, herhangi bir sınıflandırma altında değerlendirilemeyecek bir tekilliği gündeme getirmektedir. Böylece, her ürün ya da müdahalenin disiplinlerin ötesinde, yeni ve özgün, kendi kavramlarını ürettiği görülmektedir. Bu kavramlara örnek olarak, melezlik, karmaşıklık, füzyon verilmiştir.

Anahtar Kelimeler: Mimarlık, Peyzaj, Sınır, Habitus, Dışarı, Taklit, Kombinasyon, Yeninin yaratımı/İnovasyon, Jenealoji, Multidisipliner, Disiplinler arası, Disiplinler ötesi, Üçüncü tür, Melezlik, Karmaşıklık, Füzyon.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF FIGURES

ABBREVIATIONS

ASLA   **:** American Society of Landscape Architects
AA   **:** Architectural Association
MoMA   **:** Museum of Modern Art
FOA   **:** Foreign Office Architects

1. INTRODUCTION

"Architecture, after several decades of self-imposed autonomy,
has recently entered a greatly expanded field." Anthony Vidler, 2004

There are a vast amount of complex discourses and concepts to understand the phenomenon of the contemporary cities at the present time. It has been observed by prominent names, such as Anthony Vidler, Charles Waldheim, Rem Koolhaas, Steven Holl or etc. that the classical terminology has already fallen short to properly explain the new spatial production. When examining the new concepts, it can be argued that the concepts are constantly transforming also in a complex way. The understanding of the great numbers of concepts are improved to represent the built environment by utilizing concepts such as a cityscape, techno-scape, transportation-scapes, suburb-scape, subcityscape, waterscape, colourscape, windowscape or even skyscape, etc. On the other hand, the same situation is encountered on the basis of a spatial production. Hybridity, fusion, complexity, and amalgamation are all notions used for defining the productions. These notions have been offered because the existent terms are not enough to clearly identify new productions. It can be argued that these multiplicities of the concepts about built environment or the spatial production in it, indicate the disorder of the discourse to understand the current situation. New productions and also notions have a complexity that cannot be comprehended through a single disciplinary approach. With a multidisciplinary point of view, the new perspectives shall be developed to perceive these phenomena. It is necessary to come up with new concepts to understand the current era and to develop a new general idea about the city and to apprehend the space.

The best part of the suggested terms involves the –scape suffix since it gives the most specific clarification on the subject. To illustrate, in 1955, the mega-mall urbanist Victor Gruen introduced the term "cityscape". This term was used in contradistinction to landscape. According to Gruen, "cityscape" refers to the built environment of buildings, paved surfaces, and infrastuructures. These are further disintegrated into "techno-scapes", "transportation-scapes", "suburb-scapes", and even "subcityscape". Gruen uses the term

landscape to refer to the environment in which nature is predominant and he seperates cityscape and landscape clearly (Corner, 2006).

Another term with -scape is "colourscape". Michael Lancaster (1996), English landscape architect, to clarify the place and meaning of colour in surroundings, used this term. He published a book entitled "Colourscape" to reconceive the built environment through its colourfulness. Lancaster believed the use of colour in the context of the environment was crucial in understanding the city.

Larry Ford, geographer, (2000) used the term "windowscape" to explain the view or image that is reflecting from glass of buildings (See Fig.1.1). He exemplifies it as follows:

Figure 1.1 : An example for "windowscape" (Ford, 2000).

> an architecture mural of a 'windowscape' dresses up a blank wall in Milwaukee, Wisconsin, in Art
> Deco style. The blank sides of tall buildings, which were once used for garish advertisements, are
> now sometimes part of urban beautification schemes (Ford, 2000, p. 81).

Another noteworthy book entitled with –scape is "Waterscapes: planning, building and designing with water" (2001) which was prepared by Herbert Dreiseitl, Dieter Grau, Karl H. C. Ludwig and Michael Robinson. The authors of "Waterscapes" specialize in using water creatively and as a significant design object and thus they created this term to help describe the outcome of their work. Essentially, in their view, water becomes an architectural element and has potential for describing its environment. All of these abovementioned terms attempt to represent the physical aspects of their surroundings. With this information in mind, it can be observed that this suffix is used to intensify the multitude of anything. Stated in other words, the -scape suffix can be applied to many

areas to help describe similar concepts. Furthermore, this suffix can also be used for expressing the senses while comprehending the city.

Charles Landry, urban planner, (2006) refers to the city as an invasion on the senses, smelling, hearing, seeing, touching and even tasting. The city offers emotional experiences. He argues that only the built environment is inadequate, sense is also necessary for understanding the city. To put it differently, interpreting the city through sensory abilities rather than the technical is more significant. He relates sensory abilities to psychological landscapes that are built by feelings and emotions through personal senses. Additionally, he criticises language as insufficient to describe or explore the senses in relation to the city. Words are built on primary sensations with unsuitable description like "whoosh, buzz, fishy, musky, salty". Therefore, he uses the suffix –scape to convey the fluid panorama of perceptions. He uses the "soundscape" to describe the whole sounds within any defined area particularly in the city. According to him, every city has its own sound atmospherics that can be enticing. In addition, he uses the term "smellscape", which is described in detail below:

> Cities have their own scent landscapes and often it is an association with one small place that determines a smell reputation. We can rarely smell the city in one so we can say that a city's smell makes us happy, aroused, or down and depressed. It depends on circumstance. There is the smell of production (usually unpleasant) or consumption which is hedonically rich and enticing. There is even a smell of poverty. Our home has a smell, but we do not smell it is a much as visitors do. Going home is about presence as well as absence of smell (Landry, 2006, p. 67).

He offers these terms to understand the city with senses and he proposes the words with –scape as in landscape. He builds the terms on the ideas of Arjun Appadurai, social-cultural anthropologist, who defines further scapes that are useful background tools for understanding difficult areas (Landry, 2006). He proposes a basic framework to explore the relationship among five dimensions of global cultural movement using the suffix –scape. These are "ethnoscapes, mediascapes, technoscapes, financescapes, and ideoscapes".

> The suffix *-scape* allows us to point to the fluid, irregular shapes of these landscapes, shapes that characterize international capital as deeply as they do international clothing styles. These terms with the common suffix *-scape* also indicate that these are not objectively given relations that look the same from every angle of vision but, rather, that they are deeply perspectival constructs, inflected by the historical, linguistic, and political situatedness of different sorts of actors: nation- states, multinationals, diasporic communities, as well as subnational groupings and movements (whether religious, political, or economic), and even intimate face-to-face groups, such as villages,

neighborhoods, and families. Indeed, the individual actor is the last locus of this perspectival set of landscapes, for these landscapes are eventually navigated by agents who both experience and constitute larger formations, in part from their own sense of what these landscapes offer (Appadurai, 1996, p. 33).

The abovementioned terms with –scape have always been used as a suffix but Rem Koolhaas used the term by itself. He invoked this term while reading of the "urban territory as a landscape". He considers the "binominal and dialectical nouns town-scape and land-scape" as not separate entities but "conjoined to form a singular expression". "SCAPE©" is an "idiom for the edgeless city, in which the distinction between center and periphery, between inside and outside, between figure and ground is erased" (p.18). It is important to start with a concept intersecting all these disorders and multiplicities. Thereby, all production in the city forms the scape of it. Adding to that, Rem Koolhaas understands the city as a medium considered by "accumulations, connections, densities, transformations, and fluctuations" (Angelil & Klignmann, 1999, p. 24). Angelil and Klingmann interpret this perspective as follows:

> This choice of terms, borrowed from the field of topology, points to a conception of the city as a dynamic system in which architecture, infrastructure, and landscape are no more than events or occurrences within an uninterrupted spatial field (Angelil & Klignmann, 1999, p. 24).

According to Angelil and Klignmann (1999), the term scape is the amalgamation of infrastructure, architecture and landscape. Togetherness and convergence of these components become crucial for comprehending cities in totality. To subrogate "architecture as landscape, infrastructure as architecture, landscape as infrastructure" (p. 20) can introduce more potential in comprehending the city on the other grounds instead of understanding conservatively. Moreover, the convergence of the disciplines will create new terminologies.

At this point, in order to suggest new terms, the term landscape should be analysed etymologically to understand what the land and the –scape suffix mean. The English word "landscape" has a complicated etymology. Firstly, it can be seen that it occurs from two terms; one is "land" and the other is "–scape". Land's meaning is always the same, however, the "–scape" suffix is presented as a contradictive phenomenon.

Anne Whiston Spirn, American landscape architect, (2008) stated that landscape associates people and place. She added that the vocabulary has two roots in Danish, which is "landskab", in German it is "landschaft" and in English it is "landscape". When

analyzing these roots of the terms, "land" meaning is the same and means a place and the people living there. Then, "skabe" and "schaffen" mean "to shape"; their suffixes are "-skab" and "–schaft" (like in the English "ship") which mean association, or partnership. It is seen there is a mutual relationship in the original word between people and place; while shaping the land, the land shapes people. German and Scandinavian languages still have these original meanings but in English, it has disappeared.

John Wylie, cultural geographer, (2009) specified that "landscape" derived from the Dutch word "landschap" into English usage in the sixteenth and seventeenth centuries, according to many sources. He further stated that "landscape" is a pictoral depiction and the visual appearance of land.

> The association of landscape with visual art, and with rural or natural scenery, is cemented in its contemporary colloquial defination as, (a) a portion of land or scenery which the eye can view at once, and (b) a picture of it (Wylie, 2009, p. 409).

Furthermore, Wylie's definition is supported by the definition of landscape in Dr. Johnson's classic 1755 dictionary, which describes the word as, (1) "A region; the prospect of a country"; (2) "A picture, representing an extent of space, with the various objects in it." (Olwig, 2008, p. 159).

Denis E. Cosgrove's article "Social Formation and Symbolic Landscape" (2008) is seen as significant due to its discussion of the relationship between culture and landscape. He sees the landscape term as a "way of seeing" and clarifies it as the follows:

> Landscape represents a way of seeing- a way in which some Europeans have represented to themselves and to others the world about them and their relationship with it, and through which they have commented on social relations. Landscape is a way of seeing that has its own history, but a history that can be understood only as part of wider history of economy and society; that has its own assumptions and consequences, but assumptions and consequences whose origins and implications extend well beyond the use and perception of land, that has its own techniques of expression, but techniques which it shares with other areas of cultural practice (Cosgrove, 2008, p. 20).

According to him, the social groups have framed themselves and their relation and connection with the land, culture and other groups, and thus these affect their way of seeing and their perspectives. It can be also explained by the "habitus" term that belongs to Pierre Bourdieu which will be clarified in oncoming section of this thesis.

According to the etymological dictionary, the term landscape is originated from the words "land" and "shape". The word "shape" is clarified as a verb that means to form, fashion,

and adapt. The shape is derived from shapen, schapen. In addition, it is indicated that the suffix –skip, -scipe, as in the friend-ship (friend-shape) and the suffix –scape in landscape is relevant.

Thus far, the meanings of the roots of the term landscape have been presented to comprehend the proposed terms, which have been used to understand the contemporary built environment. It is seen clearly that while the suffix –scape was used to define the shaping of the land etymologically, in the proposed more current terms it has been used to state the multitude of anything. The perception of the word has been transformed to understand the new cases.

On the other hand, the transformation of the concept of the landscape can be seen while the new concepts with the suffix –scape have been derived. Alex Wall (1999) argues "landscape" has evolved and changed its status. According to him, the term landscape has become a phenomenon that transcends pastoral and it is an element that has transformed the surface. Kelly Shannon also agrees that "landscape" has altered from "natural" and "artificial" to "a richer term embracing urbanism, infrastructure, strategic planning, architecture and speculative ideas". She presents the most crucial discourse about landscape evolving from "the pictoral to the instrumental, strategic or operational" (p. 626). Ultimately, she believes the landscape discourse has transformed from pictural to process (Shannon, 2012). Herein, Anthony Vidler's discourse gains importance:

> Folds, blobs, nets, skins, diagrams: all words that have been employed to describe theoretical and design procedures over the last decade, and that have rapidly replaced the cuts, rifts, faults, and negations associated with deconstruction, which had previously displaced the types, signs, structures, and morphologies of rationalism. The new vocabulary has something to do with contemporary interest in the *informe;* it seems to draw its energies from a rereading of Bataille and a new interest in Deleuze and Guattari; its movies of choice would perhaps be *Crash* before *Blade Runner, The Matrix* before *Brazil;* its favorite reading might take in Burroughs (but no longer Gibson), Žižek (but maybe not Derrida) (Vidler, 2000)[1].

As Vidler stated, the terminology should be updated based on its era. It can be seen that the terminology and reading forms have changed by transforming and changing structural elements. Furthermore, Vidler, in his article entitled "Architecture's Expanded Field" (2004), states that the discipline of architecture is reconstructed its base from particular

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[1] It was quoted from the preface of the book so the page number is uncertain.

terms to comprehensive notions. According to him three principles which have gained importance are "ideas of landscape, biological analogies and new concepts of program" to develop the idea of the architectural profession in the new era while endeavouring the terms "form and function, historicism and abstraction, utopia and reality, structure and enclosure" (p.143) in the past century. On the other hand, he indicates that these three concepts had been presented as a new approach, albeit these are already embedded with architecture when analyzing the historical period. In addition, in the same article, he qualifies the concept of landscape diverged from the picturesque perception of the 19th century and turned into an item that forms the cities. Thus, this study seeks to argue through the concept of "ideas of landscape". The concept of landscape will reinforce the architectural field and will create new comprehensions.

In addition, in the book entitled "The SAGE Handbook of Architectural Theory" (Crysler, Cairns, & Heynen, 2008), in the Introduction, it is emphasized that the transformation of core knowledge with the other disciplines, is significant to understand and comprehend the present situation of architecture. It is stated as follows:

> We do not advocate interdisciplinarity as a corrective to what some have characterized as a self-enclosed and self-referential discipline. We argue instead that architecture has always borrowed from other disciplines to illuminate its central questions, to augment its legitimacy, to find a language to redefine its agenda. A more fully historicized understanding of architecture's 'interdisciplinary intellections' (Jarzombek 1999, 197) would enable us to better understand architecture' intellectual positioning today (Crysler, Cairns, & Heynen, 2008, p. 14).

From this point, rather than what the transferred discipline is, the quality of the resulting product will become more significant. According to the quotation, this can be characterized as innovation. This field is "landscape" for this thesis.

Moreover, it is argued, to borrow concepts from other disciplines would enable one to find new discourses to redefine its agenda and to enlighten its knowledge of origin. Until the middle of the 20th century, the fields that used the references were "well-established disciplines such as archaeology, philosophy or history" (p.15). From then on, the architectural theory has been used for more fluid discourses like structuralism, semiotics, cybernetics, cultural studies, gender studies, etc. New and original perspectives that are based on domain of neighbouring fields can cause voices in architectural theory to emerge. At this juncture, the interdisciplinary approach gains importance because of representing and questioning with a multifold process and transforming the inherent knowledge of architecture (Crysler, Cairns, & Heynen, 2008).

At this point, it should be noted that two main disciplines, architecture and landscape, come together in various ways and this togetherness makes new approaches and new disciplines. Indeed, although these two disciplines act together in history, they were first emerged together terminologically by the usage of "landscape architecture". Thus, a new specialization area at the end of the 19th century started to emerge with the rising of "landscape architecture". The construction of nature in the city and in the sequal evolving this attitude are seen as a breaking point with regards to both architecture and landscape. At first, the landscape term was used to express nature as an image of nature but Frederick Law Olmsted defined "landscape architecture" as a discipline, which built the environment when he presented Central Park. Thus, a new field began with the creation of Central Park. The presence of landscape architecture as an academic field came after construction of Central Park. This breaking point is also significant in terms of interdisciplinarian relations. Two disciplines come together and come up with a multidisciplinary approach which is defined as the first step in the relationship level.

The terminologies expressed in interdisciplinarian works can be used to define the association of those two fields. Jerry A. Jacobs[2] notes that many terminologies are used to describe interdisciplinarian approaches or studies. He exemplifies these usages as, "multidisciplinary, interdisciplinary, nondisciplinary, antidisciplinary, neo-disciplinary, transdisciplinary, cross-disciplinary, critical interdisciplinary, intersectional, intertextual, pluridisciplinary, post disciplinary, supra-disciplinary, de-disciplinary, postnormal-science, and Mode2[3] knowledge production" (Jacobs, 2013, pp. 76-77). Jacobs indicates that three terminologies from this list are mostly used which are multidisciplinary, interdisciplinary and transdisciplinary. He notes that that these three terms can be expressed from minimal to complex relations concerning any discipline.

Therefore, it can be noted that the usage of these concepts could be appropriate in this thesis when the level of relation between landscape and architecture is considered. These approaches aim to clarify the development and evolution of these disciplines. Philip W. Balsiger, who is a German philosopher, notes that in general "evolutionary development

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[2] He is professor of sociology at the University of Pennsylvania.
[3] "Mode 1" and "Mode 2" are used in "the new production of knowledge" which was published in 1994 by Gibbons et al. They considered *mode 1* to define "the traditional disciplinary production of knowledge", and used *mode 2,* "that can be characterized by its transdisciplinary approach." Balsiger adds "*mode 2* was a forthcoming scientic form of producing knowledge" according to their thesis (Balsiger, 2004).

began with a multidisciplinary approach, followed by an interdisciplinary approach and finally ending with a transdisciplinary approach" (Balsiger, 2004, p. 409). In brief, within the scope of the thesis, the classification of the relationship between the two disciplines is expressed with these three approaches.

Moreover, when examining the knowledge transfer between the landscape and architecture, there are three varied generations, which can be observed. These generations present in this study are called "reproduction, combination and invention" which are quoted from the book entitled "The Non-Objective World" by Malevich (1959), Malevich argues that the realistic artist reproduces nature as it is but there is no creativeness because it imitates nature. An artist who expresses himself rather than imitates his works includes new realities, so these works create reality itself. Thus, it is presented that the latter is more significant because of the addition to art (See Fig.1.2). Malevich categorises these under the three titles of activities:

- That of invention (the creation of the new)
- That of combination (the transformation of the existing)
- That of reproduction (the imitation of the existing) (Malevich, 1959, pp. 30-31).
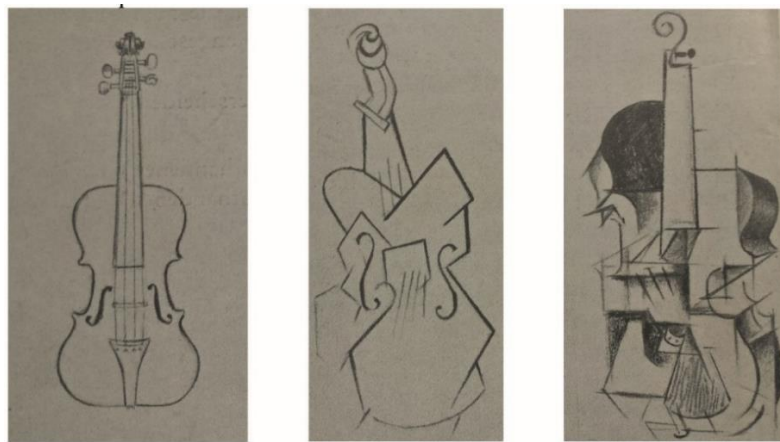
Figure 1.2 : Picasso's representations of violin[4] (Malevich, 1959).

It is seen that for Picasso objective nature is the starting point for the creation of new forms not for only mimicking (Malevich, 1959). This classification that is used for grading the art object, can be used for analysing interplay among the disciplines which create the built environment. For this reason, this classification organizes the main structure of this thesis (See Fig.1.3).

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[4] These are the first three of six representations of violin in Malevich's book.
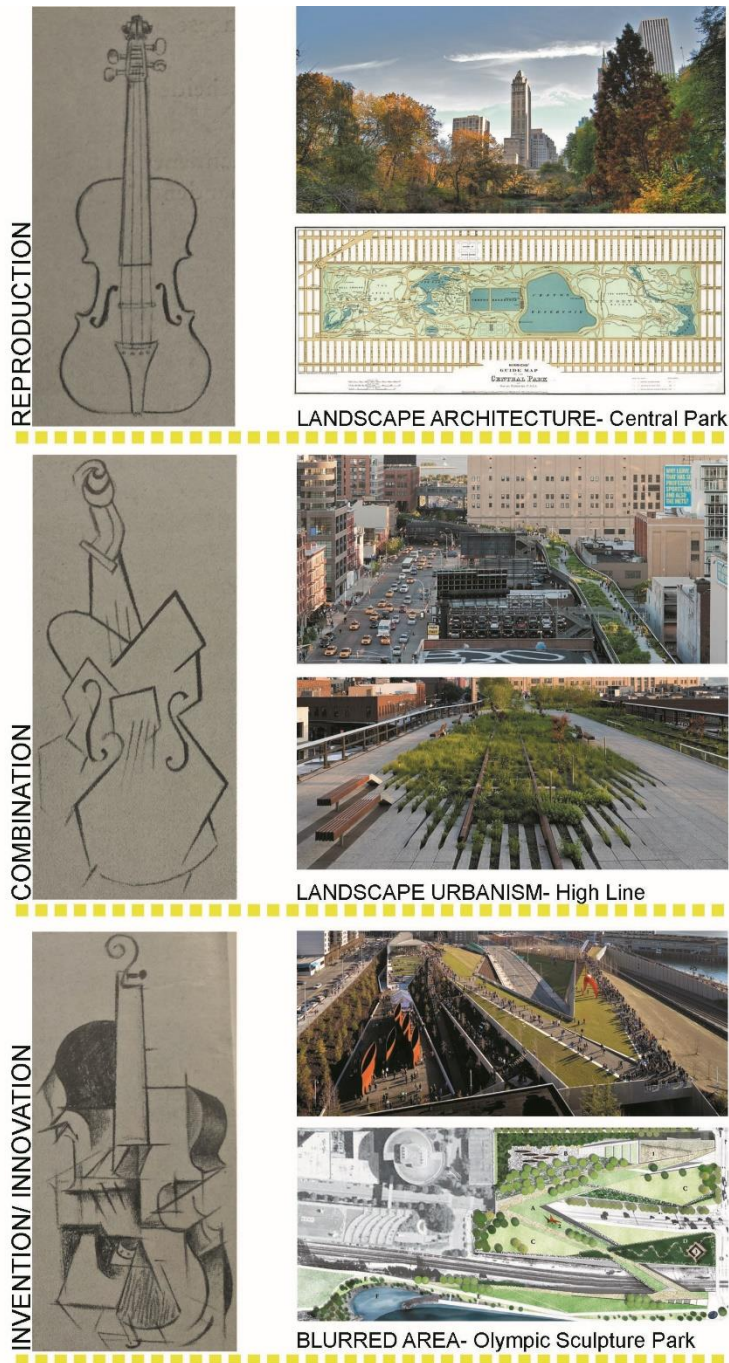
Figure 1.3 : The background of the thesis.

Consequently, this thesis argues to investigate the new condition between "landscape" and "architecture". It will be offered as an "invention" area for understanding the new structuring. It is seen as crucial for comprehending innovative ideas through the contemporary cities. The thought that is editing "invention" based on "reproduction and combination" is formed in the methodology of the thesis. These perspectives are improved for analysing the intersection between landscape and architecture. It will come out with the aid of this classification.

2. UPON (BLURRED) MARGINS BETWEEN ARCHITECTURE AND LANDSCAPE: "HABITUS" AND "OUTSIDE"

This study builds the intersection between architecture and landscape. Therefore, this thesis aims to provide new comprehendings or to derive new keywords or concepts in this intersection. To apprehend this intersection, it is a necessity to investigate from the margins of the centre instead of the knowledge that is already in the origin because new spatial production will not be understood with the original knowledge of the field.

It is possible to argue that the complexity of the new production has made it impossible to comprehend and produce the knowledge of it with each one specific discipline or area. The concepts of neither architecture nor landscape is relevant or valid to explain that current situation, which has overwhelmed the classical understanding of place, topography, landscape, building, morphology, typology, even the notions of inside and outside. At this point, the transdisciplinary approach is seen as compulsory. It can be said that to extrapolate from the other fields that are interested in the city will help to expand the margins of architecture. Therefore, the new spatial production with this expansion will become comprehendable. That is to say, it is necessary to investigate from the margins of the centre instead of the knowledge that is already in the origin because new spatial production will not be understood with the original knowledge of the field. Bernard Tschumi supports the idea that operating at the margins increases creativity:

> In the second half of the seventies, there was a huge gap in architecture. There were two diverging movements. Some sought refuge in the history of architecture. In order to redefine the discipline, they began emphasizing the memory, the typology and the morphology of the cities. In this way, they returned to the centre. But I felt- perhaps because of inclination or instinct- that you have to go as far as you can. In the centre, I would never find anything new. I can break new ground on the edge, in the margin. And what is the margin of architecture? It is the point where it comes into contact with other areas (rather than disciplines)… because I operate on the boundaries, I believe I can ask the real questions. But if I had operated from the centre, from history, then I could only dig more deeply into that same centre (Steenbergen & Reh, 1996, pp. 9-10).

This discourse supports the idea that spatial production should digress from the centre and strive to exists at the boundaries or beyond within the discipline. As Tschumi stated above, it can be practised unidirectionally within the limits of the architecture. On the other hand, it will gain versatility through its boundary because of its energy. Today, it cannot be exactly determined where disciplinary margins begin or end, and what they are comprised of. It seems as though the scopes of these disciplines enlarge and transform through the penetration into each other's border areas. In light of this, it can be easily said that the boundaries are blurred. New spatial productions are complex phenomenon that can be understood by examining the blurred areas. It shall be investigated this blurred area. This blurring will provide new comprehendings. Otherwise, by staying at the center one will be forced to exist with an established knowledge that is contained in certain limits. This situation will impede the transfer of knowledge between disciplines from taking advantage of this knowledge due to the fact that each discipline has developed its own set of knowledge independent from the other. This approach can be supported with a quote from the book, "Cultural Hybridity" by Peter Burke, who is a British historian:

> In the academic world, America has ben rediscoverd and the wheel has ben re-invented again and again, essentialy because scholars in one discipline have not been aware of what their neighbours were thinking (Burke, 2009, p. 34).

By only improving the knowledge at the center, the disciplines will be left in a congested space and working within this space will eventually lead to a vicious cycle. Today, this congestion is slowly diminishing and the boundaries of the disciplines are expanding. Thinking of each other as being interchangeable will remove the boundaries between architecture and landscape where the disciplinary boundaries are blurred (See Fig.2.1). Then, it will be a more free area where there are no boundaries. This area is a liberated place and experimental. In this sense, new and experimental fields with their blurred margins could be inspiring and usable.
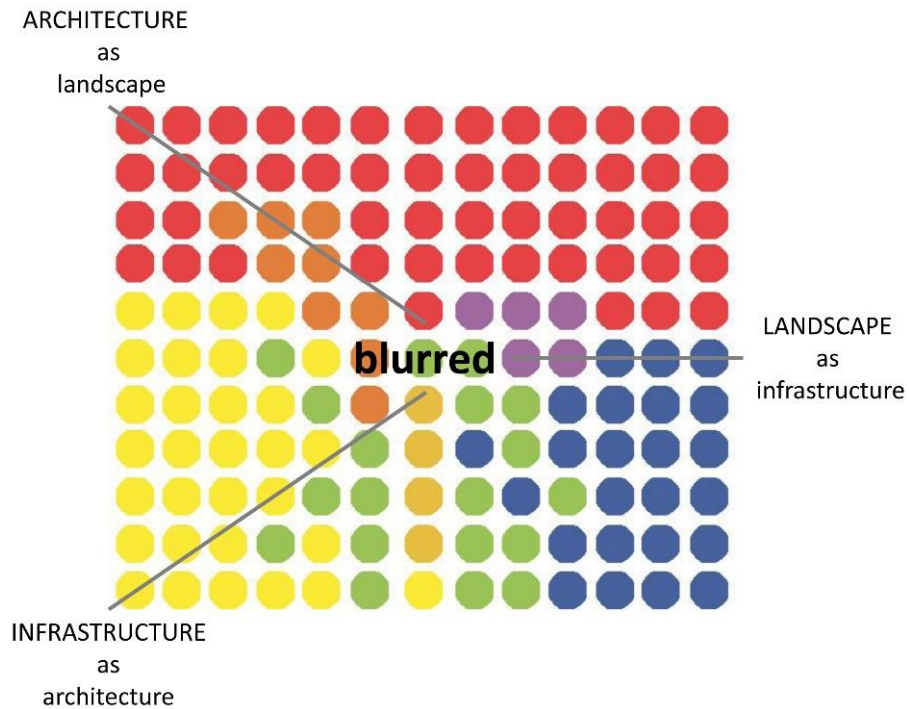
Figure 2.1 : Blurred area.

In this thesis, the "outside" of the "habitus" for comprehending and enhancing the margins of the disciplines of architecture shall be investigated. "Habitus" is a term, introduced by Bourdieu:

> A system of lasting, transposable dispositions which, integrating past experiences, functions at every moment as a matrix of perceptions, appreciations, and actions and makes possible the achievement of infinitely diversified tasks, thanks to analogical transfers of schemes permitting the solution of similarly shaped problems (Bourdieu, 1971, p. 83).

It can be seen as an intellectual familiarity by integrating past experiences according to any case in order that, habitus is used to represent the intrinsic field that is architecture. Generating new ideas from "outside" the "habitus" can be presented as a significant new way to understand the changes and current structure of the city. Elizabeth Grosz (2001) who argues architecture from the perspective of philosophy explains the circumstance of being outside the norms. In this study, "outside" is used as knowledge of the landscape. Transforming or enhancing the knowledge from the other field that is foreigner will improve the discipline that is inside, architecture.

In support of above mentioned, Anthony Burke and Gerard Reinmuth[5] (2012) define to be outside of the familiarity by referring Jeremy Till with the term "agency"[6]. They argue that it is necessary to be outside of the discipline to discover the new potentials or opportunities. They note with reference to Thomas Fisher that after limiting our knowledge, trying to produce solutions within these boundaries would also limit the knowledge of the profession. They also indicate that instead of redefining the core knowledge of the profession, the new approaches change the direction of their disciplines and benefit from their opportunities.

2.1 The Architecture Field as a "Habitus"

To expand upon the aforementioned concept of habitus, it is worth noting that it is a sociological term used by Pierre Bourdieu, French philosopher, to define the manner of behaviour of people in relating to whichever incident they encounter. Their given reaction is constituted by the habitus unwittingly.

Bourdieu clarifies the term "habitus" in one of his lectures, entitled "Physical Space, Social Space and Habitus" at the University of Oslo (1995) as detailed below:

> Habitus are *structured structures*, generative principles of distinct and distinctive practices -what the worker eats, and especially the way he eats it, the sport he practices and the way he practices it, his political opinions and the way he expresses them are systematically different from the industrial proprietor's corresponding activities/habitus are also *structuring structures*, different classifying schemes classification principles, different principles of vision and division, different tastes. Habitus make different differences; they implement distinctions between what is good and what is bad, between what is right and what is wrong, between what is distinguished and what is vulgar, and so on, but they are not the same. Thus, for instance, the same behavior or even the same good can appear distinguished to one person, pretentious to someone else and cheap or showy to yet another (1995, p. 17).[7]

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[5] They were creative directors of Australian Pavilion at the 13th Venice Architecture Biennale, being held in Venice, Italy, in 2012. They published their manifesto "Formations: The plasticty of practice" under the book entitled 'Formations: New Practices in Australian Architecture'

[6] Burke and Reinmuth describe the term agency "as the ability of the individual to act independently of the constraining structures of society" (2012, p. 14). In this thesis, "structures of society" is given as "habitus".

[7] It was quoted from his speech which was presented on behalf of the Department of Sociology at the University of Oslo and the Institute for Social Research under the lecture entitled "Physical Space, Social Space and Habitus" within the scope of the "Vilhelm Aubert Memorial Lecture" in May 15,1995.

From this point, it can be said that the distinctions of good or bad, right or wrong, distinguished or vulgar vary according to different habitus. Thus, the choices or responses become distinct instinctively.

Furthermore, Bourdieu's works are about the practical mastery of people in everyday life and how behaviour of people is already shaped and structured, and not of their own choosing. He borrows the term habitus to mean the structured predispositions. Kim Dovey, Australian architectural critic, clarifies habitus as a "set of practical taxonomies, divisions and hierarchies," which are framed according to experience. Therefore, habitus is a "form of knowledge" and "structured beliefs" and builds the sense of one's place in social and physical senses (p. 18). Dovey defines habitus "is both the condition for the possibility of social practice and the site of its reproduction" (1999, p. 19).

According to Dovey, habitus is a condition about social practice because of affecting the pattern of the behaviour. It can be determined as a result of the rules which had been already internalized by the person without being aware. He presents it as a "set of spatiotemporally structured rules". Dovey indicates that Bourdieu associates the body and scape dialectically as such: "form of 'structural apprenticeship' through which we at once appropriate our world and are appropriated by it" (1999, p. 19). Moreover, Dovey discusses the affects of the "habitus" on the built environment as follows:

> What makes space syntax analysis potent as a method is that it maps the ways in which buildings operate as 'structuring structures', it maps the *habitus,* the 'divisions and hierarchies' between things, persons and practices which construct our vision of the world. Building genotypes are powerful ideological constructs which frame our everyday lives. They are at once the frames and the texts, in which and from which we learn spatial practices. Our 'positions' within buildings lend us our 'dis-positions' in social life. The spatial 'di-vision' of our world becomes a 'vision' of our world. The buildings we inhabit, our habitat, our spatial habits, all reproduce our social world (Dovey, 1999, pp. 26-27).

According to him, it can be claimed that the built environment, is structured by the habitus, and shapes and frames the everyday life. In another sense, the built environment reorganizes the social life. Based on this, the knowledge within the disciplines formalize the perspectives to the spatial production. It is observed that all the tendencies are about common approaches.

Additionaly, David Swartz[8] (1997) clarifies the term habitus of Bourdiue as a way of regulating behaviour, building ordered behaviour pattern against norms. These behaviour patterns develop spontaneously over time without being individual intentions. After a while, they become the practices of everday actions. It is the itself of the habitus that delimits and constitutes these practices. It forms the way of the thinking and reacting of the individual. These forms bring comcomitantly determined predispositions. Habitus is a system of predispositions. Swartz indicates the term "disposition" is significant according to Bourdieu because of clarifying two fundamental components that are structure and propensity to constitute the idea of habitus. Swartz explains the term habitus is internalized knowledge that is shaped by past experiences. These internalized experiences generate today's reactions. In other words, habitus sets structural limits for practice and also structures sensations, intentions, perceptions, and practices. "Structured structures" and "structuring structure" are used to define habitus.

When examining the book "Üç Habitus" (2015) by Jale Erzen, it can be seen that she only uses the term "habitus" in the title of the book and it is not specifically refered to within the book. Thus, it can be said based on content of the book that "habitus" is perceived as social practices. Erzen states by referring to Martin Seel that an aesthetical experience of nature is meaningful only with a social background. She advocates that firstly, it should be regarded as a consequence of political and social practice for understanding the nature of an area. She states the assessments will be significant with this perspective. Herein, the nature is assessed in this manner. In fact, this point of view can be utilized to interpret anything. If it is needed to understand the social and political background of culture to interpret nature, it can be said that the same point of view is significant in order to comprehend the built environment or outcomes. Considering the domain of things will also bring the interpretations. This interpretation cannot be done by ignoring its context. At this juncture, the context can actually be seen as habitus.

The embodied dispositions by past experiences bring perspectives in tow. These perspectives form the ideas about practices. The field of architecture can be seen as a habitus of the architects. Furthermore, they use their field information to suggest new

[8] He is an Assistant Professor of Sociology at Boston University.

things or solve difficulties. For architects this field is a scope in which knowledge is generated. Thus, architecture, the domain of this thesis, can also be seen as the habitus of this study. Everything that is being looked at will be interpreted by filtering through the perspective of the architecture that is seen as internalized area. Moreover, anything interpreted will be unwittingly within the margins of a discipline or of a defined practice that is architecture. This thesis tries to expand the margins of its so it will began to transform the area that is defined as habitus. It should be seen as significant to go beyond the boundaries in order to be able to comprehend today's complexity or interwoven outcomes. A primary aim is to bring new insights with this comprehension.

2.2   The Landscape Field as an "Outside"

Elizabeth Grosz, in her book, "Architecture from the Outside" (2001) argues the terms such as a space, spatiality, inhabitation with the perpectives of philosophy. She states herself as an outsider to the field of architecture because the field of philosophy is her professional area. She used the term "outside" to describe her own profession. She clarifies that the situation from the outside when exploring architecture, is not being the exterior of buildings. She defines the status of the outsider as non-related with the architecture.

In this thesis, the term "outside" can be seen as an exact opposite. "Outside" indicates the unfamiliar field that is landscape. This thesis aims to internalise the knowledge of the outside to enlarge the boundaries of the inside, which is architecture.

> Outside each of the disciplines in their most privileged and accepted forms, outside the doxa and received conceptions, where they become experiment and innovation more than good sense with guaranteed outcomes, we will find the most perilous, experimental, and risky of texts and practices (Grosz, 2001).[9]

She describes being outside as an experimental and risky area. She advocates that innovations will come out by getting out the boundaries/margins with being outside the doxa (that is utilized as habitus –is architectural knowledge- in this thesis). Trying to expand or get out the margins of the habitus –described in the previous section- will entail to transform the knowledge of the known, restrictive domain.

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[9] It was quoted from the chapter of "Introduction", so the page number is uncertain.

> The outside is a peculiar place, both paradoxical and perverse. It is paradoxical insofar as it can only ever make sense, have a place, in reference to what it is not and can never be an inside, a within, an interior. And it is perverse, for while it is placed always relative to an inside, it observes no faith to the consistency of this inside. It is perverse in its breadth, in its refusal to be contained or constrained by the self-consistency of the inside (Grosz, 2001).[10]

Furthermore, she describes "outside" as an interesting/unusual area because it is contradictory and irregular. She notes that it is contradictory because it only makes sense when it is compared against something that is an inside. The outside rejects the norms imposed by the inside. It can create its own rules. It does not have to have the consistency of the content of the inside. In brief, the area described as an "outside" can be seen as a liberated place, unusual, and away from the constant of the inside.

In his book "Rethinking Architecture", Neil Leach proposes to collect the essays that have existed "outside" of mainstream architectural discourse. He does not believe that contributors who have a background outside of architecture are irrelevant in commenting on the field. On the contrary, he indicates that the world "outside" of architecture could develop a way of thinking about the domain of it. Furthermore, he specifies that these essays need to be transgressive because of being "outside" the architecture. He qualifies the boundaries/limits that must be transgressed otherwise the boundary/limit notion will become meaningless. Leach further remarks that "transgression can help to expose how architecture could be otherwise" (1997, p. xviii). He suggests to reconsider the boundaries as follows:

> This refusal to be limited by tradition—this insistence that the identity of architecture must be called into question—necessarily implies that the very notion of definition must be interrogated. In other words, the nature of the boundary that defines architecture needs to be reconsidered, and the relationship between what is 'inside' and 'outside' needs to be readdressed. Terms such as 'inside' and 'outside' imply a strong demarcation between self and other. Traditionally, architecture's relationship to other disciplines has been premised on a marked sense of alterity and exclusivity. Architecture has been given clearly defined boundaries. Architecture, for example, is architecture because it is not painting or sculpture. The nature of these boundaries therefore needs to be interrogated in a way that does not deny the specificity of the discipline of architecture, but rather in a way that attempts to redefine its relationship to other disciplines…. By revising the very concept of boundary, architecture's own position—its defensiveness against outside discourses—will be renegotiated. Architecture will be opened up to the potentially

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[10] It was quoted from the chapter of "Introduction", so the page number is uncertain.

18

fruitful and provocative methodologies that other 'disciplines' have already embraced (Leach, 1997, pp. xviii-xix).

For Leach, reconsidering the domain of the discipline can be possible by being "outside" of it. Thus, the internal priorities will be changed which in turn brings richer opportunities (Crysler, Cairns, & Heynen, 2008). Herein, the following can be submitted as an opposing view to Leach's consideration about boundary crossing: "The boundary between the inside and the outside, just as much as between self and other and subject and object, must not be regarded as a limit to be transgressed, so much as a boundary to be traversed" (Grosz, 2001, p. 65).

It can be said that Grosz and Leach perceived "limit/boundary" differently. While Leach regards the boundaries as a phenomenon to be transgressed, Grosz does not introduce in this way. She regards the limits to be traversed. Stated in other words, she qualifies a boundary as a condition that allows reciprocal interactions to occur.

Furthermore, Patrik Schumacher (2011), clarifies the inside with relation to "self". "Self-observations" and "Self-description" can occur inside the discipline. He indicates that the inside and outside are incommensurable. He also notes that "outside-description" can transform "self-description"; that is to say, inside, the domain of architecture. Therefore, it can be noted that landscape as an outside can turn into the essense of architecture.

> The architecture of architecture is architecture as it appears in the ongoing *self-observations* and *self-descriptions* of architecture. *Self-observations* are references to architectural principles during design discussions. *Self-descriptions* are written reflections offered from inside the discipline, ie, the theoretical writings of architects and the contributions of partisan architectural theoreticians, critics and historians. Inside descriptions (self-descriptions) build upon and feed self-observations. This is to be distinguished from outside-descriptions, ie, descriptions from outsiders that operate with frameworks of analysis that are alien to architecture's self-awareness and are therefore likely to remain without impact within architecture, such as, for example, certain art-historical, psychoanalytical or sociological interpretations of architecture. Inside- and outside-descriptions are usually incommensurable. This implies that outside-descriptions cannot be imported without being transposed. An initially alien outside-description might be appropriated and re-written as a self-description from within architecture − thus initiating a transformation of the discipline (Schumacher, 2011, p. 72).

In brief, the experimentality of the outside will cause the transformation of the de facto knowledge in the center. The term "outside" is utilized to rethink the interaction between architecture and the term landscape. Each term can be seen as an outside in

regards to each other. In this thesis, the term landscape is stated as an "outside" for the field of architecture. The landscape can be qualified as an outside that should not be considered independently from the building. From this point of view, the outside can be used as a scope of the landscape in this thesis. It can be demonstrated as an outside for architectural area. It has significance because of translating the knowledge from the "outside" inside to the architecture. It will enrich the content of the "habitus" with transforming the knowledge from the outside. As noted by Grosz, this case will gain an experimental approach to the knowledge of the center. Stated in other words, this thesis argues that it will be enriching to reinterpret the inside knowledge with the "outside" that is defined as another profession.

At this point, to comprehend from the outside or another knowledge of a discipline, the degree of the association of two disciplines, which are landscape and architecture, should be known. Therefore, this relation will be analysied and argued in the forthcoming chapter.

3. THE "GENEALOGY" OF ARCHITECTURE AND LANDSCAPE

Internalizing the notion of landscape that is aforementioned as "outside" is seen a significant element. Therefore, the association of landscape and architecture will be reviewed. In other words, by restructuring the binary relation, this discourse argues that the historical process between landscape and architecture should be examined in order to internalize the landscape, which is seen outside from itself.

To apprehending the new spatial products or terms, it is crucial to be informed of the historical processes/backgrounds, like genealogy. Rem Koolhaas clarifies the "genealogy" as "the history of architecture is not the chronology of architectural form but the genealogy of architecture will" (Koolhaas, 1995, p. 574).

At this point, the term "genealogy" by Michel Foucault supports the thesis method. Genealogy is presented as a method of analysis. According to Foucault, it is essential to investigate two main things when examining the events or discourses. One of these is the point of origin and the other one is followed up after origin, like as a process. He describes the point of origin that emerged as a result of conflict of powers with each other (See Fig.3.1). According to him, the origin cannot be perceived by looking at a defined framework. In other words, it cannot be comprehended with a deterministic approach. According to Foucault, the occurrence of any event depends on more than one effect and turning points. Each situation has some traces from the preceding one, so it multiplies like a stratification. Ferda Keskin[11] notes that Foucault's understanding actually originated from Friedrich Nietzsche's genealogical analysis. According to Keskin, this concept should be perceived as different from genealogical tree. Examination of genealogical tree of anything is realized to be an exercise in going backward in history and this approach claims that the point of origin is in the next situation. On the other hand, the term "genealogy" –should be considered as science- suggests that development lines intersects in certain situations then these intersections

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[11] He is an Associate Professor at Faculty of Social Sciences and Humanities/Department of Comparative Literature at İstanbul Bilgi University.

create new approaches. In brief, it is essential to follow different, historical development lines to comprehend the present situation with genealogical analysis. Indeed, Foucault emphasizes that these development lines that go backward by branching are not the end of something. That is to say, it is seen as significant to determine the intersection points, which created the current approaches, by following the branches in the historical process (Keskin, n.d.)[12].
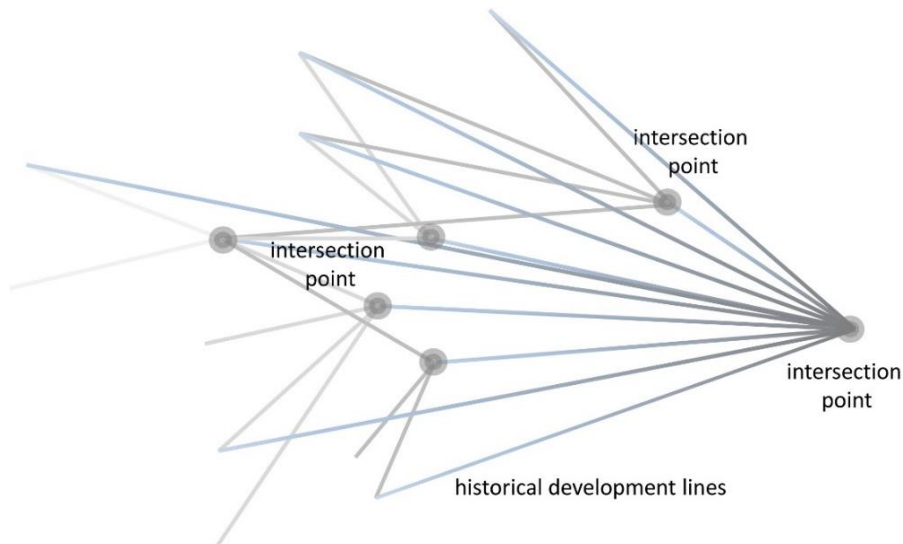
Figure 3.1 : Genealogical relation.

From this point of view, the relationship between landscape and architecture shall be presented as a genealogy and not only in a chronological order because, when these two disciplines interact, they transform differently from their components. This process can be evaluated as a knowledge transfer. The produced outcome contains a little bit of both and can be considered a hybrid from the beginning state. It reveals a fusion that has more energy. When examined, it could be seen that this type of combination resembles that of the the knowledge transfer that is similar to that of genetic science.

Although Keskin argues that the term genealogy could not be thought as a "genealogical tree", it can be seen as a supporting approach for the thesis. When the genealogical tree is analyzed, it will be seen that the hybridization proceeds increasingly in every generation step. At the last step, it can be seen that the knowledge

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[12] It was stated that it was written from the speech was made at the "Us Atölyesi" on the receiving page. "Us Atölyesi" is a community that organizes philosophy meetings. For more information see http://usatolyesi.org [Accessed: 10 May 2017].

from the beginning has been transferred and also it has more information from its predecessors (See Fig.3.2). In this study, it is claimed that when examining the relationship between landscape and architecture, it indicates similar characteristic to genealogy. It is claimed, they have an ancestor in common, but the degree of the variability is seen while branching out from each other. The present situation can be paralleled to the latest step in the genealogy tree. It contains more hybridity from its predecessors.

Figure 3.2 : The genealogy of family.[13]

Likewise, James Corner (2006) clarifies the relationship between "landscape" and "urbanism" as a "proposition of disciplinary conflation and unity" while noting about the term landscape urbanism (p. 23). While expressing the two distinct terms they eventually transform into one thing, which could be a word, phenomenon or practice. He states that transformation still transfers the special features of its parents/ancestors as follows:

> Clearly, much of the intellectual intent of this manifesto like proposition, and the essays collected under that formulation here, is the total dissolution of the two terms into one word, one phenomenon, one practice. And yet at the same time each term remains distinct, suggesting their necessary, perhaps inevitable, separateness. Same, yet different; mutually exchangeable, yet never quite fully dissolved, like a new hybrid ever dependent upon both the x *and* ychromosome, never quite able to shake off the different expressions of its parents (Corner, 2006, p. 24).

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[13] See https://www.brainpickings.org/2008/09/29/the-genographic-project/ [Accessed: 12 March 2016].

Furthermore, at this point, it can be exemplified the book "Phylogenesis" by Foreign Office Architects (FOA) because of relating the genetic factors of practices. This office analyzes their practices between 1993- 2003 as an evolutionary process. They aim to classify the features of practices by qualifying as a genetic carrier. They make a classification under "seven transversal categorize", which are stated as function, faciality, balance, discontinuity, orientation, geometry and diversification. Moreover, FOA determines to develop a species according to repeating approaches. Thay is to say, they classify the evolutional process by analyzing the repeating features which are formed as a result of external and internal concurrencies. They state this approachment to discover a DNA of their practice. Therefore, they aim to generate the genetic pool of their office. They clarify this analysing as a methodological study. Consequently, they aim to decode the genetic component of their practices, then identify under a classification (Foreign Office Architects, 2004). This is seen as supportive approachment for this thesis. In this thesis, the products in the interplay between architecture and landscape are classified according to the characteristics of the products. Therefore, the historical period of the relations of the two disciplines has been examined in order to discover as genealogy. At this point, intersection points –as mentioned before- shall be designated and their associations will be revealed. Genealogical analysis between architecture and landscape can begin by examining the concept of landscape.

Tom Turner, is an English landscape architect, stated that the world's first park was made by Homo sapiens erecting "a fence to protect an area of land". Then, the private parks were made for kings' families. After that, the parks for public began to be planned with comprising of the grand cities (1996, p. 179).

> When grand cities came to be planned, spatial ideas were often developed in the rulers' parks and passed through to the streets and spaces of the cities in which their dictat ran. This practice no longer operates because, in modern states, rulers are shy of conspicuous consumption (Turner, 1996, p. 179).

As Turner (1996) stated the parks in the 19th century known as a "public parks", were bounded: they locked at night. Then, they were linked by parkways. That idea came from Frederick Law Olmsted who is the first known landscape architect. Finally, the parks became to capture the city. Thus, greenspace began to organise the cities so they became core elements for the city planning over time (See Fig.3.3).

Figure 3.3 : Tom Turner's graphic for "Greenspace leaked out and almost destroyed the City" (Turner, 1996).

The American park movement began with the appointment of Olmsted for Central Park. Thus, Olmsted signed an important alteration in the relationship of the professional landscape to society. He was employed by the representative govermental body to organise the public open spaces for the first time in history (Eckbo, 1950). With Central Park, landscape architecture first appeared as its own discipline. In 1900 at Harvard University, there was a course about landscape architecture, which was established by Frederick Olmsted Jr. To build the nature by using the knowledge of the construction caused a new field to evolve from nature. On the other hand, when examining the historical process of the concept of landscape, it is seen that there are varied usages.

There are some terms commonly accepted and used in the landscape field such as picturesque, landscaping, landscape gardening, landscape design, landscape planning, landscape engineering, landscape architecture, etc.

One of those terms, "picturesque" marked the end of the classical landscape ideal of the Enlightenment. With the marching of the industrialization, the rural gave place to the cities. Thus, the landscape garden was placed between the country life and industrial metropolis. The form developed on the edge the picturesque tradition and the landscape architectonic experimentation. The landscape garden could be seen as a significant for the urban revolution. At 19th and 20th century cities, the picturesque landscape had a leading role.

> Its device appear more essentially modern; the decline of rural life and the arrival of the industrial
> society marked the beginning of an 'urban' landscape architecture, which even in our own age
> has not fully explored its great gamut of possibilities (Steenbergen & Reh, 1996, p. 253).

25

Furthermore, Steenbergen and Reh classified the landscape term through three imaginary layers, which were "natural, agricultural and architectonic" landscape. They used the "natural landscape" to describe the natural state of the nature. Then, they refered the "agricultural landscape" as a process of the growing. Finally, they used the "architectonic landscape" to explain the constructed environment (1996, p. 13).

The historical period of landscape in regards to practices, involving gardening or picturesque are not focused upon in this research, as they are considered irrelevant to the topic at hand. Essentially, the classification "architectonic landscape" that was made by Steenbergen and Reh as a study field is focused upon. These landscape practices are about the city; that transform, structure or organize the city and also belong to the city life. Therefore, Central Park can be used as an example in which it can be claimed as a reproduction and as a breaking point or the point of origin in the genealogical analysis. It is seen that the new professional area known as "Landscape Architecture" was established. The new discipline field had saved its energy and terminologies for a long time, circa 50 years. Then, it was realised that it was beginning to substitute new terminologies or concepts about landscape is emerged which is interested with design, art, city or urbanism as a combination. Landscape design, land-art, environmentalism and landscape urbanism are the new offered terms and these are the important intersection points in the historical process are specified. It is seen clearly that the term landscape architecture is insufficient for comprehending all components of landscape design over time. All scheduled terminologies or outcomes show the interplay between landscape and the built environment (See Fig.3.4). These notions or examples are significant for reading the situation of today. For enhancing new perspective, it is a necessity to examine the level of the interplay between disciplines.

The cognitive searching accelerated after the 1950s, which can be seen when studying the historical period. It can be said that all searching about the built environment had brought or fed the new disciplines areas until 1997. That is the time when the term "Landscape Urbanism", was first announced and also became a graduate programme of the Architectural Association (AA) (AALU, 2013). After that time, it can be seen there are variety of notions such as complexity, fusion, hybridity, topological architecture and the other such notions that contain the −scape suffix.

TOPOLOGICAL
ARCHITECTURE
...'SCAPE
HYBRIDITY
FUSION
COMPLEXITY   2020
                             2015
                             2010
                             2005
                             2000
LANDSCAPE URBANISM 1997   CHARLES WALDHEIM
                             1995
                             1990
                             1985
PARC DE LA VILLETTE 1982   BERNARD TSCHUMI
                             1980
                             1975
LAND-ART   1970   ROBERT SMITHSON
DESIGN WITH NATURE 1969   IAN MCHARG
                             1965
                             1960
CITYSCAPE   1955   VICTOR GRUEN
LANDSCAPE DESIGN   1950   GARRETT ECKBO
                             1945
                             1940
                             1935
                             1930
                             1925
                             1920
                             1915
                             1910
                             1905
HARVARD-
LANDSCAPE ARCHITECTURE 1900   F. LAW OLMSTED JR.
ASLA 1899
                             1895
                             1890
                             1885
                             1880
                             1875
                             1870
                             1865
LANDSCAPE ARCHITECT 1863   F. LAW OLMSTED
                             1860
CENTRAL PARK 1857   1855

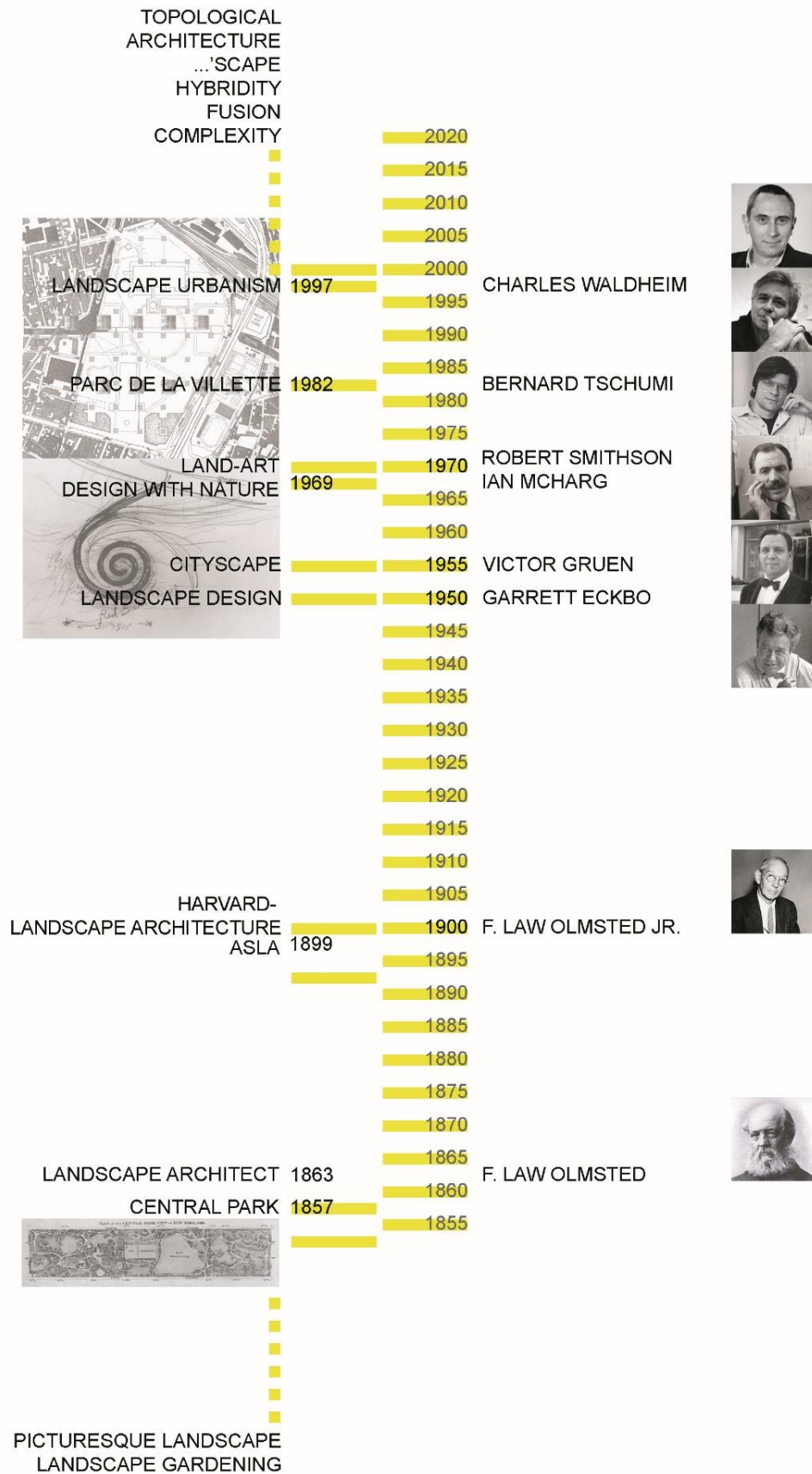PICTURESQUE LANDSCAPE
LANDSCAPE GARDENING

Figure 3.4 : The historical period of landscape term.

27

3.1 That of Reproduction: Multidisciplinary Approaches

In this thesis, the process of the alteration and progress of the term landscape is examined. The date Central Park came into existence was selected as the starting point of analysis. The previous practices were eliminated in this study since they did not belong to the public. Generally, previous to Central Park, green spaces or parks belonged to one person so their existence could not be evaluated as any sort of urban movement. Central Park is stated as the catalyst for the creation of the American Landscape Architecture (Jodidio, 2012). The first department of Landscape Architecture was founded in 1900 at Harvard University as an academic discipline by Frederick Law Olmsted, Jr. Around the same time in 1899, the American Society of Landscape Architects (ASLA) was founded by him, among other founders (Berrizbeitia, 2017), (ASLA, 2017). It was seen that the practices were beyond gardening in that era, so this condition stimulated a new academic discipline called, Landscape Architecture (See Fig.3.5). According to another source about landscape architecture, the profession of it was named in 1867. It was formed by several establisment principles. These were consecration to the public health, safety and welfare and recognition and protection of the land and its resources (ASLA, 2017).
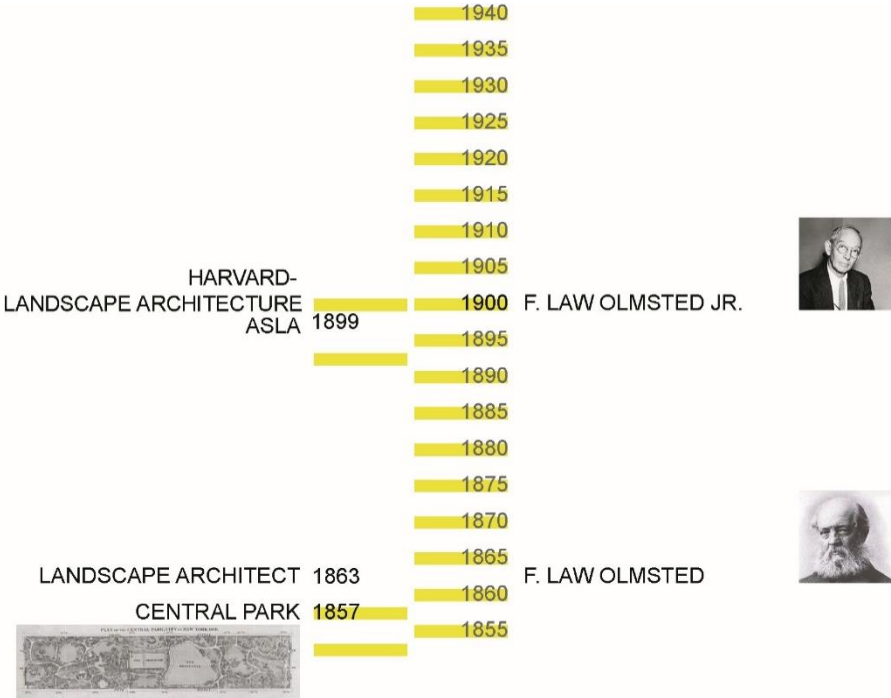
Figure 3.5 : The period of "Reproduction".

28

Furthermore, the first step in the relation of landscape to the city is expressed by "imitation", in other words "reproduction". That is to say, "reproduction" is not incorrect for reading that era because it arose as a state of nature and was built by mimicking. Although, it may be perceived as innovative for the 19th century to build a green space in the city, it is inadequate to comprehend the contemporary cities.

At this point, the meaning of reproduction should be clarified. According to the Merriam Webster (2017) dictionary the first definition of the noun, reproduction, is shown as "the act or process of reproducing; *specifically*: the process by which plants and animals give rise to offspring and which fundamentally consists of the segregation of a portion of the parental body by a sexual or an asexual process and its subsequent growth and differentiation into a new individual." The same source, presents some of its synonyms as duplicate, copy, facsimile, and replica. These are the most compared synonyms in respect to usage. While *reproduction* "implies an exact or close imitation of an existing thing", *duplicate* "implies a double or counterpart exactly corresponding to another thing". On the other hand, *copy* means reproducing by mechanically like printing much more than one of the something and *facsimile* applies "a close reproduction often of graphic matter that may differ in scale". Lastly, *replica* suggest the "exact reproduction of a particular item in all details but not always in the same scale", it can show variation about the scale (Merriam Webster, 2017). As a result of these explanations, the word "reproduction" was deemed appropriate for clarifying this period because these was an approach that "imitates" nature.

In addition to Merriam Webster dictionary, Malevich (1959) also clarifies "reproduction" as an imitation of the existing. He exemplified Picasso's studies that are related to violin. Painting as a reality, is shown as a reproductionary activity by Malevich. Therefore, this chapter is about practices that can be presented as a *reproduction* with regards to the relationship between the term landscape and the built environment. From the point of the usage of the landscape, this clasification title can be used because it emalute nature. The relevant outcomes imitate nature. All objects in design act respectively, they do not pretend. To illustrate, the trees are used for their shadow, greenery or etc. Everything is used in a rational manner so it will be meangingless to assign different meanings to its existence. Everything can be described artificially but it can be seen that the outcome acts as nature in respect to its resemblance in time.

Plato investigates the notion of mimesis, which can be perceived as "imitation", and involves fact of mimicking. Plato exemplifies poets as mimes because he believes they had no idea what they were mentioning. He remarks that what they call the invention is a reaction carried out within their limits/habitus (Bourdieu, 1990). According to Plato:

> They speak in the same way that people dance (and what's more, they dance and mime as they sing their poems), and if it is true that they can invent and improvise (the habitus is a source of invention, but only within certain limits), they do not understand the principles behind their invention. The poet, according to Plato, is the absolute antithesis of the philosopher. He says what is the good and the beautiful, he says, as in archaic societies, whether his people should make war or peace, whether or not they should kill a woman taken in adultery….He does not understand the principles behind his own productions. In this condemnation of the poet, in fact, there is an implicit theory of practice. The mime does not know what he is doing because he is what he does. He cannot objectify his practice or himself, above all because he does not possess the written word and everything that makes the written word possible: above all, the freedom to go back over your words, the logical control which makes revision possible, the comparing and contrasting of the succesive moments of discourse (Bourdieu, 1990, p. 81).

In addition, it should be noted Nelson Goodman's remark, is an American philosopher, about imitation. He does not directly accept the idea of "to make a faithful picture, come as close as possible to copying the object" (p. 6). According to him, there are many components that make up the object. An object can also be expressed with varied things at the same time. That is to say, there are a lot of ways to express the object. It could not be expressed in one way. Therefore, it can be seen as almost impossible to copy any object as it is. At this point, he indicates that the copy may be one of the ways the object is. Adding that, he notes that "the object is to be copied as seen under aseptic conditions by the free and innocent eye" (Goodman, 1968, p. 7). He refers Ernest Gombrich's opinion about the innocent eye that could not be any case. There is nothing that can be seen as naked.

> In other words, nothing is ever represented either shorn of or in the fullness of its properties. A picture never merely represents x, but rather represents x as a man or represents x to be a mountain, or represents the fact that x is a melon. What could be meant by copying a fact would be hard to grasp even if there were any such things as facts; to ask me to copy x as a so and so is a little like asking me to sell something as a gift; and to speak of copying something to be a man is sheer nonsense. We shall presently have to look further into all this; but we hardly need look further to see how little is representation a matter of imitation (Goodman, 1968, pp. 9-10).

Moreover, it can be claimed that the discipline of "Landscape Architecture" that can be signified as a reproduction, is also a multidisciplinary approach. This is because it transformed the knowledge of the gardening in its history. It associates two professions, which are landscape gardening and architecture (See Fig.3.6). Herein, Jacobs clarifies "multidisciplinary" as "the slightest from of cross-disciplinary linkage" (Jacobs, 2013, p. 77). He refers Julie Thompson Klein[14] that multidisciplinary approaches are;

> often little more than a 'melange' of courses from different fields. Multidisciplinary research may use one field (say history) to set the context for other work but is not genuinely integrative (Jacobs, 2013, p. 77).

It can be noted according to the quotation that "multidisciplinary" approaches can be perceived as a circumstance, which has not been integrated into a level of another discipline's knowledge.
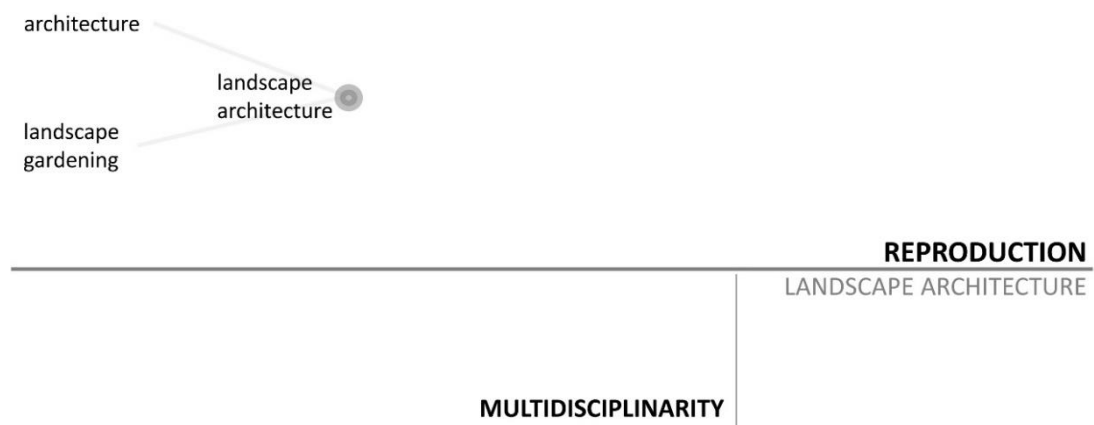
Figure 3.6: The disciplinary relation in the period of "Reproduction".

Furthermore, according to Basarab Nicolescu, a Romanian quantum physicist, (2014), multidisciplinarity can be clarified as a researching not just one discipline but several at the same time. The problem area is defined then enriched by the perspectives of several disciplines. Multidisciplinary approaches bring advantages to the home discipline. At this point, "Landscape Architecture" can be seen as a multidisciplinary approach because of the field of interest. It is more than gardening. It overflows boundaries of the discipline with integrating the knowledge of two professions.

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[14] She is a professor and scholar in the field of Interdisciplinary Studies at Wayne State University.

3.1.1 Landscape architecture

It is clearly seen that landscape architecture had been influenced by art, when examining its history. Geographer, Casey D. Allen indicates that the term landscape was viewed as nature in the early 17th century by referring to the research of James S. Duncan, who is also a cultural geographer. During that time, Dutch "landschap" painters whom used the apperance of an area made impressions of it and, particularly they saw it as a representation of scenery. Later on, landscape was viewed as having a sole existence, especially as picturesque in the late 19th century. Beforehand, landscape inferred "the land…inhabited…by people" (p. 275), in other words, humans and nature were always together in a space that exists as a landscape (Allen C. D., 2011).

To explain further by Tom Turner as follows:

> English landscape design developed within the Ideal Theory of Art. This derived from Aristotle's interpretation of Plato's Theory of Ideas. Everyday objects were seen as imperfect copies of universal Ideas, and the artist's job was to get as close as possible to the ideal (Turner, 1996, p. 142).

Turner notes that before the 18th century, landscape design was based on imitating nature so practitioners used the Neoplatonic axiom that "art should imitate nature" (Turner, 1996, p. 142). After 1800, this judgement had changed and artists engendered their own private styles versus following a set trend. Also in this book, two approaches to what nature is are discussed. One of them is to express it as an ideal world of the Platonic forms while the other one is far closer to the world of empirical reality that includes masses and details.

> 'Nature' meant 'essence', as it still does when we speak of 'the nature of the case'. Imitating nature meant mimesis of the Platonic forms. As the most perfect forms were considered to be the sphere, the circle, the cube and the square, it was necessary to base the most perfect gardens on these shapes (Turner, 1996, p. 144).

According to the above quote, "nature" is presented as "essence". A garden imitating nature, which is presented as the "most perfect form", actually can be shaped by Platonic forms which are impeccable. On the other hand, mimesing nature can be read as imitating the existing. The existing is the core feature of nature. From the point of view, Malevich's classification, described in the previous title, "reproduction" can be used to understand that era and also this discipline.

It created the basis of the discipline of landscape architecture, the impression or transformation to art of nature's natural state and the transformation of the act of building that is of this impression. In brief, it can be perceived as a reconstruction of the picturesque view of nature. When examining the historical relationship between landscape and architecture, it can be said that is currently more diversified when compared to the first initial cases of the combination of the two fields. It is seen as a critical phenomenon because of organizing the city and feeding the discipline of architecture. Adding to that, it is seen as significant that this phenomenon has evolved as belonging to the city since originally it belonged to nature.

At this point, Central Park can be shown as an example in this respect where the practises imitate nature (See Fig.3.7). William Cullen Byrant, an editor of the *New York Evening Post*, and Andrew Jackson Downing, a nurseryman from Newburgh and editor of the *Horiculturist*, wrote about the lack of the urban park in Manhattan circa 1840. They indicated their dreams about a new park idea at every turn, explaining a need for ground for shade and recreation. Furthermore, they wanted a concept that transformed daily life in an unaccustomed manner, more than just typical parks, which according to them were only squares in New York at the time. They stimulated the idea for a huge, formative future concept, which organized life: "Central Park".[15]
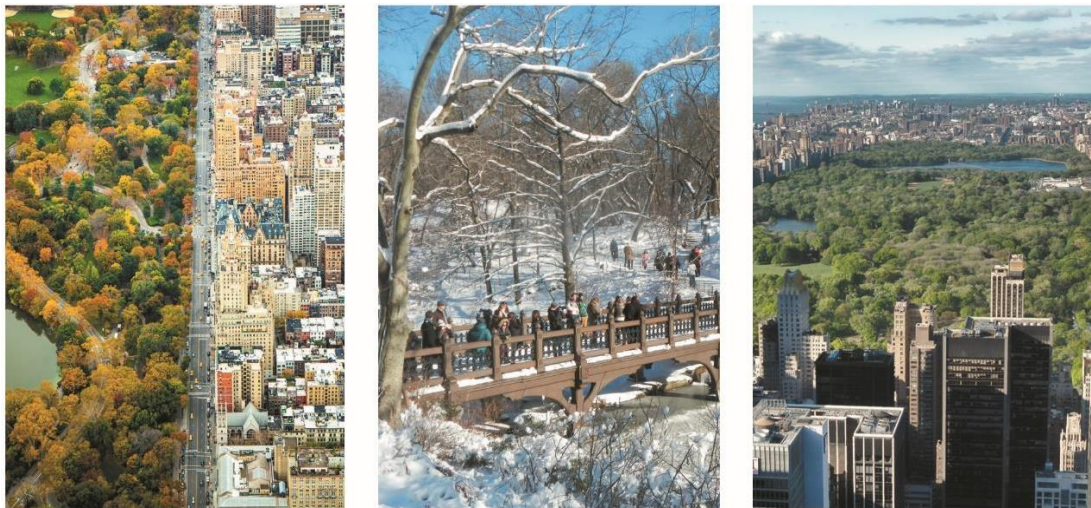

Figure 3.7 : Central Park, Manhattan, New York, 1858-1873.[16]

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[15] For more information about the decision of built new park and its site, the book entitled "Creating Central Park" can be researched.
[16] See http://www.arch2o.com/love-affair-contrasts-central-park-vs-city-new-york/ [Accessed: 14 June 2016].

In 1853, the Commissioners of Estimate and Assessment surveyed land for a park in an area between 50th and 80th avenues and 59th and 104th (later 110th) streets (Koolhaas, 1994). The Board of Commissioners of Central Park reported a public design competition for the new park in October 1857. English-trained architect Calvert Vaux and the American farmer and writer Frederick Law Olmsted[17] won the competition with their plan, called "Greensward" in April 1858 (Heckscher, 2008). It opened in 1873 with its 36 bridges designed by Vaux, and various small structures that have evolved over time (Jodidio, 2012). Vaux and Olmsted designed Central Park in Manhattan as a public park. Olmsted remarked on the significance of it being the first real park, as follows:

> Central Park is of great importance as the first real park made in this country – a democracy development of the highest significance and on the success of which, in my opinion, much of the progress of art and esthetic culture in this country is dependent. Frederick Law Olmsted, August 1, 1858 (Heckscher, 2008, p. 7).

Morrison Heckscher in his book, "Creating Central Park" in the memory of the 150th anniversary of the competition to design the park, refers to it as the most famous park in America and the first practice of creating public green space in the urban landscape. He believes that Central Park represents an open space which has "dynamic tension between pavement and pasture, between city noise and rural quiet, between fresh air and foul; between private and public land, between city and state government; between city square and urban park" (Heckscher, 2008, p. 7). All these attributions can be associated with the relationship between nature and the city. Olmsted also explained this park as a natural scenery:

> The first point to be kept in mind then is the preservation and maintenance as exactly as is possible of the natural scenery; the restriction, that is to say, within the narrowest limits consistent with the necessary accommodation of visitors, of all artificial constructions and the prevention of all constructions markedly inharmonious with the scenery or which would unnecessarily obscure, distort or detract from the dignity of the scenery (Olmsted, 2015, p. 313).

Rem Koolhaas (1994) emphasizes the importance of traceability of its evolution as well as its magnitude as a recreational facility of Manhattan.

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[17] Frederick Law Olmsted (1822- 1903), was the first person who used "landscape architect" as a professional title.

If Central Park can be read as an operation of preservation, it is, even more, a series of manipulations and transformations performed on the nature 'saved' by its designers. Its lakes are artificial, its trees (trans)planted, its accident engineered, its incidents supported by an invisible infrastructure that controls their assembly. A catalogue of natural elements is taken from its original context, reconstituted and compressed into a *system of nature* that makes the rectilinearity of the Mall no more formal than the planned informality of the Ramble (Koolhaas, 1994, p. 23).

From this point of view, the decontextualised elements were brought close together by its designer and the extent to which it belongs to nature should be argued inasmuch as its lake was artificial, its trees were planted and its topography was constructed. According to Rem Koolhaas, Central Park seems like a "synthetic Arcadian Carpet" (See Fig.3.8) (Koolhaas, 1994, p. 23). It is thought to usage the word "synthetic" because of its artificiality.

Figure 3.8 : Central Park, "synthetic Arcadian Carpet" (Koolhaas, 1994).

3.2 That of Combination: Interdisciplinary Approaches

Throughout the historical period related to ideas and descriptions of landscape, there have been a variety of terminologies to explain it. It will be seen that many concepts and terminologies that are in the interconnection area have evolved with the consistent changes in maintenance and interpretation of landscape architecture. Because the implementation has changed in time, the terms also changed concordantly. Ultimately, the transforming city will transform the concepts (See Fig.3.9). For example, the creator of the "landscape urbanism" concept, Charles Waldheim defends that planning is formed by the pattern of the landscape, not according to the buildings. Thereby, the landscape appears as a design decision while organizing the city according to the existing landscape. It shall be evaluated as a "combination". It is shown in the thesis as an example for blurring the margins of the disciplines that the conceptual framework of the landscape has transformed to belong to the city.

According to the Merriam Webster (2017) dictionary the first definition of the noun, "combination", is shown as "a result of product of combining an alliance of individuals, corporations, or states united to achieve a social, political, or economic end".

Additionally, it is defined as "(1) combining or being combined, (2) the single thing formed by two or more other things joining together", in "New Webster's Dictionary and Thesaurus of the English Language" (Cayne & Lechner, 1993, p. 195).

From this point of view, the "combination" that is Malevich's classification can be used to understand that era. He clarifies this approach as a progressive activity that is about transformation of the existing. With circa 1940 towards the end of the 1990s, it can be termed as a combination. When analysing this period, it can be seen clearly that it has more distinctness compared to the former period. It includes more knowledge from the other disciplines such an art, urbanism, or design (See Fig.3.9).

It would not be incorrect to utilize that the content of this chapter consists of a "combination" of landscape and architecture. It can be said based upon this word definition from the dictionary that it is one thing that occured from two varied things. This expression is used to understand this period in which landscape and architecture come together and generate new design movements. It is seen that the concept of landscape has transgressed into architectural design boundaries. It seems significant

that architecture, that context is "land", takes up "land" and uses it as an element of design.
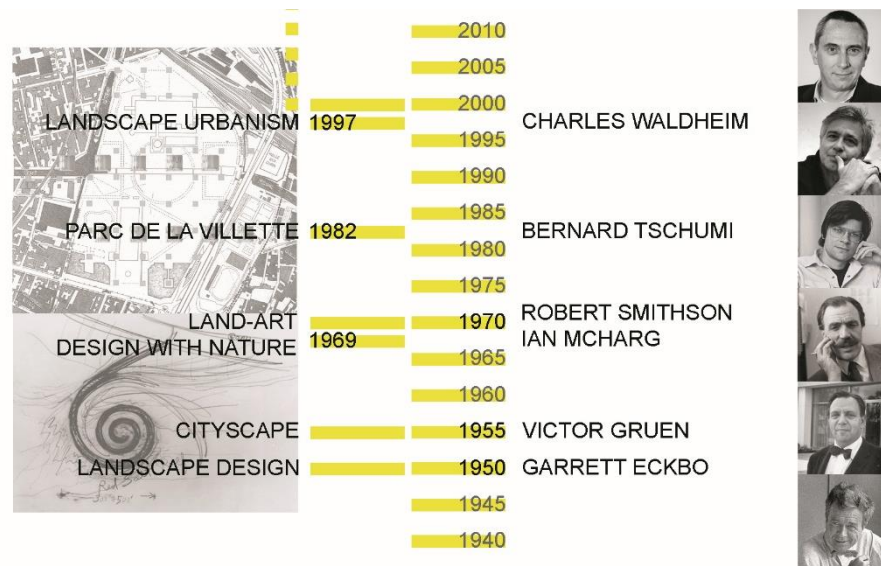

Figure 3.9 : The period of "Combination".

In addition to the above-statement, it was noted in the preceding title, the term of landscape was regarded as a concept mimicking nature. It will be seen that landscape term outdistances imitating nature under the title of "combination" period. At this point, it is relevant to mention, Garrett Eckbo (1950) and his opinions about art that have parallels with the qualities of the landscape concepts in that title. The concept of design that does not imitate nature and advances this case further is one of the steps in the evolution process of the term landscape.

> Art cannot be nature, reproduce nature, or successfully imitate nature. Art is concious and controlled; nature is neither. Art is positive and constructive; it cannot be negative and prohibitive. It must always vary from nature in one direction or another, no matter how carefully naturalistic. Art is either a mathematizitioan, an intellectual explanation or representation, a geometric clarification of nature (classicism) or it must out-nature nature, bend over backwards to be irregularly picturesque or pastoral (romanticism). The path –or shall we say ramp- to new heights of creative expression lies, not through the academic choice BETWEEN these two principles of approach, but through the vitality of using both together, resolving their contradictions, over and over again, in endlessly varying proportions and combinations. The basic contradiction in any creative work is that between imagination and reality (Eckbo, 1950, p. 51).

Within the 20th century, there was a transformation in thought about parks. According to Bernard Tschumi (2000), they can no longer be seperated from the concept of the

city. The parks form the city. Even more, the parks can no longer be stated as an "aesthetic" object. New urban parks can be exemplified as a cultural area that offer educational or entertainment activities not only pleasant pastoral scenery. Tschumi clarifies his opinion about parks as follows:

> We oppose the notion of Olmsted, wipesread throughout the 19th century, that 'in the park, the city is not supposed to exist' to create false hills hiding the Peripherique ignores the power of urban reality (Tschumi, 2000, p. 55).

Tschumi contradicts the idea that parks are far from the city reality. He indicates that the park does not only build nature as natural state of nature, but also transforms and shapes culture. He clarifies Parc de La Villette, which is to be elaborated under the title of "Landscape Urbanism" in the following section, as an instance of this approach. Tschumi presents Parc de La Villette as a "cultural object" rather than "natural". So it transforms the perception of park, it exists as an unprecedented type of park (Bernard Tschumi Architects, n.d.) [18].

Therefore, this chapter will present intersection points or movements, which constitute in a sense "combination", to comprehend the relationship between landscape and the other disciplines; landscape design, land-art, environmentalism and landscape urbanism (See Fig.3.10). These points were chosen because of reconsidering and transforming the concept of landscape.
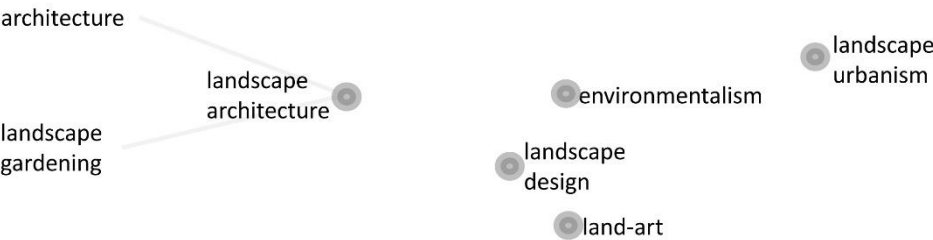
Figure 3.10: The intersection points in the period of "Combination".

It will be seen, that the movements which re-construct the relationship between architecture and landscape, are presented in the subtitles in this chapter. These movements have emerged from a combination of diversified disciplines or approaches. When these approaches or movements are examined, it will be seen that the

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[18] It was quoted from the official website of Bernard Tschumi Architects so page number is uncertain. See http://www.tschumi.com/projects/3/# [Accessed: 8 February 2017].

understanding of interdisciplinary design is realized. That is to say, it is clear that an only discipline knowledge is inadequate; the boundaries of disciplines are gradually expanded. Herewith, this circumstance will bring a new way of understanding, comprehension and even experimentation. Ultimately, it will be seen that these approaches or movements are expressed with interdisciplinarity. Basarab Nicolescu defines the term "interdisciplinarity" as detailed below:

> Interdisciplinarity has a different goal than multidisciplinarity. It concerns the transfer of methods from one discipline to another. Like multidisciplinarity, interdisciplinarity overflows the disciplines, but its goal still remains within the framework of disciplinary research. Interdisciplinarity even has the capacity of generating new disciplines, like quantum cosmology and chaos theory (Nicolescu, 2014, p. 187).

Furthermore, Jacobs defines "interdisciplinary" as follows:

> The term 'interdisciplinary' can be confusing because it can refer in general to cross-field exhanges (this is the way it is generally used throughout this book) or more specifically as an intermediate level of interdisciplinary connectivity. In the latter sense, interdisciplinary is more interactive, collaborative, and sometimes 'proactive' than are multidisciplinary undertakings (Jacobs, 2013, p. 77).

Inferences from the aboved two quotations, "interdisciplinary" approaches can create new disciplines. Varied disciplines influence each other and this interaction will create a new generation and formation. Transformation of the core knowledge of within the field come together with these new circumstances (See Fig.3.11).
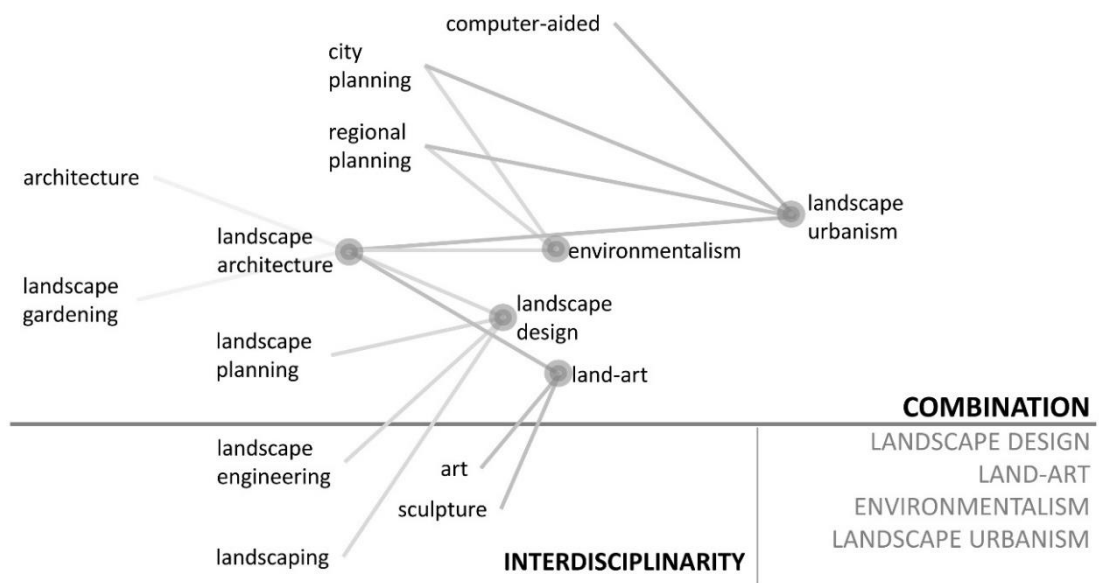

Figure 3.11: The disciplinary relation in the period of "Combination".

3.2.1 Landscape design

The term "landscape design" was first used in the book entitled "Landscape for Living" in 1950 by Garrett Eckbo, who was a landscape architect. He notes that his reasoning for using this term is because the existing terms such as landscaping, landscape gardening, landscape design, landscape planning, landscape engineering, landscape architecture are not sufficient.

He clarifies landscaping and landscape gardening by referring to the more practical and limited aspects of the field. According to him, landscape design indicates "a three-dimensional relation between materials and people", while landscape planning is "a two-dimensional abstraction", and landscape engineering is "a practical approach" (Eckbo, 1950, p. 5). In addition, he refers to landscape architecture as a profession that implies an integration with architecture that has lost its validity. In other words, he claims the usage of "landscape architecture" should stay in the past because it is no longer relevant. This approach supports the idea that the terminologies should be changed, updated, and reviewed in regards to circumstances of its era. Eckbo defines the term "landscape design" as follows:

> Landscape design covers that portion of the landscape which is (1) developed or shaped by man
> (2) beyond buildings, roads, or utilities as up to wild nature, (3) designed primarily as space for
> human living-not agriculture, forestry, etc. it is te establishment of relations between buildings,
> surfacing and oher outdoor construction, earth, rock forms, bodies of water, plants, open space,
> and the general form and character of the landscape; but with special primary emphasis on the
> human content, the relation between people and landscape, between human beings and three-
> dimensional outdoor space quantitatively and qualitatively (Eckbo, 1950, p. 5).

As seen from his definition, he proposes this term to identify all built environments, which wrap the surroundings of us. It can be comprehended from his book that he is interested in urban's nature, not the pure or wild nature. Furthermore, he specifies a significance of this term because it has a potential for bridging between the two worlds; one of them is a wilderness of nature while the other one is the artificial man-made world. At this point, it is necessary to look at Eckbo's discursive of the relationship between man-nature.

> The world we live in is composed of Man and Nature. Man, himself natural, has emerged from
> Nature to achieve separate and equal status (good and/or bad) in our philosophies. Man plus man
> equals the social pattern; man plus nature equals the physical pattern; the social pattern plus the
> physical pattern equals the world we live in. By Man we man the human race, people, all human

beings: Man is men, women, babies, children, adolescents, old folks, Negros, Mexicans, Orientals, 'white Caucasians', Jews, etc. human nature –the character and disposition of people- is produced by a reciprocal relation between heredity and environment. Environment makes men, and men make environment –heredity and habitat play at least a fifty-fifty role in the shaping of human nature generation by generation (Eckbo, 1950, p. 29).

It can be said from the quote that nature and that of man in nature are mutually and continuously transforming/shaping each other. Eckbo construes the usage of land in three main zones: "the urban (including suburban fringes, towns, villages); the rural, pastoral, or agricultural; and the primeval, wild, natural, or near-natural" (Eckbo, 1950, p.30). In this classification, he regards "the urban" as an area in which man can most get involved in and be interfered with by man. In addition, he emphasizes "urban landscape" as synthetic since it is man-made.

The integrity of urban landscape is inferred as a significant element by Eckbo. When mentioning about landscape design, it can be seen that the outdoors and indoors are inseparable. Eckbo presents outdoors and indoors as complementary and also supplementary. The land is shaped as a complete unit, and then it becomes separated into fragments like architecture, landscape or engineering (Eckbo, 1950).

When it comes to the mid-20th century, he indicates that the opinions as follows about landscape have stayed behind:

The formal tradition of Renaissance and Baroque Europe and the Moslem world, with its sub-current of Greek and Gothic irregularity.

The informal romantic tradition of China, Japan, and 18th century England.

The over-riding fascination with plants for their own sake, based on the horticultural and botanical advances of the 19th and 20th centuries.

The conservation movement, with its emphasis on the value and wonder of the indigenous primeval landscape, expressed in our field the American park movement.

The urban and regional planning movement, with its compulsion toward re-examination of the relations between buildings and open space, town and country.

The modern movement in the arts, in architecture, and in landscape designs since the mid-30's.

The rural tradition and

The folk or little garden tradition, two notes of 20th-century social realism (Eckbo, 1950, p. 57).

Herein, Eckbo also supports constructing an appropriate thought through the current era as aforementioned before with reference to Vidler. According to him, the greatest

opportunity, even the great problem of that age, is to redefine the relationship between man and nature.

3.2.2 Land-art

Anthony Vidler indicates that "various disciplines can constitute the expanding field of architecture" while referring to the article "Sculpture in the Expanded Field" written by Rosalind Krauss in 1979. He emphasizes the significance of Krauss's diagram to be able to be classified as a sculpture of that era. It can be used to comprehend new architectural approaches (Vidler, 2004).

Rosalind Krauss noted that the meaning of sculpture had been changed. She exemplified "narrow corridors with TV monitors at the ends" or "large photographs documenting country hikes" as a sculpture (Krauss, 1979, p. 30). The term sculpture became more difficult to articulate because some installations have been categorized as a sculpture object like tons of excavated earth. Therefore, the meaning of sculpture was increasingly harder to define. She stated that the outcomes are about landscape and architecture but not exactly belonging to both of them because they are artifical and temporary (See Fig.3.12): "it was what was on or in front of a building that was not a building, or what was in the landscape that was not a landscape" (Krauss, 1979, p.36). She designated the limits of modern sculpture by way of neither/nor as shown in following diagram:
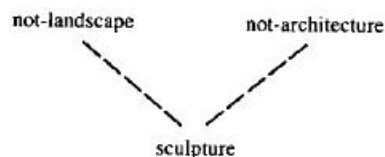

Figure 3.12 : Diagram 1 of Rosalind Krauss (Krauss, 1979).

When Krauss enlarged the diagram by utilizing the interactions between the field of architecture and landscape, it became a rationally expanded field (See Fig.3.13):
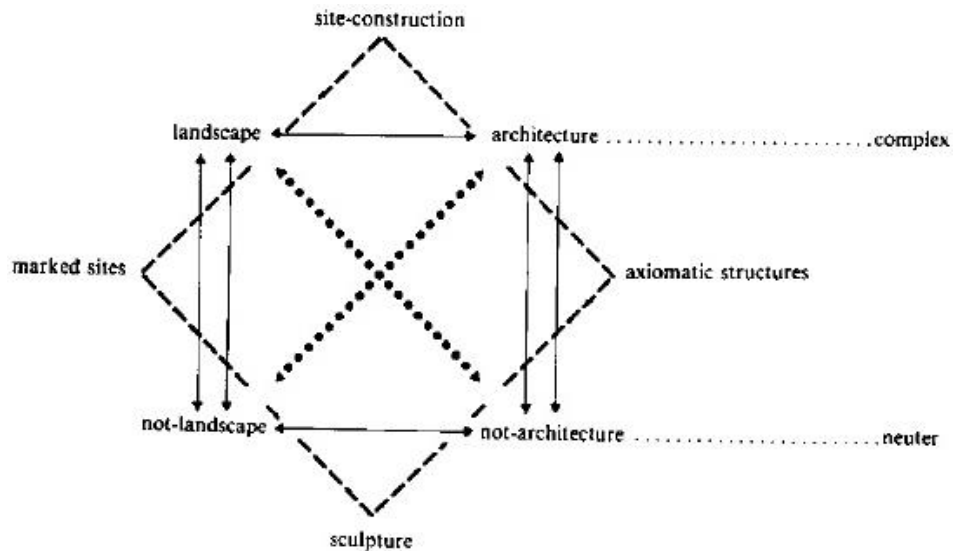
Figure 3.13 : Diagram 2 of Rosalind Krauss (Krauss, 1979).

The term "marked sites" is a combination of landscape and not-landscape and is utilized to describe the work, *Double Negative* (1969) by Michael Heizer in Nevada and *Spiral Jetty* (1970), by Robert Smithson in Great Salt Lake, Utah. *Double Negative* is Michael Heizer's first outstanding earthwork (See Fig.3.14). It consisted of two trenches that can be seen from space via satellite. This "earthworks" was the first artwork that is known as "land art". These outcomes use the earth itself as a canvas. The differentiation between art and not art such as between sculpture and normal rocks is blurred with *Double Negative* (Double Negative, 2017).

Figure 3.14 : Double Negative, Nevada, 1969.[19]

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[19] See http://doublenegative.tarasen.net/double_negative.html [Accessed: 1 February 2017].

Spiral Jetty is considered to be Robert Smithson's masterpiece (See Fig.3.15). It was built in the saltiest lake of the United States, Great Salt Lake, in 1970. He constructed his earthwork on Rozel Point on the northeast of the lake, because of the dark pink color of the water. This color is caused by a condition that arises from bacteria and algae living there. Smithson built a spiral using black basalt rocks. Although a contractor had difficulty finding the land due to its distance, Bob Philips assumed this work. According to the contractor, Smithson did not leave the field to make sure that each stone was placed at the right place. Some deterioration has occured in the earhtwork over the course of time, but it has not been decided how to intervene since the artist lost his life in 1973. Dia Art Foundation[20] has taken the work under protection since 1999 (Sanford, 2004).

Figure 3.15 : Spiral Jetty, Utah, 1970.[21]

These two examples represent a starting point for Land-art in reference to most 20th century art books. These interventions have some dinstinctions from accepted sculptural objects because of their magnitudes, mediums, the ways of the exhibiton or experimentation. It has been argued the manner of conveying/exhibiting of Land art will improve in time. It has been envisioned to make Land-art more widely accesible by qualifying it as a media object by some curators over film, photographs, etc. Some Land-art artists support the idea; moreover, there are some artists who make a

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[20] 'Dia Art Foundation is committed to advancing, realizing, and preserving the vision of artists. Dia fulfills its mission by commissioning single artist projects, organizing exhibitions, realizing site-specific installations, and collecting in-depth the work of a focused group of artists of the 1960s and 1970s'. See http://www.diaart.org/about/about-dia [Accessed: 1 April 2017].
[21] See http://www.robertsmithson.com/earthworks/spiral_jetty.htm [Accessed: 6 April 2016].

reproduction of their work for the space in a museum or gallery. On the other hand, some artists reject to be exhibited by media because of decreasing the relation with land and they believe Land- art object should be considered in its own right rather than through traditional methods (Swenson, 2012).

Furthermore, Krauss categorised the workings within architecture and not architecture to discover the possibilities of this blurring field as axiomatic structures. She exemplified the works of Robert Irwin, Sol LeWitt, Bruce Nauman, Richard Serra and Christo in this expanded field. Their works are about interference into the architectural space, occasionally through local reconstruction or drawing (Krauss, 1979).

It can be said that being in the blurred area provides the capability to develop new perspectives for artists. Then, the medium of the consideration will be increased. These changes enhance the interaction between the disciplines and the consisted work, and in this manner, bring about new notions. Making sense of the sculpture that enhanced its discipline boundary will be needed to apprehend the knowledge of other fields.

The "Land-art" movement was used in this thesis to try to categorise the therotical background of interplay between landscape and built environment because of its association with architectural intervention using land.

3.2.3 Environmentalism

Ian McHarg published his book entitled "Design with Nature" in 1969. This book caused to reconstruct the basis of landscape architecture in the academic and the profession areas. City planning and landscape architecture had a common background in America. In fact, the first course about city planning was given nine years after the first landscape architecture program was founded at Harvard University. Then in 1923, city planning started as a master degree program there and also, in 1929, the first school of city planning was established by the faculty of landscape architecture. In the 1940s, at Harvard, McHarg advocated to combine the city planning and landscape architecture degrees. This intention or integration at Harvard aimed to expand the discipline boundaries of "landscape architecture", which initially dealt only with garden and park design. Mostly, landscape architects, at that time unlike McHarg, have not appropriated this development or alteration within the core knowledge of landscape architecture. There were deliberative landscape architects about this implementation,

which turned the domain of the discipline from "garden design" to "regional planning" that went beyond the practical and theoretical knowledge of it (Spirn, 2000).

Moreover, James Corner adds that the field of landscape architecture has enlarged through ecological technique for designing by the publication of McHarg's book, "Design with Nature". He associates the ecology notion with the concept of environment. He notes the importance of qualifying as a pioneer of an approach which should be considered versatile as it is a state of nature. Considering the term ecology with wide approaches such as cultural, social, political and economic will corroborate the way of consideration (Corner, 2006).

> Ecology has been used only in the context of something called the 'environment', which is generally thought to be of 'nature' and exclusive of the city. Even those who have included the city in the ecological equation have done so only from the perspective of natural systems ... We have yet to understand cultural, social, political, and economic environments as embedded in and symmetrical with the 'natural' world. The promise of landscape urbanism is the development of a spacetime ecology that treats all forces and agents working in the urban field and considers them as continuous networks of inter-relationships (Corner, 2006, pp. 30-31).

In brief, it can be seen that this approach –environmentalism- redefines the definition of landscape architecture and broadens and enlarges the boundaries of this discipline. The concept of landscape has gone beyond the design of parks and gardens. The landscape architect, Ian McHarg, leads this transformation and development on behalf on landscape architecture. Firstly, the effects of this approachment will be observed on the basis of city and then on the basis of building; it is also seen in the process within the thesis.

3.2.4 Landscape urbanism

Landscape has began to be seen as a primary design object for organizing the contemporary city with architecture. Its meaining has been changed, it is much more than parks or green area. It has expressed all elements of the city like freeways, toxic industrial site, infrastructure, etc.

The first Landscape Urbanism conference was conducted in April 1997 at the Graham Foundation in Chicago that was coordinated by Charles Waldheim who coined the term "Landscape Urbanism". There were interested discussants with the landscape and urbanism such as Ian Mcharg, James Corner, Mohsen Mostafavi, Linda Pollak, Brigitte Shim, Adriaan Geuze, and Joan Roig. This conference was paralled to the

practice in the School of Architecture at the University of Illinois in Chicago as an academic program under the title of "Landscape Urbanism" (Waldheim, 2006).

Elizabeth Mossop (2006), a landscape architect and urbanist, notes that as well as urbanisnt like Hough and Spirn, architectural theorists like Kenneth Frampton, Peter Rowe and Rem Koolhaas stimulate the case of the improvement of landscape urbanism.

> While it is important to acknowledge the significant intellectual shifts that have informed the development of landscape urbanism, there is much to be gained by building on the strengths of work done by ecological urbanists like Hough and Spirn as well as that of architectural theorists line Kenneth Frampton, Peter Rowe, and rem Koolhaas. The issue of territoriality is instumental in our current dilemma of how to deal with contemporary urban development, and disciplinary divisions have only served us ill in coming to terms with the complexity of current patterns of urbanization. One of landscape urbanism's more intriguing aspects is its very crossing of disciplinary boundaries (Mossop, 2006, p. 170).

Mossop points out that this field has already transcended the boundaries of disciplines.

> Landscape Urbanism describes a disciplinary realignment currently underway in which landscape replaces architecture as the basic building block of contemporary urbanism. For many, across a range of disciplines, landscape has become both the lens through which the contemporary city is represented and the medium through which it is constructed (Waldheim, 2006, p. 11).

As Waldheim stated, this perspective proposes to approach to the city as a complete perception. Landscape has been transferred from limited intervention to an organizing element that constructs the contemporary city. According to him, landscape is a medium to design a city. He indicates, the first project that was a competition in 1982, Parc de la Villette, organized the urban program as a landscape process. The majority of the proposed projects had a familiar public park approach. The winning project was designed by Bernard Tschumi and was significant in the development of landscape urbanism as it established a new approach. In this project landscape was a medium that can be mentioned with the notions of layered, non-hierarchical, flexible, and strategic (See Fig.3.16). The second-prize entry that was offered by Office of Metropolitan Architecture and Rem Koolhaas carried identical significance because of its discussion and display of a new similar apprehension. It also used the landscape as a process while building. After Parc de la Villette, the term landscape has become feasible framework to design the contemporary city for architects (Waldheim, 2006).
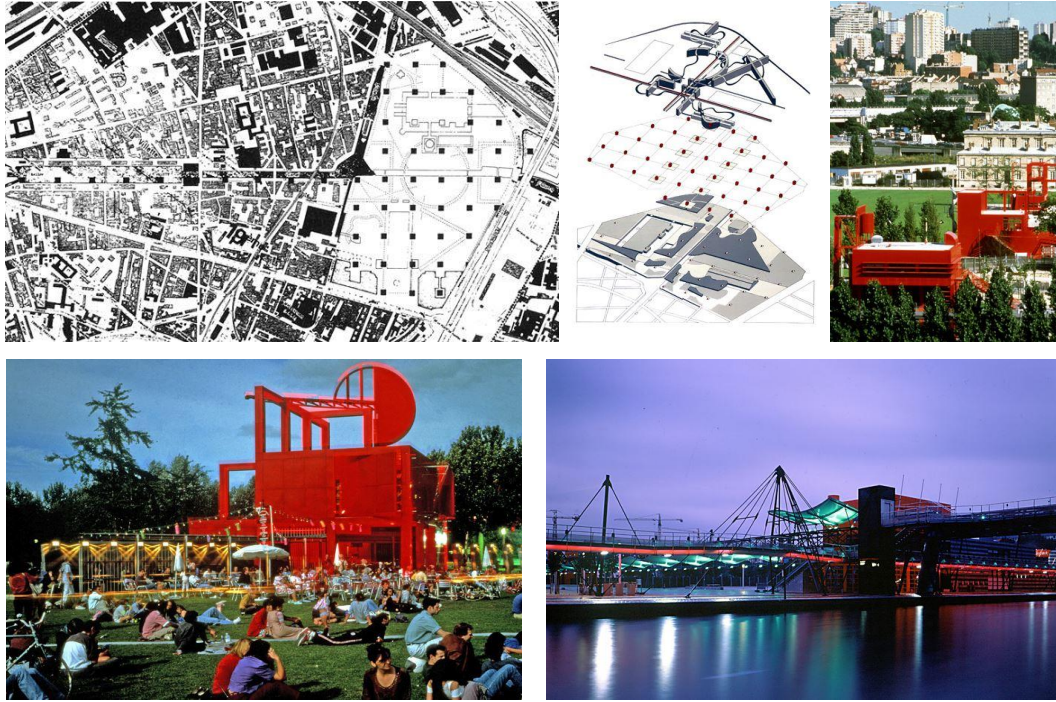
Figure 3.16 : Parc de la Villette, Paris, 1982-1998.[22]

> La Villette started with a set of small diagrams where I looked at different ways a city can be
> organised. I wanted to argue that at La Villette we are not in nature, we are part of the city. That's
> how it started (Tschumi, 2011, p. 132).

Tschumi represented the park as a part of the city and qualified it as a starting point
not being in nature while mentioning Parc de laVillette in an interview with Alexander
Eisenschmidt in 2011. According to information that can be reached from his website,
he objects to the Olmstedian thought "in the park, the city is not supposed to exist"
that has survived to the 19th century. La Villette is identified not to be as landscape
replica. This park is designed with city-organizing programs in place of it that was
formed by the own elements of nature, so this approach provided to bring with it social
and cultural elements. "Workshops, gymnasium and bath facilities, playgrounds,
exhibitions, concerts, science experiments, games and competitions," and also
museums can be shown as examples (Bernard Tschumi Architects, n.d.)[23]. This park
is characterised as an "urban park for the 21st century" that has complex programs.

> La Villette, recaptured the point grid of Le Corbusier's Plan Voisin, but on a completely different
> scale. It purposefully tried to explore one of the most challenging explorations of the early 20th-

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[22] See http://www.tschumi.com/projects/3/# [Accessed: 8 February 2017].
[23] It was quoted from the official website of Bernard Tschumi Architects so page number is uncertain.
See http://www.tschumi.com/projects/3/# [Accessed: 8 February 2017].

48

century avant-gardes, namely proposing a distinction between defining space and activating space. For La Villette, I wanted objects that activated space and generated energy – almost creating fields of magnetism. That's how La Villette started, but the idea was really about establishing an opposition to what existed around the site, while at the same time the point-grid instituted a common denominator to all the diversity around it. Of course, there were also other issues I was interested in: juxtaposition, superimposition, the fragmentation of different systems. And 'space/event/movement' came directly from The Manhattan Transcripts (Tschumi, 2011, pp. 132-133).

It can be seen clearly that this discourse supports the idea of the 21st century urban park, because of its enhancing of new perspectives though the design manner. He is interested in issues such as "space/event/movement" rather than the outcome.

James Corner states that the term landscape has recently become a popular subject for schools of architecture although previously architects tended to avoid using any landscape elements, even the drawing of a tree, in their projects. He mentions that landscape gains its popularity from alterations of the current epoch that can be shown as "rise of environmentalism, global ecological awareness, growth of tourism". Thus, the perspective of relevance with landscape has also changed in schools of landscape architecture. Landscape architects have began to redefine the boundaries of their profession. They try to expand their concerns like "complex urbanistic, programatic and infrastructural areas" (Corner, 2006, p. 23). From his point of view, he defines Landscape Urbanism as follows:

certain elements within each of the design professions-architecture, landscape architecture, urban design, and planning-arc moving toward a shared form of practice, for which the term *landscape* holds central significance, as described through the formulation *landscape urbanism* (Corner, 2006, p. 23).

It can be seen clearly that the margins of the disciplines have began to cross with each other. They expand their core knowledge towards the periphery.

A graduate program, called Landscape Urbanism, whose teachers include famous architects such as Rem Koolhass, Zaha Hadid, Nigel Coates and Bernard Tschumi at the AA in London have influenced the way of thinking about the city (Tschumi, 2011). This program under this association, is considered a pioneer in the academic arena, and identifies the city as a whole. It argues to evaluate the built environment with landscape interdependently and relevantly instead of describing or reading them as independent objects. Moreover, this program utilizes the knowledge of disciplines like

Geography, Cartography and their meanings or programs as simulations, GIS mapping in furtherance to the consideration about the city. Arguably, it is significant to conceive the city from interdisciplinary approaches (AALU, 2013).

When analysing the studies within the scope of Studio Works (See Fig.3.17, Fig.3.18) in the AA in 2011-2012 that were accessed from the online student blog[24], it is seen that the project sites have a magnitude that could not be envisaged by only a purely architectural framework. It is also seen that the proposals are developed upon by exploring the potentials of the place. While doing so, they benefit from other disciplinary knowledge. As indicated in the description of the program, it can be seen that the domains of the other fields such as cartography and geography are used. It can be understood as significant that the outcome organizes the ground where the product is located as a whole.
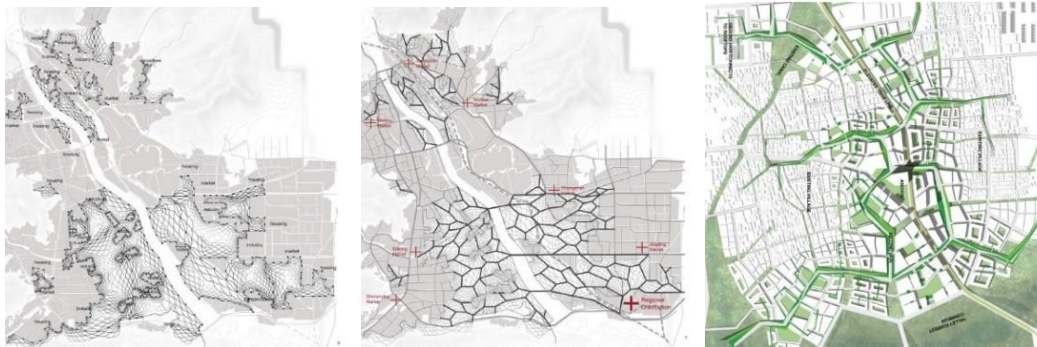
Figure 3.17 : Weave, Rethinking the Urban Surface, Mentougou, Beijing, China.[25]
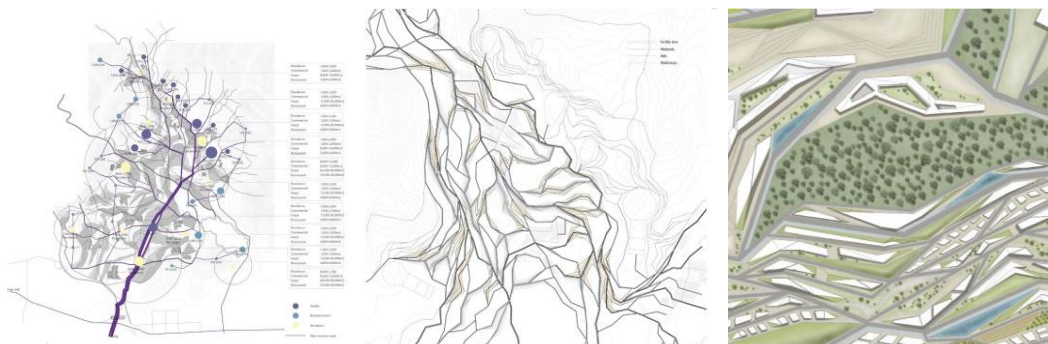
Figure 3.18 : Active Heritage, Chanping, Beijing, China.[26]

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[24] See http://aa-landscape-urbanism.blogspot.com.tr/ [Accessed: 7 February 2017].
[25] This project was made by the students, David Witte and Du Chen, in the scope of the program of Landscape Urbanism in AA. See http://aa-landscape-urbanism.blogspot.com.tr/2012_10_01_archive.html [Accessed: 7 February 2017].
[26] This project was made by the students, Daniel Portilla, Xuan Ying, Tossapon Arunsuraponmatee. See http://aa-landscape-urbanism.blogspot.com.tr/2012_10_01_archive.html [Accessed: 7 February 2017].

Furthermore, it can be said that the idea of the dividing up land has ended and the landscapes and structures are designed together. Thus, it is apparent that these are designed simultaneously both inside and out. Two of the studies of the studio were selected as examples to understand the attitude and approach toward architecture and city.

On the other hand, it should be noted that computer technology has also been utilized to develop these proposals. Antoine Picon, in his article entitled "Architecture and the Virtual: Towards a New Materiality" (2004), argued in support of computer-based design approaches. He indicates that the landscape is utilized more actively with computer-aided design practices. Furthermore, he claims that the concept of "Landscape Urbanism" appears as the result of the use of this technology. With this approach, which can be used as an input for every details as a consequence of the digital age, nature has stopped being an external element. In brief, the landscape emerged as a dominant factor for designing. Picon exemplifies the projects "Downsview Park or Fresh Kills Landfill" under this approach.

"The High Line" project can be exemplified as landscape urbanism (See Fig.3.19). It reconstituted a public space along an obsolete railway in Manhattan.
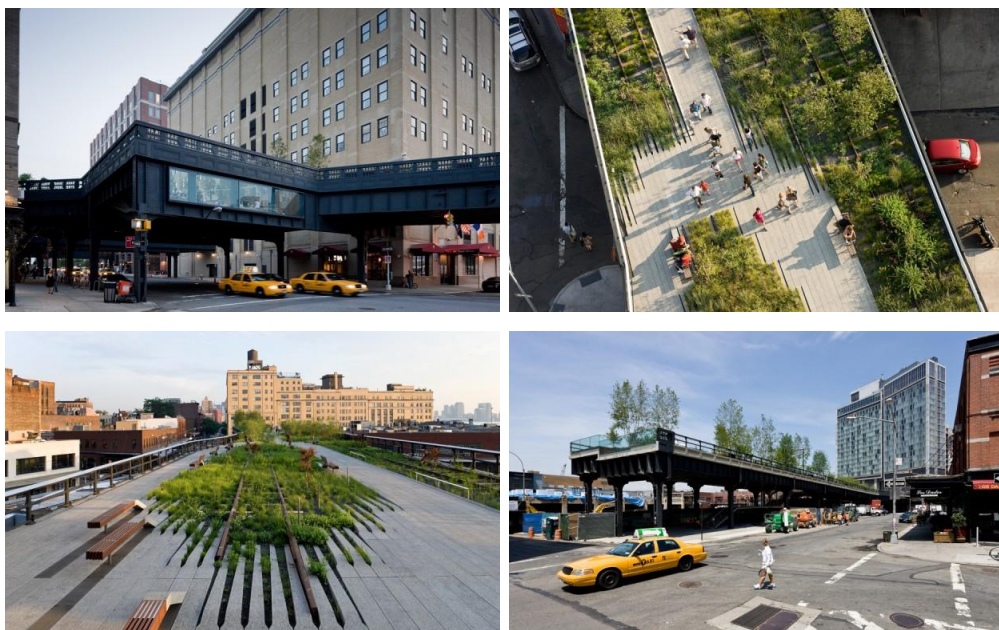

Figure 3.19 : The High Line, New York, 2009.[27]

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[27] See http://scenariojournal.com/strategy/the-high-line-section-1/ [Accessed: 1 March 2017].

James Corner Field Operations presented this project and stated the following:

> The design is characterized by an intimate choreography of movement, with alternating vistas
> and experiences. Distinctive paving, planting, furnishing, lighting and social spaces create an
> authentic and memorable New York City experience. The High Line is widely recognized as a
> huge success and demonstrates the value in creating new and fresh public spaces in the City
> (James Corner Field Operations, n.d.).

The landscape in this project can be perceived as beyond just imitating nature. It is one of the elements used in the transformation of the railway. It was utilized as an architectural element. The togertherness of the architectural elements with the elements that could not been identified as natural; that is to say, the interwoven of these two circumstances are seen as significant.

3.3   That of Invention/Innovation: Transdisciplinary Approaches

"Landscape has evolved from the pictoral
to instrumental, strategic and operational." Kelly Shannon, 2012

This thesis researches the genealogy between architecture and landscape as mentioned before. It discusses particular levels to apprehend the relationship between two disciplines. Before this chapter, it is apparent that the boundaries of architecture and landscape are not entirely integrated and are still visible. It can be said that this relationship, which has been discussed up to now, has also affected the academic world. To illustrate, in the beginning "Landscape Architecture", and afterwards "Landscape Urbanism" emerged as two substantial movements, even as an academic field, in the evolutionary process. In addition, the perceptibility of the boundaries/margins of landscape and architecture in the classification of "reproduction" and "combination" should be indicated. On the other hand, in this chapter, it is argued that, architecture and landscape whose boundaries were perceivable up to this point, are now becoming more mixed which is identified by the term "invention" by Malevich. It could not be specified where the boundaries of the products/outcomes begin and end. Thereby, it can be said that the case denominated as "invention" enhances and restructures the boundaries of the disciplines, both of architecture and landscape. Therewithal, this enhancing causes blurring of boundaries that were formally distinct and explicit. Marc Angelil and Anna Klignmann note that, the resolving, in a sense the blurring, between the boundaries of disciplines, attribute

to the transformation of the architectural object into a phenomenon that has a potential to be able to be approached differently as "boundaries between architecture, infrastructure, and landscape dissolve while de-centering the notion of the architectural object as a closed entity" (Angelil & Klignmann, 1999, p. 24). At this point, it can be seen that there are some notions beyond the disciplines because of dissolving the boundaries of disciplines (See Fig.3.20).
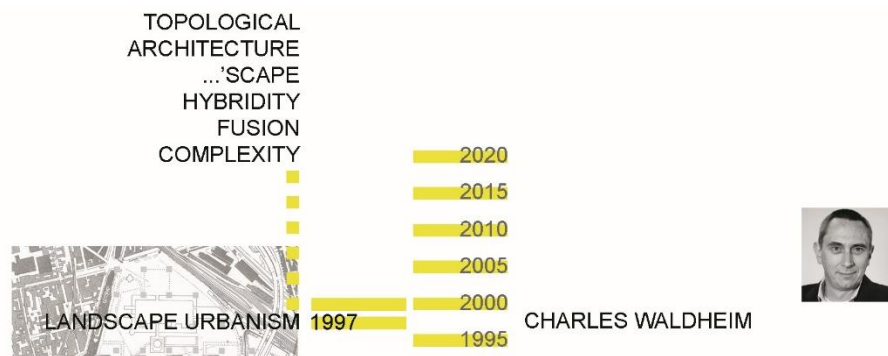
Figure 3.20 : The period of "Invention/Innovation".

The concept of landscape in the "invention" field is no longer an imitator of nature. As stated by Shannon, it is an "instrumental, strategic and operational" element to design (2012, p. 626). The landscape has evolved from an idyllic image to an architectural element that can be shaped/designed. In addition, Alex Wall supports this view as follows:

> The term 'landscape' no longer refers to prospect of pastoral innocence but rather invokes the fuctioning matrix of connective tissue that organizes not only objects and spaces but also the dynamic processes and events that move through them. This is landscape as active surface, structuring the conditions for new relationships and interactions among the things it supports[28] (Wall, 1999, p. 233).

He describes the concept of landscape as an active surface that can both define and constitute a way of an intertwinement.

It should be noted at this point that the presented projects under the classification of "invention" even though they belong to this era, Central Park -which has been classified as reproduction in this thesis- has been described by Ian McHarg (2006) as

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[28] Alex Wall refers to the seminar 'Cityscape: The Urban Surface' held in 1994.

"invention" when it was built. It has been seen as invention for that day to approach architecture, planning and engineering in a single discipline.

> Certainly, the creation of a system of national parks was an original conception -the identification, protection, management of regions equivalent to nation-states. The invention of the urban park was comparable -Central Park remains unmatched; Riverside and the American subdivision, Stanford and the college campus, even the highway overpass falls within the inventions of Olmsted who single-handedly equaled the entire production ofthe professions of architecture, planning, and engineering during the nine-teenth century (Mcharg, 2006, p. 106).

In addition, Vidler says in the previously mentioned article "Architecture's Expanded Field" (2004) that the description of landscape has changed. He emphasizes that the boundaries, which had previously been limited, are expanded and the content of it was changed. He indicates that the concept of landscape, which is a source of inspiration for many architects, is used in the planning and interpretation of cities:

> The notion of landscape, deriving from eighteenth-century picturesque gardens, with their narrative walks and framed views, has now been extended to include questions of regional and global visions of urban form. Given the early development of the genre of landscape painting in Holland, as well as the Netherlands' experience in engineering the national landscape, it is perhaps appropriate that many Dutch architects, including Ben van Berkel and Caroline Bos of UN Studio and Winy Maas of MVRDV, have found inspiration in the idea of landscape, using it to construe digital models of new cities and regional plans out of data flows, and, on a smaller scale, new topological forms for the interior landscapes of houses (Vidler, 2004).

According to the Merriam Webster (2017) dictionary, the first definiton of the noun, "invention", is shown as "discovery and finding". When looking at the meaning of the word "discovery" the first definition of the noun is defined as "the act or process of *discovering* (an example: the *discovery* of a lost city)". To add, the meaning of the noun "finding" is clarified as "the act of one that *finds.*" as a first definiton. From this point of view, the senses of both are to do with finding something new. According to the same source, although "invention" and "innovation" are populously used interchangeably, their meanings are quite distinct semantically as follows:

> Invention can refer to a type of musical composition, a falsehood, a discovery, or any product of the imagination. The sense of invention most likely to be confused with innovation is 'a device, contrivance, or process originated after study and experiment,' usually something which has not previously been in existence.

Innovation, for its part, can refer to something new or to a change made to an existing product, idea, or field. One might say that the first telephone was an invention, the first cellular telephone either an invention or an innovation, and the first smartphone an innovation.[29]

As far as it goes, the word "innovation" is more consistent in regards to the framework of this thesis, but the word "invention" is utilized in order not to disrupt Malevich's classification. While invention signifies any new thing that is not existing before, innovation tranforms the existing situation and utilizes the existing knowledge to create a new product or outcome. That is to say, the term landscape, exemplified in this title "invention" shall be seen as innovation because it is not a discovery for the first time. The transformation of the existing element is seen as a novelty, innovation, brought about by the way of re-approaching.

To add to the above-mentioned definitions, Maurice Merleau-Ponty published a book that was comprised of essays on the history of philosophy in 1956. Remarking about the chapter titles in the book, Hugh Silverman, American philosopher, (2000), notes that "discovery" is a significant notion for Merleau-Ponty. According to Silverman, Merleau-Ponty represents "discoveries in philosophy are also inventions" and also does not deal singularly with the notion "discovery" (p.134). He uses and argues adjacently as "discovery of subjectivity" or "discovery of history". Merleau-Ponty states that history is "remarked, observed, noted down, articulated, and in short, 'said'" (p.135). He argues that the philosophers discover the history. Silverman clarifies as detailed below:

> It is as though there were no history before these philosophers took it up, molded it, shaped it, rethought it, invented it. It is as though they 'invented history' which, for Merleau-Ponty is also to say that they 'discovered history.' This is not to say that people did no experience history before the nineteenth century, that history, even the history of philosophy, did not take place (Silverman, 2000, p. 135).

At the same time, he argues that discovery of history is the identical meaning with the invention of history. Likewise, he regards discovery of subjectivity as invention of subjectivity. Silverman indicates that Merleau-Ponty attributes to the notion of discovery to both terms, subjectivity and history because of exploration in the modern

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[29] It was quoted from the chapter of "What is the difference between invention and innovation?" See https://www.merriam-webster.com/dictionary/invention [Accessed: 13 March 2017].

age. So, he represents what should need to be discovered and also be invented by the modern philosophers (Silverman, 2000).

An examination of the historical process of landscape can be seen as a discovery. With this discovery, it will be encountered with the evolution of the concept of landscape. This evolution helps explain the perception of the landscape in time and its current state. Furthermore, where it belongs or how it will be expressed, that emergent productions/outcomes when the boundaries of disciplines disappear is the main argument of this thesis. At the same time, the situation of today, that it is neither this nor that or that it is both this and that, generates that of "invention/innovation", can be said. That of 'invention/innovation' is in the intersection between architecture and landscape can be argued (See Fig.3.21).
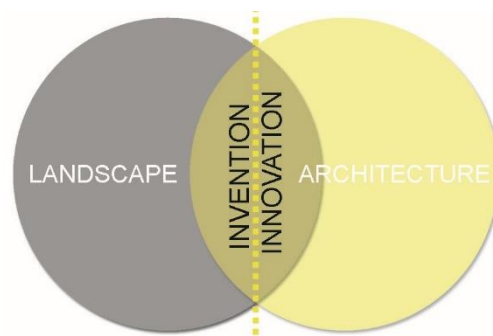

Figure 3.21 : Invention/Innovation area.

At this juncture, the notions that are used by Jaques Derrida (1995) to describe Plato's *khōra* can be considered relevant:

> It is well known: what Plato in the *Timaeus* designates by the name of *khōra* seems to defy that 'logic of noncontradiction of the philosophers' of which Vernant speaks, that logic 'of binarity, of the yes or no.' Hence it might perhaps derive from that 'logic other than the logic of the *logos.'* The *khōra*, which is neither 'sensible' nor 'intelligible,' belongs to a 'third genus'. One cannot even say of it that it is neither this *nor* that or that it is *both* this *and* that. It is not enough to recall that *khōra* names neither this nor that, or, that *khōra* says this and that (Derrida, 1995, p. 89).

The concept of *khōra*, which Derrida states cannot be fully comprehended, is qualified as belonging to a "third genus" by Derrida. He indicates it can be seen as "neither this nor that or that it is both this and that" while referring to the concept. In addition, he presents something- he could not describe- as incomprehensible. Thus, the present situation of landscape and architecture, which is described as "invention/innovation", can also be regarded as belonging to a "third genus" (See Fig.3.22). Furthermore, the other important quote from Derrida is given hereinafter:

The oscillation of which we have just spoken is not an oscillation among others, an oscillation between two poles. It oscillates between two types of oscillation: the double exclusion *(neither/nor)* and the participation *(both this and that).* But have we the right to transport the logic, the para-logic or the meta-logic of this super-oscillation from one set to the other? It concerned first of all types of existent thing (sensible/intengible, visible/invsible, form/formless, icon, or mimeme/paradigm), but we have displaced it toward types of discourse (myhtos/logos) or of relation to what is or is not in general (Derrida, 1995, p. 91).

The types of relations that are exemplified were characterised as existent things are shifting to "types of discourse or of relation to what is or is not" (p. 91). He says that the displacement depends on metonymy. According to Derrida, after a while, this metonymy will transform itself towards types of being. It can be observed that the resultant metonymy in the term "landscape" has an impact on the conversion of itself. This conversion approaches the term landscape to architecture in the "inventional" area.
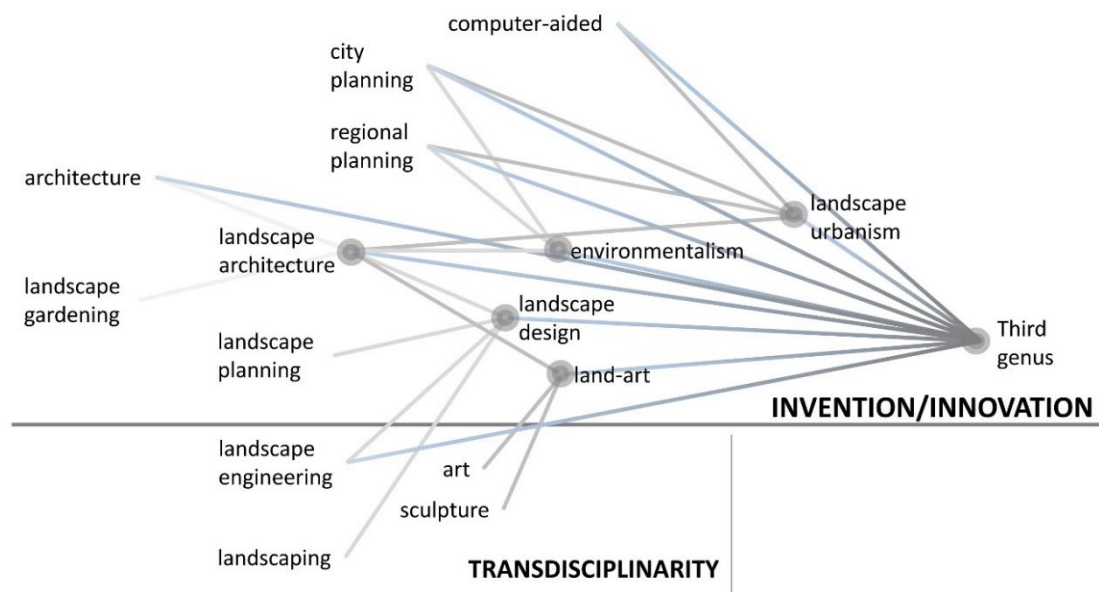
Figure 3.22: The disciplinary relation in the period of "Invention/Innovation".

This "inventional" area is constructed by more than one disciplines. Stated in other words, multi-disciplines allow building the "inventional" area that could not be specified where its outcomes/products belong. It could not be instantly conceived with a sole disciplinary knowledge because the outcomes/products are the consequence of transdisciplinary approaches. At this point, the meaning of transdisciplinary should be defined.

Isabelle Doucet[30], and Nel Janssens[31] note that there is no definite, exact meaning of "transdisciplinarity" in the context of architecture and urbanism. They indicate three main elements: "the integration of discipline and profession (theory and practice) in knowledge production, the ethical dimension, and the importance of experimental, designerly modes of inquiry" (Doucet & Janssens, 2011, p. 2). They support the first two elements of this statement by referring to the definition Christian Pohl and Gertrude Hirsh Hadorn (2008):

> Transdisciplinary research is needed when knowledge about a societally relevant problem field is uncertain, when the concrete nature of problems is disputed, and when there is a great deal at stake for those concerned by problems and involved in dealing with them (Doucet & Janssens, 2011, p. 2).

Furthermore, in 1994, at the First World Congress of Trandisciplinarity, transdisciplinary researchers approved a Charter. Basarab Nicolescu, whose definitions of multidisciplinarity and interdisciplinarity are referenced in the previous chapters, 3.1 and 3.2, is among the editorial committee. According to "Article 2" in this Charter, transdisciplinary is defined as "the recognition of the existence of different levels of reality governed by different types of logic" (Freitas, Morin, & Nicolescu, 1994). In addition, the following three articles are worth mentioning because the usage and meaning of "transdisciplinarity" is considered significant in the thesis:

> Transdisciplinarity complements disciplinary approaches. It occasions the emergence of new data and new interactions from out of the encounter between disciplines. It offers us a new vision of nature and reality. Transdisciplinarity does not strive for mastery of several disciplines but aims to open all disciplines to that which they share and to that which lies beyond them

> The keystone of transdisciplinarity is the semantic and practical unification of the meanings that *traverse* and *lay beyond* different disciplines. It presupposes an open-minded rationality by re-examining the concepts of "definition" and "objectivity." An excess of formalism, rigidity of definitions and a claim to total objectivity, entailing the exclusion of the subject, can only have a life-negating effect.

> The transdisciplinary vision is resolutely open insofar as it goes beyond the field of the exact sciences and demands their dialogue and their reconciliation with the humanities and the social

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[30]She is a lecturer at the University of Manchester, Manchester Architecture Research Center
[31]He is an assistant professor of architecture, at KU Leuven.

sciences, as well as with art, literature, poetry and spiritual experience (Freitas, Morin, & Nicolescu, 1994).[32]

Furthermore, Jacobs (2013) indicates that, "transdisciplinary" when compared with other approaches, results in synthesis and integration. That is to say, it has been differentiated from the components of its origin, so the product formed by a new manner and this condition creates new approaches. These approaches have been used to describe the "invention/innovation" field, which is the latest form of relationship, which is also classified in the thesis. It can be noted that the disciplines leave behind the rigors of their own internal knowledge and create an amalgamation where boundaries cannot be described. The clarification of the notion "transdisciplinary" is as follows:

> The notion of 'transdisciplinary' – sometimes 'postdisciplinary' is intended to convey a higher, or the highest, level of truly transformative scholarship. Compared to other types of intellectual exchanges, transdisciplinarity attains a degree of synthesis and integration that sets it apart. Whether this advance represents a new intellectual synthesis or a solution to a practical problem, the end result is fundamentally different from the original components. The achievement requires disparate elements but each is transformed when combined with insights from other areas. In both cases, ideas, techniques, and perspectives from different fields are brought together in a transformative way (Jacobs, 2013, pp. 77-78).

In previous chapters of the thesis, it was noted that instead of studying the core knowledge in one discipline, the energy of the cases where the boundaries/margins touch or intersect with the other disciplines will produce new circumstances. It can be seen that this statement is supported by the first article quoted above. According to this article, it notes the significance of approaching these new interactions rather than pursuing the core knowledge.

In addition, with reference to the third article, it can be said that transdisciplinary extinguishs the accurate concepts while bringing a new situation in which experimentalism has become important. It will begin to be insignificant to question the belongingness of the products or outcomes, which emerge as a result of increasing the intersection areas between disciplines. Therefore, the proposed concepts for conceiving this cases will be expected to go beyond to belong to one discipline. As a

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[32] In this source, the page number is uncertain. See http://basarab-nicolescu.fr/chart.php#tr [Accessed: 15 April 2017].

result of that, movements will become vague and blur, and it will be seen to begin to be expressed with words. These statements will be clarified in forthcoming chapter.

At this point, "Olympic Sculpture Park" by Marion Weiss and Michael Manfredi can be exemplified as an inventional project because it uses the knowledge of more than one discipline (See Fig.3.23). It creates an artificial landscape and also a new spatial product. The design invites new remarks by using art, landscape and architecture (Minner, 2011). It has more differences than the conventional division of land. With this project, it can be seen that the problem of "building" is approached with an integrative attitude. Therefore, generated production contains the knowledge of more than one field. Weiss and Manfredi express their project as "not only brings sculpture outside of the museum walls but brings the park itself into the landscape of the city" (Weiss/ Manfredi, 2007).

Figure 3.23 : Olympic Sculpture Park, Seattle, 2001-2006.[33]

Furthermore, the realization of this project was acquired through participation in an international competition. It was offered as a new approach for an "urban sculpture park". The architects of it describe a "continuous constructed landscape" as a Z-shaped "green" platform in their official website[34] (Weiss/ Manfredi, 2007). In addition,

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[33]See http://www.archdaily.com/101836/olympic-sculpture-park-weissmanfredi [Accessed: 6 April 2017].

[34] See http://www.weissmanfredi.com/ [Accessed: 4 April 2017].

Weiss clarifies this platform as an artificial landscape. Jayne Merkel notes that this project has earned them fame. She adds they were the only American architects included in "Groundswell: Constructing the Contemporary Landscape", the Museum of Modern Art's (MoMA) 2005 exhibition about "how designers and urban planners are reclaiming formerly obsolete and degraded sites for public spaces" (Merkel, 2007, s. 111).

The other instance is "The Peak Leisure Club" by Zaha Hadid in Hong Kong, China, in 1982-1983 (See Fig.3.24), which is exemplified by Angelil and Klignmann. They regard this project as an *artificial landscape* as detailed below:

> Its formal vocabulary derived from a reading of the site, expanding and heightening its topographical characteristics. Through the superimposition of architectonic layers and the blurring of boundaries, the structure unfolds as an open tectonic field, countering traditional notions of the architectural object as a finite entity (Angelil & Klignmann, 1999, p. 24).

They notes that Zaha Hadid sees her works as an extension of the landscape. In addition, in her official website, it is expressed that this project is "centred on the creation of a *man made polished granite mountain*" (Zaha Hadid Architects, n.d.).
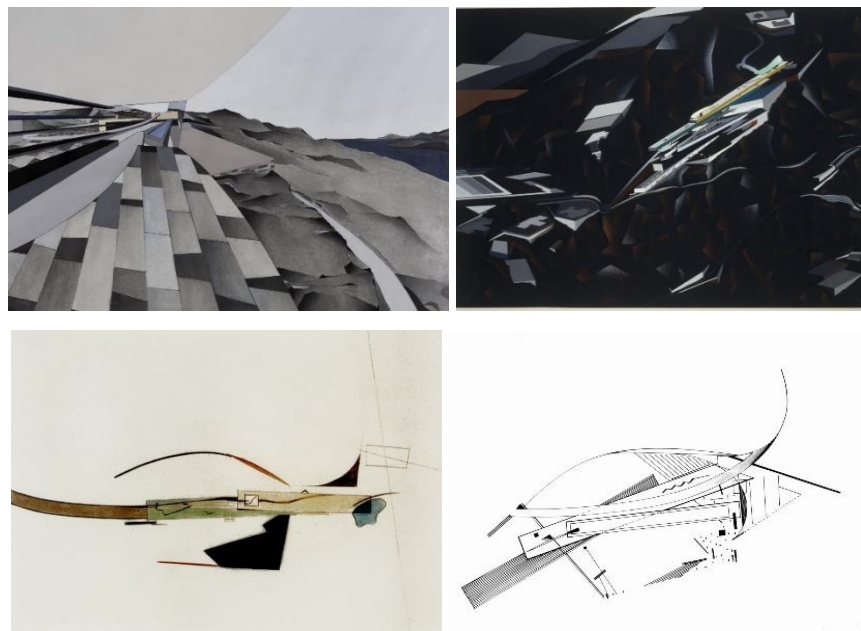
Figure 3.24 : The Peak Leisure Club, Hong Kong, China, 1982-1983.[35]

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[35] See http://www.zaha-hadid.com/architecture/the-peak-leisure-club/ [Accessed: 7 April 2017].
This project was also acquired by competition. Although this proposal won a competition, it was never built. She earned reputation with this project. Further more information see http://www.bbc.com/news/uk-england-london-34340233 [Accessed: 7 April 2017].

4. TOWARDS SINGULAR NOTIONS/OBJECTS: SUPRA-DISCIPLINARITY

The ways of relationships that were mentioned in the previous chapter are not sequential although they involve a chronological relationship, should be emphasized. The beginning of one does not depend on the ending of the other. They have emerged at different times and these movements are continuing today. On the one hand, while the notion of landscape, perceived as an element organizing the city, has evolved by metonymy, this metonymy has led to the formation of new disciplines. For instance, despite the changes in definition of its concept over time, the term "landscape architecture" is still used today to cover many varying notions. That is to say, its usage continues but the definition of its concept has changed. John Beardsly[36] defines "landscape architecture" as follows:

> We are now apt to view landscape architecture as an 'expanded field,' as a discipline bridging science and art, mediating between nature and culture.

> Landscape architecture is neither art nor science, but art *and* science; it fuses environmental design with biological and cultural ecology. Landscape architecture aims to do more than to produce places for safe, healthful, and pleasant use; it has become a forum for the articulation and enactment of individual and societal attitudes toward nature. Landscape architecture lies at the intersection of personal and collective experiences of nature; it addresses the material and historical aspects of landscape even as it explores nature's more poetic, even mythological, associations (Beardsley, 2000).

He adds to what is said by landscape architect, Diana Balmori in his same article, the opinion about landscape architecture's status. "The profession of landscape architecture appears to be finished… Its edges have been overtaken by architects and environmental artists. Ecology has been taken over by engineers and has not really affected design. At the same time, the profession has not found a core. The center has not been defined and held." (Beardsley, 2000). At this point, it should be questioned that landscape architecture cannot renew itself and all interventions are realized from the outside.

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[36] John Beardsley is an Adjunct Professor in the Department of Landscape Architecture and Director of Garden and Landscape Studies at Dumbarton Oaks, Harvard's research institution in the humanities in Washington, D.C. See http://www.gsd.harvard.edu/person/john-beardsley/ [Accessed: 21 March 2016].

The transformation of notions affects the domain of landscape, besides it affects the domain of architecture. This happened simultaneously. Each transformation in the analzying of the landscape in the process of the relationship between two disciplines is seen to be closer itself to architecture. Therefore, obtained outcomes/products under the field of "invention/innovation" have been obtained. It is seen that the way of expressions have changed while landscape approaches to architecture moved away from the concept of nature.

This thesis argues to examine the outcomes/products of the last step in the historical period although it is not interested in the chronological state of relations. In the process, it has been seen that the relationships between architecture and landscape have created new movements and these movements have transformed the field of academy. When looking at today's discourses and practices, the intertwinement of architecture, landscape, and even infrastructure will be seen. At this point, the outcomes/products will lose the importance of which discipline has been designed with its domain. This is because it has already trasgressed the boundaries of inside knowledge, so one will not be able to describe it with this inner knowledge. It will be inadequate to comprehend. In brief, the boundaries of the described case have also exceeded the boundaries of the disciplines, too. This circumstance may be perceived as a "supra-disciplinary" approach that is used by Philip W. Balsiger.

Products are obtained by multiple disciplines; therefore, relations are complexified. At this point, it is seen that the practices which cannot be characterized by a sole discipline, even with a movement, are expressed with notions. The notions have begun to gain importance to describe these nascent relationships. Some of these notions or concepts could be exemplified as hybridity, fusion, complexity, topological architecture, amalgamation and even synthetic landscape[37]. For instance, it is seen that one of the notions used to characterize this circumstance is "hybridity"[38]. Sarah Whatmore, a geographer, clarifies "hybridity" as:

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[37] Stan Allen and James Corner see the notion of landscape as synthetic nature. "The social character of the suburban landscape is changing… it is possible to rethink the strict division of natural and artificial in landscape. A notion of landscape as synthetic nature." (Allen & James, 2003, pp. 16-17).

[38] Peter Burke refers to "hybridity" when defining the term "hybridization". He utilizes "hybridization" because of expressing a process rather than a situation by this concept. He exemplifies the notions "mixing, fusion, interpenetration, syncretism, métissage" as synonmys of hybridization (Burke, 2016, p. 2). He considers the notion as an inclusionary that contains the others.

A condition describing those things and processes that transgress or disconcert binary terms that draw distinctions between like and unlike categories of object- such as self/other, culture/nature, animal/machine or mind/body. Hybridity has entered popular parlance through the commercial mobilization of techno-scientific innovations (e.g. the cultivation of hybrid seeds and plants or the proliferation of hybrid vehicles), or cultural innovations such as cyber-culture or fusion music (Whatmore, 2009, p. 361).

According to Whatmore (2009), in geography and social sciences and humanities, hybridity is perceived as variation of mixture as notion "hybrid methods", which emphasizes more than combination of quantitative and qualitative. She adds that hybrid approaches are due to the search for quality in these fields. On the other hand, Whatmore notes that there are two different approaches of hybridity in theoretical and philosophical studies. While in cultural studies it, "is associated with the interrogation of those contact spaces which are contingently and conflictually negotiated", in science and technology studies it is perceived as "a device to negotiate the temptations of the 'one plus one' logic or a 'mixture of two pure forms' that pervade binary and dialectical modes of analysis of nature" (Whatmore, 2009, p. 361). From the point of this explanation, the term "hybridity" is utilized in this thesis as usage in science and technology studies, which Whatmore noted as "one plus one" or "mixture of two pure forms". The combination of architecture and landscape is perceived as hybridity.

Adding to that, Angelil and Klingmann present a project, entitled "Dolphins" that belongs to Rem Koolhaas, as a "hybridization of components within a space of topological extension" instead of prioritizing architecture (Angelil & Klignmann, 1999, p. 24). According to Angelil and Klignmann, Rem Koolhaas builds space with the intersection of landscape and architectural elements. Koolhaas conceives that these notions should not be approached as irrelevant elements from each other. This manner allows the advantages of this hybridity to the designer by using topography instead of comprehending about architecture as disconnected from its context.

Koolhaas focuses on the spaces created by freeway intersections, or as he calls it, the 'slack within seemingly exhausted infrastructural spiderwebs.' These left-over spaces are densified using landscape and architectural elements. Green open spaces and a dense, built fabric are interlaced within the network of streets creating a new conglomerate of mutually dependent parts. A wasted territory within the city is reclaimed through the introduction of new programs and through the interconnection of systems, commonly kept apart, such as those for infrastructure, architecture, and landscape. The project avoids any type of compositional order which might prioritize architecture;

it instead alludes to potential strategies promoting a hybridization of components within a space of topological extension (Angelil & Klignmann, 1999, p. 24).

In addition to this explanation, it can be seen that there is a different statement to be offered for describing the hybridity between architecture and landscape. For instance, Nan Ellin notes that Mark Lee usages the term "topological landscape" to describe a hybrid situation between architecture and landscape. Lee clarifies this term as "topological landscape actively seeks to redefine new boundaries while simultaneously transgressing established ones… it is not a stable entity but a formative state" (Ellin, 2006, p. 35). Ellin also exemplifies practitioners of this approachment such as Greg Lynn, Bernard Cache, Foreign Office of Architects, Ushida Findlay and Rem Koolhaas.

Furthermore, another notable word is "fusion" to describe the products/outcomes. Although it may be regarded as a word belonging to the terminology of nuclear physics, it can be said that it has been used to conceive the outcomes. At this point, it will be relevant to look at the meaning of the word. Fusion is defined in the "Dictionary of Physics" (The McGraw-Hill Companies, 2002) as, "combination of two nuclei to form a heavier nucleus (and perhaps other reaction products) with release of some binding energy". For instance, Steven Holl (2007) exemplifies Kiasma Museum of Contemporary Art and Nelson-Atkins Museum of Art as fusion to define relationship between architecture, urbanism and landscape (See Fig.4.1).

Figure 4.1 : Kiasma Museum of Contemporary Art, Helsinki, 1992-1998.[39]

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[39] See http://www.stevenholl.com/projects/kiasma-museum [Accessed: 21 April 2017]. Photos' collage are made by the author.

Steven Holl explains Kiasma museum as a "natural line" as detailed below:

> The concept of the Kiasma involves the building's mass interwining with the geometry of the city and landscape, which are reflected in the shape of the building. An implicit cultural line curves to link the building to Finlandia Hall while it also engages a 'natural line' connecting to the back landscape and Töölö Bay…. we imagined glass lenses emerging form the new sculpture gardens bringing light to the galleries, fusing landscape with architecture (Holl S. , 2007, pp. 158-159).

According to Holl, the landscape is not a post-addition element to design. The architectural interventions should be realized by conceiving both landscape and architecture. He describes the togetherness of architecture, urbanism and landscape as a fusion. Adding to that, he indicates that this combination will be materialized with many components. These components include the elements that create the building and the qualities of these elements as well as landscape.

Suzanne Stephens, is an architectural critic, in her article, "Steven Holl Lights up the Skies of Kansas City" (2007) in *Architectural Record* notes in reference to the Nelson-Atkins Museum of Art in Kansas City of Steven Holl that it is "integration of art, landscape and architecture" (See Fig.4.2).

Figure 4.2 : Nelson-Atkins Museum of Art, Kansas City, 2007.[40]

While Stephens characterises it as an integration, Holl indicates this circumstance as a fusion.

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[40] See http://www.stevenholl.com/projects/nelson-atkins-museum-of-art [Accessed: 22 April 2017]. Photos' collage are made by the author.

> The fusion of architecture/urbanism/landscape can be realized in city fragments when all aspects are coinceived integrally. This integration should carry over into texture, material, color, translucency, transparency, and reflection. Landscape design ordere as an afterthought cannot effectively fuse with architecture and urbanism (Holl S. , 2010, p. 37).

The "ground" as an element that constitutes the context should not be perceived as one that can be added after the design process. The light, color, texture, material mentioned as known design components are regarded as the elements constituting space, in other words, they create the spatial object. Therefore, the landscape design should not be regarded as independent from the mentioned elements. As well, it should be seen as a medium which associates urban and building.

Furthermore, Holl expresses that another of his projects "World Design Park Complex" (See Fig.4.3) was a result of understanding "a 21st century aspiration to fuse landscape, urbanism and architecture" (Steven Holl Architects, n.d.).
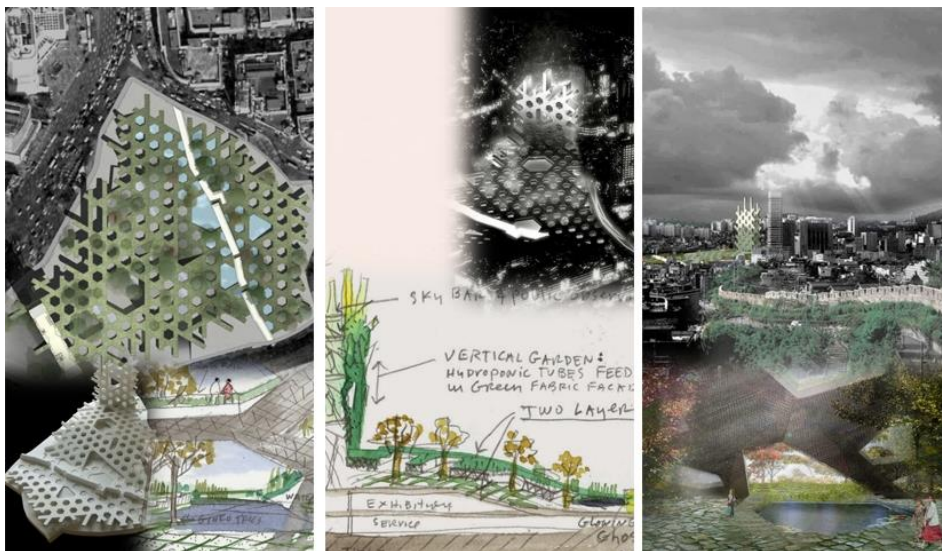

Figure 4.3 : World Design Park Complex, Seoul, Korea, 2007.[41]

In addition, Holl (2010) also thinks that landscape and architecture should be designed concurrently, as a way of doing business of today.

> Today's context of speed, international interconnection, and hypercontrol of development requires rapid and flexible design strategies. Too often an architect is expected to present a concept for a very large project with just a few weeks to prepare, and must conceptually coalesce landscape and architecture to give direction to a public space. Fusing landscape and public space in large

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[41] http://www.stevenholl.com/projects/world-design-park [Accessed: 22 April 2017]. Photos' collage are made by the author.

commercial urban developments requires quick interdisciplinary conceptual work (Holl S. , 2010, p. 37).

Based on these examples, it can be said that the concepts that reveal the relationship between landscape and architecture, gain currency to express the building or any interventions in the city. In other words, it can be argued that new ways of understanding are developed by apprehending the relations of disciplines with each other. It is thought that due to outdated architectural terminology, there are a lack of proper terms to describe a building. In the dialogue with Jean Baudrillard about singularity, Jean Nouvel defends that "the notions of object's 'hyperspecificity', contrary to all the typological, ideological, and dogmatic information that it comprises." (p. 66). He considers the hyperspecificity as a situation of a singular object. At this point, new productions which cannot be understood with known terminologies can be considered as singular objects. That is to say, due to the fact that it cannot be examined under any classification, it can also be expressed as a singular object. At this point, it should also be noted that the singularity of the product as stated by Nouvel is not related due to its aesthetic concerns. According to him, the interesting thing is "the ability to differentiate yourself from them and transgress them." (Baudrillard & Nouvel, 2002, p. 67). With differentiating from the other, as singular object, the product or outcome will be evaluated with its own way and its own terminologies. In this case, it will be began to derive its own notions.

Furthermore, when examining today's design approaches or outcomes, it can be said that the boundaries of "landscape" and "architecture", which were in the past described as two distinct disciplines as covered at the beginning of the thesis, have already transgressed and mixed. The circumstance of that "neither this nor that or that it is both this and that" as mentioned in the previous chapter of "That of Invention/Innovation" can help one to comprehend today's relation to landscape and architecture at the level of construction. The case named as "third genus" by Derrida to which cannot be comprehended completely gains significance at this point. The ways of the relationship of disciplines can be proposed as "third genus" in order to be able to perceive the current products/outcomes that could not be classified under a sole approachment (See Fig.4.4). The products/outcomes or even thoughts are no longer within the boundaries of both disciplines, architecture, and landscape. Therefore, the approaches under "invention/innovation" appear as a "third genus" that does not belong to the domain of both.

That is to say, the approaches or outcomes that try to go beyond the boundaries of disciplines will begin to internalize neighboring disciplines, while they evolve their own internal knowledge. It can be said that this interplay was able to transform disciplines and gain some movements in the past but today this will not create a new movement. This is because now, it is not even possible to perceive which discipline is dominant and which is participatory. Relations have reached such a complex level that it has left its place in conceptual notions rather than creating a new movement. In other words, it can be seen that, as mentioned before, the constructions or approaches –whatever the conceptual thought on it may be - cannot be comprehended or classified under any movement. Therefore, it is argued that it is necessary to evaluate any intervention made in the city today with its own style or state. This approach will propose its own notions such as hybridity, complexity, fusion, topological architecture (See Fig.4.4). It will not try to classify approachments or outcomes.
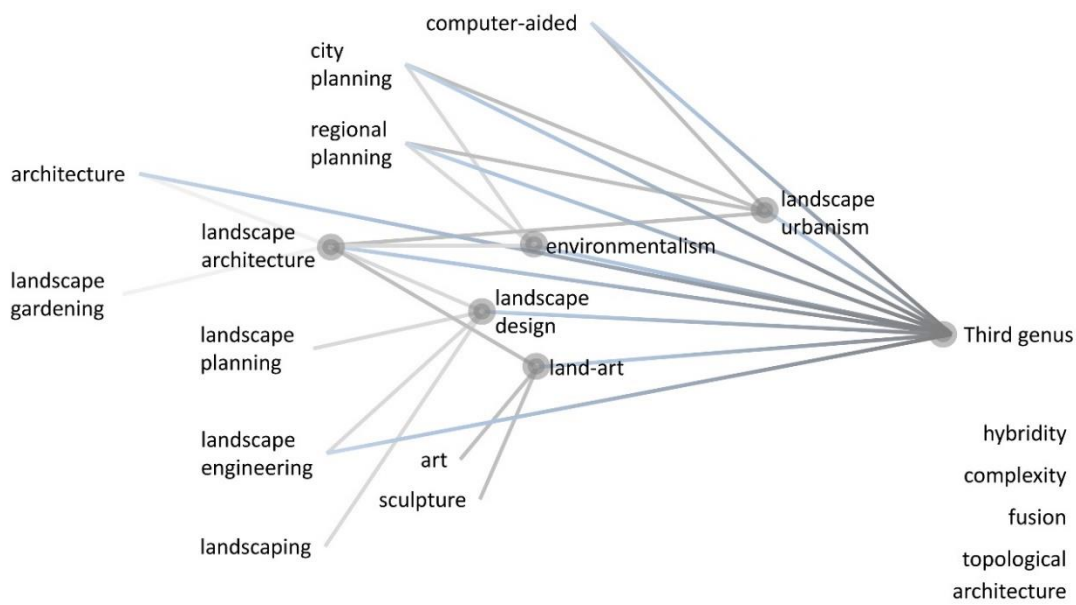

Figure 4.4: Third genus in the period of "Invention/Innovation".

Besides these factors, the product, which will be obtained with a transdisciplinary approach, will reach synthesis by enforcing of this understanding. It is clear that the synthesis of this conceptual background cannot be created by only a discipline, no matter what discipline it is. Moreover, it would be meaningless to try to perceive the products with any classification. In addition, the synthesis product would be expected to have a varied outcome in each association because it has more than one discipline's knowledge on different levels. Therefore, it is expected to advance its own conceptual background. It can be seen that these concepts can be distant from the conventional concepts of

architecture. As mentioned before, the concept of "fusion" in the core of nuclear physics, a discipline that can be seen as far away from architecture, may emerge as a proposed concept to comprehend the relation of landscape, architecture, and infrastructure.

Consequently, if it is re-expressed, today's productions that destroy their boundaries bring a singularity that thus far could not be properly comprehended and thus there exists difficultly in coming up with a description. This singular situation, beyond the disciplines as well as structural and conceptual, will produce or derive its own concepts. This thesis does not limit what these might be. Some unusual notions that might qualify as intricate relationships were exemplified rather than listing the conventional concepts. Comprehending and conceiving this singular situation as a new type –third genus- will bring new perspectives to architecture as well.

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