İSTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SCIENCE AND TECHNOLOGY

INFLUENCES OF LAND ART ON CONTEMPORARY LANDSCAPE DESIGN

M.Sc. Thesis by
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Department : Landscape Architecture

Programme : Landscape Architecture

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ARAZİ SANATININ ÇAĞDAŞ PEYZAJ TASARIMI ÜZERİNE ETKİLERİ

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FOREWORD

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June 2011

Zeynep Büyükgökçesu

Landscape Architect

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ABBREVIATIONS

C.A.S.T. **:** Center for Advanced Science and Technology
GSA **:** General Services Administration

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INFLUENCES OF LAND ART ON CONTEMPORARY LANDSCAPE DESIGN

SUMMARY

Contemporary landscape architecture is progressing towards an independent language of its own. The ever-changing relationship between man and nature, ecological concerns and aesthetic aspirations are evolving the potentials of art and architecture. Land Art and related art movements are both sources of inspiration and innovation of a new language in landscape design and public art. Early landscape design, which adhered by and large to the concepts of harmony, romanticism, order and chaos, was questioned by the birth of this art movement, which broke the confines of the museum walls. Land Art has set new standards for designing space, which have influenced many contemporary approaches in landscape architecture and landscape art. Landscape and garden have discovered the fluidity, with which art forms flow easily from one into the other on all scales: art becomes sculpture; sculpture becomes landscape. However, it is also questioned whether an examination of Land Art opens up new avenues for landscape architecture to overcome the crisis in human perception or the subjective approach to art only leads to an aestheticizing impasse. Considering this question as the starting point, the subject of this study is to emphasize the strong influence of Land Art movement on landscape architecture. We may also ask, however, whether the influence of Land Art had a one-sided effect on landscape architecture, or landscape design and landscape designers influenced land artists as well. Accordingly, the purpose of this study, briefly, is to emphasize the interaction between Land Art and contemporary landscape design by positioning landscape architecture as an art form, and to create a reliable material that may serve as a reference for anyone interested in the subject.

Revealing the connection between these two disciplines, the evolution of art in the landscape has been carefully analyzed to understand the current design language of landscape architecture, as well as the processes that the leading contemporary landscape architects had gone through to reach their design consciousness today. Proving this transition could only be possible by providing quotations from artists, art critics, art theoreticians and landscape architects, and giving examples of works by land artists and landscape architects, who have different approaches to design and nature. This transition certainly reveals itself in terms of form and meaning especially in urban landscapes. Selected projects, with their underlying philosophies, clearly show that the boundaries between landscape architecture and Land Art are blurred, and, therefore, a new design approach appeared in urban and public landscapes.

Regardless of the differences in their approaches to nature, artists and landscape architects have provided significant proof that landscape is a shared language that is capable of containing various design disciplines.

Land Art movement, which appeared as an assemblage of inspirations taken from prehistoric monuments and traditional garden art, emphasized the connection between humans and nature, and undertook a mission to restore it. With this philosophy, Land Art became a source of inspiration for landscape architecture.

Land Art helped landscape architecture to create its own design language by opening up new avenues to overcome the crisis in human perception. Landscape architecture is no longer only about making correct decisions on function and environment, but it also considers land, form and art. Landscape architecture cannot be isolated from art, but it should rather be considered as a “form of art,” which can consistently build its own forms and trends.

ARAZİ SANATININ ÇAĞDAŞ PEYZAJ TASARIMI ÜZERİNE ETKİLERİ

ÖZET

Çağdaş peyzaj mimarlığı kendi özgün dilini oluşturma yolunda gelişmektedir. İnsan ve doğanın sürekli değişim gösteren ilişkisi, çevreyle ilgili endişeler ve estetik gereksinimler, sanat ve mimarinin potansiyelini açığa çıkarmaktadır. Hem Arazi Sanatı, hem de bağlantılı sanat akımları, yeni bir dil oluşturmada peyzaj tasarımı ve kamu sanatına ilham kaynağı olmaktadır. Büyük ölçüde ahenk, romantisizm, düzen ve kaosa bağlı kalan erken dönem peyzaj tasarımı, müze sınırlarının dışına çıkan bu sanat akımının doğuşuyla birlikte sorgulanmaya başlamıştır. Arazi Sanatı, mekan tasarımına yeni standartlar getirerek, peyzaj mimarlığı ve peyzaj sanatında birçok çağdaş yaklaşımı etkilemiştir. Peyzaj ve bahçede geçişkenliğin keşfedilmesiyle, sanat formlarının tüm ölçeklerde kolayca birbirlerine dönüşebilmesi de mümkün olmuştur: sanat heykelle, heykel de peyzajla ifade edilmiştir. Ancak, Arazi Sanatının, insan algısında yaşanan krizin aşılması amacıyla peyzaj mimarlığına yeni yollar mı sunduğu, yoksa sanata yönelik subjektif yaklaşımın yalnızca estetik bir çıkmaza mı yol açtığı da sorgulanmıştır. Bu çalışmanın konusu, sözü edilen sorun ekseninde Arazi Sanatı akımının peyzaj mimarlığı üzerindeki güçlü etkisini vurgulamaktır. Bununla birlikte, Arazi Sanatının peyzaj mimarlığını tek yönlü olarak mı etkilediği, yoksa peyzaj tasarımı ve peyzaj tasarımcılarının da mı arazi sanatçılarını etkilediği sorulabilir. Dolayısıyla, bu çalışmanın amacı, kısaca, peyzaj mimarlığını bir sanat formu olarak konumlandırarak Arazi Sanatı ve çağdaş peyzaj tasarımı arasındaki etkileşimi vurgulamak ve konuyla ilgilenenlere güvenilir bir referans kaynak sunabilmektir.

Peyzaj mimarlığının bugünkü tasarım dilini ve önde gelen çağdaş peyzaj mimarlarının günümüzdeki tasarım bilinçlerine erişene kadar geçirdikleri süreçleri anlamak amacıyla, bu iki disiplin arasındaki bağlantı ortaya koyularak, sanatın peyzajda geçirdiği dönüşüm ayrıntılı biçimde incelenmiştir. Bu geçişi göstermek için, sanata ve doğaya yönelik yaklaşımları birbirlerinden farklı olan sanatçılar, sanat eleştirmenleri, sanat teroisyenleri ve peyzaj mimarlarından alıntılara ve arazi sanatçıları ile peyzaj mimarlarının çalışmalarından örneklere yer verilmiştir. Bu geçiş, biçim ve anlam bakımından en açık şekilde kentsel peyzajda görülmektedir. Seçilen projeler ve bu projelerin felsefeleri, peyzaj mimarlığı ve Arazi Sanatı arasındaki sınırın belirsizliğini ve buna bağlı olarak, kentsel peyzajda yeni bir tasarım yaklaşımının doğuşunu açıkça göstermektedir.

Doğaya yönelik yaklaşımlarındaki farklılıklara rağmen sanatçılar ve peyzaj mimarları, peyzajın, çeşitli tasarım disiplinlerini bünyesinde barındırabilecek ortak bir dil olduğunu kanıtlamışlardır.

İlham kaynaklarını tarih öncesi yapılardan ve geleneksel bahçe sanatından alan Arazi Sanatı akımı, insan ve doğa arasındaki bağlantıyı vurgulamış ve bunu onarmayı hedeflemiştir. Bu felsefesiyle Arazi Sanatı, peyzaj mimarlığı için bir ilham kaynağı olmuştur.

Arazi Sanatı, insan algısındaki krizin aşılması amacıyla yeni yollar açarak, peyzaj mimarlığının kendi tasarım dilini yaratmasını sağlamıştır. Peyzaj mimarlığı artık yalnızca işlev ve çevreyle ilgili doğru kararlar vermekle yükümlü değildir; araziyi,

biçimi ve sanatı da hesaba katar. Peyzaj mimarlığı, sanattan soyutlanamayacağı gibi, sürekli olarak kendi biçimlerini ve akımlarını yaratabilen bir “sanat biçimi” olarak değerlendirilmelidir.

1. INTRODUCTION

Subject of both science and art, the landscape functions as a mirror and a lens: in it we see the space we occupy and ourselves as we occupy it. We have consistently sought to connect on some level with the landscape. Humans have created forms in honor of the land and as an act of defiance against it. They have made objects to place within the sweeping vista and created its patterns in isolation from it; invented images variously designed to document, idealize and vilify the sometimes gentle, sometimes violent and always oblivious charms of the natural environment (Kastner and Wallis, 1998).

The landscape is rich with man-made forms that have been offered in tribute. Prehistoric remains are merely the best known: Stonehenge, for example, whose purpose we imagine to be a pagan decoding of terrestrial and astronomical mysteries (Figure 1.1). In seventeenth-century France, the imposition of Cartesian geometry on the landscape – as at Vaux-le-Vicomte or Versailles – expressed all the bravura of an age that believed that in simple geometric shapes lay the key to the intelligible order of the universe (Figure 1.2). And in eighteenth-century England came that most remarkable episode in British intellectual history, when many of the nation's greatest thinkers – from prime ministers to poets – were engaged in the formations of gardens and vast landscaped parks that conformed to an arcadian ideal (Beardsley, 1998).

Figure 1.1 : Stonehenge (2000 B.C.), England (URL-1, 2011).

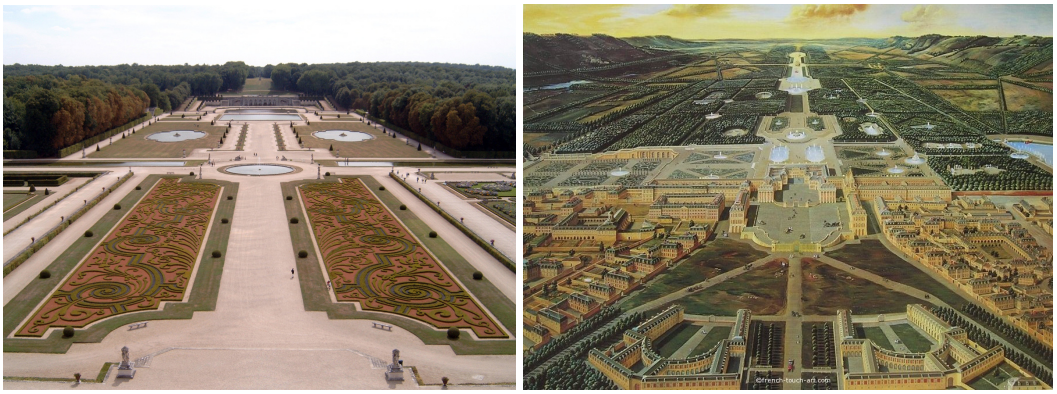


Figure 1.2 : Vaux-le-Vicomte and Versailles gardens (URL-2, 2011; URL-3, 2011).

Indian mounds and cliff dwellings in the USA, temple gardens in Japan, Roman and Renaissance villas in Italy, as well as the creations referred to above, compose a vocabulary of forms and attitudes that is unavoidably influential (Beardsley, 1998), especially to artists who were in search for a new way of expressing themselves in a post-war world.

Among the most complex and fascinating of these artistic responses to the earth are the works that have come to be called Land Art. What began in the mid 1960s with a small number of committed artists – disenchanted with the modernist endgame and animated by a desire to measure the power of the artwork isolated from the cosmopolitan com-modifications of the white cube – has grown over the last thirty years to include a widely diverging collection of forms, approaches and theoretical positions (Kastner and Wallis, 1998). Land art helped restore to sculpture a sense that the surroundings – and most particularly the landscape – were all-important both in the formulation of a work and in its perception (Beardsley, 1998).

While the term “Land Art” is more common in Europe, the terms Earthworks and Earth Art are more common in America. Earthworks, ecological art and environmental art are all examples of Land Art (Mhatre, 2006). Accordingly, all of these terms are used in this study and they all refer simply to Land Art.

Dissatisfaction with always being given the same ecologically, socially and functionally “correct” answers for landscape design, largely devoid of any aesthetic qualities, has lead to increasing interest of the experimental involvement of art in landscape and nature. Since the decline of the influence of Modernism on style, contemporary landscape architecture has been lacking any avant-garde stimulus from which it could evolve its own expressive force. Instead, a persistent, impersonal academicism is spreading. In contrast, the strongly experimental

explorations of art repeatedly open up new ways of perceiving nature subjectively and experiencing landscape personally (Weilacher, 1996).

In the developed world, the demise of extractive and heavy industries brought a gradual awakening to the destruction of rural and urban landscapes. Changes in technology left abandoned sites in cities, as industry sought different locations. Some nations recognized global warming, with its sinister effects on climate, water supplies, and plant and animal life. Such concerns engendered thinking about conservation, which in turn contributed to the rise of new design in the form of Land Art. Conservation became linked with regeneration, promoting imaginative uses for old industrial sites and run-down city centers in the form of parks, botanical gardens and garden festivals. Landscape and garden have discovered the fluidity with which art forms flow easily from one into the other on all scales: art becomes sculpture; sculpture becomes landscape (Waymark, 2003).

Land Art has set new standards for designing space, which have influenced many contemporary approaches in landscape architecture and landscape art (Weilacher, 1996). Amidon (2005) seems to confirm the effects of these new standards on landscape architecture by stating that “Landscape architecture is indeed no longer just about flowers, nor is it about emptiness, but it is about opening up a space, in which the artifice of our culture and its relationship to the land on which we have erected it can become evident to our eyes and our entire bodies, and we can go exploring this new hybrid space of human activity.”

But how was this new hybrid space and a new approach to landscape design formed? In what ways did the Land Art movement influence the design processes in landscape and, in general, landscape architecture? We may ask various questions like these. In the context of this study, however, there is another significant question, which was raised by Weilacher (1996): “Does an examination of Land Art and Environmental Art open up new avenues for landscape architecture to overcome the crisis in human perception or does the subjective approach of art only lead to an aestheticizing impasse?”

This question plays a significant and influential role in this study. Although there are no clearly marked paths through the uncertain terrain between the disciplines, a few points of reference can be identified (Weilacher, 1996), and this study intends to explore them. The interaction between landscape architecture and Land Art is a fluid one and has been the subject of many art theoreticians, art critics, artists and landscape architects since the emergence of the Land Art movement.

Contemporary landscape architecture is progressing towards an appropriate and independent language of its own. The ever-changing relationship between man and nature, ecological concerns and aesthetic aspirations are evolving the potentials of art and architecture. Land Art and related art movements are both sources of inspiration and innovation of a new language in landscape design and public art. Early landscape design, which adhered by and largely to the concepts of harmony, romanticism, order and chaos, was questioned by the birth of this art movement, which broke the confines of the museum walls (Mhatre, 2006).

The evolution of art in the landscape should be carefully analyzed to understand the current design language, as well as the processes that the leading contemporary landscape architects had gone through to reach their design consciousness today. Land Art movement broke all the rules in landscape architecture in particular and the art world in general. Landscape architects explicitly stated the influence of this movement on their design approach. We may ask, however, whether the influence of Land Art had a one-sided effect on landscape architecture, or landscape design and landscape designers influenced land artists as well.

The purpose of this study, briefly, is to emphasize the interaction between Land Art and contemporary landscape design by positioning landscape architecture as an art form, and to create a reliable material that may serve as a reference for *anyone* interested in the subject.

2. ABOUT LAND ART

The traditional landscape genre was radically transformed in the 1960s when many artists stopped merely representing the land and made their mark directly in the environment. Symptomatic of the countercultural impulses of that decade, artists rejected the gallery as a frame and economic system. They were drawn instead to entropic post-industrial wastelands or to the vast, uncultivated spaces of desert or mountain (Kastner and Wallis, 1998), not depicting the landscape, but engaging it; their art was not simply *of* the landscape, but *in* it as well (Beardsley, 1998).

Land art, environmental art or earthworks are terms, which have been applied to a form of land sculpture that emerged in the United States in the late 1960s. The concept has been accepted in a variety of forms and scales in landscapes and gardens: some are temporary, when there is an underlying theme of process, others are permanent. Many of these forms have arisen from concern for man's carelessness in stripping the planet and leaving behind ugly scars. In some there is simplicity, in others, complicated messages to be interpreted (Waymark, 2003). The variable, non-conventional kinds of projects that came to be produced in the landscape also challenged formal canons. As manipulations of three-dimensional materials in physical space, many of the first projects are sculptures. Yet, executed and sited in a specific location on which they depend for their power, they have the ability to melt and spread beyond the limits of their individual materiality, confusing the traditional sculptural scheme in which the experience begins and ends with the object (Kastner and Wallis, 1998).

Like the work that it embraces, the term Land Art is variable, complex, and fraught. The range of work referred to as Land Art and Environmental Art encompasses a wide variety of post-war artmaking. It includes site-specific sculptural projects that utilize the materials of the environment to create new forms or to adjust our impressions of the panorama; programs that import new, unnatural objects into the natural setting with similar goals; time-sensitive individual activities in the landscape; collaborative, socially aware interventions (Kastner and Wallis, 1998).

The interventions of the Land Artists – working the resources of antiquity with the tools of mechanized modernity, exporting the cool cultural discourse of the city to

industrial wastelands or the unacculturated desert – embodied the dissonance of the contemporary age. The decade of the 1960s that spawned Land Art was a period of longing – for a future that broke with a complacent present and for a past that transcended both. An awakening of ecological consciousness; the rapid integration of technology with everyday life and the resultant nostalgia for a simpler, more natural existence; a recognition of the personal and political power of the individual to intervene, for good or ill, within natural systems – all of these demonstrate an ambivalence about the direction of socio-cultural progress. Although resistant to being seen as part of any distinct movement, the artists who first began to work in the landscape – Michael Heizer, Robert Smithson, Robert Morris, Dennis Oppenheim, Walter De Maria – all seem to have been dramatically influenced by the socio-cultural currents of the time. They shared a conviction that sculptural gestures could have a life away from the institution, out in the world, inflected by a variable and 'organic' location (Kastner and Wallis, 1998).

The first works of this kind – by Michael Heizer, Robert Smithson, Walter De Maria, and Robert Morris – have come to be known as "Earthworks" or "Land Art". Their physical presence in the landscape itself distinguishes them from other, more portable forms of sculpture. But the involvement with landscape goes deeper than that: most of these works are inextricably bound to their sites and take as a large part of their content a relationship with the specific characteristics of their particular surroundings. Although most of them could have been made in any one of a number of similar locations, these are not discrete objects, intended for isolated appraisal, but fully engaged elements of their environments, intended to provide an inimitable experience of a certain place (Beardsley, 1998).

Markku Hakuri states the following in his inaugural speech:
As a concept, environmental art broadly encompasses different areas of the arts. Appearing under this rubric are markedly different and complex solutions with varying aesthetic and social emphases, from monuments celebrating individuals to topical statements on current issues. We have seen burning barns, a tear-shaped spring, cows made of scrapped cars, steel balls fallen from the sky, and artists covered in mud. Environmental art can also include architectural solutions, road design and related landscaping, parks and gardens, and generally speaking our environment as a visual entity. Despite this, environmental art often perceived mainly as outdoor sculpture, three-dimensional objects of value underlining permanence and gradually laying claim in essence to their place in the environment and in history. Environmental art is also often installed as an addition and ornament

to architecture, in which case its purpose is to increase the visual added value of a built space (Naukkarinen, 2007).

Although Land Art has been associated to many art movements, such as Minimalism, Modernism, Post-Modernism, Conceptual Art and so on, there are varying opinions as to which of these movements have a prevalent influence.

While Brady (2007) explains that "Environmental and land art emerged in the early 1960s, and its genealogy can be traced back to a number of artistic movements and artforms from the twentieth century, including: minimalism; postminimalism; public art; conceptual art; process art; interventions; happenings; the Arte Povera movement; and installation art. There are also roots in gardening, landscape design, and other human modifications of the environment," (Brady, 2007; Andrews, 1999) Rogers (2001) suggests that "Although Earthworks have a materiality that transcends a strict definition of Conceptual art, the Earthworks movement is nevertheless contemporary with, and part of, the Conceptual art movement. Both Land art and Conceptual art are latter-day links in early-twentieth century Modernism's break with tradition and expansion of the definition of what is art. Both are part of the same late 1960s gestalt of protest against the established norms for viewing and thinking about art. Both eschew style in favor of idea and form."

Weilacher (1996) explains the situation as seen from the perspective of art history: "Land Art can neither be called the "inventor" of art in the landscape nor was it the only avant-garde "art movement" in the late sixties. The societally turbulent years between 1965 and 1970 gave rise to a large number of art programs that saw themselves as being a reaction to Pop Art, which had lost its impact by the late sixties. Besides Land Art, the other predominant movements of the sixties were Minimal Art and Concept Art." The artistic emphasis of *Minimal Art*, which emerged in the sixties and numbered Sol Lewitt, Robert Morris, Carl Andre and Donald Judd among its leading exponents, is on a formal return to primary structures. In a complete rejection of the gaudy imagery of Pop Art, Minimal Art returns to fundamental forms, orders and structures. These have a strong relationship to space and are to be understood as "barriers to sight" rather than sculptures. Like Minimal Art, *Land Art*, which, it is accepted, was "born" in 1967, is to be understood as a protest against the artificiality, plastic aesthetics and ruthless commercialization of art (Weilacher, 1996). In contrast to the purely objective approach to Minimal Art, Land Art has an intrinsically romantic component in so far as it is the intention of the artist to give nature a specifically human marking as a manifestation of man's spirit and creative power (Weilacher, 1996; Thomas, 1994).

As a final opinion, Weilacher (1996) suggests that “The past five decades led to a pluralistic coexistence which manifested itself in terms of style and theory in Postmodernism. This is the context in which Land Art, Nature Art and contemporary landscape architecture are to be seen.” This blurred shift between art movements, in the 1960s, has been clearly explained by Waymark (2003): “From the 1960s, the apportioning of style labels became even more difficult. ‘Modern’ reappeared in tandem with ‘Postmodern’. Postmodernism broke old rules and did not replace them with new ones.”

As mentioned in previous paragraphs, exponents of Land Art were resistant to being seen as part of any distinct movement and they rejected the museum as the setting of artistic activity and developed monumental landscape projects, which are beyond the reach of the commercial art market (Weilacher, 1996).

Michael Heizer, born in Berkeley in 1944, had by the late 1960s a high sense of mission for his sculpture. “Art had to be radical,” he asserted recently (Beardsley, 1998). In an era of space exploration, and of social unrest caused by an unpopular war and racial antagonisms, he felt that art needed to look new, nonconformist, and nor at all complacent. Heizer’s antidote was to throw off nearly all the conventions of recent three-dimensional art in favor of environmental projects (Beardsley, 1998).

He may have been the first proponent of a new art form in the western deserts of the USA, but he raised controversy by expressing his anti-art establishment policies by damaging the earth’s surface with his early creation *Double Negative* (1969-70), which displayed his two deep gashes excavated in a Nevada mesa (Figure 2.1) (Waymark, 2003). Heizer used dynamite and a bulldozer to make two cuts. They are axially aligned and are separated by a ravine, which has eaten back part of the mesa on the edge of the large river valley (Weilacher, 1996).

Double Negative took the art world by surprise. Its debut in a Dwan Gallery exhibition in early 1970 was hardly placid. One critic subsequently wrote that “it proceeds by marring the very land, which is what we have just learned to stop doing” (Beardsley, 1998; Masheck, 1971). Referring to Heizer’s work several years later, another asserted that “earth art, with very few exceptions, not only doesn’t improve upon its natural environment, it destroys it” (Beardsley, 1998; Auping, 1977).

Figure 2.1 : *Double Negative* by Michael Heizer (URL-4, 2011).

If these criticisms are justified, they are also incomplete. The aggressiveness of Heizer's intervention in the landscape of the Mormon Mesa must be seen in the context of the entirely new syntax he was proposing for sculpture. Rather than being a form that occupies space, with a surface delineating the limits of an internal volume, *Double Negative* is composed of space itself: it is a void. Although massive in scale, it is barely palpable. The two sunken enclosures call to each other across the great chasm of the escarpment, providing an experience of vastness conveyed through the arrangement of space that is compellingly distinct from the intrusive, space-occupying character of traditional monuments. One is *inside* this piece. And while that is typical of architecture and landscape design, it is certainly distinct from most previous sculpture (Beardsley, 1998). Heizer said, "The title *Double Negative* is impossible. There is nothing there, yet is still a sculpture" (Kastner and Wallis, 1998; Heizer, 1984).

He recognized that the importance of his work lay not in what it rejected, but in what it offered instead. "I was never out to destroy the gallery system or the aesthetic object," he explained. "I wasn't trying to make impermanent works – I was just doing the best I could with the tools I could afford. I'm not a radical. In fact, I'm going backward. I like to attach myself to the past" (Beardsley, 1998; Davis, 1974). That past is frankly archeological. Heizer's father was a noted archeologist and provided his son with an early introduction to the monuments of the past, particularly those of pre-Columbian America (Beardsley, 1998).

The work is, despite its gigantic dimensions, subject to the inexorable process of weathering and decay. This predictable process of erosion would indeed seem to confirm the transience of Land Art projects. But although the forces of weathering will completely cover the cut in the course of time, the scar which marks the violation

of the earth's surface will remain visible as earth of a different color and will never fully disappear. Heizer underlines the value of soil as an enduring "memory of earth", a quality which has long been appreciated by archeologists (Weilacher, 1996).

Heizer is important to the movement of Earthworks in that he not only established some of the aesthetic precedents over twenty-five years ago, but has continued to work actively on large scale environmental projects throughout his career. He is the living link between the early Earthworks movement and a new generation of artists making their marks upon the landscape (McLeod, 1994).

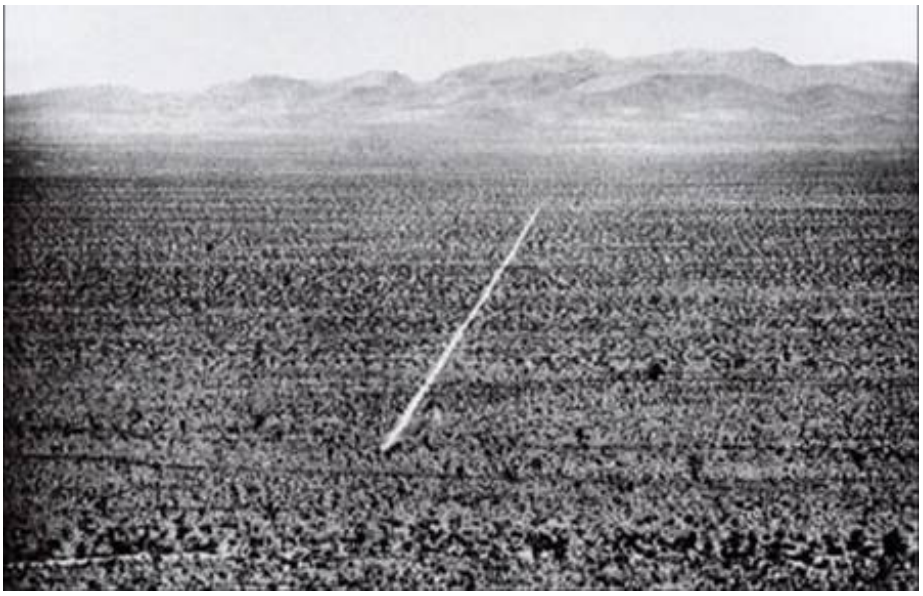


Figure 2.2 : *Las Vegas Piece* by Walter De Maria (URL-5, 2011).

In 1969, Walter De Maria (born in 1935) was also in the West to execute his *Las Vegas Piece,* four shallow cuts made by the six-foot blade of a bulldozer in the central Nevada desert (Figure 2.2). These cuts form a square with eight hundred and five-meter sides, with two of the sides extending another eight hundred and five-meter at opposite corners. All are oriented north to south or east to west. This is a piece that yields its charms slowly. While one eventually comes to learn its configuration, it is never entirely visible. Instead, it presents itself as a series of options, invitations to move along a horizontal plane in the four cardinal directions. De Maria's lines are compelling: one feels that one's progress along them is somehow involuntary. Yet with this comes a feeling of relief that there is a delineated path on which to progress, in a landscape where one might otherwise wander aimlessly. As one walks the piece, its monotony is at first soothing and finally invigorating as one realizes the completeness with which one has experienced both the work and its surrounding landscape (Beardsley, 1998).

This creation of dimensional, almost immaterial means reappeared in De Maria's later *Lightning Field* (1974-77). This piece is composed of 400 stainless steel poles 5 centimeters in diameter, standing at an average height of 6 meters, 19 centimeters, in such a way that all the tops are level (Figure 2.3) (Beardsley, 1998).

The Lightning Field stands in a flat, semi-arid basin in west-central New Mexico; the site is ringed by distant mountains. This is an area of seemingly limitless vistas and a numerically negligible human population. It is also a region with a relatively high incidence of lightning. For all these reasons, it was a location that particularly appealed to De Maria. He planned his work scrupulously to attract the lightning and thereby to celebrate its power and visual splendor. He wanted a place where one could be alone with a trackless earth and an overarching sky to witness their potent interchange through apparently wanton electrical discharge. The work is neither of the earth nor of the sky but is of both; it is the means to an epiphany for those viewers susceptible to an awesome natural phenomenon (Beardsley, 1998).

Figure 2.3 : *The Lightning Field* by Walter De Maria (URL-6, 2011).

But few are lucky enough actually to witness lightning discharging itself on De Maria's rods. For all other visitors, *The Lightning Field* has more subtle charms. It is a fugitive work, disappearing in the bright midday sun and becoming visible only at dawn and dusk when the entire length of each pole glows with reflected light. At all times the piece is an experience in the demarcation of space, referring through the use of the mile and the kilometer to the manner in which much of the earth has been divided and brought under human sovereignty. Like De Maria's *Las Vegas Piece*, *The Lightning Field* is also an experience of the relatively insignificant physical scale

of humans and their creations when contrasted to the vast basins and ranges that compose the geography of the American Southwest (Beardsley, 1998).

The *privations* of solitude and silence are integral to the experience of the work; it is *vast*, both in its own dimension and in the setting it employs. And everywhere is the inference of *infinity*. The poles stand in stately *succession*, *uniform* in height and in the distance between them. As they diminish in the distance, they create the illusion – like telephone poles or railroad tracks – of endless progression (Beardsley, 1998).

A selection of De Maria's statements about *The Lightning Field* taken from Beardsley (1998), gives the artist's opinions about his artwork: "The land is not the setting for the work but a part of the work... Because the sky-ground relationship is central to the work, viewing *The Lightning Field* from the air is of no value... The light is as important as the lightning... The invisible is real... Isolation is the essence of Land Art."

Although works by both Heizer and De Maria had a tremendous impact on the art world, Smithson's *Spiral Jetty* (1970) is probably the best-known of the earthworks in part because of its stark minimalist form but also because of its complex appeal to the imaginary projections of the land itself (Figure 2.4) (Kastner and Wallis, 1998).

Figure 2.4 : *Spiral Jetty* by Robert Smithson (URL-7, 2011).

In 1970 Smithson discovered the site for a project – which was to become an icon of Land Art – on the north-east shore of the Great Salt Lake in Utah, close to the point at which the eastern and the western sections of the transcontinental rail network

meet. “The north shore of the Great Salt Lake, which had been exploited for both economic and military purposes, owed its appeal not only to mud, salt crystals, boulders and water but also to the dead birds, plastic containers and rusting machinery. *Spiral Jetty* reflects this configuration. A bulldozer and trucks drove mud, salt and stones into the lake to form an anti-clockwise spiral. Smithson saw this as an allegory of the demise of the machine age and the eve of a natural disaster He knew that the anti-clockwise spiral symbolized destruction and entropy, the end of civilization by global warming” (Weilacher, 1996).

“Walking along the spirals lifts one out into the water into a breathless experience of horizontality. It is a moist and earthy causeway with salt caking on the rocks and on the visitor. The landscape is evoking past time with placid insistence.” Anyone walking along the spiral – Smithson called it “lifeline” – from the shore to its innermost point had to retrace his steps to return to the shore and was, as in early initiation rites, able to experience a kind of rebirth (Figure 2.5) (Weilacher, 1996; Lippard, 1977).

Figure 2.5 : *Spiral Jetty* by Robert Smithson (URL-8, 2011).

If the spiral form of Smithson’s jetty was derived from a reading of the local topography, it had additional relevance to the site (Beardsley, 1998). *Spiral Jetty*, which by now has been submerged due to the rise in the level of the lake, derives much of its sustained effect not only from its spectacular setting and the fascinating spatial experience of the archetypal spiral form (Weilacher, 1996). The salt crystals that coat the rocks on the water’s edge form in the shape of a spiral. “Each cubic salt crystal echoes the *Spiral Jetty* in terms of the crystal’s molecular lattice… The *Spiral Jetty* could be considered one layer within the spiraling crystal lattice,

magnified trillions of times." In addition, while visiting the region Smithson had learned of a legend that the Great Salt Lake was connected to the ocean by an underground channel, which revealed itself in the middle of the lake as an enormous whirlpool. The spiral was thus a key not only to the macroscopic world, but the microscopic and mythological as well (Beardsley, 1998).

Bearing marks of erosion and sedimentation along with signs of seemingly random human interventions, the landscape was perceived by Smithson as a place in constant metamorphosis, revealing entropy – the law of thermodynamics that measures the gradual, steady disintegration in a system. Smithson presented a particularly contemporary vision of the environment, one in which nature is altered and often debased by human action. Although he did not speak for all the artists of his generation, he articulated ideas that would become increasingly important in the late twentieth century. He recognized that we are physically and culturally bound to the earth and that the classic metaphor of nature as a primordial garden was obsolete for a landscape that bore so many scars of disruption. Implicit in Smithson's writing and in his sculpture was a challenge to develop a more realistic and emphatic relationship with transmuted nature. Smithson did not entirely detest industrial activities, recognizing them as a necessary corollary of the life we have developed for ourselves. He viewed human interventions in the landscape as no more unnatural than earthquakes and typhoons (Beardsley, 1998). Smithson was in a sense an environmentalist, a man acutely aware of the degradation of natural landscapes by twentieth-century industry. However, with the idea that even industrial wastelands have an intrinsic beauty that can be given form and expression through art, he actively sought as sites for his work abandoned quarries, strip mines, polluted lakes, and other disfigured portions of the landscape (Rogers, 2001).

Many of Smithson's sites were chosen because they had already been damaged by human actions, such as waste sites and disused quarries. In this respect, his works are in some ways congruous with the humanly altered character of the site, thereby drawing attention to human impact on nature. Smithson's art was not in any way attempting to artistically beautify former industrial sites. He argued against reclamation art that covered up the damage done to the environment and aimed, rather, at leaving that damage visible while engaging artistically with the site (Brady, 2007; Spaid, 2002). His projects could have the somewhat ironic effect of inducing concern for nature through art created within a destructive environment (Brady, 2007).

In England, circumstances similar to those in the United States prevailed in the latter half of the 1960s. A group of younger artists, dissatisfied with the current forms of painting and sculpture, opted for alternatives to the precious object in environmental and performance art. But they displayed a sensibility quite unlike that of their American contemporaries (Beardsley, 1998). The British artist Richard Long (born in 1945), still today one of the most prominent exponents of landscape art in Europe, attracted particular attention with his cautious landscape interventions in 1968. Instead of the new-frontier attitude of the Americans Heizer and De Maria, here was a gardener approaching landscape, which was already cultural; his unobtrusive markings formulated the early antithesis of all spectacular interventions in the earth (Weilacher, 1996).

Sometimes he simply walks, leaving invisible markings in the landscape (Weilacher, 1996), and records his journeys on a map (Beardsley, 1998), both the process of journeying and recording are being regarded as the landscape (Waymark, 2003). At other times, he has continued to make his unobtrusive marks in the landscape: not just with stones, but with driftwood and seaweed and bits of shrubbery as well (Beardsley, 1998), which only remain in the landscape for a brief period, their clear geometrical forms entering into a dialogue with nature (Weilacher, 1996). His preference is for the more remote and uninhabited, even exotic landscapes; there is a melancholy absence of any human trace except his own in his photographs. The configuration of his walks and the form of his marks have remained unwaveringly simple: circles and squares, spirals and straight lines. These are simple shapes with multiple references. “A circle is shared, common knowledge. It belongs equally to the past, the present and the future.” The circle, the line and the spiral are employed precisely because of these associations; Long appropriates them to render his privately ritualistic work more universal. Sometimes these appropriations are quite literal. *Walking a Line in Peru*, 1972 took place on one of the extraordinary ground markings made over two thousand years ago by the Nazca Indians on the coastal deserts of Peru (Figure 2.6) (Beardsley, 1998).

“You could say that my work is also a balance between the patterns of nature and the formalism of human, abstract ideas like lines and circles. It is where my human characteristics meet the natural forces and patterns of the world, and that is really the kind of subject of my work” (Weilacher, 1996; Long and others, 1991). Long's sculpture and visual pieces create a whole category of visual metaphors that allow us to think differently about the landscape (Romey, 1987). Richard Long has said,

“My work is real not illusory or conceptual. It is about real stones, real time, real reactions” (Figures 2.7 and 2.8) (Kastner and Wallis, 1998).

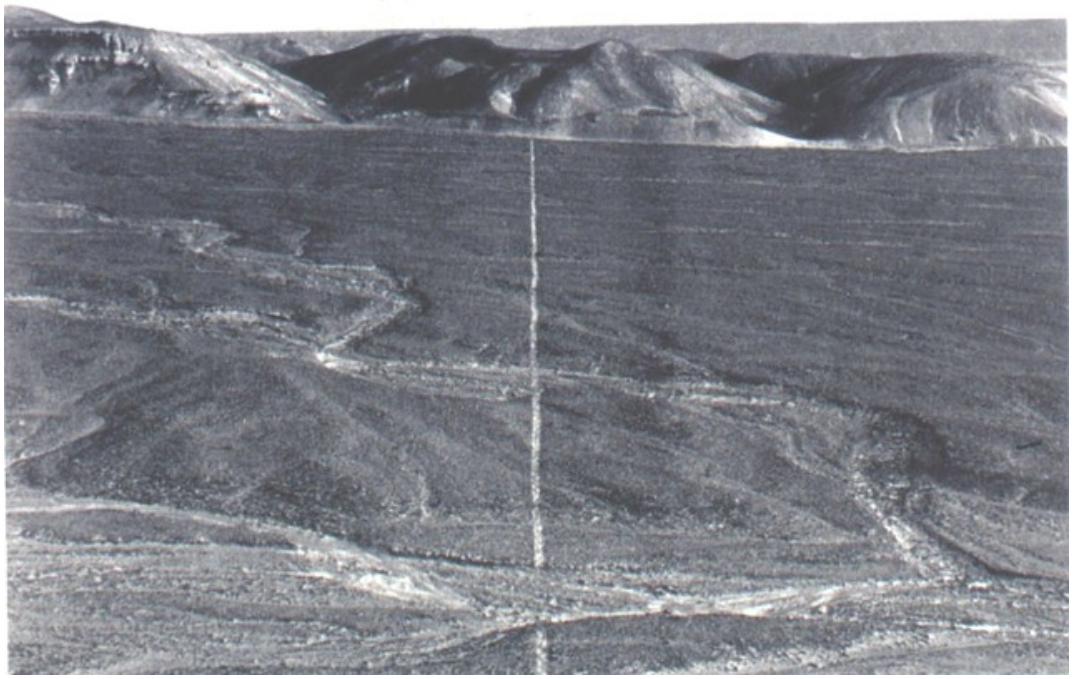


Figure 2.6 : *Walking a Line in Peru* by Richard Long (URL-9, 2011).

Figure 2.7 : *A Line in Scotland* by Richard Long, 1981 (URL-10, 2011).

Figure 2.8 : *Sahara Circle* by Richard Long, 1988 (URL-10, 2011).

Ian Hamilton Finlay has claimed that “A garden is not an object but a process;” no other art form is more subject to change over time. Thus some recent land artists, such as Andy Goldsworthy who is also British, have chosen to focus on the process of making and the process of change (Waymark, 2003).

Andy Goldsworthy (born in 1956) makes beautiful, ephemeral collages, and photographs them as they disintegrate (Waymark, 2003). He creates pieces that interact with the rising or setting of the sun, ocean tides, the wind, or the dynamic properties of water flowing in a stream (Figure 2.9) (Brady, 2007).

Figure 2.9 : *Slate Arch* by Andy Goldsworthy, 1982 (URL-11, 2011).

Goldsworthy is one of several artists who work mainly with their bodies rather than using tools or technology. He engages intimately with the environments in which he works, using materials from the sites themselves. Working in conjunction with a site's particular qualities – complexity, simplicity, delicacy, strength, changeability, varying shapes and textures – he brings out the dynamic possibilities of art and nature through space and time. Natural processes impede and support his artistic actions (Figure 2.10) (Brady, 2007).

Goldsworthy's approach and relationship to nature can be clearly understood through his statement, which appears in Beardsley's 1998 book *Earthworks and Beyond:* "I have become aware of how nature is in a state of change, and that change is the key to understanding. I want my art to be sensitive and alert to changes in material, season and weather." Goldsworthy's other exemplary ephemeral works, such as *Sidewinder* (1985), *Icicle* (1987) and *Seven Spires* (1984), is going to be discussed in the following chapter.

Figure 2.10 : *Yellow Elm Leaves* by Andy Goldsworthy, 1991 (URL-12, 2011).

When we consider the complexity of Land Art and its ever-evolving context, providing an exact history and definition of Land Art alone, without its components and philosophy, is not sufficient for a complete understanding of this art movement. Therefore, the following chapter further examines Land Art and its ever-changing form through time, including more exemplary works of land artists.

3. DESIGN COMPONENTS OF LAND ART

Catalogue of Kunsthalle Bielefeld's exhibition in 1990, *Concept Art, Minimal Art, Arte Povera, Land Art,* briefly explains the definition, design components and philosophy of Land Art: "Land Art is the name given to an art movement which emerged in America in the late sixties in which landscape and the work of art are inextricably linked. Sculptures are not placed in the landscape; rather the landscape is the very means of their creation. Interventions by the artist, which use earth, stone, water and other natural materials mark, shape and build, change and restructure landscape space; they do so with a sensitivity and care arising from an awareness of ecological responsibility and as the means of expression of a plastic-weary society. Most works are located well away from the civilization, for example in canyons or deserts, and form a record of human presence only when seen from the air. Video recordings are the only means of conserving the transience of such landscape projects."

An early manifesto in which Haacke had written, "Make something which experiences, reacts to its environment, changes, is nonstable … Make something sensitive to light and temperature changes, that is subject to air currents and depends, in its functioning, on the forces of gravity … Articulate something natural" (Kastner and Wallis, 1998; Haacke, 1967).

3.1 Philosophy

In environmental art, individual works are not necessarily permanent; instead, they are more or less subject to constant change. Some changes are controlled and foreseeable, such as rusting, while some come as a surprise, such as the tricks played by the wind, or public vandalism (Naukkarinen, 2007). Many environmental artists see transience, a fundamental, yet often repressed part of our life and the decay phase in the cycle of nature as playing an essential role. When working with nature, the artist is forced to enter into a dialogue with the independent existence of his subject matter or, at least, to come to terms with it. Natural changes become an immanent element of the sculptural work, they are the expression of an important, new dimension of the work (Weilacher, 1996).

While some of the artists had a positive attitude towards their work being recorded on video or photographed, some of them did not. The very fact that pioneers of Land Art permitted their works to be photographed frequently led to the approach of inconsistency: after all, one of the strictest maxims of Land Art was its rejection of the established art market, which it did not want to provide with anything marketable whatsoever (Weilacher, 1996).

Richard Serra (born in 1939) sees photography, in particular aerial photography, as clear evidence of Land Art's continued dependence on painting, despite its rejection of the traditional concept of art. "What most people know of Smithson's *Spiral Jetty*, for example, is an image shot from a helicopter. When you actually see the work, it has none of that purely graphical character, if you reduce sculpture to the flat plane of the photograph, you're passing on only a residue of your concerns. You're denying the temporal experience of the work. You're not only reducing the sculpture to a different scale for the purposes of consumption, but you're denying the real content of the work" (Weilacher, 1996; Serra, 1980). Another significant point about the scale and perception of the art in the landscape is the viewpoints of individuals personally experiencing the work. People typically move around environmental works of art, continually changing their angle of viewing. Although the work of art remains the same in physical terms, the sensory experience alters. The surrounding circumstances may also alter, a fact sometimes taken carefully into account in the design of the work. An example is *The Lightning Field* (1974-1977) by Walter De Maria, which is planned to be viewed under varying conditions, and it only becomes truly alive during a thunderstorm when lightning hits its poles (Naukkarinen, 2007). De Maria's statement about *The Lightning Field,* in the 1998 edition of Beardsley's *Earthworks and Beyond,* is as follows: "No photograph, group of photographs or other recorded images can completely represent *The Lightning Field*."

Making and viewing environmental art is based on the idea that works of art not only exist spatially, but also temporally, under a given set of temporal, local and cultural conditions, which change constantly (Naukkarinen, 2007). On the other hand, artists such as Richard Long and Hamish Fulton displayed a sensibility quite unlike that of their American contemporaries. Beardsley's (1998) statement about the works of these two sculptors is that "They barely intruded upon the landscape at all. Indeed, Fulton made no mark other than footprints and took nothing but photographs. Long also made photographs, and while he sometimes recognized landscape elements – rocks and sticks – he did so in ways that were hardly discernable. Walking was the

principal form of artistic activity for both these men. Theirs was a sensibility no less romantic in its reveries than the American, but decidedly, less heroic in its means."

By accentuating change and the variations of points of view, environmental art becomes close to everyday experience of the environment, where we cannot escape change: grass grows; temperature varies; people come and go and grow older; traffic rumbles past. At best, environmental art can make us see change in greater detail somewhere else: to think about the causes, consequences and qualities. Sometimes it inspires us to think about change and the passage of time beyond the limits of our own lives, which opens a wider scale of vistas to both the past and the future. Environmental art is made interesting because change and multi-sensory qualities force the recipients to be active. It is not self-evident in advance what stage or situation in the change or which sensory combination is the best for the individual work. The very concept of a work of art is indeed questioned here: it is left to the recipient to decide which approach to adopt and when (Naukkarinen, 2007).

3.2 Material

For the sake of simplicity, the "typical" materials of Land Art and Nature Art are commonly referred to as "natural materials". However, in the artistic context "material" is not only to be understood as "malleable means". It is equally the means of conveying inherent meanings and its own history and mythology. Material becomes the medium, which influences the figurative and symbolic message of the work (Weilacher, 1996). Land artists will often use nature as material, subject and setting (Brady, 2007).

Taking change and movement into account affects the creation of environmental art in many ways, such as material choices. If the artist specifically wishes to emphasize the change, they select materials that alter rapidly (Naukkarinen, 2007), such as earth, stone, wood, plant, and snow and ice, which are explored below.

3.2.1 Earth

Of more lasting significance of the development of Land Art were, however, the large-scale earthworks which were created outside museums and include, for example, works such as Walter De Maria's *Las Vegas Piece* (1969) and Michael Heizer's *Double Negative* (1969/70) (Weilacher, 1996).

Nevertheless, in contrast to many other cultures, our relationship to earth tends to remain contradictory. “Earth, this special matter is bound up with mythology and mysticism, particularly in our culture it has negative connotations, is associated with dirt, filth – the base. The word matter is derived from the lexical family ‘mater’ – mother, a fundamental substance, which contains life and death and rebirth” (Weilacher, 1996; Falazik, 1985).

3.2.2 Stone

For thousands of years stone was, alongside wood and bone, the most important material worked by man. For this reason, it has always played a central role in art (Weilacher, 1996). Billeter (1981) explains the relation between stone and sculpture as; “The rough, unhewn stones which are to be found in prehistoric cultures as objects of religious veneration, as gravestones, spiritual and ancestral figures or places of ritual worship may be seen as a first form of sculpture. Sometimes the very act of choosing it, deliberately putting it in its appointed place was sufficient to make the stone sacred and imbue it with symbolism.” Many artists in Europe and America use unworked stone in this way, evoking its diverse traditional symbolism: stability, endurance, reliability, immortality, permanence, the eternal. Moreover, every stone, in particular the unhewn erratic, tells a piece of landscape history through its location, its type of rock and form, strengthening the relationship of the work to the place (Weilacher, 1996).

The technique of building drystone walls is, to a certain extent, a cultivated form of stacking. When the wall is built the individual stone does not lose its own special form, but becomes part of a new order, the clear expression of a creative purpose or of man’s agricultural activity (for example the use of drystone walls in the history of cultural landscape). The result is an attractive encounter between a traditional craft and a contemporary art form (Weilacher, 1996).

Weilacher suggested in his 1996 book, *Between Landscape Architecture and Land Art*, that this can be seen as the reason why Nature Art and Land Art prefer, in contrast to conventional sculpture, to use unworked stone.

3.2.3 Wood

Particularly its uses as fuel and as a building material have made wood a material which man has always seen as fundamental to his existence, as a vital symbol of natural growth. It is the material in its natural state (or worked only minimally), which is particularly preferred in European Environmental Art. North American landscape

art tends to use wood to a greater extent at a constructional means. Sawn, planed, nailed and, occasionally, also painted, the natural material loses much of its characteristic form, its distinctive nature (Weilacher, 1996).

3.2.4 Plant

While wood is most dynamic as living material, only few artists work with living plant material other than grass or lawn as a green surface texture (Weilacher, 1996). However, it is appropriate to categorize “plant” as one of the materials of Land Art. The living plant often develops an unpredictable momentum of its own and actively alters its environment. Man has traditionally used gardening whenever it was a question of controlling this natural process of change (Weilacher, 1996). However, questions have arisen about the relation and boundaries between art and garden design. In 1968 Robert Smithson asked, “Could one say that art degenerates as it approaches gardening”? Furthermore, Weilacher (1996) asked “Does this gardening tradition of “grooming” provide an explanation for the infrequent use of living plants in Nature Art and Land Art? Or does art choose to steer clear of mediums which develop a momentum of their own?”

Art criticism has, consequently, been unable to come to terms with creative gardening and sees a direct link between works such as David Nash’s *Ash Dome* (1997) of living ashes and traditional garden art (Figure 3.1) (Weilacher, 1996).

Figure 3.1 : *Ash Dome* by David Nash (URL-13, 2011).

The use of living plants also tends to be an exception in the work of David Nash (born in 1945). As a rule, he works with dead wood in its natural form and sees this material as a metaphor of life. “I want a simple approach to living and doing. I want a life and work that reflects the balance and continuity of nature. Identifying with the time and energy of the tree and with its mortality, I find myself drawn deeper into the joys and blows of nature. Worn down and regenerated; broken off and reunited; a dormant faith revived in the new growth on old wood” (Weilacher, 1996; Beardsley, 1989).

3.2.5 Snow and ice

Many artists – such as Dennis Oppenheim and Andy Goldsworthy – have used snow and ice as the material of their work (e.g., Oppenheim’s 1968 work *Time Pocket* and Goldsworthy’s 1987 work *Icicle*) (Figures 3.2 and 3.3).

Figure 3.2 : *Time Pocket* by Dennis Oppenheim (URL-14, 2011).

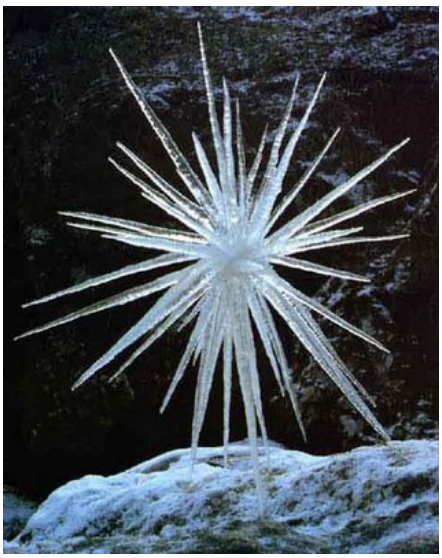


Figure 3.3 : *Icicle* by Andy Goldsworthy (URL-15, 2011).

As part of the project entitled *Time Pocket*, the Land Art pioneer, Dennis Oppenheim (born in 1938), used a snow-mobile to make a line in the snow which marks the international time border between Canada and the United States. Andy Goldsworthy fashions fragile sculptures of snow and ice, which melt only a short time later. Such actions focus on the individual, sometimes whimsical encounter with landscape, nature and the phenomenon of time. When no photographs of the object were taken, something which the pioneers of Land Art categorically rejected in the early years, the work only lived on in the memory of the individual (Weilacher, 1996).

3.3 Time

"The artist who works with earth, works with time." This statement made by Walter De Maria at the beginning of the seventies not only illustrates the connection between material and time generally, but also emphasizes the particular meaning of time in art in the landscape. "Space and time – or rather space-time – are found in the matter of every art product," wrote the philosopher John Dewey (Weilacher, 1996; Dewey, 1934).

Weilacher's (1996) remark about the relation between material and time is that "The conscious decision to use transient materials and the incorporation of the aspect of decay are indications of an individual conception of time."

By opening up the desert as an extended area of action, and with the growing rejection of an art which had become faceless and rootless from alienation, time had become an important factor for the pioneers of Land Art (Weilacher, 1996). "The further the belief in progress crumbled, the more society reached the limits of its material development, the more plainly time became the focus of reflexions as an element which moves and confines," wrote Annelie Pohlen in 1981. The purpose of intellectual endeavor in the search for experience of the self was not conquest of the physical space, but of time as the non-material dimension of space. The interventions in the landscape by Land Art are, despite their monumental proportions, invocations of time (Weilacher, 1996; Pohlen, 1981).

To render this invisible dimension visible and to heighten the awareness of time, art in the landscape not only deliberately incorporates transient aspects, but also makes use of certain symbolic forms. Land Art uses both the ruinous and references to structures dating back to early history to put time in a historical context (Weilacher, 1996).

3.4 Location / Space / Place

In environmental art, the space or site is a key factor. Spaces and places are three-dimensional and may contain other three-dimensional objects, which, in turn, create smaller spaces. Issues related to spatiality include the relationship between the material and the structure and the space they exist in. Does the work of art fit in or does it seem misplaced? What kind of atmosphere does the work create in the space? Some works of art may dominate their spaces, and some are submissive. Some may disturb or break the space or create tensions. Some make the space threatening, attractive or unwelcoming. It is interesting how the work of art should pay attention to the up-down, left-right and towards-away directions, and how they include light as an element arranging the space (Naukkarinen, 2007).

While Naukkarinen (2007) explains the differences between space and place as; "Space and place are not identical, and they trigger many interpretations. One differentiation is that space is a three-dimensional attribute of location. It only becomes a place or a site through human activity, such as a work of art or an important event. A place or a site has more definition, and space, thus, a kind of frame and the void within, something that can be filled in many ways. A place is a culturally defined location in space, and sometimes also in time. The location of a space can be indicated with coordinates, but the character of a place cannot," Jager (1976) and Walter (1980-81) define these concepts through etymology: "We can contrast space with place by noting that space refers to something that allows spreading or progressing, something that yields to an expansionist effort, allowing speed, and makes it possible to achieve expansive feelings and hope. In contrast to this, place refers to a site of inhabiting. In this sense it is as something that permits growth, expansion and freedom, whereas place becomes a 'room,' a constrained and designated location. Space means outward-spreading motion without the fiction of walls, while place has the character of a concretely won habitation or enclosure."

For work in and with nature, the relationship to the respective environment is of fundamental significance. Whereas the pioneers of Land Art retreated from the cities to the supposedly untouched natural environment, landscape artists working in Central Europe were, from the very beginning, forced to enter into a dialogue with densely populated, richly structured cultural landscape. The fragmentation of the landscape, the character of the culturally formed surroundings and the incorporation of landscape design in the everyday process of society, with their specific problems

when dealing with art in the public space, have produces works on a distinctly smaller scale and have restricted the freedom of movement (Weilacher, 1996).

3.4.1 Desert

The American pioneers of Land Art saw the extensive desert areas of Nevada, Utah, Arizona and New Mexico as unspoilt, meditative natural environments (Weilacher, 1996), where it was impossible to deny the existence of nature (Warr, 2001). In contrast to the complexity of the cities, conditions of life here are limited to a few simple parameters (Weilacher, 1996). Deserts, like the sea, the sky and outer space are spaces that challenge the limits of the optical. According to Robert Smithson "The city gives the illusion that the Earth does not exist" (Warr, 2001). Heizer's statement about working on desert was that, "The museums and collections are stuffed, the floors are sagging, but the real space exists." Michael Heizer said that what he was seeking in the desert was that kind of unraped, peaceful, religious space artists have always tried to put in their work (Weilacher, 1996; Wedewer and Romain, 1971). Perception of the boundless space and the unique quality of the experience of nature were the principal concerns. Desert areas are still today the preferred venues of artists in this tradition, who, such as Charles Ross in New Mexico (*Star Axis*) (Figure 3.4) or Hannsjörg Voth in Morocco (*Himmelstreppe, Goldene Spirale*), want to escape the constraints of densely populated cultural landscape (Weilacher, 1996).

Figure 3.4 : *Star Axis* by Charles Ross (URL-16, 2011).

The architecture theoretician Christian Norberg-Schulz speaks of the desert as a cosmic landscape, in which the individual does not encounter the multifarious forces of the earth, but experiences its most absolute cosmic qualities (Weilacher, 1996; Norberg-Schulz, 1980). These cosmic qualities manifest themselves in an openly stereotyped ideal of the desert: endless expanses, arid ground, cloudless sky, scorching sun, remoteness, silence, desolation and the like. Artists experience this

kind of landscape as neutral ground which, with the exception of isolated oases, provides the individual with no spatial orientation and, hence, with no existential security. Their resulting interventions are intended to emphasize spatial orientation. This is achieved by using a great diversity of means. In fact, many works by Andre, De Maria, Long and others can be described more aptly by concepts such as way, axis, place, inside-outside than by conventional terms such as material, mass, negative volume, rhythm, composition (Weilacher, 1996). The documentation of these works has focused attention on their sculptural forms and deflected it away from their spatial settings and social interconnections. Viewers of photographs of the distant desert earthworks by Smithson, Heizer or De Maria were often struck by the isolation and barren character of the landscape and tended to see the works as large-scale versions of minimal sculptures. But such aesthetic descriptions failed to acknowledge the complex relationship between the earthworks and the social and biological context of the desert (Kastner and Wallis, 1998).

Their markings on neutral ground are, therefore, mostly in contrast to and a confrontation with the environment. Sometimes this dominant character only reveals itself in an element of surprise. Walter De Maria's *Las Vegas Piece* in the Tula Desert of Nevada may be seen as a structuring line, of which the visitor only becomes aware when already standing on the tracks left by the bulldozer. In contrast, *Himmelstreppe* by Hannsjörg Voth (Figure 3.5), in the shape of a gigantic stairway, consciously stands out from its surroundings in formal terms, even when seen from a distance, as does Michael Heizer's *Complex One* (Figure 3.6). As unique examples and markings such monuments transform the nameless site into a place, a topos. Christian Norberg-Schulz calls this process the existential purpose of building (Weilacher, 1996).

Figure 3.5 : *Himmelstreppe* by Hannsjörg Voth (URL-17, 2011).

Figure 3.6 : *Complex One* by Michael Heizer (URL-18, 2011).

In his walks in the Sahara in 1998, in Anatolia in 1989 and in the desert areas of Texas in 1990 Richard Long also sought quiet, intimate spaces and deserted neutral ground, not, however, for the purpose of installing monumental symbols but rather to express a very personal experience of nature. He does so with simple, universally understandable placements in the landscape. His marks blend in, becoming recognizable in varied landscape only on closer inspection, showing a sensitive awareness of the inner character of a place. Long admits that “Nature has more effect on me than I on it” (Weilacher, 1996).

3.4.2 Forest

Central Europe was originally almost entirely covered by forest. Early history of its civilization is characterized by the battle against “dark forests” from which usable arable and grazing land were wrested. Only after large expanses of forest had been cut down to enable man to cultivate the land did Romanticism discover the “solitude of the forest” as a preferred nature motif. The seemingly endless diversity of the forest’s appearance, its self-contained, almost labyrinthine impenetrability and mysterious twilight atmosphere not only inspired fairytales and legends in the past. The partly eerie, partly romantic image of the forest still lives on in our imagination, despite the fact that it has long since become an area used for economic purposes (Weilacher, 1996).

Figure 3.7 : *Seven Spires* by Andy Goldsworthy (URL-19, 2011).

Andy Goldsworthy realized *Seven Spires* (1984) in dense pine woods. He arranged slender pine trunks to form 25-meter high spires, which blend in with their surroundings of dense woods so well that they can first easily be overlooked. Only when the visitor is already standing in the midst of the group of *Seven Spires*, does he suspect that he may have intruded on a secret gathering (Figure 3.7) (Weilacher, 1996). “In making the spires I wanted to concentrate the feelings I get from within a pine wood of an almost desperate growth and energy driving upwards. The spire also seemed appropriate with its references to churches and, in particular, the Cathedral with its architectural use of lines leading the eye skyward” (Weilacher, 1996; Grant and Harris, 1991). The romantic element of this interpretation is undeniable and evokes Michael Heizer’s remark on “that kind of unraped, peaceful, religious space” in the desert. In contrast, Goldsworthy’s *Sidewinder*, which dates from 1985, depends upon a formal contrast. The artist used twisted trunks, which he found in the surrounding area to build a snake approximately 55 meters long. The monster seems to wind its way unchecked through the trees and over boulders, perceptibly disturbing the stasis and silence of the pine forest. “The form is shaped through a similar response to environment,” writes Goldsworthy. “The snake has

evolved through a need to move close to the ground, sometimes below and sometimes above, an expression of the space it occupies." With its gradual decay – the wood is already covered with moss and is slowly starting to rot – *Sidewinder* is increasingly becoming part of its surroundings and will disappear completely in the foreseeable future (Figure 3.8) (Weilacher, 1996).

Figure 3.8 : *Sidewinder* by Andy Goldsworthy (URL-20, 2011).

As was also the case in Richard Long's expeditions, the act of walking as the key to an intense experience of natural environment plays a decisive role in (re)discovering the forest, and is something which cannot be conveyed in photographs. The relaxing rhythm of walking, the free-play of the imagination and the direct perception of nature in the forest bring about significant changes in awareness and the way things are experienced. Here, in places where artistic intervention and landscape do not confront each other, but coexist in an almost symbiotic way, an encounter with nature is an experience full of surprises (Weilacher, 1996).

3.4.3 Agricultural landscape

The intrusion of "pure" art into landscape, which has been intensively used for agricultural purposes inevitably leads to tension. In consequence, only very few artists work directly in areas once used for agriculture (Weilacher, 1996).

Observed Change, created in 1977 by the artist HAWOLI (born in 1935), was, like many other projects, realized at a place where woodland and fields met (Figure 3.9).

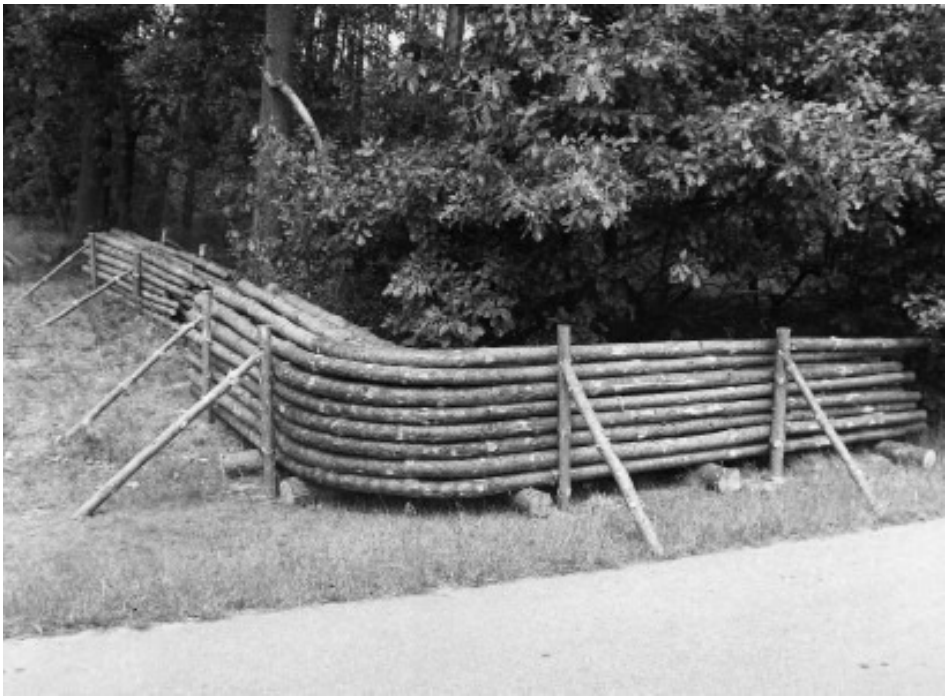


Figure 3.9 : *Observed Change* by HAWOLI (URL-21, 2011).

The work is situated at the side of a path. It resembles a pile of long timber and, at first sight, appears to be one of the inconspicuous forms typically found in rural areas. However, at the corner of the forest something quite unexpected happens: the pile follows the contours of the forest. The trunks form a right angle in a way which would not normally be possible. In a process requiring time and skill, the artist bent the trunks until they were parallel to the edge of the forest. He thus wittily draws attention to complicated manifestations of the seemingly simple reality of everyday life, transforming the commonplace into something special and blurring the boundaries between forest reality and art product. In consequence, some of the village farmers, who had previously viewed the landscape entirely as a means of securing their livelihood, were able to see it in a different way (Weilacher, 1996). Jürgen Weichardt's (1977) remark on this particular work, which appears on the 1977 exhibition catalogue of Galerie Falazik, was: "Here it was possible to gain an insight into the structure of artistic work. The fact that, in purely visual terms as well as concerning the effort involved, his work was not very different from everyday work in the country earned the artist general respect."

3.4.4 Industrial and disrupted landscape

The devastated landscapes of our industrial society such as quarries, coal-mines, ore-mines and so forth have numbered among the preferred sites for avant-garde landscape art not only since the emergence of Land Art (Weilacher, 1996).

The continuing fascination which these environments hold for art has a number of reasons. “Disrupted” landscapes bear ultimate witness to the power of man over nature, revealing the technological possibilities of civilization, their ruins referring, in a way that could almost be described as Romantic, to the transience of man’s creations. Whereas there are, generally speaking, hardly any areas left which could be used for experiments in the environment, there are virtually no taboos in many disrupted landscapes. They are places for trying out something new. It is particularly in devastated landscapes that nature most impressively demonstrates its vital regenerative abilities (for example special sites for plants and habitats for rare species of wildlife), and at times these are deliberately included in the context of the artistic intervention. In many cases, landscape art’s strong interest in working in such disrupted landscapes coincides with the interest of local authorities and industrial companies in removing the damage to the landscape as effectively as possible and in a way, which is aesthetically satisfactory (Weilacher, 1996).

“Robert Smithson (1938-1973) was one of the first Land Artists to recognize the challenge which lies in an artistic dialogue with the devastated landscape. From the outset, he was interested in the aesthetic and fundamental experiences of human and natural destruction, and he even pleaded for experience of the “catastrophic” as an ultimate experience of nature,” wrote Alison Sky in her 1973 interview with the artist.

Smithson’s approach to disrupted landscapes can be clearly recognized in his statement in *The Writings of Robert Smithson* (1979): “Across the country there are many mining areas, disused quarries, and polluted lakes and rivers. One practical solution for the utilization of such devastated places would be land and water re-cycling in terms of Earth Art.” In 1979, the King County Arts Commission used Smithson’s proposal as the basis of the project “Earthworks: Land Reclamation as Sculpture”, which it organized in and around Seattle/Washington. Eight artists, Robert Morris, Herbert Bayer, Ian Baxter, Lawrence Hanson, Richard Fleischner, Mary Miss, Dennis Oppenheim and Beverly Pepper, were invited to create designs for four gravel pits, a deserted area close to an airport, a refuse tip, a disused military airfield and a heavily eroded canyon. In contrast to Smithson, most of the artists virtually completely remodeled the devastated landscapes, paying hardly any attention to their genius loci. The design by Robert Morris converted a gravel pit into a green amphitheatre. With the project *Mill Creek Canyon Earthworks* (1979-1982), Herbert Bayer (1900-1985) restored an eroded streambed by constructing a site, which functioned both as a storm-water retention basin and a public park and

recreation area for the city of Kent, a suburb of Seattle (Figure 3.10). But whereas the local authorities welcomed the artistic, low-cost landscape repair, many professional landscape designers were angered by the interference of the artists. The “green cosmetic treatment” which landscape architecture had often been accused of providing had here become a celebrated, supposedly ecological art happening. Robert Morris took up the question of the moral problems the approach entailed: “Will it be a little easier in the future to rip up the landscape for one last shovelful of a non-renewable energy source if an artist can be found (cheap, mind you) to transform the devastation into an inspiring and modern work of art” (Weilacher, 1996; Morris, 1979)?

Figure 3.10 : *Mill Creek Canyon Earthworks* by Bayer (URL-22, 2011).

One of the most ambitious projects of the eighties was Michael Heizer’s *Effigy Tumuli Sculptures*, built between 1983 and 1988 near Ottawa/Illinois. The five sculptured mounds in the abstracted forms of frog, catfish, turtle, snake and water strider are located on an 80-hectare site, which was used for opencast mining in the thirties and was heavily contaminated with industrial waste. In contrast to Morris, Heizer categorically rejects cosmetic “reclamation art” and attaches importance to it being clear that his work is pure art. Like Smithson, he makes use of different levels of meaning in order to react to the devastated landscape. He opposes the artificially restored cultural landscape with clear forms of abstracted nature. He counters devastation of macroscopic proportions with greatly enlarged depictions of microscopic organisms, which will be the first to recolonise the site (Figure 3.11) (Weilacher, 1996).

Figure 3.11 : *Effigy Tumuli Sculptures* by Michael Heizer (URL-23, 2011).

While disused quarries and gravel pits have also been popular venues for symposiums on sculpture in Europe for many years, reclamation projects in which landscape art of the American type plays an essential role were extremely rare in Europe until only recently. In many European countries, industry is required by law to clean up the pollution it causes, but has preferred to leave this task up to its own specialists. Landscape art has recently played a more important role in developing new perspectives with regard to a changed awareness and a modern approach to "devastated" landscape (Weilacher, 1996).

The Emscher Park, north of the Ruhr district of Germany, is a series of parks in a regional development. The end of coal mining and steel production in the Ruhr valley created the prospect of a ribbon of some seventy kilometers of bleak wasteland. But instead, the area surrounding seventeen cities along the River Emscher, a tributary of the Rhine, is being transformed into an imaginative park, where nature and art have been united to celebrate past landscapes (Waymark, 2003).

As part of the Emscher Park International Building Exhibition, attempts are being made in collaboration with artists to find a new interpretation for the former industrial region, which is characterized by slag-heaps, industrial plants, blast furnaces, railway tracks and so forth. Works of art are intended to be points of identification in order to convey the fascinating conflict between industrial landscape and natural landscape (Weilacher, 1996).

In the context of this exhibition, Martha Schwartz and Markus Jatsch collaborated to create their project *Power Lines*. "Mechtenberg" is the only natural hill in the coal–mining area of the Emscher region. On this site, several elements, which deal with aspects of power converge: on the imaginative level, the mythical history around the god Wotan; on a political level, the monument for the chancellor Bismarck; on an economic and environmental level, the power lines of the energy industry. To heighten the topography, a geometrical structure of linear corn–fields is superimposed upon the hill. The linear structure of the corn is generated from and runs parallel to the electric power lines (Figure 3.12) (Url-24, 2011).

Figure 3.12 : *Power Lines,* general view (URL-25, 2011).

The "Red Corridor," defined by two walls made from stacked haybales, marks the axis from the Bismarck monument. This hallway connects the Bismark statue to the point of intersection of this axis with the power lines. The hallway is colored red, a "power" color and the color of blood. The space of the hallway is very narrow, forcing the visitors to think consciously about who can pass when two people meet. In a very direct and immediate way, it presents the difficulty of dealing with power (Figure 3.13) (Url-24, 2011).

Figure 3.13 : *Power Lines,* Red Corridor (URL-25, 2011).

The "Black Room" is located at the intersection of the Bismark and power line axes. It is a circular room contained by stacked haybales wrapped in black plastic. The floor is made of coal. This room is the "Black Heart" or center of the installation. Within this room, one might contemplate the high price we pay for power, both politically and environmentally (Figure 3.14) (Url-24, 2011).

Art can become a resource that mediates between the ecologist and the industrialist. Ecology and industry are not one-way streets, rather they should be crossroads. Art can help to provide the needed dialectic between them (Kastner and Wallis, 1998). Nevertheless, art and especially landscape art will be indispensible as a language in the search for a new interpretation of landscape. Provided that landscape artists achieve a critical view of their own traditional conception of landscape art's role and purpose and get involved in the typical changes which take place in nature with the passing of time, they will be capable of contributing to the changed understanding of cultural landscape (Weilacher, 1996).

Figure 3.14 : *Power Lines,* Black Heart (URL-25, 2011).

3.4.5 Urban landscape

A number of artists whose work is often mentioned in the context of Land Art have sought, in contrast to pioneers such as Michael Heizer and Walter De Maria, direct contact with urban surroundings in their environment-related art. However, their intentions were not the same as those of Land Artists (Weilacher, 1996). While the iconic works of land art – Heizer's *Double Negative* or Smithson's *Spiral Jetty*, for example – were made in the virtually trackless expanses of the American West, quite a few of the most significant recent environmental projects have been incorporated into intensively developed urban spaces. As environmental art, including sited sculpture, has increasingly become the focus of public commissions,

more and more of these commissions have been for inner-city locations (Beardsley, 1998). Artists began to pursue opportunities to create a public art that served functional as well as aesthetic purposes. As they succeed in getting commissions to design such diverse public spaces as parks, play environments, outdoor theaters, urban plazas, and pedestrian walkways, these artists were entering the traditional domain of the landscape architect (Howett, 1985), which is explained in detail in the following chapter.

This paradigmatic shift in the location and intention of environmental art in less than two decades results from a number of notable changes in the attitudes of artists and patrons alike. Among artists, the antagonistic posture that prevailed at the end of the 1960s has given way to a more cooperative stance. Many environmental artists now desire not merely an audience for their work but a *public*, with whom they can correspond about the meaning and purpose of their art. In search of this public, many have returned to the city – and to its particular problems and possibilities. Moreover, they have recovered the idea that art can attempt to determine its own social function and thereby attain a prominent position in public discourse. This recovery is not particular to environmental art – there has also been a good deal of politically motivated painting of late. Among environmental artists, however, the notion of public purpose tends to be more generalized, and more subtle. It frequently takes the form of some celebratory, commemorative, or utilitarian function that is deftly blended with the artist's particular aesthetic aims. As an outcome of these changes in the attitudes of artists, one can now legitimately speak of a new and truly public art, rather than merely of contemporary art in public places (Beardsley, 1998).

Christo (born in 1935) is one of the best-known project artists whose works are popularly associated with Land Art. His landscape-related projects such as *Wrapped Coast* (1969), *Valley Curtain* (1972), *Running Fence* (1976), *Surrounded Islands* (1983) (Figure 3.15) and *The Umbrellas* (1991) have made a significant contribution to the popularity of art in the landscape. However, in terms of the history of art, he is probably to be seen as an exponent of New Realism, and the elaborate art events he stages are actually happenings or environments. His urban projects do not create new objects, rather he makes use of existing forms, which he temporarily alienates and removes from their context by wrapping them. Christo's purpose is to make the unseen visible. The fascination of his projects has little to do with the real intentions and approaches of Land Art, but originates rather from the general feeling of the "changeability of the world" which his work evokes (Weilacher, 1996).

In 1976 came Christo's *Running Fence,* by far the most publicized of the recent works in the landscape. It ran thirty-nine and a half kilometers across the hills of Sonoma and Marin counties, leaping roads and crossing cattle pastures before plunging into the Pacific. It graced the rolling landscape of Northern California for a brief two weeks (Beardsley, 1998).

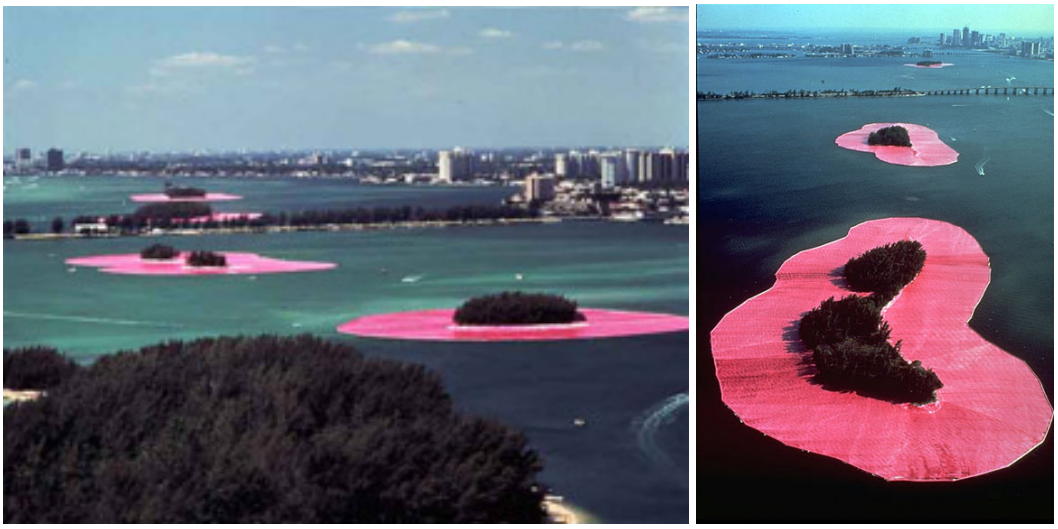


Figure 3.15 : *Surrounded Islands* by Christo (URL-26, 2011).

Since the mid-sixties the works of Alan Sonfist (born in 1946) have been concerned with achieving greater public awareness of ecological issues. He does not see the purpose of an artist to be the creation of marketable objects, but defines the traditional, socially rooted role of the artist as being to enter into a dialogue with society in order to make the experience of aesthetics accessible to the community (Weilacher, 1996; Sonfist, 1983). While still in his teens, he worked out a plan, which he called *Time Landscapes*, to return some areas in major cities to their natural condition prior to settlement by planting trees native to the particular area (Weilacher, 1996). According to Kastner and Wallis (1998), he sought to articulate something natural and to create a more harmonious and ecologically responsible form of Land Art based on a particular type of spatial and historical intervention. His *Time Landscape* (1965-present) was a massive project intended to convert anonymous urban sites throughout the five boroughs of New York City into reconstruction of the seventeenth-century, pre-colonial landscape. Implicit in this proposal was the juxtaposition of natural and urban, contemporary and ancient, and developed and authentic, distinctions that were themselves highly debatable. The most visible section of Sonfist's project, at the corner of La Guardia Place and Houston Street, just north of SoHo, took ten years to research and negotiations with the city (Kastner and Wallis, 1998). It was not until 1978, following years of research

and negotiations with New York City's public authorities, that the first trees were planted by Sonfist with the collaboration of local residents and Manhattan schools on the 14 x 61 meters site of *Time Landscape* (Figure 3.16) (Weilacher, 1996).

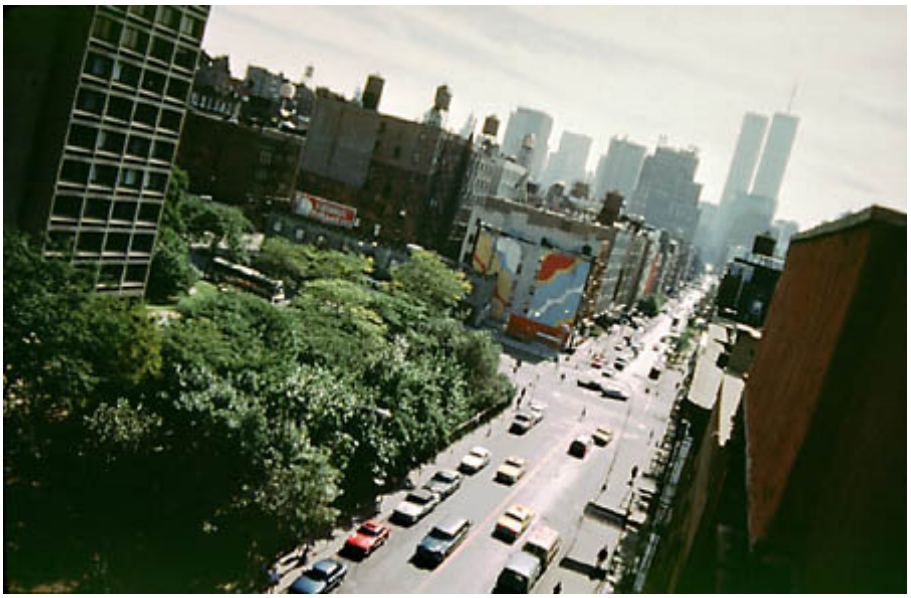


Figure 3.16 : *Time Landscape* by Alan Sonfist (URL-27, 2011).

The reaction of the city's inhabitants to the special little park, a living work of art, was most positive also on account of their involvement in its creation. Using only very simple means, Sonfist succeeded in making the city dweller aware of the natural basis of his existence. In retrospect, there may not seem to be much difference between the impact of such a project and conventional, ecological designs, for urban parks and green areas. In the mid-sixties, however, Sonfist's project was little short of revolutionary and may be regarded as a precursor of present Environment Art in an urban context (Weilacher, 1996) and has a metaphorical impact and a moralizing intent that make its function far different from other city parks (Kastner and Wallis, 1998).

Wheatfield, Battery Park City – A confrontation, a project by the Hungarian artist, Agnes Denes (born in 1938) in Manhattan, dating from 1982, may be considered to be a successful contemporary project in keeping with the ecological and social approach of Alan Sonfist (Figure 3.17). The artist had the refuse and rubble on an area of waste land near the World Trade Center removed and covered the site with a few centimeters of topsoil. She then sowed wheat on half of the site, which measured approximately 1.6 hectares. The wheatfield in the heart of the city was watered and tended for a period of four months; it went through its natural cycle until August, when a combine harvester brought in the harvest beneath the towering skyscrapers of Manhattan. For a brief time, the artist transformed an inner city site,

usually a much sought-after object of speculation, back into valuable, fertile land which is still able to yield essential food-stuffs. While the straw which was produced was used as fodder for the horses of New York's mounted police, some of the wheat was donated to the "International Art Show for the End of World Hunger", an exhibition held at the Minnesota Museum of Art (Weilacher, 1996).

Figure 3.17 : *Wheatfield* by Agnes Denes (URL-28, 2011).

Another significant example of art in the urban landscape is a sculpture by Richard Serra, *Tilted Arc*, installed by the General Services Administration (GSA), in 1981, on the plaza in front of the Jacob K. Javits Federal Building in lower Manhattan, which had strong criticism especially by tenants of the buildings. That curving rusted steel wall bisecting a forlorn public plaza in New York City was opposed by over 1,300 workers in the adjacent office buildings who signed a petition against the work claiming that it violated *their* public space, that is, their easy access to work (Figure 3.18) (Kastner and Wallis, 1998).

The sculpture was a 36,50-meter-long wall of 3,50-meter-high steel plate that curved slowly across the plaza, tilting slightly off the vertical toward the office building and adjacent courthouse. Almost immediately after the sculpture's installation, tenants of the buildings – notably a judge in the Court Of International Trade – complained to the GSA that the piece was visually offensive, that it disrupted the use of the plaza for recreational events, and that it posed an unacceptable security risk because personnel could not see and therefore control what transpired on the other side of the wall (Beardsley, 1998). In March 1985, a public hearing was held in the District Court of Lower Manhattan, and it was decided that the work should be removed (Kastner and Wallis, 1998). This recommendation was ratified by the GSA's national director in the fall of that year, and, after an unsuccessful legal effort by the artist to block the decision, the sculpture was dismantled in 1989 (Beardsley, 1998). The destruction of Serra's monument signaled a rejection of his intention to 'involve the viewer both rationally and emotionally' by a large portion of his audience, but it also

sounded the death knell for a version of site-specific art that insisted by its sheer bulk in remaining rooted to its location (Kastner and Wallis, 1998).

Figure 3.18 : *Tilted Arc* by Richard Serra (URL-29, 2011).

Notwithstanding the furor over *Tilted Arc,* environmental art seems more and more determined to make itself welcome in the public space. To begin with, it is made for a particular site, which goes a long way toward resolving issues of scale and setting. This was, however, true of *Tilted Arc* and is thus no guarantee of widespread public empathy. It is rather the demonstrated capacity of environmental art to be contextual – that is, to make reference in its form or content to its surroundings – that governs its true potential as public art. The various sorts of public purpose now being explored by environmental artists – including narrative content, commemoration, environmental restoration, or some form of utility – have been recognized by artists and sponsors alike as a way of changing the widespread perception that the earlier examples of contemporary art installed in the public space (*Tilted Arc* being only the best-known example) lacked sufficient – or sufficiently evident – public meaning. As a result, the past few years have seen a remarkable number of new environmental art projects instigated by public art sponsors, including artist-designed parks and plazas and collaborations with building and landscape architects (Beardsley, 1998).

The American examples of “New urban landscape” beyond earthworks described by John Beardsley either broadly follow the traditional concept of sculpture in the public space or the conventional principles of open space design using architectural means. Perhaps it lies in the nature of the urban context that it requires an emphasis on objects and permanence and is less suited to Land Art’s willingness to experiment and openness, to its conscious use of the factor of time. Nevertheless, Land Art has set new standards for designing space, which have influenced many

contemporary approaches in landscape architecture and landscape art (Weilacher, 1996).

The work of Isamu Noguchi – which is going to be discussed in the following chapter – can be used to illustrate the transition in public art over the past decade from a preponderance of monumental, abstract, freestanding sculptures to a preponderance of environmental projects (Beardsley, 1998).

Few artists have received the number of commissions or the broad mandate accorded to Noguchi. But others have been engaged in similar kinds of projects. In Rosslyn, Virginia, for example, Nancy Holt was retained to create a small park at one of the major points of entry to this commercial district just across the Potomac River from Washington, D.C. Originally, county planners had thought to have the park and its sculpture designed separately. But the artist-selection panel, reaching to the extremely small site (about 2000 square-meters), felt that landscape and art needed careful integration and recommended Holt as an artist capable of executing a single unified design for both sculpture and open space. Her plans, implemented in late 1983-84, included a high berm pierced by a tunnel entrance and embracing a number of sculptural elements: concrete spheres perched in or near small pools of water, serpentine walls, and paths. The berm itself spills into the entry plaza of the adjacent building, the design of which was modified at Holt's request: a corner of the building was cut back to permit the park to be visible from farther down the street. Sight lines in the berm and several of the concrete globes focus attention on the relationships among the spheres, which pass in and out of view as they are eclipsed by each other. As the chief visual element in the park, these spheres – two and two and a half meters in diameter – hold their own remarkably well against the scale of the surrounding streets and buildings without overwhelming the pedestrian; they are also a good foil to the angularity of the architecture. Scattered across the ground like an extinguished constellation, they also provide Holt's landscape with a name: *Dark Star Park* (Figure 3.19) (Beardsley, 1998).

Figure 3.19 : *Dark Star Park* by Nancy Holt (URL-30, 2011; URL-31, 2011).

Both Holt and Noguchi, while taking into account such factors as topography and function, deployed in their landscapes an essentially abstract, geometric vocabulary consistent with their other sculptural production (Beardsley, 1998).

Other artists have been less concerned with the identity of their work as art. There is a surprising range of expression within Robert Irwin's projects, for example, which he explains as the result of the widely differing spaces in which he works. His prolonged observation of each site yields an awareness of whether the "sculptural gesture" should be "monumental or ephemeral, aggressive or gentle, useful or useless, sculptural, architectural, or simply the planting of a tree, or maybe even doing nothing at all" (Beardsley, 1998). Irwin's design for the Getty Center, which can be considered as one of the most significant examples of his work, will be examined in the following chapter.

There is no question that art, as it has become more responsive to its physical setting and its cultural context, has gained an important element of public relevance: as a form of civic expression, public art created for specific sites has empathically improved (Beardsley, 1998). Beardsley (1998) suggests that "There is little doubt in my mind that this art has had a beneficial impact on the public space." Environmental art has taken the lead not only in making those spaces more satisfying visually, but also in restoring some element of public meaning of them (Beardsley, 1998).

A couple of decades after the emergence of the Land Art movement, a new language has inevitably appeared in designing urban and public landscapes. Artists have become much more concerned about environmental issues and public designs, which resulted in creating artworks either in the form of gardens or parks, or in the form of sculptures. However, Land Art not only had an impact on artists, but also on landscape architects. The general approach of landscape architects to public spaces has been transformed by artistic interventions in urban landscapes. Landscape architects started to become much more sensitive to aesthetic issues as well. This interaction between the two disciplines is explored in the following chapter.

4. BLURRED BOUNDARIES: A NEW INTERPRETATION OF URBAN LANDSCAPE

Everyone knows that the architect belongs to a liberal profession, which incorporates, at a lower level, a whole range of different crafts from the draughtsman to the bricklayer, without derogating from its superior status. But does everyone know exactly what it means to be a “landscape architect”? The answer is probably that the profession of landscape architect is one of the most nebulous as far as the general public is concerned, and that perceptions of it are very little different from those of the architectural profession in general. But it is a matter of reconsidering the relationship between professions and practices, and the pre-modern legacy which still disconcertingly inhibits the landscape practitioner. Above all, it is a matter of focusing clearly on the central issue, which is one of invention. Where in the spectrum of widely differing practices involved in landscape is the crucible of new ideas likely to be found (Weilacher, 1996)?

Bernard Lassus cuts the Gordian knot by stating quite simply: “Art and landscape architecture are the same thing for me.” This does not mean, far from it: every artist concerned with landscape is qualified to take the place of the landscape architect. On the contrary, as we have seen, many such artists simply reproduce, on another level, the anxiety about the limits that renders any global solution impossible. What it does mean could be restated no doubt in the following form. There is no reason why the garden should not be the product of an integral aesthetic vision, which draws on the concepts and practices of modernist art while remaining profoundly imbued with the great tradition of landscape and garden design (Weilacher, 1996).

Motivated by environmental values, landscape architects became increasingly knowledgeable about ecological principles and systems. The associated types of design practices were not monolithic, representing a single school of thought, but diverse, ranging from “scientific” restoration ecology to site-specific “artistic” interventions, from projects that simulated nature to those that revealed the act of human creativity and construction. Environmental or ecological design emerged from the writings and teachings of educators such as Ian McHarg. His primary contribution to the design process was to structure the preconceptual design phase according to a more defensible, scientific method. The second model, landscape

architecture as art, emerged from the teachings and practice of educators such as Peter Walker, who were concerned that the design process had become so beholden to analyses – ecological, social, and behavioural – that the art of making the landscape visible, beautiful, and memorable had been made subservient to the landscape's function (Stupar, 2007; Meyer, 2000).

There are growing calls for landscape architecture, which as *Garden Art* was once respected as one of the most important and influential art forms, to take part in the search for a modern form of expression. It is nearly one hundred years since the pre-eminence of aesthetic quality in landscape architecture was abandoned in favour of functional, sociological and ecological considerations. The real problem, however, is to maintain the vital link between this tradition and the contemporary practices which will sustain and rejuvenate it (Weilacher, 1996). In her philosophical and historical analysis of gardens, Ross argues that despite the decline of the art of gardening, "high art has not retreated from the landscape." Gardening is the "true ancestor" of environmental art: "Environmental art is gardening's avant-garde … They address the relation of work to site, like gardens; they can be ideological, like gardens; they can be beautiful or sublime, like gardens. Overall, they force us to think deeply about nature itself, about our relation to nature, and about nature's relation to art" (Brady, 2007; Ross, 1998a). Jacob, however, considers the activity of gardening itself as perhaps the most significant component of a new communal art form. She believes that both interaction and dialogue can stand on their own as art (McLeod, 1994; Jacob and Gablik, 1994). Like the gardener, many environmental artists must work with the forces of nature – these relationships are not necessarily conflicting or hierarchical; they can be two-way (Brook and Brady, 2003; Brady, 2006).

However, Weilacher (1996) suggests that "Neither the constant, unreflective repetition of the classical vocabulary of the French Baroque garden or the English Landscape Garden nor the retreat to the purely functional means of expression of landscaping can be accepted as a contemporary form of dialogue between man and nature. The search for a way out of this crisis and the increasing rejection of a purely technologically-driven approach to nature has led to increasing reinstatement of art as a unique tool of non-verbal communication."

"The interest of the natural sciences in non-verbal languages is growing and, consequently, the question as to an understanding of art as language which communicates with a public on a particular issue is gaining ground in interdisciplinary dialogue" (Weilacher, 1996; Belting, 1987). One of the main issues

of our age is the disturbed relationship of man to nature and the ensuing worldwide threat to the ecological balance (Weilacher, 1996).

Particularly *Land Art*, which attempts "to win back nature as space which allows sensory perception, space in which relationship between man and the environment becomes at all possible again," (Weilacher, 1996; Smuda, 1986) is seen as an exemplary approach to the question of developing a new language in the landscape (Weilacher, 1996).

Weilacher (1996) asks; "Does an examination of Land Art and Environmental Art open up new avenues for landscape architecture to overcome the crisis in human perception or does the subjective approach of art only lead to an aestheticizing impasse?" Although there are no clearly marked paths through the uncertain terrain between the disciplines, a few points of reference can be identified (Weilacher, 1996).

Nothing would seem more natural than for landscape architecture to concern itself with an art, which not only addresses itself to similar themes but also works with the same materials and in the same space. As the contemporary language of a society, every form of art deserves the attention of all planning disciplines seeing their central task as the creation of the structural conditions necessary for human life. Hence, art has an important function as a meta-language of communication between the disciplines (Weilacher, 1996).

Weilacher (1996) sees it natural for landscape architecture to concern itself with an art movement that has, in many ways, similarities to the profession. But while Weilacher (1996) was concerned with the formation of a new language in landscape through art, Beardsley (1998) suggests that "Whether through ecological intervention, horticulture, or the evocation of ancient ritual, sculptors such as Mendieta, Sonfist, and the Harrisons developed in America the role for which Beuys had provided the model – that of the artist as environmental activist and social critic. Many of them merged art with other pursuits, including anthropology, science, garden design, and landscape architecture. In so doing, however, they have raised questions about whether they were stepping beyond the limits of their competence and whether their work might not be better if executed by someone from another discipline. These are questions to be faced by all artists who would be environmentalists. As their work has shaded toward ecological activism, it has not only had trouble asserting its identity as art, it has sometimes seemed to trespass on the territory of others," which can be interpreted as; also artists who were

concerned with environmentalist issues, were in search for a new language in their designs, through landscape architecture.

So while many landscape architects have been opening themselves to the imaginative challenges of environmental art, artists in their turn have in some measure moved in the direction of more accessible, functional and collaborative site specific art (Howett, 1985). John Beardsley (1984) has confirmed this "pronounced merging or at least overlap of intentions" that has inevitably gives rise to questions about the classification of given works as art or landscape architecture, an issue, Beardsley wisely observes, that is "at once too large and too fruitless to tackle." He does admit, however, that when he began work on his catalogue for the 1977 Smithsonian exhibition *Probing the Earth: Contemporary Land Projects*, he worried, "in those less tolerant times," about whether James Pierce's works for *Pratt Farm* and Harvey Fite's *Opus 40* (1939-1976) would be criticized as being too gardenesque in character (Figures 4.1, 4.2 and 4.3) (Howett, 1985; Beardsley, 1984).

Figure 4.1 : *Earth Woman* in Pratt Farm by James Pierce (URL-32, 2011).

Figure 4.2 : *Opus 40* by Harvey Fite (URL-33, 2011).

Figure 4.3 : *Opus 40* by Harvey Fite (URL-34, 2011).

There are no rules – and not even a generally accepted vocabulary – for exploring the area where art and landscape design meet. Instead, both art in landscape and landscape design have developed a series of very different interdisciplinary approaches (Weilacher, 1996).

The artists who have been most successful at integrating art with environmental activism have used strategies familiar to us from recent public art projects. They have often collaborated with people from other disciplines, and they have developed distinctions, in theory and in practice, between their studio art and their projects in the landscape (Beardsley, 1998).

In the following of this chapter, given examples of artists' works and landscape architects' projects in urban and public landscapes clearly represent the transition between art and landscape architecture. In other words, the blurred boundaries between disciplines can easily be seen both in design and in philosophy that lies beneath of the following exemplary projects.

4.1 Isamu Noguchi: Minimalist Gardens

The work of Isamu Noguchi, who was born in 1904 and died in New York in 1988, deserves particular attention for a number of reasons. Noguchi's works are a reflection of the major aesthetic influence of Japanese art and garden art. His decisive impact on landscape design and perception of nature in the West has not so far been considered. Moreover, Noguchi's conception of space as sculpture reflects many typical elements of modern sculpture and garden art in a unique way, making his work an important milestone in the exploration of the area where visual

art and landscape architecture meet (Weilacher, 1996). More than any other single sculptor, he provided the foundations for the ultimate acceptance of Earthworks by the artistic community. His stone work, in particular, as well as his environmental works, are the immediate predecessors of Earthworks (McLeod, 1994). His austere, Minimalist sculptures, gardens and squares possess a supreme clarity, simplicity and timeless beauty. For many contemporary landscape architects and artists his work has had a major influence on their approach to landscape as a spatial structure (Weilacher, 1996).

Born in Los Angeles, Noguchi had lived in Japan from age two to thirteen. In 1931 he returned there for the first time since his youth. He discovered on that visit the inexpressibly beautiful temple gardens, with their compositions of rock and sand, moss and shrubbery, water and trees. These were to continue to have a profound influence on him (Beardsley, 1998).

“I admire the Japanese garden because it goes beyond geometry into the metaphysics of nature” (Weilacher, 1996; Hunter, 1979). At the time of his first trip to Japan, Noguchi was greatly fascinated by the famous dry Zen gardens, Ryoan-ji and Ginkaku-ji, and indeed these were to have a decisive influence on his work. The 15 stones in the Zen garden Ryoan-ji, set in the middle of white, raked sand and, although firmly anchored in the ground, seeming to float on the immaculate surface made a particularly deep impression on the artist (Figure 4.4). Noguchi understood that the wall surrounding the garden of meditation, while at the same time permitting a view of the real landscape in the background, was a crucial element in this unique conception of space. He was convinced that the creators of this garden must have had a profound understanding of sculpture. What impressed him in the dry-stone garden of Ginkaku-ji, was the reflecting “silver sand-sea” of white sand and the geometrical sand hill “platform opposite the moon” with its characteristic play of shadows (Figure 4.5). Simplicity, the art of intimation, asymmetry, subdued colors and a highly sensitive approach to the texture and colors of individual materials were to become the characteristic features of many impressive projects of Noguchi (Weilacher, 1996).

Prior to Land Art, only few early twentieth century sculptors succeeded in broadening the concept of sculpture to the extent that landscape space no longer served as a background to the work, but became its subject (Weilacher, 1996).

Figure 4.4 : *Ryoan-ji* Zen garden (URL-35, 2011).

Figure 4.5 : *Ginkaku-ji* Zen garden (URL-36, 2011).

Sculpture to be Seen From Mars, by Noguchi, a design dating from 1947 for a giant landscape of hills in the form of a face, which was to have a nose one and a half kilometers long, “is the only surviving evidence of my interest to build earthen mounds resembling those of the American Indians” (Figure 4.6) (Weilacher, 1996; Noguchi, 1987). A few decades later, young American artists discovered their interest in structures evoking early advanced civilizations and called their geometrized mounds in the vastness of the desert “Land Art” (Weilacher, 1996).

Figure 4.6 : *Sculpture to be Seen From Mars* by Noguchi (URL-37, 2011).

It was in the 1950s, outside of America, that Noguchi finally saw some of his proposals realized. Between 1956 and 1958 came his remarkable garden for the UNESCO building in Paris, which was designed by Marcel Breuer (Beardsley, 1998). When he inspected the site, Noguchi decided that he would not only design the area for which he had originally been commissioned but also the adjacent areas which link the two parts of the building. What began as the design of a linking element was soon transformed by Noguchi into a first attempt to realize the principles of Japanese garden art in the middle of a modern European metropolis and, in this way, to combine the modern and the traditional to form a harmonious whole (Weilacher, 1996). Noguchi's garden is in two parts: an upper stone terrace with square seats and carved boulders, and a lower area with mounded plantings, pools, paved and grassy areas. There are distinctly Japanese elements in this garden: natural stones set in raked gravel, for example, or stepping stones placed in the water (Figure 4.7) (Beardsley, 1998).

The result was a cool, modern garden, characterized by controlled biomorphic forms and cubist objects. The ground-plan of the garden evokes a surrealistic painting by Joan Miro or a relief by Hans Arp; however, in the course of time, proliferating vegetation obscured the design's original sculptural clarity (Weilacher, 1996). The architect Shoji Sadao, who worked with Isamu Noguchi for many years, said: "He was aware of plants as sculptural forms, and he was not as interested – or I never heard him express a particular interest – in understanding them as growing

materials. I think perhaps plants were a little bit too uncontrolled for him, and the ones he did choose to work with were often pretty stable" (Weilacher, 1996; Sadao, 1990).

Figure 4.7 : Garden for the UNESCO building by Noguchi (URL-38, 2011).

In 1982 Noguchi completed his last and most well-known project in public space in the United States: *California Scenario*, which he created in Costa Mesa, a town in the vicinity of Los Angeles, his place of birth. Noguchi has been asked to create a fountain for a small park. Preferring not to leave the design of the remaining area to anyone else, Noguchi suggested that he be allowed to transform the entire area, which measured approximately 120 meters x 120 meters, into a sculpture garden (Figure 4.8) (Weilacher, 1996).

Figure 4.8 : *California Scenario* by Noguchi, aerial view (URL-39, 2011).

California Scenario, located in the middle of a commercial complex, is almost entirely enclosed by two glass-fronted office buildings and by two 12-metre-high, white-rendered walls which are part of an adjacent car park. The entire area, an austere, introverted space, is paved with rough stone slabs. Noguchi's design draws on the full repertoire of his many years of experience of Japanese garden art, stage design and sculpture to create a place of timeless beauty and profound imagery. He used space like a stage to give expression to the compelling dialogue between nature and culture, employing the fundamental materials stone, plants and water in a reduced, archetypal manner. Stone, which Noguchi always insisted on selecting personally, occurs in both its unworked elemental force as a flat or upright boulder and in the form of an idealized Platonic body (Weilacher, 1996). Seen from the periphery or from within, the series of formal objects and settings appear to have allegorical meanings. Bold specimen plants, along with sculpted benches, lights, and furniture, are all subordinated to a few mysterious objects, including a wall, a stream, and a coffin. The stone base plane is subtly separated from the earth and from the stream (Figure 4.9) (Walker and Simo, 1994). A stream flows from a free-standing, triangular wall of natural stone (Figure 4.10), plunges down a narrow watercourse and meanders across the area to finally disappear under a reclining stone pyramid (Figure 4.11). The highly-polished granite surface of the pyramid reflects the sky like a mirror and evokes an ancient Japanese myth, according to which a mirror was used to entice the sun goddess out of her cave so that she would restore light to the universe (Weilacher, 1996).

Figure 4.9 : *California Scenario* by Noguchi (URL-39, 2011).

Figure 4.10 : *California Scenario* by Noguchi, triangular wall (URL-39, 2011).

Figure 4.11 : *California Scenario* by Noguchi, pyramid (URL-40, 2011).

California Scenario is, as its title implies, reminiscent of the impressive natural landscape of California. *Desert Land* is a small round mound of earth with a sparse covering of cacti, agaves and bushes, a metaphor of the forbidding charm of the deserts of California (Figure 4.12). Opposite lies, *Forest Walk*, a grass-covered ramp, surrounded by sequoias, a reference to the impressive forests of these giant trees along stretches of the coast of California and in the Sierra Nevada. The other major elements of the project are *Land Use*, a mound of grass bearing a granite slab with the title *Monument to Development* and a small grove of trees, which provides a concave-shaped bench with shade (Weilacher, 1996).

Figure 4.12 : *California Scenario* by Noguchi, Desert Land (URL-39, 2011).

Weilacher's (1996) remark on the project is that "*California Scenario* greets the visitor like an oasis, not a place of empty stillness but of meditative tranquility. All the components of the space are interlinked and create a unique, compelling spatial structure, through which the beholder moves as if on a stage." Noguchi explains that "Gardens led me to a deeper consciousness of nature and stone. The natural hard rock boulders – basalt, granite and the like – which I use now are a petrification of time." Noguchi uses the watercourse to break through the petrified time. The white boundary wall is reminiscent of the walls which enclose a monastery garden of meditation, making the sky a "borrowed landscape" (Weilacher, 1996).

It is appropriate to say that *California Scenario* is rooted in the tradition of Japanese cultural history and, at the same time, is a contemporary conceptual reinterpretation of existing reality and design.

American landscape architects criticized the plaza, pointing out that the absence of anywhere to sit, the lack of shade and the unusual proportions made it a place where people would not choose to spend time. Noguchi was well aware of such functional requirements but, nevertheless, he uncompromisingly decided to disregard purely functional aspects in favor of creating a place of significance (Weilacher, 1996).

In 1949 Noguchi wrote that “a reintegration of the arts towards some purposeful social end is indicated in order to enlarge the present outlet permitted by our limiting categories of architects, painters, sculptors and landscapists” (Weilacher, 1996; Beardsley, 1990). In the final analysis he did not care what label was put on his work: “Call it sculpture when it moves you so” (Weilacher, 1996; Noguchi, 1987). According to Walker and Simo (1994) “Noguchi will be remembered for his landscapes of the mind, dependent on stone: rough or smooth, barely carved, machine-cut or hand-hewn, heavy as the earth from which it emerged, or light as a spectral presence, magically levitating” as the stone seems to be doing in most of his works.

4.2 Kathryn Gustafson: Undulating the Land

Following Heizer and Smithson, America has produced many land artists who are also landscape architects. Kathryn Gustafson (born in 1952) is one of the most creative of today’s landscape makers, with an ability to design on small and large scales with equal originality and thoughtfulness. Brought up in Washington, Gustafson originally worked in fashion in America. She then studied landscape in Versailles until 1979. She is skilled at thinking in three dimensions and expressing her designs as models and sections (Waymark, 2003).

Kathryn Gustafson and her various collaborators on two continents bring landscape architecture back to its most basic act: that of shaping the land. For Kathryn Gustafson, landscape is a physical material that she molds in order to reveal something about the place, add something new, and blend nature and invention into a seamless whole. In so doing, she allows stories about the land and our intervention in that base material on which we have erected our artifices to be revealed (Amidon, 2005).

Gustafson’s work would not be possible if it were not for the changed nature of landscape architecture, however. It is not just that she has invented a new way of treating the landscape, but that she has drawn on recent innovations in the

discipline and has exploited the expanded field on which it operates. The sites and scales of the designed landscape have become vastly larger... There is no limit to where this can lead: “If there’s sky, it’s mine,” Gustafson is fond of saying (Amidon, 2005).

There is an important strain in Gustafson’s work that is purely sculptural. This is most evident in her earliest large-scale work, such as the *Meeting Point* project in Morbras, of 1986, and her various landscapes for corporate clients such as Shell during that same period in France (Figure 4.13). In Morbras, the infrastructural intervention in the landscape (a new reservoir) becomes the opportunity for creating undulating and sensual shape out of closely cropped grass-covered mounds (Amidon, 2005).

Figure 4.13 : *Shell Headquarters Garden* by Gustafson (URL-41, 2011).

As Kathryn Gustafson’s first major solo project, the *Meeting Point* at Morbras, which is designed both as a retention basin and a park, demonstrates strategies that in retrospect have become fundamental to her design process (Figure 4.14). Morbras is a “visual land,” a shaping of earth into formal forces. Morbras is important to landscape architecture and to the establishment of Gustafson’s practice because it speaks with the scalar power of horizontal mass. The intuitive, reductive language of terrain and water at this scale – 300,000 cubic meters of earth were used – is more likely to be associated with civil engineering and earth artists. Familiar to garden makers of earlier centuries, in the 1980s, the technique was just beginning to resurface as a critical component of contemporary landscape architecture (Amidon, 2005).

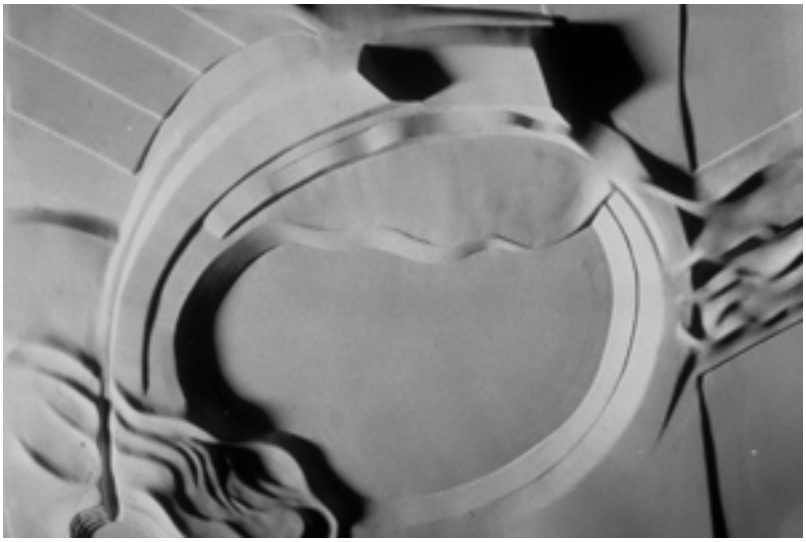


Figure 4.14 : *Meeting Point* by Gustafson (URL-42, 2011).

In 1984, five years after receiving her degree from Versailles, Gustafson was contacted by a municipal organization in the Seine and Marne region outside of Paris. With an emerging reputation for designing land works modeled in clay, the designer was hired to create a land form scheme with spoils excavated from a retention pond alongside the regional highway (to avoid the cost of soil removal). Gustafson approached the problem as an interpretation of site forces in order to translate the straightforward program into sculpted land that encompasses recreational lands, a picnic area, amphitheater, camping terraces and wetland fragments (Figure 4.15) (Amidon, 2005).

Figure 4.15 : *Meeting Point* by Gustafson (URL-43, 2011).

Gustafson cast a fiberglass model for the small blade operator to understand the design in three dimensions – particularly, that the sculpted terrain needed to emerge and return fluidly to surrounding land to retain topographical integrity. When the park

opened, *Meeting Point* presented stark, sinuous horizontality that matured over time with vegetation management (Amidon, 2005).

4.3 Robert Irwin: Combining The Styles

Perhaps the most ambitious growing sculpture of the late twentieth century is the 340,000-square-foot garden conceived by Robert Irwin (born in 1928) for the Getty Center in Los Angeles – the billion-dollar museum and research complex designed by Richard Meier, which opened in late 1997. According to Irwin, he and Meier "went head-to-head for over a year" and ultimately realized that they could not work together. Irwin came to feel that, first, "in order to be important, the garden had to make its own decisions, apart from the architecture." Second, it needed scale. As Irwin put it, "I had to make a few key gestures to hold the space." Third, it had to respond to the formal, geometric character of the architecture – as Irwin said, "how to get from that to the texture, pattern, and detail you expect in a garden" (Beardsley, 1998).

Irwin resolved to re-create a canyon that the architect had obliterated in preparing the site for his buildings. A stream meanders down this restored slope, spilling over a beveled wall of split-faced carnelian granite and ending in a pool set into a large terraced bowl. This amphitheater is the visual centerpiece of the garden. Derived from classical sources, it is a fairly standard sculptural device (Figure 4.16) (Beardsley, 1998).

Figure 4.16 : Robert Irwin's garden design for Getty Center (URL-44, 2011).

There is some irony to Irwin's historicizing, since he began his career as a Minimalist painter who was attuned to the subtleties of perceptual psychology and openly dismissive of historical precedent. Here, however, he acknowledges the futility of trying to escape history. "How does someone like me interact with a tradition that's been going on for centuries?" he asks. "You are not going to reinvent the garden. But you can bring a new perspective to how things are put together" (Beardsley, 1998).

In this spirit Irwin has made some unexpected moves within the amphitheater. It is planted with rings of pale-violet-flowered crepe myrtles and overlooks a maze of azaleas, which appears to float in the pool (Figure 4.17). The maze is particularly unusual, composed of three interlocking circles, each planted in several concentric rings and each a different color of azalea – one white, one red and one pink. The slope above the amphitheater is planted with London plane trees. These are not naturalistic – over a period of ten years, they will be pruned and trained to grow into a canopy that is rigidly geometric on the outside but more informal on the inside (Beardsley, 1998). Speaking of the plane trees and the crepe myrtle to a reporter from the *Los Angeles Times*, Irwin said: "Both these trees have beautiful trunk structures, and ultimately they're the most important element of the garden. If we succeed in getting them to take the shape I envision, it will be something you'd come a thousand miles to see" (Beardsley, 1998; McKenna, 1996). Along with the amphitheater, these trees are the bones of the garden, fleshed out by flowering plants in the summer (Beardsley, 1998).

Figure 4.17 : Robert Irwin's garden design for Getty Center (URL-45, 2011).

Irwin acknowledges that it is unusual for an artist to land such a big garden commission. “In hiring me rather than a landscape architect, [the Getty Center] made an adventurous choice that most supposedly avant-garde places aren’t willing to make.” He brings a lot of artistic expertise to the project, having developed much of the theoretical language of environmental sculpture, especially in his 1985 book *Being and Circumstance* (Beardsley, 1998). There Irwin distinguishes four different relationships a work might have to its site. In order of increasing intimacy, they are: site dominant, site adjusted, site specific, and site conditioned/determined (Ross, 1998b).

What Irwin is doing at the Getty runs against the grain of much recent landscape architecture. Although his design is contextual in the sense that it responds to Meier’s architecture, it seems in some respects to refute Irwin’s own notions of site-generated (or site-specific) art. At a time when many in California and the Southwest are turning to drought-tolerant species as a way to avoid the high economic and environmental costs of non-native plants, Irwin’s garden is unabashedly lush and exotic. The artist has identified some seven hundred varieties of plants for possible incorporation into the garden as it matures over the coming decade. Some are types known to thrive in the southern California climate, including bougainvillea and roses, but Irwin says that others will be surprises. He has selected some plants for their scent – freesias, sage, and gardenias, for example. Others have been chosen expressly for their power to evoke another place. The plane tree, Irwin says, is “the only local tree that has the stature of the great East Coast trees” (Beardsley, 1998).

Irwin concedes that he is pushing the envelope in the Getty garden but insists that what he is doing is not out of bounds. He has hired fourteen consultants, ranging from civil and soils engineers to arborists and horticulturists, and he is working closely with Richard Naranjo, the head gardener at the Getty Museum in Malibu. Irwin is orchestrating test plantings at fields near his home in San Diego and at the Getty to see how different non-natives will survive. “At the moment, people talk about native plants as if it’s the only ethical way to make a garden, but ninety-nine percent of the California landscape is not native. Gardens are about another kind of experience,” he insists. “They’re about joy … Not only does the Getty have the money to create an extravagant garden, they also have the funds and the willingness to maintain it” (Beardsley, 1998).

4.4 Peter Walker: Sculptural and Allusive Landscapes

Just as sculptors are trespassing on the territory of landscape architects, so are designers beginning to use the vocabulary of recent sculpture. Two San Francisco Bay Area landscape architects, Peter Walker and George Hargreaves, for example, are shaping landforms in ways similar to those favored by earth artists (Beardsley, 1998).

In addition to classical garden art, Peter Walker is particularly interested in the Minimal Art of artists such as Carl Andre, Robert Smithson and Donald Judd. He feels that Minimalist reduction transforms the garden from functional scenery into a meaningful, perhaps even mystical object, capable of withstanding the test of time. Thus, the Ryoan-ji Japanese Zen garden in Kyoto is for him a good example of an abstract garden in which different levels of meaning are superimposed upon each other (Weilacher, 1996).

Walker's exploration of the sculptural dimensions of landscape architecture dates back at least to his *Tanner Fountain* (1984) on the campus at Harvard University – a circular composition of 159 stones, eighteen meters in diameter, that recalls work by Carl Andre (Beardsley, 1998), which is a controversial *Stone Field Sculpture* of 1977, a grouping of glacial boulders on the public green in Hartford, Connecticut (Howett, 1985), or Richard Long. More carefully designed than anything by those sculptors, it is set into an interlocking pattern of grass, concrete and asphalt paving and incorporates a mist fountain designed with the artist Joan Brigham (Figure 4.18) (Beardsley, 1998). Stones shimmering through fine mist in summer and shrouded in clouds of steam in winter, provides an experience of the changing seasons in nature (Figure 4.19) (Weilacher, 1996). This project of Peter Walker's can be considered as one of which particularly reveals the influence of Minimal Art among his other works.

Figure 4.18 : *Tanner Fountain* by Peter Walker (URL-46, 2011).

Figure 4.19 : *Tanner Fountain* in mist (URL-46, 2011).

Walker also created a sculptural landscape at the Center for Advanced Science and Technology (C.A.S.T.) – a complex designed by Arata Isozaki for Harima, a new town established as a center for scientific research in the mountains near Kobe, Japan (Beardsley, 1998).

The challenge for Peter Walker and Partners was to provide the setting for a scientific campus in a remote mountainous area with the amenities of a city and the comforts of suburban life. As a result, Harima features research, cultural, educational, and recreational facilities in a rural landscape, one that, however, lacks the agricultural infrastructure. This insertion of an urban fragment into nature prevented the typical dependency pattern of satellite dormitory cities on nearby employment centers, while the fairly low density of population reduced the impact of urbanization on the landscape to a minimum, bringing architecture within the forest and the forest within the "city" (Url-47, 2011).

Unlike the very public Town Park, with its overlay of vehicular traffic, pedestrian and bicycle pathways, and monumental stone lanterns, the gardens for C.A.S.T. remain subdued and private. It is in this series of gardens that Peter Walker fully expressed his vision of Japanese land forms and landscape tradition – a vision that is interpretative rather than historically literal (Url-47, 2011).

The landscape includes several “homages to mountains,” a wry commentary on the hills that were leveled to build the town. In a courtyard inside the complex are large turf and stone mounds, set in a bed of raked gravel overlaid with lines of stone and charred wood (Figure 4.20) (Beardsley, 1998). The arrival garden, which connects the parking lot with the conference center and a guest house, features 33 grass

cones, each crowned by a single cypress topped with a red light (Figure 4.21). This "volcano" garden echoes the country's geographic formations and, more directly, the surrounding mountains. As an iconic and multiple model of a computer-generated volcanic formation, it also celebrates technology (Url-47, 2011). Walker describes his work at the center as “Japanese gardens made in a scientific way, using modern technology” (Beardsley, 1998).

Figure 4.20 : Turf and stone mounds of Peter Walker (URL-48, 2011).

In C.A.S.T. lies the micro scale, that of subtle details and elegant materials (Figure 4.22). Visitors move from natural to man-made, from the nature of Harima's master plan – soft and "wild" – to a reformed civic nature to the courtyards of C.A.S.T. and the final stage of design manipulation. There, the distortion of borrowed elements not only makes parts and space singular but also compels visitors to look at their own traditions with a renewed eye (Url-47, 2011).

Figure 4.21 : Grass cones of Peter Walker (URL-48, 2011).

Figure 4.22 : Details of the project (URL-48, 2011).

4.5 George Hargreaves: Restoration of Abused Landscapes

Hargreaves has been even more consciously impelled by the example of recent sculpture. As a student at Harvard University's Graduate School of Design in the late 1970s, he came across photographs of Smithson's earthworks. They struck him then, he recalls, "as beacons on the parched field of landscape design." Like a number of his fellow students and even some of his teachers (Peter Walker was one), Hargreaves was searching for a way beyond what he perceived as the formulaic language of landscape architecture – beyond, he later explained, the reflexive use of the English picturesque for public parks and the dependence on the balanced, asymmetrical geometries of modernism for urban plazas. "For the first time," Hargreaves has said, "I understood that designed landscapes could be extraordinarily meaningful. The Smithson works reintroduced the concept of landscape as idea – something lost in the pursuit of the functional landscape – and opened a door to a world not yet fully explored and still expanding" (Beardsley, 1998; Hargreaves, 1993).

Initially inspired by Smithson, Hargreaves came to see additional implications for design in other aspects of contemporary art. In the repetitive units of Minimalist sculpture, for example, in which a finite grid suggests endless extrapolation in every direction, he saw the possibilities of what he termed "open-ended" composition. From Richard Serra as much as from Smithson, he learned an empathy for derelict urban spaces and gritty industrial materials. In Serra's work he also observed the operations of chance – as in his sculptures made by flinging molten lead against a

wall. And from Irwin, he learned the language to describe site-generated art (Beardsley, 1998).

Over the past decade Hargreaves – with the help of his colleagues at Hargreaves Associates – has put all these ideas to work in a series of challenging public projects. In the spirit of Smithson he has developed a concern – even an enthusiasm – for the restoration of abused landscapes. His *Candlestick Point Cultural Park*, completed in 1993, is built on rubble pushed into San Francisco Bay. *Byxbee Park,* also on the bay in nearby Palo Alto, is a twelve-hectare former landfill that lies over garbage as much as eighteen meters deep (Beardsley, 1998).

Hargreaves restored these sites with particular attention to the structural and symbolic use of sculptural form. The exposed peninsula that became *Candlestick Point Cultural Park* includes a funnel-shaped entry (a “windgate”) oriented to the prevailing gales, a lawn pitched toward the water (thus enhancing views of the bay), shallow channels that reach inland and fill with water at high tide, and a series of berms designed to give shelter from the wind. These elements compose what Hargreaves describes as a “theater of the environment” – a place to observe the natural forces that have shaped the landscape (Figures 4.23) (Beardsley, 1998).

Figure 4.23 : *Candlestick Point Cultural Park* by Hargreaves (URL-49, 2011).

At *Byxbee Park,* designed in collaboration with the artists Peter Richards and Michael Oppenheimer, two forms of sculptures have been deployed. On the one hand, there are Hargreaves’s signature earthworks. At the crest of the site, a landgate – an opening in a long, prominent berm – marks the transition from the windward to the leeward side of the park. Nearby are clusters of low hillocks, seemingly shaped by the wind. On the other hand, there are compositions of prefabricated elements. One is a grid of truncated telephone poles, their tops – like

De Maria's *Lightning Field* – forming an imaginary plane above the sloping ground. Evoking the repeated units of Minimalist sculpture, these poles extend the park visually and conceptually into the surrounding landscape (Figure 4.24) (Beardsley, 1998).

Figure 4.24 : *Byxbee Park* by Hargreaves (URL-50, 2011).

Hargreaves, Richards and Oppenheimer designed the park to not only provide the people of Palo Alto with opportunities for recreation and contemplation of the bay marshes, birds and wildlife; but to also respond to the conditions of landfill below within the context of the surrounding confluence of complex ecosystems (Figure 4.25) (Url-51, 2011).

Figure 4.25 : *Byxbee Park* by Hargreaves (URL-52, 2011).

Like those artists more concerned with process than with product, Hargreaves is willing to relinquish some control over his designs, establishing the outlines but letting nature manage many of the details. Because neither *Candlestick Point* nor *Byxbee Park* could be irrigated – for environmental and economic reasons – Hargreaves used native, drought-resistant species of grasses and wildflowers. These are being allowed to migrate around the parks, establishing their own communities wherever growing conditions suit them best. Similarly, Hargreaves anticipates that volunteer shrubs and eventually trees will invade these landscapes. Water will also reshape his parks in dramatic and subtle ways: at *Byxbee Park* moisture is collecting in low places and establishing colonies of damp-loving plants. Hargreaves describes this approach as "radically different" from conventional design, in which more control is exercised over the final result to make it look beautiful or refined. "I'm setting up a framework on the land," Hargreaves says. "Then vegetation, people, and water wash over it. This is completely different from what I was brought up to do. It's a cousin of [Serra's] lead pours: you set up the process, but you don't control the product." The results of this approach, as Hargreaves acknowledges, are landscapes that are paradoxically "natural, but not natural looking" (Beardsley, 1998).

4.6 Martha Schwartz: Between Art and Landscape Architecture

The American landscape architects Martha Schwartz and Peter Walker have fuelled the discussion on the relationship between landscape architecture and visual art in a way which has been unparalleled in recent years. They are firmly convinced that landscape design is an independent art form and is in urgent need of revival. They have an outstanding knowledge of modern art and their collection of modern works is impressive. Although the designs of Martha Schwartz and Peter Walker differ from each other significantly, they may fundamentally be described as a distinctive, sometimes eclectic amalgam of the formal principles of historical garden art and allusions to contemporary art movements such as Pop Art, Minimal Art and Land Art (Weilacher, 1996).

In contrast to Peter Walker, Martha Schwartz works much more in the field of art and, by her own admission, sees her work as being directly related to the American Land Art and Pop Art of sixties. She became acquainted with Land Art during her time as an art student and was a keen observer of the way it developed. "The awareness of the land itself as a powerful medium for expression was first explored by these artists," says Martha Schwartz. "The emotional power of the landscape was

ignored by landscape architects and architects alike. For information and inspiration in the 'new' medium, the artists were the only source" (Weilacher, 1996).

After the 1989 demise of *Tilted Arc*, Schwartz landed a more visible and contentious commission that obliged her to refine her ideas about sculpture and the public space. She was asked by the Art in Architecture Program at the GSA to propose a redesign for Federal Plaza (Jacob Javits Plaza) in lower Manhattan, where Serra's sculpture had once stood. She initially had some reservations about taking on the project but found that her attitude changed as she studied the space and the way it was used. "At first, I was outraged [by what had happened to *Tilted Arc*]," she recalls. "But I came to feel sorry for the people who had to use the space. The sculpture was very confrontational. The obligations of public art are different from those of the gallery or the museum." Focusing on the social life of the place led her to conceive what she terms "an antithetical kind of piece." Recalling the words of Scott Burton, she decided to "shape the space for the way people actually use it: to eat lunch" (Beardsley, 1998).

Like Serra, Schwartz had to contend with a degraded architectural context. Federal Plaza was an uninspired modernist space – a paved forecourt that was barren except for a fountain that didn't work and a pair of bulky raised planters at diagonally opposite corners, which isolated the space from the street. Because the plaza was the roof of a parking garage, it could not support the weight of trees; because it faced north and east, it was frequently in shadow. Although Schwartz could not change the plaza's orientation or its lack of structural support, she was able to remove the planters to improve visual and physical access to the space. She also eliminated the fountain, which occupied the sunniest and consequently most useful part of the site. And although she couldn't alter the flat surface of the plaza, she could animate it. This she achieved by threading a double raw of park benches back-to-back in great arcs through the space, evoking a baroque parterre. The benches loop across the entire plaza, providing lunchers with a variety of seating options as the sun and shadows shift (Figures 4.26 and 4.27) (Beardsley, 1998).

Figure 4.26 : Schwartz's design for Federal Plaza (URL-53, 2011).

Figure 4.27 : Schwartz's design for Federal Plaza (URL-53, 2011).

To remedy the lack of plantings, Schwartz designed turf mounds two meters tall and two and a half meters in diameter, which are nestled on the interior curves of the benches. They provide what she calls "small centers of visual gravity around which the swirls of benches seem to circle." Their high relief also provides more greenery. Each mound incorporates a mist fountain that will operate on hot days; at night each will be illuminated with a green light (Figure 4.28). Schwartz has used color liberally to enliven the space: dark mauve for the concrete pad on which the benches rest, blue enamel for the drinking fountains, and orange for the wire-mesh trash baskets (Beardsley, 1998).

Figure 4.28 : Schwartz's design for Federal Plaza (URL-53, 2011).

Beardsley's (1998) opinion about Schwartz's design is as follows: "Without question, Schwartz's Federal Plaza is more user friendly than Serra's; she has entirely replaced the metaphors of conflict with those of leisure." And he points out that "There is something to be lamented in the complete erasure of the site's contested history. Rather than creating the antithesis of Tilted Arc, Schwartz and her patrons at the GSA might have aimed for a synthesis that remade the plaza in a new image but carried some sign of the past. That past is too important to forget, for it dramatized the conflict over how public culture is to be defined in a democratic society." Although Schwartz represents a different profession from most public artists, her project at Federal Plaza sounds a familiar theme – the reconciliation of sculptural ambitions with the social requirements of the civic space (Beardsley, 1998).

5. CONCLUSION

Art, in general, has always played a significant role in the history of landscape architecture; however, Land Art movement in particular, held the key to the beginning of a new era in landscape architecture. With the emergence of Land Art movement in 1960s, landscape architecture, a profession mostly concerned with functional and environmental issues, started developing a different approach to designing the landscape. Land Art helped form this new approach by opening up a fresh perspective to landscape design through emphasizing that aesthetics is as important as functional and environmental issues. Michael Heizer, Walter De Maria and Robert Smithson can be considered as the first exponents of this art form in the late 1960s. Isamu Noguchi, however, had a different approach to sculpture long before the birth of Land Art.

Isamu Noguchi, who had several years of experience in sculpture and stage design, realized *Sculpture to be Seen From Mars* in 1947, which resembles the earthen mounds of the American Indians, almost two decades prior to the emergence of the Land Art movement. His minimalist garden designs are a reflection of Japanese art and garden art, which are a source of inspiration for contemporary landscape architects, hence have had an important role for exploring the area where sculpture and landscape design meet. Detailed information about Noguchi's approaches and designs are explained in the fourth chapter of this study.

At the end of the 1960s, Michael Heizer had an unusual approach to sculpture, as he asserted that art had to be radical. His 1969 work *Double Negative* took the art world by surprise and contributed to the development of a new art form in the western deserts of the USA. This new art form has come to be called Land Art. Significant works of Heizer are explored in the second and third chapters of this study.

Walter De Maria and Robert Smithson were also in the West at the end of 1960s. Following Heizer, Walter De Maria executed his *Las Vegas Piece* (1969), four shallow cuts, in the central Nevada desert. But it was not until 1970 that a work by Robert Smithson has become an icon of the Land Art movement; *Spiral Jetty*. This work, despite its minimalist form, has had several different layers of meaning in its

root, such as mythological and formational, and with this characteristics, it became the most well-known project of Land Art. Aforementioned works of De Maria and Smithson are examined in the second chapter of this study.

Prominent landscape designers were highly impressed and influenced by the minimalist works of land artists and their approaches to “win back nature again.” It should be noted, however, that this was a mutual interaction between the disciplines. Land artists were also highly influenced by garden art and landscape architecture. John Beardsley and others have pointed out continuities between the aesthetic of English eighteenth-century Picturesque tradition and the work of such artists as Walter De Maria, Michael Heizer, Nancy Holt and Charles Ross. Robert Smithson himself celebrated, in a perceptive 1973 essay in Artforum, the ways in which Frederick Law Olmsted’s landscape architecture had embodied more complex and nuanced ecological and expressive values rooted in that same Picturesque tradition, values that Smithson wanted his own work to reflect as well – the art, as he called it, of “the dialectical landscape” (Howett, 1985).

A couple of decades after the emergence of the Land Art movement, artists changed their attitude towards working on vast and remote landscapes. By the 1980s, land artists were working much more actively on public spaces than on desert areas. This paradigmatic shift in the location of Land Art, has resulted from a number of changes in the attitudes of artists. Many land artists, now, desire not only an audience for their work, but a public, with whom they can correspond about the meaning and purpose of their art. In search of this public, they have returned to the city and have designed parks and gardens in urban landscapes. With this attitude, land artists were trespassing on the territory of landscape architects. In the fourth chapter of this study, selected landscape projects, designed by artists and/or landscape architects, clearly show the interaction between Land Art and landscape architecture. These selected projects are briefly explored in the following paragraphs.

Sculptural landforms created by landscape architect Kathryn Gustafson in her designs, reveal her interest in Land Art. Her first major project, the *Meeting Point* (1984) in Morbras, demonstrates her vision of creating moving landscapes. She considers the land, not only the ground for her design, but also an important element of it, which she can play with by changing and undulating. With this respect, although a landscape architect, she can even be considered a land artist.

Robert Irwin, who started his career as a Minimalist painter, designed a garden for the Getty Center in Los Angeles in 1997. His creation is in the shape of an amphitheater and can be interpreted as an assemblage of traditional garden art and modern sculpture. He has successfully combined these two forms of art with an artist's point of view, and created a garden that can be considered significantly different from what a landscape architect would design.

Landscape architects Peter Walker and George Hargreaves are using the modern language of sculpture in their designs. They shape landforms similar to those of land artists'. Another landscape architect Martha Schwartz, in a way, visually emphasized the relationship between art and landscape architecture in her designs. Together with Walker, she is convinced that landscape architecture is an independent art form and should be considered within this framework.

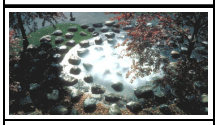
Peter Walker reflects his particular interest in Minimal art and Land Art in almost every design he creates. *Tanner Fountain* (1984), for example, on the campus of Harvard University, recalls works by Carl Andre or Richard Long, with its sculptural and seasonally changing appearance. Another important example of Walker's sculptural landscapes is his design for C.A.S.T. in Japan. This landscape design includes several allusions to geographic formations of Japan and traditional Japanese garden art. These allusions are represented in a modern way of design, using modern forms and technologies.

George Hargreaves was in search of a new way beyond the formulaic language of landscape architecture. He admits that he has been strongly influenced by the works of artists such as Robert Smithson, Richard Serra and Robert Irwin. Smithson's works introduced him to the concept of "landscape as idea." From Serra's works, he learned empathy for derelict urban spaces, and from Irwin, he learned to describe "site-generated art." The inspirations taken from the Minimalist sculptural formations of Land Art can be easily recognized in Hargreaves' designs for abused and disrupted landscapes, such as *Candlestick Point Cultural Park* and *Byxbee Park*. In designing these parks, he used the repetitive units of Minimalist sculpture. Except the repeated sculptural elements, however, these parks look completely natural in terms of their vegetation. Hargreaves, like many land artists, is more concerned with process than with product. In this respect, since none of these sites could be irrigated, he had used native and drought-resistant plants; establishing the outlines of the design and letting nature manage the rest. This approach can be considered radically different from conventional landscape design.

Martha Schwartz, in her designs, explores the transition between art, landscape architecture and traditional garden art. In contrast to Peter Walker, she works much more in the field of art, and associates her work directly with Land Art and Pop Art. Her design for Federal Plaza in Manhattan clearly reveals her characteristic multi-lingual design principles. The park benches she designed, loop across the plaza in great arcs and evoke a baroque parterre, providing visitors a variety of seating options. Another important point in Schwartz's design is that she has used different colors to enliven the space, such as blue for the drinking fountains and orange for the trash baskets. In this design, she used the classical forms of baroque gardens with modern details.

Table 5.1 is created to summarize the classifications and source of inspirations for the examples provided in the fourth chapter of this study.

Table 5.1 : Classifications and source of inspirations for the selected projects.

Visual	Project	Designer	Concept	Allusion	Purpose
	Sculpture to be Seen From Mars	Isamu Noguchi	-Minimal -Sculptural	-Earthen mounds of the American Indians	To create a large-scale landscape sculpture.
	Garden of the UNESCO Building	Isamu Noguchi	-Minimal -Sculptural	-Mythology -Japanese Garden Art	To create a place of significance.
	Meeting Point	Kathryn Gustafson	-Sculptural	-American Land Art	To create a retention basin and a park.
	Central Garden of The Getty Center	Robert Irwin	-Sculptural -Classical	-Traditional Garden Art -Modern Sculpture	To create a visual centerpiece for The Getty Center Building.
	Tanner Fountain	Peter Walker	-Minimal -Sculptural	-Changing Seasons	To emphasize and visualize change.
	Landscape Design for C.A.S.T.	Peter Walker	-Minimal -Sculptural	-Geographic formations -Japanese Garden Art	To combine natural and man-made forms.
	Byxbee Park	George Hargreaves	-Minimal -Sculptural	-Repetitive units of Land Art	To create a "natural but not natural looking" landscape.
	Federal Plaza	Martha Schwartz	-Classical -Pop-Baroque	-Traditional Garden Art	To create a functional space.

There are, naturally, some essential differences between the approaches of landscape architects and land artists on designing urban landscapes.

While designing a site, artists are more concerned about symbolic allusions of its form and history, whereas landscape architects are more attentive to details, such as choosing materials and plants that are suitable for the climate of the site. Landscape architects' profound knowledge of plants, soil types and drainage, provides an advantage in terms of a more environment-friendly landscape design. The contrast between Irwin and Hargreaves might be taken as particularly instructive. Although the latter was openly inspired by the former, it is Hargreaves who has turned out to be more attentive to the social and environmental conditions in which he works, while Irwin has created a mildly reactionary design that addresses itself openly to the history of gardens (Beardsley, 1998). However, the issue is not about judging whose approach to nature and design is more "correct."

Regardless of the differences in their approaches to nature, artists and landscape architects have provided significant proof that landscape is a shared language that is capable of containing various design approaches. Beardsley (1998) confirms this opinion by stating the following: "Every work that engages the landscape underscores the crucial connections between nature and culture and helps to revitalize – and with any luck, improve – that relationship."

Although industrial development and over-urbanization broke our relationship with nature, Land Art came up with an attempt to "win back nature" with its radical approaches to art and design. Land Art movement, which appeared as an assemblage of inspirations taken from prehistoric monuments and traditional garden art, emphasized the connection between humans and nature, and undertook a mission to restore it. With this philosophy, Land Art became a source of inspiration for landscape architecture. We may take Weilacher's (1996) opinion as a supportive statement: "Nothing would seem more natural than for landscape architecture to concern itself with an art, which not only addresses itself to similar themes but also works with the same materials and in the same space." Land artists, in general, often used "nature" as the material, subject and setting for their works. They, in particular, have chosen natural materials, such as earth, stone, wood, plant, snow and ice, to emphasize the transience as a fundamental part of our life. Works of Land Art are not necessarily permanent; instead, they are the subject of weathering and decay. By using these materials, land artists were entering into a dialogue with the independent existence of their subject matter. With this respect, "time" becomes an important part of their creation, for its power over the final project.

Landscape architecture is a profession that also works with the same materials and changing conditions of nature. The main difference between Land Art and landscape architecture is that instead of transience, landscape architecture is about permanence. Some changes over time, however, are natural. “Time,” can be considered as the fourth dimension of landscape architecture; plants grow, seasons change and the design changes in appearance and comes into balance with its environment.

Land Art helped landscape architecture to create its own design language by opening up new avenues to overcome the crisis in human perception. Landscape architecture is no longer only about making correct decisions on function and environment, but it also considers land, form and art. Land artists reshaped the surface to create imaginative monumental land sculptures. Ground was not only the setting, but also an important “design element” of their work. With this respect, landscape architects have developed a different approach to forming the land. For landscape architects, land has become the design itself.

Landscape architecture cannot be isolated from art, but it should rather be considered as a “form of art,” which can consistently build its own forms and trends. Landscape architects have achieved their own balance between art, design and environmental responsibilities. Hence, the subjective approach to art did not lead them to an aestheticizing impasse, but helped them improve their own approach to design and nature. They have become more allusive in their designs, through clearly reflecting the various art forms from which they have been inspired.

Both Land Art and landscape architecture can help us decode our multiple, often conflicting attitudes toward nature, reviving old myths when appropriate and shaping new paradigms when necessary. Though both Land Art and landscape architecture have their more and less successful examples, they can surely help us improve our aesthetic relationship with the land. In so doing, they may yet contribute to replacing the metaphors of domination with those of cooperation and nature. Together, they might finally bring us closer to the ethic of landscape that has evaded us for so long (Beardsley, 1998).

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