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LAND ART WITHIN THE CONTEXT OF LANDSCAPE AND ART

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Abstract

Land art is a movement that emerged during the 1960's in America which spread out to European countries during the 1970's but the examples of which were observed during the 2000's in Turkey. There are various forms of application in this art such as digging ditches, burying in soil, the use of soil, rock or manmade peripheral objects in gallery carried out by using many different natural materials such as stone, soil, tree branches, sea shells etc. Land art that is based on the shaping of the wide areas of nature with human intervention is based the understanding of art for everyone and aims to improve sensitivity towards nature. This movement that started the tendency towards environment is closely related with landscape architecture through the use of natural materials. Landscape changes meaning and form throughout history within the context of its relationship with nature. Land Art artists have carried out works of different scales at various lands and are continuing to do so. They have questioned the concepts of space and time, representation etc. thus defining the objective existence of space beyond the three dimensions that comprise it with the use of senses. Land Art movement helps in developing the relationship between humans and nature while enabling landscape, art, nature and architecture to coalesce. Works of land art at different scales develop an identity for the city due to the fact that they are important reference points. The works that become symbols of the city find a place for themselves in urban memory as cultural landscape studies. In this scope, the present study puts forth the design concept related with land art by way of examples. Land art was taken into consideration within the context of the problems related with space and time, solution suggestions for these problems as well as their contributions in the local, regional and country scale at the national and international contexts. As a result, assessments have been made regarding the contributions of land art to urban/rural identity through landscape studies.

Keywords: *Landscape architecture, Land art, Art, Landscape design, Identity*

1. INTRODUCTION

Minimal artists strive to establish communication without the need to refer to expressive or historical themes by presenting objects as simple objects. This critical art movement that started during the 1960s diverged into different forms such as land art, performance art, and conceptual art and is still a major influence today (Jana and Tribe, 2009). Land art as one of these movements emerged during the 1960s in America spreading out over to Europe during the 1970s but the first examples of which were observed during the 2000s in Turkey (Aydın, 2012; Sindelar, 2017; Tandoğan and Erdi Es, 2018). It was the product of an approach for raising awareness related with nature against the hazardous dimensions of the industrial and technologic advancement the adverse impacts of which started to be felt more and more especially during the second half of the 20th century (Güner and Ataman, 2016). Land Art

utilizes both the minimalist and conceptual art as an artistic movement that emerged as an antidote to over-commercialized forms of art production (Sindelar, 2017; Jana and Tribe, 2009).

Land Art has an unlimited range of material and an understanding of unlimited space and time (Aydın, 2012; Güner and Ataman, 2016). Land art based on the understanding of art for all as well as the shaping of wide areas of nature with human intervention has surpassed the boundaries of studios and museums shaping such wide areas of nature with an objective of re-establishing the contact between humans and nature as well as increasing environmental awareness (Güner and Ataman, 2016; Tandoğan and Erdi Es, 2018). Land Art is closely affiliated with locality, soil, territory, and the land (Sindelar, 2017). In this scope, there are various forms of application in this art such as digging ditches, burying in soil, the use of soil, rock or manmade peripheral objects in gallery carried out by using many different natural materials such as stone, soil, tree branches, sea shells etc. in addition to certain non-natural materials such as concrete, metal, asphalt, mineral pigments, glue in some projects (Aydın, 2012; Güner and Ataman, 2016; Traverso, n.d.). The emerging artwork can be products made using these materials as well as products that are based only on the shaping of the land. While some artists produce works with a focus on their own bodies as an individual establishing contact with nature, others do not approach nature and open areas as physical phenomena but as metaphors (Pekşen, 2005; Aydın, 2012; Tandoğan and Erdi Es, 2018). While the examples in America are more monumental and require greater financial support, those in England have been made with a more romantic, elegant and indistinct approach. In this regard, land art artists have carried out and are continuing to carry out works at different scales in different areas of land (Tandoğan and Erdi Es, 2018).

Works are carried out on the land with new possibilities by redefining the relationship with nature and surpassing traditional materials and methods. Land Art replacing 'viewed art' with 'experienced art' differs from other art movements with regard to the fact that it enables people to meet with nature which comprises their essence (Kınam Dokuzlar, 2018). The landscape becomes the mean of the creation of sculptures rather than the works of art being placed in the landscape itself. Such artworks are frequently located in the open well away from any form of civilization, left to change and erode under natural conditions (Traverso, n.d.). There are always two landscapes: one which we physically perceive and one which we mentally construct. It may be stated that a presence at both levels is put forth by successful earth works (Houge, 2004). As put forth by Solberg (2016) *"The landscapes in which we live our everyday lives are potential fields of artistic creativity. The rooms in which we perform our daily movements are possible playgrounds. Our surroundings may seem static, but are subject to the dynamic movements of the bodies that inhabit them, the wounds of time, and the newness following decay."* Works depicting the perfect harmony between material, space, place and time enable the emerging of visually strong works within the landscape that belong to no one and that belong to the whole humanity (Güner and Ataman, 2016). In this regard, the movement that started the shift towards environment is closely related with landscape architecture through the use of natural materials and the land itself.

Landscape changes meaning and form throughout history within the context of its relationship with nature. The concepts of space, time, representation etc had questioned. thus defining the objective existence of space beyond the three dimensions that comprise it with the use of senses. Land Art movement helps in developing the relationship between humans and nature while enabling landscape, art, nature and architecture to coalesce (Beyoğlu, 2017). Works of land art at different scales develop an identity for the city due to the fact that they are

important reference points. The works that become symbols of the city find a place for themselves in urban memory as cultural landscape studies.

In this scope, the study puts forth the design concept related with land art by way of examples. As a result, assessments have been made regarding the contributions of land art to urban/rural identity through landscape studies.

2. MATERIAL AND METHOD

All visual and printed national and international literature related with the subject and the selected examples have been used as material.

During the first stage of the study method, the design concept related with Land Art has been presented by way of examples in accordance with the data acquired from various studies in literature. While the second stage focuses on issues related with space and time in Land Art applications within the context of the selected examples, solution suggestions along with their local, regional and national contributions have been taken into consideration at the national and international contexts.

3. FINDINGS

Artists such as Robert Smithson, Hamish Fulton, Richard Long, Michael Heizer, Walter De Maria, Nancy Holt, Alice Aycock, Mary Miss, Dennis Oppenheim, Jan Dibbets, Andy Goldsworthy, Carl Andre, Stephen Antonakos, Jo Baer, Larry Bell, Ronald Bladen, Dan Flavin, Robert Grosvenor, Eva Hesse, Donald Judd, Gary Kuehn, Sol LeWitt, Robert Mangold, John McCracken, Robert Morris, Robert Ryman, Fred Sandback, Richard Serra, Tony Smith, Frank Stella, Anne Truitt are considered among the most important implementers of Land Art movement in the world (Jana and Tribe 2009; Aydın, 2012; Beyoğlu, 2017; Mergin, 2018).

While Mehmet Ali Uysal, Yücel Dönmez, Ayşe Erkmen, Mehmet Kavukcu, Cengiz Tekin, Mustafa Duyuluer, Varol Topaç, Elçin Ekici can be indicated among Turkish Land Art artists (Aydın, 2014; Tandoğan and Erdi Es, 2018; URL-1).

Michael Heizer, Richard Long, Robert Smithson, Walter De Maria and Andy Goldsworthy have been taken into consideration in the study as pioneering examples of Land Art implementers in the world. While works by Turkish artists Mehmet Ali Uysal, Varol Topaç and Mehmet Kavukcu have also been examined.

3.1 Land Art Examples in the World

Michael Heizer: Heizer, known as one of the artists who best represent Land Art has completed some assertive, large scale and thus costly works. It can be observed when projects by Heizer are examined that they are works produced and displayed in nature and that nature is not only a part of the work with its image but that it also takes part directly in the work itself (Aydın, 2012). Heizer's approach to land art is as follows: "*The work is not put in a place, it is that place*" (Houge, 2004). Heizer's works take place in the desert and they put forth the dilemma between temporality-permanence. The works that are positioned horizontally on the surface of the desert can be perceived from a bird's eye view due also the impact of their dimensions and they continuously change when viewed from different angles

(Tandoğan ve Erdi Es, 2018). There is a formally and conceptually blurred relationship between the landscape projects and their site (Houge, 2004). Heizer questions the possibilities of plastic language in his works (Aydın, 2012).

“Dissipate” is one of the works by the artist in which Heizer (Figure 1) has built a work known as negative statue by placing pieces of wood on the surface of a dried up lake in Nevada. This work actualized by not adding something to nature but only by removing things has been completed by placing five sets of 3,5m long trenches in a random pattern. While the work entitled as “Rift” is comprised of non-linear zigzags formed by displacing 1,5 tons of soil from the surface of Lake Massacre, a dried up lake near Nevada. These two works deteriorated and disappeared over time due to the impacts of climate. “Complex One” has been built as a huge shelter with a height of 23,5 feet and length of 240 feet referring to the Nevada Desert where nuclear bomb trials have been made. With its structural characteristics referring to ancient civilizations, its formal affinities with the Egyptian mastabas, its tendency to the Chichen Itza in Mexico (The Great Ball Court), Heizer states in many references that he cares for forms and pasts, nourishes the past and is not radical in this sense (Mergin, 2018).



Figure 1. Examples of Heizer's works in USA (Mergin, 2018): i) “Dissipate, 8 of Nine Nevada Depressions”, ii) “Rift, 1 of Nine Nevada Depressions”, iii) “Complex One”

Richard Long: Put forth impermanent works based on the conditions of nature that are documented by tools such as photographs and maps. Contrary to Heizer, Long's works are simpler and more modest. His works are made and photographed in nature or they are made in nature and exhibited in galleries. Long considers the act of walking as the symbol of human action. In this sense, he defines art as a voyage and the artwork as a part of the act of walking. His works in mountains, deserts, lakes or riversides are made up of natural materials such as water, stone, branches he came across during his walks in many different countries. He forms a web of connotations, layers of meanings that bring together actual time with the present and past, and all geographies he has walked over. Long attracts our attention to the moving, action packed world of nature (Mergin, 2018; Tandoğan and Erdi Es, 2018) (Figure 2).



Figure 2. Examples of Long's works: i) “A Line Made by Walking”, England (Tandoğan and Erdi Es, 2018), ii) “Six Stone Circles”, England (Tandoğan and Erdi Es, 2018), iii) “Circle in Alaska”, Alaska (Mergin, 2018)

Long's walks are associated with the sculpture due to the physical and three dimensional experiences that these walks represent. Richard Long states that, "*a walk is just one more layer, a mark, laid upon the thousands of other layers of human and geographic history to the surface of the land.*" A site is something of a repository of its own history parts of which can be found to be physically embedded within the site where much else resides more ephemerally in the human history of it. It is a repository that is forever in the process of change (Houge, 2004). His works are shaped as instantaneous records of his intense sensations and experiences covering a period of two-three weeks. What is represented in the artwork is recreated with the participation of the imagination in the memory of the viewer. Long has put forth texts, maps and photographs in galleries and exhibition halls for the representation of his works in open areas and fields (Mergin, 2018).

Robert Smithson: There is a sense of time beyond recent occupations and narratives that precedes and will most likely exceed human occupation within the geological timeline of the site which has significant impact on Smithson's work. A sense of immediacy, indeterminacy, and insignificance is provided to with this perspective with regard to the sense that his works are always works in process (Houge, 2004). Just like Heizer, he completed his monumental works on wide areas of land. Considering the earth as the surface of a painting, he developed works of art that can be grasped when viewed from above. Smithson as an artist interested in derelict industrial areas defended the opinion that Land Art is one of the means of recovering areas that are damaged due to mining or other industrial activities (Weilacher, 1996; Lehenbauer, 2012). While geological regions, layers of rock represent natural processes of wear, decomposition, disintegration that is the law of entropy, Smithson creates a continuously layering, dynamic and changing world by adding elements representing the destruction of living things such as rotting, time, culture, geological layers, history etc.. According to Smithson, the transformation of nature by humans is taken into consideration as a natural process and he has treated in his works the urban framework shaped by industry, industrial regions, their traces as well as the concepts of collapse and disintegration (Mergin, 2018).

The Spiral Jetty (1970) comprised of rock, earth and algae arranged by Smithson forming a long (1500 ft) spiral-shape jetty protruding into Great Salt Lake in northern Utah is his best known piece and probably the most famous piece of all Land Art (Traverso, n.d.). "Spiral Jetty" makes a reference to manmade monuments and draw attention to man's relationship with nature, it has been built in an industrial region where used for oil drilling (Tandoğan and Erdi Es, 2018) (Figure 3).



Figure 3. "Spiral Jetty", USA (URL-2)

Built on the basis of connecting the lake to the sea via submerged channels and the formation of a large vortex down deep, "Spiral Jetty" references complex and implicit expressions such as ancient seas, underwater tunnels, prehistory etc. Charmed by the presence of red salt lakes in the area, Smithson, used a mixture of black basalt, limestone and soil for building his artwork. "Spiral Jetty" is a rock area that resembles a rough jetty the borders of which cannot be identified clearly due to the movement of the water which revolves around itself only to end in a dead-end. Spiral can be experienced only by walking and throughout the walk at each step the visitors find themselves both at the end of the jetty and the center of the artwork. The appearance of "Spiral Jetty" changes based on the amount of water, weeds and bacteria in the lake and hence the water changes color becoming blood-red and the rocks in the spiral become white as if covered with a layer of salt subject to the amount of salt in the lake. This relationship established between the artwork and its environment results in the change in its appearance as well as the change in the experience of the viewer.

Andy Goldsworthy: Circle and spiral is the form that is most frequently encountered in the works of the artist. Land Art artists generally use the circle in their works as a primitive form with references to infinity, loop, time, rebirth, organic form, transformation, seasons, stars, astronomy, roots, starting in addition to femininity and goddess in certain religions. Andy Goldsworthy has also put forth many works of art based on the form of the circle (Figure 4). Majority of his works have been documented with photographs and videos thus passed down over to the viewer and posterity. Some of his works have also been adapted to galleries and moved over to interior settings (Kozlu, n.d.).

The screen has its origins as a performative piece much like many works by of Andy Goldsworthy. The sculptural works of Goldsworthy can be as ephemeral as a sliver of ice, or as enduring as a wall of stones. The "throws," of sand, bracken, sticks, water, snow, or other materials are noticeable among his ephemeral works in which Goldsworthy hurls a mass of material into the air photographing the peak moment of the event as a performative corollary of the making of the sculpture. The physical presence of Goldsworthy is more remote in some of his other ephemeral works such as a trail of leaves fastened together with thorns placed in a river to flow away and disperse (Anonymous, 2011).

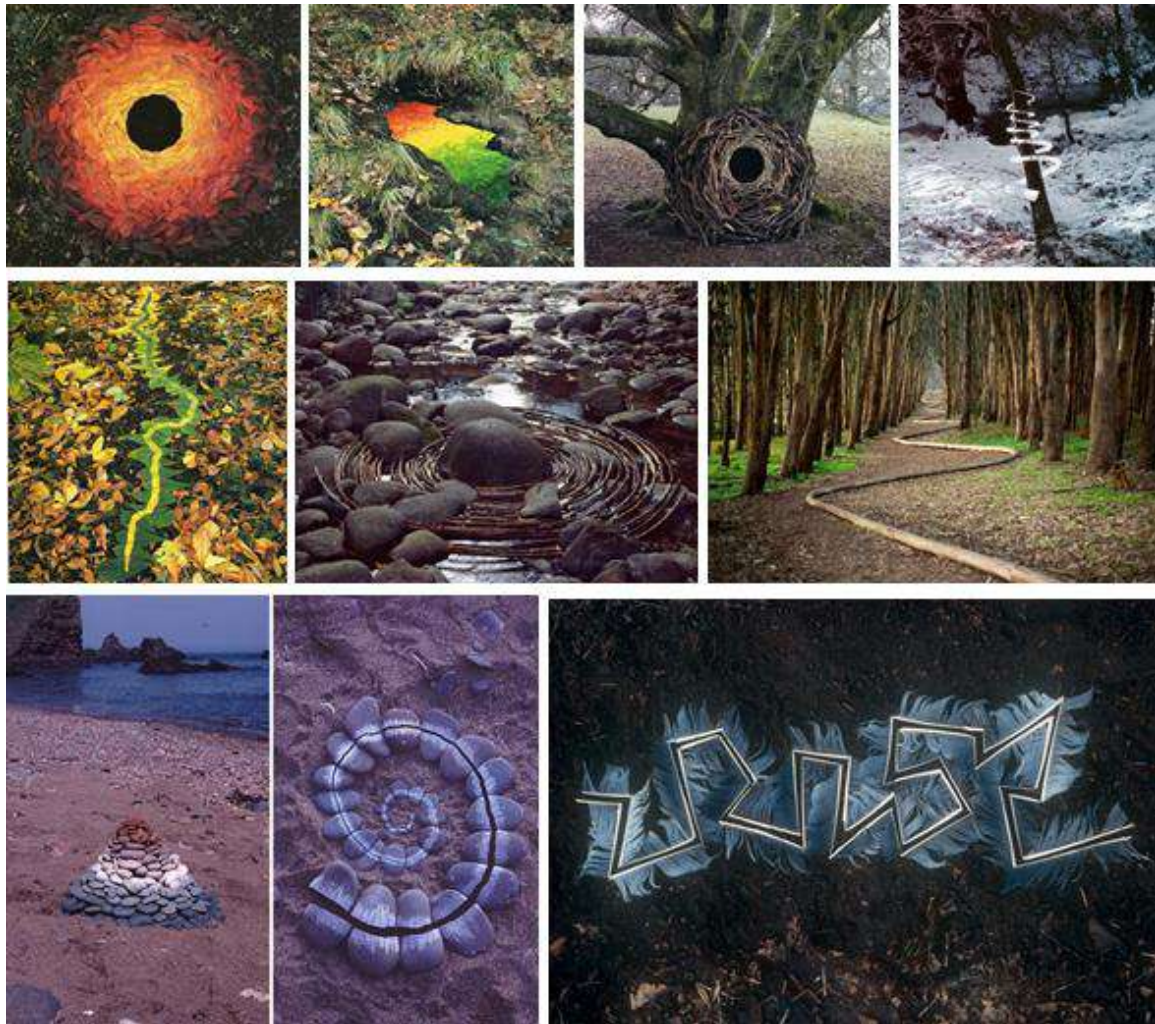


Figure 4. Examples from Andy Goldsworthy's Works (URL-3)

Walter De Maria: De Maria is renowned for massive and large-scale installations delving into issues of time and space on an imposing scale. He is one of the most eminent contributors to land art. The art of Walter De Maria art along with his use of the earth as a medium from utilizing lighting rods in New Mexico to highlighting chalk lines in the Mojave Desert have inspired a multitude of artists spanning different generations. The Lightning Field created in 1977 is his most famous and renowned piece despite the fact that he worked on several notable installations over the years (URL-4).

De Maria and the Dia Foundation shifted their attention to Quemado during the mid-seventies as a result of the coincidence of a relatively high number of lightning days per year with the availability of purchasable, flat, semi-arid, sparsely populated range land. The ideas of De Maria related with the Lightning Field were already tested during a pilot project near Flagstaff, Arizona, in 1974. The foundation acquired five or more sections (a section is a square mile, or 640 acres) northeast of Quemado in his name. A grid of 400 stainless steel poles with pointed tips was erected here by De Maria. The grid extends out a mile from east to west and slightly over a kilometer from north to south; there are twenty-five and sixteen rows containing poles from the east-west and the north-south directions respectively. They are spaced 220 feet apart with 331 feet on the diagonal. They are installed in such a way so as to form a continuous plane at an average height of twenty feet with their tips seven and one-half inches above ground despite fluctuations of ground level. In the meantime, Dia bought and renovated a building for the local administrative office of the Lightning Field in the town of

Quemado. There is also a mini-museum of De Maria's work with a selection of the Silver Meters and the circle and square Equivalents on view. There is a low chance of seeing dramatic lightning strikes since lightning storms pass over the field approximately three days a month during the lightning season, from late May through early September (Beardsley, 1981) (Figure 5).



Figure 5. "The Lightning Field", USA (URL-4)

It is indeed a finished installation of the materials on a site, however one that is fully completed only when lightning strikes. Even then its completeness lasts only for an instant. The shiny metal finish and the positioning of the poles provide a site in anticipation of the lightning on days when no storms are in sight. It seems as if the poles disappear and reappear based on the changes of light across the site. Lightning Field is an "unfinished" work that is completed over and over again by its engagement with the forces and patterns for which it was designed (Houge, 2004).

3.2 Land Art Examples by Turks

Mehmet Ali Uysal: Uysal's sculptural interventions conceptualize presence and absence, with an awareness of the history of installation and site-specificity. Uysal generally forms his works at the specific area where the work is to be displayed. Hence, effective plastic characters have always stood out in Uysal's works emphasizing their statuesque structures. Uysal plays with volume and dimension in exterior settings and his interior works often engage with the architecture of the gallery. The installations of the artist in the past have questioned the relationship between "skin", "space" and "body" by way of various metaphorical references (Aydın, 2014; URL-5)

Skin 2 (Ten) that can be considered within the scope of Land Art is one of the best known works by the artist. The first was built at Meuse, France while the second was built for a festival at Chaudfontaine Park in the city of Liege in Belgium. The artist generally plays with the perceptions of the viewer aiming to establish a connection between the earth and human skin. He depicts the similarity of the soil with the skin by flexing the surface of the soil in this work (Aydın, 2014; Tandoğan and Erdi Es, 2018; URL-5). The work is ranked number 3 in the "Top Ten Public Art" list published by The Independent (Aydın, 2012; URL-6) (Figure 6).



Figure 6. Examples of Uysal's works: i) "Skin 2", Belgium (Aydın, 2014), ii) "Mirror" (Aydın, 2014), iii) "Paper Plane" (Tandoğan and Erdi Es, 2018)

Varol Topaç: The artist who included the space itself into his works, designing works for spaces makes references to nature, life and humane values in his works. Moreover, he is also attentive to make daily productions in nature which are documented by way of photographs. Topaç also puts forth works such as kinetically breathing person for emphasizing the rhythm, dynamism and action in life (Aydın, 2014; Tandoğan and Erdi Es, 2018). As one of the most important names representing our country in the fields of kinetic sculpture and Land Art, Topaç, used a sensor moving the artwork with the help of an electrical motor when the viewer approaches it. In this way, the viewer also plays a part in the artwork by making it move upon approaching (URL-7).

"Zipper Grass (Fermuar Çimen)", one of the works by the artist refers to the state of alienation from nature. Whereas the work entitled "The Door Of Perception (Algı Kapısı)" aims to combine nature and culture by forming a road and gateway. The artist symbolizes trees that wish to leave the forest in his artwork entitled "Tumbling Trees (Yuvarlanan Ağaçlar)" actualized in the city of Gongju, Korea. Trees in circles built on the pathway have been used as symbols creating an effect that resembles the feeling of tumbling (Tandoğan and Erdi Es, 2018) (Figure 7).



Figure 7. Examples of Topaç's works: i) "Tumbling Trees", South Korea (Aydın, 2014), ii) "The Door Of Perception", Finland (Aydın, 2014), iii) "Acrobat", Croatia (Tandoğan and Erdi Es, 2018), iv) "Zipper Grass", Turkey (Tandoğan and Erdi Es, 2018)

Mehmet Kavukçu: Kavukçu frequently made use of geometric forms in his works thus intervening in public spaces where there is no art; focuses on conceptual means of expression on space, area, light, sky, scenery, historical process and proofs thus putting forth aesthetic products within this system. The artist carrying out his works in Erzurum in a plain and simple manner strives to transform the disadvantageous climate conditions into an opportunity for his field of artistic production. He questions relations with nature and with humans that are a part of nature, enabling the viewers to take part in this process of questioning carried over to various areas of performance by way of the language of art. Mysterious impacts are generated subject to the position, distance and movements of the viewer when objects that are sometimes distinct or sometimes semi-visible in constructions some of which are covered with thin or thick steel wires are combined with crystallization due to icing. The process of melting during the daytime when the weather is warmer and the process of re-freezing at nights when the weather is colder provide a very dynamic and variable texture to the surfaces of products in which climate conditions and especially ice is one of the defining aspects (Figure 8). Thus, interactive, lively and variable products can be attained in his studies by way of this cycle (Aydın, 2014; Tandoğan and Erdi Es, 2018).



Figure 8. Examples from works of art by Kavukçu in Erzurum (Turkey): i) “Crystallizing Work of Art (Kristalleşen Sanat Nesnesi)” (Aydın, 2014), ii) “Storm (Fırtına)” (Tandoğan and Erdi Es, 2018), iii) “Pair of Minarets-Ice and Fire (Çifte Minare Buz ve Ateş)” (URL-8)

The artistic discipline of Kavukçu focuses on outer lines and inner gaps that put forth the characteristic features of structures. Spaces acquire new meanings after being transformed into objects of art as a result of interventions. Kavukcu strives to establish a new totality of meaning stemming from the knowledge of space in addition to visual changes in the setups of spaces (Aydın, 2014; Tandoğan and Erdi Es, 2018).

3.3 Space and Time Related Problems in Land Art Applications and Solution Suggestions

While Land Art aims to have the viewer question the spatial ownership of the work, it also tries to instill feelings of awe and sensitivity towards the environment. For this purpose, temporary-permanent works of art are produced at different scales (Güner and Ataman, 2016). However, artists have become dependent on wealthy individuals and foundations in order to finance their high-cost projects since monumental projects require significant financial support. They have overcome this problem later on by shifting towards smaller scale works (Tandoğan and Erdi Es, 2018).

Works by Land Art artists in open areas are mostly works that are not permanent and that can degrade due to the harsh conditions of nature. Works comprised using natural materials are prone to various issues regarding the presentation of the artwork and its permanence. The fact that works of art displayed in open areas will be lost after a certain period of time and/or the fact that they can be experienced by a very small number of people resulted in many artists to develop different approaches and strategies. Some take photos or record videos thus documenting the work of art while others construct a copy of the work in galleries. In each case, the artists carry over their artworks to a more permanent state thus uniting them with viewers (Mergin, 2018; Tandoğan and Erdi Es, 2018).

“Time/period” presentation has also been a problem in Land Art works that have been ongoing and developing since ancient times. All required information should be provided in order for the characteristics of its time period to be perceived accurately. It is ensured that the viewers perceive the artwork fully by way of incorporating via documents such as photographs, videos and texts the various factors related with the artwork such as the conditions for its preparation, material and intention. Imagination and the participation of imagination play a central role in the perception of these works of art. Even though the artworks actualized in open areas in nature with the use of three dimensional materials carry the attributes of statues, alternative insights are provided to traditions of generating art by shifting the object from the center of aesthetic awareness and centralizing their interactions

with their position, environment and the participation of the viewer. This is the primary duty of the documentary photographs/videos of many Land Art pieces (Mergin, 2018).

CONCLUSION

Works of Land Art that opened doors to a whole new world of possibilities by stepping beyond the traditional materials and methods attract attention with their harmony with nature while leaving a trace on the world (Güner and Ataman, 2016). Land Art differs from other movements of art with regard to the facing of humans with nature that actually comprises their essence (Kınam Dokuzlar, 2018). Space is defined by senses beyond the three dimensions that make up its objective presence. Moreover, works that display the perfect harmony between material, space, location and time enable the emergence of visually strong works in the landscape that belong to no one as well as to all of humanity (Güner and Ataman, 2016). In this regard, this movement that started the shift towards the environment is closely related with landscape architecture through the use of land itself as well as natural materials.

Land art should be considered as an artistic protest against the artificiality, or in other words, the plastic aesthetics and ruthless commercialization of art at the end of the 1960s in America. Exponents of Land Art rejected museums or galleries as the setting of artistic activity and developed monumental landscape projects which were beyond the commercial art market (Traverso, n.d.).

Land art works with which we can establish sensory contact enable landscape, art, nature and architecture to come together while generating new perceptions by suggesting means to establish direct contact with landscape and art subject to the conditions of the time period. This is how landscape changes throughout history.

The concepts of art, landscape, urban and public open spaces can be defined differently, however these concepts also carry meanings that are interrelated. Hence, the design of spaces where art is exhibited and where art meets the public have significant importance as one of the study areas of landscape architects with regard to establishing the relationship between art and people. Land Art which makes use of rural and urban areas as artistic material is one of the leading artistic approaches of our day. Applications with high interaction that are shaped by an aesthetic understanding will emerge with the integration during the design process of users as well as all spatial components that make up the landscape. This in turn will make significant aesthetic, physical, social and economic contributions to the area. The most distinctive characteristics of Land Art pieces as landscape design with variable and more than one meaning are; having natural and cultural characteristics that are unique to the area, being comprised of materials that are specific to the area, being accessible by everyone, participative, raising awareness, addressing cultures in different time periods while interacting with different disciplines. Landscape designs with these characteristics also have spatial and socio-cultural effects on the city (Düzenli et al., 2007).

Designs under the conditions of our day should be made in Land Art works by taking into consideration the results of small actions. Design for a sustainable life has impacts on the society that raise awareness and organize actions for change (Kınam Dokuzlar, 2018). Land art works should enable this transition by raising awareness on issues related with the environment and society while symbolizing the actions suggested as solution for global

environmental issues. Important works carried out by landscape architects for the environment should be integrated with art in order to raise awareness. Because symbols play an inevitable role in the arrangement of habits and the learning of sustainable actions.

It is observed that foreign artists generally apply their works in rural areas and hence recycle their works of art back to nature. They document their works with photographs and videos to ensure that they hold a permanent location in the social memory and build a miniature of their works in indoor settings such as galleries even though they are generally opposed to the idea. This movement of art that emerged in America during the 1960s with many implementations was adapted by Turkish artists after the 2000s. However, it is observed that majority of the Turkish artists implement their works not in their own country but mostly in urban public areas in foreign countries. Since the works carried out in urban public spaces are considered as a plastic object, they have become landmarks at their locations of implementation due to their permanent characteristics. Land art works at different national and international levels make up an identity for the city they are located in as significant reference points before disintegrating in nature therefor becoming important symbols of the city. In this scope, applications characterized as cultural landscape studies take their places in urban memory as important symbols for both the residents and visitors alike.

Land art is an important form of approach for making a point in the urban and rural landscapes and to raise awareness for nature in our cities where nature is continuously receding due to the emphasis on fast and uncontrolled urbanization. It is important to adopt and popularize the implementations related with this approach; and to produce and encourage the production of projects based on the perspective of land art philosophy.

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