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

MAPPING THE RELATION BETWEEN ARCHITECTURE AND LANDSCAPE THROUGH THE WEBSITES OF ARCHITECTURE OFFICES

MASTER OF ARCHITECTURE

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Supervisor: Prof. Dr. T. Nur ÇAĞLAR

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DECLARATION OF THE THESIS

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Burcu Eyyüpoğlu

TEZ BİLDİRİMİ

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Burcu Eyyüpoğlu

ABSTRACT

Master of Architecture

MAPPING THE RELATION BETWEEN ARCHITECTURE AND LANDSCAPE THROUGH THE WEBSITES OF ARCHITECTURE OFFICES

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Institute of Natural and Applied Sciences
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With the development of communication technologies, architectural offices have started presenting their websites as exhibits and storages of their architectural designs and landscape of their professional identity. Upon sharing architectural media such as drawings, sketches, publications, and photographs, websites have become a tool or in other words a platform for them to express their professional identity. In addition to being interfaces and actors who take on the role of image-mask in the construction of these identities, they are also used as archives and exhibitions. Websites are tools of information. In this context, this study focuses on the websites of famous contemporary architectural offices that bring together theory and practice. Therefore, the architectural offices selected are OMA, BIG, Herzog-de Meuron, 3XN Architects, and Steven Holl Architects.

This study approaches the relationship between architecture and landscape through the websites of architectural offices that operate in practice. At first, the difference in the way of approaching architecture and landscape relations in the classification systems of offices that meet the concept of an architecture program was analyzed on websites. In this context, it is presented with the graphics that the websites have characteristics like maps. In this way, it is seen that OMA's classification systems include the

landscape title, while other offices do not have a separate landscape title.

Therefore, exposing the tangled relationship between program units of architectural offices in the next step also exposes the relationship between architecture and landscape. The theoretical texts published on the websites of the offices are mapped as disciplinary and discursive along with their visuals.

Different graphical outputs were taken using the dataset Tableau Public program used for mapping theoretical texts. A comparative analysis for graphic outputs is presented by discursive analysis of sentences filtered in the dataset using the Voyant program. Data obtained from the two programs being in line supports the thesis. The comparative study is conducted for these five architectural offices and aims to explore classification systems in terms of their professional identity. How they present their professional approach through mapping as a method is discussed in the context of the landscape concept.

As a result, the relationship between architecture and landscape is defined as a common area, an architectural landscape in mapping applied to the websites of architectural offices. The dynamics creating this field are the features that separate architecture and landscape from the beginning. Because, even the architecture, which wants to create a new interior in an existing context, shows this to the outside, its existence is associated with it. Architecture defines a new context with the outside through the creation act. This context contains partiality in the process of its definition, but the context reading is done through the removal of the boundary between them.

Keywords: Websites, Mapping, Landscape, Architecture, Architecture offices.

ÖZET

Yüksek Lisans Tezi

MİMARLIK VE PEYZAJ ARASINDAKİ İLİŞKİNİN MİMARLIK OFİSLERİNİN WEB SİTELERİ ÜZERİNDEN HARİTALANDIRILMASI

Burcu Eyyüpoğlu

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Mimarlık Anabilim Dalı

Danışman: Prof. Dr. T. Nur Çağlar

Tarih: Ağustos, 2021

İletişim teknolojilerinin gelişmesiyle birlikte mimarlık ofisleri, web sitelerini mimari üretimlerinin vitrini ve deposu; profesyonel kimliklerinin peyzajı olarak sergilemeye başladı. Çizimler, eskizler, yayınlar ve fotoğraflar gibi mimari medyanın paylaşılmasıyla web siteleri, profesyonel kimliklerini ifade etmelerinin bir yolu, platformu haline geldi. Web siteleri bu kimliklerin inşasındaki arayüzler imaj-maske rolünü üstlenen aktörler olmasının yanında, arşiv ve sergi niteliği taşımaları yönüyle kullanılmaktadır. Web siteleri bilginin araçlarıdır. Bu bağlamda, bu çalışma, teori ve pratiği bir araya getiren tanınmış çağdaş mimarlık ofislerinin web sitelerine odaklanmaktadır. Bu bağlamda seçilen mimarlık ofisleri OMA, BIG, Herzog-de Meuron, 3XN Architects ve Steven Holl Architects'dir.

Bu çalışma mimarlık ve peyzaj arasındaki ilişkiye pratikte çalışmalar yürüten mimarlık ofislerinin web siteleri üzerinden bakmaktadır. İlk olarak web sitelerinde mimaride program kavramını karşılayan ofislerin sınıflandırma sistemlerinde mimarlık ve peyzaj ilişkisinin ele alınış şeklindeki farklılık analiz edilmiştir. Bu bağlamda web sitelerinin harita niteliğinde olduğu farklı grafiklerle ortaya konulmaktadır. Bu yolla OMA'nın sınıflandırma sistemlerinde peyzaj başlığına yer verdiği ancak diğer ofislerin peyzaj başlığını ayrı bir şekilde sınıflandırmadığı görülmektedir.

Bu bağlamda bir sonraki adımda mimarlık ofislerinin web sitelerinin program ögeleri arasındaki girift ilişkilerin açığa çıkarılması mimarlık ve peyzaj arasındaki ilişkinin de açığa çıkarılmasını sağlamaktadır. Ofislerin web sitelerinde yayımlamış oldukları kuramsal metinler görselleriyle birlikte disipliner ve söylemsel olarak haritalandırılmaktadır.

Kuramsal metinlerin haritalandırılması için hazırlanan dataset Tableau Public programı kullanılarak farklı grafik çıktılar alınmıştır. Grafik çıktılar için karşılaştırma niteliğinde bir analiz daha Voyant programı sayesinde datasette filtrelenen cümlelerin söylemsel analizi ile sunulmaktadır. İki programdan alınan verilerin paralellik göstermesi tezi destekler niteliktedir. Karşılaştırmalı çalışma, bu beş mimarlık ofisi bünyesinde yürütülmekte ve mesleki kimlikleri açısından sınıflandırma sistemlerini keşfetmeyi amaçlamaktadır. Bir yöntem olarak haritalama yoluyla profesyonel yaklaşımlarını sunma biçimleri peyzaj kavramı bağlamında tartışılmaktadır.

Sonuç olarak; mimarlık ve peyzajın ilişkisi mimarlık ofislerinin web siteleri üzerinden yapılan haritalandırmada ortak bir alan; mimari peyzaj tanımlamaktadır. Bu alanın oluşmasındaki dinamikler başlangıçtan beri mimarlığı ve peyzajı ayrı kılan niteliklerin kendisidir. Çünkü var olan bağlamda yeni bir iç yaratmak isteyen mimarlık bu barınmayı dışa karşı olarak gerçekleştirse de var olması onunla ilişkilidir. Mimarlık yaratma edimiyle dışarıyla birlikte yeni bir bağlam tanımlamaktadır. Bu bağlam tanımlanması sürecinde tikellikler içermektedir, ancak bağlamın okuması aradaki sınırın sınırsızlaşmasına bağlı olarak yapılmaktadır.

Anahtar Kelimeler: Websiteleri, Hatitalandırma, Mimarlık, Peyzaj, Mimarlık ofisleri.

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TABLE OF CONTENTS

Page

LIST OF FIGURES

Page

LIST OF TABLES

Page

LIST OF GRAPHICS

Page

1. INTRODUCTION

Architects reveal new identities along with the spaces corresponding to their designs during the processes of architectural design. Each identity can bear traces from the previous creation and have partnerships, but the site-specific differences are the masks that allow these identities to be worn while expressing new construction processes.

The concept of the mask, which is discussed in architectural theory, exemplifies the dynamics of border relations. With the development of communication technologies, architects make theirs images visible through websites. These images provided by communication technologies are presented to users through interfaces. In addition to the establishment of relationships through interfaces in the digital world, these interfaces appear as masks used by the architect in his professional practice. Because websites both express the spirit of the design processes graphically and are a public space where the architect conveys himself to the public. In this context, the interface, which plays the role of a mask for architectural offices, can be considered as their graphical and textual presentations on their websites. These presentations are the extrovert aspects of architects and architectural offices.However, in this context, the evaluation of the extrovert is a mask in the comparative evaluation between Loos Saussure and Sitte. Colomina (2011) explains the evaluation as follows. It highlights Loos's argument that the interior cannot live in photography and Saussure's appreciation of "the verbal tradition of language and its independence from writing" and Sitte's attempt to criticize the modern public space for its ideal of being photogenic.

> "Unlike the traditional "place", modern urban space is incomprehensible in terms of experience. "Outside" is not only an image, but also a picture, a photographic image. If the writing is photograph of the statement according to Saussure, and interior is the one that cannot be photographed according to Loos, then "modern" city place is the photograph of "place" according to Sitte. “Outside" is a photographic image. The mask is primarily a picture.” (Colomina, 2011)

In this context, websites consist of photographic images with their dynamic designs. In this sense, they are photographic public spaces. However, websites, which are considered as a part of the identity construction of the architect, oppose the criticism

made by Colomina in terms of transferring their production processes in different ways. Today, with the changing media presentations, the nature of the masks has also turned into communication tools expressing modern identities.

In architectural production, this way of expression can be associated with the concepts of “privacy” and “publicity”.The identity behind the mask can only be defined by movement and that the act of inactivity with the mask enables it to become a part of the space. As Colomina (2011) denotes “Only when the mask moves something is revealed and even what is revealed is still somehow encrypted. This coded movement or rhythm is the only remaining trace of identity." The mask may make it impossible to portray identity as all traces of identity are lost during inactivity. In this context, the design processes of architectural offices have interactions that provide the movement of the final product and cannot be considered independently. It can be evaluated as the final product of the mask design process. The mask starts to appear as an identity in the contexts where the product is spoken. Because designing and evaluating it as a presentation is to have a new face with the design made. Architectural design processes depend on the mass media production in modern architecture. (Colomina,2011)

> It is the emerging system of communication that came to define twentieth-century culture -the mass media- that is the true site within which modern architecture is produced and with which it directly engages. One could argue (this is the main argument of this book) that modern architecture only becomes modern with its engagement with the media. Banham noted that the modern movement was the first movement in the history of art based exclusively on “photographic evidence” rather than personal experience, drawings, or conventional books. While he was referring to the industrial buildings that become icons for the modern movement were not known to the architects from “direct” experience (only from photographs), the work of these architects themselves has become known almost always through photography and printed media. The presupposes a transformation of architectural production-no longer exclusively located on the construction site, but more and more displaced into the rather immaterial sites of architectural publications, exhibitions, journals. (Colomina, 2011)

With the development of communication technologies, the inclusion of the public sphere on digital platforms has changed the practice of architecture in different ways, as well as changing the balance in architectural-user relations. Nowadays, architecture offices communicate with the observers, academics, and colleagues through the interfaces that they design. In this direction, communication itself has increasingly become a part of the design process. In this context, the relationships that will contribute to the architectural discourse through the websites that are made of images and masks designed by the architect for his presentation are analyzed. These relationships are realized in parallel with the request. According to Boardman, a few of the basic things that make up the stories of cultures today are related to this.

Boardman declares:

> A good storyteller is someone who has trained their storage and retrieval system to hold more information than average, can retrieve information quickly and can then construct narratives that satisfy and entertain. Cultures are built upon how we respond to the interplay of these narratives – old ones and constantly changing new ones. (Boardman, 2004)

Boardman states that we can extend the context of this situation back to the Neolithic period. People wanted to record spoken language, in an even broader sense, to record narratives and convey this. In the Neolithic age, if these graphics and symbols were drawn on the rocks were tried to be done, today communication systems are discussed over the archives created with storage areas. (Boardman, 2004)

> The creator of the narrative can die and be forgotten – but, if the fixed (written) version of the narrative is preserved, it can be read and replayed hundreds or thousands of years later. There is the inevitable problem that spoken language changes very quickly so that, even if a document still exists, the code used to construct it may no longer be in use – a problem that any student who has struggled with Shakespeare (or whoever it was who wrote those plays) will recognise. If you want to make your narrative known to large numbers of people, you have to find a way of giving other people a copy of it. (Boardman, 2004)

In the historical process, the development that took place in the transition to the digital world was the transition to written language and recording in spoken language. Cultures have also experienced the processes of transferring interaction through writing. For today's websites, substrates have begun to take shape with the need to transfer information between computers. First of all, while using systems to provide information flow between universities in the United States, it was desired to provide data flow between personal computers over time. The process experienced for writing has evolved and today the website has become what provides this infrastructure and information network.

> We wanted more though. By the late 1980s, networking of large mainframe computers (Wide Area Networks) had been a reality for many years. Early incarnations of the Internet consisted of linked computers that could exchange packets of information over long distances – mainly between universities in the United States. (…) This same principle was implemented in the late 1980s for linking personal computers in a business environment – the concept of the Local Area Network. It arose from the desire to move and copy documents or files from one personal computer to another in an office, thus saving time and money, but it left in place the pathways that, by the mid-1990s, would make possible the information explosion known as the World Wide Web. Tim Berners-Lee, a physicist (...) He based his new system on hypertext, a concept that was influential in the design of computer environments long before the Web. Hypertext stems largely from the ideas of Ted Nelson and Douglas Engelbart. (Broadman, 2004)

In this context, websites started to turn into platforms where information flow and presentations are exhibited. In the 21st century, it has become one of the first research sources when it is used with correct references. It is now presented in a communicative context through different applications in books on websites.

While Broadman explains that the establishment of an information retrieval system for books becomes more organized when books are located in the right locations according to the relevant classifications, he also points out that the bridges to be established in the flow of information between books are limited. In this context, with the development of digital media, libraries have also started to be digitalized. Digitization of libraries has enabled archives and written-visual information to be used together with technology interfaces.

Since the information presented on the websites is also classified and systematized information, the proximity of the websites to the digitized concept can be emphasized.

It can be interpreted that the websites are replacing the conventional library where today's information and graphics are presented together.

While the media used via the Internet is a source of information that we can reach theoretical expansions, interfaces that reflect the images and masks of the organizations are formed with the graphic designs developed. In this thesis, architectural offices also have the potential to be mapped thanks to their designs with the contents of hypertext and/or related applications, as well as project texts and visuals. Broadman explains hypertext as follows;

> Hypertext is a way of hard-wiring these associations and connections with other documents – making permanent jumping-off points part of an electronic text, and, if you are linked on a network, the documents can be on other computers twenty feet away – or five thousand miles away. The hard-wired jumping-off points that take you to other documents are called **hyperlinks**. Written text allows us to replay the *content* of our experience and thought, but the revolutionary assumption behind hypertext is that we are replaying a narrative more like the *thought process* itself. (Broadman, 2004)

By using programs such as javascript via hypertext on the websites of architectural offices, a richness is revealed in the classification systems used by the offices for projects. This richness seems to be possible by categorizing the contextual relations graphically.

Thanks to these graphics filtering systems, they create a map that is made possible by the programs used. Filtering systems constitute an important system for extracting information as we want. Filtering systems are systems that help us find the necessary information in this pool when we consider websites as an information pool. It also provides the observer with advantageous options in terms of revealing information in a similar relationship to his choices. A relational network can be created. One filter can accommodate several project selections at the same time. Thus, it is possible to

see more than one project in filter information at the same time, for example, in the program information content. In this context, mapping the potentials, information flow, and theoretical expansions in websites through the Tableau Public application is one of the main purposes of the thesis. In order to carry out the mapping work, offices that bring together theory and practice, not only in making but also in thinking practice, were selected from offices that included sufficient visual and textual data in their posts.These offices are also the ones that include the required visual and textual date in their websites to carry out the mapping work.

In the light of the foregoing, this study aims to examine the websites of five selected architecture offices. In this context, a new mapping method will be proposed to scrutinize how architectural offices produce and disseminate knowledge. Besides, this method will also sho how architects construct their *digital identities* and *digital showcases.* It is important to scrutinize the production of knowledge through the websites since today, website is the medium where the digital identitites are currated. This curation not only showcases the digital identities but also constructs architectural discourse.

When looking at the website of architectural offices with the mapping method, data and images provided on the website, many new information and statements can be produced. All aspects of their websites were examined and handled. While examining websites of these offices, it is observed that the relationship between architecture and landscape, and their boundaries are very different. Therefore, as the filtering system, the relationship between architecture and lanscape is chosen as a case study. In this context, the relationship between architecture and landscape is examined as the two sides of the border, and only the discussions that will contribute to the transformation of the border into limitlessness are evaluated on the websites of architectural offices for the relationship between architecture and landscape.

The current relationship between architecture and landscape has also appeared decidedly different on their website. In the thesis, this relationship is discussed in the context of the discourse created by the architecture. The way the architectural offices build this relationship becomes important.

It is argued that architectural offices design environments in which they display their emerging images while constructing their own identities, and that they suggest another way of reaching information through these environments. In a world where the desired

filtering systems can be provided in the information flow enabled by the World Wide Web, websites of the selected architectural offices are explored in order to reveal how these filtering systems themselves contain information.

1.1 Aim of The Study

By using the mapping method on websites of selected architectural offices, this thesis aims to reveal and evaluate the architectural discourse developed through the relationship of architecture and landscape, different practical and theoretical frameworks, and productions existing within these frameworks. The study presents the similarities and differences in architectural offices' ways of looking at landscape, and tries to set a context to interpret and understand the interactions between architecture and landscape with frequently used keywords that is analyzed and mapped through Project text.

While discussing the main research question, some secondary questions are also discussed;

- On the websites of the offices; Can the absence of a landscape program highlight how these offices want to classify their approach to landscaping?
- From this point of view, does the relationship between architecture and landscape allow for the design of graphics by comparing the projects to be selected from different programs?
- Do the websites contain theoretical information that can provide these opportunities?
- Can the relationship between architecture and landscape be mapped through the theoretical descriptions on the websites?

1.2 Method and Material

In the light of these questions, while organizing the research tools of the study, a second classification system is proposed by filtering the information load of these research tools. This second type of classification is made depending on the reinterpretation of the theoretical texts shared on the websites. And the resulting outputs are mutually evaluated with the Voyant software. It is possible to exemplify from this analysis that offices have developed different practices against the concept

of the program in architecture. In this context, the concepts of landscape and architecture are discussed both programmatically and disciplinary. There are alternative ways of examining the interaction in the field of landscape and architectural concepts.

- Historical analysis
- Conceptual and theoretical analysis
- Practical analysis

A historical analysis can be made by looking at how architecture and landscape interact historically. In another aspect conceptual and theoretical analyzes can be made by looking at disciplinary boundaries and certain qualities from a conceptual and theoretical point of view. As the third alternative, we can look at how these two interact in practice in today's conditions. The mapping method used in the thesis does not specifically belong to one of these alternatives. But it is to map a gap in where we should look to observe these interactions between landscape and architecture, or the research to explore an area that has not been addressed in the literature. In this study, the websites of architectural offices are mapped and examined in this way.

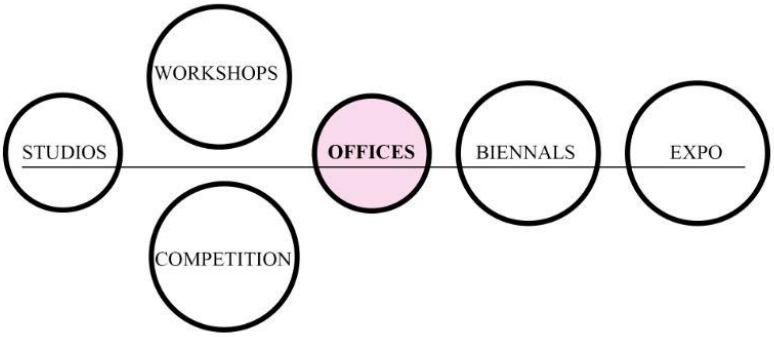


Figure 1.1 : Classification of architectural platforms.

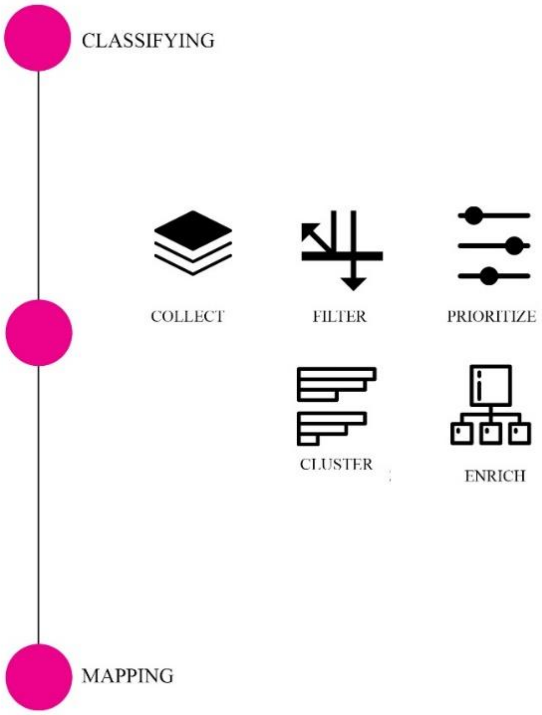


Figure 1.2 : Thesis method diagram[1].

The method used in this thesis is similar to the grounded theory (Groat and Wang, 2013) since the study, which initially aimed to focus on offices among production practices, uses a graphical method while collecting and classifying resources on websites.

1.2.1 Design of dataset

The design stages of the data set are listed below. A sample project description is also included. The added description is an example of the explanatory text used as a case study. These explanations are descriptions of the offices' projects and are taken directly from the offices' websites.

- First of all, for the method to be applied, academic, and practical platforms and spaces where the architectural productions are exhibited have been listed and collect.

Architectural production platforms have been listed in Figure 1.1 In this context, Figure 1.2 the process between two ends of the graphic (between classification and

[1] Concept icons abstracted from. https://thenounproject.com/

mapping) has been identified based on research.

Each step has been analyzed with the former one. While research material has been defined as offices, the websites have been analyzed to be an alternative research tool. If we observe the stages with icons over figure 1.2;

- The prioritize part, in which secondary classifications are developed, begins with the creation of the dataset required for the analysis of theoretical texts. First of all, the project texts are collected and divided into phrases and rearranged for disciplinary classification.

  This text is taken from OMA's New Museum project explanation as an example;

  > Following extensive research and study of many options, including renovating the existing building, the Museum concluded that new, ground up construction would be the most efficient way, both spatially and financially, to fulfill the Museum's needs and civic purpose. The OMA building will improve vertical circulation with the addition of an atrium stair, which will offer views over the surrounding neighborhood. The stair and new entry align to the terminus of Prince Street, opening up the museum to the city. The building will also provide three new elevators (two of which are dedicated to galleries) and additional public spaces and services, including an expanded lobby and bookstore, an upper level forum connecting to the existing Skyroom, and a new 80-seat restaurant. The building also provides space for a more efficient organization of vital back of house, storage, and office space. (OMA, 2021)

- With this method, the base we will use to create the dataset is prepared by creating a table in the excel program. In this way, while the data is filtered, it is also prioritized. In this context, phrases from the texts that enable clustering between disciplines are filtered out.
- In the final stage, the data is grouped (clustered) and enriched at the end with a graphical presentation. It provides mapping where new values and discourses can be produced.

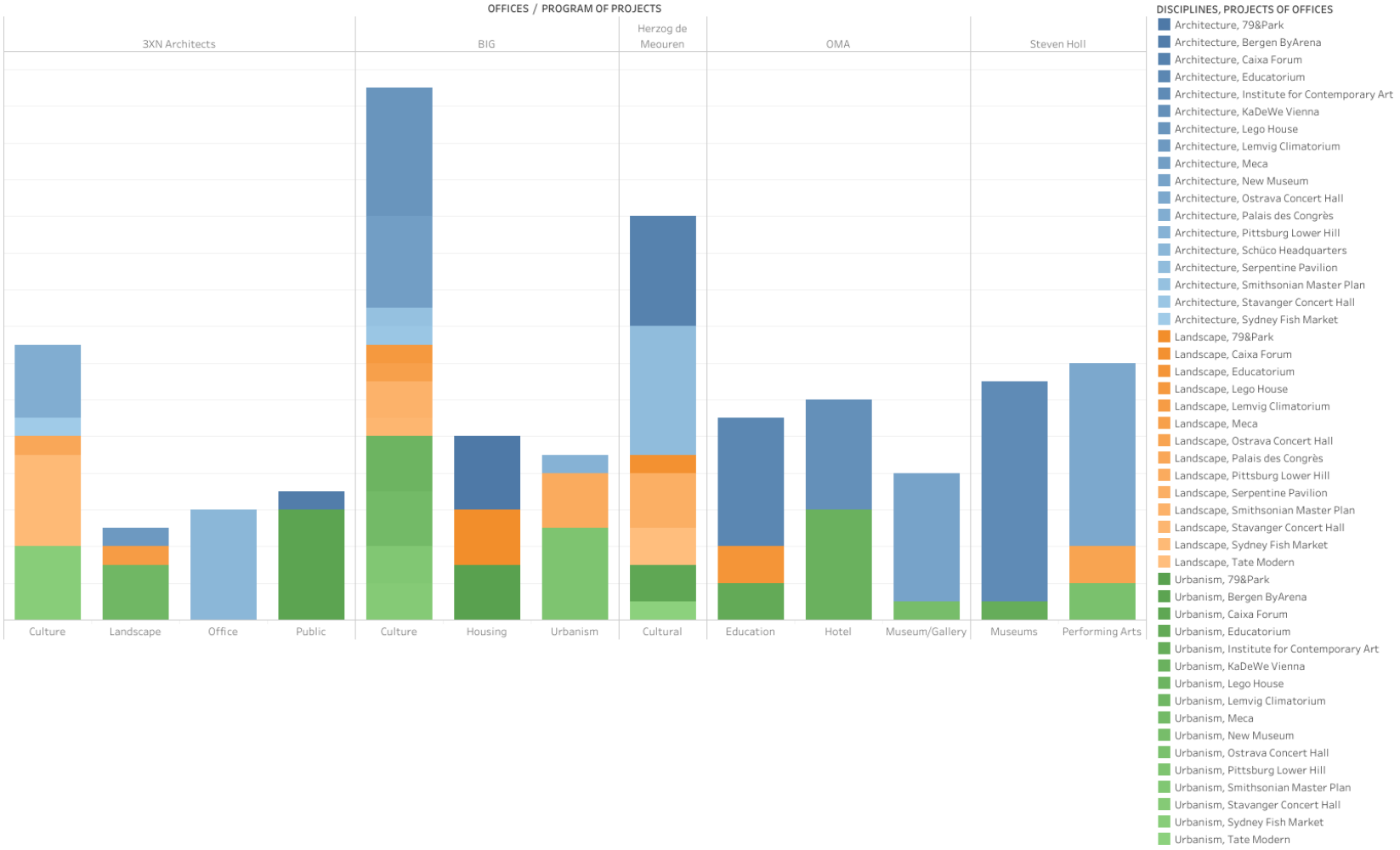
In this context, the following chart, table and infographic show the stages, respectively. While the shared infographic belongs to the final part, the data table is also added as partial. The first sample of disciplinary coding was produced at the beginning of the thesis. Later, this model was developed through programs and the mapping method was applied.

Figure 1.3 : First sample of disciplinary coding

Table 1.1 : Partial dataset from designed dataset[2].

OFFICES	PROGRAM OF PROJECTS	PROJECTS OF OFFICES	DEFINITIONS	DISCIPLINES	CONCEPTS OF BUILDING CONTEXT
BIG	Culture	Meca	single loop of cultural institution	Architecture	Form
BIG	Culture	Meca	public space by extruding the pavement	Urbanism	Publicity
BIG	Culture	Meca	urban living room	Urbanism	Publicity
BIG	Culture	Meca	outdoor spaces can be transformed into a stage	Landscape	Function
BIG	Culture	Meca	inviting visitors	Urbanism	Publicity
BIG	Culture	Meca	creating indoor-outdoor dialague	Architecture	Publicity
BIG	Culture	Meca	featuring flexible seating configurations	Architecture	Form
BIG	Culture	Meca	public roof terrace serves as a flexible extension to the exhibition spaces	Architecture	Function
BIG	Culture	Meca	sense of transparency	Architecture	Visibility
BIG	Culture	Lego House	plaza appears like a urban cave without any visible columns	Architecture	Form
BIG	Culture	Lego House	publicly accessible allowing visitors and citizens of Billund to shortcut through the building	Urbanism	Publicity
BIG	Culture	Lego House	allowing visitors and citizens of Billund to shortcut through the building	Urbanism	Function
BIG	Culture	Lego House	welcoming local and visitors the cafe	Architecture	Publicity
BIG	Culture	Lego House	a cluster of galleries overlap to create a continues sequence of exhibition	Architecture	Form
BIG	Culture	Lego House	exhibitions become a journey through color spectrum	Architecture	Visibility
BIG	Culture	Lego House	eight circular skylights	Architecture	Form
BIG	Culture	Lego House	geometries of everything man-made in the building	Architecture	Form
BIG	Culture	Lego House	citizens and visitors can get a 360 panoramic view of the city	Landscape	Visibility
BIG	Culture	Lego House	public staircases	Urbanism	Publicity
BIG	Culture	Lego House	visitors can experience an archival immersion	Architecture	Function
3XN Architects	Culture	Sydney Fish Market	integrating the public realm and contemporary market space	Urbanism	Publicity
3XN Architects	Culture	Sydney Fish Market	will become a landmark in Sydney's unique harbour-based urban landscape	Landscape	Context
3XN Architects	Culture	Sydney Fish Market	But, rather than allowing the new building to become disruptive of the connection	Landscape	Function
3XN Architects	Culture	Sydney Fish Market	a catalyst for a strengthened relationship	Urbanism	Publicity
3XN Architects	Culture	Sydney Fish Market	plazas to the public market are a continuation of the surrounding landscape	Landscape	Publicity
3XN Architects	Culture	Sydney Fish Market	opening a new public route	Urbanism	Publicity
3XN Architects	Culture	Sydney Fish Market	By integrating nature into the building	Landscape	Context
3XN Architects	Culture	Sydney Fish Market	the peaceful green park and the vibrant	Landscape	Context
3XN Architects	Culture	Sydney Fish Market	Modules may be programmed individually or grouped	Architecture	Form
3XN Architects	Culture	Sydney Fish Market	The building becomes a responsive element	Urbanism	Publicity

[2] The fullest extent of the dataset file can be accessed through this QR Code



Graphic 1.1 : Mapping the disciplines and concepts : Projects of offices.

As a result, starting from the classification systems of websites, the thesis presents with maps that not only visible classifications but also theoretical presentations contain information in these classification systems. These maps also contain different results in terms of classifying the relationship between architecture-landscape-urbanism disciplines.

The architecture-landscape relationship, which is the focus of the thesis, is used in the clustering phase through auxiliary keywords. In this way, it emerges in the partnerships in the contents of the disciplines. Creating variations of the dataset prepared in the Excel program via Tableau Public, a software program, is the mapping process itself. Another important point is the layout of the texts (projects) to be selected. Theoretical texts are chosen as improvisation. Because it is among the arguments of the thesis that the landscape is somehow included in architectural projects. Landscape concepts are not sought only in projects in the landscape program. On the other hand, it has been emphasized that although the projects chosen among the opinions in the seminar presentation appear randomly, it is a reality in the communication age that we always have prior knowledge (Çağlar, 2019). As in the grounded theory, while collecting data, it is aimed to reach new data and results through these data.

In other words, in grounded theory research, it is assumed that the object of study is not fully explained “on the first take”; rather, repeated observation, data collection, and structuring the data into a working explanatory framework are all part of an iterative process that leads to an emergence of a theory. (Groat, 2013)In this context, although the introduction of the method can be explained with predictions at the first stage, the method has been revised each time with the designed datasets and the graphics produced. Potentials of the theoretical bases on the websites are revealed by the mapping method based on the situation analysis on the websites made in the first stage; is reinterpreted. The concept of 'architectural landscape' is introduced in order to define a new field to examine the landscapes inside and outside the architecture as a new concept by reaching the data supporting the purpose of the thesis.

1.3 Scope and Objectives

The research started with the aim of classifying the production practices in architecture and revealing the graphic and discursive analyzes that these practices in architecture

can produce. In this context, the different potentials of the research tools researched, especially in the websites of the offices, are revealed, classified, and mapped.

1.3.1 Offices selection criterias

At the beginning of the study, the websites of different offices around the world were examined. Among these websites are various award-winning well-known offices and some have extensive studies on their websites. The comprehensiveness of the works is that they include not only image information within the office, but also project descriptions that contain a standardized language in the world. In this context, five offices were decided by making a selection from offices with different graphics and content, styles, and approaches. It is presented as an experimental method in terms of meeting the readability of the graphics with the scope of the thesis with five offices. In this context, it is possible to list its features as follows;

The five selected architectural offices are the offices that bring together world-renowned theory and practice and simultaneously include theoretical information and textual elements on the website.

- These offices have offices in many regions from America to Europe and they are also versatile offices that support their existence with their communities as well as their office establishments.
- In addition to being located in different geographies, office buildings have also established their subsidiaries in order to adapt to different cultures and lifestyles.
- In addition to being large-built offices, they are involved in many areas from architecture, landscape, and urbanism to industrial design.
- These offices are also open to developing their work in these areas with their research-oriented aspects.
- Offices have international awards.

As their subsidiaries, the selected offices also have a separate community where they put their social aspects to the forefront of the thinking process.

One of them is an organization named Herzog de Meuron Kabinett. 3XN, on the other hand, is implementing its subsidiary formation as GXN, it is a platform where lectures that enrich the news section are announced, but also projects of different scales are evaluated.

As Amo, OMA has an area where it includes its intellectual processes and discusses its productions at different scales. Unlike these three offices, BIG has also classified its engineering office on its website. In the working system, BIG did not collect the thinking and making parts in their office under separate headings.

Attention is paid to the fact that the selected architectural offices have a certain corpus of versatile, well-known, and modern architecture. Not only their projects but also the images and masks they create are taken into account. In this context, the showcases created by the offices with the websites also turn into podiums where they communicate with the observer through their projects.

Steven Holl Architects, on the other hand, has a community under the title of T Space, where office manages different design works and constructs these works socially. This community, which also includes exhibitions intertwined with art, has focused on education, ecology and design. The potentials of the studies presented on the websites will be revealed by mapping. In addition, these websites, which are representations of architectural design, highlight the method of research by sharing drawings, photographs or models of construction processes. The websites are media models that can transfer the design process along with concept texts as modern interfaces. It is observed that these websites allow new propositions and analysis to be made for various theoretical and practical applications of architecture and landscape.

The objectives of this study can be listed as follows:

- Analysing and examining the relationship between architecture and landscape in a new, alternative and contemporary setting: Websites as showcases and repository of their architectural productions.
- Suggesting and using websites of architectural offices as a novel source of information.
- Differentiating how architectural offices present themselves in terms of Architecture and landscape.
- Providing a network for the projects on architecture and landscape, and setting the ground for an improved relationship between the two fields.
- Contributing to the possible enrichment and strengthening of professional identities, and their contextual interactions.

2. ARCHITECTURE AND LANDSCAPE

This chapter focuses on the relationship between architecture and landscape. The study reveals the discursive analysis of the relationship between architecture and landscape, with conceptual mapping studies developed through today's studies. In this context, while the sources focus on landscape architecture in the relationship between architecture and landscape; It is an indisputable fact that the relationship between architecture and landscape already existed before the discipline of landscape architecture emerged.

> Subordinate standing has often been conferred on landscape architecture because its professional history is much shorter than architecture's and its theory correspondingly slighter. Recent writings and projects, however, show that the dependency suggested by this lineage is false. Concepts and techniques that were once thought to be proper to landscape design have come to dominate architectural design and debate: phenomena of process or temporal unfolding, "registration" prompting articulation, "mapping" as a survey technique, and so on. "Flow," the central concept of contemporary (architectural) spatiality, takes extended territory (landscape) as its basic premise. The current fascination with "extra-large" buildings and infrastructure also indicates the enhanced status of landscape in architectural thought. (Leatherbarrow, 2004)

In the thesis, not only the "extra-large" orientations of architecture, but also the small-scale landscape touches and the state of being together with the landscape are mapped through the selected sample projects of the offices. In this context, the boundaries of architecture and landscape are presented conceptually with graphics in the "betweenness" section.

2.1 The Concept of 'Betweenness'

Landscape and architecture have been discussed in different ways in the historical process. In particular, the sources focus on the concept of landscape architecture. In this thesis, in the mappings, the concepts are initially evaluated disciplinary through single concepts. In the next stage, after revealing the betweenness situation at the conceptual level in the relationship between architecture and landscape, the analysis in the context of architectural design and conceptual approaches leading the creative production process is presented.

If the graphics in the graphic parts of the discussion section that show the interdisciplinary relationship are explored, the betweenness situation is often observed, especially when focusing on the relationship between architecture and landscape.

It is seen that the projects that are not in the public-museum-office-hotel program, among the selected projects, often include expressions about the disciplines of landscape and architecture. From this point of view, it has been observed that the dominant characters of these different programs are architecture, while the dominant character of the 'public' program comes to the fore in the title of urbanism. In this context, the rates of associating the discourses of the offices with the landscape have differences compared to the titles of culture-housing-landscape-cultural-education-performing arts. However, the works in which the emphasis of landscape in the architectural works of architectural offices is at the forefront confirms the blurred boundaries. In this way, at which point architecture and landscape intersect in the design processes can be presented with graphics. On the other hand, the study started from the program titles on the websites of architectural offices, through the program relations at the beginning. As a result, an architecture-landscape relationship is defined, which is also revealed by mapping program relations in architecture on websites. This relationship includes intersections as seen in the mappings made in the discussion sections. Along with the formations where the borders between the graphs can be selected, another area where the borders are blurred can also be defined. In Grosz's words, this betweenness state can be explained as follows.

> The space of the in-between is that which is not a space, a space without boundaries of its own, which takes on and receives itself, its form, from the outside, which is not its outside (this would imply that it has a form) but whose form is the outside of the identity, not just of another (for that would reduce the in-between to the role of object, not of space) but of others, whose relations of positivity define, by default, the space that is constituted as in-between. (…) The space in between things is the space in which things are undone, the space to the side and around, which is the space of subversion and fraying, the edges of any identity's limits. In short, it is the space of the bounding and undoing of the identities which constitute it (Grosz, 2001)

There exist different faces of the relationship between architecture and landscape. In the diagram below, it is possible to observe several possible interpretations of the interactions between architecture and landscape. In the first one, architecture and landscape can be considered as two neighbors having few interactions, regarding one another as two different settings.

In the second one we may think of architectural landscape as a semi-distinctive field with its own specific qualities and features borrowed from both architecture and

landscape and interpreted in a specific way. In the third one, architecture and landscape are intertwined to such an extent that it is not easy to draw any boundaries between the two. Engaging in one seems to necessitate the engagement with the other. Although it is more complex than this diagram could present, this is generally what we can observe practically and theoretically today. These way of interaction have been suggested because the existent analyses of interactive concept of landscape and architecture is not enough to clearly identify necessary relation between two disciplines. (See Fig 2.1)

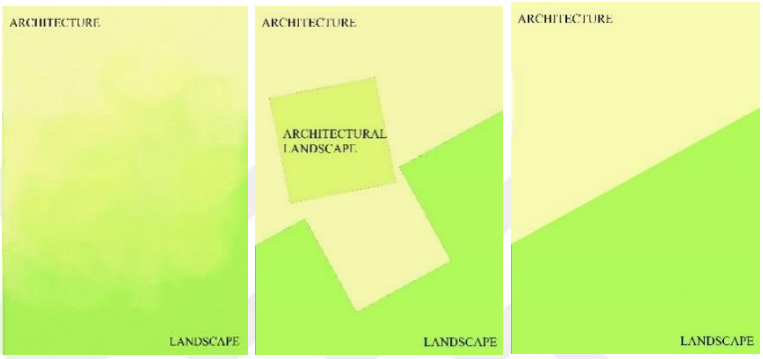


Figure 2.1 : Diagrams of the relation between landscape and architecture.

According to Ekiztepe in order to explain blurring concept, it can be thought in the same context together with “betweenness”. There is an intricate relationship between architecture, landscape and betwenness. Because architecture and landscape exist as two separate concepts, but their boundaries touch each other. One cannot be the other, but their structures that contain each other reveal another integrity. The relationship between landscape and architecture begins in the blurred borders. This relationship, which we will call as betweenness, in Grosz's words,

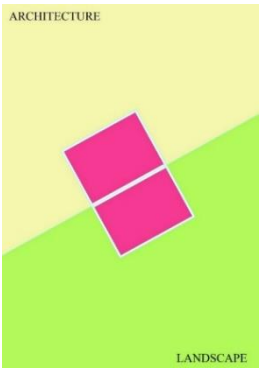


Figure 2.2 : Diagram of the relation between landscape and architecture[3].

[3] The diagram is taken from the critics of the thesis supervisor Prof. Dr. T. Nur Çağlar.

> In a structure of rigid polar oppositions—oppositions that are mutually exclusive and mutually exhaustive (A and –A)—the slash, the imperceptible line dividing the A from the –A, one binary term from its other, is the place of the excluded middle, the only space of negotiation between them, the only room to move, the only position from which to insinuate a rift or hole into the self-defined term that establishes binary privilege, and thus into the orbit of the binary structure itself (Grosz, 2001).

The relationship between architecture-landscape might have been discussed as architecture-landscape after Grozs' definition. The line in between has become the focus of the discussions and determination of the color has been written after the mapping. The pink selected as the red follies used by Bernard Tschumi in his Parc de la Villette project, symbolizes the existence of a line in between in the last graphic. It can be said that the transition to landscape defined as a different field than the field of architecture is fulfilled as much it is defined with an alien object. Likewise, landscape can give equal field to architecture and take place in the field of architecture. According to Tschumi; "Red is not a color." (Tschumi, 2012)

> "As I developed my work over the years, I became more and more conscious that red was to emphasize the concept, namely, the overriding idea of the project. The fact that it was red was almost like a diagram, like a way of saying "Look, this is what structures the whole project". The application of the color red was irrelevant; it was just to show how these series of buildings belonged to one another. It was a diagrammatic operation." (Tschumi, 2021)[4]

In this graphic, the power of attraction of a color can be an idea for the architect or it can be conceived as an abstraction built by the architect.

2.2 Architecture as Landscape

In the previous section, the relationship between architecture and landscape will be examined in the context of the betweenness, while the relationship between architecture and landscape will be discussed for the potential of the area defined as Pink in the final graph. Because in the thesis, the discourses developed by architecture through the landscape were mapped, and how this graph will be raised with this section. Since the graph does not represent a proportional comparison, it can be said that they are in a position that allows existence, which recognizes space for each other in both concepts.

On the one hand, both architecture and landscape do not cause deformation in each other's space; this is also the case in the ideal plane and in the representation of projects studied in the context of this thesis. In this context, the relationship between

[4] Abstracted from the interview by Samuel Media on the link: https://architizer.com/blog/inspiration/industry/interview-bernard-tschumi-paints-the-town-red/.

architecture and landscape is revealed through the context concept, which is most related to the concept of landscape in the infographics shown in Chapter Five (5.10), which is revealed by the mapping method. In this context, Garrett Eckbo's Is Landscape Architecture essay analyzes the landscape of architecture.

The essay inquires in general whether landscape is also architecture. Defining landscape with the dominant idea in the thesis in general, the scenery that could be framed within the eyesight will be called landscape. What will be the factor that would create different landscapes distinct from scenery? The first concept to feed the difference will be the context. Context is what differentiates an apple on an office desk from an apple in a fruit basket.

The scenery framed by eyesight looking at the apple on the desk represents a fruit preferred as a snack in an environment of work in the context of the desk, while it allows us to make analysis towards the purpose and function. On the other hand, the apple in the basket is stable; bought from the grocery store and placed in the basket, waiting to be eaten. Objects in the landscape form the story. The more the landscape becomes a story, the more contextual relations strengthen and take significance. What are the things defining the story of an architectural monument in a framed landscape in this context? The answer to this question is addressed in chapter six of the thesis. In the conclusion part, the common points of the projects shared are listed. Garrett Eckbo asked in his essay "What is architecture?".

> "Architecture is the design of builidings, three-dimensional constructions in which climate is more or less controlled and modified. Buildings may be single structures, but they are not self-sufficient; all functions associated with building do not necessarily occur indoors. Most buildings make demands upon their sites, and these demands are conditioned by locale." (Eckbo, 2015)

The "site" emphasized by Eckbo refers to the context where the architectural structure is. The site gains meaning according to the readings in different scales based on the way it is considered in design. Even when buildings are in the site as single structures, their lives continue not by themselves, but in dependence and relation with the environment they are in.

> "The site is the nourishment offered by our eyes to our sense, to our intelligence, to our hearts. The site is base of the architectural composition…I discovered architecture related to its natura site. More than that, the architecture expressed its site. This was the eloquent language of men who have achieved mastey over places." (Corbusier, 1961)

According to Eckbo, the buildings have started to be lonelier as the world gets

crowded. Buildings have started to form in “multiple function communities”. This formation process corresponds to what we refer as urbanization.

> “The term “built environment” covers these, and perhaps smaller devolopments, in which buildings dominate sites. However, the built environment incoparates substantial “open spaces” which are indispensable to the buildings.” (Eckbo, 2015)

Eckbo claimed the situations where open spaces can be deemed as architectural and non-architectural to assess them in non-built or mini-built environments. However, he did not take a side in these terms. The discussion is clearly related to the structuring or landscape decisions in built environment which is also discussed in the project analysis of chapter of the thesis.

It can be discussed in this context for example, whether it is architectural or non-architectural to move the structure in the yard of a historical site to lower floor and set up its roof as a garden and passage. As a similar approach to the assessment of architecture and landscape relation to interior-exterior relation in the thesis, Eckbo measured to find a response with the question “Is the building positive and landscape negative, solid and void, or vice versa?”. These dualities have the potential to be studied separately.

Eckbo started with relation of architecture and landscape, by comparing two concepts as landscape architecture and architecture. He stated that landscape architecture should integrate architecture and landscape as it was in the nature of the name.

He clarified the transitions between the definitions and added that none of them was nor should be the final definition. Inquiring the existence of rules while considering the relations between landscape and architecture, he underlined that certain guides could only be provided by multi-professional teams as a last stage.

> “The multi-professional design team is obviously an answer, but what are its guidelines? Coming from design schools where there is little or no interaction between the professions, and no attempt to develop a theory of how their products and processes should work together on the same site or in the same area, we are left to specific improvisations and personal relationships.” (Eckbo, 2015)

As Eckbo also elaborated, assessing the relationship between landscape and architecture can make sense in the practices where there are professional collaborations.

3. MAPPING IN ARCHITECTURE

> Map surfaces are massive collection, sorting and transfer sites, great fields upon which real material conditions isolated, indexed and placed within assortment of 'relational structures.'
>
> James Corner

In the thesis, it is argued that architectural knowledge can be reached through mapping and the use of digital tools in architecture, and that the information presented through digital media is a map of the architectural identities of offices in a graphic language on websites. As a result of rapid digitalization, mapping is also used as a tool and method in architecture. There are examples of this in many design and application areas. Websites, on the other hand, are one of the important examples focused on in this thesis. On the websites of architectural offices, it is possible to mention a two way of mapping. One of them is to classify and position their designs among their own work, while one is to position and produce discourse among information in the entire digital world. In this context, information about the mapping method used as a tool in this thesis will be transferred in this section.

The relationship between the concepts of map and mapping, as well as the interaction with the concept of cartography, is based on a historical process. Maps are tools that enable people to understand the universe in the context of different scales, they are also one of the oldest communication way. (Harley, 1987)

> Mapping-like painting-precedes both written language and systems involving number, and though maps did not become everyday objects in many areas of the world until the European Renaissance, there have been relatively few mapless societies in the world at large. The map is thus both extremely ancient and extremely widespread; maps have impinged upon the life, thought, and imagination of most civilizations that are known through either archaeological or written records. (Harley, 1987)

In this context, it can be said that the importance of maps stems from the communication they establish with and between people thanks to the graphic indicators they try to convey. The examination of the journeys of the maps in the historical process does not depend on a single factor. The creators of the map can be evaluated depending on the user and the relationship between the conditions in which the map is located and what is transferred to the map. On the other hand, although cartography is also about managing the analysis of similar processes, the important

point to be emphasized is the graphic language of the map.

Cartography is also a tool to explore social history instead of taking its source from it. (Harley, 1987) As a counterpart of cartography, mapping is used especially in the field of urban design to define the contextual relations of architecture.

However, mapping has turned from a platform where contextual analyzes are made only through maps, to a whole of analytical design diagrams and graphics, where discourses are made in many different disciplines. On the other hand, presentation and visualization techniques related to mapping are in the process of development. (Perkins, 2003)

As Perkins said, “Historians of cartography implicitly recognize that mapping practices and products reflect different contexts, cultures, times and places.” In this regard, it can be said that websites are the contemporary mapping practice of the architecture offices which reflect and also represent their work.

As the interfaces and filtering systems provided by communication technologies, the websites of architectural offices are also 'maps' and mapping areas as the offices build and present their identities.

The websites share visual information not only through a single image, but also through the preparation of images and diagrams that will map the process. In particular, the project texts have turned into platforms where discourses are produced in the field of architecture by explaining the concept of the way the project comes to life to the examiner, as well as the urban analysis. Their website also includes lectures and interviews. When examined in this context, the potentials of websites can be emphasized.

James Corner explains mapping through two conceptions. The first, the ‘analogue character’ of the mapping method, describes the similarity of the map surface to the existing (real) terrain conditions. This similarity is used in associated with the direct use of data obtained from the terrain (Corner 2002). This method is appropriate to an objective analysis or the initial stage of a design. In their websites, architecture offices categorize their work under the existing programmatic terminology, such as residential, cultural, educational, landscape etc.

The other conception is ‘abstractness’. It is concerned with how techniques like framing, scaling and projection on a map are expressed differently and how they

become separated from reality on a realistic surface of analysis (Corner 2002). Corner (2002) also defines the map surfaces as a whole set of activities within a relational and structural classification that isolates, names, and positions the real material.

Looking at the websites of architecture offices, it can be said that their filtering systems reveal different relational possibilities. Projects listed under different filters or furniture designs, for example, can be considered as ways of presenting information to the observer in a completely different way.

In this context, the possibilities provided by the software of the world wide web are similar to the concept of abstraction, presenting the design of the data with different graphics at the same time brings isolation and renaming.

According to Mark Monmonier, map presents a selective and incomplete illustration of reality in order to prevent important information from getting lost in a cloud of details. As Monmonier (2018) explains the map's falsification of reality as 'white lies', this explanation seems to be in parallel to Corner's conception of abstractness, and it supports Corner's claim that maps are artificial and deceptive. Furthermore, an evaluation of what mapping provides for the conception of the map itself and how these two differ from each other suggests that while a map transfers static information, mapping makes the process a part of the analysis which could turn the analysis into a dynamic diagram (Corner 2002). In this context, the association of mapping with the process is discussed by different views.

> "Mapping that makes pluralization and deepening possible and aims to reveal the data range that coexistence of which is not seen possible in conventional maps, and such data's connection with "place" and each other using new and original languages and methods is an action that can be basically defined as relational." (Aral, 2019)

In this context, websites have a very important potential for understanding many relationships such as architects, designer identities, architectural approach of the office, design methods, searches, discourses, and for obtaining information from these relationships.

> "Nowadays, map and especially mapping which transfers map from an object to action is a nomadic concept navigating between cartography, history, art history, cinema, psychology, sociology, architecture, and modern arts. The reason for this versatility is the dominant sense of mobility that it brings along." (Arslan, 2019)

The mobility that Arslan stated overlaps with dynamism of today and digital environment and offers mapping to us as a very suitable method for the purpose of this study.

To conclude this part, today the maps and mapping methods are offering new ways of data visualization and presentation. In this sense, it is foreseeable that they are not only tools for a design, but they sometimes turn into the ultimate products of the design itself.

This can be seen clearly from the design of the websites of architecture offices.

In some of the websites the design of the data is having dynamic and different animatic transitions, while in the others it is like an archive with the materials presented in the interface.

Ultimately, considering mapping as a method, it is argued that according to classification, this method turns into the output during the process. As well as Corner's description of mapping as the abstract form of knowledge, it also defines a physical space; and together with the new production strategies, in Corner's words it could help the 'emergence of new realities'.

3.1 Reviewing Clasification System of Websites: Accidential Inspration

Architectural offices, one of the actors of design processes in architecture, reflect the style inherent in architectural creation.On the one hand, each of the selected offices has unique characters, on the other hand, the layout of the websites has certain standards. These standards are discussed in detail in section five. In this section, the differences and similarities between the classification systems of the websites are explored. In this context, focusing on filtering systems, this section provides the case study among five websites for thesis as it points out the potential research areas in that the overlapping of filtering systems.

The websites of the offices in the thesis are: OMA, BIG, Steven Holl Architects, Herzog de Meuron and 3XN Architects. This study, on the one hand, investigates information on websites, and on the other hand, information is built through this path (Burke, 2012). Searching for information on websites offers an innovative option in terms of traditional research methods and building bridges between different platforms.

The fact that the project selected by the filtering method comes after choosing as a cultural structure provides the user with information about how it is classified. The observer can add comments to the information and actively participate and generate

knowledge from her/his observation.

While examining the potentials of the research tool in the thesis, the subject of the thesis was inspired by these potentials and determined the subject of choosing the method as an experimental study. In this context, the versatility of the presentation technique on OMA's website has been taken into account. According to the presentation technique found on OMA's website, a project can be included in two program elements at the same time.

For example, while a Project is listed on the landscape tab, it is also listed under the museum category. Such examples of filtering overlaps can be expanded.

These overlaps opens up the discussion on the relationship between architecture and landscape, which provides a rich ground as discussed in the previous chapters. Although the relationship between architecture and landscape is always an ongoing discussion, looking at this relationship through an alternative source of information is an important and potential area for today's modern practices. Looking at this relationship through the websites, it is seen that the boundaries between the two disciplines can be mapped with different concepts.

The combination of architecture and landscape disciplines in offices with architectural identity at the forefront exemplifies the cooperation in production practices. This situation is also reflected in the theory. Architecture and landscape can be considered as different headings, especially in the filtering systems of architectural offices.

On the other hand, the concepts of architecture and landscape often have blurred boundaries in theoretical texts on these websites. While examining OMA's website, it is seen that the website is shaped by the opening of a project under the title of museum program at the same time with the landscape filter. In this context, while making use of the classification forms of architectural offices in the research area, it starts by starting from the overlapping of filtering systems.

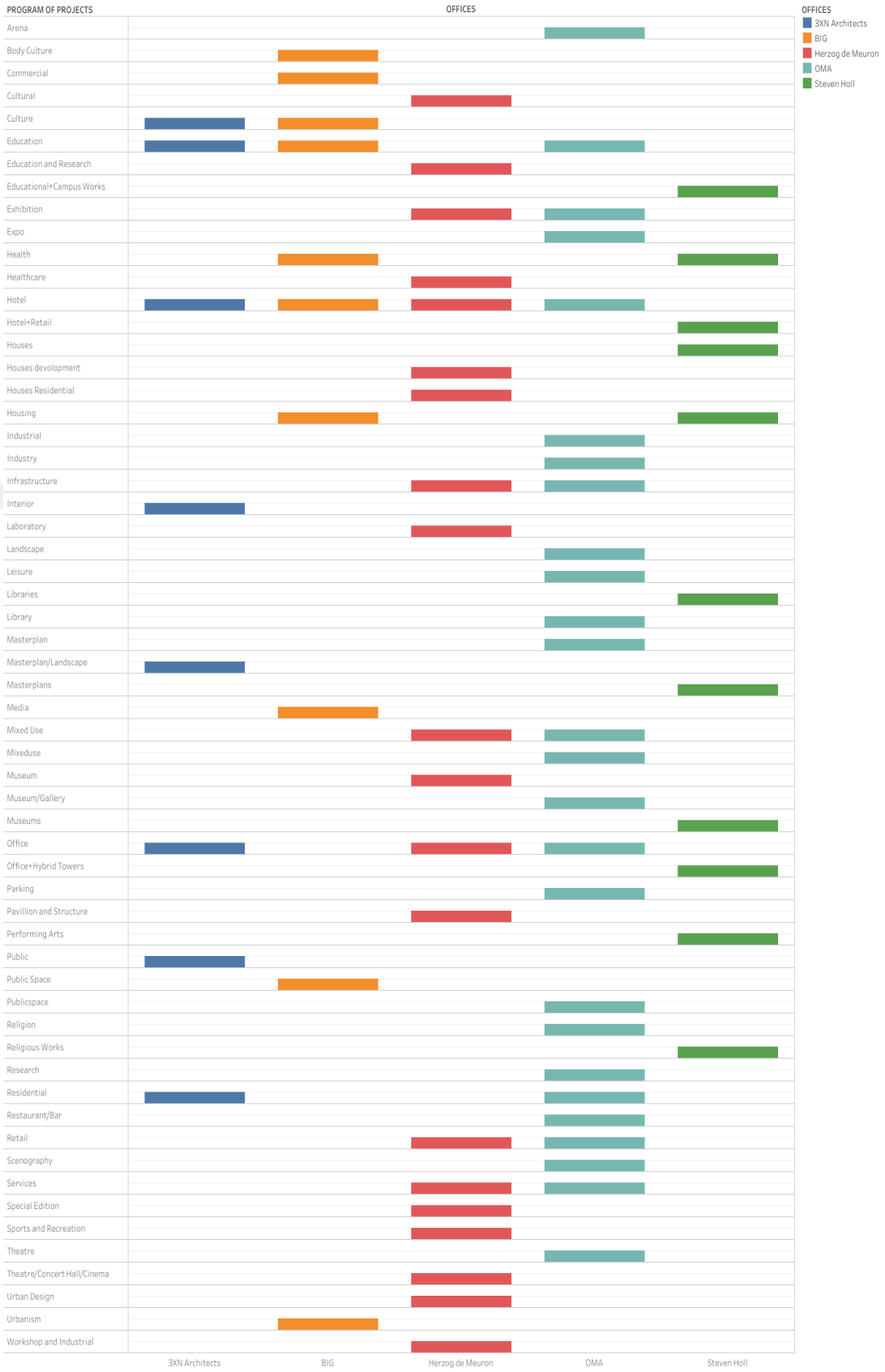
This exploration led to search other overlappings in the websites of chosen offices. The infographic (3.1, 3.2) below was created with the Tableau Public program, which can work through the excel table. In the Excel table, the names of the offices are listed first. The program concepts that each office uses to classify their projects are on the side lines. In this way, the overlaps between the programs of the offices in the graphic can be seen through the presence of more than one color on the same line. This overlap

describes the overlap of an office with other offices, not within itself.A simple form of the table usage and creation technique, which will be explained in the method section, is applied in this section. The partial data set of the table is as follows;

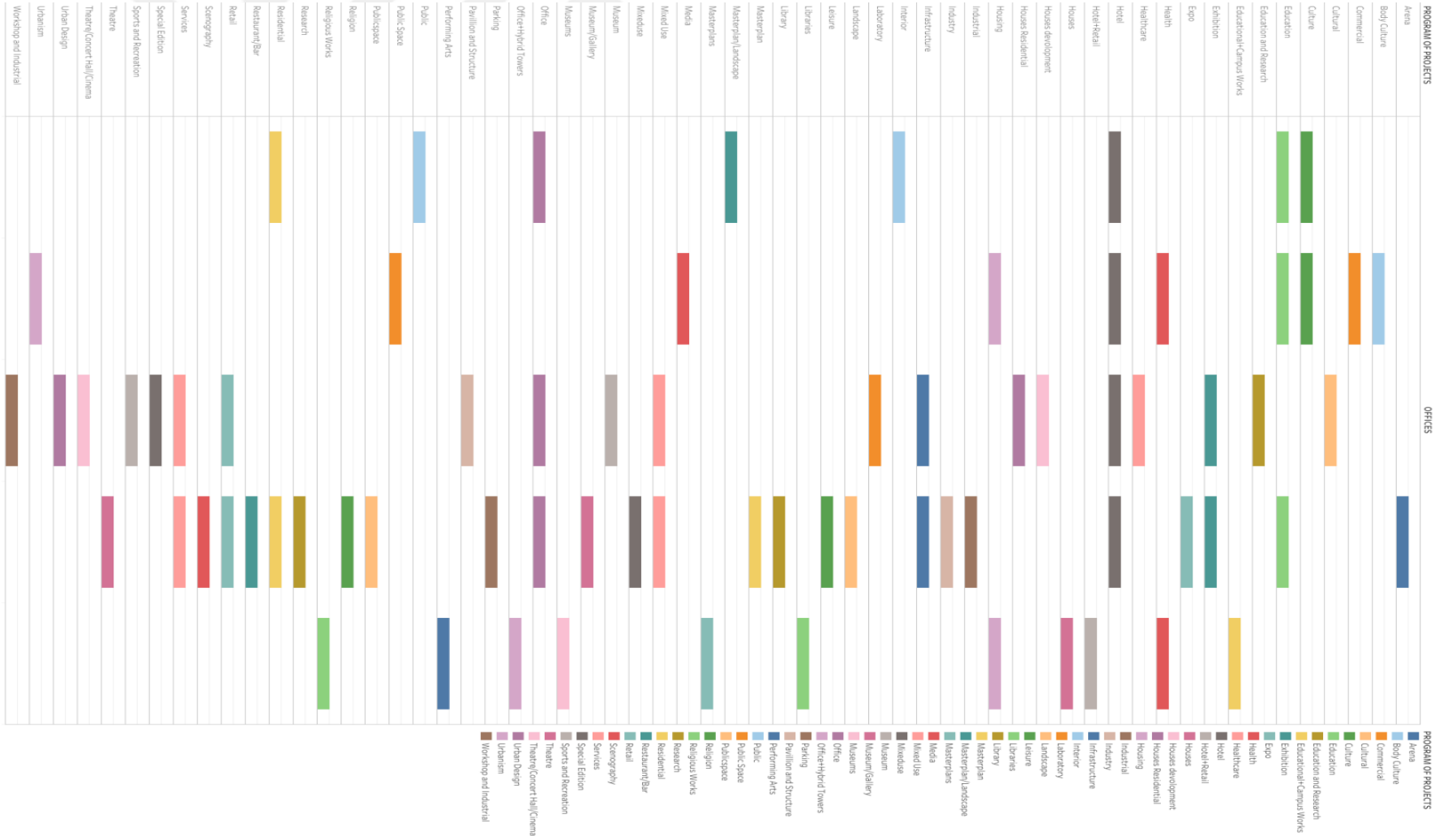
Table 3.1 : Partial dataset from designed dataset[5].

BIG	Culture	OFFICES	PROGRAM OF PROJECTS
BIG	Body Culture	OMA	Arena
BIG	Health	OMA	Education
BIG	Education	OMA	Exhibition
BIG	Housing	OMA	Expo
BIG	Hotel	OMA	Hotel
BIG	Media	OMA	Industrial
Herzog de Meuron	Cultural	OMA	Industry
Herzog de Meuron	Education and Research	OMA	Infrastructure
Herzog de Meuron	Exhibition	OMA	Landscape
Herzog de Meuron	Healthcare	OMA	Leisure
Herzog de Meuron	Hotel	OMA	Library
Herzog de Meuron	Houses Residential	OMA	Masterplan
Herzog de Meuron	Houses devolopment	OMA	Mixed Use
Herzog de Meuron	Infrastructure	OMA	Mixeduse
Herzog de Meuron	Laboratory	OMA	Museum/Gallery
Herzog de Meuron	Mixed Use	OMA	Office
Herzog de Meuron	Museum	OMA	Parking
Herzog de Meuron	Office	OMA	Publicspace
Herzog de Meuron	Pavillion and Structure	OMA	Religion
Herzog de Meuron	Retail	OMA	Research
Herzog de Meuron	Services	OMA	Residential
Herzog de Meuron	Special Edition	OMA	Restaurant/Bar
Herzog de Meuron	Sports and Recreation	OMA	Retail
Herzog de Meuron	Theatre/Concert Hall/Cinema	OMA	Scenography
Herzog de Meuron	Urban Design	OMA	Services
Herzog de Meuron	Workshop and Industrial	OMA	Theatre
Steven Holl	Museums	3XN Architects	Culture
Steven Holl	Performing Arts	3XN Architects	Education
Steven Holl	Housing	3XN Architects	Hotel
Steven Holl	Educational+Campus Works	3XN Architects	Interior
Steven Holl	Office+Hybrid Towers	3XN Architects	Masterplan/Landscape
Steven Holl	Libraries	3XN Architects	Office
Steven Holl	Houses	3XN Architects	Public
Steven Holl	Religious Works	3XN Architects	Residential
Steven Holl	Hotel+Retail	BIG	Commercial
Steven Holl	Health	BIG	Urbanism
Steven Holl	Masterplans	BIG	Public Space

[5] The fullest extent of the dataset file can be accessed through this QR Code



Graphic 3.1 : Classification types: programs of the projectsInfographic.



Graphic 3.2 : Classification types: Programs of the project.

First of all, the program elements on the websites of architectural offices are presented in two infographics comparatively. In this context, as indicated in the different colorings of the comparison, different headings stand out in the filtering systems of the offices. In fact, while some offices include museum structures in the architectural programs, in the culture tab, some offices include them in the exhibition tab. With this analytical point of view, this issue, which was taken as an inspiration in the first stage of this thesis, focuses on examining the relationship between architecture and landscape programs. When the graphics are examined, the title of landscape is seen especially in OMA. On the other hand, 3XN Arcitects has chosen a grouping as masterplan/landscape. These grouping systems on the websites of the offices can be called the way they classify their projects. Because the groupings they make contain conceptual correspondences about their designs. They present their designs as classified forms.

These classification forms offer the observer some information about the project from the beginning, but this information allows different interpretations of the relationship to be established between disciplines. These areas, which we can call program elements, have blurred boundaries. In this regard, architectural offices are the environments where landscape-urbanism-architecture disciplines merge today. In this context, designers and engineers from different disciplines work together in the projects of architecture offices.

As their other products, the websites of architectural offices are unique designs. They have different graphic languages and content, providing different theoretical expansions. Although there are similar and repeatable tabs in the contents, different categorizations and filtering systems make these websites unique. For example, in the project tab, projects are grouped according to program features. This grouping also provides information about the project to the observer. Through this program information presented in the thesis, the conceptual mapping study that can be done in the context of the characters and architectural discourses of the projects has been discovered. Within the scope of this study, the stages of this exploration area is called “Accidential inspiration” and it is conveyed through two selected examples.

Analyzing the website of OMA among the selected offices, projects can be examined by making choices among the titles “education, public space, infrastructure, residential, library, etc.” among the program filters of the projects.

Different than other offices, the office defined in the selections, the projects containing more than one program, while filtering the projects. In this context, when projects containing all 3 programs are filtered as in the figure, the BLOX / DAC project of the office is revealed.

The filtering system used by the office complies exactly with the mapping method to be used in the upcoming parts. This filtering system is like a map explaining the 'interdisciplinary relations'. The office mapped the existence of more than one discipline together in an architectural production through this filtering.

Figure 3.1 : Diagram of the classification system of OMA (Url-1).

Because in general, for these projects analyzed under architectural projects, cooperation of different disciplines is mapped on the website. As a first example, though OMA architecture office's project of BLOX / DAC, which include in its program; landscape, public space and museum concept together is an architectural project. The project has been determined via a multi-selection among the program filters of the office. Examining the project, it can be seen that the field of the project is separated with the main road.

The project has provided a functional solution not only to people but also to cars. According to OMA's partner in charge of the project, Ellen Van Loon, "BLOX is a building that embraces the infrastructural challenges of its context.

Figure 3.2 : BLOX / DAC (Url-2).

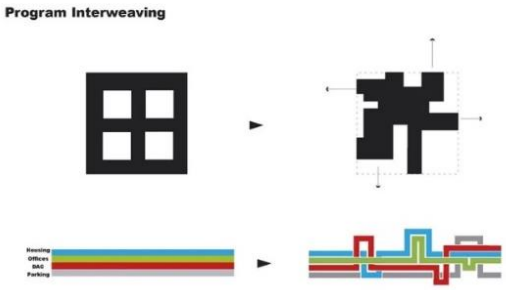


Figure 3.3 : Conceptual Diagram of BLOX/DAC (Url-2).

By radically intermingling urban functions, we blur the boundaries between the different programs. The DAC is at the heart of the building, surrounded by its objects of study: housing, offices and parking – permanently in flux, connecting various uses and users together, almost by chance.”

The blurring of the borders between different programs as Loon mentions is presented with different colors in the diagram in Figure 3.3 For example, the café program of Architecture Center is moved to the upper floor. By doing so, the publicness of the building is emphasized and the café program, reached when the structure is experienced, becomes the unit that is associated with the openness among the programs and open to the public.

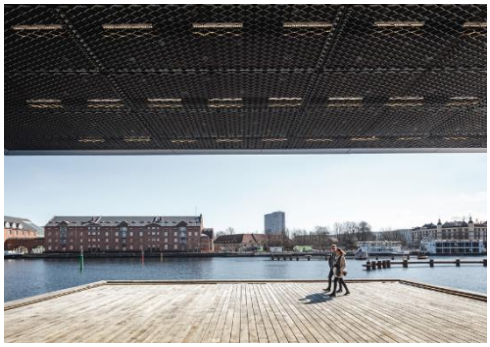


Figure 3.4 : Section of BLOX / DAC (Url-3).

Figure 3.5 : Outside of BLOX/DAC (Url-3).

The building incorporates the pedestrian axes of the city in itself. It has become a part of the city. Emphasize publicity has been used to make the landscape a part of the object.

> "Contrary to most city blocks in Copenhagen – often introverted and inaccessible – the building absorbs the city's life.
>
> The urban routes through the building lead to unexpected and unpredictable interactions between the building and the city, linking the different museums, libraries and historical sites around the culturally rich Slotsholmen area. A linear park along the harbour flows down below water level along the quay wall and through the building. The former playground is incorporated into the new building, as a partially covered and terraced public space, which can be transformed in the evening into an open-air cinema acting as a public foyer." (OMA, 2019)

The building touches on the landscape of the city in the context of the architecture and landscape relationship. Indeed, it is the landscape itself, as it acts as a bridge between inside and outside by forming the functionality with its design.

As a second example example of accidential inspiration can be given from selected websites through 3XN Arcihitects office. 3XN Architects has separated its projects according to programmatic elements, and it has been observed that the same two projects can be located together in different tabs while creating selections among their programs. When we look at the projects under the title of culture and masterplan/landscape at the same time, the SAP Arena project draws attention.

Figure 3.6 : SAP Arena (Url-4).

First of all, the project site is located in the Munich Olympic Park, and in this respect, it is a structure with strong contextual relations. Because it is located in a park that we can call iconic in the historical process. The building draws attention with its asymmetrical shape and is located on a land that can be called natural. In this context, office explains his office approach as follows.

> The asymmetrical shape and height of the arena are informed by the site's characteristics, demonstrating respect towards the original vision of an organic architectural landscape. With its green roof and oval structure, SAP Garden naturally and respectfully melts into the landscape and create an organic shape in the landscape rather than a building. (3XN, 2021)

The expression "architectural landscape", which the office has included in the project text, can be a conceptualization where architecture and landscape are blurred for the project, which is mentioned together in culture and landscape programs.

On the other hand, in this section called accidental inspiration, this conceptual inference brings to mind the question of researching this potential in different offices in the mapping of the thesis through architectural offices.

Figure 3.7 : SAP Arena (Url-4).

In this context, the thesis organizes research tools over this potential. The fact that the project will be located in the already existing Olympic park and that it should be designed through an architectural mass has made it possible to emphasize the concept of architectural landscape for the office. In this context, there exist intricate and inseparable relationships between architecture and landscape in the process of building construction. These relationships should be studied starting from the urban scale. Nowadays, landscape is seen as a design problem that is dealt with separately from architectural practice. Especially, if examined through websites, architecture and landscape appear to be interrelated and they are taken into account together. Moreover, pre-determination of the scale of the landscape is ’s measures is one of the most important factors affecting the building construction process.

4. WEBSITE OF ARCHITECTURAL OFFICES AS A MAPPING TOOL

Architecture offices use their websites as a showcase. These websites that can be referred to as showrooms reflect the identities of the offices with their different designs. This chapter presents the analyses of the websites of offices along with the projects that will be subject to mapping.

In the thesis, explorations which are exemplified by the mapping method as a source of inspiration, are discussed.

With the potential preliminary studies hosted by the websites, their potential to be a base in the thesis study has been explored. Currently, the relationship between architecture-landscape-urbanism is predicted as accidental inspiration. In this context, after examining the websites, looking at this relationship through the works of the architectural offices that take academic and practical studies together enables us to develop a new discourse on the buildings we experience every day in the environment.

At the same time, the practical equivalents of academic discourses and their equivalents in the academy are analyzed through the texts on the websites of the selected offices. Architecture and landscape concepts in the explanatory texts of shared projects will be filtered, aggregated, prioritized, and reinterpreted. The theoretical texts used by architectural offices for project descriptions on their websites were selected as the main source for researching the concepts. Nowadays, as Mark Wigley mentions in his essay Flash Theory, the theory is not a concept that just lives in theory courses. 'The theory of architecture spreads out across studios, courses, seminars, exhibitions, web sites, educational programs, essays, texts, brochures, e-mails, tweets, and posters' (Wigley 2015).

In this context, the websites of the offices act as project archives. Architecture auto-monographies that are still applied today, yet established themselves in time on the digital world, have been examined in various ways.

In previous monographs, it is seen that different mediums, such as talks and seminars, are part of the process of presenting architects to the public (Bancı, 2018). They are

similar in this aspect to the current role of the websites. Websites can also be seen as monographs presenting different mediums together.

The methodology developed in this study revealed that the websites;

- bring forefront the research method through the process of drawings, photographs, or model creation as a representation of the architectural design.
- are media models that can transmit the design process along with the conceptual texts as modern interfaces.
- allows for new proposals and analysis for various theoretical and practical applications of architecture.

A conceptual mapping through selected featured projects is also included in the discussion section. Selected projects discuss the theoretical contexts necessary for evaluating infographics in the analyzed results section. First discussed in Herzog de Meuron.

4.1 Herzog-de Meuron

Herzog de Meuron, one of the selected offices, presents the library of the office by making an archive classification on one hand, and presents rendered images of the recently completed projects as an advertisement image on the other. In the lower right corner of the screen, it reveals the dynamic diagrams with the animation method. If evaluated in terms of office identity, it can be taken into consideration that the office sometimes adds dynamic images to its conventional works.

The classification on the office website is as follows;

- News
- Projects
- Practice
- Contact

The office focuses on the news related to the office in the news section and provides information on projects, social relations, networks and lectures; and presents to researcher the research information under the projects section by classifying (status-location-typology) its projects. There are two sections under the titles of their projects as text and image. Herzog de Meuron is one of the offices that most provide the textual

information to the user among the selected websites. As an example, clicking the text section of the Tate Modern project, detailed information on the project's stages and design decisions can be accessed. It can be deemed as one of the contributions to the user that it is a designer office with a strong academic aspect. Moreover, the tabs of objects, kabinett, exhibitions, monographs, writings and lectures under the section projects, demonstrate that the office has allowed for versatile information in its classification. Among those, "kabinett" describes a charitable foundation under the office. The section "exhibition" provides information on the exhibitions of the office. "Monographs" on the other hand, provides information on the published monographs along with their images. "Objects" section reveals another aspect of the office. It is an office that exemplifies that the architectures can be object designers as well, along with being a building designer, as stated in the history of architecture. Artwork related to the objects are also placed in the website. In this context, the office has the potential to contribute to the thesis through the versatile works and publications. Tate Modern, Caixa Forum Madrid, Serpentine Gallery Pavilion projects of the office will be mapped.

4.1.1 Tate Modern

Figure 4.1 : Tate Modern, Herzog & de Meuron (Url-6).

Figure 4.2 : Tate Modern, Herzog & de Meuron (Url-6).

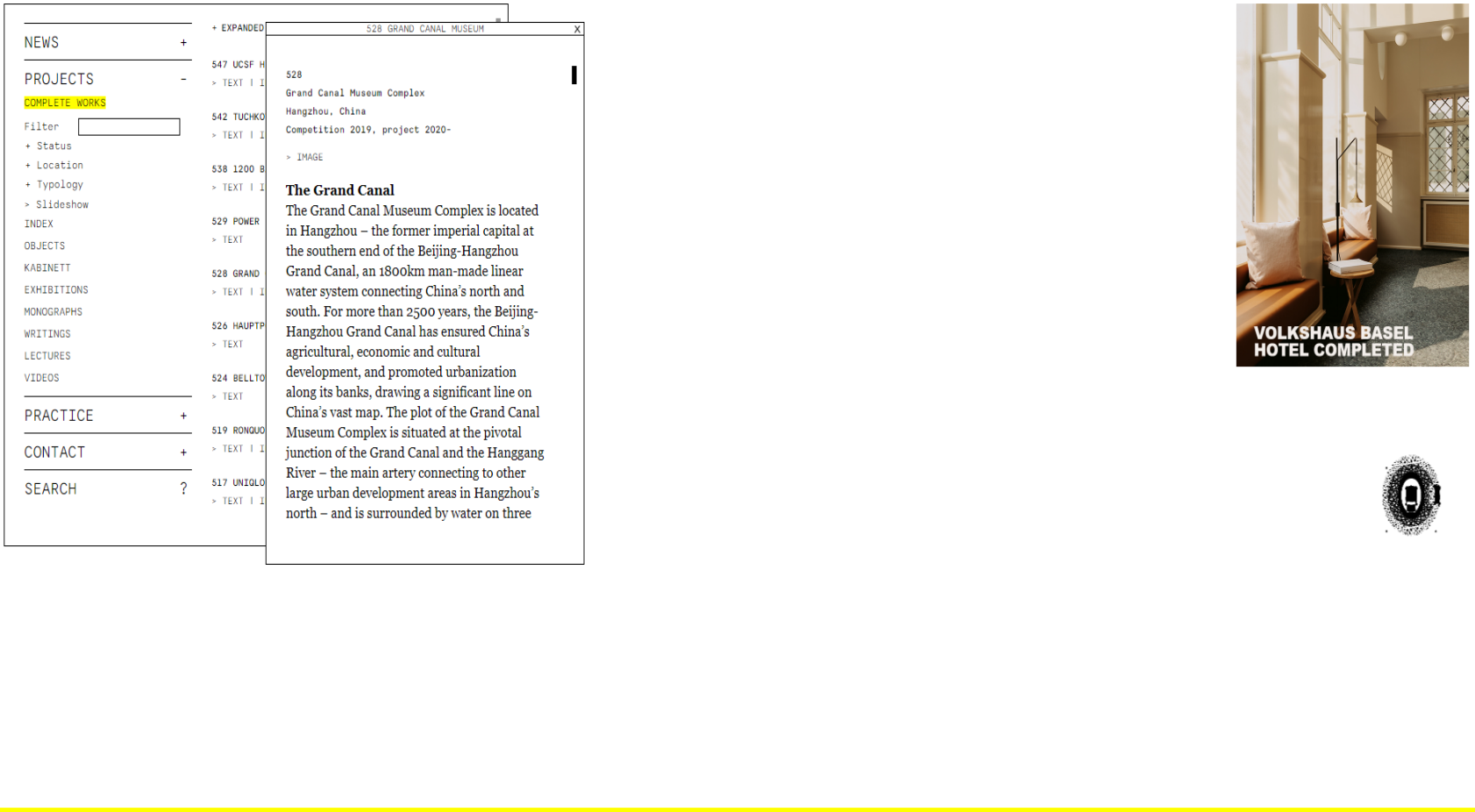


Figure 4.3 : Website interface of Herzog & de Meuron (Url-5).

In the project description of Herzog de Meuron; texts under the title “Landscape” have been analysed. One of the characteristics that makes the design of Tate Modern distinctive is its transformation from an industrial building to a modern art gallery. The office has preferred a conventional approach in parallel to the original of the interior of the building to be redesigned. The so called Tate Modern Switch House that was articulated later, has increased the dynamism of the building. The building inclines to be completely public. This is also stated as such in the website of the office.

> “Given the architectural strategy of transforming the Bankside Power Station into a landscape accessible and open to the public from all four directions, the gardens are important topographical sites that mediate between the space of the city and the building. The gardens blur the distinction between inside and outside.” (Herzog de Meuron, 2020)

Among the analysed project texts, especially accessibility comes to forefront in the projects with the publicity prioritized. Tate Modern as well is a structure that defines the characteristics of the landscape that it incorporates the flows with its location in the urban context.

4.1.2 Caixa Forum Madrid

Caixa Forum project is a building located in the cultural center of the city. In this regard, it is distinct from other industrial buildings; in that, they are generally located far from the city centers. This building was prepared by Jesus Carrasco in 1899 and re-functionalized by Herzog & de Meuron, and it is one of the important industrial buildings in the region in the historical process. The building comprises programs of galleries, executive offices and a restaurant on the top floor, with a saloon on the ground floor. The building has transformed into an urban attraction point, attracting not only art lovers, but all. This transformation results from the fact that it has been evacuated with a structure design touch on the base against the gravity and that it can receive permeable environmental circulation.

Analysing the old and new pictures of the building, the arrangements made on the shell can be clearly seen. A vertical garden 24 metres high has been designed in connection with the landscape of the botanical garden next to the building and Paseo del Prado.

The building includes a different approach and a urban analysis as it is located within the city context. The building, which has been introduced in the city context through re-functionalization, focuses not only to the point it is located in, but also it has been transformed into a public building addressing to its environment. The most important

change can be observed in the use of base of the building.

> "The removal of the base of the building left a covered plaza under the brick shell, which now appears to float above the street level. This sheltered space under the CaixaForum offers its shade to visitors who want to spend time or meet outside and is at the same time the entrance to the Forum itself. Problems such as the narrowness of the surrounding streets, the placement of the main entrance, and the architectural identity of this contemporary art institution could be addressed and solved in a single urbanistic and sculptural gesture." (Herzog de Meuron, 2020)

Caixa Forum project has not made any touches that can be felt solely in the setup of the interior with the designed plaza in the city. It is one of the examples integrating landscape and architecture in that it communicates with the landscape of the city and the square in front of the building.

Figure 4.4 : Caixa Forum and Designed Wall, Herzog & de Meuron (Url-7).

Figure 4.5 : Caixa Forum, Plaza, Herzog & de Meuron (Url-7).

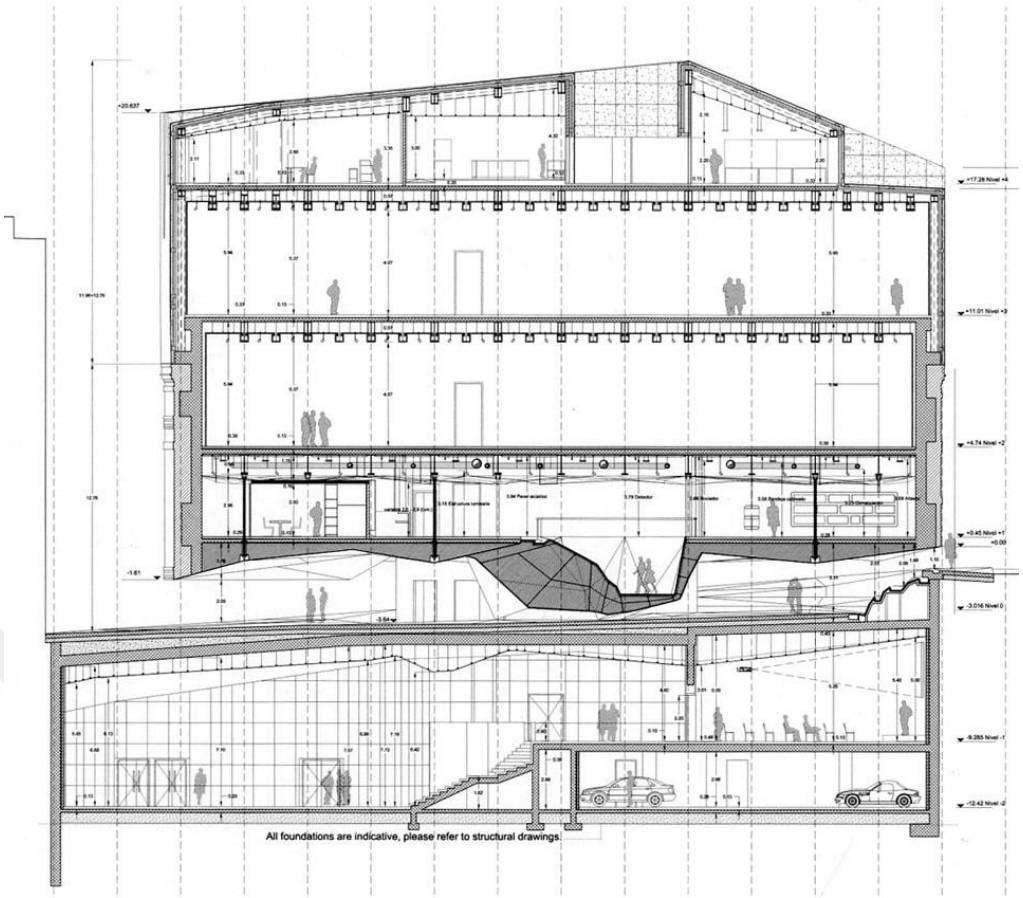


Figure 4.6 : Caixa Forum, Section View, Herzog & de Meuron (Url-7).

4.1.3 Serpentine Gallery Pavilion

Collobrators: Herzog & de Meuron and Ai Weiwei

Serpentine Pavilion designs organized every summer in London since 2000 are designed in the landscape space on the front facade of Serpentine Gallery located in Kensington Gardens that is a part of Hyde Park in London. The architects of the 12th design event in 2012 were selected to be Herzog & de Meuron and the Chinese artist Ai Weiwei, they co-worked in the project. The project is among the most trumpeted designs in the field of architecture among the Serpentine pavilion designs.

Initially, traces or in other words remnants of former designs were reached in the field through an excavation work. In this manner, traces of pavilions that had been designed until 2012 were found and a response was given to the history in the pavilion via a new installation program.

In the context of the thesis, it is possible to evaluate the pavilion designs and to read the relationship between architecture and landscape through the contributions of temporary structures to the site and the later stages. Pavilion designs establish context

setups over time restrictions more than space. Following the prioritisation of the historical context and purpose of the space; while a study of conceptualization through former pavilions in the area can be an example, a concept in a design emphasizing the temporariness with selections of soft surfaces is to consider the site differently. Finally, the readability in the landscape as such is defined also based on its standing in the city. Concepts of form, function, context and visibility can be at the forefront in the designs. What the design wants to be among these concepts can define symbolically how the landscape will function and seen in that process.

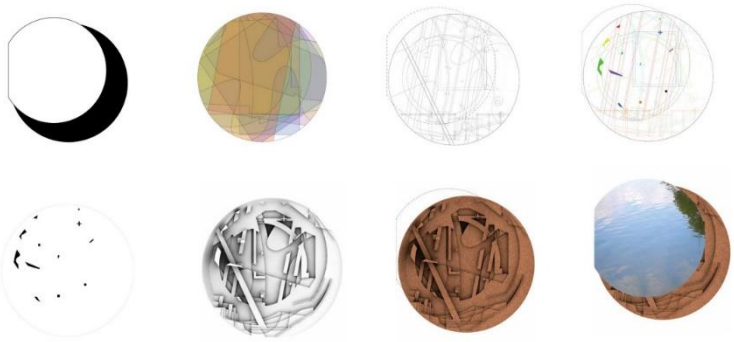


Figure 4.7 : Concetual Diagram, Herzog & de Meuron (Url-8).

Not presenting diagrams at the forefront as much as BIG - 3XN offices in their designs, Herzog & de Meuron made an abstraction in this project. In the collage made over the plan view, when the layers of the design and the project text where these layers belong to other stories are considered together, it can be clearly sensed. The articulation of the roof to the landscape as a water element symbolizes the water reached after a 1.5-meter excavation.

> "On the foundations of each single Pavilion, we extrude a new structure (supports, walls, slices) as loadbearing elements for the roof of our Pavilion – eleven supports all told, plus our own column that we can place at will, like a wild card. The roof resembles that of an archaeological site. It floats a few feet above the grass of the park, so that everyone visiting can see the water on it, its surface reflecting the infinitely varied, atmospheric skies of London." (Herzog de Meuron, 2020)

Figure 4.8 : Serpentine Gallery, Herzog & de Meuron (Url-9).

4.2 3XN Architects

3XN Architects introduces themselves in the profile section of the website, as an office giving importance to co-practice in teamwork and to teamwork in concept and model studies.

> "Architecture can get people talking together. Architecture can facilitate learning. It can make passive people more active. Architecture can encourage people to find new paths, discover new aspects of their environment – and of themselves." (3XN, Nielsen, 2020)

Figure 4.9 : 3XN Office (Url-10).

Analyzing the website of the office, they have shared photographs of architects talking about the models among the texts where the approach is explained. This photograph

demonstrates concept models and stages of several different projects. Examining the projects of the office, models, and modeling can be said to be among the things the office attains importance. Time and space spared for the produced models explain this situation. Furthermore, spaces expressed in diagram models are at the forefront of the project images. It can be observed that this website keeps the architectural photographs and diagrams at the forefront and the introduction of the office is not made only through renders, but also through academic studies. The website is like an "exhibition-archive-narrative" in what it shares and how it is designed.

The office has transmitted to the user the design stages with visuals when sharing the projects and presented diagram descriptions in the project texts. Expansions among the visuals have been provided with dynamic interfaces. This design and form of use that is similar to the projects of the office exhibit a dynamic character.

Analyzing the website of the office, a filtering system that can be qualified as similar to the other offices. The tools accessible via the website of 3XN are as follows:

- News – Projects – Profile – Career – People

Clicking the section of "projects" where the mapping in this order has been made, it can be seen how the office classified the projects according to the programs.

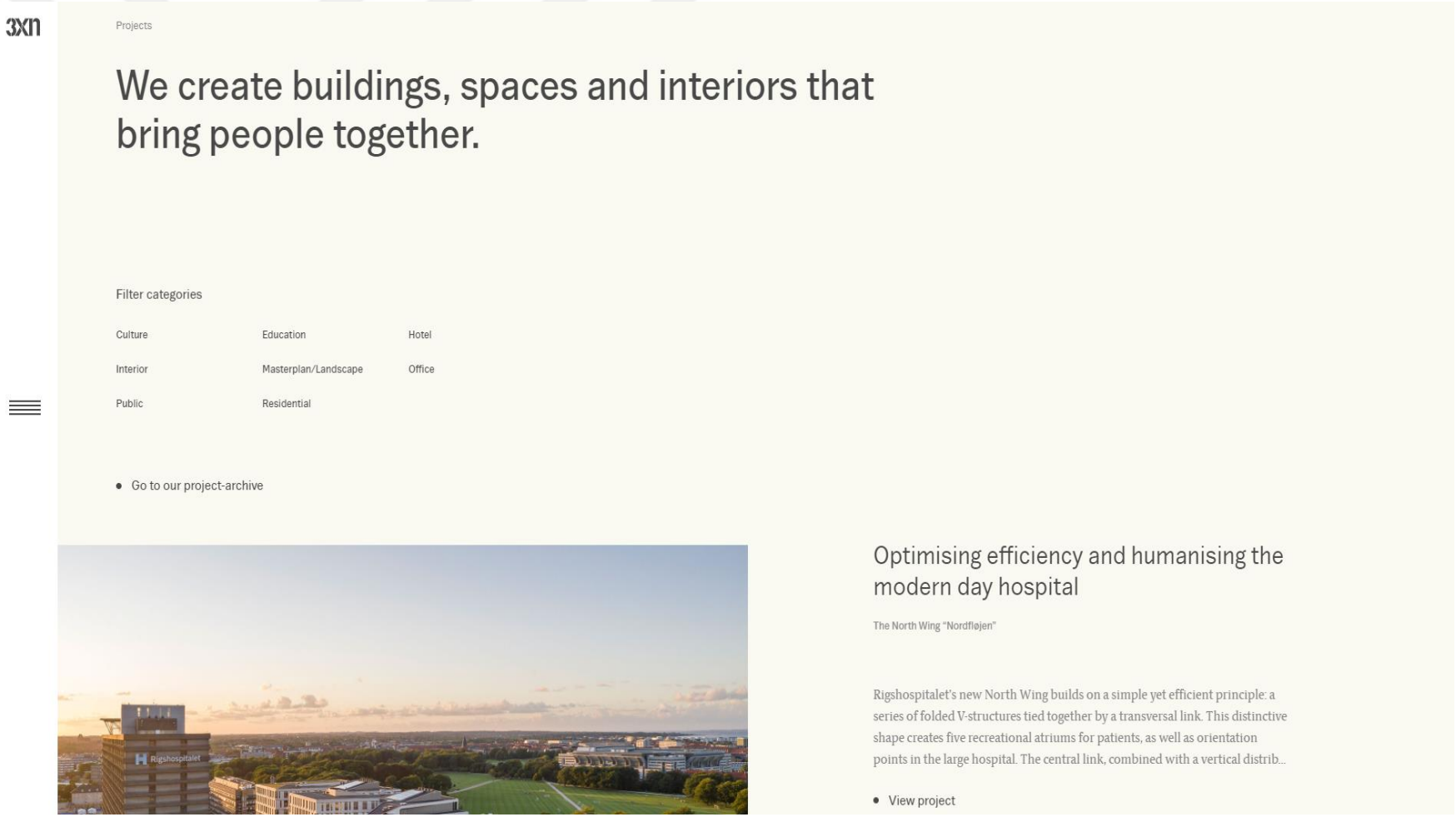


Figure 4.10 : Website interface of 3XN (Url-10).

These classification styles vary among the offices. 3XN has used eight program names in this classification (Interior-Masterplan, Landscape-Offices-Culture-Public-Residential-Education-Hotel). Analyzing the section “News” on the website of the office, information on the lectures of the office’s architects can be accessed and at the same time news related to the books can be published. An inference regarding the office’s identity can be made through these entries. The office performs the academic studies along with the practical ones with the company identity.

4.2.1 Sydney Fish Market

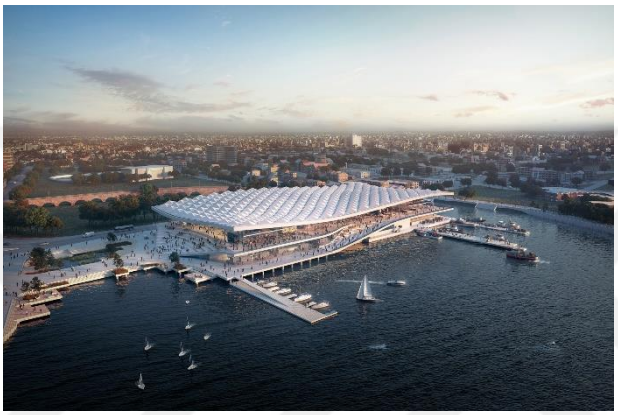


Figure 4.11 : Sydney Fish Market, 3XN (Url-11).

Interdisciplinary interaction in the mapping made for Sydney Fish Market is presented in graphics in the next chapter. Presentation data is one of the projects supporting the thesis. Looking at the textual analysis of the project, it can be seen that it is closely related to urbanism and landscape from the texts. The public theater catches the eye dominantly in the project image. This public entry section has transformed into a face enabling the connection in the lower floor of the city with its front facade.

> “The amphitheatre staircases that lead from the plazas to the public market are a continuation of the surrounding landscape, establishing a foreshore promenade around Blackwattle Bay and opening a new public route along the water’s edge.” (3XN, 2020)

The building carries the activity in the base up to the roof. This is clearly visualized in the renders. The amphitheatres surrounding the building are in a stand leading inside between the concepts of inside-outside. It is a structure, where the borders-blurriness between the inside and outside can be questioned.

Architecture and landscape have been intermingled.

4.2.2 Shücco Headquarters

Figure 4.12 : Schüco Headquarters, 3XN (Url-12).

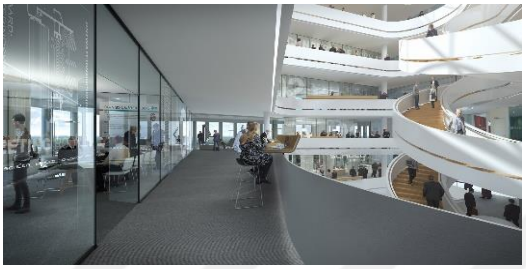


Figure 4.13 : Schüco Headquarters, 3XN (Url-12).

The atrium of the building floats on a gap ensuring the publicity inside the building. However, the building is not public in terms of being open to public in terms of its functions. Inner dynamics and relations of the building is public. Render of the building emphasizes transitivity as a public space. The gap created under the building allows the pedestrian flow of the users to inner section.

> "The dynamic atrium covering all floors is an architectural highlight and central meeting place of the building. The room design envisages an open, communicative working environment to promote dialogue and the exchange of knowledge among the employees." (3XN, 2020)

4.2.3 Palais des Congrès

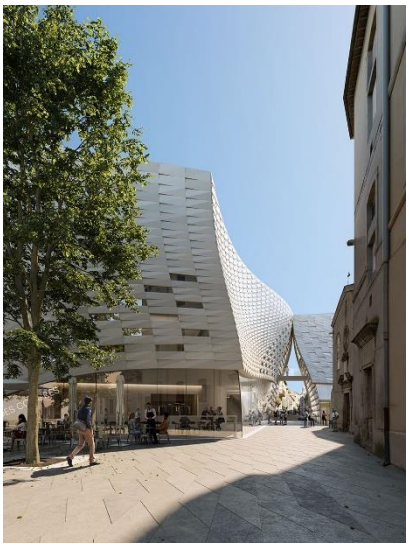


Figure 4.14 : Street and pavement around Palais des Congreis (Url-13).

Figure 4.15 : Palais des Congreis (Url-13).

The project is placed under the “culture” tab of the 3XN. It is a cultural structure. When its program and texts are analysed, it can be seen that architecture and landscape are presented with common expressions. While the building is defined in a different program in the “culture” tab, it is not merely a landscape project or an architectural project. There is a discussion for it to be both. The project has been planned to be designed in a historical site of Nimes, France. It has been distinguished from other facades with curves on the facades (3XN, 2020). The building used some design components providing for continuity between the inside and outside. It can be seen in renders that the paving continues throughout the streets and leads inside. The building carries the publicity through the streets inside the building. It has directed the interior-exterior and publicity relations with its landscape design and as such presented the character of the building.

4.2.4 Lemvig Climatorium

Figure 4.16 : Facade View of Lemvig Climatorium 3XN (Url-14).

Climatorium project is one of the projects of 3XN realized as a result of a competition.

As mentioned in the text of the project, the mass considered for the site is simple. And this is how it settled with the tranquility of the surrounding. It has a structure that encaves the landscape dynamics. “The new waterfront Lemvig Climatorium climate center will be a forum for knowledge, education, innovation and development projects within utility services and climate change."(3XN, 2020)

> “The wave marks the entrance section, where it also creates an inviting space sheltered from the elements. The new Climatorium building will be an iconic structure in Lemvig. It is a relatively simple two-story structure where the open glass facade of the ground floor makes the wood-clad upper floor appear to be floating in the air.” (3XN, 2020)

With the activity on the facade, the building allowed for the use of the outside. It is a building emphasizing publicity as it is qualified as a forum space and carries out the design of spaces that would allow it and with its transitivity.

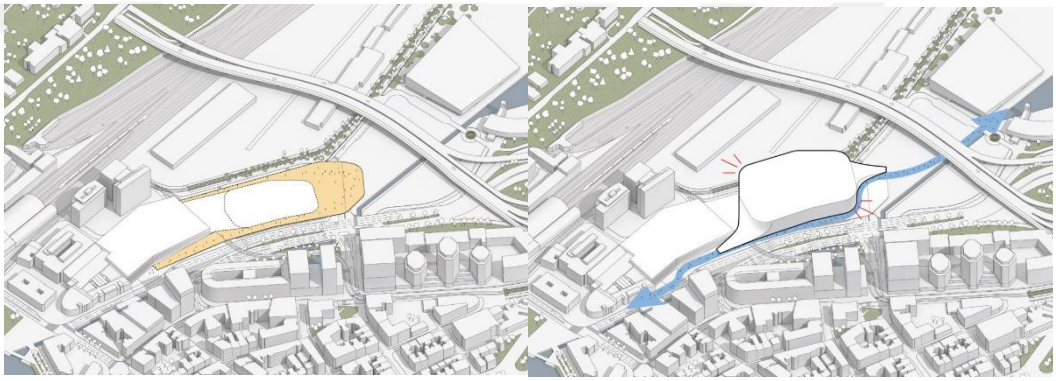


Figure 4.17 : Contextual Diagram, 3XN (Url-15).

4.2.5 Bergen ByArena

> “The new arena will be centrally placed on a plinth, directly connected to the elevated park between the residential houses, and with pedestrian access along Fjøsangerveien and Lungegårdskaien.This creates a seamless connection between street level and an elevated park, which is proposed as a landscape with the possibility of integrating small gardens and urban features.” (3XN, 2020)

The project with its mixed-use program suggestion, is also a masterplan. It is possible to access information on the scale and relations it has with the city through the project text descriptions in the diagrams. The building can be said to be a design decision that would increase the visibility of the city’s landscape as it establishes a connection between the street level and the elevated park. Analysing the project texts, the matches related to urbanism discipline can dominantly be observed. However, the fact that the landscape design becomes visible through establishment of connection between the pedestrian axes (when considered as a closely related analysis with urbanism) reveals the complex relationship of the disciplines. Rather than the architectural character of the project, the discussions on urban scale are at the forefront.

4.3 BIG Architecture Office

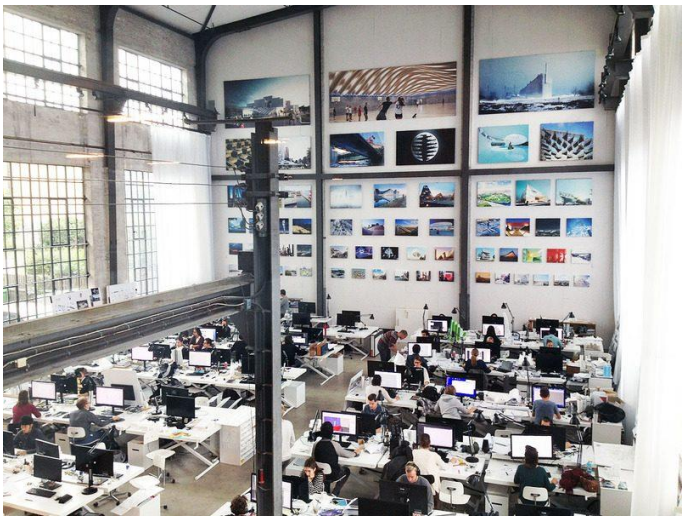


Figure 4.18 : BIG Office (Url-16).

BIG states that it has been researching “new ways of the architectural and urban organization” in today’s conditions as an architecture office. The company introduces itself with two interfaces on its website. The interface with their projects and news, as well as tabs including other communication tools are shared. The reason why the interface with their projects is qualified as different is related to dynamic replacement and movements of ideograms shared. Clicking on the tab including their projects, the possibility to filter the projects in different forms is revealed (Chronological-Alphabetical-Programmatic-Scale-Status-Location). Ideograms have been distinguished in different colors according to the programs of the projects. When filtered according to chronological order, the colors are disseminated in a mixed border in the interface; but when filtered with the program filter, the colors are grouped. This analysis leads us to the information on the dominant projects in program types according to the year on the website. Because BIG maps the projects with ideograms and keeps the map dynamic with active transitions. The map of BIG includes not a piece of static information, but the information that is constantly changing, transforming, and updated. In this manner, besides abstract mapping, it also makes the project's contexts, in general, visible on the surface of the map. By marking the regions on the world figure on the website, the locations of the projects in the world have been marked. The website is like an “exhibition-archive-narrative” in what it shares and how it is designed.

The symbolic visuals in squares used by BIG in the website can be referred to as

ideograms.

The ideograms have been designed by presenting, in general, their aerial view in white to the colored square box as a more abstract expression of the projects. Ideograms, unlike pictograms, express an idea or notion concept rather than a certain word or a statement. Ideograms point out abstract notions and they are also described as idea representation. In this context, ideograms used by BIG are the graphical expressions of their ideas.

> "The method of the ideogram asserts that a true representation of reality (one that is in accord with nature's own movements) is possible in poetry (and in art in general) by asyndetic juxtaposition of linguistic (or pictorial, spatial, tonal) particulars which the mind of the reader (onlooker, listener) will organize into a coherent whole just as he or she does with particulars real world. Not only are connectives relics of an outmoded transitional practice, but they are redundant, in fact because they are not present in nature." (Géfin, 2012)

The fact that BIG represents itself through ideograms and provides the first information to the user in this form, allows it to start defining the symbols of the projects. On the other hand, which symbols could come to mind during the formation of the main idea is valuable in terms of presenting the main text of the notion.

While the ideograms present the initial and abstract version of the information, it is possible to say that this presentation gives the first idea on the approach of the office to the projects. Because when the stages of the project are checked, the study applied to reach this abstract ideogram in the project is shared with the user step by step. First, the project text is shared. Secondly, the context analyses and later the diagrams starting the project are shared along with the final images. The interface of BIG can be described by its having the dynamics of a game. The typeface used is also matching to the interface. The ideograms of selected projects for the mapping study are listed below.

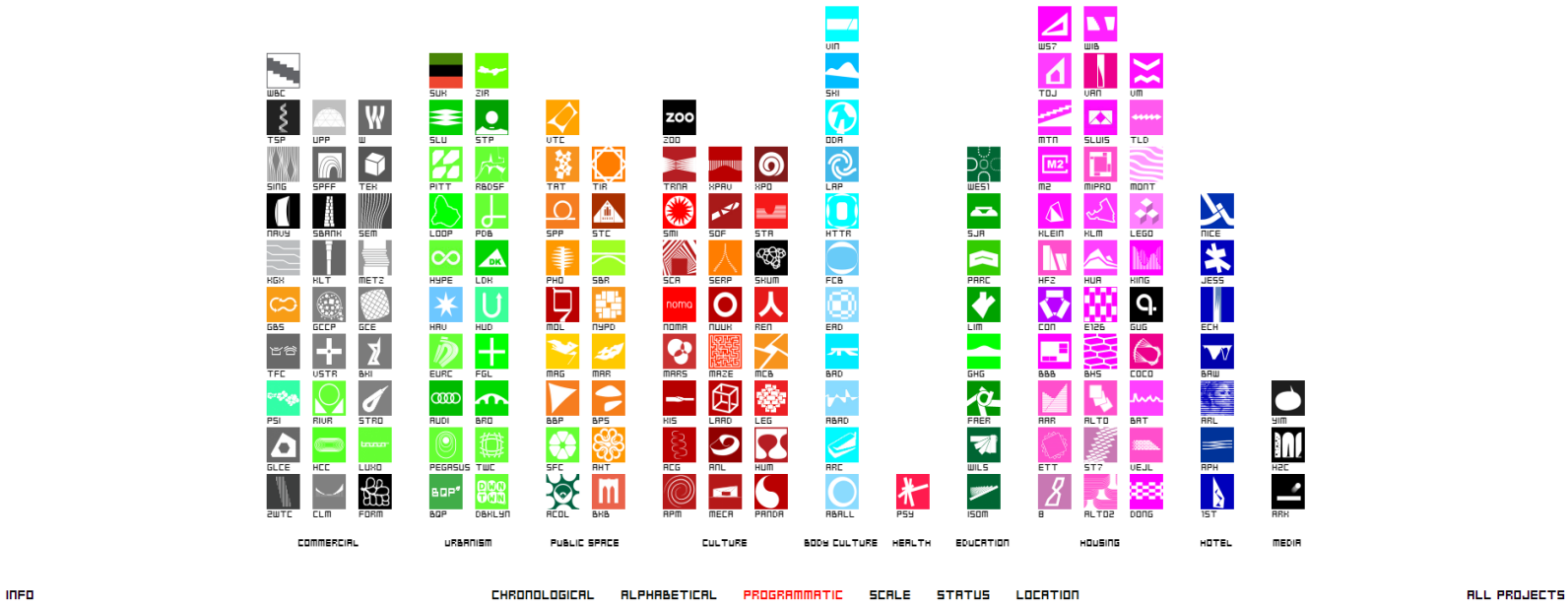


Figure 4.19 : Website interface of BIG (Url-17).

Lego House

Pittsburg Lower Hill

Stavanger Concert Hall

Meca

Smithsonian Master Plan

79 & Park

Figure 4.20 : Project Ideograms of BIG (Url-17).

4.3.1 Stavanger Concert Hall

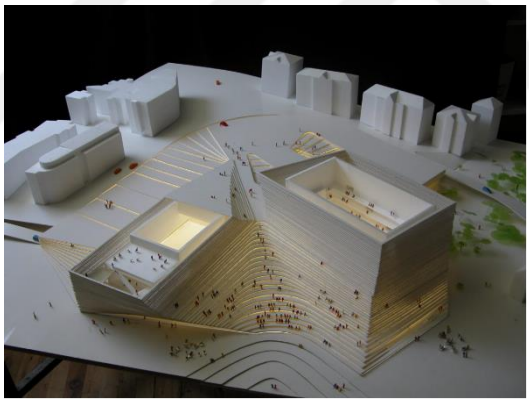


Figure 4.21 : Model Photo of Stavanger (Url-18).

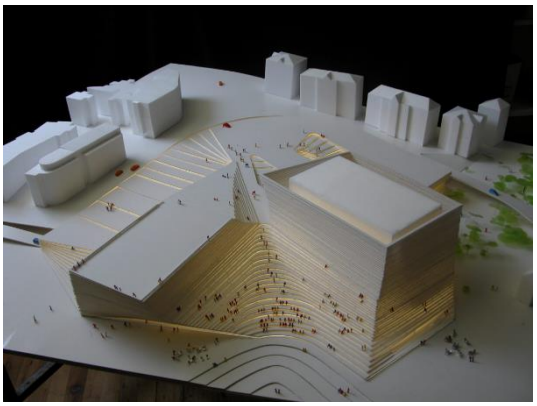


Figure 4.22 : Model Photo of Stavanger (Url-18).

Concert hall project of BIG is an idea project as to its status. When the visuals of the project are analyzed, model images of the project come forefront. It is seen in the

project models that the context where the building is, it is mobilized on the floors and surrounds the facade in stages. A forum space is designed. Transitions among the floor differences have increased the publicity of the building.

> "Rather than considering the new concert house as an isolated architectural object along the approach to Stavanger's harbour front, we have chosen to mobilize the architecture in order to intensify the relationship between the concert house and the city around it. Therefore, the design calls for the concert house to be developed as an extension and enhancement of the movements and activities that already flow through the site." (BIG, 2020)

The building is composed of a single pattern. When the model is examined, the human figures are seen to be sitting on the staged layers. The building has transformed into the landscape of the context with this aspect. The building itself is the landscape of the place. The project diagrams regarding the building has been published on the website of JDSS Architects in an extended summary. Function inside the building is intriguing. They are landscape elements rising as a hill or an embedded saloon in the landscape in a sense. The building has not transformed into an object of landscape with its publicity. The surfaces have been called as "steps" on the website of JDS Architects. It comprises the general idea of the project. A distinction has been crated due to the steps embracing the inner and outer mass. The building lives not inside, but outside. The variety of architectural program can define the interaction of inside and outside differentiating the use of space.

4.3.2 Meca

Meca project is one of those where the outlines have been made completely apparent in the diagram studies of BIG. There is a section in the diagram that would affect urban solutions and landscape design, that is reserved in aerial view as urban room next to the three institution.

It has been marked in white. Following the aerial view, the diagram skips to the section view. While the text shared with the diagram provides "accessibility of public", it is questioned how the "autonomy" of these three institutions can be ensured. Considering the questions BIG asks with the diagram explanations, it can be said that the diagrams do not merely consist of graphics, but the graphic moves the study to the next step along with the text's content. The same feature is similar to the 3XN, explained in the former chapter.

In this context, evaluations on the architectural photographs may differ according to the stage of ideas and diagrams of the project. Architectural photograph can be referred

to as a different experience than experiencing the space. Architectural photographs are quite efficient in terms of understanding the stand of the building. The first of Meca's photographs demonstrates a self-expressive building that does not shine in the colors of the city.

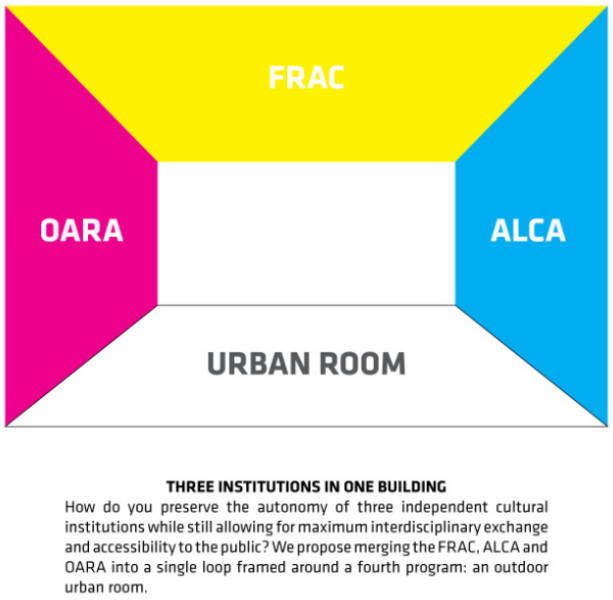


Figure 4.23 : Concept Diagram of Meca (Url-19).

Figure 4.24 : Concept Dagram of Meca (Url-19).

Meca draws a closed image with its surfaces. There are balanced openings in the facade design and the pattern and color used in the pattern design are modest. However, it is the most dominant urban object after the river next to it, in the photograph where it is seen with its mass design. Its monumental posture in the second photograph reveals

the mass dominant character of the building in relation to the human scale in perspective. The characterization of the building as an urban object in the description of the photograph is related to its lack of impact creating an impression on the use thereof. Yet, the fact that the building transforms into a living structure with the landscape it is located in while its is experienced in the other photograph, is related to the diagrammatic resolutions in the urban context.

Figure 4.25 : Areal View of Meca (Url-20).

Figure 4.26 : Meca (Url-20).

The distinction between interior and exterior in the building is significant. The building has laid down being closed with the surfaces defined as an advantage of the outside. Open spaces have been characterized with concrete panels. On the other hand, the urban landscape, whose publicity it defines, can be interpreted through the square. The building emphasized the square and the transition between two regions with its monumental stand.

4.3.3 Lego House

The Lego House project is one of the projects under the “culture” tab as a program of the BIG office. Looking at the ideogram of the project, staged and interlocked rectangles can be seen. This abstraction explains how the project is in urban context. The project has been designed with the formation of terrace stages by combining

different volumes. Abstractions related to the combination of interlockings in the nature of Lego seems to be effective in this geometry.

In the description text presented on the office website, it is explained that an urban space is defined through the relationship between the program of the building and the context. In the design of the building, it is possible to interpret the relationship between the urban and the context as a discourse that architecture develops over landscape. In the project text, this approach can be seen as follows:

> "BIG and LEGO bring the toy scale of the classic LEGO brick to architectural scale with LEGO house, forming vast exhibition spaces and public squares that embody the culture and values at the hearth of the LEGO experiences. […] The plaza appears like an urban cave without any visible columns and publicly acessesible, allowing visitors and citizens of Billund the shortcut through the building. The LEGO square energized by an urban character, welcoming locals and visitors to the café, restaurant, LEGO store and conference facilities." (BIG, 2020)

Figure 4.27 : Concept Diagram of Lego House (Url-21).

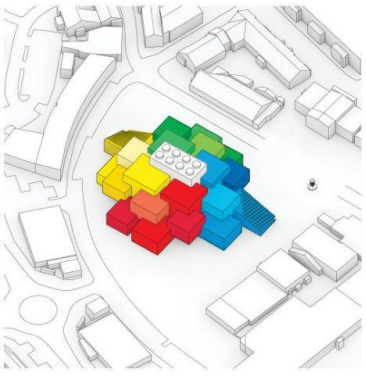


Figure 4.28 : Areal View of Lego House (Url-21).

4.3.4 Pittsburg Lower Hill

Figure 4.29 : Areal View of Pittsburg Lower Hill (Url-22).

Figure 4.30 : Pittsburg Lower Hill (Url-22).

Examining the project, it can be seen that it started with the flow curve for diagram tools being proposed to be arranged for pedestrians.

The project which keeps the accessibility in the forefront is designed to incorporate the green space solution through the avenue in a manner that the pedestrian flows feed the public amenities. In this context, the landscape of the building is developed as a result of the urban analyses and this has been indicated as in the figure in the diagrammatic solutions of the buildings.

4.3.5 Smithsonian Master Plan

Smithsonian Masterplan project has been developed by definition of an architectural program on the south part of the building as an addition to the project developed for the renovation of the historical Smithsonian Castle. It is one of the projects considered and designed under the “culture” tab as an architectural project by BIG. The significant roof surface in the project has been placed in a manner to define a garden on the front facade of the historical building. Besides being an architectural project under the culture tab, the building is an interdisciplinary study in that it transforms the space into a landscape. The building has allowed for passages within itself and in the landscape between different museums around it.

Figure 4.31 : Smithsonian Master Plan (Url-23).

Figure 4.32 : Smithsonian Master Plan (Url-23).

4.3.6 79&Park

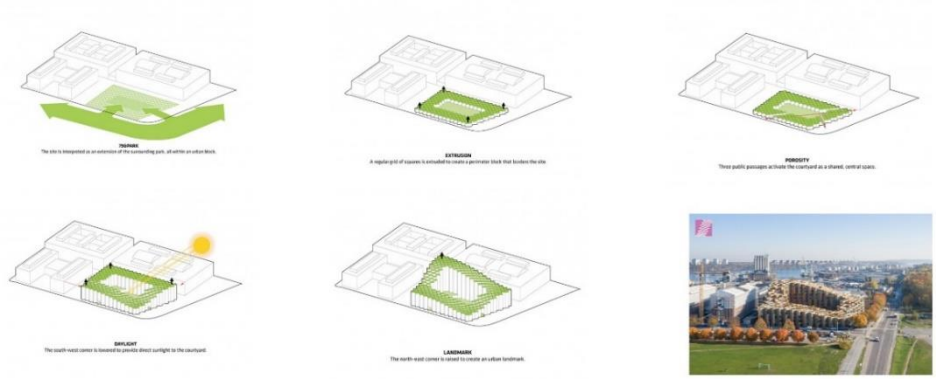


Figure 4.33 : 79&Park Diagrams (Url-24).

The project is placed under the “housing” tab, unlike the other programs. When housing program is in question, one of the project decisions to be taken in the contextual solutions of the program is whether the identity to be open or close. This project is one of the important examples, especially on this issue. The text of the project states it as “commercial spaces open to the public”. As can be seen in project diagrams, it has been designed with a public identity on the ground floor as an extension of the park pattern surrounding the project. Terracing and staged elevation can be observed in diagrams, respectively. These terraces have also been separated in themselves as private and public use areas.

4.4 OMA

Analyzing the website of OMA, a photograph of one of the published projects appears on the homepage. Scrolling down the page with the photograph, the whole picture can be viewed. It can be understood from the architectural photographs and real images of the projects places in the homepage interface that they give importance to the presentation of images of the projects in the final stage. The design reveals the classification schemes as a gross statement in black bold letters. Classification of projects under the title “works” has been preferred. Clicking the “works” tab, the page in the figure is visualized.

- Projects (statu, typology, program)
- Publications
- Lectures
- People

This classification system of OMA is similar to that of Herzog & de Meuron. For example, while OMA includes the lecture title in a separate tab, Herzog also includes the Meuron lecture tab under the project title. The commonality of status typology titles is also noteworthy.

Figure 4.34 : Website interface of OMA (Url-26).

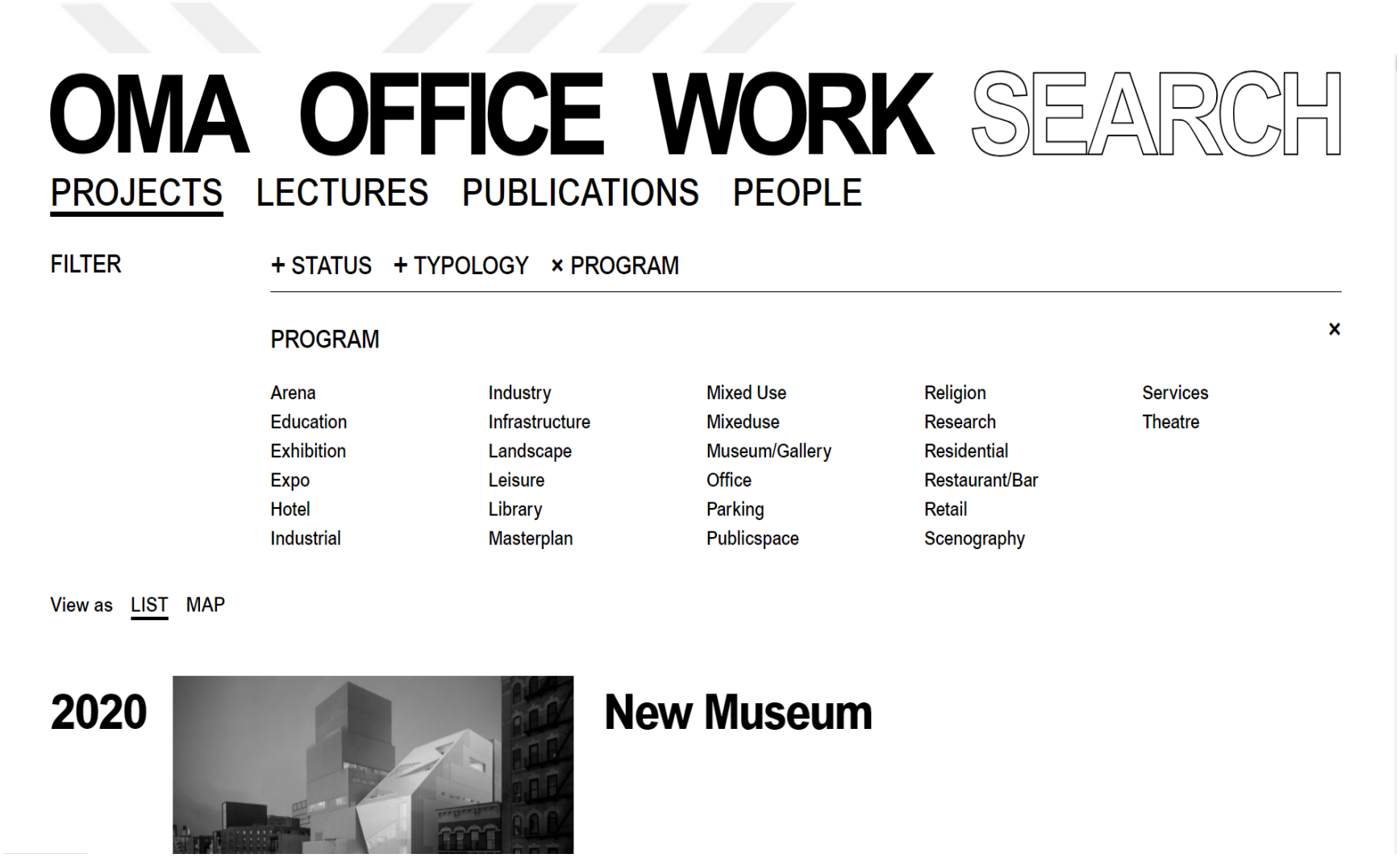


Figure 4.35 : Website interface of OMA (Url-25).

4.4.1 New Museum

Partners: Shohei Shigematsu & Rem Koolhaas

Figure 4.36 : New Museum, OMA (Url-26).

New Museum building of OMA under the museum/gallery program distinguishes from other projects in respect to its context. Because it is in a urban context on an intense avenue in New York. It is designed as a building respecting to the identity of the museum building in the adjacent lot designed by SANAA, but at the same time presenting its own identity (Shigematsu, OMA, 2020).

> "The new building's façade is another notable attribute of OMA's design. Using a laminated glass with metal mesh, the façade will provide a simple, unified exterior alongside the SANAA building, with a material that recalls and complements the SANAA façade, yet allows for a higher degree of transparency. The OMA building will communicate the activities of the Museum outwards while creating a more inviting presence drawing the public inwards." (OMA, 2020)

The project is distinct from the museum design of SANAA with its mass approach. The boxes placed on top of each other has a clear geometry with sharp lines. Program components have disseminated in different volumes. It has been designed on a vertical plane. The building outstanding with its facade characters in particular, is similar to the design of SANAA in terms of pattern. The building does not include the landscape title with its program aspect. In this context, although it is considered as an object of a landscape far from nature in the urban landscape, the contrast created, and the public face describe the position of the building in the urban landscape.

4.4.2 Educatorium

Figure 4.37 : Educatorium, OMA (Url-27).

Figure 4.38 : Educatorium, OMA (Url-27).

Educatorium project is one of the projects with its architectural identity outstanding and dominant among the mapped projects. The textual analyses explains this in the mapping study, as well. Mass solutions in the design of the building are outstanding. The relationship between the form and structure of the building can be read through the mass. The building is a structure where the programs are distributed based on the positions of the two planes out of concrete material folded within each other. These folded surfaces become first floor covering, then wall and finally the ceiling.

> "The Educatorium is conceived as a new center of gravity for the Uithof University Campus. The point of departure of the design are two sheets which fold and interlock. The concrete slab is treated as a malleable surface which allows an optimum fit for each program. The sloped planes of the entrance plateau function like an urban plaza or mixing chamber. Beneath this

area is sheltered the bicycle parking and intersecting bike-path." (OMA, 2020)

The planes transforming from floor coverings to ceiling on both sides of the building reflect the floating impression on the ground floor. It starts to form the interior of the building starting from the street level by the plane transforming into a hall. The building incorporates the landscape of the land by folding. In this context, the exterior is articulated to the architecture sneaking inside.

4.4.3 KaDeWe Vienna

Partners: Ellen van Loon, Ippolito Pestellini Laparelli

Figure 4.39 : KaDeWe Vienna, OMA (Url-28).

KaDeWe project has been selected as a building in different programs. The building under hotel program has often mentioned the urban context in the project text. It is located in a context with dense flows of the city similar to New Museum.

> "The KaDeWe complex is connected to the pedestrian network of the area and provides new types of public spaces in the historical center. An outdoor public passage creates an extension of the Karl-Schweighofer-Gasse and a footpath links a new central entrance on Mariahilfer Strasse to the passage. The central axis of the building organizes the main flows and plugs into a circular void that forms the epicenter of the retail program." (OMA. 2020)

The building establishes its position in the landscape through publicness. Emphasize on publicity is prominent. It is a design product with the criteria to become a landmark a hotel can create.

4.5 Steven Holl Architects

On the home page of the Steven Holl Architects website, there is a selection table with project images. All materials and relations of the office are collected in some titles under the title of the table office name. These are Studio+Contact, Ecological Innovation, Idea+Phenomena, News+Events and projects. These images have been noted for their writings. A notable feature that separates from other offices is the

inclusion of a tab that can be accessed from the main menu, where the Office explains its design philosophy. The office demonstrates its versatility in its design philosophy, its approach to the program as follows;

“Steven Holl Architects recognized for ability to work, Shape, space and light with great contextual sensitivity and to catalyze the unique qualities of each to create a project for a concept-driven design at multiple scales, from minimal winds, the university works to hybrid models of the New urbanism.” In this context, the communication of the office with the mottos of selected projects is analyzed. At the same time, it is important that this assessment is an approximation of the relational whole that the thesis wants to put forward.

When the office identity is evaluated, it is seen that the office includes multifaceted practices and forms of practice in its work. Among the classifications on the Office website, in particular idea+phenomenan is as follows;

- Philosophy
- Videos
- Exhibitions
- Books + Writing
- Watercolors
- T Space
- Architectonics Of Music
- 32BNY

In the news section of the office, the office while sharing the news about networks lectures and projects focus on social relationships and classify information about the project in the Projects section (Museums, performing arts, housing, Educational + Works Campus, Office + Hybrid Towers, Libraries, Houses, religious works, Hotel + Retail, Health, Masterplans) research has provided information to the researcher. In addition, office also includes a title called Furniture among its projects. Under the titles of his projects, texts and images coexist. They also include their awards and Project comments made by others, if any. Unlike offices such as the BIG-3XN, Steven Holl Architects have sketches that have been standardized for the early stages of its design. In this aspect, creative ideas demonstrate the nuances of the architect in the form of production.In addition, as in other selected offices, his academic work influenced his

practice and was reflected in theoretical expansions in his texts. On the one hand, the fact that they have included the books+writings section confirms their multifaceted identity. His publications are published in various journals. Different lectures also participate. They feed their architectural archives in these aspects in a multifaceted way. They include not only final images, rendering images, but also model photos and diagrams.

4.5.1 Ostrava Concert Hall

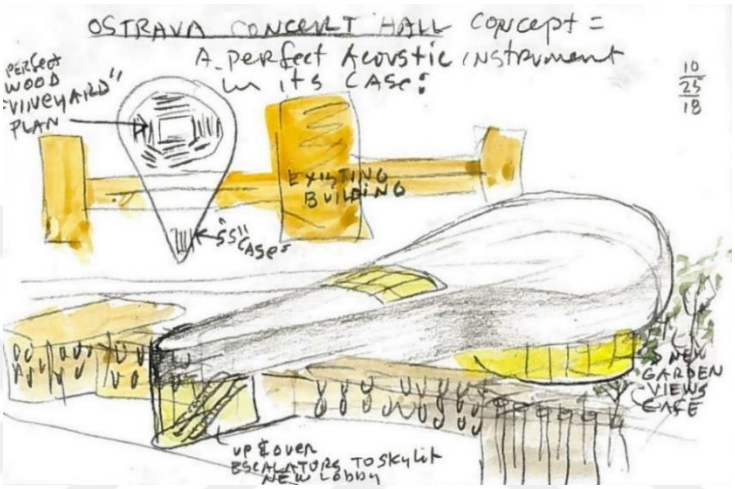


Figure 4.40 : Ostrava Concert Hall, Steven Holl Architects (Url-30).

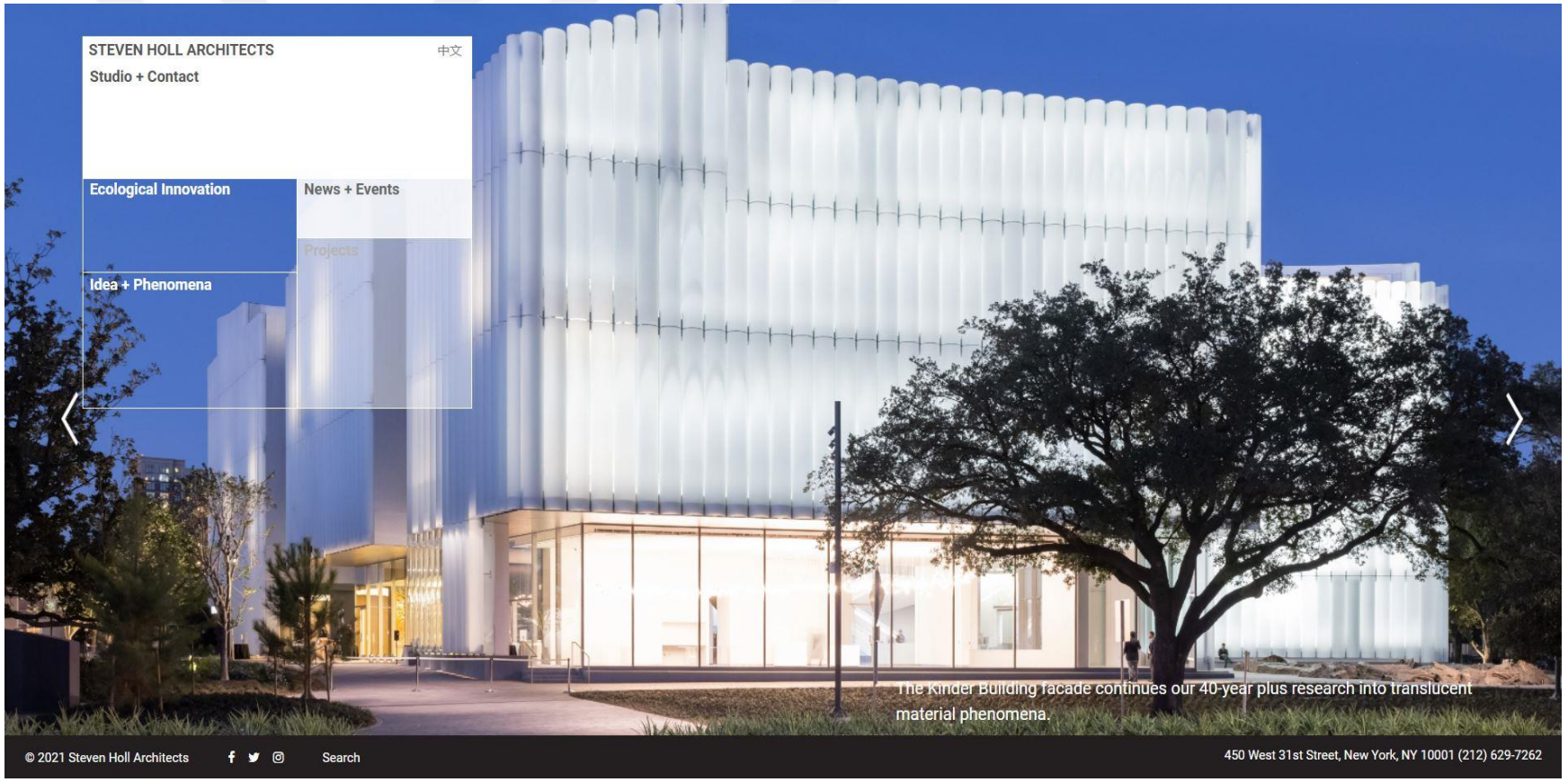


Figure 4.41 : Website interface of Steven Holl (Url-29).

Figure 4.42 : Ostrava Concert Hall, Steven Holl Architects (Url-30).

Steven Holl Architects includes images of the design processes on its website for this project, as it does in other projects. The plan view highlights the highly permeable character of the building, especially in terms of its relationship with the park in front of it. The structure is included under the title of performing arts as a program. The project was obtained as a result of a competition held in the Czech Republic. The winning proposal belongs to Steven Holl Architects. The project was evaluated in different ways by the competition juries; Steven Holl Architects shares these comments on their website.

Rafi Segal, Jury Member "It's not the size of the building, but the importance and significance of it."

Krzysztof Ingarden, Jury Member "It is a fantastic piece of architecture considering very well the relationship between the City of Ostrava and the park behind the existing building. I believe the winning project will be an emblematic piece of architecture for Ostrava revitalizing the city as well."

The project is in a position where the new and the old come together as stated on the website. A new architectural point is defined for the environment where the project is located.

> "The Concert Hall faces the existing Park to the North, thus minimizing noise from the main boulevard to the South. A new entrance hovers over the Esplanade and transports the public above the historic House of Culture into a sky-lit lobby for the Concert Hall. The dramatic complimentary contrast of old and new creates a Cultural Landmark for Ostrava. The new architecture points to the future of the city of Ostrava." (Holl, 2021)

4.5.2 Institute for Contemporary Art

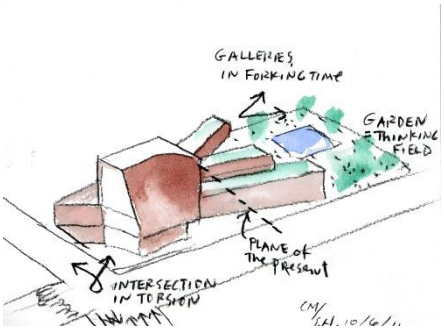


Figure 4.43 : Institute for Contemporary Art, Steven Holl Architects (Url-31).

Figure 4.44 : Institute for Contemporary Art, Steven Holl Architects (Url-31).

The building is located on the corner that connects the University of Virginia with the surrounding life cycle. Steven Holl uses the program as a catalyst here, as in the general character of his projects. On the other hand, he designed the front of the building in a way that can be felt by being drawn in from the garden it looks at. In this context, the building is quite inviting. “With its inviting double-fronted forum opening to a serene sculpture garden, the 41,000 sq ft building provides spatial energy for the most important cutting-edge contemporary art exhibits.” (Holl, 2021)

5. DISCUSSION : MAPPING CONCEPTS

In previous chapters, the discovery on the websites is explained through the differences and similarities related to the program features of the projects. In the next stage after this transfer, the websites were handled one by one and the selected projects were explored in the context of their discourse. In this review, for the mapping method explained in the method section, the statements of the offices are given, and the theoretical project texts are discussed. These projects also form the basis for the dataset where conceptual analyzes are made at this stage and take place as case studies. When project texts are graphically mapped, they lead to new interpretations, providing new potentials. These potentials are included in this section and the method is presented with graphic application forms.

5.1. Graphical Representation of Mapping

Characterizing the mapping concept as making the context of something visible through selected tools, digital tools are used in this thesis among the tools to be used to visualize mapping. Tableau Public programme, as one of the digital applications, can upload the files in different extensions to the system.

> **"**Tableau Public is a free platform to publicly share and explore data visualizations online. Anyone can create visualizations using either Tableau Desktop Professional Edition or the free Public Edition. With millions of inspiring data visualizations, or "vizzes" as we affectionately call them, anyone can see and understand vizzes about any public data topic under the sun, making data part of everyday life and supporting a community to grow and learn from each other." (Tableau Public, 2020)

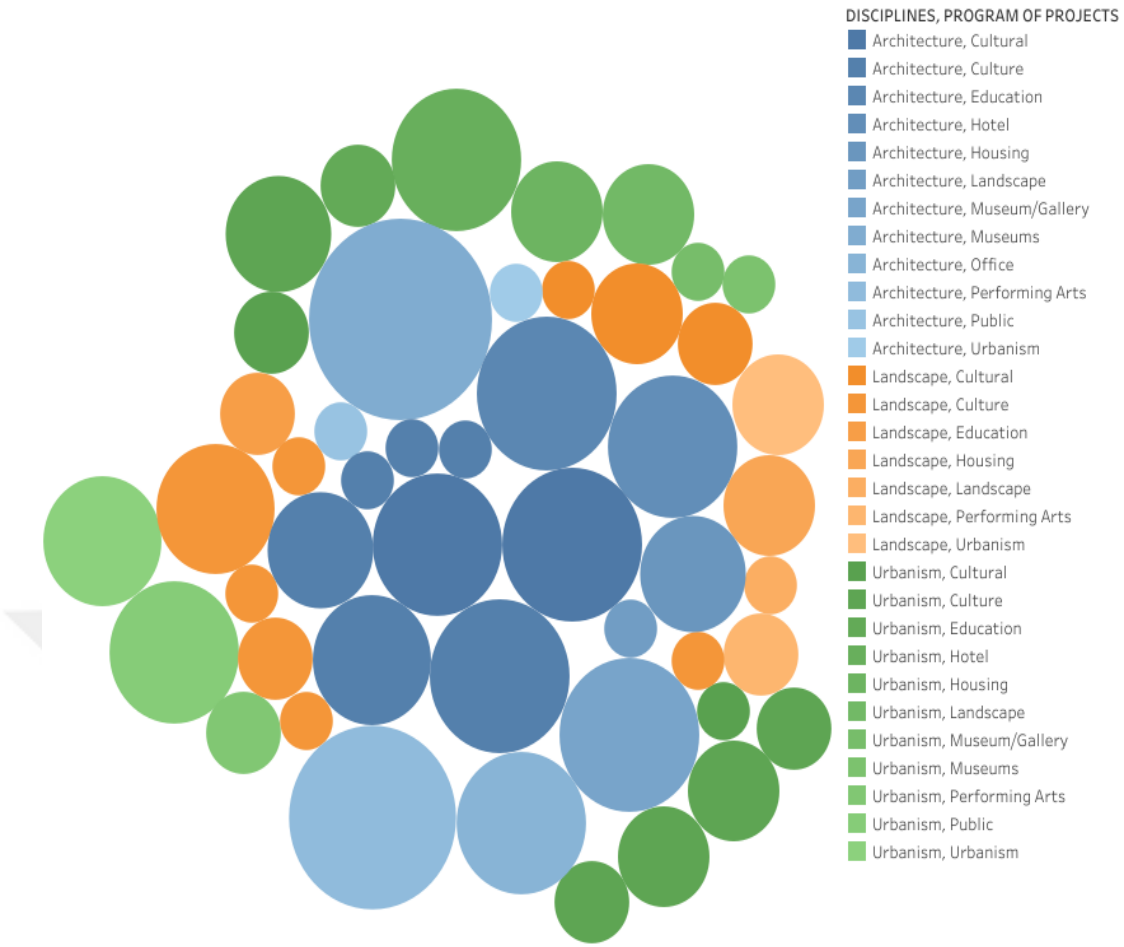
Cultural changes of today also have an impact on the selection of digital tools as a graphical method. As mentioned by Manovich, we turn into the case of "culture into e-culture" and of the "computers into universal culture carriers" (Manovich, 2001, p.32). The more the process supports digitalization, the information sharing, and flow also form accordingly. Despite the research through published material among the conventional methods is adopted for the entire study, websites have been used as the digital research material. The mapping has been performed by completing the following steps on the selected websites:

- **Exploring Websites;** includes the analysis of design and contents of the selected website. Projects under different programs have been selected for mapping, following the selection of websites with sufficiency to support the thesis among the defined architecture offices. It is the data collection and filtering stage. Texts regarding the projects are drafted at this stage.
- **Analysing Classification System;** includes presenting the similarities, differences, and particularities of the classification systems of selected websites. It refers to the cluster stage in the method diagram of the thesis. It includes the re-interpretation of project texts in the context of architecture and landscape relationships and on the other hand creating the analysis table and conceptual equivalents of the phrases of reclassified texts. Clustering has been performed.
- **Conception of Concepts of Project;** includes the re-analysis of the data table designed through the interpreted projects via the program allowing to visualize in the mapping system. It includes how the three disciplines "urbanism-landscape-architecture" are related to the concepts of "publicity-visibility-form-function-context" that are the subject of mapping and the results to be achieved by making the context visible by proportioning and interpreting them within the contexts of the selected projects.

In the map comprised of the selected projects, the proportional status between the disciplines the projects in different colors belong to is expressed. It is observed that in the printed graphic based on the data processed in the program, architecture is in the center, while landscape and urbanism are in the periphery. Looking at the ratios of urbanism and landscape, an approximate similarity can be observed.

It is possible to say that when an architectural project is evaluated under the discipline of architecture, it also contains components of urbanism and landscape and feeds on them. This graphic indicates that the architecture is in the center and the disciplines feeding it are landscape and urbanism.

The infographic is dynamic in that sense. It expresses the context in an abstract and graphic form rather than a hierarchical order. It presents a conceptual analysis. Besides making visible the proportional equivalents of the words in the created dataset, the program can provide the user with the comparative contextual equivalents.



Graphic 5.1 : Representation of interdisciplinary communicative context: disciplines and program of the projects.[6]

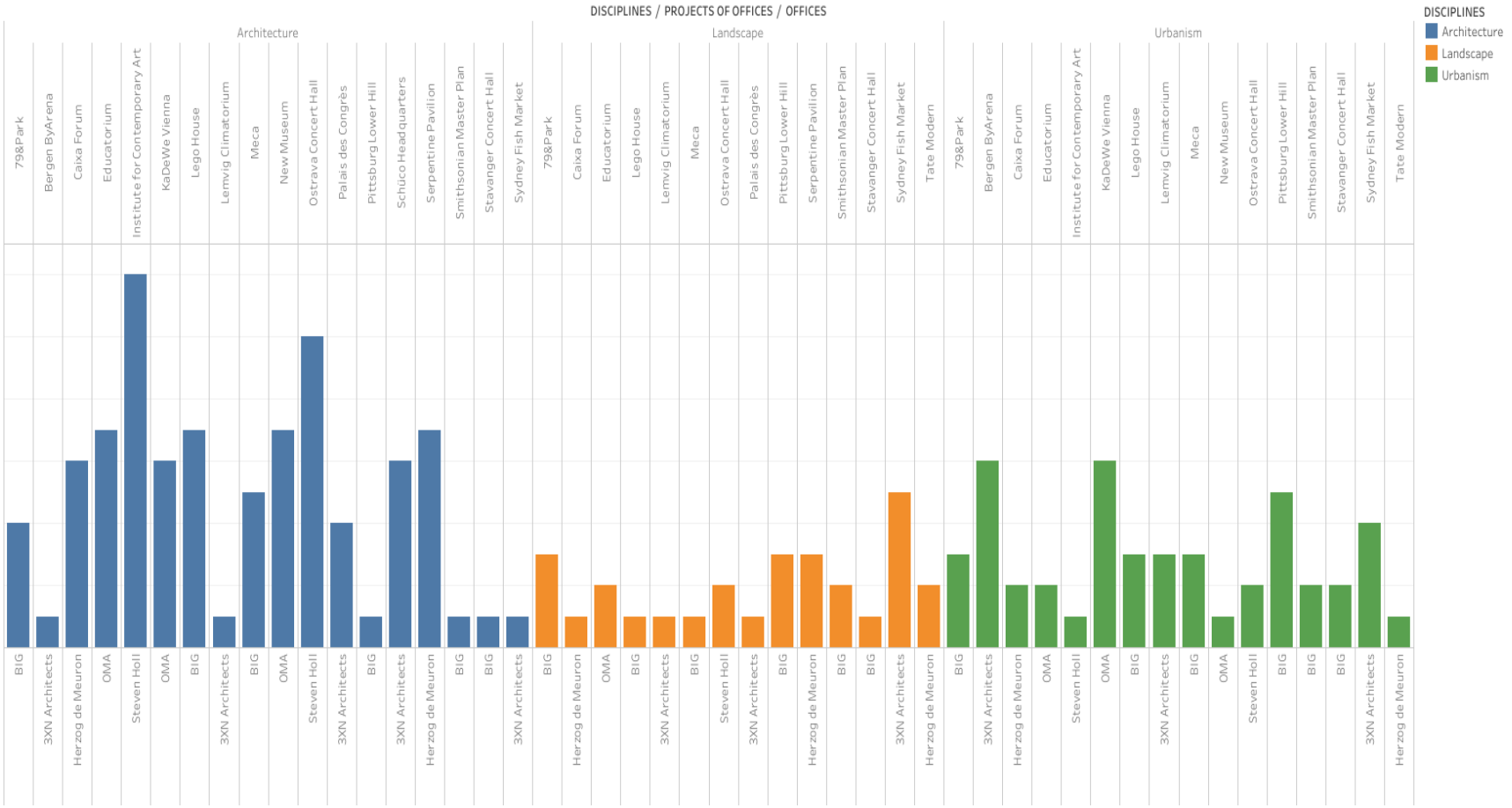
[6] The fullest extent of the infographics file can be accessed through this QR Code

Table 5.1 : Partial dataset from designed dataset.

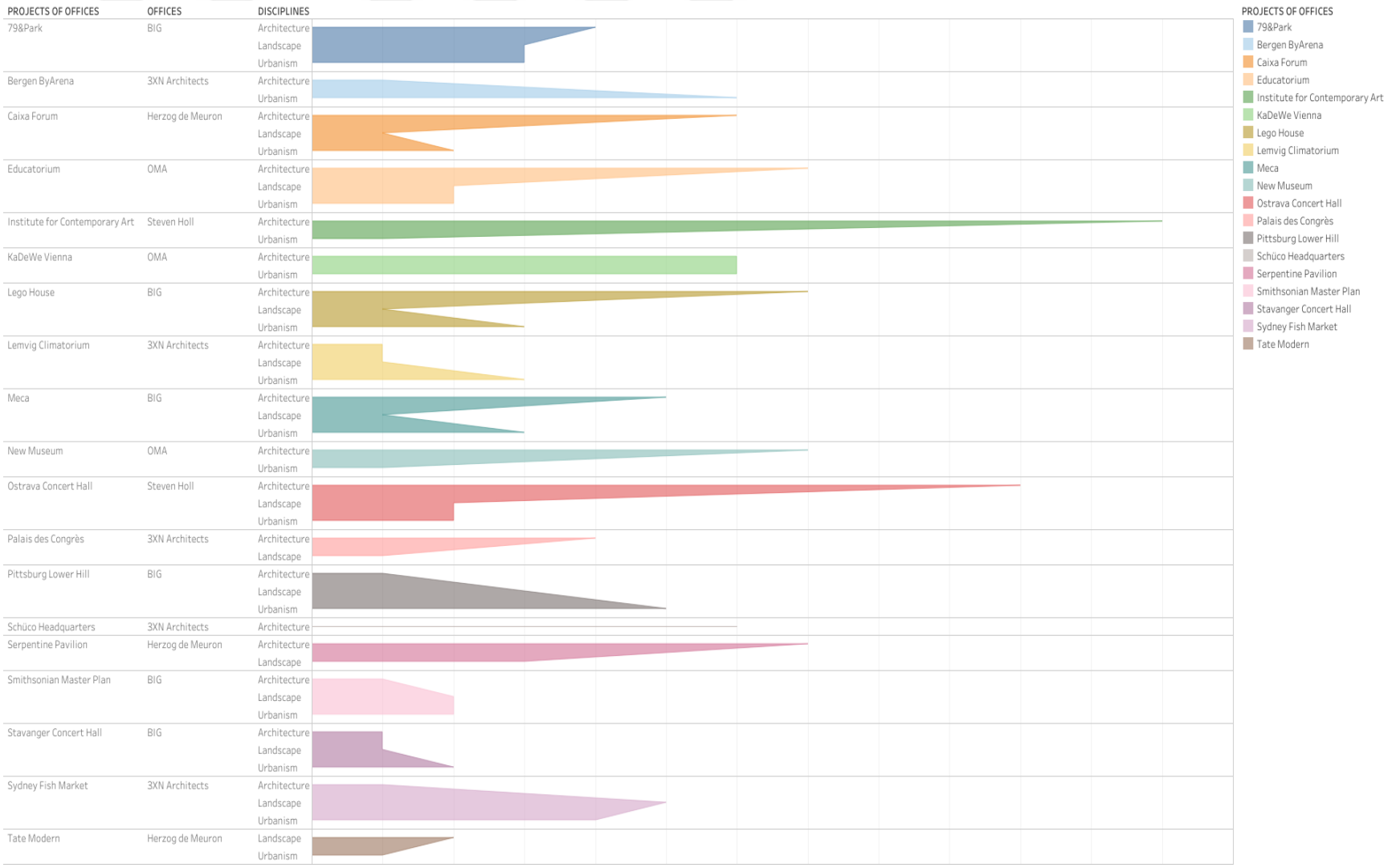
OFFICES	PROGRAM OF PROJECTS	DEFINITIONS	DISCIPLINES
BIG	Culture	single loop of cultural institution	Architecture
BIG	Culture	public space by extruding the pavement	Urbanism
BIG	Culture	urban living room	Urbanism
BIG	Culture	outdoor spaces can be transformed into a stage	Landscape
BIG	Culture	inviting visitors	Urbanism
BIG	Culture	creating indoor-outdoor dialague	Architecture
BIG	Culture	featuring flexible seating configurations	Architecture
BIG	Culture	public roof terrace serves as a flexible extension to the exhibition spaces	Architecture
BIG	Culture	sense of transparency	Architecture
BIG	Culture	cultural landmark	Urbanism
BIG	Culture	accesible and exciting on the outside as it is on the inside	Architecture
BIG	Culture	intensify the relationship between the concert house and the city around it	Urbanism
BIG	Culture	extension and enhancement of the movements and activities that already flow through s	Landscape
BIG	Culture	reinterpretation of new and old	Architecture
BIG	Culture	clear entrances and connections between the museums and garden	Urbanism
BIG	Culture	preserving character of the Haupt Garden-green oasis	Landscape
BIG	Culture	diverse plantings and the landscape of the Haupt Garden will be preserved	Landscape
BIG	Culture	connections between museums and gardens	Urbanism
BIG	Culture	plaza appears like a urban cave without any visible columns	Architecture
BIG	Culture	publicly accessible allowing visitors and citizens of Billund to shortcut through the buildin	Urbanism
BIG	Culture	allowing visitors and citizens of Billund to shortcut through the building	Urbanism
BIG	Culture	welcoming local and visitors the cafe	Architecture
BIG	Culture	a cluster of galleries overlap to create a continues sequence of exhibition	Architecture
BIG	Culture	exhibitions become a journey through color spectrum	Architecture
BIG	Culture	eight circular skylights	Architecture
BIG	Culture	geometries of everything man-made in the building	Architecture
BIG	Culture	citizens and visitors can get a 360 panoramic view of the city	Landscape
BIG	Culture	public staircases	Urbanism
BIG	Culture	visitors can experience an archival immersion	Architecture
BIG	Housing	open green courtyard	Landscape
BIG	Housing	in order to maximize the inflow of natual daylight	Architecture
BIG	Housing	gradually extending the wooden devolopment into the park	Landscape
BIG	Housing	organic expression and ceddar cladding continues into the green courtyard	Architecture
BIG	Housing	different sized plateaus that create small activity pockets and space for amenities	Urbanism
BIG	Housing	private and shared roof terraces	Urbanism
BIG	Housing	creating smooth transition between inside and outside	Architecture
BIG	Housing	large windoes invite greenery from the terraces	Architecture
BIG	Housing	the ground floor of 79&Park Houses commercial spaces open to the public	Urbanism
BIG	Housing	residents enjoy beautiful and peaceful landscape of Gardet's wild grassland and heaths.	Landscape
BIG	Urbanism	walkable and dynamic community	Urbanism
BIG	Urbanism	a major open space that that's build upon the city's reinvestment in the city center and it:	Urbanism
BIG	Urbanism	accessibility and urbanism	Urbanism
BIG	Urbanism	proposing a new network of parks and paths	Landscape
BIG	Urbanism	optimize the sloping hill for accessibility by all generations	Urbanism
BIG	Urbanism	urban fabric combines a green network	Landscape
BIG	Urbanism	building massing exaggerates the site's topography,creating landscape	Landscape
BIG	Urbanism	public private amenities	Urbanism
BIG	Urbanism	topography and accessibility are merged	Architecture
3XN Architects	Culture	for extra spacing between the project and the adjacent chapel.	Landscape
3XN Architects	Culture	Furthermore, the undulating façade is designed to create an elegant dialogue between p	Architecture
3XN Architects	Culture	an abundance of natural light to flood the foyer.	Architecture
3XN Architects	Culture	a generous double atrium leading to a series of exterior public walkway	Architecture
3XN Architects	Culture	700 seat multi-purpose auditorium which can be reconfigured to seat 500 or 300 patrons	Architecture

7

[7] The fullest extent of the dataset file can be accessed through this QR Code



Graphic 5.2 : Representation of interdisciplinary communicative context : offices and projects.



Graphic 5.3 : Representation of interdisciplinary communicative context : offices and projects.

The image on the infographic 5.3 has segregated the projects according to the offices. The proportions of space graphics of each three disciplines are demonstrated. Through the textual analysis conducted in these dynamic diagrams, it can be understood for example as a result of the classifications performed for architecture and landscape disciplines for the Stavanger Concert Hall project of BIG; architecture and landscape have been mentioned almost at the same ratio, but urbanism title is dominant in one aspect.

The 79&Park project was under the “housing” tab as the program. While mentioning three disciplines in same ratios, this project under the housing program exhibits a more dominant character in terms of architectural discourses. The difference has not created a significant proportional gap. Interdisciplinary interaction can be noted as high.

The space graphic of Bergen ByArena project has evolved to exhibit a character dominant towards urbanism. A parallel situation is observed in the project descriptions. The project is under both “culture” tab and “masterplan/landscape” tab. It can be referred to as a building, where urbanism includes landscape. Because, while culture program emphasizes its architectural character, the masterplan-landscape program emphasizes the urbanism aspect. It marks the urbanism title due to having more emphasis on the project text in this respect. It is possible to mention an area from architecture to urbanism and therefore increasing towards landscape.

On the other hand, another significant graphic here belongs to KaDeWe. While a similarity between architecture and urbanism can be observed, landscape has not been included in the graphic as a concept. This is relevant to presentation of texts dominantly closer to urbanism for the site decisions as scale. It can be read as landscape as urbanism.

In the Pittsburgh Lower Hill project of BIG, there is an area expanding toward urbanism. We have described in the former chapters that the building landscape has developed as a result of urban analyses. In this context, it can be said that the graphic starting with architecture is oriented to urbanism. Development of architecture based on urbanism in the very beginning can also be analysed. The dynamism of the diagram explains the interdisciplinary relation.

As mentioned in the description of Schüco Headquarters building of 3XN, project texts describe how the architectural character of the building is formed through its interior

layout. Therefore, discipline of architecture is prominent in the graphic.

The graphic results show the prominence of Tate Modern's visibility in context of two disciplines. The texts affecting this graphic are abstracted from the Landscape section in the project texts of Herzog & de Meuron. Therefore, no result could be obtained in terms of architectural character. Textual analysis exhibits that the emphasis on landscape is high, however it is closely related to urbanism.

Analyses and its results performed on this graphic also ensures to fulfil the restrictions and potentials of the designed model. In this context, it can be observed that while a project is referred as an architectural one, it can be mapped for urbanism and landscape by including the descriptions under only the landscape title. The intricate relationship of landscape with urbanism is revealed in the context of this project.

The conducted mapping, the area infographics underline the disciplines the projects absolutely are under. They are interpreted as graphics of the classification performed based on the contextual inclination of the discourses.

5.2. Conception of Concepts

"Always design a thing by considering it in its next larger context — a chair in a room, a room in a house, a house in an environment, an environment in a city plan."

Eliel Saarinen

The three disciplines "urbanism-landscape-architecture" have relations of meaning in different scales with the concepts "publicity-visibility-form-function-context" that are the subject of mapping. Project texts have been transferred to the excel sheet as meaning groups in phrases in the created dataset. Relevant concepts have been written across these meaning groups.[8]

[8] The fullest extent of the dataset file can be accessed through this QR Code

Table 5.2 : Partial dataset from designed dataset.

Smithsonian Master Plan	reinterpretation of new and old	Architecture	Context
Smithsonian Master Plan	clear entrances and connections between the museums and garden	Urbanism	Form
Smithsonian Master Plan	preserving character of the Haupt Garden-green oasis	Landscape	Context
Smithsonian Master Plan	diverse plantings and the landscape of the Haupt Garden will be preserved	Landscape	Context
Smithsonian Master Plan	optimize connections between museums and gardens	Urbanism	Function
Lego House	plaza appears like a urban cave without any visible columns	Architecture	Form
Lego House	publicly accessible allowing visitors and citizens of Billund to shortcut through the building	Urbanism	Publicity
Lego House	welcoming local and visitors the cafe	Architecture	Publicity
Lego House	a cluster of galleries overlap to create a continues sequence of exhibition	Architecture	Form
Lego House	exhibitions become a journey through color spectrum	Architecture	Visibility
Lego House	eight circular skylights	Architecture	Form
Lego House	geometries of everything man-made in the building	Architecture	Form
Lego House	citizens and visitors can get a 360 panoramic view of the city	Landscape	Visibility
Lego House	public staircases	Urbanism	Publicity

Considering the design of the dataset on the Lego House and Smithsonian Masterplan projects provided with the partial dataset, “reinterpretation of new and old” phrase catch the attention at first glance. It has been evaluated under the title Architecture discipline and matched with context concept. Considering the structure of the land, it is matched with this concept due to the fact that the resolutions can be made contextually between the relations to be re-established with the elements comprising the history of the context.

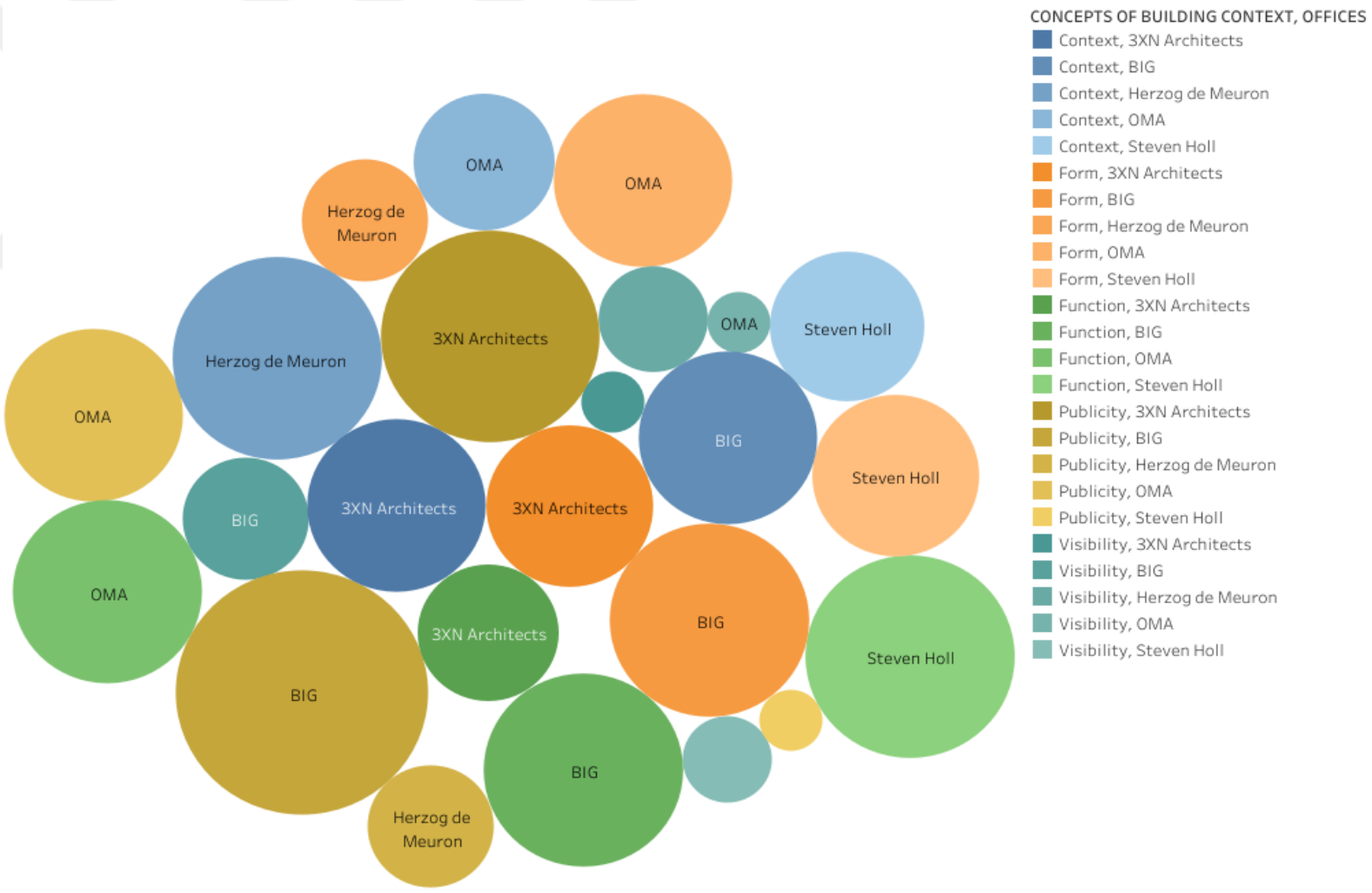
The statement “clear entrances and connections between the museums and garden” is associated with the “form” under the urbanism discipline. It has been analysed based on the fact that the connections would be created in line with the relations to be established with the form. The fact that the entrances are organized between the gardens and the museums has been perceived as urbanism as a scale.

The statements “preserving character of the Haupt Garden-green oasis” and “diverse planting and landscape of the Haupt garden will be preserved” have been considered as associated with the context concept under the landscape discipline. The approach to preserve the characters of the base is associated with the context concept.

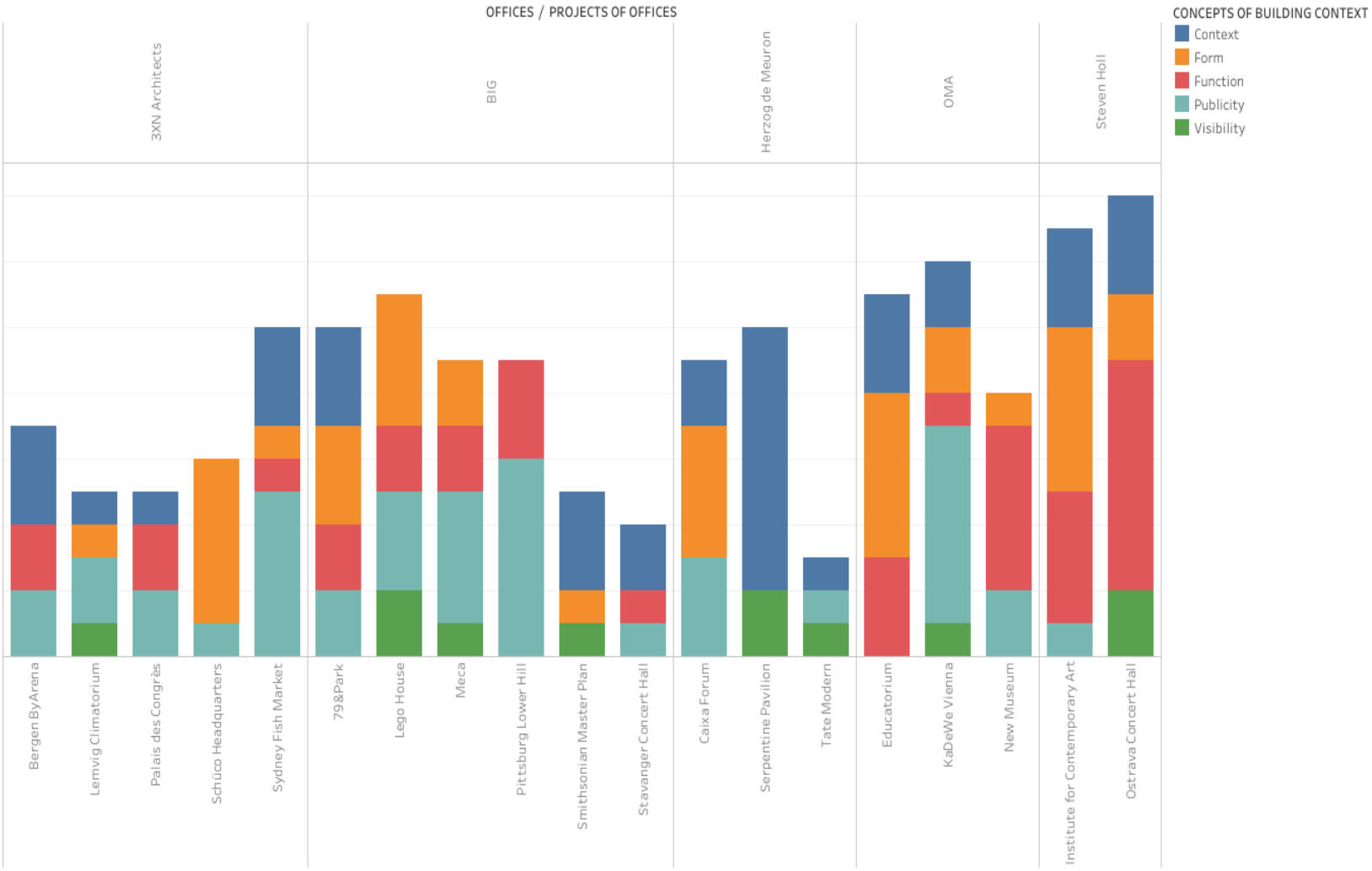
The statement “optimize connections between museums and gardens” has been used twice in the same text. In the second stage, this statement is considered to be associated with functionality. It is possible that the connections to be provided in the project to increase the functionality of the project.

- The statement “plaza appears like a urban cave without any visible columns” refers to a column which is a structural element. The statements associated with structure and form have been considered dominantly in architecture discipline. The visibility of the plaza is proportional to the lack of visibility of columns in this statement. In this context, a space that is an architectural reflection is mentioned.

- The statement “publicly accessible allowing visitors and citizens of Billund to shortcut through the building” mentions both the users of the city and the transitivity of the building. Furthermore, it especially emphasized the publicity. In this context, it is mapped under urbanism discipline dominantly as it mentions the urban users.
- The statement “welcoming locals and visitors of the cafe” is considered under the architecture discipline with its references to cafe, that is an architectural program element, and to scale; and has been matched with the publicity concept in that its clearness of the utilization by users.
- “A cluster of galleries overlap to create a continuous sequence of exhibition” is directly associated with the architecture discipline with the inner volume related characteristics. The transformation of the form to function has been described. It has been mapped with the Form concept.
- The statement “exhibitions become a journey through color spectrum” is mapped with visibility concept with the aspect of characterizing visibility in the architecture.
- Concepts “eight circular skylights” and “geometries of everything man-made in the building” are associated with architecture and form.



Graphic 5.4 : Representation of the proportions of concepts according to projects in a communicative context.



Graphic 5.5 : Representation of the proportions of concepts according to projects in a communicative context.

- According to the expression in the statement “citizens and visitors can get a 360 panoramic view of the city”; the design decision affecting both inside and outside to make it possible to provide visibility of the panoramic view to the visitors make it considered in the landscape discipline.
- The statement “public staircases” has been considered in the urbanism discipline as it expresses publicity on a large scale, and it has been mapped under publicity concept. The staircases are understood to describe a public space. And this space turns into a space belonging to the city.

The partial dataset provided presents the logic behind the dataset. All the equivalents of the statements filtered from the texts that are subject of the dataset have been presented in the attachment. Creating a contextual diagram among the concepts “publicity-visibility-form-function-context”, it can be observed that the concepts context and publicity are predominant. This analysis is parallel to the data retrieved from another text analysis program, Voyant. The graphic presents the dominant characters of the projects of the selected offices. In this context, there is an office that contextually matches with every concept among the selected projects. The size of the circles is related to the rate of inclusion of statements of the selected projects and how broad the office has given place to that statement in direct relation to the number of the projects selected.

Looking at the graphic, the Serpentine Pavilion in particular seems to outstand with its contextual character. The structure reflects the program with its visibility and context. The main reasons of the graphic are that the structure gives quite often place to contextual resolutions in its design and that one of the main purposes of the design is to emphasize the contextual character of the place and reflect the history of former structures designed in the area. There is no emphasis on the form and function; and the form and function characters of the structure have formed after the resolutions as a result of the excavation conducted. And it is inevitable for it to be a public structure as a pavilion. The diagram is characteristics in terms of understanding the dominant aspects.

- Educatorium is also prominent with its form characteristics. The formation of the building by two planes being placed according to each other sets up the main character of the building. It is a building, whose resolutions can be read through the building characteristics. In this regard, readability of the form from the facade

is significant. The graphic reflects the characteristics of the building.

- 79&Park project is one of the balanced structures in terms of graphic language. As a housing project, it is quite explanatory that it has publicity as the lowest concept proportionally. The building represents a balanced graphic in that it associates form and context under the same meaning. It elevates the park in its surroundings in the form of the building.
- Lemvig Climatorium building is discussed with its emphasis on publicity with its facade character. In this respect, the publicity can be seen as dominant in the graphic character.
- The contextual resolutions of Bergen ByArena building are presented in the stages and diagrams of the project. It is a plan emphasizing publicity with its aspect on urban scale connections. In this context, it presents a proportional character.
- The graphics of Pittsburgh Lower Hill and ve New Museum projects exhibit similarities even though they are projects to be discussed in different forms in scale. New Museum project text is discussed in relation to form and function. It is also a building that puts importance to design a public face. Pittsburgh Lower Hill on the other hand is functional and public with its urban analyses and diagrams.
- Schüco Headquarters building is prominent with its form character. The building is prominent in architectural character in terms of discipline. In the interior level on the other hand, it is a building emphasizing publicity. It ensures that with atrium in the form.
- Sydney Fish Market has been prominent with its publicity the most. The form of the building has been created as a result of the contextual analyses. The building has created a landscape between space and function in different zones as a public arena. Context and publicity are concepts that feed each other.

Lego House building includes visibility more dominantly compared to the other projects. The project acts as a design center pavilion for the Lego trademark.

It has emphasized the Lego concept with its visibility in this context. It is prominent with its form. Furthermore, it provides different opportunities to the user with a public plaza and public staircases as allowed by its form.

Publicity and form are prominent in the analyses of the Meca project. However, the contextual analyses of the building is also reflected to it. In this context, it is possible to say that the emphasis on the publicity is considered more dominantly than the

context concept among the statements in the project text.

- Smithsonian Masterplan project is one where the contextual resolutions are strongly discussed due to the historical context it is located in. In this context, the contextual statement are prominent and they are characterized in the graphic.
- Stavaner Conert Hall project as well is prominent with its contextual analyses. It is public and it has allowed for functionalization of structural elements by reflecting the spatial characteristics to the facade character.
- Caixa Forum project is characterized in public form and context concepts as the contextual decisions have been considered in the form of the building. Evacuating the base associated with the form is one of the main decisions taken. In this context, the most dominant character belongs to the form.
- Tate Modern project is characterized by visibility-context-publicity concepts. As mentioned earlier, it is included under the title landscape in the textual analyses of the project. Former chapters mention in detail the characteristics and form of the building.
- KaDeWe Vienna project is one, where the emphasis on publicity is prominent. Contextual statements are often observed in the project text. Facade character and roof terrace carried up to the roof strengthen the visibility in the context the building is located. The graphic reflects the project character.
- In the Institute of Contemporary Art project, it can be seen from the analysis that the form-related features are theoretically emphasized in the project text. Function, publicity and context discourses are also included in the graph. In this context, the building is mostly in the foreground with its form character. Because it can reveal its architectural character through the form on the land where it is located.
- Since the Ostrava Concert Hall is explained especially through functional definitions, the function takes place in the graph with a dominant character. Visibility form and context are also features that are particularly emphasized. In its context, visibility has an important place in the character of the building, as observed in the renders.

Considering these five concepts, it is obvious that all of them are related to each other within architectural production. While this mapping study reveals the position of different characters of architectural productions in relation to each other; it does so by associating these with the disciplinary borders. Collected phrases of project texts

included in the dataset created in this context have been analysed in a text analysis program called Voyant. The results have been presented with the relevant figures below. Relevant data is present with comparison to infographics extracted from Tableau Public Program. Voyant is a program open to public use as software.

It is frequently used in the development of speed-reading techniques in textual analysis and discourse analysis. Although it is a software that many different disciplines can benefit from, it also creates conceptual maps in its own colors and graphics.

The analyzes for the phrases taken from the texts in comparison to the developed second classification method are shared below.

Analysing the statement used in the design of the dataset in Voyant text analysis program, it can be observed that the concepts with similar characters selected for mapping are presented in the analysis (urban-public-landscape-building etc.).

In this context, the Distant Reading has been developed by Franco Moretti as a new reading method where computer technology is used. Word clouds are created as a product of "Distant Reading" with Voyant Text Analysis program. As mentioned by Savaş in her thesis, Moretti explained why distant reading was needed:

> Distant reading… is a condition of knowledge: it allows you to focus on units that are much smaller or much larger than the text: devices, themes, tropes-or genres and systems. And if, between the very small and the very large, the text itself disappears, well, it is one of those cases when one can justifiably say, less is more. If we want to understand the system in its entirety, we must accept losing something. We always pay a price for theoretical knowledge: reality is infinitely rich; concepts are abstract, are poor. But it's precisely this 'poverty' that makes it possible to handle them, and therefore to know. This is why less is actually more (Moretti, 2013, p.48-49).

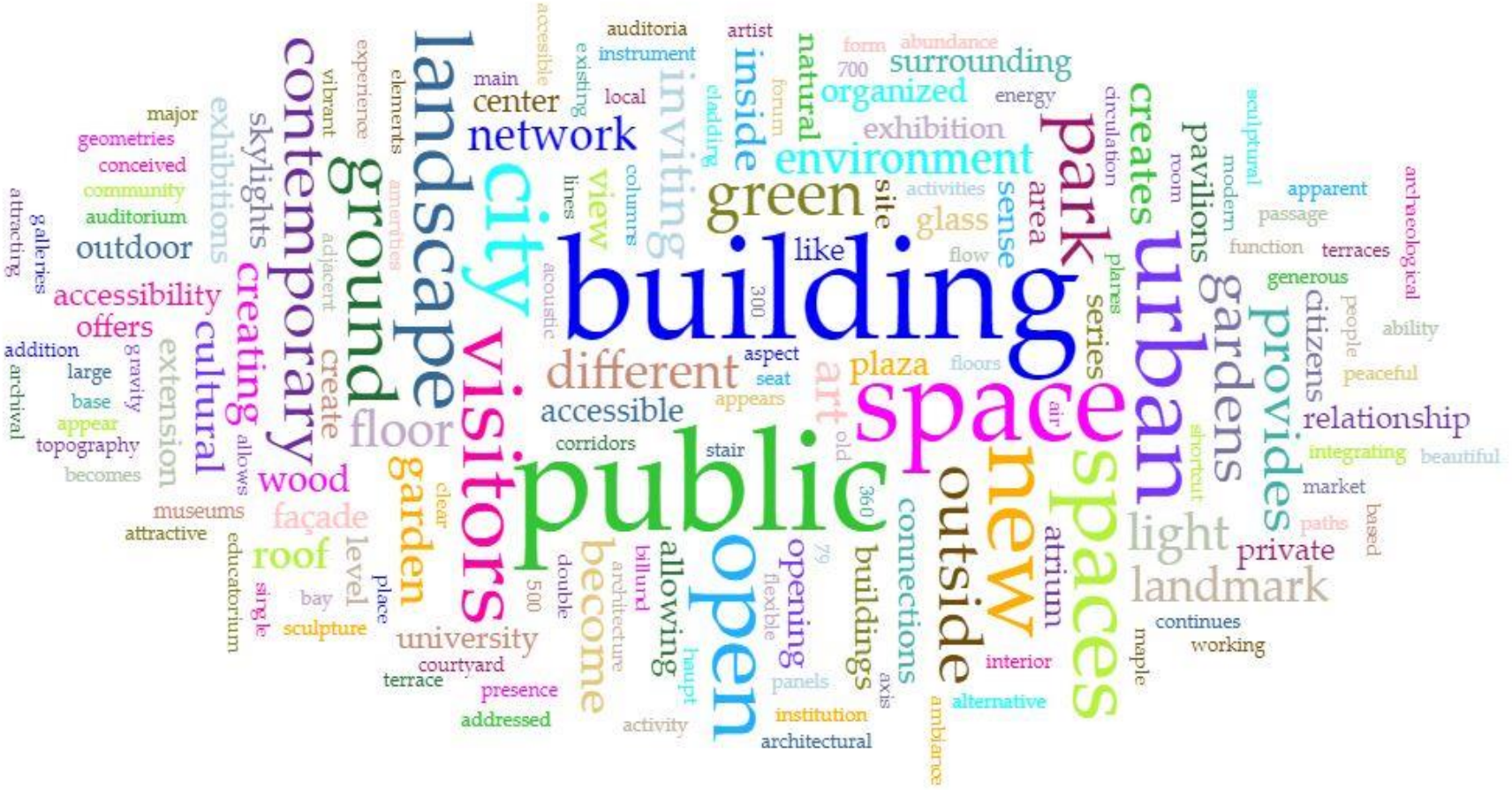
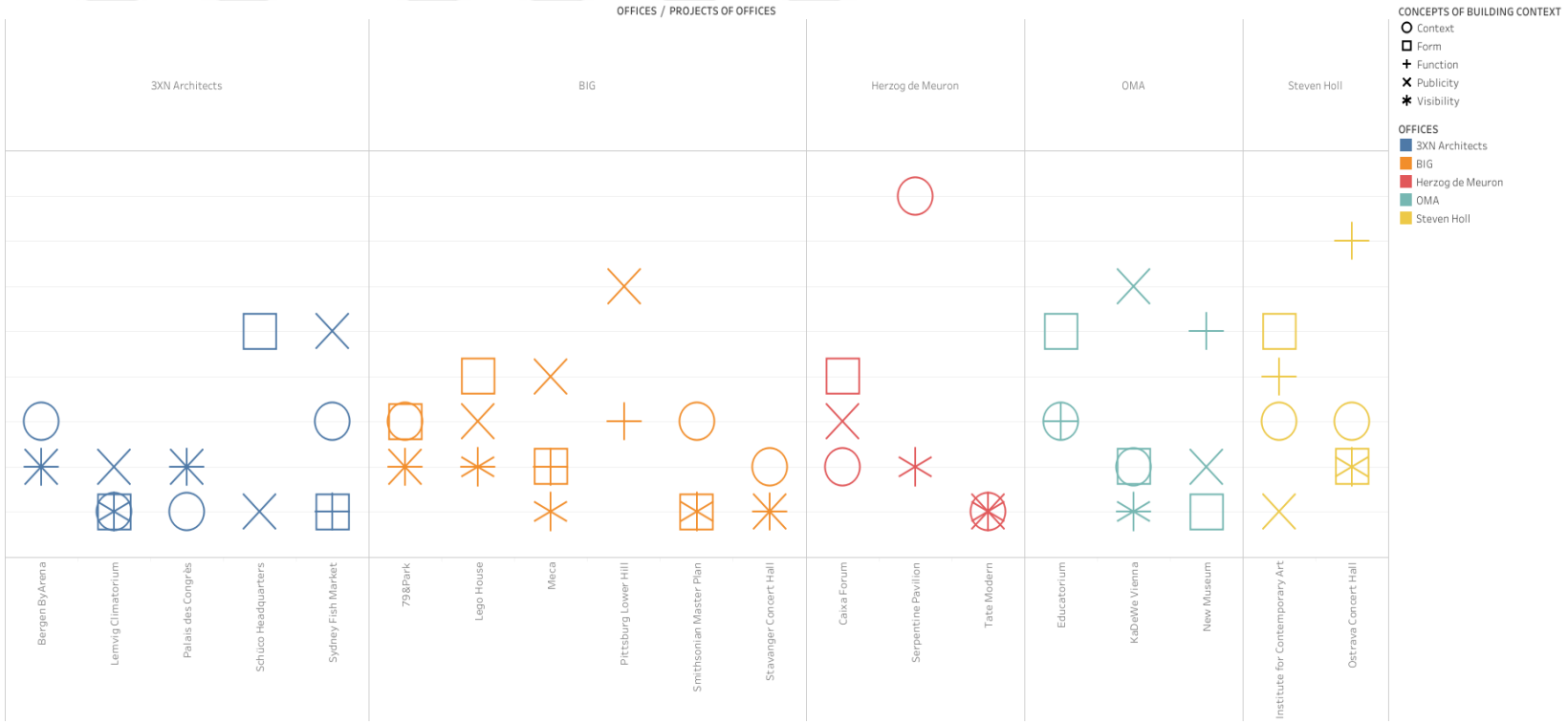


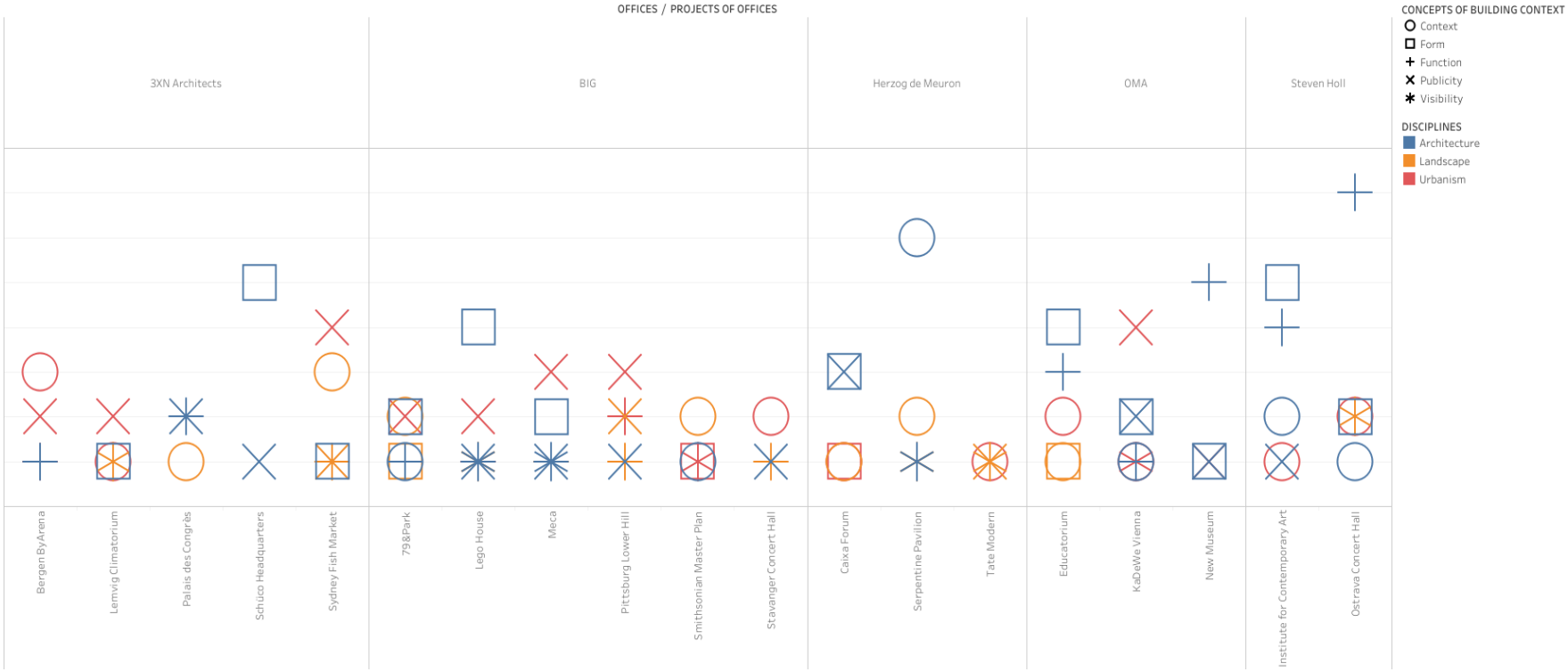
Figure 5.1 : Word cloud of the total phrases of designed dataset.

Figure 5.2 : Word cloud of the total phrases of designed dataset.

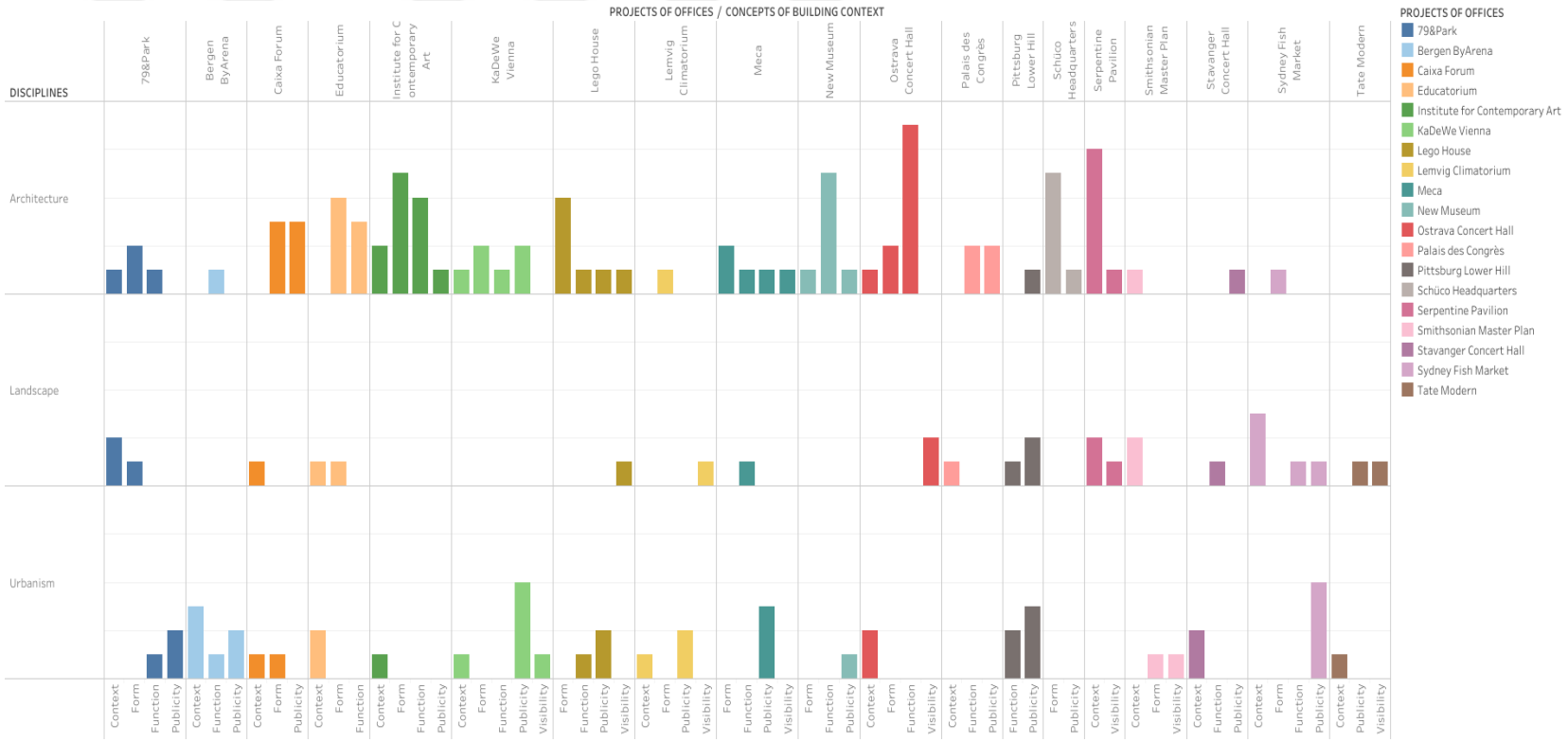
In this study, word clouds are presented as conceptual maps of the projects. The analysis of all the texts of the projects present the dominant characters in the designed projects by 3XN Architects- OMA- BIG- Herzog&de Meuron- Steven Holl Architects. Theoretical texts are mapped thanks to the "distant readings" made with these softwares. Concepts presented through software in word clouds, in Moretti's words, offer the user with a graphic, which is more for the reduced text. In this context, the map of the content of the text can be presented with the Voyant program and this presentation has the potential to lead to new graphics. In fact, these texts, which describe the design processes on web sites, produce and present discourses in this way, will be an example for other design processes, as they are also theoretical. It is possible to observe that urban-public-landscape-new-city-open-building etc. concepts are among the most emphasized words. While a new prediction is presented for the concepts in the mapping made over the Tableau public, it is seen that this prediction coincides with the outputs obtained thanks to the Voyant program. In this way, the thesis is in a position to be self-critical when using both methods. Word clouds presents a dynamic image with the graphics provided by the program output. The phrases used for analysis in the program are the project texts on the websites. In addition, the relationship between the concepts is also related to the approach of the offices to architectural programs, which is presented in the second part at the beginning. In the thesis, the theoretical texts of the projects that architectural offices classify in architectural programs already explain the interdisciplinary interaction. In this context, while the projects of offices that have handled architectural programs in different ways are included in the culture tab, the landscape character of the project can come to the fore in a much more dominant way. The second classification method developed is the mapping method in revealing this relationship.



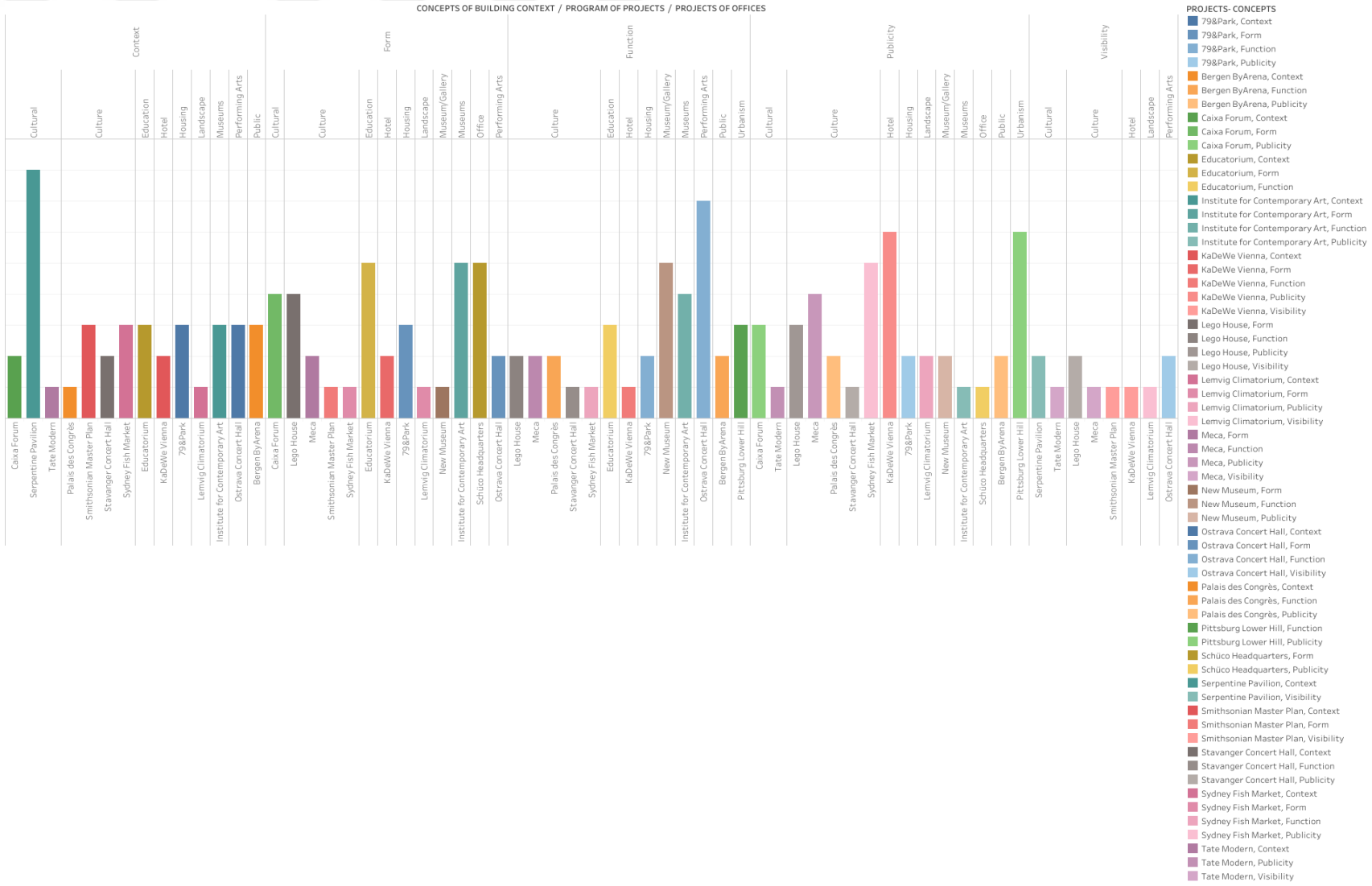
Graphic 5.6 : Mapping the concepts of building context / offices projects / offices.



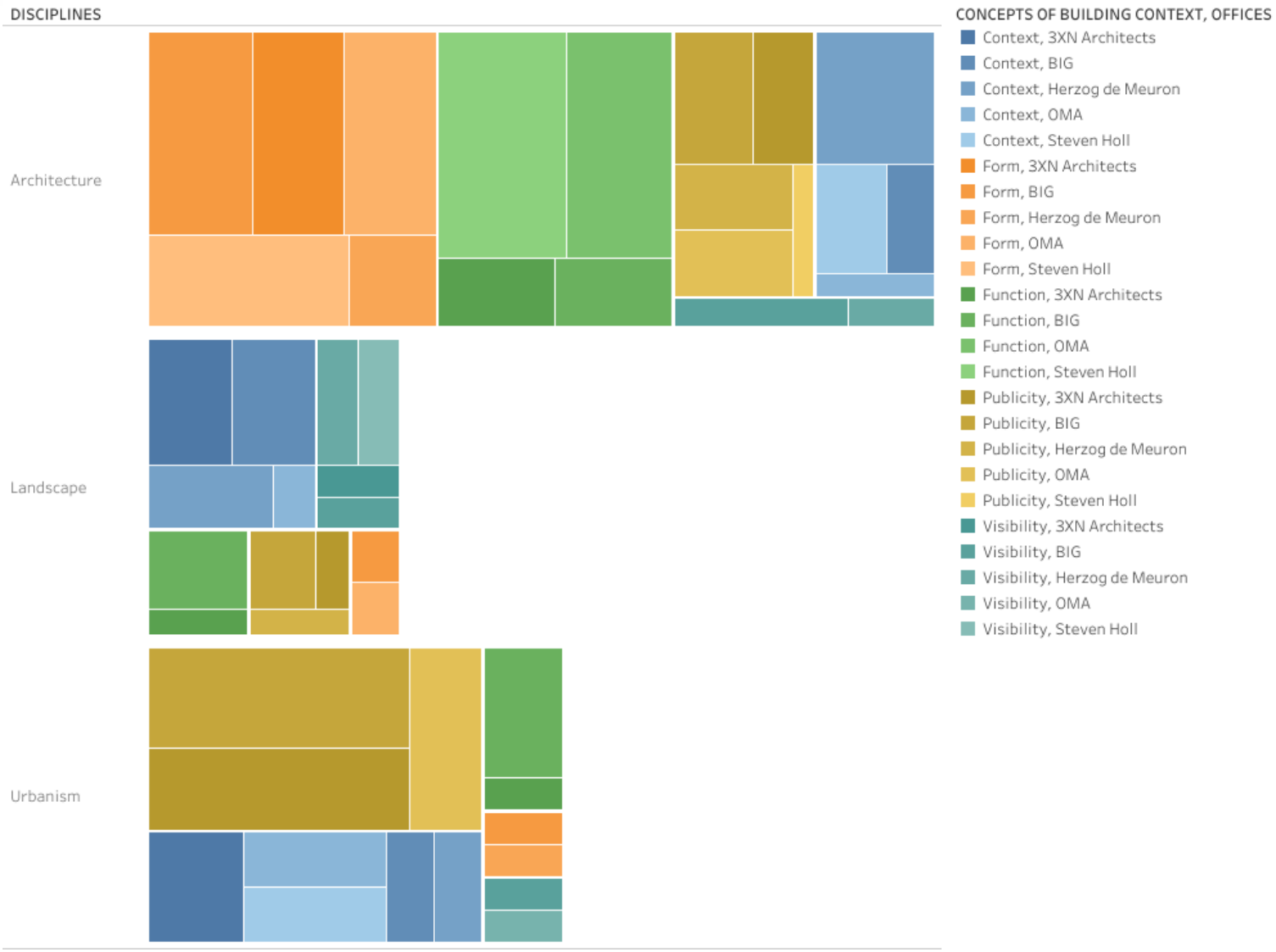
Graphic 5.7 : Mapping the disciplines: concepts of building context / offices projects / offices.



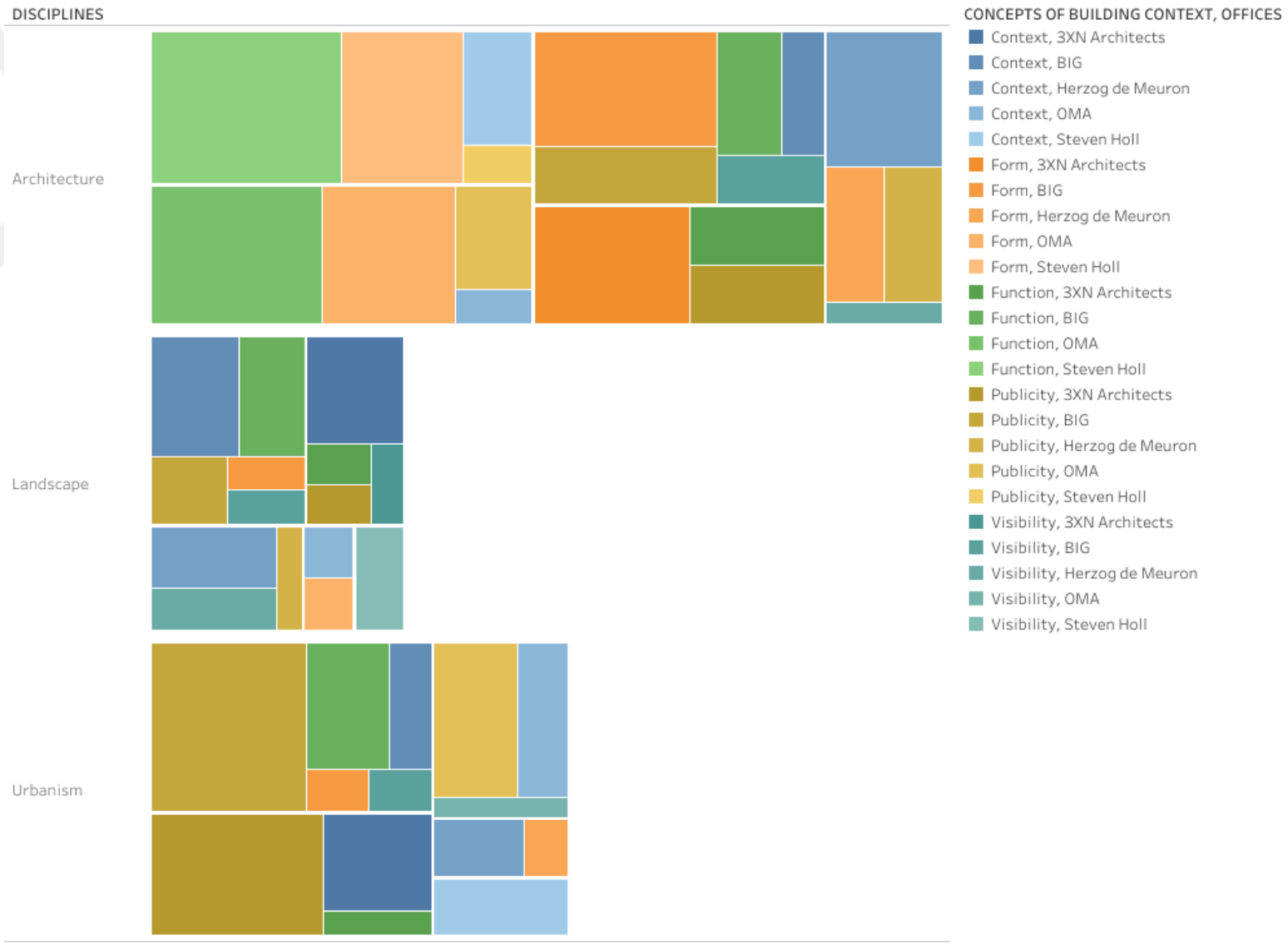
Graphic 5.8 : Mapping the disciplines : projects of offices / concepts of building context.



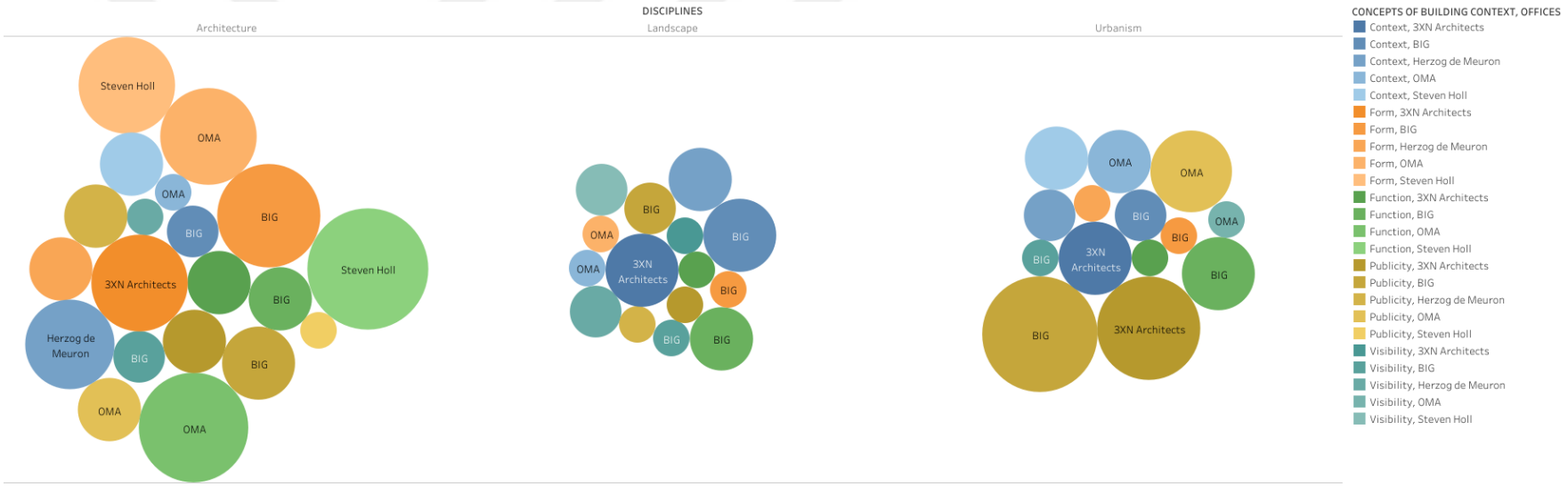
Graphic 5.9 : Mapping the disciplines : projects of offices / concepts of building context.



Graphic 5.10 : Mapping the concepts : offices / concepts of building context.



Graphic 5.11 : Mapping the concepts : offices / concepts of building context.



Graphic 5.12 : Mapping the concepts : offices / concepts of building.

5.3 Relation Between Concepts and Website Program

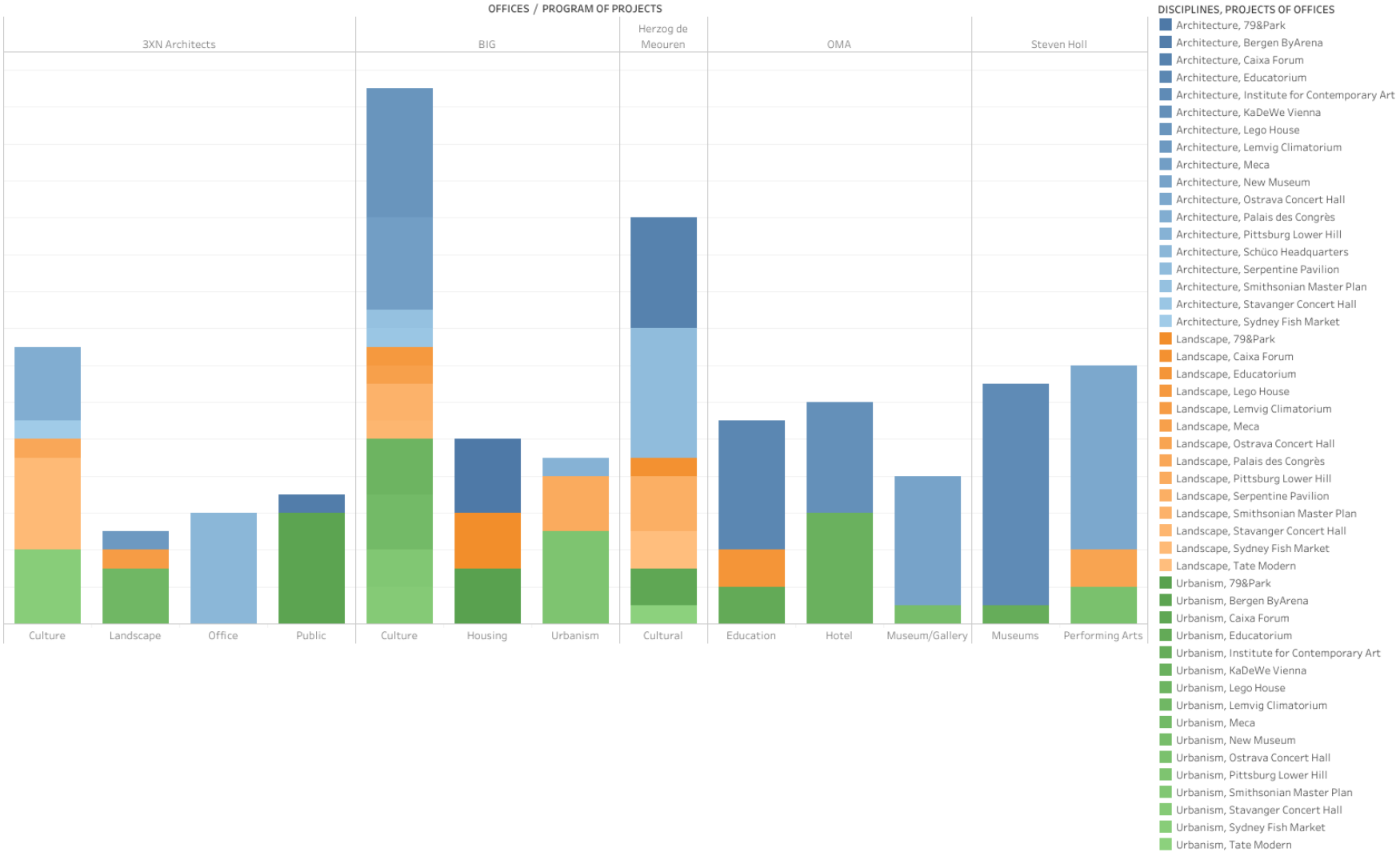
This section -program of projects- is mapped. In the projects of the offices, there are differences in the disciplinary content of the projects selected in joint or different programs. Looking at the projects included in the cultural-cultural mapping selected from the joint programs, it is possible to say that the disciplinary distinctions corresponding to these programs are in different fluctuations in all three offices. The approaches that can be considered in this context can be listed as follows;

- Architectural offices do not produce theoretical initiatives that meet a single discipline or concept in the program titles they define.
- The projects in the selected programs only contain the potential to be compared between the projects in their own titles. However, in the thesis, the relationships between different programs are tried to be exemplified.
- The concept of culture may be related to the fact that the building can be a cultural center from the beginning, and it is also closely related to the socio-cultural expansions in architecture. It is possible to discuss this situation through examples;

The first is the Serpentine Pavillion. The Serpentine Pavillion is part of an annual cultural event. On the land where it is located, it can always be a part of its landscape. Considering the history and production processes-actors of the event, they are socio-cultural structures. Looking at the graph, its architectural character plays a dominant role in its cultural program. However, the discourses produced through the landscape can be measured with the scale and the history of the event. In this context, it brings a different perspective to the relationship between architecture and landscape through architectural offices through the culture program.

The second project is Sydney Fish Market, a cultural structure that stands out with its landscape character. When the website is examined, the office has defined the project under three headings, similar to the filtering system offered by OMA on its website. The project appears in the individual elections as well as in the landscape and public programs. In this context, it exemplifies the richness of the concept of program in architecture as it is supported both programmatically and by mapping method in the disciplines of landscape and urbanism.

Graphic 5.13 : Relation between concepts and website program.



Graphic 5.14 : Mapping the disciplines : projects of offices.

At the same time, the architectural structure, which is evaluated under the title of landscape, can be evaluated with its potential to be the landscape itself. In the infograph 5.3.1 listed above, the disciplinary distributions in the selected programs can be clearly selected. In addition, programs are grouped by offices. In the grouping, it is seen that three disciplines appear together in some programs, but only architecture comes to the fore in others, for example, in the office program. This is related to the fact that the office emphasizes the architectural character of the building in the mapping. The results predominantly exemplify interdisciplinary interaction. In this context, the fact that it can be observed in different results reveals the richness and debatability of the output. The first approach can be evaluated in this context. Different program choices can be discussed in the context of the relationship between architecture and landscape.

5.4 Architectural Landscape

Earlier, the blurry and intricate relationship of architecture and landscape is thoroughly discussed. With the findings of this study, it is proposed that a new viewpoint and a new conception is required. This study proposes using the term architectural landscape, which is conceptualized as the landscape that is result of the architectural product. In this context, firstly, the transition process from the concept of landscape to architectural landscape is defined.

5.4.1 Towards landscape to architectural landscape

“Landscape is all around us" (Meinig, 1979:3).

Landscape is about "the appearance of the whole, and the interrelationships of all things it contains" (Challenger, 1969:41).

Landscape is considered as the scenery in the area framed by the eye in the thesis. The landscape, which can be defined in different ways, can be read through looking at the whole framed by the eye. After the section where the projects are shared, a project may not include discourses about landscape as it is revealed with infographics, but it can also include discourses about landscape as much as it includes architecture and urbanism.

With the inclusion of architecture in the landscape in the areas framed by the eye in

the infographics in the thesis, the architectural landscape is now being mentioned.

In this regard, architectural landscape can cover the sceneries in architectures framed by the eye. Architectural landscape concept is related to the landscapes formed in built environments. What is included in the frame when the architectural structure with the 'open space' in front of it are included signifies the architectural landscape. Now, the context can be read with the entrances and exits, mass, color and pattern of the structure. The interior defined as the structure has given life and form to the landscape not only with the surfaces, but also with the circulations it has or will incorporate. In this case, the landscape associated with the outside has become an inseparable part of architecture. As everything expressed with outside is related to the site, now the designed inside is also related to the site. According to Carol J. Burns; "The text is called a site, so are discourses. Texts are constructs, and discourses are contexts in which texts are read; site applies to both, indicating its simultaneous and multiple scales of reference."

In the thesis while the text is the structure itself, discourses can be perceived as belonging to the landscape. But on the one hand, the text is the text of the discourse, on the other hand, it is another discourse itself. Architecture has the potential to generate a new discourse, as it will also affect the structure of the environment when building a new structure. In this context, the newly produced discourse can be called architectural landscape, while architecture and landscape are considered separately.

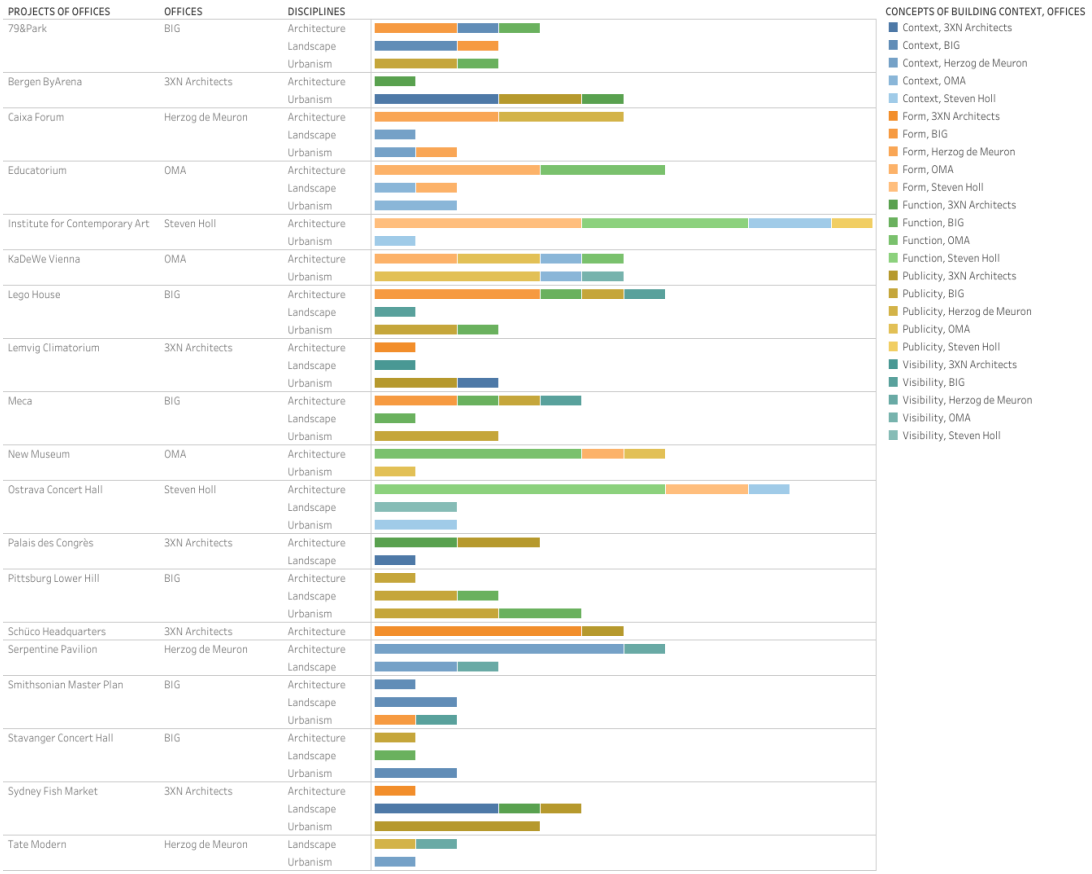
Sampling architectural landscape from the applications of today's architecture offices in particular demonstrates in visuals (diagram etc.) how they depict the relation established with the site during the design stages. It is possible to see a communicative context in the textual analysis carried out in the fifth part among the project examples. A commonness has been set up among what architecture should add to the region in design, even though every site is read differently. Furthermore, common points can be observed in the diagrammatic drawings of the projects.

5.4.2 Conception of architectural landscape: Final graph

Five of the architecture offices combining academics and practice among the architecture offices with different collaborations have been selected according to the works created in line with certain design criteria in the world.

In this context, when the concept of architectural landscape is examined through these

architectural offices with certain criteria, the mapping method provides several outputs.



Graphic 5.15 : Mapping the disciplines and concepts : projects of offices.

As another and final representation of the graphics in the discussion section in the presentation of the architectural landscape, the project that will be especially centered in this graphic is the Tate Modern project of Herzog de Meuron. The analysis text included in the data set in this project is the part of the text on the website titled landscape. In the analysis of this section, the matches related to urbanism and landscape are read. In this context, the graph reveals the relationship between the data design of the thesis and what it reflects. Tate Modern, which only considers the landscape description tab, is read as a landscape project rather than architecture.

However, on the other hand, in this context, three disciplines can appear at the same time in the holistic description texts taken into account for the data design of other architectural offices. It is possible to present the architectural landscape as a new area defined by the projects in this context.

The analyzed text is as follows;

> Given the architectural strategy of transforming the Bankside Power Station into a landscape accessible and open to the public from all four directions, the gardens are important topographical sites that mediate between the space of the city and the building. The gardens blur the distinction between inside and outside. Thus the ramp on the west side is a salient feature of both the gardens in the West court as well as the turbine hall. The plaza that spreads out between the riverside promenade and the chimney extends into the turbine hall where it becomes the platform. (Herzog De Meuron, 2021)

In the analysis text, expressions about landscape and urbanism are included. According to the infographic, the expressions in the text, which are evaluated in the context of landscape, are associated with visibility and publicity, while urbanism emerges with the context character. The architectural landscape is closely related to the concept solutions that the landscape is associated with.

In this regard, architectural landscape can be characterized as a new concept beyond questioning the nature of architecture as landscape. In the research, no litarature related to the concept of architectural landscape was found. 3XN Architects has been shown to include the concept of architectural landscape in the project text. The office has used the concept of melts into the landscape for the SAP Arena project to explain Architecture Through Landscape discourse.

All of the offices mentioned in this thesis contain such statements. But this issue has not been discussed before through practical applications. Looking at the analysis of Architecture-Landscape deceptions among many outputs, the concept of architectural landscape is proposed as a new pair of concepts. The proposed new concept is put forward with a holistic approach.

In this regard, Hegel explains that the truth is the process of completion with the example of the bud in the Phenomenology of Spirit. Hegel cares about seeing the whole, not the fruit, with the example of the bud. For Hegel, truth is the whole. In this context, architectural landscape is proposed as a whole in this thesis. Landscape, as a supreme concept, is the integrity that allows the whole environment to be read but transforms into a new definition with the formation of architecture in the process. So much so that it can be said that the building itself creates an open space in projects.

Hegel shows with what kind of inner dynamism the bud becomes a fruit. The purpose of the bud is to be the fruit.

> "The bud disappears when the blossom breaks through, and we might say that the former is refuted by the latter; in the same way when the fruit comes, the blossom may be explained to be a false form of the plant's existence, for the fruit appears as its true nature in place of the blossom. The ceaseless activity of their own inherent nature makes these stages moments of an organic unity, where they not merely do not contradict one another, but where one is as

necessary as the other; and constitutes thereby the life of the whole." (Hegel, 1986)

This relationship that Hegel established between the truth and the whole, his search for the reality within the whole, found a different response from this search when evaluating the situations of the two disciplines.

Reality has been described as a concept that emerges in the part between two wholes. The new concept is architectural landscape. This concept described is a new expression, it is part of the wholeness and as a new reality, it is also within the whole, as Hegel advocated.

This relationship between reality and the whole can be explained by the fact that reality does not exist only in a single concept through the concepts of architecture and landscape. Just as a single concept can only be 'partial truth', the whole concept is a dynamic process (Ekiztepe, 2017). The relationship between reality and the whole includes changing and transforming interactions. "When the things interact with each other, they begin to exist outside of their boundaries; it means that it does not only refer to their particular meanings but also holds the possibilities of becoming the other one. " (Ekiztepe, 2017)

In this context, as a result, the architectural landscape is the product of a transformation similar to the processes in the transformation of flower and fruit. Architecture can take the landscape as a flower to begin to exist through its design. Ultimately, it will be able to regain the soil and re-create architecture and landscape during the transformation process.

6. INFERENCES AND NEW EXPANSION

This thesis, depending upon the websites, organizes the research tools on the one hand, and on the other, it forms its own method over the research. In this way, the idea that concept of mapping as defined here 'turns the process into a dynamic diagram' is offered as an empirical study.

The concept of mapping, as the illustration of an analysis through diagrams in itself, has the potential to create a relational base at different phases of a design. Since this base is closely related to the characteristics of space and context in architecture, it can also play a creative role in resolving such kind of relations. Architecture offices use their websites as a way of communication presenting their projects, i.e. as a map. The mapping of the information potential existing in this form of communication through the relation between landscape and architecture offers a suggestion that is likely to increase the contextual interactions. It is seen that while offices determine their own criteria for classification, they also classify the early state of information about their projects at the same time. For instance, as BIG company classifies its projects, it actually presents information about their content to the researcher from the beginning. The method of analysis followed in this study analytically presents the differences in production practices of offices; and through the concepts, it maps the contextual interactions among different approaches in terms of the relations between architecture and landscape.

With this thesis, in order to make the relationship between architecture and landscape visible, a secondary classification is developed regarding the production practices of architecture offices whose practices and ways of classification are observed on their websites. In the first stage, a mapping study highlighting the interaction between disciplines was conducted. Urbanism, landscape and architecture disciplines with different scales and characteristics are classified with the concepts of publicity-form-function-context-visibility.This classification method, presented with diagrams, provides the offices with a new look each time. Besides, it is predicted that the classification of the selected offices' approaches to architecture, city, and landscape

should open new research and negotiation areas for the disciplines of architecture and landscape in the context of these three fields whose boundaries have been blurred and partly intertwined.

Within the scope of this thesis, five web sites could be presented here. First, Herzog & de Meuron office was discussed. Tate Modern Caixa Forum and Serpentine Pavilion structures have been analysed and their status compared to other projects has been revealed in mapping. Tate Modern and Caixa Forum buildings have similar characteristics in that they are buildings converted from industrial buildings.

The Serpentine Pavilion has stood out with its architectural character in graphics. The generated infographics have allowed us to access information about the discourses of the pavilion structure in proportion to its comparability with other structures. It is revealed in the graphics that the design of the Serpentine Pavilion is predominantly based on context.

It can be said that the design office found the traces of the pavilion structures that were previously on the site as a result of their excavations and that they designed a pavilion to reflect the historical character of the site. In this respect, the concept of context is at the forefront.

Second, the 3XN office was taken over. Sydney Fish Market, Lemwig Climatorium, Bergen ByArena, Schüco Headquarters and Palas des Congreis were studied. Two structures came to the fore in 3XN's graphics. Sydney Fish Market predominantly incorporates the character of the urbanism discipline. As reflected in the diagrams and renders of the building, architectural building elements and surfaces exist for city activities.

Considering the analysis and the way of use, its contribution to the large scale causes the building to be dominant under the urbanism title. Bergen ByArena and Lemvig Climatorium projects have similar characters to this one. Schüco Headquarters stands out with its architectural character. Emphasis has been placed on the inner life of the building. In this context, it can be said that the architectural character is prominent as it is related to the designed interior. With the office program, its publicity is built inside. Its architectural character is in the foreground.

After 3XN, BIG Architecture office was discussed. Meca, 79 & Park, Lego House, Pittsburgh Lower Hill, Stavanger Concert Hall and Smithsonian Masterplan projects

were examined. All of the projects examined show a mixed character structure. However, a particularly striking graphic in the infographic is the emergence of three disciplines in the concept of Publicity. This situation is observed in two projects of BIG.

Pittsburgh Lower Hill and Meca design principles are mapped together in the concept of publicity in terms of establishing them in the context of public relations. Pittsburgh Lower Hill is a project mapped by BIG under its urbanism program. Accordingly, the heading of urbanism is dominant in the analyzes. It is clear that a project that includes architectural programs can meet its design objectives under this title. It is a mapping that is particularly related to scale. Meca stands out with its architectural character in form and visibility. It is similar to the Lego House project.

Finally, the projects of the OMA office were discussed. Three projects; Educatorium, New Museum and KaDeWe Vienna, have been studied and mapped. In the KaDeWe Vienna project, the landscape has melted between architecture and urbanism. Urban context discourses have encompassed the landscape. In this context, urbanism and architectural character is dominant. Context discourse in the project is established on urbanism and architecture. Public character is also shaped through architecture and urbanism. Educatorium project, one of the selected projects, conveys its analysis of the landscape in its expressions. In this context, it is clear that Educatorium prioritizes landscape in context and form characters compared to the other two projects. The New Museum is a project whose architectural character is prominent in the analysis made from the project texts. It contains the discourses of the two disciplines together in the context of publicity.

Finally, two projects of the Steven Holl architecture office are discussed. These are the projects of the Institute of Contemporary Art and Ostrava Concert Hall. Analysis of the text on the ICA project website did not include the expression that matches landscape in weight. In this context, the project, whose emphasis on form is at the forefront, contributes to its remarkable form as a museum structure in the context in which it is located, while this is not emphasized in the definitions of the office.

In this context, it can be observed that the architectural character of the project is at the forefront and that the architectural discourses are more dominant in the form of office work. For this reason, it offers a different statistic than many projects. In other

words, landscape discourse is distributed in different phrases. Data is not interpreted directly in the set.

The descriptions on the Ostrava Concert Hall Office website specifically emphasize the aspect of being a landmark.

Articulated to the historic structure in the area, the structure is shown in the charts with its visibility. Its design based on its form is noticeably massed in the terrain in which it is located.

On the one hand, when examining the relationship between disciplines and programs, comparisons that can be made on ratios, rather decoupling results, are important. For example, the Pittsburg Lower Hill project, programmed as urbanism on its website, draws attention to the proportional distribution of the three disciplines. As Urbanism-Landscape-Architecture, it is possible to say that the proportions are distributed. This distribution is an example where disciplinary boundaries are blurred. Because the project selected under urbanism heading is a project that is at the forefront of the architectural program. But when the project is read through phrases, in theory it is also called the urbanism project, and then the landscape project. In this context, the graph also presents data related to step-by-step scale through disciplines. An inter-scale relationship has been mapped.

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

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