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The role of ceramic Designer in landscape Design with a Special Application of the Concept of Green ways.	عنوان البحث (انجليزي)
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“The role of ceramic Designer in landscape Design with a Special Application of the Concept of Green ways”

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Abstract :

Culture and Society interacted with each other through a strong relationship; hence each society has its own distinguished cultural characteristics. Accordingly both culture and landscape have such a relation represented in an organic bond. Culture is considered the most effective factor in landscape design.

Man lives in his built environment with his body and spirit together. This reveals integrated elements which have a mutual influences determined by culture, historical heritage, tradition and common sense .

This paper deals with the study of the functional, aesthetic and cultural ceramic role of ceramic products used in landscape design. The study investigates the role of specific ceramic products such murals, fountains, water falls, fixed seats, fences and objects. This paper deals also with the role of the interactive relationship between the environmental ceramics and the green ways, such as axes and paths. The study provides analysis of some examples of landscape design to investigate the relationship between landscape design and culture.

It provides also design solutions to new environmental reinforces the role of ceramic designer to participate in landscape design through the concept of green ways and also some suggestions for how to maintain the cultural heritage and the ecosystem of Egypt. The paper aims to be a contribution for promoting the aesthetic values and sense of beauty.

Keywords: (landscape design - designer- ecology - environmental aesthetics- Green ways)



Introduction

During the past few decades, designers have restored the interest in the properties of space and shape in landscape design ; they became interested in edifice and sculptural monuments, especially in architectural landscape, to present new items, so it became logically sequenced. The trend has become to form the landscape as an integral artistic work, in which the space is clear, before that, the aesthetic values were confined in sculptures which were made by artists and sculptors . (Wael Mohamed / 2001/ p. 168)

“Greenways” is among the concepts that hugely integrate with the strategy or plan of the landscape, as it cares for the aesthetic, functional & cultural sides of urbanism. The greenways are spaces and longitudinal axes of land or water that contain natural, cultural, recreational, historical or inherent distinct sources, it cares in the first place about preserving these distinguished resources and elements, which helps in creating and confirming the place’s character and trait, and then connects them with the society on all different levels. (Jack Ahern/ 1995/ p 137)

The Greenways have a great importance, especially in a country like Egypt which rich with cultural, historical & environmental resources, they help maintain this heritage and add more direct and indirect benefits to the inhabitants of the Egyptian urbanism.

Ceramic artistic works; such as field ceramics objects, garden ceramics, fountains, waterfalls, fixed seats, walls; can achieve aesthetic functional values in landscaping. These works have an important role in preserving the cultural and historical Egyptian heritage, by benefiting from the Islamic & old Egyptian arts, as these arts are the manifestations of the Egyptian culture. The artist contributes as well in the developing of intellectual, cultural and aesthetic level of the society.

Research significance:

The concept of “Greenways” is one of the important aspects in landscape design, as it facilitates the connection between natural areas and empty spaces, as well as preserving the cultural heritage.

On the other hand, different ceramic artifacts largely contribute in the landscape design system, especially in Egypt, due to their functional, aesthetic and cultural values that have the ability to implement the idea of greenways.

Despite the above, we can rarely find researches in the field of ceramics or landscape design that address the important role of these ceramic products. The significance of this research is that it observes and analyzes some examples of utilizing ceramics in landscape design.



Research problem:

The research problem can be identified in the following points:

- Who is in charge or responsible in the process of choosing the pattern or style for recreational areas or visual hubs, is it the landscape designer, architectural engineer, artist, ceramics designer or the individuals?
- Are ceramic and artistic works designed with no consideration to the landscape design or the cultural properties of the surrounding environment?
- Are murals, artistic and edifice artifacts isolated from the landscape design strategy and the historical and cultural context of the environment?
- Could a general context or style of artistic and sculptured objects be developed, that can fit within the constructional plan?

Research objectives:

The research aims to preserve the cultural legacy of Egypt, to connect the society with its past, and to introduce the current developments through the architecture and construction of the location, as they are the mirror of place and time.

It also aims to emphasize and authenticate the art of designing environmental ceramics in regards to the landscape design, because various ceramic materials have many functional, formational, aesthetic and symbolic possibilities that emulate the Egyptian valuable legacy, and convey with the development and sustainability of construction.

Research fields:

The paper deals with the functional and plastic values of ceramic artifacts and environmental pottery through an analytical study.

The study encompasses some examples of ceramic products used in landscape design from the beginning of the twentieth century until now.

Research methodology:

The research depends on: The descriptive analytical method. The analysis concerns the constructional and visual formation elements of the ceramic products used in landscape design; to deduce their aesthetic, symbolic and functional values.



The change of Landscape design by Artists and Sculptors:

Between years 1968 and 1970 artists and sculptors one after another broke the studio traditional basics, and barged into the rough nature creating a huge landscape designed by artists and sculptors, and produced early examples of both conceptual and environmental art . such as Robert Morris, Robert Smithson ,Michael Heizer, Richard long , Richard Serra, Robert Irwin, and Sol LeWitt . in the 20th century Christo and Jeanne- Claude desinged avery long project matched with concept of green ways. figures (1,2,3,4,5) show some samples of environmental arts . (Suzan bottger / 2002 / p75)



Robert Smithson: Spiral Jetty fig. (1)



Michael Heizer fig. (2)



Richard long : Red Fall Ring fig. (3)



Christo and Jeanne- Claude :Gates fig. (5)

Environmental artists entered a situation with the logical conditions of which can no longer be described as modernist. In order to name this historical rupture and the structural transformation of the cultural field that characterizes it, one must have recourse to another term. The one already in use in other areas of criticism is postmodernism (Rosalind Krauss-1979-p 41)



Historical development of the concept of “Greenways”:

The idea of the greenways can be historically traced throughout ancient civilizations; such as the Ancient Egyptian, Babylonian, Greek, Roman and Islamic civilizations. By observing the main trails in the main cities of these civilizations, we can find that the concept existed but not under this title. In modern times, this new idea was closely associated with the design and planning of landscape, ever since the beginning of the nineteenth century, which was the area of gardens, urban and domestic parks, visual hubs and longitudinal paths. The planning aspect has developed into the level of designing open areas till the mid of the twentieth century, afterwards, another generation appeared through the trending movement at that time; which was the interest in environment. By the end of the twentieth century, the term “Greenways Planning” was clearly used. (Hossam Fathy// 2006 p. 80)

Lewis Philip from Wisconsin University was the first to bring the attention that the valuable resources, whether traditional, cultural, historical or environmental, exist within what he called “Environmental Corridors”. This conception was reached based on his research to determine the important cultural, historical and environmental elements and resources in the city of Wisconsin. When he located these elements -around 220 of them - on the map, he discovered that they appear on longitudinal hubs, that is why he called them “Environmental Corridors”, this was mentioned in his research published in 1964 under the title of “Quality Corridors for Wisconsin - Landscape Architecture Quarterly - January 1964”, as well as in his later books “A Regional Design”, “Tomorrow by Design” and “Process for sustainability E-Way”. (Philip H. Lewis /1969)

In 1996, he tackled the idea of corridors again, but this time it was under a new term “The E-way”, which consists of: (Ecological way - Educational way - Environmental way -Exercise way) Then he discussed the spatiality levels of these hubs, mentioning the possibility of their presence in (Lakeshore Corridors - Urban Corridors - Suburban Corridors - Farmland Corridors)

The origination of the term “Greenways”:

The term “Greenways” started to be widely used at the end of 1980 in some lectures and scientific books, especially those written by the scientist “William White”. Also, some American establishments; such as the housing and urban development agencies, started including this term in their resolutions and plans

Afterwards, the term “Greenways Planning” has become widely renowned when it was mentioned among the recommendations of the American Presidential Committee concerned with open spaces in its report of 1987, in which the term “Greenways” was straight forwardly used Following this report, many published books debated this tendency, as well as many conferences that have been held to discuss the concept of greenways in the planning and designing operation, along with its management process, funding, implementation methods and mechanisms.

The first of these conferences was held in America in 1998, the second one was in 1999 under the title of “Making Connection”, and was sponsored by the NGO “Rails to Trails Conservancy”. As for Europe, there have been two conferences, the first was in Italy in 1998, and the second was in Portugal in 2001. (Hossam Fathy / p.88- 89 / 2006)(Net2)



Definitions of “Greenways”(Charles Little)

The greenways are defined as longitudinal spaces that exist along the natural trails, such as rivers, valleys or natural cliffs. They are either human-made or trails with special visual properties.

- 1- Any natural trails made by humans and used for strolling or bike riding.
- 2- Open longitudinal spaces that connect gardens, natural reserves, cultural elements and historical sites with each other; and with areas with high population.
- 3- Longitudinal areas that were designed to serve as green belts or recreational areas.

The term “greenways” was developed through the merger and integration between the definitions of both “Green Belt” and “Parkways”, thus, these concepts should be mentioned here as well. (Jack Ahern/ 1995/ p 134) (Net 1)

“**Green Belt**” is an unpopulated circular range of land, usually surrounding urban areas.

“**Parkways**” are longitudinal paths that connect between two or more gardens; this term was firstly used by Frederick Law Olmsted.

“**Greenways**” are a combination of the above two definitions. (Hossam Fathy / p. 90-91 / 2006)

The Relevance of the Greenways:

The morphology of landscape can identify if put it into its cultural context and understand the processes which formed it we can use the information to inform decisions about its future use , conversation ,development or management .(Simon Bell/ 1993/p5)

Planning and constructing a greenway grid is not the objective in itself, but it is an instrument, method and a new technique in the concept of reserving and developing the urban environment, that can be applied and benefited from, especially that its philosophy includes many views, as well as different basic and assisting sciences.

For example Parks are complex elements of green ways in a city.They can serve scores of different uses, may be specialized in their function, or can simply provide visual appeal for residents. However they work, they act to define the shape and feel of a city and its neighborhoods. They also function as a conscious tool for revitalization. (Peter Harnik , 2002 /p 1)

Egypt has many various factors that can help in implementing the concept of the greenways system, as the natural properties of Egypt have helped in forming some basic landmarks and features that can contribute in constructing the greenways grid. Besides, Egypt is very rich on the cultural and historical levels, as it has preloaded history and initiated civilization.



The aesthetic role of ceramics in landscape design

The aesthetics of landscape design lies within the visual connections of lines and masses. Designers follow different approaches in their work, such as: the cubism school, the surrealism school, or the traditional English school, this diversity in the design process adds a kind of distinction and variety to the environment, on the condition that it is well organized.

A landscape designer is free to choose whatever aesthetic approaches, lines, forms and colors that express his views and ideas, taking into consideration that the main criterion in design is the human feeling of happiness and satisfaction. (Simon Bell/ 1993/p6)

The artistic works positively affects landscape design on the human relationships level, they provide an aesthetic feeling that decreases the tension and speed of modern life, as some environmental artistic works is mainly based on the idea of audience participation in the work itself For the designer to achieve a distinguished role in landscape design, he must be familiar with the concept of “Greenways”, to establish a cultural, environmental and civilized link with the ceramic artistic and architectural works. There must be a connection between the elements of visual formation of the landscape; also the designer’s ideas and his designs must create a balance between nature and the human expectations in landscape design

In figure (6a, 6b) show project “ A ceramic hill Royal Academy’s “.



Fig.(6a)

Fig.(6b)

The geometric installation rises and falls like an undulating landscape and explores how two-dimensional ceramic tiles can be fashioned to create a three-dimensional structure. At night, Unexpected Hill will light up, and on Sundays, it will host activities and performances for children.

It has emerged from the pavement of the Burlington Gardens entrance for giving Mayfair shoppers a much-needed place to relax Unexpected Hill takes the place of bollards on a little-used stretch of streetscape. (net 3)



The job of the ceramic designer is to be involved in the embellishment of the architectural frontages and entrances, as well as decorating gardens with all its constructional items, or, a special landscape can be assigned to him, to execute his designs and ideas that are rich with all the aesthetic details, including configurations, embellishments, varied materials, colors and textures.

Ceramics objects have different forms, textures, colors and sizes. one most important in landscape is color .

Color has the ability to display the ceramic object and its distinction in the spatial environment in which it exists, highlighting its constructional sides; it can also authenticate the design, the connections and links of the ceramic object parts. (Norton / 1956 / p. 11)

Purposes of using ceramics in designing the landscape of a location:

- a) Reviving the image, concluding the feeling and giving impression; because when a receiver observes a one-colored photo, he always gets an incomplete impression due to color lacking
- b) Enhancing spaces, giving personality, and providing a sense of superficial immensity by using pastel or cold colors such as blue, grey or green.
- c) Delivering particular feelings (psychologically or visually), as colors can be elements for relaxing or stimulating, they can also provide a certain light or shadow that can highlight a good spot, or decrease the effect of a bad spot in the location.

During the designing process, it should be considered to ensure that the effect lasts as long as possible; that is why designers liberally use plant leaves and branches in their work rather than the flowers that disappear at the end of a season, in an effort to imply the spring feeling throughout the year. This is how much of an influence a ceramic color can have in designing the landscape of a location; to achieve a steady aesthetic value around the year. In fig. (7a ,7b,7c) project of the Museum and mosaic park in china designed by Casanova and Hernandez Architects. The concept of design is flowers beds of different species so they used mosaic of broken ceramic tiles in landscape.

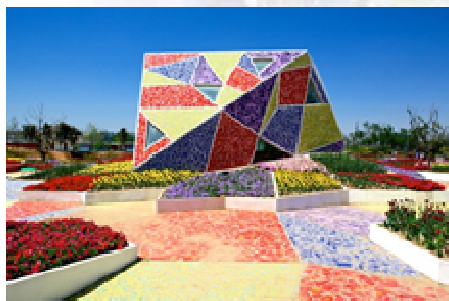


Fig. (7a)

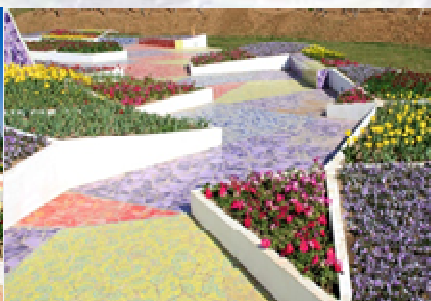


Fig. (7b)



Fig.(7c)



Functional and environmental role of ceramic products in landscape design:

Various ceramic products are considered one of the important elements involved in the landscape design system, as they are environmentally friendly and recyclable. They also apply the foundations and aspects of green designing, as they take into account the climatic conditions, and create a healthy environment due to their resistance properties against erosion and friction, as well as their mechanical endurance power and resistance to exposure factors (wind, rain, dust, temperatures, ...etc.), they also meet the consumers needs, and decrease litter and pollutants.

In figure (8a ,8b) Manuel Herz's arrestingly jagged Jewish Community Centre in Mainz, Germany is clad ceramic tiles in green glazed.



Fig (8a)



Fig (8b)

Ceramic tiles form a similarly homogeneous skin around the Jewish Community Centre in Mainz, which incorporates a synagogue. In medieval times, Mainz had considerable intellectual influence on European Judaism, though the city's Jewish community has also been severely persecuted; in 1938, the Nazis destroyed its synagogue.

Green ceramic tiles in the Jewish Community Centre's wildly angular form 'traces in a very abstracted way the Hebrew word "Q'dushah", which means making sacred, says its architect Manuel Herz. The center's uniform, apparently hermetic skin might seem forbidding but Herz's aim was to make the building 'approachable' – hence the large public square in front of it. As for the cladding, Herz says, 'There's no symbolism to it, it's just an amazing material which plays extremely well with light. (net 4)

“Sustainability” in landscape design:

The environmental culture, design and awareness have made it obligatory for designers and ceramic artists to be part of a work system that observes the environment as a whole entity, and to adapt the sustainability concept into landscape design. That is why it is important to emphasize on the role of sustainable development in preserving the natural, cultural and historical heritage on all planning levels, whether

nationally or domestically. This can be reached by following an integrated approach that connects all ecological, cultural, social, historical and economic measures. The



ceramics field is considered one of the sciences that enormously assist in architecture and construction, as the ceramic products cover many functional, aesthetic and symbolic aspects in the construction process.



Fig (9a)



Fig (9b)

Spain's Ushuaïa Ibiza hotel

Fig.(9 a and 9b) represent a snaking ceramic wall designed to sound proof the hotel's restaurant, which adjoins its open-air nightclub. Fashioned out of ready-made elements – ceramic wine racks – the wall doubles as a vertical garden studded with indigenous succulents. the ceramic structure nods to the flowerpots of Andalusia's patios, the wall is low-maintenance and sustainable since its plants thrive in little soil, withstand strong heat and need only be watered once a month in winter and once a week in summer.



Fig.(10a)



Fig (10b)

Fig.(10a, 10b) represent CEIP Spanish primary school near Barcelona designed by designed by Mestura Arquitectes and ceramicist Toni Cumella use double skin of ceramic components forming a lattice. Its ceramic components have angular facets, which, facing one direction, are coated with a warm, red glaze and, facing the opposite way, with a cool, yellow glaze – and provide a glass box encasing the building's interior with shade.(net 4)

Research's application:



(Research's application are imaginary illustrations)

Egypt lacks the general parks and open gardens which reflects the link between the people. Using ceramics (tiles, bricks, cement ...etc.) as an element in the whole landscape design is very rare though their richness and aesthetic value in forms and colors. Ceramics and pottery are considered as an integrated part of the national artifacts in Egypt regarding its long history. Ceramics and pottery with their variety sources could reflect the characteristic features of the country's heritage. Ceramics art and design can contribute in the developing of intellectual, cultural and aesthetic value of the society.

The research paper provides some of ceramics designs, which emphasizes the role of ceramics and their values in forms and function in the design process of landscape.

When the phrase public space is mentioned, places like park, plaza, courtyard, or even pocket space in alleyways immediately come into people's mind. These provide opportunities for people to gather, to meet, to engage in activities and programs, which are the main attributes of public spaces; to encourage public interactions.

In This Environmental Ceramic work, using ready-made bricks and the construction method of stacking with standard modules help people to communicate and interact. Also the spaces of different sizes; enhance the potential dialogues amongst them.





The shown designs are concrete seats covered with glazed ceramic tiles in public gardens and parks. The surfaces of tiles are decorated in Islamic geometric patterns. The colors and decorations of the Islamic ceramic tiles created the general atmosphere of the place and add a kind of dynamic and also make the contrast among the surrounding environment and among ceramic works.





Ceramic designer can select suitable items in designing process to decorate gardens. A special landscape can be assigned to her/him, to execute his designs and ideas that are rich with all the aesthetic details, including configurations, embellishments, varied materials, colors and textures.





The shown design represent garden ceramics objects covered in tow ceramic tiles one decorated with Islamic pattern and one covered in luster (Islamic glaze technique) ,these object achieved aesthetic and functional values to landscaping.



Conclusion:

Greenways concept is a method and a new technique in the concept of reserving and developing the urban environment, that can be applied and benefited from, especially that its philosophy includes many views. Artists and designer can achieve their own ideas through green ways concept.

Various ceramic materials and products such as, garden ceramics objects, fountains, waterfalls, fixed seats, walls; can achieve aesthetic functional values in landscaping.

These works have an important role in preserving the cultural and historical Egyptian heritage, by benefiting from the Islamic & Ancient Egyptian arts, as these arts are the manifestations of the Egyptian culture. The artist contributes as well in the developing of intellectual, cultural and aesthetic level of the society.

The job of the ceramic designer is to be involved in the embellishment of the architectural frontages and entrances, as well as decorating gardens with all of its constructional items, or, a special landscape can be assigned to him, to execute his designs and ideas that are rich with all the aesthetic details, including configurations, embellishments, varied materials, colors and textures

Outdoor ceramics have many functional, aesthetic and symbolic possibilities that emulate the Egyptian valuable legacy, and convoy with the development and sustainability of construction.



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