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Ahmet DOĞANAY
Ömer Tuğrul KARA

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Editors
Ahmet DOĞANAY
Ömer Tuğrul KARA

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PREFACE

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Chapter 9

INSPIRATION FROM NATURE IN ENVIRONMENTAL DESIGN EDUCATION

Tuğba DÜZENLİ[1]
Elif Merve ALPAK[2]
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INTRODUCTION

The most important task of the designer is to produce the best solution for the problem he/she has determined. Until today, nature and the creatures it contains have been the most important model in creating new and original designs. The solutions to the problems resolved in nature have always been a good guiding and source of inspiration for designers. (Senosiain, 2003; Gympel, 1996). To create new designs by being inspired by the excellent designs existing in nature has been expressed as "inspiration of nature -mimesis" (Sörbom, 2002). Platon (1995) also addressed all kinds of design and art as an inspiration and a reflection and used the concept of "mimesis". According to Aristotle, people learn nature and other people by inspiration (Aristotales, 2007; Öymen Gür, 2007; Wolf, 2007; Ziss, 1984).

Inspiration from nature has always existed in design. The human being has observed the nature while living in harmony with it and used what they have learned from nature in different areas of daily life by insprating to facilitate their life. Designers are still investigating the solutions in nature. Zari (2007) argued that designers should be inspired by nature from both formal and functional aspects. According to Benyus (2007), it is necessary to receive the advice of nature in each stage from concept to evaluation in designs. Reed (2004) stated that the perfect system of nature should be the source of inspiration in designs.

The designers, who long for nature, try to understand it better and commune with it once again, make an endeavor to repair their relationship with nature and to create "environments in harmony with nature" through different professions and disciplines. Nature is the starting point of the studies carried out in many dif-

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ferent disciplines for this purpose. Because nature has endless sources that could be the source of inspiration for design and create solutions to design problems.

INSPIRATION OF NATURE AND DESIGN PROCESS

Nature is informative and includes educational, inspiring and supporting information. Therefore, designers have a lot to learn from nature. Taking nature as an example and inspiration of nature has been included in architecture since the classical period. Designers built their structures by insprating nature, interpreting as it is and attributing various metaphors (Le Duc and Emmanuel, 1990). Inspiration or mimesis is described as the formation of a model by the forms and laws of nature for art and also discussed as learning, inspiration and interpretation from a source and the reflection of something (Tunalı, 1998; Ziss, 1984; Chui and Shu, 2007; Düzenli and Alpak, 2016).

The inspiration of nature occurs with a comprehensive viewpoint to the subject to be transferred from nature to design. Herein, the transfer of ideas by making association is the point in question, not the imitation of the example in nature, the evaluation of form, function or process out of direct inspiration. Today, mimesis has been the most commonly used term for inspiration or imitation. "Biomimesis", the concept of the fact that living and non-living beings become the source of inspiration for new designs by insprating entered into the literature at the end of the 20th century, and what the inspiration from nature/learning/adaptation and/or the forms of application could be and how they could be used in different information/technology fields began to be discussed systematically (Benyus, 1997). "Biyomimesis" refers to the fact that non-living beings become the source of inspiration for new designs by insprating (Arslan Selçuk and Gönenç Sorguç, 2007). In fact, nature and understanding the nature are the essence and beginning of inspiration (Yürekli and Yürekli, 2002).

Various researchers and designers advocating the inspiration of nature in the design process try to prove the necessity of this approach based on the various aspects of nature. For instance, Aalto states that nature is the best standardization committee in the world, and standardization is also applied to the cell, the smallest unit possible in nature. This standardization process results in millions of combinations, which are never schematic. According to Aalto, the same way should be followed by standardization in architecture (Hagan, 2001). According to Freed (2007), the basic idea underlying the inspiration of nature is the fact that nature has already resolved many challenging design problems. Another architect Santiago Calatrava who clearly expresses that he is inspired by nature states that he believes that it is essential to understand the language of the geometry as well as understanding the language of the structure to understand the architecture and that the nature is a source of inspiration for him along with its structures (Bilgin, 1982; Yamamato,1995). Nature involves infinite variety of forms and colors and

species living together in a perfect way; and it has been stated that the scale, function and formation processes of these formations, materials, energy conservation, lightness and their endurability despite this lightness have been sources of inspiration for designers (Arslan Selçuk and Gönenç Sorguç, 2007; Senosiain, 2003). In the book entitled Finding Form, Otto emphasizes that natural structures should be used in producing forms for the future and there is a lot to learn from nature, and included structure and construction-based experiments by examining natural events such as earth movements, trees, stones, wind erosion, lightning and clouds, animals such as spiders, birds and bees and natural forms such as the structures of primitive tribes (Otto,2001). In architecture, it is possible to give many examples that have been inspired/learned from nature. When we analyze the examples, it can be seen that different metaphors have been used in a wide range from branched structures such as trees to flower analogies, from network structuring to shells, from crystals to stars (Portoghesi, 2000; Hersey, 1999; Tsui, 1999).

The studies addressing the various forms of the inspiration of nature have identified two types of inspiration (Arslan Selçuk and Gönenç Sorguç, 2007; Hagan, 2001; Kellert, 2005). The first form of the inspiration of nature is transferring the form of a natural object into the structure along with formal concerns and analogy; the other one is the transformation of the formation form observed in structure (material, form, and structure) into architectural forms with experimental data (Arslan Selçuk and Gönenç Sorguç, 2007). Two main approaches to the inspiration of nature and design relationship (Biomimicry Guild, 2007) can be brought to the field of architecture by examining at three levels: organism, behavior, and ecosystem. It includes the whole or a portion of a particular organism such as plant or animal at the organism level. The second level is based on the imitation of behavior and is related to the interaction with the organism's behavior or the environment in which it exists. It occurs by the imitation of an entire ecosystem and its main principles at the third level. Consequently, learning from nature and inspiration of nature are both a formal and formal processes that should be realized to understand the process based on concrete data beyond analogy-only. The level of inspiration consists of sub-classes that can answer the questions such as how design appears (form), from what it is made (material), how it is made (structure), how it works (process), what it can do (function).

INSPIRATION OF NATURE IN LANDSCAPE ARCHITECTURE

Today, designs are desired to be flexible, portable and changeable, compatible with the environment and user, and to have movement capacity. This new trend leads designs to be in quest of adapting to the life rhythm of nature beyond the understanding inspired by nature. The forms and materials in nature are modeled on new conceptual themes along with the information about where and how they are formed. These quests for new forms of design bring new trends in architecture;

forms are returned in a variety of up-to-date concepts such as organic, ecological, living, dynamic, flexible, adaptable, changeable, mobile, portable, mobile, morpho-ecological, intelligent architecture and digital architecture; and the development and geometry of nature and the material in nature, the intercompatibility of material and nature and the natural life in the formation process create resources for all these trends (Ritter, 2007; Kronenburg, 2007; Pilar, 2005; Leackh et al., 2004; Kubo and Salazar, 2004; Balmond and Smith, 2002).

A design education that implements the inspiration of nature approach in design is an important factor in raising environmental designers and landscape architectures with environmental consciousness who are more sensitive to nature. Nature inspiration means ready-made solutions regarding the combination of an infinite variety of forms, colors, textures and materials in terms of both formal and functional aspects for design students. The designer (student) can benefit from the existing solutions in nature by observing nature in many issues which are considered to be unsolvable. Therefore, it is important to gain students the inspiration of nature approach in the landscape architecture education

METHOD

Stage 1

The samples insprated by students in the course of "Natural Structures and Design" in the 4th Term in Karadeniz Technical University Landscape Architecture Department, Study Sketches, and Detailed Designs were used as materials in this study. Within the context of the course of "Natural Structures and Design" which is one of the elective courses in the 2nd grade in KTU, Landscape Architecture Department, the inspiration of nature approach is regarded as an issue that should be addressed within the scope of landscape architecture. Landscape architects create livable spaces for users by designing the environment in line with people's needs and preferences. The functional designs in harmony with nature should firstly come to the forefront while designing these spaces in the landscape architecture discipline. Therefore, this course aims to make students gain the design concept which is integrated with nature and inspired by nature. Within the scope of this course, students are primarily informed about the subjects such as nature inspiration, mimesis, biomimesis and organic architecture. Then the examples of inspiration approaches in the world, architects' opinions on this issue and the types and benefits of inspiration are discussed.

In the subsequent stages of the course, 30 students receiving this course are asked to choose a sample from nature and to create a concept by analyzing this sample from formal -functional aspects. It is aimed to create an open space inspired by nature. The fact that they choose a model from nature for insprating makes it easy for them to start design because their knowledge and formal reper-

toire regarding design are limited. Therefore, teaching students who are inexperienced in design about how they can produce original ideas based on nature and how the harmony of the human-made space can be ensured with nature constitutes another objective of the course. The formal and functional analogy is provided in the inspiration approach implemented within the scope of this course. Students are expected to make interpretation depending on the model they have chosen, to decide on the type of open space that they will develop and design and the types of activities to be included in that space, and to create formal-functional harmony.

Students begin the design process by bringing the photographic examples of a topography or habitat that attract their interest and through which they can be inspired, and this design process continues with the analysis of the natural environments or living creatures chosen. In this step, the formal characteristics of the selected model, the topographical, textural and color characteristics of the environment are defined, and with which open space activity these will match up is discussed. Sketch studies are brought in the next step.

In this step, firstly the sketch is developed according to the success of the natural model inspired from formal aspect to reflect the reality by providing feedback to the first step if necessary, and it is decided on with which activity and concept the model will match up. After deciding exactly on what the inspired model would be in this way, sketches related to the open space design are maintained depending on the concept chosen. The stage which takes up the longest time in the overall process and in which returning to beginning frequently takes place with feedback is this stage. Students try to make the formal analogy of the model they insprated and to decide the overall distribution of activity in the study area. In the next stage, the detailed design is achieved by resolving the transportation, circulation distributions and equipment because the location and dimensions of the activities have already been determined (Figure 1). Along with this stage, an open space design integrated with its activities and concept by insprating nature would be introduced at the dimension of the plan. The aim here is to design an open space by insprating nature and to create a concept which is similar to a natural sample from formal aspect and reflects the characteristic of the sample, and activity areas compatible with this concept.

Stage 2- Survey Study

At the end of the term, the survey study was performed for students regarding the course achievements. This constitutes the second part of the study. The survey was performed to find answers to the questions of how students were inspired by nature, what their levels of associating the concepts of nature and design were and how the inspiration method affected the design process. In the survey, students were asked about;

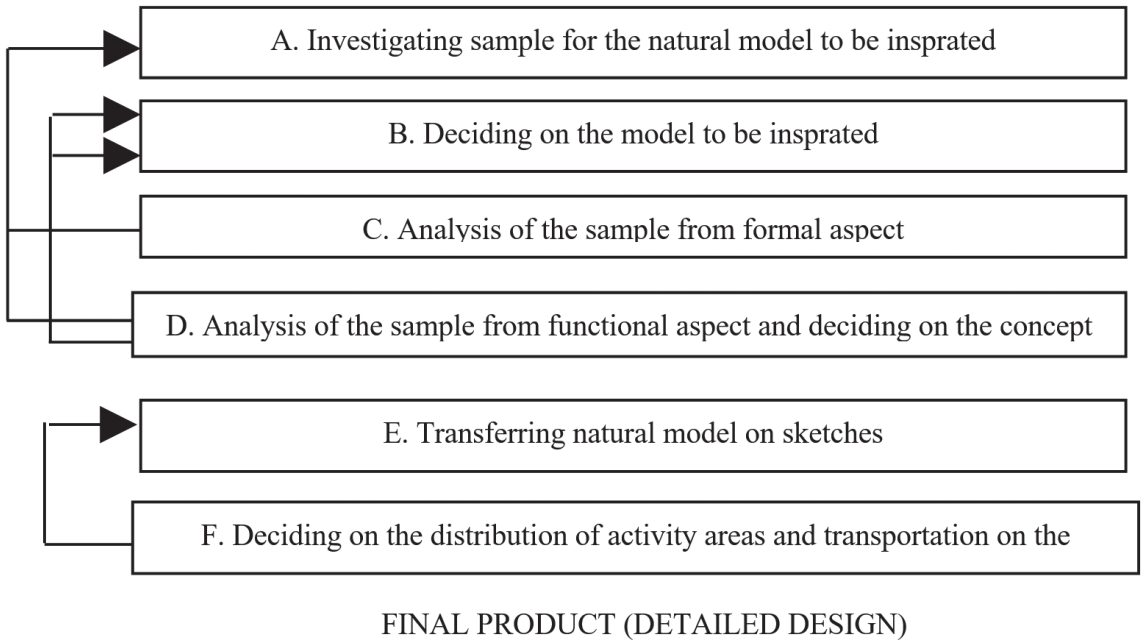


Figure 1. The process of insprating nature within the scope of the course

- How they carried into practice while insprating nature (By observation, Literature review, through Visuals)
- For which purpose they examined and selected samples (For formal, for Function, as a Concept)
- Which contributions inspiration of nature made to their designs (Aesthetic, Functional, Time-saving, Creative), and they were asked to write their free opinions on
- Inspiration from nature, insprating nature and transferring natural functions in design

FINDINGS AND DISCUSSION

Findings of the Stage 1

From what the students were inspired and on which concept and activities they decided were analyzed in student studies revealed within the scope of this course in 2016. The natural models chosen by students for insprating were grouped under 4 headings. These are 1) flora (such as mushrooms, trees, water lily, rose thorn, bamboo, cactus, etc.), 2) fauna (such as snake, butterfly, bat, hedgehog, sea urchin, sponges, corals, turtle, insects, mussels etc.), 3) human body (muscle, skeleton, lungs, blood tissue, cell, etc.) 4) non-living formations (geographic formations such as crystals, pieces of glass, stalactite-dickites, desert, island etc; various climatic and geological events such as tornado, volcano and the magma).

The concepts determined by students were also grouped under 4 headings. These are 1) game 2) sport 3) relaxation and 4) demonstration.

By students;

- Mushroom, trees, butterfly, crystal and wave samples were identified with the game concept,
- Thorn, muscle, stalactite and glass samples were identified with the sports concept,
- Lung, mussel, and turtle samples were identified with the relaxation concept,
- Bat, eye, and sponge samples were identified with the demonstration concept, and designs were developed in line with these concepts (Figure 2). At this stage, the form was associated with the function and accordingly decision was made on the activity constituting the concept. Concepts were selected by the activity which was created, evoked in the student depending on the characteristic of the sample. For instance, the bright and glittering structure of the crystal created the idea of designing a space appropriate to the game activity in the student.

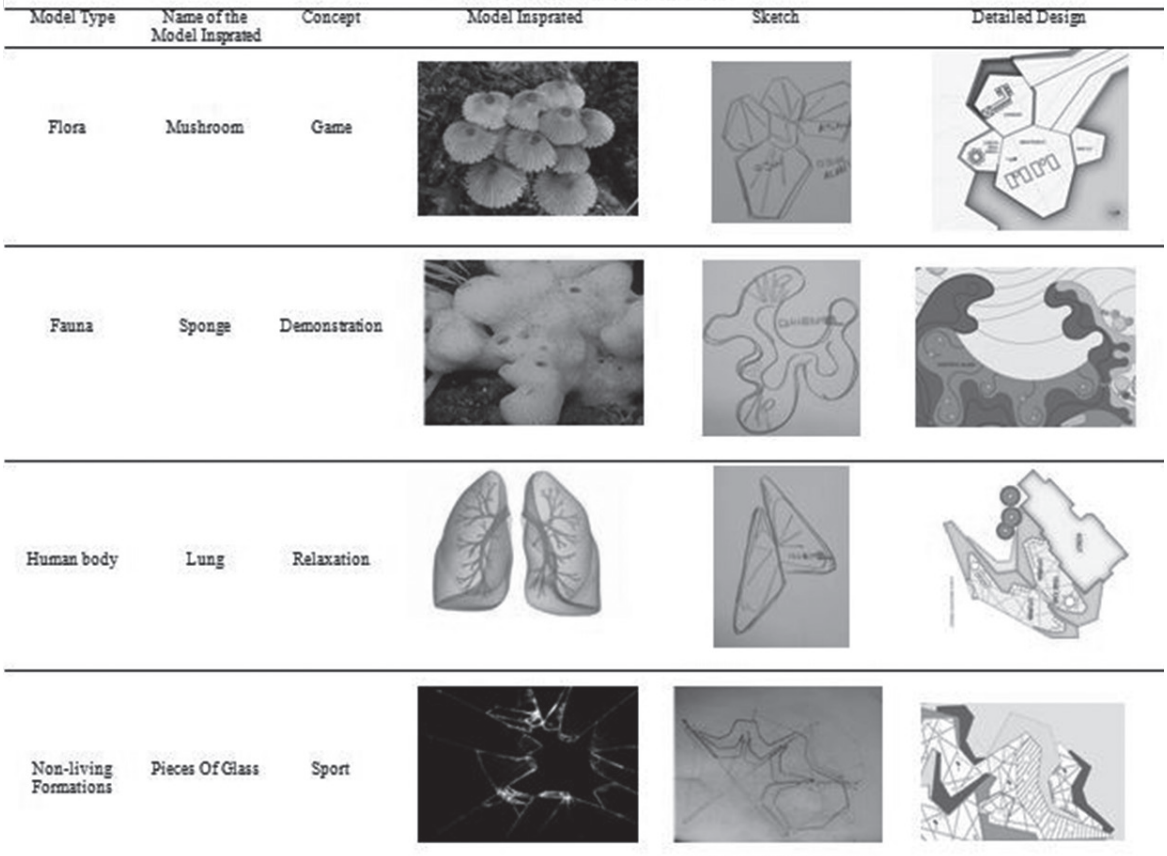


Figure 2. The examples of student studies

Stage 2- Findings of the Survey

At this stage, $\chi 2$ tests were performed to test whether the answers were significant using SPSS (v. 17.0). The results of $\chi 2$ -tests indicated that all categories were statistically significant.

Findings of the 1st question:

The options of "through visuals" are predominant (53.3%) in answer to the question which was asked to find out how students carried into practice while insprating nature. It is followed by the answers of "literature review"(33.3%) and "by observation" (13.3%) ($\chi 2$= 7,200[a], 2df, $p < 0.01$). The answers of "through visuals" which were marked highly indicate that students did not use the literature too much and preferred visuals they found on the internet because it is more easily accessible while insprating nature (Table 1).

Table 1. Percentages of methods preferred while insprating nature

	Frequency	Percent	Valid Percent	Cumulative Percent
Observation	4	13,3	13,3	13,3
Literature	10	33,3	33,3	46,7
Visuals	16	53,3	53,3	100,0
Total	30	100,0	100,0	

Findings of the 2nd question:

The answer of "for formal" is predominant (50%) in the question which was asked to find out for which purpose students used the samples. Examining the sources in nature for "function" (36.7%) or "concept" (13.3%) was marked at the lower rate ($\chi 2$= 6,200[a], 2df, $p < 0.01$). The answer of "for formal" which was marked highly indicates that students chose and used the samples for inspiration from their forms (Table 2).

Table 2. Percentages of the intended use of samples

	Frequency	Percent	Valid Percent	Cumulative Percent
For formal	15	50,0	50,0	50,0
For function	11	36,7	36,7	86,7
For concept	4	13,3	13,3	100,0
Total	30	100,0	100,0	

Findings of the 3rd question:

The answer of "aesthetic" (43.3%) is in the first place in the question which was asked to evaluate which contributions inspiration of nature made to their de-

signs. Although the fact that the designs insprated by nature have aesthetic returns may be due to the fact that designers are insprated by nature for this purpose, it can be considered that the aesthetic aspects of the result are in the forefront despite for different purposes. The contribution made by the development of "function" was marked highly (36.7%), and the option of "creative" (13.3%) was also marked a lot. The option of "Time" (6.7%) for designs insprated by nature was marked at the lowest rate, and only two people think that inspiration from nature would enable design process to be realized in a shorter time ($\chi 2 = 11.333^{a}$, 3df, $p < 0.01$). Inspiration from nature may save time for the designer (student) in terms of creating a formal idea, but this method is a more comprehensive process because it requires the detailed research of the samples in nature, adapting to design and concept association process (Table 3).

Table 3. Percentages of the contributions of inspiration to designs

	Frequency	Percent	Valid Percent	Cumulative Percent
Aesthetic	13	43,3	43,3	43,3
Functional	11	36,7	36,7	80,0
Being creative	4	13,3	13,3	93,3
Time-saving	2	6,7	6,7	100,0
Total	30	100,0	100,0	

Findings of the 4th question:

In the open-end question aiming to learn students' opinions on inspiration approach, it was generally mentioned that nature is harmonious, balanced and guiding, the inspiration of nature facilitates the design process, and nature should be utilized in the design process. Answers are given in Table 4.

CONCLUSION

Nature is productive, and its form and functioning show similarities. The organisms and natural formations that we see around us have become factors adapting to their environments by going through a phase millions of years of trial-and-error stages. Here, the causal and probabilistic approach can be transferred to design. Nature-insprating designs began by trying to copy simple formal formations in nature formally; and today, they have become design models that mimic natural processes or use them. This approach change should also be monitored in open space design. The design should start with idealized forms insprated from nature and become a kind of functional projection of the plan highlighting the function. The form and function should be compatible in the resulting design as in nature.

Table 4. Free answers given about inspiration of nature

Answers
Inspiration of nature is interesting because it is guiding.
There are a perfect harmony and balance in nature, and this helps the design process.
Inspiration from nature facilitates our work in many ways.
Inspiration from nature provided convenience for me in the design stage.
The solution of many design problems exists in nature, and I have learned to insprate them in design.
Using natural samples from aesthetic aspect has paved the way for me to begin design.
Human being is a part of this nature, and the systems in nature can be applied to designs.
Insprating nature allows finding quick solutions to some problems, the solution of which has already existed in nature for centuries.
It is necessary not to force for inspiration in design, we just have to get ideas from nature.
Taking the forms developed in nature as an example are a ready source for design.
We can achieve healthy results by repeating the natural structures we have already know that they work.
There is not direct inspiration in design, I use line by developing while creating the system or form.
I think it is necessary to consider the relations in nature during design.
Very useful, but the transition from solutions to design solutions was challenging.
I think nature is a rich source, in terms of both visuality and functionality.
Insprating nature can be used as a method, not as a purpose.
Designs in nature are important and available.
Investigating and examining all kinds of relations with nature for the continuity of the product or design should be one of the parts of the design process.
Everything in nature is balanced and perfect, this also helped me in designing.

Today, how the education process should be is still a question of debate for the Landscape Architecture discipline which aims to create spaces responding to user needs and requirements through specific design criteria. The form and methods for making students gain design skills in the Landscape Architecture education programs are extremely important as in all disciplines containing the design and creative processes. The benefits of inspiration to design education have been revealed in the study proceeding on the relations of nature inspiration method with the design process. In this design education implementing the inspiration approach, it has become easier for students to begin the design process, determine

concept and ensure the aesthetic fiction. In addition, nature inspiration approach helped design students in terms of aesthetics, functionality and creativity and has made design education more comprehensible. Ultimately, nature inspiration approach makes significant contributions to the development of students' design processes and also plays an important role in raising environmental designer with environmental consciousness who are more sensitive to nature.

The level of inspiration established with design can be improved in line with the interest of students and other courses taken for this subject. Thus, the designer-student can achieve appropriate spatial designs in the desired tendency by the selection of the rules in accordance with the expected result, with an approach that regards nature as a master.

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