



## A Research on the Effect of Semiotics in Landscape Architecture Designs (Hyde Park Case Study) \*

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### ABSTRACT

It seems that from the very beginning, human civilizations approached structures as a communication network or a semantic tool, in addition to the act of sheltering. This act can be thought of as a means of culture or a message, a show of force, or a dialogue with the gods. In the postmodern period, the development of theoretical theories and the applicability of this idea in practical areas is the focus of discussions. The concept of semiotics and its use in designs is one of these considerations. The term semiotics treats an object as a text and reveals the denotation and connotations it contains. In this direction, designs are an important factor in conveying different meanings beyond just a building or structure. Therefore, the designer reveals different meanings beyond the structure, such as religious and mystical, historical or socio-cultural values. In this study, Hyde Park, which was designed with semiotic concepts, was discussed and the evaluation of symbols and symbols as a design concept was discussed. In addition, a methodology has been developed for the analysis of such structures within the framework of semiotic theory. As a result, semiotics being an important factor in landscape design and considering it as a design method has been examined.

**Keywords:** Landscape Architecture, Semiotics, Semantic design.

### ÖZET

Öyle görünüyor ki, insan uygarlıkları en başından itibaren yapılarla barınma eyleminin yanı sıra bir iletişim ağı ya da anlamsal bir araç olarak da yaklaşmıştır. Bu eylem bir kültür aracı, bir mesaj, bir güç gösterisi ya da tanrılarla bir diyalog olarak düşünülebilir. Postmodern dönemde teorik teorilerin gelişimi ve bu fikrin pratik alanlarda uygulanabilirliği tartışmaların odak noktasını oluşturmaktadır. Göstergebilim kavramı ve tasarımlarda kullanımı bu düşüncelerden biridir. Göstergebilim terimi bir nesneyi bir metin olarak ele alır ve onun içerdiği anlam ve çağrışımları ortaya çıkarır. Bu doğrultuda tasarımlar, sadece bir bina ya da yapının ötesinde farklı anlamların aktarılmasında önemli bir etkidir. Dolayısıyla tasarımcı, yapının ötesinde dini ve mistik, tarihi veya sosyo-kültürel değerler gibi farklı anlamları ortaya çıkarır. Bu çalışmada göstergebilimsel kavramlarla tasarlanan Hyde Park ele alınarak sembol ve simgelerin bir tasarım konsepti olarak değerlendirilmesi ele alınmıştır. Ayrıca bu tür yapıların göstergebilim kuramı çerçevesinde çözümlenmesine yönelik bir metodoloji geliştirilmiştir. Sonuç olarak peşaj tasarımında önemli bir faktör olan göstergebilimin bir tasarım yöntemi olarak ele alınması incelenmiştir.

**Anahtar Kelimeler:** Peşaj Mimarlığı, Göstergebilim, Anlamsal tasarım.

### INTRODUCTION

From ancient times to the present, human beings have thought of and worked on architecture as in other areas of culture; thus their architectural structures are also a reflection of human thought and mentality. In other words, the reflection of human culture took place in architectural structures; the construction of culture, on the other hand, has survived to the present day by changing its style in different periods since ancient times.

As a branch of architecture, landscape architecture is also a part of culture. Even though the landscape was under the direct influence of the natural environment at first, it created its own theory and field by using various styles and techniques in all phases of culture. In other words, landscape designs were originally designed in harmony with nature and climatic conditions. Landscape is the cultural embellishment of the natural environment and its elements (Duncan and Ley, 1993).

As in other fields, it is possible to come across unique meanings and codes of each culture in architectural and especially landscape areas. Landscape architecture today, like semaphores, are carriers of cultures on a large scale. Therefore, it is possible to observe that the indicators are a design concept on the parks, and that this effect is connected to socio-culture in a long time and its transformation into symbols. Techniques and methods of disciplines such as semiotics or semiology were used to examine this connection and design setup. Semiology, which is based on the systematic consideration of all factors including the production of symbols, symbols and signs by interpreting and the processes of understanding, is an interdisciplinary field, and for this reason, it will help to examine the meaning and communication issues based on different sign systems in landscape areas (Schulz, 1988).

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In recent years, it seems that the theories and concepts of social sciences are in close relationship with art and architecture. Thanks to this relationship, new forms, understandings of space, perceptions and readings have emerged in architecture and landscape (Botwina and Botwina, 2012). Since architecture has a more accessible and more permanent structure compared to other artistic branches, it is a discipline with a wide scope and duration of impact. In addition, it is proportionally more powerful and effective than other designed ones due to reasons such as the diversity of expression styles, the audience being very large and, as a result, easy accessibility to these criteria. In this respect, the existence of the "symbolic language" in question has a special place (Çaylı, 2013).

The semantic design that emerged in the post-modernism period has played a major role in the design of architectural and landscape areas and has put forward the concept of space design again and in a different language, enabling the building and green spaces to be read and perceived as a text. Semiotics, with its simple definition, is the science of signs existing in a culture (Juodinyte Kuznetsova, 2011). It is possible to see the indicators in all cultural areas. Although the indicators that exist in landscape areas in various regions of the world have a common aspect with the indicators of the regional culture in general, they sometimes reveal great differences. Therefore, it is possible to consider indicators that can be analyzed in fields such as language, religion, tradition and custom, folklore, and art in landscape architecture.

The aim of this study is to define and compare the indicators in the selected landscape area. In this context, it has been tried to explain how signs and symbols affect landscape architecture by considering their analysis and methods in semiotics. In addition, this study was conducted to investigate the effect of semiotics on landscape design, concept and idea in the field of landscape. In order to specify the research method, the concept of symbol and design in the selected park was explained, then, while the basic architectural design principles were examined on the park, a detailed research was made on symbols and signs and the analyzes were carried out in four stages.

### Sign and Semiotics Meaning

Semiotics is basically the study of signs (Ahmadi, 2018). Semiology, or semiology in Turkish, is the science of "Signs" or "Signs". In other words, semiotics or semiology, in other words, is a science based on the systematic examination of all factors including the interpretation, production of symbols, symbols and signs or the processes of understanding signs (Rifat, 1990). Semiotics is defined as the "science of signs". Semiologists generally treat all tools as a "text". According to Ferdinand De Saussure (1857–1913) and Charles Sanders Peirce (1839–1914), they developed the principles of semiotics to apply to language for the first time (Ramzy 2013).

### Semiotic Approaches from the Perspectives of Philosophers

Ferdinand de Saussure, the founder of structuralism and semiotics, also evaluates semiotics as a science based on the concept of sign, signifier, signified and signification. The basic concept of Saussure's semiology is the "sign", which consists of the signifier and the signified. Since the 1960s, semiotic theory has also been successfully applied in the field of architecture (Nezbitt, 1996).

Charles Sanders Peirce (1839-1924) tried to use semiotics in very broad areas. Peirce has worked towards making semiotics a self-sufficient discipline and has classified the indicators according to a triple order (Rifat, 1990). According to Peirce, a sign is what stands for any object in some respect or capacity for a human being (Figure 1). The symbols Pierce put forward fall into three categories: 1. Sign: a sign (such as cigarette and fire) that there is an ordinary relationship between event and meaning. 2. Image (Icon): signs and indications that make up a formal relationship. 3. Symbol: they are a completely random existence as evidence of the relationship between event and meaning (the relationship between lights and police is linked to the concept of security).

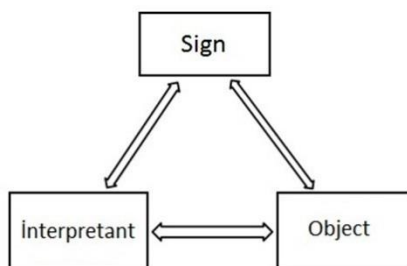
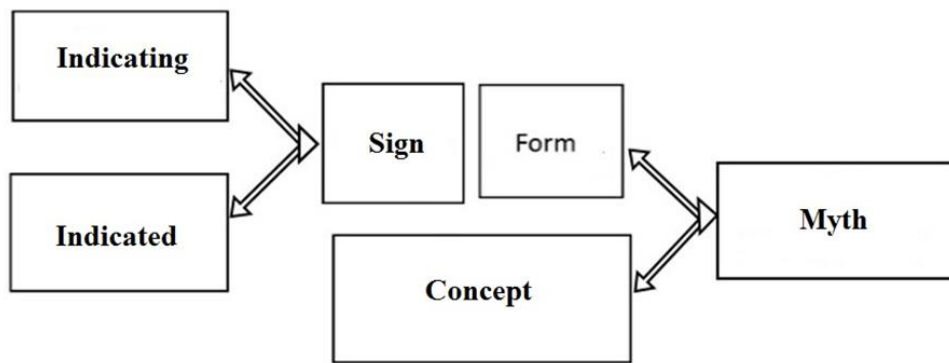


Figure 1: Charles Sanders Peirce's idea of Semiotics (Amraei 2011)

Roland Barthes states that people approach the objects and events around them at all stages of their lives with a reading activity. According to him, all objects with which people interact throughout their lives have 'communication' functions as well as 'use' functions (Barthes, 1993). Saussure's theory of the sign focused only on the signifier and

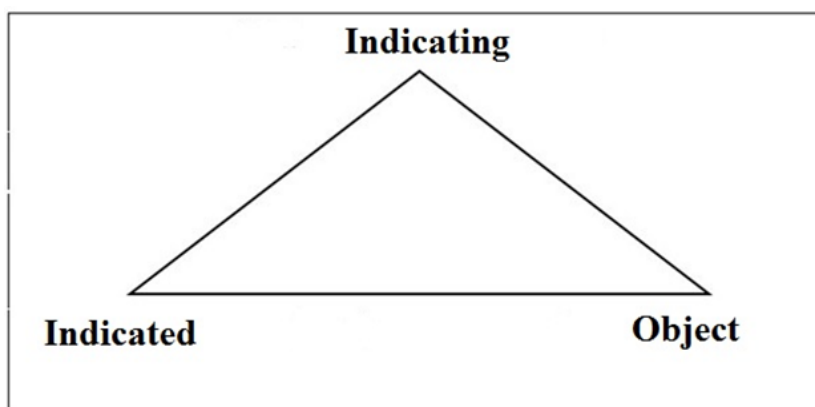
the signified. However, Roland Barthes created a more comprehensive model that also explains the relationship between the sign or the reader (Fiske 1996) (Figure 2).



**Figure 2:** The Nature of Myth by Roland Barthes (Barthes, 1973)

Umberto Eco (1932) is an Italian scientist, literary scholar, writer, thinker, critic and famous philosopher. Umberto Eco approaches architecture from the point of view of communication and defends the view that the shown signifier is its function. In architecture, symbolic connotations are more useful than denotation (usage-oriented). In such an approach, the architectural object defines the cultural value. Eco thinks of this as a function of the architectural object. For example, in Gothic cathedrals in the Christian world, the vault has a symbolic meaning beyond its function (Eco, 1986).

One of the most famous architects and landscape architects of the last forty years, Jencks has an active role in morphology, critical and contemporary architectural theory. According to Jencks, the most important point that the semiotic triangle focuses on is the simple relationship of language, thought and reality. In the binary structure that defines the sign, the signifier is its form and the signified is the content. The most common diagram (Figure 3) about indicators is given (Jencks 1980).



**Figure 3:** Semiotic Triangle (Jencks and Baird, 1970)

### The Meaning of Semiotics in Landscape Architecture

In semiotic landscapes, it is necessary to know not only how the signs are read, but also how they are shaped, staged, re-told, exhibited and imagined as what they should be, what is transformed and changed, and “reading” in alternative ways of established interactions (Scollon and Scollon, 2003; Stroud and Mpendukana, 2009). It is almost impossible to make general rules about how landscapes or gardens should be interpreted and how likely they are to be interpreted. When looking at landscape architecture from this perspective, designing an outdoor space can be a scientific event. The landscape architect generates statements that will be answered by future users of the space. Therefore, landscape elements no longer simply constitute the 'meanings' and 'building material' of landscape architecture, but also a 'repertoire' of expressions that can be used to make precise statements within a space (Jorgensen, 1998).

He examined in detail Eco's concept of architecture, which appears to be a collection of codes expressing that the primary task of architecture is not only to read and decipher the surrounding structure (i.e. to study the architectural discourse), but also to code the landscape with the help of semiotics (to create architectural discourse). He states that surface (spatial) systems and buildings gain meaning and visibility especially when they refer to certain historical periods (Dabrowska Budzilo, 2010). Budzilo states that the application of imagistic methods in landscape

interpretations allows for a comprehensive and complex record of its features. In addition, he states that with regard to sign language, it can be realized that landscape perception and landscape encryption serve to create their codes (Dabrowska Budzilo, 2002).

## MATERIAL AND METHOD

The boundaries of the study in terms of its broad and expansive subject, the most important concepts and thoughts, the leading philosophers who produce ideas in this field and the examples that are the most emphatic and symbolic, and the comments and fictions that are thought to contribute more to the study have been created. In the study, the subject of "the effect of semiotics in landscape architecture", the example devoted to the sacred or transformed into a concept, has been examined. In the literature search carried out during the study period, a scientific study that examines the different definitions, content and expansions of the concept of semiotics, especially related to the fields of culture, philosophy, architecture and art, has been reached. Analyzes must be based on a multi-layered and comprehensive approach to grasp the meaning conveyed by architecture as a complex product of history, culture and traditions. In this study, firstly, the concept of sign and semiotics as a science were discussed, and then its position in the field of landscape architecture was discussed. In this research, the role of the reading of the indicators in landscape design, the analysis of meaning and the formation of the green area as a general form and structure were determined. Within the scope of the study, Hyde Park, the period of the industrial revolution, is discussed. Hyde Park was a royal green space in the city center of London, later transformed into a public urban garden and an iconic park in its modern era. Therefore, it has been chosen for an area that represents different periods and has become the symbol of London and is formed by various design concepts (Table 1).

**Table 1:** Analyzed Park

Park Name	Plan	Location	Year of Foundation	Movement
Hyde Park		London/ England	1842	Industrial Age

It is one of the examples chosen as another important and symbolic element of the city of London, with its size and different functions and functions in different periods. Hyde Park, which is the symbol of the industrial age and hosts various events and events, is a symbolic green space that expresses the modern garden and park meaning of the world with its monumental elements and reformist images.


The method of the research is the analyzes showing the landscape architecture criteria of the selected park, the analyzes showing the various symbols and symbols, the evaluation of the focal places representation, the findings form the three stages of the study methodology and method. First stage is the analysis of the basic design criteria of landscape in the park. In this direction, analyzes were made on the principles of landscape design in the selected parks in order to evaluate the impact of the indicators and conceptual approaches in the landscape, and while the principles such as the general form of the area, axes and roads, balance and hierarchy were examined, the formal approaches and design setup in the park were introduced as a whole. The second stage was semiotic analyzes in the field, Based on the findings and data obtained in the literature study, after examining different thinkers and philosophers on the subject, it has been determined that the concept of semiotics in the field of art, architecture and landscape is impressive, so that the designers use it as a concept or project fiction with the logic of sign and semiology in various fields and methods. By making use of these distinctions and analyzes, the first symbolic analysis table was created and the semiotic criteria that affect the landscape architecture as signs, images and symbols in the park were examined. Third stage, According to Umberto Eco, another thinker who deals with semiotics with a different dimension, symbols contain objects that give a different and deeper meaning and expression, and show that the relationship between object and subject is more meaningful and symbolized. In this direction, under the title of sign diversity and conceptual perception, symbols related to or consisting of nature, symbols with concept and fiction or meaning, indicators that create a trend or turn into a symbol of thought have been examined and analyzed.



## General Features of Hyde Park (Royal Park)

Hyde Park is a magnificent haven in the middle of the modern city and is the epitome of industrial-age gardens. The most important feature is the level of respect for nature and everyone's values of the social structure that has assimilated the "city park" culture. The park has undertaken various functions and functions in different periods. Hyde Park was originally established to satisfy the royal family's passion for hunting, but over the years it has become a place where people enjoy many other entertainments, events, actions, protests and pleasures. The first cloister garden, the green space was later used as a hunting ground, racing ground, Kensington Gardens, and eventually as a public park in 1637. The first international exhibition and fair was opened in 1851 in a section called the Crystal Palace. The park's wide grass areas are suitable for sunbathing and various paths for strolling (Allen and Brown, 2016). Many of the stunning features available in Hyde Park today were created in the 18th century. An artificial pond, monumental entrances, Wellington arch, walls and railings of the park, a bridge across the Serpentine were built (Table 2).


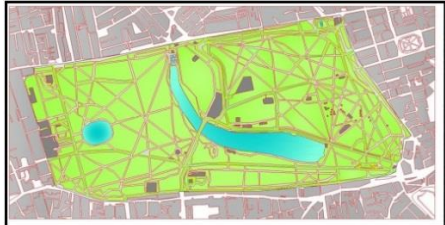
**Table 2:** Hyde Park Overview and Location


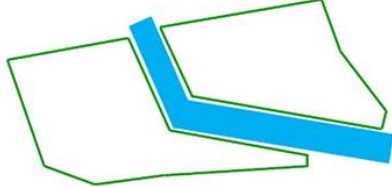


<b>Park Name</b>	Hyde Park	 <p>Hyde Park Location (google map)</p>
<b>Location</b>	London /England	
<b>Year of Foundation</b>	1842	
<b>Area</b>	253 Ha.	
<b>Design Style</b>	Industrial age	

## Evaluation of Hyde Park's Landscape Architecture Criteria

While artificial lakes in England are generally designed long and straight, the Serpentine lake has an oval and curved shape to look natural at first. The 16-hectare Serpentine artificial lake forms a powerful axis in Hyde Park, arcing from north to south. This park, which was designed during the industrial period, was designed with a geometrical approach, and various superstructures were used in the formation of this park, informal pond and regular linear roads formed the general form of the park (Table 3).

**Table 3:** Hyde Park's Landscape Architecture Criteria Analysis




Analyzed Items	Plan	Descriptions		
		Venue Proportions	Area (m <sup>2</sup> )	Percent (%)
Intensity and Ratio	 <p>                     ■ Yeşil alanlar                      ■ Su üzeyleleri                      ■ Sert zemin ve yollar                 </p>	Green Spaces	1.565.000	62
		Water Surfaces	202.500	8
		Hard Ground and Roads	657.500	26
		Buildings (Icon)	105.000	4
		<b>Total</b>	<b>2.530.000</b>	<b>100</b>
Park's General Form		<ul style="list-style-type: none"> <li>The general forms of the park were designed by making use of artificial and sharp geometry.</li> <li>Paths are straight, random, and triangular and quadrangular forms, usually formed by their intersection, have emerged.</li> </ul>		

Roads and Axes		<ul style="list-style-type: none"> <li>• While the artificial pond creates a strong axis in the park, the roads are scattered, random and generally directed.</li> <li>• This park, which was built in different periods, has irregular and various roads.</li> </ul>
Balance (Visual Comprehension)		<ul style="list-style-type: none"> <li>• The artificial pond, which divides its wide and dense nature into two, has divided the park into two and provided visual balance.</li> </ul>
Direction and Line (Main and Side Roads)		<ul style="list-style-type: none"> <li>• The lines in the park are designed with the geometric logic of random and irregular lines.</li> <li>• Roads are generally used as guides and intersections as areas of emphasis, meeting and gathering.</li> </ul>
Hierarchy (Accessibility and Circulation)		<ul style="list-style-type: none"> <li>• Hyde park, which was designed in different periods, has a structure that can be accessed from all directions due to its various entrances and size.</li> </ul>

### Indicators that Make up the Design of Hyde Park

Hyde Park, which is the symbol of the city and industrial period of London, consists of different and various elements and symbols in the great green nature. The park has witnessed many humanitarian and peaceful actions and the bird of peace monument is a sign of peace and tranquility. A marble arch is located in the northeastern part of the park and the free speech corner has become the famous place that has become an international symbol in the same area (Table 4).




**Table 4:** Hyde Park's Semiotic Analysis

Sign	Index	Symbol
 <p>Bird of peace (Original)</p>	 <p>Oratory corner (Original)</p>	 <p>Reform tree (Original)</p>
<ul style="list-style-type: none"> <li>• The statue was designed with inspiration from the Egyptian goddess of nature.</li> <li>• The sculpture, which is a sign of nature, is also a symbol of peace and tranquility.</li> </ul>	<ul style="list-style-type: none"> <li>• It is a place for people to speak and discuss freely.</li> <li>• In the country that represented an authoritarian government during the royal period, it is the image of the oratory of the ancient Greek era, where everything and everyone can criticize freely and freely.</li> </ul>	<ul style="list-style-type: none"> <li>• The tree is defined as a symbol of solidarity or life and wish in different beliefs and cultures and represents the reform era in England, which was ruled by the post-renaissance royal system.</li> <li>• Reform tree is a symbol of freedom, human rights and innovation.</li> </ul>

## Separation of Semiotics in Hyde Park design

Diana was her favorite princess in England, and the fountain was designed for her in Hyde Park to the southeast of the artificial pond as a memorial. The fountain built in memory of Diana symbolized the water element and the general character of the pliers with its circular form. The city and Hyde Park, which was rapidly changing and developing with new concepts and ideas under the influence of the industrial era, hosted the world's first fair, contrasting the design setup with nature and modern materials, then the park became a symbol of London as a representation and indicator of different and various events and events. has turned into As a result, different symbols and monuments were designed in each part of the park (Table 5).

**Table 5:** Hyde Park's Semiotic Diversity Analysis

Natural Icons	Semantic Symbols	Icons Showing Movement
 <p>Princess Diana Fountain (<a href="http://www.Royalparks.org.uk">www.Royalparks.org.uk</a>)</p>	 <p>7/7 Monument (<a href="http://www.royalparks.org.uk">www.royalparks.org.uk</a>)</p>	 <p>Crystal Palace (Mansuri 2010)</p>
<ul style="list-style-type: none"> <li>• The water element, symbolizing Diana's soft character and ethical activities, and the circular form of the fountain created a charming and emotional character with the green nature around it.</li> <li>• It is perceived as a symbol of immortality with the circular movement of water and the effect of the current and sound created by the fountains.</li> </ul>	<ul style="list-style-type: none"> <li>• It is an element made in memory of the people who lost their lives in the 7-July 2005 bomb attack. The 52 metal columns representing 52 people are a monument to solidarity and struggle.</li> <li>• The monument has become a national symbol and tells the story of the victims as an object that reminds visitors of the event.</li> </ul>	<ul style="list-style-type: none"> <li>• The crystal palace, which is a turning point in the park and has become the symbol of the industrial age, has created a new concept and trend in architecture and landscape design thought.</li> <li>• The use of new materials, namely glass and steel, gave importance to contrast and contrast rather than harmony in landscape and architectural designs.</li> </ul>

## Hyde Park's Iconic Focal Points

Hyde Park, combined with the reforms of the industrial age, has become one of the focal points of London. On a small scale, signs are legible symbols of general users as simply defined indicators of parks, these signs are elements that the community can identify with their cultural or other dimensions. As conceptual approaches, signs, images and symbols formed the turning points of the park, identifying these focal points and reconstructing the photographs as sketches is the final stage of park analysis (Table 6).



**Table 6: Hyde Park's Landmarks and Focal Points**

 <p>Hyde Park Schematic Plan (Allen and Brown 2016)</p>	
<p><b>A and B</b> direction</p>	<div style="display: flex; justify-content: space-around;">   </div> <p style="text-align: center;">Regular and Geometric Paths (Left) ,Round Pond (Right) (www.Royalparks .org.uk)</p>
<p><b>C And D</b> direction</p>	<div style="display: flex; justify-content: space-around;">   </div> <p style="text-align: center;">Diana Fountain and Tranquility Bird (left), Serpentine Pond (right) (www.Royalparks .org.uk)</p>

## DISCUSSION AND CONCLUSION

The landscape architect develops his own pattern and language in line with the signs that he reveals and carries in a formation, and thus can communicate with people and societies. Indicators point to a design concept, cultural value or a trend in the formation of landscape areas. Therefore, symbols and symbols in semantic landscape design, while expressing the values of cultures, replace the ideas and concepts they represent, communicate with the user mass, and the meaning and fiction are known as a promotional value of the society. The findings obtained from the results of the analysis of the indicators in the park have been shown to turn into a main concept in the park design and to reflect the culture. As a result, symbols consisting of signs, images and symbols were examined, on the other hand, they emerged as symbols showing natural, semantic and current, and as a result of these analyzes, the result table was formed (Table 7).



**Table 7: Semiotic Approaches Obtained as a Result of the Analysis**

Park Name	Elements designed with icons in the park	Elements that make up an icon or concept
Hyde Park	 <p>Princess Diana Fountain in Hyde Park (Allen and Brown 2016)</p>	 <p>Artificial Pond in Hyde Park (<a href="http://www.royalparcs.org.uk">www.royalparcs.org.uk</a>)</p>
	<p>Continuity with the artificial water elements of the green areas and their forms, the formation of the sensation of water and waterfall are among the most important features of the park.</p>	<p>Its radial and central distribution, open green space setup, combination of artificial and natural elements are the indicators of its design with the concept of the industrial period.</p>
	 <p>Reform tree in Hyde Park (Scollon and Scollon, 2003)</p>	 <p>7/7 Memorial in Hyde Park (Original)</p>
<p>With natural and artificial mosaic flooring, trees really have the same function as a symbol of freedom and formed the oratory corner.</p>	<p>Different and diverse monumental elements emphasize the importance and value of meanings and signs in the formation of the park.</p>	

The concepts formed by the symbol in the analyzed Hyde Park were discussed, and how a belief, culture and symbol transformed into a fiction and concept was examined. The results of various analyzes brought together semiotic data and provided the explanation of design concepts consisting of them. Therefore, indicators in green space design can be evaluated in two ways:

- (1) Indicators have transformed into design idea, fiction and concept and defined landscape formation and meaning as a concept and sometimes expressed a movement, culture, belief and mystical meaning.
- (2) Indicators have emerged in the design of small-scale items and elements, such as statues, monuments, water, etc. the elements have a symbolic and semantic interior and reveal a story or idea.

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