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The effect of semiotics and symbols on the reading of conceptual architectural structures*

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Abstract: Since the beginning of civilization, architecture and living structures were included in the culture. Since the dawn of civilization, architecture and spatial structures have been deeply embedded in the cultural and religious practices of societies. Among the many branches of architecture, landscape architecture has served as a powerful medium for expressing symbolic values, particularly through its integration with nature and belief systems. Although semiotics emerged as a formal discipline in the postmodern era, the use of signs and symbols in architectural and landscape design dates back to ancient civilizations. Thinkers such as Saussure, Peirce, Eco, and Jencks have each examined semiotics in relation to design and culture.

This study investigates the semiotic expressions in selected landscape designs from both Eastern and Western contexts. Through the comparative analysis of two parks—Taj Mahal Gardens and Hyde Park—the study explores how cultural signs are embedded within landscape design, shaping its conceptual, symbolic, and visual meaning. Employing a multi-layered analytical framework, the research evaluates the transformation of symbols into spatial language and investigates their impact on socio-cultural representation. The results demonstrate a close relationship between semiotic theory and landscape architecture, emphasizing how symbols serve not only aesthetic and functional roles but also act as carriers of cultural memory and ideology.

Keywords: semiotics, landscape architecture, cultural symbolism, spatial meaning, design interpretation

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1. Introduction

Architecture, as both a cultural and civilizational artifact, has always been shaped by a complex interplay of physical context, natural environment, climatic conditions, technological advancement, and aesthetic sensibilities. These factors have significantly influenced the emergence of diverse architectural styles throughout history (Krenz 2010).

As a subfield of architecture, landscape architecture similarly reflects cultural identity. While landscapes were initially shaped directly by their natural surroundings, over time they evolved into deliberate design systems, incorporating stylistic and symbolic elements aligned with the cultural norms of their era. Early landscape designs maintained harmony with the environment, emphasizing climatic responsiveness and ecological integration. As such, cultural indicators embedded in architecture have also found expression in landscape design.

Like architecture, landscape design carries culturally specific meanings and codes. In this context, landscapes function as communicative texts, with elements that encode the social, religious, and aesthetic values of a given society. These spatial environments—whether historic gardens or contemporary parks—act as cultural signifiers. The application of semiotic and structuralist methods helps reveal how design elements function as symbols within a cultural narrative (Xu, L., 2024).

Semiology is defined as the science of "signs" or "symbols" (Iskanderova, T., 2024). This science is a branch of science based on the systematic examination of all factors covering the interpretation, production and understanding processes of symbols, signs and symbols. However, semiotics is an interdisciplinary field and examines meaning and communication, which are various sign systems (Atasagun 1997), (Ibrokhimova, D. and Komiljonova, M., 2024).

In recent decades, the influence of social sciences on design disciplines has expanded. Fields such as philosophy, linguistics, law, psychology, anthropology, and sociology now intersect with architecture and landscape architecture (Gholampour et al., 2022), offering new methodologies for interpreting built environments.

Architecture has long served as a cultural mirror, and semiotic analysis offers a powerful lens through which to understand how cultural values are encoded in physical space. Disciplines such as semiotics allow us to decipher the symbolic meaning embedded in landscape forms across different regions and historical periods (Botwina and Botwina, 2012).

According to Gustav Mensching, any object can acquire symbolic meaning, but nothing is inherently symbolic without social consensus (Schimmel, 1954). This principle is evident in architectural history, where symbols—from totems and statues to monumental religious structures—reflect societal belief systems (Schwarz, 1997).

In general, indicators are a reflection of a culture. The use of indicators and symbols in the field of landscape differs according to local cultures in different geographies. However, in different time periods, for example, in the post-industrial revolution period, within the scope of modernization thought, some common elements, forms and styles have tended to identify with these indicators. As a matter of fact, while this orientation was well received in some societies, some communities opposed it (Atasagun 2001). In this study, which was conducted to examine such changes and transformations in the field of landscape, especially the post-industrial period was evaluated as a turning point.

In the world, signs are categorized as design language and using analytics, in this context landscape is a design word and meaning. As an example, we can list elements, materials, effects and shapes. These signs are based on semiotics and cognitive science elements. As mentioned above, the changes and transformations that took place in human life in general with the industrial revolution showed themselves in architectural fields. The formation of the signs of modern culture in architecture is generally related to the philosophy of industrialization and modernization. Indicators and signs, which are the subject of this study, have been widely discussed by post-modern and post-structuralist approaches. However, it is an accepted proof that traditional and local architecture, unlike modern architecture, is faithful to local-cultural codes. However, as a result of the widespread use of modern architecture in the world with

globalization and the fact that local architecture is in the background, the effect of local-cultural signs on architectural structures has decreased. On the other hand, modernization in the history of architecture separated the buildings from their natural and climatic conditions as a turning point. Thus, with the wave of modern architecture, artificial elements began to be used in buildings instead of natural elements. As a matter of fact, the modern architectural movement, unlike the old one, has created its own style on the basis of technological possibilities by differentiating from naturalness.

Semiotics, one of the most important subjects of modern science, has an effective role in the reading and interpretation of architecture and especially landscape architectural works. Ferdinand De Saussure, besides examining the life of signs in the social life of knowledge, showed that their cultural influence and symbols have an important meaning today (Ahmadi 2018). Semiotics includes various meanings due to the fact that it emerged as a design concept in landscape architecture in the contemporary period and adopted various ideas and concepts. These concepts have gained an indispensable construct and value in semiotics landscape architecture in recent periods.

In this study, some sample landscape structures in western and eastern cultures are discussed in order to analyze the signs used in the field of landscape and their meanings in different cultures and societies. In other words, taking into account the historical changes and transformations mentioned above, the signs used in the field of landscape from the past to the present have been analyzed. In addition, two examples of parks from the geographical and cultural regions called east and west were compared. In order to do this, some social science disciplines were used together with architecture and landscape disciplines. Hence, present study aims to investigate the effects of the signs related to landscape architecture on landscape design.

2. Literature Review

In semiotic landscapes, it is necessary to know not only how the signs are read, but also how they are shaped, staged, re-telled, 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). The approach adopted here is a material ethnography of language that focuses on the interpretation of signs and objects' interactions, how people interact with others and how signs interact (dialogically) with others, understanding locality in terms of mobility. Thus, the semiotic landscape has functioned as a “canvas material” for the reference point that focuses on the particular arrangement of these narratives, setting, and particular places (Nayak 2010).

It is more widely used in design and architecture to evaluate the environment consisting of signs. A sign is generally regarded as something tangible that symbolizes or represents something else (vaguely). An important feature of the sign is that it consists of an expression, a form, or a meaning. Another feature is that if something is considered as a sign, it must also have an interpreter. That is, there must be a person or system that combines expression and meaning. Signs have a meaning only in communication; in other words, the sign exists only in communication. There are also many different types of signs. For example, a landmark in the landscape may be vegetation that indicates that the land has been cultivated in the past (Stroud and Jegels 2013).

The complexity of landscape spaces is often reflected in their semiotic structure. In this regard, Jorgensen (1998), revealed the procedural nature of semiotic landscapes as remnants of comprehension and interaction. In the macro discourse, the approach of reference to semiotic landscapes and some of their structures are explained theoretically and methodologically, and special attention is paid to how semiotic artifacts in the landscape are included in the function as a reference point.

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 form a "repertoire" of expressions that can be used to make precise statements within a space. Thus, it forms the basis of the design language of landscape architecture, both equivalent to the words in the language and corresponding to the perception experience of different landscapes.

Against the understanding of these parameters that contribute to how physical spaces are formed, shaped and lived, uniform spaces mean that semiotic landscapes should be read not only in terms of composition and design features (visual semiotics), but also in terms of where they are placed (geosemiotic). Thus, the semiotic landscape transforms language into a source of understanding within a movement socio-ecology rather than making it local (Stroud and Mpendukana 2009).

The most important tools of landscape architecture are three basic elements: landform, water and vegetation. In addition, the layout of buildings, outdoor furniture, texture of the landscape, details and various forms of visual effects are also important. The content and examples of the sign in question are a breakdown of these categories. Different categories express certain messages and vary according to their capacities.

As a result, the semiotic treatment of meaning or content in both the analysis and design of the landscape has revealed an efficient strategy as a perspective in architecture and landscape. Everything seen around the landscape is assigned with meaning and thus harmonizes with the interior landscape (Dabrowska-Budziło 2010).

Moreover, Barthes offers a detailed examination of Eco's conceptualization of architecture, which he describes as a system of codes. According to this view, the primary function of architecture is not only to interpret and decipher existing spatial structures—that is, to engage with architectural discourse—but also to generate such discourse by encoding the landscape through semiotic processes. Barthes argues that spatial systems and architectural forms derive their meaning and visibility particularly when they evoke specific historical periods (Barthes, 1973).

Emphasizing the complex character of architecture, Barthes shaped his thoughts beyond the formation of landscapes and claimed that the meaning (signs) in architecture developed as a result of religious, philosophical, literary and cultural movements that gave rise to objects with certain characteristics. Completely different cultures are based on certain archetypes that come to terms with common elements (signs) revealed by architectural objects.

These forms refer to a multi-scale landscape: city, religious place, apartment, house, etc. In particular, it is tried to focus on the signs associated with the places of worship of the dead, which are ready in all cultures. Likewise, the symbol of power, which emerged with a certain building type that reflects the economic and social status of the space, is deeply displayed in architecture (Barthes 1997).

According to Ferdinand de Saussure (1916), his work laid a foundational basis for the scientific study of language. He approached language as a formal system of signs and employed a systematic methodology to demonstrate the structural relationships and semantic connections between signs and the objects they represent. By integrating signs and their constituent elements, Saussure articulated both the structural dimension (phraseology) and the semantic dimension (semantics) of language.

According to Charles Sanders Peirce, a sign is that which stands for a person in some respect or capacity for any object. In other words, it creates an equivalent indicator or a more advanced indicator in a person's mind. The sign created here is called the interpreter of the first sign. This sign stands for an object or thing. Also, this sign stands for something, not in any respect, but in conveying some kind of thought, for example. The word "thought" here should be taken in a kind of Platonic sense (Peirce 1931; Rifat 1990, 2014).

According to Umberto Eco, Signs or indicators consist of two fields: the signifier and the signified. Here, what is related to the level of expression is the signifier and what is related to the content or meaning is the signified. The signifier and the signified form their own signs from form and substance. Eco (1997) calls the relationship between expression and content or forms of meaning "indicative role". This relationship occurs in three forms: Icon, Image (Index) and Symbol. Together with their own substance, they refer to the substance of expression and content or meaning.

According to Charles 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 show, the signifier is its form and the signified is the content (Jencks and Baird 1970).

Pierce's indicators are divided into three classes according to their characteristics: Sign, Image and Symbol. The symptom is the physical cause and effect relationship between the signifier and the sign. In addition, the index communicates by using the main lines and the similarity it creates.

3. Sign (Icon) Meaning In Architecture

The root of the word icon is Greek. It means that an object is divided into parts that are closely related to each other and that each part is kept in a separate place, and then reassembled and reconstructed (İlter Taşkiran 1997).

The purpose of producing signs is communication. The relationship between the form, content, and form of the icon is a compromise. This requires training and a lot of effort to understand some symbols. The living model of an idea is a symbol or sign. Therefore, the symbol evokes some memories by creating associations in the person. This is the identification of the semantically limited with the infinite. Signs refer to the senses and various arts are performed through symbols (İlter Taşkiran 1997).

Pierce believes that communication with the observer takes place through an icon, sign, or sign. A similar or replica of anything envisioned is a sign or icon. It is the symptom that defines a tool or spoken language that corresponds to physical reality. It is the symbol that expresses the result of the conceptual process that occurs with perception or association during the use of an object (Nasar 1988).

4. Image Meaning In Architecture

The basis of the relationship between image and meaning is based on the assumption that Plato has been represented by forms from the metaphor of the cave to the present day. On the other hand, argue that the image based on the relationship between images and meaning is an irregular form; They state that concepts such as movement, time, interior and exterior always represent the formation by displacement (Bogue 1999).

5. Symbol Meaning In Architecture

From past to present, people have created some symbols in their physical environment through architecture. Symbol meaning emerged with the study of symbols in the physical and spatial environment. It is a very useful approach to uncovering meanings in traditional cultures, as it can create a strong and clear schema. Symbols communicate because they are social content, representing social order and situation (Rapoport 1987).

6. Materials and Methods

In order to specify the research method in this study, plans were drawn to explain the concept of signs and design in the selected two parks and gardens, then, while examining the outstanding architectural basic principles on maps, a detailed research was made on symbols and signs and the analyzes were carried out in three stages. Hence, this study aims to define and compare the signs in the selected western and eastern landscape examples. 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 this work, firstly, the concept of sign and semiotics as a science are discussed, and then its position in the field of landscape architecture is discussed. In addition, signs are considered as cultural elements and they have different meanings and styles from culture to culture. Therefore, the diversity and differences of indicators in studies conducted in this context are so important that they cannot be ignored. With these examinations, the reading of the signs in landscape design, the analysis of meaning and the role of the general form and the formation of the green area as a structure were determined. In addition to the park plans and park information, which are the materials of this research,

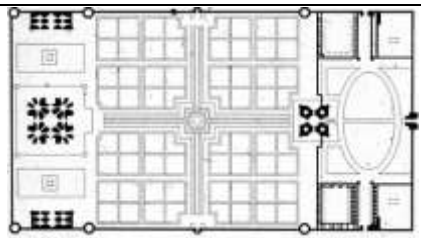

the analyzes in the study areas were evaluated in line with the data obtained from the web addresses and in line with the data used in the original sources.

For the analysis and examination of the parks, a general structural analysis was made in the parks, taking into account the landscape design criteria; Then, semiotic analyzes of the parks were carried out with the concepts of semiotics such as symbols, images and symbols.

Gardens and the architecture of gardens have always been valued in both Eastern and Western cultures as a natural environment that provides peace and tranquility. They are designed to be aesthetically pleasing and are often considered cultural and historical landmarks.

Taj Mahal, one of the Indian/Iranian gardens, as a reflection of pre-Islamic and post-Islamic thought, Hyde Park (the idea of transforming the garden into a park) as an example of the gardens of the industrial revolution period (Table1).

Table 1. Analyzed parks

Park Name	Plan	Location	Foundation Year	Style
Taj Mahal		Agra/India	1631-1653	Four Garden
Hyde Park		London England	1842	Industrial Age

For more details, the Taj Mahal, which represents the eastern culture and Iranian gardens, has been defined as the symbolic, emphatic and important park-grave on the list of wonders of the world and has been chosen as the first obvious example. This garden, which has four garden symbols, is designed with different and various symbols and has various meanings. The garden also showed how mystical symbols could turn into a design fiction in the ancient period.

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 post-modern period is a movement in which local culture, history, belief, language, thought and traditional socio life gain importance and are used symbolically and semantically in art, architecture and landscape.

In the study, in order to evaluate the effects of indicators and conceptual approaches in the landscape, firstly, analyzes were made on the principles of landscape design in the selected parks 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 method applied in the research is shown in the diagram below (Table 2).

Table 2. Landscape architectural criteria analysis of the area

Analyzed Items	Plan	Descriptions
Intensity And proportion	The distribution and s of the spaces and areas that make up the landscape are examined.	The proportion and percentage of spaces in the park were analyzed in the table.

Form ve Volum	Form analyzes were made on the plan of the park.	General geometry and formal approaches were examined in the field.
Roads And Axis	The main roads and axes are indicated on the plan of the park.	Significant axes and linear movements in the park were examined.
Balance	The visual balance in the park is shown on the schematic plan	The visual balance of the landscape was analyzed
Direction And Line	Guiding paths and meeting points in the park are indicated	The roads that make up the area and the linear approaches of the park are explained.
Hierarchy	Accessibility and circulation are shown on the park plan.	Hierarchy and circulation are investigated in park design.

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 semiology in the field of art, architecture and landscape is impressive, and that the designers use it as a concept or project construct with the logic of sign and semiology in various fields and methods. In this study, the relationship between language and architecture emerged from the thoughts of Ferdinand De Saussure, and Charles Sanders Peirce, who later expanded this concept, divided semiotics into three main elements.

The first symbolic analysis in the (Table 3) was created by making use of these distinctions and examinations. These table1 indicators, as signs, images and symbols, ensured that the sample parks, which were determined especially in the field of landscape architecture, were handled and examined in detail.

Table 3. Chart of indicators that make up its design (Sources: Author).

Analysis of Indicators in the Park		
Sign	Image	Symbol
Photos showing the sign in the field	Photos showing the image in the field	Photos showing the symbol in the field
Signal analysis and comments	Analyzes that introduce the image and show its use in the design phase	Examining the symbolic values throughout the park and showing their effect on the design concept

According to Umberto Eco, another thinker who dealt with semiotics with a different dimension, symbols included objects (whether natural or artificial) giving a different and deeper meaning and expression, and showed that the relationship between object and subject was more meaningful and symbolized. Finally, the second symbolic analysis table was designed after the analysis made on the examples applied with the postmodern movement and the thoughts of Charles Jencks, who explained and introduced the postmodern period in architecture and landscape. In the (Table 4), symbols of the parks 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 are examined and analyzed.

Table 4. Separation chart of indicators in design,(Sources: Author).

Indicator Diversity and Conceptual Perception			
Mystical Icons	Natural Icons	Semantic Symbols	Icons Showing Currents
Photos showing mystical symbols in the field	Photos showing natural landmarks in the area	Photos showing semantic symbols in the field	Photographs showing icons showing currents in the area
Analysis of symbols consisting of religions and beliefs	Examining the symbols that are intertwined with nature and represent it	Examining the symbols that make up the design concept or express a meaning	Analysis of symbols representing a trend or symbols constituting the criteria of a trend

The semiotic values of the parks were determined from the data obtained from the findings and analysis tables. The focal points revealed the symbolic and symbols designed elements of the parks more clearly. Therefore, the emphasis and focal points of the parks and gardens consisting of indicators and symbols were determined consisting photographs and sketches of important and valuable areas.

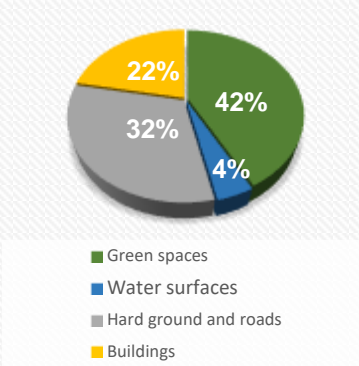
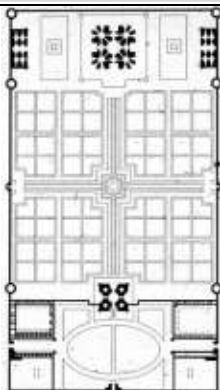
The data obtained from the findings and analyzes showing the general design principles of the parks, the indicators forming the design concepts, the symbolic diversity and the conceptual perception and focal points, indicated the semiotic values of the parks and all the parks were examined with various and different symbolic approaches and distinctions. The semiotic approaches of the parks, the creation and comparison of the symbolic elements in the general park planning were taken as the basis in all evaluations.

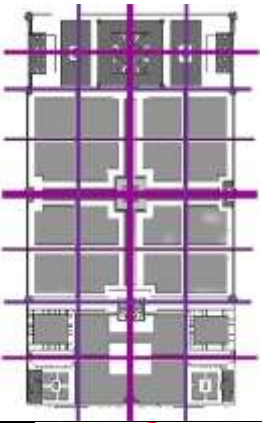
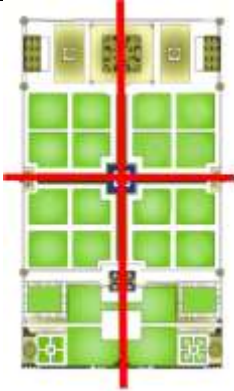
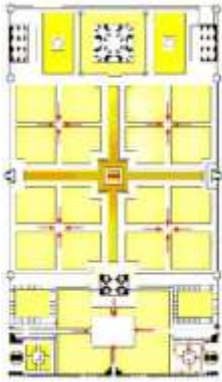

7. Result

According to Soltanzadeh's research in 2011, Taj Mahal, situated near the Jumna River, was constructed on a 300 by 590 square meter site, and consisted of three distinct sections. The first section featured rectangularly-shaped buildings and the tomb, located near the riverbank. The second section was divided into four quadrangles, resembling the four-garden style typical of Iranian gardens, with interconnecting waterways. Taj Mahal, designed with precise geometric patterns, was divided into four primary zones, supported by two perpendicular axes and the water channels.

The concept of four gardens was applied as the design basis for this area, incorporating various symbols for a more meaningful landscape. Each section of Taj Mahal was conceived as a separate quadrangle-shaped garden, with waterways intersecting at the center to form a pool in the middle of the second section. Taj Mahal's tomb-palace garden boasts a perfect shape and design with its four garden geometry that is sacred, meaningful, and regular. This design has been recognized as an excellent example of idealistic thought, according to Begley's work in 1979. The design criteria of Taj Mahal are illustrated in Table 5.

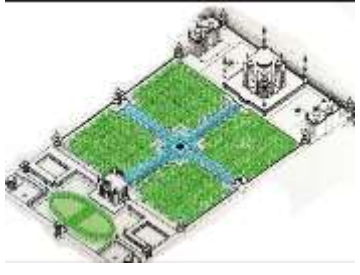


Table 5. Landscape architecture criteria analysis of Taj Mahal Park (Sources: Author).

Table 57: Landscape architecture analysis of Taj Mahal Park (Source: Author).																				
Analyzed Items	Plan	Descriptions																		
Intensity and Ratio		<table><tr><th>Venue Proportions</th><th>Area (m²)</th><th>Percent (%)</th></tr><tr><td>Green Spaces</td><td>74,200</td><td>42</td></tr><tr><td>Water Surfaces (Fields)</td><td>7,650</td><td>4</td></tr><tr><td>Hard floors and Roads</td><td>55,600</td><td>32</td></tr><tr><td>Buildings (Icon)</td><td>38,700</td><td>22</td></tr><tr><td>Total</td><td>176,150</td><td>one hundred</td></tr></table>	Venue Proportions	Area (m ²)	Percent (%)	Green Spaces	74,200	42	Water Surfaces (Fields)	7,650	4	Hard floors and Roads	55,600	32	Buildings (Icon)	38,700	22	Total	176,150	one hundred
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Form and Format		<ul style="list-style-type: none">• Perfectly regular geometry has a form.• Its general form consists of rectangles and squares.• The trees are arranged in an orderly and orderly manner.• The floor coverings have created a proportional form with their character.• All green areas are parts of proportions of four and four.																		

Roads and Axis		<ul style="list-style-type: none"> • The two main axes perpendicular to each other and the lateral axes parallel to them caused the formation of quadruple plots. • Complete symmetry forms and regions appear. • These axes caused the formation of four garden forms.
Balance		<ul style="list-style-type: none"> • Due to their regular geometry and relative to the two main axes, the plots and sections provided a visual balance.
Direction And Line		<ul style="list-style-type: none"> • The roads are designed as an introductory and directive because of their geometrical and gridal logic.
Hierarchy		<ul style="list-style-type: none"> • It has three main entrances (south - west - east). Of these, the eastern entrance was the most crowded as the spectator and tourist entrance.



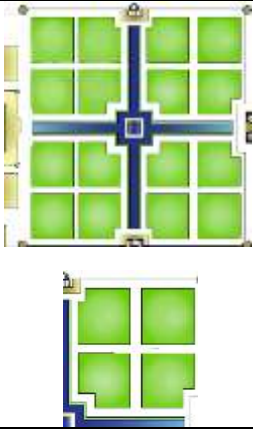
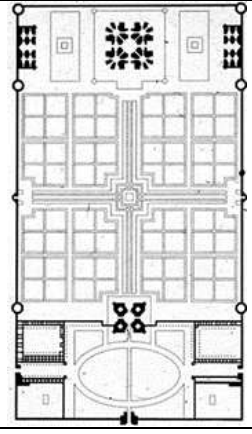
In terms of indicators that make up the design of the Taj Mahal garden, in the allegorical scheme of the Taj Mahal, the four gardens and four water channels symbolized the four flowing rivers of paradise clearly mentioned in the Qur'an and Hadith literature. The architectural and landscape design of the Taj Mahal was designed according to a symbolic symmetry and axis in the Table 6.

Table 6. Semiotic analysis of the Taj Mahal garden,(Sources: Author).

Analysis of Indicators in the garden		
Sign	Image	Symbol
		
<ul style="list-style-type: none"> • The four cardinal directions and centers are a representation of the world. • The trees and water elements used are representations of the flowing rivers in heaven. 	<ul style="list-style-type: none"> • The fact that the building is on the main axis and is white in color has a mystical and sacred meaning. • The color white is an image of purity, chastity and formality, as well as angels. 	<ul style="list-style-type: none"> • "Four gardens" is used in this area as a symbolic garden design concept. • Taj Mahal, which has turned into a monument and a symbolic place, is a representation of heaven on earth and a symbol of perfection.

In terms of separation of signs in the design of the Taj Mahal garden, this garden is a unique example of symbolizing, especially the numbers two, three, four, five, seven, eight. The garden is the projection of heaven on the ground. Because of this idea, the four gardens have turned into a design style and movement. The mansions, which are represented in the depiction of the Qur'an in Paradise like a multi-story octagon, formed a vista image inside the arched openings in the Table 7.

Table 7. Indicative diversity analysis of the Taj Mahal garden (Sources: Author).

Indicator Diversity and Conceptual Perception			
Mystical Icons	Natural Icons	Semantic Symbols	Icons Showing Currents
			
<p>Four minarets, four small domes, two vertical axes and a tomb building at the end, the water element along the axis and the four tree plots and Islamic figures on their floors all express religious meaning and a mystical symbol.</p>	<p>The representation of trees and the rivers flowing under them are symbols of the Qur'an verses.</p>	<p>Symmetry, divisions and alignments according to the axis had a sacred meaning. The four gardens are divided into four main zones by forming a strong axis and lateral axes perpendicular to it.</p>	<p>The four gardens are an iconic design concept of Iranian gardens, as a representation of a paradise on earth.</p>

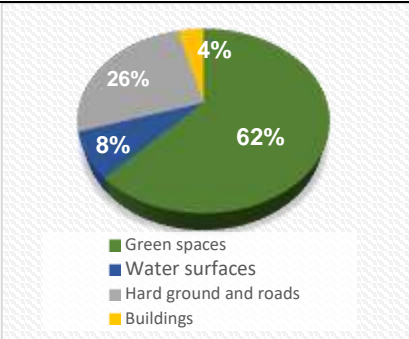
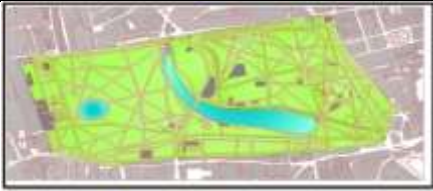

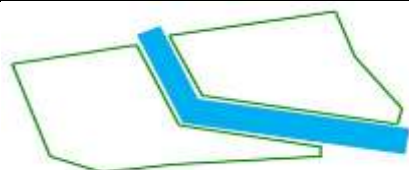
In terms of iconic focal points of the Taj Mahal garden, on a small scale, signs are symbols that are legible to general users as simply defined indicators of parks, these signs are elements that the community can identify with their cultural or other



dimensions.

Hyde Park is a magnificent haven in the middle of the modern city and the epitome of industrial-age gardens. The most important feature is the level of respect for nature and everyone's values of the society structure, which has assimilated the "city park" culture. The park has undertaken various functions and functions in different periods. The first international exhibition and fair was opened in 1851 in the part 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. The artificial pond, monumental entrances, Wellington arch, walls and railings of the park, a bridge across the Serpentine were built. 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 in the Table 8.

Table 8. Landscape architecture criteria analysis of Hyde Park, (Sources: Author).

Analyzed Items	Plan	Descriptions		
		Venue Proportions	Area (m ²)	Percent (%)
Intensity and Ratio		Green Spaces	1,565,000	62
		Water Surface s (Fields)	202,500	8
		Hard Floors and Roads	657,500	26
		Buildings (Icon)	105,000	4
		Total	2.530.000	one hundred
Form and Format		The park's general forms were designed using artificial and sharp geometry. The roads are straight, random, and triangular and quadrangular forms, usually formed by their intersection, have emerged.		
Roads and Axes		While the artificial pond creates a strong axis in the park, the roads are scattered, random and generally directed. This park, which was built in different periods, has irregular and various roads.		
Balance		The artificial pond, which divides its wide and dense nature into two, divided the park into two and provided a visual balance.		

Direction and Line		The lines in the park are designed with the geometric logic of random and irregular lines. Roads are generally used as guides and intersections as emphasis, meeting and gathering areas.
Hierarchy		Hyde Park, which was designed in different periods, has a structure that can be reached from every direction due to its various entrances and size.

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 in the Table 8.




Table 8. Hyde Park's semiotic analysis,(Sources: Author).

Analysis of Indicators in the Park		
Sign	Image	Symbol
		
The statue was designed with inspiration from the Egyptian goddess of nature. The sculpture, which is a sign of nature, is also a symbol of peace and tranquility.	It is a place for people to speak and discuss freely. It is the image of the oratory of the ancient Greek period, where everything and everyone can criticize freely and freely in the country, which represents an authoritarian government during the royal period.	The tree has been defined as a symbol of solidarity or life and wish in different beliefs and cultures and represents the reform era in England ruled by the post-renaissance royal system. The reform tree is a symbol of freedom, human rights and innovation.

In terms of separation of indicators in Hyde Park design, it can be said that 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 were 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.

As a result, different symbols and monuments were designed in each part of the park in the Table 9.

Table 9. Hyde Park's indicator diversity analysis,(Sources: Author).

Indicator Diversity and Conceptual Perception		
Natural Icons	Semantic Symbols	Icons Showing Currents
		
<p>The water element, symbolizing Diana's soft character and ethical activities, and the circular form of the fountain created a cute and emotional character with the green nature around it.</p> <p>It is perceived as a symbol of immortality with the circular movement of water and the effect of current and sound created by the fountains.</p>	<p>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. The monument has become a national symbol and tells the story of the victims as an object that reminds visitors of the event.</p>	<p>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 together with its surroundings.</p> <p>The use of new materials, namely glass and steel, gave importance to contrast and contrast rather than harmony in landscape and architectural designs.</p>

In terms of Hyde Park's iconic focal points, it can be said that this park, combined with the reforms of the industrial age, has become one of the focal points of London. On a small scale, signs are symbols that are legible to general users as simply defined indicators of parks, these signs are elements that the community can identify with their cultural or other dimensions.

8. Discussion and Conclusion


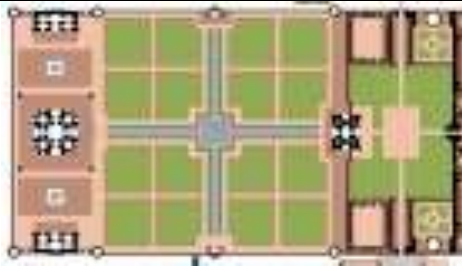






The findings obtained from the analysis of the indicators in the parks have been shown to turn into a main concept in park design and to reflect the culture. As a result, symbols consisting of signs, images and symbols were examined, on the other hand, they emerged as symbols that show natural, semantic and current, and as a result of these analyzes, the result table 9 was formed.

In both analyzed parks, the concepts formed by symbols are handled and how a belief, culture and symbol transforms into a fiction and concept is examined. The results of various analyzes brought together semiotic data and explained the design concepts consisting of them, on the other hand, elements designed with symbols and totems in parks and gardens, sculptures, water elements and other parameters were examined. 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. so that the elements have a symbolic and semantic interior and reveal a story or idea.

Table 10. Semiotic approaches obtained as a result of the analysis,(Sources: Author).

Semiotics and Conceptual Design
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Domain Name	Elements designed with icons in the park	Elements that make up an icon or concept
Crown Locus		
	While the water element reflects the building, it has turned this space into a monumental object, again as a sign of symmetry and at the same time a symbol of imagination in its platonic and sensual world.	Two axes perpendicular to each other, perfect geometry, orderly tree planting and the formation of four directions are conceptually the symbol of perfection, peace, endless aesthetics and sanctity.
		
	Designed with the logic of regular full geometry, water, tree and floor coverings are designed as symmetry and four direction signs and are an indicator of perfection.	The concept of the four gardens, representing the gardens of paradise as an ideal, has long been transformed into an eastern and Iranian garden design symbol.
Hyde Park		
	Continuity with the artificial water elements of the green areas and their forms on a large scale, the formation of the sensation of water and waterfall are among the most important features of the park.	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.
		

	Trees with natural and artificial mosaic fall have really the same function as a symbol of freedom and have formed the oratory corner.	Different and diverse monumental elements emphasize the importance and value of meanings and signs in the formation of the park.

In both analyzed parks and gardens, the semiotic approach indicates that it is a communication tool and that landscape areas are perceived as a text and generally have a meaning.

Peirce (1958) states that the sign, in objects or landscape areas that are physical and legible, naming "icon", implying the existence of objects, the existence of objects, a story, myth, or reminiscent fiction, and making them a whole design, idea, symbolizes those who mediate with users and turn into a trend, culture or style in a long time. In line with this, a semiotic chart was created and as a result of the analysis:

- Signal approaches generally represent an image by conveying the pictorial story of an object. Distinctive imaginative approaches have led to the design of more legible spaces, especially postmodern, and have made the spaces perceived as a text.
- Imaginary approaches have led to very semantic and legible spaces, especially in recent park design.
- Symbols, on the other hand, are indicators that reflect a cultural value over time, form the basis of a movement and style, and are the symbol of a period or a sacred thought.
- As a result of the detections, while the sign and image consists of micro indicators, the symbols appear on the macro scale.
- Signs usually directly represent a concept, myth, story, totem or belief.

The other result of the chart is the examination of the natural, semantic and conceptual indicators, and the data has been classified accordingly: It has been determined that it is more common to use pre-modern nature-inspired and nature symbols as design elements.

With the new urbanization logic after the industrial revolution, parks have emerged as a new green area in cities, a combination of artificial and natural elements and a new sense of space appear. While more regular and fully symmetrical geometry was used in the old gardens, plain geometry in the modern period, and the concept of confusion and contradiction in the post-modern period, fractal geometry and deformed forms, objects and elements were used in designs. The general indicative approaches of the parks are compared and evaluated and it was shown that Taj Mahal garden, that is, the old gardens, was designed with a more mystical and absolute aesthetic understanding, and it consisted of more variable, human-oriented and more understandable symbols after the modern period. While the semantic approach in the modern period was mostly based on images and mythologies, cultural values and stories, it seems that a more mystical, faith-based and representative garden design of the ideal world emerged in the old times.

Therefore, the Taj Mahal was designed like a monumental tomb and garden, reflecting the heaven on earth, making use of sacred figures and meanings, and cypress trees, a white building and perfectly ordered geometric and symmetrical spaces were designed to create a formal and peaceful environment, all of which make this space a perfect space. On the other hand, in the modern era, they used symbols and signs in more human dimensions and scales that

were more communicative with users. The symbolic elements in Hyde Park are often designed as objects that evoke, examine and reflect on current events, the oratory, the Diana monument or fountain, the 7/7 martyrs memorial, all of which have emerged as representations from current events.

With the emphasis on history, culture and local thoughts in the post-modern period, the construction of spaces with semantic and semiotic fiction in landscape designs seems to be similar to the old times but with a new perception and understanding.

Based on the analyzes obtained, the acceptability aspects of the analogical results of the sections in the study were revealed, criteria and facts were established on the application of the new multidisciplinary disciplines in landscape architecture or the criticism of the product of landscape architecture (especially park areas). In addition, semiotic factors have been determined in general culture and movements, as it is intuitive and contains meaning in every subject and object.

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