



Perceptual Analyses of Current Developments in Country Landmark Buildings

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Abstract

Architecture is a type of visual communication that reflects the feelings and thoughts of the designer and connects with people through perception. Along with modernism, the impact of globalization and global capitalism has also transformed the field of architecture; architecture has begun to be perceived not only as a structural necessity; but also as a combination of cultural expression and commercial demands. In this article, architectural buildings, the most important element emphasizing the cultural, economic, and technological characteristics of societies have been discussed in terms of creating a country's identity in the historical process and current developments in creating a country image with the effect of global capitalism. First of all, examples from the pre-modern period are given, and then the current buildings, which are the main subject of the study, are analyzed. The current buildings were classified in a conceptual framework as main design principles, and these examples are analyzed formally in the context of Gestalt visual perception criteria. It is aimed to gather the conceptual and formal paradigms necessary for the design of landmark buildings and to create a basis for the design processes of buildings to be designed in the future.

Keywords: Architectural Design; Landmark Buildings; Urban Identity; Visual perception

1. INTRODUCTION

From the past to the present, the discipline of architecture has been developing by interacting with many cultural, political, economic, technological, and political inputs. Especially with modernism, globalization and global capitalism have brought architecture to a new dimension. In this period, competition between cities has increased, and architectural products have become an important tool for a country to gain identity.

As a field of struggle with ideological and social characteristics, cities try to gain identity through buildings with identity indicators in the symbolic race. Lynch (1981) mentions that natural elements such as climate, topography, and vegetation, as well as artificial elements such as form, function, and meaning of the building, are effective in the formation of urban identity. Architecture not only builds physical structures but also reflects a place's character, spirit and identity. The shape and form of buildings, design principles, materials, contextual relationships, temporal organization, semantic organization, and spatial organization can influence identity (Alavi and Tanaka, 2023).

The increase in competition between cities has led to architecture being seen as a part of the capitalist system. Cities and buildings have started to be designed in a more striking and remarkable way. However, this situation has also brought along an aesthetic competition that may harm the integrity and identity of the city. It is seen that sophisticated designs that do not contain physical, topographical, theoretical, or urban contents and that can be built anywhere in the world are applied. The coexistence of different architectural

styles, especially in large metropolises, has caused cities to resemble each other over time, and urban identity problems have emerged.

In order to create a city identity, it is necessary to identify the unique and distinguishable reasons for the city and make designs that reflect them. In particular, landmark buildings play an essential role in preserving urban wealth, transmitting urban identities and experiences, and developing the image of the city (Figure 1). For example, the Eiffel Tower has become a symbol of Paris and reflects the image of France worldwide. Similarly, the Hagia Sophia in Istanbul stands out as symbolic structures that reflect the history, culture, and modern identity of the city and the country. In addition, well-designed landmarks can encourage tourism, attract investors, and increase the international recognition of cities. This can contribute to the economic and cultural development of the city.

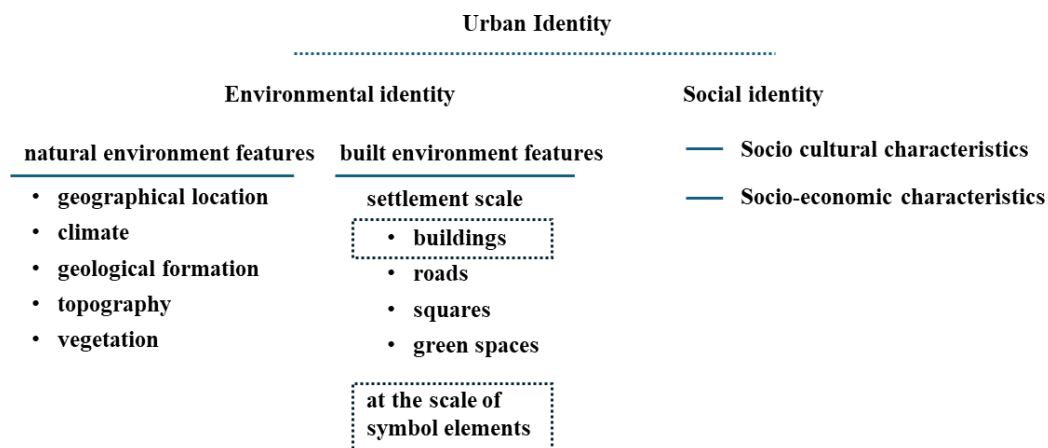


Figure 1. Concepts of urban identity (Telyakar, 2018)

This study examines the contribution of landmark buildings to the identity of the city in which they are built. The pre-modern buildings that are globally recognized and form the identities of the countries were examined in general. Post-modern contemporary buildings are classified in a conceptual framework as main design paradigms, and these examples are analyzed formally in the context of Gestalt visual perception criteria. With reference to these examples, the study aims to determine the paradigms of landmark buildings that give identity to the city and create a city symbol. Determining the paradigms is necessary to provide a basis for the design process in the design of landmark buildings that can reveal the unique identity of the city. In this way, it is thought that landmark buildings can best express the identity, spirit, and image of the city.

2. "COUNTRY LANDMARK BUILDINGS" FROM PAST TO PRESENT

As one of the ways to give identity to a city; landmark buildings that provide information about its location are current approaches in architecture. Landmark buildings are iconic structures that contribute to a city's identity and are unique in form and meaning. This buildings have been an indispensable element of the globalizing world from past to present. From a historical perspective, the level of acceptability of landmark buildings at the time of their construction is different from today. Throughout history, buildings with symbolic value have been monuments dominating the urban silhouette and dedicated to religious power or the state (Yargıç, 2009). Many symbolic historical buildings reflect the values of a city and come to mind first when the name of the city is mentioned. The Pyramids of Giza in Egypt, the Parthenon Temple in Athens, the Colosseum in Rome, Notre Dame Cathedral in Paris, St. Basil's Cathedral in Moscow, the Blue Mosque in Istanbul, the Taj Mahal in India are just a few examples (Figure 2).



Figure 2. Examples of landmark buildings before the modern period

With globalization, the power of religion has been replaced by individualization and technology. In the 19th century, especially since the second half of the century, buildings started to be designed not with a focus on faith but with a focus on technology. Buildings were dedicated to money flow, technological innovations, and industrial production (Yargıç, 2009). The Big Ben Bridge in London, the Eiffel Tower in Paris, the Flatiron Building and the Empire State Building in New York, and the Reichstag Dome in Germany are some of these examples from the early modern period (Figure 3). The landmark buildings designed during this period began to dominate the urban silhouette as urban landmarks.



Figure 3. Examples of landmark buildings of early modernism

The effect of globalization-global capitalism in modernism and the increase in competition between cities have turned architectural designs into a country/city promotion tool. Today, it has become a necessity for cities to gain identity with the developments in technology and communication. For this reason, in addition to factors such as identity, culture, social experiences, and different approaches such as the preservation of historical buildings and the transfer of values to future generations, landmark buildings with significant visual effects and unusual designs have value in cities (Yalçınkaya, 2020). Landmark buildings have allowed architects to combine expressive design and innovative building practices. For this reason, current landmark architectural forms are historically unprecedented (Yargıç, 2009). The Opera House in Sydney, the Pompidou Center in Paris, the Guggenheim Museum in Bilbao, the Burj Al Arab skyscraper in Dubai, the Heydar Aliyev Center in Baku, and the Museum of Art in Milwaukee are some of the most notable recent examples (Figure 4).



Figure 4. Examples of current landmark buildings

Many of the world's leading cities are remembered with buildings that are identified with the city, that symbolize the city on their own, and that gradually form an image of the city (Tayfun, 2020). From past to present, there are many buildings that reflect the values of a city, come to mind first when the city is mentioned, and become a global symbol (Emin, 2012). While the production of these buildings was historically centred on religion and the state, today this situation has become increasingly differentiated, paradigms have changed and this buildings started to be accepted as an effective architectural components of the capitalist system (Yalçinkaya, 2020).

3. ANALYSIS OF CURRENT COUNTRY LANDMARK BUILDINGS

In the analysis of landmark buildings, one of the current developments in creating a country's image with the effect of global capitalism, it is crucial to identify paradigms and determine the proposed control points on how these structures are designed. Within the scope of the study, for this purpose, landmark building examples were classified in a conceptual framework as main design principles and analyzed formally in the context of Gestalt visual perception criteria. The steps followed within the scope of the study are as follows:

1. Formal analysis | Examination in the context of Gestalt criteria: Analyzing design principles on sample buildings,
2. Conceptual analysis | Examination through a conceptual framework: Analyzing concepts on sample buildings (Figure 5).

Landmark Building				
Formal Analysis		Conceptual Analysis		
Architecture	Form	Architectural identity concept	Meaning	Identity
	Repetition-Rhythm Symmetry-Balance Scale-Proportion Unity-Integrity Authenticity by contrast		Inspired by local vernacular architecture Formal originality Sustainability – Energy efficiency Kinetic aims Multi design inputs	

Figure 5. Landmark building analysis method (created by the authors)

- Formal Analysis: Gestalt visual perception criteria

Perception is grasping the stimuli in the environment through sensory organs and mental processes. Through perception, an individual makes sense of, interprets, and reacts to a phenomenon in the environment. It is realized in two ways: gaining information through the senses and gaining information through reason (Aydınlı, 1993; Aytem, 2005). Visual perception is the evaluation of visual stimuli transferred to the brain together with images previously obtained through different senses (Akkurt, 2019).

As of the 20th century, many studies have been conducted on the functioning of the eye and brain together and visual perception analysis. In particular, Kevin Lynch evaluated visual perception at the urban scale in five parameters: roads, borders, zones, sign elements, and focal points. At the building scale, Gestalt Theory, Rudolf Arnheim's visual perception principles and Henry Sanoff's visual perception approaches have come to the fore. The most widely accepted theory among these studies has been the Gestalt Theory (Deniz and Tokman, 2022).

The Gestalt theory of perception is not concerned with human behavior, but with human perception and other processes of knowing. It is a theory that deals very widely with visual perception. The main concept of this theory is form. C. Norberg-Schulz (1980), by identifying Gestalt with form and emphasizing that the system of relationships between architectural forms is more important than the properties of the elements that make up the forms, stated that form, Gestalt, and space are "indispensable elements of architecture" (Tavşan, 2000). Aydınlı (1992), in her book 'Visual Analysis in Architecture', described this theory as "objects come together in a certain order and the elements in this order form perception with mental schemes". In addition, the principles of the theory of how parts combine for the visual perception of the whole are listed as follows: Figure-ground relationship, Proximity, Completion, Similarity, Continuity, and Closure. In addition to these principles, the architecture includes the principles of Repetition-Rhythm, Symmetry-Balance, Scale- Proportion, and Unity-Integrity (Aydınlı, 1992).

After obtaining sufficient data as a result of the examination of the sample buildings, 'formal analyses' were carried out to evaluate the visual perceptibility of these building forms in the context of Gestalt Principles. At this stage, the following were selected from the Gestalt visual perception criteria:

- Repetition-Rhythm
- Symmetry-Balance
- Scale-Proportion
- Unity-Integrity
- Authenticity by contrast (Contrast with old city environment).

- Conceptual Analysis

In architecture, concepts help to create a common language between architects and users to explain existing works and create new ones. Analyzing architectural form through concepts is possible in two ways:

1. By drawing visual expressions through the imaginary belonging of concepts,
2. By explaining concepts through their content (Cordan, 2002).

Within the scope of the study, the method of explaining the contents was chosen for analysis. In this method, concepts have the quality of objectivity since they explain and define a certain subject and are agreed-upon facts. When the current landmark buildings are analyzed, it is seen that their primary design inputs are as follows:

- Inspired by local vernacular architecture (Examples that are city landmarks by stylizing the traditional architecture of the culture in which they are located)
- Formal originality (Examples that are city landmarks with their original plastic value)
- Sustainability – Energy efficiency

- Kinetic aims (Examples that gain originality with kinetic elements and become city landmarks)
- Multi-design inputs (Examples using all features together).

In order to create an analysis graph of landmark buildings in terms of the approaches that constitute the architectural form, the examples were evaluated in the context of these principles.

3.1. Inspired by local vernacular architecture

- Yoyogi National Gymnasium – JAPAN | 1964 | Kenzo Tange



Figure 6. Todai-Ji Buddhist Temple Bell Tower - Yoyogi National Gymnasium

Conceptual analysis: Yoyogi National Gymnasium (Figure 6) was built for the 1964 Summer Olympic Games in Japan. Designed by modernist architect Kenzo Tange, the snail-like structural system of the gymnasium is a stylisation of the roof form of a traditional Japanese pagoda. Its dynamic form and structural expressionism have become an architectural symbol and contributed to the city's identity (URL-1).

Formal analysis: The building has a central spine forming the roof. Supported by two large steel cables between two structural towers, the roof design has a symmetrical balance. As Gestalt visual perception, there is the principle of unity/integrity with the form perceived holistically at a glance.

- Petronas Twin Towers – MALAYSIA | 1998 | Cesar Pelli



Figure 7. Prambanan Hindu Temple - Petronas Twin Towers

Conceptual analysis: The Petronas Towers (Figure 7) have traces of both Malaysia's past and the modernism movement. The towers also reflect the lines of Buddhist temples. It has become a symbolic value reflecting the economic power of the country as well as the Malaysian oil giant (URL-2).

Formal analysis: With a height of 451.9 m, the symmetrical design of the towers, which draw attention within the city in terms of scale, provides a balance and harmony. As a Gestalt visual perception, the repetition of geometries and motifs in the tower shows that the principle of rhythm and repetition prevails. There is also the principle of unity/integrity with its design, which is perceived holistically at a glance.

3.2. Formal originality

- Sydney Opera House - SYDNEY | 1973 | Jørn Utzon



Figure 8. Sydney Sketch inspired by sailboats – Sydney Opera House

Conceptual analysis: The Sydney Opera House (Fig.8) is a modern expressionist design consisting of a series of large prefabricated concrete "shells" on a monumental podium, each consisting of sections of a sphere, forming the roofs of the building. The design is one of the first examples of computer-aided design to create complex shapes (URL-3). Inspired by the way sails glide across the ocean. The building form is paired with many metaphors associated with the sea, such as seashells, sailboats, fish, and waves (Gümüő, 2018). The qualities proposed by the building and its architect for the future and for the era it belongs to, have elevated this work to the status of a city icon (Lökçe, 2003).

Formal analysis: The shell form in the building was developed through various iterations, following parabolic, ellipsoid and spherical geometry. Each shell is different from each other. However, there is a formal rhythm. The sculptural attitude of the building form contrasts with its location and provides originality. In addition, the harmony of the elements that form the design reflects the principle of unity by partial forms and integrity.

- Centre Pompidou – FRANCE | 1977 | Renzo Piano + Richard Rogers



Figure 9. Centre Pompidou

Conceptual analysis: The Centre Pompidou (Fig.9), one of the landmark buildings of Paris, was designed as a kind of 'developing space diagram'. The high-tech architectural design of the building is in contrast with old city environment of Paris. The building therefore appears like a gigantic machine that came from outer space and crashed into the fabric of the city. Its colorful structural system and prominent services give it an industrial look, making it a landmark (Gympel, 2018; Kirci, 2013; URL-4).

Formal analysis: It was built on a larger scale and using different materials compared to traditional, Haussman period buildings. As a Gestalt visual perception, it is seen that the principle of originality with contrast is dominant in the historical environment with its high-tech design.

- Bilbao Guggenheim Museum - SPAIN | 1997 | Frank Gehry

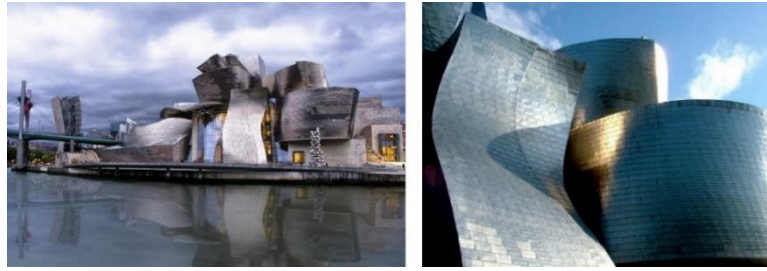


Figure 10. Bilbao Guggenheim Museum

Conceptual analysis: The Guggenheim Museum (Fig.10) was designed to symbolise the rebirth of Bilbao, a port city that had lost its vitality. The museum is likened to a gigantic ship, referring to the history of Bilbao. The museum, which gained a sculptural quality with its curved and fluid form, brought identity and image to the city as well as economic returns (Melvin, 2005; Bridge, 2019; URL-5).

Formal analysis: The museum includes the principle of originality through contrast with its different design from its context. In the whole building, which consists of units with similar geometric effects, there is the principle of unity and integrity due to the common features seen with these units. Monumentalist approach were seen.

- Guangzhou Opera House - CHINA | 2010 | Zaha Hadid

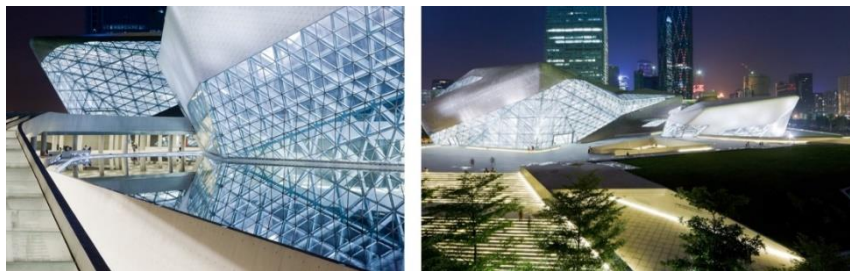


Figure 11. Guangzhou Opera House

Conceptual analysis: Guangzhou Opera House (Fig.11), questions the relationship between nature and architecture. Natural elements such as erosion, topography, geology are reflected in the architectural design. River valleys have been the most significant source of inspiration for the building (URL-6). The opera house has become one of the symbolic elements of the city as an iconic building located on the shore of the city (Polat, 2020).

Formal analysis: The opera house is a building suitable for environmental scales and harmonizes with the human scale. Formal originality by new structural structures were used. It also draws attention by contrasting with its scale and form in the modern cityscape.

- Heydar Aliyev Center - BAKU | 2013 Zaha Hadid



Figure 12. Heydar Aliyev Center

Conceptual analysis: The Heydar Aliyev Cultural Centre (Fig.12) is designed with a fluid and postmodern approach. By playing with the surfaces of the building, the right-angled edges are solved in a fluid and organic way. The Heydar Aliyev Cultural Center, one of the

most important buildings in Azerbaijan, is seen as a symbol of the Azeri society's approach to the future with its modern, extraordinary, and futuristic architecture (URL-7).

Formal analysis: Heydar Aliyev Center is designed as a single fluid structure. The soft curves and organic forms that surround the entire building create a sense of unity and continuity. In addition, this feature contrasts with the block-like structures surrounding it in the city. Although the building is not symmetrical, it has a visually balanced effect. One form unity and easy visible perception due to large pedestrian areas arises perception success.

3.3. Sustainability – Energy efficiency

- City Hall – LONDON | 2002 | Foster + Partners



Figure 13. The solar diagram for the City Hall building - London City Hall

Conceptual analysis: The City Hall building (Fig.13) is designed to have no front and no back in the conventional sense. Its shape is derived from a geometrically modified sphere developed using computer modeling techniques. For offices, shading is provided by tilting the floor slabs backwards so that they step inwards. This form ensures optimal energy performance by minimizing the surface area exposed to direct sunlight. A series of active and passive shading devices are used in the building (URL-8).

Formal analysis: Providing a passive solution by tilting the floors in the building does not disrupt its integrity. Repeated glass panels and curved lines on the façade reflect rhythm. The arrangement and repetition of the floors creates a rhythmic effect on the exterior appearance of the building. One unique form and large areas around supplies easy perception of whole form.

- The National Aquatics Center - CHINA | 2008 | PTW Architects



Figure 14. The National Aquatics Center

Conceptual analysis: The Beijing National Aquatics Center (Fig.14) is an impressive design for the 2008 Olympics. Inspired by the geometry of soap bubbles, the building consists of a random combination of foam geometries. This feature of the façade gives the building an organic expression. In addition, the façade material of the design, which makes

the building iconic and striking, isolates the daylight for the interior and helps to warm the pool by allowing daylight to enter at a certain rate (Kuyrukçu, 2023).

Formal analysis: As a Gestalt visual perception, the structure has the principle of unity/integrity with a square form that is perceived holistically at a glance. It has a visually balanced effect due to its form. It harmonizes with the other buildings around it in terms of scale and proportion.

- MAXXI Museum - ITALY | 2010 | Zaha Hadid



Figure 15. MAXXI Museum

Conceptual analysis: MAXXI Museum (Fig.15), Italy's first national public museum of contemporary art, features fluid and sinuous forms supported by the modulated use of natural light. The design integrates operable glazing, natural light filtering devices, artificial lighting, and environmental control systems (URL-9).

Formal analysis: The repetitive lines and shapes on the façade of the building show that the principle of rhythm and repetition as Gestalt visual perception is dominant. Especially the curved and geometric lines of the building create a rhythmic effect. Perception of composition changes from different view points around to obtain users attention. Although it is a large building in scale, it is in harmony with other buildings around it. It offers an impressive atmosphere on a human scale.

- Museum of Tomorrow – BRAZIL | 2015| Santiago Calatrava



Figure 16. Museum of Tomorrow

Conceptual analysis: The Museum of Tomorrow (Fig.16) has a sustainable design that combines natural energy and light sources. The museum also uses photovoltaic solar panels that generate solar energy to power the building. In this way, the old and idle pier has been transformed into a postmodern, organic, and sustainable structure. Today, it has become a symbol of the local and cultural identity of the city of Rio de Janeiro (URL-10).

Formal analysis: The museum's large movable wings and facade structure extend along the pier. Solar spines are placed rhythmically and repetitively to increase energy efficiency and adapt to changing environmental conditions. As a Gestalt visual perception, there is also the principle of unity/integrity in the building.

3.4. Kinetic aims

- Milwaukee Art Museum – ABD | 2001| Santiago Calatrava



Figure 17. Milwaukee Art Museum

Conceptual analysis: For the Milwaukee Art Museum (Fig.17), Calatrava designed a sun-blocking structure called Burke Brise Soleil on the Quadracci Pavilion. This structure is kinetic and attracts attention with its bird-like biomimetic form. The wings open when the museum is open and close when the museum is closed, allowing a person far away to know whether the museum is open or closed (Zenter, 2018).

Formal analysis: The wings of the building, which can open and close, create a rhythmic effect. Its symmetrical and balancing features give a visually balanced feeling. With its modern architectural, totally biomimetic style and kinetic structure, it creates a marked contrast with traditional buildings. Its seen large perception area (square and access bridge) in front of building enriches unity perception.

- Bund Finance Center- CHINA | 2017 | Foster + Partners, Heatherwick Studio



Figure 18. Bund Finance Center / Fosun Cultural Center

Conceptual analysis: The Fosun Foundation Cultural Center, a flexible arts and cultural center. The building is covered by a curtain made of moving pipes. This kinetic cover on the façade consists of three layers. The movement of the pipes creates a visual effect and a character that creates different opacities in the building (Zenter, 2018).

Formal analysis: The vertical lines of moving pipes repeated on the façade of the building reflect the rhythm. Symmetrical and balanced structural features create a visually organized and balanced effect. The interior and exterior are designed in a harmonious integrity.

3.5. Multi design inputs

- Burj Al Arab – DUBAI | 1999 | WS ATKINS



Figure 19. Burj Al Arab

Conceptual analysis: The design of the Burj Al Arab hotel built in the middle of the sea (Figure 19) utilizes triangular geometry in plan and facade. The layout of the building is V-shaped, with two wings surrounding a huge atrium. The façade is covered with two layers of architectural fabric that are far away to filter excessive heat and sunlight. The orientation of the building minimizes heat gain in the summer. The building has been criticized for its ostentatious form and preference for style over function, but since its opening, it has been seen as an iconic symbol of Dubai (URL-11).

Formal analysis: The repeated lines on the façade reflect the principle of rhythm and repetition. The symmetrical features of the building and the balanced layout of its facade create a visually balanced effect. The building has the principle of unity and integrity. It contrasts with traditional buildings with its sail-like design.

- One Ocean Pavillion - SOUTH KOREA | 2012 | SOMA



Figure 20. One Ocean Pavillion

Conceptual analysis: The thematic pavilion (Fig.20) is one of the leading facilities of Expo 2012. The aim was to design an iconic building integrated with nature within an urban context. The thematic pavilion is formed by a state-of-the-art facade system. The integration of movable lamellas into the building envelope attracts attention. It continues to function as a center of attraction for tourists and local visitors both during the organization and after the Expo (Rızaoğlu and Şenyiğit, 2022).

Formal analysis: One Ocean Pavilion reflects the natural rhythms of marine life with moving lamellae in the exterior design. Organic lines and structural features show the building's balanced distribution and holistic approach.

- Al Bahr Towers – ABU DABI | 2009 | Abdulmajid Karanouh, Aedas Arquitectos, ARUP

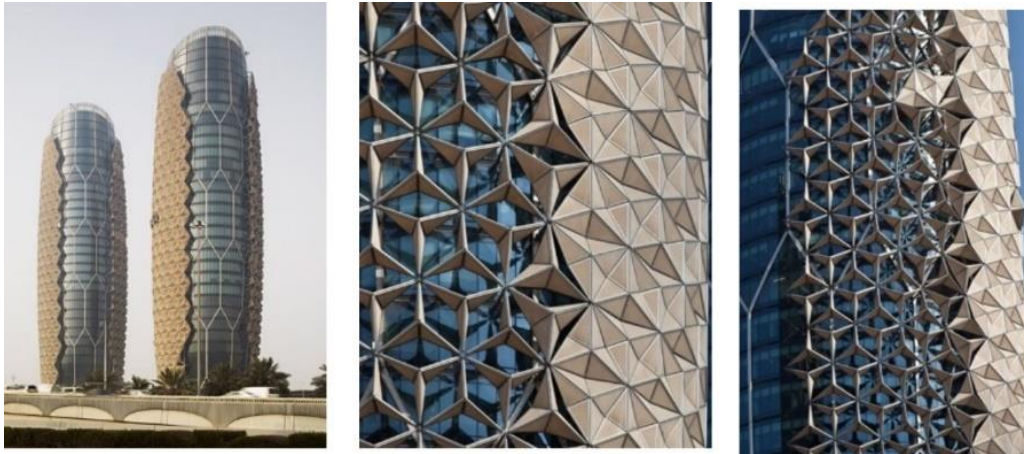


Figure 21. Al Bahr Towers

Conceptual analysis: The Abu Dhabi Investment Council, Al Bahar towers (Fig.21) consist of two towers to reduce the area of the facade affected by the sun in the climate zone. Solar panels on the roof, inclined towards the south, meet 5% of the energy consumed and provide hot water to the building. The most striking aspect of the design is the shading system on the facade, inspired by Islamic motifs, which can be opened and closed according to the movement of the sun (Zenter, 2018).

Formal analysis: Repeated patterns and structural elements on the facade of Al Bahr Towers reflect rhythm. The towers are designed in a modern and contemporary style and there is a harmonious unity between the interior and the exterior. The symmetrical form and layout of the design emphasize the unity.

ASSESSMENT AND CONCLUSION

With globalization, the fact that architecture has become a country/city promotion tool has made it necessary for the city to present its image and protect its identity. For this reason, landmark buildings that bring new meanings and new values to the city in which they are located are important. However, making a difference only with the architectural shell, not integrating the form with the meaning, and handling architecture only with a sculptural approach have been evaluated as a negative result in terms of urban identity. For this reason, formal and conceptual analyses of landmark buildings that affect the urban identity are included in the study, and the formal and conceptual elements that form data for architecture are examined to understand the formation process of these buildings.

When the landmark building examples are analyzed formally; it is seen that the formations in the buildings are expressed dominantly both in the form dimension and in the facade dimension. Gestalt principles of visual perception such as rhythm/repetition, balance, scale, unity/integrity and originality by contrast are important in design. In the sample buildings, repetition of proportional, spatial, structural, texture and colors; ensuring the principles of balance, unity and integrity with the regular arrangement and volumetric harmony of the elements; being in proportion to the environment and within itself or gaining originality by contrasting with different scales are noticeable.

In buildings that are intended to be cultural landmarks, the location of the building within the city is generally at central and remotely perceptible points. In addition to this, spaces and squares are created around the building in order to perceive the integrity of the building for visual purposes. This enables the holism of the building to be perceived remotely in terms of Gestalt perception.

When the examples of country landmark buildings are conceptually analyzed, it is seen that they exist either with inspiration from local culture, with their original form or with

inputs such as sustainability and kinetics. The paradigms determined within the scope of the study are as follows:

- Inspired by local vernacular architecture,
- Formal originality,
- Sustainability – Energy efficiency,
- Kinetic aims,
- Multi design inputs.

It is seen that holistic approaches designed in integration with more than one concept rather than structures that focus on only one principle and concept are more successful and meaningful in terms of the benefits they provide to the urban identity. All the data obtained are considered as design principles and paradigms of landmark buildings. It is thought that the principles and the five different paradigms identified within the scope of the study will guide the design stages of landmark buildings. When designed with the determined principles and paradigms, landmark buildings will be able to express the identity, image of the city and the spirit of the age in the best way.

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