

A Query on the Impact of Place on the Formation of Iconic Buildings in Architecture

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ABSTRACT

Places are demarcated with their different characteristics. Generally, socio-cultural, historical, ecological, technological and human attributes define the places and their architecture consequently. Throughout the centuries, the power of place on the development of architecture is known and respectively experienced. Even, in modern times when there is a limited attention to the local/contextual characteristics, creating places and making the environment meaningful are considered by some of theoreticians and professionals in Architecture through the phenomenological approach, which is an opposition to abstract and mental constructs. However, phenomenological approach is not limited only with place and site characteristics. Other than focus on site, it also focuses on tectonics qualities. Architectural detail is taken to explain and identify the character of the environment. Sensuous qualities of materials, light and colour are blended with the symbolic meaning of structural details. In fact, this is the understanding which considers architecture as an existential foothold on the earth.

Today, iconic building which can be considered as the existential foothold, dominated most of the cities in the world. It is the building embodying place characteristics to create and design the place to make it phenomenal and capable of radiating uniqueness inherent in its location. The buildings which are identified with their places and conceived as iconic buildings are usually appreciated not only by professionals but also societies. The finesse and flare of Sydney Opera House is an undeniable thanks to the fact that it incorporates the environment by virtue of its strategic position at the centre of the Sydney harbour. It perfectly matches the landscape thus giving its identity and

uniqueness in its own setting. On the other hand, Guggenheim Museum in Bilbao is the example of the use of architecture for place-making. The museum has brought hope to the citizens and city officials on urban regeneration and employment opportunities. The third case is the Gherkin tower in London. It has sparked great interest for its design and its attention to issues regarding sustainability. This great iconic building has clearly become a national pastime that strikes the eyes of tourists as well.

In the recent period, a mix of timeless archetypal and trans-cultural influences is combined through an architecture which is conceived as an act of art and application of technology. In general, a combination of authentic tectonics and material, a blend of poetry and humane flavour that radiates ambitions for society and the experience of the individual, is what great architects of today seek to project an iconic building. However, it is a great curiosity to know if they are considering phenomenological understanding of architecture and its appreciation of the specific qualities of place. In this respect, this study aims to understand architectural characteristics of iconic buildings under the impacts of place and site attributes. It particularly focuses on the architectural characteristics that let the development of architecture of cities. The research will attempt to uncover the iconic buildings as a formal device developing the architecture and society of city. Under this scope, the study will proceed from the phenomenological understanding of architecture and its appreciations of specific qualities of place. Then, the meaning and concept of iconic buildings will be searched by referring to different implementations in Architecture. Then, certain iconic buildings which contribute to city identity and architecture will be selected and analyzed in the light of phenomenological understanding.

Keywords: Architectural design, place, architectural and iconic characteristics

ÖZ

Yerler farklı karakteristikleri sayesinde birbirinden ayırt edilmektedir. Genel olarak sosyo-kültürel, tarihsel, çevresel, teknolojik ve insani nitelikler yerleri ve sonuç olarak bu yerlerin mimarisini tanımlamaktadır. Asırlar boyunca, yerel özelliklerin mimarinin gelişimi üzerindeki etkisi bilinmekte olup defalarca deneyimlenmiştir. Hatta modern zamanlarda, yerel/bağlamsal karakteristiklere ilginin sınırlandırıldığı bir dönemde, yerin yaratılması ve çevrenin anlamlı kılınması, soyut ve zihinsel yapılara karşı olan fenomenolojik bir yaklaşım sayesinde, bazı mimari kuramcılar ve profesyoneller tarafından dikkate alınmıştır. Ancak fenomenolojik yaklaşım yalnızca mekan/yer karakteristikleri ile sınırlı değildir. Bu yaklaşım, yer ve mekan üzerinde yoğunlaşmanın yanısıra tektonikler üzerinde de yoğunlaşmaktadır.

Çoğu zamanlar mimari detaylar, çevre karakterinin açıklanması ve belirlenmesi için kullanılmıştır. Işık, renk ve malzemelerin duyuumsal nitelikleri, yapısal detayların sembolik anlamları ile harmanlanmıştır. Aslında bu konu, mimariyi yeryüzündeki varoluşsal bir tutunma noktası olarak dikkate alan anlayıştır.

Günümüzde varoluşsal tutunma noktası olarak göz önünde bulundurulabilen ikonik binalar, dünya çapındaki şehirlerin büyük bir kısmına hakim olmuş durumdadırlar.

Yer ile ilişkilenecek tasarlanmış olan binaların karakteristikleri, o yere bir kimlik kazandırırken, bina bulunduğu konumdan almış olduğu özelliklerle de o yere ayrıcalık ve eşsizlik kazandırır. Çoğu zaman, yer özellikleri ve o yere kattıkları değerler ile

bilinen ikonik binalar yalnızca profesyoneller tarafından değil toplumlar tarafından da takdir edilirler. Sydney Opera Binası'nın inceliği ve parlıtısı, binanın Sydney limanı ortasındaki stratejik konumu ve ihtişamı ile çevreyi dikkate aldığı gerçeğine inkâr edilemez bir teşekkürdür. Bu bina mükemmel bir şekilde manzara ve ortam ile uyum sağlamış olup dolayısıyla ona kendi düzenindeki kimlik ve eşsizliğini kazandırmıştır. Öte yandan, Bilbao'da bulunan Guggenheim Müzesi, mimarının mekan-yaratma için kullanımının çarpıcı bir örneğini oluşturmaktadır. Müze, Bilbao'da yaşayan birçok insana ve yetkiliye kentsel yenileme ve dönüşüm olanaklarından yararlanmak için bir umut kaynağı olmuştur.

Son dönemlerde, bütün zamanların bilinen arketipsel ve trans-kültürel etkileri bir sanat hareketi ve teknoloji uygulaması olarak algılanan bir mimarının oluşumuna katkı koymaktadır. Genel olarak, toplum beklentilerini ve bireysel tecrübeleri yansıtan, insani değerleri harmanlayan, tektonik ile malzemeyi kullandıran bir yaklaşım günümüz büyük mimarlarının ikonik bir binayı projelendirmek için aradıkları şeylerdir. Ancak, yine de bu mimarların fenomenolojik anlamı ve yer ile ilişkili özellikleri dikkate alıp almadıkları büyük bir merak konusu olmaktadır. Bu bağlamda, bu çalışma mekan/yer nitelikleri etkileri altında ikonik binaların mimari karakteristiklerini araştırmayı amaçlamaktadır. Bu çalışma, özellikle şehirlerin mimari gelişimine katkı koyan mimari karakteristikler üzerinde yoğunlaşmaktadır. Dolayısıyla, tektonik nitelikler mekan konsepti ile ilişkilendirilmiş olup binaların ışık, iklim, malzeme ve teknolojiye karşı yanıtları sorgulanacaktır. Bu araştırma ayrıca şehir mimarisi ile gelişebilen toplumların ve buna tesir eden ikonik binaları özellikleri üzerinde durmaktadır. Bu kapsam çerçevesinde, bu araştırma, mimarideki fenomenolojik anlamlar ve mimariye etki eden yer ile ilişkili

niteliklerden yola çıkmaktadır. Bu bağlamda, yer, mimari özellikler, mimarinin sembolik boyutu üzerinde durulduktan sonra, binaların ikonik karakterlerine teori bölümünde değinilecektir. Çalışmanın ikinci temel kısmında da, seçilen üç özel örnek ikonik bina üzerinden bu konular tartışılacaktır. Aynı zamanda, bu ikonik binaların şehir kimliklerinin oluşumunda etkileri ve mimarisine katkıları değerlendirilecektir.

Anahtar Kelimeler: mimari tasarım, yer/bağlam, mimari özellikler, ikonik özellikler.

To my lovely parents who have shown me love, justice, peace, wrath and life. And now just know, I don't have anything in my life to fear from to start next. Thank you for unconditionally providing your love, support, guidance, encouragement, and wonderful senses of humor. Thank you for letting my dreams to come true. I couldn't have done anything without you.

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Chapter 1

INTRODUCTION

Places are demarcated by their different characteristics. Generally, attributes which are mainly physical such as socio-cultural, historical, ecological, technological, economical and human attributes define the places and the architecture in these places. On the other hand, these characteristics are usually represented and propelled with the architecture of the place. The buildings which are termed “Iconic buildings” are usually the most prominent example of the mutual interaction between place and architecture. Driving iconic building identity from the natural and built environment where they emerge and exist in.

Throughout the centuries, the power of place due to development of architecture has been known and widely experienced. Examples of primeval architecture affected the place and how it affected, Exhibits the role of physical and social settings in the development of an architectural thought and product.

In modern times, there is limited attention to the local/contextual characteristics in creating places and making the environment meaningful. A glaring example is the Guggenheim Museum in Bilbao. This magnificent work of art has brought about a huge number of tourists annually and created new jobs in the city. Most importantly, the museum has impacted unquestionable recognition to the city of Bilbao.

Some theoreticians and professionals in architecture through a phenomenological approach try to put this into perspective. In this regards, Norberg-Schulz (Norberg-Schulz, 1979) points out the role of perception, man's experience and existence in understanding the power of place in architecture. He brings back the ancient Roman concept 'Genius Loci', the spirit of a place. In addition, Vittorio Gregotti defined an understanding of nature and the role of man plays in nature. His understanding 'building the site' is shown to be manifested in the works of Alvar Aalto and Louis Khan. (Norberg-Schulz, 1979) .

The Saynatsalo town hall (1948-1952) is one of the spectacular works of Alvar Alto which created according to the man's experience. Consideration to the life style of society, human being, emotive impact and man's experience is the particular property of the Saynatasalo town hall. This architectural project is a symbol of community and social equality that Aalto has designed it extraordinary. (Shigeru Ban, February2007)

The National assembly building by Louis Kahn is another architectural construction that represents the abstraction image. In this case, designer (Louis Kahn) attempted to create a comprehensible representative imagery to consider the vernacular traditions. Through the eye of Sarah William Goldhagen, Kahn "some times consciously, some times uncsciously –'oriented' his work toward the perceived demands of his audiences: his building were powerful aesthetic propositions to debates that preoccupied many". (Goldhagen, 2001)

On the other hand, Jørn Utzon, one of the greatest advocates of a phenomenological approach to modern architecture in the late 20th century, incorporates the basic elements of the sky, earth and “between” of human coexistence. (Jorn Utzon; Sydney opera house, 1999) In fact, these architects understood how vital it was to include the different elements with other aspects of life and to blend them in their correct proportions. The way in which each element affected each other, and the way the human touch to architecture was evident brought about a fresh way of incorporating the different phenomena inherent in them to perfect art work.

With phenomenological understanding, the role of “place” in architecture is recalled. However, this phenomenological approach is not limited only to place/site characteristics. In architecture, detail is taken to explain and identify character of the environment. Sensuous qualities of materials, light and colour are blended with the symbolic meaning of structural details. In fact, this is the understanding which makes architecture to have an existential foothold on earth. (Norberg-Schulz, 1979)

Today, iconic buildings, which can be considered as the existential foothold, are dominant in most cities in the world. It is the building embodying place characteristics that creates and designs the place to make it phenomenal, and capable of radiating the uniqueness inherent in its location. The buildings which are identified with their places are conceived as iconic buildings and usually appreciated not only by professionals but also by societies. The magnificent design of these architectural structures, their specific locations and the life they bring to their various cities radiate the life and energy they transcend. The finesse and flare of “Sydney Opera House” is undeniable, thanks to the

fact that it incorporates the environment by virtue of its strategic position at the centre of the Sydney harbour. It perfectly matches the landscape thus giving its identity and uniqueness in its own setting. On the other hand, the “Guggenheim Museum” in Bilbao is an example of the use of architecture for place-making. The museum has brought hope to the citizens and city officials through urban regeneration and has also provided many employment opportunities. (Kent)

The iconic building is one of the points that creates and generates the distinctive aspect of the place and thus reverberates and incorporates architecture into human life. Consequently iconic buildings do not only transcend basic architecture, but also incorporate a phenomenal relationship with the place and humanity. According to Charles Jencks (2006), the iconic building shares certain aspects both with an iconic object, such as Byzantine painting of Jesus, and the philosophical definition of an icon. That is a sign with some factor in common with the thing it represents. Looking more in an urban context, an iconic building stands out from the city with a special shape and gesture, and sometimes in high contrast with its surrounding.

The unique nature of iconic buildings, their location, the combination of different architectural elements and the message they are intended to pass across all show how the phenomenological approach to architecture is being incorporated in architecture. These iconic building have a significant impact in which ever city they may be found.

In general, a combination of authentic tectonics and material, a blend of poetry and human flavour that radiates ambitions for society and the experience of the individual, is

what great architects of today seek to project an iconic building. However, it raises great curiosity to know if they are considering phenomenological understanding of architecture and its appreciation of the specific qualities of the place. In this respect, this study aims to understand architecture of iconic buildings and their architectural characteristics which are determined with the consideration of place qualities. It particularly focuses on the architectural characteristics that foster the development of image and architecture of cities. This research will attempt to uncover iconic buildings which contribute the architecture of a city.

1.1 Problem Statement

Architecture has been viewed as a work of art that usually portrays not only beauty, but also has a socio-cultural or historical meaning. Architecture as a “mother of art” (Schulz C. N., 2000) represents the general aesthetics that fragmented into the formal and symbolic aesthetics. (N.V.Hijmegen, 1968) A concise definition of an iconic building goes without saying that the impact of the building on its location must be clearly visible. The power of the place is therefore a “sine qua non” for a building to be termed iconic. This is evident in many of such architectural structures such as “The Sydney Opera House”, Egg of London(Gherkin tower) and finally the Guggenheim museum in Bilbao just to mention a few.

Taking this into consideration, this study will proceed from the phenomenological understanding of architecture and its appreciation of specific qualities of place. The meaning and concept of iconic buildings will be coined by referring to different implementations in architecture. Thereafter, certain iconic buildings which contribute to city identity and architecture will be selected and analyzed in the light of

phenomenological understanding to throw more light to mutual interaction between architecture and place.

This research aimed at tackling related to a better understanding of the role of place in formation of (creating) buildings and the impacts of iconic buildings in development of (making) places. Accordingly, some pertinent questions are aimed to be answered such as;

- What are the prominent aspects of an iconic building that makes it capable of propelling a city to the lamplight?
- How does an iconic building impose itself and develop the architecture of a city?
- How can place attributes change the specific qualities and perception of architecture?

1.2 Aim & Objectives

The power of place in the formation of an iconic building is very important in portraying many aspects of the place in which it is found. The objective of any iconic building may represent some cultural, historical, social, environmental, religious or poetic aspect of the society. Analyzing the inter-relationship between these features, and showing the role of iconic buildings in creating the identity of the place through the construction of a city's image will be an important part of this thesis. In due course it evaluates the architectural characteristics of iconic building that let the development of architecture of cities. It goes without saying, a vivid analysis on iconic buildings as a formal device for developing architecture and society will not be omitted.

1.4 Research Methodology

The inter-temporary evolution of iconic buildings for many decades has been very dynamic due to a multitude of different perceptions on the major role intended to be played by the building. As such most iconic buildings are representation of one or more values of society. To better comprehend the reasons behind these changes, some useful qualitative techniques will be engaged in order to draw inference on how these iconic buildings empower and/or popularize their environment when created.

Certain cases of well renown iconic buildings are selected and the analysis are done by basing mainly on the aspect of life they represent, the unique attributes they possess as iconic buildings, and the impacts on the place in which they are located. The selected well-known examples of great iconic buildings which form part of the sample include Sydney Opera House, Guggenheim museum and Gherkin Tower. Vital information from proponents of the subject matter, from newspapers, magazines and the internet will act as important resources of useful information for this research.

These common factors are separated from the unique factors and the impact of each will provide a baseline on which factor propels the iconic building and impacts on the place in which it is found.

To conclude, these factors will aid to provide a comprehensible understanding of iconic buildings which assist to making a place.

Chapter 2

THEORETICAL BACKGROUND OF THE STUDY

Of all the other forms of art, architecture has the unique feature of being directly associated with mankind. Through to Anderson's effort architecture as a 'Mother of art' (Schulz C. N., 2000) design the global referring to the human culture, socialization, religious and history to generate the new image. (Anderson, 2000) Over the centuries, the development of architecture has been based on the most part on the things that are most peculiar themes in fashion at the time. In the medieval times, religion was the aspect that dominated the world and buildings then represented the religious aspects, socio-cultural, political and other aspects of society. After the Renaissance, there was a change of mentality regarding architecture. Society was being transformed and instead of only the former gothic replication of architecture, incorporating the novelist life style was the main objective to innovate architecture. Technology used to design buildings represented not only the lifestyle of the people, but incorporated also their religious affiliations, cultural background, history and other aspects of life. A mentality change of human to include simplicity in architecture was one main characteristic found in building at that time. Buildings such as villa Savoye by Le Corbusier was common. The villa Savoye produces a new vision of living. It allows to the human think differently about the place of their living. Try to create the world is the distinctive purpose of it to demonstrate 'the world' does not arrange. The new image of creating an environment is

the particular consequence of the Vila Savoye (Hays, 2000). Culture and history played little role in the design of building. One building could be in different places showing that a sense of place was meaningless in that time. (Figure1) As technology and money brought power to many nations, high rise buildings and sky scrapers were built to show power. This evolved and brought about a rebirth of iconic buildings.

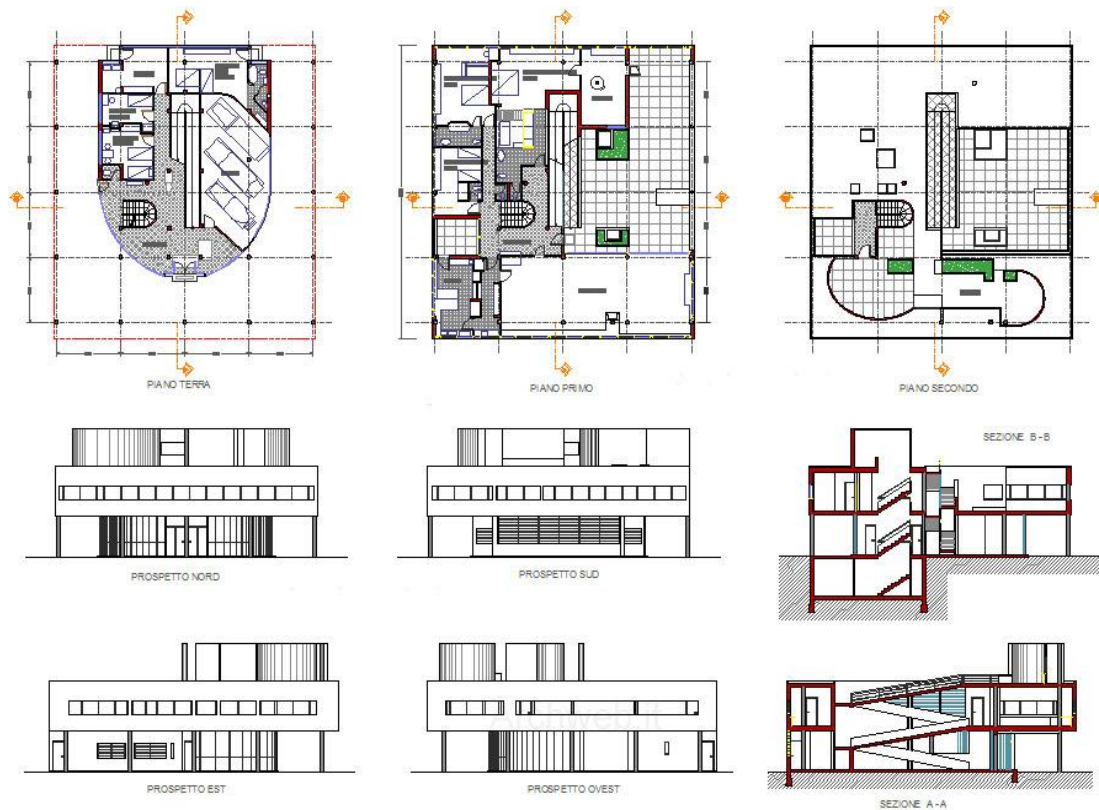


Figure 1: Villa savoye (Plans, Elevations, Sections), 2011)
Sense of place was meaningless; Rebirth of iconic building

Architecture is incorporated into human life in the form of an iconic building because it radiates special characteristics of the place and represents some unique features of its environment. Therefore iconic buildings integrate an extraordinary relationship with the place and humanity. A good example for an iconic building that created a new image and represents its environment is the Guggenheim Museum in Bilbao, which brought

urban regeneration and economic stability to a formerly unpopular Bilbao. (Klaus Reichold, 1999)

2.1 Notion of “Iconicity” in architecture

The iconic building shares certain aspects both with an iconic object, such as Byzantine painting of Jesus giving a philosophical touch to an icon. Therefore the philosophical definition of an icon must relate the sign to the object that it represents. This innate relationship presents the simple notion that icons habitually have some factors in common with the things they represent. If we drift to an architectural context, we realize that an iconic building stands out from the city with a conspicuous form and style, and sometimes in high contrast with its surrounding. A good example is the Gherkin tower (Figure2) which represents a radical use of technology, unique style and gives a glaring positive shock to its surrounding. The other case is the National Stadium of Beijing in China. The unique structure of the Olympic building has been shaped from the steel skeleton in the formation of ‘birds nest’. The main concept is to construct the new ecological building which has uniqueness in its style. The innovative design through a dominant structure and ecological idea which has a high contrast with environment has been created the Olympic building as an icon. (Figure3)



Figure 2: Gherkin tower, London
(Tom Bill, 2011)



Figure 3: Beijing National Stadium (Bird's Nest)
Iconic building: uniqueness in design (Arup,
2011)

As defined by the Oxford English Dictionary, an icon is an image, figure, or representation; a portrait; an illustration in a book; image in the solid; a statue. A representation of some sacred personage, itself regarded as sacred, and honoured with a relative worship. (Dictionaries, 2011)

Related to the definition of icon, aesthetic is the basic aspect which C. W. Morris has considered it in the definition of icon. “The aesthetic sign is an iconic sign (an ‘image’) in that it embodies these values in some medium where they may be directly inspected.” (In short, the aesthetic sign is an iconic sign whose designatum is a value) (C.W.Morris, 1998)

The unique design, concept, symbolic values are the alternative of design construction era made it iconic. Uniqueness of purpose and a flare that stands out in any environment for either historic, touristic, religious or whatever reason are fundamental features of any iconic building. Most of these buildings are so fascinating because the shape, size, or the

ideas are materialized for the first time in an extraordinary manner thus making them a novelty. Through the idea, Niels Luning Prak declared that, “Architects use forms and materials as a symbol”. The geometry form, materials and the concept of design which created by the architects are the sign of their faith and country. The aim of arise these construction is to represent a believe, socio-culture qualities, religious sign and place characteristics.(N.V.Hijmegen, 1968)

To clarify an iconic building Jencks (Jencks, 2006) promulgated that, “An iconic building is created to make a splash, to make money, and the normal criteria for valuation do not apply”. He added that a building must give a strikingly new impression to viewers that may be caused by its high or shape or even its unique location. It must also be noted that some cities erect icons not only for purposes of generating revenues but also to attract attention that they possess a remarkable landmark. All great iconic buildings have a considerable amount of popularity mostly propelled by the media. This draws attention to the city and in turn makes it popular the more widespread the society knows about them. The Sydney Opera House is an undisputed icon that was built at the right time, has an amazing radical but very aesthetic view, has a peculiar shape, size and represents the socio-cultural aspect of Sydney. The Eiffel Tower is a perfect representation of a radical first time structure that used specific materials for construction which later on paved the way for others.

As William Kings (King, 2008) said, “No standard definition exists for an ‘iconic building’. Maybe one thing which is common with all of these iconic structures is that none of them was built with a purpose to serve as an iconic building. The Sydney opera

house although the initial idea was not to make it an icon, the perfect outcome of this wonderfully located building gained it a first class grade in iconic architecture. The Sydney Opera House is an exceptional testament to the modern ideal of using prefabrication that realized a unified theme that remained flexible, economic and incremental (Frampton, part3.Justification for inscription, 2004)

The next section will shed more light on a scale structure, representation of the society and uniqueness are essential features for all iconic buildings. In addition, the way in which iconic buildings make a place powerful will be analysed.

For a building to be iconic, it must encompass a variety of integrated features. The unique design, large scale, spectacular representation and the specific message signifies by the building are the integrated features that each iconic building has included. The features of iconic building have a specific relation to the humanity and place which are the purpose of this thesis. In this sense, definition of iconic architecture will be considered referring to the different ideas. Cleo Broda (Yvonne, 2009) defines iconic architecture as a large-scale structure with revolutionary design that is instantly familiar to the public. The building therefore must be significantly large or tall and must stand out in its environment. She also adds that it should also be specially made by a distinguished architect. Consequently, architecture is a tool to represent the appearance of building and a development of the place which the building is located in it. Meanwhile, the appearance of building will be accepted by the societies if it does have those precise integrated features that have spoken. Through the idea of Norberg Schulz “As an intermediary object the work of architecture does not describe the world, rather it

unifies some of its aspects in a new meaningful whole.” (Schulz, 1968)The characteristics which have identified by Cleo Broda have been observed in the most of innovative iconic buildings such as Burj Al-Arab in Dubai. Otherwise, William King’s impression is unlike to Cleo Broda’s meditation. He believes an iconic building does not create to be demonstrated as an iconic one. In this case, the Pisa tower in Italy is one of the singular examples that relates to W. King’s consideration. (King, 2008)

The extraordinary image which demonstrates the idea of Cleo Broda is Borj Al-Arab (Figure4) in Dubai. The large-scale structure of Burj Al-Arab is one of the main impacts to produce it as an iconic building. It was erected in the late nineteen with spectacular construction. The structure of this iconic building has a deep foundation which includes the huge rocks positioned in a honeycomb pattern. The revolutionary design, specific location and high level construction are the aspects that illustrate the Burj al-Arab as an iconic building. Creation the Enormous building such as a Burj Al-Arab in Dubai changes the perception of the city. One of the main intentions to create the first class city image is to build the spectacular building. Nowadays Dubai has known as a stunning place that has quite a lot of innovative building. Generate the iconic building aid to increase the economy of Dubai and also each year attracts lots of tourist to the city. On the other hand, the Pisa tower (Figure5) is other sample of iconic building which has described Wiliam King’s idea. The design purpose of Pisa tower is not to create a physical object as an iconic building. Otherwise, the genius structural solution has been solved the problem and created the building stands out as an iconic building. Indeed, the bizarre architectural design of Pisa produces an iconic building besides a new image in the city of Pisa. Subsequently, both of these iconic buildings have the architectural

representation quality through innovation to announce as an iconic. To continue the discussion the iconicity will be considered.



Figure 4: Burj Al-Arab, Dubai, New perception in Dubai's skyline (Gergawi, 2011)



Figure 5: Pisa, Italy (New Image through construction) (Admin, 2011)

Iconicity could be split into dual aspect or representation. Initially, it could be visibly synonymous to the building being famous in its environment at least, and on the other hand it may be seen as aesthetically enriching and symbolic in one sense. This iconic building must a concise representation of the culture of the place, tell the tale of the time or the past and must be enriched with a unique aesthetic component. It is this matchless combination of different flares that makes it stand out and thereby identified as an icon. Form of iconic buildings has no limitation to resemble the physical sign or the message which be unable to call to mind. The iconic building has the ability to represent everything from amnesia to ethics which the meaning has not abstract, sophisticated or even disappeared from the iconic building representation. Inappropriately, “the intense prejudice against iconic forms led to prejudice against signed languages. People claimed for many years (some still do) on the basis of the iconic aspects of signed languages at all, and incapable of expressing abstract concepts (e.g. Greene 1975, cited in

Lane1992)” (F.Taub, 2004) One of the extraordinary case of the iconic building which has been identified iconicity is the “Twin tower” in Malaysia.

The “PETRONAS Tower” or “Twin Tower” which was designed by Cesar Pelli in Malaysia completed in 1999. Architect created the spectacular tower which identified the culture and heritage of the country (Figure 6). The innovative design of this spectacular tower generated from Islamic architecture and involved the repetitive geometric characteristics of Islamic design. To consider the architectural plan of this tall building the 8-point star derives from Islamic architecture which generated by interconnecting squares. (11De) This identical building geometrical plan has a mix of both traditional (the form) and modern architecture (the façade and technology). Therefore, the PETRONAS tower as an iconic building has been successes to demonstrate a technology, modernity, aesthetics and culture. To preserve cultural resources which have root in the past civilization besides to achieve the technology and scientific is the main purpose of iconicity. (Frampton, 1985)



Figure 6: PETRONAS tower, Malaysia Photo by Bob Ivy Mixture of traditional and modern in iconic building (Robbert Ivy & Ivy, 2011)

The three aspects; Image, modernity and culture are the particular features that must be taken in to account when looking at an iconic building.

2.1.1 Features of iconic buildings in Architecture

All the iconic building to consider in the category of iconic identifies with certain features. In addition to the particular characteristics of iconic building such as; uniqueness, outstanding representation, being first and large scale to be visible, three basic and essential features should be deliberated. Image, modernity and culture are the significant features that have be seen in any iconic building.

The following part will shed more light on these three issues to understand the building which known as an iconic.

- **Image:** Environmental prominence is an irrefutable characteristic for iconic buildings. The environment in which the building is located must have a positive impact as a result of the iconic building. People's perception of the place must be largely influence by the presence of the iconic building. As a clear example the Guggenheim Museum is an irreplaceable example of an iconic building that has radically changed the image of the place by strengthening the power of the place.

To create a powerful place, consideration to the identity of place is essential. To deliberate the identity of place aids to invent the extraordinary image that has generated influential environment. Through the idea of Berci Florian all the “cities need a soul” that mediate to the human and place attributes assist to produce the unique image for the city to increase the qualities of place. The unique form of place creates a distinctive experience which formed the appearance and sense of city original. This originality is the spectacular aspect that has invented through the iconic buildings to generate the new significant image for the places. (Florian, 2002)

One of the significant instances is the outstanding effort of Frank Gehry which has known as a ‘Dancing house’ (Figure7) in Prague. This extraordinary building was started in 1994 and finished in1996. The innovative movement of the ‘Dancing House’ design to create a new vision for architect is the modern style of building which attached to the neo renaissance edifice. The glass façade, structural elements and the artistic form of ‘Dancing house’ besides the historical building produce the new image for Prague which known as an iconic building of Prague-Czech Republic.

Frank Gehry by designed the metaphoric shape for ‘Dancing house’ has been created the new perception of architecture which aid to preserve the image of this iconic building for an observer. In deconstructive style of the ‘Dancing house’ Gehry has been demonstrated the dancing of woman and man (Ginger Rogers and Fred Astair) together with an infrequent form of building. (Design, 2009)The symbolic representation of ‘Dancing house’ is the significant impact of this iconic building that create the new image for the place (Prague) that building is located in it.



Figure7: Dancing house, Prague-Czech Republic Innovation in architecture of city to generate new image (Frank Gehry’s Dancing House)

In the following section the ‘Modernity’ will be investigated as the particular characteristics of iconic building.

- **Modernity:** A touch of modernity or what the society represents at a given time must be seen in an iconic building. Although it may represent some history or may pave a way for future developments, the currents theme representing life

must be clearly visible. The Dancing House represents this modern aspect through its form and the material used as well as having some bearing with historical patterns.

One of the essential features which modernity has been defined in it is 'time'. Thence the act of 'time' has been noticed that consideration to happen any definite new occurrence depends on the time of happening. For instance, in the beginning of eighteenth centuries create a telephone, skyscraper and electric issues were the samples of modernity which has been evolved in its time. In fact the life transformation has been followed the history of avant-garde culture and it is the first step of future. (Kwinter, 1998-2000) Create something novel such as a new material, new style of architecture, new structure and etc. are the illustration of this evolution which have arranged our world in a new perception. Any innovation which included the aesthetic quality has a possibility to represent the new perception for human. So it can be caused a revolution in the quality of life. The Eiffel tower (Figure 8) by Alexandre Gustave Flaubert in Paris (France) is an architectural masterpiece which has announced the iron facility to the world. The Eiffel tower is a tallest building in a Paris that has been dominant the city. The monumental representation of Eiffel has been referring to the innovative iron structure of this tower.



Figure 8: Eiffel tower, France Representation of new material to create innovative iconic building (melissa321KABOOM, 2009)

The other edifice which has a combination of the historical and contemporary architecture is the Reichstag Building in Berlin (Germany). The large glass dome (Figure10) on the top of the historical pattern of building has been generated the new perception for the building parliament of Berlin. The remarkable iconic building (Reichstag building) which has done by genius architect, Sir Norman Foster has a 360 degree view of the whole city of Berlin. The creative idea of Sir Norman Foster to play with blending approach of modernity and history has been constructed the new identity for old Reichstag building. Another modern characteristic that has been considered in Reichstag iconic building is consumption of natural energy such as a light. The certain feature which has a sustainability aspect aid to modernity perception of Reichstag building. Consequently, the concept of Reichstag has been produced according to the meaning of democracy. The parliament meeting room has been located in the ground floor which has been observed by the glass dome on top. (Figure 9) Sir Norman Foster through the modernity design of Reichstag has been considered the symbolize meaning

of people democracy in Germany which has demonstrated how people watched their representative.

To ponder about the ‘time’ and innovate something extraordinary to represent the new architectural phenomenology approach in the world achieved the modernity which is a particular impact of an iconic building.



Figure 9: Interior of Reichstag building



Figure 10: Exterior of Reichstag building

In the next section the ‘culture’ will be considered as the one of a significant characteristics of iconic buildings.

- **Culture:** The socio-cultural aspect is also very important in defining an iconic building. Iconic buildings must represent the culture of their environment in order to create a bridge and a relationship between the people and the icon. In

fact, architecture is a method to represent the culture, socialites, history and believes of the cities. The building which known as an iconic building should be represent the symbolic value of these cities. Hence, the importance of culture determines with act of representation by constructing the innovative building which called iconic building. The Azadi Square (Figure11) in Iran and the Taj Mahal in India are clear examples of how an Iconic building portrays a cultural heritage of the environment. On the other hand, according to Kenneth Frampton, “culture has to root itself in the soil of its past, forge a national spirit, and unfurl this spiritual and cultural re-vindication before the colonialist's personality. But in order to take part in modern civilization, it is necessary at the same time to take part in scientific, technical, political rationality, something which very often requires the pure and simple abandon of a whole cultural past. It is fact: every culture cannot sustain and absorb the shock of modern civilization.” (Frampton, 1985) Nowadays, in the age of technology the iconic building attempts to represent the modernization, technology and the advance future of the place which it is located in it through the significant previous culture.

The National iconic building in Iran is a giant archway with the fanned-out base designed in a competition in 1971 by a 24 years old graduate architect, Hossein Amanat. The Azadi (freedom) square demonstrates the progress of Iran from ancient period to the modernity and aimed to reflect Shah's (King) prospect for the future. For the celebration of monarchy, Persepolis as the symbol of ancient city in Shiraz was chosen for the first day of the ceremony and the inauguration of Azadi Square in Tehran as a modern city on the second day became a symbol of this progress. (Der-Grigorian, June 1998)(Synthesis

of ancient and modern) Shah's intention for a 'modern Iran' by 'Iranians' can also be studied from Vale's perspective who illustrates that the "efforts to consolidate a national identity have also had to engage a diaspora that is itself both increasingly westernized yet profoundly connected to the homeland." (L.J.Vale, 2008) In this respect, the aim of Shah to reach the threshold of the 'Great Civilization' is symbolized in the constructed national identity¹ (A.D.Smith, 2010)and he has often said that "there should be Iranian solutions to Iranian problems."² (magazine(1973), 1998)

The identity of Shahyad (Azadi square) can also be explored through the history and architectural form of the building. Persia is a nation with a long and continuous history and its origin is traced back to the antiquity. Meanwhile, the nation has suffered immense demographic and cultural caesuras as well as a large invasion of cultural aliens through the religious conservation. (A.D.Smith, 2010)Meanwhile, Shahyad Monument embodied this continuity and reflected Persian identity through the architectural form. In this sense, the progress of transformation from past to the contemporary future can be seen in the new urban meaning of the gate. The work of Der-Grigorian gives an insight

¹ Smith, A. (2010) defines **the concept of national identity** as 'the continuous reproduction and reinterpretation by the members of a national community of the pattern of symbols, values, myths, memories and traditions that compose the distinctive heritage of nations, and the variable identification of individual members of that community with the heritage and its cultural elements.'

² Iran Yesterday, Today, Tomorrow – Art and Architecture magazine (1973, 140) in Der-Grigorian (1998, p.85)

into the ways that different meanings are constructed³ (Der-Grigorian, June 1998) and he argues that Shahyad Monument does not act as an actual gate rather it has a symbolic meaning of ‘getting in’ and ‘being in’; “its sense of ‘gate-ness’ was not physical, but imagined.” (Der-Grigorian, June 1998) In this sense, a strong link between the ‘imagined gate’ and the ‘imagined community’ that Anderson (1983) has argued can be seen. Castells illustrates ‘imagined communities’ are “obvious for social scientist if it is to say all feelings of belonging, all worshipping of icons, is culturally constructed. Nations would not be exception to this.” (Castells, 2004) In addition to the above issues, the closeness of Shahyad with the Mehrabad International Airport⁴ was not accidental. At the time, Mehrabad Airport was the busiest air traffic node of Middle East and was considered as the connection point between east and west. In this occasion, while the monument was welcoming tourists to the civilized nation, it was also simulating the history and the prospect of Iranians. The created image in the global gaze underlined the

³ Der-Grigorian, T. (1998) explores Shahyad as an ‘urban/axial’ gate, ‘visual/physical’ gate, ‘ideological/philosophical’ gate, ‘spatial/temporal’ gate and ‘symbolic/representative’ gate. Ideological/philosophical gate because “it was the concrete manifesto of the Iranian national purpose: the Great Civilization of Mohammad-Reza Shah. His vision of modern Iran’s future took a tangible shape in the symbol of his reign *par excellence*: Shahyad. To him, this future had a decisive shape and essence – often as real as the nation.” Der-Grigorian also considers it as a spatial/temporal gate since “it was the gate of ‘homogeneous, empty time’ of the nation. It connected the ancient culture and people of Persepolis to that of modern Tehran.”

⁴ Mehrabad Airport now operates as the domestic airport and the international airport has been moved out of the city.

recognition of a contemporary Iran. Shahyad monument was also supposed to be seen from air. The image of the civilized nation was represented and imagined in travelers' mind – like Anderson's concept of 'imagined communities'.



Figure 11: Azadi square, Tehran, Iran (society, 2011) (MacCannel., 2005)

2.1.2 The Act of Representation in Architecture

As defined by the Oxford English dictionary, a symbol is “something that stands for, represents, or denotes something else”. An iconic building must be capable of transcending a message about something or a place. Formerly, there was loss of communicative power in architecture, Meaning in architecture depends on the ability to symbolize human presence it also depends on spatial experience. (Norberg-Schulz, 1979) Vittorio Gregotti stipulated that the site needs to intensify through an act of building and that it needs to offer an understanding of nature and man's role in it. (Norberg-Schulz, 1979) Robert Venturi and Denis Scott Brown used “The Long Island Duckling from God's own junkyard” and the “Decorated Shed” used them as a way of explaining symbolism in architecture. The icon therefore must recall or represent

something in the mind of the viewer. Graber (O.Grabner, 1979a) for defining symbolism compares 'symbol' with 'sign' and 'image'. By making such distinction, he states that between these three factors, "symbol" has remarkable place, because symbols contain some "charge" values, which is given to them. In addition, symbolic meaning depends on predetermined convention, habits, or agreements, which are not in the object but in those who share it. As an example, Grabner says; "...as a tower for the call to prayer, the minaret is but a sign suggesting a function; it becomes a symbol when it reminds one of Islam, when it appears on stamps identifying a specific country or when it serves to design a space. In other words, while the sign attribute is fixed, the symbol attribute is available, which depends on some "charge" given to it or on the mood of feeling of the viewer..." (O.Grabner, 1979a)

Although the word symbol and sign are sometimes used one for the other, we must keep in mind a symbol is functionally linked to a sign. Conversely, a sign is an idea or an object that is representative of another thing. "The Church of the Light" by Tadao Ando is a brilliant example of the symbolic use of the light cross as a sign representing the Christian Faith. (Figure 12)

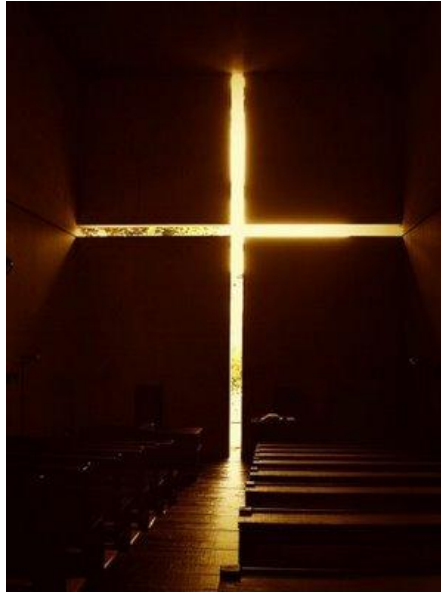


Figure 12: Church of the light by Tadao Ando, Ibaraki, Osaka Symbolic representation by architecture (Church of the light by Tadao Ando)

To ponder Norberg Schulz idea, sign is an object or form that should be fixing in the environment to organize a surrounding. Express our manners, socio-culture, tradition and history are the features of sign. He has separated the environment organization to three aspect; 'physical, social and cultural'. The three aspects have a specific correlation and integration to each other. The definition impacts of cultural object; "idea, impression and art works" are identified by social or physical manifestation while social objects are identified by our manner which is a physical manifestation. An "observation" is the factor that has identified the physical objects. Understanding this separation aid to architect constructs the building referring to the humanity actions. Culture is one of the prominent characters which identified the image of societies. (Schulz C. N., Intentions in Architecture, 1968) To consider the perspective of Norberg schulz is remarked the significance of symbol to collective life.

Through the prominence of symbol Mac Cannell declared that, “The importance of the symbol to collective life, combined with the absence within the symbol of what it represents, provide humanity with its most perplexing existential problem.” (MacCannell, 2005, 24)

A relevant point to note is the use of architecture for symbolic reasons. Buildings have been used for long to convey symbolic messages. An example is a monument which utilizes strong building materials to pass across a specific message. The nature of such materials used transcends the message not only during the time of construction but also to future generations. We must however realize that architectural symbolism is not restricted to monumental buildings or to meet spiritual needs alone. Symbolism in architecture can be easily seen in both monumental buildings and regular houses alike. Although some architects believe that the segregation of the material and spiritual message is senseless, these messages however are complementary. As a symbolic representation, an iconic building must be a key factor in the definition of a specific place at a given time.

Iconic signs essentially entail some resemblance of signifier to something. Venturi claimed that “the essential element of architecture for our time is no longer space, it is no longer abstract form in industrial drag; the essential architectural element is iconography”. Venturi meant not just to specify the modern formalism abstract form of architecture but also the sculpture. Architecture is iconographic because it communicates the meaning, including potential narratives or challenges. These meanings, however, are not simple or reducible to mere propositions. Therefore we will be grossly mistaken

should we understand iconography as the routine coding of information. If we think of it as such, then in that way we will succumb to the very naturalization of images we must seek to understand. Iconography which is the reading of sub-signs within an icon is not same as iconology which refers to the reading of iconic meanings which are mostly hidden or encoded against the cultural and political background. (Kingwell, 2006)

In this sense, while urban iconography is considered as a tool for marketing the place, they are also read as a text – they produce a meaning for the observer and respectfully construct a place experience. According to Lynch, imageability is defined as “that quality in a physical object which gives it a high probability of evoking strong image in any given observer” (Carmona, 2003). In the same literature he presents ‘identity’, ‘structure’ and ‘meaning’ as the three attributes for the creation of a ‘workable’ environmental image. In the context of environmental meaning and symbolism, Carmona et al (Carmona, 2003) has described semiotics as ‘the study of signs and meanings’ in which Barthes provides a deep insight on how images and signs can produce narrative myths – the story that can be evoked from a sign/image. (Dovey, 2005) As Dovey (Dovey, 2005) argues, architecture and urban design make the world legible and credible through the construction and stabilization of certain visions. He illustrates that “meanings are ‘cooked’ to produce ‘truth effects’” (Dovey, *Fluid City, Transforming Melbourne’s Urban Waterfront*, 2005) However, Carmona et al (Carmona, 2003) state that objects provide different meanings for different people; as a large office blocks may symbolize ‘financial strength’, someone would read it as a ‘corporate greed’. Nonetheless, place images present the identity of the region in which observers can see the history and future of the city. They “tell stories about who we are where we have

come from and where we are going; they establish what matters” (Dovey, *Fluid City, Transforming Melbourne’s Urban Waterfront*, 2005).

Beside this, the bizarre design of the building itself established a memorable image into visitor’s mind. The strange form of the building representing many enigmatic signifiers encourages visitors to think about its meaning; to read it as a text and experience it according to their understanding. The mixed shape of Gehry’s design similitude different metaphors and it motivates readers to find the hidden story. As Jencks illustrate, “seeing the building as fish, artichoke, or mermaid (Figure13) – tell their own story, an instructive one, even if it is not a full or adequate response to the building” (2005:9). However, Sudjic claims that Gehry’s design in Bilbao “was a sensation because it looked nothing like an art gallery – or, for that matter, not like a piece of architecture had previously been understood. With its puckered titanium-skinned roof, swooping and soaring through bridges and embankments that line Bilbao’s river, the Guggenheim was more like a train crash than a building, a homemade mutant version of the Sydney Opera House” (2005:324).⁵

⁵ Figure1 2: Metaphorical analysis of some of the terms critics used to describe Gehry’s building: a fish, a narcissistic swan, a window box, etc Source: Jencks, 2005: 10

The architectural characteristics and the metaphoric representation of Guggenheim Museum through the different ideas about its design generate the new story to think differently about this iconic building.



Figure 13: A Sydney student's interpretation, 1973 Jencks, 2005:32

In addition, this thesis will be deliberated on the influence of place besides to the understanding the representation of a building. The next section sheds more light on how an iconic building must impact on the power of the place at a given time.

2.2 The Notion of Place and Time

A place is a certain spot or area with either a definite or indefinite boundaries. It merely is a synonym for location, or a unique ensemble of nature and culture, or could it be something more? (Relph, 2008)

Susanne Langer called it (place) an “ethnic domains” .For instance, the mosque is a place to worship, the theatre is a place of performance and the sport club is a place to do exercise. All of these are particular, definite and divided places. (N.V.Hijmegen, 1968)

The indefinite continued progress of existence and event in the past, present and future represents the meaning of time as per the Oxford Dictionary. Therefore time is of the essence and defines the type of technology, the type of material and even the manner of thinking when designing and creating any iconic building.

The concept of place and time are mostly used to ease the understanding of the environment and man's relationship with his environment since both concepts are dealt in parallel. From an architectural view point, place is a created environmental form which is full of symbolic meaning to its user. The concept of place was biased functionally during the period when architectural evolution was booming. This was done by making places special principally to stimulate social opportunities for the inhabitants of the city. However in the discipline of town planning at the time, using the word place was rare. Most often than not, places were frequently referred to as centers or as activity centers. Places were renowned strictly with respect to their functions as designed for social reasons. All these places were representative of the time and the way architecture was perceived based on the aspects in vogue at the time.

An informative contribution added by Lynch showed that "A good place is one which, in some way is appropriate to the person and her culture, makes her aware of her community, her past, the web of life, and the universe of time and space in which those are contained" (Lynch, 1982).

For times and spaces are, as it were, the places as well of themselves as of all other thing.it is from their essence or nature that they are places. Isaac Newton, Scholium to

the Definitions, Mathematical principles of Natural Philosophy. Created things have their particular place in space and their particular place in time. They embrace each other the whole of each is in every part of the other.

Norberg-Schulz observed that “It is common usage to say that acts and occurrences take place. Place is evidently an integral part of existence,” in view of which, “The existential purpose of building (architecture) is therefore to make a site become a place, that is, to uncover the meanings potentially present in the given environment” (Norberg, 1980).

As the place where an iconic building is located is important, the time of its creation definitely contributes significantly to how the iconic building should be created. Medieval times warranted that gothic architecture be implemented while today, the first class technology is being used to produce top quality and very exotic iconic building which represent this time of economic prowess and technological evolution. Hence the place and time of creation of an iconic building show a complementary cohesion to pass across the message and thereby solidify the impact of its iconicity. The Sears Building (Figure14) in Manhattan is an example of a sky scrapper which blends in the same context with its environment, was constructed at the correct time when high rise buildings were in vogue, and it stands out amongst others in its environment and its form is unique in its place.



Figure 14: Exterior overview from a distance · Sears Tower · Chicago, Illinois, by Bruce Graham (Johnson Architectural Images. © Artifice, 1990-2011)

Place therefore is very important in architecture but in addition the concept of placelessness must not be ignored as discussed below.

2.2.1 The issue of Place and Placelessness in Architecture

When we talk of place, we infer a location, a position or a situation. To be in the world, to be situated at all, is to be in place. Place is the phenomenal particularization of “being-in-the-world,” a phrase that in Heidegger’s hands retains a certain formality and abstractness which only the concreteness of being-in-place, i.e., being in the place-world itself, can mitigate. (S. Casey, 1993). On the other hand, placelessness is the sense of place that is without category or necessary predicate and the incessant emergence that occurs there. McLuhan called it the “resonant interval.”

The idea of place and placelessness is also an interesting phenomenon. Relph begins place and placelessness with a review of space and its relationship to place. He stipulates that space is not a kind of container that holds places. Neither is it a void nor an isometric plane. He contends that, to study the relationship of space requires a more

experienced-based understanding of the place. The way people experience space must also be coined based on individual's experience. (Relph, 2008)

One of Relph's central accomplishments in *Place and Placelessness* is his preserving an intimate conceptual engagement between space and place. Many geographers speak of both concepts but ultimately treat the two as separate or give few indications as to how they are related existentially and conceptually. For Relph, the unique quality of place is its power to order and to focus human intentions, experiences, and actions spatially. (Relph, 2008) Relph thus sees space and place as dialectically structured in human environmental experience, since our understanding of space is related to the places we inhabit, which in turn derive meaning from their spatial context.

Some places stay embedded in our minds due to the experience we underwent while there. Recognition, memory, choice, sharing with others, the acquisition of significance all contribute to the processes of architecture. The basic elements of architecture aids to keep some places embedded in our minds. A performance might be identified in any of a number of ways; by a platform, by a spotlight, by a circle of stones, by a number marker poles setting out an area of ground. A place of imprisonment might be a small dark cell, an island, a deep pit or the corner of a classroom.

The identity of a place also depends on the ability of someone to recognize it as such. A person has to be able to recognize a place as a place; otherwise, that person might see a wall as a barrier, while another may see it as a seat. The presence of fascinating and eye catching landmarks or iconic buildings can make a permanent stigma to a place. The

Eiffel Tower in Paris can hardly elope the mind of someone who once visited such a marvelous icon. Another glaring eye catching icon is The Pavilion for The world Exposition in Montréal. These sights are unforgettable and show how an icon can be used to identify the place.

Human life is highly dependent on the idea of place that we cannot begin to understand; much less face up to what sheer placelessness would be like. We rarely make allusion to the thought of no place. We usually think of a place due to past experiences which may either be good or bad. A desolate place insights the desire to move on to greener pastures. The very nature of our being is a factor that causes us to desire changing places. We keep moving from one place to the other even though there is no physical reason to do so. Despite the costly nature of a life full of constant movement, it is still the case that no matter our location, no matter how short depends on our personality we still desire change.

Cultures are thought to be in place when we consider the existence of things somewhere in which humans exist. (Castells, 2004)We therefore are prone to accept the truth about the precise relationship between the two i.e. as every place is uncultured, so too as every culture emplaced. On the whole, our experience of place is not natural because it would not portray the decisive and essential role in human life if it were. Place by its nature has a cultural heritage and is also socially imposing by the very aspect of its cultural and historic fundamentals.

No place will be completely devoid of spatial specification since in any given space,

place may present itself as either near or far. A place that is already internally devoid of spatial specifications is that which every place experienced is either close or remote. To the extent that the near and far are present there can be no empty places. There exists nothing like non-space because there can be no space without a place. (Schulz C. N., 2000)

Architecture has as its basis the role of creating spaces and places to enrich and satisfy people who use them. Every architectural work should be capable of telling a story about historical beliefs at a given place and time. As meaning is to language, so is place to architecture hence identifying place is utmost important of place is at the center of architecture. Elements such as recognition, memory, choice amongst others all add to the process of architecture. (Excerpts from Analyzing Architecture, Simon Unwin.). The place and an iconic building can synonymously have an impact on each other as the following section presents.

2.2.2 Interaction of Place and architecture

As earlier mentioned by William Kings (King, 2008) some buildings are built not for the sake of making them iconic buildings, but then they later cannot be hidden from the lamplight because of their uniqueness. Their locations initially are powerful due to certain characteristics such as their economic status, their location or cultural heritage etc. By virtue of the place already being powerful, one way or another the creation of a building with the natural characteristics of an iconic building will make it bloom and project it to higher status.

The power of the place in which the iconic building is found is often meticulously chosen for strategic purposes. Apart from all these, the function of the building itself is

never an independent aspect of the iconic building. It is worth noting that even though an iconic building may maintain its nature for a long time, it may not necessary do so for an eternity.

Sydney harbor before the construction of the Sydney opera house was already popular due to its cultural and economic heritage. The magnificent design, the stunning innovation and the perfect exploitation of the geography of the harbor projected the Sydney Opera House to the forefront of iconicity. This power of the place (Sydney Harbor) highly contributed to its success in the Sydney opera house to be registered as one of the greatest icons in Australia.

The perspective of an environment therefore can offer dramatic contribution to an iconic building. A carefully planned and designed building must incorporate as many aspects of society as possible. Such a building which should acts as a conduit of information about the past, present and future should be created in a carefully chosen location which impacts on its public to make the experience unique. The phenomenon portrayed by such an outstanding structure is seen as a combination of these relevant societal elements which aid in giving meaning and a definition of the place. The human attributes must also be taken in to consideration so that the concept of placelessness becomes void of the innate representation of such an icon. The human attributes, the ‘experience of living’, religious and socio-culture are the particular features to create the ‘images of the world’. The ‘images the world’ is the main purpose of the ‘art of place’ which designated by the architecture. Mentioning to Heidegger who assumed that “... houses, town, and cities “bring the earth as an inhabited landscape in proximity to man”. To consider the art in

place is the precise fact that architecture as a “mother of art” produces it. Powerful place identified/presented by the natural elements which integrated to the ‘art of place’.
(Schulz C. N., Architecture; Presence, Language, Place, 2000)

To crown it all, the functional element of such an iconic building must constitute a major facet of the creation of an iconic building or else, the true value of such a unique structure which is intended to change people’s experiences will be entirely lost. The iconic building can also impact strongly on the place in which it is found as explained below.

Chapter 3

ANALYSIS OF ICONIC BUILDINGS

In this chapter, a detailed description and analysis of the certain characteristics of iconic buildings and the impact of place will be made. The key purpose to analyzing iconic building is to realize their act and occurrence on the power of place and vice versa .In this pilot study, each of the 3 selected iconic buildings are described in detail and drawn inference from all relevant details and characteristics of these icons. A comparison of what makes these buildings stand out in their various environments will be relevant to this study since these icons are located in different countries with different architecture, varying climates, different geographical settings and individually pass through a unique message to its on-lookers.

The prominent iconic buildings which will be considered for the analysis are:

1. Sydney opera house in Sydney-Australia, Architect: Jorn Utzon, Style: Deconstruction
2. The Guggenheim Museum in Bilbao- Spain, Architect: Frank Gehry, Style: Late modern
3. Gherkin Tower in London- United Kingdom Architect: Jorn Utzon, Style: High tech modern

The main aim to select these three iconic buildings is the significant role of them to generate a new perception in the world of architecture. The evolution that has happened after construction of these three iconic buildings is noticeable. Therefore, the final result of these three distinct iconic buildings construction with the different architectural period, architects and purpose are similar. In the following section the detail of analysis method will be considered.

3.1 Method of Analysis

The method that will be used in this thesis to analysis the three iconic buildings are the techniques which have been defined the individualities of iconic building which has been related to the place and architecture. The subheading that will be considered are the phenomenology approach of architecture (‘architectural characteristics’) which is divided in to three sections; mass configuration, space and façade, the ‘characteristics of iconic building’ and the interaction of place and architecture. The characteristics of iconic building are examined under the two titles; the image and the representation which are the consequence of iconic building characteristics.

The three case studies which have chosen are analyzed due to the substantial architectural characteristics, significant characteristics of iconic building and the interaction of place and architecture.

Architectural characteristics of the cases are discussed by referring to mass configuration, space organization and façade composition. Iconic characteristics of cases are discussed by referring to their image and representation ability. The ability of the cases to influence and influenced from the place by referring to the level of interaction between place and architecture.

3.3 Case1-Sydney Opera House, Sydney

“Cultural projects can greatly strengthen a city or region’s brand and cause it to be perceived more favourably (Andersin, D., Nurick, J. 2002).”



Figure 15: Sydney opera house as an iconic building of Australia
(twotourism.com, 2011)

“Sydney Opera House (1957 - 1973) is a masterpiece of late modern architecture” situated on the downtown heart of the Sydney Harbour. (Baulderstone, 2011). This masterpiece (Figur15) has an outstanding design and this led to its architect Jorn Utzon to win the Pritzker Prize which is the most celebrated award for any architecture. His inspiration stemmed from an ancient gothic church from which he blended this intuition with modern architecture to end up with such a magnificent masterpiece.

This masterpiece attracts millions tourist each years from around the world as an iconic building in Australia and has created a multi-cultural area. Jorn Utzon mentioned his point of view as an architect (August 2006) “From my point of view, and our point of view as architects, satisfaction for the beauty of the opera house because it directly matched the intension on bringing a new experience to both visitors and tourists. (Sydney Opera House Architect - Jorn Utzon)

To consider the Sydney Opera House position “it was included in the National Heritage List in 2005,” (Baulderstone, 2011) and inscribed on the World Heritage List in 2007. Its aesthetic design and the environmental harmony make it a unique icon in not only Australia but in the world at large.

To deliberate the unique design of Sydney opera house, it will be analyzed according to the architectural characteristics by referring to its mass configuration, space and façade composition. Then in the following part, the act of representation and its image will be discussed. In the final section about Sydney Opera House, the interaction between place and architecture will be explained.

3.3.1 The Architectural Characteristics of Sydney Opera House:

The architectural characteristics of Sydney Opera House are evaluated to identify it as an iconic building. Accordingly, mass configuration, space organization and façade composition are analyzed.

- **Mass configuration**

The innovative design of Sydney opera house is one of the iconic buildings samples which has been followed with certain mass qualities.

To consider the unique form with a distinct movement of Sydney opera house and the presentation method of this iconic building Jorn Utzon explained that: “In the work with the curved shapes in the opera house, I have developed a great desire to go further with free architectural shapes, but at the same time to control the free shape with a geometry that makes it possible to construct the building from mass produced components. I am quite aware of the danger in the curved shapes in contrast to the relative safety of

quadrilateral shapes. But the world of the curved form can give something that cannot ever be achieved by means of rectangular architecture. The hulls of ships, caves and sculpture demonstrate this.”(ICFI, 2003)

From a geometrical point of view the mass configuration of Sydney Opera House designed different sizes of elements to create the unique building. These repetitive surface structural elements, hierarchical proportion, certain dimensions and repetitive spaces create harmony and rhythm which has balance with environment surrounding. Different sizes of shells and singular geometric volumes provide continuity in its design. Apart from the entire design of the building, the design of the roof is also very important aesthetically. By generated the design by cutting segments of a sphere, and arranging them together like “orange peels”, the roof has a glamorously aesthetic appeal.

The style of this building shows prefabricating the fantastical forms of the Sydney ‘shells’; giving the cement coffering in Silkeborg the softness and delicacy of a mollusc; weightlessly suspending the roofs in Elvira and Zurich’ (Moneo 2004: 88). In the book ‘The saga of Sydney Opera House’, Peter Murray cited from Utzon that; “Let the structure speak for itself”. The design should be bold, simple, on an impressive scale and combine sculptural quality with a clear expression of the forces acting upon it.” (Murray, 2004) Peter Murray has been noticed to an extraordinary representation of Sydney opera house which has done through an understanding the quality of phenomenological approach. The characteristics which has assumed in the citation of Murray such as an impressive scale (visibility), bold design (extraordinary form) and combine sculptural quality (uniqueness in form) are the main characteristics which has been defined the Sydney Opera House as an iconic building (Figure16) .

The extraordinary design through the prominent situation of the Sydney opera house as an iconic building exposes the new identity in the world of architecture. Well understanding the architectural characteristics has been provided a new illustration for human to arrange the world.

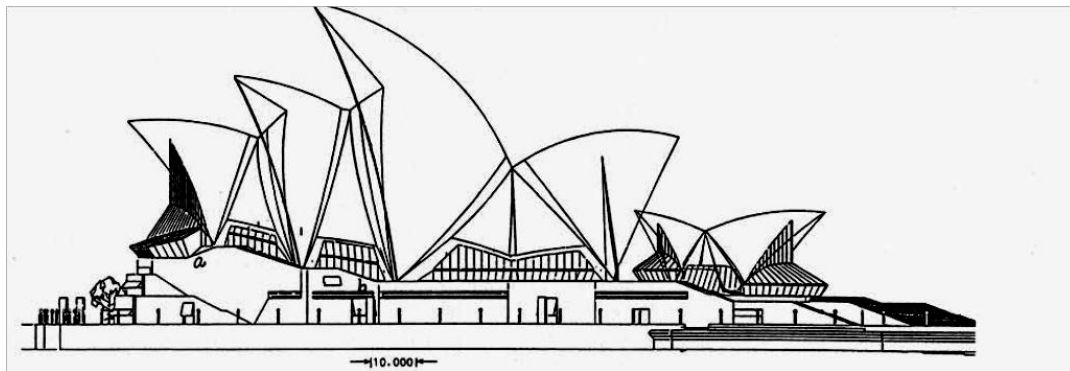


Figure 16: West elevation displays the unique design of Sydney opera house⁶

The other aspect to determine the mass configuration of Sydney Opera House architectural characteristics is to investigate the location of it. The Sydney opera house has been placed in the heart of Sydney on the harbour along a site. The modern expressionist style of the opera house has been invented in the large scale structure. The huge size of this iconic building is the significant alternative of being visible. Consequently, the building can be seen from all sides including the deck of the Sydney harbour and from the Royal Botanic garden. Thus a viability and visibility are other particular impacts to generate the building iconic which preserved in observer's mind.

⁶ West elevation shows glass walls. The suicide steps are marked 'a'. NSW PWD CADD prepared for SOH Facilities Management, 1988. (KERR, June 2003)

The Modern Expressionist of Sydney Opera House has been created a new perspective in architecture and communicates in a meaning with architectural characteristics. The new identity which has been invented from the iconic of Sydney Opera House is reflected from the spectacular and metaphoric shape, large scale, modernity and contrast with a contextual, socio-culture and history.

- **Façade Composition in Sydney Opera House**

Mentioning the façade definition, this section considers the aesthetic quality of the building by referring to elements developed rib system in spherical geometry and any other impacts which effect on the façade.

Façade in a Sydney Opera House is the prominent key to realize the building as an icon. It (façade) represents the certain architectural characteristics of iconic building such as uniqueness, technique, attraction and the specific message. The message generated from this iconic building demonstrates art work, technology, modernity and new perception of iconic building for all around the world. The movement in the shell structure roof has been motivated the sight of human which has been invented the iconic building façade. The aesthetic of Sydney opera house through the quality of technology has been prepared a new vision for the architecture of world especially Australia.

Material is the main aspects to determine the aesthetics and quality of façade in the buildings. The specific material used for the Sydney Opera House i.e. a massive

monolith of reinforced concrete; a grand granite-clad podium; laminated glass and the gloss tile assist to reveal revolution of iconic architecture.

The colour of tile has a strong contrast with the environment surrounding (sea and sky) is the main factor to display the uniqueness of this iconic building. This consequence has been performed a building (Sydney Opera House) shines under the sun. Utzon initiated the idea of facing the shell system roof by the brightness tile from ceramic bowl of Japan.

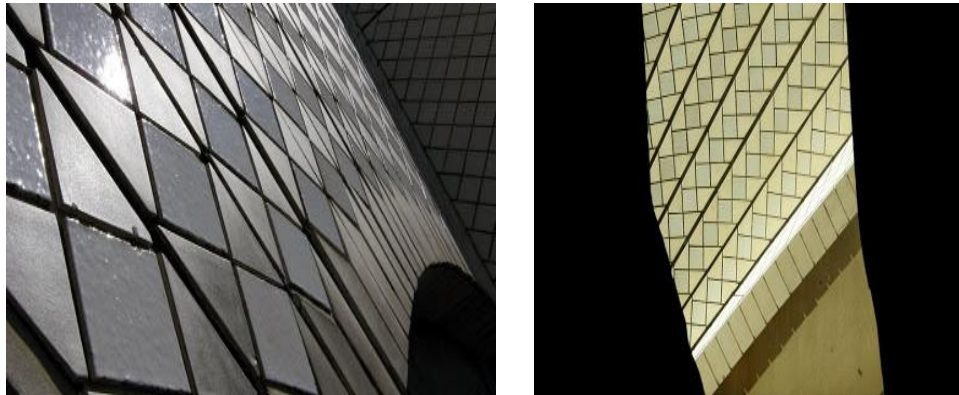


Figure 17: Details of the mosaics previously arranged and mounted on the roof. (C.Zelballos, 2010)

The splendid concept of roof dome shape (Figure18) has generated from the Esfahan Mosque in Iran. The shell roof has covered with two substantial mosaic (Figure17); Glistening tile and beige mate which had preassembled in particular units before being placed on the roof.

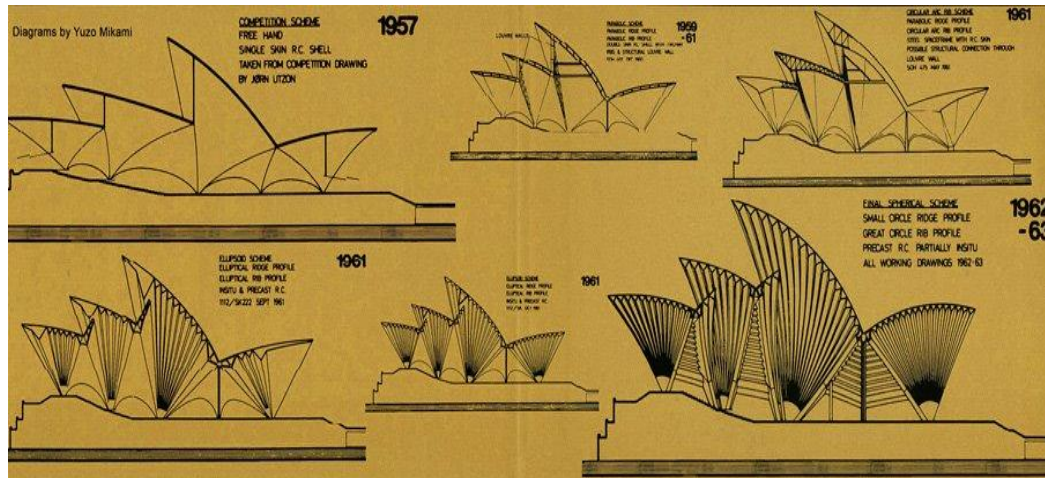


Figure 18: The creation process of Sydney opera house roof (C.Zelballos, 2010)

The elevations display the specific meaning of iconic building which lies horizontally on the place that it is located. The peculiar design of the iconic building (Sydney Opera House) has created a challenge for people to understand its meaning. Different people read built environment differently and in this way they build up their own experiences. In the case of Opera House, it is quite obvious that the aim of architect was not only limited to house several performance halls, but was rather linked to a broader sense. As visitors see the building, they start to read it as a text. The strange physical shape and the unique experience of the place will be registered in tourists' mind and they would never forget that image.

The elevations figure display the aesthetic and the high quality of phenomenology approach of architecture. (Figure 19, 20, 21)

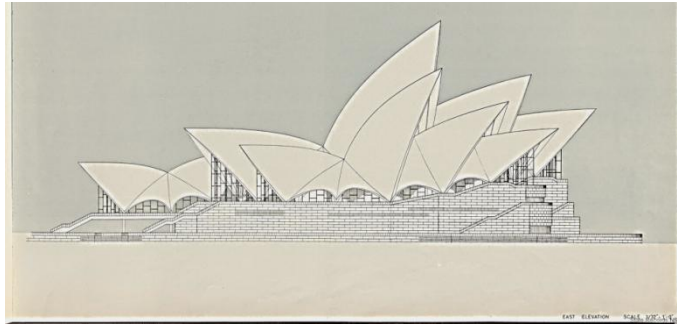


Figure 19: East Elevation. Sydney Opera House (wales, 1959(2March))

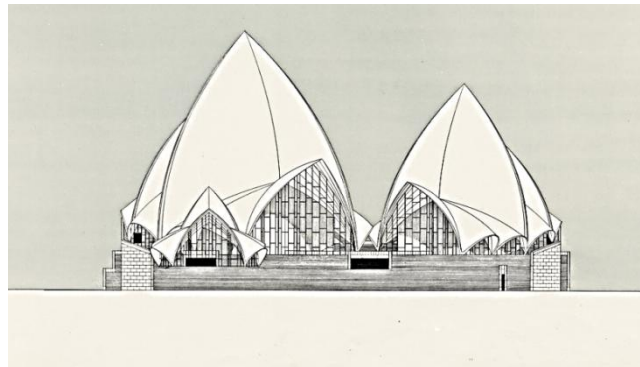


Figure 20: South Elevation of Sydney opera house (wales, 1959(2March))

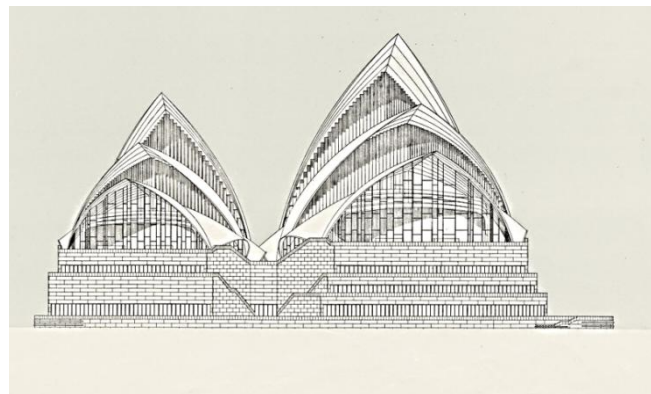
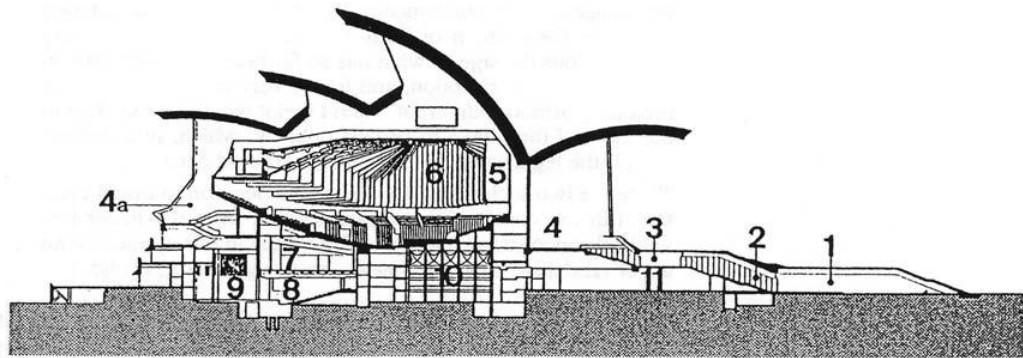


Figure 21: North Elevation. Sydney Opera House (wales, 1959(2March))

- **Space organization**

Space classification in Sydney Opera House has arranged according to the requirements of function. This iconic building has been divided into two halls with different sizes. The concert hall (Figure 22) (main hall) and opera theatre (small hall) are the two main functions of Sydney Opera House which was designed for specific purpose. The Sydney Opera House includes a symphony concert, large scale opera, ballet and dance for the main hall and Dramatic Presentations, Intimate Opera, Chamber Music, Concerts and Recitals for small hall. The specific purpose of function due to the shell roof structures, stunning design and clarified plan are the factors which identified spaces.



CONCERT HALL AXIAL SECTION: 1. Car concourse. 2. Staircase to foyer. 3. Foyer, box office, cloak rooms. 4. Concert Hall foyer. 4A. Promenade Lounge. 5. Organ loft. 6. Concert Hall. 7. A rehearsal room. 8. Drama Theatre. 9. Drama Theatre stage. 10. Rehearsal/Recording Hall. 11. Cinema and Exhibition Hall foyer.

Figure 22: Axial section of Concert hall (Space organization) (KERR, June 2003)

Jorn Utzon considered the both categories of the spaces; the physical space and the conceptual one. The first type of space has been correlation with an observation. The second one has been associated to the visual art and not been changed. Selection of the

specific material through the particular shape of shell structure has been created the architectural vision for art work of Sydney Opera House. On the other hand, the visual art work of the Sydney Opera House has been produced the new identification for human's perception. Material and colour are an alternative effect on the impression in conceptual and physical spaces. For instance, usage a large scale glass for the foyers is the significant impact that made a relationship between indoor and outdoor spaces. The transparency of façade is one of the significant features to innovate the architectural conceptual space. Geometric, acoustic and a vision of the Sydney Opera House design has a new experience of spaces. The structural elements of interior which has designed for acoustic and construction purpose on the wall or ceiling is the conspicuous aspects to have a fabulous impression.

The other particular aspect which has been observed to design of Opera house is color which has been generated the eye-catching perception. Colour is the visual alternative that Utzon has concerned it in the masterpiece of Sydney Opera House. The concept of the brightness colour has derived from the Chinese festival. Utzon assumed to US magazine that he acknowledged his admiration of the smoothness in which colors are blended in Tibetan temples. (cultural-china.com., 2009)



Figure 23: Color as a visual alternative generates from the Chinese festival (cultural-china.com., 2009)

Jorn Utzon considered design principles to create extraordinary form and also arrangement by functions. Consideration to the 7 basic design principles aid to create bizarre form for Sydney Opera House. For instance, contrast in texture of spaces , different shape and colour are the alternative elements to design a spectacular space. The visual alternative of colour which inspired from Chinese festival creates the impressive space for the Opera House (Figure 23). Proportion and size are the other aspects of design principle that has been considered in Sydney Opera House. Construct two halls with different sizes and follow the specific proportion in form and space generates outstanding iconic building. The act of these principles relates to the unity characteristics of Sydney Opera House which demonstrates in figure24 (plans).

Technique is the other issue providing visual effect. Technology enables to remove the heavy wall and create big span by covering the roof with shell structure. In fact exclusive structural system is the other characteristic makes Sydney Opera House to be an icon.

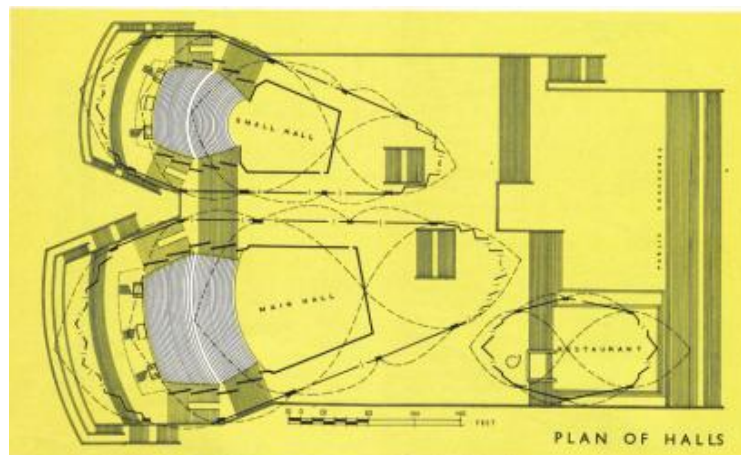
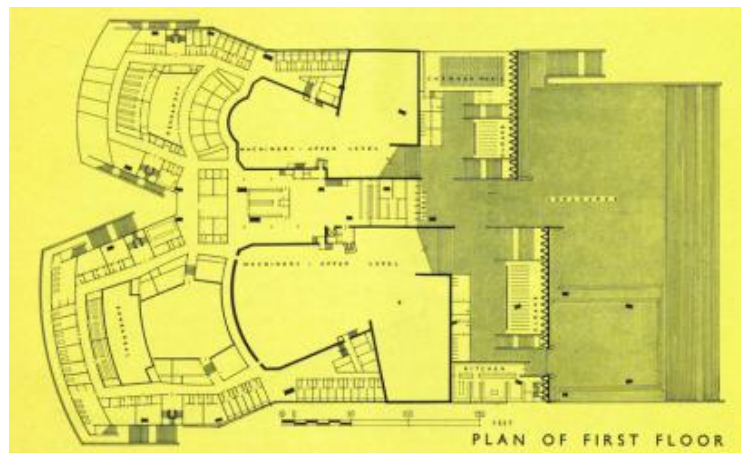
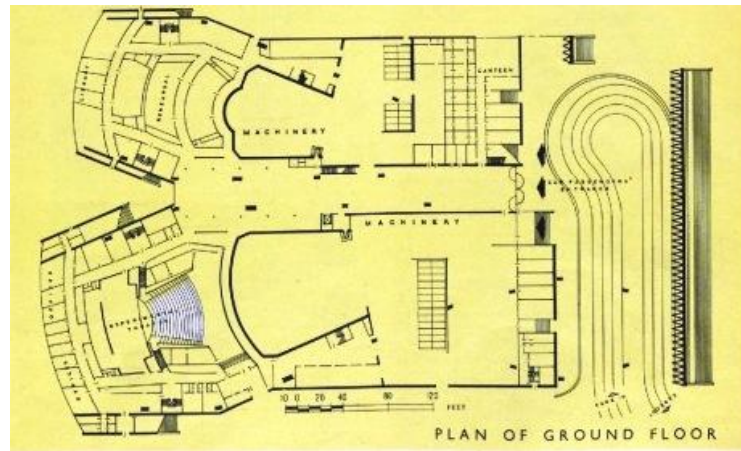


Figure 24: Spatial organization of halls in Sydney Opera House (wales, 1959(2March))

3.3.2 Iconic Characteristics of Sydney Opera House

A. New Image

The Sydney Opera House which is identified as an iconic building has been evaluated as a new image of urban fabric in Sydney. In this part certain aspects which Sydney Opera House is carrying as an iconic building will be considered. In addition, the sign which opera house has been represented will be examined as well. As a result, all the iconic characteristics of Sydney Opera House have been investigated due to the new image which has been created.

The unique design, unconventional conceptual approach and rich symbolic values make Sydney Opera House as an iconic building. The Sydney Opera house has been absorbed because of the spectacular shell structure in a modern expressionist style of it. The geometrical and dynamic form of Sydney Opera House is the significant impacts that Jorn Utzon has been used it to create the new image. The huge scale of the building complex as a reason of visibility is the other characteristic which has been attracted people. In fact, the innovative design of Sydney Opera House besides the spectacular construction of this iconic building generates a new image.

The construction goal of Sydney opera house is in the iconic building categories of William King which has not constructed to be as an iconic building. However, the revolutionary design, aesthetic, quality of technology and a large scale structure has been generated as an iconic building to create a new image for its place (Sydney). To meditate Cleo Broda's thought remember and preserve the physical object such as a Sydney opera house; large scale and the visibility are the substantial characteristics

which have been assisted to evoke an iconic building. In fact, visibility and the large scale of the Sydney opera house are considered as the existential foothold to dominate the city. To crown it all, the iconic architectural characteristics of Sydney opera house has been invented a new perception for the architectural life in the world. Understand this iconic characteristic exposes a new vision for the human to organize their world differently.

To think over the understanding of appearance in a Sydney opera house the creation qualities for a design environment, new man's experience and the significant image of Sydney opera house which Utzon has been invented remarkable. The Opera house interior representation is a significant feature to give a new identity to the architectural world and recall the phenomenology approach of architecture. The acoustic elements and geometrical shape which has been incorporated in the interior space of Sydney opera house have prominent architectural quality. The prominent architectural quality has a precise realization with a new image of spaces to perceive a new sense of place. The basic elements qualities such as a material, structure, light and even color in the masterpiece of Sydney opera house has been transcending the architectural perception.

In this part another theme of Sydney opera house image has examined. Sydney opera house has a bizarre reduced image like a logo (Figure 25), and its view is like an iconic sign (Figure26) and thus projects a multitude of visual images (Figure27).

Louis Kahn quoted in Utzon masterpiece (2002: 18) 'the sun did not know how beautiful its light was'; until it reflected off the Sydney Opera house. By this he was expressing how beautiful the facades of this building made the sun's rays extremely profound. The aesthetic of Sydney Opera House which assumed by Louis Kahn formed a new image

for this iconic building. Matter of fact, the precise aesthetic is the aspect that produces a sign from Sydney Opera House building.



Figure 25:
(SANSEGO, 2008)



Figure 26:
(Admin, Sydney opera house)
The famous icon buiding in
Australia,2011



Figure 27:
(foundation, 2009)

Charles Jencks states that the Opera House has created a new type of sign – “a shift from conventional monument to the unconventional landmark” (p.33).

The metaphoric shape is the other particular features which creates a new image for Sydney Opera House. The Figure 30 demonstrates one of the metaphoric ideas of Jorn Utzon to produces a new image. The multi-metaphoric design of Sydney Opera House generates a variety of images in people’s mind. Even after the design of Sydney Opera House the metaphoric image variety is continuing. The fashion clothes with Sydney Opera House style for Barbie or the piece of chocolate cake (Figure 28) are the perception diversity which made after the design of Sydney Opera House.

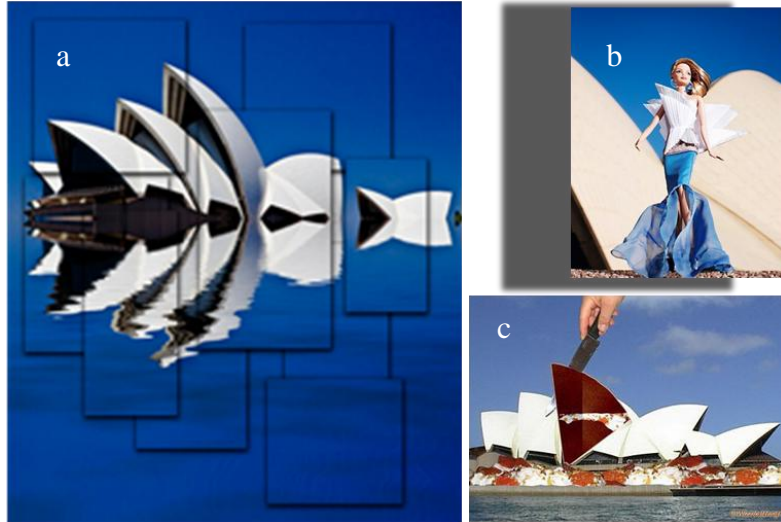


Figure 28: a) Fish eating each other (smart), b) Barbie doll with a Sydney opera house as a fashionable style of clothes (Tank, 2011) , c)The Sydney opera house double layer chocolate cake (entertainment.webshots.com, 2006)

All the image variation, aesthetics, innovative design and quality of technology blended together to create an iconic building. The invented thought of Utzon through the stunning act of design principles generates the striking image for the iconic of Sydney Opera house.

B. Representation

The Sydney Opera House as an iconic building defined by the representation which is a singular characteristic.

Sydney Opera House is not only remarkable building constructed with a breaking edge technology. Sydney Opera House represents inherent uniqueness and pass across the intended message. It is an eye-catching component of the environment where it takes place and communicates with its environment. It is a physical entity giving messages through its formal appearance.

The inherent uniqueness of Sydney Opera House which has been represented through the unique dynamic form, huge scale and the aesthetic quality has been passed a message to the world of architecture. The message which has been passed by the representation of Sydney opera house signified a usage the architectural method of history, socio-culture and the act of modern architecture in a human's life.

In this sense, the innovative form of the iconic building of Sydney Opera House has been represented many enigmatic signifiers inspires people to think about its meaning; to read it as a text and experience it according to their understanding. Jorn Utzon by create the metaphoric design of Sydney Opera House has been motivated the viewer to think about this iconic building representation and preserve it in their mind. One of the argumentative issues about Opera House is its strange physical shape. This unusual design has not only attracted world's attention but it also has created a challenge for people to understand its meaning. Different people read built environment differently

and in this way they build up their own experiences. In the case of Opera House, it is quite obvious that the aim of architect was not only limited to opera house several performance halls, but was rather linked to a broader sense. In fact, the building is not only a visual entity to be seen but also a text to be read.

The Sydney Opera House has two features that make it look unique. The first point is its metaphoric shape of Sydney opera house which provides a unique image to Sydney Opera House. The second one is the representation of structure in Sydney Opera House (Figure 30). In this part the metaphoric form and outstanding representation of this iconic building will be considered.

The experience of the Opera House understanding is extraordinary since it simulates different metaphors in people's mind. Someone would think of it as a "scrum of nuns", the other sees it as "a car accident with no survivors" and most people would see it as "superimposed seashells"; "Fish eating each other", "turtles making love" and "waves of the harbor" are the other understandings of Opera House (all in Jencks, 2005). Nonetheless, the architect has had "generated the design by cutting segments of a sphere, and concertinaed them together like 'orange peels'" (Jencks, 2005:33).

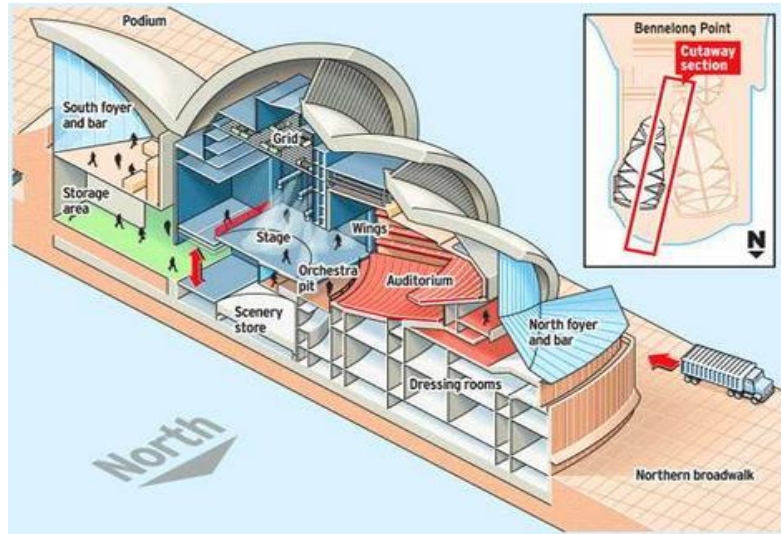


Figure 29: Interior representation in Sydney Opera House (Herald, 2006)

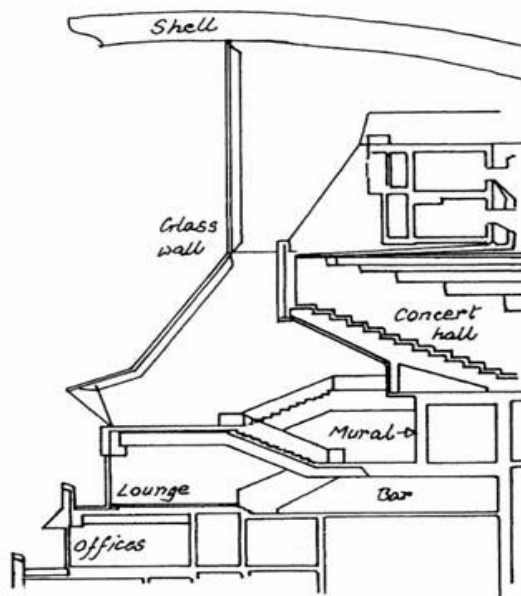


Figure 30: Representation in structure of Sydney Opera House in partial section (KERR, June 2003)

The external form of the Sydney Opera House as an iconic building has been represented infrequent concrete sculptural shells and increase human spirit. Therefore it has the outstanding structural engineering besides the sculptural architectural forms. The

Sydney Opera House performs the role of a great cultural building that has a unique style, provides a striking urban context, and opens up a public venue for different activities. The representation as an iconic characteristic of Sydney Opera House have been symbolized the unique form, spectacular structural system and creative magnificent environment surrounding.

3.3.3 Interaction between Place and Architecture in Sydney Opera House

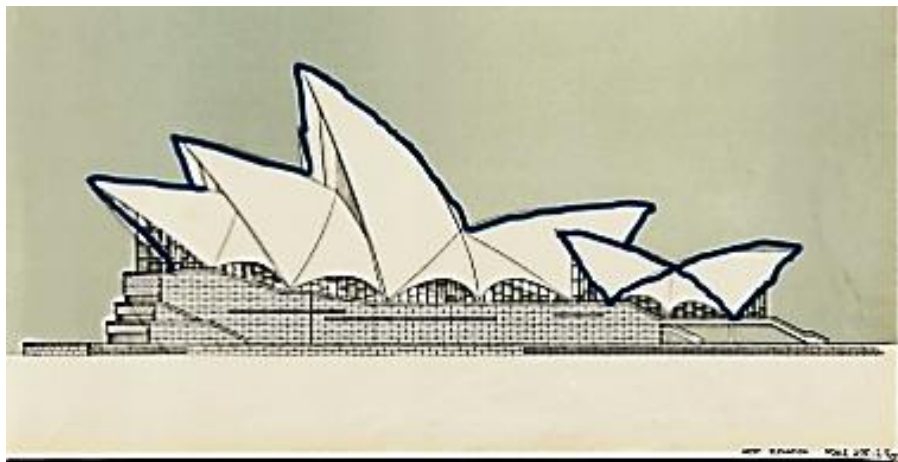


Figure 31: The movement in shell roof structure (KERR, June 2003)

The Sydney Opera House is a building with a new image and outstanding representation (Figure31) which all dominate the city. Creation the new image for the city is a generous idea to generate the place powerful. Sydney Opera House is the spectacular impact which has caused to create a new identity for the place to change the activity settings of people. Sydney Opera House has radiated special characteristics of the place and represented some unique features of its environment. Therefore it integrates an extraordinary relationship with the place and humanity. The Sydney opera house in

Sydney as a sample of iconic building that has been created a new image and represents its environment, which brought urban regeneration.

In this part of thesis the correspondence of iconic building with humanity and place will be examined. The performance of architecture to design the powerful place and invent the new image is other particular impact of this section.

The other aspect to determine the Sydney Opera House architectural characteristics is to investigate the location of it. The Sydney opera house has been placed in the heart of Sydney on the harbour along a site. The modern expressionist style of the opera house has been invented in the large scale structure. The huge size of this iconic building is the significant alternative of being visible. Consequently, the building can be seen from all sides including the deck of the Sydney harbour and from the Royal Botanic garden. Thus a viability and visibility are other particular impacts to generate the building iconic which preserved in observer's mind.

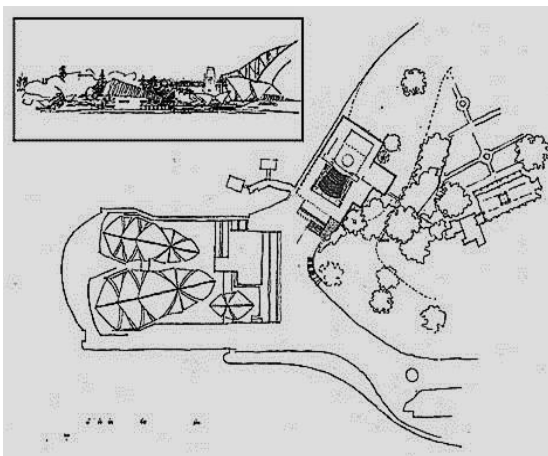


Figure 32: Site plan of Sydney Opera House (Keating, 2008)



Figure 33: Sydney opera house and surrounding (IKONOS-2)

To describe the place of Sydney, Freestone and Bowdon (2006) assumed that “a city where, despite the prominence and recognition of its Opera House, the cultural capital is quite diverse, with a number of cultural precincts combining with a strongly articulated urban character to produce a complex and wide-ranging set of visible and invisible cultural assets.” In fact, Freestone and Bowdon has been described the place of Sydney, through the characteristics of this iconic building. The aesthetics quality, attention to socio-culture, history, human attributes and a phenomenological approach of architecture are the particular aspects which Utzon identified the place with Sydney Opera House.

Mentioning to the architecture acknowledgment, climate, vista, topography, socio-culture, history and existence are the parameters which are affect to create the Sydney Opera House. In fact this solid mass is in the category of the iconic building which affected from a place. Sydney harbor (place) before the construction of the Sydney opera house was already popular due to its cultural and economic heritage. The unique design, the stunning innovation and the perfect exploitation of the geography of the harbor projected the Sydney Opera House to the forefront of iconicity. This power of the place (Sydney Harbor) highly contributed to its success in the Sydney opera house to be registered as one of the greatest icons in Australia.

The Sydney Opera House has played a key role in renovation of the district as well as the urban landscape by giving a sense of style and uniqueness. However, the place of Sydney had many optimistic prospective before construction of a Sydney opera house.

The spectacular architectural principles such as an aesthetics quality, unique mass configuration and huge scale of Sydney Opera House dominant the city. The outstanding dominance of this iconic building creates a new striking perception for the place of Sydney. Charles Jencks assumed that; “Sydney Opera House is the Bilbao Effect before the fact” (Jencks, *The iconic building: the power of enigma*, 2005, p. 3)

The perspective of an environment demonstrates that it has a lot of potential by itself to be powerful. Furthermore the spectacular planned and designed building of Sydney Opera House incorporates as many aspects of society as possible. This iconic building acts as a conduit of information about the past, present and future. Sydney Opera House has been created in a carefully chosen location which impacts on its public to make the experience unique.

In another sense, the creation of Sydney opera house on such a powerful place made it as a key building of interest. All the attractive and eye catching attributes of this iconic building aid to give a unique impression and long lasting memory to onlookers.

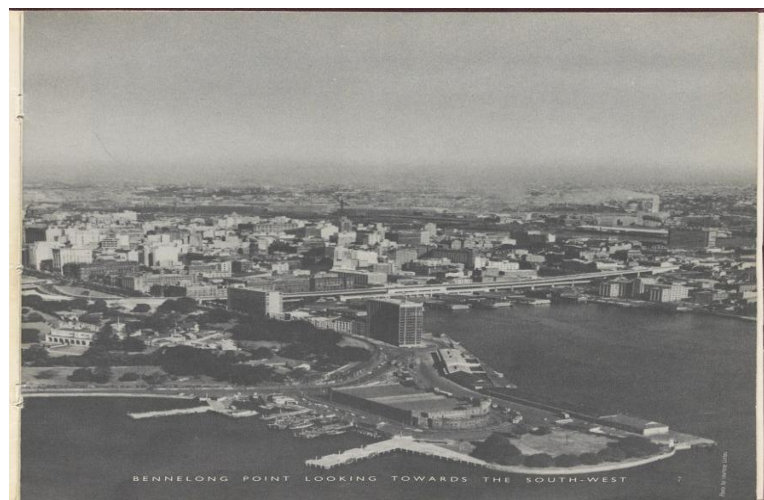


Figure 34: City of Sydney before opera house (wales, 1959(2March))

It is an undeniable fact that a magnificent innovation of Sydney Opera House has created a new perception in Sydney. (Figure34) It is now considered to be an identity for Sydney and the Australian nation. In fact, attempt of Jorn Utzon to consumption the place attributes such as socialization, culture, history, technology and human attributes has been achieved succeed through a design of Sydney opera house.



Figure 35: Sydney opera house; Interaction of architecture and place (Sydney,Australi)

3.2 The Case2: Guggenheim museum in Bilbao-Spain



Figure 36: Guggenheim Museum Bilbao wraps around bridge (Horsley, 2001-2002)

One of the iconic buildings which have been generated the new perception in the world of architecture is Guggenheim museum. The museum (Figure37) has been situated in Spain-Bilbao in 1997. This masterpiece designed by Frank Gehry who has made it in deconstruction style.

Most people knew little about the history of the city of Bilbao in Spain. The Guggenheim Museum has made substantial contribution to the city which has impacted on the socio-cultural, economic and regeneration of the city. This magnificent piece of art work was designed by Frank Gehry. Beatriz Plaza stated in 2006 that the city suffered an economic down turn with a 25% rate of unemployment. There was also a deterioration of home industries and an over congested sea port. The political and urban turmoil coupled with the environmental depletion due to pollution was outrageous.

The conception of the construction of the museum in the late1990's was an attempt to revamp the troubles that plagued the city. It is undoubtful that this masterpiece created a

new image for the city through its singular impact to advance the expression of Bilbao. Many critics raised their concerns as to why the sum of \$228.3 million would be spent on a public building rather than used to address the city's problems. To their hallucination and shock, the museum recovered its initial investment just six years after its construction. The noticeable issue through a pioneering design of Guggenheim museum with all architectural phenomenology approach is the new vision that Frank Gehry has been created in architectural world. The evaluation is that much huge that Frank Gehry declared that "I was looking for a way to express feeling in three-dimensional objects. I never expected Bilbao to be the, kinda, hit it turned out to be. In fact, when it opened I was very self-conscious about it, and thought, 'My God, what have I done?'" (Press), 2011)

Through an innovative design of Guggenheim museum, it will be analyzed according to the architectural characteristics which divided to the three sections; a mass configuration, space and façade. In the part below these three sections will be considered.

3.2.1 The Architectural Characteristics of Guggenheim Museum

The Guggenheim museum architectural characteristics identified as a solid mass of urban fabric in Bilbao.

The Guggenheim museum which has known as an iconic building is the spectacular one which has constructed with an extraordinary quality to create a new identity for a place of Bilbao. Understanding the architectural characteristics of Guggenheim museum due to the mass configuration, façade and space organization is essential to achieve the goal.

- **Mass Configuration**

First step to investigate the architectural characteristics of the Guggenheim museum mass configuration is 'how it is located in the site'. The geometrical shape of Guggenheim museum with eye-catching curvilinear movements has been laid horizontally next to the river of Bilbao which has been obliged the mass density of environment.

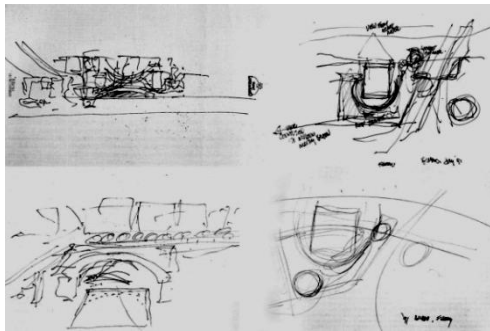


Figure 37: left (top and bottom): North elevation, right (top and bottom): Plan Sketchs by Gehry(Bruggen, 1991)

In the sketches (Figure 38) which have been done by Frank Gehry, he struggled to situate the Guggenheim museum in the right place due to the wind, sun direction and the existence building of the Guggenheim museum surrounding. In fact, the existence surrounding the Guggenheim museum has affected to the architectural presentation of Guggenheim museum such a form that it is.

The deconstruction style of Guggenheim museum which has been represented in a curvilinear movement has an intangible sense with a contextual of Bilbao. The intangible characteristic of Guggenheim with an old contextual of Bilbao has been generated a new identity for the place. In fact, the design of Guggenheim museum has

been limited attention to the contextual characteristic of the environment. The modernity, technology, material and outstanding deconstruction style of Guggenheim museum represent the complete diversity of this iconic building with a whole contextual pattern of place (Bilbao). Indeed, a phenomenological approach of the Guggenheim museum put architecture in a new perspective. Although to invent the extraordinary iconic building Admin states that “the architectural forms might be great, but not for its architectural spaces.” Creation the remarkable impression for a first glance is the character has assisted the building to be an icon. He added that Gehry’s has generated so-modernist buildings with three main characteristics called “special”, the “unique” and the “random”. (Press), 2011)

Frank Gehry has created the remarkable shape of the mass (Figure 39) with a high level of quality and aesthetics to generate the new identity. The aesthetical point of the Guggenheim museum has been represented by the outstanding deconstructive form, gesture and the material(Generally limestone-coated orthogonal shapes; titanium cladding and soaring glass of atrium)are the dominant issues of the building. The Guggenheim museum has not been signified the history, socio-culture or the believe of Bilbao people. Otherwise, dynamic and geometrical form of the mass has been represented the optimistic future of Bilbao which has been the focal point in Architecural life. The physical attributes of Guggenheim museum such as a singular design, uniqueness, symbolic representation, large scale, material, color and improved an economy of the city are the factors which transformed this mass configuration into an extraordinary iconic building. Visibility and the large scale of the Guggenheim Museum has been formed the building as the existential foothold to dominate the city. In this

respect, the key issue is to understand how the curvilinear form is created. Referring to the architecture acknowledgment, climate, vista, topography, socio-culture, history and existence are the parameters affecting the form of the mass. Otherwise, the new perception of Bilbao is dissimilar to the old life style of human of place. This dissimilarity is signifying to the modern life of Bilbao in future and brought hope to the citizens. Indeed, this differentiation is one of the foremost characteristic to define the new identity for city of Guggenheim Museum, Bilbao and also has created a new meaning in architecture. The phenomenological approach of Guggenheim Museum exposes a new vision for human to play with place attributes to fashion the future of world.

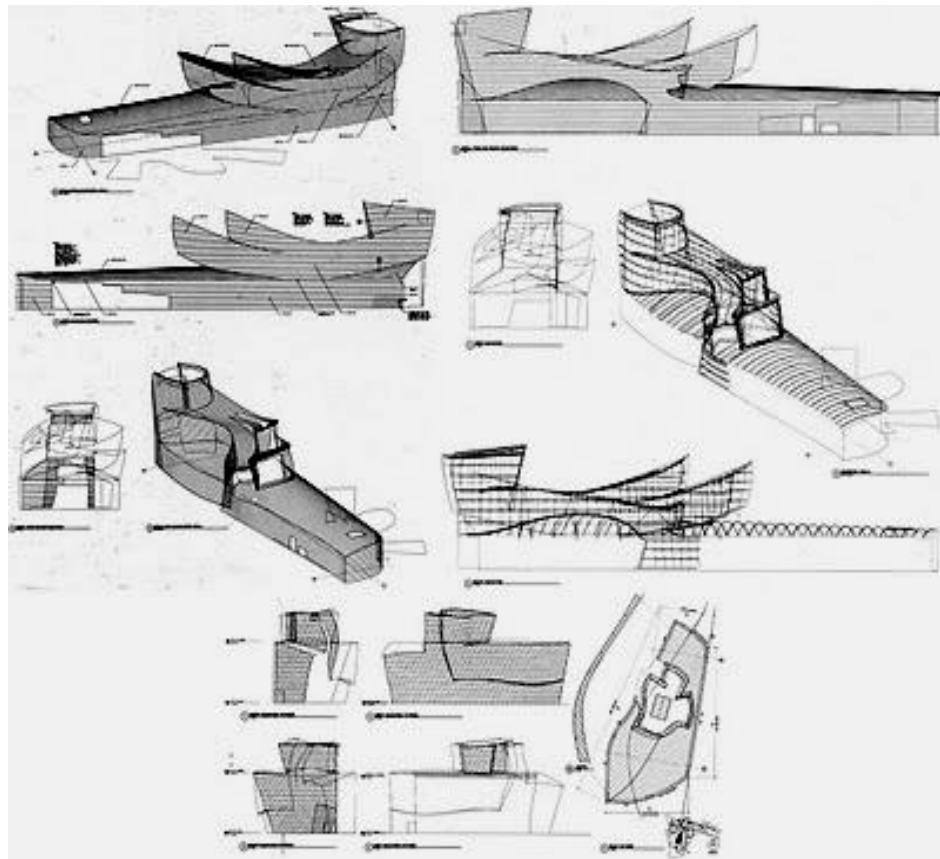


Figure 38: 3D module of Guggenheim Museum (Frank Gehry 1991-1995, 2010)

In the following section architectural characteristics of Guggenheim museum due to the façade will be considered.

- **Façade Composition in Guggenheim Museum of Bilbao**



Figure 39: Guggenheim Museum facade

Façade(Figure 40) in the Guggenheim museum is the essential factor to generate an extraordinary deconstructive style of building which has been represented the certain architectural characteristics of iconic building such as uniqueness, attraction and the specific message that it has been passed to the world. The message has been generated from this iconic building demonstrates art work, technology, modernity and new perception of Bilbao. Material is the main aspects to determine the aesthetics and quality of façade in the buildings. The specific material used for the Guggenheim i.e. limestone-coated orthogonal shapes; titanium cladding and soaring glass of atrium assist to reveal innovation of architect. The gray color of titanium which has a strong contrast with the environment surrounding is the main factor to display the uniqueness of this iconic building. The appearance of color through the other existence of environment has been

assisted to preserve the iconic building of Guggenheim museum in an observer's mind. Frank Gehry designed the extraordinary facade to express different meanings besides the power of architect. The influence of the Guggenheim museum façades produce a movement of a curvilinear form, interconnecting volume, huge scale of museum and the specific geometry of building which has been innovated the method to the future of architecture.

The modernity in the Guggenheim museum façade which has been constructed with high level technology conveys a new identity for Bilbao. The idea of design approach via the aesthetic quality is the focal point to identify the Guggenheim museum as a considerable iconic building. The new identification of Guggenheim as a certain key to increase the economic issue has been exposed the new phenomenology approach in architecture of the world. The elevations figure below display how the iconic building lies horizontally on the place that it is located. (Figure 41)

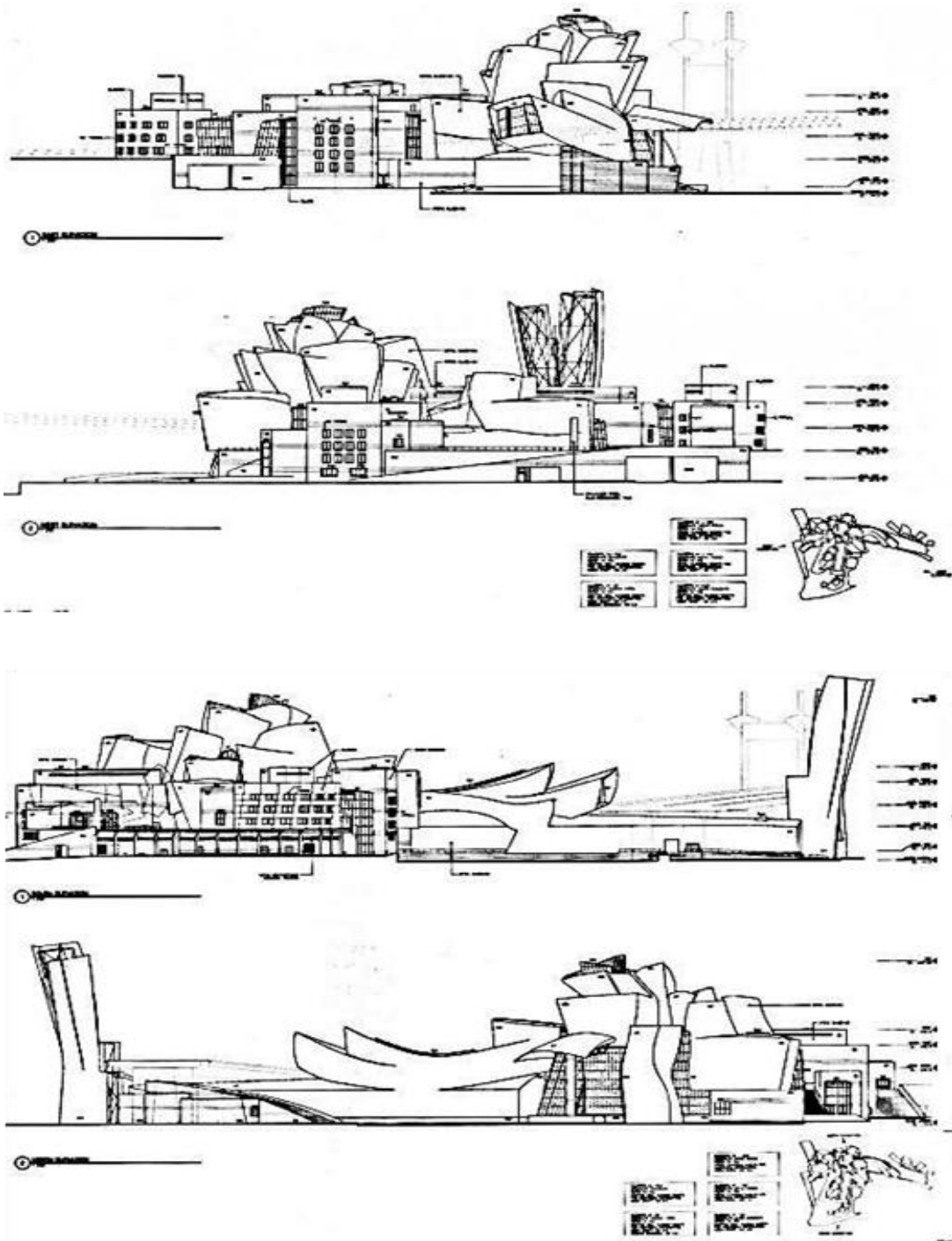


Figure 40: The elevations display the representation the iconic of Guggenheim (Bruggen, 1991)

- **Space Organization In Guggenheim Museum of Bilbao**

In Guggenheim Museum structural elements define the spaces and conduct the organization and relations of them. Almost all of the spaces in the Guggenheim museum has been classified to create the spaces extraordinary with a special emotive impact for human. In addition, different gesture of structure elements, technology, material and even the color are employed to express the new identity of space besides to define it.

By referring to Niels Lunning Prak's idea (Niels Luning Prak's, 1968) the space in Guggenheim museum can be categorized in two main groups. The first one is conceptual space which has associated to the visual art and not been changed and the other one is the physical space which has been correlation with an observation. Frank Gehry has been considered both categories of the spaces. (Figure 42) Selection of the specific material through the particular form of structural elements has been created the architectural vision for art work of Guggenheim museum. On the other hand, the visual art work of the Guggenheim museum has been fashioned the new identification for human's perception. For instance, usage the soaring glass in façade has created a connection between humans inside and outside. The transparency of façade is one of the significant features to innovate the conceptual space in architecture. The other particular aspects which has been observed to design the dissimilar contextual of Guggenheim museum with environment is the Titanium cladding. The gray titanium color in the colorful environment of Bilbao aids to the eye-catching perception of Guggenheim museum.

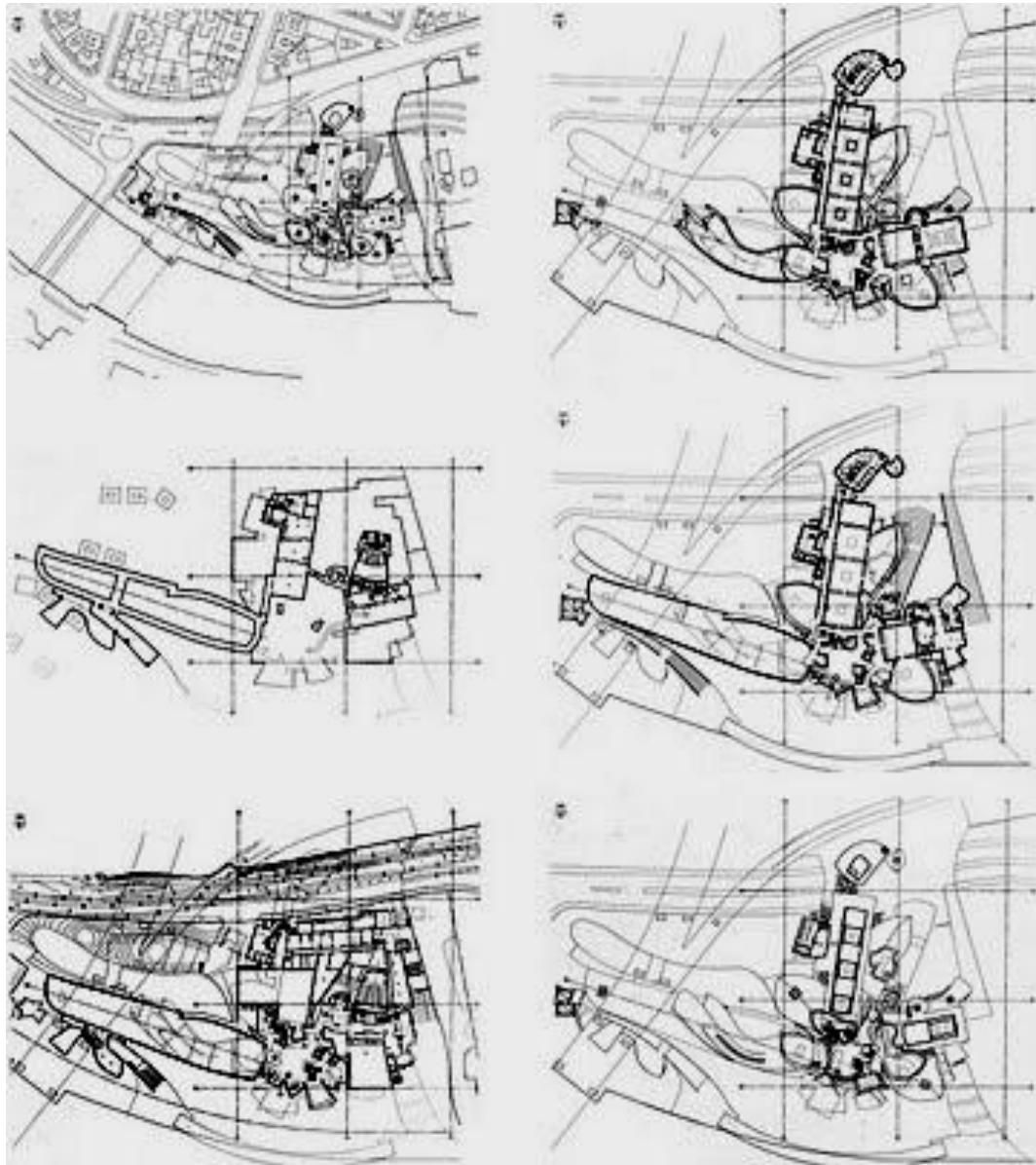


Figure 41: The organization of space in Guggenheim museum Final Plans: site (top left), basement (centre left), ground floor (bottom left), first floor (top right), second floor (centre right), third floor (bottom right), (Frank Gehry 1991-1995, 2010)

Frank Gehry deliberately designs the unusual spaces; with this purpose, he plays a structural elements and materials to innovate and represent new understanding of spaces and aesthetic in architecture. Dynamic and geometric design of the Guggenheim museum is actually new experience of spaces that someone easily realizes the

uniqueness. As a matter of fact, uniqueness of form, non-identical space, diversity of material, connection of inside and outside are the main issues that identify, represent and consequently transform the vision of the place(Bilbao) into an iconic one.

3.2.2 Iconic characteristics of Guggenheim museum

Iconic characteristics of Guggenheim Museum are explained in the light of its new image in the urban fabric of Bilbao and the act of representation on the sign of a place. These are considered as two main issues that define iconic characteristics of the building.

A. New Image

The Guggenheim museum which is identified as an iconic building has been evaluated as a new image of urban fabric in Bilbao.

The unique design, concept, symbolic values are the features of Guggenheim Museum design construction era made it iconic. The Guggenheim Museum has been fascinated because of its curvilinear movement and deconstruction style. The geometrical and dynamic form of Guggenheim museum is the significant impacts that Frank Gehry has been used to create the new image. The huge scale of Guggenheim which is a reason of its visibility has been attracted the tourists. To consideration about a Guggenheim museum attraction Plaza cited that, “We are in a position to assert that Bilbao is an outstanding test case for the impact of a single internationally famous facility, considering that Bilbao was not previously known for its tourism potential, in a context that otherwise does not lend itself to large flows of tourism” (Plaza, 2000, 264).

The iconic building such as a Guggenheim Museum refer to Cleo Broda's thought with revolutionary design and a large scale structure has been demonstrated the new perception in architecture. To remember and preserve the physical object (Guggenheim Museum); large scale and the visibility are the substantial characteristics which have been assisted to evoke an iconic building. These two features are the particular aspects that have seen in Guggenheim Museum. In fact, visibility and the large scale of the Guggenheim Museum are considered as the existential foothold to dominate the city.

The uniqueness of built purpose and a flare of Guggenheim museum to stand it out in different features such as an economic, political, social, modernity, technology and touristic features are the fundamental features of being iconic and having a new perception. Undeniable, the substantial reason of Bilbao new vision is the spectacular architecture which has done in Guggenheim museum.

The Contextual diversity of Guggenheim museum is the other characteristics that generate a new image for Bilbao. Indeed, phenomenological understanding in the design of Guggenheim Museum put the architecture in a new perspective. The modernity, technology, material and outstanding deconstruction style of Guggenheim Museum represent the complete diversity of this iconic building with a whole contextual pattern of place (Bilbao). The old contextual configuration of Bilbao besides the modern framework of Guggenheim Museum creates conspicuous image for Bilbao. (Figure 43) The special shape, gesture, material and even the gray color of Guggenheim Museum established a memorable image into observer's mind.



Figure 42: Contextual diversity of environment with Guggenheim museum (SuperStock, 2011)

The outstanding design of the Guggenheim museum gives a unique impression and long lasting memory to onlookers. This uniqueness that has been engendered the spectacular deconstructive form of Guggenheim museum has a strong contrast with its environment. Indisputable the new perception of museum which developed the city of Bilbao and aid to a financial problem is the significant impact of this iconic building. Indeed, the architectural phenomenology approach of Guggenheim museum as an iconic building exposes a new vision for human to arrange the world with the different methods.

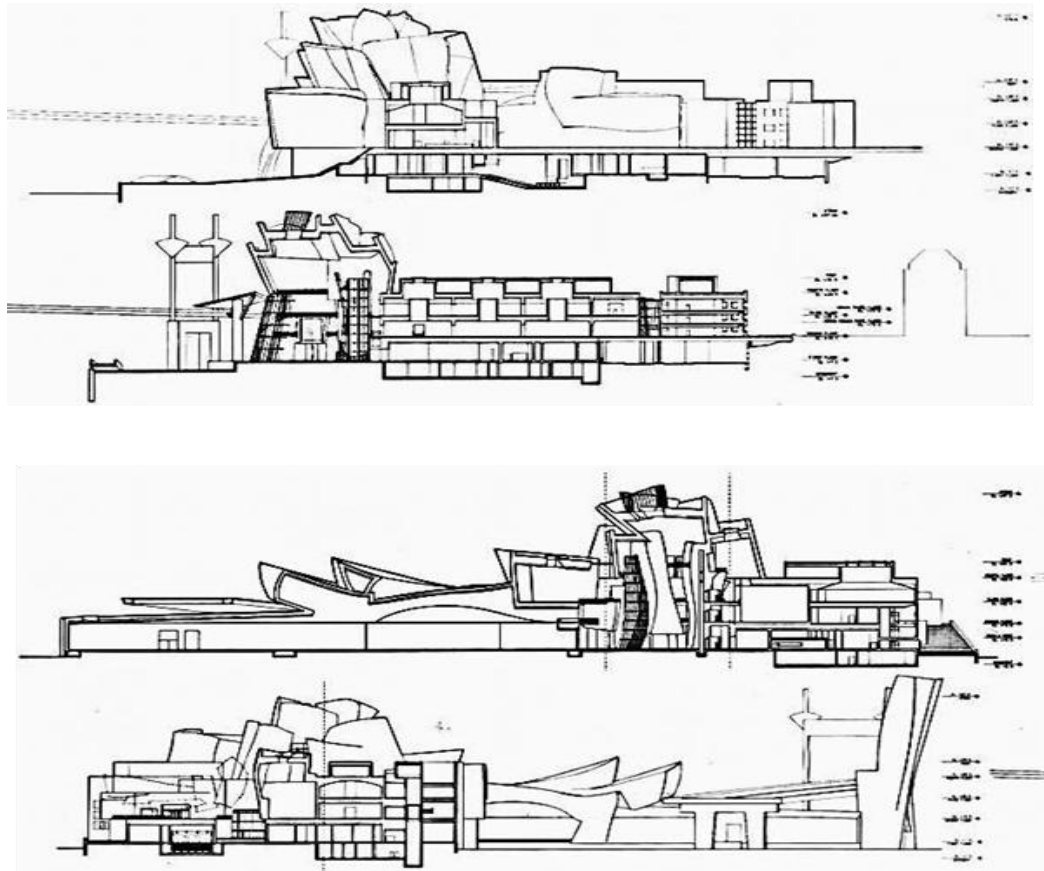


Figure 43: The sections display the new perception⁷

The act of representation plays an important role in Guggenheim museum which has a 'metaphoric shape' (Figure 45) that Charles Jencks mentioned about it. The metaphorical shape of Guggenheim museum attracts visitors. Meditate to discover the story of iconic building due to the specific attributes associated to preserve the image of Guggenheim museum in mind.

Beside this, the bizarre design of the Guggenheim museum itself established a memorable image into visitor's mind. The strange form of the building representing many enigmatic signifiers encourages visitors to think about its meaning; to read it as a

⁷ Final Sections: longitudinal (top1), longitudinal through auditorium (bottom1), cross section through auditorium (top2), cross section through atrium (bottom 2)./ (Frank Gehry 1991-1995, 2010)

text and experience it according to their understanding. The mixed shape of Gehry's design similitude different metaphors and it motivates readers to find the hidden story. As Jencks illustrate, "seeing the building as fish, artichoke, or mermaid – tell their own story, an instructive one, even if it is not a full or adequate response to the building" (2005:9). However, Sudjic claims that Gehry's design in Bilbao "was a sensation because it looked nothing like an art gallery – or, for that matter, not like a piece of architecture had previously been understood. With its puckered titanium-skinned roof, swooping and soaring through bridges and embankments that line Bilbao's river, the Guggenheim was more like a train crash than a building, a homemade mutant version of the Sydney Opera House" (2005:324)

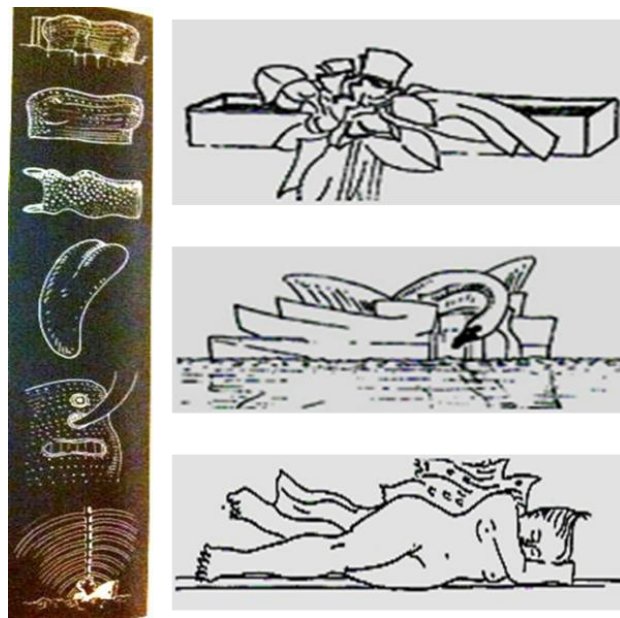


Figure 44: Metaphorical analysis of some of the terms critics used to describe Gehry's building: a fish, a narcissistic swan, a window box, etc. (Jencks, Iconic building, Power of enigma, 2005)

As a matter of fact, the symbolic meaning of the Guggenheim is its relation between human life and architecture. The new identical of Guggenheim presents and creates distinctive sense of Bilbao which has a relation between human life and architecture. It is an undeniable fact to ignore the role of architecture to create connection of social life and architecture. In fact, a museum is use of architecture for place-making. The museum has brought hope to the citizens and city officials through urban regeneration and has also provided many employment opportunities. Design an iconic building is the significant implement to advance the cities and create a new perception to various arrangement of the world.

Apart from all these criticisms, the facts still hold that the Guggenheim museum is a remarkable sight in the Bilbao prospect and this undeniable fact that the Guggenheim's place in Bilbao's identity and its importance to Bilbao culture is untarnished.

The following section will investigate the iconic characteristics of Guggenheim museum due to the architectural representation.

B. Representation

The representation is the singular characteristics which defined an iconic building. This thesis will be inspected the representation of Guggenheim museum as a substantial character of iconic building.

The inherent uniqueness of Guggenheim museum which has been represented through the unique form, huge scale and the aesthetic quality has been passed a message to the world of architecture. The message which has been passed by the representation of Guggenheim museum signified the history, socio-culture or the believe of Bilbao people.

Otherwise, it has been represented the optimistic future of Bilbao which has been the focal point in Architectural life.

In this sense, the innovative form of the iconic building of Guggenheim museum has been represented many enigmatic signifiers inspires tourists to think about its meaning; to read it as a text and experience it according to their understanding. Frank Gehry by create the metaphoric design of Guggenheim has been motivated the viewer to think about this iconic building representation and preserve it in their mind. Without a doubt, the metaphoric shape of Guggenheim museum presentation is the reason that observer meditates and tell its story. Although this is the primary purpose to aid to keep in visitor's mind. In this sense, innovative design , comprehesible the phenomenology approach of architecture besides an understanding a neccesity of place attributes such as an economical and political can represent the building extraordinary. The creative design by Frank Gehry has all of these factors which called the building an iconic.



Figure 45: Extraordinary representation in interior of Guggenheim museum (houseofanais, 2011)

To ponder the experience of representation in the Guggenheim museum Philip Johnson stated that: "I swear I don't know why, it moved me just as much at the end of two days as it did when I first walked in..." (PBS.org) Johnson has been noticed the attributes creation for the workable environment, new man's experience and the remarkable representation of Guggenheim Museum which Gehry has been created exceptional. The Guggenheim interior 'representation' is a significant feature to give a new identity to the architectural world and recall the phenomenological approach of architecture. The architectural quality of space in Guggenheim Museum has been incorporated the realization with a new identity of spaces to perceive a new sense of place. Frank Gehry has been attained a new architectural perception by transcending and innovating the basic elements qualities such as a material, structure, light and even color in the masterpiece of Guggenheim. (Figure 46) In addition, the striking representation of Guggenheim museum is the main impact to transcend the life style quality and presentation in human life of Bilbao.

In this part the thesis has been examined the 'New Image' and 'Representation' as a two significant characteristics of Guggenheim museum as an iconic building which has done by Frank Gehry. The innovative design of museum in a deconstructive curvilinear form has been internationally acknowledged to be the symbol representing the city of Bilbao and it has sparked great interest for its design and its attention to issues regarding the economics and politics. This great iconic building has clearly become a national pastime that strikes they eyes of tourists as well. The enigmatic form of Guggenheim museum preserved the outstanding image of it in the mind of viewer forever.

In the figure below the extraordinary presentation of Guggenheim museum will be display in the sections which has done by Frank Gehry. (Figure 47)

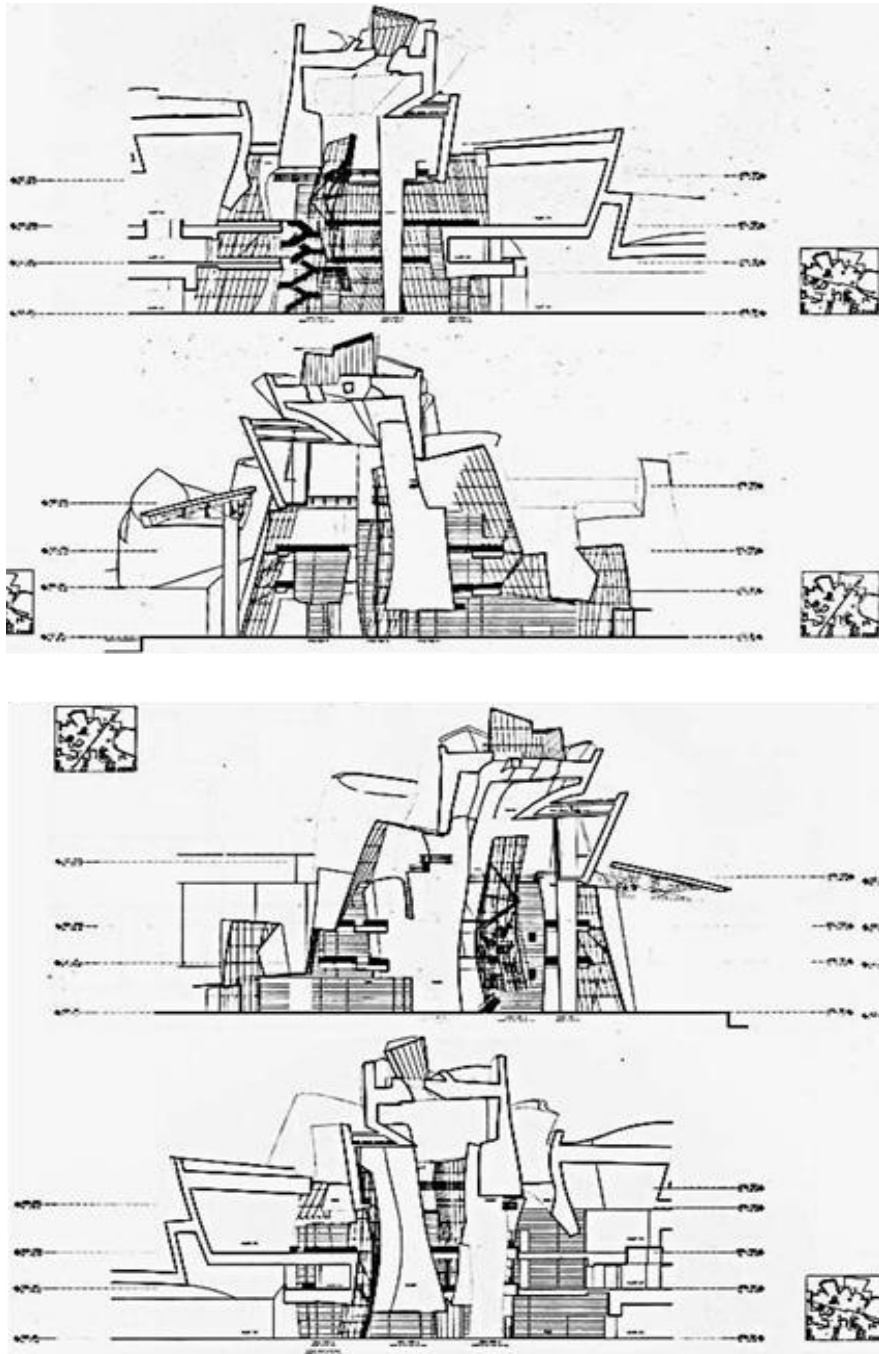


Figure 46: The sections display iconic building representation⁸

⁸ Final Sections: cross section through main access atrium (top left), longitudinal section through atrium towards south (bottom left), longitudinal section through atrium towards north (top right), section through atrium (bottom right). (Frank Gehry 1991-1995, 2010)

3.2.3 Interaction between Place and Architecture in Guggenheim Museum, Bilbao

The Guggenheim Museum in Bilbao as a sample of iconic building that has been created a new image and represents its environment, which brought urban regeneration and economic stability to a formerly unpopular Bilbao.

In this part of thesis the correspondence of iconic building with humanity and place will be examined. The performance of architecture to design the powerful place and invent the new image is other particular impact of this section.

The extraordinary museum of Guggenheim has a mutual interaction with architecture and place. In the phenomenological approach of Guggenheim museum by Frank Gehry has connection to generate the place powerful. Indisputable, the new vision of Bilbao has been revealed the new architectural arrangement for all around the world and especially for Bilbao. The remarkable form and a deconstruction style of Guggenheim museum which has a dissimilar contextual with an old architectural version of Bilbao has been invented the new perception for the place of Bilbao. The modification aids to design the place of Bilbao spectacular and powerful.

To ponder the magnetism the place of Bilbao Charles Jencks (2005) states that, “This outstanding building brought in an extra 1.3 million visitors the first year, 1998, and 1.1 million the second, and by 2000, the total had reached 3 million. Shock and Tourism.” Through this citation, it is obvious that improvement of city (Bilbo) via a new perception of place attracts more tourists and this is a particular purpose to advance the economy.

The attraction of this museum brought advantages to both the citizens and city officials who saw regeneration of the city reaching unthinkable heights. On the other hand Ethan

Kent mentioned in PPS that this outstanding museum is prospered to be as an icon but significantly has failed in public space. Guggenheim museum is located on waterfront adjacent to the centre of Bilbao. In Kent's opinion the building is reducing the prosperity of architecture to build one icon. Otherwise the Guggenheim museum with the extraordinary form is more monumental building rather than iconic one. He mentioned the manner that Frank Gehry placed the Guggenheim museum has been ignored all the place attributes such as a history, socialization, culture and the basic identity of Bilbao. The representation of Bilbao due to the innovative design, modernity, technology and material to create such a spectacular form is an impressive. However, Gehry has been disregarded all the consideration to the riverfront and pedestrians who walked in a public space. (Kent) Conversely, Rem Koolhaas believes this masterpiece of Frank Gehry has succeeded in both architecture and public. He also assumed "We need a building that does for Rome what the Guggenheim did for Bilbao," he recounts. "Uses the Guggenheim museum as a yardstick for what could make a city like Rome more popular. (LUBOW, 2000)

To mediate the role of architecture to design the Guggenheim museum and the effect of it to generate the place (Bilbao) powerful the act of 'time' should be considered. Hence the idea of the site "yangsquare.com" has been examined. The site "yangsquare.com" has created a new time for Bilbao according to the creation of a Guggenheim museum. It has considered as BG and AG (before Guggenheim & after Guggenheim). (Press), 2011) To be sure, 'Time' is one of the representation features of the Guggenheim museum which display the advanced future life of Bilbao. The visual distinction between the new image of Bilbao and the old one has been demonstrated the effect of


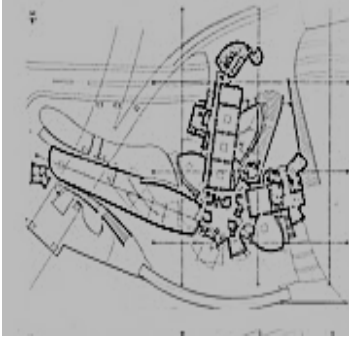
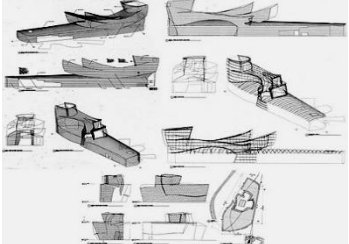
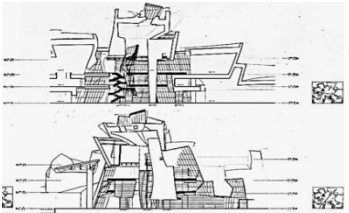
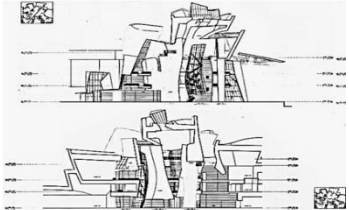
'time' as an architectural approach to improve the place (Bilbao) of Guggenheim museum.

The design done by Frank Gehry on the Guggenheim Museum has led to a phrase which describes how an iconic building can impact positively on the economic, political and many other aspects of a society. "The Bilbao Effect" has led to many "copy cats" in the same respect but most have never the glamour of the Guggenheim Museum; a factor which highlights its uniqueness added to the fact that it was the first masterpiece of its kind.

Great architecture usually is costly but may in future yield much benefit to its environment. If an exceptional piece of architecture is to be created mainly to transform the urban area, considerable acuteness must be given to the political and symbolic interest, attention to the materials and finally the goal for which it was created must be prim. (Jansen, 2007; Ponzini, 2009)

This spectacular building reflects first class architecture with a highly aesthetic appeal. Although this specific building led to significant urban regeneration, it must be kept in mind that it does not respond expressly to the urban process but has been a channel to spread some believes amongst some actors in the field that the impact follows the icon. Hence the regeneration came as a result of the huge inflow of tourists in to the city.

Table 2: Guggenheim Museum; Spain, Bilbao

<p>Iconic Characteristics</p> <p>Architectural Characteristics</p>	<p>Representation</p> <ul style="list-style-type: none"> • Metaphoric shape • Enigmatic signifiers inspires tourists to think about its meaning • New identity • Innovative Design 	<p>Image</p> <ul style="list-style-type: none"> • Contextual diversity • Modernity, technology, material and outstanding deconstruction style. • unique impression and long lasting memory to onlookers 	<p>Guggenheim Museum</p>  
<p>Mass Configuration</p>	<p>Unique geometrical form created a new image for place of Bilbao Deconstruction style of Museum represented a new identity with an innovative curvilinear form</p>		
<p>Space Organization</p>	<p>Color, material & innovative style of Museum created a new image for human. Innovative design in space organization.</p>		
<p>Façade Composition</p>	<p>Metaphoric shape Enigmatic signifiers inspires tourists to think about its meaning New identity Innovative design</p>		

3.4 Introduction of the Gherkin Tower



Figure 47: Gherkin tower, London (Demetrious, 2009)

The Gherkin tower is officially known as “30 St Mary Axe” but popularly famous as the “Egg of London” or “Swiss Re Tower”, (Figure 48). It is one of the most outstanding iconic buildings which flaunt the London skyline. It was constructed by Sir Norman Foster in 2004 and is seen to have a radical effect in direction for city buildings. This tower has been internationally acknowledged to be the symbol representing the city of London and it has sparked great interest for its design and its attention to issues regarding sustainability.

According to Sir Norman Foster “it is a proposal which is radical-socially, technically, architecturally and spatially.” (Mario campi, 2000)

The design and planning of Gherkin tower was converged to an optimization problem with a long list of constraints that had to optimally satisfy. Norman Foster assumed that, it is “about survival”. The pivotal aim is to create the unified building integrated to the sustainable impacts that answers to the social requirement, radical technology and innovative design. (Nancy B. Solomon, 1MAY2008)

3.4.1 The Architectural Characteristics of Gherkin Tower

The architectural characteristics of Gherkin Tower as an iconic building have been investigated as a solid mass in London. Accordingly; mass configuration, space organization and façade composition are the essential features which will be analyzed in this search to achieve the goals.

- **Mass configuration**

Consider the architectural characteristics in mass configuration of 30 St Mary Axe (Gherkin tower) are the method to study a new perception in the world of architecture. The principal to investigate the mass configuration is 'how it is located in the site'. The geometrical shape of 30 St Mary Axe (Gherkin tower) with eye-catching metaphoric shape has been placed vertically in the commercial district of London which has been obliged the mass density of environment. The space limitation in the construction of 30 St Mary Axe (Gherkin tower) has been stimulated to erect the building vertically. Other characteristics have been involuntary to create a tower with such a metaphoric shape that it is, to achieve the sustainability.

The complexity of such a magnificent work of art and design involved the use of highly complex and advanced mathematical and other scientific tools different from the methods used by ancient Egyptians when constructing their mighty pyramids. Also, the use of highly computerized and other digital tools was required to analyze every step of the design process. (Figure 49) The powerful use of Parametric modeling that can allow the designer to manipulate certain features of a building without necessarily re-calculating all other features that are affected by the changes you make was employed.

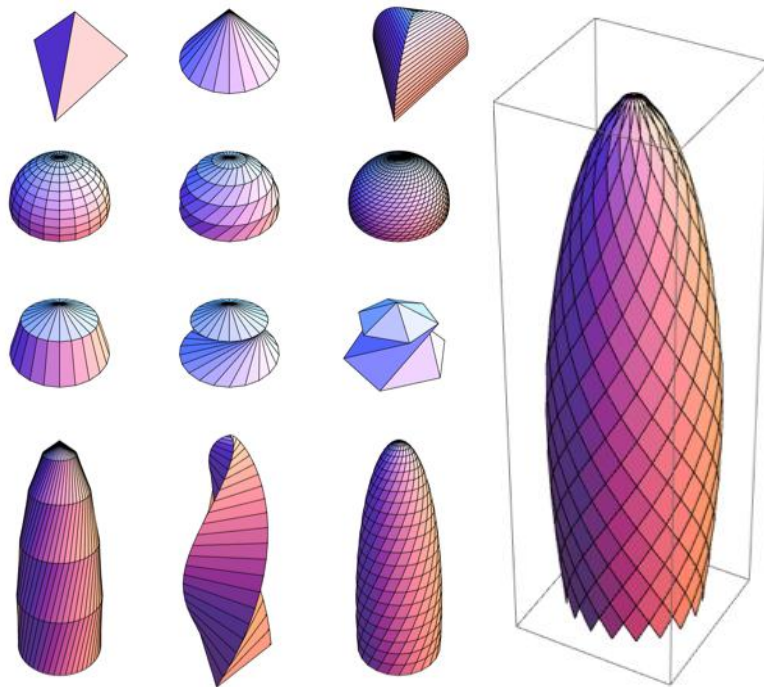


Figure 48 : The synthesis form process of Gherkin tower
 (Christopher Carlson, 2009)

The last geometric version of Gherkin Tower modeling which has a metaphoric cone and a glass as a material of façade has been created to be a sustainable tower (Figure 50)

Sir Norman Foster created the significant form for the mass of 30 St Mary Axe (Gherkin tower) with a high level of quality and aesthetics to generate the new identity. The aesthetical quality of the Gherkin Tower has been represented by the outstanding form, sustainable gesture and the material(glass façade).However, the mass configuration of the Gherkin tower does not signified the history, socio-culture or the beliefs of British people. As in the other cases on the contrary metaphor and geometrical form of the mass has been represented the optimistic future of London which has been a breaking point in the architecture of the city.

The physical attributes of 30 St Mary Axe (Gherkin tower) such as a remarkable design, uniqueness, symbolic representation, large scale, material and ability for sustainability are the factors which transformed this mass configuration into an extraordinary iconic building. For instance, visibility and the large scale of the 30 St Mary Axe (Gherkin tower) has been formed the building as the existential foothold to dominate the city. This building is 180 meters tall i.e. approximately three times the height of the Niagara Falls. Enormity is one of the major features of the works of Norman Foster which naturally catch the human eye and radiate an undisputable impact on the environment. Although this tower is a mighty and a very aesthetically pleasing sight, the size and magnitude was bound to meet all town planning laws due to its location in the heart of the city.



Figure 49: High tech modern style of Gherkin tower
(Architecture Building of Swiss Re Tower in London by Foster + Partners, 2010)

- **Façade**

Façade in the 30 St Mary Axe (Gherkin tower) is the essential factor to generate a sustainable building. Create the double glazed glass for outer wall and sliding glass opening for inner one is the solution to have maximum natural light and natural ventilation (Figure 51). The modern building which has been constructed with a high

level technology conveys new architectural characteristics which aid to transform the life style of London. The idea of an optimization besides the aesthetic quality is the main point to identify the Gherkin tower as a sustainable iconic building. The new identification of Gherkin tower as a sustainable iconic building exposed a new vision for a human to deliberate about their world to be legible and credible.



Figure 50: Sustainable iconic building (Gav)

The main concept of Gherkin Tower as an iconic building is an attempt to convey a distinct message to the world. The message generated from this iconic building demonstrates interaction of art work, technology and modernity and a new perception for skyline of London. The specific material i.e. double glazed glass used for the façade of Gherkin Tower assist to reveal innovation of architect (Figure 52). Indeed, 30 St Mary Axe (Gherkin Tower) façade embodies aesthetics quality, structural liability and advanced architecture with the essential universal requirements. The ecological Gherkin Tower façade is the innovative solution that Sir Norman Foster created to achieve the essential universal requirement.

Sir Norman Foster designed the extraordinary facade to express different meanings besides the power of architect. The motivation façade of Gherkin tower produces a connection between indoor space and outdoor spaces. Covering by glass as a façade material in the huge scale and the specific geometry of structure has been formed it an exceptional case in field of architecture.



Figure 51: Entrance of Gherkin tower (Downer, 2010)

- **Space organization**

All attempts in the organization space of 30 St Mary Axe (Gherkin tower) has been classified to make the iconic building sustainable. Indoor ventilation, maximum use of natural light, diagrid structure to decrease a consuming of steel are the specific considerations in the organization of spaces achieving sustainability.

Norman Foster aimed to create the sustainable spaces with a design of star-shape plan and usage the glass surfaces. The purpose is to innovate and represent the new style of spaces to increase the natural consumption. Consuming the natural features is an innovative concept which necessitated a new experience of spaces.

Principal structural elements demarcated /defined the Spaces. In Gherkin Tower offices has been organized according to the star shaped core which produced by the standard reinforced concrete to transfer inner loads. (Figure 53)The radial access of Gherkin Tower aids to use the natural light and ventilation in a very innovative way. In Gherkin Tower each floor rotates 5 degree to previous one (Figure54) with advantage of precise gesture of structure elements, high level technology and free column space. In fact, this is the architectural solution which expresses the new perception of ecological space in Gherkin tower.

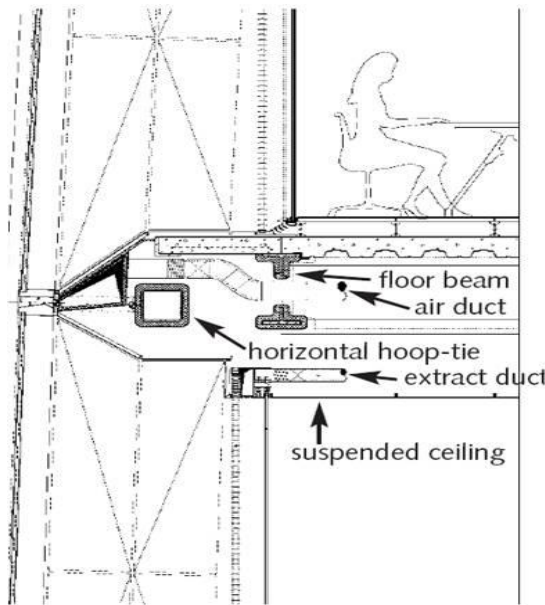


Figure 52: Detail of structure (30 St' Mary Axe (The Gherkin), London, 2010)



Figure 53: each flat rotates 5 degree to previous one (Shen, 2009)

The ecological characteristics of Gherkin Tower have been revealed a new perception to the future of architecture and increased the natural consumption with the advance the architectural approaches. In fact, Gherkin Tower as an iconic building has certain impacts on the development of architectural design as well as place which is the main intention of architecture.

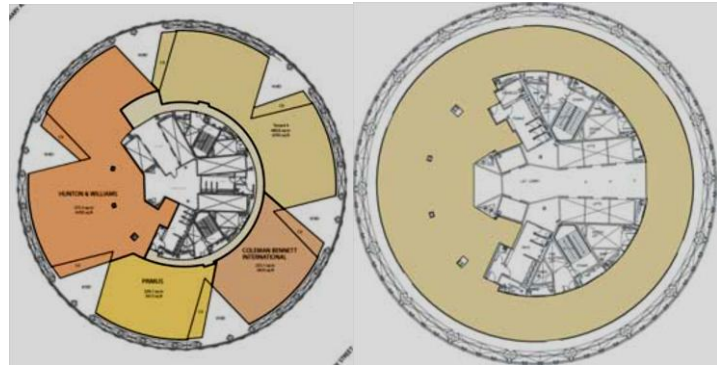


Figure 54: Double-wall system: Outer wall; double-glazed glass. Inner wall; sliding glass doors (Arup, Swiss Re—The Gherkin—30 St. Mary Axe)⁹

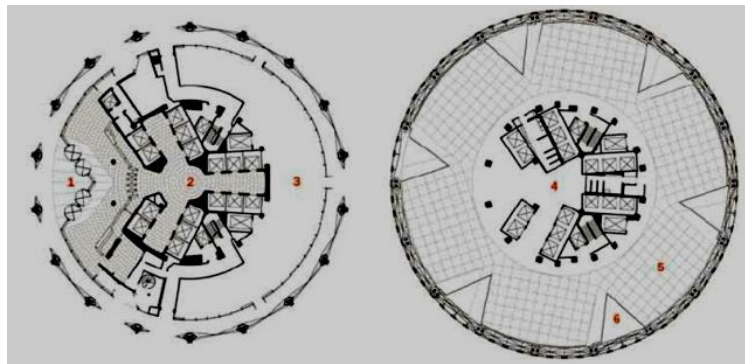


Figure 55 :Ground floor plan and six floor plan (30 St' Mary Axe (The Gherkin), London, 2010)

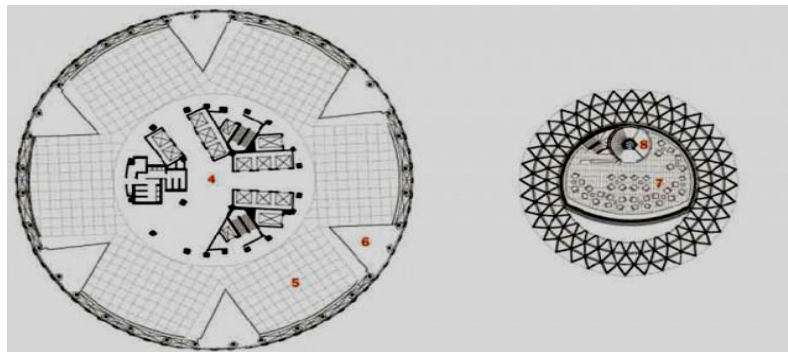


Figure 56: Twenty-First Floor Plan and Fortieth Floor Plan

⁹ A. Twenty-First Floor Plan B. Fortieth Floor Plan C. Ground Floor Plan D. Sixth Floor Plan (1.Entry 2.Lobby 3.Retail 4.core 5.office modules 6.light well 7.private Dining 8.Elavator/stair

3.4.2 Iconic Characteristics of Gherkin Tower

In this part of the thesis the ‘New Image’ and ‘Representation’ as the two significant characteristics of an iconic building will be interpreted in Gherkin Tower. The innovative design of tower in a circular form has been internationally acknowledged to be the symbol representing the city of London and it has sparked great interest for its design and its attention to issues regarding sustainability. The enigmatic form of Gherkin tower preserved the outstanding image of it in the mind of people.

A. New Image

The 30 St Mary Axe (Gherkin tower) which is identified as an iconic building has been evaluated as a new image in the urban fabric of London.

The “30 St Mary Axe” is design with the purpose of sustainability and it is constructed with the advanced building technology and unconventional design ideas as they were mentioned in architectural characteristic of the building.

Apart from, the Contextual diversity of Gherkin tower is the other significant characteristics that produce a new image for London. Although Gherkin Tower has a limited attention to the contextual characteristic of its own environment, it has brought a new understanding with its contrasting existence in this part of the city and formal appearance. Gherkin Tower with its contemporary look becomes very distinctive and unique in the historical context and silhouette of the city of London.



Figure 57: Human preserve the memorial of iconic building (Davaranah, 2010)

Large scale and the visibility are the substantial characteristics which have been assisted to evoke the Gherkin Tower as an iconic building. These two features are the particular aspects that have seen in Gherkin tower as the existential foothold to dominate the city. The genius architect of 30 St Mary Axe (Gherkin tower) has enriched the skyline of London by creating the striking building (Gherkin tower).

The physical attributes of Gherkin tower such as a singular design, material, technology, ecological solution, increase the usage of natural energy and uniqueness in its location are the factors which transformed the building into the extraordinary iconic building.

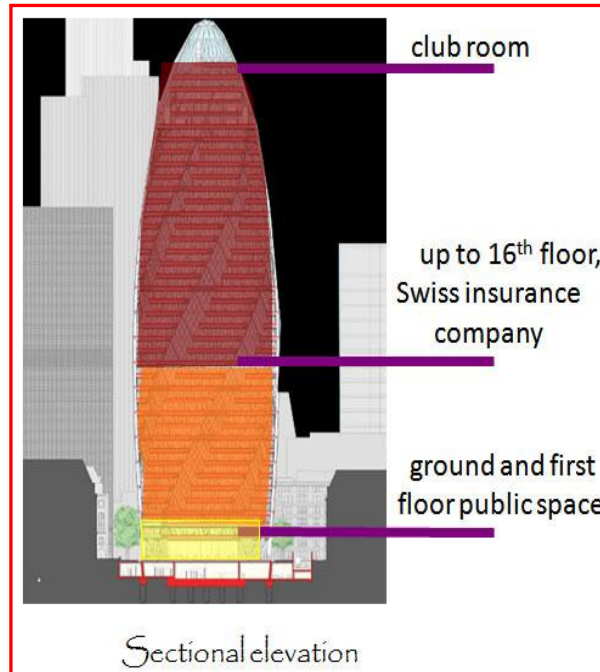


Figure 58: Gherkin tower's function (30 St' Mary Axe (The Gherkin), London, 2010)

All these could easily be taken as purely aesthetic features but all these are designed to satisfy some specific constraints. Some problems relating to its size and location were faced when constructing the tower. The size of the Gherkin tower paved the way for air currents sweeping around them thus create whirlwinds at their base that made their immediate vicinity an uncomfortable place to be. Complex computer models (Figure 59) based on the mathematics of turbulence that simulated the building's aerodynamic properties (Figure 60) was used as a remedy to such a great problem. The model showed that a cylindrical shape responds better to air currents than a square one and reduces whirlwinds. The fact that the tower bulges out in the middle, reaching its maximal diameter at the 16th floor, also helps to minimize winds at its slimmer base.

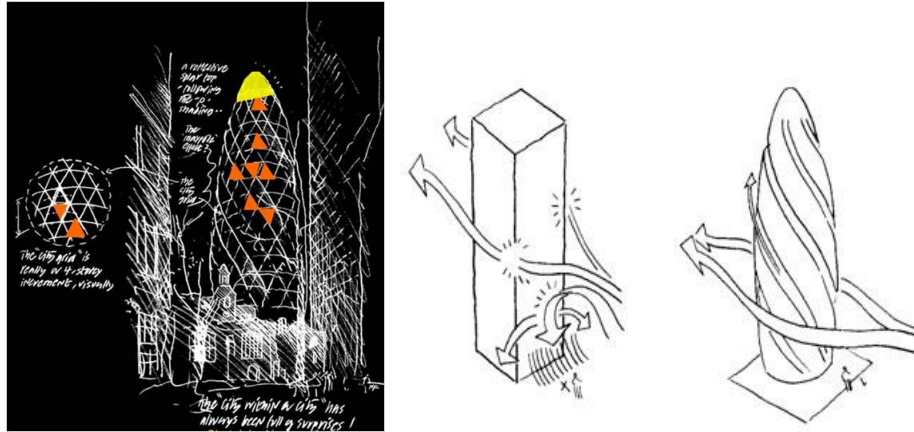


Figure 59: Form affected via the physical environment (30 St' Mary Axe (The Gherkin), London, 2010)

The urban design, contextual relationship to its environment, the architectural scale and also the aesthetic expression has been some pertinent issues that have raised criticism for the Gherkin tower. While others say that the building ignored the style and level of architecture to other sky scrapers surrounding it, others criticize the shape in its environment. Others say it was too costly to build in a sustainable manner.

Apart from all these criticisms, the facts still hold that the Gherkin tower is a remarkable sight in the London skyline and this undeniable fact that the Gherkin's place in London's identity and its importance to London culture is untarnished.

B. Representation

The representation as a singular iconic characteristics defined the iconic of Gherkin Tower.

The unique form , aesthetic quality, technology, modernity and concern on ecological approaches identify the 30 St' Mary Axe (The Gherkin). These characteristics represent the Gherkin tower as an iconic building with a new perception. Whereas, the metaphorical shape of it (Gherkin tower) caught the eyes of visitors. The form aids to discover the story of iconic building due to the specific attributes associated to preserve the image of Gherkin tower in mind.



Figure 60: Relation of inside and outside by glass façade (FAP-SR-0231)

The strange form of the building representing many enigmatic signifiers encourages people to think about its meaning; to read it as a text and experience it according to their understanding.

The spectacular shape of Foster’s design similitude different metaphors and it motivates readers to find the hidden story. As Jencks illustrate, “Erotic Gherkin, shared, Crystal beacon or Phallic symbol – tell their own story, an instructive one, even if it is not a full or adequate response to the building” (2005:9-13).

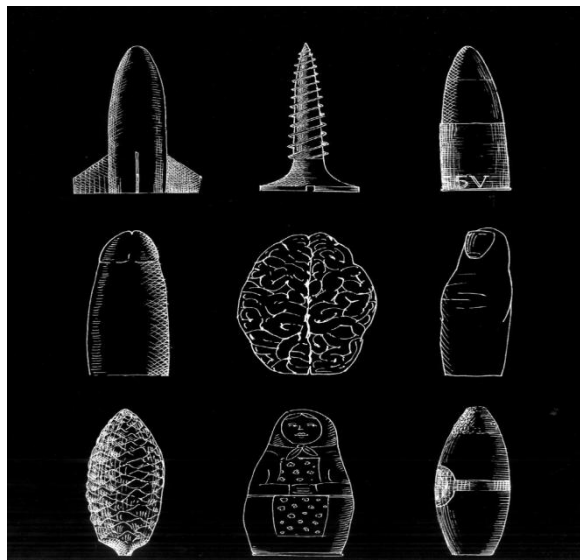


Figure 61: Metaphoric form of Gherkin tower Figure (Jencks, 2005)

Without a doubt, the metaphoric shape (Figure 62) of 30 St' Mary Axe (The Gherkin) is the reason that observer meditates and tell a story that he preserved. Although this a foremost purpose to aid to keep in visitor’s mind. A Rocket ship, spike, Russian doll, erotic gherkin or cone are the variation of the metaphoric shape of Gherkin Tower that has been invented by Sir Norman Foster. The act of representation in Gherkin tower through the variety of its metaphoric images preserve the Gherkin Tower in mind. In this sense, the unique representation of Gherkin Tower generates from the innovative design and comprehensible phenomenology approach of architecture. The creative design by Sir

Norman Foster in 30 St' Mary Axe (The Gherkin) has all of these factors which called the building an iconic. In addition, the 30 St' Mary Axe (The Gherkin) has a strong contrast with its environment. However, this is a theme that tower has been represented itself exceptional. The modernity and high level technology of 30 St' Mary Axe (The Gherkin) due to the main concept; sustainability demonstrate the new vision of architecture which aid to improve the representation of this iconic building.

The remarkable representation of Gherkin Tower has been generated from the contextual attributes parallel to a necessity of human and a consumption of natural energy. The interior of Gherkin Tower is a significant feature to give a new identity to a life style of human and recall of phenomenological approach of an iconic building. The quality of technology in 30 St' Mary Axe (The Gherkin) space has been incorporated the realization with a new identity of spaces to represent a new sense of using energy in building. Sir Norman Foster has been attained a new architectural representation by innovating the new sustainable method in the Gherkin tower. (Figure 63)

3.4.3 Interaction between Place and Architecture in Gherkin Tower,London

The 30 St Mary Axe which is identified as an iconic building has been evaluated as a physical object which has a mutual interaction with architecture and place. Understanding the phenomenology approach of architecture that Sir Norman Foster has done it by 30 St Mary Axe has connection to generate the places powerful.

The Swiss Re tower or “Erotic Gherkin” is one of the first ecological skyscrapers of London which called “Green Building”. The circular shape, material (such as a double glazed glass, appropriate insulation), location (it has been sited near the public

transportation) and minimal energy consumption are the particular features of the Swiss Re tower being as a sustainable iconic building in London. However, this substantial iconic characteristic of Gherkin tower will be demonstrated itself in the place which the tower has been located in it. Consequently the importance of place is to create a location that building could represent itself, place attributes and new style of future for human who lives there. To construct an iconic building is one of those method which has been transformed the image of the city and created the spectacular future by the power of the architecture. Architecture as a “mother of art” is incorporated into human life in the form of an iconic building because it radiates special characteristics of the place and represents some unique features of its environment. Therefore iconic buildings integrate an extraordinary relationship with the place and humanity. The Gherkin tower in London as a sample of iconic building that has been created a new image and represented its environment and London’s future as well.

The new vision of architecture which aid to improve the place and the societies life style is the other effect of 30 St' Mary Axe (The Gherkin). The modernity and high level technology of 30 St' Mary Axe (The Gherkin) has been revealed the contextual diversity with an old context of London. Jencks mentions that Gherkin tower encounters with an existences surrounding . Through the eyes of Charles Jencks in the book “Iconic Building, Power of Enigma mentioned that “This rocket inspires a kind of cosmic awe that makes Christianity look a bit like yesterday’s faith”. (McGuirk, 2005)

As a matter of fact, the “yesterday faith” that Jencks considered about is those attributes of place i.e. socio-culture, historical, ecological, technological, economical and human attributes which has been effected on the representation of building.

In addition, the existence surrounding the Gherkin tower has been stimulated to transform the shape of Gherkin such outstanding form that it is. To ponder to Norberg Schulz, the existence is one of the aspects which have a particular role in architectural perspective to generate the place powerful. The mass density of the London city involuntary the Swiss Re tower (Gherkin tower) to erect vertically.

In another sense, the creation of 30 St Mary Axe (Gherkin tower) has regenerated the place and made it a key place of interest. For this to happen, the iconic building must possess all the attractive and eye-catching attributes that are inherent of such buildings. The representation which has been done by 30 St' Mary Axe (The Gherkin) is created the new striking perception that preserved in the mind of viewers.

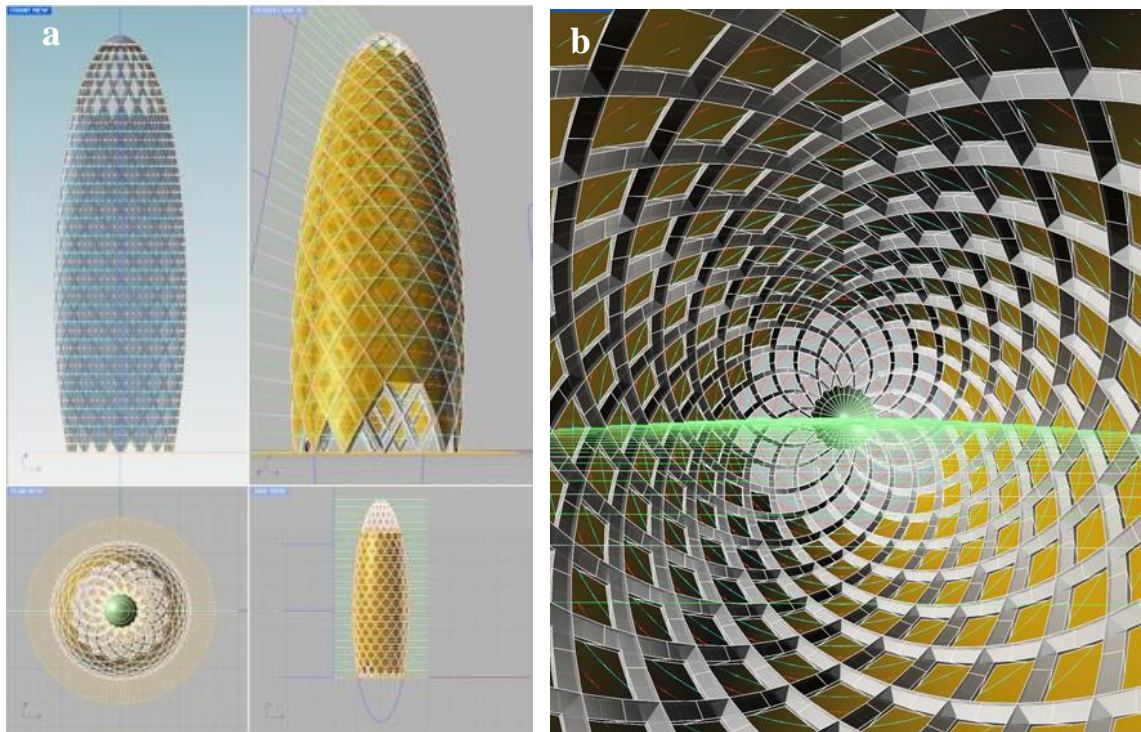

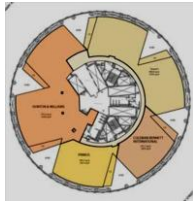
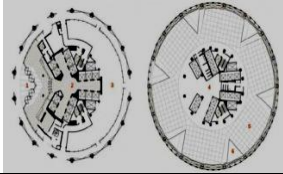
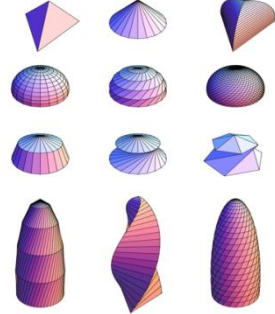

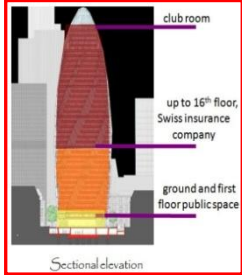


Figure 62: a) Reflected ceiling plan, b) Perspective (Jonmik, 2011)

Table 3: Gherkin Tower, Sustainable Iconic Building, London

<p>Iconic Characteristics</p> <p>Architectural Characteristics</p>	<p>Representation</p> <ul style="list-style-type: none"> • Metaphoric Shape • - Enigmatic signifiers • Unique form • Aesthetic quality • Technology • modernity and ecological approach • - Innovative design • - New Identity 	<p>Image</p> <ul style="list-style-type: none"> • Sustainable tower • Modernity and Technology • Contextual diversity • Uniqueness • Large scale and the visibility 	<p>Gherkin Tower</p>   
<p>Mass Configuration</p>	<p>Sustainability Technology Unique Geometrical Form Metaphoric Shape</p>		
<p>Space Organization</p>	<p>Sustainability Innovative Design Spaces organized according to the ecological approach Innovative organization</p>		
<p>Façade Composition</p>	<p>New Life style to use Natural light & Ventilation Ecological Tower New perception of Modernity (Glass) High Contrast with an environment</p>		

Chapter 4

CONCLUSION

The innovative architectural buildings which known as an iconic building is the key role to identify and create a new perception for place. In fact, design the iconic building and create the place has a significant relationship to each other. Architecture as a “mother of art” is a tool which used to create the places meaningful and beautiful. The iconic buildings are the innovative achievements of architecture that design the human places.

The theory of the philosophical definition of an icon must relate the sign to the object that it represents. This innate relationship presents the simple notion that icons habitually have some factors in common with the things they represent. The research considered an architectural context, realized that an iconic building stands out from the city with a conspicuous form and style, and sometimes in high contrast with its surrounding. Related to the iconic definition, aesthetic is the basic aspect which has examined through other particular characteristics of iconic building such as uniqueness, concept, innovative design, symbolic values and also the time when they were built. Uniqueness of purpose and a flare that stands out in any environment for either historic, touristic, religious or whatever reason are fundamental features of any iconic building. Most of these buildings are so fascinating because the shape, size, or the ideas are materialized for the first time in an extraordinary manner thus making them a novelty. The thesis as a pilot type of research analysed the three specific iconic building which have covered the

whole topic. The Guggenheim Museum as a spectacular iconic building has a new solution to redesign the place of Bilbao. Sydney Opera house with spectacular iconic characteristics aids to the positive potential of place (Sydney) to represent the new identity. The Gherkin tower is the other type of iconic building which has a specific similarity and diversity with those two iconic buildings (Sydney Opera House, Guggenheim Museum). The table four demonstrates the comparisons of the characteristics of these three iconic buildings.

To discover the particular characteristics of iconic buildings the innovation is the principal manner to advance the place by architecture. To ponder the new impression to create a spectacular face for a world aids to change the future life of human by architecture. The new modern material, extraordinary structure or any kind of unique representation are the illustration to achieve the advance city which has a definite aesthetics. The research considered that one of the methods to create the new spectacular perception for our place is to construct the building with significant properties such as uniqueness, creative and new which represents place attributes such as a socio-culture, history, economy and politic. Generate a new place identity is a noble idea to recreate the place with a new eye-catching represent. Understanding the phenomenological approach of architecture, appreciative the iconic characteristics through the place attributes and human necessity create the outstanding iconic building that can produce the place powerful.

The notion of 'iconicity' is other section of the study that has considered to analysis the variety of integrated features of building to be iconic. In fact, Iconicity could be split

into dual aspect or representation. Initially, it could be visibly synonymous to the building being famous in its environment at least, and on the other hand it may be seen as aesthetically enriching and symbolic in one sense. This iconic building must a concise representation of the culture of the place, tell the tale of the time or the past and must be enriched with a unique aesthetic component. It is this matchless combination of different flares that makes it stand out and thereby identified as an icon.

Thereafter the three particular features of the theory of iconic buildings which are image, modernity and culture investigated in this research through the architectural characteristics and interaction of them to a place. These are the essential impacts of iconic buildings which have related into the role of iconic buildings in a place. For instance, the image is an environmental prominence that is an irrefutable characteristic for iconic buildings. The environment in which the building is located must have a positive impact as a result of the iconic building. People's perception of the place must be largely influence by the presence of the iconic building. The cases which have analyzed in this research or other iconic buildings generate new image in the place that it is situated in it. To ponder to other impacts (modernity and culture) realized that all the iconic buildings included them. However the architectural manner that iconic buildings touch them is divergent. Plausibly, a touch of modernity or what the society represents at a given time must be seen in an iconic building. Although it may represent some history or may pave a way for future developments, the currents theme representing life must be clearly visible. The culture is the third aspects of iconic building that in this thesis investigated. Each of the iconic building represents the socio-culture, history and believes of the place that it situated in it. In fact, iconic buildings must represent the

culture of their environment in order to create a bridge and a relationship between the people and the icon. On the other hand, in some of recent iconic buildings high contrast with its environment contextual have observed. The high contrast with contextual pattern is one of the reasons that these iconic buildings observed bizarre. To consider all these impacts the building has invented which has been called iconic.

Theoretically, an iconic building must not only be a spectacular building constructed to use breaking edge technology. It must also portray some inherent uniqueness and pass across the intended message for which it was constructed. It must be eye catching, represent the place in which it is located and most importantly be fundamentally functionally efficient. It must fulfill these basic requirements and possess an additional glare to make it memorable and attractive to the public.

The principal pertinent questions that this research discovered to a better understanding the impact of iconic building on the power of the place is the prominent aspects of an iconic building that makes it capable of propelling a city to the lamplight. The study investigated the spectacular characteristics of iconic building such as innovative, uniqueness, being first, new image and extraordinary representation. To consider the literature review and analysis of the three case studies as a main sample of all the iconic buildings to do the response of this question have explored; it is vital that any iconic buildings have uniqueness creation through understanding the aspects of life in a place which is located in it and blend them in their correct proportions. The way in which each element affected each other, and the way the human touch to architecture was evident brought about a fresh way of incorporating the different phenomena inherent in them to

perfect art work. Therefore, the new identity establishes via an iconic building for the place that it situated in it is the significant purpose of architecture that has realized by this investigation.

The next question explored the manner of an iconic building that imposes itself and develops the architecture of a city. The research investigated the new image and representation as significant impacts of iconic buildings to develop the architecture of a city. The act of representation of iconic building generates the new vision for human to arrange the world through the architectural approaches. In this sense, the extraordinary design of building aids to create a new image for the place which building located in it. The perspective of an environment therefore can offer dramatic contribution to an iconic building. A carefully planned and designed building must incorporate as many aspects of society as possible. Such a building which should acts as a conduit of information about the past, present and future should be created in a carefully chosen location which impacts on its public to make the experience unique. The phenomenon portrayed by such an outstanding structure is seen as a combination of these relevant societal elements which aid in giving meaning and a definition of the place.

To consideration the role of iconic building to be as a lamplight in the city the phenomenological understanding of architecture and its appreciation of specific qualities of place analyzed. The meaning and concept of iconic buildings has coined by referring to different implementations in architecture. Thereafter, certain iconic buildings which contribute to city identity and architecture selected and analyzed in the light of phenomenological understanding to throw more light to their contribution to the power

of the place. The power of place in the formation of an iconic building is very important in portraying many aspects of the place in which it is found. The objective of any iconic building may represent some cultural, historical, social, environmental, religious or poetic aspect of the society. This research analyzed the inter-relationship between these features, and showed the role of iconic buildings in creating the identity of the place through the construction of a city's image. In due the study evaluated the architectural characteristics of iconic building that let the development of architecture of cities.


The research has used the iconic features and architectural characteristics to analyze the iconic building and the role of it in the place which situated in it. The act of iconic building in a place and vice versa is the important issues of this research. The result supports understanding of the phenomenological approaches in architecture and effect of architecture in the place. The vivid analysis in this thesis assists to understand the act of the iconic buildings for developing architecture and society.

On the other hand, this thesis is a bridge to assist the students, reader and practicing to realize the relation of architecture and place and aids to reflect it in their design. The thesis deliberates the culture and history of place as the particular aspects of design which designer should be considering about it via the image and representation of the building.

As a further step, discover the theory to create a significant iconic building as an architectural tool to advance the perception of place and society will be considered. The thesis explored the phenomenological approach of architecture and an iconic

characteristic via a place attributes to create a new perception to do “excellent” design for cities. Creation the architectural iconic building is one of the particular issues to change the face of living place as a way that people respected.

Table 4: Interaction of case studies

Case Studies	<p>Sydney Opera House, Sydney</p> 	<p>Guggenheim Museum, Bilabo, Spain</p> 	<p>Gherkin Tower, London</p> 
<p>Iconic Characteristics</p>	<p>Geometrical & dynamic form created a national image. Metaphoric shape, Spectacular shell structure in a modern expressionist style, huge scale, Innovative design generated a new image</p>	<p>Contextual diversity, modernity, technology, material and outstanding deconstruction style, unique impression and long lasting memory to onlookers created a new perception.</p>	<p>Sustainable tower, Modernity, Technology, Contextual diversity, Uniqueness, Large scale and the visibility create a new image</p>
<p>Representation</p>	<p>Represents a great cultural building, Symbolized unique form, Spectacular structural system & Creative magnificent environment surrounding.</p>	<p>Enigmatic signifiers, Innovative design, unique form & Metaphoric shape generated a new identity</p>	<p>Represents a metaphoric Shape, Enigmatic signifiers, Unique form, Aesthetic quality, Technology, Modernity& Ecological approach, Innovative design, New identity</p>

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