

Original Research Article

# The Typology of Contemporary Counter-Monumental Landscape with Peircean Semiotic Approach\*

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**Abstract** | New monuments (counter-monuments) as frameworks through which remind collective and personal memories from past in the present, reject the traditional memorial works. In recent decades with an increasing variety of counter-monumental landscape in public spaces and the distinct intentions behind them on the one hand and the growing need of human societies to recover collective memory of urban landscape on the other hand necessitate the systematic analysis of the adopted strategies. Based on the importance of this issue, the article aims to answer the following question: “what are the typological components of a contemporary counter-monumental landscape based on semiotic knowledge?” The present study was qualitative and was performed based on a descriptive-analytical method using the library documents to develop a conceptual model of the typology of the contemporary counter-monumental landscape with pierce’s semiotic approach. Components of counter-monumental landscapes were explicated on using three methods, namely formal-functional topology of Argan, interpretive-historical topology of Moneo and Colquhoun, and archetypal topology of Ardalan and Bakhtiar which served as basis for investigating visual, narrative and archetypal components. To prove the hypothesis, the classification of types was based on the definitions and previous studies in this field, and to test the hypothesis, all 32 extractive components were studied comparatively by randomly selecting 64 case studies from the middle of the twentieth century to the present day. Findings show that according to Peircean semiotic, icon, and index ad symbol were triple typologies of the sign in the memorial landscape survey. By considering objective, subjective and objective-subjective components of landscape, the contemporary counter-monumental landscape signs were classified into three categories namely visual, archetype and narrative types. Visual types consist natural elements, artificial elements, and activity and function; archetypal types include empty grave, stella-obelisk, sacred path, circle-spiral, flight, cosmic mountain-large stone, cosmic dome- cosmic arch, cosmic tree-garden, light-water; and narrative types are divided into traumatic experiences, individual-local & collective values.

**Keywords** | *Memorial Landscape, Contemporary Counter-Monument, Semiotics, Typology, Peircean Theory.*

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**Introduction** | Landscapes of memory are places that express ideals that carry meanings. The tangible and intangible aspects of collective memory can subconsciously inflect the landscape design process (Karamanea, 2015, 118). In recent decades with an increasing variety of monuments in public space and the distinct intentions behind them, there has been a notable resurgence of public memorialization, officially sanctioned and otherwise. Contemporary memorials are more diverse in design and subject matter than ever before which are no longer limited to statues of heroes placed high on pedestals and engage visitors that contribute to the liveliness of public space (Stevens, Franck & Fazakerley, 2018). Therefore, a systematic analysis of the approaches and types of design strategies employed seems necessary.

Different disciplines have studied monuments and memorials using various theoretical and methodological approaches. On the Necessity of Studying the Diversity of Contemporary Memorial Types, James Young's (1992, 2000) writings and insightful synoptic studies of memorials in explaining the term counter-monument for contemporary monuments in the urban landscape, Expression of New Forms of Crystallization of Collective Memories as Contemporary counter-monument in Krzyzanowska (2017)'s Texts And Lewis Mumford (1938)'s prediction of the diversity of design, subject, and function of modern urban monuments and their differences from classical monumental landscape examples led us to reconsider the types of contemporary monumental landscapes.

Erika Doss (2010) in "Memorial Mania" reports on an encyclopedic account of recent formal and informal memorials to express the public feeling of memorials in the US. Pierre Nora (1989) argued that "modern memory" is mainly archival and that it 'relates to the materiality of the trace, the immediacy of the recording, the visibility of the image. Once again, monuments and memorials are an indelible part of both collective and personal memory, since they provide a framework through which memories are localized, but it is the anthropological value of a commemorative structure that shapes its meaning (Stevens et al., 2018, 955; Tanovic, 2015, 20).

Most of the case studies on contemporary monuments (Tanovic, 2015; Kužnik, 2015), are about the aftermath of World War I and World War II, which are referred to as Contemporary dark memorial and Dark tourism projects. Dark tourism means traveling and visiting places (battlefields), monuments, exhibitions, and museums that present real or reconstructed scenes of death, disaster, and tragedy as their main subject (Stevens, 2006, 146). War and victims memorials, cemeteries of war victims, battlefields, war, and recently peace museums are important tourist attractions of war tourism (Khateri, 2010; Vossoughi & Rajabi Moghadam, 2018, 2). Tanovic (2015) in "Memory

in Architecture", studied five contemporary memorial landscape projects based on text, architecture, and impact. Lea Kužnik (2015) in the article of "Typology of Dark Tourism Heritage with Its Implications on Slovenian Future Dark Tourism Products", deals with the typology of Dark tourism. Bellentani and Panico (2016): "The meanings of monuments and memorials" offer a semiotic approach to study monuments.

However, none of these studies has examined urban monuments from a typological aspect. For a comprehensive study, it is necessary to classify the types of contemporary monumental landscape designs. This research would be a source for future studies on the memorial landscape. To categorize the typology of contemporary counter-monumental landscape, we proposed a semiotic approach to overcome stiff distinctions in the previous researches on monumental and memorial signs. Since the meanings of monuments are always "mutable and fluid" (Hay, Hughes & Tutton, 2004, 204) and the original meaning, by all means changeable. Therefore, monuments and memorials are "dynamic sites of meaning" (Osborne, 1998, 453; Bellentani & Panico, 2016, 39). To overcome the gaps in previous research on the classification of design methods and semantic content of monuments, Peirce's semiotic method was used.

According to the research approach, the main research question is that: "what are the typological components of a contemporary counter-monumental landscape based on semiotic knowledge?" So, the classification of types has been done based on the definitions and previous studies in this field (hypothesis proving). To study the contemporary counter-monumental landscape that carries objective, subjective and objective-subjective characteristics, based on the three aspects of representamen, object, and interpretant in connection with the three types of iconography, index and symbolism in Peircean semiotics, the visual, narrative, and archetypal components with typological criteria of the counter-monumental landscape can be obtained (hypothesis). Then, in order to test the resultant typological components, case studies have been examined according to the documentation of the sources mentioned in these categories (hypothesis test).

## Literature Review

### • Typology

Type refers to a kind of classification in which some different objects are organized based on one or more (a set of things and features that make up the whole) common features. A science dealing with the recognition and analysis of types is typology which contributes to the better cognition of the phenomena (Taheri, Aeinifar & Shahcheraghi, 2020). The criteria of this realization can be different depending on the researcher (Memarian & Dehghani Tafti, 2018, 22).

In This study, according to the findings of Memarian and Dehghani Tafti (2018, 28-29), the views in the field of typology are divided into two general categories: physical and nonphysical: In the first category, typology has a material nature, considering form without content and ignoring metaphysical dimensions and experiences. The theory of Villari & Durand (1990), Muratori (1959), Argan (1963), Rossi (1982), and Krier (1988) are based on this theory. In the second category, theorists such as Deccansi (Noble, 1997), Ardalan and Bakhtiar (1973), Moneo (1978), Colquhoun (1981), and Steadman (1983), the intuitive and metaphysical aspects of type and typology are important for them. According to Table 1, the theories on type and typology can be dissociated based on material and immaterial aspects.

• **Contemporary counter-monumental landscape**

Derivation of “*monument*” from the Latin verb “*monere*” suggests remembrance that serves to admonish or warn people in the present, a function captured by the German category “*Mahnmal*”, as distinct from “*Denkmal*” (a monument that reminds) and “*Ehrenmal*” (a monument that honours). A monument reminds its location, form, and site design and inscriptions aid the recall of people, things, events, or values. In contemporary English usage,

‘monumental’ means large, important, and enduring. Monuments generally honour, and their prominence and durability suits, subjects of lasting merit. (Stevens et al., 2012, 951) In memory studies, the term “monument” ‘is often used interchangeably with the notion of a “memorial”. Doss (2010) demonstrated how in the American context the two words are used to depict a variety of commemorative projects, ranging from traditional stone obelisks to other facilities including parks, highways, libraries, and so forth. This is the heritage of the post-WWII debate about “living” memorials (Tanovic, 2015, 33-34).

One type of contemporary monument identified in recent academic literature is the “counter-monument”. Widespread English use of the term ‘counter-monument’ to refer to commemorative practices that reject features of traditional monuments began with James E. Young’s writings on the complex field of Holocaust memorialization. For Young, counter-monuments are those which reject and renegotiate ‘the traditional forms and reasons for public memorial art’, such as prominence and durability, figurative representation, and the glorification of past deeds (Young, 1992) (Fig. 1). Young possesses four features that distinguish contemporary counter-monument’ from traditionally-built monuments: 1) they express a position opposing a

Table 1. Gathering of contemporary theories in defining type and typology and its nature. Source: Authors, summary of Memarian & Dehghani Tafti, 2018, 29.

	Theoretician	Theory in Type and Typology	Focus on the Definition and Nature of the Type
Material, Physical and Morphological Aspects	Villari & Durand (1990)	Classification of basic shapes, formulation composition, quantitative and mechanical definition	Formal aspects and their composition
	Muratori (1959)	A set of physical components defining a group of objects, historical-evolutionary perspective	Material and physical nature, attention to the time course
	Argan (1963)	Analysis and simplification of the configuration and physical functions of the building	Formal and functional aspects
	Rossi (1982)	An intermediary tool for formal and formal analysis	Morphological and formal aspects of the building and anti-historical position
	Krier (1988)	Explain the continuity of form and structure, the composition of form as well as the styles, forms, and types of classical architecture independent of the concept of development and evolution.	Formal aspects, historical position
Intangible, Metaphysical, and Content Aspects	Deccansi (Noble,1997)	Appearance or an aesthetic, metaphysical, and epistemological classification	Immaterial, non-physical, and mental aspects
	Ardalan & Bakhtiar (1973)	An archetype with an extraterrestrial nature as an existing reality in the realm of the kingdom and presented in the form of various forms in this realm.	Originality with semantic and metaphysical aspects
	Moneo (1978)	Based on the intrinsic and structural similarities of a group of distinct objects, a means of relating the past to the future by surrounding context and culture.	Formal, physical, content, and immaterial aspects
	Colquhoun (1981)	Knowledge of past solutions that is accompanied by aesthetics, needs, and experiences	Intuitive, metaphysical, and past experiences
	Steadman (1983)	Presenting two genetic and physical type, genetic type in the form of explanatory graphs to understand cultural and social issues	Cultural and social aspects and morphology Disappearance



Fig. 1. A comparison of the classical monument and the contemporary counter-monument. Left: the classical monument of Admiral David Farragut monument, New York, 1881; Right: The contemporary counter-monument of Prince Diana water park, London, 2004. Source: Stevens & Franck, 2015.

particular belief or event rather than affirming it; 2) they eschew monumental forms (indeed, in their inversion of form, both became nearly invisible; 3) they invite close, multisensory visitor engagement; 4) rather than being didactic, they invite visitors to work out the meanings for themselves (Stevens et al., 2012, 955). Therefore, According to Table 2, Contemporary counter-monumental Landscapes are different from traditional monuments in at least one of five characteristics: subject, form, site, visitor experience, and meaning. The case studied in this article will be selected from counter-monumental landscapes. However, in order

to make the text easier to read, all “counter-monuments” will be referred to as “contemporary monuments”.

*Landscape* is an objective- subjective phenomenon (Mahan & Mansouri, 2017, 26). In the present research, based on the theoretical findings of previous researches (Shieh, Behzadfar & Namdarian, 2017, 84; Karamanea, 2015, 130) the urban landscape is divided into three components: objective landscape, subjective landscape, and objective-subjective landscape:

- **Objective landscape (visual elements of landscape):** Conclusive evidence exist that the perception of urban

Table 2. Contemporary counter-monumental Landscape Components. Source: Authors, summary of Stevens et al., 2012.

Features	Traditional Monuments	Counter-Monuments	Contemporary Counter-Monumental Landscape Components
Subject	Affirmative: glorifying an event or a person, or celebrating an ideology popularizing famous figures or the heroism of unknown soldiers	Recognizing darker events, such as the Holocaust, or the more troubling side of an event, war, fascism, or racism highlighting the suffering victims of conflict or persecution and admonish the perpetrators	Narrative Components
Form	Figuration often prominent, highly visible, set apart from everyday space through natural topography, height or enclosure	Abstract form rather than opposition to conventional monumental form addresses troubling memories and feelings	Visual Components
Site	Prominent, highly visible, set apart from everyday space obvious destination sites	Encountered by chance during everyday travels	
Visitor experience	Discrete objects, demanding solemnity viewed from a distance sense of sight	Bodily actions Senses other than sight	Archetypes Components
Meaning	Didactic, imparting clear, unified messages through figural representation, explicit textual or graphic archetypal symbolic forms	Resisting any unified interpretation; their meanings are often dependent on visitors' historical knowledge,	

landscape is an attribute that is an inherent attribute of the physical body of the city and independent of human beings as an observer. According to Taqhvaei (2012), the urban landscape is the result of the interaction between man-made environments with natural environment based on human activities.

- **Subjective landscape (narrative landscape):** In the subjective attitude towards the landscape, it is considered as a mental and poetic manifestation in the observer's mind and seeks the landscape in the viewer's thinking and mind (Mahan & Mansouri, 2017, 20). Accordingly, in the case of monumental landscapes, the narrative landscapes is a landscape in which all its elements and spaces seek to express a specific subject, such as national struggles for independence or depict leaders (in overwhelming number, males) who proved to be great warriors, battle strategists and heroes, rulers and leaders or artists of particular significance to the (local) collectivity and its group identity, traumatic experiences of a nation/city collectivity such as, inter alia, epidemics or natural disasters or a function of (local) symbolic landmarks, that is, conspicuous elements of space that are easily memorized by locals and guests and therefore functioning as commemorating tools (Krzyzanowska, 2015, 4).

In the narrative landscape, some concepts such as glory and grandeur can be seen in an image, but concepts such as self-sacrifice and self-abnegation are a mental aspect of a concept and should be understood in the sequence of a set and read as an event (Mansouri, 2005, 73). Therefore, understanding the monumental landscape as a narrative landscape depends on two types of sensory and intellectual perception. Sensory perception is based on direct understanding while intellectual perception is based on recognition of symbols (Miniator Sajadi, Mohammadzadeh & BoAlizadeh, 2015, 82) based on mental records and individual memories (Mansouri, 2010, 6).

Accordingly, by considering theoretical studies on the conceptual definitions of the monumental landscape according to Table 3, the narrative components of the

monument can be divided into three types: traumatic experiences, individual-local and collective value.

- **The objective- subjective landscape (landscape archetypes):** Perception of the urban landscape as a phenomenon or event is formed during the transaction between the physical and tangible characteristics of the environment on the one hand and the patterns, cultural symbols, and mental abilities of the observer on the other (Teimouri, 2010, 53).

Jung (1919) theorised that the human mind contains archetypes, which he described as 'typical modes of apprehension' (para. 280), or 'forms without content, representing merely the possibility of a certain type of perception and action'. Jung proposed that archetypal symbols carry implicit meanings. We, therefore, hypothesised that symbol cueing facilitates memory and subsequent recall of meaning words associated with symbols (Bradshaw & Storm, 2013, 154-155; Jung, 1936, 99).

Archetypes are understood as landscape models of high sustainability whose building principles can be used as lessons for the future because of their excellence and worthiness in the scope of collective awareness to be shared by the whole humankind. In the landscape architecture, a landscape archetype is a form that emerges as a result of a particular use of land to achieve a particular effect (Forczek-Brataniec, Luengo & Williams, 2017, 74).

Based on existing sources (KhajehSaeed & Jovand, 2018; Golabchi & Zeinali Farid, 2019; Olszewska et al., 2016, 5) the landscape archetypal types are introduced as Empty Tomb, Stella-Obelisk, Sacred transition, Spiral-Circle, Flight, Cosmic Mountain-Large Rock, Cosmic Dome-Cosmic Arch, Cosmic Tree-Garden and Light-Water which have been investigated in contemporary case studies.

• **The Peircean semiotics approach to monuments**

Semiotics is a knowledge about how to interpret semantics and is itself an objective manifestation of an absent concept or phenomenon to communicate with the audience (Nejad Ebrahimi, Gharehbeiglu, Vafaei, 2019, 179). Semiotics studies the mechanisms of production, transmission, and

Table 3. Summary of components and types of narrative landscape according to monumental definitions. Source: Authors.

Expert	Narrative components of monumental	Summary of Narrative Types of Monumental Landscape
Rashidi Al Hashem, Ebrahimi & Nora (2017, 123)	Ideal, persons	Traumatic experiences individual-local collective value
Mehrabani Golzar & Khamseh Ashari (2016)	National Memories	
Zarghami, Ghasemi & Bahrami Doust (2014)	Historical event	
Stevens et al. (2012,951)	Persons, things, events, or values	
Doss (2010, 13); Muthe (2016,29)	Feelings and emotions	
Karamanea (2015, 118)	Ideals	

reception of meaning (Hamejani, Bayzidi & Sahabi, 2017, 64). With a semiotic approach to landscape design processes, every sign engages in a process of meaning-making called semiosis (Eco, 1976). Semiotics is considered to be a rich resource for landscape researchers (Lindström, Palang & Kull, 2011) who explore the semiotics of the landscape as an entity (Raaphorst, Duchhart, Van der Knaap, Roeleveld & Van den Brink, 2017, 121).

The main founders of semiotics are the Swiss linguist, Ferdinand de Saussure, and his American contemporary philosopher, Charles Sanders Peirce. The models presented by them still retain their fundamental validity and have been the basis of subsequent developments. Contrary to Saussure’s model which saw the sign as a “two-dimensional” pattern consisting of a signifier (sound imagery) and signified (A concept that signifier implies to or a conceptual idea). Peirce, independent of Saussure, developed a logical theory of the Triple understanding of semiotics, which includes representation (physical sign), Interpretant (an “appropriate semantic effect” or a “sign in the mind”), and the real-world subject (referred to by sign) (Fig. 2) (Hamejani, Bayzidi & Sahabi, 2018; Eco, 1976). According to Saussure, the linguistic sign connects a concept to a sound image, and the meaning of sound perception is the listener’s psychological perception of sound, as it receives through the senses. However, in Peirce’s semiotics, sign encompasses everything, and all areas of reality and human existence become the place of sign action (Bagheri & Einifar, 2017). Consequently, Peirce presents a comprehensive classification of the sign that Saussure has failed (Nejad Ebrahimi et al., 2019). Recent years have seen the influence of Peircean semiotics growing internationally and quite expectedly this semiotic paradigm has also started to appear in landscape semiotics. This triadic understanding describes the decoding process that takes place as the audience establishes a new mental sign, or ‘interpretant’, which can again relate to an object, and thus forms a new ‘interpretant’. Peircean semiotics opened up the possibility for connotation (invoking other, existing sign systems) (Raaphorst et al., 2017, 121-122).

According to Peirce’s theory, which is the main semiotic approach of the present study, he distinguished the triple

typology of the sign by phenomenological category. He emphasized the different ways in which the sign refers to its object: the icon by quality of its own, the index by real connection to its object, and the symbol by a habit or rule for its interpretant. Peirce believed that signs establish meaning through recursive relationships that arise in sets of three. In other words, Peirce’s triadic components of semiotics emphasized the relationship between meanings (derived from form) and forms that totally or partially resemble their referents (icon), have physical connections (index) and have arbitrary associations (symbol) (Ferwati & Khalil, 2015; Peirce, 1958).

Therefore, based on the semiotics knowledge, each work, including a landscape, is a text whose reading is the interpretation of its signs by the user of space (Noghrekar & Raeisi, 2011). Now, this sign should be in the form of an icon, index, or symbol. Of course, these three types of signs always hierarchically interact with each other and there is no definite dividing line between these three types of signs. A sign may be an icon, symbol, and index, or any other combination (Chandler, 2015, 75). Symbols are semiotically more flexible and efficient than icons and indexes (Raisi, 2013, 65). Because index and symbolic signs are mostly imposed by their referential signifiers, while in symbolic signs that are more conventional, the scope of meaning is more in them (Chandler, 2015, 67; Hamejani et al., 2018) and the sign interpretation range of the landscape user is wider.

### Research method

The present study is a qualitative study that uses a descriptive-analytical approach and by the method of collecting information in a library manner to develop a conceptual model of contemporary monumental landscape typology with a semiotic approach. In the first stage, to prove the hypothesis, physical and non-physical views of typology were classified. Then, based on previous research, the objective, subjective and objective-subjective components of counter-monumental landscapes have been described. In addition, by separating representation, Interpretant, and Object as the semiotic characteristics of Peirce, the icon, index, and symbol are expressed as the triple typology of the sign. Finally, three types of counter-monumental landscape signs are classified based on visual, archetypal, and narrative components.

In order to explain the components of counter-monumental landscape signs, the use of selected typological research methods has been considered as follows: 1) formal-functional typology of Argan (1963) in the study of visual components by simplifying the configuration and physical functions of the building with the criterion of form and function, 2) interpretive-historical typology of Moneo (1978) and Colquhoun (1981) in terms of content aspects to

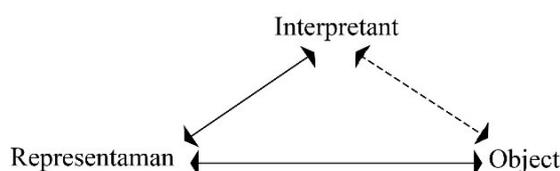


Fig. 2. Triadic model of semiotics of Charles Sanders Peirce. Source: Raaphorst et al., 2017, 121-122.

study narrative components and 3) archetypal typology of Ardalan and Bakhtiar (1973) with the criterion of semantic aspects in recognition of the archetypal components.

In the second stage, to test the hypothesis, all 32 extractive components, components were studied comparatively by randomly selecting 64 case studies from the middle of the twentieth century to the present day. The geographic scope of the research is international but not global. Case studies from the United States, Canada, Australia, Europe, East Asia, and the Middle East have been studied because they are all historically nations that share the tradition of creating formal memorials in public space as a means of commemoration (Stevens & Franck, 2015). This research does not analyze informal memorials created by the citizens themselves without official sanctions like tributes, roadside memorials, and temporary ones. Also, we have not studied memorials built at sites outside cities. According to library studies, special cases of memorials have been studied by many other researchers (Mehrabani Golzar & Khamseh Ashari, 2016; Kiani & Yari, 2007; Stevens et al., 2012) has enriched our selected cases. To investigate each of the subtypes, two case studies were reviewed and analyzed based on the three characteristics of the semiotic approach as well as the three components of the landscape.

## Findings and discussion

### • Hypothesis proof

Based on Pierce's semiotic approach and the results of the literature review, in the third part of the research, the components of the contemporary counter-monumental landscape were divided into three types: formal, narrative, and archetypal (Fig. 3) and 32 subtypes as follows:

- Visual Type of Counter-Monumental Landscape: a) natural elements including water (waterfall and pond), vegetation & trees, b) artificial elements including furniture, pavement, abstract volumetric works & realistic sculpture, c) activity & function including burial landscape, memorial park, and garden, single memorial building or memorial complex, landscape perceptual sensory elements.
- Archetypal type of counter-monumental landscape: Including Empty grave, Stella-Obelisk, Sacred path, Circle-

Spiral, flight, cosmic mountain-Large Stone, Cosmic Dome- Cosmic Arch, Cosmic tree-Garden, Light-Water.

- Narrative Type of Counter-Monumental Landscape Includes: a) traumatic experiences including Holocaust & terrorist events, Natural events, b) individual-local which includes rulers, leaders or artists and symbolic landmarks, cemetery, c) collective value including national struggles for independence and war.

### • Hypothesis Test

To test the typological components (type and subtype) of the hypothesis, samples were examined and verified according to Resource documentation (Mehrabani Golzar & Khamseh Ashari, 2016; Kiani & Yari, 2007; Stevens et al., 2012), (Tables 4 & 5).

## Conclusions

In the context of this study, characteristics of the contemporary counter-monumental landscape typology with a semiotic approach were discussed. Studies show that the increasing number and variety of monuments in public space, and the distinct intentions behind them, suggest the need for a systematic analysis of the types of design strategies employed. On the other hand, the memorial landscape, which carries meaning for remembrance, is a memorial sign. With Peircean semiotic approach which made a distinction between the representamen (the physical sign), the real-world object (that the sign refers to), and the interpretant (a 'proper significate effect' or 'sign within the mind'), he categorized icon, index ad symbol as the triple typology of the sign. In the memorial landscape survey, by considering the objective, subjective and objective-subjective components of the landscape, the counter-monumental landscape signs were classified into three categories namely visual, archetype and narrative types. Visual types consist natural elements, artificial elements, and activity and function; archetypal types include empty grave, stella-obelisk, sacred path, circle-spiral, flight, cosmic mountain-large stone, cosmic dome- cosmic arch, cosmic tree-garden, light-water; and narrative types are divided into traumatic experiences, individual-local & collective values (Figs. 4 & 5).



Fig. 3. Contemporary counter-monumental Landscape. Left: World Trade Center, New York, USA; Middle: Narrative type, Gebran Twain Memorial, Beirut, Lebanon, and Right: Archetypal Types, 9/11 Species. Source: Stevens & Franck, 2015.

Table 4. Visual, narrative, and archetypal components in contemporary counter-monumental landscape. Source: Authors.

Memorial Types/Case Studies				
Type-Subtype	Memorial Name, City, Country-Year	Landscape Design Concept		
Natural elements	Vegetation & trees	National Peace Memorial for the Atomic Bomb Victims -Naga-saki-Japan-2002	Memorial element for the Atomic Bomb Victims	
		Soviet War Memorial-Treptower Park -Berlin-Germany-1949	statue of a Soviet soldier	
	Water(Waterfall and pond)	National 9/11 Memorial Site of the World Trade CenterNY-US-2006	Reflection of lack	
		Princess Diana’s Memorial Fountain Hyde Park -London-UK-2004	Reflection of Diana’s life	
Artificial elements	Furniture	Pentagon 9/11 National Memorial-Pennsylvania-US-2008	The people who killed in the flight	
		National Memorial-Oklahoma-US-2001	The empty place of victims	
	Pavement	Salzburg Stumbling Blocks-Salzburg-Austria-1997	Commemorate individuals at exactly the last place of residency	
		Give Peace a Chance Park-Montréal-Canada-2010	Accepting immigrants with open arms	
	abstract volumetric works	Monument to Francesc Macià-Barcelona-Spain-1991		
		The March fallen Memorial-Weimar-Germany-1922	Continuity between the existing graves and the collective group	
	Realistic sculpture	Korean War Veterans Memorial-Washington-D.C-US-1995	The sacrifices of the 5.8 million Americans	
		Sadako Peace Memorial-Hiroshima-Japam-1958	A bright future and hope	
	Activity & function	Burial landscape	Netherlands American Cemetery-Margraten-Netherland-1944	Celebrating the great victory for freedom
			Igalada Cemetery-Barcelona-Spain-1994	A place of reflection and memories
Memorial park and garden		Grounds of Remembrance Dublin-Ohio-USA-2009	Life and wandering of soldiers	
		Vietnam Veterans Memorial-Washington D.C-US-1982	Black reflection of sorrow	
Memorial building or complex		National Mall- Washington D.C-US-1966	The man stands in no one’s shadow	
		Holocaust Memorial-Judenplatz-Vienna-Austria-2000	A library whose books are shown on the outside but are unreadable	
Landscape Perceptual sensory elements		Poppy Plaza Calgary-Alberta-Canada-2013	Portraying different voices that speak to the sacrifice and hope	
		Canada Memorial-Hyde Park-London-UK-1994	Canadian and British participation in the two World Wars	
Archetypal type	Empty grave	Holocaust Memorial-Berlin-Germany-2004	The silent scream of Jewish people	
		Alamo Cenotaph San Antonio-Texas-US-1936	The Spirit of Sacrifice	
	Stella	Australian War Memorial-Wellington-New Zealand-2014	Relationship between the people of Australia and New Zealand	
		Stella of Friendship of Nation (Bishkek)-Kyrgyzstan-Bishkek-1976	Friendship between the Soviet Union and the Kyrgyz people	
	Obelisk	Monument of Alpini-Devvy Comacchio-Paolo Didonè-2010	An abstract analysis of the territory	
		New Zealand war memorial-London-UK-2013	The UK and New Zealand shared sacrifice	
	Cosmic Dome- Cosmic Arch	Peace Memorial Park-Hiroshima-japan-2005	To reaffirm the preciousness of all life	
		New Zealand Memorial-Canberra-Australia-2011	The relationship between New Zealand and Australia	
	Cosmic mountain-Large Stone	Martin Luther King Jr.Memorial-Washington-US-2011	The “Stone of Hope” being hewn from the “Mountain of Despair.”	
		Franklin Delano Roosevelt Memorial-Washington-US-1997	The vast upheavals of economic depression in world war	

Table 4. Visual, narrative, and archetypal components in contemporary counter-monumental landscape. Source: Authors.

		Type-Subtype	Memorial Name, City, Country-Year	Landscape Design Concept
Archetypal type	Sacred path		Ring of Memory Saint-Nazaire-France-2014	To give a shape to brotherhood and peace
			Memorial Bridge- Croatia-Rijeka-2001	To give the utilitarian form a monumental character
	Flight		National Memorial 9/11 Flight 93 in Shanxville-Virginia-US-2011	Determining that flight's path
			The Battle of Sutjeska Memorial-Tjentište-Bosnia & Herzegovina-1971	The martyrdom of soldiers on this hill
	Circle-Spiral		Armed Forces Memorial-Alrewas-Staffordshire-2007	Personal sacrifices made by the armed of the United Kingdom
			Kings Park War Memorial-Perth- Western Australia-2000	Flame of Remembrance
	Light -Water		11/9Memorial-Padua-Italy-2005	The wreckage of the World Trade Center as an open book
			Pinocchio Park-Collodi-Italy-1956	Artistic expressions of the classic story
	Cosmic tree -Garden		Japanese Tsunami Memorial-Iwate Prefecture-Japan-2013	Monument of hope and life
			General Maister Park Ljubno ob Savinji-Cardinal Hardy- Slovenia-2007	The crest of the northern border
Traumatic experiences	Holocaust & terrorist events		Jewish Museum-Berlin-Germany-2001	The suffering of the Jews in world war
			Holocaust Memorial-Sydney-2001	Recreates symbols of homosexuality
	Natural events		Canterbury Earthquake Memorial-Christchurch-New Zealand-2017	A place to remember and to find peace
			Grande Cretto Gibellina Vecchia-Sicily-Italy-2015	An angular industrial reminder of the village's original layout
Narrative type	Individual-local	Individual: rulers and leaders or artists	Gordan Lederer Memorial-by NFO-Cukur Hill in-Croatia-2015	Killed while photographing
			Gebran Tueni Memorial-Beirut-Lebanon-2011	Everything that he stood and died for
	Local: Symbolic landmarks, cemetery		Berlin Wall Memorial on Bernauer-berlin-Germany-1980	The victims of communist tyranny
			Grande Cretto Gibellina Vecchia-Sicily-Italy-2015	A reminder of the village's original layout
Collective value	National struggles for independence		FDR Four Freedoms Park-New York-US-2012	World founded on four essential human freedoms
			The Garden of Peace: A Memorial to Victims of Homicide-Boston-US-2004	Hope for peace
	War		National Japanese American Memorial-Washington-D.C-US-2000	The ability to rise beyond limitations
		Mission 22 Memorials-Oklahoma-US-2014	Suffering of soldiers	

Table 5. Iconic, indexical, and symbolic components in contemporary counter-monumental landscape. Source: Authors.

Memorial Types/Case Studies		
Type-Subtype	Memorial Name, City, Country-Year	Landscape Design Concept
Iconic type	Australian Vietnam Forces National Memorial-Canberra-Australia-2010	A space for quiet contemplation
	Memorial to Victims of Violence-Mexico City-Mexico-2013	An empty place to remember the victims of violence
Indexical type	China's Wenchuan earthquake memorial-Sichuan-China-2008	Symbol of cracks created by earthquakes
	American Veterans Disabled for Life Memorial-Washington-D.C-US-2010	An interplay of strength and vulnerability
Symbolic type	Marine Corps War Memorial-Virginia-US-1995	The iconic 1945 photograph of six Marines
	Canadian WW1 Memorial -Vimy Ridge-France-2005	The soldiers that have no grave

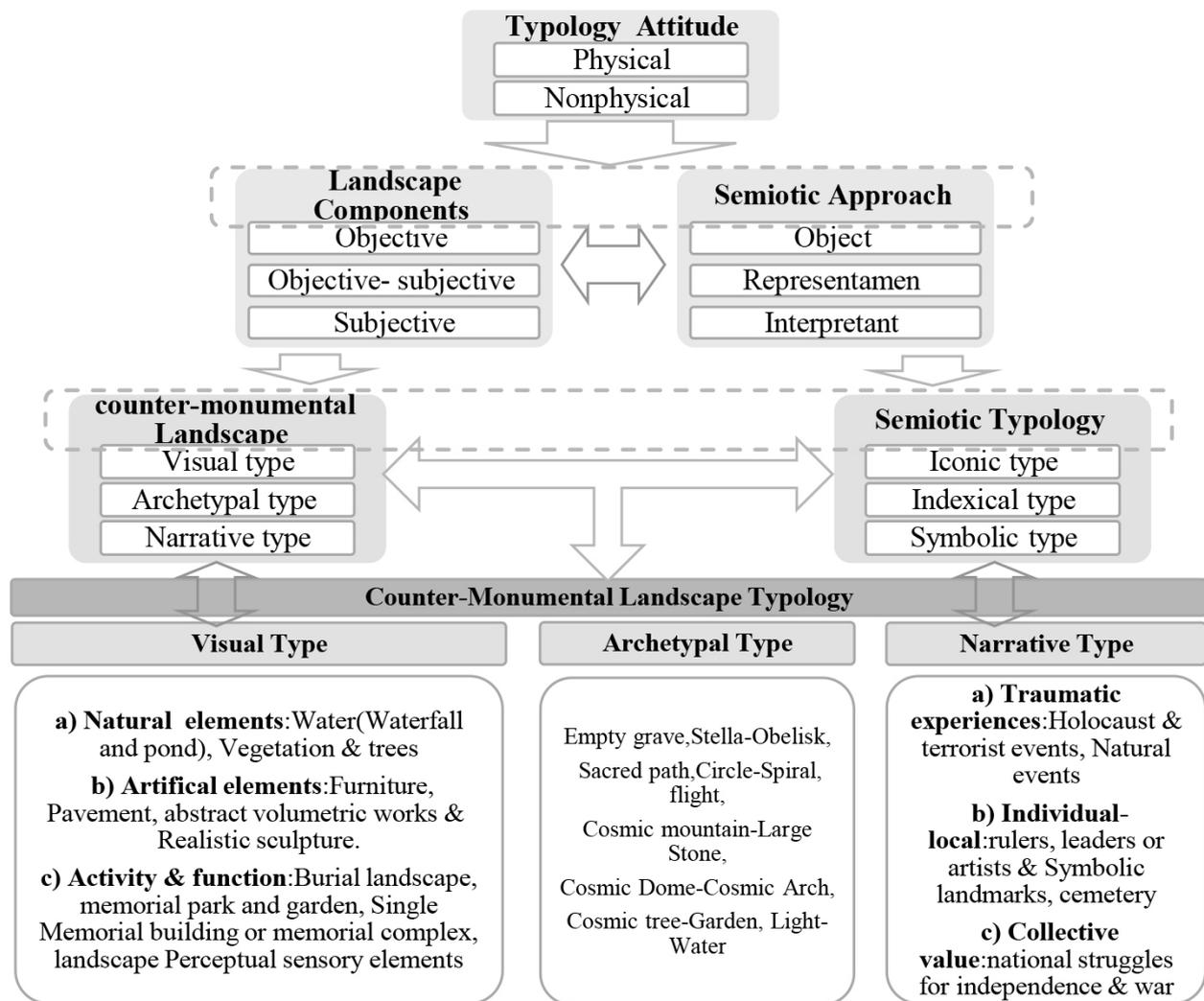


Fig. 4. Subtypes of the visual, narrative, and archetypal types of contemporary counter-monumental landscape with a semiotic approach. Source: Authors.

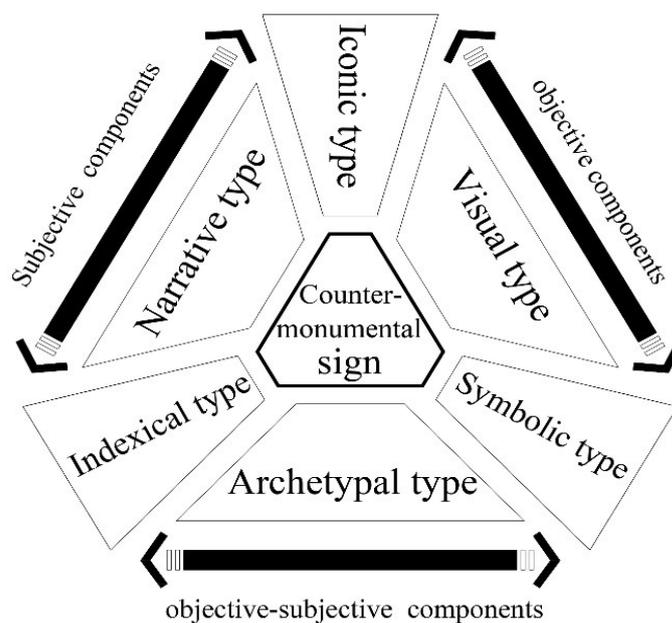


Fig. 5. Counter-monumental landscape typology with a semiotic approach. Source: Authors.

## Endnote

\*This article is extracted from the Farnaz Khajeh-Saeed's Ph.D. thesis entitled "Explain the symbolic aesthetics components in the types of Contemporary memorial landscapes; Case study: Contemporary magnificent memorial landscapes of Tabriz" which

is being done under supervision of Dr. "Lida Balilan Asl" and advisement of Dr. "Dariush Sattarzadeh", at the Department of Art & Architecture, Tabriz Branch, Islamic Azad University, Tabriz, Iran.

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