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Designing Political Brand Identity Through Architecture: A Case of Malatya City Hall

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Abstract

Corporate level awareness and understanding of political systems are widely spreading in politics through the application of marketing concepts by parties. This study explores how party ideology, hierarchical structures, and symbolism are embedded into the design of government buildings to enhance corporate communication with stakeholders. A design strategy that links architecture with politics views specific architectural features as semiotic resources for party identity and envisions them as design patterns in the future. This paper presents the Malatya City Hall as an example, which was designed using a similar architectural style to that of the Nationalist Movement Party Headquarters in Türkiye. Employing critical discourse analysis (CDA), we unveil the political structure underlying the Headquarters, which is subsequently transposed into the design of City Hall. The Ottoman-Seljuk architectural style, in its modern interpretation, serves as a reflection of political ideology in these buildings. The corporate organizational structure is emphasized through the president's prominent position and the restricted accessibility to his spaces, evident in the layout design. Additionally, symbolism is incorporated by aligning the building's architectural plan with the party's logo, creating a direct visual representation of political brand identity.

Keywords: Architectural design, political party headquarters, city hall, political marketing, critical discourse analysis (CDA)

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Mimarlık Aracılığıyla Politik Marka Kimliği Tasarımı: Malatya Belediye Binası Örneği

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Öz

Politik sistemlere dair kurumsal düzeyde oluşan farkındalık ve anlayış, pazarlama kavramlarının partiler tarafından uygulanması ile hızla yayılmaktadır. Bu çalışmada, parti ideolojisinin, hiyerarşik oluşumların ve sembolizmin, devlet yapılarının tasarımında kavramsal çerçeve içine nasıl entegre edilerek, tüm paydaşlara ulaşan bir kurumsal iletişimi teşvik edeceği incelenmektedir. Mimarlığı politikayla ilişkilendirmeyi amaçlayan bir tasarım stratejisi, belirli mimari özellikleri parti kimliği için gösterge bilimsel kaynaklar olarak ele almakta ve bunları gelecekteki tasarım kalıpları olarak öngörebilmektedir. Bu makale, Türkiye'deki Milliyetçi Hareket Partisi Genel Merkezi ile benzer bir mimari üsluba sahip olan Malatya Belediye Binası örneğini sunmaktadır. Eleştirel söylem çözümlemesi yöntemi ile genel merkez binasında kullanılmış olan ve sonrasında belediye binasında benzer mimari özellikler aracılığıyla referans verilmiş siyasi izler ortaya çıkarılmaya çalışılmıştır. Osmanlı-Selçuklu mimari stili, modern yorumuyla bu binalarda politik ideolojinin bir yansıması olarak karşımıza çıkmaktadır. Kurumsal hiyerarşi, başkanlık mevkîinin belirgin konumu ve kontrollü mekânsal erişimin tasarımı ile vurgulanırken, sembolizm bina planının parti logosuyla uyumlu hale getirilmesiyle güçlendirilmiş ve siyasi marka kimliği görsel olarak temsil edilmiştir.

Anahtar Kelimeler: Mimari tasarım, politik parti genel merkez binası, belediye binası, siyasal pazarlama, eleştirel söylem çözümlemesi

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Introduction

Recent research increasingly emphasizes the application of marketing principles and methods to non-commercial settings, notably political systems, where political parties are conceptualized as corporate entities (Lees-Marshment, 2014; Scammell, 2014). Within this framework, architecture becomes a key instrument in constructing and reinforcing corporate identity, serving as both a symbolic and tangible representation of a party's values and ideology in political communication (Cairns, 2018). The replication of specific architectural features and patterns across party-affiliated buildings, such as headquarters and city halls, symbolizes an extension of corporate elements into the urban landscape, functioning as multimodal communicators of political brand identity.

As noted by Markus (2013), architectural structures are not just physical spaces but instrumental tools in both shaping and reflecting societal hierarchies and power dynamics. These buildings serve as spatial manifestations of governance structures, spanning from the national level (such as parliament buildings) to the local level (city halls), and extending to the organizational level (political party headquarters). Each of these buildings reinforces and communicates political power within its unique context, embodying the ideological framework of the institutions they house. This typology can be extended to include other political and governmental buildings, such as courthouses (Justice buildings), where the judicial system manifests its authority (e.g., Hanson, 1996; Resnik et al., 2014); presidential palaces, which symbolize the executive power of the state (e.g., Orhan, 2016; Weko, 1995); and diplomatic buildings, like embassies, that serve as expressions of national values and political image abroad (e.g., Guenova, 2012; Loeffler, 1998). These buildings, through their architectural form, materials, and spatial organization, not only facilitate the functions of bureaucracy but also act as physical embodiments of political authority, projecting power, establishing legitimacy, and maintaining their identity through thoughts, culture, and symbolism. And today, political marketing that legitimizes government values-based building design also reinforces this notion. Architecture, therefore, becomes an essential medium by which political

ideologies and governance structures are made visible and experienced by society.

Given that this study focuses on city halls, it is important to note that historically, they have served as enduring symbols of government, power and civic corporeality; reflecting the evolving political landscape of urban centers (Flóra, 2012; Holliday, 2009; Ryan, 2000; Tittler, 1991). City halls, while unifying municipal and public functions, also represent the local government, providing indications of the current political ideas and ideologies. In contemporary architecture, city halls play an important role in urban structures expressing the power of local authority (Hamdoun, 2004). Chattopadhyay et al. (2014) emphasize city halls as potent symbolic elements and cultural icons, significant as landmarks and as the largest “common, open, and public buildings.” Boston City Hall, designed in 1962, aimed to symbolize a new era of hope and progress but faced mixed interpretations, showcasing the subjective nature of public reception (Monteyne, 2011; Sirman, 2014). Purbadi et al. (2020) applied social semiotics to the Town Hall in Kupang City, highlighting the integration of ethnic architecture with symbolic regionalism. The evolution of city hall design reflects both political and architectural shifts, embracing environmentally friendly structures, transparent democracy, and citizen involvement. Recent examples include London City Hall by Sir Norman Foster and the Tallinn Town Hall by Bjarke Ingels Group (Pulk & Murumägi, 2013; Sodangi, 2021).

The purpose of this study is to explore how political identity is embedded in the City Hall of Malatya through the use of architectural elements initially established in the design of the Nationalist Movement Party (MHP) Headquarters in Ankara, Türkiye. Specifically, we aim to demonstrate how these architectural codes function not only as design choices but as corporate communication tools, reinforcing the party’s ideological identity and political branding.

Beyond addressing the architectural and political concerns inherent in the design of a city hall, our motive is to reveal a strategic corporate attempt of a political party to project its identity through shared architectural features. By creating a visual recall of the party’s corporate identity –mirrored in both the head office and the local administrative building– the design fosters brand consistency, aligning the physical structures with the party’s ideological message and public image.

The physical outlook, layout and other setups pertaining to a building define multimodality in communication, in regards to a visual-spatial mode of meaning making. Employing critical multimodal discourse analysis, the study investigated three fundamental corporate elements in the building's design:

- (1) Corporate philosophy; as party ideology and beliefs,
- (2) Corporate organizational culture; as the party's organizational structure, and
- (3) Corporate image; as party's visual symbols.

The conceptual framework (Figure 1) outlines the study's structure, presenting two contrasting perspectives: one from the viewpoint of corporate marketing approval, and the other from critical social philosophy. The paper unfolds through two main practices: the corporate-level deconstruction of the buildings and the critical assessment of their design.

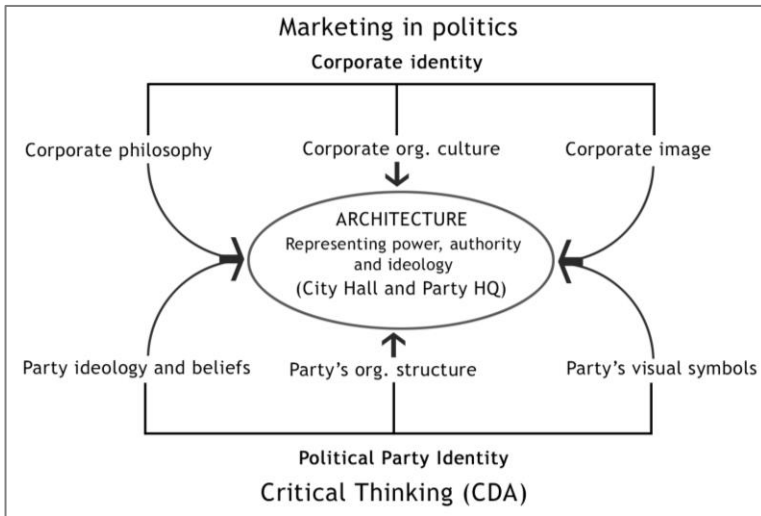


Figure 1. Two conflicting perspectives regarding the political/governmental buildings including political party headquarters and city halls.

Methodology

Architecture is a way of transforming party values into a visual form within corporate communication, thereby delivering a strong political message in the parties' struggle for power. Critical thinking and

discourse analyses attempt to uncover this message and determine how design can be manipulated for socio-political benefits.

A discursive study becomes 'critical' when it scrutinizes the social knowledge embedded in discourse. Discourse, in the broader realm of communication, does not only stand for written and oral documents and encompasses nonlinguistic semiotic systems (Jaworski & Coupland, 2008; Zappavigna & Martin, 2018). Multimodality studies, in that sense, cover various research fields such as visual images (Kress & van Leeuwen, 2020); body language and gestures (Yuan, 2019); advertising, film, websites (O'Halloran, 2004), and; art and architecture (O'toole, 1994). In 2004, Yacobi examined how architecture contributes to the formation of national identity through a case study of the Israeli Supreme Court building. He conducted a critical discourse analysis (CDA) of the 'texts' associated with its design and construction. As Markus and Cameron (2002) noted, architectural discourse may represent itself textually via briefs that divide and label spaces, or journal columns, or magazine articles. However, the multimodality of CDA reads power relations in anything spatial, from a shelter to a region, as well as every written, spoken, and drawn conversation concerning a design. So, architectural discourse can reside within a building, where architects have active control over design and thus people's feelings and experiences.

On the bases of multimodality, the use of space as a semiotic resource depends on a vast collection of literature encompassing 'semiotic landscape' and 'geosemiotics'. Semiotic landscapes are defined, by Jaworski and Thurlow (2010), as the expansion linguistic landscapes, emphasizing architecture and built environment (especially urban and industrial landscape) as the modes of discursive modalities which are shaped by the economic and political order, patterns of human mobility, ideas and ideologies. Scollon and Scollon (2003) use the term: geosemiotics, to describe places with the social practices they offer. A semiotic analysis of place will focus on the types of 'social interaction' supported or encouraged by that place.

Dovey (2014) proposes 'space syntax methods,' grounded in the theories of Giddens, Bourdieu and Foucault, to investigate the power relations embedded in design. Space syntax, conceived by Hillier and Hanson in 1989, measures the mathematical properties of architectural plans in order to arrive at socio-cultural norms of the inhabitants. Degrees of 'ringiness,' 'depth,' and

'linearity' –as the modes of access and control– usefully disclose the social structures hidden in the morphology of buildings. Building on the initial research by Cekmis and Hacıhasanoğlu (2014), Taşçı and Şalgamcıoğlu (2023) examine syntactic relations (hierarchy, depth, and integration) in political party headquarters via using 'justified graphs' to prove that architecture are transmitters of different power attitudes. In *"Parliament Buildings: The Architecture of Politics in Europe,"* a recent book edited by Psarra et al. (2023), diverse methods are utilized, ranging from social ethnographic analysis to the examination of syntactic structures, highlighting how seemingly naive architectural choices –such as the size of the plenary hall, the distribution of seats, and the positions members speak from– serve to reinforce political hierarchies, social order, and power relations.

In the semiotics of space, Stenglin (2004) explores the dialectic between affect and space; and proposes analytical tools to handle interpersonal meaning in the third dimension such as binding and bonding. Binding is characterized as a 'scale,' organizing spaces from extreme openness to closure, evoking feelings of security or insecurity. Lymer et al. (2011) examines the notions of interpretation and intertextuality as practical features of design; and shows that the new structures will be meaningful semiotic spaces with historical and ideological knowledge. They detail: "Importing a material form thus involves importing certain meanings with which those forms, and the spaces from which they have been recruited, are imbued." Drawing from Halliday's metafunctional theory and Systemic-Functional Linguistics (SFL), Ravelli and McMurtrie (2015) introduce "Spatial Discourse Analysis" (SpDA) for a holistic examination of spatial (three-dimensional) texts of the built environment. Buildings utilize multimodal meaning-making to shape social life and convey values. Viewing buildings as texts opens up resources like spatial layout, light, color, texture, furnishings, degrees of freedom or control, and associated feelings.

While, there is no single definitive method for applying a semiotic perspective to architectural (spatial) discourse, multimodal documentation of spaces offers a solid foundation for analysis and interpretation. In this study, we examine spatial features, such as the layout, form, and material choices, to reveal deeper connections with corporate culture and party ideology. In this context, the City Hall of Malatya is analyzed in relation to the architectural references taken from the MHP Headquarters. Turning back to Figure 1, the semiotic analysis of the design of the MHP Headquarters focuses

on three aspects of corporate identity; and critically investigates their political responses as:

- (1) Conservative ideology (corporate philosophy);
- (2) Hierarchic structure (corporate organizational culture), and;
- (3) Party's icons and logo (corporate image).

This analysis model explores the political dimension of buildings at 'sub-systems' levels, examining design attributes like scale, color, and transparency. Design principles within sub-systems, such as emphasis, contrast, and proportion, are also examined, along with space-related concepts like experiences and perceptions tied to cultural or historical contexts. The key sub-systems covered include:

- **Form (Shape):** Explores three-dimensional mass, emphasizing the syntactic arrangement of parts to highlight latent values in design.
- **Façade:** Examines how the building's exterior elements, including material, color, fenestration, and transparency, convey architectural style and political ideology through shared cultural codes.
- **Building Elements:** Focuses on construction and completion components, suggesting that material, size, shape, and properties can semantically refer to party values.
- **Layout:** Addresses floor plans' impact on social engagement and visual interaction, creating a hierarchical structure from more accessible to less accessible spaces.
- **Function:** Explores the pragmatic information conveyed by a building's activities, shaping daily practices, experiences, and perceptions tied to party values.
- **Interior Design:** Considers furnishings, decorations, color, and light, influencing both interior and exterior groups by providing direct images of the party's identity.
- **Architectural Sculpture:** Examines outdoor art objects, integrated with the building or freestanding, strengthening the political message expressed through built and spatial forms.

Case Study

Malatya City Hall

MHP, one of the major political parties in Türkiye, dates back to 1969. MHP is politically right-wing and built upon the principles of idealism (ülküçülük), nationalism and Turkish-Islamic synthesis (Çınar &

Arkan, 2002). MHP's nationalism shifts from secular Kemalist nationalism to conservative nationalism; inseparability of religion and nation has been the main argument of the party since its establishment. Turkism is supported with cultural symbols of pre-Islamic Turkish heritage. The party strongly uses figures of Turkic mythology, such as Asena (she-wolf) and Bozkurt (grey wolf), in ethnic nationalism.

After winning the local election, MHP governed the city of Malatya from 1999 to 2004. The party also took part in the coalition government between 1999-2002. The City Hall's architect, Ahmet Vefik Alp, a member of MHP and a repeated nominee for Mayor of Istanbul, also designed the Party's Headquarters in the capital city, which was inaugurated in 2004. Construction on Malatya City Hall began in 2002, and it was officially opened in 2009. The conceptual design and specific structural features of City Hall share strong links and resemblance with the party's main corporate building: the MHP Headquarters. In this context, we will investigate whether the architectural design of City Hall in Malatya was driven by a desire to maintain a 'corporate identity and image.'

Critical Discourse Analysis

City Hall consists of two elliptic office blocks, with the circular mayor's block positioned at the edge of one block. At the intersection point, there is a multi-purpose hall and the council chamber (see Figure 2). An atrium, located at the center of the ellipse shell structure, is surrounded by office blocks. A strong urban axis goes through the building complex, which seems as a spine in the syntactic composition. This axis integrates public space into the atrium, designed for various social and cultural activities such as exhibitions and concerts. Stairs facing the atrium connect the floors of the office units, and bridges link the blocks to each other (see Figure 3). The Mayor's block, positioned at the front, takes on a cylindrical shape that progressively expands with height, concluding with a flat roof and a small cone at the top center. This imposing building, partially within the atrium, serves as the focal point of the design.

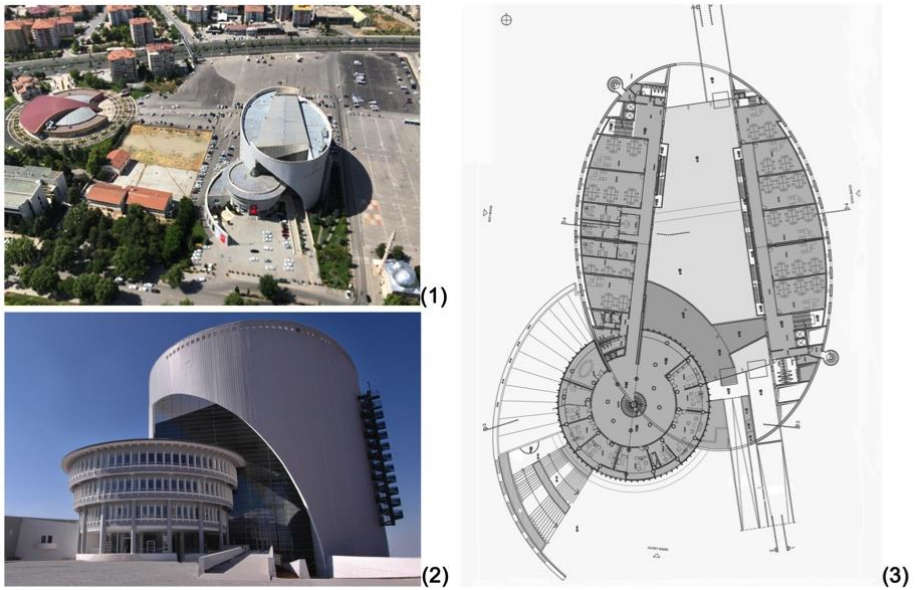


Figure 2. (1) An aerial view (taken from the Municipality archive, 2023), (2) A front view and (3) The plan drawing, no scale (Arkiv, 2024a).

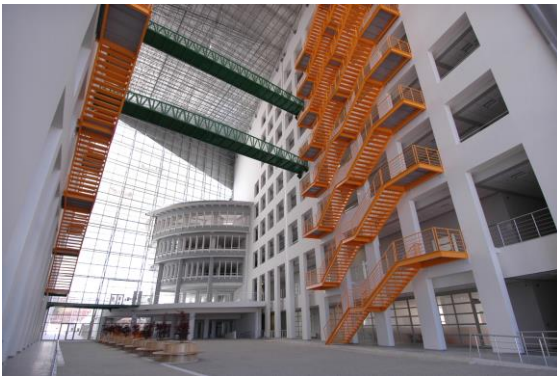


Figure 3. Atrium; first devised as an open space, then covered by a glass structure (Arkiv, 2024a).

The City Hall's plan exhibits a substantial overlap with the MHP Headquarters upon initial inspection, featuring arched office blocks, a distinct presidential block, and a central enclosed atrium. The primary volume of the MHP Headquarters is characterized by three office blocks, denoted as M, H, and P blocks, each varying in height (refer to the plan in Figure 4). According to the architect, these office blocks, in arced shapes, were strategically positioned to mirror the party's 'three

creascent's logo on the floor plan (Alparchitects, 2024a). These blocks establish the boundaries of the internal atrium, a void spanning 11 floors. Additionally, within this space, two concrete vertical shafts ascend, serving as the principal circulation for the office blocks (Figures 4 and 5). In the Headquarters, the party leader's section is also considered as a separate block from the building's main mass; an approach then copied to the City Hall. The four-story senior management block of circular shape, with wide embellished eaves and a copper-covered dome, is connected with the main structure from the surface and faces the atrium on the interior.

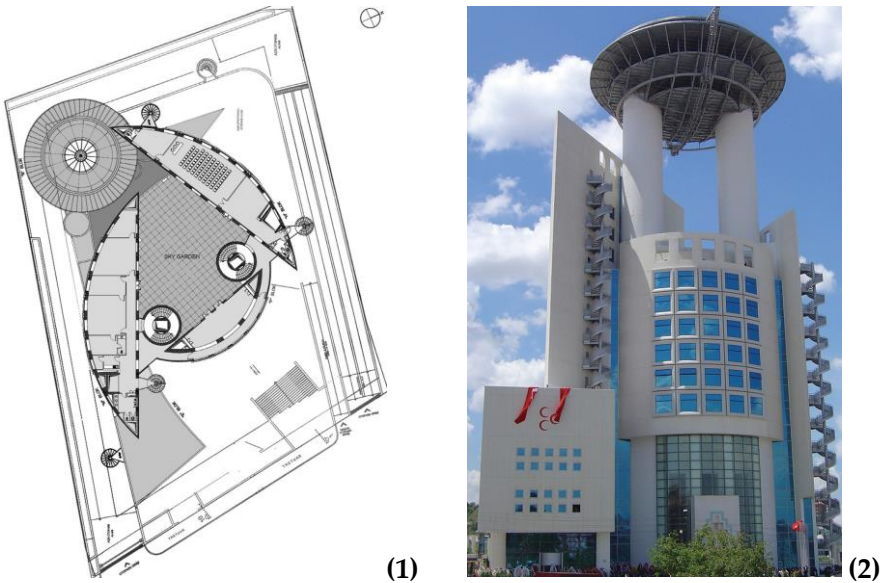


Figure 4. (1) The plan drawing of MHP Headquarters, no scale, (2) A front view (both: Arkiv, 2024a).

Both the Headquarters and City Hall share an architectural style, evident in their mass composition, façade proportion of solid-void, and the use of materials. The architect describes City Hall as a synthesis of “hightech ultra-modern elliptic office mass with a presidency building, an interpretation of national architecture that ingeniously blending old and new, international and vernacular” (Alparchitects, 2024b). This concept precisely mirrors the design manifesto of the Headquarters and aligns with the political ideology of the MHP, which is described in the

Headquarters as follows; “while main syntactic composition is managed with three office towers and the reverse basin on the top is a reflection of what is ‘contemporary’. The president’s block’s cylindrical shape with copper-covered dome; also wide embellished eaves, frames and window proportions represent Turkish-Islamic architecture, in a way conveying the MHP’s national conservatism and its adherence to history and traditions” (Cekmis & Hacıhasanoglu, 2014). The visual coherence, resembling a large imperial tent with a circular plan and “shadirvan roof” (Alparchitects, 2024a) in the presidency block of the Headquarters, is extended to the City Hall as part of the corporate identity, symbolizing traditional Turkish and Ottoman nationality (refer to Figure 6).



Figure 5. Several views from atrium (from the author's archive).

The MHP Headquarters is characterized on a centralized (top-down) functional design. As seen in many right-wing parties, there is no internal democracy in the MHP’s party structure, and it strongly recognizes patriarchal values and follows a commitment and obedience to its leader (Yavuz, 2002). This hierarchical corporate culture at the Headquarters is transposed to the mayor's status in the City Hall. In both buildings, the leaders' block and their entrances are deliberately separated and isolated from the mass composition, providing, in the Architect's words, “control both outside and inside” (for the Headquarters (Cekmis & Hacıhasanoglu, 2014)). On the other side, the president’s block with its dome, eaves, frames and window proportions represent Turkish-Ottoman architecture.



Figure 6. Presidency block in the Headquarters on the left and in the City Hall on the right (Arkiv, 2024a; Mimdap, 2024).

The atriums in both buildings are strategically designed as central courts, serving as functional spaces for public gatherings and social events. Interestingly, the program appears more fitting for a city hall than a headquarters, as the architect utilizes atriums to enhance spatial value and appeal. According to the architect, atriums play a crucial role in maintaining visual integration and transparency in political settings. Ahmet Vefik Alp talked about the MHP Headquarters as follows:

Courtyard concept is an important feature in the traditional Turkish architecture. Here we created a modernized, climatic courtyard where public come together inside. Courtyard or atrium enables all floors to visually connected, which emphasizes MHP's philosophy of the transparency in politics. The building is proposed as a habitat vertically and horizontally living; in the enclosed atrium 2000 people can gather and the president can make a speech from his office block balcony. This reflects MHP's endeavor of reaching a more embraced nation. The idea of atrium is to carry public life outside into the building. (Cekmis & Hacıhasanoğlu, 2014)

And, he talked about the City Hall in Malatya in a similar way:

City's open municipality square is molded into climatic inner courtyard. The workers and visitors see and could follow each other at every level of the atrium which is reaching 12 floors high. Transparency in administration is aimed through architecture. Courtyard is designed to house social and cultural activities, concerts, seminars, recitals, exhibitions, where local administration and public could meet and share the daily life. (Alparchitects, 2024b)

Findings

The City Hall is predominantly designed for local citizens, facilitating interaction between public administration and the local populace. In contrast, the MHP Headquarters primarily serves party members, fulfilling a more exclusive, organizational role. Although the primary functions and users of the two buildings differ, they share a similar design concept.

Malatya City Hall clearly follows the same stylistic concern seen in the MHP Headquarters building, emphasizing its affiliation with the political party. This visual resemblance communicates a corporate-level connection manipulated by the political party across various architectural design levels. Both buildings share a common semiotic framework, with their visual coherence symbolizing the continuity of MHP's ideology across different levels of governance. For example, the façade composition, with its emphasis on solid-void proportions, conveys a modern interpretation of Turkish-Islamic aesthetics, which aligns with MHP's nationalist identity.

A CDA of the City Hall is visually depicted in Figure 7, illustrating the connection between varying sub-system levels of architectural design and their alignment with the MHP's core values. Architectural features aligned with party ideology, organizational structure, and symbolism are reflected in the City Hall, forming elements of 'corporate identity' encompassing corporate philosophy, organizational culture, and corporate image.

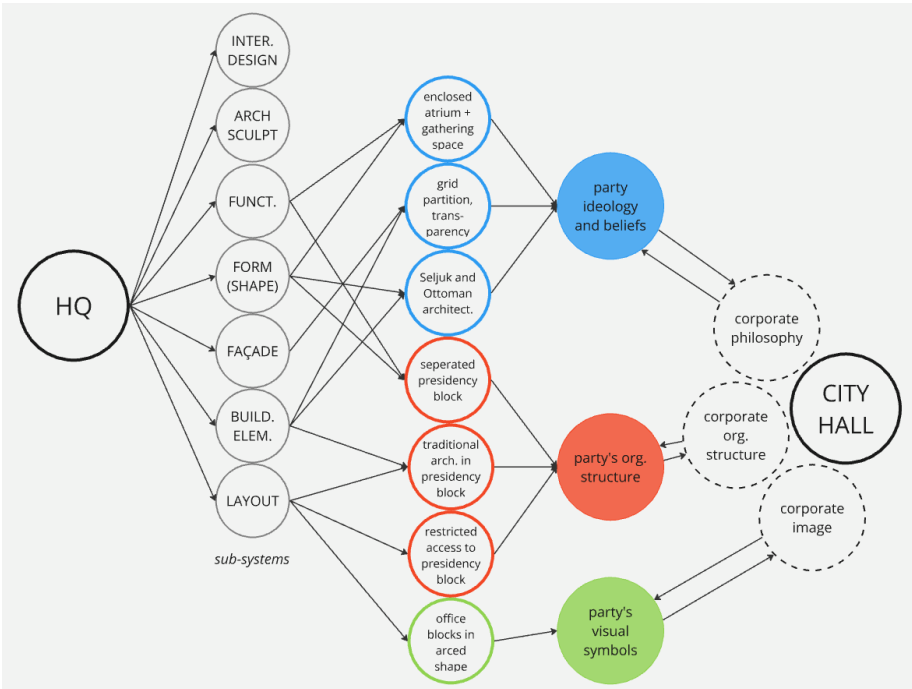


Figure 7. The relationship between the MHP Headquarters (HQ) and the City Hall in Malatya.

Party ideology is conveyed through the building's form, façade, elements, layout, and function (given as sub-systems in Figure 7). MHP's ideology is primarily integrated into the form and visually prominent building elements. The cylindrical presidential blocks and copper domes, characterized by common features of Seljuk and Ottoman architecture, effectively communicate nationalist and conventional ideals. The leader's privileged position is emphasized throughout the architectural design, reflecting a hierarchical system both within and outside each building. The building form creating an enclosed atrium and the 'idea of gathering' are present on both buildings. The atriums are intended to symbolize transparency in politics and administration. However, their purposes differ: one promotes public accessibility in local governance and daily life, while the other is used for party member gatherings on special occasions, emphasizing the internal power structure. Although designed with the same spatial-function goal, social interaction associated with institutional culture and ideology shows

differences in this way between the headquarters building and the city hall.

Party's organizational structure (and corporate organizational culture) highlights the importance of the presidency's position. This is emphasized by the separate presidential block in the building's composition, restricted access within the layout, and the traditional architectural features attached as distinct building elements. Symbolism is prominently expressed in the architectural design of City Hall. The office towers, designed to mirror the party's logo, serve as a direct symbolic extension of the Headquarters. The party's emblem, composed of three crescents, is reflected in the elliptical forms of the City Hall's office blocks, reinforcing the architectural identity of the City Hall as an extension of the MHP's corporate identity.

In summary, the architectural design of the City Hall, while ostensibly a public building, intentionally preserves a strong visual and ideological alignment with the MHP Headquarters, embedding the party's political ideology within the public administrative structure.

Conclusion

When political parties are subject to corporate-level marketing, their core values naturally reflect political ideology, leadership hierarchy, and party visual symbols. Buildings that embody and express political identity may initially appear effective in reinforcing a party's corporate communication. However, critical thinking postulates that architectural design cooperating with political concepts may inadvertently support hegemony and power relations as images and practices.

Our initial premise and fundamental assumption were that corporate buildings reflect corporate identity values. In this case, an architect affiliated with the Nationalist Movement Party (MHP) undertook the designs of both the Headquarters and City Hall when the party held political influence locally. Following the same architectural style, the architect incorporated design elements in the City Hall that were previously utilized in the Headquarters, serving as semiotic resources that reflected conservative ideology, leadership, and party symbols. The architectural features imbued with specific meanings are migrated in the

design of the City Hall; consulted and appeared as corporate philosophy, corporate structure, and corporate visual elements.

A multi-dimensional evaluation allows us to decipher the intricate layers of complex set of meanings embedded in architectural design, spanning from three-dimensional form to interior furnishing. Critical Discourse Analysis (CDA) here uncovered how the values of a political party gain an abiding artistic and social formation, creating a public memory by architectural means. Despite a change in local government years ago, the City Hall still retains the public image of the previous party, by representing a great affinity with its Headquarters. The party effectively corporatized itself through disseminating 'its' architecture; and the architect, in that capacity, played a crucial role in maintaining the party's identity over an extended period. It is essential to acknowledge that architectural design involves multiple stakeholders and complex dynamics, where the architect's role is not isolated but deeply intertwined with political and social agendas of the party. So the creative aspects of such buildings are shaped by broader political and institutional forces. As Nanni and Bellentani (2018) note, understanding the socio-semiotic strategies employed by designers is important "to not naturalize the dominant meaning that is inscribed in the built environment." CDA is benefited in order to see the political structures trying to influence the design concept and subtly take control of it.

As a concluding remark, it proves challenging to make broad generalizations about the power-architecture relationship in this particular case, as it heavily relies on the political culture of the country and the professional and political background of the architect. Additionally, the study lacks a structural or interpretative analysis of user interactions within these spaces, which is essential for building public memory and sustaining political influence. Spaces like City Hall are not merely static representations of power but are brought to life through the interactions of people, shaping how the building's party level identity is understood and maintained over time.

Finally, complete objectivity cannot be guaranteed, especially in the analysis of such culture-specific meaning-making studies, where political and symbolic interpretations may be influenced by the researcher's perspective. While this analysis remains focused on the architect's intentions and the political imagery, further research incorporating user experiences and social interactions within these

architectural spaces would provide a more comprehensive understanding of the power dynamics.

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