A SURVEY ON PHOTOGRAPHIC REPRESENTATION IN ARCHITECTURAL
MAGAZINE COVERS: COVERS OF ARREDAMENTO-MİMARLIK

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ABSTRACT

A SURVEY ON PHOTOGRAPHIC REPRESENTATION IN ARCHITECTURAL
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This study has an aim of exploring how a Turkish architectural magazine, Arredamento Mimarlık, communicates itself to the reader by its cover designs. Since, representation is a tool for architects to transmit ideas and express positions in the discipline of architecture, usage of representation in architectural media has a critical role to promote the communication in architecture.

The theoretical framework of the research based on the photographic image investigation of Roland Barthes. In the light of this investigation, the study cites that photographic images with accompaniment of texts transmit messages which construct the communicative role of magazine covers in architectural media. In the realm of predefined identity of a magazine, the interpretation of cover concept confronts with a critical position which identifies magazine's approach to both architecture and its mediatic character.

Since *Arredamento-Mimarlık* is a significant magazine which has a discursive approach on cover concept, the publication history and critical position of the

magazine is investigated elaborately in the light of Bülent Erkmen's, the designer of the covers, and Uğur Tanyeli's, the managing editor, citations.

Through this survey on Arredamento Mimarlık covers, the representation of architecture in media through a significant representative tool-magazine cover- is studied in terms of signification character of image and text. In this sense, the critical role of magazine which orients the comprehension of architecture in society is emphasized as a discursive value in addition to magazine's informative character.

Keywords: Representation, architectural magazines, message, magazine cover, photographic image.

ÖZ

MİMARİ DERGİ KAPAKLARINDA KULLANILAN FOTOGRAFİK TEMSİL ÜZERİNE BİR ARAŞTIRMA: ARREDAMENTO-MİMARLIK KAPAKLARI

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Bu çalışma bir Türk mimari dergisinin, Arredamento Mimarlık, kapak tasarımları üzerinden okuyucusuyla kurduğu iletişimi açıklamayı amaçlamaktadır. Kullanılan temsilin mimarların düşüncelerini aktarma ve mimarlık disiplinindeki pozisyonlarını ifade etme aracı olduğu düşünüldüğünde, mimarlık medyasındaki temsil kullanımının mimarlık iletişimindeki önemi anlaşılabilir.

Çalışmanın kavramsal şeması Roland Barthes'ın fotografik imaj incelemesi üzerine kurulmuştur. Bu inceleme ışığında, mimarlık medyasındaki belirgin rolü ile dergi kapaklarının, fotografik imajın metin eşliğinde ilettiği mesajlar tarafından oluşturulduğu öne sürülüyor. Derginin tanımlanmış kimliği açısından değerlendirildiğinde, derginin mimarlığa ve mimarlığın medyatik karakterine yaklaşımının tanımladığı eleştirel pozisyonu kapak kavramını yorumlaması ile anlaşılabilir.

Arredamento-Mimarlık kapak kavramına söylemsel bir yaklaşımı olan nadir dergilerden olduğu için, kapak tasarımcısı Bülent Erkmen'in ve yayın yönetmeni

Uğur Tanyeli'in saptamaları ışığında derginin yayın geçmişi ve eleştirel pozisyonu ayrıntılı olarak incelenmiştir.

Arredamento Mimarlık kapakları üzerinden yapılan bu araştırmada, mimarlığın medyada temsili; önemli bir temsil aracı olan dergi kapağının tasarımında kullanılan imaj ve metinlerin anlamsal özellikleri açısından incelenmiştir. Bir mimari derginin haber verme aracı olmasının yanındaki söylemsel tutumunun hem yön verici hem de açıklayıcı rolleri vurgulanmıştır.

Anahtar Kelimeler: Temsil, mimari dergiler, mesaj, dergi kapağı, fotografik imaj.

To My Family

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF FIGURES

FIGURES

CHAPTER 1

INTRODUCTION

This thesis is going to deal with the issues of image, representation and communication thus their seminal role in architecture. Architects do have to deal with these two paradigms in terms of transmitting their ideas to other people. Obviously, technical drawings do the major job in conveying the methods and ideas for the construction and realization of the projects. Yet they are based on specific languages, disciplines' own methods and tools and certain regulation rules that are directly addressed to the other professionals that shall take role in the realization of the project. All projects, shop – drawings, details of different scales and maquettes are prepared for that very reason to communicate with other professionals. However, as every project has a context that it is settled in both in concrete and insubstantial aspects, he has to find another way to communicate with the mankind that designate, manipulate and live on that setting that is much more communicative from drawing.

It may be asserted that besides the concrete spatial setting, architectural projects and ideas belong to and have to respond to a more complex context that is the societal perception. The built projects are confronted with this societal perception through direct conditions only if the project is realized in an approximate spatial setting. Thus, architects and theoreticians explore more ways of conveying the ideas and logic behind projects and discourses that take place in both remote coordinates and divergent contexts.

Architectural magazines may be considered as to fill this gap through constituting the ground for architects and theoreticians to further declare their ideas, projects, etc. Image enters to prospect at that point where a novel or former project or idea is represented through non – p hysical and non - measurable terms. Moreover, that is

also the case for the theory of architecture, as a theory is sometimes paramount clarified through direct or indirect images, as well as its critical discourse.

Whether theory or practice; image and especially photographic image do play a seminal role in this transmission of ideas that shall be perceived by multiple profiles that comprise both the critical theory of architecture and public common sense. Architectural magazines, primed both for the academic work and public interest on the architectural agenda is the playground of these very images that send a project, a discourse or theoretical framework to the perception of divergent contexts.

Throughout the thesis it shall be shown that through this process - that launches by the construction of projects / ideas and ends up with the transmission of the images of projects / ideas to the cerebral structure of the mankind - undergoes various transformations. This process shall be tried to be enlightened throughout the thesis by the aid of Architectural Magazines. Architectural Magazines may be evaluated as a seminal stage of this process that much of the transmission of architectural concepts by visual and discursive communication takes place through the authority of image.

Three essential steps shall be outlined for the sake of understanding this process of transmission. An investigation for the metaphor of image and representation will be initially to inquire whether a role model may be cited to them through the research method suggested by Roland Barthes. The second step would take this model of Barthes that clarifies the unique circuit of photographic message of the image to site it into its deployment in the architectural media. Finally, as a case study, the photographic image - that carries an architectural concept - shall be tried to be gathered in its specific context, in an architectural magazine of a specific theoretical approach.

At the outset of the second chapter; the three ruled model of Barthes for the estimation of photograph as a message shall be looked in detail to understand how photographic image is more a dynamic element of representation than a static object of itself. This dynamism of the photographic image shall be explained in its being

2

comprised of a three stepped procedure. These procedures may be basically summarized from the viewpoint of the image as a message with a source of emission, a channel of transmission, and a medium of reception.[1] It will be shown that as also Barthes puts it, within this procedural structure of the photographic image as a message, channel of transmission thus the binding part of the process shows divergence from the emission and perception of the message and needs specific concern.

Barthes' model of photographic message shall be explained through concepts of denotation and connotation that he thinks as important aspects of the photographic image and the photographed object. These may be explained that perfection and objectivity is aimed in the denotative status of the image, whereas the context of the photograph that it is published in, the context of the specific perception of the receiver began to penetrate into the message other than the object that is photographed in the connotative status. Then, it is important that Barthes putting that connotation is not an intended act of image that it may be triggered through various aspects such as the atmosphere surrounding the object, the receiver's societal context and so on. Yet, it is the aim of this thesis that throughout the message the photograph sends, there are so many factors coming from many sources and subsequent elements of the photograph that constitute a whole through these factors wrapping each other. Moreover, as it will be dealt on subsequent chapters, the predefined identities of architectural magazines are mostly transmitted through images utilized in covers that these divergent factors are applied through direct or indirect terms.

Subsequently, Barthes' theory on the Rhetoric of Image shall be outlined, where three types of messages are outlined according to the content of the message; linguistic message, coded iconic message and non-coded iconic message. These messages are significant in terms of the representation issue worked out in the architectural media that is the major focus of the thesis. It shall be shown that though

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[1] Roland Barthes. "The Photographic Message", The Responsibility of Forms, University of California Press, Berkeley and Los Angeles, (1985). Original source: "Le Message Photographique", Communications 1, 1961.

these messages may be found individually through images, it is also possible especially in the case of architectural media these messages are inherited in the image simultaneously or progressively. Linguistic message is specifically focused within its two functions – anchoring and relaying – within this study as these two functions of it may be significantly related to the case of architectural magazines, where in anchoring certain level of description and information is provided with the image. On the other hand, the relaying function is more a metaphorical medium that the message's unity has been constituted via a metalanguage. Despite this relaying function with a limited field of use, it is also significant in terms of its utilization through few architectural magazines that the case study of this thesis - *Arredamento Mimarlık* - may also be reckoned within.

In order to fully grasp the image theory of Barthes, the third meaning he suggests to be functioning beyond culture, knowledge, information is outlined. This concept is also interesting in terms of its having been defined by the generator of the concept as a notion that should be thought "with the carnival aspect of things."[2]

Lastly, the second chapter ends with the concept of myth, which is closely related with the periodical character and the publication history of magazine. Through the process of uttering a cover image's message, the syntagm of signification is going to be suggested to construct the myth of the magazine, in the realm of ideology and literalness.

The methodology covered within the second chapter is highly theoretical that focuses the philosophical and epistemological ground of the issues of representation and communication. Further ramifications of the "message" inherited within the nature of the image is tried to be uncovered through the research of Roland Barthes and his

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[2] Roland Barthes. "The Third Meaning", The Responsibility of Forms, University of California Press, Berkeley and Los Angeles, (1985), Pg. 44. Original source: "Le Troisiéme Sens: Notes De Recherche Sul Quelques Photogrammes De S M. Einstein", Cahiers Du Cinéma, 1970.

seminal essay The Photographic Image has been taken as a guide to elucidate the levels of meaning within the image.

The third chapter looks into the issue of communication in architecture within the framework of the recent architectural agenda and the advantages and disadvantages occurred due to the technological transformations and concepts such as popularity and consumption. These transformations and concepts of popularity and consumption may be asserted to effectuate the line of architectural representation and communication that not only transformed the nature of representation but also the architectural production – both at the scope of practical construction and theoretical discourse - that will be presented to architectural domain and to the society.

In this part of the thesis the concept of image is dealt through its transformation to a powerful tool of the consumption society, due to the changes brought with the developments of techniques of photography and printing. Architectural advertising constitutes the subsequent concept worked in this second part of the thesis that is closely related with the previously mentioned developments undergone through the photography and printing process. It is also entered into the field of architectural magazines that a spoil in the concept of representation in architectural media has been mentioned within. Disciplinary validity has been taken as a crucial element of the architectural magazines through the power of the image and the transformation of the architectural criticism into a much reductionist concept.

The misuse and misconception of representation observed within the architectural magazines, through drawings, photographs, texts and models are treated as the elements to constitute the basis for the design of the concept of the magazine. Accordingly, the gathering and emphasis on these tools form the general viewpoint of the magazine that is decided by the editorial staff that assembles the identity of the magazine. The second part is mostly based on this constructed identity's reflection to the reader, and the reader's perception is elected as an issue that shall be further explained. Therefore, the relationship of the magazine's representation to the reader is worked out in a mutual kinship between the perceiver's profiles. The

representation of an object in the architectural magazine has its own criteria produced by not only the editorial staff but also the pre-determined view of the photographer. Moreover, the reader's background, his formation, his familiarity to the discipline also enters into the scope of this representation's cognition by the receiver - the reader. So many input and so many variables are observed within the representation of an architectural product or theory and its communication with the reader that a concept borrowed from Jean Baudrillard, the "simulation", is going to be utilized to further define this problematic of the representation.

The specific position of the covers of the architectural magazine has been taken as a case study for the problem of representation and communication, in the subsequent part of the thesis. Architectural magazines and their role in constructing connections with not only the architectural domain but also with the society are worked out through their covers especially because of their being the paramount visual congregation point. Therefore; the tasks that may be addressed to the magazine covers are going to be interrogated throughout this part. At first, the social roles are tried to be outlined that the reflection of the architectural agenda both to the society and to professionals may be reckoned as one. It is also clear that magazines act as bridges between society and architecture, thus, to make the cover loaded with a unique interfacial character. Moreover, it serves as a window to the professionals that help them grasp the inner content. However, the problems of popularity and consumption may be considered as another dimension of the cover design that in some levels several identity problems may be encountered. collimator

On the other hand, magazine cover design may be thought within the graphic designer's field that certain elements may be reckoned as image, format and text. These elements are going to be dealt with in detail, as elements of a design problem that shall end up with a meaningful composition of words and images. Moreover, in architectural magazines as design artifacts, as it is dealt with another discipline based on design principles, namely architecture, the cover design may be presented as the ground of an utmost concern where the boundaries of both disciplines - industrial design and architectural design - blur. It may be asserted that the paramount concern

6

is mostly placed on the images on covers, that the degree of abstractness is the significant decision mechanism. Yet, the text and format are also seminal factors that affect both the mediatic image and prestige of the magazine; and its popularity and commercial position. Several sample magazines are going to be dealt with subsequently, within the framework of their cover designs which may also provide information about their institutional identities. It shall be shown that the model of Barthes mentioned in the first chapter, may be adapted to these magazine covers in terms of their ways of utilization of images.

Following that model adaptation for the images on covers, a analytical research shall be done for the design of the cover that cites the position of the magazine amongst others. For the analytical research, a categorization of the covers' characteristics according to their content is going to be outlined. Though it may seem like drawing a generalization; this classification of characteristics also helps much to grasp the situation of the recent architectural media through the design of architectural magazines. These categories may be summarized as informative/descriptive, signification-focused and market-focused. Among these categories the signification focused covers do point out to an endeavor for both an informative and representative quality in the cover design. Moreover among the signification focused covers, there will be outlined another sub-category, that differentiates the signified concept - newness, hierarchy and theme. As it may be understood from the names, for instance the thematic attitude is going to be utilized to describe the aim for designing the cover in accordance with the recent theme highlighted inside the magazine.

As a case study, *Arredamento Mimarlık* with its thematic approach to cover design is selected for further elaboration of the issue of representation. Because in *Arredamento Mimarlık,* cover design is taken as a major issue and the construction and the preservation of the identity and image of the magazine may be much linked to this attendance to cover design.

The case of *Arredamento Mimarlık* is also significant in terms of its thematic attitude that only indirect links may be structured with the theme of the volume and the representation method utilized at the cover. It may be asserted that an unnoticed and yet inexperienced methodology has been carried out through the cover design of *Arredamento Mimarlık* that a metaphoric, even allegorical, way of communication is tried to be established between the magazine and the reader – actually the perceiver.

This fourth part focusing on the case of *Arredamento Mimarlık*, is going to be elucidated through the identity of it and how the role given to the cover design is mutually related to this issue of representation and communication with the reader. By the participations of the editor and the cover designer of the magazine, this part of the thesis is reinforced by the interviews with them.

As the designer of the cover of the magazine Bülent Erkmen also tells, every issue of the magazine constructs metaphorical kinship with the reader, where he is forced to comprehend the underlying reason of this metaphorical representation. For that reason, *Arredamento Mimarlık* has been taken as a case study and further searched via the image consideration of Barthes and architectural representation in communication.

It is intended to be shown that a periodic transformation has been undergone through the thematic structure, which may be clearly observed from the elaboration and representation of cover design, as also stated by the editor of the magazine Uğur Tanyeli. From those periods both the line of the magazine and its cover design is going to be read. The three major periods has been mentioned by the editor and the cover designer – the collage of the theme, the profile and the file/concept. As it may be understood, the collage of the theme constitutes the initial period in the history of *Arredamento Mimarlık*, where an identity pursuit has been carried on. The cover design may also be asserted to have undergone such a search that is parallel to the magazine's endeavor. The second period – Profile - is also significant in terms of forming the utmost mentioned and criticized volumes in the history of the magazine. In the Profile volumes the magazine focused on certain architects and designers,

looked into their lifetime works in detail. The cover concept has been designed by B. Erkmen within the knowledge of that designer's attitude and works and in a way to address the mentioned designer's approach to design by using his photos undergone few little transformations. These transformations and images have been widely mentioned and said to form discussions - through the words of the editor and designer - among architectural platforms in turn to point out the magazines' critical stance.

In the last period undergone through the magazine's content, which can be named as the File/Concept, it is clear that certain concepts have been worked out within the magazine. These concepts are processed in the cover through the images of objects indirectly related to that concept perfectly photographed. As also expressed by the designer B. Erkmen, the utmost effort to provide a direct relationship between receiver and the object was given. Yet an indirect relationship between the receiver and the concept of the magazine exists. This metaphoric even allegorical citation observed on the cover also relates to the magazine's general identity policy that is tried to be constructed through metaphors.

Lastly, the case study of *Arredamento Mimarlık* is dealt through the concepts Barthes introduced to the image and it as a message. Moreover, specific periods of the magazine and related covers are also tried to be comprehended through the divergent meanings Barthes given for images. The representational consistencies or divergences, the changes and the continuities observed within the meanings of the cover images are going to be dealt with as hints to the magazines line of publication that the cover design provides.

CHAPTER 2

DEFINING THE RESEARCH METHOD ACCORDING TO ROLAND BARTHES

This thesis has an aim of investigating the specific mediatic images in architectural magazine covers and it will conclude with a case study on covers of *Arredamento Mimarlık* which has identical covers composed of critically designed photographic images. That's why the concept of image and especially the photographic image must be evidently clarified. Since Roland Barthes is one of the leading thinkers who discussed photography and image, in this chapter there will be an explanation of his theory on this subject as a theoretical framework and research method. His exploration of image is published first in Image-Music-Text[3] and then in The Responsibility of Forms[4] with three subtitles: The Photographic Message, Rhetoric of Image and The Third Meaning.

2.1 The Photographic Message

Roland Barthes starts his exploration of image in his first essay on Image, "The Photographic Message" by expressing "the photograph is a message"; this message is a whole that is constituted by a source of emission, a channel of transmission, and a medium of reception.[5] In order to understand and delineate this message of

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[3] Roland Barthes. Image Music Text, Trans. Stephen Heath, Hill and Wang Press, New York, (1977).

[4] Roland Barthes. The Responsibility of Forms, University of California Press, Berkeley and Los Angeles, (1985).

[5] Roland Barthes. "The Photographic Message", The Responsibility of Forms, University of California Press, Berkeley and Los Angeles, (1985). Original source: "Le Message Photographique", Communications 1, 1961.

photograph, first of all this trichotomous relationship shall be elucidated, because these are basic processes of transmission of the photographic image.

According to Barthes, the "source of emission" which is the staff who prepares the photographic image and the "medium of reception" which is the society itself; have a common method of exploration closely related with sociology. Because both the staff of a published material and the society who receives it; bring forward their perceptions and thoughts in this transmission process. On the other hand, the channel of transmission, the newspaper (or the magazine) itself, with the name of the printed medium that corresponds a knowledge constituted in time, transmits the message through photographs with the text (headline, caption etc..) associates with it. This part of the transmission process is based on the object identities of the medium, rather than the human perception. The photograph, as an object that is produced and that is used as a medium, is in the center of the channel of transmission. So the method of exploration of the photograph must be distinguished from exploration of "source of emission" and "medium of reception".

> But, for the message itself, the method has to be a different one: whatever the origin and the destination of the message, the photograph is not only a product or a channel, it is also an object, endowed with a structural autonomy: without in any way claiming to sever this object from its use, we must provide here a specific method can only be the immanent analysis of that original structure which the photograph constitutes.[6]

Barthes does not consider the production of the photograph as a transformation from reality; this reduction breaks down reality into units and constitutes these units into signs.[7] This product is not substantially the reality itself but a perfect *analogon*, an *analogical perfection* of it.[8] In that approach photograph is the technique to reach the closest position to the origin. A photograph of an object is not the object itself, but

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[6] Roland Barthes. "The Photographic Message", The Responsibility of Forms, University of California Press, Berkeley and Los Angeles, (1985), pg. 5.

[7] See ibid.

[8] See ibid.

when it is compared with other representation techniques (drawings, 3D models, paintings etc...); it is the most realistic and most objective representation method.

Barthes defines photographic image as a *message without a code*. Different from other analogical reproduction techniques, as notified above, the photographic image is closest to the origin without a subjective interpretation. Other reproduction processes requires a *style* of reproduction, and this *style* come to an absolute subjectivity with duality of messages transmitted; a *denoted message* and a *connoted message* defined as:

> Are there other messages without a code? At first glance, y e s : specifically, all analogical reproductions of reality; drawings, paintings, movies, theater performances. But as a matter of fact, each of these messages develops in an immediate and evident fashion, beyond the analogical content itself (scene, object, landscape), a supplementary message which is what we commonly call the style of the reproduction; here we are concerned with a second meaning, whose signifier is a certain "treatment" of the image as a result of the creator's action, and whose signified, whether aesthetic or ideological, refers to a certain "culture" of the society receiving the message. In short, all these imitative "arts" comprise two messages: a *denoted message*, which is the *analogon* itself, and a *connoted message*, which is the way in which the society represents, to a certain extent, what it thinks of the *analogon*.[9]

Especially expressed by Barthes; press photograph is never artistic and as it is a mechanical analogue of reality, its containing denoted message is fulfilled by giving no way a second message other than this substantial, highly objective, analogical message.[10] Since photography is a mechanical process, other than the person who presses the button in order to take the picture; there are two influences which affect the end product: the machine itself and the objects take part in the scene of that photograph. Only the positioning and the decision of taking that photograph can affect the photograph when the influences of subject are questioned. Positioning and decision of the photograph cannot be thought distant from the photographer.

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[9] See ibid. Pp. 5-6.

[10] See ibid.

Actually, the photographing process is mechanical, light and shade are its fundamental substances, and the end product frees itself after the pressing button and cannot be predicted before it comes into being. When the photograph is obtained after this mechanical process, there is a new, raw object, totally different from the original objects with its substances, at the same time, a perfect copy of them.

Barthes argues about a *photographic paradox* because of the characteristics of the photographic image on transmission of denotative and connotative messages:

> Now, this purely "denotative" status of the photograph, the perfection and the plenitude of its analogy, in short its "objectivity"—all these risks being mythical (these are the characteristics which common sense attributes to the photograph); for, as a matter of fact, there is a strong probability (and this will be a working hypothesis here) that the photographic message (at least the press message) is also connoted. The connotation is not necessarily immediately apprehensible on the level of the message itself (it is, one might say, both invisible and active, clear and implicit), but we can already infer it from certain phenomena occurring on the level of the message's production and reception -: on the one hand, a press photograph is an object worked up, selected, composed, constructed, treated according to various professional, aesthetic or ideological norms which are so many connotation-factors; and, on the other hand, this same photograph is not only perceived, received, it is read, attached—more or less consciously by the public which consumes it—to a traditional stock of signs; now, every sign supposes a code, and it is this code (of connotation) which we must try to establish.[11]

There suggested a paradox not because of the duality of the messages, there is another situation that seems unusual and that is defined as paradox. The paradox comes from where the *connoted message* of the photographic image originates itself a *message without a code* as previously defined.[12] Here, a distinction shall be useful that, the photograph as an original product of a mechanical process and as the most realistic representation of the reality distinguishes itself when it is a tool of media by variable modifications, as called connotation procedures.

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[11] See ibid. Pg. 7.

[12] See ibid. Pg. 8.

13

Connotation can be achieved by certain modifications of the original objects. Barthes offered those modifications as connotation procedures and defined first three procedures -tricks effects, pose, objects- separate from the last three – photogeny, aestheticism, syntax. Because the first three procedures direct modifications of reality, the last three procedures tackle with aesthetic values that deal with the cultural merits of the society.

> These techniques need be inventoried only if there corresponds to each of them a signified of sufficiently constant connotation to be incorporated into a cultural lexicon of technical "effects" (for instance, the "blur of movement" proposed by Dr. Steinert's team to signify space –time). This inventory, moreover, would afford an excellent occasion for distinguishing aesthetic effects – subject to recognizing perhaps that in photography, contrary to the intentions of exhibition photographers, there is never *art* but always *meaning* – which would at last furnish an exact criterion for the opposition between good painting, however strongly figurative, and photography.[13]

In this study the covers will be handled with according to the reflections of the image's *message without a code* on the society, as *connoted message*. First three or last three, those connotation procedures are being used in the architectural magazine cover design and, in terms of periodical character of magazines, the continuous use of those procedures conclude with a predefined identity of the magazine cover.

In terms of press photograph, there is mostly a text that accompanies the image. Barthes explores this text that is used together with the image through three remarks. First of all the text can contain parasitical messages that "sublimate, patheticize, or rationalize" the image. The *connoted message* of image that comes from its originality can be mystified by the burdens with the historical denotation character of the text. This means that, as mentioned above, however it ends with a *connoted message* image transmits *messages without a code*; in this autonomous transmission process, text burdens the image as an outside factor, with "a culture, a morality, an

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[13] See ibid. Pg. 12.

imagination". Second, the text may incorporate with image in terms of denotation. When there is an objective verbal message, text can "participate the denotation" of the photograph. Third remark of Barthes to the text-image relationship is to "duplicate" the connoted character of the image by stressing the *connoted message*, or reversely by contradicting the image in order to duplicate the message, so called *compensatory connotation*.[14]

In magazine cover case, three remarks of Barthes on text and image relationship will enlighten how text, which is written on the cover, incorporates with the image. This enlightenment is important because of the integrity of the cover as an identical package of the magazine. The text on the cover of a magazine can be parasitical, can stress the denotation or duplicate the connotation of the image.

2.2   Rhetoric of Image

In the "Rhetoric of Image" part Barthes resolves the meaning that has been loaded to the image in terms of the messages it can contain. He explains why meaning is a subject of matter in his study as follows:

> Linguistics is not alone in doubting the linguistic nature of the image; public opinion as well vaguely regards the image as a site of resistance to meaning, in the name of a certain mythical notion of Life: the image is re-presentation, i.e., ultimately resurrection, and we know that the intelligible is reputed antipathetic to the experiential. Thus, from both sides, analogy is perceived as an inferior meaning: some believe that the image is a very rudimentary system in relation to language, and others that signification cannot exhaust the ineffable wealth of the image. Now, even and especially if the image is somehow the *limit* of meaning, it permits us to return a veritable ontology of signification.[15]

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[14] See ibid. Pp. 14-16.

[15] Roland Barthes. "Rhetoric of Image", <u>The Responsibility of Forms</u>, University of California Press, Berkeley and Los Angeles, (1985), Pp. 20-21. Original source: "Rhetoriqué De L'image", <u>Communications 4</u>, 1964.

From the thought of a sign system that constitutes messages of the image, those messages will be explored in this part. Barthes has chosen advertising images as field of consideration here, because of the loaded sign system of advertising. Advertisements with their market focused formation include image that aim advertising, marketing a product with some text that strengthen this image. Because of this reputed character of transmitting messages, images those are used in advertising have important role in image's messages investigation. Barthes suggests three messages in this investigation: linguistic message, coded iconic message and non-coded iconic message.

First the linguistic message in an advertisement image can be directly verbal, i.e. the caption. This verbal expression can be directly related with the intended message, or it can signify something. Barthes exemplifies an advertisement image, a Panzani ad (Figure 1), in this part and attracts attention on the text of that ad, the name of the firm as a direct message and the "Italianicity" as a signified one. Second, when the ad is considered in terms of pure image, he explores the signs those used for constitute coded iconic message. Those signs in the ad first signify "return from shopping", "freshness" and "household preparation" as euphoric values and with the signifiers "to do one's own shopping" opposed to "hasty stocking up" to signify some characters of civilization; second with the linguistic message, as mentioned above, and with three colors (yellow, red, green) signify Italianicity and the French or touristic culture.[16] For the other two signs that Barthes explores it will be better to directly quote from his words:

> Continuing to explore the image (which does not mean that it is not entirely clear at first glance), we readily discern in it at least two further signs; in one, the closely packed nature of various objects transmits the idea of a total culinary service, as if, on the one hand, Panzani afforded everything necessary to a complicated dish, and as if, on the other, the concentrate in the can equaled the natural products surrounding it, the scene "bridging" the origin of the products and their final condition; in the other sign, the composition, evoking the memory of so many

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[16] See ibid. Pg. 23-24.

alimentary paintings, refers to an aesthetic signified: it is the "still life"; here the knowledge necessary is distinctly cultural.[17]
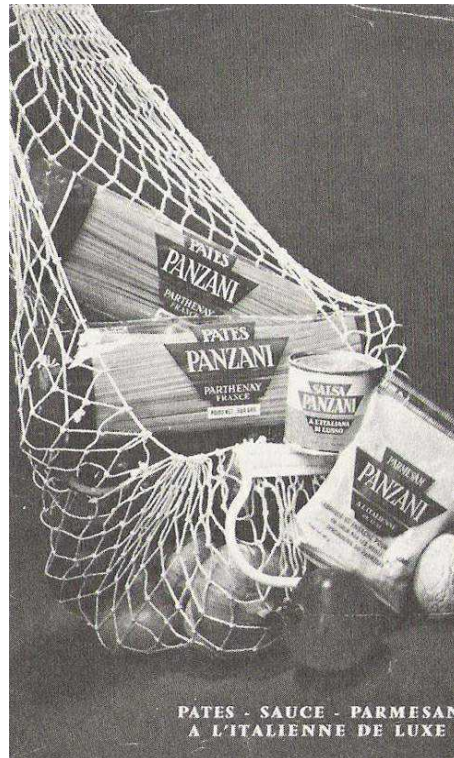
Figure 1: The *Panzani* ad.

Roland Barthes. <u>Image Music Text</u>, Trans. Stephen Heath, Hill and Wang Press, New York, (1977), pg. 52.

In this thesis, coded iconic message has an important role, since theme focused magazine covers in the discipline of architecture mostly aim to signify a subject of architecture that is the theme of that magazine issue. This relationship between architecture and the photographic message on magazine covers will be under consideration because those are almost the packages of wide spread communication tools and they have an important role of being one of mediatic representation of discipline of architecture. Also in the case study of *Arredamento* magazine covers,

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[17] See ibid. Pg. 24.

the coded iconic message is used as almost a predefined character of the magazine, which can be considered nearly as a label on the magazine's name.

There remains a last message that the image transmits, non-coded iconic message and Barthes inform us about how this message can be considered as follows:

> If we subtract all these signs from the image, it still retains a certain informational substance; without any knowledge at all, I continue to "read" the image, to "understand" that it collects in a certain space a certain number of identifiable (namable) objects, and not only shapes and colors. The signifieds of this third messages are formed by the real objects of the scene, the signifiers by these same objects photographed, for it is obvious that since in analogical representation the relation of the thing signified and of the signifying image is no longer "arbitrary" (as it is in speech), it is no longer necessary to insert the relay of a third term in the form of the psychic image of the object.[18]

Those analogical representations can be subjected to, in their denoted nature, letters those constitute the literal message through an anthropological knowledge reading. There occurs a need for knowledge because we need to know what object signifies to us. Here Barthes calls our attention to the paradox between denoted message and connoted message. In the non-coded iconic message objects cannot remain in their pure denoted character, when they confront with the perceiver (reader in magazine case) they start to become signifiers for signifieds in the perceiver's mind, requires knowledge.

Before beginning to explore the linguistic message, Barthes expresses the affiliation between the latter two messages, coded iconic message and non-coded iconic message, and rearrange and clarifies their positions in our mind as follows:

> Nevertheless, since it is no longer a matter of a "naïve" analysis but of a structural description, we shall somewhat modify the order of the messages, inverting the cultural and the literal messages; of the two iconic messages, the first is somehow imprinted within the second: the

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[18] See ibid. Pp. 24-25.

literal message appears as the support of the "symbolic" message. Now, we know that as a system which takes over the signs of another system in order to make them into its signifiers is a system of connotation; hence, we shall say immediately that the literal message is denoted and the symbolic system connoted.[19]

In terms of mass communication linguistic message has to work with the two iconic messages and according to Barthes there are two functions of linguistic message in this relation: *anchoring* and *relaying*.[20] Those are important in this study, as mentioned in the part where the text and connoted message relationship is discussed, magazine covers include mostly informational (about the content of the magazine) texts. Those texts work with the image and transmit a whole message to the perceiver, whether it is the message intended to transmit by the producer of the magazine or another message.

In order to explore the two functions of linguistic message, Barthes first defines the position of linguistic message in image's signification process and he defines linguistic message as a technique of modifying the "floating chain of signifieds" as follows:

> As we shall see more clearly in a moment, every image is polysemous; it implies, subjacent to its signifiers, a "floating chain" of signifieds of which the reader can select some and ignore the rest. Polysemy questions meaning, and this question always appears as a dysfunction, even if this dysfunction is recuperated by society as a tragic act (a silent God affords no way of choosing between signs) or a poetic one (the panic "shudder of meaning" among the ancient Greeks); even in cinema, traumatic images are linked to an uncertainty (to an anxiety) as to the meaning of objects or attitudes. Hence, in every society a certain number of techniques are developed in order to *fix* the floating chain of signifieds, to combat the terror of uncertain signs: the linguistic message is one of these techniques.[21]

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[19] See ibid. Pg. 26.

[20] See ibid. Pg. 28.

[21] See ibid. Pg. 28.

In terms of text—image relationship, in The Photographic Message part the accompaniment of text to image was investigated and in magazine cover case it is proposed to be method of exploration how the captions accompanies the image on the cover. In this part, in terms of how the linguistic message – one of three messages those are transmitted by the (advertising) image – functions in incorporation with other two iconic messages is examined. As mentioned in the following paragraph, this functioning of linguistic message directs the perception of the whole image. After previous part's suggestion of caption's accompaniment to image on the cover, this part suggests that this text's directing process will be used as a second method in investigation the captions on the cover.

The *anchoring* function of linguistic message is described through its descriptive, informative utilities those direct the perceiver from pure perceived message of the image to the message that is intended to transmit. Whereas, basically, there are signifiers comes from the denoted character of image and they constitute some signifiers in terms of human perception and this *anchoring* function of linguistic message causes to select between signifiers as to be perceived and not to be perceived. This *control* of perception can be *repressive* in terms of constituting the boundaries of perception:

> In all these cases of anchoring, language obviously has a function of elucidation, but such elucidation is selective; it is a matter of II metalanguage applied not to the whole of the iconic message but only to certain of its signs; the text is really the creator's (and hence the society's) right-of-inspection of the image: anchoring is a means of control, it bears a responsibility, confronting the projective power of the figures, as to the use of the message; in relation to the freedom of the image's signifieds, The text has a *repressive* value, and we can see that a society's ideology and morality are principally invested on this level.[22]

On the other hand, Barthes portrays the other function, *relaying*, as rarer than *anchoring* function and this function, mostly we can find in cartoons and comic strips, is described as "Here language (generally a fragment of dialogue) and image

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[22] See ibid. Pg. 29.

are in a complementary relation; the words are then fragments of a more general syntagm, as are the images, and the message's unity occurs on a higher level: that of the story, the anecdote, the diegesis…"[23]. In first glance this function of the linguistic message seems futile in magazine cover case. When the periodical character of the *Arredamento*[24] considered, there is a predefined and designed identity of the magazine. This identity can work as a story of a comic strip in the same higher level in terms of directing the perception. Under this identity, under a pre-existed knowledge of identical covers, the caption on the cover will no more be read as a direct reference for the image. This will be investigated elaborately in future chapters.

Barthes, under the title The Denoted Message in the Rhetoric of Image essay, defines the space-time quality of the photographic image. This relation is becomes complicated and critical in the thesis' case study, because the designer has an approach to photographic image as alienating it from its reality and appropriating it to the cover. This will be reconsidered in the case study chapter elaborately, but here the exploration of space-time relation of photographic image will be mentioned in Barthes' own words:

> …the photograph institutes, in fact, not a consciousness of the thing's *being-there* (which any copy might provoke), but a consciousness of the thing's *having-been-there*. Hence, we are concerned with a new category of space-time: immediately spatial and anteriorly temporal; in the photograph an illogical conjunction occurs between the *here* and the *then*. Hence, it is on the level of this denoted message or message without a code that we can fully understand the photograph's *real unreality*; its unreality is that of the *here*, for the photograph is never experienced as an illusion, it is in no way a *presence*, and we must deflate the magical

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[23] See ibid. Pg. 30.

[24] Here the name of the magazine is mentioned, because there is a characteristic and, in Turkey, a unique cover design in *Arredamento* case. That unique cover design is predefined by the designer, Bülent Erkmen, through the historical evolvement of his own consideration of cover design problem. It is a well-known truth that, especially after 100th issue, there is no direct message of the theme of that issue on the cover image. When someone confronts with an *Arredamento* magazine, s/he will predict that the image has an indirect relationship with the theme of that issue. This design approach of Bülent Erkmen is inseparable from the general identity of *Arredamento*.

character of the photographic image; and its reality is that of *having-been-there*, for in every photograph there is the always stupefying evidence of: *this is how it was*: we then possess, by some precious miracle, a reality from which we are sheltered. This kind of temporal equilibrium (*having-been-there*) probably diminishes the image's projective power (very few psychological tests resort to photography, many resorts to drawings): the *this has been* triumphs over the *this is me*.[25]

In terms of pure photographic image, as Barthes mentioned above, the *presence* of the objects, those belong to the scene, is impossible. But with some modification on the image, some illusional operations on the pure photographic image can mystify the unreality of the image. The achievement of this mystifying process is discursive, of course it can be considered as an attempt and the perception of this modified image can vary according to the perceiver.

Finally, in The Rhetoric of Image part Barthes describes that image has "total meaning is torn internally (structurally) between the system as culture and the syntagm as nature"[26]. Syntagm comes from the denoted nature of the image that connotation can not be enough to establish all of the signifieds, where remains the pure *discourse* of the image, in other words process of naturalization (*literal message*). On the other hand, system as culture comes into being in terms of the connotation (*symbolic message*) where connotators of image constitute the rhetoric of the image, "rhetoric appears as the signifying aspect of ideology"[27]. Ideology is formed when the connotators signify through certain substances like image, language, etc. The system of receiving signifieds in the society constitutes the *signifying aspect of ideology* where we can talk about rhetoric. Beside rhetorical reception of those connotators, in the emission process of the message a knowledge is required.

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[25] Roland Barthes. "Rhetoric of Image", <u>The Responsibility of Forms</u>, University of California Press, Berkeley and Los Angeles, (1985), Pg. 33.

[26] See ibid. Pg. 40.

[27] See ibid. Pg. 38.

Yet the variation in readings is not anarchic, it depends on the different kinds of knowledge invested in the image (practical, national, cultural, aesthetic knowledge), and these kinds of knowledge can be classified, can join a typology; everything occurs as if the image presented itself to several people who might very well coexist in a single individual: the same lexia mobilizes different lexicons.[28]

2.3 The Third Meaning

Figure 2: Ivan the Terrible.

Roland Barthes. "The Third Meaning", The Responsibility of Forms, University of California Press, Berkeley and Los Angeles, (1985), Pg. 41.

Barthes defines three levels of meaning in this part of the reading. He illustrates those levels by the exploration of an image, Ivan the Terrible (Figure 2). First is an informational level, this is a level of *communication* that someone can be informed by an image through the messages as described previous parts. Second level is a symbolic level and constitutes of four symbolisms: a referential symbolism, the image refers to an *imperial ritual*; a diegetic symbolism, *wealth* in the image; an

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[28] See ibid. Pg. 35. Here Barthes needs to explain what lexicon is according to Cf. A. J. Greimas ("Les problémes de la description mécanographique," in Cahiers de lexicologje (Besançon) 1, 1959) as "It is a portion of the symbolic level (of language) which corresponds to a body of practices and techniques; this is certainly the case for the different readings of the image: each sign corresponds to a body of "attitudes": tourism, housekeeping, knowledge of art, some of which can obviously be missing on the level of any one individual. There is a plurality and a coexistence of lexicons in the same person; the number and identity of these. Lexicons form in a sense each person's idiolect."

Eisensteinian symbolism, "participate in a system of displacements and substitutions characteristic of Eisenstein "[29]; a historical symbolism, "gold introduces a (theatrical) function, a scenography of exchange which we can locate both psychoanalytically and economically, i.e., semiologicalIy"; this second meaning, with its signification characteristics, referred to Eisenstein, is investigated under the definition of *obvious meaning*. Finally there is a third meaning, which is defined and explained as *obtuse meaning*. It will be better to quote from Barthes for description of this third meaning, because there is a complex formation of description; even himself declares his difficulties in describing *obtuse meaning*.

> I even accept, for this obtuse meaning, the word's pejorative connotation: the obtuse meaning seems to extend beyond culture, knowledge, information. Analytically, there is something ridiculous about it; because it opens onto the infinity of language, it can seem limited in the eyes of analytic reason. It belongs to the family of puns, jokes, useless exertions; indifferent to moral or aesthetic categories (the trivial, the futile, the artificial, the parodic), it sides with the carnival aspect of things.[30]

The *obtuse* meaning is mostly related with the receiver's personal experiences and how perception varies through those experiences. The reason of informing about the Third Meaning part is to explore the position of the semiotic description of the image in levels of meaning.

There is a table below (Figure 3), in order to illustrate the relationship between three parts of this chapter. In the enlightenment of this analysis we can now gather the method of magazine cover research. First of all, when the cover is considered as a whole image, the position of this image in the communicative level through this process will be questioned. Second, as a message without a code, the image on the cover will be investigated in terms of denotation and connotation with the accompaniment of the text. Lastly, with the help of this analysis of this second part,

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[29] Roland Barthes. "The Third Meaning", <u>The Responsibility of Forms</u>, University of California Press, Berkeley and Los Angeles, (1985), Pg. 42. Original source: "Le Troisiéme Sens: Notes De Recherche Sul Quelques Photogrammes De S M. Einstein", <u>Cahiers Du Cinéma</u>, 1970.

[30] See ibid. Pg. 44.

image will be investigated elaborately with its denoted nature, rhetorical expansion and with the messages: coded iconic, non-coded iconic, linguistic.

THREE LEVELS OF MEANING

INFORMATIONAL LEVEL

THE THIRD MEANING (OBTUSE MEANING)

AS A LEVEL OF COMMUNICATION

SYMBOLIC LEVEL (OBVIOUS MEANING)

PHOTOGRAPHIC MESSAGE

SOURCE OF EMISSION Publication Staff

CHANNEL OF TRANSMISSION Publication

MEDIUM OF RECEPTION Society

PHOTOGRAPH (Message without A Code)

TEXT

AS PARASITICAL, DENOTED MESSAGE

DENOTED MESSAGE

TEXT ACCOMPANIES PHOTOGRAPH

PARTICIPATE DENOTATION

PHOTOGRAPHIC PARADOX

DUPLICATE CONNOTATION

CONNOTED MESSAGE
Connotation Procedures:
→ trick effects, pose, objects
→ photogeny, aestheticism, syntax

RHETORIC OF IMAGE

DENOTED MESSAGE

RHETORIC OF IMAGE

SYSTEM AS A CULTURE (CONNOTATION)

BEING THERE (REALITY)

HAVING-BEEN-THERE (REAL UNREALITY)

THREE MESSAGES OF (ADVERTISING) IMAGE

SYNTAGM AS A NATURE (DENOTATION)

NON-CODED ICONIC MESSAGE

LINGUISTIC MESSAGE

CODED ICONIC MESSAGE

FUNCTIONS

Relaying (Message's unity under ageneral syntagm)
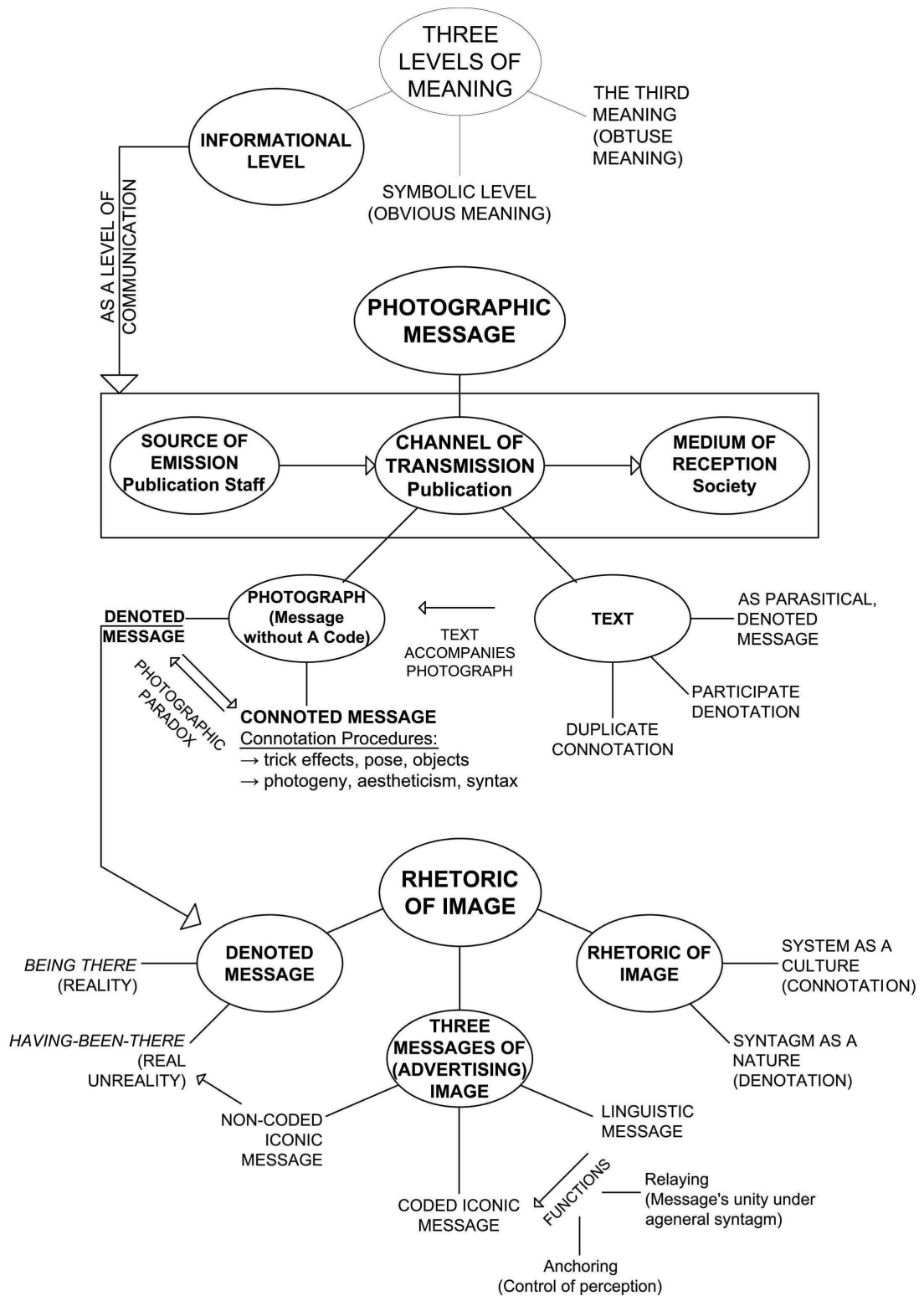
Anchoring (Control of perception)

Figure 3: Diagram of Roland Barthes' literal description of Photographic image.

2.4   Myth

Since a magazine has a periodical character, the continuous syntagm of cover designs, in terms of connotation concept of Barthes, refers to a certain history of magazine itself. At the same time with its publication character, being a communication tool for a discipline, magazine tries to reach and transmit some messages to society. Barthes explores this transmitting process through semiological character of connotation, he suggests the signifieds of connotation as semes of connotation and the meaning is achieved through certain semic axes[31], those can be independently constituted even opposite to each other.

> The reconstitution of these axes-which, moreover, can subsequently be in opposition to each other-will obviously be possible only when we have proceeded to a massive inventory of connotation systems, not only that of the image but also those of other substances, for if connotation has typical signifiers according to the substances used (image, language, objects, behavior), it puts all its signifieds in common: they are the same signifieds that we will recognize in the printed word, the image, or the actor's gesture (which is why semiology is conceivable only in a context that would be, so to speak, total); this common realm of the signifieds of connotation is that of *ideology*, which cannot help being one and the same for a given history and society, whatever the signifiers of connotation to which it resorts.[32]

With different semic axes, in terms of ideology as a common realm, a meaning is achieved by signifiers to reach signifieds. In a more semiological view, the signification process that achieves a meaning at the end, in this sense Barthes calls *myth* in his book, Mythologies, as "a mode of signification, a form".[33] This mode of signification corresponds to a *discourse* of transmitting a message.

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[31] Barthes refers to Greimas for semic axes from Cours de Sémantique, 1964.

[32] Roland Barthes. "Rhetoric of Image", <u>The Responsibility of Forms</u>, University of California Press, Berkeley and Los Angeles, (1985), Pp. 37-38.

[33] Roland Barthes, "Myth Today", <u>Mythologies</u>, Hill and Wang Press, London Vintage, (1993). Pg. 109.

> It can be seen that to purport to discriminate among mythical objects according to their substance would be entirely illusory: since myth is a type of speech, everything can be a myth provided it is conveyed by a discourse. Myth is not defined by the object of its message, but by the way in which it utters this message: there are formals to myth, there are no 'substantial' ones.[34]

As mentioned above, according to Barthes, myth deals with the way of uttering object's message, where occurs a signification process. Whether this message is denoted or connoted, instead of substantial characteristics of the object itself, the signifiers' characteristics are taken into consideration in the myth case. When the message reaches to its receiver, there is no more object itself, instead there is signifier which expresses signified with a unity between each other.

> The signifier of myth presents itself in an ambiguous way: it is at the same time meaning and form, full on one side and empty on the other. As meaning, the signifier already postulates a reading, I grasp it through my eyes, it has a sensory reality (unlike the linguistic signifier, which is purely mental), there is a richness in it: the naming of the lion, the Negro's salute are credible wholes, they have at their disposal a sufficient rationality. As a total of linguistic signs, the meaning of the myth has its own value, it belongs to a history, that of the lion or that of the Negro: in the meaning, a signification is already built, and could very well be self-sufficient if myth did not take hold of it and did not turn it suddenly into an empty, parasitical form. The meaning is *already* complete, it postulates a kind of knowledge, a past, a memory, a comparative order of facts, ideas, decisions.[35]

In the case of Arredamento which will be explored in the fourth chapter, the concept of myth in terms of its relation to this "already complete meaning" is basically matter of fact. On one hand, since magazine has a periodical character, it constitutes its own history and readers have a specific knowledge which occurred through this history, magazine covers are unavoidable subjects of myth. On the other hand, specific to

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[34] See ibid. Pg. 109.

[35] See ibid. Pg. 117. The lion and Negro come from two separate experiences of Barthes which he explores to exemplify the *myth*. Lion is from a sentence in his *Latin grammar*, from *Aesop or Phaedrus*: "My name is lion". Negro is from a copy of *Paris-Match* cover image: "A young Negro in a French uniform is saluting, with his eyes uplifted, probably fixed on a fold of the tricolour".

Arredamento Mimarlık, the way of uttering cover's message passes through the general knowledge (not only a knowledge of architecture) about objects in their pure literal meaning. In this case, myth exists through the ideological signifieds of connotation and the literalness of denotation.[36]

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[36] Roland Barthes, "Change the Oject Itself-Mythology Today", <u>Image Music Text</u>, Trans. Stephen Heath, Hill and Wang Press, New York, (1977), Pg. 166.

CHAPTER 3

REPRESENTATION AND COMMUNICATION IN ARCHITECTURAL MEDIA

3.1   Representation in Architectural Communication

Through technological developments and socio-economic transformations towards the end of 20th century there seems to occur a radical change in the society by means of communication. Mass media and consumer culture are two inevitable consequences of these transformations in the society. The power of image increased as the advertisement gained importance in this period. The promoted consumption through this image-based cultural shift became an unavoidable concept in the architectural milieu, too.

> Until the advent of photography, and earlier of lithography, the audience of architecture was the user. With photography, the illustrated magazine and tourism, architecture's reception began to occur also through an additional social form: consumption. With the enormous amplification of the audience, the relation to the building changed radically. The audience (the tourist in front of a building, the reader of a journal, the viewer of an exhibition or a newspaper advertisement, and even the client who is often all of the above) increasingly became the user, the one who gave meaning to the work. In turn, the work itself changed.[37]

The increasing importance of the image in architectural media is closely related with the technological developments in photography and printing process. Media uses the representations in order to stress the popular and promote the consumption. These representations, constituted by the advanced capitalist patterns of production and

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[37] Beatriz Colomina. "Arcitectureproduction", This is not Architecture, London, Routledge, (2002), pg. 209.

consumption, might gain different values than the objects within the architectural discipline. As the advertisement is the immutable product of the consumer culture; representations used for advertisement can be differentiated in the published media from the frame of architecture as a building process. According to Bernard Tschumi magazine articles largely constitute the base for architectural advertising:

> The paper presentation of architecture will have the sole purpose of triggering desire for architecture. The somehow ironical images of these advertisements were all prepared in the context of magazine articles, which could not be illustrated in the conventional way. After all, architectural drawings and photographs are just paper spaces—there is no way to "perform" real architecture in a magazine and through a drawing. The only way is to make believe. So just as ads for architectural products (or cigarettes and whiskey) are made to trigger desire for something beyond the glossy illustration, these ads have the same purpose: to trigger desire for architecture.[38]

The paper presentation of architecture does not perform real architecture as Tschumi mentioned, but in terms of communication by images or texts those paper presentations have social responsibilities. However they are tools of advertisement targeted to consumption, they tell something about architecture to society. Discipline of architecture represents and introduces itself to society by media as well as real products. Critical texts and images in media is a communication tool between discipline of architecture and society, and in between architects also.

The so called popular criticism of architecture with its journalistic and mediatic character exists as a specialized journalistic field in media rather than being an integrated discipline of architecture. It targets a wide range of readers/viewers rather than architects only. Its targeted buildings and cases are fortuitous and dominated by the media and public interest however they do not necessarily carry the same significance for an architectural discourse. Therefore it has a certain but limited validity in terms of conceptualization of architecture within the mass-media. It

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[38] Beatriz Colomina. "Arcitectureproduction", <u>This is not Architecture</u>, London, Routledge, (2002), pg. 218.

provokes and activates the media and society towards a better consciousness of the built environment; also it has a certain power on specific buildings, environmental issues and investments. But in general these are independent issues selected according to public importance and mediatic-interest. The use of an exaggerated, reductionist interpretive personal language and relative judgments as a method of journalism weakens the disciplinary validity of this kind of criticism.

> Media as the culture of consumer society and fashion as the form of this culture are at the center of conceptualization activities of this attitude. Under it architecture exists as a subject of consumption more than anything else. In this sense it does not perform significant difference when compared with other sub-titles in media like fashion, tourism, automobiles, music, literature, painting etc.[39]

Through architectural magazines, works of architecture are represented in several forms (e.g. photographs, texts, drawings, models, etc.). Criticizing an architectural product through a text is a form of representation and texts can put forward an alternative and subjective sight. Writer criticizes the product with his/her own reality and orient the reader through this reality. With a broader look to this issue, since architectural magazines have their own styles according to the editorial staff and predefined identities prevailing, the architectural magazine has a reality of its own that comes from its identity.

Identity of a magazine is first constituted by the publishing company and the editorial staff gathered by this company. So that; reader may identify the magazine between others and choose it in order to read. Experience and knowledge gained through the publication life and these whether strengthen or change the identity of the magazine. Abdi Güzer defines experience and knowledge in modern tradition as:

> Criticism, in general, establishes forms of knowledge through which experience is rediscovered. In the so called "modern" tradition of

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[39] C.Abdi Güzer. The Limits of Architectural Criticism: Architecture as a Process of Representation, Commodification and Legitimization, PhD. Thesis, Ankara. (1994), pg. 118.

criticism (including architectural criticism) there is a particular sense of gap between experience and knowledge; where the rediscovery of "experience" is the result of a reorganization of categories and relationships. Knowledge therefore, presents a "later version", "transformed form" derived from experience with a suspended emergence.[40]

This knowledge, 'transformed form' of experience, can be derived from physical experience of an architectural product or from a publication targeted architecture. In publications those experiences are gained by the verbal or visual representations.

3.1.1 Representation and Architectural Media

In terms of mediatic communication representation is a tool for sharing information and knowledge. The representation, from the beginning of its existence, is a second hand product; becomes alienated from its original. There is a producer of this representation, and s/he orients representation and the receiver towards his/her point of view. So, representation process has three subjects affect each other and affected by one and another: original, producer and representation.

> The words 'representation' and 'representationalism' obviously and literally contain the term 'present'; and they thus also presuppose the presence of something as well as the presence of someone by whom and to whom representation is made.[41]

Representation of a product can vary in terms of the receiver also. Perception of a person can differentiate according to the experience and knowledge of this person. In the context of architecture this differentiation can be made as people who are related with architectural discipline and others.

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[40] C.Abdi Güzer. The Limits of Architectural Criticism: Architecture as a Process of Representation, Commodification and Legitimization, PhD. Thesis, Ankara. (1994), pg. 7.

[41] David Summers. "Representation", From Critical Terms for Art History , The University of Chicago Press, Chicago & London, 1996, pg. 3.

Architects have variable perceptions according to their position in the discipline of architecture, like a professional, a student or a member of academic staff. Because of the knowledge gained from the individual experiences, perceiving the representation of a product forms miscellaneous mental images in their minds.

People who are foreigners for architectural discipline have characteristic perceptions and mental images in their minds also. They perceive and interpret those representations of architecture variably according to their experience and interest about architecture.

> Representation is often linked to resemblance and to the more general question of imitation; but, even more importantly, the question of pictorial representation has also always been entangled with philosophical representationalism – according to Webster 'the doctrine that the immediate object of knowledge is an idea in the mind distinct from the external object which is the occasion of perception.' In the long western discussion of artistic representation there are typically three factors: a thing, its actual image, and a mental image. This third term, in being called an 'image' at all, is likened to a work of art made by the mind, and has a special status; it is itself a representation that is always interposed between anything and its actual image; and it is, moreover, spoken of as if providing the model or 'intention' for the actual image.[42]

When three factors of representation in terms of architectural media are considered the thing, its actual image and its mental image have a complicated relationship. Because the original product is a building which shall be experienced physically and any representation can imitate this effect. The actual image that can be a tool for media in magazine case and the mental image that appears from experiencing the actual image are especially significant for communication through architectural magazines. As the audience did not experience the original product, the mental image of the original product through actual image is strongly based upon the producer of the actual image. The audience perceives the product from the point of view of the producer of the representation. Beatriz Colomina uses the word *reproduction* to explore the architectural products' representation in publications,

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[42] See ibid. Pg. 3.

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and she mentions reproduction and its relationship with the producer in her article Architectureproduction:

> The craftsman, the storyteller, is the subject implicit in dictionary definition of reproduction. The craftsman's universe is that of the identification of the object with the world. The object carries the traces of its maker: the clay vessel betrays the fingerprints of the potter, just as the story reveals the traces of the narrator. This continuity between man and object belongs to a classical notion of the artifact. With industry, mass production, and reproduction, this relationship is reversed. The product (the 'original') and its reproduction (the 'copy') are confused with each other. The relations between maker and object, object and user (or viewer), are now those of producer, product and consumer (or audience), determined by their respective position in the continuous process of production. The importance of the process increases at the expense of the individual product and its 'authority as thing' (once the repository of all communicative value), and of the author as transcendent self and bearer of meaning.[43]

Architectural work can be represented in a magazine in a way that is reproduced by the author from his/her subjective view. So there is a difference between the real product and the image evoked in the mind of observer. This difference bounds to the magazine's own way of dealing with architecture as well as the author's. Also the observer's way of understanding and interpreting the representation of the architectural product may be multi-directional. These differences are consequences of the communication through all mediums.

3.2 Position of Magazine Covers in Architectural Communication

Communicating and expressing one's self is an unavoidable fact in the society. Media is a tool for reaching large amounts of people with the developing technology. Moreover, it has a critical position in constructing and directing the visual taste of the society. Architecture, as a discipline directly related with the visual culture, has its own way of expressing itself. Expression of architecture in media is an active subject

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[43] Beatriz Colomina. "Arcitectureproduction", This is not Architecture, London, Routledge, (2002), pp. 208-209.

that includes many variables with many subdivisions. As a matter of fact it cannot be separated from cultural formation or technological improvements taking place in the society.

Architectural media has responsibilities in constructing the contemporary condition of architecture. These responsibilities include establishing relations with the society and the architectural platform and constituting communication between the specialists. The former is closely related with the popular culture and technological developments to accomplish popular taste. On the other hand, the communicative quality in the discipline is a more complex situation, which closely bounded the recent condition of the architectural milieu. In relation to this function of media in architecture Beatriz Colomina states that:

> The history of architectural media is much more than a footnote to the history of architecture. The journals and now the galleries help to determine that history. They invent 'movements' create 'tendencies', and launch international figures, promoting architects from the limbo of the unknown, of building, to the rank of historical events, to the canon of history.[44]

At first; the initial task of an architectural publication constitutes a bridge between architecture and society. Also architecture utilizes publication as a representation tool of itself in order to contact with its user, observer, and consumer. So, architectural publications are meeting milieus for both architecture and the society. Architectural magazines are widespread communication tools that reach the highest number of people among other architectural publications. With their various attitudes towards criticism, expression of this and their diverse visual characteristics, they can be considered separately between other communication tools.

> To win contemporary fame and a place in history, architects and architecture have to make it through a highly biased, highly self-

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[44] Beatriz Colomina. "Introduction: On Architecture, Production and Reproduction", Architectureproduction, Princeton Architectural Press, New York, (1988), pg. 23.

referential publication system: typically, works first appear in magazines, and then progress through the equally self-determining world of architectural book publishing.[45]

As Kester Rattenbury explains above, the significance of "being published" targets the thought of "being popular" in contemporary media. Therefore the architectural magazines are unavoidable tools for "being published" in recent conditions. Beatriz Colomina explains the position of architectural professional journals towards recent *art market* popularity and she emphasizes their critical change as follows:

> The traditional channel for the cultural diffusion of architecture has been, and will still be for a while, the professional journals, which, unlike the art magazines, have no connection with the gallery system. As architecture enters the world of the art market, of shows and sales and published criticism, those involved in its production, publicization, and diffusion must critically address its changed cultural meaning.[46]

Architectural magazines are very significant within the architectural media in architecture's reflecting itself to the society and the participants. While books or exhibitions target to a very limited number of audiences, architectural magazines have possibility to reach larger number of people. That's why the advertising system can be better recognized through the magazines. Yet, during the mystifying publicizing process, architecture can loose the merits belong to the discipline. Kester Rattenbury explains this process as:

> At all levels, the media have a loaded system of values, tending to cut out some issues and promote others – from the political to the personal. And the reasons for doing this, though often fairly well understood inside the media, at whichever scale, are simply not obvious or easily available to the audience, and the apparent informality and reactive way in which the

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[45] Kester Rattenbury. "The Reporting of Architectural", <u>This is not Architecture</u>, London, Routledge, (2002), pg. 125.

[46] Beatriz Colomina. "Introduction: On Architecture, Production and Reproduction", <u>Architectureproduction</u>, Princeton Architectural Press, New York, (1988), pg. 17.

media work masks what are actually powerfully, naturally biased tendencies.[47]

3.2.1 Magazine Cover Design

Magazine design, whether it is an architectural magazine or not, is a subject of graphic communication. With the interior of the magazine, cover has an important role in constructing the magazine's identity. In his book "Graphic Communications Today", Theodore E. Conover suggests some properties of magazine cover in order to achieve its task in terms of a communication as follows:

> A good front cover should accomplish four things. It should identify the magazine in a way that sets it apart from the others. It should attract attention, especially from the target audience. It should get the reader inside, and it should set the tone and mood of the magazine. In addition, in instances where the magazine is sold in stores and newsstands, it plays an important role in the selling process.
>
> Some data should be automatic with each cover. In addition to the logo, the date of issue, volume, and number should appear-especially if the magazine the type that will be filed and indexed for future reference. The price, if the magazine is sold, should be included. This seems self-evident, but it is surprising how many small magazines fail to include this pertinent information on their covers.[48]

In the second paragraph, there are Conover's designations about the items a magazine cover should include in its descriptive value. But as well as those descriptive properties, a magazine cover shall transmit some messages about the identity of the magazine to the readers.

> Many individuals rely on magazines for the latest news and entertainment. Often, individuals choose a magazine based not only on its reputation but on the several blurbs adorning the front cover. These

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[47] Kester Rattenbury. "Naturally Biased: Architecture in the UK National Press", This is not Architecture, London, Routledge, (2002), pg. 215.

[48] Theodore E. Conover. "Inside and Outside The Magazine", Graphic Communications Today, University of Nevada, Reno, (1985), pg. 220.

blurbs provide a glimpse of the entire magazine's content and will determine if the magazine makes it into the hands of the consumer or is simply left on the shelf. Through a publication's cover blurbs and images, the magazine hopes to make a connection with its audience, inviting the reader to take a look inside.[49]

According to Rhajon Colson-Smith, magazine covers are frames as mental shortcuts that process information inside the magazine. And this process is the most quick and affective way of marketing the messages of the magazine. The image, the cover line and the items written on the cover inform the reader/viewer messages about the content.

This information process provides communication between reader and the magazine. Magazine expresses its messages through this frame; on the other hand, reader gathers information and begins to reform his/her knowledge on the field of the magazine through this experience. So there is a mutual relationship between the magazine and reader in terms of communication (Barthes' informational level).

A magazine cover has a very critical position in terms of promoting magazine's identity in media. It should have some characteristics those are special and referential to its identity and quality, so that it can catch a potential reader's attention and money in a very limited time. Rhajon Colson-Smith explores this process as follows:

> A magazine cover is of utmost importance to a publication vying for the billions of consumer dollars available at the newsstand. It serves as the window to the magazine and must capture a potential reader's attention and money in a mere matter of seconds. This means images and cover lines must be constructed in a way that they are well displayed as well as well written. If not, the competition positioned right next to the magazine on the newsstand will win the audience's attention. The cover's creators must grab the audience's attention but also must reinvented the cover each month to appear different yet the same, conveying to the potential

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[49] Rhajon N. Colson-Smith. "Introduction", <u>Look Younger, Lose 10 Pounds, and Influence Your Audience: A Content Analysis of Popular Men's and Women's Magazine Cover Blurbs and the Messages They Project to Their Readers</u>, M.A. Thesis in Professional Communication, East Tennessee State University, Tennessee, U.S., (2005), pg. 7.

reader that this is a magazine always evolving and reliably addressing current topics.[50]

3.2.2 Architectural Magazine Covers

Architectural magazines have an important function in introducing architecture to the society and the first scene that they come together is the cover of the magazine. The images and the texts on the cover are display tools for the magazine. Since the name of the magazine can be heard before or can evoke something attractive for someone strange to architecture, the name of the magazine can be a display tool, too.

An architect's perception of an architectural magazine is different from a stranger of architecture. Firstly s/he probably knows the name and the vision of the magazine earlier. So the first glance of the cover as an image comes after the individually predefined knowledge about it. But an image or something written on the cover give information about that issue and attract in order to buy and read the magazine. Secondly, the architect sees and interprets the architectural products through the magazine's content. S/he may have chance to see a building that may hardly be visited for him/her. An article can broaden or transform his/her knowledge about that subject. An advertisement can serve to learn about a material and the production firms. A publication presentation or references of an article can orient him/her in a research. S/he can get inspiration from an image or a phrase for a project. Shortly, an architectural magazine broadens an architect's individual and professional knowledge and experience.

There are basic architectural magazines of Turkey below (Figure 4-5):
Arredamento Dekorasyon-Mimarlık, Mimarlık, Mimar-Arkitekt, Tasarım, XXI, Yapı, M.E.T.U. Journal of the Faculty of Architecture, TOL, Mimar, Mimar.ist, Portfolyo.

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[50] See ibid. Pp. 20-21.
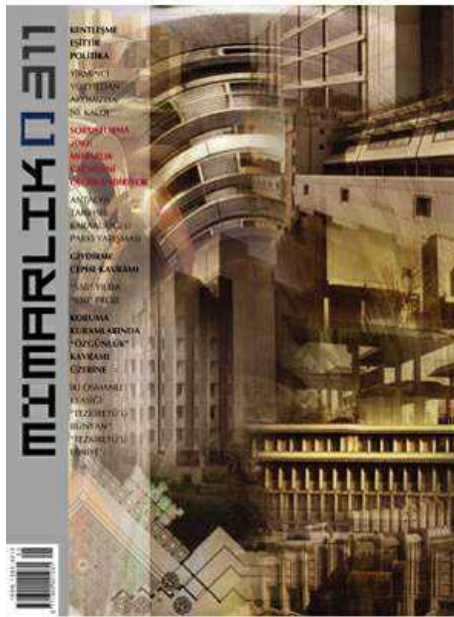
Figure 4: *Arredamento*/*Mimarlık* Cover 100+91 (www.boyut.com.tr)

Yapı Cover 278 (www.yem.net)

Mimarlık Cover 311 (www.mimarlarodasi.org.tr)

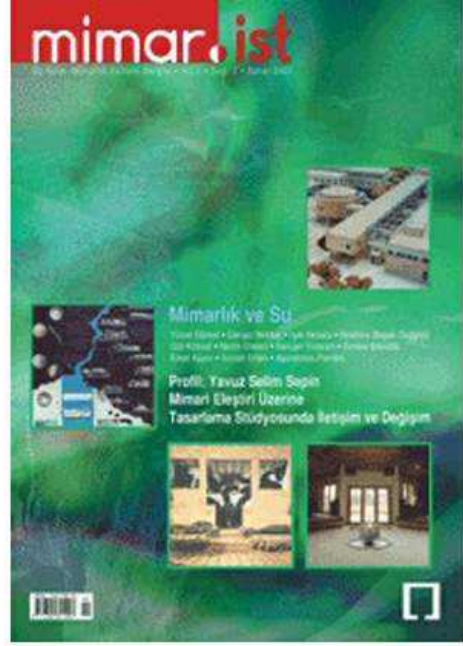*Tasarım* Cover 140 (www.tasarimbookshop.com)

Figure 5: *TOL* Cover Spring-Summer 2003 (www.toldergi.com)

Mimar.ist Cover Spring 2001(www.mimarist.org.tr)

Portfolyo Cover (www.dexigner.com)

XXI Cover 46 (www.dexigner.com)

3.3   Image-Format-Text in Architectural Magazine Covers.

This study suggests that inside the identity of the magazine the cover has an important role of being a *frame* that opens towards the society. Through magazine covers there is not only the advertisement of the magazine and its identity but also a kind of emission of an architectural idea or discourse through the society. There are three main issues of being a frame in a magazine cover; format, image and text. They both constitute the package of the magazine in very rough definition.

Images are important in terms of their ability of introducing the theme of the volume of that magazine. Moreover, the degree of abstractness of the cover image also gives clues about the identity of the magazine. In *Arredamento*, nearly 20 years it may be observed that there's the utilization of an abstract object that is indirectly related with the theme of the volume. On the other hand, *Yapı* and *Tasarım* use a full or partial building image that is foremost mentioned and examined inside the magazine. Detail, also illustrates a drawing, mostly a detailed shop drawing in the front cover that puts forward the magazines' main issue that is dealt with. Therefore, as seen from the previous samples, images on the magazine covers are very important for the way of communication with the reader. They somehow utilize the reader's memory by dealing with a specific type of image that makes him/her remember and feel intimate with that magazine. Thus, images construct visual bridges with the reader that they are used to see.

Though there is little role texts play in the front cover of a magazine, it may be said that they are the only means that give direct clues about the theme, the information inside and the buildings examined. There is also a differentiation between magazines in the utilization of the texts. In *XXI* for instance, there barely existed a text in the front cover, whereas in *Arredamento* there are titles of the issues or the names of the architects dealt in that volume of the magazine. Either absence or existence of a text including a name or title, its color, even the font; are all choices given beginning from the first volume that adds to the identity of the magazine.

By format the size, the tactility of the pages and the color of the magazine is implied. There is also a differentiation among architectural magazines, especially within the size of the magazine. For instance, *Yapı* used to have a square form for the whole magazine till 2002 that let the reader get used to as an element of identity bearing. When it changed in the 2002, it has been discussed as an issue among architectural platforms, whether *Yapı* is in a phase of editorial transformation.

In terms of messages transmitted through images on the covers, *Arredamento* case will be investigated in the next chapter, but other examples from Turkey may be explored here briefly:

Magazines, like *Yapı*, *Portfolyo* or *Mimar-İst* uses denoted character of both images and texts. Texts participate the denotation of images and also they use the anchoring function of linguistic message to transmit a coded iconic message, which is "we will find those topics and those buildings in the magazine". The connoted character of those covers appears at this point. The design of the cover is prepared considering that the readers will be related with the architectural discipline. The photographs of buildings and the captions are selected according to the general aesthetical and professional taste of architects in Turkey. This means that the probable lexicons those will occur in readers' mind are considered and the design attitude of those magazines is constituted in this way.

On the other hand, magazines like *TOL*, old issues of *XXI* or (sometimes) *Mimarlık* uses more abstract images in cover design. This attitude may not be investigated according to Barthes' photographic image exploration, but in terms of image we can talk about cultural connotation and text-image relationship. Like previous examples, *TOL*, *XXI* and *Mimarlık* also suggest an image that is aesthetically tasteful for architects and insert captions those will strengthen the attractiveness. Whereas, both examples have characteristics of informational level, in terms of Barthes' three messages.

Thus, it may be said that the design of the cover is enhanced as a direct reflection of the identity of the magazine; that the editorial board tries to constitute and represent to the reader. What's more, the design of the cover may be regarded as an issue of differentiation amongst other magazines.

3.4 Analytical Characteristics of Architectural Magazine Covers

The tools of cover design, image, text and format, constitute the style of the magazine cover that assign the position of that magazine in architectural media. This style is predefined by the editorial staff and has some analytical characteristics in terms of the message transmitted to readers. The analytical characteristics those will be explored in this part are: informative/descriptive, signification focused and market focused.

Firstly, covers, which have informative/descriptive characteristics, use the tools of the cover design in order to inform and describe the content of the magazine. The image and the text are in a mutual relation that defines the main focus of that issue. Considering this mutual relationship, when a magazine has informative /descriptive character, the image and the text share equally the role of introducing the content. The text-image relationship is identical in this characteristic of cover and, as previous part explored for some examples, they share the role of denotation. Mostly representations of buildings those are introduced in that issue become the image on the magazine cover. Those representations can be a photograph, drawing, model or CAD graphic of that building. This image strengthens the informative/descriptive character. Also the text as the representation of the content in a literal form is organized according to the hierarchy of issues in the magazine content. The arrangement, font or size of the text can become an image on the cover on purpose to gain attention on that subject.

In *Mimar.ist* cover design informative/descriptive character is superior. It introduces more than one building representation on the cover and the content of the issue is directly exposed to the reader through texts. By this attitude which uses more than

one representation *Mimar.ist* cover has the aim of informing the reader about its content mainly. In addition to that, the arrangement of these images and the texts as the components of the cover constitutes the style of cover design.

Yapı is another example of this category. It uses a representation of a building as the image. Also the content of the magazine, like *Mimar.ist,* is introduced on top of this image with the logo of the magazine. Different from *Mimar.ist Yapı* has an arrangement of those components as two separate parts horizontally. The upper part is composed of text and logo, informing the issue and the magazine itself, and the lower part remained for the image.

Second, signification focused character of covers make the reader to face with a less direct communicative path that is proposed by the cover. The image is chosen specially to affect the reader through a representation. Images on covers might be used in terms of their thematic harmony with the issue, or emphasize being the latest issue, or only emphasize being different from other issues. In other words representative quality of the cover appears as important as the informative quality it carries. On this purpose, non existent images created by computer; reminding architectural images can also be used in order to satisfy the quality of representation.

In some examples covers can be designed by images having no relation with the architectural discipline. An ordinary object might appear on the cover in terms of its relation with theme of the issue. By the appearance on the cover the object gains a secondary meaning which facilitates the act of representation for the reader. As *Arredamento Mimarlık* is an important example of this attitude, this thematic attitude will be handled elaborately in the following part.

Independent from this thematic representation the cover might include messages that inform the newness of that issue. Whether the design of the magazine doesn't change, the image that is free from the theme or discipline is different from the previous issues. When it is seen in the newsstand, the reader will realize that the new issue of the magazine has published. *Mimarlık,* the magazine of Chamber of

Architects, in its latest issues uses abstract images to signify the newness of that issue. Also color can be a vital input in differentiating the issue between others. *METU Journal of the Faculty of Architecture* or *TOL* use color in this kind of differentiation.

Lastly, some magazines can have more popular characteristics than other architectural magazines. Those magazines mostly focus on the issues of interior design and industrial design. Advertisements, product and designer presentations constitute the content of the magazine. A magazine cover that is heavily market focused has high paper and print quality with glossy and shiny images those attracts the reader.

Such covers of magazines are not so different from the content of the magazine. They are also used for advertisements. The texts at the cover of these magazines basically are comprised of slogans that reinforce the mentioned market focus. Other than texts, images play a major role in the cover of these magazines. As the cover image, mostly there is the utilization of a brand new designer's interior photo in these interior decoration focused magazines. In some cases, there is the utilization of a popular name – that is mostly out of the architectural profession - in the society for the cover image, that we may find the interior design of his/her living space inside the magazine, for instance, popular singer Sezen Aksu's house in Kanlıca. This attitude, mostly criticized by some professionals, is basically the result of this advertisement mood of the market focused design of the magazine, that we see the mere consuming of the popularity to sell the magazine. In fact, it may be asserted this advertisement mood achieves its goal, by selling the magazine to the non-professional people that they attract to the magazine by the help of a popular name. On the other hand beyond popularity, in some cases, we observe the direct utilization of a product in the cover page that is advertised inside the magazine. Moreover, as it may be expected, these market focused magazines include, a great number of pages of advertisements that sometimes disturb the reader.

An illustration of these characteristics may be useful in clarifying them in mind. In the following diagram, there are examples of magazine covers from Turkey to demonstrate the related characteristic. But this diagram should not be read as a strict distribution of magazine covers, also magazines, under given titles. Rather than that, the covers were selected and illustrated for exemplifying those titles not for classifying them under these titles.
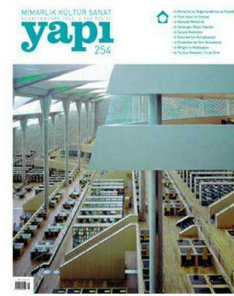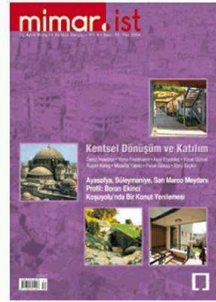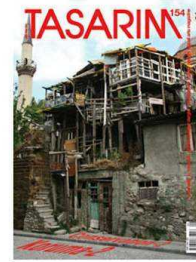
Figure 6: Illustration of analytical characteristics of magazine covers.

CHAPTER 4

A CASE STUDY ON ARREDAMENTO-MİMARLIK COVERS

Arredamento Dekorasyon began publishing with the Italian imprint Fabbri in 1989. There had been *Arredamento* Decoration in Italy that was published simultaneously with *Arredamento Mimarlık* in Turkey. Bülent Özükan has been the owner and editor in chief of Boyut Yayın Grubu, which was the publisher of *Arredamento Mimarlık*. Until the beginning of 1994 Ömer Madra was the managing editor and Uğur Tanyeli was a member of editorial committee, since that time Uğur Tanyeli has been the managing editor.

When *Arredamento* began publishing there were a few magazines which focus on architecture and design. With the themes that were discussed and its identity, magazine brought a new viewpoint thorough media of the disciplines architecture and design. The cover design of *Arredamento* was very critical in this definition of magazine's identity. The graphic designer of the covers was Bülent Erkmen since the beginning of the publication.

At the beginning, magazine was published under the title of *Arredamento* Dekorasyon and it had an aim of investigating topics from every field of design, not only architecture. In time, this wide field of investigation began to focus on architecture. It became the most critical publication in architectural media and people related with architecture (professionals, academicians and students) distinguished *Arredamento* as a specific source related to architectural news and criticism. This change of focus of the magazine and in Bülent Özükan's words "synthesis reached

from content of the magazine"[51] concluded with a redefinition of magazines name: *Arredamento Mimarlık*. This was happened at Roland 100. issue and from that time *Arredamento* was called *Arredamento Mimarlık*-Magazine of Design Culture as defined by editorial staff and as written on the cover.

4.1 Cover Design of Arredamento

Arredamento is a magazine that is recognized with its cover at first glance. As mentioned above, Bülent Erkmen is the designer of covers of *Arredamento*. He is both a professional graphic artist and an academician in his field. Because of these, an interview was made with him, in his own office, in 21.10.2006; and he was questioned about the representation character of *Arredamento* covers.

In terms of cover design and image characteristics, Bülent Erkmen has never used direct representations of architectural products. The image on the cover has always been a metaphoric representation in a steady degree of abstraction of the theme of that issue. He thinks that a direct presentation of something or narration of a thought through graphic design are techniques which would be better to avoid. That's why he uses metaphoric representations in his works and he orients his students in this direction. Actually, since this design attitude is reflected to covers of *Arredamento*, this magazine was selected in this thesis to be studied elaborately in terms of image problem in architectural media.

The evolution of *Arredamento* magazine covers in time is striking, because in every period a different level of signification process can be observed. Especially the recent period of the magazine opens an exclusive field for researching the interrelation between the Barthes' image consideration and architectural representation in communication.

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[51] Bülent Özükan, "Introduction", Boyut Kitapları *Arredamento Mimarlık* 100+50, Boyut Yayın Grubu, İstanbul, (2002).

Beside all these metaphorical investigation, there is an unavoidable, solid truth that *Arredamento* has a consistent cover layout through this 17 years publication. With its size, with the placement and font of texts and also with the placement and emphasize on the image, the format of the magazine has always been consistent. The interpretation of the content, representation character of image, sometimes the background color or the title itself, had some little modifications, but with its general layout in the newsstand *Arredamento* has always been recognized between other magazines. This characteristic of *Arredamento* also makes the focus of this study, since there is nothing but image has evolved in time, and this makes *Arredamento* proper research field for such an investigation on the signification quality of magazine cover image.

4.2 Periods

As Uğur Tanyeli and Bülent Erkmen mentioned[52], there are periods pertaining to varying policies in publication history of *Arredamento*. Those periods are valid for both the magazine itself and the cover design. Actually, the periods of cover design is dependent on the periods of magazine. Through those periods primarily the focus of the magazine has changed. At the beginning the magazine focused general design problem, from industrial design to interior design, from graphic design to architecture, *Arredamento* Dekorasyon mentioned a wide range of visual arts. In the following period Profile part of the magazine is expressed both on the cover and inside magazine, in Bülent Erkmen's words this period was "self-consideration of the architect". At last, the recent period, File/Concept, has begun with 104th issue. In this period the extreme abstractness of the covers have been designed, and the dominance of Profile in the general position of the ended, File and Concept began to be expressed. Uğur Tanyeli explores this transition period as follows:

> Covers transform as the magazine passes another period. In first period cover is somehow a collage from the content of the magazine. In the following period, there are covers those focused the Profile part of the

[52] Uğur Tanyeli, Bülent Erkmen, Interview,İstanbul, 21.10.2006; author's translation.

content, as it was emphasized inside the magazine; because, at those times, both in Turkey and in the world there was a tendency to understand architecture through individuals. Even there was a conscious struggle of creating stars, because, we were trying to consider architecture from a country where the identity of the architect has been neglected for a long time. There was a general tendency of recognizing the building only without its creator and *Arredamento* was against this tendency, that's why the Profile part was emphasized. In time this tendency began to weaken, and we began to assemble cover through the problem, File and Concept became current issues.[53]

In this study those periods of *Arredamento* is taken as a base for investigation of the cover design problem of the magazine, since every transition between those periods can be considered as thresholds for cover design of the magazine. In each period the image is reconsidered, and the merits of the image, how it can be used to transmit a message, at what level of abstraction of image would be better not to be used, how text-image relationship evolved, oriented the cover design. Here, it is going to be dealt with the image problem of the cover design according to those thresholds.

4.2.1 Collage of the Theme
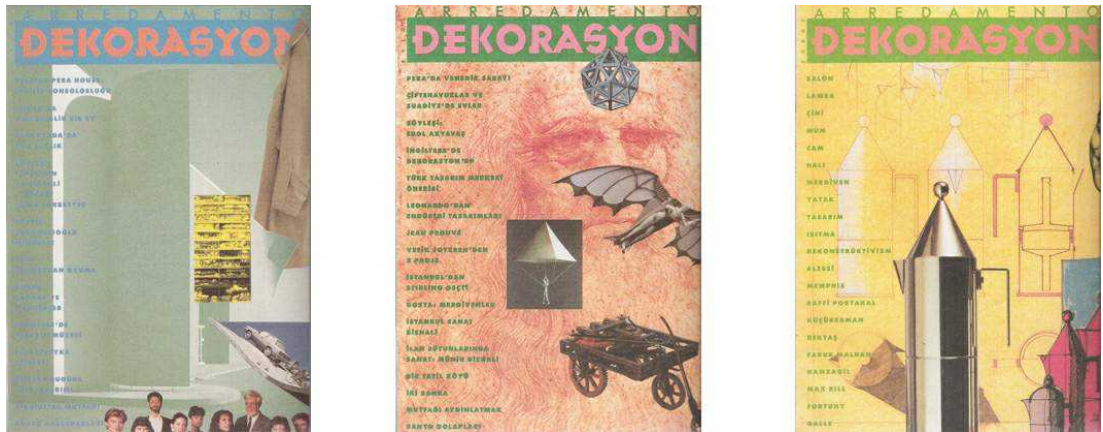
Figure 7: Issues 009, 008, 001.

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[53] Uğur Tanyeli, 15th question, Interview, İstanbul, 21.10.2006; author's translation.

At the beginning of its publication, *Arredamento* experienced a seeking process to find its position in Turkish media. There was an obvious influence of Italian imprint Fabbri on both the content of the magazine and the objects those are used for the collage of cover image. But the design of the cover was original and Bülent Erkmen tells his point of view to this design problem at the beginning as follows:

> In the first meeting of the magazine with Ömer Madra, I told him that, if this will be a magazine that focuses on design culture, everything in that magazine must automatically bear the merit of design.[54]

Because of having a cover designer from discipline of graphic design, *Arredamento* can be evaluated with its successful covers. Covers have been appreciated in the general design of the magazine according to their position in defining the identity of the magazine.

Whereas, in the collage period covers could not achieve its well-known identity yet. They were designed according to a taste of graphic design, but the informational character of covers was obvious in this period. Images were selected from subjects of content, their denoted character was used. There were no metaphorical reference; the content of the magazine can be read from the cover image. Texts, which give a brief table of contents also in recent issues, accompanies image as a participant in this *denotation*. On the other hand, as magazine cover is a mediatic and communicative tool, a level of *connotation* can be observed. *Connotation procedures* are applied to those covers in order to achieve a level of aestheticism, to give the message of being a magazine that targets designers. In terms of Barthes' three messages of advertising images, *coded iconic message* is achieved by the help of *anchoring* function of *linguistic message*. The photographs of objects, places or designers, orthographic representations of projects both signify that this magazine deals with visual arts. Captions which are written on the left side of the cover *control* perception of the coded iconic message in terms of referring knowledge of design environment.

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[54] Bülent Erkmen, 5th question, Interview, İstanbul, 21.10.2006; author's translation.

When the image is considered as a whole, connoted messages at different levels appear. First, this image is a design of graphical designer and he uses collage technique in order to identify this issue from others. Second, representations, those are used for collage, refer to a specific terminology (lexicon) of visual arts; this requires an ordinary level of design knowledge. Third, the plurality and diversity of images in the collage signify variety of subjects of the content and the magazine itself. Lastly, from a distant reading, objects those are considered ordinary pieces in our lifetime, are subjects of visual arts, design is a field that we can confront with in every part of our experiences. Designer's message, as he mentioned in the previous quotation, was to express that this magazine tackles with design culture.

From the beginning of 1989 to the second half of 1990, *Arredamento* tried to express its position in design environment of Turkey, through both covers and the content. As a new born magazine, it posited itself as a design culture magazine and from a mediatic or marketing point of view, roughly, represents this position through such a frame, cover.

4.2.2 Profile

Figure 8: Issues 091, 076, 042.

The most criticized and discussed covers of *Arredamento* were published in the emphasis of the Profile period, since in this period through covers the magazine was

critically dealing with personalities from certain design environments. In this period, covers began to express Profile part of the content. As quoted from Uğur Tanyeli above, the identity of the designer had being neglected at those times, and *Arredamento* had a tendency to break this negligence. So, both to inform society about designers and to criticize their works, *Arredamento* explored almost every designer who oriented contemporary design culture. This message, which is transmitted through the cover and the magazine itself, is the most significant connotation.

The transition from the collage period to profile period is not so strict that, some series can be considered through this transition. At first times the cover was designed according to this expression of profile by using the collage technique. The collage was applied by a photograph of the profile subject and his/her works, also a personal interpretation of the cover designer could be read from those covers.

After this series Bülent Erkmen used head and hands of the subject in order to express a characteristic of that subject, or only modify the given photograph by cropping, blurring or deforming its shape. But through all these approaches Bülent Erkmen was trying to criticize the given subject and emphasize this criticism. From this criticism on the cover we can understand the identity of critical approach to several subjects and especially the profile subject of the magazine. So, it can be understood that this magazine has a position in media; it is not only a tool of informing readers about current issues.

There are some significant covers; those emphasize a self consideration of the subject. James Stirling issue (Figure 9) is a good example for this self consideration. There is a photograph and a sketch of him in relation with each other, where Stirling looks at sketch of him with a hand on top of his own head. This scene seems like an evaluation of Stirling about his own life and works. Death of him was the reason of bringing him front at that time; this consideration and this evaluation of Stirling himself signified the issue's evaluation in memory of him. The Mies van der Rohe issue (Figure 9) is another significant example of this self-consideration. He draws

himself in this cover, just like thinking about his life. All these covers of self considering architects signify a thought of architect's representing himself through his works. With a higher level of reading, this may signify that, since cover is also a representation, this act of self representation of architect is represented in the magazine. Those significations transmit, whether planned by the producer or not, connoted messages to the reader. The latter signification can be read only from those self considering covers, when the subject contacts himself on the image.

Figure 9: Issues 40, 44.

The denoted messages those are transmitted from profile based covers are similar to collage covers. With the captions on the left side, those covers are telling that this issue focuses on that designer (text is accompanying image by participating denotation).

Whereas, covers of portraits only, without collage, transmit Erkmen's personal point of view to the subject, as another connoted message. Here the connotation procedures can be mentioned, because he modifies image in order to transmit this

personal message. In order to explore this connoted message, Ragıp Buluç and Merih Karaaslan (Figure 10) issues have the most critical covers. First of all, Erkmen used black and white for cover's components other than the photographic image (title, captions, background) only in those issues. The reason of this unaccustomed attitude is the consideration of Erkmen's about those two architects. In Rafıp Buluç's case, we can read his objection to subject him as a profile only from the monochrome representation. But according to his and Uğur Tanyeli's explanation, this image was upside down in Erkmen's first proposal. In that case Ragıp Buluç was hanged with his tie and this was discussed as it is too sharp for a magazine cover. So, the strength of Erkmen's objection was softened and we can receive the personal connoted message from him by the monochrome design of the cover. Merih Karaaslan cover has more obvious messages, how Erkmen did not even to try assessing Merih Karaaslan on the cover. He used the photographs, which were sent from *Arredamento*'s editorial board in order to prepare the cover, directly. There was no attempt of interpreting those images; he did not even try to modify them according to general monochrome layout of the cover. Those critics of Bülent Erkmen, through a broader consideration, strongly emphasize the critical position of *Arredamento* in Turkish architectural media.

Figure 10: Issues 65, 46.

According to Roland Barthes' Photographic Image investigation, profile period covers, as mentioned above, denoted message of image signify directly the subject of that issue with the participation of the text. When connoted messages are considered, the signification of magazine's position and aestheticized graphical images with accompaniment of Bülent Erkmen's interpretations, through connotation procedures, can be attained. Besides, coded iconic messages were transmitted through modified profile images, in accompaniment with anchoring function of linguistic message. The name of the profile subject is written in captions part of the cover and this directs our perception as we are informed that this issue will explore that person and his works in profile part. As second message of connotation, application of connotation procedures ensure thought of magazine's critical position towards subjects. For instance, Ersen Gürsel's deriving him from himself signifies production of his works from his Mediterranean position (Figure 11); or sparkling eyes of Charles Moore signify his productive vise (Figure 11). Third message is, the signification of *Arredamento*'s personality based approach to design problem at that period. Magazine was trying to emphasize the role of designer of products. Fourth message is more indirect than others and signify that the ordinary portrait photographs, by modifying them, can achieve a meaning other than representing the subject informally. This informs the reader about design problem which can use ordinary objects in order to obtain the end product.

Figure 11: Issues 55, 58.

This period ended with Alvaro Siza's two dimensional representation at 101st issue, March 1998. Editorial board of *Arredamento* decided that the designer focused approach lost its significance. Another important transformation occurred at that issue; the title of magazine changed, *Arredamento* Dekorasyon replaced with *Arredamento Mimarlık-Magazine of Design Culture*. This replacement was applied considering last issues; because of dealing with architecture rather than other visual arts. But the additional title - *Magazine of Design Culture* – signifies that *Arredamento* would not underestimate other fields of design.

4.2.3 File/Concept

Figure 12: Issues 169, 149, 144.

By File/Concept based covers *Arredamento* reinforced its critical position towards architecture. From 101st issue until now, file and concept parts of the content was emphasized on the cover with an extraordinary interpretation. There is an opposition here at first glance, where the redefinition of magazine's title to architecture was a spontaneous action with the object oriented covers. Whereas, this opposition was a conscious act; and it comes from the indirect expression style of Bülent Erkmen.

> I always advice my students not use direct references from their life in order to try representing the subject. Instead, as I have been doing in *Arredamento* covers, represent something by making think of that subject through a metaphorical approach.[55]

Bülent Erkmen mentions his way of designing those metaphorical covers in the quotation above. In every cover of *Arredamento* the subject of the issue is represented by indirect signification, since 1998. The publication can not be recognized as an architectural magazine, unless there are explanatory captions or the well-known title. In this way of reading, the anchoring function of linguistic message can be considered; in other words text controls the perception of the image. There is

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[55] Bülent Erkmen, 4th question, Interview, İstanbul, 2006.

an image on the cover which is free from discipline of architecture. But, since the caption expresses the subject of the issue, a relation between the objects and architecture occurs in mind. The identity of the magazine and the unaccustomed signification of covers also corporate linguistic message of captions and title in signifying the architectural subject of the issue.

On the other hand, there is an unaccustomed case in *Arredamento* covers in terms of linguistic message's relaying function. Barthes mentioned that relaying function can be considered in comic strips and cartoons. Whereas, in case of *Arredamento* the relaying function shows itself in two scales. First the subject of the issue and the designed cover has a syntagm between each other and communicates the consumer of the magazine for that issue. Beyond this monthly agreement between the magazine and the reader *Arredamento* has constructed its own paths of communication through its covers. In this process the image has been devoid of its original meaning and gained a motivated symbolic expression for that issue. In this respect the A4 cover becomes a stage where any object form any field can gain a specified meaning according to the magazine and become a window of the issue that it can express itself from the shelves. In other words the meaning of the object is redefined in this mutual relationship. For instance, in the issue on prison design (Figure 13) there is an insect kept under a glass. In the discourse of *Arredamento* these two objects are not considered as themselves, instead they signify prison as written in the caption. At the fist glance it is obvious that a glass and an insect are represented on the cover image. Since it is a cover of *Arredamento* the viewer assumes that s/he sees is not what it signifies. Because this process is repeated on every issue of the magazine the reader gains a different mechanism of perception when *Arredamento* is taken consideration. In this respect the magazine constructs it own language with the reader.

Figure 12: Issues 128.

> I am trying to show this object's reality, I can not endeavor for imitating the potato, what I am trying to tell is the potato itself. Drawing interrupts the relationship between receiver and the object; I do not want anything go in between them. I am trying to show objects as if they are really there. That's why I use the white background, objects with those dimensions and shadows of them.[56]

On *Arredamento* covers, objects are always represented by photographs, also the dimensions of the represented objects are limited with the size of the magazine. As Bülent Erkmen mentions above, this is a conscious act that is, by the help of shadows and the white background, cover images of *Arredamento* imitate the reality. This imitation serves as denotation which is trying to load the pure connoted message of the photographic image which comes from the well-known identity of *Arredamento*.

Barthes defines photographic image as it constitutes object's having-been-there (real unreality) in terms of denotation. But, in the unique case of *Arredamento* covers,

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[56] Bülent Erkmen, 7th question, Interview, İstanbul, 21.10.2006; author's translation.

Bülent Erkmen tries to imitate reality as a coded iconic message as if you can reach the object; you can touch and take it. Since we are dealing with an architectural magazine, this situation transmits a connoted message as signifying how architecture is close to our lives; we can reach and touch it. This connoted message of cover accompanies with the magazine's mediatic character which makes us experience architecture and its products through representations.

Another connoted message emitted from cover modifies the scale comprehension in architecture. Those covers signify that architecture can not be considered through only buildings; an object, which can fit into a magazine cover, can be a subject of architecture. Uğur Tanyeli describes this connotation as follows:

> I don't think that those object-focused covers limit the scale comprehension in architecture. On the contrary, according to the limits of the discipline, this situation enlightens architecture's contemporary expansions and the condition of architecture knowledge. In other words, we do not and can not anymore perceive architecture as only constructed object which functions as place of living and achieving some utilities. If we are aware of insufficiency of early modernist discourses in exploring architecture, there occurs a break in the case of cover design inevitably. Actually, this is an internal and cognitive break which must be achieved by the cover; namely the cover must make us reconsider the relationship between us and our judgments about the discipline. The case of cover design is a suitable application field for achieving this meaningful break.[57]

Here, Uğur Tanyeli mentions another connoted message of covers which is a signification of approximating the ordinary object to architecture. The relationship between any subject and an ordinary object from our lives is as natural as the relationship between that specific subject and architecture. For instance, there is a well known relationship between a plant in the pot and climate; similar relationship can be considered between climate and architecture (Figure 13). Or we can talk about creation for both a box of eggs and planning a city (Figure 13). This situation serves

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[57] Uğur Tanyeli, 12th question, Interview, İstanbul, 21.10.2006; author's translation.

condition of architecture by inserting it into our lives. Any subject from everyday life, from any field can be a subject of architecture, too.

Figure 12: Issues 119, 120.

All those connoted messages which were described above, are specific for *Arredamento*. As previously mentioned, a magazine cover can be considered as a frame where the magazine reflects itself onto a printed page. *Arredamento* uses this frame with the most unaccustomed way and with the highest efficiency in Turkey examples. The position, critical identity of the magazine and being a designed product can be received from covers.

Figure 13: Issues 122, 140.

So, Theodore E. Conover's four specifications of a good front cover are accomplished in *Arredamento* case. First of all, "it should identify the magazine in a way that sets it apart from the others"; it is obvious that the almost strange covers of *Arredamento* achieve this specification perfectly. There was a Toilet Duck photograph on 122nd issue (Figure 13), for an architectural magazine this is a bit strange and distant from other magazines. Second, "it should attract attention, especially from the target audience", since architects deal with design problem, the representation of ordinary objects from their lives on an architectural magazine cover attracts their attention unavoidably. Every person who has a relation with architecture must be curious about the 140th issue of the magazine when s/he sees an insecticide box under the caption of "Houses of Architects" (Figure 13). Third, "It should get the reader inside"; those strange covers constitute curiosity for the reader to the content of the magazine. Lastly, "it should set the tone and mood of the magazine"; it will be appropriate to explore this specification by quoting from Uğur Tanyeli:

First of all, cover of the magazine is part of the representation problem. If the magazine occupies a position, cover also has to gain a position. So, according to me, covers of *Arredamento* express the position of the magazine successfully: Do not buy it if you expect to find something in the content which is what you already know. Nothing will be explained through your present knowledge.[58]

4.3   Myth of Arredamento Covers

As mentioned in the second chapter, according to Roland Barthes myth deals with "already complete meaning" which proposes a history, and a knowledge that is based upon this history. Since every periodical publication has its own history and readers of that publication have knowledge which existed through that history, myth has a significant and critical role in publication's (also media's in a more general view) communication process. There may or may not be a specific aim to constitute this myth throughout publication history; whereas Arredamento, by its producers' efforts, constructed its own myth consciously.

Since the cover design is a focus of this study, myth can be considered on the semiological character of the images with accompaniment of captions on those covers. First of all, Arredamento has a publication history of 17 years, with a well-known identity of both its critical position in architectural media and its impressive cover design. It is a mythical property that Arredamento covers contain messages to illustrate its position. They have never been purely informative about the content of the magazine; there has always been a critical message. So, because of this signification based attitude is first reason to call the cover design of Arredamento may be identified as myth.

On the other hand, when the periods of Arredamento covers are considered, it becomes obvious that myth is not exists only through the critical role in the magazine's publication history. In the Collage period and the Profile period the images have references from design arts. Since Barthes cites that: "signification is

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[58] Uğur Tanyeli, 7th question, Interview, İstanbul, 21.10.2006; author's translation.

the myth itself"[59] , in those periods signification occurs through connoted system in the ideological realm of design arts.

The third period, File/Concept, which uses objects from everyday life on covers of *Arredamento*, requires a more elaborate consideration of myth. Because those object photographs are the most significant representations to achieve a semiological investigation. Since those objects have signifiers and signifieds which can be confronted through receiver's ordinary lifetime, the knowledge about those objects and their characteristics achieves meanings in receiver's mind. So, every single signification on those covers can be considered in the realm of myth. Of course this signification has a conscious aim of reaching a meaning that is related with the architectural discipline. This second order signification concludes with predefined ideology of the magazine through signifieds of specifically *Arredamento*'s connoted system. Both the literalness of pure object images in denoted system and ideological signification in connoted system achieve myth also.

Since this attitude of signification is applied to covers through *Arredamento*'s publication history, as mentioned in the relaying function of captions in connotation, the original meaning of the ordinary object replaces with the motivated symbolic expression for every issue. In this monthly constructed syntagm, it can be a general inference that *Arredamento* constitutes its own myth.

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[59] Roland Barthes, "Myth Today", <u>Mythologies</u>, Hill and Wang Press, London Vintage, (1993). Pg. 121.

CHAPTER 5

CONCLUSION

This study focused on mediatic comprehension of architecture through architectural magazines. In the light of the three essays by Roland Barthes' on photographic messages of communication in media, the covers of architectural magazines were targets of this study. Covers can be investigated as tools which are constituted by transmitted messages from magazine to readers. The magazine meets with its readers through its cover in the first instance, and a cover constituted by the editorial board reflect certain decisions through magazine's publication policy, principles and life. In terms of being a significant part of the magazine's communication and recognition processes, cover has been evaluated as a target in this study.

In Photographic Message, Rhetoric of Image and Third Meaning, Barthes explores the messages transmitted by photographs and texts those accompany photographs. Since magazine covers are images those are composed of images and texts in a predefined aim, Barthes' way of dealing with photographic image would be an appropriate method for this research. In addition to this, the concept of *myth* is utilized in order to explore the ideological constitution of a magazine cover.

During analyzing covers of the Turkish architectural magazines, it was recognized that covers of *Arredamento* would be appropriate for exploring signification of magazine covers in architectural communication through Barthes' way of dealing with photographic message. There were attempts to explore covers of other magazines, *Yapı* and *Mimarlık*, while considering the cover issue by utilizing Photographic Image of Barthes discussion as a method. Since *Arredamento* has a consistent attitude of representing itself on covers by its never-changed designer Bülent Erkmen and it is well-known in Turkish architectural media with its specific

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covers, it is selected as the case study subject of this thesis. Other magazines are also wide spread in Turkey, but *Arredamento* has a specific attitude in terms of this research's investigation method based on Barthes' photographic image discussion. In case of *Mimarlık*, a consistent approach can not be found, because of its editorial board which depends on Chamber of Architect's administrative staff. Although it also intends to transmit messages through its covers, these are not a characteristic of the magazine. In that sense, *Mimarlık* uses the way that *Arredamento* converted the cover as a remark of the magazine, but it does not promote itself through cover as a disposition. Regarding the distinction between *Mimarlık* and *Arredamento* in terms of their covers as a communicative tool, also *Yapı* has a different approach than these two magazines. In case of *Yapı*, what is faced on the cover is an image of a building which is subjected to current issue; this approach seems consistent. For *Yapı*, consistency also achieved by the general design of the magazine in terms of dimensions and texture. Until 2002 *Yapı* was in a square form and it distinguished itself from other magazines with those dimensions which are peculiar to *Yapı*. But from 2002, with a slogan of "*Yapı* cannot fit into square!" it was enlarged to rectangle with a square form image on the cover. This was a thought-provoking change in terms of promotion of *Yapı*; because the magazine was integrated with its square format and administrative staff decided to change this significant characteristic of *Yapı*. Those characteristics of *Yapı* make the magazine a case for architectural magazine the subject of covers, but not in terms of metaphorical exposition like *Arredamento*. So, when Barthes' photographic image-message analysis is applied to *Yapı*, very limited messages can emerge through content-based representations. Further researches about this subject instead of exploring one magazine, may intend to compare several magazines on message-transmission basis. With the direct references from the content as cover image *Yapı*, or with the administrative staff oriented character of *Mimarlık* can be compared with highly metaphorical covers of *Arredamento* in terms of Barthes' image analysis.

In the first chapter there is an analysis diagram of Barthes' literal investigation of photographic image which illustrates the relationship in between types of messages and analysis process. With accompaniment of this analysis the theoretical framework

of Barthes' estimation of photograph as a message was outlined. Here, where the study is going to conclude, it is time to display the diagrammatic analysis of Photographic Image and Rhetoric of Image according to the focus of the study, the *Arredamento* case.

First diagram refers to Barthes' The Photographic Message[60] essay and in the context of *Arredamento* case it explores the conversion of photographic image into denoted and connoted messages in mediatic reading (Figure 14). This process starts with the photographic image which is sent to Bülent Erkmen, designer of the covers of *Arredamento*, or chosen by him with the definition of subject of subsequent issue. At that time the photograph is in its purest form without any modification processes applied to it. With B. Erkmen's personal interpretation of the subject, he uses his professional connotation procedures to transmit his pure graphical message to readers. Then the texts, which are the title of the magazine first and the captions from content, participate forming the message to be transmitted through cover. Title of the magazine comes from its predefined identity and this is already acquiesced by the society, on the other hand captions are prepared by the editorial board of the magazine taking into account this predefined identity. Finally those texts accompany with B. Erkmen's photographic image in Collage and Profile period of the *Arredamento* history, by participating denotation to reach denoted messages; in File/Concept period of the magazine, by duplicating connotation to reach the connoted messages. Those denoted and connoted messages are both explained in the fourth chapter of the study for each period, that's why here they will not be mentioned again. Whereas there is a message, which is read through the highest level of comprehension, above all connoted and denoted messages, which signifies this magazine is *Arredamento*.

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[60] Roland Barthes. "The Photographic Message", The Responsibility of Forms, University of California Press, Berkeley and Los Angeles, (1985). Original source: "Le Message Photographique", Communications 1, 1961.

PHOTOGRAPH
Cover Image

CONNOTATION
PROCEDURES

TEXT
DUPLICATE
CONNOTATION
File/Concept

TEXT
PARTICIPATE
DENOTATION
Collages
Profiles

**PHOTOGRAPHIC
MESSAGE**
Subject of Issue

**CONNOTED
MESSAGE**

**DENOTED
MESSAGE**

Figure 14: Diagram of assessing *Arredamento* covers according to Roland Barthes' Photographic Message consideration.

Through another reading of Barthes' investigation of images, Rhetoric of Image[61], photographic image is considered in terms of its mediatic character. Survey of Barthes' this literal *rhetoric of image* analysis is explored under the estimation of *Arredamento* case in the following diagram (Figure 15). Here the relationship between three types of messages is outlined according to the content of the message; linguistic message, coded iconic message and non-coded iconic message. Non-coded iconic message is derived from the denoted character of the photographic image, that denotation is defined as *syntagm as a nature* with the image's objective

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[61] Roland Barthes. "Rhetoric of Image", The Responsibility of Forms, University of California Press, Berkeley and Los Angeles, (1985). Original source: "Rhetoriqué De L'image", Communications 4, 1964.
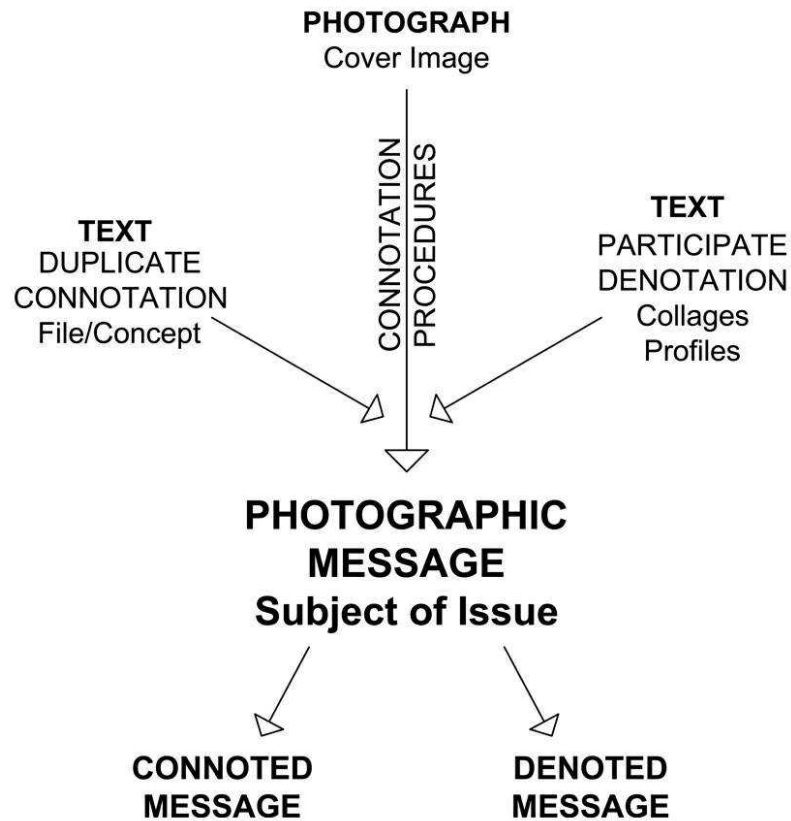
characteristics. Reaching the realm of coded iconic message implies a process of unification of image with the linguistic message. During the evolution of image to subject of issue as main coded iconic message, there is a polarized structure of both image's and linguistic message's incomings. In the case of *Arredamento*, denoted message accompanies with the anchoring function of linguistic message, which is directly refer to image. On the other hand, connoted message corporates with relaying function of linguistic message, which requires a general syntagm—identity of *Arredamento* with its periodical character. Whereas both of the messages are constituted through those processes in order to reach the coded iconic message, which is the subject of the issue.
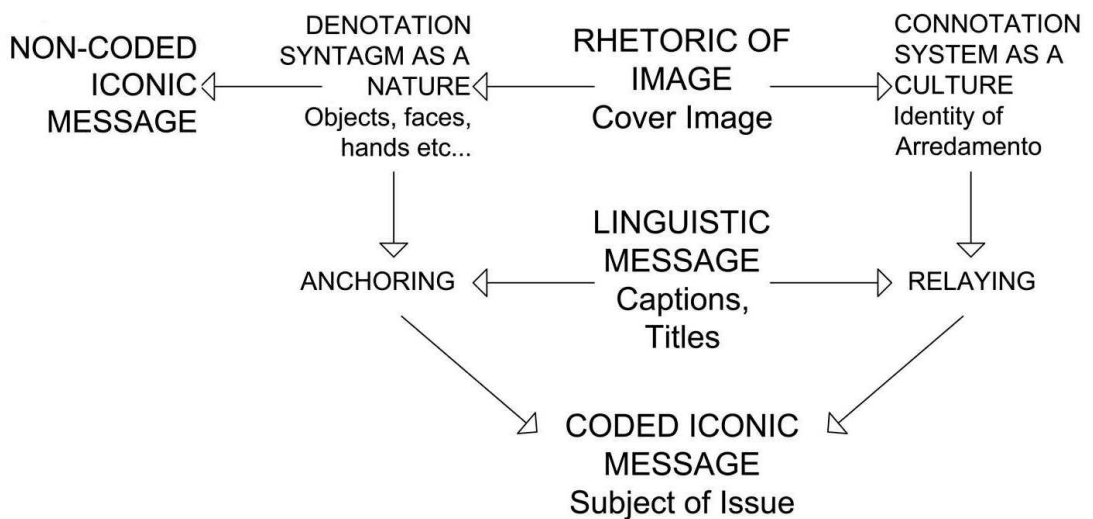
Figure 15: Diagram of assessing *Arredamento* covers according to Roland Barthes' Rhetoric of Image consideration.

Those diagrammatic analyses can be applied and multiplied for other magazines in further studies. With the enlightenment of those analyses some analytical characteristics can be assigned in terms of Barthes' estimation of image and with the help of those characteristics a comparison based study can be achieved. On the other hand, the diagnosis of specific characteristics can be different from Barthes' image exploration.

Beyond those signification system analyses, *myth* is suggested as an explanatory concept to uncover the semiological character of covers through the publication history. By the help of signification, both ideological and literal, with a conscious attempt *Arredamento* constitutes its own myth.

> The use of almost one hundred separate factoral categories has necessitated selection of some of the material in reporting. This selection was made in conformity with the tabulations and none that bulked large in terms of frequency or was found directly related to others was excluded. The use of many categories has served as a check and balance system for the interpretation of the material.[62]

As an instance defining the pathway of her study, Doris Wilson Barr, in her Ph. D. thesis: "A Model and Method for Content Analysis; Implementation in a Study of Magazine Covers", estimates several inputs in magazine cover case. As mentioned above, Barr investigated several categories in her study but assigned the major category to estimate material is determined as "male and female roles on the magazine covers". When covers are considered in the sense of meaning, messages, position in the society, psychological reflections on readers etc., there can be variable studies on the magazine cover subject.

This thesis has dealt with the seminal role of concepts of image, representation and communication in architecture. Architectural magazine covers are investigated in the architectural agenda as the field of the mediatic images that signifies variable concepts related with architecture. *Arredamento*, which is the most significant magazine in Turkey in the sense of cover design, has been utilized in order to exemplify the message transmission process of cover in architectural communication.

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[62] Doris Wilson Barr, <u>A Model And Method For Content Analysis; Implementation In A Study Of Magazine Covers,</u> Ph. D. Thesis, University of Illinois at Urbana-Champaign, Illinois, U. S., (1958). Pp. 1-2.

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APPENDIX

A. Interview with Uğur Tanyeli

Uğur Tanyeli is the managing editor of *Arredamento* since 1994. Since Arredamneto is the case study of this thesis, I planned an interview with him. The interview was made on 21.10.2006, starting at 12:00 a.m. at Yıldız Technical University, Department of Architecture.

1 Derginin iletişim aracı olması konusunda ne düşünüyorsunuz? *Arredamento,* mimarların kendi arasındaki iletişiminde ve mimarların toplumla iletişiminde nasıl bir konumda yer alıyor? Ne gibi görevler üstleniyor?

Zor bir soru, derginin iletişim aracı olmasından kastettiğinizin ne olduğunu bilmiyorum, şayet bir haber verme aracı olarak düşünüyorsanız mimarlık bağlamında bunun giderek aşınan bir süreç olduğunu söyleyeyim. Çünkü mimarlık haberini iletebilen çok daha hızlı, çok daha başka 'medium'lar var. Sözgelimi internet var, mimarlık dünyasında olup bitenlerden çok daha kolay ve hızlı haber alırsınız. Ve hatta dünyanın pek çok ülkesinde artık gazetelerin bile güncel mimarlık haberlerini neredeyse her gün verdiklerini düşünürseniz, mimarlık dergilerinin bu işlevinin giderek aşındığını söylemek yanlış olmaz. Böyle bir amaçla yola çıkıyorsa bir mimarlık dergisi, bu hangi dergi olursa olsun kendini ciddi bir biçimde köşeye sıkıştırmış demektir. Çünkü asla başedemeyeceği rakiplerle uğraşıyordur. Onun için iletişim amacının, iletişimden kasıt şayet mimarlık dünyasındaki güncel haberi aktarmaksa, böye bir görevi yok, ama iletişimden kastettiğimiz şey dergi kapağını da içerecek bir çerçevede derginin bazı mesajlar vermesi bağlamında derginin bunu başka medium lardan, başka araçlardan çok daha başarılı iletebilme şansına sahiptir. Bunun üzerinde söylenebilecek sözse, hızlıca aklıma geleni söyleyeyim, dergi kendine bir mesaj verme misyonu atfetmek durumunda kaldığı bir çizgi tanımlamak zorunda kalır, belirli bir söz tanımlamak zorunda kalır. Her sayısının tek tek söylediğinin ötesinde bir söz söylemek durumundadır dergi; şayet demin söylediğim

anlamda iletişimsel işlevi olacaksa. Bu da bir 'pozisyon' demektir. Sadece "mimarlık dünyasında olup bitenleri tarafsız ve doğru biçimde aktarıyorum" biçimindeki pozisyondan bir dergi çıkarılamaz. Özellikle bir zamanlar böyle söyleyen mimarlık dergileri de vardı. "Biz tarafsızız, tarafsız bir noktada duracağız". Böyle bir nokta yok, böyle bir noktadan hareket etmek demek, o zaman güncel haber vereceğim demektir, o haber de 'Eisenman dün akşam bir yerde yemek yerken görüldü' türünden bir haber olur, başka bir haber veremezsiniz. Bu da yapılmaz değil, bu da mimarlık dünyasında yapılan birşey, çok da ilgi çeker. Ama dergiler için böyle bir şans giderek ortadan kalktı. Diğeri bir pozisyon tanımı demektir. Dergi kendisine benim açımdan, benim bakış açımdan, eleştirel bir pozisyon belirler. Eleştirel bir pozisyon belirlerse zaten dergi varlık kazanabilir. Yoksa mimarlık dünyasında olup bitenlerin sadece tarafsız bir gözlemcisiyim iddiası artık hiçbir dergiyi ayakta tutamaz. Herhangi bir dönemde mimarlık dergilerinin böyle duarbildiğine de çok emin değilim. Yani mimarlık dergisi hep, en ticari örneklerinde bile bir pozisyon işgal etmek zorundaymış gibi geliyor bana. Ticari örneklerden kastettiğim, Almanya'da *Detail* dergisini düşünün, İngiltere'de *Architectural Review* dergilerini düşünün, bunlar gerçekten ticari dergilerdir. Onlar bile, belirli bir pozisyonu, belirli bir sözü tanımlamadıkça varlık kazanamazlar bence.

2 Bahsettiğiniz anlamda iletişimin sadece mimarlar arasında varlığına mı inanıyorsunuz yoksa mimarlık ile toplum arasında da bir iletişim sağlanabileceğine inanıyor musunuz? Derginin böyle bir görevi olduğunu düşünüyor musunuz?

Tabii ki olabilir, hatta daha açıkça söyleyeyim, giderek dünyanın her yerinde, giderek mimarlık dergisinin mimarlar dışında da izlenir hale geldiğinden sözetmek mümkün. Bir aralıkta mimarlık dergileri dünyanın hererinde sadece mimarların okuduğu dergiler haline gelmişlerdi. Bu 60'lar için söylenebilir. Ama giderek mimarlığın 'medyatik'leşmesinden 'paparazzi'leşmesinden söz etmek mümkün. Gündelik yaşama kadar yansıdığını söylemek mümkün. Onun için mimarlık dergisi mimar olmayanlarla diyalog kurma araçlarından biri haline gelmiş gözükür. Türkiye'de yeni farkedilen bir gerçektir bu. Ama bazı ülkelerde bunun epey yaygın bir uygulama olduğu söylenebilir. Hatta şunu söyleyebiliriz, buna yatırım yapmış, bunu baştan tanımlamış dergiler bile ortaya çıktı. *Blue Print* gibi bir dergi aslında

tasarım dergisidir, ama tasarımcılar alsın diye çıkan bir dergi değildir. Herkes alsın diye yapılmış bir dergi olduğu iddia edilir. Ama popüler bir dergi midir derseniz, bildiğiniz anlamda, magazin anlamında popüler bir dergi değildir. Ama bir yandan da doğrudan doğruya mimarlıkla, tasarımla ilgisi dolaylı da olan insanların pekala okuyabilecekleri nitelikte bir dergidir *Blue Print*. Böyle bir eğilim var, mimarlık dergileri için böyle bir eğilimden sözetmek son yıllarda mümkün. Bu belki de mimarlık dünyası için bir değişime de referans veriyor. Çünkü mimarlık dünyası son zamanlarda gerçekten de toplumla diyalog kurma adına epey bir yol aldı. Geçmişte olmayan bir roldü bu. Bir zamanlar olmayan birşeydi bu. Hatırlıyorum 70'lerde dergiyi mimarlar bile okumaz olmuşlardı, bırakın mimar olmayanları. Böyle bir hale geldiğini hatırlıyorum, ama bugün böyle bir noktada olduğu söylenebilir dergilerin. Çok da anlamlı bir rol olabilir bu dergi için.

3 O halde mimarlığın medyada yer almasının gerekliliğine inanıyorsunuz genel anlamda.

Yani mimarlığın sadece mimarların işi olduğuna inanmıyorum ben. Mimarlık sadece mimarlara bırakılamayacak kadar ciddi bir iştir, özlü bir biçimde söyleyecek olursam. Daha kapsamlı bir çerçevede mimarlık problemleri tartışılmalı, her problemi de tartışamazsınız. Ama bazı problemler var ki mimarlık dünyasında gerçekten de mesleği mimar olanlar için bile esoterik ve hatta anlaşılmaz içeriklerdir. Kolayca okunup herkes tarafından anlaşıldığı demek istemiyorum ama bir biçimde dergi diyalog kurabilmelidir. Bütün yazılarıyla, bütün problemleriyle tüm toplumla diyalog kuran bir dergi gerçekdışı ve hiçbir anlamı olmayan bir popüler dergi olur. Bu kadar popülerleştirilmiş bir dergi hiçbir işe yaramaz ama en azından çoğul okuma dediğimiz bağlamda dergi bütün problemlerin dışında da okunabilir nitelik taşımalıdır. Sayfaları çevirip resimlerine bakabilmelidir insanlar, en azından allah allah deyip şaşmalıdırlar. Bir biçimde mimar olmayanla da diyalog bence kurulmalıdır. Olmadığı, kendini itinayla meslek kuramının içine kapatmış ya da meslek praksisinin içine kapatmış hiç farketmez, sadece pratiğine de kapatmış olabilir, kendini sadece mimarlara yapı üretimine ilişkin bilgi vermek olarak tanımlamış bir dergi de olabilir ki bunun da ben bugünün dünyasında yeri olduğuna inanmıyorum. O kadar başka rakipleri var ki mimarların artık bunlara ihtiyaçları yok

zaten. Detay, yapı malzemesi, kimsenin dergiden yapı malzemesi öğrenmeye ihtiyacı yok bugünün dünyasında. O derginin de hiçbir şansı yok bu anlamda. Sadece kuram üzerinden kurulmuş dergi mümkündür, ama onların bi yerlere tutunmasının ne kadar zor olduğunu biliyoruz. Mesela *Assemblage* bile ayakta duramadı, *Oppositions* yıllar önce kapandı. Bu kadar saf bir kuramsal yatırım da gerçekçi gibi gelmiyor. O zaman sürekli bir dergi çıkarıyorsanız sponsorla yaşayacaksınız. Sponsorun keyfine bağlısınız. Başka türlü o dergiyi ayakta tutmanın yolu yoktur. Gerçekçi bir zemin çoğul okuma gerçeğini dikkate alır ve ona göre en kuramsal çerçevede de okunabilen ama aynı zamanda meslekten olmayanın da en azından içinde birşey bulabileceği bir dergi olmalıdır. Bu derginin içeriğinden fedakarlık ederek değil, çoğul okuma gerçeğini dikkate alarak yapılabilir.

4 Mimarlığın kendi medyasını oluşturması durumu var, mimarlık dergisi, mimarlık yayınları diyoruz. Bu mimarlığı toplumdan ya da diğer disiplinlerden soyutlaması anlamına gelmiyor mu sizce?

Hayır, öyle düşümüyorum doğrusu, mimarlık hiçbir çağda olmadığı kadar bence, modern dünyadan sözediyorum geleneksel dünyadan değil, modern dünyada mimarlık hiç bir dönemde olmadığı kadar toplumla içiçe olmadı. Bunu anlamanın en güzel yolu bence kitapçı dolaşmak olabilir, dünyanın başka yerlerinde benim gençliğimde mimarlık kitabı bulmak istediğinizde genel bir kitapçıya gidemezdiniz. Genel bir kitapçıda mimarlık kitabı olmazdı, mimarlık kitapları ayrı satılır, mimarların alışveriş yaptığı yerlerde bulunurdu. Şimdi bakarsanız, herkesin gittiği bir itapçıda herkes tarafından ziyaret edilen bir bölgesidir. Mimarlık yayının geçmişte olmadığı kadar mimarlık dışına taştığını söyleyebilirim. Kitap bazında da böyledir. Onun için, mimarlığın bir taraftan çok iiçine kapandığını, kuramsal yapı bağlamında giderek daha karmaşık ve teorik formulasyonlar yaparak kendini karmaşıklaştırdığını ama bi taraftan da tam tersine dışarıya çok fazla açıldığını, yani sadece teorikleşerek içe kapanmak değil aynı zamanda da popülerleşerek dışarı açılmak biçiminde ikili bir süreç yaşandığını düşünmek istiyorum, öyle olduğuna inanıyorum. Sadece biri değil, ikisi birden gerçekleşiyor. Bir taraftan alabildiğine teorikleşiyor neredeyse uzmanı olmayanların anlamayacağı bir söylemler dizisi üretiyor, öte taraftan tam tersine hiçbir dönemde olmadğı kadar sokaktaki adamı ilgilendiriyor. Ama aynı metinler

değil tabii ki. Mimarlık medyasında böyle iki ayrı uç tahayyül etmek bence daha gerçekçi olur. Tek tarafta olduğunu düşünürsek bence mimarlık dünyasında olup bitenleri hiç kavrayamayız.

5 Mimarlık medyasında (medyada) temsilin önemi size göre nedir? Bir kaynaktan bir hedefe gönderilen mesajda temsilin araç olarak kullanıldığı bir kanal olan mimari yayınlar için temsil nerede duruyor ve *Arredamento* temsili nerelerde ve nasıl kullanabiliyor?

Temsilden kastettiğiniz en geniş anlamda temsilse, yani plan ve kesit bastığınızda da, fotoğraf da birer temsil, bu anlamda düşünüyorsanız, demin anlattığım ikili süreç zaten bu temsil probleminin merkezî önem taşımaya başlamasını sağladı. Bir yandan kuramsal alana doğru alabildiğine yol alan ve bu anlamda içine kapanan bir mimarlık dünyası, öte tarafta da gittikçe belirgin biçimde mimarlık dışında da meslek insanlarına da birşey söyleyebilen bir alana doğru açılıyorsa, ikili bir uzanım yapıyorsa temsil problemi zaten burada hayati bir anlam taşımış demektir. Burada en azından mimarlığı temsil etme sorunuyla yüzyüzesiniz. Nasıl temsil edeceğiniz önemlidir tabi.Sokaktaki insan için ve hepimiz için mimarlıkta temsil problemiyle yüzyüze kalmamız gerekir. Nesnelerin, mimari artifact ların ya da tasarımsal artifact ların, tasarlanmış herşeyin kendişiyle ilişki kurup deneyimlediğimiz çağ çoktan kapandı. Deneyimleme yaşamımızın içinde neredeyse yer tutmamaya başladı. Hangimiz kaç yapıyı görerek üzerinde fikir beyan ediyoruz? Gördüğümüz yapıların yüzde 99'u temsilleri üzerinden konuştuğumuzdur. Yazılı temsilleri üzerinden konuştuğumuz, görsel temsilleri üzerinden konuştuğumuz ya da geometrik temsilleri üzerinden hatta hareketli imajları üzerinden konuşuruz. Modern dünya bunu giderk tırmandırdı ve bu geldiğimiz noktadada hiç olmadığı kadar temsile bağımlıyız. Benim gençliğimde hep öyle anlatılırdı: mimarlık yaşanır. Hanginiz kaç tane mimarlık yapısını görüp de yaşadınız söyler misiniz? Yaşamınızın tümünü mimarlık yapılarını dolaşmaya adasanız mimarlık dünyasında olup bitenin onda birini bile izleyemezsiniz. Hergün sayısız mimarlık yapıtı hangi biçimde olursa olsun üretiliyor ve bunların hiçbirini deneyimlemiyorsunuz, bunların hepsini temsilleri üzerinden okuyorsunuz ki bu da deneyimlemek değildir. Deneyimlemek binayla neredeyse empatik bir ilişki kurmak demektir, yapıyla bütünleşmek demektir ve öyle bir

şansınız yok. Bütün çağdaş mimarlık dünyası temsil problemi üzerinde düşünmeyerek tartışılamaz. Yani kuramsal problemin önemli bir parçası temsiliyet olmak üzeredir. En önemlisi de kuramsal düşünseniz de düşünmeseniz de yüzyüze kalırsınız, başka bir şansınız yok.

6 Bir mimarlık dergisi sizin deyişinizle bir yönelim, bir yaşam biçimi önermelidir. *Arredamento* size göre nasıl bir yönelim öneriyor?

Şunu söyleyeyim, Türkiye'nin güncel mimarlık dünyasında tartışılan ve cevapları kendiliğinden besbelliymiş gibi gözüken hiçbir başlığa *Arredamento*'nun prim vermemesini bir yönelim olarak söyleyebilirim. Bazı şeyleri asla duyazsınız, mimarlar odası nın söylemi içinde sözgelimi, yer alan hiçbir başlık kendiliğinden besbelli doğrularmış gibi yer verilmez. Belki de en temel yönelim o. Mimarlık dünyasında kendiliğinden besbelli hiçbir şey olduğuna inanamayacağımızı söylemeye çalışır. Bir pozisyonu varsa o pozisyon budur. Belli bir yöne işaret etmek olarak değil, belli bir yönelimin asla ve asla ziyaret edilmemesi gereken olduğunu söyleyerek pozisyonunu oluşturur. Bu işi hafife almayı öngören, reçeteler vermeyi öngören her türlü yaklaşım yer bulmamalıdır. Reçete mimarlık dünyasında düşünmemenin aracıdır, herşeyin cevabı varmış gibi gözükür ama aslında hiçbir cevap yoktur. Her cevap ürettiğiniz sürece vardır, her cevap taze düşünerek var, en önemlisi her cevap mevcut eleştirel söylemlerle ilişki kurarak ancak üretilebilir. Yani söylenmişliklere yönelik itirazınız yoksa yeni bir söz söyleme şansınız yoktur. Bir kere bu temel kabulden yola çıkıldığını düşünüyorum. Onun ötesinde kimseye yol göstermek hayatını asıl yaşayacağını anlatmak doğru mimarlık nasıl yapılırı anlatmak gibi bir görevi yok.

7 Derginin kapağı size göre ne kadar önemli bir göreve sahip ve siz dergi yayınlanmasında görev alan bir kişi olarak dergi kapağını ne kadar önemsiyor ve ne kadar kullanabiliyorsunuz?

Çok önemsiyorum, hemen söyleyeyim, bir kere derginin kapağı temsil probleminin bir parçası. Dergi bir pozisyon işgal edecekse, kapak da pozisyon işgal edecektir. Dolayısıyla bence derginin kapakları derginin yönelimini çok iyi anlatıyorlar. Bir kere burada alelade, zaten bildiğinizi varsayacağınız birşeyin içinde olacağını

varsayıyorsanız almayın. Bugüne kadar zaten bildiğiniz birşey üzerinden bu anlatılmayacak. Yıllar önce bir kapağı vardı, Tokyo kenti anlatılıyordu (Figure 16) ama halbuki orada ayakkabı olarak tokyo vardı. Yoksa bir Tokyo fotoğrafı basmak da mümkündü, kentin uzaktan bir görüntüsü de basılabilirdi, ama basılmaması çok şeyi söylüyor. Dikkat ederseniz hep böyle metaforik bir ilişki vardır, bu metaforik ilişki biraz aslında tahayyül kırıcı olarak işlev görür. Gönderme olarak tahayyül ettiğiniz herşeyin dışına çıkmayı teklif eden bir kapak mantığı var. Venedik, kanal koyabilirsiniz, gondol koyabilirsiniz, su koyabilirsiniz ama maske ve gözlük koymak ne alaka diye sormaya en azından yol açar. Bir ilişki var mı, var ama, epey bir dolaylı. Sanıyorum derginin kapağının bu temsil mantığı akıllıca kurulmuş bir mantık. Rastlantısal olarak hoş bir dergi yapalım diyerek yapılmamış. Tuğla (Figure 17) vardı mesela, tuğla için kravat ne alakası olabilir diye düşünebilirsiniz. Zaten sorun bu soruyu sordurtmak. Yoksa oraya üstüste iki tuğlayı koymak tuğla olduğunu anlatmaya yeterdi. Hiç kimsenin de "bu nedir" diyecek hali yok ama sorun. Bu şaşkınlık aslında derginin içinde bunu dedirtmenin bir yansıması. Bu bu kadar basit değilmiş, ben böyle düşünüyordum ama burada söylenen bambaşka. Böyle bir hayret nidası attırmayan bir mimarlık degisinin anlamlı olacağına inanmıyorum.

Figure 16: Issue 124, 2000-04

Figure 17: Issue 112, 1999-03

8 Size göre dergi kapağı ne kadar ticari kaygılar gütmeli ve *Arredamento* bunu ne kadar yapıyor?

Tabii ki *Arredamento* ticari değildir. Zaten derginin böyle bir tuhaflığı olduğu da söylenebilir. Bir açıdan bunun bir ticari tarafı var: bunu duyduğumu hatırlıyorum: en tuhaf kapak hangisiyse *Arredamento* odur, diyen insanlara da ben rastladım. Bütün dergileri dizdiğinde farklı, garabet birşey varsa o *Arredamento*'dur. O bir açıdan anlamlı birşey doğrusu ama ticari birşeyin amaçlandığını söyleyemem. Bülent Erkmen'in böyle bir derdi olduğunu hiç sanmıyorum. Derginin kapağı tuhaf olsun diye yapmıyor kapağı, ama derginin kapağı tuhaf oluyor. Güzel tarafı da o, yoksa en saçmasapan sonucu elde edeyim diye yapılmıyor o kapaklar.

9 Size göre dergi kapakları ne kadar bilgilendirici olmalıdır? Derginin içeriğine dair ne kadar direk mesajlar vermelidir? *Arredamento* yu bu açıdan nasıl değerlendiriyorsunuz?

Kapak içeriğinden bence hiçbirşey anlatmamalı. Bu temsiliyet probleminde zaten temel açımız budur, yani temsiliyet yazıyla anlatabileceğiniz birşeyi diyelim ki görsellikle anlatmak , ya da yapının kendisiyle inşai gerçekliğiyle anlatılan birşeyi resimle anlatmak temsiliyet demektir. Temsiliyet nesnesi anlattığından bağımsız olarak birşeyi anlatır. Bir kere bu temel kabulü hesaplamak zorundayız. Bu her durumda böyledir. Yani yapının fotoğrafı için artık o yapıdan özerk bir varlık olduğunu görürsünüz. Bu öyle bir noktaya gelir ki sonunda zaten Mies Van der Rohe'nin Barcelona pavyonundaki duruma dönüşür. Yapının fotoğrafları bugün inşa edilmiş halinden daha fazla dikkat çekmektedir. Yani gittiğiniz zaman zihninizdeki fotoğrafı ararsınız, bulamadığınız zaman şaşırırsınız. Barcelona pavyonu ile ilişkimiz gerçekten bu kadar tuhaf. O kadar çok çünkü imgelerin ve temsiliyet nesnelerinin varlığı sizi içine alır ki yapının kendisi artık sizi tatmin etmez. Böyle azımsanmayacak sayıda örnek var. Resmi kendisinden daha gerçek yapılardan söz ediyorum. Bazı durumlarda planlar öyledir. Yapının gerçek planını gördüğünüz zaman şaşkına dönersiniz. Medyada basılmak üzere hazırlanmış planlar var mesela Tugendhat evinin hiçbir planı gerçek Tugendhat evi değildir. Bazı parçaları atılır, bazı ayrıntılar ortadan kaldırılır ve Tugendhat evini bildiğiniz medya görüntüsüyle

tanırız. Gerçek projesiyle bu görüntüyü yanyana koyarsınız, bunlar aynı değil deriz. İşe bu kadar özerktir, tümüyle bağımsız değildir ama özerktir. Onun için reprezentasyon deniliyor bütün batı dillerinde yoksa re önekine ne gerek vardı, prezentasyon denilirdi sadece. Bence temsiliyetin temel gerçeği bu olsa gerek, kapak da bunun içinde. İçeride olan herşeyi burada okunmasını sağlayan birşey dğil, kendisi olarak var. Kendisi olarak varsa zaten kapak gerçekten işlevini yapıyordur. Ötekine soyunuyorsa o kaybedilmiş bir davanın peşinde koşuyor demektir. Yani derginin içeriğini anlatan bir kapak yapacağım diyorsanız bu olanaksız birşeydir. Asla başarılı olamayacak birşeyi yapmaya çalışan bir tasarımsal ürün vardır karşınızda.

10 Diğer mimari dergileri, kapak tasarımı açısından nasıl görüyorsunuz?

Başarısız görüyorum çünkü ötekini yapmaya çalışıyorlar, yapamayacakları birşeyi yapmaya çalışıyorlar. Kapağın gerçeğini anlamıyorsanız yapamazsınız, iki tane editör oturmuş şimdi kapağa ne basalım sorusunu sordukları zaman bence kaybetmişler demektir kapak bağlamında. O zaman gerçek bir grafik tasarımcıyla çalışmanız gerekir. Bu dünyanın heryerinde bir avuç insan tarafından başarılabilen birşeydir. Böyle bir zorunluluğu Türkiye'de henüz farketmemiş olmalarından kaynaklanıyor. *Yapı* dergisinin kapağı, Bülent Özay evden bir dia getirir ve kapağa o konurdu. Bu mantıkta dergi kapağı olamaz. Şık bir diayı bulalım, kapakta şık gözükür, tabi resim şıksa şık gözükür ama işlevini yapmaz. O zaman bu kapakla öteki kapak arasındaki farkı bile hatırlamazsınız. Şık fotoğraflardan oluşan şık birşeydir. Evet şıktır kapaklar ama birşey söylemez. Her türlü basılı nesnenin kapağı bu gerçeği dikkate almalıdır. Şık gözükerek, bir fotoğrafın bir kez daha yayınlanmasıyla çözülemeyecek bir sorundur bu. İçerde bir gökdeleni anlatıyorsanız kapağa da o gökdelenin fotoğrafını koyabilirsiniz, herkes de anlar bu gerçeği ama kapak bu kadar hafife alınabilecek bir konu değil. Ya da daha genel söyleyeyim, tasarım sorunu bu kadar hafife alınabilecek bi konu değil. Tasarıma ilişkin bir dergi çıkarıyorsanız, kapağı da söylenen sözden özerk bir varlığı olduğu gerçeğini kabul edecek kadar ciddiye almak durumundasınız. 'Benim gerimde dursun, benim içeride anlattıklarım önemli' diyemezsiniz, böyle bir yöntem yok. O zaman o kitabın kitap olduğu gerçeğini inkar etmek demektir, onun bu biçimle ya da başka bir biçimde

sunulması ve görselleştirilmesinin içeriğini de başka birşey kıldığını kabul etmek zorundasınız. Kapak içeriğiyle bütünleşir ve artık içeriğinin taşıdığından daha fazla anlam taşımasını sağlar her tür yayının. Artık içeriğinde söylenen sözden az olmayan bir mesajı vardır. Bence Türkiye'nin diğer dergilerinin anlamadığı şey bu, onlar asıl olan içeriği bir de kapak var zannediyorlar. Kapakla dergi bütündür, ama aynı zamanda kapak ondan özerk bir varlık taşır ve ikisi birlikte başka bir söz söylerler. Artık içeriğin tek başına söyleyeme yeterliliğinde olmadığı bir söz söylerler.

11 Size göre bir imaj nasıl bir temsil aracı olabilir? Bu imajın ne için kullanıldığı, hedefinin kim olduğu ve kullanıldığı ortam temsil edilen veya ulaştırılan mesaj açısından ne kadar önemlidir? *Arredamento*'nun mimarlara özel bir dergi olmasının kapaklara yansıması nedir?

Hedef kitlenizle ağlantınızı inkar edemezsiniz, her durumda her mesajın alımlanacağını, resepsiyonunun mümkün olduğunu düşünmüyorum, karşınızdakilerin niteliklerine bağlıdır. Eski Londra'daki *Times* gazetesini hatırlıyorum, hiçbir resmi olmayan sadece başlık ve yazılardan oluşan bir gazeteydi, sattığınız insanlar içinde medyatik fotoğraf beklemiyorlarsa bunu yapabilirsiniz. Sattığınız kitleye bağlı, onu görmek istiyorlarsa, görmediklerinde bu benim gazetem değil diyorlarsa satamazsınız o malı. Bunu inkar etmenin bir anlamı yok.

12 Obje fotoğrafları bir mimarlık dergi kapağında yer aldığında mimari temsil anlamında mimarlıktaki ölçek anlayışını ve belki de mimarlığın disiplin olarak sınırlarını nasıl yansıtıyor? Bu okuyucu tarafından size göre nasıl algılanıyor?

Ölçek anlayışına bir sınırlama getirdiğine inanmıyorum. Bence disiplinin sınırları açısından iyi bile oluyor, yani tuğla dendiği zaman tuğla anlamamaları gerçekten mimarlığın bugün geldiği bilgi alanının, oluşturduğu yeni açılımları dikkate almak demektir. Yani mimarlığı artık sadece inşa edilmiş nesne olarak düşünmediğimizi, düşünmeyeceğimizi, sadece içinde yaşamak ve işlevsel bazı gereksinimleri yerine getirmek olarak düşünemeyeceğimizi, erken modernist dönemdeki bütün o söylemlerin artık mimarlığı anlatmadığını biliyorsak kaçınılmaz olarak zaten kapakta bir kırılma olur. Bu içsel bir kırılma aslında, cognetif bir kırıl aslına bakarsanız. Kapak onu yapmalıdır, sizin o alana ilişkin yargılarınızla ilişkinizi tartışmalı hale

getirmelidir. O kırılmayı yapmak anlamlıdır ki ölçek de bu kırılmayı yapmak için uygun birşeydir. Tokyo gibi bir kenti pabuçla anlatmak öyle birşeydir. Tersi kırılmayı yapmaz yapmadığı zaman da yeni bir düşünme önerildiğini düşünmezsiniz ki zaten.

13 *Arredamento*'nun sizin için en çarpıcı, sizi en çok etkileyen, sizi en çok heyecanlandıran sayısı ve dergi kapağı hangisi ya da hangileri? Neden?

Bülent'in aslında uygulamadığı ama altüst etmek için kullandığı kapaklar var, Turgut Cansever (Figure 18) sayısında Turgut Bey'i jonglör olarak işlemişti, hepimizin tepki verdiğini hatırlıyorum. Başka birinde Ragıp Buluç'u (Figure 19) kravatından asmıştı, bu kadar hakaret edilmez diyerek uygulanmadı. Tokyo bu kapaklardan biridir. Nezih Eldem (Figure 20) kapağının çok anlamlı olduğunu hatırlıyorum, kendi yaptığı resmi fotoğrafın içine gömmüştü. Olaylı bir kapak olarak Haydar Karabey'in kapağı vardır (Figure 21), Haydar Bey çok alındı bu kapağa ama bence çok anlamlı bir kapaktı. Stirling kapağı (Figure 22) anlamlıdır bence, kendi kendisiyle hesaplaşan bir Stirling. Bence Atatürk Türkiyesi (Figure 23) çok eleştirel bir kapaktı, nasıl yozlaştırıldığının bu problemin çok akıllıca bir anlatımıydı. Güney Afrika (Figure 24) kapağı siyahla beyazın ilişkisi üzerine anlamlı bir kapaktı. Çek modernizmi (Figure 25) çekecek ile anlatılması, mimarların evlerinin bir böcek ilacı kolisi olması çok anlamlı bir kapaktı.

Figure 18: Issue 29, 1991-09

Figure 19: Issue 65, 1994-12

Figure 20: Issue 27, 1991-06

Figure 21: Issue 97, 1997-11

Figure 22: Issue 40, 1992-09

Figure 23: Issue 107, 1998-10

Figure 24: Issue 111, 1999-02

Figure 25: Issue 125, 2000-05

14 Türkiye de ya da dünyada etkilendiğiniz ya da takdir ettiğiniz, yeni sayısını merakla beklediğiniz bir dergi var mı? Hangi yönlerden kendinize ve ürettiklerinize katkıda bulunuyor?

Arredamento yöneliminde kapak yapan bir dergi söylemem. Güzel kapak yapan dergi çok ama en kötü kapakları söyleyebilirim. Mesela Japonların hiçbir şekilde bu problemi anlamadıklarını düşünürüm. İçeride ne varsa kapakta da onu görürsünüz, aksini yapan br Japon dergisi hiç görmedim, bu kadar tuhaf bir mantığı da hiç anlamıyorum, belki de ticari açıdan bir mantığı vardır. Belki de hedef kitleleri için çok anlamlı birşeydir. Cecil Balmond sayısında ürününün fotoğrafını kapakta bulursunuz, başka birşey beklemiyorsunuzdur zaten. Hiçbir Japon dergisi zaten eleştirel pozisyon almaz, hepsi bilgi vericidirler, hepsi aslında kitap gSee ibidirler. Öyle olunca belki de onlar için o kapak anlamlıdır. Avrupalılar ise yıllardır tutturdukları çizgideler, hiç kapaklarını sorguladıklarını sanmıyorum. Architectural Review bile 1940'lardan beri aynı kapak mantığını güdüyor, içindeki birşeyden bir detay alır genelde, temsil edici olma noktasından biraz koparılmış, tam anlayamayacağınız ayrıntıya inilmiş bir imajdır. Bence en akıllıca kapaklardan bir tanesi *Oppositions* kapaklarıdır, bir muhalefet yapıyordu ve muhalefet yaptığını kapağından anlardınız. Sarı bir kapak, üstelik itici bir sarı, hiçbir albenisi olmaması itina ile sağlanmıştır. Etkili de olmuş kapaklardır *Oppositions* dergi kapakları. Avant Garde dönemi kapakları çok anlamlıdırlar, 20'lerden 30'lara kadar çıkmış konstrüktif dönemi yansıtan Rus dergisi Sogromentaya Arkitektura kapaklarının hepsi çok ilginçtir, konstrüktivist kapaklardı onlar. Derginin mimari yönelimi ile kapakları örtüşürdü. Corbusier'in *L'Espirit Nouveu'*sunun hep aynı mantığı ile hafif ilkel numarasının yazışı derginin pozisyonu ile ilgili akıllıca kapaklardı onlar. Ama o *avant garde* dönem geçtikten sonra bence dergiler de kapaklarını savsakladılar. Şık kapak yapmaya çalıştılar, mesela Casa Bella'nın kapakları her zaman şıktır, ama ne söyler bilinmez.

15 *Arredamento* kapaklarının belli dönemler geçirdiğini düşünürsek, bu derginin içeriğiyle nasıl ilişkilidir?

Derginin değişim noktalarında kapaklar da değişir. İlk dönemlerde derginin içinden kolaj gSee ibidir kapaklar, derginin içeriğinden oluşan kolaj gSee ibidirler. Sonraki dönemde derginin içeriğindeki profil merkezli kapaklar vardır, dergide ağırlıklı yer tuttuğundan kapakta da öne çıkmıştı. Çünkü o dönemde Türkiye'de ve dünyada mimarlığı kişilikler üzerinden anlama çabası vardı. Hatta bazı insanların star laşmasını sağlamak gibi de bir rolü vardı ki bu bilinçli yapılan birşeydi. Çünkü mimarın kimliğinin uzun bir süre ihmal edildiği bir ülkeden bakmaya çalışıyorduk. Sadece binayı görmek isteyen, arkasındaki mimarı görmek istemeyen bir tutum vardı ve buna muhalif olduğu için profile ağırlık verilmişti. Sonra bu anlamını yitirdiğini düşünmeye başladı ve o zaman da problem üzerinden kapağı kurgulamaya başladık, dosya ve kavram gündeme geldi. Derginin içindeki kararlarla bağlantılıdır bu dönemler. Bu tür eğretileme, metaforik kapaklar da yaklaşık 50 sayıdır yapıyor Bülent Erkmen. Bu tamamen kendi bakış açısından çıkmış birşeydi. Her zaman o pozisyon vardı ama Bülent Erkmen metaforik olarak bunu ele almıyordu, şimdi öyle bir mantık uygulamaya başladı, ne zamana kadar yapar bilmiyorum...

B. Interview with Bülent Erkmen

Bülent Erkmen is the designer of cover of *Arredamento* since 1989, beginning of publication. Since the covers of *Arredamento* is focused in this research, an interview with the producer of those covers was unavoidable. The interview was made on 21.10.2006, starting at 10:00 a.m. at BEK Tasarım Office.

1 Derginin iletişim aracı olması konusunda ne düşünüyorsunuz? Dergi bir disiplin için nasıl bir iletişim aracıdır?

Derginin çok temel bir özelliği var, dergi süreli yayındır. Dergi 30 gün boyunca hazırlanıyor ve 30 gün sonra tekrar çıkıyor. 4 sene önce *Arredamento*'nun 150 sayısı çıktığında *100+50* kitabı çıktı. Bu uzun süre *Arredamento*'yu çok önemli bir yere konumlandırıyor. Bu süreklilik editoryal yapıdan derginin tasarımına kadar çok yer tutuyor. Bir derginin bir iskeleti ve standardı vardır. Bunlar hazır kalıplar olmalıdırlar ki bu hız olabilsin. Çünkü dergileri operatörler yapar, tasarımcılar onlara belli standartlar vermelidirler. Bu standartlardan bir dergi kimliği de çıkar. Derginin

anladığım editoryal özelliği bilgi verirken günün olan bitenini haberdar etmek görevi vardır. Daha doğrusu günün olan bitenini anlatırken geri dönüşlerle derinlemesine bilgiler vermek, belli konularda özel dosyalar yapmaktır. Yani bir kitap ağırlığına geçmeden kısa hacmi içinde belli küçük alanlara iletmek ve konusunda uluslararası ölçekte olanlarla ilgili okuru bilgilendirmek. Bir dergiyi dergi yapan editördür, bu çok önemlidir ve *Arredamento*'nun özelliği de böyle bir kadroya sahiptir. Gerek gelen taleplere cevap vererek, gerekse kendi bilgi birikimini ortaya koyarak belli bir karakteri olan bir dergi çıkarmak tamamen editörün işidir. Yoksa dergi gelmiş yazılardan derlenen yazılı bir yayın olmaktan öteye gitmez ki çoğu böyle. Derginin öncelikle editoryal kimliğe sahip olması lazım.

2 Tasarımın medyada yer almasını Türkiye için yeterli buluyor musunuz? Bunun gerekliliğine inanıyor musunuz?

Gerekli birşey ve şimdi yer bulmaya başladı. Fakat birdenbire fazlaca yer bulmaya başladı. Bir süs unsuru olarak, bir statü unsuru olarak içi boş bir şekilde yer bulmaya başladı. Tasarımla ilgilenmek bir statü unsuru olmaya başladı. Bunda fuarların çok etkisi var, 'tasarım iktidardır' diye fuarlar açılıyor. Yani bir içselleşmiş durumdan çok bir heves ve özenme döneminden geçiyor ama bu doğal bir süreç. Tasarımın gerçek bir değer olarak ortaya çıkma nedeni konusunda gerekli bilinç oluşmaya başladı. Bu giderek bütün alanlarda, modadan grafik tasarıma, endüstri tasarımından mimariye tasarım olgusu bir katma değer oluşturduğu bilinci oluşmaya başladı. Şimdi bunun artık kanıtlanması gerekiyor. Çünkü her disiplinde olan sahtesiyle gerçeği arasındaki ayrım zaman içinde umarım tüketici tarafından da anlaşılır. Murathan Mungan'ın bunun için bir lafı vardır: 'Sütün tadını bilmiyorsanız süte ne kadar su koyarsanız koyun süt süttür'.

3 Tasarımın kendi medyasını oluşturması mimarlığa, akademik ya da profesyonel anlamda kendini soyutlaması olarak görüyor musunuz?

Bir disiplin kendi içinde ne kadar güçlenir ve ne kadar kendi enstrümanlarını oluşturur, örgütsel bir yapıyı oluşturursa oradan nasılsa fazlalıklar sızar. O sızanlar medyayı ilgilendirir. Onun için mutlaka bu örütlenmenin olması gerekir. O

örgütlenmenin kendisi bir haberdir, yaptıkları bir haberdir. Onun için mutlaka o iyice güçlenirse oradan sızanlar gerektiği kadar medyada yerini bulur.

4 Medyada temsil sizce nasıl bir kavram? Yeterince verimli kullanılabildiğini düşünüyor musunuz? Temsilleri siz tasarımlarınızda nasıl kullanıyorsunuz?

Medyada kullanılan temsillerde kelimenin tam anlamıyla benzetme kullanılıyor, hikaye etme kullanılıyor, aşırı anlatımcı formlar kullanılıyor. Özellikle son 10 yıldır Türkiye'nin inanılmaz bir popülizme düşmesi, popülerliğin çok yaygın bir ifade aracı haline gelmesi herşeyin rahat ve kolay anlaşılır olması ve bunun talep olarak ortaya çıkması böyle sonuçları doğurur. Tüm öğrencilerime de birşeyi doğrudan anlatmamalarını tavsiye ederim. Bir tiyatro oyununda olay yatak odasında geçiyorsa bir yatak odası doğrudan temsil edilmemeli; yatağıyla, örtüsüyle, perdesiyle. Onun hayatınızdaki birebir karşılıklarını görerek anlatmaya sağlama yolunu hiçbir zaman tavsiye etmiyorum. Ama onu başka elemanlarla, *Arredamento*'da yaptığım gibi, metaforik denilen bir yaklaşımla, denileni düşündürtmek yoluyla denilene gitmek. *Arredamento*'ya gelmek gerekirse, 15 yıllık geçmişinde çeşitli dönemler var. Önce kolajlar var, daha sonra bir kendi kendiyle hesaplaşma dönemi var. Bir mimarın ya da kapak konusu olan kişinin kendi görüntüsüyle kendi işleri arasında bir tür ilişki kurma özelliği var, bozarak ve deforme ederek. Stirling (Figure 22) sayısında kendiyle kurduğu ilişki basit kolajlarla anlatılıyor. Ben kapağı bir makale gibi algıyorum, mimarın kendi ile çok eleştirilen işinin neredeyse göze batan haliyle. Bu bir grafik tasarımcının, Roman Cieslewicz (Figure 26), kendini temsil eden bir görüntünün arkasına saklanmış hali. Mies'in (Figure 27) kendi kendini oluşturma, kendi kendinin resmini yapma hali. Merih Karaaslan (Figure 28)-bu mimarı kapak konusu olarak almaya değer görmediğimi anlatır. Aslında daha duyarlı bir okumayla bu mimarın ne olduğu belli burada, normal sıradan oturmuş poz vermiş. Hiçbirşey işlenmemiştir bu kapakta, yani sadece bilgi kısmı kullanılıyor. Emanuele Luzzati (Figure 29)-kendini maske olarak kullanma hali. Gropius'un (Figure 30) sürekli aynı hali, yani yaptıklarının aynı olma hali. Ersen Gürsel'in (Figure 31) kendini kendinden doğurması. Erich Mendelson'un (Figure 32) sigara dumanından çıkan işleri. Bunlar kendi eskizleri, ben sadece ilişkilendirdim. Hiçbirşey eklenmeden sadece fotoğraflardan dekupe edilerek hazırlanmış böyle, Santiago Calatrava gibi

(Figure 33), bir dizi vardır kendi içinde. Peter Cook (Figure 34) gözlükten çıkarak bir yuvarlak delikten bakar. Kenzo Tange (Figure 35)-bu çok Japonik birşeydir. Ragıp Buluç'a da karşıydım (Figure 19), resim ters çevrilmiştir orjinal halinden, aslında kravatına asmıştım, geri gelince sinirlenip ters çevirmiştim. Yurdaer Altıntaş (Figure 36) arkadaşımdır ve bu fotoğrafı sadece kestim, onun o melankolik, neşeli, içkici ilistatif yanı ağırlıklı dünyasının gösterimidir. Bu bölümlerde hep bir el ve yüz meselesi işlenmiş. Sovyet tasarımın öncüleri (Figure 37) sayısında dönemin konstrüktivist göstergelerinden yola çıkarak öncülerini gösterdim. Erkut Şahinbaş'a da karşı çıktım (Figure 38), burada bilgisayarla yüzünü göstermedim, ve hiç sormamış neden diye. Turgut Cansever (Figure 18) sayısında aslında işlerini atan bir jonklör vardı, sonra onları hareketliyken bir yığın haline getirdim. Bruno Munari (Figure 39)-Munari'nin oyunu bu, göz formuna getirip üstüne koydum. Bülent Erkmen (Figure 40) burada kendi kendimi yaptım, kendi işlerim bunlar, arkada kendi kendimi kovalama hali var, Almanya'da sokaklardaki kiosklarda yapmıştım, kendi kendini hem kovalıyor hem de kendi kendinden kaçıyor. Önde ise aslında bir sihirbazlık gösteriliyor, önce 5 parmak var, kapattım ve açtığım zaman parmaklardan biri gitmiş, yani birşey yapıyorsunuz ama bu yapmanın sonucunda birşeyler gidiyor. Eller ve yüz de bir seridir, bir fotoğraftan eli ve yüzü alır oynarım ama mutlaka kendi eli olur. Haydar Karabey hadiseliydi (Figure 21), bunu yaptım önce küstü, çok sert dedi, etrafını yumuşattım bunu dahasonra daha çok beğendi. Bir yerden sonra portreler miyadını doldurmuştu, artık konuları öne çıkardım. Hep gündelik, doğal ve boyutları kapağın içinde kalabilecek nesneler kullandım, boyutlarını küçültmedim. Atatürk Türkiyesi'ni (Figure 23) böyle yapay, ucuz, yaldıza boyanmış, kötü bir nesneyle anlattım. Burada yazı ve mimarlığı (Figure 41) eleştirdim, yazı ile mimarlığın büyük sorunları var. Mimar yapıyı yapıyor ve informasyon sahibi olmadığı için mimar, bir yerine bir yazı yazıyor. Halbuki yazı çok dikkat edilmesi gereken birşeydir, bu kapakta A var ama A yazılmamış. Avusturya mimarisini bir Avusturya pastası ile anlattım (Figure 42). Stalin döneminde mimarlık (Figure 43): iki el aslında aynı eldir, solu anlatan bu eli alçı ile döktürtüp kendisine verdim, yani yumruğu kendisi kaldırmıyor, onu heykelleştirip ve putlaştırıp kaldırıyor. Marmara depremini içimde hissettim (Figure 44), bu kadar ince tasarlanmışla deprem arasındaki ilişki bu işte, bu kadar olanaksız. Mesela Hela tarihinde (Figure 45)
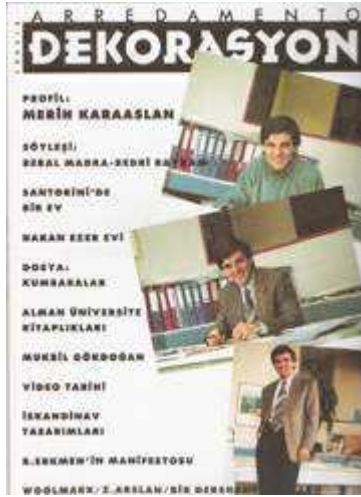
doğrudan doğruya çarşıdan bir koku giderici aldım ve hiçbirşeyiyle oynamadım, aslında bunların da okunması lazım. Tuhaf isimlendirmelerle de oynadım. Mesela Tokyo şehrini (Figure 16) ayağa giyilen tokyo ile anlattım. Kapakta uzun uzun birşey anlatmak yerine bir işaret koyarak dikkat çekilmeli ve içindekine ulaşılmalı. Burada Tokyo şehrini anlatmamıza gerek yok, bu onun işareti çünkü. Mimarlık ve Küreselleşme'de (Figure 46) şişede Coca Cola yazısı yok ama şişeyi tanırsınız, silseniz bile sildiğiniz belli olmaz. Mimarlık Süreli Yayınları (Figure 47)-bir büyüteçten başka bir büyütece bakmak. Aynı nesneleri tekrar tekrar da kullanırım başka kapaklarda. Taklit de sevdiğim bir iştir (Figure 48), canlısından bir cansız yarattım ve canlıyı cansıza benzettim. Öteki'nin hikayesi ilginçtir (Figure 49): bir tasarımcı ile bir fotoğrafçı bir ajanda yaptılar, 'Çocuklarınızı Bunlardan Uzak Tutun!' diye bir konsept ile ve bu konseptte yaratıklar var. Bu sayıda onlara nutuk attım, o yaratıklardan biri buydu ve sinirlenip aldım kapağa koydum. Bunu öteki haline getiriyor, yani her bize benzemeyeni kötü hale getiriyor. Halbuki önümüze koydukları şey inanılmaz yaratıcı, sadece bize benzemiyor. Neden sarışın bir Barbie'yi koymuyorsunuz? Tam bir şovenizm bence bu. Mimarlıkta Temsiliyet'te (Figure 50) Taklit sayısındaki kalem resmini buraya koydum ve olmuyor, mimarlık temsili gerçek değil dedim. Mimarların Tasarımları (Figure 51) Solingen marka bir makasla, çok fonksiyonlu bir çakının arasındaki fonksiyon farkını ortaya koydum, yani çakıdaki ne kadar makas, genellikle mimarların tasarımları budur, normal makas ise anonimdir.

Figure 26: Issue 43, 1992-12

Figure 27: Issue 44, 1993-01

Figure 28: Issue 46, 1993-03
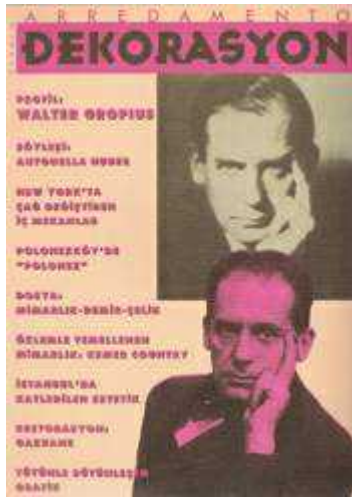

Figure 29: Issue 49, 1993-06

Figure 30: Issue 52, 1993-10

Figure 31: Issue 55, 1994-01

Figure 32: Issue 56, 1994-02

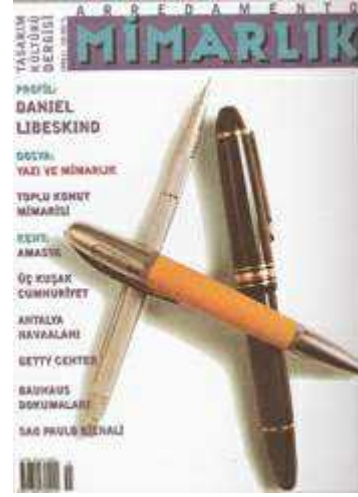**Figure 33:** Issue 59, 1994-05

Figure 34: Issue 63, 1994-10

Figure 35: Issue 64, 1994-11

Figure 36: Issue 71, 1995-06

Figure 37: Issue 75, 1995-11

Figure 38: Issue 78, 1996-02

Figure 39: Issue 24, 1991-03

Figure 40: Issue 23, 1991-02

Figure 41: Issue 108, 1998-11

Figure 42: Issue 115, 1999-06
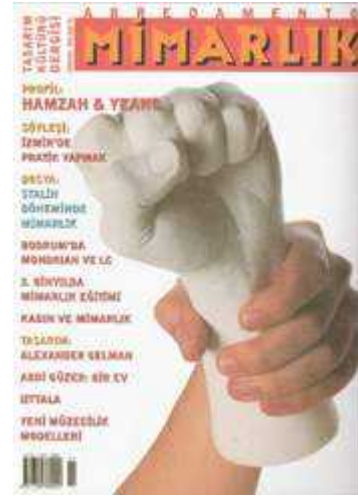
Figure 43: Issue 117, 1999-09

Figure 44: Issue 118, 1999-10

Figure 45: Issue 122, 2000-02

Figure 46: Issue 129, 2000-10

Figure 47: Issue 131, 2000-12

Figure 48: Issue 144, 2002-02

Figure 49: Issue 145, 2002-03

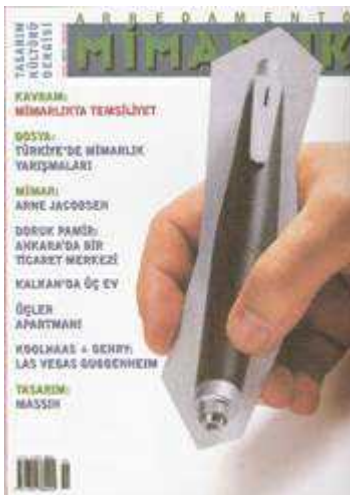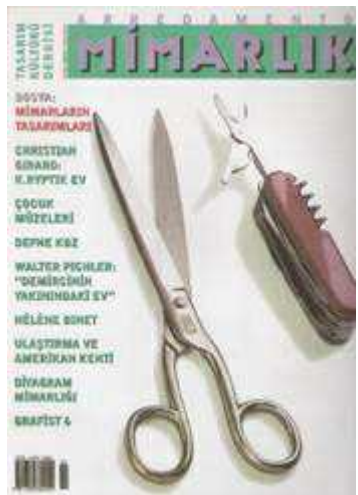**Figure 50:** Issue 146, 2002-04

Figure 51: Issue 148, 2002-06

5 *Arredamento* dergisinin 1989 yılında ilk kapak tasarımı nasıl oluştu? Bu işe ilk olarak nasıl başladınız?

Ömer Madra yayın yönetmeniydi, bir gün çağırdılar, sobet ettik ve ben onları eleştirdim herzamanki gibi nutuk attım. Hatta ilk toplantıda bu yayın tasarım kültürünü öyle bir içselleştirmeli ki bir yayın yönetmeni olarak bir kağıdı yırtıp üzerine '1 saat sonra döneceğim' dediğin zama kağıdın yırtılma biçiminin, üzerindeki yazının, yazdığın kalem ucunun kendiliğinden bir tasarım değeri olmalı. Yani içselleştirmeli, yoksa bu süs olarak kalır demiştim. Sadece kapak değil hep içi ile ilgili de destek oldum.

6 Türkiye de ya da dünyada etkilendiğiniz ya da takdir ettiğiniz, yeni sayısını merakla beklediğiniz bir dergi var mı? Hangi yönlerden kendinize ve ürettiklerinize katkıda bulunuyor?

Bir dönem Broudin'in yaptığı dergiler vardı. 80'lerde dergiciliği çok değiştirdi. Form dergisi aklı başında, sakin ve bu kulvarda bir dergi, daha çok marjinal dergiler ilgimi çekiyor, onlar da az basılıyor ve kısa süreli oluyor.

7 İmajlarda çizim, modelleme ya da resim yerine fotoğraf kullanmanızın bir amacı var mı?

Ben bunun gerçekliğini göstermek için yapıyorum, ben burada birşeyi patatese benzetmekle uğraşamam, anlatmak istediğim bu patatesin kendisi. Çizim algılanan ile algılayan arasına girer, hiçbirşeyin araya girmesini istemiyorum. Arkayı Beyaz bırakmamın nedeni de, bu objeler kağıdın üzerine konmuş ve fotoğrafı çekilmiş gibi görünmesi. Bu yüzden ölçeği böyle ve gölgeleri var. Bunu buraya koydum ve alabilirim demek için.

8 Her ayki *Arredamento* kapak tasarımı ve uygulaması için nasıl bir süreç yaşıyorsunuz?

Konusu veriliyor, biraz da bilgi istiyorum, eskiden profiller için fotoğraf istiyordum, şimdi sadece konuyu istiyorum. Biraz kişisel birşey,bazen bir ilişkilendirme, bazen doğrudan gösterim oluyor ve benim bir okumam ve bakışım var bu kapaklarda.

9 Mimarlara özel bir dergi oluşu sizi nasıl yönlendiriyor?

Daha tasarıma yakın insanların okuması, daha düşünce boyutu gelişmiş insanların hedef kitlem olması, bu herkese yapılamaz. Bir de 15 senedir çıkıyor olması ve bir geleneğinin olması, ulaşılamıyor olması. Bu kapaklara kimse cesaret edemez, yurtdışında bile zor.