

ANALYSIS OF THE LIMITS OF REPRESENTATION
OF ARCHITECTURAL PHOTOGRAPHIC IMAGES IN PERIODICALS

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ABSTRACT

ANALYSIS OF THE LIMITS OF REPRESENTATION OF ARCHITECTURAL PHOTOGRAPHIC IMAGES IN PERIODICALS

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This study aims to analyze the limits of representation of architectural photographic images in periodicals within architectural media that shape today's architectural production. This aim is accomplished in three sections; "examining the power of image in architecture"; "examining architectural media" and "examining the periodicals' attitudes towards using architectural photography".

A case study is done to uncover the relationship between the photograph and the medium that it takes place on and determine the continuities and discontinuities between the architecture and visual language that is used to 'represent' it. Zaha Hadid is selected as she is one of the leading figures in contemporary architectural culture and her projects are widely published in media.

The exemplary periodicals from different cultural domains are selected according to their positions in architectural media. Selected examples are thought to be the representative for each domain. The contextual properties of each domain are outlined and compared through a set of variables. These variables appear to form the ground for the identification of the limits of architectural media within contemporary architectural production. Finally, the case study aims to understand the periodicals' attitudes towards using photographic imagery and finally compare architect's intentions and design considerations about his projects and the way it is represented in selected periodicals.

Keywords: Architectural Photography, Architectural Media, Architectural Periodicals, Architectural Publishing, Representation

ÖZ

DERGİLERDEKİ MİMARİ FOTOĞRAFİK İMAJLARIN TEMSİLİYET SINIRLARI ANALİZİ

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Bu tezin amacı, günümüz mimari üretimini şekillendiren, mimari medya içindeki dergilerde yer alan mimari fotoğrafik imajların temsiliyet sınırlarının analizinin yapılmasıdır. Bu amaca üç adımda ulaşılmıştır; “imajın mimarlıktaki gücünün incelenmesi”, “mimari medyanın incelenmesi” ve “dergilerin mimari imajı verme davranışları”.

Fotoğraf ile üzerinde yer aldığı kültürel ortam arasındaki ilişkiyi çözmek ve mimari ile bu mimariyi temsil etmek için kullanılan görsel dil arasındaki süreklilik ve süreksizlikleri belirlemek için vaka analizi yapılmıştır. Çağdaş mimarlık kültüründe öncu bir figür olduğundan ve projeleri medyada yaygın olarak basıldığından, vaka analizi için örnek mimar olarak Zaha Hadid seçilmiştir.

Farklı kültürel ortamlardan olan örnek dergiler, mimarlık medyasındaki pozisyonlarına göre seçilmiştir. Seçilen örneklerin her ortamın temsilcisi olduğu düşünülmüştür. Her bir ortamın bağlamsal özellikleri listelenmiş ve bir takım değişkenlere göre kıyaslanmıştır. Bu değişkenler çağdaş mimari üretim içindeki mimari medyanın sınırlarının belirlenmesi için gerekli zemini oluştururlar. Sonuç olarak, bu vaka analizinin amacı; dergilerin mimari imajı verme davranışlarını anlaşılması ve sonuçta mimarin kendi projeleri hakkındaki niyetleri ve tasarım düşünceleri ile dergilerin mimariyi sunma biçimlerinin karşılaştırılmasıdır.

Anahtar Kelimeler: Mimari Fotoğraf, Mimari Medya, Mimari Dergiler, Mimari Yayın, Representasyon/Temsil

To My Parents

ACKNOWLEDGEMENTS

The motivation behind this study is my interest in art, design and visual media. Prior to my architectural education, starting from childhood I used to dabble in different braches of design. Designing clothes for my dolls, building houses for my pets, printing magazines for children and painting walls of our children club were all my childhood hobbies that lead me to design. My years in METU helped me to develop a vision about design which is an inseparable part of my live now.

I, highly, would like to thank my supervisor C. Abdi Güzer for his trust, support and guidance throughout this study.

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CHAPTER 1

INTRODUCTION

1.1 Problem Definition and Aim of the Study

Today we live in a world that is surrendered with visual technologies. Television, films, newspapers are the communication mediums that are full of images like TV shows, movies and advertisements, but how much are we aware of these images and their affect on us? In his book *Designing with Photographs*, Tilbor Kalman introduces the image as;

On an intellectual level, the image is seen as a symbol. And symbols vary according to education, culture and so on. But there is the emotional level...Every image also communicates in the secret language of feelings- it makes you feel something. On this level consciousness is greater.¹

Both two levels; intellectual and emotional level, forming gateway to a construction of a meaning of an image, depend on a person individually. Understanding of each image may differ from person to person as their background, ideas and experiences

¹ Tilbor Kalman, 1998, In Bonnici, Peter and Proud, Linda. (eds.), Designing with Photographs, Crans-Pres-Celigny: RotoVision, p. 9.

differ. Since what constitutes our way of feeling is shaped by our experiences related to life, the meaning that we assign to an image is shaped accordingly.

Images form a secondary language in addition to what we read and speak. Today we construct the world and its meaning through the systems of representation we deploy. Visual media is a kind of system of representation that's why it is essential to analyze and understand the images that surround us and their cultural positions in different mediums. Peter Bonnici and Linda Proud in their book *Designing with Photographs* assimilates the visual language to the 'tone of voice' of a message and state that "we tend to trust our readings of tone of voice rather than words spoken. As when in answer to: 'How are you?' we get back 'I'm okay' spoken in a gloomy voice, we believe the tone and not the words, so too with the visual language-people believe the tone!"²

The situation is very similar in the field of architecture as images play a vital role for communication. At the start, an architect's tools for communication are his drawings; sketches, plans, sections, elevations, perspectives and after that scale models but on the whole he conveys his ideas through images. Helene Lipstadt in her book *Architecture and Its Image: Four Centuries of Architectural Representation* introduces the beginning of the formation of visual images as follows;

In the sixteenth century, the 'visualization' of architectural thought emerged from a pyramiding of successive technical inventions and innovations in the techniques of representing architectural space and forms, the full promise of the printed and illustrated book was rapidly realized. The printed figuration that communicated without recourse to a text not only drew closer through that independence to the unglazed building, but also replicated the self-sufficiency of the drawing as pure conception.³

² Peter Bonnici and Linda Proud, 1998, *Designing with Photographs*, Crans-Pres-Celigney: RotoVision, p. 12.

³ Helene Lipstadt, 1989, "Architectural Publications, Competitions, and Exhibitions," In Eve Blau and Edward Kaufman (eds.), *Architecture and Its Image: Four Centuries of Architectural*

After the design process, these photographic images of his end product become his tools for communication. In practical life; brochures, magazines, newspapers, books, architectural periodicals, catalogues of industries are examples to the some of the mediums that architects come across with architectural images. Of these architectural periodicals are the most widespread mediums that are followed by anyone related and/ or interested with the field of design but most popularly by architects.

Today photography evolved into a mass communication tool, I believe, affecting and even creating architectural tendencies and styles. Architectural media has power to convert and give shape to architectural production. Since images in periodicals are the tools of visual media which play a pioneering role as being a ground for disseminating architecture, it is essential to understand the power of photographic images and analyze the representative limits of images. Nowadays popularly, image based reproductions of architecture started to occupy periodicals. The representative limit of architectural media within architectural production, shaped by an architectural photography in periodicals is of essence. Which architectural attitudes are being promoted, highlighted, how they are being promoted, which characteristics stand out, is it possible to group these characteristics under different cultural mediums and what is the current validity of these presentations?, are some of the meaningful questions to pose.

As looking for an answer to these questions by means of case study done among selected projects and periodicals which demonstrate how trends in the domain of architecture evolved over time, this study will try to arrive at a conclusion about the representative limits of architectural photography and shed valuable insight to contemporary architectural production. Presently architectural value systems started

Representation, Works from the collection of the Canadian Centre for Architecture, Massachusetts: the MIT Press, p. 130.

to gain new meaning in cultural domains. This study aims to uncover the relationship between the photograph and the cultural medium that it takes place on and determining the continuities and discontinuities between the architecture and visual language that is used to 'represent' it. This thesis is an effort to transcribe the architectural value systems generated by images and to analyze the limits of architectural media over architectural production in present-day.

1.2 The Method and the Limitations

In his book *Designing with Photographs*, Tilbor Kalman states his irritation about people's non-accentuate behaviors about understanding the importance of an image in today's culture as follows; "How to look at photographs should be taught in the school but isn't. There is no course which teaches how to stop and how to listen to the sounds of an image. It's disturbing that in an image-driven culture no-one knows how to look at the images."⁴ Image is an essential tool used to deploy the culture of architecture. That's why it is also essential to stop and listen to the sound of an image in architectural culture. Image culture produced by architectural magazines reaches to architects by different mediums. Analysis of the images in periodicals representing different mediums, and architectural culture created by these images effects architects' vision and creation that's why the method for the critical reading of images in architectural periodicals from different cultural mediums will be based on case studies.

The selected periodicals, introducing architectural projects, are limited in number depending on their availability and their state of belonging to different cultural mediums. These periodicals are going to be analyzed in terms of their both textual and visual properties. Interrelation between the contextual positions of periodicals

⁴ Tilbor Kalman, 1998, In Bonnici, Peter and Proud, Linda. (eds.), *Designing with Photographs*, Crans-Pres-Celigny: RotoVision, p. 9.

and architectural images within these periodicals is to be investigated. The exemplary periodicals for different cultural domains are selected according to their positions in architectural media. Selected examples are thought to be representative for each domain. The contextual properties of each domain are outlined and compared through a set of variables. These variables appear to form the ground for the identification of the limits of architectural media within contemporary architectural production.

Different cultural mediums that are going to be formed according to the consequences of the case studies will include all ranging from highly popular to highly academic. Some periodicals which have a sub-position and transitory position in between these cultural domains are intentionally ignored. Periodicals covering topics like decoration, fashion, architecture, interior design in one issue may be grouped under the topic of popular cultural medium. Professional cultural medium appears to play a transitory role in between the popular and the academic domain. Academic cultural medium covers the periodicals which are mostly followed by the academic board and not addressing the public most of the time.

What are the limits of the representation of architectural photographic images in different cultural mediums? What are the continuities, discontinuities, transparencies, transitions, juxtapositions, oppositions among these three mediums? How do the images, published in an academic critical medium affect the popular culture and how popular culture expresses that with its own way of representation? What makes an architect's production get published in all magazines from academically respected to popular? What are the qualities that make it possible? Is it the quality of the architecture or the image, are the questions to be answered after the analysis of images.

This study will intentionally avoid the relevant topics like semiotics and semantics as concentrating on the representative limits of architectural photography in

periodicals. Since in most cases all we know about a building is all we get from photographs, it is essential to analyze the attitudes towards using architectural images in these mediums. This study is going to structure a framework to understand the relationship between architecture and the represented image of it by referring to the analysis of the visual material; the published architectural photographs.

1.3 The Visualization of an Architectural Contemplation: Representation

J.J Gibson, in his book *The Senses considered as Perceptual System*, groups the perceptual system into five; “orienting system, the auditory system, the haptic system, the taste-smell system, and the visual system.”⁵ These perceptual systems dominated mostly by the visual perception system, work in collaboration to shape our minds. Eye which is the primary organ of the visual perception system works in a similar way at all as we all see the world more or less in a same way, but the way we understand and interpret the world are different from person to person and may have changes at the same person from time to time. In *Ways of Seeing*, John Berger states that “the way we see things is affected by what we know or what we believe and he continues with an example from the Middle Ages, comparing the meaning of the sight of fire when men believed in the physical existence of Hell and what it means today.”⁶

Regardless of its representation and our perception of it, our way of reading an image of any objects changes. Effected by our perception of the world, our reading of images differs from person to person. The understanding of the way we perceive the built environment by means of images requires an understanding of the

⁵ J.J. Gibson, 1983, *The Senses considered as Perceptual System*, (1st edition published in 1966), Westport: Greenwood Press Publishers, p. 45.

⁶ John Berger, 1972, *Ways of Seeing*, London: The British Broadcasting Corporation and Penguin Books Ltd., p. 8.

representation. Representation is a multifaceted term that covers broad usage in different contexts. Michel Graves in his article *Representation* states that;

The very idea that we can represent something is interesting in itself, since whatever we seek to represent becomes changed in the process. Representation is seeing something again, it is an idea, an artifact, a reoccurrence, a replica of something else, it is important to remember that representations do not act so much as substitutions for, as interpretation of the thing represented.⁷

Throughout the years it has been supposed that photograph of the any particular object would give the first hand information about it, but actual case is not like that today. As most people would agree, what we see directly means the first and what is being conceived by the help of any other mechanism means the second hand representation of a particular object. Colomina in her book *Privacy and Publicity*, comments on the medium of photography as “transparent” media, on first reflection. “But that which is transparent, like the glass in our window, also reflects (as becomes evident at night) the interior and superimposes it onto our vision of the exterior.”⁸

Eric de Mare, in his book *Photography and Architecture* mentions about the vital importance of photography in forming a ground for the development of other technologies as follows;

As a mean of record and communication photography is now taken for granted but obviously, without its aid over past eight decades, the new spreading ideas in architecture and building technique throughout the world, as many other fields, would have been comparatively slow.⁹

⁷ Michael Graves, 1982, *Representation and Architecture*, Omer Akin, Eleanor F. Weinel (eds.), Silver Spring, MD: Information Dynamics, p. 28.

⁸ Beatriz Colomina, 1994, “Photography,” *Privacy and Publicity*, Massachusetts: the MIT Press, p. 80.

⁹ Eric De Mare, 1961, “Photography and Architecture.” *Photography and Architecture*. London: The Architectural Press, p. 17.

Photography has effects in the field of architecture like others, in relation to the issue of representation and reproduction. After seminal studies done in relation to visual system, essays and articles written on vision and visibility, firstly the issue of representation and then reproduction started to be discussed among architects, photographers, sociologists, philosophers and so on. In *Work of Art in the Age of Mechanical Production*, Walter Benjamin writes about the reproduction as;

In principle a work of art has been reproducible. Man made artifacts could always be imitated by men. Replicas were made by pupils in practice of their craft, by masters for diffusing their works, and, finally, by third parties in the pursuit of gain. Mechanical reproduction of a work of art, however, represents something new.¹⁰

Joachim Giebelhausen in her book *Architectural Photography* states that “the principal object of architectural photography is to convey an idea of the plastic and three-dimensional aspects of architecture on two dimensional planes.”¹¹ In architectural photography the situation is much more complex since a photograph in a periodical while introducing a project or a proposal can be both objective and subjective.

The trouble between the real and its projection is more accurate when it comes to the subjectivity and the objectivity. “The word subjective means pertaining to or characteristic of an individual; personal; individual”¹² and “the word objective means that not influenced by personal feelings, interpretations, or prejudice; based

¹⁰ Walter Benjamin, 1986. “The Work of Art in the Age of Mechanical Reproduction” In Hannah Arendt (Ed.), 1964, *Illuminations*, Harry Zohn (trans.), New York: Schocken Books, p.218.

¹¹ Joachim Giebelhausen , 1965, *Architectural Photography*, Munich: Karpf, p.19.

¹² Definition for word ‘subjective’, 23 May 2007, <http://dictionary.reference.com/browse/subjective>

on facts; unbiased.”¹³ We interpret what we have seen unconsciously, so everything we see takes its place in our mind as having some ‘pre-info’ about itself. Photographs are not, as they are often understood, a mechanical record. In addition to the selection of sights, the subjectivity of images comes as camera lens involves some degree of subjective choice through selection, framing, personalization and the objectivity of images comes as camera being a recording device. Ernst H. Gombrich in his book *Art and Illusion* says:

The problem of what constitutes a representation, however, has always been acute because what we see is not what is out there. The reason is that our visual image of an object is the result of processing by our nervous system and our cognitive apparatus, which contains rules for making sense of the world about us. In art, it is said that there is no ‘innocent eye’.¹⁴

Robert Elwall In his book *Building with Light* writes about the relationship between architecture and photography. He states that;

In addition to their visual kinship, photography has exerted a profound influence on both the study and practice of architecture. Our first, sometimes only, impression of a building is often formed by a photograph, and the skilled photographer can help us to see even the most seemingly familiar structure with a fresh eye. The persuasive images of past photographers have not only shaped the way their contemporaries viewed the architecture of the period, but also continue to influence the way we perceive it today.¹⁵

There have been several studies done to discover in what ways the introduction of photographic technologies altered the artistic and informational capacities of the

¹³ Definition for word ‘objective’, 23 May 2007, <http://dictionary.reference.com/browse/objective>

¹⁴ Ernst H. Gombrich, 1994, *Art and Illusion: A Study in the Psychology of Pictorial Representation*, Oxford: Phaidon Press, (rev. ed., 1977), p. 14.

¹⁵ Robert Elwall, 2004, *Building with Light: The International History of Architectural Photography*. London: Merrell. (rev. ed., 1953), p. 8

graphic media. This study is based on the hypothesis that today architectural photographs published in architectural periodicals gained a transformative supremacy on architectural culture. Being architects' gateway to public; architectural photographs in periodicals are the evidences of how extremely media effect and shape the development of contemporary architectural culture.

CHAPTER 2

PHOTOGRAPHY/ ARCHITECTURAL PHOTOGRAPHY/ THE POWER OF IMAGE

2.1 From Camera Obscura to Today

In the history of photography, developments took place quite fast one after another. In 1802 Thomas Wedgwood discovered how to print an image, but not how to fix it. Eric De Mare in his book introduces the very preliminary stages of the development of photography as follows;

The first photograph ever taken was by the Frenchman, Joseph Nicéphore Niepce, in 1820's. It was a study by a metal plate coated with a solution of bitumen. After him it was Henry Fox Talbot who achieved a paper negative in 1835. Within few years in 1840, Daguerre published the first book with illustrations which was indeed, a set of lithographic prints copied from Daguerreotypes.¹⁶

However the book published by Henry Fox Talbot in 1840s named *The Pencil of Nature* was the world's first book of photographs. Prior to these, there was a long history of camera obscura which has its roots in 5th century B.C.

¹⁶ Eric De Mare, 1961, "Photography and Architecture," Photography and Architecture, 1961, London: The Architectural Press, p. 20.

Camera obscura is a simple box that has a hole in one side. (Figure 1.1) Through this hole the light enters into the box and creates a converted image on the other side. If we think of this box in a large scale; as a dark room having a pinhole from which the light enters, then we can make clear the image production process in camera terms as the light converges into the room through the hole transmitting with it the object(s) facing it, the object will appear in full colour but upside down on the projecting screen/wall opposite the hole inside the dark room. “The explanation is that light travels in a straight line and when some of the rays reflected from a bright subject pass through the small hole in thin material they do not scatter but cross and reform as an upside down image on a flat white surface held parallel to the hole.”¹⁷ In her book *Architecture from Without Theoretical Framings for a Critical Practice*, Diana Agrest introduces camera obscura as;

A room for representation or the representation of a room. A place for representation or the representation of a place; this is the camera obscura. A dark room where light penetrating through a small hole creates a world of illusion. The light is the shifter that permits transformation of the real into representation of the real, in one instant, at one point. The fixation of that instant accounts for the history of photography. That point in time and space also accounts for a great deal of the history of Western architecture since Renaissance and its concomitant problem of representation. That point that allows light to enter the camera obscura, creating an inverted image, is what ultimately links architecture and photography. Photography is a reflected image, but, as opposed to the simple inversion of the mirror image, it is further transformed by its technical manipulation, and especially by the framing that makes of the real a sign.¹⁸

¹⁷ Definition for ‘camera obscura’, 1 March 2007, http://en.wikipedia.org/wiki/Camera_obscura

¹⁸ Diana A. Agrest, 1993, “Framework for a Discourse on Representation,” *Architecture from Without. Theoretical Framings for a Critical Practice*, Cambridge. London: The MIT Press, p. 157.

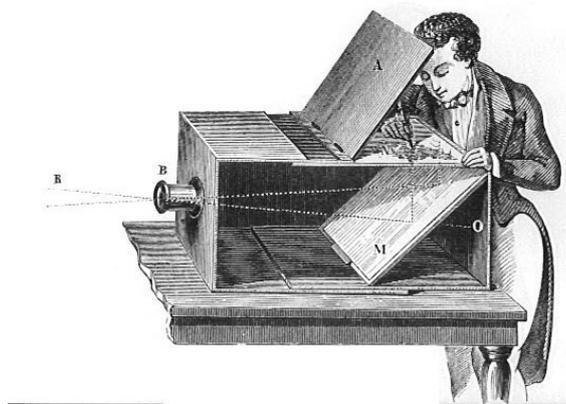


Figure 1.1 Camera Obscura

Source: <http://www.isodarco.it/images/candriai01camuffoGanot.jpg>

From the first invention of permanent photograph by Joseph Nicephore Niepce in 1826 to these days, photography has always been a tool for people from different fields, to communicate their ideas to other people. This mission of forming a ground for communication, caused the field of photography to develop and widespread rapidly. Due to this progress, studies related to this field expanded by the help of developing technology. As Edmund Burke Feldman claims in his book *Photography and Reality*, “like perspective in the fifteenth century, photography entered human consciousness as an art that controls a superior cognitive technology.”¹⁹ Today, like in many other fields, we are surrendered by digital technologies in the field of photography. Equipments and devices developed; they all started to have new functions to make process and the end product better. New technologies added to cameras and components started to become much smaller. The process itself became ‘automatized’. New generation cameras having high technology components and software made all the controls; such as light measurement and focusing, to eliminate the skill for users.

¹⁹ Edmund Burke Feldman, 1987, “Photography and Reality,” Varieties of Visual Experience: Art as image and idea, Englewood Cliffs, N.J.: Prentice-Hall, p. 431

Together with the developments in printing area like the invention of laser printers, new papers having different qualities, printing process has become the right hand for the developments in photography. Besides, the tradition of printing photographs in black rooms which are taken by manual cameras is never out of date. Digital images constructed by digital cameras provide more opportunities which can be counted as creation of digital images; that the taken image can be seen by the help of the small LCD screens mounted to a camera. New digital screens with higher resolutions, sensors with more pixels discovered one after another to allow the photographer to form profound images.

Digital image editing methods emerged so that we can make unlimited corrections and add new effects to our images such as changing the brightness and contrast. You can make corrections and additional effects on image and carry over the taken photographs into the printed status faster than the manual one. Even the correction of the view point and the perspective are possible with these tools. During these times software programs like Adobe Photoshop, Picture Publisher are the photographer's best friends who are interested in digital technologies. Developing rapidly in time, these versatile mechanisms found their place in many genres and mediums but the basic inspirational object behind all these technologies remain the same; the camera obscura.

2.2 Architectural Photography

Image is a part of a communication. Centuries ago people used to communicate through images that drawn on the walls and stones. Still today archeologists struggle to decipher the unidentified data about the ancient times through those symbols and images. Today still 'image/photograph' as a tool, 'imagery/photography' as a field attracts attention as they highly dominate everyday life through media. Similarly in the field of architecture photography gained such a power to affect and even create architectural tendencies.

In his book *Architectural Photography*, Molitor states that different from U.S., “the early appearance of the photography of architecture started with the documentary projects for the archeological sites and preservation studies in Europe, between 1850 and 1890.”²⁰ According to Simon Niedenthal, the discipline of historic preservation depends critically upon photographs. For preservationists, photographs constitute an essential archive and as Mitchell Schwarzer states in his book *Zoomscape ‘Architecture in Motion and Media’*; “photographs of a building shortly after construction become the datum by which to understand its original and idealized appearance.”²¹ A lot of photographers like Berenice Abbott, Walker Evans and Dorothea Lange whom are American examples; had been commissioned for the documentary projects. Richard Pare in *Photography and Architecture* mentions about the synchronous development of photography with documentary projects as; “photographers were commissioned by municipal and private agencies to document old buildings about to be destroyed by rapid urbanization and the city planning edicts that developed at the same time as photography itself.”²² Photography’s purpose has been widely discussed among scholars but at long last it can be said that regardless of their intention, all photographs soon become a document giving information about the building at that moment and time, and accordingly ‘objects’ themselves as a tool of communication.

J. W. Molitor categorizes the American history of development of architectural photography into three periods; “the documentary period up to 1930, the dramatic or impact period from 1930 to 1950, and the golden period from 1950 to present and he continues, to avoid misunderstandings about the periods, as; it must be borne

²⁰ Joseph W. Molitor, 1976, *Architectural Photography*, New York: John Wiley and Sons, p. 143.

²¹ Mitchell Schwarzer, 2004, “Photography”, *Zoomscape ‘Architecture in Motion and Media’*, New York: Princeton Architectural Press, p. 171

²² Richard Pare, (ed.), 1982, *Photography and Architecture: 1839-1939*, Montreal: Canadian Centre for Architecture, p. 8.

in mind that there can be no exact cutoff date and that the work of some photographers will of course extend from one period to the next.”²³

In the first group Molitor mentions about Raymond Trowbridge, an American photographer who is best known for his photography of the Chicago School of Architecture. For the second period; Robert Damora and Ezra Stoller has given as an examples. (Figure 2.1) As Molitor states, “Damora is another American photographer and an architect about whom Walter Gropius considers that he is the best photographer of architecture in this country as he has an intuitive understanding of architectural space and has a most acute vision and sense of observation.”²⁴

For the golden period of the architectural photography, he adds some famous names like Julius Shulman, Balthazar Korab, Frank L. Miller, and Maynard Parker who are renowned because their work of architectural photography had become known prior to the original “work”; architecture. Of these for example Shulman, became famous with his photographs of the Richard Neutra’s Kaufmann House. (Figure 2.2) Joseph Rosa, in *A Constructed View: The Architectural Photography of Julius Shulman*, introduces Shulman; his approach to photography and architecture by also giving some clues about technical issues. “Shulman’s photographs do not necessarily document the house but reflects an image of the postwar lifestyle that was to become representative of the modernity of the California.”²⁵ Julius Shulman is an essential figure in architectural photography as he played a leading role for the alteration of modernism in United States by public easily.

²³ Joseph W. Molitor, 1976, Architectural Photography, New York: John Wiley and Sons, p. 143.

²⁴ *Ibid.*, p. 148.

²⁵ Joseph Rosa, 1994, A Constructed View: The Architectural Photography of Julius Shulman, New York: Rizzoli, p. 54.



Figure 2.1 John Johanson's Sprayed Concrete House, photograph by Robert Damora

Source: <http://www.yale.edu/opa/v32.n10/story9.html>



Figure 2.2 Richard Neutra's Kaufmann House, Photograph by Julius Shulman

Source: http://www.mediabistro.com/unbeige/original/oz_kaufmann.jpg

At the time when photography first developed as a field, it was too expensive to be simply a hobby and also to be used widely. Therefore, the people who were interested in it were a lot in numbers compared to those who were practicing it professionally. Together with the increase in demand, observed in time, photography started to become available to all. Photography becomes widespread as

it can be fit into different sizes in people's daily life. Edmund Burke Feldman claims that "the small size allows it to be carried to everywhere because it fits into a wallet or a purse and the larger size as used for advertising and display purposes make it the most public of visual art forms."²⁶ Edmund Burke Feldman in his book *Varieties of Visual Experience* states that this being widespread usage of camera made five important points into our lives;

First, the privilege of owning images has been extended to the masses. Second, the ownership of images has produced a quantum leap in the capacity of ordinary people to see themselves and their environment objectively. Third, the ability to take photographs, and to judge them, seems to confer more capacity to participate in cultural affairs generally. Fourth, greater participation in cultural affairs increases participation in politics. Fifth, collecting paintings is relegated to old elites whose status is secure, or to a new class that aspires to elite status.²⁷

First depending on the technology there was only black and white photography applicable now next to black and white photography, color photography emerged together with its discussions mainly on representation and reproduction directly affecting the field of architecture and architectural publications. Terry Hope in his book *Black and White Photography* asks substantial questions to the reader to uncover the position of the black and white photography in contemporary culture and says that;

So much for the subject: what about the medium? What is it about black and white that makes it so enduring? Sheer logic should dictate that, with color film so accessible and of such high quality new black and white should have been relegated to the history books long ago. But instead the opposite has happened. It's taken on a new life of its own, and is gaining a steady and growing following across the world.²⁸

²⁶ Edmund Burke Feldman, 1987, "Photography and Reality," *Varieties of Visual Experience: Art as image and idea*, Englewood Cliffs, N.J.: Prentice-Hall, p. 447.

²⁷ Ibid., p.437.

²⁸ Terry Hope, 2002, *Black and White Photography*, Crans- Pres- Celigney: Roto Vision, p. 6.

Black and white photography, without being predicated on technological developments and time, has its own particular characteristics that make it preferred by architectural photographers. With black and white photography, one is supposed to understand the object, that's sense of properties like light and surface are depending on the game of two colors and their mid-tones. Architectural photographers used to play with them both by their ability to look at objects in an aesthetical way and with their ability to benefit from the limits of their cameras. Besides being favored sorely by photographers, today in periodicals we see that color photographs are predominated than black and white photographs. Simon Niedenthal, as analyzing the development process from a momentous point of view, states that;

Photography became the main medium for disseminating architecture with the early Modern Movement. It cut buildings off from their surroundings and made them black and white. In the 1970s color photography allowed them to become colored again, but they still lack context and also real life.²⁹

Still today, together with being architects' tool to communicate, what photographs represent and their representative limits remained as a challenge of architectural photography. Among different modes of representation, architectural photography is the one that is discussed widely due to its state of being in between the object and the viewer. James S. Ackerman in his book *On the origins of Architectural Photography*, relates architectural photography that;

Leaving all the limitations to one side, we can still see in the early history of architectural photography two basic principles: first, that modes of representation are significantly altered when new techniques are discovered, but that they perpetuate pre-existing conventions; and second, that representation itself is not reflection of some 'reality' in the

²⁹ Simon Niedenthal, 1993, "'Glamorized houses': Neutra, photography, and the Kaufmann House". Journal of Architectural Education. Vol. 47, no.2, 1993 Nov, p. 105.

world about us, but is a means of casting onto that world a concept-or unconscious sense- of what reality is.³⁰

According to Mitchell Schwarzer, the cultural reach of photography is remarkable, he states that “Circulating images around the world, photography globalizes vision. Somewhat like the aerial view, the photographic perception of architecture ranges far and wide beyond any particular place or building, branching into diverse networks.”³¹ This was the reason why photography started to attract architects’ attention. Architects started to get interested in photography because they observed that photography provides ground in media for architectural production through which architecture can be available to more people. In the present day, architecture has become one of the camera’s most challenging subjects. Discussion of the generic character of photography in relation to communication and the functional relations with regard to particular common subjects between modern architecture and modern photography, and understanding of the representative limits of architectural photography in periodicals is a gateway to understand the current situation in architectural media and production as these two topics form the ground of this study.

2.3 The Power of Image in Architecture

In her book *The Power of Photography*, Vicki Goldberg gives examples from 1940s to declare the image’s power which can even cause a change in the world history. According to her; “photographs have a swifter and more succinct impact than words, an impact that is instantaneous, visceral, and intense. They share the power of images in general, which have always played havoc with the human mind and

³⁰ James S. Ackerman, 2002, “On the Origins of Architectural Photography.” In Kester Rattenbury (ed.), *This is not Architecture*, London: Routledge, pp. 34-35.

³¹ Mitchell Schwarzer, 2004, “Photography”, *Zoomscape ‘Architecture in Motion and Media’*, New York: Princeton Architectural Press, p. 166.

heart, and they have the added force of evident accuracy.”³² As mentioned previously, every photograph is simply important itself as being a document of that unique moment and time. Sometimes photographers, with their subjects positioned in frame, have such a power that they pass beyond other mediums. Susan Sontag in her *book On Photography* claims that photographs can be more memorable than moving images, because they are a neat slice of time, not a flow. She exemplifies her opinion by giving an example from Vietnam War. According to her;

Photographs like the one that made the front page of most newspapers in the world in 1972- a naked South Vietnamese child just sprayed by American napalm, running down a highway toward camera, her arms open, screaming in pain-probably did more to increase the public revulsion against the war than a hundred hours of televised barbarities.³³ (Figure 2.3)



Figure 2.3 a naked South-Vietnamese child

Source:

<http://www.kreativika.com/images/articles/worldpressphoto/zoom/1972m.jpg>

³² Vicki Goldberg, 1991, *The Power of Photography: How Photographs Changed Our Lives*, New York: Abbeville Press, p. 7.

³³ Susan Sontag, 1990, “In Plato’s Cave”, *On photography*, New York: Anchor Books, (rev. ed., 1977), p. 18.

A photograph has two kinds of strength; one is its power to represent, the other is its power to develop a certain kind of value. Whether telling about building or not, a photograph of a certain part or a certain view of a building can become an ‘image’ of the building that it can reach to a supremacy different from the building that it emerged from. As Mitchell Schwarzer mentions in his book *Zoomscape ‘Architecture in Motion and Media’*; “Bill Hedrich’s photograph of Frank Lloyd Wright’s Fallingwater taken in 1937, Julius Shulman’s photograph of Kaufman House and Case Study House #22 by Pierre Koenig taken in 1960 are examples for the pulling of photograph’s fame ahead the buildings’ and their architectural qualities.”³⁴ (Figure 2.4, 2.5) According to Mitchell Schwarzer;

The photograph was taken in 1937, the year the house was completed, by architectural photographer Bill Hedrich. Hedrich’s black-and-white photograph shows the house from a dramatic vantage, encompassing the building, the rocks, and the Bear Run River. Viewed from this angle, the waterfall appears to flow from the house. No windows are visible. The photograph presents the house as a composition of horizontal and vertical masses that echo the rocks and trees. This framing of building and site contributed enormously to the building’s fame-and the photograph’s fame.³⁵

Mitchell Schwarzer states that “photographing Case Study House #22 at a perfect angle and in a perfect moment, Shulman created an enduring image of a modernist dwelling. Perhaps most of all, he created an image that captures the particular delights of the modernist lifestyle.”³⁶ He suggests that “his photograph, taken in 1960, has made the house famous; the photograph has become even more famous.”³⁷ He adds that “Frank Lloyd Wright’s Fallingwater House’s fame derives

³⁴ Mitchell Schwarzer, 2004, “Photography”, *Zoomscape ‘Architecture in Motion and Media’*, New York: Princeton Architectural Press, p. 168.

³⁵ *Ibid.*, p. 169.

³⁶ *Ibid.*, p. 183.

³⁷ *Ibid.*, p. 183.

not only from the quality of the building, but also from its status as an iconic image.”³⁸



Figure 2.4 Frank Lloyd Wright's Falling Water House, photograph by Bill Hedrich

Source:

http://www.architechgallery.com/arch_images/architech_images/flw/flw_falling.jpg



Figure 2.5 Pierre Koenig's Case Study House #22, photograph by Julius Shulman

Source:

http://www.wirtzgallery.com/exhibitions/2003/2003_06/shulman/images/js13.jpg

³⁸ Ibid., p. 169.

Moreover, the factors like form, lighting, viewpoint and frame play the most prevailing role for the construction of an iconic image. Basically each of these factors are self sufficient to create an iconic image of a building themselves. Form is about the object itself, about its architecture. The way building is designed, constructed and finalized in form constitutes the main element of a photograph, the object. Lighting, be it indoor or outdoor, similarly is essential as it gives meaning to the form. Any object responses in a different way depending on lighting conditions. Position, angle and degree of light become of importance to the formation of a photograph and accordingly to the formation of a meaning. According to Mitchell Schwarzer, “by varying the degree of light or shadow in a photograph can heighten and obscure the forms of building. Architectural photography can thus enhance our understanding of a building.”³⁹

Viewpoint is another important factor that may effect the translation of the form. Mitchell Schwarzer states that “frontal photography emphasizes the facades however angular photography tries to show the building in its context; its relation to the environment. Angular photography is important to show the buildings three-dimensional quality.”⁴⁰ In angular photography, a very small change at the viewpoint or a simple stretch at the perspective may lead to a major change to the scale and context of an object. Ihsan Derman in his book *Fotograf ve Gerceklık* claims that;

Drawings and photographs are being viewed from many viewpoints. Thereby viewer does not always hold the same position with the camera that takes the photograph or the position of the eye of a painter who does the drawing, they move. This difference of viewpoint leads to corruption of perspective.⁴¹

³⁹ Ibid., p. 174.

⁴⁰ Ibid., p. 178.

⁴¹ Ihsan Derman, 1994, “Yenidensunumun Algılanması,” *Fotograf ve Gerceklık*, Ankara: MED-Campus Yayinlari, p. 31.

This corruption of the perspective, being directly related to viewpoint of the viewer may cause a change in the 'meaning'. Followed by other technologies, photography provided a frame for new visual experiences. Mitchell Schwarzer claims that "as small, two-dimensional images on paper, photographs provide a frame through which to view the world."⁴²

Lastly, the frame in which all factors listed above melt together to compose the 'meaning' that is going to be constructed by a photograph. Architectural photographer is the creator of these frames as he selects each of them from hundreds of other possibilities. According to Mathias Goertiz as he states in his book *The Photography of Architecture and Design*, "a person's creative forces, technical abilities, and eye for composition can combine to produce a finished product worthy of the subject- no matter what that subject is."⁴³ He also adds that "architectural photographers often underline what the designer wanted to express. Sometimes they create a new and more profound reality."⁴⁴ Edmund Burke claims that "the photographic record of reality still seems completely true. This has led us to believe that in seeing a photograph we come into actual contact with the world. Today, that conviction is a part of a general consensus."⁴⁵ Most people may not be agreeing on this. Susan Sontag mentions in her book *On Photography* as;

In deciding how a picture should look, in preferring one exposure to another, photographers are always imposing standards on their subjects. Although there is a sense in which camera does indeed capture reality,

⁴² Mitchell Schwarzer, 2004, "Photography", *Zoomscape 'Architecture in Motion and Media'*, New York: Princeton Architectural Press, p. 167.

⁴³ Mathias Goertiz, 1977, *The Photography of Architecture and Design: Photographing Buildings, Interiors and the Visual Arts*, In Julius Shulman (ed.), New York: Whitney Library of Design, p. 13.

⁴⁴ *Ibid.*, p. 6.

⁴⁵ Edmund Burke Feldman, 1987, "Photography and Reality," *Varieties of Visual Experience: Art as image and idea*, Englewood Cliffs, N.J.: Prentice-Hall, p. 431.

not just interpret it, photographs are as much an interpretation of the world as paintings and drawings are.⁴⁶

Promotion of the architecture by means of visual media is getting popular to a greater extent. In today's cultural medium image have a transformative and determinative power. Even the entire image of the city can be created by the help of architecture. The city of Bilbao in Spain can be given as an example to the cities that are promoted just by a single building or we may say images of the building. Together with the construction of the Guggenheim Museum by Frank O. Gehry, the city became a place of attraction and started to have enormous number of visitors compared to before. It has an incredible effect on tourism and by means of tourism, city started to develop both economically and socially.

Buildings like Utzon's Sydney Opera House or Gehry's Guggenheim at Bilbao have taken on a phantom life in print larger than that in reality, become hugely important as image and idea, representing a place that many of us may never get to. (Figure 2.6) According to Peter Martin Jones Blundell; "there is a danger that the experience of this kind of image, culturally important though it is, displaces the real everyday image of the buildings in which we live and work."⁴⁷ Considering Bilbao Guggenheim's success, as it caught attention of everyone who plans to start new investments as it creates this big potential both culturally and economically, it won't be wrong to say that "image" can promote architecture, "architecture" can promote city.

⁴⁶ Susan Sontag, 1990, "In Plato's Cave", On photography, New York: Anchor Books, (rev. ed., 1977), p. 6.

⁴⁷ Peter Martin Jones Blundell, "Architectural Criticism and Architectural History," International Architectural Forum Saint Petersburg- Window into the Future, 13 Dec 2005, <<http://www.architector.org/eng/tblundell.php>>.



Figure 2.6 Guggenheim Museum, Bilbao designed by Frank Gehry

Source: http://www.maison-maxana.com/France/img_divers/Guggenheim.jpg

Robert Elwall in his book *Building with Light* talks about this issue as;

In addition to their visual kinship, photography has exerted a profound influence on both the study and practice of architecture. Our first, sometimes only, impression of a building is often formed by a photograph, and the skilled photographer can help us to see even the most seemingly familiar structure with a fresh eye. The persuasive images of past photographers have not only shaped the way their contemporaries viewed the architecture of the period, but also continue to influence the way we perceive it today.⁴⁸

Architectural media is composed of elements that the power of image can be tested to draw essential conclusions about its representative limits. Mitchell Schwarzer states that;

The construction of a work of architecture remakes a part of the world, moving around matter, converting it from a mineral or living state, and creating a new sense of place. Photography, in turn, removes the architectural work from its site, removes as well the dimensions of time

⁴⁸ Robert Elwall, 2004, *Building with Light: International History of Architectural Photography*. London: Merrell. (rev. ed., 1953), p. 8.

and depth, reproduces its image, and introduces that image into new sites. Architecture constructs place; photography transforms place into media.⁴⁹

As Susan Sontag argues in her book *On Photography*, “photography isolates things from their context, turning them into images, within systems of information, classification, and storage.”⁵⁰ Mitchell Schwarzer agrees with Sontag that as “photography displaces architecture from the context of its physical site to the context of its media presentation, photographs transform architecture into consumer objects for a mass audience.”⁵¹

Being a global language for people to communicate, the power of image in the field of architecture cannot be denied. In architectural culture, image starts to gain an additional value that is its representative value. Understanding the role of actors who are essential to the production and the publication processes, analyzing the operation process leads to understand the position of architectural photography within media and effects of media on today’s architectural culture. An architectural image has power to affect architectural production as architecture tends to be dominated by media today.

⁴⁹ Mitchell Schwarzer, 2004, “Photography”, *Zoomscape ‘Architecture in Motion and Media’*, New York: Princeton Architectural Press, p. 172.

⁵⁰ Susan Sontag, 1990, *On photography*, New York: Anchor Books, (rev. ed., 1977), p. 156.

⁵¹ Mitchell Schwarzer, 2004, “Photography”, *Zoomscape ‘Architecture in Motion and Media’*, New York: Princeton Architectural Press, p. 166-167.

CHAPTER 3

ARCHITECTURAL MEDIA

Beatriz Colomina in her book *L'esprit Nouveau: Architecture and Publicite* states that “the media evolved from the technical revolution of the post World War I years in much the same way as the vehicles of speed, automobiles and airplanes, had emerged from the prewar revolution.”⁵² The appearance of architectural photography together with its becoming widespread and becoming available to all caused the relationship between architecture and publicity, by means of media equipments, to be discussed widely. Presentation and representation have always remained as keywords to these discussions of communication of architecture. Interaction between architecture and media is to be questioned, as ‘image’ is conceived as being one of the major forms of communication in this interaction. In their chapter *Editors- Architectural Design in 1970s and 1980s*, Ryan McCrudden and Mat Witts claim that “journals’ potential to influence the architectural profession is of great interest, but some are more successful than others, and some are in more control of their success.”⁵³ Some of their success comes from their critical articles about architectural culture, some other from their inspiring use of architectural images.

⁵² Beatriz Colomina, 1994, “L’esprit Nouveau: Architecture and Publicite,” Privacy and Publicity: Modern Architecture as Mass Media, Cambridge, Massachusetts: the MIT Press, p. 66.

⁵³ Ryan McCrudden and Mat Witts, 2005, “Editors- Architectural Design in 1970s and 1980s.” Architect’s Guide to Fame, In Paul Davies and Torsten Schmiedeknecht (eds.), Oxford: Architectural Press, p. 179.

These discussions on forms of representation are related to architecture and publicity by means of 'architectural media' has direct effect on contemporary culture. According to Paul Davies as he states in his book *Architect's Guide to Fame*;

Despite its confinement mainly to the realm of the profession and interested bystanders, publicity, in the case of architecture, has more repercussions for the general public than one would at first glance assume, for there is a reciprocal relationship between mainstream architecture and the signature buildings designed by those architects whose projects and ideas are held up for adulation, and whose reputation reaches beyond the boundaries of the profession into the broader realm of contemporary culture.⁵⁴

In brief, photography started to gain importance for architects as they realized the potential of photography in disseminating architecture. The field of architectural photography has developed in direct proportion with the media requirements. The term media encloses two species; print media and visual media. Architecture can communicate through both of them, as these medium are gateway to reach mass audience which results in publicity. Architectural periodicals, being a medium that holds both textual and visual elements, are the most widespread element of media. The pages of periodicals are the first hand witnesses of the accelerated development of architectural photography depending on media requirements.

3.1 Architectural Periodicals: the Representative Medium of Architectural Production

In this study, the term 'architectural periodical' refers to any periodical that provide space for architecture and has contribution to architectural culture. Regardless of their style and the space they provide for this purpose, this case includes newspapers, journals, and magazines under the name of architectural periodicals.

⁵⁴ Ibid., p. 29.

Architectural periodicals as being the representative medium of architectural production vary in style and number. (Figure 3.1)



Figure 3.1 Example to periodicals

Generally these periodicals published at certain periods like; once a month, once a year or twice a year, and so on. As some of them being a newspaper publishing daily dealing with contemporary issues, some are private publications of a chair or a school dealing with different issues. As Taner Sekercioglu mentions in his thesis *Photography in Architectural Periodicals: Formulating a Typology for the Use of a Single Photographic Image per Building*;

Some magazines deal with the finished buildings like Architectural Record, some deals with the design process of architecture like Architectural Design, some deals with details, lighting, sanitary like Detail and Architectural Lighting and some studying a specific topic, an architect in their issue like El Croquis.⁵⁵

⁵⁵ Taner Sekercioglu, 1993, *Photography in Architectural Periodicals: Formulating a Typology for the Use of a Single Photographic Image per Building*, The Department of Graphic Design and the Institute of Fine Arts, Bilkent University, Ankara, Turkiye. (in Partial Fulfillment of the Requirements for the Degree of Master of Art), p. 77.

Architectural periodicals have potential to attract large amount of audiences from different fields. Anyone who is interested in architecture, about the current developments, news, discussions and projects, is a potential audience for architectural periodicals.

3.2 Architectural Images: Understanding the Image Production and Publication Process in Architectural Periodicals

There are several factors affecting the progress that starts with the photographer and ends up as an image ‘representing’ architecture on the periodicals. This progress that an architectural image takes to acquire its place in the pages of periodicals can be divided into two steps; as a production and a publication process. For the production process two actors; architect and photographer stand out with their important role for the production of architecture and ‘representation’ of that architecture. For the publication process as being more versatile, there is more number of actors than who has a role in the production process.

3.2.1 Production of an Architectural Image

Since most of the time all we know about a building is what we get from its images, ‘representation’ of architecture becomes of importance. The term architectural images include sketches, photographs of models, three-dimensional presentations and construction images that show the design and the construction process, and finally photographs of the built object. This study deals with the final form of a photograph that has taken its place inside architectural periodicals, accompanying text or being a secondary text itself.

As mentioned previously, elements essential to the formation of an architectural photograph may be listed as the form of an object, lighting conditions, viewpoint and frame. Prior to these, the process of coming together of elements is dominated

by an essential factor called 'purpose'. The purpose of an image itself automatically determines the main condition depending on requirements and then actors partake to the process. Form of an object constitutes the first as other elements constitute the second stage. After the first stage that is dominated by an architect's conception, photographer takes the turn and second stage starts. This chapter aims to understand the role of actors; the architect and the architectural photographer, who form the production step and have precedence dominance on the creation of an architectural image and other factors of importance to an architectural periodical that form publication step.

3.2.1.1 Architect

Tools of representation for an architect can be analyzed from two different perspectives. One is their image on the media, the other one is the image they come up within the visual media. Architects need an image of their work to represent the clients and media. Showing the photographs of the pre-designed built projects may attract clients and may bring new jobs to the architect. Good public relations are an important factor that helps out architect to publicize. Since one face of the coin is related with the reproduction of the architecture by means of photography, another face of the coin is related with the production process of an architect. As architects realized the potential of the position of photography within media, they decided to use media as a medium to get publicize. Soon things took a new turn and in direct contradiction media and media requirements started to dominate architecture both in terms of design and production. In his book *The Narration of Architecture*, Pierre-Alain Croset states;

However, if it's true that architect's work tends sometimes to be deformed by the pressure of the demand for new images for consumption-and that the creative part of the architect's work tends to be concentrated on the definition of the external image of the building-the preoccupation with producing an ever more sophisticated visual

quality of the object is not itself negative. What I consider negative is the fact that architects dedicate excessive attention to the visual quality at the expense of other qualities essential to any good architecture.⁵⁶

Architectural photographs are used in different mediums. The purpose may vary; it can be introduction of the project, news about the architect or something else. Depending on the purpose and the medium that they are going to be published, there are some media requirements setting up some limits. Prior to this, representation of the building is a limit itself. Architect's design process starts in mind, continues with sketches and design drawings which are architect's tools to represent his ideas. He draws a site plan, plans, sections, elevations, perspectives and builds several scale models. Then all his ideas and interpretations change their medium of representation as they are transferred to become the built object. After the construction process is over, and then subsequently starts the problems of representation related to the built form.

Representation of architectural object is the second stage to which architectural photographer gets included. Some periodicals have their own team of photographers; some others ask architects for the images of the building. It can be the architect guiding the photographer or just the opposite photographer may work alone to make his own discoveries about the building but most images are the final products of the collaboration in between the architect and architectural photographer.

3.2.1.2 Photographer

As photography and architecture started to interact into each other's fields, architectural photography as a professional field developed. Emergence of

⁵⁶ Pierre-Alain Croset, 1988, "The Narration of Architecture." In John Ockman (ed.), Architectureproduction, New York: Princeton Architectural Press, p. 203.

architectural photography as a field caused the emergence of professionals interested in architecture. Professionals with their end products, which are the final product of their excessive interest and appetite, attracted the attention of the media world into architecture. The success of final product of architectural photographer has increased together with the demand coming from both architecture and media world. These demands create their own requirement systems affecting both the production process and the publication process.

Why photography of architecture gained this much popularity among the photographers and public? Firstly; the reason behind that is; a photograph can be produced without getting any special education. It is also a mechanical process; system is automatized so there is no way of making mistakes while adjusting the points like saturation or color. Anyone who presses the button of the camera can produce an “image”. Secondly; regardless of need in this field, architecture is easy to be photographed, considering the long exposure times due to the technical conditions in the past, it was easy as being motionless.

At the same time, in addition to the comments on technical issues, discussions on the figure of an architectural photographer have been widely discussed. Is it necessary that person who is going to produce an architectural image has to have knowledge of architecture? This question and its answer are open to interpretation as some people say that a photographer should have knowledge on architecture to understand and represent architects’ intentions by means of photography. Interest in architecture and market brings knowledge, and knowledge on architecture and media is assumed to end as a 'good' photograph. According to some others, since a 'good' architectural photograph doesn't require the knowledge of photography in terms of technical specifications and conditions, anyone using camera and having sense of image making can end up in a 'good' architectural photograph.

As mentioned before, photographer's duty changes depending on requirements and limitations. This repercussion project includes the architect, photographer and editor but the most essential point is the position of the photographer. An architectural photographer working independent or someone else who already holds place in the periodicals' own team of photographers may be selected to work with. Sometimes architects accompany the photographers telling about their concepts and ideas, and sometimes photographer is left alone to discover the building itself. Regardless of his profession and knowledge on the project and architecture, this may cause surprises as photographer discovers something worth to show about building in addition to architect's intentions by including unexpected elements into the frame. In opposition; an architectural photographer might be insufficient to represent the building with regard to architect's intention for example he can make the building look dull even if its not.

Dissemination of architecture by means of an architectural image is not only limited to photographers' or architect's way of representing it. Another factor that determines the rate of dissemination of an image in the market can be foreseeable by the help of photographers' experience and the knowledge about the market. Almost all photographers, working in the field of architecture, have knowledge on market and management of works. They know about the magazines, editors, contractors, architects and the others so they can easily make the way to quick publication of an image. The end product, the photograph in its final form, is advantageous to all actors. Joseph W. Molitor summarizes these advantages as; "...this has multiple benefits: architect gets publicity, the manufacturer gets good photography at lowest possible cost, and magazine may gets a couple of pages of advertising."⁵⁷

⁵⁷ Joseph W. Molitor, 1976, Architectural Photography, New York: John Wiley and Sons, p. 140.

3.2.2 Publication of an Architectural Image

Helene Lipstadt in her book *Architectural Publications, Competitions, and Exhibitions* states that “architectural publication and publicity can be said to be a characteristic of modern architectural practice, and have begun in early modern times, with printing and the separation of the architecture and architects from crafts and guild membership.”⁵⁸

In architecture, photographs may stand not only for buildings or for groups of buildings, but also for concepts, propositions, and ideologies. A very notable image of this kind is the famous photograph of a man sitting on the verandah of his rough bush house. (Figure 3.2) “It was made by Albert Percy Godber as a part of his documentation of the timber trade, some time early in the 20th century, and in his albums it is titled ‘the Whare in the Bush.’”⁵⁹



Figure 3.2 Whare in the Bush, Photograph by Albert Percy Godber

Source: http://digital1.natlib.govt.nz/20020604/apg0349_00001391_df.jpg

⁵⁸ Helene Lipstadt, 1989, “Architectural Publications, Competitions, and Exhibitions,” In Eve Blau and Edward Kaufman (eds.) Architecture and Its Image: Four Centuries of Architectural Representation, Works from the collection of the Canadian Centre for Architecture. Massachusetts: the MIT Press, p. 112.

⁵⁹ “Architectural Photography,” *Architecture New Zealand*, May 2005, p. 21.

Media is not a totally free medium as it is assumed. Kester Rattenbury draws attention to the possible different results among cases depending on difference cases as follows;

The funding structure of magazines, their circulation and the parties directly interested are different in all cases, as is their relationship, sometimes financial, with the architects whose work they describe, and the output of the magazines inevitably reflects this. All media, all representations are essentially, hugely and inevitably limited, partial and biased. Any medium, any form of representation selects certain elements, and it reproduces them depending on its own capabilities and biases.⁶⁰

As medium of an architectural image that is to be published changes, uses of the image changes accordingly. Architectural photography may appear in different contexts such as in brochures, magazines, newspapers, books, architectural periodicals, architectural magazines, catalogs of industries and cases serving other different purposes. In each case as publication requirements changes, the end product changes, too.

3.2.2.1 Seven Factors of Importance to an Architectural Periodical

Beside problems related to production and publication process, there are also additional factors affecting the progress which starts in architect's mind and ends up as an image introducing the built work on the pages of periodicals. This chapter will examine these factors as giving reference to the study by Ryan Mc Crudden and Mat Witts. In *An Architect's Guide to Fame*, Mc Crudden and Witts identify seven factors of importance to an architectural journal all of which will affect both the

⁶⁰ Kester Rattenbury, 2002, *This is not Architecture*, London: Routledge, p. 125.

representative viewpoint and reporting journal. “These are: Reputation, Publisher, Content, Market, Style, Editor’s background and Contributors.”⁶¹

Reputation

Reputation is an essential factor which may itself cause a periodical to circulate world wide. In glamorous media world, be it populist or not, the brand name may be worth more than anything. Sometimes the content of the articles inside or the images published can make the way to reputation. In *An Architect’s Guide to Fame*, Mc Crudden and Witts suggest that;

Generally reporting journals rely on its consistent content to establish its reputation; a representative journal will often rely on its name or initials because its content is more likely to be controlled by contemporary trends. In the case of AD, each reincarnation of the past 40 years has borne the same initials but whimsically realigned its content with each new editor’s interest.⁶²

Similarly, periodicals like *Perspecta* and *Opposition* owes their reputation among academic world, to their success of betraying new discussions into architectural culture and accordingly their academically respected articles.

Publishers Support

Authority of the publisher over architectural publication is the fundamental one since he is the main figure to decide on whether to support journal or not. This decision can be about his personal interest or concern about putting across a message or can be just an investment for him making profit. As he is standing on a

⁶¹ Ryan Mc Crudden and Mat Witts, 2005, “Editors-AD in the 1970s and 1980s”, *An Architect’s Guide to Fame*, In Davies, Paul and Schmiedeknecht, Torsten (eds.), Oxford: Architectural Press, p. 181.

⁶² Ibid, p.182

preliminary stage related to investment, he holds a primary position on decision-making process for which photograph to select and publish. Mc Crudden and Witts in *An Architect's Guide to Fame* states that "it has been said, that the architectural press will never truly be free editorially until the publishers can afford to commission the type of photography they would like to use on the pages of their magazine."⁶³

Content

Some magazines select certain themes monthly and design the content accordingly. These themes can cover wide range of issues from color to detail, technology to criticism. Editor is the one who is responsible about the making of content and making of selections according to position and the aim of the periodical. During this selection process, what is essential to mention is the effect of his individual taste. Besides limitations and requirements addressing the architectural image, editor's own individual taste gets into the procedure.

Market

It is important to understand to whom these periodicals are marketed towards, to make comments about their content and format. Architectural images in periodicals are addressed to people from different fields including professionals in the field of architecture, design and construction, to students, to academics or to public. Depending on the purchaser issues related to content changes like the subject or subjects of the issue, number of photographs, format, cover page, pages inside.

⁶³ Laura Iloniemi, 2005, "It is not about the Work!" *An Architect's Guide to Fame*, In Davies, Paul and Schmiedeknecht, Torsten (eds.) Oxford: Architectural Press, pp. 203-204.

Style

Style of a magazine means the design of the images and text inside. The quality, format, size of the elements inside determines its quality of style. ‘The style of a magazine will sometimes be the primary way in which it communicates its message.’⁶⁴ The person who is in charge about the style is the editor. According to Ryan Mc Crudden and Mat Witts; ‘The style of a journal is no doubt linked to its content, depending on the editors approach one may become dominant over the other.’⁶⁵ Editors working with a team of professionals like graphic designers and illustrators decide about the style of the magazine.

Editor

Design process starts within the architect’s mind. Take a shape through the sketches than models. After it ends up with built object, it finds its place in architectural magazines if it can pass all the procedures of the production and publication. Photographer, the editor, and lastly the publisher take around their position in each stage in turn. Editor of an architectural journal is the central figure for the creation of the product. As Ryan Mc Crudden and Mat Witts state; “The editor is responsible for reacting to the journal’s reputation, study its market, follow the publisher guidelines, and set its content and the style it delivers in it.”⁶⁶ Due to his position, he is free to set their own standards and requirements for submission of the images that are going to be published by himself and sometimes by counseling with the publisher.

⁶⁴ Ryan Mc Crudden and Mat Witts, 2005, “Editors-AD in the 1970s and 1980s”, An Architect’s Guide to Fame, In Davies, Paul and Schmiedeknecht, Torsten (eds.), Oxford: Architectural Press, p. 185.

⁶⁵ Ibid., p. 185.

⁶⁶ Ibid., p. 187.

Following the general rules some photographs can still be left out of selection. Again these general rules about the selection of the images may be unique to each publication. In *Architectural Photography*, Molitor points out the condition of editor while selecting images.

Most busy editors receive hundreds of press releases every week, most of them good, but the one that has enough impact to catch and hold his attention is usually the one that contains dramatic photographs. There are many more uses of good public relations, all of them, in one way or another, requiring good photography.⁶⁷

Today architectural images tend to be photogenic. According to Norman McGrath as he mentions in his book *Photographing Buildings Inside and Out*; “the determinant in choosing what architecture to publish becomes building’s photogenic quality that is often totally independent of the real experience lived inside the building.”⁶⁸ This may also lead to wrong consequences about architecture that’s why editor’s opinions and background itself is an essential factor for the total process of publication.

Contributors

Contributors are the last factors important to the architectural periodicals, obviously very important. Contributors are selected according to their certain position as to add a value to the published material. Who are they, what is their point of view about the world and architecture, what are their statements, are all very important issues to be raised.

As mentioned before, the role of every actor for the production and publication of an image in detail, every actor himself is an important factor on the composition of

⁶⁷ Ibid., p. 133.

⁶⁸ Norman McGrath, 1987, Photographing Buildings Inside and Out, New York: Watson- Guptill, p. 18.

frame and meaning conveyed through it. Each has power to manipulate the meaning directly relating with the way he does his work. For a 'good' photograph the figure is essential. As it is 'good' in itself, final product can be expected to be 'good' to look at. Potential of the photographic image making process objects its own characteristics. The good photograph said to be the one which associates technical skill and aesthetics but it is worth to mention that noticeably collaborative work results in good work.

3.2.2.2 Properties of a Photograph that is to be published

Once image is published in mass media, it becomes somehow commercial. So what are the limits between a commercial and a non commercial photograph and what are their characteristics? How can we make a distinction between a good architectural photograph and a commercial one? According to Gerry Kopelaw as he mentions in his book *How to Photograph Building and Interiors*, "definition of the 'commercial' application where the photograph is used to support or sell some activity or any sense associated with doing business."⁶⁹ Joseph Molitor explains in his book *Architectural Photography* that the commercial photograph can be understood from its very obvious characteristics. He explains as;

First skies and foreground were invariably darker, drawing the eye immediately to the building. The perspective was usually dramatic, not the usual 45 degrees showing both sides of building...Texture of all surfaces was evident, and shadows revealed setbacks and projections. A good set of photographs shows a building in relation to its surrounding but even here a certain amount of isolation is necessary. Wires and poles must be avoided, church steeples and tall chimneys must not project from unlikely places, and automobiles should not dominate the foreground. Nothing dates a photograph quicker than an old model car in the foreground. Interiors must have a logical, orderly arrangement of furniture... And last, but not least, the print quality must be excellent.

⁶⁹ Gerry Kopelaw, 1998, *How to Photograph Building and Interiors*, New York: Princeton Architectural Press, p. 12.

There must be full range of tones between the brightest highlight to deepest shadows.⁷⁰

Photograph's purpose is essential in order to categorize and place it into the valuation process. Just as architecture can be either the art or the science of building, the photographic rendering of the results can either interpret or record the architect's purpose. John Shear, the former editor of the *Architectural Record*, thinks that "the intention of architectural photography should be to interpret architecture."⁷¹ This procedure is also closely related with the editor's personal choices. Each editor may have different opinions about the selection of the photographs in addition to general rules. Some may think that the photography of the architecture should represent originally what is there without disturbing the context, some may say it should dramatize the image of the architecture as much as possible to have the best images striking the eye of the viewer or some may say it should interpret architecture by touching a little or not. Architectural periodicals should be straight about their responses for publishing in terms of both concept and context. While introducing architects and their work, one needs to make clear definitions whether he prefers to talk about his design strategies, approaches, design process and support these with the photographs of sketches and final product.

Once the purpose is defined clearly, the definition of a 'good' photograph becomes more important. Questions like; 'What is a 'good' photograph? Is it enough for a photograph being 'good' to get published in periodicals? What are the properties that a photograph should possess to get published?' are the ones that cannot be answered in a frame having clear boundaries.

Most of the architectural magazines and periodicals have their own standards and requirements for submission of the images that are going to be published. Following

⁷⁰ Joseph W. Molitor, 1976, p. 3.

⁷¹ Joseph W. Molitor, 1976, p. 1.

the general rules some photographs can still be left out of selection. These general rules about the selection of the images may be unique to each publication. For instance; as Norman McGrath mentions in his book *Photographing Buildings Inside Out*, for Architectural Digest, “the architect or designer, not the photographer, must be the one to submit photographs to the architectural magazine.”⁷² These requirements determining the image that is going to be selected to have the representative quality of that architecture may be analyzed by dividing requirements into two categories; technical and conceptual requirements. Edmund Burke Feldman in his book *Photography and Reality* claims that;

The qualities that photographs must possess in order to be judged excellent can be identified in six scales; (1) from surface to depth, (2) from optical to tactile, (3) from pattern to idea, (4) from part to whole, (5) from singular to typical, (6) from record to original. The first three scales emphasize technical qualities. The last three stress the conceptual factors affecting the evaluation of a photograph, assuming it has met our technical requirements.⁷³

Photographs satisfying both desirable technical and conceptual requirements of its purpose in the periodicals publication procedure find its place in periodical.

3.3 Objectivity vs. Subjectivity of the Image

The final product that has the representative quality of architecture is exactly like a window; both superimposing our ideas and intentions with exterior reality. Here, after the architecture is represented in a frame, finalized as a photograph, the viewers who are the consumers of the images take the turn. Expectations of the viewers and their role are important to understand as they have a powerful effect on

⁷² Norman McGrath, 1987, *Photographing Buildings Inside and Out*, New York: Watson- Guptill, p. 18.

⁷³ Edmund Burke Feldman, 1987, “Photography and Reality,” *Varieties of Visual Experience: Art as image and idea*, Englewood Cliffs, N.J.: Prentice-Hall, p. 448.

an architectural image. As periodicals can be divided into three cultural mediums; popular, professional and academic, viewers accordingly can also be divided into three according to medium that they are interested in; the ones who are interested in more popular subjects, second, the ones who are interested in professional practice and lastly the ones interested in the scholarly written pieces and more academic subjects.

What they expect and how do they relate architectural photographs with the written text might be different from each other. Such as in first group, text is dominated by images and images undertake an important task as they need to satisfy the viewer in totality. Likewise the images which come up in more academic periodicals just accompany the texts most of the time. These images don't have their own independent position which makes them an inseparable part of the text. As Marita Sturken and Lisa Cartwright claim in their book *Practices of Looking: an Introduction to Visual Culture*; "a single image can serve a multitude of purposes, appear in a range of settings, and mean different things to different people. The roles played by images are multiple, diverse and complex."⁷⁴ No matter which group or groups the viewers belong to, pretentious photographs in architectural journals and magazines may cause disappointment to the viewers who come to see the building in the real world. It can be concluded as that an architectural photograph is better be coherent; develop the attraction to the object but shouldn't cause disappointment.

Photography is a medium which in addition to its issues related to its own field is very prone to interpretation. A photograph may have a dramatic power which can add new meanings to the original architectural production. With regard to understanding of seeing and looking, all words like 'good' and 'bad' are all flexible ones which change from person to person and which makes it hard to categorize

⁷⁴ Marita Sturken and Lisa Cartwright, 2003, *Practices of Looking: an Introduction to Visual Culture*, Oxford: Oxford University Press, (rev. ed., 1957), pp. 10-11.

anything. That is why in all fields generalizations are made by putting the advantages to one side and the disadvantages to the other. An architectural photograph can change the whole project's value by a single shot. A single image of a corner detail or a staircase detail can give a different information, introduce the building as if it is a part of a specific '-ism'. This reductionism may have results which are parallel to the original object, sometimes can be totally different. From time to time this value imputation can be the result of the reductionist character of the medium itself. This power of image may cause an architectural object to appear different from its original context. The object may lose its sense of wholeness when it is made to fit into a single shot of a specific moment.

CHAPTER 4

CASE STUDY: REPRESENTATION OF ZAHA HADID'S ARCHITECTURE IN PERIODICALS

4.1 Analysis of the Limits of Representation of Zaha Hadid's Projects' Architectural Photographic Images in Different Periodicals

This section aims; to look at the relationship between the architecture and its representation in selected periodicals, thus conclude on the limits of representation of architectural photographic images in periodicals. The method is a case study that plans to understand architect's intentions and design considerations about his projects and compare it with the way it is represented in selected periodicals.

The case study will provide the necessary information to look at the transitions, juxtapositions, oppositions and transparencies between architecture and its representation by means of architectural photography in periodicals. What is the context of the periodicals in general and under which section the project is introduced? The periodical can be a newspaper, a magazine or a journal. The important thing is to find out the limits of representation within the medium that introduce the architectural projects and find out whether the intentions of architects for the project are parallel with the way periodicals introduce their projects. Since

images representing architecture are published in different critical mediums, the identified results will provide essential information about the analysis of architectural media as a representative medium of architectural production and architectural photography being a tool of media.

Zaha Hadid is considered to be one of the leading figures in contemporary architectural culture. Her projects are widely published in media, in different periodicals belonging to fields other than architecture. Her office produces architectural works and highlight the 'image' of the built work of architecture. The images belonging to her site analysis process or the three dimensional model take more attention than her discourse. According to Kester Rattenbury, as he mentions in his book *Architecture Today*, "her buildings are exquisite on their own terms, they are nowhere near as famous as her imagery, her impact and her profile."⁷⁵

Hadid's architecture is different from the way that we are used to experience. She and her design team always try to invent new rules and extend the limits of the construction technology. When some were thinking about the construction process as some having doubts whether her projects can stand erect as they stand in drawings, she and her team changed their minds by showing that it can be done with today's technology. Andreas Ruby summarizes the position of her works as; "Hadid, in a complementary attempt to update and eventually fulfill the aspirations of modernism, puts all her energies into activating this 'urban ground floor', but quite contrary to modernism, her architecture doesn't grow out of the ground; instead it approaches it from above."⁷⁶ Hadid with her unconventional methods of design and representation destroyed the prejudices in most people's minds.

⁷⁵ Kester Rattenbury, Rob Bevan and Kieran Long, 2004, *Architecture Today*, London: Laurence King Publishing Ltd, p. 99.

⁷⁶ Andreas Ruby, 2004, "Multiple Horizons: On A Leitmotif in the Architecture of Zaha Hadid," *Zaha Hadid Text and References*. In Patrik Schumacher and Gordana Fontana-Giusti (eds.), London: Thames& Hudson Ltd, p. 43.

Prior to the analysis of the representation of Hadid's selected five projects in architectural periodicals, it is essential to learn about her design considerations. Analysis of images of her projects, her sketches, the texts accompanying images in periodicals, interviews with her and her team, her company's web page, single articles, oeuvres including all works, books on projects are all the materials requiring deep reading and inquiry to understand her design considerations in general and then to understand her intentions about selected projects in particular.

Hadid's projects are widely published and documented in different medium of which the ones having no architectural relevance had been left out of selection to be the case study material. All images are from archive of Zaha Hadid Press Cuttings and being provided by Zaha Hadid Architects. The number of periodicals is limited to the ones that are able to be reached and provided. A common point for the selected periodicals is that they all have a section that is reserved for architecture. Whether publishing daily, weekly or monthly they circulate widely within different mediums. This study is based on periodicals' own particular way of representing the selected projects and later on will group them into three main medium, concerning the subjects like the topics they cover and their potential readers and finally argue from analogy.

4.1.1 Introduction to Zaha Hadid and Her Design Considerations

As being the first woman architect to win the Pritzker Prize; Zaha Hadid is one of the architects whose fame crosses over architecture and takes place in different cultural medium. She was enrolled in Architectural Association in 1972, after completing her degree in mathematics at American University of Beirut .Her instructors were Rem Koolhaas and Elia Zenghelis in AA. She became known in Britain with a competition project Cardiff Bay Opera House which never realized. She is first known with the competition project named 'The Peak' in 1983. After being the winner of the competition for a leisure club for Hong Kong, her projects

started to get widely published around the world in different cultural mediums. This widely publication of her images; including working drawings, 3D models, and sketches belonging to them, in various medium makes her known also in popular culture. After a while, as she started to be known and become famous step by step, for some time she was labeled as a ‘Paper Architect’ since she didn’t have any built projects but only images of them. Although she thinks that it is nice to be recognized by people, fame worked against her because people used to talk about how it was not possible for her to build.⁷⁷

Zaha Hadid always mentions in her interviews and seminars that she feels a kind of discomfort about the fact that people try to put her into brackets by calling her ‘deconstructivist’ or ‘avant-garde’ or anything else. Hadid, usually when asked, mentions that she makes use of Russian constructivists, but not in terms of the messages they give about cultural and social issues. Hadid believes that “the exhibition on deconstructivism in New York was just an exhibition; the reason why they were categorized as such was not because the common basic grounds and ideas they share, but because that they came out against the historicist view point.”⁷⁸ She states that “some of the people representing their work in that exhibition were affected from Derrida’s principles, some from structuralist theories and some had different principles. Evidently there was a relationship in between them but this relationship was about looking for ways to do things in a different way.”⁷⁹

According to Greg Lynn as he mentions in *Zaha Hadid Text and References*; “Zaha Hadid has always been at the epicenter of innovation of architectural communication as well as having one of the strongest creative visions in our

⁷⁷ Interview with Zaha Hadid, 2005, *Perspecta* 37, p. 131.

⁷⁸ Zaha Hadid, 2000, Istanbul: Boyut, p.57- 58.

⁷⁹ Zaha Hadid, 2000, Istanbul: Boyut, p.59

field.”⁸⁰ Her representations cannot be directly read as an architect’s working drawings. Hadid’s design process starts with the abstract drawings which may not mean anything to the viewer, but then the lines come together and the pictorial composition is transferred to become architecture. As Hadid mentions “most of her preliminary sketches are related to the analysis of the site or the program.”⁸¹ For her “the site is as important as the program since every place you work in brings up a different set of rules and problems, and you deal with them differently.”⁸² The drawings and the illustrations are important tools for her as all representations constitute in a one final form in the end to convey her architecture.

In Hadid’s drawings we never see the building represented as an isolated object from its context. She says about the drawings that “they have the capacity both to emerge in the objectless realm of sensations and to break away from it, finding a place in the space of built objects where they will be recognized as architecture.”⁸³

Gordana Fordana-Guisti in her book *Zaha Hadid Text and References* summarizes Hadid’s forms as such;

Closer analysis of Hadid’s drawings shows that they consist of ephemeral elements: traces, projections, shadows, and chimeras of all kinds. They are almost entities before line, if line stands for a certain decisiveness and exactitude; instead, these pre-articulations are embodiments of potential. Instead of a direct, stringent, hard-line coded correspondence to the future building, they render a gradual build-up of sensations, a buttressing of outlines, map-outs and shadows insistently floating in Suprematist-like space, in which new definitions and

⁸⁰ Greg Lynn, 2004, “Foreword,” *Zaha Hadid Text and References*, In Patrik Schumacher and Gordana Fontana-Guisti (eds.), London: Thames& Hudson Ltd, p. 5.

⁸¹ *Zaha Hadid*, 2000, Istanbul: Boyut, p.50

⁸² Interview with Zaha Hadid, *Perspecta* 37, p. 133.

⁸³ Gordana Fordana-Guisti, 2004, “A Forming Element,” *Zaha Hadid Text and References*, In Patrik Schumacher and Gordana Fontana-Guisti (eds.), London: Thames& Hudson Ltd, p. 31.

constructions (konstrukcija) are possible. This set-up gives them their power to generate.⁸⁴

Hadid's interest in form is closely related with Suprematism. She takes dynamism from Suprematism. According to Gordana Fordana-Guisti; "as in Suprematism, the dynamism in Hadid's work develops through the conventional signs of planes, but describes the planes of future three-dimensional bodies."⁸⁵ The lines she uses come together to form a dynamic entity. Hadid's paintings are constructed on the basis of avant-garde modernist ideas that are granted a fresh interpretation. Patrik Schumacher adds that;

One of the Hadid's most audacious moves was to translate the dynamism and fluidity of her calligraphic hand directly into equally fluid tectonic systems. Another was the move from isometric to perspectival projection into literal distortion of space, from exploded axonometry to the explosion of space into fragments, from the superimposition of fish-eye perspectives to the bending and meltdown of space.⁸⁶

Her 'illustrations' have their own aesthetic characteristics rather than being a simple representation of an architectural object. These illustrations form the 'denotative' meaning as representing the building at the same time. Together with the non-clearly determined boundaries of architectural design, Hadid also forces the boundaries of representation. According to Gordana Fordana-Guisti; "Hadid's paintings and drawings have always been an important testing field, and a medium for the exploration of her design."⁸⁷ Greg Lynn also agrees that Hadid's attitude of

⁸⁴ Ibid.

⁸⁵ Gordana Fordana-Guisti, 2004, "A Forming Element," *Zaha Hadid Text and References*, In Patrik Schumacher and Gordana Fontana-Giusti (eds.), London: Thames& Hudson Ltd, p. 27.

⁸⁶ Patrik Schumacher, 2004, "Mechanism of Radical Innovation," *Zaha Hadid Text and References*, In Patrik Schumacher and Gordana Fontana-Giusti (eds.), London: Thames& Hudson Ltd, p. 57.

⁸⁷ Zaha Hadid's Profile, 28 March 2007, <http://www.zaha-hadid.com/profile.html>

determining her way of representation is a result of her ability to work across mediums and he includes as follows;

She combines painting, projective geometry, perspective, model building, now computer renderings and smooth curvaceous geometric surfaces into the masses, interiors and structure of her buildings. Her ability to work across mediums with apparent ease and grace is what has given her work its singularity and consistency of vision-as well as its enduring contemporaneity⁸⁸

Context, program and landscape are keywords for Hadid to design. She believes that context is something more general not only the building and environment that it is placed on. These two as having common points can sometimes be definitely repeating. Even though an architect may want to repeat some characteristics to form his language, it might have not been possible all the time since every project's program is different from each other. Greg Lynn mentions about the preliminary study of Hadid which opened up a way for her understanding of architectural program as follows;

Hadid's studies in relation to program analysis fundamentally are a result of her graduation project from Architectural Association named 'Malevich's Tektonik' in which she explored the 'mutation' factor for the programme requirements of a hotel on the Hungerford Bridge over the Thames.⁸⁹ (Figure 4.1)

⁸⁸ Greg Lynn, 2004, "Foreword," Zaha Hadid Text and References, In Patrik Schumacher and Gordana Fontana-Giusti (eds.), London: Thames& Hudson Ltd, p. 5.

⁸⁹ Patrik Schumacher and Gordana Fontana-Giusti, 2004, "Beams, slabs, clusters, blades," Projects and Documentation, London: Thames& Hudson Ltd, p. 11.



Figure 4.1 Malevich's Tektonik; Zaha Hadid's graduation project

Source: <http://www.euklides.no/img/gen/985ae528381398fae16a743b622d024a.jpg>

Landscape is another keyword as being an important input for Hadid's designs. How she related the landscape to architecture can be summarized in the following quote by her. As Patrik Schumacher and Gordana Fontana-Giusti mention in their book *Zaha Hadid Major and Recent Work*,

Landscape spaces remain flexible and open, not due to modernist black neutrality, but by virtue of an overabundance and simultaneity of soft articulations. Where as architecture generally channels, segments and closes, landscape opens, offers and suggests. This doesn't mean that we abandon architecture and surrender to nature; rather, the point here is to seek out potentially productive analogies to inspire the invention of new artificial landforms, pertinent to our contemporary complex and multiple life-processes.⁹⁰

Hadid claims that "the design process is made up of the emergence of this two search; one is about the program and the other is to seek other conditions and these two come together simultaneously and turn into one aim."⁹¹

⁹⁰ Patrik Schumacher and Gordana Fontana-Giusti, 2004, "LFOne/ Landesgardenschau, Weil am Rhein, Germany, 1996-99," *Zaha Hadid Major and Recent Work*, London: Thames& Hudson Ltd, p. 88.

⁹¹ *Zaha Hadid*, 2000, Istanbul: Boyut, p. 48.

4.1.2 Introduction to the Selected Projects

For this case study, selected projects include both early and recent examples from Hadid's portfolio. Vitra Fire Station, Rosenthal Center for Contemporary Art, Phaeno Science Center, Bergisel Ski Jump and Landesgartenschau-LFOne are chosen in accordance with their dominant status of publication and circulation among periodicals.

Vitra Fire Station

Built in between 1991 to 1993 in Weil am Rhein, Vitra Fire Station designed as a fire station, then converted into a Vitra Design Museum which holds exhibitions. The client was the Vitra International AG. The total area of construction is 852 m2.

The basic design idea is summarized in building's official web site as; "The Fire Station marks the end of the main street in the Vitra Estate. The building was designed not as an isolated structure, but as a corner extension to the landscape zone. It absorbs the pattern of the landscape and develops it further."⁹² Design key words for this project were; 'puncture', 'tilt' and 'break'. In their book *Zaha Hadid Major and Recent Work* published in 2004, Patrik Schumacher and Gordana Fontana-Giusti introduce Hadid's intentions for the design of the project as;

...the design endeavored to demarcate the outer edge of the landscape zone, to define space rather than occupy it. This was achieved by stretching the design into long, narrow building alongside the complex's central street, allowing it to function as a screening device against the bordering buildings. These functions were the point of

⁹² "Hadid- Fire Station," 18 April 2007, <http://www.vitra.com/architecture/home.asp?lang=en&page=7>

departure for the architectural concept: a linear, layered series of walls, which puncture, tilt and break to create spaces.⁹³ (Figure 4.2)

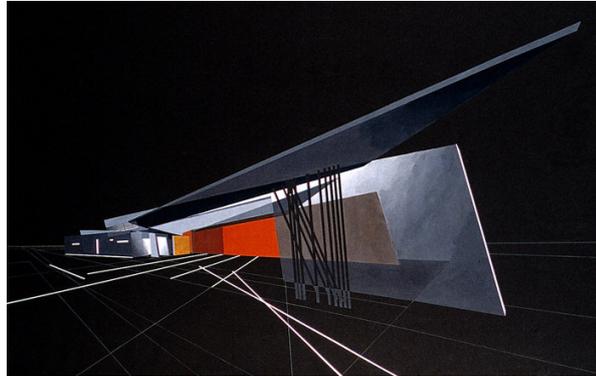


Figure 4.2 Vitra Fire Station, painting by Zaha Hadid

Source: <http://www.kultureflash.net/archive/82/images/zhpainting5.jpg>

Patrik Schumacher and Gordana Fontana-Giusti explain their experience about Vitra Fire Station as;

The first thing that captures the eye is the dynamism that comes from the angled concrete walls. These walls function as space-defining and screening elements of the building. The whole building is movement, frozen. It expresses the tension of being on alert; and the potential to explode into action at any moment. The building reveals its interiors only from a perpendicular viewpoint. The whole building is constructed of exposed, reinforced in-situ concrete. Special attention given to the sharpness of edges; attachments such as roof edgings or claddings were avoided as they distracted from the simplicity of the prismatic form.⁹⁴

⁹³ Patrik Schumacher and Gordana Fontana-Giusti, 2004, "Vitra Fire Station, Weil am Rhein, Germany, 1990-94," *Zaha Hadid Major and Recent Work*, London: Thames & Hudson Ltd, p. 78.

⁹⁴ *Ibid.*, p.63.

Rosenthal Center for Contemporary Art

Built in between 1997 to 2003 in Cincinnati, “Rosenthal Center for Contemporary Art is designed as temporary exhibition space, performance space, education facility, offices, art preparation and a museum store.”⁹⁵ The client was the Contemporary Art Center in Ohio. Total construction area 8500 m². Program includes an education facility, offices, art preparation areas, a museum store, a café and public areas.

The aim was to create a sense of dynamic public space. Dynamism which is common to almost all of Hadid’s designs is here exposed both by external and internal manipulation of the solid and voids. Design keywords for this project can be listed as; ‘urban carpet’ and ‘three dimensional jigsaw puzzle’. Patrik Schumacher and Gordana Fontana-Giusti explain the idea as;

Circulation system designed as an ‘Urban Carpet’ takes the circulation inside the building, then becomes the back wall giving its other side to the building next door. Views into the galleries from the circulation system are unpredictable, as the stair ramp zigzags upwards through a narrow slit at the back of the building. In contrast to the polished surfaces of the urban carpet, the galleries, interlocking like a three-dimensional jigsaw puzzle, are expressed as if they had been carved from a single mass of concrete.⁹⁶ (Figure 4.3)

⁹⁵ “Rosenthal Center for Contemporary Art”, 15 April 2007, <http://www.pritzkerprize.com/2004/pdf/Rosenthal.pdf>

⁹⁶ Patrik Schumacher and Gordana Fontana-Giusti, 2004, “Lois and Richard Rosenthal Center for Contemporary Art, Cincinnati, Ohio, 1997-2003,” *Zaha Hadid Major and Recent Work*, London: Thames& Hudson Ltd, p. 101.

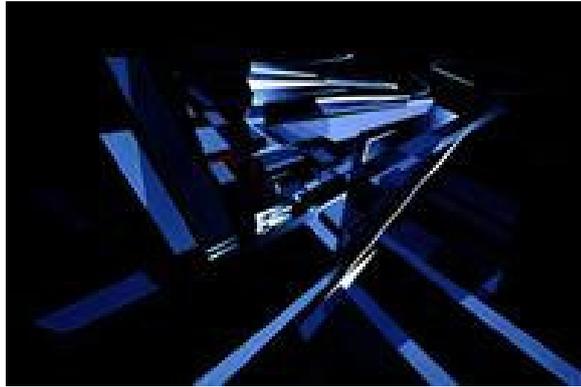


Figure 4.3 Rosenthal Center for Contemporary Art, Painting by Zaha Hadid

Source: http://www.arcspace.com/exhibitions/contemp_art_centre_site/Photo-4.jpg

The position of having a corner building lot allows it to have two facades. Patrik Schumacher and Gordana Fontana-Giusti define the facades as; “the south façade, along Sixth Street, forms an undulating, translucent skin, through which passers-by can see into life of the center. The east façade, along Walnut, is expressed as a sculptural relief, a negative imprint of the gallery interiors.”⁹⁷ Transparency on the pedestrian level allows the continuity between two streets. Transparent ground floor giving view into interior can be described as pedestrian friendly as it attracts many from surrounding areas.

Phaeno Science Center

Built in between 2000 to 2005 in the city of Wolfsburg, this building designed to service as a science center including other facilities such as; restaurant, café, shop, auditorium, underground car park. (Figure 4.4) As mentioned in Hadid’s official website “the building is located on a very special site in the city of Wolfsburg it is set both as the endpoint of a chain of important cultural buildings (by Aalto,

⁹⁷ Ibid.

Scharoun, Scheweger) as well as being a connecting link to the north bank of Mittelland Kanal- Volkswagen's Autostadt."⁹⁸



Figure 4.4 Phaeno Science Centre, digital sketch by Zaha Hadid

Design keywords for this project can be listed as; 'funnel-shaped cones' and 'crater landscape'. Dynamism and the sense of fluidity-movement is the character sensed by the observer at first sight. Building stands like a sculpture on the site. Patrik Schumacher and Gordana Fontana-Giusti states that;

Phaeno Science Center is based on an unusual volumetric structural logic: the main volume is supported and structured by funnel-shaped cones turned inside and out of the box above them, an arrangement derived from the surrounding primary urban axes. A public bridge leads like a wormhole through the interior of the building, causing inside and outside melt together and interpenetrate.⁹⁹

⁹⁸ "Science Centre Wolfsburg, Wolfsburg, Germany," 15 April 2007, <http://www.zaha-hadid.com/>

⁹⁹ Patrik Schumacher and Gordana Fontana-Giusti, 2004, "Continuous Surfaces, Carpets," Zaha Hadid Projects Documentation, London: Thames& Hudson Ltd, p. 50.

One of these funnels has been designed to form the entrance to the center. According to Patrik Schumacher and Gordana Fontana-Giusti; “the centre echoes the grand scale of its surroundings, but on the ground level the massiveness and enclosure of the block is dissolved and –on a visual level- made porous.”¹⁰⁰ They add that; “the building as standing on these funnels, allows transparency on the ground floor. The public bridge leads like a wormhole through the interior of the building, causing the inside and outside melt together and interpenetrate.”¹⁰¹ This effect is seemed to be acquired by the manipulation of the landscape and topography into design consideration.

Bergisel Ski Jump

Designed as a ski jump, café and a viewing terrace, this project had been realized in between 1999 to 2002. As being 90 m in length, 49 m in height, the client of this rare project was the Austrian Ski Federation. This project was a part of a larger refurbishment project for the Olympic Arena of Innsbruck.

Patrik Schumacher and Gordana Fontana-Giusti in their book *Zaha Hadid Projects and Documentation* explain the main idea as;

The project was unique in a sense that it associates the sports facility with the public spaces. Structurally divided into two, vertical concrete tower and the steel structure that forms the runway. The space designed on the top was designed as all functions fuse into a single new shape that extends the topography of the slope into the sky... Café and the viewing terrace designed for visitors to enjoy the alpine landscape and watch the athletes.¹⁰²

¹⁰⁰ Patrik Schumacher and Gordana Fontana-Giusti, 2004, “Phaeno Science Centre, Wolfsburg, Germany, 1999-,” *Zaha Hadid Major and Recent Work*, London: Thames& Hudson Ltd, p. 146.

¹⁰¹ Ibid.

¹⁰² Patrik Schumacher and Gordana Fontana-Giusti, 2004, “Lines, ribbons, bundles,” *Zaha Hadid Projects Documentation*, London: Thames& Hudson Ltd, p. 33.

Today with the construction of new ski jump by Hadid, winter games started to attract more people from around the world and ski jump became a foremost landmark of the city of Innsbruck. (Figure 4.5)



Figure 4.5 Bergisel Ski Jump, Drawing by Zaha Hadid

Source: http://www.architettare.it/immagini/opere/sky_jump/sky_jump_3.jpg

Landesgartenschau-LFOne

Realized in between 1996 to 1999, this project is designed to include exhibition spaces for international gardening show, offices and a restaurant, LFOne is constructed in Weil am Rhein and occupies 845m².

In the booklet of Pritzker Prize, the building and the architect's intentions are introduced in brief as such;

The suggested structure does not sit in the landscape as an isolated object, but emerges from the fluid geometry of the surrounding network of paths. Three of those paths entangle to make the building. Four parallel, partly interwoven spaces are caught in this bundle of paths. One path snuggles up to the south side of the building, another, gently sloping, rises over its back, whereas the third path cuts diagonally through the interior. The main spaces, exhibition hall and cafe, stretch

along those routes and allow for plenty of sun light and views from the exterior. Secondary rooms 'disappear' within the 'root' of the building. A terrace including a covered performance space is located to the south of the cafe.¹⁰³ (Figure 4.6)



Figure 4.6 Landesgartenschau-LFOne, Drawing by Zaha Hadid

Source: <http://www.kultureflash.net/archive/82/images/zhpainting7.jpg>

As seen usually in most of her projects; topography and landscape play a significant role also for LFOne project. Building appears as if it is a part of the landscape; emerging from the landscape when seen through one side and dissolving from the other. Patrik Schumacher and Gordana Fontana-Giusti in their book *Zaha Hadid Major and Recent Works*, state the importance that is given to landscape as;

The most important general characteristics of landscape spaces, as distinct from traditional urban and architectural spaces, are the multitude of subtle territorial definitions as well as the smoothness of transitions. Both of these traits allow for a more complex and nuanced order of spaces to emerge.¹⁰⁴

¹⁰³ <http://www.pritzkerprize.com/2004/pdf/LFOne.pdf>

¹⁰⁴ Patrik Schumacher and Gordana Fontana-Giusti, 2004, "LFOne/ Landesgardenschau, Weil am Rhein, Germany, 1996- 1999," *Zaha Hadid Major and Recent Work*, London: Thames& Hudson Ltd, p. 88.

Walls are also angled and manipulated to behave as guidance to the visitors from outside and to the inside of the building. They add that;

The concept of ground plane as a stable reference point is subverted by being multiplied. The public path that sweeps over the building and the terrace carving into the ground make any definition of 'ground' ambiguous. Multiple fluid boundaries compete in the interior and blur the interior-exterior dichotomy.¹⁰⁵

4.1.3 Introduction to the Selected Periodicals

The selected periodicals are searched through to find out the particular characteristics about their way of representing the selected projects. The number of images dedicated to the introduction of the building, number of images in total published to introduce the project, number of working drawings, number of photographs in total, number of color photographs, number of black and white photographs, number of pages composed of one photograph published in full scale to cover a full page, number of pages composed of two or more photographs published to cover a full page, number of photographs showing exterior and the number of photographs showing interior are inquired and listed.

The number of images in total published to introduce the project refers to all the visual documents including working drawings, perspectives and sometimes Zaha Hadid's own portraits or a group of people inside the building. Model images are counted under total images but not as for the images that introduce the project. The number of model images include just the model drawings, the three dimensional visuals are counted as working drawings. Some periodicals introduced the project by using photographs showing the building on construction process. Number of photographs column show the number of architectural photograph which refers to the introduction of the project specifically. Each image whether being alone or

¹⁰⁵ Ibid.

attached to another is counted as a unique photograph. For example DBZ cover of the issue that introduces the Phaeno Science Center has two images that emerged together to form the cover which are counted as two. When calculating the number of pages composed of one photograph published in full scale to cover a full page, only the photographs without writings on it have been taken intentionally.

Another issue that is essential is the position of image next to text. Throughout history, the relationship between image and text has been discussed widely among many scholars like philosophers, sociologists, architects and graphic designers. As discussions carried to the field of architecture; the emergence of the architectural photography and architectural media opened up the way to the discussion of visual language next to the textual one. Some like Pierre-Alain Croset, the editor of an architectural periodical *Casabella*, argue as “photography cannot reproduce the temporal experience of a building and but a magazine can evoke the temporal experience using, as a technique, *narration*.”¹⁰⁶ Some else say photographs are being used in order to illustrate the written text but to Barthes; “the image no longer illustrates the words; it is now the words which, structurally, are parasitic on the image.”¹⁰⁷

Since it is hard to get the exact percentages of image to text or text to image used for the introduction of architecture, the case study makes generalizations with a direct and brief observation. Attitude of each periodical is analyzed to understand the behavior of the exemplary periodicals from different medium but images’ position and role analyzed more extensively.

¹⁰⁶ Pierre-Alain Croset, 1988, “The Narration of Architecture.” In John Ockman (ed.), Architectureproduction, New York: Princeton Architectural Press, p. 202.

¹⁰⁷ Roland Barthes, 1991, Image, Music, Text. (1977) Heath, S. (trans.) New York: The Moonday Press, p. 8.

Archaktuell

Architektur.aktuell is a German based periodical which appears ten times per year. (Figure 4.7) In periodical's official web site, the section named Beschreibung introduces it briefly as such;

Providing information on current themes in architecture reporting of the most 'interesting' completed buildings, it also gives importance to the text. In addition, architektur.aktuell provides coverage of new products and reviews of books and exhibitions (in German) in its "journal" section, with a calendar of events lending a further accent to the orientation...Essays on current theoretical and historical issues by prominent authors add depth to the thematic focuses, which treat architecture as cultural production.¹⁰⁸



Figure 4.7 Architektur.aktuell

Source: https://www.profil-medien.de/images/Arak_7-8_06.JPG

One can find inside State-of-the-Art photography, analysis by Europe's leading architecture critics in English and German, as well as plans and technical data document the most significant new buildings in Austria and the rest of Europe.

¹⁰⁸ "Beschreibung", 14 April 2007, http://www.springer.com/west/home/springerwiennewyork?SGWID=4-40627-70-1109105-0&teaserId=65015&CENTER_ID=148077

Archaktuell can be listed to have a position in between Academic Critical and Popular media which is 'Professional Critical Media'.

Archaktuell has sixteen pages dedicated to introduce Hadid's Bergisel Ski Jump project in its pages. (Appendix F) Images published in larger sizes seem to dominate text at first but closer analysis in terms of taking their percentage, image and text seem to occupy same amount of space. (Appendix D)

Blueprint

Launched in 1983, Blueprint includes critical writing about design and architecture, which appeals to both professional and non-professional readers. (Figure 4.8) Publishing monthly, in September 2006, magazine changed its format. Vicky Richardson, editor, says;

Blueprint offers an engaging mix of the best new stories in design and architecture, with in-depth critique of important projects. There is a regular, exclusive interview in each issue, uncovering a new talent, or showing new ideas from established names. We commission original photography for almost all features, aiming to show architecture in use, rather than as untouched icons.¹⁰⁹



Figure 4.8 Blueprint magazine

Source: <http://www.wdis.co.uk/blueprint/magazine.jpg>

¹⁰⁹ "Readership," 12 April 2007, <http://www.wdis.co.uk/blueprint/mediapack.pdf>, p. 3.

The circulation rates and relevant numbers are illustrated by diagrams, provided by the official web site of the Blueprint magazine. According to these rates; “27% of the readership is made up of architects followed by interior designers with 17% and product designers with 11%. Blueprint readers are mostly architects and designers with some working in market or the media.”¹¹⁰ Blueprint can be listed to have a position in between Academic Critical and Popular media which is ‘Professional Critical Media’.

Blueprint has four pages dedicated to introduce Hadid’s Phaeno Science Center project in its pages. (Appendix F) Images published in larger sizes seem to dominate text at first but on-image written text equalizes the percentage. (Appendix C)

Detail

Detail is a Germany based periodical which enlightens its readers about construction details. (Figure 4.9) Founded in 1961, today the Detail magazine is available in eighty countries in five languages. In its web site, the relevant introduction to its method is summarized in brief as;

Each issue focuses on a particular aspect of design, such as constructing with concrete, roof structures, renovations, etc. Emphasis is placed on presenting designs in great detail, and complementing these with drawings in practical scales and superb photographs that illustrate real world examples from near and far. DETAIL Concept, published bi-annually, delves in-depth into the entire construction process.¹¹¹

¹¹⁰ “Circulation”, 12 April 2007, <http://www.wdis.co.uk/blueprint/mediapack.pdf>, p. 5.

¹¹¹ “About Detail,” 12 April 2007, http://www.detail.de/rw_3_Kaufen_En_wir.htm

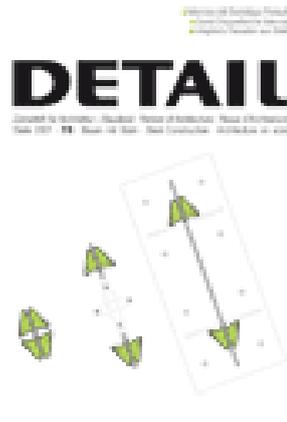


Figure 4.9 Detail magazine

Source: <http://www.detail.de/>

The target audience of the review is people who are directly related with the professional practice due to their positions in the sector and the fresh students who are interested in learning about the construction process including the overall numbers and the architectural and construction details. Detail can be listed to have a position in between Academic Critical and Popular media which is 'Professional Critical Media'.

Detail has eight pages dedicated to introduce Hadid's Phaeno Science Center, and two pages to introduce Bergisel Ski Jump project in its pages. (Appendix F) For the introduction of both projects, text seems to dominate the published images slightly more but since it doesn't include academic discussions and address to professionals listed as Professional Critical media. (Appendix C, Appendix D)

Deutsches Architektenblatt (DAB)

DAB is a Germany based periodical which publishes monthly. (Figure 4.10) One practicing in Germany can find all the relevant information about practice including the technical and political information in DAB. The target audience is architects,

interior designers, landscape designers. As the analysis of the reader profile demonstrates, the largest reader group is constituted by architects with 83, 83% followed by interior designers and landscape architects. The web page introduces the periodical as;

The “DEUTSCHES ARCHITEKTENBLATT” gives information about the profession and its policy and also technical informations to all architects, garden-architects, landscape-architects, interior designers and city planners statutory registered in the Federal Republic of Germany. Beside the information, the further architectural training is a priority. Regular series are for instance all subjects of construction technique/construction technology, redevelopment and modernization, the expert in construction engineering, collection of building failures, further training in construction, building materials, product informations, reports from universities, young architects report, designing into details etc.¹¹²

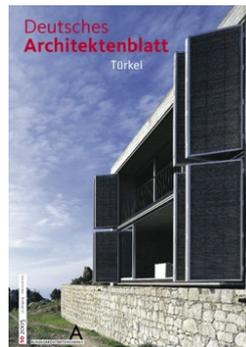


Figure 4.10 Deutsches Architektenblatt (DAB)

Source: http://www.klimaplatte.de/PDF/Diverse/DAB_10_2005.jpg

DAB can be listed to have a position in between Academic Critical and Popular media which is ‘Professional Critical Media’. DAB has dedicated one page to introduce Hadid’s Landesgartenschau/LFOne project in its pages. (Appendix F)

¹¹² “Deutsches Architektenblatt”, 16 April, 2007, http://www.architektenforum.com/forum/dynamic/download/mediadata_06_en.pdf, p. 4.

Deutsche Bauzeitschrift DBZ

Founded in 1953, DBZ is a journal based in Germany. (Figure 4.11) The official language for publication is German. Targeting mainly architects DBZ provide information about the industry. Subjects uncover at the same time all relevant segments of the building planning process. Drawings, photographs showing construction details, site, context etc. accompany to the written text.



Figure 4.11 Deutsche Bauzeitschrift DBZ

Source: https://www.profil-medien.de/images/dbz_11_04.JPG

Deutsche Bauzeitschrift/DBZ can be listed to have a position in between Academic Critical and Popular media which is 'Professional Critical Media'. DBZ has ten pages dedicated to introduce Hadid's Phaeno Science Center. (Appendix F) For the introduction the project image seems to dominate the text as published in full size but text has an equivalent importance as image as it mentions about the key issues related to project. (Appendix C)

Domus

Found in 1929, Domus is an Italy based periodical. (Figure 4.12) Monthly published each issue covers wide range of topics related to design including interior design and industrial design. Domus is one of the leading magazines of its kind which is widely read all over the world. The language is Italian having translations in English next to it. When Domus's readership socio demographic profile in terms of profession, it is observed that architects with 45.70% prefer to read it at most.

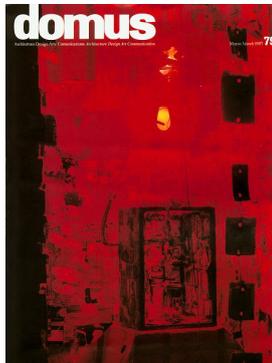


Figure 4.12 Domus Magazine

Source: <http://www.shinro-ohtake.com/images/domus1g.jpg>

As one can find different topics from industrial design to interior design, included in the content Domus can be listed to have a position in 'Professional Media'. Domus has twenty-one pages dedicated to introduce Hadid's Phaeno Science Center, thirteen pages dedicated to Bergisel Ski Jump and eight pages to Landesgartenschau/LFOne project in its pages. (Appendix F) Images published in full size and in attractive colors have equivalent dominance. (Appendix C, Appendix D, Appendix E)

El Croquis

El Croquis, Spanish architectural periodical, is introduced in its official web site as follows;

One of the highest profile and prestigious architectural publications in the world presents the most important designs and works of architecture in detailed bimonthly monographs that analyze the work of the most outstanding architects on the international scene.¹¹³ (Figure 4.13)

As having a special subject in each issue, such as an architect or a contemporary discussion topic, *El Croquis* uses several tools to give the idea as a whole. In the context of the pages we see the sketches of the architect, the photographs models done during the process and the photographs of the final products in which we are more interested in than the others. Robin Wilson claims that the “editorial format of El Croquis might emphasize process and the transference from drawing to built form.”¹¹⁴

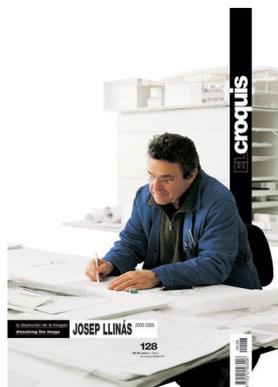


Figure 4.13 El Croquis

Source: <http://www.rosplotline.com/images/productimage/547.jpg>

¹¹³ “About El Croquis”, 3 Jan 2006, http://www.elcroquis.es/AcercaElCroquis_en.aspx?lang=en

¹¹⁴ Robin Wilson, June 2005, [At the Limits of Genre: Architectural Photography and Utopic Criticism](#), *The Journal of Architecture*, vol. 10, number 3, p. 271.

El Croquis can be listed to have a position in ‘Professional Media’. It has twenty-four pages dedicated to introduce Hadid’s Vitra Fire Station, eight pages dedicated to Rosenthal Contemporary Arts Center, three pages to Bergisel Ski Jump and twenty pages to Landesgartenschau/LFOne project in its pages. (Appendix F) Image and text seem to have an equivalent usage throughout the introduction of the projects. (Appendix A, Appendix B, Appendix D, Appendix E)

GA Document

Based in Japan, GA Document is one of the most circulating periodicals in Asia. In its official web site periodical is introduced as;

GA DOCUMENT presents the finest in international design, focusing on architecture that expresses our times and striving to record the history of contemporary architecture. Striking black-and-white and vibrant color photographs presented in a generous format make for a dynamic re-presentation of space, materials and textures. International scholars and critics provide insightful texts to further inform the reader of the most up-to-date ideas and events in the profession.¹¹⁵ (Figure 4.14)

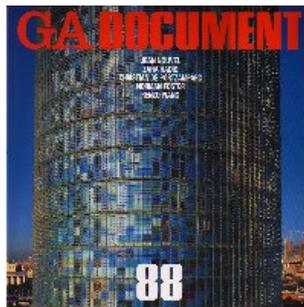


Figure 4.14 GA Document

Source: <http://www.stoutbooks.com/stout/images/items/69136.jpg>

¹¹⁵ “What’s GA Document?”, 12 April 2007, http://www.ga-ada.co.jp/english/ga_document/

Having more than a hundred pages per issue, the two of third of the images belonging to the project is publishes in color. GA Document can be listed to have a position in ‘Professionical Media’. It has twenty-seven pages dedicated to introduce Hadid’s Phaeno Science Center project in its pages. (Appendix F) Image and text have an equivalent usage throughout the introduction of the projects. (Appendix C)

Interior Digest

Interior Digest is a Russian based periodical, published only in Russian. (Figure 4.15) One can find all the relevant information about the global trends in architecture and design. The web page introduces the periodical as;

Interior Digest is the first magazine in Russia, totally integrated into the international space design. The main objective of the magazine is the Russian audience familiarity with the reality of the world and the development of designer and architectural thought...Interior Digest describes the objects and styles that have become popular in the near future, the idea of designers and architects, which determine the main tendencies of design and architecture.¹¹⁶



Figure 4.15 Interior Digest

Source: http://img.ruslania.com/pictures/big/305041-Interior_digest.jpg

¹¹⁶ “Concept”, 16 April 2007,
<http://translate.google.com/translate?hl=en&sl=ru&u=http://idigest.ru/&sa=X&oi=translate&resnum=1&ct=result&prev=/search%3Fq%3Dinterior%2Bdigest%26hl%3Den%26rls%3DSNYF,SNYF:2004-47,SNYF:en>

Interior Digest can be listed to have a position in 'Professional Media'. It has six pages dedicated to introduce Hadid's Vitra Fire Station project in its pages. (Appendix F) Image and text have an equivalent usage throughout the introduction of the projects. (Appendix A)

Newsweek

Newsweek was founded in 1933. (Figure 4.16) Based in United States of America, Newsweek is a weekly published magazine which covers the latest news on politics, business both national and international. It also covers topics like science, sports, religion. It is distributed world wide and is published in seven languages. It is one of the largest weekly magazines of United States. In its official web site, Newsweek is introduced as follows;

In addition to breaking news, Newsweek presents business analyses and case studies as well as interpretive stories, commentary and reviews. Stories include topics such as political decisions and government activity, international news, entertainment news involving movies, stars, television and music, and Food, Science, and Money reports among others.¹¹⁷



Figure 4.16 Newsweek

Source: <http://www.gearlive.com/blogimages/ipodnewswk.jpg>

¹¹⁷ "More about Newsweek," 14 April 2007, http://www.magazines.com/ncom/mag?mid=2992#additional_content

Newsweek magazine targets the wide range of readers from different sectors. One can find relevant photographs and charts published next to the text. Newsweek can be listed to have a position in ‘Popular Media’. It has one page dedicated to introduce Hadid’s Rosenthal Center for Contemporary Art project in its pages. (Appendix F) Like in Domus, images dominate text. Text remains at the background as architectural photographic images form their own language of introducing architecture. (Appendix B)

Perspecta

As being one of the most respected magazines among academics, Perspecta is introduced in Yale University’s official web site as follows;

Perspecta: The Yale Architectural Journal, the oldest student-edited architectural journal in the United States, is internationally respected for its contributions to contemporary architectural discourse with original presentations of new projects as well as historical and theoretical essays. *Perspecta’s* editors solicit articles from distinguished scholars and practitioners from around the world, and then, working with graphic design students from the School of Art, produce the journal.¹¹⁸ (Figure 4.17)



Figure 4.17 Perspecta

<http://mitpress.mit.edu/images/products/books/0262612054-f33.jpg>

¹¹⁸ “Life at the School of Architecture”, 4 March 2007, <http://www.yale.edu/bulletin/html/arch/general.html>

On the front cover page we come across with the diagrams or sketches related to the topic covered inside. The diagrams depicted on are colorful and graphically designed representations. Below the name and the number for the issue, the selected subject to be studied is generally enunciated to the reader, the consumer.

Perspecta can be listed to have a position in 'Academic Media'. Perspecta prefers the topics which are more popular among academic medium. It has one page dedicated to introduce Hadid's Vitra Fire Station project in its pages. (Appendix F) Evidently, text dominates the image throughout the introduction of the projects. Inside the periodical, for the introduction of the project black and white photography is preferred. (Appendix A)

RIBA Journal

RIBA Journal is the official magazine of the Royal Institute of British Architects. (Figure 4.18) Based in England it publishes monthly in English. RIBA Journal is being supplied to every architect in United Kingdom who is registered to RIBA and ARB, so responsively the circulation is more than the others. In its official web site, RIBA Journal is introduced as;

The RIBA Journal is designed for breadth of appeal and relevance across the full range of architectural practices. Each issue contains a unique Practice section, which is ideal for brand advertising plus Building Studies covering a wide variety of projects. The Practice pages give practical advice on financial matters, employment law, employee relations, insurance, marketing and a range of other issues related to running a practice. This section is essential reading for architects and therefore it is the perfect place for your brand to be seen.¹¹⁹

¹¹⁹ "What is the RIBA Journal?," 14 April 2007, <http://www.ribajournal.com/hybrid.asp?typeCode=6&pubCode=1>



Figure 4.18 RIBA Journal

Source:

http://www.ianritchiearchitects.co.uk/publications/images/pubs_457_riba_con_platf_m.jpg

RIBA Journal can be listed to have a position in between Academic Critical and Popular media which is 'Professional Critical Media'. It has eight pages dedicated to introduce Hadid's Phaeno Science Center project in its pages. (Appendix F) In RIBA Journal, image and text seem to occupy an equivalent amount of space. (Appendix C)

The Architectural Review

The Architectural Review is an England based review that has been founded on 1896 and being published monthly. (Figure 4.19) When we look at the contemporary issues we see that magazine is composed of six sections whose headings are; 'View', 'Comment', 'Skin', 'Interior Design', 'Reviews' and 'Delight'.



Figure 4.19 Architectural Review

Source: <http://www.klein-dytham.com/images/photos/big/big-AR1.jpg>

There are two kinds of graphics; one of them is the architectural photographs which are always published in color, other one is architects' study drawings such as plans, sections, elevations and axonometric. The scale of the drawings is not arranged appropriately which gives the sense that they are given just to present the overall idea about the design. The small scale drawings of buildings has no writing on them, just numbers to make reader to understand the construction of space.

Depending on the study that is carried on it can be said that the selected exemplary projects are generally the ones that are realized. Besides putting the progress schemes and sketches of an architect, most of the time we see the real time photographs of the built projects.

The Architectural Review can be listed to have a position in 'Professional Media'. It has seven pages dedicated to introduce Hadid's Rosenthal Center for Contemporary Art project in its pages. (Appendix F) Image and text have an equivalent usage throughout the introduction of the projects. (Appendix B)

4.2 The Representation of Zaha Hadid's Projects in Architectural Periodicals: Analysis of the Case Study

The introduction of the periodicals in brief provides the basic introductory information about the medium on which the photographic images are published. The analysis of the case study materials demonstrates the periodicals' attitudes towards using photographic imagery for representing selected projects of Zaha Hadid. Each medium having its own particular way of constituting their precedence introduce projects in different ways. After the case study results are revealed, some common points in different approaches are observed.

The selected periodicals reserved pages for the project in their issues, ranging from one to twenty-seven pages in numbers. Some magazines give importance to written material, some to the visual material but the relationship between text and image gains much more importance when aim is to introduce and give the overall idea behind the project. No matter a lot of or a few, colored or black and white, there are always images accompanying texts in selected examples.

What is common to all the selected magazines is that; they all introduce the project after it is built, as an end product. It is the reason why viewers rarely come across with the photographs of sketches or images showing the design process on situ or model photos. Large scale photographs are always from the key points of the project. The focal points such as the core of the staircases are chosen to be photographed to attract the reader and make him to look at the project more closely. Once large scale images achieve their role then small scale images complement them to give the overall information

Vitra Fire Station

Vitra Fire Station is one of the Hadid's earlier projects. Even though it passed through a long sketch procedure like all other Hadid's projects, sketches and drawings are not included in the introduction set. The number of working drawing is limited only to facades, no plans and sections. In addition to these, there are no model photographs showing the design stages.

In the analysis of the selected periodicals representing the project, even there are no full scale images occupying a full page, the dominance of images over text in general cannot be denied. In its photographs, building looks as if it is an artwork, a sculpture which exposes Hadid's idea of the impression of staying alert. (Figure 4.20) All images both interior and exterior are non-occupied.

In comparison with exterior images, interior images are rarely published. (Figure 4.21) Without the plans of the building which are not published in these selected examples, the published interior images don't provide enough information to get spatial idea about the interior. There is an image from exhibition area and meeting area of which it is hard to comment on which side of the building they occupy.

It is not possible to find an image that shows the building façade with right angle across the building. All images are angular views creating 'attractive' perspectives. These perspective views give the sense of 'tilt' and 'break' of a cubic form which Hadid aimed while creating the form. Close-up images give the sense of material, reinforced in-situ concrete which left to be exposed, intentionally.

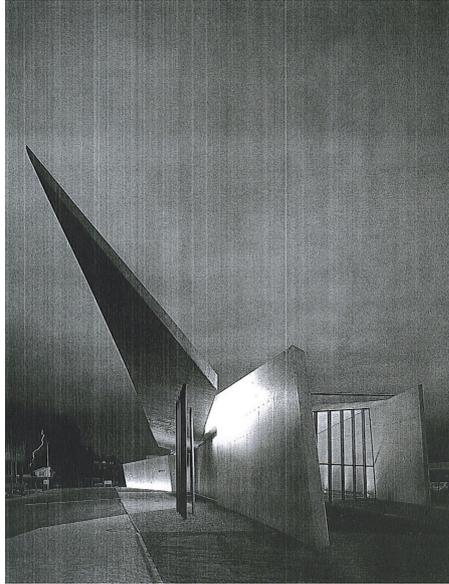


Figure 4.20 Vitra Fire Station, exterior view

Source: El Croquis, 1995, "Zaha Hadid 1992-1995", no:73



Figure 4.21 Vitra Fire Station, interior view

Source: Interior Digest, 2006-03

Rosenthal Contemporary Art Center

In her presentation to the jury, Zaha Hadid starts by asking “how you can begin to release the site from the requirements of the box. All American cities are about grid. This needs to forceful subtlety- breaking the grid but not necessarily in a vulgar way.”¹²⁰ In his book *Zaha Hadid a Space for Art*, Charles Desmarais summarizes Hadid’s own intentions as;

In order to draw pedestrian movement from surrounding areas and create a sense of dynamic public space, the Urban Carpet functions as a central tool to divert the horizontal flow into a series of ramped stairs. When entering the lobby, the ground is rising to become the back wall of the Center, placing a continuous surface between the street outside and the wall inside.¹²¹

The analysis of the architectural photographs in periodicals unfolds the clues about the representational limits of photographs of the building. The most widely published images that is forming the public image of the building are the ones which exposes the building’s exterior with a perspective view from the corner (Figure 4.22) and the one which exposes view of ramp from interior to exterior (Figure 4.23).

Different than her other projects CAC’s interior has been exposed widely but interior images do not give the sense of jigsaw puzzle. All we have is angles, angular views made by framing of dynamic forms. Even though it is aimed that dramatic ramps allow multiple views of galleries, in the photographs it is hard for one to understand these views and to get the spatial idea of the building.

¹²⁰ Michael Webb, July 2003, “Out of the Box,” *Architectural Review*, Vol: 214, no. 1277, p. 40.

¹²¹ Charles Desmarais, 2004, *Zaha Hadid a Space for Art: Contemporary Arts Center: Lois and Richard Rosenthal Center for Contemporary Art*, Markus Dochantschi (ed.), Baden: Lars Muller, p. 37.

The idea of the urban carpet is emphasized in most of the architectural photographs which introduces the angular photograph of the project from the Walnut Street. Images from the ground floor give the idea of the split-lobby as an indoor park, which Hadid aims to create. There are various shaped and sized exhibition galleries forming the fundamental function of the building. Some photographs showing the views from and to galleries have the sense of dynamism but none of them give the sense of the size and the shape of them. The idea of jigsaw puzzle is only understood through the exterior images and from the section drawings.



Figure 4.22 Rosenthal Contemporary Art Center, exterior view

Source:

http://www.egodesign.ca/files/articles/blocks/595_zaha_hadid_roland_halbe.jpg



Figure 4.23 Rosenthal Contemporary Art Center, ramp

Source: <http://www.archiworld.eu/Archinews/042005/portrait2.JPG>

Phaeno Science Center

Phaeno Science Center has a very similar impact with Bilbao Guggenheim Museum in terms of attracting people into the city of Wolfsburg. The building attracts a lot of visitors from outside the city, not as a result of its function but as a result of its architecture. In order to satisfy the visitors who specially come to see the building, guided architectural tours are arranged.

Phaeno Science Center has been introduced in various periodicals world wide; as each having different editorial board, photographer and generally different process to accept photographs to be published. Each periodical, publicizing architectural project, provide space in different sections according to their contexts. Since Phaeno is comparatively larger than Hadid's other selected projects, it is not surprising that it has more images published to introduce the building. The

introduction of the project in periodicals by means of architectural photography, it is obvious that representative images dominate the written text.

In its photographs, Phaeno Science Center stands like a sculpture within its context considering the surrounding buildings which Hadid aimed while creating the form. Phaeno is one of the buildings of Hadid that's façade images with right angle has been widely published in addition to its perspective images. Interior images published in dominate the exterior images but as usual it's rarely photographed occupied. Full scale images both display the building structure; the funnels and the steel structure and accordingly they acknowledge Hadid's keyword for Phaeno; crater landscape. The images that published most widely in periodicals are the ones showing the building's porous façade from a point to cover the total building in a frame (Figure 4.24) and the one showing the angular corner of the building from a lower point of view in a perspective framing (Figure 4.25).



Figure 4.24 Phaeno Science Center, porous façade

Source:

<http://www.nyu.edu/fas/program/museumstudies/resources/ZahaHadidTwo.gif>



Figure 4.25 Phaeno Science Center, corner perspective
Source: <http://www.miesbcn.com/recursos/obras/2007/103.jpg>

Bergisel Ski Jump

When the introduction of Bergisel Ski Jump project in architectural periodicals is analyzed, it is observed number of images in total published to introduce the project ranges in between twelve to twenty-seven. If it's compared with the page number, the dominance of image over text becomes obvious.

Exterior images dominate the interior ones. Unlike CAC and Phaeno, interior images showing the roof café and terrace have been rarely published but the rare number of images showing interior result in acknowledging Hadid's aim for the design of those units. Interior images also show the exterior view, the view of mountains and the city, the view that is planned intentionally. Perspective views express the ski jump's another characteristic which is that it designed to be a part of landscape. Most of the photographs of the project show the ski jump as a part of a cityscape including the city and forest as a background. This characteristic of ski jump becoming a landmark for the city is a totally planned and achieved one.

Color photography dominates black and white. (Table 1) Unlike other published projects, except CAC, almost all facades of Bergisel Ski Jump have been photographed and published to represent the project. (Figure 4.26) Images showing details from the project don't give the sense of material rather they look like an artwork. The most widely published image through the selected periodicals is the one that show ski jump from a lower point of view. (Figure 4.27)



Figure 4.26 Bergisel Ski Jump, Archaktuell

Source: Architektur Aktuell, 2002-11

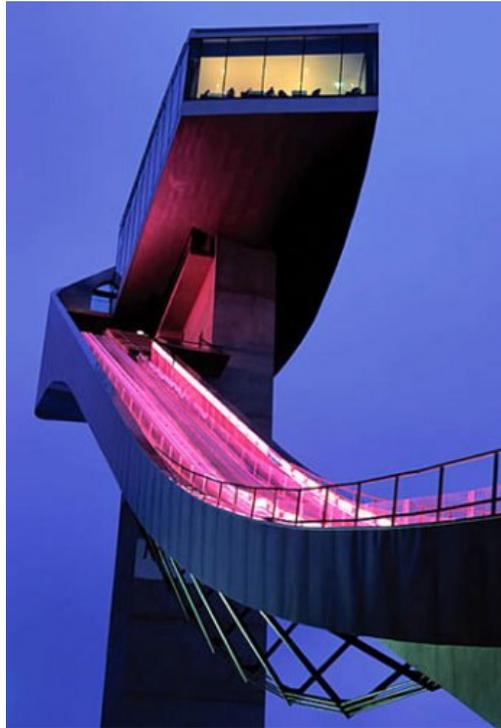


Figure 4.27 Bergisel Ski Jump

Source:

http://www.egodesign.ca/files/articles/blocks/584_zaha_hadid_bient_h_02.jpg

Landesgartenschau-LFOne

In Hadid's buildings the separation of the interior and the exterior is not very clear. She achieves this by the fluid characteristics of the buildings. One of the projects which can be given as an example is LFOne. Hadid's design considerations for her LFOne Project and the keywords for the concept of the architecture overlap with the way images in periodicals represent the project. Due to its form, the building looks as if it is the continuum of the landscape and in almost all images in the periodicals has designated this characteristic with their angular photos.

Each periodical having its own style, have been introduced the project by using several images. Some periodicals have given angular views, some illustrating the day views, some night views and even some added Hadid's own images into the photograph frame. Kester Rattenbury in his book *Architecture Today* states that;

As at Vitra's nearby successor, the sinuous, computer-age Landesgartenschau Pavilion (1999), Hadid's built forms are, inevitably (and surely rightly) sweeter, gentler, smaller –seeming than their parent paintings. They are loveable and luscious rather than suggesting a world of danger, but still masterly.¹²²

LFOne's number of interior images published in selected periodicals is more than the exterior ones but the repetitive images forming building's public image is procured by two exterior images. (Figure 4.28, 4.29)

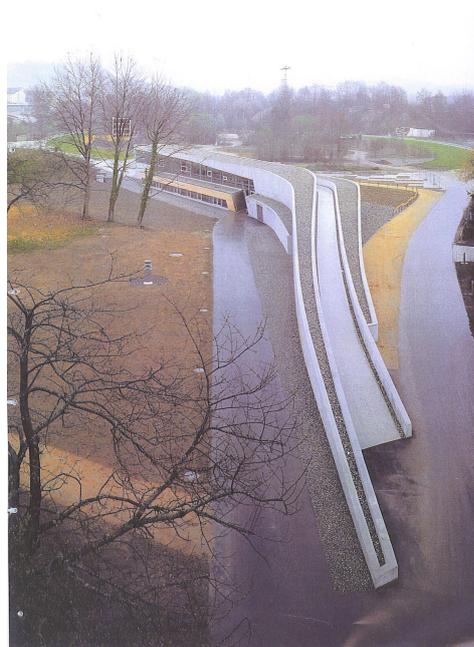


Figure 4.28 LFOne

Source: El Croquis, 1995, no: 73, p. 103.

¹²² Kester Rattenbury, Rob Bevan, Kieran Long, *Architecture Today*, p.99

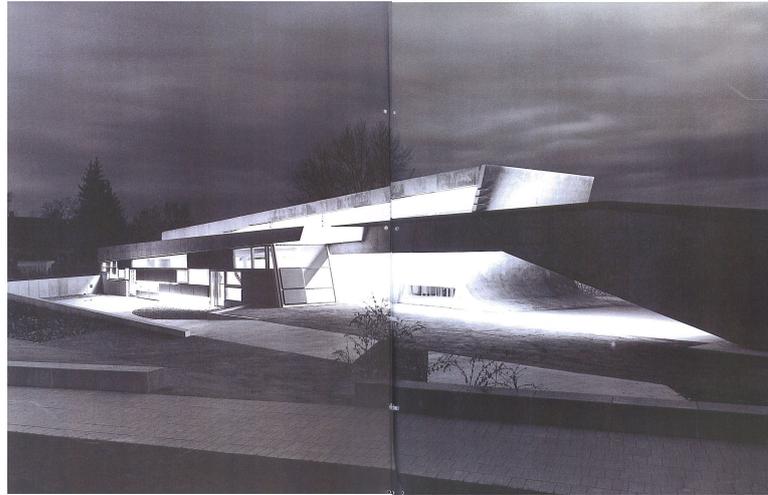


Figure 4.29 LFOne

Source:

http://www.arquimaster.com.ar/galeria/Images/obra_zhlf01.jpg

In the case of Zaha Hadid, there is continuity between the representative images of the building and the architect's intentions itself. This directly affects the continuity between the representation of the building in periodicals and the building itself as a real object. Dichotomy of exterior and interior always exists in her projects. Together with the manipulation of the landscape and topography, the concepts of outside and inside dissolve and interpenetrate. The sense of the application of her intentions to the projects most of the time overlaps with the representation of her projects in periodicals through the channel of architectural photography.

CHAPTER 5

CONCLUSION

Architectural photographic images as being a tool of media represent an architectural design project to viewer. When the history of architectural photography is evaluated, the power of architectural photography to be influential on architecture and even create architectural styles is seen clear in a matter. Today the similar upshot is exemplified by the photographs of Zaha Hadid's architecture that is created by the photographs of Julius Shulman or Bill Heidrich in the past.

Photography being a secondary language and having a system of values itself; produces images which are highly effective on contemporary architectural culture. Images have this potential to reach larger audiences compared to written texts. The results of the case study that aims to analyze the limits of representation of architectural photographic image in periodicals elaborate the problems related to the relationship between the architecture and its representation constituting two basic problems. As a result of case study which analyzes the Zaha Hadid's selected projects published in architectural periodicals, two problems are revealed about the attitudes of using architectural photographic images and the limits of representation of them in periodicals.

First of all, the identity of the project is formed by photographic images which are selected intentionally and exposed to reduction. The real identity means the identity

of architecture which is formed through architect's design intentions and considerations. The built identity is formed by the representation of the real identity in different mediums. This built identity is the result of a dissemination of architectural photographic images published in different mediums. Sometimes there might be no continuity between this built identity and the real identity of the project. In case of Zaha Hadid, photographic images have their own language that forms another identity beyond its real one as these images accompany to the different discussions in different contexts. For example her Rosenthal Center for Contemporary Art project appears in different periodicals from professional like the Architectural Review to popular like Newsweek. Same framing of façade accompany an introductory text in the Architectural Review, a more general text in Newsweek.

Secondly, image may become an 'icon' representing architecture. As photographic images used by periodicals to introduce the project goes beyond the architecture's value and they become an icon independent from that specific architecture. When the architectural photographs in the selected periodicals analyzed, some images stand out as being repetitive to form the building's public image. These repetitive images can be said to be the ones that constitute the buildings' public image. As building continues to be represented with the same images, repeating in different kind of magazines; those images start to become the long lasting and the symbolic image of the architecture. In case of Zaha Hadid, some of the photographic images of selected projects, even they don't tell about architecture; stick out as an icon or in contradiction photographic images that tell about the main idea of an architecture stay in background. For her Vitra Fire Station project, photographer's framing of the exterior view of the non-orthographic walls become an icon for that project publishing in different mediums, accompanying different discussions.

This iconic image may carry meaning beyond the preliminary design ideas and values belonging to the project. The representation of architecture if basic design

idea is reduced to something else may end up with the formation of an identity of a project that is totally irrelevant with the basic design idea. The discontinuity of identities which results from the concourse of architectural photographic images in different context may cause problems related to communication and expression of both architect and his architecture within architectural culture which may lead to problems about the representation of architecture.

In opposition, this selected image may become a key frame representing the design idea. A notable viewpoint or a repetitive perspective view may describe the project better than hundreds of images. The architectural photographs that become the iconic images of architecture, like Bill Heidrich's photographs of Wright's Falling Water and Julius Shulman's photographs of Koenig's Case Study House #22 owes their reputation to their photographers' frames constructed at that moment. (Figure 2.4, Figure 2.5) The case study on the representation of Zaha Hadid's projects in periodicals betrays this behavior. Some of the photographic images even if they don't really represent the architect's design considerations may become an iconic image for that project. When the selected projects in selected periodicals are analyzed, it has been observed that some images representing architect's design intentions and considerations are published in small scale that remains at the background. Enlarged photographs of details from project like Rosenthal Center for Contemporary Art project's ramp detail or a non-conventional perspective like Phaeno Science Center project's exterior perspective may dominate the total character of architecture. (Figure 4.23, Figure 4.25)

As a result of the differences in the mediums that photographs take place on, these behaviors that are mentioned previously may differ. At the same time, images in architectural periodicals become both the representatives of the cultural mediums that they take place on and the architectural design project that they introduce. In his study *The Limits of Architectural Criticism: Architecture as a Process of Representation, Commodification and Legitimation*, Celal Abdi Guzer groups

periodicals into four in order to make comparison of architectural magazines in the context of architectural criticism. Guzer names their mediatic position as 'Popular', 'Professional', 'Elitist Professional' and 'Elitist'.¹²³ In order to understand the functional differences of images changing in accordance with different cultural mediums, this study set periodicals under three cultural mediums; 'Academic Critical Medium', 'Professional Medium' and 'Popular Medium.'

'Academic Critical Medium' can be exemplified with *Perspecta*. In *Perspecta*, there is no specific section introducing projects. Architectural photographic images of Zaha Hadid's projects have been dominated by text. Text is the most powerful element having the full meaning. Image becomes complementary next to text and appears in text form. Image is a part of an ongoing process and meaningless when alone. If it is separated from the text that it accompanies, it doesn't show continuity with the rest of images published in periodical. Sometimes there are no images or if there are they appear as very small, black and white. Hadid's projects' architectural photographic images also appear in black and white form. (Appendix A)

The way academics "read" the images is multi referential. Academics know about the foreground and the background of those images. When they come across with the architectural photographic images and the written material of Zaha Hadid's projects, these materials like pieces of a puzzle find up their places within the total image. Just as each piece of puzzle is meaningful when it comes to its exact place; into a correct relation with its neighbor pieces, similarly architectural photographic images are also come to their exact place as setting their relation with the rest of information.

¹²³ Celal Abdi Guzer, 1994. "The Limits of Architectural Criticism: Architecture as a Process of Representation, Commodification and Legitimation." Ed. D. diss., the Department of Architecture, METU, Ankara, Turkiye. (in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy at METU), p. 145.

‘Professional Critical Medium’ can be exemplified with periodicals like the Architectural Review and Blueprint. In these, image and text appears to have an equivalent importance. Periodicals that can be listed as a part of this medium generally prefer to use color and black and white photographs together. Compared to Academic Critical Medium, Hadid’s projects’ photographic images are published in larger sizes. (Appendix B)

Images published in this medium are open to different types of *reading*. The written language formed by text and the visual language formed by image may *read* both together and separate. These different types of *reading* images have effect on the way of understanding architecture. The professional critical medium addresses a crowd as which is composed of both academics and common people. Academics may take those images as they understand their relationship within the context of architecture, design or criticism and others may take them as remembering just with that specific project, place or as a part of another information.

‘Popular Medium’ can be exemplified with Newsweek. In Newsweek, image itself appears as the text. Images published in larger sizes compared to other two mediums and aim to evoke interest at the consumer at first sight. Architectural photographic images of Zaha Hadid’s projects’ occupy more space than text in selected examples. Images’ multi disciplinary existence doesn’t have much importance in this medium. What becomes important is photographic image’s quality to attract the viewer’s attention. Images generally come into sight on full size papers with lively colors used as a state of attraction. Full paper advertisements of building materials, lighting firms, international fairs are also inevitable. (Appendix C)

The consumption of popular periodicals is mostly addressed to non-expert consumers. Non-expert consumers include common people who generally don’t have a background about the image they see in the pages of periodicals. Since text

appears in image form and has continuity with the rest of the periodical, it is the thing that tells about the subject. For Hadid's projects, only a little percentage of text is used next to image which is also repeating itself in similar medium like repeating photographic images.

Regardless of the medium that they take place on, what is interesting is that most of periodicals prefer to use the repetitive images that belong to the projects. Photographic images that are taken from different angles or by different photographers are not published much. The reason behind that is again most probably the limitations proceeded by Zaha Hadid's office rather than editor's choice.

A photographic image published in periodicals has a representative power rather than simply being an illustration in architectural periodicals. This image, representing the object, may show the process behind it namely the architect's main design intentions and considerations. In case of Zaha Hadid, final photographic images of the projects are in consistency with the original design idea. For instance the photograph that is published widely in periodicals for the introduction of Rosenthal Centre for Contemporary Art is parallel with Hadid's design consideration and in a sense represents her design references of cubic structure of an American city. As mentioned before, one of the keywords of Hadid for this project was 'three-dimensional jigsaw puzzle' and each photograph of exterior and façades, from slightly different viewpoints, clarifies that what is aimed is achieved. (Figure 4.22)

The limits of representation of photographic image that is to say its power of depiction and reflecting the object it represent is essential as they affect the final idea that is constructed about the project. First limitation is directly from the photographer who creates the interface between the real object and its representation through camera. Photographer's final composition of frame

depending on other issues like camera's characteristics and weather conditions is also limited prior to his ability. Since it is hard to define exact boundaries related to these conditions no pre-photographer step can be defined exactly. After the photographer, the second limitation is processed by an architect. Architect is the one to have the first title about deciding on which images to send for publication. So at the second stage, the subjective limitation from office Zaha Hadid herself works with the images. She deliberately starts with the images and conscious about delivering images. Third limitation is processed by the editor. As mentioned before, editor's considerations and own taste has an eminent role to the selection of a photograph for publication.

What is discussed above is neither a generalization nor a standardization of the situation. Results change according to writer and the cultural ground that is addressed. That's why the different reading of same object's photographic images in different cultural mediums may even cause transformations in the meaning of the real object. In this context, photographic images play a crucial role in the representation of architecture within academic, professional and popular mediums.

Being a part of a visual language, photographic image has power of representing the object as something else beyond its original idea. This power gives rise to the formation of new meanings which sometimes transcends the objects' own presence and generates an additional one. As case study materials demonstrate, photographic images of Zaha Hadid's architecture don't uncover the process behind them. It is hard for one to relate Hadid's intellectual considerations with the representation of the original built work from architectural photographic images.

On the other hand, having a power as text namely its own power to say something beyond the object it represents, the photographic image may lead to something else that is independent from the original text. Sometimes this final image may have a meaning that is totally irrelevant with the original idea and the process which is also

valid for architectural photographic images of Hadid's projects. Even Hadid doesn't agree on her style to be named with Deconstructivism, her drawings and architectural projects are highly associated with it. Photographs of her projects are widely published in different mediums next to discussions related to Deconstructivism just like as Shulman's photographs published next to discussions related to Modernism.

Architectural photographs, which documented how trends in the domain of architecture have concealed, unwound and evolved over time, are the attestors of history of architecture. Today, mass media has a very powerful effect on contemporary architectural production. The understanding of the power of image in architecture has revealed the media's ground of existence in architecture. Architectural periodicals form a ground for architecture to exist in media. Since image of architecture is transferred to people by means of photographs published in periodicals, those photographs have a tremendous responsibility. Concurrently, the awareness of all the actors who have a role both in production and publication process is essential.

As a matter of fact, the language formed by photographs creates an artificial continuity between projects. This language refers to architecture and creates a meta-language which is formed by published photographs. In the wake of the relationship between the media and architecture, the position of the image in cultural significance and architectural practices effects architects' value systems. Visual images play a role in the production of architects' own value systems. The understanding of architectural value systems is essential because they have a direct contribution and influence to the production of an architect. Architectural production is the straight gateway to understanding today's architectural culture.

Consequently, this study on the understanding the limits of representation of architectural photographic images in periodicals covers the details about the

publication and production process in brief. As mentioned previously, since changes in conditions at each step may cause a change in the resultant image, each step might be tested under different circumstances and possible consequences might be listed. In addition, to understand the general view, the changing status of some ideas which is related with semiotics and linguistics has been left over intentionally. This study will guide further studies that aim to understand the production and publication process of an architectural image in detail, and studies that aim to analyze the *reading* of architectural images representing projects, from a semiological point of view.

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APPENDIX A

INTRODUCTION OF ZAHA HADID'S VITRA FIRE STATION PROJECT IN SELECTED PERIODICALS

INTERIOR DIGEST, 2006-03



SOCIETY INTERIORS
MARCH 2006

ZAHA HADID ARCHITECTS
PRESS OFFICE



INTERIOR DIGEST
MARCH 2006

ZAHA HADID ARCHITECTS
PRESS OFFICE

Figure A1: p. 30.



INTERIOR DIGEST
MARCH 2006

ZAHA HADID ARCHITECTS
PRESS OFFICE

Figure A2: p. 31.



INTERIOR DIGEST
MARCH 2006

ZAHA HADID ARCHITECTS
PRESS OFFICE

Figure A3: p. 32.



INTERIOR DIGEST
MARCH 2006

ZAHA HADID ARCHITECTS
PRESS OFFICE

Figure A4: p. 33.



INTERIOR DIGEST
MARCH 2006

ZAHA HADID ARCHITECTS
PRESS OFFICE

Figure A5: p. 34.

Figure A6: p. 35.

BUILDING REVIEW, 2006-03



BUILDING REVIEW
MARCH 2006

JOMA WARD ARCHITECTS
PHOTO: GUY AROCH

Figure A7: p. 56.



BUILDING REVIEW
MARCH 2006

JOMA WARD ARCHITECTS
PHOTO: GUY AROCH

Figure A8: p. 57.

BETON, 2006-02



BETON
FEBBRAIO 2006

JANUS PRODUCTIONS
PIRELLA GÖTTSCHE LOWE

Figure A9: p. 60.



BETON
FEBBRAIO 2006

JANUS PRODUCTIONS
PIRELLA GÖTTSCHE LOWE

Figure A10: p. 61.



BETON
FEBBRAIO 2006

JANUS PRODUCTIONS
PIRELLA GÖTTSCHE LOWE

Figure A11: p. 62.



BETON
FEBBRAIO 2006

JANUS PRODUCTIONS
PIRELLA GÖTTSCHE LOWE

Figure A12: p. 63.

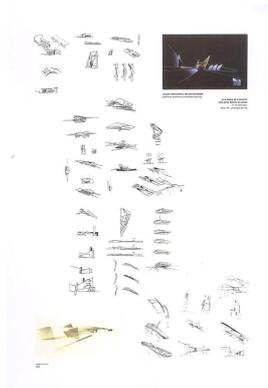


Figure A19: p. 44.



Figure A20: p. 45.

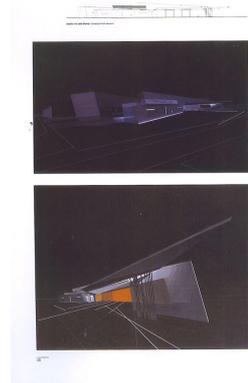


Figure A21: p. 46.

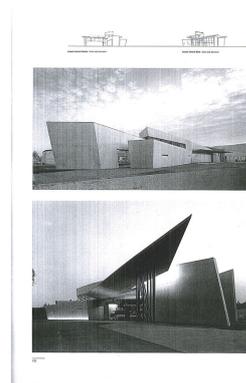


Figure A22: p. 47.

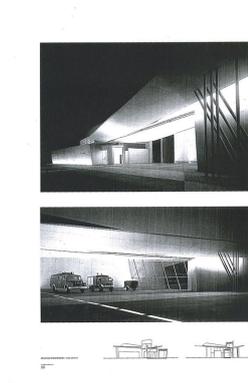


Figure A23: p. 48.

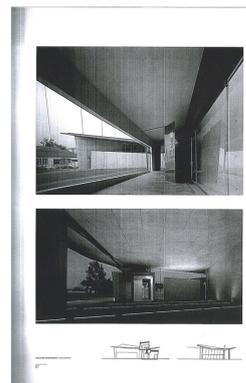


Figure A24: p. 49.

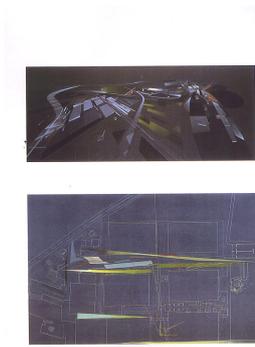


Figure A25: p. 50.

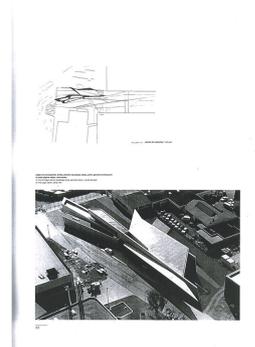


Figure A26: p. 51.

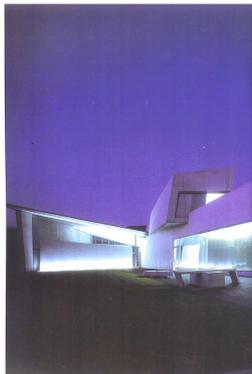


Figure A27: p. 52.

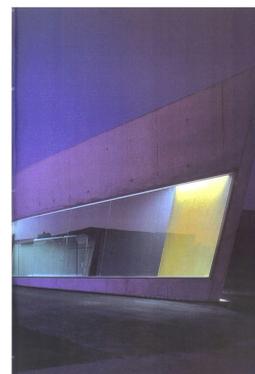


Figure A28: p. 53.



Figure A29: p. 54.



Figure A30: p.55.



Figure A31: p. 56.



Figure A32: p. 57.

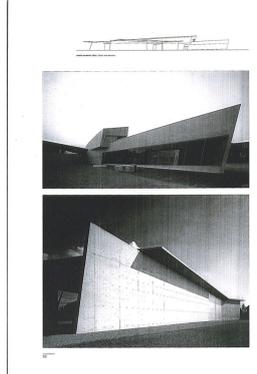


Figure A33: p. 58.



Figure A34: p. 59.

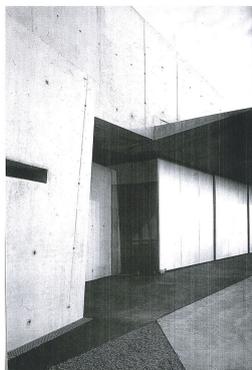


Figure A35: p. 60.

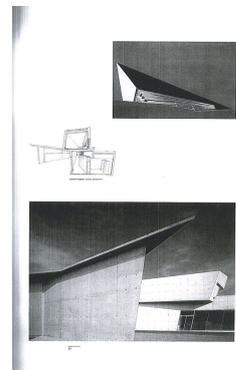


Figure A36: p. 61.

APPENDIX B

INTRODUCTION OF ZAHA HADID'S ROSENTHAL CENTRE FOR CONTEMPORARY ART PROJECT IN SELECTED PERIODICALS NEWSWEEK 19 MAY 2003



Figure B1: p. 78.

THE ARCHITECTURAL REVIEW, 2003-07



Figure B5: p. 38.

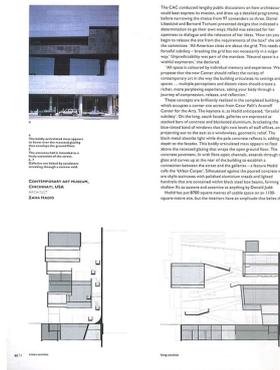


Figure B7: p. 40.

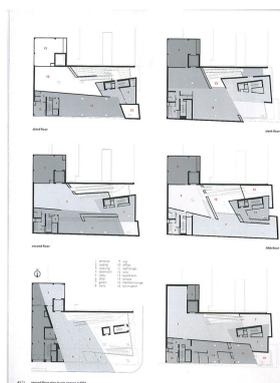


Figure B9: p. 42.



Figure B6: p. 39.



Figure B8: p. 41.



Figure B10: p. 43.



Figure B11: p. 44.

EL CROQUIS,



Figure B12: p. 166.

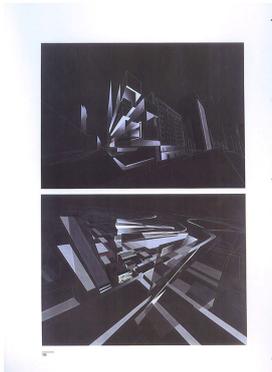


Figure B14: p. 168.

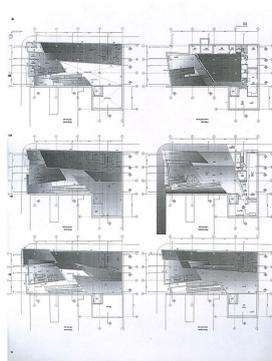


Figure B16: p. 170.



Figure B13: p. 167.

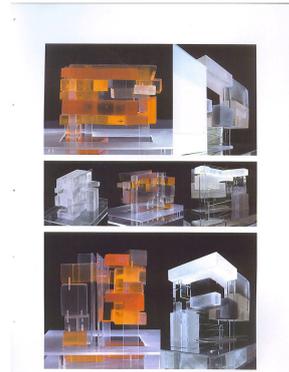


Figure B15: p. 169.

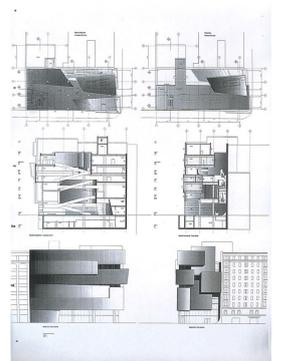


Figure B17: p. 171.

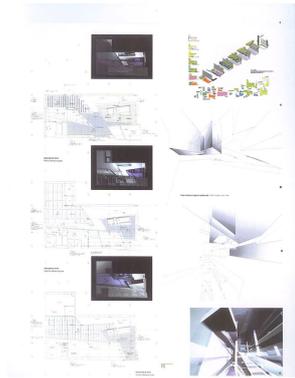


Figure B18: p. 172.

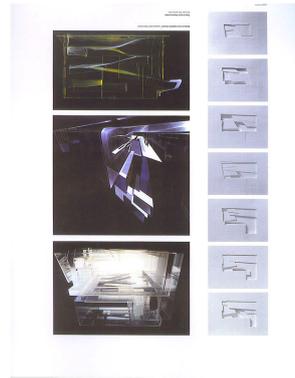


Figure B19: p. 173.

APPENDIX C

INTRODUCTION OF ZAHA HADID'S PHAENO SCIENCE CENTRE PROJECT IN SELECTED PERIODICALS

BLUEPRINT, 2006-03



BLUEPRINT
MARCH 2006

ZAHA HADID ARCHITECTS
PHAENO SCIENCE CENTRE



BLUEPRINT
MARCH 2006

ZAHA HADID ARCHITECTS
PHAENO SCIENCE CENTRE

Figure C1: Cover page.

Figure C2: p. 56.



BLUEPRINT
MARCH 2006

ZAHA HADID ARCHITECTS
PHAENO SCIENCE CENTRE



BLUEPRINT
MARCH 2006

ZAHA HADID ARCHITECTS
PHAENO SCIENCE CENTRE

Figure C3: p. 57.

Figure C4: p. 58.



BLUEPRINT
MARCH 2006

ZAHA HADID ARCHITECTS
PHAENO SCIENCE CENTRE



BLUEPRINT
MARCH 2006

ZAHA HADID ARCHITECTS
PHAENO SCIENCE CENTRE

Figure C5: p. 59.

Figure C6: p. 60.

DEUTSCHE BAUZEITSCHRIFT/ DBZ, 2006-01



DBZ
JANUAR 2006
ISSN 1611-0501
PRESSE-CUTTING 2006

Figure C7: Cover page



DBZ
JANUAR 2006
ISSN 1611-0501
PRESSE-CUTTING 2006

Figure C8:



DBZ
JANUAR 2006
ISSN 1611-0501
PRESSE-CUTTING 2006

Figure C9



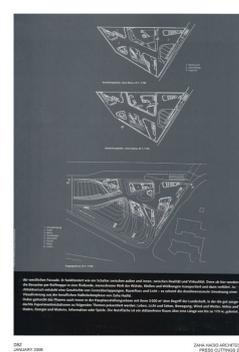
DBZ
JANUAR 2006
ISSN 1611-0501
PRESSE-CUTTING 2006

Figure C10



DBZ
JANUAR 2006
ISSN 1611-0501
PRESSE-CUTTING 2006

Figure C11



DBZ
JANUAR 2006
ISSN 1611-0501
PRESSE-CUTTING 2006

Figure C12



Figure C13



Figure C14



Figure C15



Figure C16

RIBA JOURNAL, 2006-01



Figure C17: p. 38.



Figure C18: p. 39.



Figure C19: p. 40.



Figure C20: p.41.



Figure C21: p. 42.

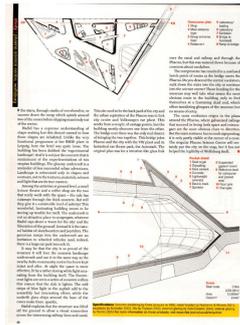


Figure C22: p. 43.



PHILIP JARVIS
MILWAUKEE 1988

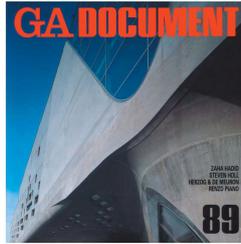
Figure C23: p. 44.



PHILIP JARVIS
MILWAUKEE 1988

Figure C24: p. 45.

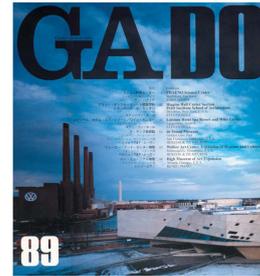
GA DOCUMENT



GA DOCUMENT
DECEMBER 2015

ZAHA HADID ARCHITECTS
PINEDO CUTI REYES 2015

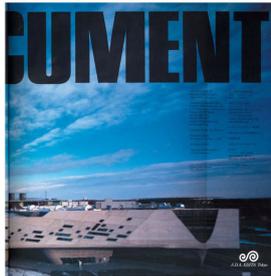
Figure C25: Cover page.



GA DOCUMENT
DECEMBER 2015

ZAHA HADID ARCHITECTS
PINEDO CUTI REYES 2015

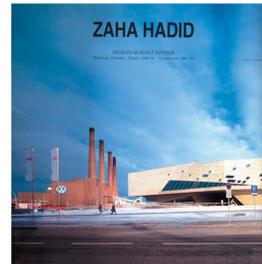
Figure C26: p. 1.



GA DOCUMENT
DECEMBER 2015

ZAHA HADID ARCHITECTS
PINEDO CUTI REYES 2015

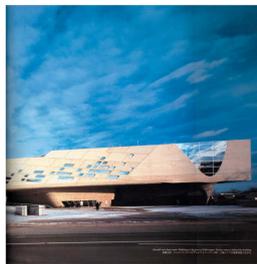
Figure C27: p. 1.



GA DOCUMENT
DECEMBER 2015

ZAHA HADID ARCHITECTS
PINEDO CUTI REYES 2015

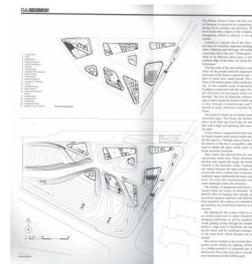
Figure C28: p.2.



GA DOCUMENT
DECEMBER 2015

ZAHA HADID ARCHITECTS
PINEDO CUTI REYES 2015

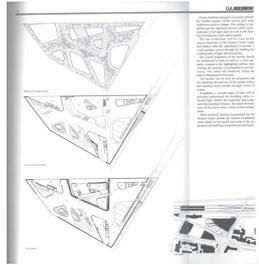
Figure C29: p. 2.



GA DOCUMENT
DECEMBER 2015

ZAHA HADID ARCHITECTS
PINEDO CUTI REYES 2015

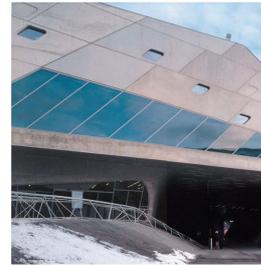
Figure C30: p. 10.



SD DOCUMENT
OCTOBER 2011

JAVA HICO ARCHITECTS
PRINCE OF WALES 2011

Figure C31: p. 11.



SD DOCUMENT
OCTOBER 2011

JAVA HICO ARCHITECTS
PRINCE OF WALES 2011

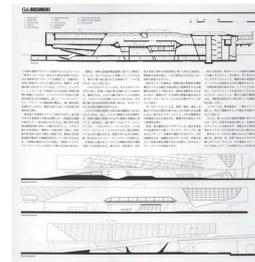
Figure C32: p. 12.



SD DOCUMENT
OCTOBER 2011

JAVA HICO ARCHITECTS
PRINCE OF WALES 2011

Figure C33: p. 13.



SD DOCUMENT
OCTOBER 2011

JAVA HICO ARCHITECTS
PRINCE OF WALES 2011

Figure C34: p.14.



SD DOCUMENT
OCTOBER 2011

JAVA HICO ARCHITECTS
PRINCE OF WALES 2011

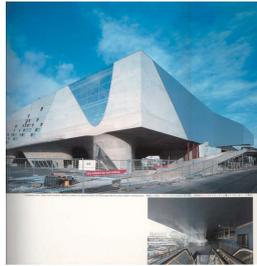
Figure C35: p. 15.



SD DOCUMENT
OCTOBER 2011

JAVA HICO ARCHITECTS
PRINCE OF WALES 2011

Figure C36: p. 16.



0000000001
DECEMBER 2018

JANA HANZO ARCHITECTS
PHOTO: C/PHOTO 2018

Figure C37: p. 17.



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DECEMBER 2018

JANA HANZO ARCHITECTS
PHOTO: C/PHOTO 2018

Figure C38: p. 18.



0000000001
DECEMBER 2018

JANA HANZO ARCHITECTS
PHOTO: C/PHOTO 2018

Figure C39: p. 19.



0000000001
DECEMBER 2018

JANA HANZO ARCHITECTS
PHOTO: C/PHOTO 2018

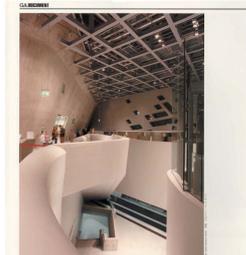
Figure C40: p.20.



0000000001
DECEMBER 2018

JANA HANZO ARCHITECTS
PHOTO: C/PHOTO 2018

Figure C41: p. 21.



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DECEMBER 2018

JANA HANZO ARCHITECTS
PHOTO: C/PHOTO 2018

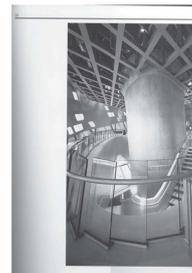
Figure C42: p.22.



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02/08/08 10:00

02/08/08 10:00
02/08/08 10:00

Figure C49: p. 29.



© 2008 ARUP
02/08/08 10:00

02/08/08 10:00
02/08/08 10:00

Figure C50: p. 30.



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02/08/08 10:00

02/08/08 10:00
02/08/08 10:00

Figure C51: p. 31.



© 2008 ARUP
02/08/08 10:00

02/08/08 10:00
02/08/08 10:00

Figure C52: p.32.

DOMUS, 2005-11



Figure C53: Cover page.



Figure C54: p. 16.



Figure C55: p. 16.

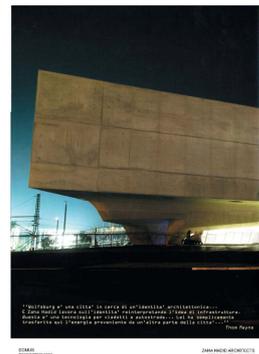


Figure C56: p.17.



Figure C57: p. 17.

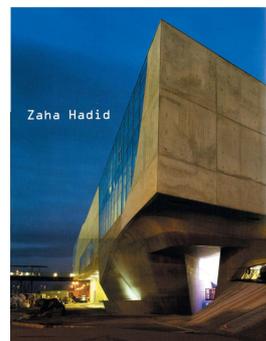


Figure C58: p.18.

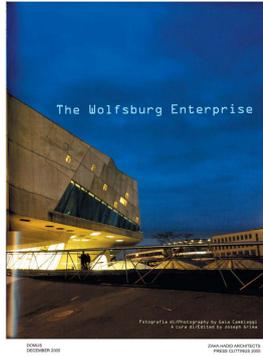


Figure C59: p. 18.

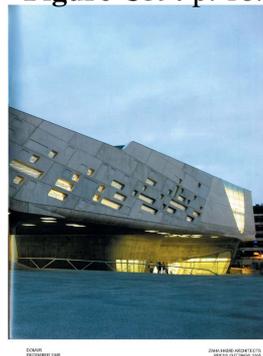


Figure C61: p. 19.



Figure C63: p. 21.

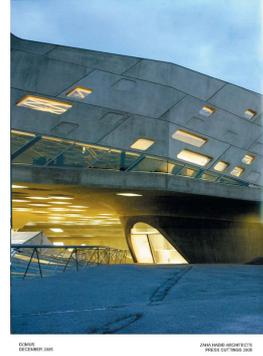


Figure C60: p. 19.

Struttura di un piano in costante accelerazione

Il piano di un edificio in costante accelerazione è un piano che si muove in una direzione e con una velocità costante. Questo tipo di movimento è tipico di un ascensore in movimento. La struttura di un piano in costante accelerazione è una struttura che si muove in una direzione e con una velocità costante. Questo tipo di movimento è tipico di un ascensore in movimento. La struttura di un piano in costante accelerazione è una struttura che si muove in una direzione e con una velocità costante. Questo tipo di movimento è tipico di un ascensore in movimento.

DOLBY DICEMBRE 2008 JANA HINDS ARCHITECTS PRATO CUI 17900 2008

Figure C62: p.20.



Figure C64: p.22.



DOMUS
DECEMBER 2011

DOMUS ARCHITECTS
PIRELLA GÖTTSCHE LOWE

Figure C71: p.29.



Pritzker on Pritzker

... The architecture firm has been offering the public a new way to experience the city of Chicago...
 ... The firm's work is a testament to the power of architecture to shape the way we live and work...
 ... The firm's work is a testament to the power of architecture to shape the way we live and work...
 ... The firm's work is a testament to the power of architecture to shape the way we live and work...

DOMUS
DECEMBER 2011

DOMUS ARCHITECTS
PIRELLA GÖTTSCHE LOWE

Figure C72: p. 30.



... The firm's work is a testament to the power of architecture to shape the way we live and work...
 ... The firm's work is a testament to the power of architecture to shape the way we live and work...
 ... The firm's work is a testament to the power of architecture to shape the way we live and work...
 ... The firm's work is a testament to the power of architecture to shape the way we live and work...

DOMUS
DECEMBER 2011

DOMUS ARCHITECTS
PIRELLA GÖTTSCHE LOWE

Figure C73: p. 31.

DETAIL, 2006-02

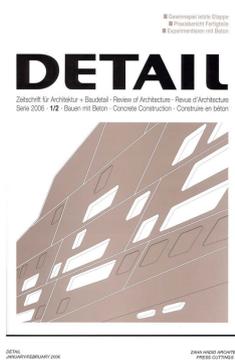


Figure C74: Cover page.



Figure C76: p. 5.



Figure C78: p. 7.



Figure C75: p. 4



Figure C77: p.6.



Figure C79: p.8.



Figure C80: p. 9.



Figure C81: p. 10.

APPENDIX D

INTRODUCTION OF ZAHA HADID'S BERGISEL SKI JUMP PROJECT IN SELECTED PERIODICALS

ARCHITEKTUR AKTUELL, 2002-11



Figure D1: Cover page.



Figure D2: p.82.



Figure D3: p. 83.



Figure D4: p.84.



Figure D5: p. 85.

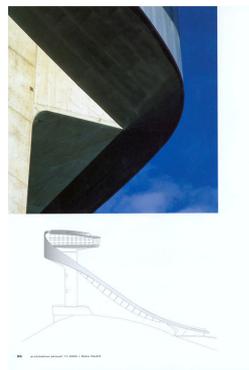


Figure D6: p.86.



Figure D7: p. 87.

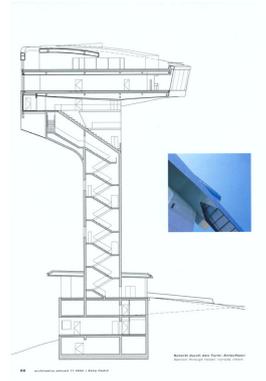


Figure D8: p.88.



Figure D9: p. 89.



Figure D10: p. 90.



Figure D11: p. 91.



Figure D12: p. 92.



Figure D13: p. 93.



Figure D15: p. 95.



Figure D17: p. 97.



Figure D14: p. 94.



Figure D16: p. 96.

DOMUS, 2002-12

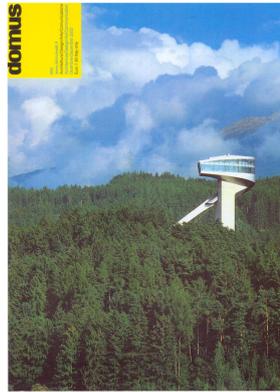


Figure D18: Cover page



Figure D19: p. 36.

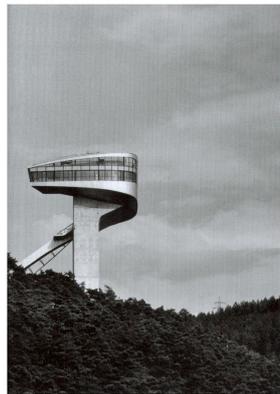


Figure D20: p. 37.



Figure D21: p. 38.



Figure D22: p. 39.



Figure D23: p. 40.



Figure D24: p. 41.



Figure D25: p. 42.



Figure D26: p. 43.



Figure D27: p. 44.



Figure D28: p. 45.



Figure D29: p. 46.



Figure D30: p. 47.

DETAIL, 2002-12



Figure D31: p.1554.



Figure D32: p.1555.

EL CROQUIS,

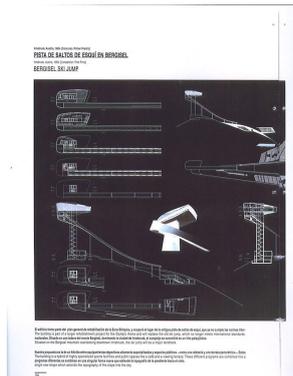


Figure D33: p. 194.

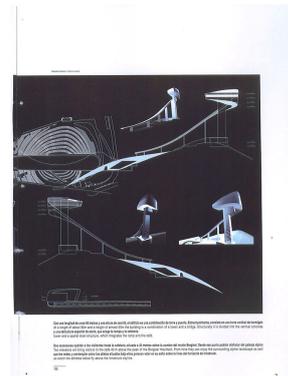


Figure D34: p. 195.

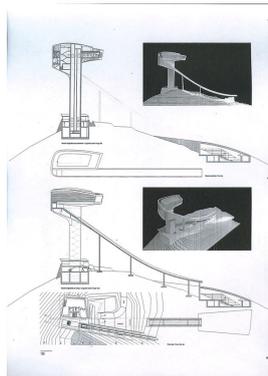


Figure D35: p. 196.

APPENDIX E

INTRODUCTION OF ZAHA HADID'S LFONE/ LANDESGARDENSCHAU PROJECT IN SELECTED PERIODICALS DEUTCHES ARCHITEKTENBLATT, 2006-07



Figure E1: p. 47.

EL CROQUIS,



Figure E2: p. 102.

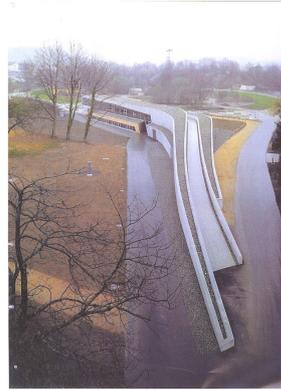


Figure E3: p. 103.

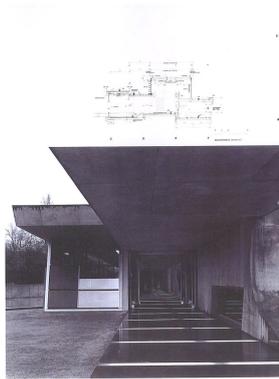


Figure E4: p. 104.



Figure E5: p. 105.

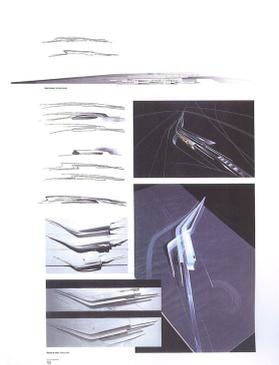


Figure E6: p. 106.



Figure E7: p. .107.

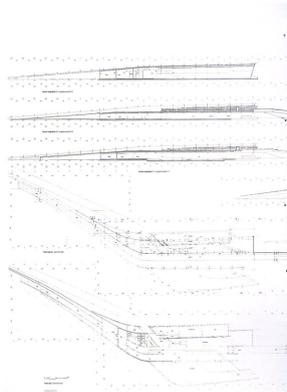


Figure E8: p. 108.

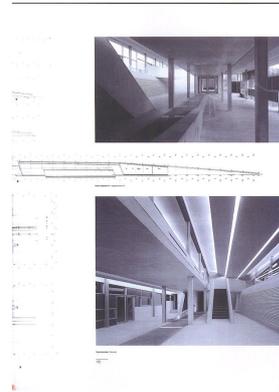


Figure E9: p. 109.



Figure E10: p. 110.

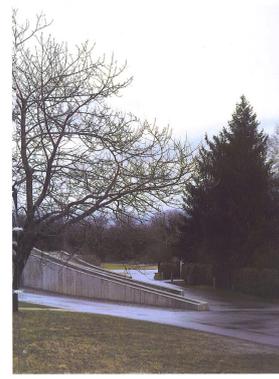


Figure E11: p. 111.



Figure E12: p. 113.



Figure E13: p. 114.



Figure E14: p. 115.



Figure E15: p. 116.

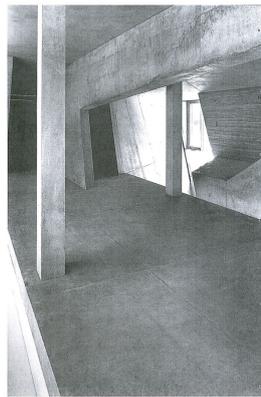


Figure E16: p. 117.



Figure E17: p. 118.



Figure E18: p. 119.

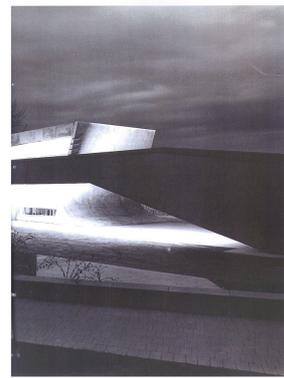


Figure E19: p. 120.

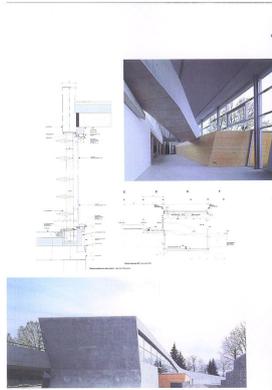


Figure E20: p. 121.



Figure E21: p. 122.

DOMUS



Figure E22



Figure E23



Figure E24



Figure E25



Figure E26

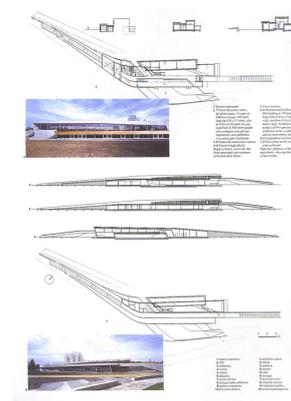


Figure E27

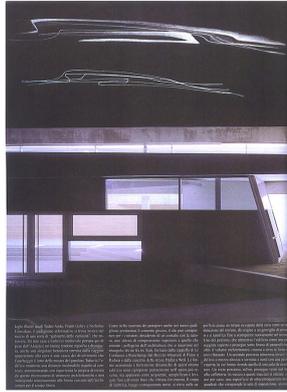


Figure E28



Figure E29

APPENDIX F

SELECTED PERIODICALS' ATTITUDES TOWARDS USING PHOTOGRAPHIC IMAGERY FOR REPRESENTING SELECTED PROJECTS' OF ZAHA HADID

	number of pages dedicated to the introduction of the building (including cover)	number of images in total published to introduce the project (including cover)	number of working drawings	number of photographs	color photographs	black and white photographs	number of model photographs	number of pages composed of one photograph published in full scale to cover a full	number of pages composed of two or more photographs published to cover a full page	number of photographs showing exterior	number of photographs showing interior
Vitra Fire Station											
Weil am Rhein, Germany											
name of the periodical											
Interior Digest	6	15	3	12	12	none	none	none	none	7	5
Building Review	2	2	none	2	none	2	none	none	none	2	none
El Croquis	24	44	23	21	7	14	none	8	none	15	6
Perspecta	1	1	none	1	none	1	none	none	none	1	none
Rosenthal Contemporary Arts Center											
Ohio, United States											
name of the periodical											
Newsweek	1	1	none	1	1	none	none	none	none	1	none
Building Review	3	4	none	4	4	none	none	1	none	2	2
the Architectural Review	7	19	9	10	10	none	none	2	1	4	6
El Croquis	8	45	44	none	none	none	1	none	none	none	none
Phaeno Science Center											
Wolfsburg, Germany											
name of the periodical											
Blueprint	4	6	1	5	5	none	none	none	none	1	4
DBZ	10	22	7	13	14	none	none	none	none	8	5
RIBA Journal	8	12	4	8	8	none	none	4	2	4	4
GA Document	27	37	10	27	18	9	none	14	6	12	25
Domus	21	25	6	19	17	2	none	12	2	6	13
Detail	8	12	4	7	6	1	none	1	none	3	4
Bergisel Ski Jump											
Innsbruck, Austria											
name of the periodical											
Archaktuell	17	27	3	24	24	none	none	5	none	18	6
Domus	13	11	1	10	1	10	none	7	none	10	none
Detail	2	5	3	2	none	2	none	none	none	2	none
El Croquis	3	8	6	none	none	none	2	none	none	none	none
Building Review	2	2	none	2	2	none	none	1	none	2	none
Landesgartenschau, LFOne											
Weil am Rhein, Germany											
name of the periodical											
Deutsches Architektenblatt	1	3	none	3	3	none	none	none	none	3	none
El Croquis	20	43	20	20	6	14	3	10	1	13	7
Domus	8	19	7	12	19	none	none	2	2	7	5
Building Review	2	2	none	2	2	none	none	1	none	2	none