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PHOTOGRAPHY'S DEVELOPMENT OF ARCHITECTURE

FOTOĞRAFIN MİMARLIĞI GELİŞTİRMESİ

Cansın İlayda ÇETİN*

ORCID ID: 0000-0003-4895-0411

ABSTRACT

Knowledge, impression and accumulation of the built environment are rarely acquired through personal experience. Most of the information is just information from photographs. The difference in perception created by the sensory difference between architectural objects produced by visual "idealization" and architectural photographs is the main starting point of this critical research. It is very important to establish a relationship with the representative image of the building in the design process. Refers to the analysis of visual materials in published architectural photographs. The aim of this research is to start with the communication and functions related to the common problems between today's architecture and photography, to understand the representational limitations of photography in architecture and to understand the potential of photography to reproduce space. Within the scope of the research, with the works of some famous photographers who contributed to modern architecture, the contribution of the performance characteristics of photography to the architectural production process and their possible developments will be emphasized. In addition, by observing the evolution of the use of photography in the field of architecture, the symbiotic relationship between photographic expression and design development will be emphasized and the field of architecture will be handled as a two-dimensional document.

Key Words: *Photography, Representation, Image, Visual construction, Perception.*

*Dr. Öğr. Üyesi, İstanbul Gelişim Üniversitesi, Güzel Sanatlar Fakültesi, İç Mimarlık ve Çevre Tasarımı Bölümü, e-posta: cicetin@gelisim.edu.tr

ÖZ

Yapısal çevrenin bilgisi, izlenimi ve birikimi nadiren kişisel deneyim yoluyla elde edilir. Bilgilerin çoğu sadece fotoğraflardan elde edilen bilgilerdir. Görsel "idealleştirme" ile üretilen mimari nesnelere ile mimari fotoğraflar arasındaki duyuşal farklılığın yarattığı algı farklılığı bu eleştirel araştırmanın temel çıkış noktasını oluşturmaktadır. Tasarım sürecinde yapının temsili imajı ile ilişkisinin kurulması çok önemlidir. Yayınlanan mimari fotoğraflardaki görsel malzemelerin analizini ifade eder. Bu araştırmanın amacı, günümüz mimarisi ve fotoğraf arasındaki ortak sorunlara ilişkin iletişim ve işlevlerle başlamak, fotoğrafın mimarideki temsili sınırlılıklarını anlamak ve fotoğrafın mekanı yeniden üretme potansiyelini anlamaktır. Araştırma kapsamında, modern mimariye katkı sağlamış bazı ünlü fotoğrafçıların çalışmaları ile, fotoğrafın performans özelliklerinin mimari üretim sürecine katkısını ve olası gelişmeleri üzerinde durulacaktır. Buna ek olarak, mimarlık alanında fotoğraf kullanımının evrimi gözlemlenerek, fotoğrafik anlatım ve tasarım geliştirme arasındaki simbiyotik ilişki vurgulanacak ve mimarlık alanı iki boyutlu bir belge olarak ele alınacaktır.

Anahtar Kelimeler: *Fotoğraf, Temsil, İmge, Görsel İnşa, Algı.*

I. Introduction

With its invention in the first half of the 19th century, a reliable, realistic visual representation and as a useful technology, photography has quickly entered the field of architecture and these representations are quick and easy and they continued to be produced. Although it will be questioned for a long time how an "objective" representation or a "non-interpreted" record the photograph is, at first it is the "brush of nature", as visual records produced by the human eye and drawn by the human hand it has been realized that they are more reliable, more objective and more realistic than architectural representation. The vision of a mechanical eye is a vision recorded with the help of photosensitive chemicals which easily overlooks the human element, so photography is as a completely permeable medium that can transmit without explanation. For this reason, seeing from a photograph is considered equivalent to going and seeing. In the following years, the widespread use of architectural photographs continued to be demanded. Images have the potential to reach wider audiences than written texts.

TOBİDER

In addition, this magical process in which the subject and object are destroyed is an act that is completely independent of subjectivity, is not the result. It should be noted that what is meant here is that the subject is transferred from the inside to the outside. The act of taking a photograph does not have the subject and object, since there is no representation that it performs. The photographer's subjective preferences, on the other hand, determine holistically the moment the photo was taken. As a result, photographic image is the product of a personal testimony (Sontag, 2004:26). Woolf, by the act of seeing this personal testimony, explain by association; according to him, the eye that provides vision is connected with the brain and the nervous system, and this system is It transfers the messages that it passes through the filter of a vital emotional integrity to the brain as a spot image. Eyelash and as a result of the activation of hand coordination, the act of taking pictures takes place. “This is sleight of hand, that the photographs are both an objective record and a personal testimony; Also, an actual It provides a faithful copy or replica of the moment of reality, as well as an interpretation of that reality” (Sontag, 2004:26).

It also accelerated the direction of perspectives in the design process of photography. This situation has brought new perspectives to mind in the field of architecture. Besides, in order to evaluate this progress, first of all, it is necessary to recognize the image, understand the power of the photographic image, and absorb its effect on the visual memory in the design process. However, later, the contribution of these images to the representation of a designed structure and the potential of this representation in reproducing the space can be evaluated. This study, which was designed to reveal how it is used more efficiently for evaluation, In the narration, examples containing different time periods and values were taken into consideration, an analysis was made in the light of the narrative. While developing this process, with their contribution to architecture, to exemplify the perspectives and expressions of some photographers who are known to be experts in their fields, to develop the editing and to analyze it as a result.

II. The Importance of Vision

Today, living through photography (image) media as a tool and a field unthinkable for great domination. Photography,. A word used for training this project on a plan and evaluate internalization of architectural culture. Similarly, as it influences

architectural trends has also become an important factor. The symptomatic feature of photography, especially in the period when it first became widespread, underlies the illusion that photography is a mysterious and magical process. In fact, the association of photography with magic is not limited to the first audience. As a general observation of anthropologists, 'primitive' humans believe that the camera will take a piece of them. This claim of transparency and the characteristic feature of the photograph with the notion of similarity or on a phenomenological plane incomprehensible. Significance and transparency make photography largely independent of social conventions and codes. It leans on its ontological feature, which problematizes the field of representation, not as a constructing device but as an agentless/direct phenomenon as concepts.

It is possible to evaluate how the perception of architecture differs with the changing cultural, social and political factors through photography. The important thing here is the architectural element of a photograph is to reveal how powerful and effective it is. The photograph is the document of all history in addition to being an artist, it also gained meaning from the developments and changes experienced by other branches of art and created its own form with them. At the same time, since it is a recording tool, freed itself, it turned into a branch of art that creates a discourse and style.

Peter Bonnici and Linda in their work titled "Designing with Photographs" his photograph is described as follows: At the intellectual level, the image is seen as a symbol. Education, culture, etc., where symbols can be applied, changes accordingly. But there is an emotional state in perception... Each image communicates in the secret language of emotion, making you feel something. Consciousness is even greater at this level (1998, p. 9).

The intellectual and emotional level are both idiosyncratic, providing the gateway to the construction of an image's meaning. Since people's backgrounds, ideas, and experiences are different, the interpretation of the image may differ from person to person. Images form a secondary language in addition to what we read and speak. The handling of photographic discourse as a visual language in terms of meaning. It is an opportunity that will enable the understanding of the world view and enrich the understanding and evaluation of it. In addition, photography is a secondary language and has a value system;

it is very effective on contemporary architectural culture and provides effective images to be produced. In addition, Peter Bonnici and Linda Proud in “Designing with Photographs” expresses his thoughts on visual language as follows; “the tone of visual language is the sound of a message” and the tone of voice rather than the words spoken tends to trust our readings. It tells us that we are. For example, “how are you?” as in the answer to the question, the answer “I’m fine” with a gloomy voice shows that we believe in the tone, not the word. Likewise, we believe in tone in visual language.” (1998, p.12).

However, it cannot be concluded that every photograph can provide this. It will decide It is the viewer himself. His relation to the photograph determines the decisions of the viewer in every sense. The person only interprets what he sees unconsciously, so he sees what he sees, everything takes its place in his mind as "pre-knowledge" about himself. Other technologies photography followed by has provided a framework for new visual experiences. For example, the distortion of perspective, which is directly related to the viewer's point of view, may cause change. However, when photography is used as a visual language It should not be ignored what interpretation results it may cause.

III. Symbios Relationship of Photography and Architecture

Today, architects have become particularly interested in photography. This is because photography provides an environment where more people in the media can be reached for the production of architecture. In short, an important reason why photography has begun to attract the attention of architects it is really the dominance of the image in daily life. Mitchell Schwarzer summarizes the cultural dimension of photography affecting architecture as follows; “The world's images circulating all over the world globalize the vision similar to aerial view. In this way, the photographic perception of architecture extends beyond any given place or structure, networked.” (2004, p. 166). As a result, architecture has become one of the main subjects of photography. Architecture that documents how trends in the field of architecture hide, unfold, and evolve over time. Photographs are evidence of the history of architecture. Contemporary architectural production of mass media. It has a very strong effect on Understanding the power of image in architecture, media It has also revealed its presence in architecture (Acar, 2019).

Robert Elwall, in his work “Building with Light”, describes the relationship between architecture and photography. He explains as follows; “In addition to its visual kinship, photography is both the theory and practice of architecture had a profound effect on him. Our first impression of a building is usually a It consists of photography, and the talented photographer can help us see even the most familiar look with a new eye. Convincing images from past photographers can only be not only shaped the way his contemporaries saw the architecture of the period. At the same time, it continues to affect perception styles today” (2004, p. 8).

The point reached here is that images play an important role in communication. This is also the case in the field of architecture. The derivation of the semantic data formed in the mind allows the architect to use this data brings with it the need for concretization. Initially, an architect's means of communication are drawings, sketches, plans, perspective applications, and then scaled models. However, architects generally convey their ideas through images. For example, with sketch the first impression of the emerging creative thought is tried to be created with the functionality of the expression. The change of thought and image emerges with this feature of the sketch. What matters is how the images in the mind are formed and rationalized. In the example quoted from Michael Wolfson in Figure 1, for Zaha Hadid sketches, Although it is not drawn, the context is in her mind; doesn't want to be negatively constrained by background issues. This aspect of the process is passing. Only by understanding the site and its environment will be able to use his ideas as she wishes without limiting herself.

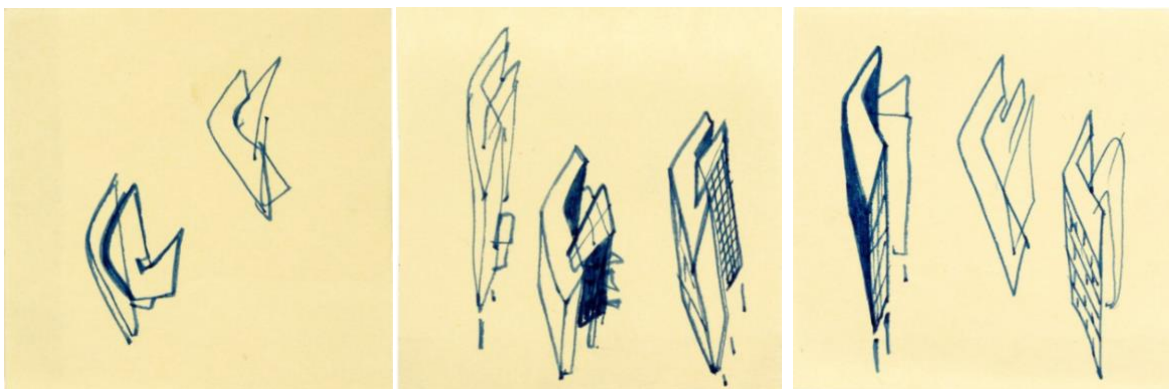


Figure 1. Zaha Hadid’s preliminary study sketches, 1988. Blue ink on post-it paper.

(<https://drawingmatter.org/zaha-hadid-post-its/>)

“It was a fluid process of drawing. In the one on the top right I am tracing over something that had been drawn out of scale – I have got a column in there. There would always be a back and forth. These two lines look slightly different – the slower, more angular, slightly thicker line could be me.” (<https://drawingmatter.org/zaha-hadid-post-its/>)

Goldschmidt associates this with seeing and daydreaming. He says that seeing is close to "receiving" and dreaming is close to "doing". Imagination is a way of imagination; it enables the image formed in the mind to transform into other possible states instead of its current state (1994, p. 169). This process depends on thinking in the mind of the designer, enriches the acquired experience. Another element that enriches this experience is It is the technique that the designer uses in the visualization process. It is also the designer's causes the thought that he has created in his mind to become subjectivized and the abstraction he applies to differentiate according to the level. In short, visual images are beyond what is seen. It is important to reveal the meanings it contains. Because to go beyond them they contain basic explanations for creating or developing a visual image, it is necessary to read it, to make sense of it, to interpret it and beyond.

Helene Lipstadt describes the beginning of visual image formation in her work “Architecture and Its Image: Four Centuries of Architectural Representation” as follows; In the sixteenth century, the "visualization" of architectural thought, architectural space and emerged from a pyramid of successive technical inventions and innovations in the way they represent forms. The full promise of the printed and illustrated book was quickly fulfilled. Printed images, transmitted without reference to a text, not only drew closer to the building apart from this independence, but also revealed the self-sufficiency of drawing as a pure understanding (1989, p. 130).

Besides, man-made or natural structure, being able to read a structure is necessary for photography. It is not just talking about geometry, understanding plan-section, deciphering the architect-designer's intention: it is necessary to seek the 'spirit of the place'. The experience of space is beyond matter. Senses and intuitions are involved. Photography

is not just something done with eyes, lenses and light sensitive surfaces. It provides an integrated view, maybe the meeting of these two disciplines.

In summary, the methods used in the concept development process are not only the first presentation tool, but also at the same time, imagination can be used and the basis of arrangement can be found. It serves as the key to the mind, the hands, the eyes, and again the mind. Architects and designers have always chosen this way for the first time in order to make the ideas and thoughts that they are trying to transform into production intelligible, and they represent something mechanically. This situation can be considered as a kind of beginning of representation.

IV. The Representational Power of Photography in Design Processes in Architecture

Photography, which is one of the visual expression tools, is a kind of representation system. It is essential to analyze and understand images that represent cultural locations in environments. Because individuals build their world with representational systems that they find meaningful.

James S. Ackerman "On the Origins of Architectural Photography" expresses the importance of representation as follows: Setting aside all limitations, we can still see two fundamental principles in the early history of architectural photography: first, their forms of representation change dramatically as new techniques are discovered, but they perpetuate pre-existing ideas. Second, this representation itself is not a reflection of some "reality" in the world about us, but a concept of what it is. or it is a way of spreading an unconscious feeling to that world (2002, pp. 34-35).

Architecture should be a representation (presented image) of a quality that will support the goals of certain groups. Understanding and representing the power of photographic images across different forms of representation analyzing its boundaries is important as it is widely considered because of its position between the object and the viewer. Interaction tool of architects of the point where photography comes; however, the boundaries represented by photographs are a kind of challenge in architecture. Photographing architectural structures can also be largely included in the scope of

commercial photography. We know millions of amateurs, too, have any financial expectation or produces photographs of architectural structures without agreement. Whether for commercial reasons or amateur enthusiasm, the basics of photographing architectural structures expectation structural features in terms of function, purpose and technical is to be recorded clearly and distinctly on the image plane.

In the form in which photography tends towards the representation of spatial depth, that is, when the depth of field narrows it becomes a narrative and transforms into a dramatic form. In this case the space 'realistic' representation of the photographic object selectively showing and now the photograph shows things other than that object. It comes at the cost of being reduced to a conceptual plane where it 'disappears'. However, the camera obscura is theoretically does not destroy objects, it does not destroy space in terms of the concept of depth; not by the positions and sizes of objects relative to each other. Linear perspective on seeing theoretically, the depth of field, the model on the photographic surface, which is assumed to be infinite, is identical to each other. The problematic point here is characteristic feature that distinguishes the photograph from the painting. This is practically impossible at this level. No optical device (including the camera obscura) has an infinitesimal aperture (or hole through which light passes) and therefore It cannot have infinite depth of field. However, at this point it had to returned to a concept of symptomaticity defined in the phenomenological plane. Undoubtedly, photographic exposure patterns and depth of field feature of indicativeness independently of its use is a demonstrating medium. In addition to that, it is very important to reduce a three-dimensional space to two dimensions and to create new meanings. In Figure 2, a building from different angles and quite dynamicxis shown as an example.



Figure 2. Business center of Actelion pharmaceuticals in Allschwil, Switzerland. Design by Herzog & de Meuron architects, built 2007-2010

(<https://tr.pinterest.com/>)

The representation of space is an expression that should be considered from this point of view, because it gives us new perspectives. In the architectural process, photography has turned into a mass media, and it also affects styles along with architectural trends. Architectural production of media has its power to transform, shape and even create is undeniable. The images formed during the design process form a basis for spreading the architecture. After this process, these photographic images of the resulting product become interaction tools. For example, architecture The image culture created by publications reaches architects in different environments. In practical life; brochures, magazines, newspapers, books, architectural publications, industry catalogues, seminars are some environments where architects encounter this culture. The analysis of images and the architectural culture created by these images influence the vision and creation of architects. But today, photography is widely used. This shows that this issue should be evaluated efficiently. The image of any object that is representative and no matter how we perceive it.

The way we read varies, our interpretation of images influenced by our point of view and our perception creates personal differences. Represent the built-environment in our perception with images understanding is of great importance. Representation is very versatile, covering wide use in different contexts. It is a versatile term. Michel Graves states in his article “Representation” as follows; The idea that we can represent something is interesting in itself, because what we are trying to represent everything changes in the process. Representation is seeing something again; an idea or a work, it is the state of appearing or becoming a copy of something else. It is important to remember that it does not act as a substitute as much as its interpretation (1982, p. 28).

Therefore, despite all the negative conditions created by the information masses, there is a problem in the reconstruction of memory. The use of photography as a form of struggle, which is of course supported by other activities the message or the fact being emphasized needs to be reinforced, from its direct presentation of the truth, from its documentary nature and creates a counterforce because of its credibility.

For years it was assumed that a photograph of any object would give first-hand information about it; but that is no longer the case. As most people agree, direct everything we see is essential and designed with the help of any other mechanism. things also means a secondary representation of a particular object. “Privacy and Publicity” Colomina describes the photographic medium as “transparent” media as “first reflection”. “But the transparent one, like the glass in our window, which becomes clear at night, also reflects the interior and superimposes the exterior.” (1994, p. 80). This is about perception and It shows us the connection of representation with perception.

J.J Gibson, in his work “The Senses Considered as Perceptual System”, divides the perception system into five: “Orientation system, auditory system, tactile system, taste-smell system and the visual system.” (1983, p. 45). Mostly visual perception system dominates these perceptual systems work together to shape our minds. The main organ of the system is the eye; we all see the world in more or less the same way. However the way we understand and interpret the world may differ from person to person and It may even change from time to time. John Berger in "Ways of Seeing", seeing "things" an example from the Middle Ages is that our shape is influenced by what we know or believe. “When

men believe in the physical existence of Hell and what it means today; they compare it with the appearance of fire.” (2016, p. 12).

J. W. Molitor divides the history of the development of photography through American architecture into three periods; the documentary period until 1930, the dramatic period from 1930 to 1950 and the golden period from 1950 to the present. Misconceptions about molitor periods in order to avoid; “It should be borne in mind that there can be no exact deadline and that the work of some photographers will of course stretch from one period to the next.” says (1976, p. 143).

In the first group, Molitor (1976) mentioned the best known American calligrapher Raymond Trowbridge from Chicago School of Architecture photography. For the second term; Robert Damora and he gave Ezra Stoller as an example (Figure 3).



Figure 3. One of Ezra Stoller’s Photograph

(https://www.blackqube.de/ezra-stoller-_-through-the-eyes-of-a-legend/)

As Molitor said, Damora is different and important. He is an American photographer. Walter Gropius considers Damora to be the best photographer of architecture in this country, as he has an important sense of observation with an intuitive understanding

of the architectural field. During the period when architectural photography was very common, architectural Julius Shulman, Balthazar Korab, as his photography work is seen as an artistic field some well-known names such as Frank L. Miller and Maynard Parker have influenced the view of architecture. For example, Shulman is known for his photographs in Architect Richard Neutra's Kaufmann House (Figure 4).



Figure 4. Kaufmann House by Richard Neutra

(<https://www.rostarchitects.com/articles/2018/12/29/five-things-you-should-know-about-the-kaufmann-desert-house>)

Joseph Rosa, “A Constructed View: The Architectural Photography of Julius Shulman” In his work, he introduced Shulman's approach to photography and architecture by giving some hints on technical issues.” (1994, p. 54). Julius Shulman is an important figure as he played a leading role in changing architectural photography.

A photo has two different powers; one is the power to represent, and the other is the power to develop a certain value. Photograph of a part or image of a building, that structure or that part, it can become a “representation” where it can achieve a different superiority than its emerging state.

Taking pictures of architectural structures is like taking a portrait of a person. Just as it is almost impossible to photograph a person you do not know very well, the same is true for structures. Without searching for the right light, the right photograph you view without using colors is often only as much information as the headshots. And in a nutshell

the same goes for structures. Of course for highly technical applications like headshots, just as it is sometimes needed to photograph architectural structures we also needed it in our lives. These two approaches are rooted in places. They diverge and sometimes merge into one another. Therefore, architecture, when photography is mentioned, the need to make a distinction shows itself: architectural photography with interpretation and architectural photography without interpretation. Uninterpreted architectural photographic form, technical It is applied in photographs taken with the aim of revealing the features and making them visible. In a sense, technical drawings like volume, perspective, masses and building elements give information about their position in the whole. They are the objectified, materialized form of the architect's design. More architectural institutions, construction firms and official, they are produced for the certification processes of institutions. Front and side façade views, façade light usually coming from the upper angle using horizontal lines and vertical lines obtained by preserving the angles. Avoid optical deformations caused by lenses in such photographs, stopping is essential. In the form of architectural photography with interpretation, the photographer's presence is felt more. As the name suggests the photographer puts his knowledge and observations about the building into a new reflects on the photo from the point of view. Meanwhile, the vertical and horizontals, its relationship with light, its ties with the environment, in a sense, it is reconstructed. In some applications the original image caused by wide-angle lenses completely deformed by perspective differentiation, dramatic use of light is common. From above, from below, and often with the light coming from the side, the shadows are extended and the stain values are differentiated. Prominent in outline reverse in structures such as mosques, churches, bridges that show differences darkness called silhouette by using light forms are created. Based on the building's own characteristics, it has been reached with the support of optics and light possibilities. New aesthetic level, much wider interpretation architectural photography into the interests of the masses. From the promotional activities of architecture and construction companies to tourism, expands its scope.



Figure 5. Fallingwater House bu Frank Lloyd Wright

(<https://www.behance.net/gallery/37566147/Waterfall-House>)

As Mitchell Schwarzer states in his work “Zoomscape: Architecture in Motion and Media”; "Bill Hedrich's photo of Frank Lloyd Wright, called Fallingwater, taken in 1937, Julius Shulman's Kaufman House and Case Study by Pierre Koenig in 1960 House #22 photo; where the fame of the photograph precedes the buildings and their architectural qualities. are examples.” (2004, p. 168) (Figure 4, 5).

Mitchell Schwarzer has this to say about Bill Hedrich's Photo of Waterfall House:

The photograph was taken by architectural photographer Bill Hedrich in 1937, the year the house was completed. Black and white photograph of Hedrich covering the house, rocks and Bear Run River shows it from a dramatic point of view. From this angle, the waterfall can be seen flowing from the house and no windows are visible. The photo is horizontal and vertical reflecting the house, rocks and trees. This building and space frame is a combination of the building and the photograph contributes greatly to his reputation (2004, p. 169).

Mitchell Schwarzer presents Case Study House #22 from the perfect angle and at the perfect moment. By photographing, he noted that Shulman created the permanent image of a modernist dwelling. “Perhaps most importantly, it created an image that captured the particular tastes of the modernist lifestyle. He made the house famous with his 1960 photograph; The photo became even more famous. Waterfall House Its reputation is derived not only from the quality of the building, but also from its status as an iconic image.” (2004, p. 169).

At the same time, factors such as form, lighting, perspective and frame play an important role in the construction of an iconic image. Basically, each of these factors self-sufficient to form an iconic image of themselves. Form, The object itself is related to its architecture. Designing, constructing and finalizing the building in form constitutes the main element of a photograph and object. Lighting, indoors or outdoors, is equally necessary and important as it gives meaning to the form. Any an object responds differently depending on lighting conditions. The position of the light, angle and degree are important in the formation of the photograph and, accordingly, in the formation of meaning. wins. According to Mitchell Schwarzer, by varying the degree of light or shadow in a photograph, we can make building forms stronger or weaker (2004, p. 45). In addition to these, the chosen image can become a key frame representing the design idea. A remarkable perspective or dynamic view makes the project more than hundreds of images. Bill Heidrich's photos of Wright's Waterfall House and Julius Shulman's photographs that have become iconic images of architecture, such as Koenig's in Case House #22, owe their reputation to the perspectives of their photographers.

Modern architects mainly use the volumetric design of basic geometric forms and masses. They take into account the relationship between them. The combination of steel, glass and concrete in these designs makes the boundary between indoor and outdoor transparent. For this reason, light is a design element that penetrates the space and relates the masses. accepted and this is very important. In this case, architects “construct the light” like photographers. It can be said that they are used to “do”. Walter Gropius, co-founder of the Bauhaus School asks: “Is the architect what will be formed during the exposure? predicts, or is it the photographer?” (Rosa 1994, p. 17). For this reason, two designers (photographer and architect) who make the lighting and their own materials should be in

harmony. Therefore, architects must first be able to convey their architectural ideas and find a style close to them. Collaborates with photographers. For example, like Richard Neutra and Julius Shulman, Le Corbusier and Lucian Hervé worked together for many years. These architects, photo They know that creating and disseminating images by means of social media and constantly communicating with the audience through these common images is an important part of this process. They know that it doesn't end on the drawing table and on the construction site. In this sense, photographs are just like buildings, as also they are part of the buildings.

As mentioned earlier, each photo itself is important as a document of this unique moment. Sometimes photographers can use other mediums with their subjects placed in the frame. They have a power that they can transcend. Susan Sontag in her book "On Photography" claims that photographs can be more memorable than motion pictures; "...Because these are not a flow, but a smooth period of time." (2008, p. 32).

Since people need a global language to communicate, the power of the image is undeniable in the context of the language of communication. Image, representation value in architectural culture, begins to gain additional value. To understand the role of actors required for production and broadcast processes, to analyze the operation process, to understand architectural photography in the media. It provides an understanding of the position of the media and the effects of the media on architectural culture. Today, since the dominance of the media is very strong, the architectural unit covers all processes related to this field has the power to influence. Photographers are also people who create the image of a kind of architecture. Even if the architecture is bad, they can reflect us differently. As a result of this, its visual promotion through the media has become hugely popular.

Atomium Building in Belgium, only one building with the construction of the Atomium by André Waterkeyn, the city has become a center of attraction and has become its former state, started to have a large number of visitors (Figure 6). People are coming to visit the city, won't go without visiting the building, and only seeing the building from the angle they see in the photograph. Because they see that building as a work of art. Architecture, visual media promotion through tourism has an incredible impact on tourism. The city began to develop both economically and socially.



Figure 6. Atomium Building in Belgium

(<https://listelist.com/ikonik-yapilar/>)

Considering the success of the Atomium Building in Belgium, the potential of “image” to introduce architecture, and “architecture” to introduce the city; culturally and economically. Capturing everyone's attention is achieved by the power of representation of the photograph. Briefly photographs are not a mechanical recording, as is often understood. Architectural photo of a building and a re-presentation of its environment. The photographic image, which is part of a visual language, has the power to represent the object as something beyond its original idea. This power is sometimes leads to the formation of new meanings that transcend the objects' own existence and create an additional existence. These approaches, which are intended to be created with the effect of representation, are related to architecture and publicity. The architectural media landscape has a direct impact on contemporary culture. McCrudden and Witts, according to Paul Davies, in his work "Architect's Guide to Fame", on this subject it means: “Although publicity is mainly about people who are interested in the profession, architecture is the word. More repercussions for the public than might be admitted at first glance. Because there is a reciprocal relationship between mainstream architecture and signature buildings. Contemporary, whose projects and ideas are lauded and whose reputation transcends the

profession it was designed by architects that spanned the wider field of culture'' (2005, p. 29).

An iconic image in architecture, beyond the preliminary design ideas and values of the project can have meaning. If the basic design idea is reduced to something else, then the representation of the architecture is may result in the identity of a project completely unrelated to the design idea. As a result, architectural photographic images come together in different contexts. The discontinuity of emerging identities can lead to problems with the communication of both the architect and his architecture within the architectural culture, its expression and the representation of architecture.

V. Conclusion

Paintings, drawings, photographs, computer-assisted images produced in different techniques in architecture visual materials such as perspective drawings to present different information they are convenient. From the first moment it was discovered, two special features of photography are artists. It was known to scientists, historians: rapid record-taking and visual representation. sensitivity. Photography, especially in the western world, which is experiencing the industrial revolution from the identity photo to the use in the press, it is mutual with modern society. Also it became a tool shaped in connection. Mass communication has been used in different forms and increasingly since the 19th century it assumed the spokespersonship of capitalism. Images as a requirement of global policies organizations as commercial organizations that continue their activities with the profit motive, continues to exist. Today's visual presentations both their own economic interests and regulates the content of the broadcast for the interests of the market. In this direction the power of the vision, whose power to influence and direct the public was discovered in the 1900s, It is also inevitable that it will be used to contribute to the architecture in the world and It is an extremely effective way.

In the light of all these observations and evaluations, in this study, by conveying sections from the interaction of photography and modern architecture, photography is both a tool and a tool of modern architecture and tried to explain that it is also a part of it. Representation starting from the visuality of the photograph feature and then its contribution to architectural production are emphasized. Also the architecture today's

photography by questioning the efficient use of It has been evaluated with examples how to benefit from inflation. When the data obtained from this evaluation are brought together, the first thing to notice is the architectural design. Along with the fact that visual memory is very important in the process of It is also true that, besides the structures we directly observe, it is realized through photographs. Another takeaway is that the purpose of photography is beyond merely making the architecture visible. It is an effort to create a perception based on the way of seeing. Only photography can do It is not documentation or description. It is a brand new perception and experience that a photograph gives to the viewer. Interacting with forms of representation and expression and developed with forms of expression. These new concepts have contributed to the change of architectural thought and the formation of new forms. is effective.

In this article, which examines a few crucial examples from the 1930s to the present, the characteristics of photography and its potential to reproduce architecture are discussed. All in all in the examples given, instead of using visual effect, photographers have given it a new direction. To achieve this, he must make images relevant to his field and his own artistic personality. In one direction; object placement, creating angles, creating new accents with color elements, they have created stronger photographic effects by applying applications. In this direction, necessary to ensure that the photograph can be viewed directly at reality. Having tools will enable you to gain more different perspectives with this feature.

Analyzing attitudes towards using images for architectural improvement is in most cases all we know about a building is the ideas we get from photographs. In summary, on understanding the limits of representation of architectural photographic images. This study briefly reveals the relations and effects of image construction and the power of the image. A detailed description of the production and evaluation process of an architectural image. It will be a source for reading architectural images that represent advanced studies and projects aimed at understanding.

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