PHOTOGRAPH AS AN ARCHITECTURAL DOCUMENT:
A VISUAL ARCHIVE FOR METU CAMPUS

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

MELİKE AKYOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE
IN
ARCHITECTURE

SEPTEMBER 2012

Approval of the thesis:

PHOTOGRAPH AS AN ARCHITECTURAL DOCUMENT: A VISUAL ARCHIVE FOR METU CAMPUS

submitted by **MELİKE AKYOL** in partial fulfillment of the requirements for the degree of **Master of Architecture in Department of Architecture, Middle East Technical University** by,

Prof. Dr. Canan Özgen
Dean, Graduate School of **Natural and Applied Sciences** _____

Prof. Dr. Güven Arif Sargın
Head of Department, **Architecture Dept., METU** _____

Prof. Dr. Ayşen Savaş
Supervisor, **Architecture Dept., METU** _____

Examining Committee Members:

Prof. Dr. Ali Cengizkan
Architecture Dept., METU _____

Prof. Dr. Ayşen Savaş
Architecture Dept., METU _____

Assoc. Prof. Dr. Elvan Altan Ergut
Architecture Dept., METU _____

Assoc. Prof. Dr. Berin Gür
Architecture Dept., METU _____

Assoc. Prof. Dr. Esin Boyacıoğlu
Architecture Dept., Gazi University _____

Date: **11.09.2012**

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: Melike Akyol

Signature:

ABSTRACT

PHOTOGRAPH AS AN ARCHITECTURAL DOCUMENT: A VISUAL ARCHIVE FOR METU CAMPUS

Akyol, Melike

M.Arch., Department of Architecture
Supervisor: Prof. Dr. Ayşen Savaş

September 2012, 124 pages

This thesis aims at providing a pragmatic and conceptual basis essential for the establishment of an architectural photography archive for METU. The goal is to propose a methodology regarding the formation of an archive, which is physically and intellectually "accessible," and to inquire future possibilities for its extension. The conceptual framework will be established by focusing on two main topics: theories of art, specifically focusing on photograph as a visual document, and architectural history writing, focusing on the term "archive." Photograph as a visual document will be investigated by giving emphasis to its role as a historical evidence. The definition of the term "archive" given by Michel Foucault will be located in a key position for the construction of a discourse on documentation and historiography. The pragmatic framework will be established by taking as a reference the methodology used by the archives of the Royal Institute of British Architects (RIBA). The content and the scope subsumed under the RIBA archives show similarity to those of a possible proposal for an archive for METU. Current

GISAM archives, which consist of METU campus photographs, will be taken as the primary source.

Keywords: Archive, Visual Document, Architectural Photography

ÖZ

MİMARİ DOKÜMAN OLARAK FOTOĞRAF:
ODTÜ KAMPÜSÜ İÇİN GÖRSEL ARŞİV

Akyol, Melike

Yüksek Lisans, Mimarlık Bölümü
Tez Yöneticisi: Prof. Dr. Ayşen Savaş

Eylül 2012, 124 sayfa

Tezin amacı, ODTÜ'ye yönelik olarak kurulacak bir mimari fotoğraf arşivinin gereksinim duyduğu zorunlu pragmatik ve kavramsal temelin oluşturulmasıdır. Hedef, maddesel ve düşünsel anlamda "erişilebilir" bir arşiv kurulmasına ilişkin yöntem önermek ve arşivin ileriye yönelik gelişme ve genişleme olasılıklarını sorgulamaktır. Kavramsal çerçevenin oluşturulmasında, fotoğrafı görsel bir araç olarak ele alan sanat kuramları ve "arşiv" teriminin anlamı üzerinden incelenecek mimarlık tarihi yazımı olmak üzere iki ana konuya odaklanılacaktır. Fotoğraf, görsel bir araç olarak incelenecek ve fotoğrafın doküman olarak görevi üzerinde durulacaktır. "Arşiv" kelimesinin Michel Foucault tarafından yapılan tanımı, belgeleme ve tarih yazımı söylemlerinin kurgulanmasında önemli bir noktada yer alacaktır. Pragmatik çerçevenin oluşturulmasında, RIBA arşivlerinde kullanılan yönteme başvurulacaktır. RIBA arşivlerinin içerik ve kapsamı, ODTÜ için geliştirilecek olası bir arşiv önerisindeki ile benzerlik göstermektedir. ODTÜ

yerleşke fotoğraflarının bulunduğu GİSAM arşivleri bu çalışmanın başlıca kaynağını oluşturmaktadır.

Anahtar Kelimeler: Arşiv, Görsel Doküman, Mimari Fotoğrafçılık

To My Family

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF FIGURES

FIGURES

CHAPTER I

INTRODUCTION

The aim of this thesis is to investigate the role of photograph to provide documentation of architectural history and the meaning of "archive" in relation to architectural history writing. This study dwells on the possibility of the establishment of a visual archive at METU. The objective is to understand the pragmatic and conceptual considerations performed on the establishment of an archive. The importance is given to the institutionalized character of the archive by taking other visual archives founded for the purpose of promoting comprehension of architecture as examples. This study does not seek for ending up with a completed archive; rather, it will provide a framework for constructed histories operating within the archival system. This framework is to be susceptible to further evolution and future possibilities of expansion.

This thesis is an investigation of the term "archive." The duality of the meaning of this term is indicated in its definition as a space. The archival space appears as both an architectural space and a conceptual system which operates within that space.

The definition of the term "archive" given by Michel Foucault is located in a key position for the construction of a discourse on documentation and historiography. Foucault claims that *heterotopias* are "real places" as opposed to utopias which are idealized as "unreal spaces".[1] The fact that heterotopias are real spaces "in which

---

[1] Michel Foucault, "Of Other Spaces," translation by Jay Miskowiec, in <u>Diacritics</u>, Vol. 16, No. 1. Spring, 1986, p. 24.

we live" is significant in terms of the conception of an archive. Archive is a spatial constitution. Contrary to utopic spaces, an archive is not only a space to be imagined and remained only in mind, but rather a physical space that can be inhabited.

Formation of an archive serves to accumulate the different periods of time in one place. An archive as a *heterotopic* space brings different "slices in time" together. Museums and libraries are given as examples to such spaces.[2] Archival space, as a depository space of museums and libraries, acts like a capsule which protects its components from the temporal damage. Forming an archive requires "an absolute break with traditional time."[3] In this way, it also gains an existence that is detached from the influence of time on it. Therefore, this research suggests that archive is one of the heterotopic spaces.

An archive is a kind of reproduction similar to a photograph. An archive of photographs can be seen as a reproduction of history which is constituted by placing the photographs in a certain order. It is a source for architectural history writing that cultivates visual information. Eduardo Cadava, an expert on Benjamin, forms a relation between photography and historiography:

> Both historiography and photography are media of historical investigation. That photographic technology belongs to the physiognomy of historical thought means that there can be no thinking of history that is not at the same time a thinking of photography.[4]

The most important trait of photographical thinking emerges from the photograph's momentary capture of a historical event. Cadava links the action of momentary capture to history's way of capturing the moment. History cannot exist

---

[2] Ibid., p. 26.

[3] Ibid., p. 26.

[4] Eduardo Cadava, "Preface," Words of Light: Theses on the Photography of History, Princeton, New Jersey: Princeton University Press, 1997, p. xviii.

without the ability to "arrest historical movement." The moment of arrest is the moment where there appears a break in history. The break corresponds to the freezing of an event within a frame in a photographical image. Historiography develops from the successive order of these frames.

Architecture is a multidimensional discipline including complex physical and social relations regarding its field of influence. That fosters the need for a theory, which is based on methodological and epistemological considerations. Iain Borden and Jane Rendell suggest that the intersection of theory and history engenders interdisciplinary studies. Interdisciplinary study of architecture is important in order not to see it as an autonomous activity, but as an integrated part of cultural production.[5] Therefore, history becomes the field where architecture is studied with its relations to other disciplines.[6]

Interpretation of architecture, as being different from practicing architecture, happens via different types of discourse like theory, criticism, and history; in better terms representational discourse.[7] Archive as a representational discourse, in Foucauldian terms, offers an environment for interpretation of architecture. Discursive practices require construction of a new context for the studied discipline. "Archive is a constructed context;"[8] thus composing an archive reproduces the architectural representations in that context. Therefore, the relocation of architecture into the archive as textual or visual representations is to be seen as the reproduction of it.

---

[5] Iain Borden and Jane Rendell, "From Chamber to Transformer: Epistemological Challenges and Tendencies in the Intersection of Architectural Histories and Critical Theories," Intersections: Architectural Histories and Critical Theories, London and New York: Routledge, 2000, p. 9.

[6] Ibid., p. 13.

[7] Beatriz Colomina, ArchitectuReproduction, New York: Princeton Architectural Press, 1988, p. 7.

[8] Ayşen Savaş, thesis discussion

The organization of the archive requires "classification," which can be made according to different themes, dates, and the owners of each piece of it. For Foucault, classification comes from natural history as a technique used by natural historians and scientists. In his book <u>The Order of Things</u> he talks about "a new way of making history" beginning with The Classical age.[9] Foucault states that the historians' duty was telling what they learned as it was. He takes the botanical and zoological collections begun to be formed in Classical age as the base of his point about the shift in the "way of making history."[10] More than mere showcase of the past, the history from then on dealt with grouping the species according to their characteristics in common, which also means analyzing them.

Analysis rejects interpretation. Natural history accentuates positive and objective methodology, not a method in the style of commentary.[11] Historiography no longer fulfills "the desire for knowledge," but searches for "a new way of connecting things both to the eye and to discourse."[12] New history deals with constituting series, and defining relations between these series; specificity of different series needs to be distinguished, thus relations between them constitutes series of series, which Foucault calls "tables."[13] Foucault draws a parallel between analysis of the document and the new role of history. According to Foucault, analysis serves to classify the different elements according to their common, typical features; to locate them as unique members within the arrangement of things in a 'table.'

---

[9] Michel Foucault, "Classifying," <u>The Order of Things: An Archaeology of the Human Sciences,</u> a translation of *Les Mots et les choses,* New York: Vintage Books, 1970, p. 131.

[10] Ibid.

[11] Ibid.

[12] Ibid.

[13] Michel Foucault, "Introduction," <u>The Archaeology of Knowledge,</u>New York: Pantheon Books, translated from the French by A.M. Sheridan Smith, 1969, pp. 7-8.

An archive is a space that organizes and manages the thought; nonetheless, it is, at the outset, a corporal space. The archive as a physical space has to possess the required conditions for the storage of the archival material.

The archival space, as a physical space, must fulfill necessary spatial and environmental conditions. Specifically, an archive for photographs needs consideration of the requirements related to photographic materials. The major external deterioration agents influencing photographic materials are light, adverse temperature, humidity, and the acid gases. Photography is defined in a guide, titled Safeguarding the Documentary Heritage prepared for UNESCO's "Memory of the World Programme," as any method merging light and chemical processes together to create an image.[14] Therefore, the essential consideration about the preservation of photographic materials is related to their chemical structure and their sensibility to light. Due to the sensitivity of the photographic medium to environmental changes, precautions should be taken against the abrupt changes in temperature and relative humidity. The desired level for the temperature and relative humidity for the storage environment should be provided. For the archival storage boxes, it is crucial that they should be acid-free. The photograph storage boxes should be created from a one piece flat board which should be self locking and made from low lignin corrugated cardboard to avoid chemical reactions that causes damage to photographic materials.[15]

---

[14] UNESCO, Memory of the World Programme, Safeguarding the Documentary Heritage: A Guide to Standards, Recommended Practices and Reference Literature Related to the Preservation of Documents of All Kinds, chapter IV "Photographic Materials," in George Boston (ed.), Milton Keynes, United Kingdom, April 1998, p. 15.

[15] National Archives, the USA, "NARA's Specifications for Housings Enclosures for Archival Records," web version, 1999, based on "Specifications for Housing Enclosures for Archival Records," Preservation Information Paper Number 2, published by the National Archives and Records Administration, Washington, DC, 1991-1996. [Leaflet accessed through Internet, WWW, http://www.archives.gov/preservation/technical/, (Retrieved, 8 December 2011)] p. 47.

Having two different sets as active and passive is recommended for a photographic collection. It might be beneficial to keep the originals at a separate place as the passive set. The active set can be used more frequently.[16]

The establishment of archives incorporated into institutions is essential. An archive becomes a sharing environment rather than being merely a place where information is collected and stored. The Canadian Center for Architecture (CCA), the Getty Research Institute (GRI), and the Royal Institute of British Architects (RIBA) are taken as examples to such institutions. The reason behind choosing these institutions as examples is that the CCA provides the best and the most contemporary collection, The GRI acts as a school introducing conservation and preservation considerations for collections, the RIBA is one of the first architectural institutions claiming to have the most expansive and diverse collection in the world. Their archives have collections related to art, architecture, and architects. The need for a visual archive at METU is discussed parallel to these institutions' motivations. The RIBA archives are analyzed in detail with regard to their methodological approach of organization of the items in their collections.

Archival space, whether actual or virtual, should be institutionalized for control over the collection and access programs for the archival material. RIBA Collections define the ways of access to their collection through actual spaces such as exhibition spaces, study rooms and libraries, and virtual spaces as the web pages that provide digital resources.[17] A decision authority is required for the management of archives in order for them to operate effectively.

---

[16] Op. cit., UNESCO, Memory of the World Programme, <u>Safeguarding the Documentary Heritage: A Guide to Standards, Recommended Practices and Reference Literature Related to the Preservation of Documents of All Kinds</u>, 1998, p. 18.

[17] V&A + RIBA Collections, [Internet, WWW], <u>http://www.vam.ac.uk/content/articles/v/vam-riba-collections/</u> (Retrieved, 6 June 2011)

The archiving process of the RIBA is congruent with what is aimed in this study for the establishment of METU's visual archive. The steps followed by RIBA for the formation of an archive will be taken as the base for the formation of the Visual Archive for METU. Jonathan Makepeace, assistant curator of "The Photographs Collection" at RIBA, affirms that RIBA does the cataloging of its collection with the help of volunteers. The people who do the cataloging use the rules of Anglo-American Cataloging Rules (AACR)/Machine Readable Cataloging (MARC), and they transfer the data into the word files first. Thus, a second step, a conversion process from the word files into the library's catalog, which is SirsiDynix Symphony Integrated Library System, is necessary. Makepeace mentions that the role of curators at the conversion stage is "adding extra data such as titles or subjects." In the end, Makepeace notes, the contents field would include "town" (Country or UK county), "what the building is," "address," "view" (exterior or interior), "architect's name," "photographer's name," "location number."[18]

RIBA archives are available for use by appointment, but as Makepeace informs, there are "very fragile or damaged items or perhaps some very personal items" to which access is limited. RIBApix, which is the online image database of the RIBA archives, provides access to 62000 images through digital medium.[19] The content of the RIBApix is given in its web page as:

> RIBApix covers world architecture of all periods together with related subjects such as interior design, landscape, topography, planning, construction and the decorative arts. Many of the images are also of social documentary importance.[20]

---

[18] Jonathan Makepeace, Assistant Curator, Photographs Collection, Royal Institute of British Architects, e-mail reply to my enquiry about the RIBA Photographs Collection, [Received, 27 January 2012]

[19] Ibid., Jonathan Makepeace.

[20] RIBApix, [Internet, WWW], www.ribapix.com/index.php, (Retrieved, 17 September, 2012)

The content of the RIBA archives and that of the available METU photographs show similarity. The currently available METU photographs are held in The Audio-Visual Research and Production Center (GİSAM), which has been founded in 1993 to become the institution to supply audio-visual source at METU.[21] Formation of the memory of the institution and a documentation system has been crucial. METU campus photographs included in GİSAM's photographical archive have been the primary sources for the architectural history of the university. The photographs are vital in terms of their contents. They reflect the historical and architectural transformations of the campus, and should be used for further research. While they are used in generation of the architectural history of METU, these photographs also exposes the modernization process of Turkey. Moreover, these photographs can be seen as evidences of the social, political, and economic circumstances of the period.

The existing GİSAM archive provides a loose, yet the most comprehensive collection of photographs. The anonymous photographs of the campus accumulated within the body of GISAM reveal the construction processes, the inhabitants of the campus and activities they take part, how they use the campus space, the buildings, and educational and leisure activities (**Figure 1**). Similar to the RIBA archives, METU's imminent Visual Archive might receive donations from every possible source for the sake of diversity to be achieved within the archival space. It is essential to search for possible sources of photographs. The possible sources constitute archives of the library, Deanery of the Department of Architecture; architects and founders of the campus, and the personal archives of retired academicians. Moreover, the archives of the editors of the book titled Anılar: Bir Sözlü Tarih Çalışması (*Memoirs: A Verbal History Study*) [22], some of which are included in the book, can be regarded as an important contributive source. The archive of Prof. Dr. Ayşen Savaş is shown in **Figure 2**.

---

[21] GİSAM: "METU's Media Studio", [Internet, WWW], http://gisam.metu.edu.tr/node/1 (Retrieved, 1 December 2011)

[22] Translation by the author.

Figure 1. **Photographs from GİSAM Archives.**
Source: GİSAM Archives.

Figure 2. **The archive of Prof. Dr. Ayşen Savaş, who is one of the editors of <u>Anılar: Bir Sözlü Tarih Çalışması.</u>**
Source: Photograph taken by the author.

A recent venture of establishment of an archive manifests itself as a digital archive of the existing photographs brought into use by METU Library **(Figure 3)**. Titled as "METU Library Visual Media Archive," the collection has the black and white photographs transferred from the library archives to the digital media. It is indicated that these photographs demonstrate the construction process of the campus.[23] An attempt to organize the material appears as a single-stage classification, which is giving titles to the groups of photographs. In case of this digital archive, the titles indicate the use and function of the places or buildings photographed **(Figure 4)**. Every photograph has a sequence number under the group it belongs **(Figure 5)**. The consecutive numbers do not provide a description for the items. Regardless the content of each individual photograph, the numbers just deliver the quantitative information in order to distinguish it. Even that minor classification helps differentiate and give reference to one single image when needed.

The primary purpose of description is to define the unique spot where a unique object stands. Description is deemed very necessary, but at the same time very restricting. It bounds an object on a definitively assigned spot. The ways of including the same object to be located within diverse groups should be sought.

In the RIBApix archives it can be traced that every photograph within the archive has a description displayed on their catalog cards **(Figure 6)**. In the web page provided for the digital database for the RIBA archives, search options serve the researcher to find the desired image. The subject stands as the main tool to distinguish each and every photograph. Two options of search in terms of subject are available, one of which is hierarchical, and the other is alphabetical. The hierarchical structure allows selection from a list of subject categories where the related sub-categories are also given. Hence, it offers the advantage of evaluating

---

[23] METU Library Visual Media Archive: METU Campus History with Photographs , [Internet, WWW],http://ww2.lib.metu.edu.tr/gallery/index.php/FOTOGRAFLARLA-ODTU-YERLESKESI-TARIHI (Retrieved, 20 July 2012)
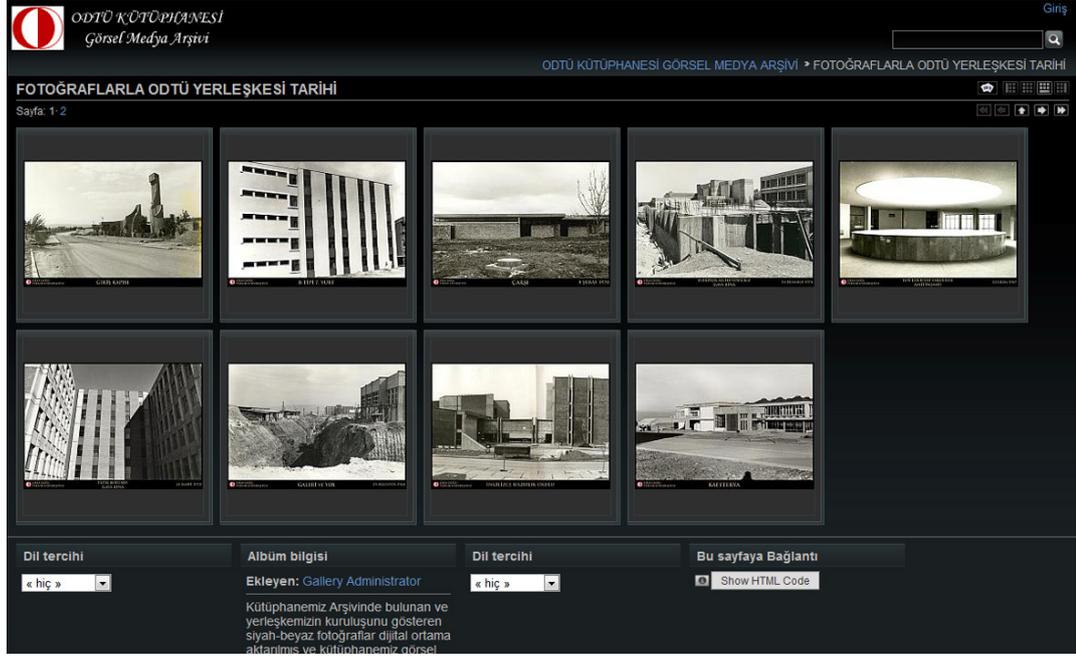
Figure 3. **METU Library Visual Media Archive.**
Source: http://ww2.lib.metu.edu.tr/gallery/index.php/FOTOGRAFLARLA-ODTU-YERLESKESI-TARIHI [Retrieved, 20 July 2012]
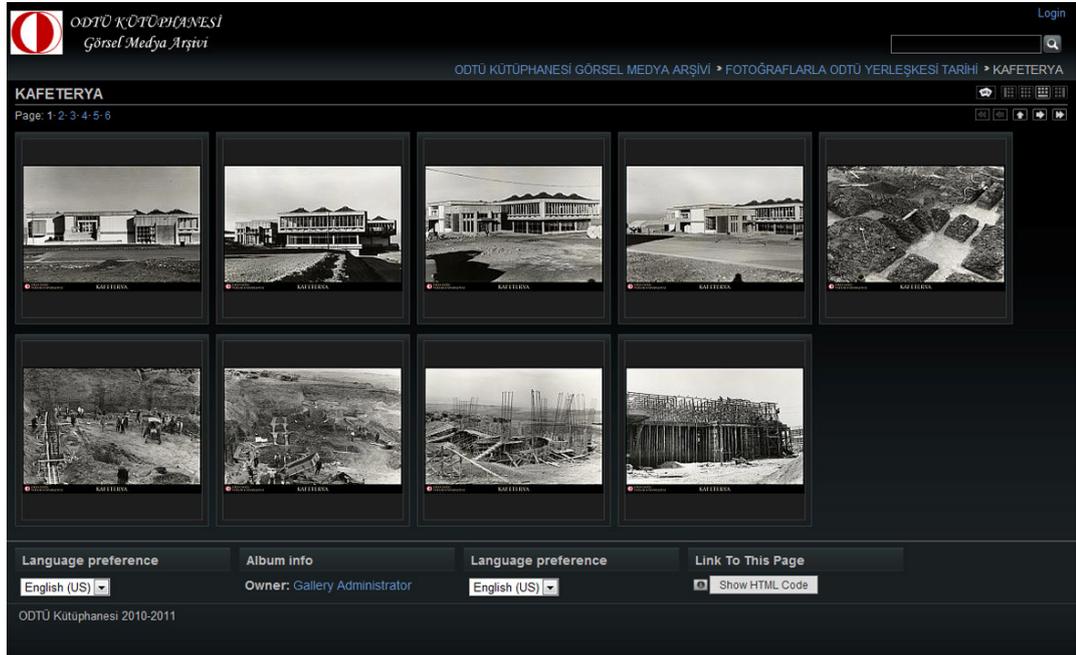
Figure 4. **"Kafeterya" (Cafeteria), METU Library Visual Media Archive.**
Source: http://ww2.lib.metu.edu.tr/gallery/index.php/FOTOGRAFLARLA-ODTU-YERLESKESI-TARIHI/ODTU-KAFETERYA, [Retrieved, 20 July 2012]
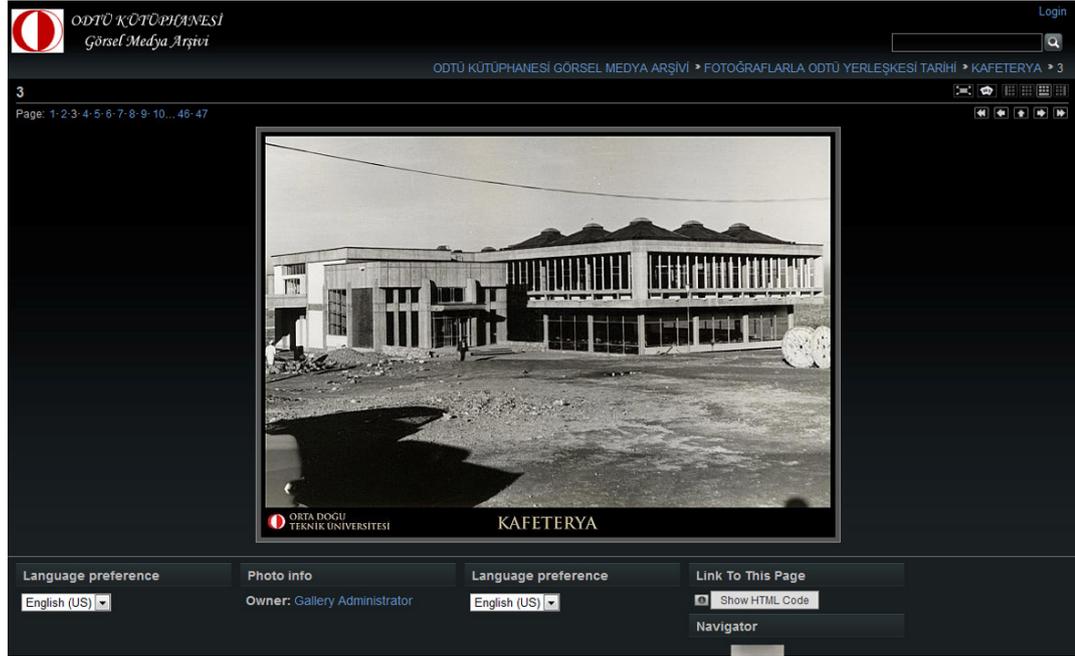
Figure 5. **Image 3 of "Kafeterya" (Cafeteria), METU Library Visual Media Archive.**
Source: http://ww2.lib.metu.edu.tr/gallery/index.php/FOTOGRAFLARLA-ODTU-YERLESKESI-TARIHI/ODTU-KAFETERYA/3, [Retrieved, 20 July 2012]

the image in relation to other subjects. For instance the category "Agriculture" has sub-categories such as "Barns," "Dairies," and "Farm Buildings." The alphabetical structure includes all the subjects that are contained in the hierarchical structure ordered in a basic arrangement. Once a category is chosen, the photographs existing under the selected title appears on the screen **(Figure 7)**; by clicking the item, it is reached with its detailed description **(Figure 6)**. The description includes a reference number for each item, together with the specific information regarding the image. The information includes the physical qualities of the image itself like its medium, the distinction if it is color or black & white, its artist and date; and the artistic qualities of the image like the view. Moreover, information regarding the content of the image is also given such as its designer, location, and style. Under the "details" chart there is also "subjects" chart which indicates the other subject

Subjects > Gallery > Item	You searched for: **Buttresses**
157 Items	[<] Item [3] of 157 [>]

Details	
Ref No	RIBA2555-10
Title	Metropolitan Cathedral of Christ the King, Liverpool: close-up of the structure from the podium
Designer	Frederick Gibberd & Partners
Artist	Snoek, Henk (1915-1980)
Country	UK: England
Town/City	Liverpool
Subject Date	1967
Image Date	1967
View	Exterior
Style	Modern Movement
Medium	Negative
Colour / B&W	Black & white
Credit	Henk Snoek / RIBA Library Photographs Collection
Notes	NOTES: This building comprises three independent types of structure: an in-situ reinforced concrete frame which holds together the main body of the cathedral; the sixteen load-bearing brick or concrete perimeter buildings, and the flat slab of the outdoor podium supported by concrete columns of load-bearing brick walls.

Related items
Image is part of these Features

Subjects
Brickwork
Concrete
Cathedrals
Round buildings
Abstract
Buttresses

Figure 6. **A photograph with its description displayed on its catalog card, RIBApix.**
Source: http://ribapix.com/index.php?a=indexes&s=item&key=IYToxOntpOjA7czoxMDoiQnV0d
HJlc3NlcyI7fQ==&pg=3, [Retrieved, 20 July 2012]

categories that the same image belongs. Some of the images are also part of a "feature," which is a collection of photographs gathered under a particular theme.

The photograph shown in **Figure 6** is under the subject category "Buttresses," yet, this image appears also under the subject categories "Brickwork," "Concrete," "Cathedrals," "Round Buildings," and "Abstract." This image is also part of a

Figure 7. **The photographs seen under the subject category "Agriculture," RIBApix.**
Source:http://ribapix.com/index.php?a=indexes&s=gallery&key=IYToxOntpOjA7czoxMToiQWd
yaWN1bHR1cmUiO30=, [Retrieved, 20 July 2012]

"feature" as shown in the "related items" part. By clicking the "view" button, the feature it belongs (for this item it is "Architecture, Photography, Form") comes into view. Accumulation of the photographs under distinct titles and themes is an indication of the diversity found in the photographs themselves. Every single photograph can fall under a number of various categories. However, it is not easy to limit the number of possible categories. That is the reason why a complete

archive cannot be provided; every product, including the examples RIBApix and METU Library Visual Media Archive, remain incomplete archival projects.

Understanding the formation process of an archive and the alterations that may occur in this continuous process is essential. In Foucaultian sense, archive is "the general system of the formation and transformation of statements."[24] Therefore, the definition of an archive implies transformation as well as formation processes. An archive is incomplete, since it is subject to "rules of formation," which allow further transformation, appearance, and disappearance of the objects. This relentless endeavor depends on the discontinuous character of a history. The discontinuous character rejects a linear process; however the end product comprises a sequence of images. Visually and physically the archive possesses a linear configuration. The linearity attributes a narrative aspect to the archive. But the possible changes occurring through the transformation process will break this linearity, and necessitates a "spherical"[25] development. The act of archiving is not bound to a single direction; rather, it necessitates movement through different directions.

Therefore, the goal of this study is to analyze the "archive" with regard to its significance as both a pragmatic and a conceptual process and to provide a base for a prospective visual archive for METU.

---

[24] Op. cit., Michel Foucault, 1969, "The Historical *a priori* and the Archive," p. 130.

[25] Suna Güven, "Frontiers of Fear: Architectural History, the Anchor and the Sail," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), <u>Rethinking Architectural Historiography,</u> London and New York: Routledge, 2006.

CHAPTER II

THE NEED FOR A VISUAL ARCHIVE AT METU

2.1. The Role of an Institutional Archive

Institutional bodies compile materials to establish archives. Institutional archives have been being formed in order to store and share the data with researchers. Thereby, the term "archive" becomes more meaningful via institutional archives. An archive becomes a sharing environment rather than being merely a place where information is collected and stored. Many architectural institutions, such as The Canadian Centre for Architecture (CCA), The Getty Research Institute (GRI), and The Royal Institute of British Architects (RIBA) have collections related to art, architecture, and architects. In addition to their archives at their research centers, libraries and museums, a large amount of the content is accessible digitally through the internet. The items of these digital collections are stored under different titles according to their physical properties, dimensions, modes of representation, authors' name, content and/or subjects. In this way, both the physical and intellectual contents become accessible with the use of selected keywords.

The Canadian Centre for Architecture (CCA)'s research collection holds diverse materials from conceptual studies to drawings, models, photographs, personal archives and many other reference sources.[26]

---

[26] CCA Collection, [Internet, WWW], http://www.cca.qc.ca/en/collection, [Retrieved, 30 November 2011]

The collection now comprises over a half million examples that testify to the diverse ways in which architecture has been imagined, conceived, observed, and transformed for the past six centuries.[27]

By means of the items in the collection, the past practices and perceptions of architecture, and how they have been changed can be traced. That knowledge provides a better understanding of the transformations of the discipline in time, and the contemporary practices in relation to the past. Eve Blau and Edward Kaufman, in the introduction of the first Architectural Catalog Architecture and Its Image, identify the goal of the Canadian Centre for Architecture as being a museum and a study centre which allows research through its collections.[28] Built environment and representation becomes the subject matters of the collections, since they are inextricably related to each other.

The Getty Research Institute (GRI) explains the motivation behind its establishment as follows:

The Getty Research Institute is dedicated to furthering knowledge and advancing understanding of the visual arts. Its Research Library with special collections of rare materials and digital resources serves an international community of scholars and the interested public.[29]

"Furthering knowledge" and "advancing understanding" are the keywords, and the collections are the tools to achieve that aspiration. The act of archiving gains significance in terms of its function to be a source inherited to posterity. The analysis of the past and understanding the present along with that knowledge requires relevant sources, and it is the archival data that provides a wide range of material. The future generations will also benefit from these "storages of

---

[27]Ibid.

[28] Eve Blau and Edward Kaufman, 1989, "Introduction," 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, Montreal, Canada: Canadian Centre for Architecture, 1989, p. 13.

[29] The Getty Research Institute, [Internet, WWW], http://www.getty.edu/research/ [Retrieved, 30 November 2011]

knowledge," that is also documenting the present day. The GRI has special collections and institutional archives. The institute opens its archives for the use of international researchers and public. It does its part for the contribution to the advance comprehension of the visual arts.

Drawings and archives collections of The Royal Institute of British Architects (RIBA) can be accessed through online catalogues as well as through study rooms and libraries at RIBA or Victoria & Albert Museum. The collections of RIBA and V&A are merged together to offer researchers a wide range of sources.[30] "Drawings," "archives," and "photographs" are the three major parts of the RIBA collections, and are open to visitors. There is also an online database called RIBApix, which holds the photographs collection of the RIBA library. RIBApix is defined as:

> …a growing database dedicated to providing you with exceptional and unique images from the collections of the British Architectural Library at the Royal Institute of British Architects, the world's most extensive visual archive devoted to architecture.[31]

RIBApix includes photographs of architectural practices throughout the world within a broad time period. The subjects are diverse, such as landscape, planning, and decorative arts; and they are given in relation to architecture. Online catalogue is constantly being upgraded, and approximately 15000 new records are being entered into the archive of images. The image library is open to any contribution coming from anyone, since it remains incomplete whenever there is more content to be added. [32]

---

[30] V&A+RIBA Collections, [Internet, WWW], http://www.vam.ac.uk/content/articles/v/vam-riba-collections/, [Retrieved, 1 December 2011]

[31] RIBApix, [Internet, WWW], http://www.ribapix.com/index.php, [Retrieved, 1 December 2011]

[32] Ibid.

The common goal of all these institutions is always the same: collecting records to organize them in order to make their archives a pragmatic tool for researchers. It is crucial to make the existing sources accessible, otherwise the efforts remain useless. The valuable collections won't be beneficial if they have no users. Researchers can benefit from an archive when the records are classified according to their similar and dissimilar properties. That is to say that forming an archive subsumes "organizing" as well as "collecting" items. [33]

RIBA's photographs collection can be given as an example to the act of sorting different objects. The photographs are categorized under different subjects depending on their content; such as "stairs," "ceilings," "reflections," or "shop fronts." Photographs can be reached by entering the intended title into the subject search box. Besides, there is also a possibility of an advanced search, which allows narrowing down the criteria to come up with the document needed. By sorting the materials out along with different criteria they own, they are organized through a set of relations. A photograph can also fall under several different subject titles. When a specific photograph is browsed and found, other interrelated photographs can be reached from the link provided on the screen. **(Figure 8)**

Jonathan Makepeace, assistant curator of "The Photographs Collection" at RIBA, affirms that RIBA does the cataloging of its Photographs Collection with the help of volunteers. The participation of users in the process of description, which is addressed in the subsequent chapter in detail, is a crucial contribution. The people who do the cataloging use the rules of Anglo-American Cataloging Rules (AACR)/Machine Readable Cataloging (MARC), and they transfer the data into the word files first. Thus, a second step, a conversion process from the word files into the library's catalog, which is SirsiDynix Symphony Integrated Library System, is necessary. Makepeace mentions that the role of curators at the

---

[33] Walter Benjamin elaborates the activity of book collecting, and emphasizes that the act of "collecting" and "organizing" are the two fundamental principles to create an archive. Walter Benjamin, "Unpacking My Library: A Talk about Book Collecting" in Hannah Arendt (ed.), Illuminations, New York, Harcourt: Brace& World, 1968, pp. 59-60.

Figure 8. RIBApix Archives.
Source: http://www.ribapix.com/, [Retrieved, 9 August 2012]

conversion stage is "adding extra data such as titles or subjects." In the end,
Makepeace notes, the contents field would include "town" (Country or UK
county), "what the building is," "address," "view" (exterior or interior),
"architect's name," "photographer's name," "location number."[34]

---

[34] Op. cit., Jonathan Makepeace.

A MARC record is defined as "a MA chine Readable Cataloging record" in the web page of <u>Library of Congress</u> under the title "Understanding MARC."[35] The meanings of the terms that appear in this description are given as:

Machine-readable: "Machine-readable" means that one particular type of machine, a computer, can read and interpret the data in the cataloging record.

Cataloging record: "Cataloging record" means a bibliographic record, or the information traditionally shown on a catalog card. The record includes (not necessarily in this order): 1) a description of the item, 2) main entry and added entries, 3) subject headings, and 4) the classification or call number. (MARC records often contain much additional information.)[36]

Four parts of the "cataloging record" all together generates the "catalog card" of a single item in a collection. To form a catalog card, bibliographic information should be instilled within a standardized system. Using only one standard like MARC has a number of benefits. It is indicated that using one standard offers a "reliable" and "predictable" data to be shared easily among various libraries. The fact that the bibliographic resources are defined and ready to be used by libraries eliminates overburden that otherwise needs to be done.[37]

The bibliographic information including author, title, and call number are located in an area called a "field." The flexibility supplied for "an unlimited number of fields and unlimited field lengths" for different items is paramount as the diverse records might require diverse sized room to contain the data they have.[38] The

---

[35] Library of Congress, MARC Standards, "Understanding MARC Bibliographic Machine-Readable Cataloging," Part I: "What Does MARC Mean?" [Internet, WWW], http://www.loc.gov/marc/umb/ (Retrieved, 11 February 2012)

[36] Ibid.

[37] Ibid., Part II: "Why Is a MARC Record Necessary?"

[38] Ibid.

Record with Textual "Signposts"

"SIGNPOSTS"	DATA
Main entry, personal name with a single surname: The name:	 Arnosky, Jim.

Title and Statement of responsibility area, pick up title for a title added entry, file under "Ra..."
    Title proper:
 	
    Statement of responsibility:
	
	Raccoons and ripe corn /
	
	Jim Arnosky.

Edition area: Edition statement:	 1st ed.

Publication, distribution, etc., area:
    Place of publication:
    Name of publisher:
 	
    Date of publication:
	
	New York :
	Lothrop, Lee & Shepard Books,
	
	c1987.

Physical description area:
    Pagination:
    Illustrative matter:
    Size:
	
	25 p. :
	col. ill. ;
	26 cm.

Note area: Summary:	 Hungry raccoons feast at night in a field of ripe corn.
Subject added entries, from Library of Congress subject heading list for children: Topical subject:	 Raccoons.
Local call number:	599.74 ARN
Local barcode number:	8009
Local price:	$15.00

Figure 9. Record with Textual "Signposts." Library of Congress, MARC Standards, "Understanding MARC Bibliographic Machine-Readable Cataloging"
Source: http://www.loc.gov/marc/umb/, [Retrieved, 11 February 2012]

computer, to be able to read and interpret the bibliographic data, needs an contributive element. That element is the data "signposts." An example of a "record with textual signposts" is given in the Library of Congress web page as indicated in the **Figure 9**. According to that table, the box charts on the left side are allocated to the "signposts" which contains the type of the information to be given. The box charts on the right contains the information demanded to be transmitted by these signposts.[39]

An example from RIBApix database can be shown referring to an image of an item's catalog card. **Figure 8** shows the various fields giving information from reference number and title to the image date and technical details such as the medium of that archival record. Underneath the "Details" chart, there is a "Subjects" chart that includes other related subjects to the current search.

2.2. A Visual Archive as an Architectural History Writing of METU

Historiography[40] is the process of writing or representing history in simple terms. Eduardo Cadava takes historiography as "writing history" in the preface of the book Words of Light: Theses on the Photography of History.[41] Cadava's book is an investigation of Benjamin's "thesis on the concept of history," which he tries to achieve it by applying the change of words in the title to correlate it with the "thesis on the photography of history."[42] Architectural history writing can be made up of visual objects as well as textual elements, which are the words. The visual objects that this thesis dwells on are only the photographs. In the manner that the words are the objects of historiography, photographs are the objects of

---

[39] Ibid.

[40] This research aims at understanding history writing, however the main references, that are Words of Light: Theses on the Photography of History and Rethinking Architectural Historiography, use the word "historiography." Therefore the word "historiography" is considered to be a substitute for the phrase "history writing" whenever it is used throughout the thesis.

[41] Op. cit., Eduardo Cadava, 1997, "Preface."

[42] Ibid.

"architectural" historiography. Cadava associates historiography and photography and suggests that both of the media are the "media of historical investigation:"

> Both historiography and photography are media of historical investigation. That photographic technology belongs to the physiognomy of historical thought means that there can be no thinking of history that is not at the same time a thinking of photography.[43]

This quotation includes Walter Benjamin's thoughts related to the interaction between historiography and photography. Cadava declares that the reference he made to Benjamin's text brings forward the "technical dimension of thought." According to Benjamin photography is "the first truly revolutionary means of reproduction." Cadava relates photography's characteristic as a reproduction technique to the issue of memory. He argues that memory performs within the "possibility of repetition, reproduction, citation, and inscription," which are the main deeds of photography.[44] While underlining the questions rising from the phrase "theses on the photography of history" Cadava choses to use the phrase "modern forms of archivization," to interrelate our memory to historical thought.[45] Cadava's emphasis on the alteration of the word "concept" to the word "photography" indicates the feature of photography to, in Cadava's words, "bring history within the grasp of a concept."[46]

The most important trait of photographical thinking emerges from the photograph's momentary capture of a historical event. Cadava links the action of momentary capture to history's way of capturing the moment in Benjamin's thesis. The operation of photography resembles to that of history:

---

[43] Ibid., p. xviii.

[44] Ibid.

[45] Ibid.

[46] Ibid.

> Like the gaze of the camera that momentarily fixes history in an image, the thesis condenses a network of relations into a frame whose borders remain permeable.[47]

In that quotation the fixation of the history in the frame of a photograph is associated to the frame drawn by the words in a "thesis." With a Benjaminian reading the "caesura" can be explained with a reference to both "thesis" and photographs. History cannot exist without the ability to "arrest historical movement." The moment of arrest is the moment where there appears a break in history. The break corresponds to the freezing of an event within a frame in a photographical image. Historiography develops from the successive order of these frames.

The common combining form "-graphy" in both the words "photography" and "historiography" is defined in The Merriam-Webster Dictionary as 1. "Writing or representation in a (specified) manner or by a (specified) means or of a (specified) object" and 2. "Writing on a (specified) subject or in a (specified) field"[48] Thus, "historio-graphy" is used to represent history by using words. On the other hand, "photo-graphy" might be used for the same purpose by using light (photo). Nevertheless the difference between the elements of historiography and photography, which are words and light, entail clarification. Whereas words, when come together, can explain a historical event or a building; light just provides the becoming of a single photograph and a single photograph just gives a single aspect of that event or the building from a single point of view. Therefore, it can be concluded that words act as the objects of historiography; by contrast, light (photo) is the means by which, the visual information is imprinted onto the photographic paper. Photography saves a particular moment by means of light, historiography, on the other hand, saves what has happened by using words. As a result, in the way that the words are the objects of historiography, the photograph becomes the object

---

[47] Ibid., p. xx.

[48] The Merriam-Webster Dictionary, [Internet,WWW], http://www.merriam-webster.com/dictionary/archive, [Retrieved, 29 May 2012]

of a photographs archive, which can be considered as a visual historiography. In the end, both of the visual and the textual historiography become reproductions of history. The photographs archive becomes a reproduction of history by using the photographs in a certain order. Every different order brings about a different archive. An archive becomes a reproduction space.

When taken as a "space," "archive" is more than one type of a space. It is both a physical space as a work of architecture, and a conceptual space inside of which a past is loaded. The latter type shelters the representations of architecture. The intimate relationship of photographs with the architectural history can be explained by the very primary form of a reproduction space, which is Camera Obscura. It is linked to the concept "space" as well as the concept "representation." Camera Obscura as a physical space can be respected as an archive, in which different images appears one after the other. Also, it houses these images as representations of architecture; thus it is a representative tool which produces the reality inside.

Camera, whose origin as a word is "room" in Late Latin,[49] is in fact a spatial assembly, though recently it became small and portable, which was previously as large as a room. Photography is the process taking place in a camera. It offers variant properties like being either a (production) space where images are created or being a tool to capture a certain point of view.

---

[49] The Merriam-Webster Dictionary, [Internet,WWW],
http://www.merriam-webster.com/dictionary/

2.2.1. Architectural History and its Relation to Theory

Then came my entry into history, into historiography, into, therefore, a place where one could think – that is think "architecturally" as something at once ideational and material.

Iain Borden and Jane Rendell[50]

In the introduction for the book <u>Intersections: Architectural Histories and Critical Theories</u>, Iain Borden and Jane Rendell begin with the designation of history as a field in which an environment for "thinking architecturally" is created. Borden and Rendell continue with the contention that the examination of architectural history is conducted through epistemological and methodological considerations. The authors draw attention to the fact that "[i]n any historical or critical field… the interpretation consequently takes the form of an excavation that can repeat only what it unearths, say only what it is allowed to say."[51] The word "excavation"[52] gives clues of what architectural history - as an archive of architecture – includes in it in relation to the terms "methodology" and "epistemology" as addressed by the authors. Excavation as a process has a confined nature. What is surveyed through that kind of a process, based on the arguments of Borden and Rendell, is limited to already existing practices. The methodology which is supposed to be conducted by historians through a "critical line" on their "theoretical or political agendas" turns out to be more on "spatial professions" and "procedural practices."[53]

Borden and Rendell point out to the fact that architectural historians are mainly, at the outset, practicing architects. Thus, architectural history operates on

---

[50] Op. cit., Iain Borden and Jane Rendell, 2000, p. 3.

[51] Ibid., p. 4.

[52] Op. cit., Michel Foucault, 1969.

[53] Op. cit., Borden and Rendell, 2000.

architectural practices. That arises the criticism about how architectural history takes its subject matter only from "what the architect does."[54] In fact, it is significant to record the architect's practices since people experience architecture everywhere in their daily lives. However, architectural historians' emphasis on "individual agents, individual projects, individual codes as the constituting elements of their histories,"[55] degrades history's scope into a partial domain.

Architecture is a multidimensional discipline including complex physical and social relations regarding its field of influence. That fosters the need for a theory, which is based on methodological and epistemological considerations, for architectural history. Borden and Rendell suggest that the intersection of theory and history engenders interdisciplinary studies. Interdisciplinary study of architecture is important in order not to see it as an autonomous activity, but as an integrated part of cultural production.[56] Therefore, history becomes the field where architecture is studied with its relations to other disciplines:

> History does not simply contextualize or link together different disciplines, but situates itself in the discontinuities between them in order to further complexify that interrelation.[57]

Methodology stands out as the decisive element of a theorized history. It is defined as the "strategies and tactics" that historians use in their involvement of the subjects of their research.[58] That the historians blatantly indicate their methodologies to their readers is placed emphasis since it enables the readers to completely grasp and query the subject. By means of revealing methodology, it becomes possible to relate epistemologically the object of inquiry (architecture)

---

[54] Ibid., p. 4.

[55] Ibid., p. 5.

[56] Ibid., p. 9.

[57] Ibid., p. 13.

[58] Ibid., p. 16.

28

and its historical study (architectural history) in a reciprocal manner: "architecture is seen to be produced by architectural history as much as architectural history is founded on architecture."[59]

> Once again, this historical endeavor is always and already an epistemological one, seeking to continually revise the grounds of knowledge as well as what historical knowledge might say of particular architectural events, actions and spaces.[60]

Once "the constructed nature of history" is displayed, the readers are provided an epistemological field of study. In that field of study, there has to be an architectural historian, a tutor who assists to unfurl and make the readers acquaint with the methodology of history writing.[61]

Architectural history, methodologically, used to be dealing with styles and architects classified under distinct titles. Nancy Stieber talks about the shift that has occurred in the method of the field. Stieber takes art history to make her point clear and states that:

> The move has been from construing the past as a series of stylistic waves, with the art historian's task that of taxonomer classifying visually, or of biographer explaining individual creativity, or of interpreter of monuments, to posing questions about the relations between objects, their makers, their users, and the relationship of all of those to social processes.[62]

The "cultural" and the "social" processes constitute a significant part of architectural history. Just like the shift in art history, architectural history also seeks interrelations and interactions between diverse fields. Rather than only focusing on the individual architect and an individual work, "the life of the built

---

[59] Ibid., p. 10.

[60] Ibid., p. 11.

[61] Ayşen Savaş, thesis discussion.

[62] Nancy Stieber, "Space, Time, and Architectural History," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), <u>Rethinking Architectural Historiography,</u> London and New York: Routledge, 2006, pp. 171-172.

environment, its reception, and its social functioning during and after construction" becomes the focus of investigation.[63] It is now the questioning of the problems and identifying the relationships determined by the social and the cultural processes which give the meaning for historical events in a site.[64]

Suna Güven, in her article, correlates two components of architecture, namely "space" and "visuality," as part of a hybrid structure belonging to "architectural history." Güven underlines the distinction between architectural history and history of architecture. Architectural history necessitates "'architectural' brand of thinking about the past" whereas for history of architecture, architecture remains as just an object to be investigated.[65] When architecture is to be experienced in the way of an object, it generates a shift coming from inherited quality of architecture. When taken as an art object, architecture is confined to the position of only being a background behind historical events. Güven mentions the fact that the intersections occurring between architecture and other disciplines are inevitable. Güven states that "since history involves plotting human actions and establishing salient relationships in their causality, the historical dimension of architecture inevitably intersects with the humanistic disciplines."[66] What designates the distinction between history of architecture and architectural history is the methodological difference. Güven claims that there have always been "new approaches in scope and method" and "the body of architectural history has expanded spherically and not in a single direction. That reinforces the understanding of the non-linear progress of architectural history that is detached from time.

---

[63] Ibid., p. 172.

[64] Ibid., p.173.

[65] Op. cit., Suna Güven, 2006, p. 76.

[66] Ibid., p. 77.

Dana Arnold poses the question "can architecture have a history?" in the preface of the book Rethinking Architectural Historiography.[67] Such a question is helpful for understanding what kind of a history of architecture exists for the use of scholars and researchers. Arnold asserts that architecture can be taken as a visual material, so it can be enjoyed autonomously without any knowledge regarding. When we are confronted by a "polite architecture" which has a "known" architect and a "recognizable style," it means that it exists independently. That is, we evaluate it in its own right. The building has its own history which comes from the questions such as "who," "what," "when," or "how." That calls for Arnold's statement regarding the differentiation between the interaction of "architecture and history," and "architectural history." Architectural history composes a unique field of study independent from the rules of either architecture or history alone as applied to the other. It is not the rules of history that governs the field history of architecture. Rather, architectural history takes architecture as a starting point, but in relation to history.

The title of the book implies that architectural historiography needs a "re-thinking" process. "Re- thinking" might suggest several actions including the formation of an archive. Arnold takes "archive" as a means of generating a medium on which the material of architectural history can be evaluated. The intention of the book is explained in accordance with the idea of an archive as follows:

> This volume investigates how architectural histories have been formulated and the impact these processes continue to have on our understanding of the built environment. To understand and to re-think architectural historiography it is important to discuss what kind of archive architectural history can draw upon, as the range of material used to construct these histories extends well beyond the works themselves.

From this statement, we might conclude that what the construction of an archive instructs is as important as what the archive itself does. The process unfurls the

---

[67] Rethinking Architectural Historiography, Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), London and New York: Routledge, 2006.

methodology. The material used (documents, evidences, records) to construct an archive is beneficial not only to learn from the past, but also to interpret it.

Arnold talks about the importance of an archive of architectural history to understand the past. The process of formulation of architectural histories, claims Arnold, affects the way we see and comprehend the built environment. Considering history, archaeology, and anthropology, and how they treat their subject; it is possible to comprehend that architectural history always has reference to these disciplines' material. Besides the information coming from the building, the accumulation of knowledge of these various fields is needed to be included so that the constitution of a proper archive as a tool for architectural historiography is assured. Architectural historiography does not only give the facts of the history of architecture, but also it provides a platform to discuss further issues related to the theory and criticism of architecture.

Arnold argues that if architecture has a history, it should possess a timeless quality. Moreover, since history dictates a sequential and progressive structure, architectural history should also rely on such a structure. She suggests that "history reorders visual experience to give us a history of architecture."[68] Examination of the concepts time, context, space and visuality in relation to each other is essential for the creation of architectural history writing.

2.2.1.1. Time and Context

Architectural space is experienced through time; time factor is what makes possible the three dimensional experience. Besides the experiential dimension, time also acts as the victim for a building's lifetime usage. Suna Güven calls attention to the huge amount of material that architectural history is to deal with. Among those, built environment offers multiple aspects to be covered in the study

---

[68] Dana Arnold, 2006, "Preface," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), <u>Rethinking Architectural Historiography,</u> London and New York: Routledge, 2006, p. xv.

of architecture. The built environment goes through a ceaseless process of change. It can be a physical change like extension of a building or demolition of it; else it can be a change pertaining to its usage, the function or users of a certain building can change in time. Güven takes each scenario as a part of a "master narrative" and considers them interrelated to each other through continuity:

> Adaptive reuse, the heyday of occupation, and periods of oblivion, demolition and rebuilding are all building blocks in the creation of the master narrative in architectural history even though, taken on their own, each episode might not be equally significant or similar in duration. In terms of physical being, therefore, there is no vacuum or break in the extant life of buildings since each time capsule is linked through architectural continuity.[69]

The concept of a "time capsule" relates to the timelessness of an archive. It is always the present time where history is read and interpreted. Re-reading and re-interpreting always have a new understanding each and every time it is done. The notion of a time capsule provides a link to Foucault's concept of heterotopias. Arnold constructs a relation between architecture's historical dimension and Foucauldian heterotopias. She gives reference to the growing amount of heterotopic spaces like museums, and suggests that there is a "compulsive return to the past" in the understanding of western culture. This research suggests that archive is one of the heterotopic spaces.

Foucault's analogy of the "mirror" that he used to describe heterotopias makes clear that there is not always a linear continuum of time; therefore there is always a room for alterations. Arnold explains it as follows:

> The mirror analogy also suggests an absence of temporal linearity and acknowledges the potential for flux and change. As a result, Foucault's concept of a heterotopia can allow for the passage of time as society can make a heterotopia function in a different fashion as its history unfolds.[70]

---

[69] Op. cit., Suna Güven, 2006, p. 75.

[70] Dana Arnold, 2004, "London Bridge Revisited," in Dana Arnold and Andrew Ballantyne (eds.), <u>Architecture as Experience: Radical Change in Spatial Practice,</u> London and New York: Routledge, 2004, p. 270.

The timeless quality that history possesses comes from the idea of time capsules of Foucault's heterotopic spaces. The time in relation to architectural space becomes significant in Arnold's discussion. "Displaced spaces of architecture" put forth by Dana Arnold maintains the "practice of removing objects from their original location to another."[71] That is quite what a Photographs Archive aims to perform: taking what the architectural history holds, and freezing them in a capsule –which is this time the photographic paper- and put it in the context of the archive.

As stated before, the relocation of architecture into the archive as textual or visual representations is to be seen as the reproduction of it. Beatriz Colomina's example of Ariadne's story describes a way of reproduction of architecture. Ariadne gives a ball of thread to Theseus to help him find his way out of a labyrinth. The route drawn by the rope is a re-presentation of one of the ways that can be deduced from the labyrinth. The act of spanning the same way by some other means is an act of interpreting the architecture, hence a reproduction of it. Interpretation of architecture, as being different from practicing architecture, happens via different types of discourse like theory, criticism, history, and manifesto; as well as representational discourse.[72] Archive as a representational discourse, in Foucauldian terms, offers an environment for interpretation of architecture. Discursive practices require construction of a new context for the studied discipline. "Archive is a constructed context;"[73] composing an archive reproduces the architectural representations in the specific context of that archive.

Context is a fundamental consideration in architectural history. Andrew Ballantyne claims that architecture is a "gesture made with buildings." Ballantyne continues with the assertion that a gesture has to be seen in its "cultural context" in order to

---

[71] Ibid., p. 271.

[72] Op. cit., Beatriz Colomina, 1988, p. 7.

[73] Ayşen Savaş, thesis discussion

be grasped correctly.[74] If there is no context for an architectural artifact to be placed in, then it remains to the onlooker to load it with the meaning depending on his/her own experience. What is to be included in the history of architecture should be decided to prepare the context for architecture. Ballantyne sees buildings as evidences of architectural histories of past or present. As evidences, they are to be included in constructed spaces to be contemplated from a variety of viewpoints:

> For buildings to be given their proper due as evidence, they need to be included in narratives that are constructed in ways that allow for multiple perspectives. Each perspective generates its own architecture from the building, as the long-standing building's gestures come to be understood in ways that may be old or new.[75]

Dana Arnold touches upon another contextual issue. An artifact, regarding different locations it is found, has "imposed" and "constructed" symbols.[76] Arnold gives as an example the case of London Bridge. The distinction between these two meanings according to the place of the bridge can be marked out. The symbolic meaning becomes a means to set up a link between memory, history and architecture. "The passage of time" acts as the differentiating factor between two different poles. Arnold remarks that:

> Official state symbols are 'imposed' – their symbolic memorial intention is inscribed in the objects themselves and it is possible to identify the various forms that intention takes. On the other hand 'constructed' symbols offer the opportunity to see how the passage of time, alongside human effort and unforeseen mechanisms, transforms objects, spaces or people into enduring symbols of national identity.[77]

"Imposed" symbol relates to the historical meaning of an artifact. Here, the stress lies on the interrelation between history and memory. Symbolically the bridge

---

[74] Andrew Ballantyne, 2006, "Architecture as Evidence," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), <u>Rethinking Architectural Historiography,</u> London and New York: Routledge, 2006, p. 36.

[75] Ibid., p. 48.

[76] Op. cit., Dana Arnold, 2004, p. 264.

[77] Ibid., p. 264.

leaves a mark in society's memory. London Bridge when it had been carried from its original place in London to the Arizona desert, the new context reinforced its "constructed" meaning. Its place in a different cultural surrounding gave it another meaning, although its historical meaning did not vanish. On the other hand, when it was in London, it had its "imposed" meaning as how Arnold describes, as specific to the London Bridge, "a symbol of modernity and of both civic and national pride in the regency metropolis."[78]

Arnold, regarding the case of the demolition of Old London Bridge, asserts that in contemporary age, it is unlikely to perform such actions due to the significance of the preservation of architecture as a tool for "memorializing history." More than having just the function of memory/memorializing, in Arnold's words "the site and the fabric of the building offer an experience of history- a kind of physical and spatial narrative of events."[79] She goes on to say that "architecture becomes a time capsule, or rather time encapsulated by space, which we then experience as a historical event or narrative."[80]

2.2.1.2. Space and Visuality

The archive as a physical space has to possess the required conditions for the storage of the archival material. Nonetheless an archive, more than being a corporal space, is a space that organizes and manages the thought. This feature makes it a construction. To consign a number of diverse objects in the context of the archive they belong, how diverse they might be, constructs the way they are seen and understood. The name given to describe an object, the format in which it is presented, the location it has among the other complementary items, are all descriptive of the object's constructed meaning. How the objects are located inside

---

[78] Ibid.

[79] Ibid., p. 262.

[80] Ibid.

the space of the archive defines the way they are perceived. The visual perception occurs through two different approaches. First, the space is perceived visually as a three dimensional reality; and second, the images representing a space offer perception via two dimensional surfaces. Three-dimensional reality requires the time factor to be fully experienced. Two dimensional representations, however, are the visual products of reproduction. The reproductions appear to be reproduced every time they are looked at and used. Each and every attempt of reproduction happens in a different "time slice."[81] The reproducibility of the images makes them independent from temporality; and consequently, the images become timeless evidences of architectural spaces.

The visual representations bring forth a new dimension to the experience of architectural spaces. Beatriz Colomina, in the book <u>ArchitectuReproduction,</u> discusses the new kind of perception through visual media and what difference it did bring to the experience of architectural space.

The fact that reading and interpreting the past in the current time bring about the distinction between "spatial" and "perceptual" histories. Architecture used to be experienced by the users spatially. It was at the same time visual, due to the nature of architecture. Colomina argues that "with photography, the illustrated magazine, and tourism, architecture's reception began to occur also through an additional social form: consumption."[82] Architecture has begun to be consumed visually rather than experienced spatially.

Before the dispersal of the use of mass media, architecture was being experienced via the architectural space itself. Colomina by departing from the concept of the "artifact" states that there is "continuity between man and object" and that "the

---

[81] In the chapter III, the phrase "time slices" is mentioned with reference to heterotopic spaces as discussed by Michel Foucault.

[82] Op. cit., Beatriz Colomina, 1988, p. 9.

object carries the traces of its maker."[83] She emphasizes the fact that mass production generated a consumption based experience of architecture. Hence the users of an architectural space from then on consume architecture by means of the representations of architectures provided by mass media. Colomina calls the new type of users as consumers or audience, whereas the maker becomes the producer and the object becomes the product. When the user changes, as a result, the work also changes. This new kind of experience is provided by the reproductions of architecture.

Jane Rendell argues that "conceptual and physical map of the city" is created considering the production, reproduction and representation of the urban spaces in terms of their "temporal" and "sequential" relations.[84] Since architectural space allows the relation and thus the coexistence of various structures, architecture is identified as an interactive social space. That architectural history works on form, style, physical modification and spatial typology suggests that practice constitutes the subject matter of and at the same time acts together with theory. Therefore, spatial writing generates from a theoretical approach.[85] Architectural history writing can be considered as a spatial writing, as architecture can best be told and understood by architectural spaces. Since my research deals with the making of an archive as a space for studying architectural history; architectural history writing as a tool gives clues on how to (re)think architecture in relation to the process of creation of an architectural history. Rendell takes the "position of the author" as a fundamental consideration, and states that "[…] architectural history is a spatialized practice, a mode of writing, which constructs, and is constructed by, the changing position of the author."[86]

---

[83] Ibid.

[84] Jane Rendell, "From Architectural History to Spatial Writing," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), Rethinking Architectural Historiography, London and New York: Routledge, 2006, p. 140.

[85] Ibid.

[86] Ibid., p. 135.

"Taking a position" infers a certain way of defining of "archival material in historical methodology."[87] Keeping in mind that writing is a "critical" and a "spatial" practice[88], Rendell states that:

> The way a writer positions herself in her writing is architectural and has implications for the way in which the writer meets the reader. Certain forms of writing make walls, others create meeting points; some stories close down possibilities for discussion, while others invite participation.[89]

Every change of position of the writer within a space or what is written in that space might create another architectural history. The writer, in the case of an archive is thought to be the archivist, who designates the places of archival objects. Both the archivists' and the archival items' changing situations bring forward architectural entity.

Nancy Stieber in the introduction part of the article series, titled as "Learning from Architectural History" and published in JSAH, gives emphasis to the fact that the historians who follow the "spatial turn" became more involved with architectural space. Contrary to the historians who do not consider the built environment auxiliary for historical research, the ones who see architectural space as evidence to explain life patterns point out to the significance of interrelations between architectural history and other disciplines. Stieber mentions that historians tend to see architecture as a tool suggesting explanations of processes and events occurring through time. Architecture provides the space for these phenomena. The quotation Stieber takes from Maiken Umbach puts forth that architecture is not just "the object that needs to be explained, but as the object that does the explaining."[90] Architectural space acts as the space in which historical events take place;

---

[87] Ibid., p. 141.

[88] Ibid.

[89] Ibid., pp. 142-143.

[90] Nancy Stieber, Introduction to "Learning from Architectural History," JSAH vol. 65:1, March 2006, p. 6.

therefore architecture becomes a tool to explain social and cultural processes. Architectural history makes use of architectural space to clarify historical phenomena. Architecture has always been related to "social and economic factors," hence the built environment is defined as "socially constructed."[91]

2.2.2. Institutionalization of the Archival Space

Archival space, whether actual or virtual, should be institutionalized for control over the collection and access programs for the archival material. V&A + RIBA Collections define the ways of access to their collection through actual spaces such as exhibition spaces, study rooms and libraries, and virtual spaces are the web pages that provide digital resources.[92] A decision authority is required for the management of archives in order for them to operate effectively.

The new systems of digital environment have changed the definition of archival space. Most of the content of an archive is open to a wider population throughout the world by means of internet. The concepts of space and time are being used differently in digital world compared to the actual archival spaces. Max J. Evans claims that, for the researchers of the archive, the experience of the digital environment "surpasses" the experience of a reading room.[93] "An online researcher," as Evans defines, is not confined to the reading room hours and freely uses his/her time. The researcher also has the freedom to create his/her own choice of archival space. The computer becomes a moving archival storage that transforms the space, wherever it is located, into an authentic archive. It is also advantageous for the archival institution in terms of the opportunities that the digital environment provides. The preservation is one of the most crucial

---

[91] Ibid.

[92] V&A + RIBA Collections, [Internet, WWW], http://www.vam.ac.uk/content/articles/v/vam-riba-collections/ (Retrieved, 6 June 2011)

[93] Max J. Evans, "Archives of the People, by the People, for the People," The American Archivist, Vol. 70, Fall/Winter 2007, p. 391.

considerations for the archival institutions. Evans touches upon the fact that there is no danger for the original materials to be "mishandled, misfiled, or stolen" in the virtual space. Moreover, there is no "box retrieval" and "reference consultation," which require additional time for both archival institution and the researchers.

Evans argues that in order to be successful in providing such an operational system, the system should be based upon institutional policies.[94] For the establishment of an institutionalized archive at METU, an institutionalized body to provide a control mechanism is required. The faculties, the library, the societies and institutions associated with METU exist within the structure of METU together with alumni, academic and administrative staff, and students. These are the vital parts of METU community and their contributions for the formation and operation of an archival system are essential.

An archive can be considered in a wider sense as a repository. Referring the definition of an Institutional Repository by Clifford Lynch, as appeared in an article published in the journal The American Archivist, an Institutional Archive can be founded on the basis of the opportunities and challenges of the universities or colleges:

> Clifford Lynch describes Institutional Repositories (IRs) as "a set of services that a university offers to the members of its community for the management and dissemination of digital materials created by the institution and its community members."[95]

The article develops on the consideration of digital archives. A visual archive is probably the best space to be converted to or created as a digital space. The photographic prints can be scanned and stored as digital copies in the digital archives. New archival items that would be added to the archive in the future can

---

[94] Ibid.

[95] Elizabeth Yakel, Soo Young Rieh, Beth St. Jean, Karen Markey, and Jihyun Kim, "Institutional Repositories and Institutional Repository: College and University Archives and special Collections in an era of Change," The American Archivist, vol. 71, Fall/Winter 2008, p. 324.

be genuinely in digital format because digital photograph machines are extensively used in recent years substituting the analog ones. Additionally, for the analog machines, it is possible to create digital copies from the photograph negatives by scanning technique. The above definition implies that Institutional Repositories are conducting their mission of supplying information to the members of the institution with the help of those same members themselves. They become mediator establishments providing access to their archival possessions in an organized fashion.

The first examples of Architectural Archives, which are the CCA and the RIBA archives, might be seen as an institutionalization of the archival space. The CCA archive catalog has also been published as a book titled <u>Architecture and Its Image: Four Centuries of Architectural Representation Works from the Collection of the Canadian Centre for Architecture.</u> The catalog is a presentation that introduces the exhibition prepared. The items of the exhibition are also the items of the CCA's archives. Along the discussions on the representational discourse performed in the course ARCH 524 "Architecture & Different Modes of Representation"[96] at METU Department of Architecture, the book was handled as a representation of its categorical nature. Prof. Dr. Ayşen Savaş pointed out to the fact that the book is divided into three parts on every page, since there are three topics covered in the book. In that sense, the book has a spatial character. Its three partite space organization is an implication of the existence of three kinds of spaces each of which is spared for a different subject. The book acts as if it is the extensional exhibition space of the main exhibition. Exhibition space, similar to an archival space can be regarded as a construction. It is a "constructed space" in the same manner with an archival space. V&A + RIBA collections are accessed, as indicated in the information web page, by visiting exhibitions other than the study rooms and libraries. Exhibitions provide an exceptional experience and truly three dimensional expression of the archival space.

---

[96] ARCH 524 Architecture and Different Modes of Representation the course is given as an elective course at METU Faculty of Architecture by Prof. Dr. Ayşen Savaş.

2.2.3. Formation of a Visual Archive at METU

The Audio-Visual Research and Production Center (GİSAM) has been founded in 1993 to become the institution to supply audio-visual source at METU.[97] The METU campus photographs included in GİSAM's photographical archive have been the primary sources for the architectural history of the university. Formation of the memory of the institution and a documentation system has been crucial. GİSAM's photographical archive has been active for ten years and developing with the help of the staff of METU. There had been efforts to form an archive, but there hadn't been any effort to provide an institutionalized environment to share this information. The photographs are vital in terms of their contents. They reflect the historical and architectural transformations of the campus, and should be used for further research. While they are used in generation of the architectural history of METU, these photographs also exposes the modernization process of Turkey.

In opposition to the complex regulations and rules used in RIBA's collections, the present documents that METU has remain loose and therefore "non-accessible." The staff at GISAM took the responsibility to collect photographs from different sources and stored them. Although GISAM has no intent to create an archive, its collection is sufficient for an initiative to form an archive. The photographs of METU campus are stored as digital copies. However, since these digital formatted photographs were not meant to be organized as part of an archive, they lack any description. Any information regarding the year, the artist, or the technical features of the photograph itself is missing. The description and classification of these existing materials are to be done by an institutional body. An institutionalized archive should be established to perform that function.

Occasionally, the photographs in GİSAM's archive are used in documentary videos, exhibitions, and publications. A few of them are located on the walls of the

---

[97] GİSAM: "METU's Media Studio", [Internet, WWW], http://gisam.metu.edu.tr/node/1 (Retrieved, 1 December 2011)

campus library. However, those photographs are not brought into use. Since there is not a systematic indexing, classification and access program, the photographs are also in danger of loss. In order to preserve them and make them suitable as a material for research, a systematic approach should be introduced.

A steady place where the elapsing time can be confined is necessary to prevent the disappearance of the information. A Foucaultian "immobile place"[98] in which photographs are stored is required. The trace of the flowing time can then be observed in a contrasting stable place.

An archive's area of use is not limited to its stance as a research field. It also makes possible the emanation of another research field. An example can be given with reference to the written compilation made from the existing documentary film by GİSAM in the book Anılar: Bir Sözlü Tarih Çalışması.[99] The title of the book, *Memoirs: A Verbal History Study[100],* clearly suggests that it is a "verbal history study." The interview with Thomas Godfrey, who had been worked as administrator and academician at Faculty of Architecture in the foundation years of METU, was recorded by GİSAM.[101] The transformation of the video film, which is one of the constituting elements of GİSAM's archive, out of a historical documentary into a written document is an evidence of generation of a historical survey field.

---

[98] In the chapter III, the concept "immobile place" introduced by Michel Foucault is discussed with reference to heterotopic spaces. Foucault mentions "accumulation of time in an immobile place" in his article "Of Other Spaces." Michel Foucault, "Of Other Spaces," translation by Jay Miskowiec, in Diacritics, Vol. 16, No. 1. Spring, 1986, p. 26.

[99] Sevin Osmay (editor and the compilor of the interview), "Interview with Prof. Thomas Godfrey After 50 Years," in Sevgi Aktüre, Sevin Osmay, Ayşen Savaş (ed.s), Anılar: Bir Sözlü Tarih Çalışması, Ankara: ODTÜ Mimarlık Fakültesi, 2007, p. 291.

[100] Translation by the author.

[101] Ibid.

A recent venture manifests itself as a digital archive of the existing photographs brought into use by METU Library. Titled as "METU Library Visual Media Archive," the collection has the black and white photographs transferred from the library archives to the digital media. It is indicated that these photographs demonstrate the construction process of the campus.[102] An attempt to organize the material appears as a single-stage classification, which is giving titles to the groups of photographs. In case of this digital archive, the titles indicate the use/function of the places or buildings photographed. The archive consists of 12 groups of photographs which are METU Entrance Gate, METU type B 7th Dormitory, METU *Çarşı Sitesi*, Electrical Engineering outbuilding, Faculty of Arts and Sciences amphitheatre construction, Department of Physics outbuilding, the gallery and the road, English Preparation School, Cafeteria, Department of Chemistry, Chemistry Laboratories, Faculty of Mining Construction, Department of Mechanical Engineering outbuilding, Department of Mathematics construction, and Stadium. Every photograph has a sequence number under the group it belongs. The consecutive numbers do not provide a description for the items. Regardless the content of each individual photograph, the numbers just deliver the quantitative information in order to distinguish it. Even that minor classification helps differentiate and give reference to one single image when needed.

Figure 10, for instance, shows the image 4 among the 6 images in the group "METU Entrance Gate." When the name of the group and the number of the image is denoted, it could be found easily within the archive. Even giving a simple number used with the same name of a certain group that a single item belongs is adequate to specify the precise place of that particular item within the archival space. Description's role in the act of archiving will be explained in its broader sense in the forthcoming chapters; but its primary purpose, as seen in this example, is to define the unique spot where a unique object stands. Description is deemed

---

[102] METU Library Visual Media Archive: METU Campus History with Photographs , [Internet, WWW],http://ww2.lib.metu.edu.tr/gallery/index.php/FOTOGRAFLARLA-ODTU-YERLESKESI-TARIHI (Retrieved, 20 July 2012)

very necessary, but at the same time very restricting. It bounds an object on a definitively assigned spot. The ways of including the same object to be located within diverse groups should be sought. The photograph that is shown in the **Figure 11,** for instance, can be titled in terms of the subject as "Landscape," "Concrete," or "Alley."

The photographs obtained from GISAM and other sources like the METU library, or the personal archives of the members of the METU community should be included in a program of formation of the Visual Archive of METU campus. In order to better understand GISAM's efforts of collecting and storing the audio-visual materials, and the purpose behind the collections worldwide, at the outset, the concept "archive" has to be investigated.

Figure 10. **METU Entrance Gate, Image 4/6, METU Library Visual Media Archive.**
Source: http://ww2.lib.metu.edu.tr/gallery/index.php/FOTOGRAFLARLA-ODTU-YERLESKESI-TARIHI/ODTU-Giri-Kap-s/1 [Retrieved, 20 July 2012]
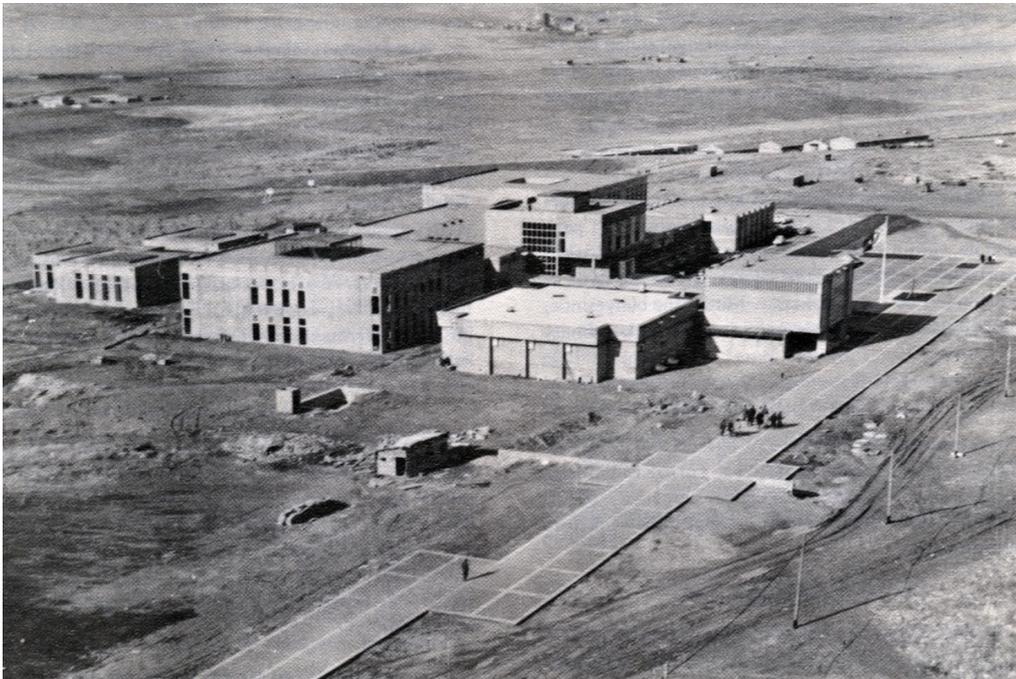
Figure 11. Photograph showing METU Faculty of Architecture Building.
Source: GİSAM Archives

CHAPTER III

DEFINITION OF AN ARCHIVE

The scope of this research is investigating the definition of the term "archive" based on the debates that appeared in Michel Foucault's writings. Foucault describes archival space by giving reference to a new concept he has elaborated in his seminal work "Of Other Spaces" called: *heterotopias*.[103] Foucault claims that *heterotopias* are "real places" as opposed to utopias which are idealized as "unreal spaces".[104] The fact that heterotopias are real spaces "in which we live" is significant in terms of the conception of an archive. Archive is a spatial constitution. Contrary to utopic spaces, an archive is not only a space to be imagined and remained only in mind, but rather a physical space that can be inhabited.

For Foucault, formation of an archive is a *heterotopic* idea that emerged with Modernity. Accumulating time is one of the six principles of *heterotopology* that ascribes to the definition of archival space.[105] Formation of an archive serves to

---

[103] Op. cit., Michel Foucault, 1986, p. 24.

[104] Ibid., p. 24.

[105] Ibid., p. 26. Michel Foucault calls "heterotopology" as the description of "heterotopias." Heterotopology has six principles. (1) "Its first principle is that there is probably not a single culture in the world that fails to constitute heterotopias." (2) "The second principle of this description of heterotopias is that a society, as its history unfolds, can make an existing heterotopia function in a very different fashion; for each heterotopia has a precise and determined function within a society and the same heterotopia can, according to the synchrony of the culture in which it occurs, have one function or another." (3) "Third principle. The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible." (4) "Fourth principle. Heterotopias are most often linked to slices in time-which is to say that they open onto what might be termed, for the sake of symmetry, heterochronies." (5) "Fifth principle.

accumulate the different periods of time in one place. The main consideration of that specific principle is the time slices. An archive as a *heterotopic* space brings different "slices in time" together.[106] Museums and libraries are given as examples to such spaces.[107] Foucault elucidates attributes of an archive, and relates his argument to the western culture of the 19th century:

> First of all, there are heterotopias of indefinitely accumulating time, for example museums and libraries. Museums and libraries have become heterotopias in which time never stops building up and topping its own summit, whereas in the seventeenth century, even at the end of the century, museums and libraries were the expression of an individual choice. By contrast, the idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, the project of organizing in this way a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity. The museum and the library are heterotopias that are proper to western culture of the nineteenth century.[108]

Archival space, as a depository space of museums and libraries, acts like a capsule which protects its components from the temporal damage. Forming an archive requires "an absolute break with traditional time."[109] In other words, an object which belongs to an archive is disconnected from its traditional time. In this way, it also gains an existence that is detached from the influence of time on it.

An archive becomes an essential object of inquiry in the field of architectural history both as an architectural space, and as an auxiliary tool to comprehend architecture. Especially, a visual archive does have a privileged role in

---

Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable." (6) "The last trait of heterotopias is that they have a function in relation to all the space that remains."

[106] Ibid., p. 26.

[107] Ibid., p. 26.

[108] Ibid., p. 26.

[109] Ibid., p. 26.

understanding architecture. The consensus is that the visual archives cannot contain the architectural objects themselves. As Eve Blau and Edward Kaufman has denoted in the introduction part of the book <u>Architecture and Its Image</u>, architecture can only exist in an archive as a representation in drawings, prints, photographs, models, and books.[110] Thus, it is not the real object but its visual representation that is included in a collection of sources related to architecture. Hence, the objects of an architectural archive are all representations.

The dichotomy between the physical and conceptual meanings of an archive is of essence. Firstly, an archive is an architectural space including archival materials and necessary infrastructure to bear these documents. Due to the importance of the archival documents, the specifications for archival spaces should rigorously be applied. Secondly, an archive is a theoretical construct. A complete comprehension of the archive requires careful examination of its meaning and its constituting elements in the conceptual domain. Allan Sekula's structural definition of the archive draws attention to these two poles: "In structural terms, the archive is both an abstract paradigmatic entity and a concrete institution."[111]

In this chapter, I will investigate these two domains that the meaning of an archive rests upon: an archive as an architectural space and an archive as a conceptual system. Moreover, the emphasis will be given specifically to photographical archives, since the goal of this study is the search for the possibility of the formation of an archive of photographs that assist the analysis on architectural history.

---

[110] Op. cit., Eve Blau and Edward Kaufman, 1989, p. 13.

[111] Allan Sekula, 1986, "The Body and the Archive," in Charles Merewether (ed.), <u>The Archive,</u> London: Whitechapel, Cambridge Massachusetts: The MIT Press, 2006, p. 73.

3.1. Definition of an Archive as an Architectural Space

Giving a definition of an archive requires the consideration of the definitions of its elements. The dictionary definition of the term "archive" is (1) "a place in which public records or historical documents are preserved" and (2) "a repository or collection especially of information" in The Merriam-Webster Dictionary.[112] The definition indicates that an archive is a spatial entity, and its function is to conserve data. The definition includes records and historical documents as the primary and inextricable materials of an archive. The word "library" is given as a synonym to the word "archive." The spatial quality of an archive is similar to that of a library. Hence, the distinction between a library and an archive should be analyzed. Also, the nuances between an archive and a "collection" or a "repository" need close examination. The definitions of the terms repository, collection, library, and archive as given by A Glossary of Archival and Records Terminology prepared by The Society of American Archivists (SAA)[113] are helpful for the comprehension of the differences in their meanings. According to the glossary, a "repository" is "a place where things can be stored and maintained; a storehouse." A "collection" is defined as "a group of materials with some unifying characteristic." A second meaning of a collection suggests that an artificial collection is an assembly of materials the sources of which varies and the collector of which is a person, organization, or repository. For the meaning of a "library," two definitions are given. Firstly, a "library" is a collection of published materials such as books, or audio-visual recordings as well as other formats; and secondly it is a building containing that sort of a collection. The definition of an "archive" includes diverse aspects and is given as follows:

---

[112] The Merriam-Webster Dictionary, [Internet,WWW], http://www.merriam-webster.com/dictionary/archive

[113] The Society of American Archivists, [Internet, WWW], Richard Pearce Moses, http://www.archivists.org/glossary/index.asp, [Retrieved, 28 December 2011]

Archives: (also **archive**), (n.) (**1**) Materials created or received by a person, family, or organization, public or private, in the conduct of their affairs and preserved because of the enduring value contained in the information they contain or as evidence of the functions and responsibilities of their creator, especially those materials maintained using the principles of provenance, original order, and collective control; permanent records. (**2**) The division within an organization responsible for maintaining the organization's records of enduring value. (**3**) An organization that collects the records of individuals, families, or other organizations; a collecting archives. (**4**) The professional discipline of administering such collections and organizations. (**5**) The building (or portion thereof) housing archival collections. (**6**) A published collection of scholarly papers, especially as a periodical.[114]

The meaning of an archive is extensive, compared to the meaning of a repository or a collection. A repository is a "storehouse" to keep things, and what a repository keeps is not specified in its definition. A repository can also keep archival documents; in that case the function of a repository intersects with the function of an archive as stated in its definition (5). In that case, a (archival) repository corresponds to an archive as "the building housing archival collections." The definition (1) of the term "archive" shows similarity to the definition of the term "collection," but an archive differs from a collection in terms of the quality of its materials. Every archive is a collection, but every collection cannot be considered as an archive.[115] A collection comes into existence with materials from different sources, gathered together on a unitary purpose. A collection can be of anything, whereas an archive is made up of documents only with an archival quality. Archival quality depends on "provenance" and "enduring value" of a document.

---

[114] Ibid.

[115] Ayşen Savaş, thesis discussion.

The document is the underlying element and constituting material in the whole concept of the archive. As stated, a document has to have an archival quality to be an element of an archive. The distinction between an archival and a non-archival material can be examined with reference to Theodore R. Schellenberg's comparison between records and archives. Schellenberg asserts that the definitions of "records" and "archives" are indispensable for the explanation of the nature of the archive. He uses the term "archives" which denotes to the archival materials, and the term "archival institution" to refer to the institutions in order to clarify that their meanings are disparate.[116] Schellenberg reaches to a conclusion that there are two kinds of issues --tangible and intangible—concerning the quality of records to be "archives." The tangible characteristics pertain to the archives' form, source, and the place of their conservation. These characteristics vary by each item; therefore they are not influential for designating the archival quality. Intangible characteristics are the ones that deserve close examination and there are three of them. First, there has to be a reason for a material to be produced and collected. Second, the materials have to be attributed a value; there has to be a reason for their retention by archival institutions. Finally, the documents can be archives only if they are under "unbroken custody." That is to say, they should be conserved in the archive of their originating institution; or if they are offered to another archival institution, they should be proved to be originated in their previous institution. [117]

The distinction between archival materials and non-archival materials define one of the differences between a library and an archive. Schellenberg argues that the elements of a library are individually important and independent from the other elements. The elements of an archive, however, are related to each other and to the archival institution to which they belong. The library materials are meant to have primarily cultural values; whereas for archival materials, having a cultural value is

---

[116] T. R. Schellenberg, "Nature of Archives," <u>Modern Archives,</u> Chicago: The University of Chicago Press, 1956, p. 11.

[117] Ibid., pp. 13-14.

not of major importance.[118] What is regarded more important for an archival material is its individual value within an archive and how it contributes for the generation of an entirety together with the other items. Schellenberg draws attention to the fact that "archival institutions are receiving agencies, whereas libraries are collecting agencies."[119] Hilary Jenkinson's approach related to the word "collection" offers another dimension related to the archive. Schellenberg gives a quotation from Jenkinson which explains that an archive doesn't come into being by collecting, but it is the result of a "natural process."[120] Jenkinson draws a parallel between an archive and "an organism as a tree or an animal."[121] That metaphor accurately explains the structure of an archive. An archive "receives" its materials according to the relatedness of them to its purpose. Archive defines a totality with all its components and itself as an end product. An archive holistically operates to achieve its purpose. For libraries, unity of its materials is not sought. Libraries work by collecting "any source" from "anywhere in the world."[122]

Schellenberg points out to the "differences in method" to further clarification of the difference of an archive from a library. He gives the example of the government archivist and states that:

> He [the archivist] judges the value of the item in relation to other items, that is, in relation to the entire documentation of the activity that resulted in its production. He therefore normally selects records for preservation in the aggregate, not as single items; and he selects them in relation to function and organization rather than subject.[123]

---

[118] Ibid., "Library Relationships," p. 17.

[119] Ibid., p. 19.

[120] Ibid., p. 19. Quotation taken from Hilary Jenkinson, *The English Archivist: A NewProfession* (An inaugural lecture for a new course in archive administration delivered at University College, London, October 14, 1974: London, 1948), p. 4.

[121] Ibid.

[122] Ibid.

[123] Ibid., p. 21.

Consideration of each item within the inseparable whole, that is the archive, reinforces the characteristic of the archive as a growing organism. That is the reason why the "function" and "organization" needs to be contemplated instead of the "subject." Libraries on the other hand deals with items individually.

The difference in terms of arrangement methods can be observed in the meaning of the term "classification." Classification of the items in an archive can be made considering their provenance and in relation to the function and organization of the institution they belong. In libraries, classification is performed on the basis of a "predetermined logical scheme of arrangement." The aim of the classification in libraries is to locate the similar items together. Each item is classified according to its subject.[124]

Lastly, the description methods differ from libraries to archives. Schellenberg uses the term "cataloging" which differently applies to libraries and archives. Library cataloging connotes to "descriptive" cataloging which is different from "subject" cataloging. He claims that "descriptive cataloging in libraries relates to individual and separate items."[125] The individual items that a library works on are the books and they are catalogued according to their title and author. Schellenberg draws an analogy between a book in a library and groups or series in an archive. He sees groups or series as "units that are aggregates of items." He affirms that the title given to archival units can be either "a devised title, derived from an analysis of the types of records covered by it and the dates of their production" or "the subjects to which the records in the unit relate."[126]

---

[124] Ibid., p. 22.

[125] Ibid., p. 23.

[126] Ibid., p. 23.

To conclude, the quotation from Schellenberg will be clarifying:

> Thus, the materials received by a librarian are referred to acquisitions, denoting purchases, gifts, and exchanges, while those of the archivist are called accessions, which are received by transfer or deposit; the librarian selects his materials, while the archivist appraises his; the librarian classifies his materials in accordance with established classification schemes, while the archivist arranges his in relation to organic structure and function; the librarian catalogs his materials, while the archivist describes his in guides, inventories, and lists.[127]

3.1.1. Preservation and Maintenance of Archival Materials

An archival space should be designed to fulfill a certain spatial quality; and the archival objects require regular maintenance other than the need for classification and compartmentation. Even the maintenance considerations can lead up to a kind of classification, as the preservation and conservation conditions differ from one material to the other.

Theodore R. Schellenberg dwells on the worry of an archivist about the frail qualities of the archival materials. Schellenberg refers to the deterioration factors put by the Bureau of Standards as "external" and "internal" agents.[128] The major exterior agents are light, adverse temperature, humidity, and the acid gases (especially sulphur dioxide). Air-conditioning systems are the best solution to balance the amount of chemicals in the air, the temperature and the humidity. [129]

The internal agents reside in the material itself; the substance and the medium they are created carries danger of demise. Schellenberg considers that the older documents are more durable compared to the modern ones. The former were made up of strong materials such as clay papyrus, parchment, velum and rag (cotton,

---

[127] Ibid., pp. 23-24.

[128] Ibid., p.161.

[129] Ibid., pp. 161-167.

flax, and hemp); and permanent types of ink were used for writing. Whereas the materials used for the latter are wood pulp papers and inks made from coal-tar dyes. He stresses that the choice of the initial material of the documents should be carefully done so that they can endure for a long time.[130]

The information given by the National Archives of The USA can be helpful to understand the essentials of preservation and conservation. The National Archives and Records Administration (NARA) divides its Preservation Program onto two units: Document Conservation Laboratory and Special Media Preservation Laboratory.[131] There is a distinction between "preservation" and "conservation" to be noted. Preservation, as explained by NARA, "encompasses the activities which prolong the usable life of archival records." Conservation, on the other hand, "attempts to preserve records in their original format."[132]

There are great many diverse methods for each material to be conserved and preserved. Therefore, this study will focus on the methods related to the photographs. Photography is defined in a guide titled Safeguarding the Documentary Heritage prepared for UNESCO's "Memory of the World Programme" as any method merging light and chemical processes together to create an image.[133] Therefore, the essential consideration about the preservation of photographic materials is related to their chemical structure and their sensibility to light. In the guide it is stated that:

---

[130] Ibid.

[131] National Archives, the USA, [Internet, WWW], http://www.archives.gov/preservation/internal/index.html, (Retrieved, 8 December 2011)

[132] Ibid.

[133] Op. cit., UNESCO, Memory of the World Programme, Safeguarding the Documentary Heritage: A Guide to Standards, Recommended Practices and Reference Literature Related to the Preservation of Documents of All Kinds, chapter IV "Photographic Materials," 1998, p. 15.

Some materials were made of extremely self-destructive components, others were very sensitive to physical contact and almost every photographic material is sensitive to the environment, not only temperature, relative humidity and air pollution but also oxidizing substances found in emissions from some building materials, wall paints and wooden furnishing.[134]

The best way of protecting the photographic materials is to create copies of their originals. In the guide, four kinds of images are defined: "the original image," "a safety master," "a user copy master," and "user copies."[135] The ideal conditions are to be provided for the original image, and the access to that image has to be minimized. A safety master is "a reserve copy" kept to substitute the original in case of its loss, so it has to be preserved in another place away from the original and where good conditions are provided. A user copy master, which is reproduced from the original or safety master image, is used to make user copies. User copies are the ones that can be accessed routinely and frequently.[136]

The deterioration factors for photographic materials are divided into two as internal and external factors.[137] The "residual chemicals" are the reason of deterioration and with the effect of the adverse exterior conditions the deterioration process accelerates. Cellulose nitrate film is liable to emit substances and materials nearby that cause deterioration. Acetate film similarly is affected negatively by external conditions. Vinegar Syndrome, defined as "the deterioration of acetate film with the emission of acetic acid (vinegar) vapor as a by-product that acts to accelerate the rate of decay," is the result of the decay by the inner properties of acetate film. Albumen prints are subject to yellowing due to the albumen (egg white) it contains. Colored materials have the worst ageing properties because of the instability of the color constituents. Colors tend to fade away both in the

---

[134] Ibid.

[135] Ibid.

[136] Ibid.

[137] Ibid., p. 16.

presence and absence of light. Although color transparencies are more stable compared to the color negatives and prints, the chemical properties might reveal different ageing properties.[138]

"External deterioration factors are harmful substances in the preservation environment."[139] External deterioration factors mainly come from the materials that the holders are made up, that are "lignin, alum rosin sizing and oxidative chemicals in paper and cardboard used for envelops, boxes and mounting boards as well as plasticizers in PVC-folders and similar storage media." Moreover, furbishing materials inclined to emit oxidizing gases brings about reactions like air pollutants do. High temperature and relative humidity are one of the major causes of rapid deterioration.[140]

According to NARA, the proper storage for photographic materials is polyester sleeves **(Figure 12).** Photographic materials, either prints or negatives should be placed individually into the polyester sleeves. One of the benefits of using polyester sleeves is that it makes the coexistence of textual and the photographic records possible together in the same place. If explanatory information is needed, it can be written at the back of the photograph along the border area. But if it is a negative, after placing it into the polyester sleeve, it can be put into a paper envelope on which the information can be written. The instant contact with the photograph without the need to unpack a solid enclosure is another advantage. While protecting the record from the harmful effects of dust or fingerprints, the transparent feature provides easy access.

---

[138] Ibid.

[139] Ibid., p. 17.

[140] Ibid.

If photographic documents are in good condition, before placing them into the polyester films they should be dusted with the help of a soft brush **(Figure 13)**. Damaged photographs on the other hand should not be dusted.[141]

There are a number of supplies listed by NARA for realizing the holdings maintenance. The listing starts with the note: "Paperboard, polyester film, and similar supplies should be subjected to ongoing quality control review."[142] For photographs, soft bristled brushes are used before they are sleeved. These brushes whose function is to dust the photographs should be allocated only for photographs. If the same kind of brushes is used for specific archival paper records, then those shouldn't be used for photographs. Cotton gloves are essential to protect photographs from the harm that fingerprints leave **(Figure 14)**. They should be worn along the sleeving process, and when they get dirty, they should be changed. Dust clothes are used for archives boxes, exteriors of bound volumes and shelves. The polyester sleeves are suggested to be L-sleeves, i.e. sleeves with two adjacent sealed edges **(Figure 15)**. If the sleeves are not to be trusted, because where they obtained is unknown, they should be tested.[143]

3.1.2. Architectural Requirements for Archival Spaces

There are a number of rules and specifications to build a new repository or convert an existing building into a repository. The memorandum titled "Planning a New Record Repository" prepared by The National Archives of the UK draws attention to the requirements of an archival space.[144] It summarizes the issues related to the

---

[141] National Archives, the USA, [Internet, WWW], http://www.archives.gov/preservation/holdings-maintenance/scrapbooks-photos-albums.html, (Retrieved, 8 December 2011)

[142] Ibid.

[143] Ibid.

[144] The National Archives, "Planning a New Record Repository," June 2004, Crown Copyright, p. 2. [Leaflet accessed through Internet, WWW, http://www.nationalarchives.gov.uk/information-management/guidance/a.htm, (Retrieved, 13 December 2011)]

Figure 12. Archival Polyester Sleeves.
Source: http://www.preservationequipment.com/Store/Products/Archival-Storage/Polyester-Pockets/Archival-Polyester-Sleeves, [Retrieved, 31 August 2012]

Figure 13. Conservation Brushes - Natural Hair Brush.
Source: http://www.preservationequipment.com/Store/Products/Equipment-$4-Tools/Brushes-$4-Sponges/Conservation-Brushes-$9-Natural-Hair-Brush, [Retrieved, 31 August 2012]

Figure 14. **White Cotton Gloves.**
Source: http://www.preservationequipment.com/Store/Products/Equipment-$4-Tools/Hand-Tools/White-Cotton-Gloves, [Retrieved, 31 August 2012]
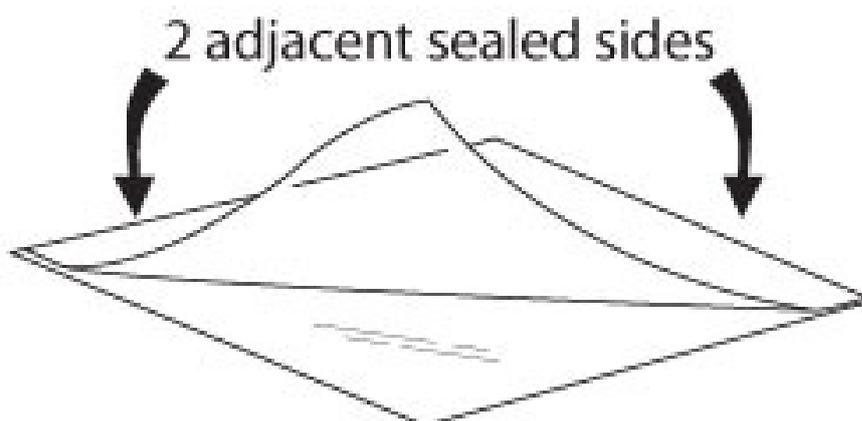

Figure 15. Polyester (Mylar) L-Sleeves.
Source: http://www.bagsunlimited.com/c-182-l-sleeves.aspx, [Retrieved, 31 August 2012]

design of such spaces by giving reference to <u>The British Standard (BS) 5454:2000</u> <u>Recommendations for the Storage and Exhibition of Archival Documents.</u>[145] It is indicated in <u>The BS 5454:2000</u> that the repository should be located on a land away from precarious sites, which carry the risks such as polluted air, harmful chemicals, pests, natural disasters like earthquakes, explosions, and harmful gasses released from other buildings. The orientation and landscaping have to be carefully thought, so that the permeation of air and sunlight into the archive building should be easily controlled to preserve the desired climatic conditions inside.[146] The size of a repository should be determined in accordance with the storage requirements in 15 to 20 years; and the site should permit future possibilities of extension of the building.[147] If the repository is built for only that purpose as a standalone, it is important that it should be accessible from the entire perimeter.[148] However, if the repository is part of a larger building, then it should act as a separate unit in itself with the required fire resistance provisions.[149]

An archival repository consists of numerous spaces with distinct functions. One of the crucial things to be performed is to separate those spaces according to their users. The memorandum of <u>The National Archives</u> indicates two kinds of spaces of a repository according to public and non-public access. The parts of the repository where public entrance is prohibited are:[150]

> • Delivery point for incoming documents/covered loading bay
>
> • Reception room (temporary storage)

---

[145] <u>The British Standard (BS) 5454:2000 Recommendations for the Storage and Exhibition of Archival Documents,</u> [Internet, WWW], http://arkadya.files.wordpress.com/2010/04/bs5454.pdf, [Retrieved, 14 December 2011]

[146] Ibid., 4. "Site of the Building," 4.1. "Avoidance of Hazards," p. 3.

[147] Ibid., 4. "Site of the Building," 4.2. "Size," p. 3.

[148] Ibid., 4. "Site of the Building," 4.3. "Security of the Site," p. 3.

[149] Ibid., 5,"Building Construction and Protection," 5.1. "General," 5.1.2. "Self-Containment," p. 4.

[150] Op.cit., The National Archives, "Planning a New Record Repository."

- Isolation/drying room

- Sorting room(s)

- Permanent storage area(s)/strongrooms(s) - for normal accessions - for maps and outsize documents - for any items requiring special environmental controls (film, magnetic tape etc) - for any items requiring extra security on grounds of value or sensitivity

- Temporary storage for documents reserved overnight

- Conservation workshop(s) and staff facilities

- Reprography workroom(s) and staff facilities

- Storage for packing, conservation and reprographic materials, stationery etc

- Storage for cleaner's equipment

- Office(s) for professional and ancillary staff

- Staff library and/or common room

- Staff WCs and shower(s)

- Staff kitchen facilities

- Staff restroom

- Typist(s)

- Plant room(s) (fuel, water, air conditioning, fire control)

- Computer room

- Security control room

The parts of the repository where public can enter are:[151]

- Public reception area

- Cloakroom for deposit of coats and bags

---

[151] Ibid.

- WCs

- Sales counter/shop

- Refreshment room

- Exhibition area

- Search room(s), with provision for:- - reference books - catalogues - microforms - computer terminals - document tables - large documents and maps - typing and audio-visual facilities - ultra violet lamp(s) - document production counter - invigilation and enquiry point(s)

- Interview room

- Conference/lecture/education/project rooms

- (Car park)

- (Access for the disabled)

Each storage room which is reserved for certain kind of materials has specific environmental qualities. Photographic materials are covered in the scope of the "modern media" in the BS 5454.

3.1.2.1. Temperature and Humidity

Due to the sensitivity of the photographic medium to environmental changes, precautions should be taken against the abrupt changes in temperature and relative humidity. As stated in the standard: "The temperature should not vary by more than ±1 °C per day from the target level and the relative humidity should not vary by more than ±5 % per day from the target level. For moving image film, the relative humidity should not vary by more than ±2 % from the target level."[152] The table given in the guide Safeguarding the Documentary Heritage, which is taken as a reference for the standard BS 5454, demonstrates the desired level of the

---

[152] Op.cit., BS 5454:2000, p. 22.

temperature and relative humidity for the storage environment **(Figure 16)**.[153] From that table, we can understand how black/white and color images need different temperature requirements. As the color images have worse ageing features than the b/w images, they need cooler temperatures as less than 2°C for still images and less than -5°C for moving images. The b/w prints and negatives require 18°C (still) and 16°C (moving) as maximum values. For the images including nitrate, temperature value less than 11°C for still images and less than 4°C for moving images is to be provided. Relative humidity is harder to control because when the temperature decreases it increases. Hence it is essential that the changes of RH should always be kept under control. The ideal value for RH is between 30% and 40%. However, it is possible to expand the RH range remaining between 25% and 65% (the maximum value that prevents moulds to grow) if stable climate conditions are provided.[154]

Having two different sets as active and passive is recommended for a photographic collection. It might be beneficial to keep the originals at a separate place as the passive set. The active set can be used more frequently.[155]

3.1.2.2. Air Pollutants

It is significant to keep archives and libraries clean from dust, and the air inside should remain clean. The air pollutants are one of the main factors that results in the self-destruction of the images due to their inner chemical properties. The permitted amounts for the clean air are given in the table **(Figure 17)**.[156] For the "active set" the amounts should be 1 mg/m3 for sulfur dioxide, 5mg/m3 for oxides

---

[153] Op.cit., UNESCO, Memory of the World Programme, <u>Safeguarding the Documentary Heritage: A Guide to Standards, Recommended Practices and Reference Literature Related to the Preservation of Documents of All Kinds,</u> chapter IV "Photographic Materials," p. 18.

[154] Ibid.

[155] Ibid.

[156] Ibid., p. 19.

of nitrogen, 25mg/m3 for ozone, 45 mg/m3 for carbon dioxide; and fine particles should not be more than 75 mg/m3.

Preservation Climate Requirements for Photographic Materials

	Temp	±/24h	±/Year	RH	±/24h	±/Year
STILL IMAGES						
Negatives	<18°C	±1°C	±2°C	30%-40%	±5%	±5%
b/w Prints	<18°C	±1°C	±2°C	30%-40%	±5%	±5%
Cellulose Nitrate Film	<11°C	±1°C	±2°C	30%-40%	±5%	±5%
Colour Negatives	<2°C	±1°C	±2°C	30%-40%	±5%	±5%
Colour Slides	<2°C	±1°C	±2°C	30%-40%	±5%	±5%
Colour Prints	<2°C	±1°C	±2°C	30%-40%	±5%	±5%
MOVING IMAGES						
Colour Films	-5°C	±1°C	±2°C	30%	±2%	±5%
b/w Safety Films	<16°C	±1°C	±2°C	35%	±2%	±5%
b/w Nitrate Films	4°C	±1°C	±2°C	50%	±2%	±5%
b/w MICROFILM						
Silver-gelatine	<18°C	±1°C	±2°C	30%-40%	±5%	±5%

Figure 16. Table Demonstrating Preservation of Climate Requirements for Photographic Materials. UNESCO, Memory of the World Programme,
Source: Safeguarding the Documentary Heritage: A Guide to Standards, Recommended Practices and Reference Literature Related to the Preservation of Documents of All Kinds, p.18.

Air Quality Requirements in Archives and Libraries for Photographic Materials

Gas	Active Set	Passive Set
SO_2	1 µg/m³	1 µg/m³
NO_x	5 µg/m³	1 µg/m³
O_3	25 µg/m³	2 µg/m³
CO_2	45 g/m³	45 g/m³
Fine Particles	75 µg/m³	75 µg/m³

Figure 17. Table Demonstrating Air Quality Requirements in Archives and Libraries for Photographic Materials. UNESCO, Memory of the World Programme,
Source: Safeguarding the Documentary Heritage: A Guide to Standards, Recommended Practices and Reference Literature Related to the Preservation of Documents of All Kinds, p.18.

3.1.2.3. Shelves and Boxes as Storage Spaces

Jonathan Makepeace, assistant curator of "The Photographs Collection" at RIBA, remarks on the variety of media included in the collection. The Photographs Collection has approximately 1.5 million images made up of prints, negatives, albums, postcards and transparencies. Different sizes and different amounts of media require diverse storage spaces. Makepeace states that the storage spaces for the collection include shelving on fixed or rolling stacks, filing cabinets and negative drawer cabinets; and all these spaces are made of metal instead of wood which is acidic **(Figure 18)**. For stowing the negatives and transparencies at an environment as cool as -21°C, catering freezers are used **(Figure 19)**. Cooler temperatures are desired in the stores of photographic materials, but people who work in the store should also be considered. It would be hazardous to transfer the photographic medium from a colder environment to a warmer space. Therefore the temperature in the store is kept at 15°C and the relative humidity at 40%.[157]

In NARA's Specifications for Housings Enclosures for Archival Records the technical requirements for the storage boxes for the archival materials are given.[158] The importance of the appropriateness of the storage boxes is explained in the specification as follows:

> A primary preservation goal is to house all records appropriately based on their size, format, and composition. Housing enclosures provide physical support and protection as well as a buffer against adverse or fluctuating environmental conditions. Housings also provide a mechanism for organizing and maintaining records in intellectual units that can be easily and safely handled. Factors that are considered when designing housings include the optimum method of accessing, storing, and using the records;

---

[157] Op. cit., Jonathan Makepeace.

[158] National Archives, the USA, "NARA's Specifications for Housings Enclosures for Archival Records," web version, 1999, based on "Specifications for Housing Enclosures for Archival Records," Preservation Information Paper Number 2, published by the National Archives and Records Administration, Washington, DC, 1991-1996. [Leaflet accessed through Internet, WWW, http://www.archives.gov/preservation/technical/, (Retrieved, 8 December 2011)]

stability of all component housing materials; method of fabrication or assembly; and cost.[159]

One of the major considerations about the storage boxes is that they should be acid-free. The photograph storage boxes should be created from a one piece flat board which should be self locking and made from low lignin corrugated cardboard.[160] The figures 1-2-3-4 given in the specifications of NARA clarify the assemblage process. **Figure 20** demonstrates the locations of crimps and cuts and the direction of the flute which runs perpendicular to the spine of the box. To provide the self locking mechanism, the sides are folded according to the reference lines created by crimps. Self locking walls should be in double thickness and the space in between those two walls should not be more than two board thicknesses.[161]

The design of shelving requires focus on diverse facets. One of the elements to be considered is the access. The easy access should be provided for placing the documents by either humans or machines and for cleaning purposes. Another element to be considered in shelving is the documents. They differ in size and shape, thus their place should be arranged so that they remain within the borders of the shelves. The records of different size and shape also require the shelves to be manually adjustable. The strength against the potential load and the material properties fulfilling durability and combustibility are the properties that sought in the shelves. Shelves should be located in a way that air circulation is assured. Sharp edges or projections should be avoided in order to keep the documents and people out of injury. It is essential to label each run, bay, and shelf under provision. The height of the shelves should be determined according to a person of normal height. The bays of double-sided runs offer possibility to "allow through-storage of large documents" on their shelves, therefore the use of cross-bracing in

---

[159] Ibid., p. 2.

[160] Ibid., p. 47.

[161] Ibid., p. 47.

these bays should be minimized. Runs should be arranged in a way that aisles and gangways separate them from a wall or two units of them from each other. Unless required special dimensions, gangways should be at least1 100 mm wide, and aisles 750 mm.[162]

The factors that harm the documents play an important role in the design of an archive. Fire, water, and lighting are the factors carrying risks of damaging the archival materials. Security is another significant issue to be considered. The architectural design of the rooms is determined in accordance with those factors.

3.1.2.4. Fire

It is stated in The BS 5454 that: "The elements of structure of the repository should be designed to provide 4 hour of fire resistance against a fire occurring either inside the repository, in any adjacent compartment of the building or nearby."[163] The building might be divided into compartments, so that fire, water or smoke sprawl can be controlled without reaching to unimpaired parts.[164] Any kind of openings permitting the passage of air such as doors, lift shafts, stairways, ventilation risers, and ducting should be enclosed. The enclosing elements should be fire resistant.[165]

3.1.2.5. Water

Precautions taken against the risks carried by water are another essential issue. In the note the causes of water's presence are given as "rain, snow or flooding,

---

[162] Ibid., 9 "Storage and Production Equipment," pp. 12-15.

[163] Ibid., 5.3 "Protection against Damage by Fire," 5.3.2 "Fire Resistance," p. 4.

[164] Ibid., 5.3 "Protection against Damage by Fire," 5.3.3 "Compartments," p. 5.

[165] Ibid.

Figure 18. Mobile Shelving & Roller Racking Shelving Systems,
Source: http://www.build.co.uk/company_493467.htm.
Fire Filing Cabinets and Multi-Media Archival Cabinets,
Source: http://www.preservationequipment.com/Store/Products/Archival-Storage/Cabinets-$4-Shelving?cp=-1, [Retrieved, 31 August 2012]

71

Figure 19. Catering Freezer.
Source: http://blog.lib.umn.edu/minitex/bats/2008/06/, [Retrieved, 31 August 2012]
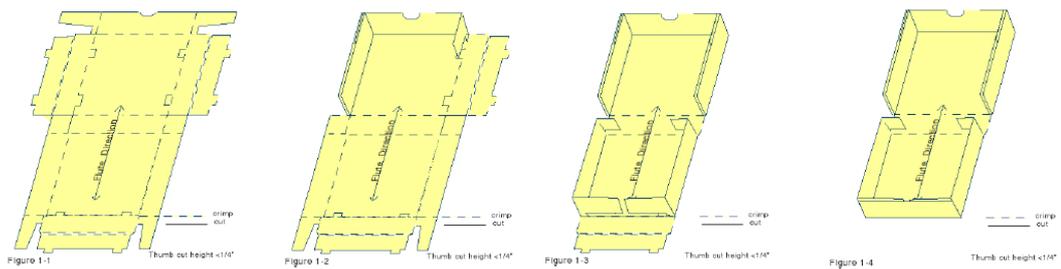
Figure 20. The Photograph Storage Box (Low Lignin Document Storage Box).
Source: [Web version, 1999], based on: *Specifications for Housing Enclosures for Archival Records*, Preservation Information Paper Number 2, Published by the National Archives and Records Administration, Washington, DC, 1991-1996: 77 pages.

blocked gutters externally, leaking or burst pipes, condensation or from water used internally to extinguish a fire."[166] The floors and materials used should be water-proofed. Drainage considerations are to be carefully determined. Water drainage applications are explained in the standard as follows:

> Although open, untapped or unsealed drainage within the repository is unacceptable, provision should be made for the controlled rapid egress of any water that may accumulate in the repository during fire-fighting, sprinkler operation or from any other cause. Drains should be fitted with one-way valves to prevent water backing-up into the repository.[167]

3.1.2.6. Light

Lighting is harmful especially for photographic materials. The harm that light gives changes according to the intensity and exposure duration. Lights should remain on only when required. For large repositories, one method to control the light might be to divide distinct spaces to different light zones. That provides the control over the time that lights remain on, which is important also for the energy efficiency considerations.[168]

3.1.2.7. Security

For the security purposes, it is recommended that a repository must not involve any windows. However, if windows are to be involved for the sake of the staff working in large storage rooms, they should be small in size and barred. The archival records are delicate, so the entrance of the direct sunlight should be avoided by means of reinforced glass glazing. It is necessary for windows to have ultraviolet filters. A repository should never have roof lights. Doors should only be opened with a key from outside, and anybody should enter to the rooms under

---

[166] Ibid., 5.4 "Protection Against Damage by Water," p. 5.

[167] Ibid.

[168] Ibid. 8 "Lighting," p. 11.

supervision. The doors should not be at least 900 mm in width for trolleys to pass. The visibility of the whole storage area with its entrances and exits is crucial. Galleries should not be included in the design of storage spaces; but if galleries exist, each and every part of them should be seen. The access to the galleries should be through straight-flight stairs. The materials should be combustible, in the same way as the other parts of the repository.[169]

3.2. Definition of an Archive as a Conceptual System

3.2.1. Transformation of History

Foucault locates history in a key position for understanding the relations between knowledge, the document, and the archive. At the introduction part of the book <u>The Archaeology of Knowledge</u>, Michel Foucault scrutinizes the methods that have been used by historians. Foucault starts with the fact that historians have been struggling to deliver the stable system of events and uninterrupted processes.[170] However, the historians' traditional method of analysis has been changed. Foucault claims that concentration of historians changed its direction "from vast unities like 'periods' or 'centuries' to the phenomena of rupture, of discontinuity."[171]

The predominance of discontinuities brings about several consequences. First, in opposition to traditional way of defining relations, new history deals with constituting series, and defining relations between these series; specificity of different series needs to be distinguished, thus relations between them constitutes series of series, which Foucault calls "tables."[172] The second result concerns the

---

[169] Ibid., 5.7 "Security," p. 6.

[170] Op. cit., Michel Foucault, 1969, "Introduction," p. 3.

[171] Ibid., p. 4.

[172] Ibid., pp. 7-8.

fact that the concept of discontinuity becomes the basis of the historical disciplines. There arises a conflict in the concept of discontinuity since it acts as both an "instrument" and an "object" of research. It is no longer an obstruction for the historians to overcome, but rather the validation tool and the object for their analysis.[173] The possibility of "tables" shows themselves in the third consequence as part of the understanding of a *general history*. Here, a *general history* starts to substitute a *total history*, which is located around a single center to draw an overall shape, and to reveal the "face" of a period. A general history, contrarily, works in the space of dispersion; "tables" are constituted by means of vertical interrelations between distinct series, possibilities of alterations and diverse re-conducting methods. [174] Foucault defines the fourth consequence as the confrontation of "a number of methodological problems."

A principle of discontinuity means the existence of multiple layers of differences; and for Foucault this should be investigated not given away.[175] O'Farrell draws attention to Foucault's use of the term "archaeology" instead of "history" to indicate his emphasis on the stratification of various events. On every different stratum, "possible objects of knowledge" appear.[176] Hence, there is not a unique and ultimate (concept of) history. Quite the contrary, as O'Farrell puts it:

> For Foucault, 'history' is the tool par excellence for challenging and analyzing existing orders and also for suggesting the possibility of new orders. History is about beginnings and ends and about change and freedom.[177]

---

[173] Ibid., pp. 8-9.

[174] Ibid., pp. 9-10.

[175] Clare O'Farrell, "Foucault's Major Works," <u>Michel Foucault,</u> London, Thousand Oaks, New Delhi: SAGE Publications, 2005, p. 42.

[176] Ibid.

[177] Ibid., p. 61.

Clare O'Farrell manifests that Foucault denies a universal role of history. History is not an all-inclusive concept which is capable of clarifying everything. On the other hand, it permits the universal claims to be confronted, because they are alterable.[178]

As stated earlier, Foucault suggests that systems of discontinuities governing the historical disciplines are related to the concepts like "threshold," "rupture," "break," "mutation," and "transformation."[179] These keywords seem to be the evidences of the shift away from the static systems; and discontinuities began to be the fundamental concern of history.

Transformation is a fundamental keyword that can be implemented to various fields. In the field of architectural research, Jean Louis Cohen assumes architecture as "a process of transformation of knowledge and, also, of reality." Hence architecture depends upon outer influences, but also manifests and manipulates them. The methodology used *by* and *for* architectural research varies from "diachronical" to "synchronical" with relevance to its area of execution. Cohen gives examples of blossoming new ways of historical analysis. Auguste Choisy's invention, that is the inverted axonometry, introduced a new representation technique for architectural practice and discipline. Another example is the "Atlas of Urban Form" conducted by Bruno Fortier. Cohen claims that the "atlas" promotes the vision of a city, so it enables an extensive comprehension of the urban space.[180]

---

[178] Ibid., p. 62.

[179] Op. cit., Michel Foucault, 1969, "Introduction," p. 5.

[180] Jean-Louis Cohen, "The Emergence of Architectural Research in France," 1987, Journal of Architectural Education, vol. 40, n.2 (Jubilee issue 1987), pp. 10-11.

3.2.2. A Conceptual Framework

An intellectual understanding of the archive is necessary to think of its function in terms of the research needs of its users. The book titled <u>The Archive,</u> edited by Charles Merewether, aims at acquainting the readers with the "concepts of the archive."[181] <u>The Archive</u> is a compilation of essays about how the archive established itself a critical place in "history, memory, testimony, and identity" from the 1960's onwards. Charles Merewether, an art historian, introduces the archive as an essential construct of the modern era:

> One of the defining characteristics of the modern era has been the increasing significance given to the archive as the means by which historical knowledge and forms of remembrance are accumulated, stored and recovered. Created as much by the state organizations and institutions as by individuals and groups, the archive, as distinct from a collection or library, constitutes a repository or ordered system of documents and records, both verbal and visual, that is the foundation from which history is written.[182]

One of the aims of this thesis based on its scope is the formation of a conceptual framework rather than offering a consummate archive. Geoffrey Yeo notes in his article titled "Debates about Description" that: "Description is both a process and a product."[183] Similarly, the archive is a process as well as a product. "Transformation" once again appears as a keyword in the continuous process of archiving. The transformation process never stops as long as there are new en route archival materials.

The word "transformation" has the key role in Foucault's definition of the archive. Foucault defines an *a priori* in his seminal book <u>The Archaeology of Knowledge</u>

---

[181] Charles Merewether, "Introduction: Art and the Archive," <u>The Archive,</u> 2006, p. 10.

[182] Ibid.

[183] Geoffrey Yeo, "Debates About Description," in <u>Currents of Archival Thinking,</u> Terry Eastwood and Heather MacNeil (eds.), Santa Barbara, California: Libraries Unlimited An Imprint of ABC-CLI, LLC, 2010, p. 89.

as follows: "The *a priori* of positivities is not only the system of a temporal dispersion; it is itself a transformable group."[184] That is precisely related to Foucault's discussion on the transformation of history. History works no longer on the sequence of events on a linear succession, but rather on the scientific approach of defining a field for the existence of events. The actual existence of events makes Foucault's explanation of an a priori more clear: "An *a priori* not of truths that might never be said, or really given to experience; but the *a priori* of a history that is given, since it is that of things actually said."[185]

The historical *a* priori characterizes a discursive practice[186] and provides the domain for statements.[187] Referring to Foucault, similarities may be drawn between the definition of the term *statement* and that of the term *archive*. Establishment of an archive might be seen as a *discursive formation*. Since "discursive formations are groups of statements"[188] in Foucault's words, *archive* is considered as "systems of statements"[189] which is a discursive practice. Therefore, formation of an archive makes use of the *rules of formation*. The *rules of formation* are, Foucault explains, "conditions of existence (but also of coexistence, maintenance, modification, and disappearance) in a given discursive division."[190]

Foucault identifies "archive" as follows:

> Instead of seeing, on the great mythical book of history, lines of words that translate in visible characters thoughts that were formed in some other time

---

[184] Op. cit., Michel Foucault, 1969, "The Historical *a priori* and the Archive," p. 127.

[185] Ibid.

[186] Ibid.

[187] Ibid., p. 128.

[188] Op. cit., Michel Foucault, 1969, "The Description of Statements," p. 115.

[189] Ibid., "The Historical *a priori* and the Archive," p. 128.

[190] Ibid., "Discursive Formations," p. 38

and place, we have in the density of discursive practices, systems that establish statements as events (with their own conditions and domain of appearance) and things (with their own possibility and field of use). They are all these systems of statements (whether events or things) that I propose to call *archive*.[191]

Foucault's emphasis on what is not meant by the term "archive" is of significance. Foucault neither sees the documents of an archive as evidences of identity of a culture, nor defines the archive as an institution that keeps documents for the purpose of remembrance. It is in a system of discursivity, where the reason of existence of each statement is analyzed. The discursive system sets the rules of "enunciative possibilities and impossibilities" of the statements as events. Foucault labels this system as "the system of enunciability" in the frame of "statement-event." Also, that system sets the rules of existence of the statements as things. This time, the system is labeled as "the system of functioning" in the frame of "statement-thing." These rules assures the statements to be "grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities."[192] In conclusion, enunciability and functioning define the two edged definition of the term "archive."

Archive stands in between *language* and *corpus*, Foucault claims that the former "defines the system of constructing possible sentences," and the latter "passively collects the words that are spoken."[193] The *archive* "enables statements both to survive and to undergo regular modification. It is the *general system of the formation and transformation of statements.*"[194]

---

[191] Ibid.

[192] Ibid. p. 129.

[193] Ibid., p. 130.

[194] Ibid.

The principles of formation and transformation of the archival system engender the broad definition of the archive in its dual nature. The photograph as the object of the archive is also subject to transformation. This transformation occurs via the survival of a photograph in an archive, on the basis of principles of transformation through time. Principles of transformation, to recall once more, are existence, coexistence, maintenance, modification, and disappearance of the object through time. Time is an important element within Foucault's discussion. He states that:

> The archive cannot be described in its totality; and in its presence it is unavoidable. It emerges in fragments, regions, and levels, more fully, no doubt, and with greater sharpness, the greater the time that separates us from it: at most, were it not for the rarity of the documents, the greater chronological distance would be necessary to analyze it.[195]

Michel Foucault's definition of "the archive" overlaps with his definition of "the historical *a priori*." A historical *a priori,* as Foucault puts it, is the positivity of a discourse, which glorifies "a condition of reality for statements" rather than being "a condition of validity for judgements."[196] It deals with the real existence of the statements. Foucault asserts that the form of positivity of a discourse "defines a field in which formal identities, thematic continuities, translations of concepts, and polemical interchanges may be deployed." Thus, that defined field becomes the space in which statements can exist. Positivity aligns with the "realist" approach brought forward by Allan Sekula in his essay "The Body and the Archive,"[197] where he seeks to find out how a photographic archive of faces can be useful to understand the human behavior. Sekula gives two kinds of approaches to the photographic representation, namely "realist" and "nominalist" approaches. The former is, as stated by Sekula, theoretical and scientific; and works on the species and types. The latter, on the other hand, performed by "technicians" whose aim is to dwell on the specific features of a single photographic representation. Sekula

---

[195] Ibid., p. 130.

[196] Ibid.

[197] Op.cit., Allan Sekula, 2006.

claims that: "The capacity of the archive to reduce all possible sights to a single code of equivalence was grounded in the metrical accuracy of the camera."[198] It reinforces the implementation of the realistic attitude towards archiving. A photography archive in that sense is a proper way of offering accurate information. The realistic approach aims at finding out the codes of classification on a positivistic basis. Classification constitutes a very large and important part of archiving.

Sekula refers to the interrelation between a photographic archive and criminology to clarify the concept of classification. He declares that "since physiognomy and phrenology were comparative, taxonomic disciplines, they sought to encompass an entire range of human diversity.[199] In this respect, these disciplines were instrumental in constructing the very archive they claimed to interpret." **(Figures 21-22)** According to Sekula, a photographic archive offers distinctive features of different criminal bodies; and it does so using the taxonomy principles. Moreover, he sees the archive as a construct that can be interpreted. The interpretation is performed on distinctive representations offered by the photographs. Therefore, an "archival promise" is realized by the unification of the systems of representation and interpretation:

> A physiognomic code of visual interpretations of the body's signs - specifically the signs of the head – and a technique of mechanized visual representation intersected in the 1840s. This unified system of representation and interpretation promised a vast taxonomic ordering of images of the body.[200]

Sekula refers to the photography as "a technique of mechanized visual representation" that arose in the 1840s. Sekula later mentions the emergence of a

---

[198] Ibid., p. 73.

[199] Physiognomy is defined in the Merriam-Webster Dictionary as "the facial features held to show qualities of mind or character by their configuration and expression." Phrenology is defined as "the study of the conformation of the skull based on the belief that it is indicative of mental faculties and character." Merriam-Webster Dictionary, http://www.merriam-webster.com/

[200] Ibid.

condition of distrust regarding the reality of the photographic image. Therefore, a system justifying whether the information is true is needed. Indeed, that justification system forms the basis of the archive. Sekula points out the major element of this system as "the filing cabinet" which originates from "a bureaucratic-clerical-statistical" system. A filing system, for Sekula, "allows the operator/researcher/editor to retrieve the individual instance from the huge quantity of images contained within the archive." What is important in the discussion of the archive is that each component of an archive is evaluated according to its "circumstantial" not "typical" character. The realist approach focuses on the typical character, whereas the nominalist approach focuses on the circumstantial character of a particular element. A filing system gets involved in the management of infinite amount of particular photographs, otherwise is gets impossible to carry out the archival promise. The filing system is based on the "transformation of the circumstantial and idiosyncratic into the typical and emblematic." That transformation does not make a photograph actually typical, rather "isolates" it for different intentions.[201]

A taxonomic system originates from the need of a filing system. Taxonomy is what Walter Benjamin labeled as "organizing" and what Michel Foucault labeled as "classification." According to Walter Benjamin, the definition of an archive subsumes the act of "collecting" and "organizing." He claims that what governs a book collection is disorder. The order can be achieved by cataloging, that is organizing, the items in a collection.[202] The acquisition of books requires consideration of a book's catalog values such as the date, place, format, and the previous owners of it.[203] There is a strong relation between the intention of a book collector and the formation of a visual archive. The organization of the archive

---

[201] Ibid., p. 74.

[202] Walter Benjamin, "Unpacking My Library: A Talk about Book Collecting" in Hannah Arendt (ed.), <u>Illuminations,</u> New York, Harcourt: Brace& World, 1968, pp. 59-60.

[203] Ibid. p. 60.

Figure 21. Phrenology Heads.
Source: http://www.neurosciencemarketing.com/blog/articles/19th-century-neuromarketing.htm, [Retrieved, 30 August 2012]

Figure 22. Physiognomical Studies.
Source: http://janeaustensworld.wordpress.com/2011/06/19/studies-of-georgian-physiognomies-facial-features/, [Retrieved, 30 August 2012]

requires "classification," which can be made according to different themes, dates, and the owners of each piece of it.

For Foucault, on the other hand, classification comes from natural history as a technique used by natural historians and scientists. In his book The Order of Things he talks about "a new way of making history" beginning with The Classical age.[204] Foucault states that the historians' duty was telling what they learned as it was. He takes the botanical and zoological collections begun to be formed in Classical age as the base of his point about the shift in the "way of making history."[205] More than mere showcase of the past, the history from then on dealt with grouping the species according to their characteristics in common, which also means analyzing them.

At that point the role of "analyzing" in Foucault's terms and "interpretation" in Sekula's terms in the establishment of an archive (archival practice and theory) should be examined. Analysis serves to locate the objects according to their features. Hence, analysis is active in the process of the establishment of the archive. Interpretation, on the other hand, is more related to the function of the archive. The common characteristics of the objects of an archive are determined through the "realist" study on their typical characteristics. The division of the "realist" and "nominalist" approach stated by Sekula puts forth the division between forming and functioning of the archive. Through an assimilation to Sekula's distinction of 'criminology' and 'criminalistics' it might be appropriate to claim that an archivist works on 'the' archival object whereas an artist or a researcher who benefit from an archive work on 'this' or 'that' archival object. The people included in the latter group are involved in the interpretation of the particular archival object. They act along with their peculiar purposes to the object they select to study.

---

[204] Op. cit., Michel Foucault, 1970, p. 131.

[205] Ibid.

84

Analysis rejects interpretation. Natural history accentuates positive and objective methodology, not a method in the style of commentary.[206] Historiography no longer fulfills "the desire for knowledge," but searches for "a new way of connecting things both to the eye and to discourse."[207] Foucault draws a parallel between analyzing of the document and the new role/meaning of history:

> The documents of this new history are not other words, texts, or records, but unencumbered spaces in which things are juxtaposed: herbariums, collections, gardens; the locus of this history is a non-temporal rectangle in which, stripped of all commentary, of all enveloping language, creatures present themselves one beside another, their surfaces visible, grouped according to their common features, and thus already virtually analyzed, and bearers of nothing but their own individual names.[208]

Therefore, analysis serves to classify the different elements according to their common, typical features; to locate them as unique members within the arrangement of things in a 'table.'

The interpretation is left to those who work on an archive or the objects of that archive in particular. Benjamin H. D. Buchloch in his essay "Gerhard Richter's Atlas: The Anomic Archive"[209] includes the montage and collage techniques, and examines them with regard to interpretation. Buchloch mentions the resemblance between Aby Warburg's *Mnemosyne Atlas* as he denotes as an "archival project"[210] and Walter Benjamin's *Passagenwerk*. Both are montage projects, and avoid interpretation. Warburg mounts the photographic images on black plates, without using any textual explanation. Benjamin's *Passagenwerk* is "a textual assemblage which had attempted to construct an analytical memory of collective

---

[206] Ibid.

[207] Ibid.

[208] Ibid., p. 131.

[209] Benjamin H. D. Buchloch, 1993, "Gerhard Richter's Atlas: The Anomic Archive," in Charles Merewether (ed.), The Archive, 2006, pp. 85-102.

[210] Ibid., p. 92.

experience in nineteenth century Paris."[211] Bucloch quotes Benjamin's explanation that the "method of this work is literary montage. I have nothing to say, only to show."[212] Both the two projects present the existing realities without making any comments. Buchloch gives the quotation from Theodor W. Adorno, which he believes explains the essence behind Warburg's and Benjamin's attitudes:

> …[Benjamin] deliberately excluded all interpretation and wanted the actually existing conditions to be foregrounded through the shocks that the montage of the materials would inevitably generate in the reader … To bring this anti-subjectivism to the point of culmination, Benjamin envisaged that the work should only consist of accumulated quotations.[213]

Accumulation of elements within a defined boundary provides an archival project. It is obvious that the archivist draws a boundary while at the same time s/he presents each object as it is. Aby Warburg included related images on the same plate of his atlas. Benjamin, likewise, states that he attempts to support the analysis of a collective experience by his project.

In this research, photographs will be taken as objects constituting the archive. Therefore, it is not the subject of this study what each object tells; rather what the archive, as a collection of these fragments, tells. Susan Hiller, originally an anthropologist and an artist, in her article in the book The Archive points out to that in a clear way. She claims that "I take it that any conscious configuration of objects tells a story… any collection of objects was an ambiguously bounded unit that told a particular story, and it was by setting the boundaries that the story was told."[214]

---

[211] Ibid., p. 89.

[212] Ibid.

[213] Ibid.

[214] Susan Hiller, 1994, "Working through Objects," in Charles Merewether (ed.), The Archive, London: Whitechapel, Cambridge, Massachusetts: MIT Press, 2006, p. 42.

Referring to Hiller, the archive of objects, which is a conscious collection, has its own narration, within a boundary determined by the archivist. This boundary is the framework to contain and bind each object together. Each object becomes a part of that collection; as a result, the object gains another meaning different from its previous situation. A photograph is drawn into a different context, which is an archive, from its initial context, which was previously another archive. This process of decomposition of objects and then recomposing them according to the rules of a particular system will result in an archive to be shared with researchers.

CHAPTER IV

PHOTOGRAPH AS AN ARCHIVAL OBJECT

4.1. Definition of "Document" as an Archival Object

The shift pertinent to the historical disciplines happens either from continuities towards discontinuities, or the other way around. Yet, continuity and discontinuity do not bypass each other; vice versa, they just intersect and influence each other. In either forms, the problems related to history have been based on the query of the role of the "document:"

> …it is obvious enough that ever since a discipline such as history has existed, documents have been used, questioned, and have given rise to questions; scholars have asked not only what these documents meant, but also whether they were telling the truth, and by what right they could claim to be doing so, whether they were sincere or deliberately misleading, well informed or ignorant, authentic or tampered with.[215]

Foucault begins with explaining the function assimilated to the document, to further underline the change of its role unto a material of history. The way history handles the document has changed. History no longer asks how trustable the document is, or tries to interpret it to reconstitute the past. "History defines and uses the document."[216] Indeed, the goal of history is to practice and improve the document.[217] Thus Foucault gives the new impetus of history as follows:

---

[215] Op. cit., Michel Foucault, 1969, "Introduction," p. 6.

[216] Ayşen Savaş, thesis discussion.

[217] Ayşen Savaş, Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions, Massachusetts Institute of Technology, September 1994. (in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy).

> …history now organizes the document, divides it up, distributes it, orders it, arranges it in levels, establishes series, distinguishes between what is relevant and what is not, discovers elements, defines unities, describes relations.[218]

Foucault goes on to say that the document is no more a dormant material that tries to reconstitute what has been happened at past; but rather it is a "material documentation" that permits the inquiry of the relations among the past phenomenon.[219]

The role of the memory should be separated from that of the document in the discussion of history. The document is neither a surrogate of nor a justification tool for history's memory.[220] Here, the amplification for the definition of the word memory is necessary. The <u>Cambridge Dictionaries Online</u> gives the definition of memory as (1) "the ability to remember information, experiences, and people" and (2) "something that you remembered from the past." Memory relates to the act of remembering. An archive's ambition to achieve by means of the historical document is far more a multifaceted matter than remembering. That is the reason that lies behind Foucault's preference for using the word "archaeology."

Foucault links the function of archaeology to the creation of "a general theory of production" and "a generative analysis of statements." [221] The function of archaeology depends on epistemological descriptions upon which the analysis is performed at multiple layers of possibilities. A general theory is the field which permits the study of the interrelations of a large amount of different layers, which he denotes as *"correlative spaces."*[222] Archaeology works on these layers, where

---

[218] Op. cit., Michel Foucault, 1969, "Introduction," p. 6.

[219] Ibid., p. 7.

[220] Ibid.

[221] Op. cit., Michel Foucault, 1969, "Conclusion," p. 208.

[222] Ibid., p. 207.

the inquiry of "the rules of formations of concepts, the modes of succession, connexion, and coexistence of statements"[223] is made possible. The document as monument supersedes the statements in the context of the archive, and inhabits the layers of correlative spaces.

Foucault underlines the fact that the document is not the memory of history. It is a naturally defined and improved documentation bound to society's appreciation.[224] History does not dictate to the document to "memorize" the "monuments" of the past, but, as Foucault asserts, "history aspires to the condition of archaeology, to the intrinsic description of the monument."[225] Description is, in the expression of Foucault, a process which acts without interpretation. Description of the monument free from interpretation is what archaeology undertakes as its mission. Foucault makes the definition of archaeological description as

> an abandonment of the history of ideas, a systematic rejection of its postulates and procedures, an attempt to practice a quite different history of what men have said."[226]

Foucault draws the differing points between archaeological analysis and the history of ideas with the rejection of interpretative practices in mind. Therefore, archaeology, in opposition to the history of ideas, neither intends to form "allegories," nor rediscovers the continuous, or the reasons of formation of an *oeuvre,* or what has occurred at past.[227] Rather, archaeology, delves into a history of its "monuments."[228]

---

[223] Ibid.

[224] Op. cit., Michel Foucault, 1969, "Introduction," p. 7.

[225] Ibid.

[226] Op. cit., Michel Foucault, 1969, "Archaeology and the History of Ideas," p. 138.

[227] Ibid., pp. 138-140.

[228] Kurt W. Forster, "Editor's Introduction," Oppositions, Monument/Memory, fall 1982:25, published for The Institute for Architecture and Urban Studies by Rizzoli, New York, p. 2.

Kurt Forster, in the introduction for the issue titled "Monument/Memory" of the journal Oppositions gives reference to the article by Alois Riegl to define the relations between monument and memory. Riegl's article "The Modern Cult of Monuments" forms the basis for that specific issue and it is an inquiry on the "memory-value" of monuments. Riegl defines the monuments of art and architecture as "unintentional monuments" different from the "intentional monuments" whose aim is to commemorate a person or an event.[229] The commemorative value is a criterion for both the "intentional" and "unintentional" monuments. For the former which can also be called as "artistic" monument, the value is given by its maker; whereas for the latter which corresponds to "historical" monument, the onlooker decides on its value.[230] In spite of the differences, it is pointless to distinguish these two kinds of monuments since historical monuments "contains" and "suspends" the artistic monuments:

> Every human activity and every human event of which we have knowledge
> or testimony may claim historical value; in principle, every historical event
> is irreplaceable.[231]

Riegl emphasizes the fact that every artwork is also a historical monument. An artwork could be a document that casts a light upon the improvements taking place in the art world, namely the techniques, methods, styles, and materials.[232] An artwork could even be the only source when it is the only witness to supply a certain sense and information regarding to a certain circumstance in the absence of any other document.

---

[229] Ibid.

[230] Alois Riegl, "The Modern Cult of Monuments: Its Character and Its Origin," translated by Kurt W. Forster and Diane Ghirardo, in Oppositions, Monument/Memory, fall 1982:25, published for The Institute for Architecture and Urban Studies by Rizzoli, New York, p. 23.

[231] Ibid., p. 22.

[232] Ibid.

Historical monuments are expected to remain in their original form in order to be evaluated as far from interpretation as possible. The emphasis on historical time and its inevitable consequence "decay" portrays a monument's age value. Historical value, in contrast to the age value is concerned in the original state of an artifact:

> The objective of historical value is not to conserve the traces of age which have been produced by nature since its creation, but rather to maintain as genuine as possible a document for future art-historical research.[233]

Historical value is conservative due to its will to preserve the physical condition of an artifact. The changes occurred under the influence of natural factors are treasured by the age value, and the transformation brought about by "historical time" is regarded as a precious information.[234]

4.2. Photograph as an Architectural Document

André Malraux in his book <u>Museum without Walls</u> pointed out the fact that the history of art becomes the history of what is accessible to the researchers. As it is in history of art, it is also applicable to the history of architecture. A photograph, just like a drawing or an engraving, which existed even before these two mediums, provides understanding of works of art and architecture by making them accessible for historical research. Photography is one of the ways, and it is the most effective reproduction technique to provide a history of art and architecture:

> For the past hundred years (if we except the activities of specialists), the history of art has been the history of that which can be photographed.[235]

---

[233] Ibid., p. 34.

[234] Ibid.

[235] André Malraux, <u>Museum Without Walls,</u> translated from the French by Stuart Gilbert and Francis Price, 1967, translation of *Le Musée Imaginaire* originally published in France by Éditions Gallimard in 1965, Garden City, New York: Doubleday & Company, Inc., p. 111.

Photography in the earliest times of its invention has been considered as a medium fulfilling solely a documentary purpose. It had a special and important place as an architectural document. Before photography has been invented, engravings were functioning as documents of buildings. When compared with engravings, photographs had both advantages and disadvantages. The drawback in comparison to an engraving was the photograph's inability to manipulate the image as required. What made it so convenient, on the other hand, to serve to that documentary purpose was that it provided an easy and quick way to disseminate the representations of built environment.[236]

Photography has been defined as "a transparent presentation of a real scene" by Colomina.[237] She refers to Freud's mirror to stress as well the transparency of a photograph in terms of its capacity to deliver the context and at the same time to reflect the perception of the spectator back to him/herself.[238] The reflection of the perception also creates a context, which can be defined by the way the spectator looks at the photograph. Although the transparency of a photograph is a paradoxical subject, it still conveys a particular context, especially when it is seen by considering both the representation of a certain reality on photographic paper and the perception of the spectator as reflected back to him/herself. This proves that a photograph is not a document of only architecture but also the context that an architectural building exists. Moreover, a photograph, as an archival object, reflects the archival context it is included according to the spectator's perception.

Malraux mentions the advantages of photography as a means of reproduction for the comprehension of architecture and architectural history, while at the same time he draws attention to the fact that the photographs cannot compare to the original

---

[236] James S. Ackerman, "On the Origins of Architectural Photography," in This is not Architecture: Media Constructions, Kester Rattenbury (ed.), 2002, New York: Routledge, pp. 25-36.

[237] Beatriz Colomina, "Photography," Privacy and Publicity: Modern Architecture as Mass Media. Cambridge, Mass., London, England: MIT Press, 1996, pp. 77-139

[238] Ibid.

works to be reproduced. He states that reproductions are only able to "evoke" or "suggest" the genuine work.[239] Yet the role of photography in historical research cannot be denied:

> *It leads us to study those which are accessible to us, not to forget them;* and if they are inaccessible what would we know of them without it?[240]

Photograph is both an "artistic" and "historical" source of architecture. There are various sources that appear as the representations of architecture. Drawings, sketches, collages, films, and photographs are meant to be the sources giving information about architecture. Drawings and photographs are of widespread use to supply documentation of architecture. Drawings, for Phyllis Lambert, the founder of Canadian Center for Architecture, are private sources of architecture that provides architectural thought of an architect. Printed books, on the other hand, are medium through which the spread of architectural theory and criticism is possible.[241] Photography and Architecture: 1839-1939, a catalog book including an introduction by Lambert, has a collection of plates of photographs. This catalog book, which aims at the dissemination of information by means of photographs, reflects the approach of printed media.

Photograph has its own special way of providing information about architecture, as it were for the other visual media. Photography as a technique is a rapid and accurate way of representing architecture. These two characteristics make it an effective tool to be used by artists as well as architects. Photographs offer a precise representation with details clearly presented. That serves for the artists when it is difficult for them to make a correct drawing in a limited time.[242]

---

[239] Op. cit, Malraux, 1967, p. 111.

[240] Ibid.

[241] Phyllis Lambert, "Introduction," in Richard Pare, Photography and Architecture: 1839-1939, Montreal,Canada: Canadian Center for Architecture, 1982, p. 7.

[242] Ibid., p. 8.

The main distinction between a drawing and a photograph is that the drawings, in Robin Evans' words, "precede the act of building."[243] It does not mean that drawings are made only before the construction of an architectural work; it is also possible to draw an existing building. Nonetheless, photographs can only be present on the presence of a building. Evans separates the drawings into two as perspectival and orthographic projections. Perspective drawings are more close to the photographs in terms of their similitude to the real state of what is to be transmitted to two dimensional medium. Evans argues that perspectives are mostly drawn after the construction like photographs whereas orthographic projections are usually available before the building's existence. Orthographic projections are a kind of abstraction, and serves for configuration of a common language between architects and those who construct the buildings from these drawings.

Photography is "a way of seeing"[244] as suggested by Susan Sontag.[245] Sontag takes photographs as fragments and defines "the modern way of seeing" as "seeing "in fragments."[246] She elaborates her claim with the relation between knowledge and acknowledgement. There is no boundary for reality, and knowledge can grow upon the acknowledgement of the reality. Sontag states that: "In a modern society, images made by cameras are the principal access to realities of which we have no direct experience." Reality should not be evaluated by limitations brought about by certain "unifying ideas," since they hamper the possibility of assessment within the whole capacity of a reality. As fragments of reality, photographs remain to be assembled by their readers to reach that reality. Fragments offer different

[243] Robin Evans, "Architectural Projection," in Eve Blau and Edward Kaufman (eds.), <u>Architecture and Its Image: Four Centuries of Architectural Representation Works from the Collection of the Canadian Centre for Architecture</u>, Montreal, Canada: Canadian Centre for Architecture, 1989, p. 21.

[244] John Berger, <u>Ways of Seeing,</u> London: British Broadcasting Corporation and Penguin Books, 1972.

[245] Susan Sontag, "Photography: A Little Summa," in Paolo Dilonardo and Anne Jump (eds.), <u>At the Same Time: Essays & Speeches,</u> New York: Farrar Straus Giroux, 2007, p. 124.

[246] Ibid.

perspectives to prevent the creation of a general idea. Sontag emphasizes that photography is "an enterprise of notation."[247] Countless number of fragments from life is to be seen and noticed so that the reality can be constructed:

> In the modern way of seeing, reality is first of all appearance – which is always changing. A photograph records appearance. The record of photography is the record of change, of the destruction of the past. Being modern (and if we have the habit of looking at photographs, we are by definition modern), we understand all identities to be constructions. The only irrefutable reality – and our best clue to identity – is how people appear.[248]

Reality is what we literally see. The interpretation of the reader on the other hand, is the construction of his/her own reality. Perception of a single reality differs from one person to the other. What is recorded in a photograph remain always the same. However, time alters what appears at the past. The "destruction" of the past reveals the "construction" of the present. Appearance is the reality, whereas what is understood from that reality is the construction of it. The relation of the author and the reader discussed by Barthes in his text "The Death of the Author" explicates the relation between reality and constructed reality:

> […]Thus is revealed the total existence of writing: a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that *someone* who holds together in a single field all the traces by which the written text is constituted.[249]

---

[247] Ibid., p. 126.

[248] Ibid., pp. 125-126.

[249] Roland Barthes, "The Death of the Author," Image/Music/Text, New York: Hill and Wang, essays selected and translated by Stephen Heath, 1977, p.148.

A text or an image does not imply a single definitive meaning. Various subjects are embedded within a piece of writing for the readers to extract and interpret the parts that address their own research interests. The author is not the one where the meaning of a text or image is invigorated. It is the reader, who is devoid of a preliminary knowledge on the subject s/he is supposed to dissect, where the information coming from the representation that s/he looks "through" and "at" coalesces. The reader is free from any bias upon what s/he is supposed to get from the images. As Barthes claims the text is not contemplated by its origin; rather it is evaluated according to its destination, which is the reader. Accordingly, the reader of a photograph is the destination, where the segments of a photograph are meaningfully agglomerated by him/her to construct the complete image of the reality.

The multiplicity of variant segments of information is at the same time a consequence of the multiplicity of the sources of culture. Similar to the fact that a text does not imply a profound meaning but subsumes multiple dimensions, an image is a multifaceted space. The versatility of a text (or an image), according to Barthes, is provided by "quotations" of diverse sources; it is never an original source itself.[250] Barthes argues that writing consists of imitations of the "anterior;" it never includes original ideas. The author endeavors to compose others' writings. That is the writing within writing. Each and every attempt is a re-production of the same things anew. Barthes attests the process of re-production as follows:

> Succeeding the Author, the scriptor no longer bears within him passions, humors, feelings, impressions, but rather this immense dictionary from which he draws a writing that can know no halt: life never does more than imitate the book, and the book itself is only a tissue of signs, an imitation that is lost, infinitely deferred.[251]

---

[250] Ibid., p. 146.

[251] Ibid., p. 147.

Writing becomes a construction of reiterations. Free from subjectivity, the author inserts the knowledge s/he gains from the preceding author. An analogy of "architect-building-user" to Barthes' "writer-text-reader" is drawn by Jonathan Hill. Hill argues that Barthes in his text "The Death of the Author" dwells on a creative reader who is capable of making the text. Writing is not a unilateral act; on the contrary, it takes shape upon the interpretation of the reader.[252] Hill claims that the user of a building "makes" the building. [253] The photographer when regarded as the user of the buildings and as the author of the photographs of the buildings makes a contribution to the comprehension and appreciation of architecture. The photographer, who transfers the reality into the photographic paper, is the one to decide the extents of the image that will appear within the resulting frame. Nevertheless, since this research is dealing with photograph as an object to be studied, "the death" of the photographer is inevitable. What is significant for architectural history writing is the new context of a photograph within the archival space it will belong. The meaning of a photograph coming from its unique place in the archive will be redefined according to its new context. Hill favors photography as another way of experiencing architecture by addressing to the users of architecture other than the photographer:

> The photograph acts as the mediator between the writer and the reader, who is encouraged to equate the experience of the photograph with the experience of the building. The object of architectural discussion is often the photograph not the building because the former, not the latter, most closely fulfills the desires and expectations of the architect and the architectural historian for an object of artistic contemplation.[254]

Photographs are examined by its readers mainly without the acknowledgement of the photographer. The "death" of the photographer requires the critical reading of the photographs by their readers. Photograph read as a document is taken as an

---

[252] Jonathan Hill, "The Death of the Author," in Chapter 13: "The Creative User", <u>Actions of Architecture: Architects and Creative Users,</u> London and New York: Routledge, 2003, pp. 70-71.

[253] Ibid., p. 72.

[254] Ibid., pp. 22-23.

informational or artistic object. Photographer does not have to be addressed in the evaluation of the image in terms of its historical or aesthetical properties. But the readers and their purpose of use of the photographs will designate the operational quality of an archive. The photographs will have different roles in the operational system they exist. The functional characteristic of each photograph is very much bound to their specific re-definitions by their readers.

Photography, which is both a tool and a mode of representation, is influential for the study of architecture. As Stan Allen states in his essay, photography mainly deals with the past more than the future.[255] Therefore, history of architecture gains significance as the subject matter of photography. Allen, talks about the link between architecture and photography by taking a collection of a number of photographs, whose subjects are modern buildings. He argues that a photograph provides an innocent "construction of architecture."[256] Modern architecture's claims on newness and its elusion from the past do not actually correspond to its photographical representation. Allen indicates it by stating that: "The newness preserved in these photographs already belongs to an unreachable past."[257] According to Allen, photograph connotes memory; it is meant to prevent extinction of the past.

4.3. Description of Archival Objects

Description is a crucial element of archiving, and it provides "the modes of existence" of the documents in an archive. To describe the documents means to define a system to find their peculiar place within the archive. One of the purposes of description is the accessibility. Accessibility is defined as what is called as

---

[255] Stan Allen, "Ex Novo: Architecture and Photography," Practice: Architecture, Technique and Representation, London and New York: Routledge, p. 124.

[256] Ibid., p. 123.

[257] Ibid., p. 124.

"finding aids" that serves to the purpose of helping users of the archive. However, description does not only consider the accessibility of the users, but also it is a preservation technique to protect the archival materials from deformation, handling or loss. Moreover, the contextual information needed for interpretation of the documents is provided by description processes.[258] Geoffrey Yeo defines two perspectives on which the role of description is based. He states that:

> Writers emphasizing context or authenticity largely focus on records, their evidentiality, and the actions that generate them; those emphasizing access and retrieval are more interested in users and their information needs.[259]

Yeo goes on to say that those who are interested in user needs draw a parallel between library cataloging and archival description. For the ones who give priority to the archival records, description cannot be a tool to merely define the records bibliographically, but it is the "essential" and "innate" component of a record which is "integral to the construction of the record itself."[260]

Provenance is an essential principle in description. The definition of provenance is given in A Glossary of Archival and Records Terminology as: (1) "The origin or source of something." (2) "Information regarding the origins, custody, and ownership of an item or collection."[261] In the note to the definition it is indicated that:

> The principle of provenance or the *respect des fonds* dictates that records of different origins (provenance) be kept separate to preserve their context.[262]

Therefore, the principle of provenance requires consideration of "origins" and "contexts" rather than "the subject matter" of the archival records.[263] It can be said

---

[258] Op. cit., Geoffrey Yeo, 2010, pp. 89-90.

[259] Ibid., p. 90.

[260] Ibid.

[261] The Society of American Archivists, [Internet, WWW], Richard Pearce Moses, http://www.archivists.org/glossary/index.asp, [Retrieved, 8 February 2012]

[262] Ibid.

that provenance is associated with original order which can be achieved through "arrangement" instead of "description."[264] In fact, the original order already exists when the archival materials are acquired by the archival institutions. However, in terms of description, the original order is under debate regarding its convenience. As Geoffrey Yeo puts it, original order gives idea about the complexity of ordering and about the methods of representation of records by their creators or managers. Yet, the original order is not sufficient to describe the interrelationships of records. In order to interpret the relations between the documents, "the shift from arrangement to description" is necessary.[265]

In this day and age, digitization process is of growing importance. Large amounts of documents build up the archives are stored in digital environments. Max J. Evans in his article titled "Archives of the People, by the People, for the People" suggests that:

> For the archivist, the Information Age means many more records to inventory, appraise, accession, and process. But it suggests to the rest of the world that all information will be easily and quickly available. The Internet promises to increase the public's awareness and use of archives and historical records— a future I think we all want to encourage.[266]

Evans argues that if description is to be done at document level among the large mass of items, issues related to cost and time come forth. Finding a solution for effective use of time and reducing cost is essential. Archivists' cooperation with commons is beneficial for the process of description, as well as for a better understanding of user demands. Evans asserts that "archivists can recruit, train, and manage a corps of volunteers to index their collections."[267] Evans remarks on the fact that "this is not a new idea" and that "archives large or small rely on

---

[263] Op.cit., Geoffrey Yeo, 2010, pp. 90-91.

[264] Ibid., p. 91.

[265] Ibid., p. 92.

[266] Op. cit., Max J. Evans, 2007, pp. 387-400.

[267] Ibid., p. 394.

volunteers."[268] Nevertheless, what is new is the strategic model for organization of archives that is as Evans calls it "commons-based peer production." That new system allows users to define the intellectual access level rather than the archivist who have been responsible making the judgments.[269]

Another issue related to retrieval in the digital environment is finding the desired information effectively through descriptions. Yeo talks about browsing, navigating and searching as acts serving to the purpose of retrieval in the digital environments.[270] He further investigates the differences of them by giving reference to Richard H. Lytle's approach to access. Lytle in his article "Intellectual Access to Archives" divides subject retrieval methods into two: (1) Provenance (P) Method and (2) Content Indexing (CI) Method. Lytle clarifies the differences between P and CI methods as follows:

> Subject retrieval in the P Method proceeds by linking subject queries with provenance information contained in administrative histories or biographies, thereby producing leads to files which are searched by using their internal structures…Subject retrieval in the CI Method matches subject queries with terms from an index or catalog.[271]

Yeo correlates provenance method with browsing and navigating, and content indexing method with searching. Both methods are required for retrieval of an item.[272] Yeo, like Evans draws attention to the benefits and necessity of consulting with the users of an archive. Users with different background prefer different methods, either search or browse functions. Archivists should consider user demands, hence peer production gains significance. Standards like EAD and

---

[268] Ibid.

[269] Ibid.

[270] Op.cit, Geoffrey Yeo, 2010, p. 102.

[271] Richard H. Lytle, "Intellectual Access to Archives: I. Provenance and Content Indexing Methods of Subject Retrieval, <u>The American Archivist,</u> Winter 1980, p. 64.

[272] Op.cit., Geoffrey Yeo, 2010, p. 102.

MARC allows choices for different approaches. Evans claims that description done by using EAD and MARC standards "provides meaningful but high-level access points." Transferring the archives onto the Web provides access to the collections unknown before.[273]

Archives in the digital environments are created by consideration of aggregate level. Evans argues that archival digitization deals with digitizing "entire archival components" on the Web:

> As a practical matter, archivists alone cannot do most systematic, item-level, metadata collection. Indeed, it should not even be their responsibility. Instead, archivists must continue to work with archival aggregations—with the forest, not the trees. They must, however, also organize and facilitate item-level describing and indexing projects.[274]

For the item level description, volunteering users participate in the process. Evans indicates that an archive becomes "Archives of the People" when users decide on the items to be digitized.[275] Archival customers, historians, genealogists, students, and others as volunteers contribute to the description of individual items; while archivists are responsible for organizing the process and are working "with archival aggregations."[276]

4.4. Photographs of METU Campus

The METU Campus photographs will be the materials of the Visual Archive of METU. The archive will be composed of architectural photographs to offer an architectural history writing for METU. The key elements of archival thought defined by Michel Foucault and Walter Benjamin will be addressed in order to

---

[273] Op.cit., Max J. Evans, 2007.

[274] Ibid., pp. 393-394.

[275] Ibid., p. 395.

[276] Ibid., p. 394.

understand the access, collection and classification processes applied to the photographs.

The steps for the archiving to be taken are, how Benjamin identified referring to the book collection, "collecting" and "organizing." He claims that what governs a book collection is disorder. The order can be achieved by cataloging, that is organizing, the items in a collection.[277] The acquisition of books requires consideration of a book's catalog values such as the date, place, format, and the previous owners of it.[278] There is a strong relation between the intention of a book collector and the formation of a visual archive. The organization of the archive requires "classification," which can be made according to different themes, dates, and the owners of each piece of it.

Classification comes from natural history as a technique used by natural historians and scientists for Foucault. In his book The Order of Things he talks about "a new way of making history" beginning with The Classical age.[279] Foucault states that the historians' duty was telling what they learned as it was. He takes the botanical and zoological collections begun to be formed in Classical age as the base of his point about the shift in the "way of making history."[280] More than mere showcase of the past, the history from then on dealt with grouping the species according to their characteristics in common, which also means analyzing them.

As stated earlier in the Chapter I, the common purpose behind the establishment of visual archives of architectural institutions is engendering a "pragmatic" and "accessible" tool for the use of researchers. The archiving process of the RIBA is congruent with what is aimed in this study for the establishment of METU's visual

---

[277] Op. cit., Walter Benjamin, 1968, pp. 59-60.

[278] Ibid., p. 60.

[279] Op. cit., Michel Foucault, 1970, "Classifying," p. 131.

[280] Ibid.

archive. The steps followed by RIBA for the formation of an archive will be taken as the base for the formation of the Visual Archive of METU.

4.4.1. Access and Collection

Access has a bilateral implication to be considered with regard to the formation and the use of the archive. For the formation of the archive, there is the need to access the relevant sources to get the materials to be included in the archive. For the use of the archive, the researcher needs for retrieval gain importance.

Access to the archival documents for creating a collection requires connection to different kinds of sources. An archive which is founded with the intention of aiding architectural history studies will receive its materials from the related sources. As the aim of this study is to found a Photographs Archive at METU, the elements will be the METU photographs. Hence, the sources might be the archives of the students, alumni, administrative officials, architects and founders of the campus.

The existing GİSAM archive provides a loose, yet the most comprehensive collection of photographs. The anonymous photographs of the campus accumulated within the body of GISAM reveal the construction processes, the inhabitants of the campus and the buildings, and the activities they take part, how they use the campus space, the educational and the leisure activities. Some of the photographs are the images of ID cards of the students or signed documents and hand writings of people. These different purpose images are the evidences of the diversity of the suppliers of the photographs. Similar to the RIBA archives, METU's imminent Visual Archive might receive donations from every possible source for the sake of diversity to be achieved within the archival space.

The periodical titled <u>ODTÜLÜ</u>, which is published twice a year, has a section that is spared for the photographs associated to METU which are contributed by

photographers. In that section named "ODTÜ Güzeldir" ("METU Is Beautiful."[281]) the photographs related to METU is included. The photographs are donations by a different people in every issue. This proves that a publication under the authority of an institution can gather required material. Hence, in case of formation of an institutional body, donations may be accepted from photographers so that diverse points of view regarding the history of METU can be gathered and the collection will evolve as an ever-growing archive.

4.4.2. Classification

Classification, to recall once more Benjamin's approach, is organization of the collected material. Library of Congress delineates the codes and rules for the organization of the information regarding to single items of a library as well as for the organization of these items within the whole. RIBA archives use MARC standard prepared by the Library of Congress for the common use by the libraries worldwide. It is indicated in the brochure, which is prepared to give information on the MARC standard, that "Using the MARC standard prevents duplication of work and allows libraries to better share bibliographic resources."[282]

A recent enterprise regarding to formation of an archive at METU is the formation of an electronic database called "METU Library Visual Media Archive," which provides access to photographs related to the METU campus. Different from the GİSAM archive, it provides access to the photographs it contains via the internet. Yet, these photographs also lack description so as to give the user the chance of retrieval. Researchers in order to be able to use an archive should access to the items of that archive. Collection of the material would not suffice to achieve this necessity. Classification of the objects is required for the retrieval purposes.

---

[281] Translation by the author.

[282] Library of Congress, MARC Standards, "Understanding MARC Bibliographic Machine-Readable Cataloging," Part II: "Why Is a MARC Record Necessary?" [Internet, WWW], http://www.loc.gov/marc/umb/ (Retrieved, 11 February 2012)

The catalog cards used in RIBApix database outline an exemplar structure to be used for the description and thus the classification and cataloging of the archival material. The archival materials of the Visual Archive of METU comprise first and foremost the photographs of the campus that are held in GİSAM Archives. RIBA example is pragmatically appropriate. Including the contribution of the volunteers in the archiving process is considered to be aiding the comprehension of and therefore response to the user needs.

Classification is to be done regarding what is understood from a photographic image. When a photograph belongs to an archive, it undertakes an institutional mission of documentation. Photograph as an archival object needs a more specific definition other than its conventional meaning. The documentary purpose of a photograph can be based upon the "message" received from it. According to Barthes, a "message" is constituted by three components which are "a source of emission, a channel of transmission, and a point of reception."[283] In accordance with Barthes' discussion on "the press photograph" the equivalents for these components are the people who do the classification and description, the visual archive and the researchers as the users of the archive respectively. Barthes renders it crucial to structurally analyze the photographic message. The structure of the message composing of two components defines the way how the photographs with their descriptions are located in the archive. Two components of the photographic message are defined by Barthes as follows:

> Naturally, even from the perspective of a purely immanent analysis, the structure of the photograph is not an isolated structure; it is in communication with at least one other structure, namely the text – title, caption or article – accompanying every press photograph. The totality of the information is thus carried by two different structures (one of which is linguistic). These two structures are co-operative but, since their units are heterogeneous, necessarily remain separate from one another: here (in the

---

[283] Roland Barthes, "The Photographic Message," <u>Image, Music, Text</u> / Roland Barthes; essays selected and translated by Stephen Heath, New York: Hill and Wang, p. 15.

text) the substance of the message is made up of words; there (in the photograph) of lines, surfaces, shades.[284]

Photograph should be considered as integrated to their descriptions. Photograph is never an isolated structure; it requires its complementary component which is the description, the textual structure. The two components of the photographic message jointly make the photograph the document of an archive. The identity of a photograph becomes complete when its classification is done and when it is put into its exact place by means of its textual description.

The informational "signposts" mentioned in the previous chapters are operational to serve to as description and classification purposes. In order to diminish the space the signposts occupy for the sake of effective use of space, the standard tags created by Library of Congress can be used **(Figure 23).** The most frequently used tags are specified as in the **Figure 24**. The tags are the abstractions and a representation technique for the descriptions of the records.

---

[284] Ibid., p. 16.

Record with MARC Tags

"SIGNPOSTS"	DATA
100 1# $a	Arnosky, Jim.
245 10 $a	Raccoons and ripe corn /
$c	Jim Arnosky.
250 ## $a	1st ed.
260 ## $a	New York :
$b	Lothrop, Lee & Shepard Books,
$c	c1987.
300 ## $a	25 p. :
$b	col. ill. ;
$c	26 cm.
520 ## $a	Hungry raccoons feast at night in a field of ripe corn.
650 ## $a	Raccoons.
900 ## $a	599.74 ARN
901 ## $a	8009
903 ## $a	$15.00

Figure 23. Record with MARC Tags, Library of Congress, MARC Standards, "Understanding MARC Bibliographic Machine-Readable Cataloging"
Source: http://www.loc.gov/marc/umb/ [Retrieved, 11 February 2012]

010 tag	marks the **Library of Congress Control Number** (LCCN)
020 tag	marks the **International Standard Book Number** (ISBN)
100 tag	marks a **personal name main entry** (author)
245 tag	marks the **title information** (which includes the title, other title information, and the statement of responsibility)
250 tag	marks the **edition**
260 tag	marks the **publication information**
300 tag	marks the **physical description** (often referred to as the "collation" when describing books)
490 tag	marks the **series statement**
520 tag	marks the **annotation or summary note**
650 tag	marks a **topical subject heading**
700 tag	marks a **personal name added entry** (joint author, editor, or illustrator)

Figure 24. The Most Frequently Used MARC Tags, Library of Congress, MARC Standards, "Understanding MARC Bibliographic Machine-Readable Cataloging"
Source: http://www.loc.gov/marc/umb/ [Retrieved, 11 February 2012]

CHAPTER V

CONCLUSION

Establishment of a visual archive must be in correlation with all hitherto discussed considerations of theory of history, theory of document, and the archival space as a pragmatic and a conceptual construction. An archive is both a pragmatic and conceptual tool for researchers. First, archive is an architectural space. In that sense it is a "spatial construction." Second, archive, as a re-productive and organizing construction, works along conceptual thinking. Forming a conceptual framework and inserting the photographs into that system are two complementary acts of forming an archive. Therefore the formation of an archive is a technical process, but at the same time it is conceptual. In turn, without conceptual considerations, technical process could not function.

The formation of an archive is actually more than the act of formation itself. As Foucault puts forth, archive is "the general system of the formation and transformation of statements."[285] Formation of an archive is the process of selecting photographs, collecting and organizing - that is classifying - them. Within the boundaries of conceptual approach in order to read the photographs, archive is in a constant transformation. Hence the word "formation" when it is said "formation of an archive" implies both formation and transformation processes. An archive is an incomplete project, since it makes use of the "rules of formation" which are specified by Foucault as "conditions of existence (but also of coexistence, maintenance, modification, and disappearance) in a given discursive

---

[285] Op. cit., Michel Foucault, 1969, "The Historical *a priori* and the Archive, p. 130.

division."[286] The existence and the coexistence of the objects within an archive, the alteration and even the disappearance of them will create another consequence. The archive becomes a "narration" by the author, who constantly changes his/her "position" or the location of the objects s/he arranges. The objects are the architectural photographs. The architectural photographs are located on "tables" which are defined by Foucault as different layers of interrelations, on which archaeological analysis operates. The photographs exist on these interrelated layers depending on "the rules of formations.[287]

Architecture, when taken as an object, needs to be explained historically; and also, it explains historical events. Firstly, architecture is to be explained. To explain architecture, "narration," as a technique manifested by Pierre-Alain Croset in his article "The Narration of Architecture," can be construed. As stated before, history writing is a re-production. Spatial experience seems to be the only way to explain and appreciate architecture. However, since the architectural experience cannot be re-produced, architectural history requires a method to deliver the "specific quality" of architecture. That "specific quality" is explained by Croset as the "temporal" experience of architecture. Croset defines "narration" as the only way to transfer the temporal experience of architecture and claims that it is a representation technique capable of representing architecture "in all its dimensions" or evoking "all the perceptions the body senses inside the building."[288]

Photographic images substitute the words in a textual narration. An archive of photographs is in that sense seen as a visual re-production of architectural history. Blau and Kaufman emphasize the fact that architectural images never exist as a

---

[286] Ibid., Michel Foucault, 1969, "Discursive Formations," p. 38.

[287] Ibid.

[288] Pierre-Alain Croset, "The Narration of Architecture," in ArchitectuReproduction, New York: Princeton Architectural Press, 1988, p. 202.

single item; they are always part of a group. In authors' terms, "the serial context of the group" is essential in placement of an image into a group. That serial character allows a "linear" and "narrative" presentation.[289] An image can figure in more than one group, and each time it bears another meaning.[290] In that way, every different location of a photograph also transforms the entire archive.

The interpretation of the readers becomes the narration of their own inferences. The photographs are the constituting objects within the archive. An archive operates as a whole. The purpose of this study is not the comprehension of what is told in every individual photograph. Photographs are the fragments of a collection, and they gain significance only within an archival context as fragments of that archive. As Susan Hiller pointed out, the archive of objects, which is a conscious collection, has its own narration, within a boundary determined by the archivist.[291] This boundary is the framework which is created to contain and bind each object together. Each object becomes a part of that collection; as a result, the object gains another meaning different from its previous situation. A photograph is drawn into a different context, which is an archive, from its initial context, which was previously another archive.

Archive is a timeless construction. Foucault lays emphasis on the characteristic of an archive, library, and museum as being actual spaces. Thus they are not utopic but heterotopic spaces. An archive as a heterotopic space, as defined by Foucault, "accumulates the different periods of time" in one place. The concept of a "time capsule" discussed by Foucault clarifies the condition of an archive as storage of knowledge that is disconnected from the "traditional time" and hence is protective of the temporal damage on the archival documents caused by time. It is always the

---

[289] Op. cit., Eve Blau and Edward Kaufman, 1989, p. 14.

[290] Ibid., p. 13.

[291] Op. cit., Susan Hiller, 1994, p.42.

present time where history is read and interpreted. Regardless to the time of its scrutiny, the archive arises as a medium for architectural history writing.

Archive is first and foremost an architectural space. The definition of archive as a heterotopic space, which provides a conceptual basis for the comprehension of archive, emanates from the fact that archive is essentially a real space. An archive requires a designed architectural space. It is a generative space, thus it can spatially be provided and organized according to the necessities of its objects; but the most important consideration is the supply of necessary environmental conditions.

Therefore, based on the conceptual analyses of the archive and the document, the architectural space and the environmental conditions of an archive have to be decided thoroughly. RIBA archives, as Jonathan Makepeace notes, are carefully controlled against the harmful factors. The figures appear in the archives of Prof. Dr. Ayşen Savaş displays the spatial character of RIBA's archival spaces. **Figure 25** indicates that the archival storage space for the photographs should be avoided from the exposure to the direct sunlight, and storage boxes should be supplied for the protection of photographs from possible damages that can be caused by dust, humidity, and temperature. Precautions against even minor possibilities of the change of conditions, though controlled by the air conditioning systems, must be taken. The photographs should be kept in "a cool, dry, well-ventilated storage environment."[292]

For the storage of the photographs, "chemically stable plastic or paper folders or pockets, free of sulphur, acids, and peroxides, are recommended."[293] Cased items should be kept in their original cases; prints, negatives and cased items should be placed in different holders. The handling and access to the photographic images

---

[292] The National Archives, "Caring For Your Photographs," The Institute of Paper Conservation, [Leaflet accessed through Internet, WWW, http://www.nationalarchives.gov.uk/records/caring-for-your-records.htm, (Retrieved, 13 December 2011)]

[293]Ibid.

Figure 25. RIBA Archives, interior views.
Source: Archives of Ayşen Savaş.

should be under control. While handling the photographic images, it should be assured that the hands are clean. When necessary, gloves for handling the photographs should be wore. Marking photographs with ink should be avoided, and when necessary a pencil should be used onto the back of the photograph. Supporting boards should be used for careful handling for photographs.

At this point, it is relevant to bring into question the paradox of order and disorder. Schellenberg defends that the growth of an archive can be assimilated to a growing organism in nature. The arguments of Foucault justify the necessity of such natural growth that can likewise be observed in the process of archiving. Foucault sees discontinuity as the principle of the new approach to history and history writing, and thus as an inseparable part of the definition of an archive. The discontinuous

character imposes the formation, transformation, appearance and disappearance of the archival objects.

While Foucault emphasizes discontinuity as a principle of discursive formations, he also bases his arguments regarding historical studies on classification. Classification, in archival context, is organization; and in that sense it denies discontinuity, by bringing a definition to the objects of historical study. Therefore, the classification of the archival objects remained as a conceptual way of thought. Throughout the study, it is understood that classification regarding the content of a photograph cannot be done, because the content of the photographs cannot be determined properly to locate them within an archival system. The meaning of the term "archive" relies upon its discontinuous character. Hence, production of a consummate archive is impossible. That is the reason why at the end of this research, an exemplary archival model could not be provided.

This research suggests a conceptual framework for the establishment of a possible archive and claims to be a guide for the spatial requirements for archival spaces. The departure point is the need for a visual archive for METU, and the primary source of a prospective archive is the current GİSAM archives. However, other possible sources are to be investigated for contribution, since existing sources are never sufficient for such a construction. An archival construction, which is supposed to be a valuable source for research, must offer an extensive scope. The photographs offer diverse points of view and are made up of diverse subjects. Classification deemed to be a fundamental step of the establishment of an archive. Nevertheless, the diversity included in the photographs themselves makes this process a difficult challenge. Throughout the research process it has got obvious that classification process relies upon the knowledge and background of the person who performs that process. Classification does not have a single accurate method, so it is impossible to produce a single possible result. Since an archive is an artificial construction, it is based on the order brought by the specific archivist who forms that specific archive. Among innumerable possibilities of classification,

every different approach will result in a different archival project. Each and every endeavor to re-arrange the content of the archive will construct another architectural history within the context of another archive.

REFERENCES

On Theories of Art (Photography):

Ackerman, James S. "On the Origins of Architectural Photography," In <u>This is not Architecture: Media Constructions,</u> ed. Kester Rattenbury, London: Routledge, 2002, pp. 207-222.

Allen, Stan. <u>Practice: Architecture, Technique and Representation,</u> London and New York: Routledge, 2003, pp, 123-143.

<u>Architecture and its Image: Four Centuries of Architectural Representation: Works from the Collection of the Canadian Centre for Architecture,</u> ed. Eve Blau and Edward Kaufman, Montreal, Canada: Canadian Centre for Architecture; Massachusetts: The MIT Press, 1989.

Arnheim, Rudolf. "The Two Authenticities of the Photographic Media," <u>Leonardo,</u> Vol. 30, No.1, 1997, pp. 53-55 (This article first appeared in 1993 in <u>The Journal of Aesthetics and Art Criticism,</u> 51 No. 4, pp. 537-540).

Barthes, Roland. <u>Camera Lucida: Reflections on Photography,</u> New York: Hill and Wang, 1981.

Barthes, Roland. <u>Image, Music, Text,</u> essays selected and edited by Stephen Heath, New York: Hill and Wang, 1977.

Benjamin, Walter. <u>Illuminations: Essays and Reflections,</u> ed. Hannah Arendt, New York, Harcourt: Brace & World, 1968.

Berger, John. <u>Ways of Seeing,</u> London: British Broadcasting Corporation and Penguin Books, 1972.

Colomina, Beatriz. <u>ArchitectuReproduction,</u> New York: Princeton Architectural Press, 1988.

Colomina, Beatriz. <u>Privacy and Publicity: Modern Architecture as Mass Media,</u> Cambridge Mass: MIT Press, 2004.

Crary, Jonathan. <u>Techniques of the Observer: On Vision and Modernity in the Nineteenth Century,</u> Cambridge Mass: MIT Press, 1990.

Evans, Robin. "Architectural Projection," in Eve Blau and Edward Kaufman (eds.), <u>Architecture and Its Image: Four Centuries of Architectural Representation Works from the Collection of the Canadian Centre for Architecture,</u> Montreal, Canada: Canadian Centre for Architecture, 1989.

Hill, Jonathan. "The Death of the Author," in Chapter 13: "The Creative User", <u>Actions of Architecture: Architects and Creative Users,</u> London and New York: Routledge, 2003.

Malraux, André. <u>Museum Without Walls,</u> translated from the French by Stuart Gilbert and Francis Price, 1967, translation of *Le Musée Imaginaire* originally published in France by Éditions Gallimard in 1965, Garden City, New York: Doubleday & Company, Inc.

Pare, Richard. <u>Photography and Architecture: 1839-1939,</u> Montreal, Canada: Canadian Center for Architecture; New York: Callaway Editions, 1982.

<u>Photography Theory,</u> ed. James Elkins, New York, London: Routledge, 2007.

Savaşır, Gökçeçiçek. <u>Re-Framing Architecture: METU Faculty of Architecture and Its Photographic Reproductions,</u> Ankara: A Thesis Submitted to the Graduate School of Natural and Applied Sciences of the Middle East Technical University, 2001.

Sontag, Susan. <u>At The Same Time: Essays and Speeches,</u> New York: Farrar, Straus, and Giroux, 2007.

Sontag, Susan. "Photography: A Little Summa," in Paolo Dilonardo and Anne Jump (eds.), <u>At the Same Time: Essays & Speeches,</u> New York: Farrar Straus Giroux, 2007.

On Archive:

Archives, Documentation, and Institutions of Social Memory: Essays from the Sawyer Seminar, ed. Francis X. Blouin Jr. and William G. Rosenberg, Ann Arbor, Michigan: The University of Michigan Press, 2006.

Benjamin H. D. Buchloch, 1993, "Gerhard Richter's Atlas: The Anomic Archive," in Charles Merewether (ed.), The Archive, 2006.

Evans, Max J. "Archives of the People, by the People, for the People," The American Archivist, Vol. 70, Fall/Winter 2007.

Foucault, Michel. "Of Other Spaces," translation by Jay Miskowiec, in Diacritics, Vol. 16, No. 1. Spring, 1986.

Foucault, Michel. The Archaeology of Knowledge, London: Tavistock Publications, 1972.

Foucault, Michel. The Order of Things: An Archaeology of the Human Sciences, a translation of *Les Mots et les choses*, New York: Vintage Books, 1970.

Hiller, Susan. 1994, "Working through Objects," in Charles Merewether (ed.), The Archive, London: Whitechapel, Cambridge, Massachusetts: MIT Press, 2006.

Lytle, Richard H. "Intellectual Access to Archives: I. Provenance and Content Indexing Methods of Subject Retrieval, The American Archivist, Winter 1980.

Savaş, Ayşen. Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions, Massachusetts Institute of Technology, September 1994. (in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy).

Schellenberg, T. R. Modern Archives: Principles and Techniques, Chicago: The University of Chicago Press, 1956.

Sekula, Allan. 1986, "The Body and the Archive," in Charles Merewether (ed.), The Archive, London: Whitechapel, Cambridge Massachusetts: The MIT Press, 2006.

The Archive, ed. Charles Merewether, London: Whitechapel, Cambridge, Massachusetts: The MIT Press, 2006.

The e-mail response from Jonathan Makepeace, Assistant Curator, Photographs Collection, Royal Institute of British Architects, e-mail reply to my enquiry about the RIBA Photographs Collection, (Received, 27 January 2012)

The web page of The British Standard (BS) 5454:2000 Recommendations for the Storage and Exhibition of Archival Documents: http://arkadya.files.wordpress.com /2010/04/bs5454.pdf, (Retrieved, 14 December 2011)

The web page of the CCA Collection: http://www.cca.qc.ca/en/collection, (Retrieved, 30 November 2011)

The web page of the Getty Research Institute: http://www.getty.edu/research/ (Retrieved, 30 November 2011)

The web page of the GİSAM: "METU's Media Studio:" http://gisam.metu.edu.tr/node/1 (Retrieved, 1 December 2011)

The web page of the Library of Congress, MARC Standards, "Understanding MARC Bibliographic Machine-Readable Cataloging," Part I: "What Does MARC Mean?" [Internet, WWW], http://www.loc.gov/marc/umb/ (Retrieved, 11 February 2012)

The web page of the Merriam Webster Dictionary: An *Encyclopædia Britannica* Company: http://www.merriam-webster.com/

The web page of the METU Library Visual Media Archive: METU Campus History with Photographs: http://ww2.lib.metu.edu.tr/gallery/index.php/FOTOGRAFLARLA-ODTU-YERLESKESI-TARIHI (Retrieved, 20 July 2012)

The web page of The National Archives, UK, "Caring For Your Photographs," The Institute of Paper Conservation, [Leaflet accessed through Internet: http://www.nationalarchives.gov.uk/records/caring-for-your-records.htm, (Retrieved, 13 December 2011)]

The web page of the National Archives, the UK, "Planning a New Record Repository," June 2004, Crown Copyright. [Leaflet accessed through Internet: http://www.nationalarchives.gov.uk/information-management/guidance/a.htm, (Retrieved, 13 December 2011)]

The web page of the National Archives, the USA: http://www.archives.gov/preservation/internal/index.html, (Retrieved, 8 December 2011)

The web page of the National Archives, the USA, "NARA's Specifications for Housings Enclosures for Archival Records," web version, 1999, based on "Specifications for Housing Enclosures for Archival Records," Preservation Information Paper Number 2, published by the National Archives and Records Administration, Washington, DC, 1991-1996. [Leaflet accessed through Internet: http://www.archives.gov/preservation/technical/, (Retrieved, 8 December 2011)]

The web page of the RIBApix: http://www.ribapix.com/index.php, (Retrieved, 1 December 2011)

The web page of the Society of American Archivists, "Glossary:" Richard Pearce Moses, http://www.archivists.org/glossary/index.asp, [Retrieved, 8 February 2012]
The web page of the Society of American Archivists: Richard Pearce Moses, http://www.archivists.org/glossary/index.asp, (Retrieved, 28 December 2011)

The web page of the UNESCO, Memory of the World Programme, Safeguarding the Documentary Heritage: A Guide to Standards, Recommended Practices and Reference Literature Related to the Preservation of Documents of All Kinds, chapter IV "Photographic Materials," in George Boston (ed.), Milton Keynes, United Kingdom, April 1998. [http://www.unesco.org] (Retrieved, 16 December 2011)

The web page of the V&A+RIBA Collections: http://www.vam.ac.uk/content/articles/v/vam-riba-collections/, (Retrieved, 1 December 2011)

Walter Benjamin's Archive, ed. Ursula Marx, Gudrun Schwarz, Michael Schwarz, Erdmut Wizisla, London, New York: Verso, 2007.

Yakel, Elizabeth. Young Rieh, Soo. St. Jean, Beth. Markey, Karen. Kim, Jihyun. "Institutional Repositories and Institutional Repository: College and University Archives and special Collections in an era of Change," The American Archivist, vol. 71, Fall/Winter 2008.

Yeo, Geoffrey. "Debates About Description," in Currents of Archival Thinking, Terry Eastwood and Heather MacNeil (eds.), Santa Barbara, California: Libraries Unlimited An Imprint of ABC-CLI, LLC, 2010.

On Foucault:

Downing, Lisa. The Cambridge Introduction to Michel Foucault, Cambridge: Cambridge University Press, 2008.

Foucault: A Critical Reader, ed. David Couzens Hoy, Oxford, UK; New York, NY, USA: B. Blackwell, 1986.

Mills, Sara. Michel Foucault, London and New York: Routledge, 2003.

O'Farrel, Clare. Michel Foucault, London, Thousand Oaks, New Delhi: Sage Publications, 2005.

On Architectural History:

Anılar: Bir Sözlü Tarih Çalışması, ed. Sevgi Aktüre, Sevin Osmay, Ayşen Savaş, Ankara: ODTÜ Mimarlık Fakültesi, 2007.

Arnold, Dana. "London Bridge Revisited," in Dana Arnold and Andrew Ballantyne (eds.), Architecture as Experience: Radical Change in Spatial Practice, London and New York: Routledge, 2004.

Arnold, Dana. "Preface," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), Rethinking Architectural Historiography, London and New York: Routledge, 2006.

Ballantyne, Andrew. "Architecture as Evidence," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), <u>Rethinking Architectural Historiography,</u> London and New York: Routledge, 2006.

Borden, Iain. Rendell, Jane. "From Chamber to Transformer: Epistemological Challenges and Tendencies in the Intersection of Architectural Histories and Critical Theories," <u>Intersections: Architectural Histories and Critical Theories,</u> London and New York: Routledge, 2000.

Cadava, Eduardo. <u>Words of Light: Theses on the Photography of History,</u> Princeton, New Jersey: Princeton University Press, 1997.

Cohen, Jean-Louis. "The Emergence of Architectural Research in France," 1987, <u>Journal of Architectural Education,</u> vol. 40, n.2 (Jubilee issue 1987), pp. 10-11.

Croset, Pierre-Alain. "The Narration of Architecture," in <u>ArchitectuReproduction,</u> New York: Princeton Architectural Press, 1988.

Forster, Kurt W. "Editor's Introduction," <u>Oppositions,</u> Monument/Memory, fall 1982:25, published for The Institute for Architecture and Urban Studies by Rizzoli, New York.

Güven, Suna. "Frontiers of Fear: Architectural History, the Anchor and the Sail," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), <u>Rethinking Architectural Historiography,</u> London and New York: Routledge, 2006.

Leach, Andrew. <u>Manfredo Tafuri: Choosing History,</u> Ghent: A&S Books, 2009.

Merewether, Charles, "Introduction: Art and the Archive," <u>The Archive,</u> 2006.

Rendell, Jane. "From Architectural History to Spatial Writing," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), <u>Rethinking Architectural Historiography,</u> London and New York: Routledge, 2006.

<u>Rethinking Architectural Historiography,</u> ed. Dana Arnold, Elvan Altan Ergut, and Belgin Turan, London and New York: Routledge, 2006.

Riegl, Alois. "The Modern Cult of Monuments: Its Character and Its Origin," translated by Kurt W. Forster and Diane Ghirardo, in <u>Oppositions,</u> Monument/Memory, fall 1982:25, published for The Institute for Architecture and Urban Studies by Rizzoli, New York.

Stieber, Nancy. Introduction to "Learning from Architectural History," <u>JSAH</u> vol. 65:1, March 2006.

Stieber, Nancy. "Space, Time, and Architectural History," in Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (eds.), <u>Rethinking Architectural Historiography,</u> London and New York: Routledge, 2006.