

## Contribution of the art of architectural space photography to tourism

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### Abstract

Tourism activities are carried out for sightseeing, sight, rest, entertainment and recognition purposes. Anything can be a issue of tourism. There is an intellectual side to rediscovering life, as well as being perceived as a leisure activity. It is important to promote tourism in order to increase the contribution of the economy, to diversify the activities and to spread it over various periods during the tourism year. In recent years tourism has increasingly been trying to be active through architecture. As in the case of Bilbao, a museum can change the fate of the city. Through architecture, cities can become brand cities. Tourism has recently begun to become active through architecture. This approach is concurrent approach with the transformation of "architectural space as a tourism subject" into photography art. Old city ruins, famous monuments (glass, churches, open-air theaters, museums, etc.) have always attracted people's attention. All these potential issues are field of interest of tourism photography. In summary, photographs of architectural works, to give information to those interested in these structures can be used. In other words, photography is a tool for tourism documentation. The basic reference to architectural photography should be this option. In the physical representation environment, architecture has an important function for tourism. Tourism through architectural photography promises us an experimental environment. Tourism is the point of intersection or intersection between architectural culture and popular culture through photography art. Architectural photography and tourism are carried to the physical and cultural areas of architecture. Photography is used extensively in all advertising and marketing activities aimed at increasing tourism. The majority of tourism photographs taken in tourist areas and activities play an important role in determining consumers' options before the holidays. This study will talk about the planning that should be done before taking photographs of tourism. Comparative examples shaping customer liking and preferences will be given from the architectural photographs that according to the customer's pleasures and preferences.

**Keywords:** Tourism, Architectural space, Architectural photograph art

## INTRODUCTION

### Historical Background

Tourism is the field of application that allows the exhibition design of all social, cultural and architectural products of the countries. In particular, with the increase in tourism mobility, promotional brochures and graphic products have become important and influential elements of various cognitive processes such as perceptions, beliefs, and purchasing decisions of the target group.

According to Lorenc, Skolnick and Berger [1], exhibition design architecture, environmental graphics, and printed graphics have the ability to combine a wide range of design disciplines. After the tourism promotional products attract the tourist mass, even after returning to the tourist country the photos, graphics (on-stand graphics) gain importance. Architectural and graphic products that tourist memories will revive should be simple, and should be dynamic enough to give the main idea [2].

The visual image created by the creative team nclude all visual materials. It is aimed that to place visual image in the viewer's mind by noticing it in the graphic products on the presentation product. These graphical products are flyers, brochures, files, fliers, CDs and packaging, postcards, bags and promotional products.

At this stage, architectural and architectural products have an important place in tourist promotional posters. Today, architecture and tourism are into a comprehensive relationship in tourism promotion. Tourism services constitute an important field of production and design in the architecture profession. In the discipline of architecture today, tourism structures are seen as a specialty under the name of "tourism architecture". Although the architecture-tourism relationship has not been discussed frequently in Turkey, it has an important place in the tourism movement in

the world. Much of the tourism potential of many developed countries is directed towards architectural products. Any kind of tourism activity towards architectural products enhances the tourism potential of developed countries. For this reason, architectural tours are important and unchanging parts of the tourism programs of the cities. The products of the architect presented to tourist mass and touristic activity vary depending on the tourist profile. Presented architectural products are made up of modern and contemporary structures as well as masterpieces that create attraction due to their great historical value. On the other hand, architectural activities are another important pillar of architectural tourism. Many cities are becoming important tourist attractions with architectural exhibitions, workshops, meetings; Organizations such as the London Architecture Week, Venice and Rotterdam Biennials, and the number of participants confirm this knowledge.

When literature studies on the concept of "architectural tourism" are examined, it is seen that the researcher academicians consider tourism object as a architectural value from different angles. When considering the developments such as the current situation in the world and the current developments in Turkey it is seen that different aspects and evaluations of the literature are made.

Abdi Güzer evaluates architectural tourism with its different projections in various cities and reveals that it can be perceived as the limit reached by the transformation of architecture into the consumption object. According to Güzer, there is a difference between architecture and architecture as a center of attraction. The function of architectural building as a tourism aimed makes it value in the culture environment. Yurtıcı is trying to make the economic policy of the architectural product which is now a tourist object. Expressing that architecture has

become a global value in a world developed by means of communication, Yırtıcı suggests that any kind of touristic movement in the near future will be meaningless. Ertuğ Uçar explores the intersection of architecture tourism and tourism architecture over “panorama tent”. Deniz İncedayı points out that certain topics are debatable in society in order to present architecture as a touristic value by questioning the concepts such as “protection” and “transformation” which stand in the intersection of tourism and architecture [3].

While architectural tourism is evaluated with different perspectives; the common point that academics and researchers meet is that tourism architecture can be presented as a touristic value. The city and its constitutions, in short, architecture is, above all, cultural and traditional accumulation, the physical representational environment that represents the values of this accumulation and forms continuity between generations. The presentation of this environment for tourism reinforces this continuity and representation relationship. Not only do certain centers form the center of gravity, but geographies where some regions are neglected also need presentation and visual presentation that will enable touristic mobility.

The artistic presentation of the architect is concepts that are nurtured, complement each other and complement each other. For this reason, especially in architecture, the presentation of the architectural work through photography art should not be perceived as an expression and expression environment independent of the technological construction environment that makes it. It is an effort to transform the background of modern architectural understanding, its structural system and its components into a language, a direct expression. The effort to transform the architectural language into a direct expression with the art of photography, the detailed information presented by the architectural products integrated with the art of photography in the context of visual information contribute to increase in the tourist mobility of the region.

Many cities are becoming important tourist attractions on this area. The masterpieces that having the great historical value they present are the important and unchanging parts of tourism programs. The dimensions of the architectural-focused tourism organizations and the number of participants confirm this knowledge.

## **MATERIALS and METHODS**

Planning for photography for identifying which aspects is effective your tourism building might best representative. Architecture is important especially for tourism brochures. You can want to emphasize highlight any specific concepts, architectural elements or other features. Thanks to photograph art, just as architecture is more than construction materials, photography goes far beyond the mechanics of focus, exposure, and composition. It requires an aesthetic aptitude for creating a unique and compelling presentation of a physical structure, and of course, requires planning and design. Photography plays a major role in defining how we come to know architecture and interior spaces. Because of the pivotal role that photography plays in understanding the built environment, in tourism brochures contribute to the promotion of tourism ensuring that finished images

In this study, some suggestions on how to make the experience of setting your tourism brochures as a visual style a good one will give. The study is a comparative study, a number of possible strategies for finding the right designs will explained with visual styles.

## **Architectural photography**

Joseph N. Niepce, who obtained the first photographic image in 1826, photographed a group of constellations from the balcony of his house. Because the first light sensitive surface was slow enough to detect moving objects. In the same period, other photographers who chose to follow him preferred not to take fixed objects such as architecture due to the low sensitivity of the first film. In the following years, with the production of fast films, portrait photography became more common, but architectural photography was never no backward. At the same time, the developing architectural education and the emerging architectural profession led to the progress of architectural photography. The architectural photography profession in professional sense, which is developing and institutionalized especially in America and England, has become a specialist school by itself today.

Architectural photography has an important place in both promotional photography and documentary photography. It requires a planned and disciplined work. While the architectural photograph is taken, the aesthetics and the structure effects on the structure should be determined consciously and then this effect should be transferred the photo. Architectural photography therefore basically begins by examining the discovery and perspective effects of plastic elements and their functions [4].

The purpose of the architectural photograph is to transfer the structures according to certain aesthetic values according to different purposes and approaches. Architectural photography can have many purposes. This purposes also changes depending on why the structure is photographed. A building structure can be photographed for a number of reasons, because the shots made to describe a construction and the shots made to describe its functions are different. So the first work of the photographer is to determine how to approach the subject before doing the work because there are various approaches to architectural photography and a meticulous photographer must find what is appropriate for each look.

A meaningful architectural photograph should not only show the architecture interestingly but also reflect the viewpoint of the architect [5]. Each structure requires a certain analysis in terms of the relation it establishes with the place, the region, the order, the regionalism / localism, the environmental structures and the natural environment. Every architect should solve this problem in different ways, while architectural photography should express photographic reasons for certain reasons behind this architectural narrative. Thus, the photographer will give priority to the features of the region and the architectural structure and give the message. The architectural photography through the photography art, the tourist masses can meet expectations and their needs from the touristic mobility by determining the necessities which the sense emphasis will increase with these messages.

A building structure is a formal composition with an apparent direction. Architectural details such as volumes, masses, massive details, windows, fringes, outcrops, and the relationship of these details to the structure that make up this may need to be conveyed to the photo. Such architectural details can increased the living experiencing of tourist, which had previously been knowledge of the region's architecture. From another perspective, successful visual architectural presentation and details could increase the curiosity of tourists.

The result of meeting photography with architecture, the structure is transformed into a simple aesthetic measure. This aesthetic criterion begins to become the narrator of a visible or invisible story belonging to the background [6].

At the same time, it plays an important role in evaluating of environment. The structure may be in a different geographical or topographical environment. In this case, the structure typologies vary. For example, the roofs of houses in snowy regions are made upright to avoid snow, and the flat roofs in low-rainfall areas is a result of climatic conditions. However, since the hard winds in our country usually come from the north, these facades are always kept closed and the south side is kept open for light. Appropriate perspectives that express how climate values affect building facades and facades may also need to be conveyed clearly to the photographer. The photographs to which almost all the features of the building are transferred allow the tourist masses who are looking at the photograph to have knowledge about the building in case they do not see it in three dimensions (Fig. 1).



**Figure 1.** Reflection of regional climate values in the photo (Greece)

In other words, in tourism photography, architectural structures are generally photographed in the following aims:

#### **Photographs taken to understand the Relationship with the Environment**

In some tour organizations, which are thought to be visited for the promotion of architectural culture, topography or environment play an effective role to define building with its location. Sometimes the environment in which a tree, a historical monument or other structure is found provides information about the structure and helps in defining the construction. In such situations the task of the photographer is not just take photograph it but to transfer it to the photo together with a good study of the environment. Culture-oriented tourism organizations are taking care to choose building examples that use photographs in their brochures, transfer them to the photo together with historical buildings around them, adapt to the surrounding historical fabric very well and create an architectural integrity (Figs 2, 3 and 4).



**Figure 2.** A photo describing the relationship of the build to its surroundings

(Social Insurance Institution in Zeyrek, Istanbul Regional Directorate Complex, a building worthy of Ağa Khan Architectural Award, Architect: Sedat Hakki Eldem)



**Figure3.** Salvador / Brazil city (Photo by James Stanfield)



**Figure 4.** Flickrriver, Putrajaya (Photo by Akira Takaue)

#### **Photographs to document urbanism**

Most of the tourist brochures contain photos of urban silhouettes that can appeal to the target tourist profile in order to document the harmony with the natural or historical environment of the city and to create a point of attraction to the city (Figs 5,6,7,8,9,10 and11).





Figure 5. Street perspective (Photo: Aslan Sarzeybek)

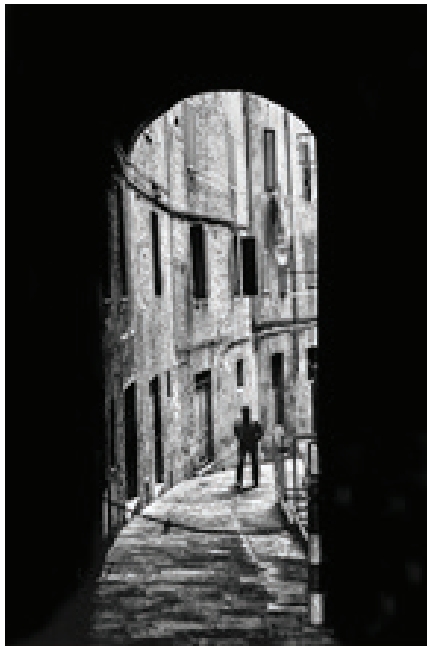


Figure 6. Street photography from Israeli Jewish neighborhood



Figure 7, 8. Limassol, Kıbrıs



Figure 9. Street photographs

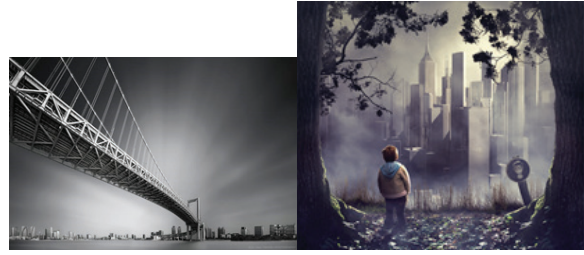


Figure 10, 11. Photograph: Akira Takaue

**Photographs to document archaeological constructions and excavations**

It is necessary to document the structure and other artifacts made throughout the history of humanity in order to convey them to later generations. Often these structures are photographed to document the whole of an archaeological site and its details or just a certain construction (Fig. 12).



Figure 12. Photographs to document archaeological constructions (Photograph: Akira Takaue)

**Photographs to document Architectural Structure Scale**

In these photographs, which are usually made for the promotion purposes of tourism structure, the purpose is to increase tourist perception.

In these photographs, it is aimed that in all perspectives and facades of construction from inside or outside are photographed in accordance with the request of the employer. If the building is a holiday village, the places where the activities in the holiday village, sports facilities, swimming pools, bars and discotheques are targeted towards the target audience must be absolutely photographed. For example, visualization of these space solutions with photographic artifacts enhances the success of relationship between tourism photography-architecture (Figs 13 and 14). Photographs, it is aimed that in all perspectives and facades of construction from inside or outside are photographed in accordance with the request of the employer. If the building is a holiday village, the places where the activities in the holiday village, sports facilities, swimming pools, bars and discotheques are targeted towards the target audience must be absolutely photographed. For example, visualization of these space solutions with photographic artifacts enhances the success of relationship between tourism photography-architecture.



Figure 13, 14. Photographs to document Architectural Structure



Figure 15. Photograph to document building inner space

In this direction; architectural photographs reveal the importance of the images obtained through the posters and brochures as it is thought that the tourism structure and the architectural circle can be located in the mind of the tourist masses and that the tourist can examine the information about it after leaving the rich part of the architecture. When it is thought that the tourist can examine the tourism brochure after the separation from the rich area in architecture; the importance of architectural photographs and photographs emerged on (Fig. 15).

#### Brochure Design

One of the most important graphic products in tourism promotion is brochure. "Brochures are prepared with the aim of providing comprehensive information about the product or service". [7] Unlike other graphical products they contain much more detailed written and visual information about the product. Purpose in tourism brochures is to inform the country, to create a positive image, to attract the attention of the audience, and to create a change of attitude in the desired direction to the target group. It is essential to present striking designs with realistic and impressive visuals, far from the exaggeration of the nature of the advertised country.

An illustrative visual language is often preferred in brochures. Especially in emotional expressions where photography is insufficient, illustration can reinforce

the narrative. When the illustration is integrated with architectural photography with rich visual appeal, it can be a very powerful advertising material. When rich architectural visuals in brochures and tourist posters meet special printing techniques and materials, they can be transformed into a strong art form.

According to Keser [8], brochure is a graphical presentation of an advertisement or announcement; as an idea, and as an art form used for the propagation of an ideology. In tourism posters; the most prominent images of the advertised country reflect in the posters. Especially different geographical and cultural features are emphasized on the poster. In general terms, when looking at tourist banners; untouched geographies, virtually is isolated from man (Fig. 16). The target group can be thought of as the country waiting for itself or 'feeling of belonging'. The name of the country is sometimes can be sloganized by is written it in very large punto on the poster.



Figure 16. Abstract landscape poster

In tourism brochures and posters, strong and rich architectural photography art is seen to be preferred to increase effectiveness and distinguish it from competing brochures. Tourism banners and brochures can also be transformed into entertainment vector images from time to time.

#### Entertainment vector images in architecture tourism

Architectural drawings and photographs adorned with old city street scenes, funny vector images and retro car images, are used in tourism brochures as old background series (Figs. 17, 18, 19 and 20).



Figures 17, 18, 19 and 20. Vector illustration of old French cities



**Design principles of architectural photography in tourism promotion brochures**

It is also very important that the architectural photographs to be included in tourism promotion brochures are designed as well as the quality of the photographs, and that the photographs are designed in the brochures. A few key design principles can help attract attention to architectural photography in the brochure and to communicate with tourists. The design principles are similar to a home plan for the architect. The application of some basic principles helps balance, create interest and communicate. Brochure design creates a balance between various objects, colors, texture and space on a page [9].

**Grouping**

Broken shattered images in the brochure are visually confusing. The reader cannot figure out where the eye will be placed or what information is related to each other. For this reason, it is important to separate small, manageable pieces of information. It is important that the related headings and subheadings coexist. It is necessary to grouping related items together visually, and allowing the reader to treat each piece as a unit as desired. At the beginning of grouping, irrelevant information should be separated by spaces, lines and borders (Figs.21and 22).



Figures 21, 22. Grouping

**Alignment**

You may not feel as if you are placing random items on the page - but if you are deliberately not aligning with anything on the page, you are doing exactly that.

Alignment, as in the group, is an arrangement that helps the reader to digest information. The imaginary line connecting the sculpted visuals strengthens the bonds of perception (Figs. 23 and 24).



Figures 23, 24. Alignment

**Contrast and Emphasis**

Designing the brochure title with high contrast help to emphasize the object of interest. If you want to shout your title to the sky, you should set it in a high contrast format. At the same time, you should increase the emphasis on large-sized font characters or contrasting background colors.

Contrast also allows natural grouping. A high-contrast image can be perceived as distinct from others (Fig.25)



Figure 25. Contrast and Emphasis

**White space**

The white space point to the gap between the design elements. The design of the white space created by adding a little transition to the graphical elements helps the reader's eye flow by easily passing one from one to another. Confusion among images creates a visual depletion. The white space is an antidote panel that creates a clean, open, inviting page (Figs. 26 and 27).



Figures 26, 27. White space

**CONCLUSION**

When attention is paid to the importance of tourist mobility in commercial and social life today, the importance of designing promotional images, posters, brochures and graphic products can be observed [10] notes that the last trend in visual and graphic design in the world is visual reminiscence and the goal is to communicate with the visitor.

In this direction; it is thought that the visual presentation can be placed in the mind of the tourist community and the information about it can be examined after leaving tourist visiting area. It can be said that the continuation of the promotion of the region / architecture, culture / social life / entertainment center can be provided, with these graphic / picture brochure or poster product, even after tourist community has left the tourist area.

Contrary to this situation, when it is considered that graphic / brochure products are examined by the target tourist community, the importance of brochure design arises.

After limited information given by sightseeing, tourist can reach detailed information of graphic product obtained from tourists' brochures and posters. In this regard, it is important to use photographs, illustrations or typography effectively in terms of the concepts created for the design in the creation of the visual language. Special printing techniques and different material selections are worthy to

be examined in the long run. Architectural photography and graphic design are the factor that determines how a message is perceived, making it more transparent and drawing attention to a point or providing a different perception.

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