THE "ORDER OF THINGS" IN MEDIA CUBE: TRANSPARENCY AS A DESIGN TOOL IN NTV NEWS STUDIO

A THESIS SUBMITTED TO
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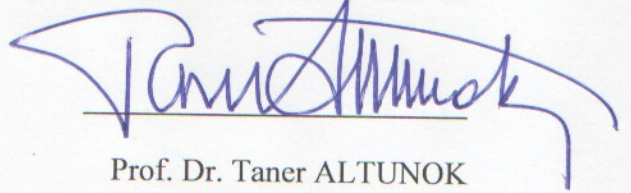SCIENCES OF
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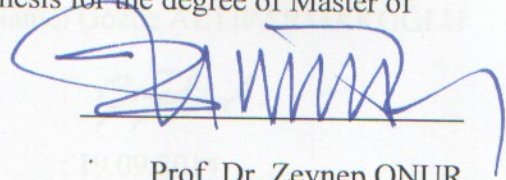Title of the Thesis   :The "Order of Things" in Media Cube: Transparency as a Design Tool in NTV News Studio

Submitted by **Gözde ALTIPARMAKOĞLU**

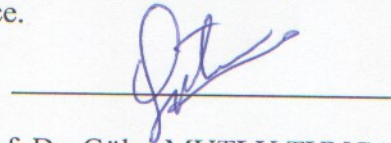Approval of the Graduate School of Natural and Applied Sciences, Çankaya University

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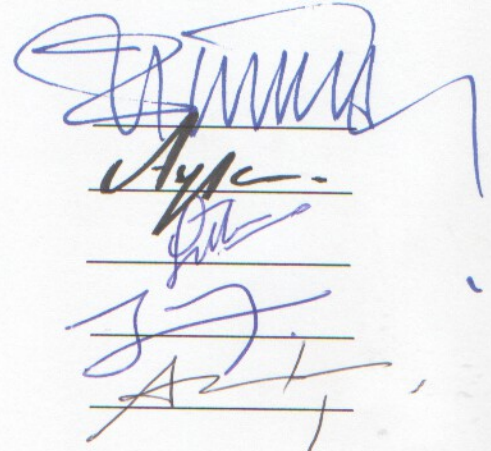
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ABSTRACT

THE "ORDER OF THINGS" IN MEDIA CUBE: TRANSPARENCY AS A

DESIGN TOOL IN NTV NEWS STUDIO

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In this study, the design of NTV News Studio, which is qualified as a revolution with respect to news studios and selected as the 2011′s best set of the year in the Set Madness competition arranged by Newscast Studio in USA is analyzed as architectural. Considering the news studio designs in general, although some technological modifications have been made, a traditional approach has been continued from past to present. The new news studio of NTV on the other hand brings a different and innovative approach to these traditional designs. The purpose of this study is to determine the innovations brought by NTV News Studio and probing the reasons for its being qualified as a "revolution".

In this context, in the introduction of the study consisting of four main sections, employing a methodology benefiting from the interpretations by Michel Foucault in his book "Order of Things" about how Diego Velazquez's painting Las Meninas has changed a conventional order, the order of NTV News Studio was analyzed and the elements changing the conventional order were determined. Based on the results of this analysis, the "transparency" of the studio stands out as the most important element changing the order. Accordingly, in the second section of the study, transparency concept was addressed in every aspect and the uses in architecture of its different meanings were reviewed. Using the information obtained, the transparency of NTV News Studio was reviewed with its different meanings in the third chapter and some positive and negative effects of the transparent identity of the design on the employees and spectators were addressed. In the fourth and last section of the study, the role of transparency, which has been used as an interior design element and also claimed to be reflective of the channel's approach to journalism was interpreted.

ÖZ

MEDYA KÜPÜ'NDE "ŞEYLERİN DÜZENİ": NTV HABER STÜDYOSU'NDA BİR TASARIM ARACI OLARAK ŞEFFAFLIK

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Bu çalışmada, haber stüdyolarında devrim olarak nitelendirilen ve Amerika'da Newscast Studio'nun düzenlediği, Set Madness isimli bir yarışmada 2011 yılının en iyi seti seçilen NTV Haber Stüdyosu'nun tasarımı mimari olarak analiz edilmiştir. Haber stüdyosu tasarımlarına bakıldığında, teknolojik açıdan bazı değişiklikler yapılsa da geçmişten günümüze bir geleneğin süregeldiği görülmektedir. NTV'nin yeni haber stüdyosu ise bu geleneksel tasarımlara farklı ve yenilikçi bir yaklaşım getirmektedir. Bu çalışmanın amacı ise NTV Haber Stüdyosu'nun getirdiği bu yenilikleri saptamak ve "devrim" olarak nitelendirilmesinin altındaki sebepleri irdelemektir.

Bu bağlamda, dört ana bölümden meydana gelen çalışmanın giriş bölümünde; Michel Foucault 'nun "Order of Things" isimli kitabında yer verdiği, Diego Velazquez'in Las Meninas isimli tablosunun alışılagelmiş bir düzeni nasıl değiştirdiğine dair yorumlarından faydalanılarak oluşturulan bir metodoloji ile NTV Haber Stüdyosu'nun düzeni incelenmiş ve alışılagelmiş düzeni değiştiren unsurlar saptanmıştır. Buradan çıkan sonuçlar doğrultusunda düzeni değiştiren en önemli unsur olarak stüdyonun "şeffaflığı" ön plana çıkmıştır. Bu nedenle çalışmanın ikinci bölümünde şeffaflık kavramı tüm yönleriyle ele alınmış ve sahip olduğu farklı anlamların mimarideki kullanımları incelenmiştir. Buradan elde edilen bilgilerden faydalanılarak çalışmanın üçüncü bölümünde NTV Haber Stüdyosu'nun şeffaflığı farklı anlamlarıyla incelenmiş, tasarımın şeffaf kimliğinin çalışanlar ve izleyiciler üzerinde oluşturduğu bir takım olumlu ve olumsuz etkileri irdelenmiştir. Çalışmanın dördüncü ve son bölümünde ise, bir iç mekan tasarım öğesi olarak kullanılan ve aynı zamanda kanalın habercilik anlayışını da yansıttığı iddia edilen şeffaflığın buradaki rolü yorumlanmıştır.

Anahtar Kelimeler: NTV Haber Stüdyosu, Haber Küpü, Şeffaflık, Kelimeler ve Şeyler, Nedimeler

To My Family

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF FIGURES

FIGURES

FIGURES

FIGURES

CHAPTER 1

INTRODUCTION

NTV News Studio is located in a massive glass cube named as "News Cube". The architectural project of the cube is designed by Erik Ulfers from Clickspring Design office, located in New York, United States. The set he designed for NTV is chosen as the best set in the "Set Madness competition" organized by New Cast Studio in 2011, which is the most popular web site related to broadcasting in the United States. The "News Cube" is located in the Dogus Media Center's new complex with the editorial and administrative offices and technical areas. In the cube, the designers locate both NTV and CNBC-e broadcast news studios. A huge stairs, which is located in the middle of the transparent cube, separates the two studios from each other. Erik Ulfers, who is the designer of the project, explains his project in following words:

> Traditionally, production of broadcast news has been confined to "black box" studios, and although this arrangement serves the more pragmatic aspects of broadcast production (i.e. complete lighting, visual and acoustic control) there is a separation between the broadcast and the world upon which it is reporting," wrote Clickspring Design. "Dogus Media and Clickspring Design have brought this longstanding tradition into question by choosing to redefine the broadcast environment in ways that allow an interaction between a broadcast and its contextual surroundings. The studios are encased in a glass envelope, which is bisected by a public stair; the studios within the envelope and the public circulation along the grand stair and the perimeter of the envelope begin to weave together in ways that demystifies and democratizes the broadcast production process. The high degree of transparency allows visitors access to view and understand the news from a unique perspective, since the previously hidden mechanics of editorial and production are in plain sight. Visitors and employees have the opportunity to become a part of the production by appearing on camera through the transparent envelope [1].

Departing from these assertions, the main subject of this study is the design of NTV News Studio. In the next section of study, the current order of NTV News Studio and the order it has changed will be reviewed by utilizing the interpretation and analysis of the painting "Las Meninas" of Diego Velazquez, which is known as a work that has changed a customary order in the visual studies, that has been reviewed in detail by Michel Foucault within the introduction section of his book "Order of Things". In the following part of this section, Foucault's interpretation of Las Meninas will be given a wide coverage and in line with this methodology, traditional settings and NTV News Studio's design will be analyzed and the elements subverting the conventional "order" will be determined. The "transparency" of the studio stands out as the most important element subverting the order. For this reason, in the second chapter of the study, transparency concept will be analyzed in every aspect especially by referring to Colin Rowe and Robert Slutzky's seminal article *Transparency: Literal and Phenomenal* and its utilization in architecture will be examined.

Michel Foucault starts the first section of his seminal book "Order of Things" (1966) by analyzing and interpreting Las Meninas. Las Meninas (The Maids of Honor) is a 1656 painting by Diego Velázquez, the leading artist of the Spanish Golden Age, exhibited in the Museo del Prado in Madrid. At first glance, the painting seems to represent a simple theme describing a little princess in focus, who is surrounded by the palace staff. However, Foucault draws attention to other elements in the painting reversing this simplicity. The painter himself looking towards the spectator, working on a canvas with his pallet and brush at his hand, the reflection of two faces (King Philip IV and Queen Maria Anna), a man who is about to step in or step out. These three elements, unlike other figurations represented in the painting, lead us to inquire which of them is actually subject of the painting. Who is the one that has been represented? Who are they? Are we observing or being observed? Foucault's interpretation implies how a routine order is disturbed with the addition and use of different elements.

It is the assumption of this study that, The "News Cube" which was qualified by its designers as a revolution for news studios, changes the routine 'order of things' with its unique design, similarly. In this context when analyzing News Cube, this study will unveil its strategy from Foucault's interpretation of 'Las Meninas'. In other words, when Foucault's Las Meninas interpretation is determined as the methodology of the study, other concepts that should be addressed will emerge and they will build up other parts of the study. Thereby, this study, which is based on the analysis of an interior design, will analyze different concepts with their influences in architecture and will add a critical interpretation to design.
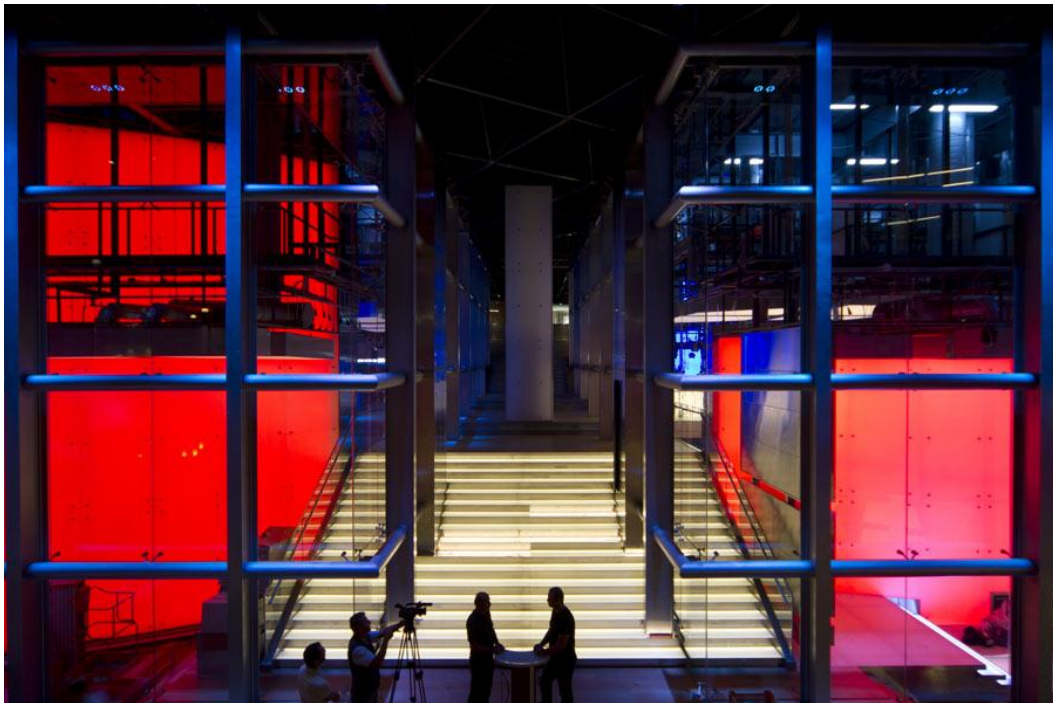
Figure 1 "The News Cube"

1.1. "Order of Things": Michel Foucault's Analysis of Las Meninas

> The opaque fixity that it establishes on one side renders forever unstable the play of metamorphoses established in the centre between spectator and model. Because we can see only that reverse side, we do not know who we are, or what we are doing. Seen or seeing? [2]
>
> *"Oùestdonc le tableau?"*
> *(Where, then, is the picture?)*
> Theophile Gautier

Michel Foucault (1926-1984) was a French philosopher, historian, intellectual and a critic. He is best known for his critical studies of social institutions, most notably the human sciences. He was born on 15 October 1926 in Poitiers, France as Paul-Michel Foucault to a notable provincial family. He became academically established during the 1960s, when he held a series of positions at French universities, before his election in 1969 to the ultra-prestigious Collège de France, where he was Professor of the History of Systems of Thought until his death [3].

Foucault's seminal book 'Les Mots et les choses: Unearchéologie des sciences humaines' was published in 1966. It was translated into English and published under the title 'The Order of Things: An Archaeology of the Human Sciences' in 1970. In the first chapter of this book Foucault discusses what is actually represented in the "Las Meninas". The work's complex and enigmatic composition raises questions about reality and illusion, and creates an uncertain relationship between the viewer and the figures depicted. Las Meninas is a very significant painting because it represents the disturbance of the conventional order. It is claimed by the art theorists that Las Meninas is the only example, which creates the illusion that the observer is observed. In Las Meninas, there are eleven figures together with the reflections on the mirror (Figure 2). As John R. Searle stated in his article *"Las Meninas" and the Paradoxes of Pictorial Representation,* the center of attention (and the physical center of the bottom half of the canvas) is occupied by the figure of the Infanta Margarita then aged five [4].

Figure 2 Figuration of Las Meninas

Searle introduces figures of the painting as follows:

> On the Infanta's right kneeling to offer a red buicaroon a silver tray presumably filled with the perfumed water then drunk in the Escorial is Maria Augustina Sarmiento. On the Infanta's left leaning toward her is another maid of honor, Isabel de Velasco, daughter of the Count of Colmenares. Both girls are good looking young aristocrats, expensively dressed, wearing elegant wigs. All of the standard authors say that Isabel is bowing or curtsying deferentially toward the Infanta, but closer scrutiny reveals that she is not paying the slightest attention to the Infanta; she is looking intently at-well, we will get to that in a minute. On her left is the squat ugly figure of a palace dwarf, Mari-Barbola, who as Trapier writes "came into the palace service in 1651 and received various favours throughout the years, including a pound of snow on each summer's day in 1658."" Palomino describes her as having an "aspecto formidable." Beside her is another dwarf (some authors call him a midget as distinct from a dwarf), Nicolasito Pertusato, who has his foot on the back of a sleepy looking dog in the foreground. Behind Maria Augustina is the painter himself, Diego Velazquez [4].

The analysis of each figure in the painting will be as follows:

1. The Painter

As well known, the painter depicted in the painting is the actual owner of the painting, the painter himself, Diego Velazquez. According to Foucault, the painter who shows himself clearly "in his full height", without being masked by the big canvas is the fundamental element in the painting [5]. For him, Velazquez exhibits his presence in two different ways, both real and representative. Evaluated in both senses, his place in the painting is undeniably important (Figure 3).

Figure 3 Detail of The Painter

Velazquez's presence in the painting canvas the painter of "Las Meninas" is naturally regarded as one of the real components in the whole "order". However, it is his representative image in the painting, which disturbs the perception of the spectator in regard to his role. Foucault narrates the scene in the following words:

> The painter is standing a little back from his canvas. He is glancing at his model; perhaps he is considering whether to add some finishing touch, though it is also possible that the first stroke has not yet been made. The arm holding the brush is bent to the left, towards the palette; it is motionless, for an instant, between canvas and paints. The skilled hand is suspended in mid-air, arrested in rapt attention on the painter's gaze; and the gaze, in return, waits upon the arrested gesture. Between the fine point of the brush and the steely gaze, the scene is about to yield up its volume [5].

The representative image of the painter is the bridge that builds up a relation between the painting and its spectator. According to Foucault, as the face of the painter is turned towards the spectator of the painting, the role of the spectator becomes complicated. In Foucault's words: "He is staring at a point to which, even though it is invisible, we, the spectators, can easily assign an object, since it is we, ourselves, who are that point: our bodies, our faces, our eyes"[6]. Therefore, for Foucault, the painter's gaze that appears to be looking at the spectators indeed creates "a virtual triangle" between the painter himself, the models he is portraying and their representations on the big canvas (Figure 4).
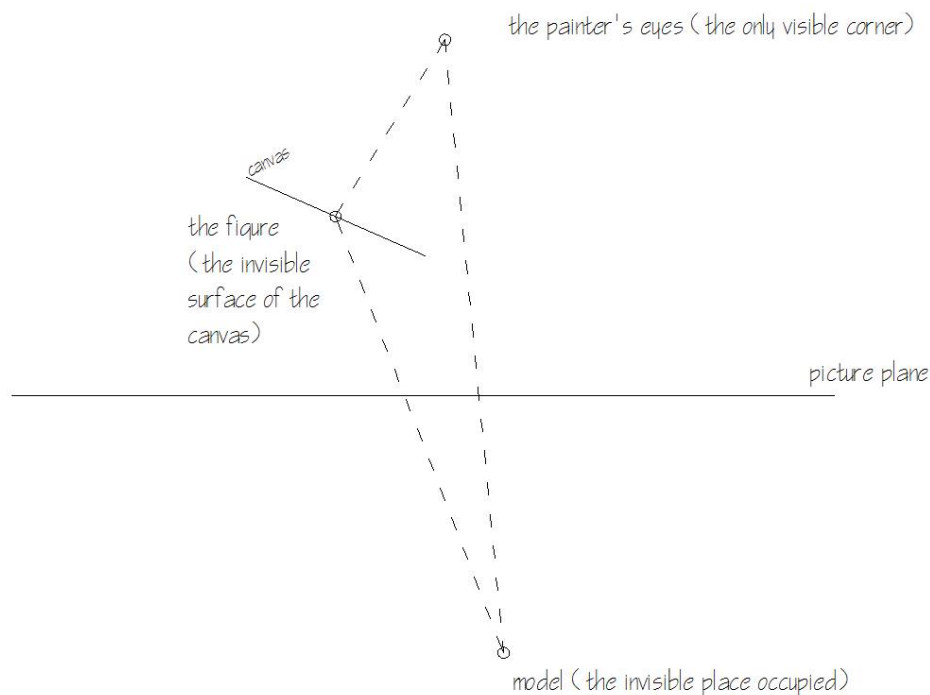
Figure 4 "The virtual triangle"

The spectators neither see the model nor their representations on the canvas since their representations were supposed to be painted on the backside of the canvas. The point where the models should stand in the imaginary sphere is completely the same place where the spectator stands in reality. Foucault states that:

As soon as they place the spectator in the field of their gaze, the painter's eyes seize hold of him, force him to enter the picture, assign him a place at once privileged and inescapable, levy their luminous and visible tribute from him, and project it upon the inaccessible surface of the canvas within the picture [6].

According to Foucault, however, the spectator has an additional role. He adds that: "Though greeted by that gaze, we are also dismissed by it, replaced by that which was always there before we were: the model itself" [7]. The original model is reflected in the canvas—the painting within this painting—and that representation is reflected in the mirror. The models are King Philip IV of Spain and his wife Queen Mariana of Austria themselves. In Las Meninas, the conflicting relationship between the painter's gaze and the actual spectators refers to the complex relationship between viewer and the image, which, for Foucault, maintains a continuous exchange.

2. The Canvas

The second criterion that makes Las Meninas "the picture of the picture", for Foucault, is the canvas occupying the left side lengthwise. The spectator can only perceive the backside of the canvas but cannot see what the artist, namely, Velazquez paints on it [6]. For Foucault, "the order of things" starts to change with the presence of this inverted canvas. He states that:

The tall, monotonous rectangle occupying the whole left portion of the real picture, and representing the back of the canvas within the picture, reconstitutes in the form of a surface the invisibility in depth of what the artist is observing: that space in which we are, and which we are [6].

This canvas, which is a corner of the imaginary triangle commended by the gaze of the painter, according to Foucault, reverses forever the roles of the subject, the object, the spectator and the model. Indeed, the canvas is another mediator and one of the most significant criteria that reverse the conventional bridge between the subject and the object. Due to this inverted canvas, for Foucault, the painter transmits his statement to the spectators.

3. The Light

According to Foucault, the light is another significant element in the painting. Filtered inside by a window, its presence is understood by its cavity. In Foucault's words:

> At the extreme right, the picture is lit by a window represented in very sharp perspective; so sharp that we can see scarcely more than the embrasure; so that the flood of light streaming through it bathes at the same time, and with equal generosity, two neighboring spaces, over- lapping but irreducible: the surface of the painting, together with the volume it represents (which is to say, the painter's studio, or the salon in which his easel is now set up), and, in front of that surface, the real volume occupied by the spectator (or again, the unreal site of the model). And as it passes through the room from right to left, this vast flood of golden light carries both the spectator towards the painter and the model towards the canvas; it is this light too, which, washing over the painter, makes him visible to the spectator and turns into golden lines, in the model's eyes, the frame of that enigmatic canvas on which his image, once transported there, is to be imprisoned [8].

This light that has been placed to the right hand side by Velazquez controls what and to what extent the spectator should see in the painting. He emphasizes every element he wants by adjusting its level. For this reason, its role in the painting is important with regard to the controlled level of emphasis it projects for the perception of the spectator.

4. The Mirror and The Mirror Image

When the painting is viewed carefully one realizes the mirror at the back wall, hanged among other paintings with its function and the image it reflects, is another important elements in the painting. The inversion of "the order of things" that starts with the portrayal of the painter within the painting and the inverted canvas continues with this mirror. As Foucault states: "Of all the representations represented in the picture, this is the only one visible; but no one is looking at it" [9]. As all the figures in the painting, including the painter have turned their backs towards the mirror, the reflections on the mirror are ignored by the people in the room. The mirror, therefore, manifests the reflection of, in Foucault's words: "neither the painter with his back to it, nor the figures in the center of the room" [10]. For him, the presence of this mirror ensures, the inversion of "the order of things" since it reflects unfamiliar figures that

were not depicted in the painting. In his words:

> At the far end of the room, ignored by all, the unexpected mirror holds in its glow the figures that the painter is looking at (the painter in his represented, objective reality, the reality of the painter at his work); but also the figures that are looking at the painter (in that material reality which the lines and the colours have laid out upon the canvas). These two groups of figures are both equally inaccessible, but in different ways [11].

Figure 5 Detail of The Mirror

According to Foucault, the mirror has an additional function. It is one of the elements that enable the connection between the representation and the reality. In a sense, it indicates the purpose of presence of all elements: what is going on in the invisible sphere behind the picture plane and who the painter looks at. For Foucault, the mirror provides "a metathesis of visibility that affects both the space represented in the picture and its nature as representation; it allows us to see, in the center of the canvas, what in the painting is of necessity doubly invisible"[11].

It is stated by Foucault that the two faces in the mirror hanging on the wall belong to King Philip IV of Spain and his wife Queen Mariana of Austria. The reflections on the mirror, however, are not their real images. According to Foucault, the mirror reflects the front side of the canvas that the painter is working on. Therefore, these two faces actually belong to the models, being drawn by the painter.

The significance of this mirror image comes from its indication of the presence of other figures and other "gazes" in addition to those represented literally in the painting. At that point, Foucault asks the following question:

> What is the spectacle, what are the faces that are reflected first of all in the depths of the Infanta's eyes, then in the courtiers' and the painter's, and finally in the distant glow of the mirror? But the question immediately becomes a double one: the face reflected in the mirror is also the face that is contemplating it; what all the figures in the picture are looking at are the two figures to whose eyes they too present a scene to be observed [12].

He adds that:

> Of all these figures represented before us, they are also the most ignored, since no one is paying the slightest attention to that reflection which has slipped into the room behind them all, silently occupying its unsuspected space; in so far as they are visible, they are the frailest and the most distant form of all reality [13].

In fact, these two faces reflected by the mirror verify the ultimate purpose of the artist, models and the other figure's presence. In the room: the artist, Velazquez is portraying King Philip IV and Queen Maria Anna whereas the other people are observing only this event there.

5. The Shadowy Man

The shadowy man, who is depicted at the back, on the stairs out of the "luminous" door, is another significant figure of the painting. As described by Foucault:

> …a man stands out in full-length silhouette; he is seen in profile; with one hand he is holding back the weight of a curtain; his feet are placed on different steps; one knee is bent. He may be about to enter the room; or he may be merely observing what is going on inside it, content to surprise those within without being seen himself [14].

11

Figure 6 Detail of The Shadowy Man

This "shadowy man", who seems to be placed accidentally at the rear of the picture, for Foucault, is one of the most important elements that ensure the painting's significance. It is the last element that completes the inversion of "the order of things" that starts with the depiction of the painter in the painting and the mirror image of models. According to Foucault, the role of this shadowy man resembles to that of the mirror: "Like the mirror, his eyes are directed towards the other side of the scene; nor is anyone paying any more attention to him than to the mirror" [14]. In Foucault's words:

> We do not know where he has come from: it could be that by following uncertain corridors he has just made his way around the outside of the room in which these characters are collected and the painter is at work; perhaps he too, a short while ago, was there in the forefront of the scene, in the invisible region still being contemplated by all those eyes in the picture [14].

Foucault interprets this man, who is ignored by the figures in the configuration, as indeed the only one viewing the whole setting as an outsider who is capable of seeing everything from every angle. His image at the place he stands might be an instant appearance.

6. Infanta's Group

This group, indeed, has not very important role among others. The young "Infanta Margarita Theresa" who is surrounded by her maids of honor, chaperone, bodyguard, two dwarfs, and a dog, at first seems as the main theme of the painting. Foucault describes them as follows:

> The center of the group is occupied by the little Infanta, with her flared pink and grey dress. The princess is turning her head towards the right side of the picture, while her torso and the big panniers of her dress slant away slightly towards the left; but her gaze is directed absolutely straight towards the spectator standing in front of the painting [15].

Conventionally, this group portrayed at the center of the painting can be thought as in Foucault's words, "the principal theme of the composition; this is the very object of this painting" [15]. The people in this group, especially the maids of honor next to Infanta gave the painting its name, their roles in the painting, however, is not important to the same degree. For Foucault, they only have ancillary role serving what the painter wants to tell. In order to make emphasis on other further important elements that disturb the order, the painter consciously places them at a location that appears to be the focus point.

7. The Dog

According to Foucault, the most trivial element in the painting is the dog lying in front of two dwarfs on the floor. It is in his words, "the only element in the picture that is neither looking at anything nor moving, because it is not intended, with its deep reliefs and the light playing on its silky hair, to be anything but an object to be seen" [12]. As examined and criticized thoroughly by Foucault, the painter Diego Velázquez's "Las Meninas" is a seminal art work that addresses various shifts in the "order" of classical representation. As the character analyses of Foucault help us to understand which elements of the painting lead to which differences, Las Meninas can be interpreted as the beginning of a breakthrough in many artistic fields, particularly in perception.

In "Order of Things", Foucault has interpreted the differences that the painting features and the novelties it has brought about. Following his interpretations, it can be said that, referring this painting the traditional borders between the artwork and the spectator can be removed and the positions of the both in terms of perception can be interchangeable.

As in the case of Las Meninas, NTV News Studio brings a new dimension to the conventional studio designs in terms of perception. It appears that, NTV News Studio, with its new design, removes the borders between the audience and the programs and programmers. As it is schematically explained Figure 7, both Las Meninas and NTV News Studio reverse the routine order. In fact, both of them have similar features. While in Las Meninas the spectator can both observer and observed object, in NTV News Studio the audience experiences the same situation due to the transparent shell of the studio environment.
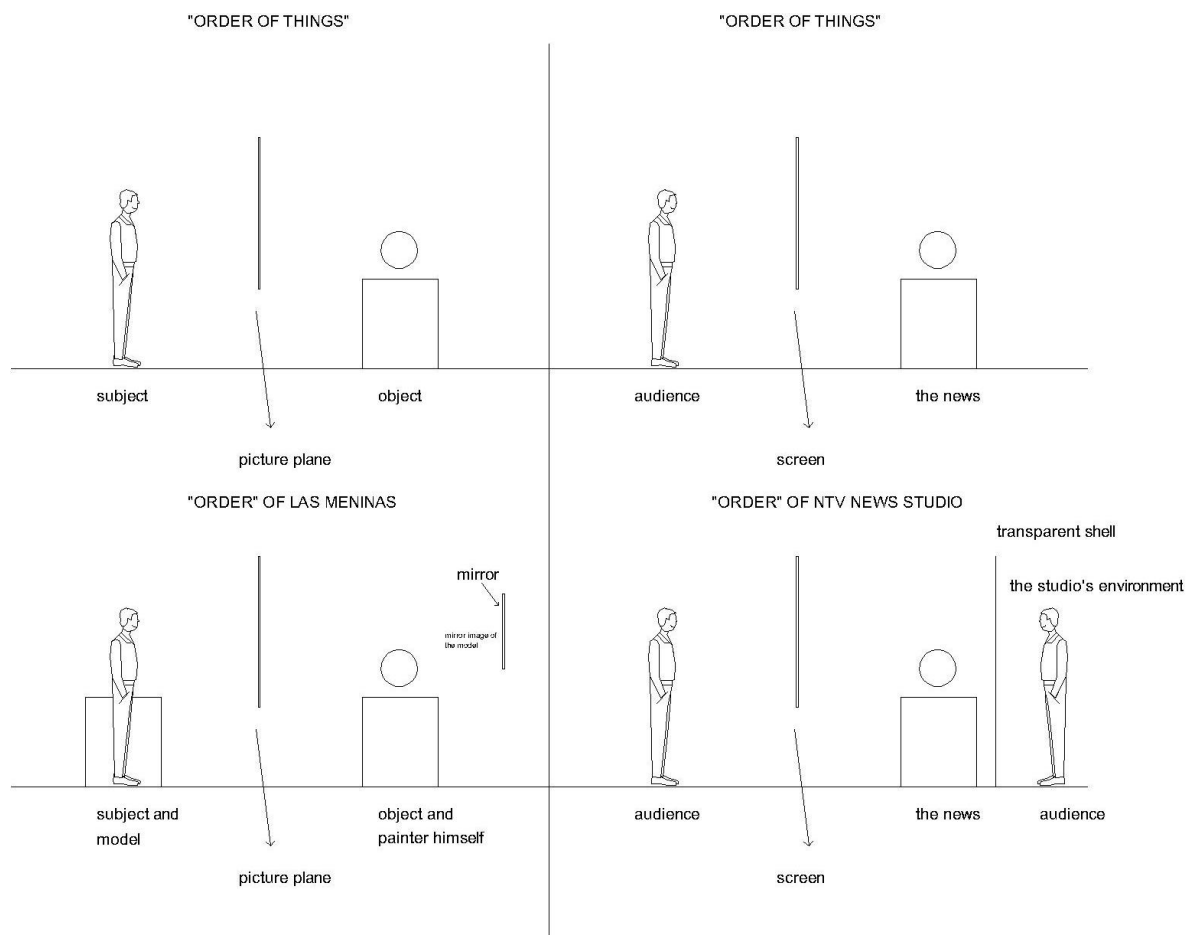
Figure 7 "Order of Things" schematic explanation drawn by Prof. Dr. Savaş

Starting from this point of view, in the next section of the study, the assertion, purpose and function of NTV News Studio's new design will be examined using a similar methodology by comparing its arrangement with other News studios and it will be tried to understand the novelties it brings.

1.2. An Architectural Reflection of Foucault's "Order": NTV News Studio

"Every space possesses a theatral and semantic potential as long as enough time is allocated to shape the message that is wanted to be given."
Erik Ulfers

Nowadays, the most common, easiest and quickest way of getting information about global and countrywide events is the news programs. According to Cereci, the author of "Production of Program on Television", the news programs are the ones that are watched by the wider audience than any other tv programs. News programs have very busy schedule because current issues require constantly following [16]. For Cereci, "features of news programs are gradable in following words:

> They are presented as speech-form, generally they are broadcasted live, they haven't opportunity to recurrence and most of subject is fit in limited duration. News programs are the most serious programs that producers have to work on it very carefully. They have to be objective. They reflect television channel's prestige. They are more persuasive than other programs" [16].

Almost every television channel has a distinctive news program. As Monaco stated in his book "How to Read a Film", news programs are basic way of making differences to other television channels [17]. Also Byrne states in his book "Production Design For Television" that the news program is the situation in which the design of setting is most prominent to the eye of the viewer [18]. Studio designs are pretty effective as well as context of news programs to make a difference.

The first television news studio in Turkey was established by TRT in 1968 for the program that was reported by Zafer Cilasun (Figure 8). Since that time, due to the acceleration in the initiation of private television channels after 1989, both the concept of broadcasting and consequently the approaches towards its set designs have been developed rapidly.

16

Figure 8 The First Television News Program

When looked at the design of news broadcasting studios in general, it is seen that a tradition coming from that days still continues today despite minor changes. In the traditional setting, as Füsun Ozangüç mentioned in her thesis, usually a system called AutoQ (which is a transparent camera screen) is used to reflect the news report that the anchorman should read (Figure 9,10). Anchorman reads the text from the screen towards the camera as if he was looking at the audience, meanwhile short shots such as live-view connections with related people or graphics, maps, tables related to the subject are transmitted to the screen during the speech of the reporter [19].

Figure 9 The AutoQ System

Schematic representation:
(1) Video camera   (2) Shroud
(3) Video monitor   (4) Clear glass or beam splitter
(5) Image from subject   (6) Image from video monitor
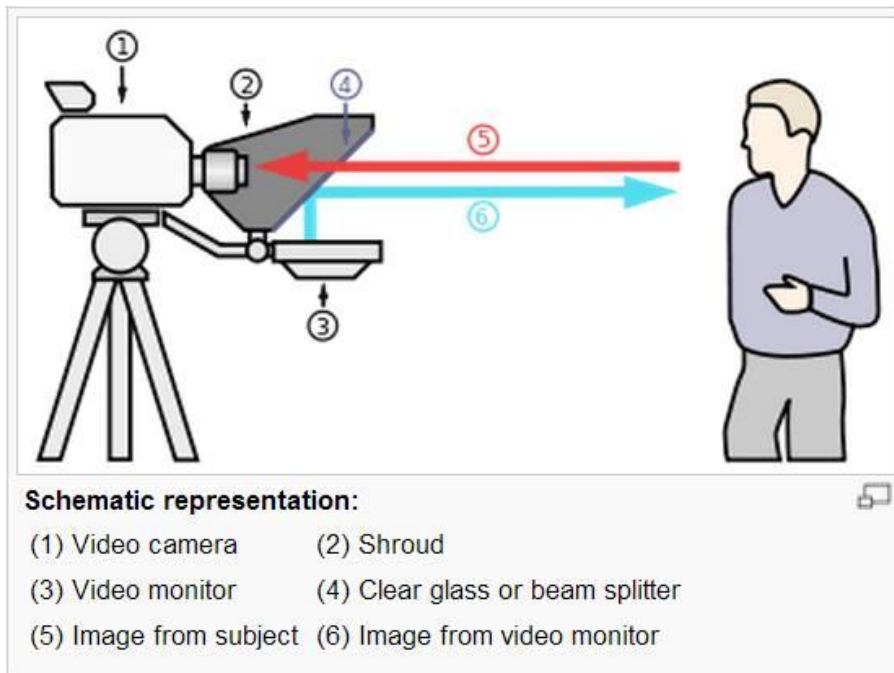
Figure 10 The Relationship Between Anchorman and AutoQ

Anchorman has the same information in a written form as well; and he/she is continuously in communication with the director during the broadcast by the help of headphones. There are also additional monitors in the studio: one that shows the current broadcast view and others showing the forthcoming ones. These monitors can be placed near the camera, or might be placed in the upper panel of the table. In news broadcasting, since cameras that only focus on the anchorman rarely move, the program takes a monotonous shape. In order to break this monotony, working with more than one camera is sometimes preferred [19].

In this traditional setting, many television channels use a flat and simple background on which the logo of the television channel and related shots about the news are being reflected with the Chroma Key method. This method, as Shultz explained, is a technique used for combining two frames: As the background of the anchorman, a blue or green screen is used during shooting, later this screen is replaced with another image as seen in the Figure 10 [20].

Figure 11 The Chroma Key Method

According to Byrne, in the traditional settings the news program includes some sort of station identity material such as a logo, graphic representation of a city skyline, or other easily identifiable symbol that must be clearly seen and recognized to function properly [18]. And he also states about Chroma Key method:

> The treatment of the news backing must be recognizable in shot, but not obtrusive. If it is a station or program logo, it needs to be contrasted from the base tone of the background enough to be readable, but not so much as to come across in shot as a higher contrast image or a brighter image than the face of the newscaster [21].

Some factors such as format, context and technical features, have an effect on obtaining this tradition. As Byrne stated:

> Typically, the program brief will be built around a number of people to be on camera (heads) and a description of their relationships to each other in the context of the program. A news program, for instance, will begin with either one or two anchors who are the principal news presenters. These are the people who open and close the show and who do most of the story introductions and hand off to the other on-camera people. Secondary heads might be the sports reporter; and any of a number of various feature reporters doing film reviews, human-interest stories, consumer reports, and so on. This formula is standard for most news broadcasts and varies little worldwide [22].

Considering many TV channels, although there are some novelties as required by the technology and time, the tradition has been maintained up to today. The designs of the news studios are based almost on the same reasoning, the differences being tried to be created on color, form, material, etc. The examples of traditional news studios are given in the figures 11, 12 and 13.

Figure 12 Kanal D News Studio

Figure 13 SHOW TV News Studio

Figure 14 STAR TV News Studio

According to its designers and owners, the news-broadcasting studio of NTV brings a new and different approach to this traditional setting in the studio designs. NTV News Studio is located in a massive glass cube named as "News Cube" in Doğuş Power Center (Figure 15-20). In the cube, the designers locate both NTV and CNBC-e broadcast news studios and a huge stairs, which is located in the middle of the transparent cube, separates the two studios from each other. This glass construction singles out within the traditional news studios with its transparent and innovative identity. That is why; Doğuş Media Group, who is the owners of the cube, describes the studios as the "News Cube revolution" in Turkey.
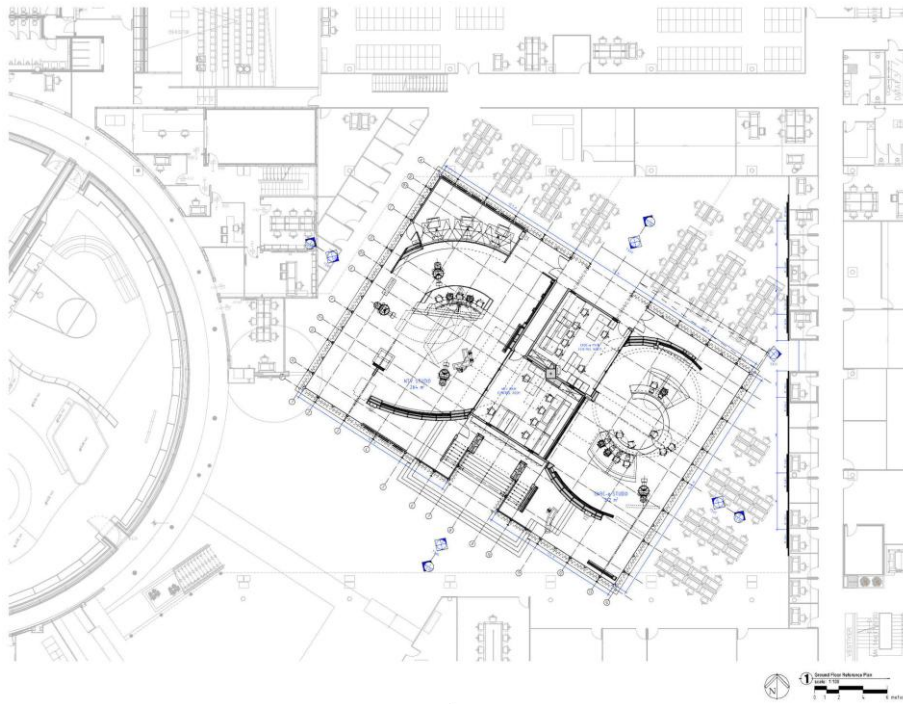
Figure 15 The location of "The News Cube"
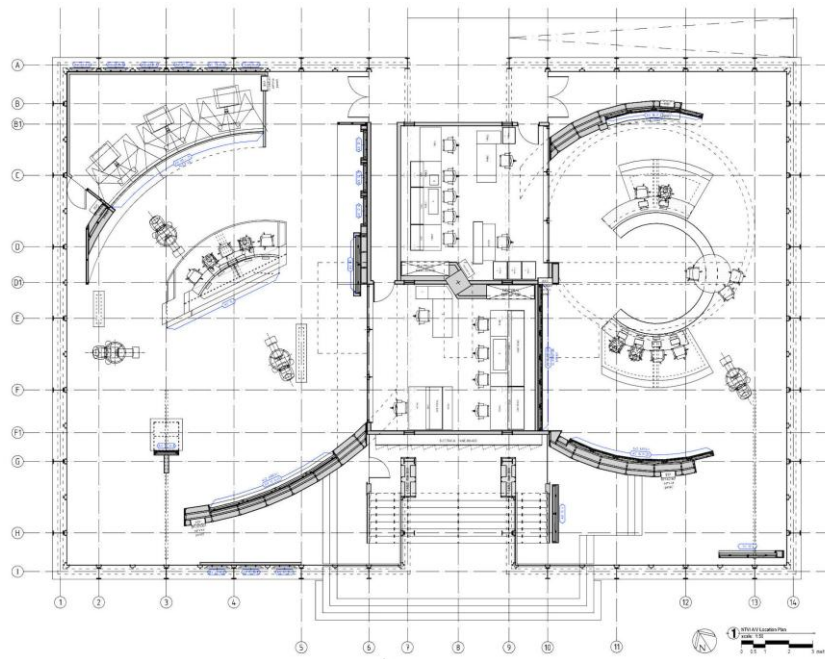
Figure 16 The Plan of "The News Cube"
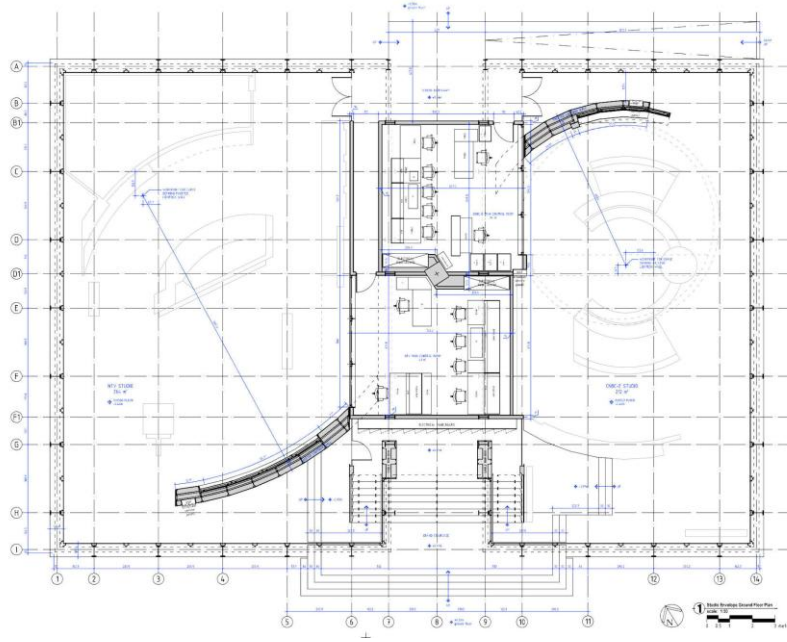
Figure 17 Control Rooms of "The News Cube"
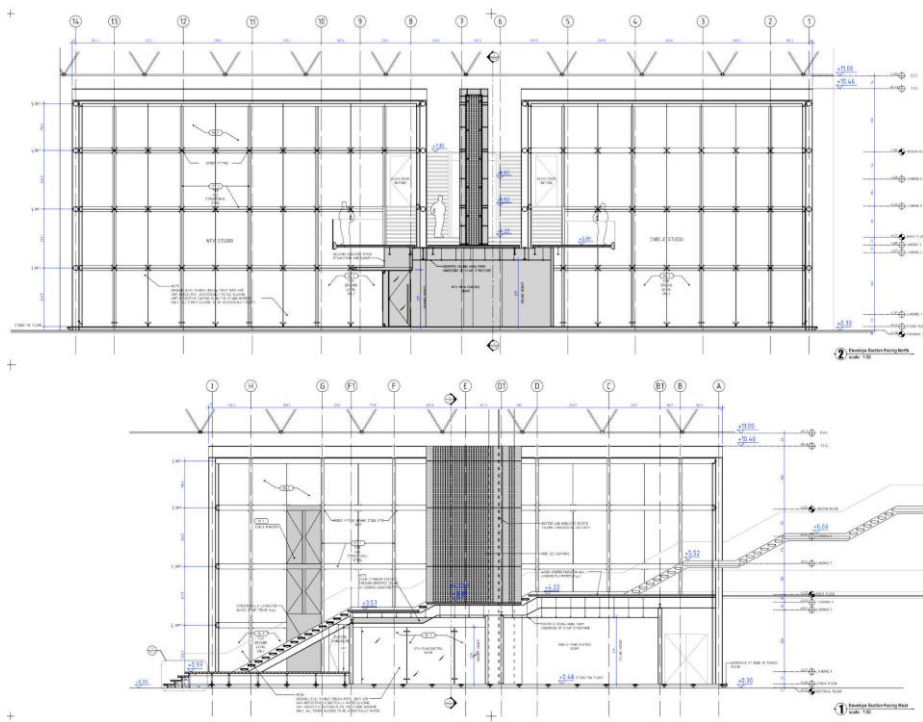
Figure 18 The Section
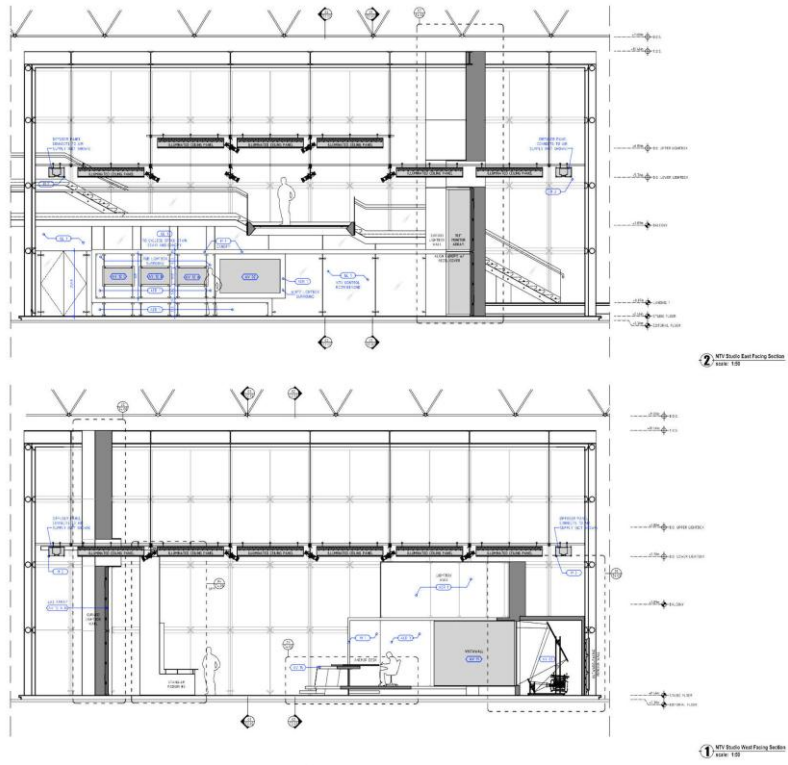
Figure 19 The Section
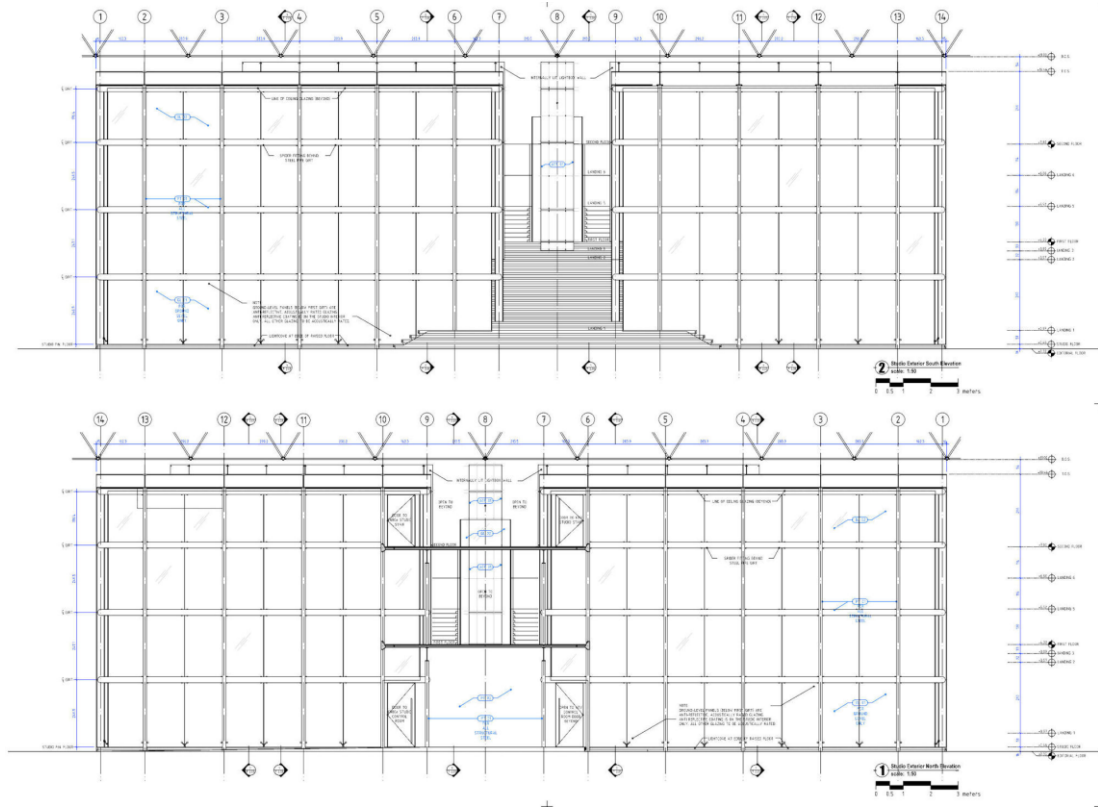
Figure 20 The Section

When the arrangement of NTV News Studio is examined, it is really seen to bring a new and different dimension to the design of news studios with both its design and some technological properties it has. Just like Las Meninas, which differs from other paintings of its field by disturbing the tradition with the elements it contains such as the mirror and its reflection, the presence of the painter himself and his models who are thought to be staying at the same position with the viewers on the canvas he works on, some elements in the unique design of NTV News Studio as well break the classical perception of studio design creating a new layout. When the design is examined, the transparency of the studio stands out as the most important element breaking the traditional settings. Its designers and users attribute this transparency as revolutionary. As it is asserted, the transparent broadcast environment they present, along with its visuality, also reflects their understanding of reporting and develops a different and positive point of view in the audience with respect to the programs and the channel. In conclusion, when the design of NTV News Studio is examined, the most important matter to be dwelled on its transparency. In order to uncover and justify the underlying reasons of the assertions, it is necessary to examine all dimensions and to interpret the use of the concept of transparency in this studio, which also has an important place in architecture and interior designs.

In line with the consequences we reach, the idea "the viewer's becoming the viewed one", expressed by Foucault in Order of Things, and the "transparency", that has been identified as the principle element changing the order, will comprise the next section of the study. The concept will be discussed extensively under the main heading of "Transparency", by referring particularly to the article of Colin Rowe and Robert Slutzky *Transparency: Literal and Phenomenal*, dated 1955 and first published in 1963 in the magazine Perspecta. Then, different meanings of transparency will be reviewed followed by the use of transparency in architecture and their reflections on the architectural language will be analyzed. With this information, the transparency of NTV News Studio will be the third chapter as the main subject of the study. The Studio's transparency will be reviewed in detail.

Finally, the physical and conceptual influences of the transparency as a factor changing the 'order of things', which is the purpose of this study, will be addressed

and their connections with reality and the level of success of the design in achieving its goal will be interpreted.

Consequently, the goal of this study is to invoke awareness of both the producers and the television channels in regard to the importance of set design both as a representative of its corporate identity and the concept of journalism, together with its economic and environmental benefits. This awareness will encourage them to invest accordingly. Moreover, this study will give some starting points to be the base for more comprehensive studies on set design of news broadcasting which will allow the designers to control the side effects and results of their future designs.

CHAPTER 2

TRANSPARENCY AS AN ARCHITECTURAL CONCEPT

trans·par'en·cy (-ĕn·sĭ), n.; pl. -CIES (-sĭz). [ML. trans-parentia.] 1. Quality or state of being transparent; transparence.
2. That which is transparent; esp., a picture or other matter for exhibition, made upon glass, thin cloth, paper, porcelain, or the like, intended to be viewed by the aid of light shining through it; hence, a framework covered with thin cloth or paper bearing a device or devices for public display and lighted from within.
3. [cap.] A burlesque title of honor; — a literal trans-lation of the German title of honor *Durchlaucht*; as, His *Transparency*, the Duke.

trans·par'ent (-ĕnt; 79), adj. [F. and ML.; F. *transparent*, fr. ML. *transparens, -entis*, pres. part. of *transparere* to be transparent, fr. L. *trans* across, through + *parere* to appear. See APPEAR.] 1. Having the property of trans-mitting rays of light, so that bodies can be seen through; pervious to light; diaphanous; pellucid; as, *transparent* glass or pool; a *transparent* green or soap; — opposed to *opaque*, and usually distinguished from *translucent*.
2. Pervious, as to any specified form of radiant energy; as, *transparent* to X or heat rays.
3. Luminous; bright; shining. *Poetic*.
4. So loose or fine in texture or open in mesh as not to conceal what lies beyond; sheer; gauzy; as, a *transparent* fabric or yoke.
5. Figuratively: **a** Readily understood; perspicuous; clear; as, a *transparent* literary style. **b** Easily seen through; perfectly evident; unconcealed; detected as such without effort; as, a *transparent* motive or trick; *transparent* flattery or hypocrites. **c** Guileless; open; free from pre-tense; as, she is as *transparent* as a child.

Figure 21 Dictionary Definition of Transparency
(Webster's New International Dictionary, second edition)

According to the dictionary definition, the first meaning of transparency is a material circumstance that of being permeable to light. This property of the material provides an ability to see the back of the objects. As Colin Rowe (1920-1999) and Robert Slutzky (1929-) stated that in their 1964 article "Transparency: Literal and Phenomenal", figurative meaning of transparency is "the result of an intellectual

imperative of our inherent demand for that which should be easily detected, perfectly evident, and free of dissimulation" [23].

Other than its dictionary definition, different meanings have been assigned to the word "transparency" throughout the history within the social life. Besides its meaning as a physical property, it has also been used as a cultural and social identity. It has sometimes become the distillation of the different life quests or critical states, sometimes a fashion wave and sometimes the subject of the critical reactions. Briefly, from fashion to art, from poetry to literature, from politics to justice, transparency as an adjective has a crucial premise in any disciplinary border.

Nevertheless, in addition to the term's social connotations, it creates an optical condition which designates a critical spatial order in a work of art, as defined in the work of Gyorgy Kepes entitled "Language of Vision", published in 1944. According to Kepes:

> If one sees two or more figures overlapping one another, and each of them claims for itself the common overlapped part, then one is confronted with a contradiction of spatial dimensions. To resolve this contradiction one must assume the presence of a new optical quality. The figures are endowed with transparency; that is they are able to interpenetrate with- out an optical destruction of each other. Transparency however implies more than an optical characteristic, it implies a broader spatial order. Transparency means a simultaneous perception of different spatial locations. Space not only recedes but also fluctuates in a continuous activity. The position of the transparent figures has equivocal meaning as one sees each figure now as the closer now as the further one [24].

Colin Rowe and Robert Slutzky separated the condition of being "transparent" from the concept "transparency" and determined it as "clearly indefinite". In Rowe and Slutzky's words:

1. Transparency is the quality or condition of being transparent; diaphaneity; pellucidity
2. A picture, print, inscription or device on some translucent substance, made visible by means of light behind
3. A photograph or picture on glass or other transparent substance intended to be seen by transmitted light

Transparent
1. Having the property of transmitting light, so as to render bodies lying beyond completely visible, that can be seen through.
2. Penetrating, as light
3. Admitting the passage of light through interstices (rare)
4. Open, candid, ingenious.
5. Easily seen through, recognized, or detected; manifest, obvious 1592 [25].

According to Rowe and Slutzky, transparency as a concept can be accepted as both a specification of material and an illusion of perception, created by the sequential organization of different non-transparent materials. They, therefore, analyzed "transparency" under two different groups: Literal and Phenomenal. According to them, literal transparency deals with the material's physical appearance as in its dictionary definition. In Architecture, therefore, "literal transparency" connotes the transparent materials through which the space behind can be easily perceived. On the other hand, they describe "phenomenal transparency" as a far more subtle experience that can be fictionalized with nontransparent materials, as well. For Rowe and Slutzky, the phenomenal transparency is grounded on the phenomenon of the "perception of eye". While the term "transparency" literally defines the non-opaque characteristics of substance as in the example of glass, Rowe and Slutzky proposed that a similar perception can also be obtained as a result of a permeable organization, that is assembled by various non-transparent materials, as in the example of wire-mesh [25]. In addition to Rowe and Slutzky's definition, Kepes gives emphasis to the perception of phenomenal transparency, which could only be achieved by the "simultaneous perception of telescopic objects".

According to Kepes, due to the optical illusion created by black and white forms, in the figure 21, the composition represents a dual reality that differs with respect to the simultaneous perception of the canvas. Two different circumstances, the black forms or solid spaces represent two faces and the whiteness in between or void space represents a vase creates another kind of phenomenal transparency that could be

achieved by optical organizations. Durmuş defines this perception of transparency in her thesis "The concept of modernity at the end of the century" as follows:

> The grid-like structures built by the use of non-transparent materials with various qualities and quantities that are certain distances apart from each other and the simultaneous perception caused by the filled and empty spaces produce transparency. The overlapping of the images in the space causes us to perceive them as a whole due to the principle of completing them in our brain. In this framework, a kind of stratification can also be discussed [26].
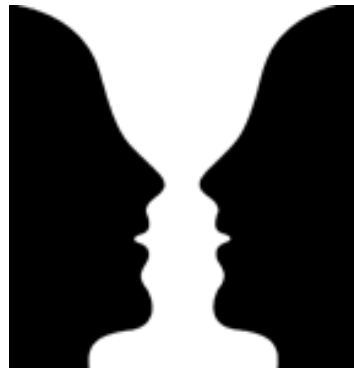
Figure 22 The Simultaneous Perception

For the most theoreticians, spider's web is one of the greatest examples of the defined situation (Figure 23). The web isn't transparent in itself, however, the space behind can be perceived. As visual perception and the material's physical property are two significant entities of Rowe and Slutzky's phenomenal transparency, its connotations could be defined in both art and architecture. The Stonehenge, is defined by Yeşim Eroğlu, the author of *"Architecture and Transparency"*, as the first architectural work that represents a phenomenal transparency (Figure 24) [27]

Figure 23 The Spider's web   **Figure 24** Stonehenge

For Rowe and Slutzky, however, the representation of both transparencies in art gives more clues about the meaning of concepts. They claim that the literal transparency is derived from cubist painting and the machine aesthetic, whereas the phenomenal transparency is probably derived from cubist painting alone [28]. They exemplified these two types of transparency by comparing and analyzing Picasso's "The Clarinet Player" dated 1911 (Figure 25) and Braque's "The Portuguese" dated 1911 (Figure 26). According to them, a pyramidal form is perceived in both paintings, but the technique that forms the pyramid differs. In their words:

> Picasso defines his pyramid by means of a strong contour; Braque uses a more complicated inference. Thus Picasso's contour is so assertive and so independent of its background that the observer has some sense of a positively transparent figure standing in a relatively deep space, and only subsequently does he redefine this sensation to allow for the actual lack of depth. With Braque the reading of the picture follows a reverse order. A highly developed interlacing of horizontal and vertical gridding, created by gapped lines and intruding planes, establishes a primarily shallow space, and only gradually is the observer able to invest this space with a depth which permits the figure to assume substance. Braque offers the possibility of an independent reading of figure and grid: Picasso scarcely does so. Picasso's grid is rather subsumed within his figure or appears as a form of peripheral incident introduced to stabilize it [29].

Figure 25 Picasso's The Clarinet Player, 1911   **Figure 26** Braque's The Portuguese, 1911

Rowe and Slutzky stated that any Cubist canvas of 1911-1912 could serve to illustrate the presence of the both orders or levels of transparency, that is, literal and phenomenal. Involving the fusion of temporal and spatial factors, the Cubism of that period, for Rowe and Slutzky, was "a premonition of relativity" that invokes the fourth dimension [30]. They described the typical Cubist motive as consisting of "figures…intersecting, overlapping, interlocking…building up into larger and fluctuating configurations" [30].

Rowe and Slutzky also compared The Bauhaus building designed by Walter Gropius in 1926 (Figure 27) and Villa at Garches designed by Le Corbusier in 1926 (Figure 28) in terms of literal and phenomenal transparency. According to them, while the literal transparency of Bauhaus is perceived at first glance, due to the permeability of the façade, Le Corbusier's Villa Garches delineates an unlike phenomenal experience, based on tensions between binary oppositions. They stated:

Throughout this house there is that contradiction of spatial dimensions, which Kepes recognizes as a characteristic of transparency. There is a continuous dialectic between fact and implication. The reality of deep space is constantly opposed to the inference of shallow space; and by means of the resultant tension, reading after reading is enforced. The five layers of space which throughout each vertical dimension divide the building's volume and the four layers which cut it horizontally will all from time to time claim attention; and this gridding of space will then result in continuous fluctuations of interpretation [31].

Figure 27 The Bauhaus building, Walter Gropius, 1926

Figure 28 The Villa at Garches, Le Corbusier, 1926

Ulaş İleriye in his thesis "Transparency in Architecture" interpreted Rowe, Slutzky and Kepes' definition of the perception of transparency as "the perception of interpenetrating objects without an optical destruction of each other" .For İleriye, one of the most important factors in this perception is particularly the simultaneity as in the definition of Kepes. As the expression of "not preventing visibility of the objects behind" involves the simultaneous perception of both the transparent object and the body behind, for İleriye, the question that should be addressed here is "the condition of simultaneity" that necessities of 'two objects' that stands behind one another [32].

Furthermore, İleriye claims that distance is another important factor in perception of transparency. For him, the distance between the transparent surface and the object behind is the factor that ensures the perception of both the former and the latter as singular entities standing behind one another. Due to the distance, the eye experiences a kind of three-dimensional viewing. Perspective, shadow and motion awaken the perception of distance and depth. As stated by İleriye, the perception of distance can be explained in the simplest terms as:

> In fact, the image that arrives at our eyes is only two-dimensional. That is, it has only the height and width measurements. The dimensions of the images that come to the ocular and the fact that two eyes see two different images simultaneously create the depth and distance senses. The image that comes to an eye is different from the image that comes to the other eye with respect to the properties such as angle and light. The brain combines these two different images into a single picture and produces the senses of depth and distance [33].

According to İleriye, the above picture perfectly illustrates the relationship of distance/depth with perception. In his words:

> The posterior line seems longer than the anterior line although both of them are the same length. Some of constituents such as usage of lines, perspective and light lead to perceive some objects differently. Actually all of objects are perceived in one place that is visual cortex of brain (Figure 29) [34].
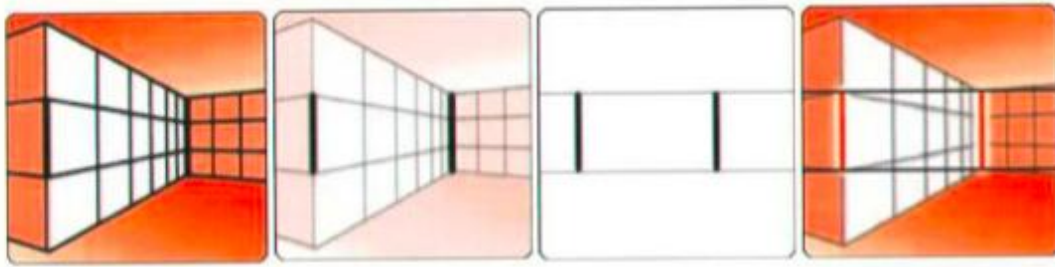
Figure 29 The relation of distance and depth in the perception

Finally, the permeability could be considered as the last phenomenon that defines transparency literally. The definition of an object that is "able to pass through light and image indicates the existence of the concept of "permeability". Either as a qualification arising from physical properties of the substance or through an external influence to the organization, the "permeability" becomes a crucial design concept that creates and decides the degree of the substance's transparency which, for Rowe and Slutzky, should be discussed at the design level [35].

Taking into account all these definitions and interpretations, transparency leads up to broad meanings. Colin Rowe and Robert Slutzky's two levels of transparency: the literal and the phenomenal. As previously mentioned, literal transparency is related to physical properties of the material like a glass curtain wall, whereas phenomenal transparency refers to more qualified spatial organization. In contrast to the explicit characteristic of literal transparency -which they associated with Bauhaus building in architecture and Picasso's The Clarinet Player in art-,the phenomenal transparency -which they associated with Le Corbusier's Villa at Garches and Braque's The Portuguese- implicitly creates a transparent perception. Consequently, transparency together with all the meanings it incorporates has a crucial place in art and architecture. In this context, its two distinctive categories, literal and phenomenal, and their utilizations in architecture will be analyzed subsequently.

2.1. The Literal Transparency in Architecture

We live for the most part within enclosed spaces. These form the environment from which our culture grows. Our culture is in a sense a product of our architecture. If we wish to raise our culture to a higher level, we are forced for better or for worse to transform our architecture. And this will be possible only if we remove the enclosed quality from the spaces within which we live. This can be done only through the introduction of glass architecture that lets the sunlight and the light of the moon and stars into our rooms not merely through a few windows, but simultaneously through the greatest possible number of walls that are made entirely of glass —coloured glass. The new environment that we shall thereby create must bring with it a new culture. [36]

Glass is such a hard and flat material that nothing settles on it... It is above all the enemy of secrets. It is the enemy of possessions... It is difficult to leave a trace... [37]

The concept of transparency, which is interpreted in various ways, thus acquires a physical, organizational as well as symbolic identity. In architecture, it is mostly associated with façade, which constitutes the outer shell of the construction. As the literal meaning of transparency corresponds to the transparent materials, the façade of architectural works that is designed according to this concept shows variations in regard to the degree of its materials' permeability: transparent and translucent. The term transparent refers to the first state where the permeability of the material is at its maximum. Transparent materials show the objects behind clearly without deformation and allow all light to pass through. Although there are plenty of different transparent materials in nature, glass is the most widely used one. Its utilization shows improvement with the development of technology.

From Müge Göker's 2006 master thesis, entitled as *Transparency in architectural constructions and controlling the illumination at space*, it is understood that transparency has begun to be used in architecture at the beginnings of the middle ages, as small window openings on the exterior walls. With a purpose to make natural light enter into the interior space, they opened holes on the exterior façade and so as

to ensure the protection of interior spaces from harsh climatic conditions, they used glass, which is a solid, hard and durable material to cover those holes [38]. According to Eroğlu, as a result of the improvements in material technology, the structural systems started to span larger dimensions. Consequently, the dimensions of the glass in constructions have increased and this gave birth to phenomenon of "exterior scenery" which upgraded the relation between interior and exterior spaces.. For Eroğlu, with improvements offered by the industrial revolution, standardization and use of technology, the building industry preferred to use transparent materials such as glass in the façades of the buildings and since then the concept of "transparency" has been a controversial subject of debate [39].

In their book *Glass in Building,* David Button and Brian Pye stated that, after the industrial revolution, the increase in the use of steel and iron materials together with that of glass had defined a new architectural language, which foreshadowed the instigation of a new style. In their words:

> The train stations with plenty of windows, which were built in the second half of 19th century, have incorporated milestone architectural examples and pioneered a style quite different from the gothic imitating style that has been in fashion up to that date [40].

For Buton and Pye, Crystal Palace in the London Great Exhibition designed by Joseph Paxton in 1851 is the first modular system construction of its period. They stated in their book that:

> The glass panels used (83,600 m2) was for the construction corresponding to one third of one-year glass production capacity of England. Thus it was named as the Crystal Palace because of its transparency. All exterior patterns of the building consist of glass panels and the large area in the center is covered with a barrel-vaulted roof. The columns and beams constituting the structure of the building are prefabricated. It is the first example where prefabricated structural components have been used [40] (Figure 30).

Figure 30 Crystal Palace, Joseph Paxton, 1851

As they stated, Galerie Des Machines designed by Ferdinand Dutert in France in 1889, is another prefabricated building of that days that brings architectural standardization in the use of materials such as glass and steel. Thus, just as Crystal Palace, it also brings a new dimension to the use of transparent materials in the building façade [41].

With the increase of glass and metal, and with the advancement of building technology, the building typology started to seek for a unique identity. Industrial achievements gave chances to build huge glass surfaces. The Fagus Factory in Germany that was designed by Walter Gropius in 1911 is crucial and remarkable example (Figure 31). As stated in the lecture notes of INAR 323 class: *History of Art and Architecture 3*, "The simplified modular treatment of the main façades, the extensive use of glass and the dramatic omission of piers at its corners made Fagus Factory an innovative landmark in the evolution of the Modern Movement" [42]. Gropius' design of extensive glass façades on the corners gave the clues of a new style in which the façade is freed from the structural system. According to Button and Pye, this freedom in façade organization is continued with Bauhaus building. In their words:

The Bauhaus building designed in 1925 in Dessau has pioneered the outdoor-indoor integration - transparent facade system understanding of today's modern designers. In the building, the transparent glass continues throughout the facade and the building framework divides the facade as a grid [41].

Figure 31 Fagus Factory, Walter Gropius, 1911-13

According to the history class lecture notes, in his Bauhaus building (Figure 32), Walter Gropius refined his former ideas in Fagus Factory. In Bauhaus building:

…the glass curtain wall suspended in front of the load-bearing framework defines the exterior of the workshop wing and openly shows the constructive elements. Gropius, rather than visually amplifying the corners of the cubic body of the building, allowed the glass surface to overlap the edges, thereby creating the impression of lightness. To Gropius, his glass-and-steel cage represented "the new structures of the future [that would rise] from the hands of a million workers like the crystal symbol of a new faith" [43].

Figure 32 Bauhaus Building, Walter Gropius, 1926

The use of glass, however, provided a symbolic value in the architecture for that develops a new architectural language of the twentieth century. Mies van der Rohe (1886-1969), German architect, began to subscribe to the new aesthetic thinking just as so many other architects. He explains his idea, as a personal statement in 1964, in following words:

> Advanced technology provided the builder with new materials and more efficient methods, which were often in glaring contrast to our traditional conception of architecture. I believed, nevertheless, that it would be possible to evolve architecture with these means. I felt that it must be possible to harmonize the old and new in our civilization. Each of my buildings was a statement of this idea and further step in my search for clarity [44].

He became involved with a number of organizations, which supported the modern movement. In her thesis *Domesticity and Transparency: Mies Van Der Rohe's Farnsworth House*, Ekici states that:

> In 1919 he became the director of the architectural section of the *Novembergruppe*, named after the month of the Republican Revolution and dedicated to the revitalization of the arts throughout Germany. This association brought him into contact with the ArbeitstratfürKunst and with the ideas of Tauts's Glass Chain, which created a completely new aesthetics for him. His involvement with these organizations provided the means for artistic, not political, expression. His first skyscraper project for Friedrichstrasse competition in 1921 represented an amazing shift, both for him and for architecture (Figure 33) [45].

In an interview he made in 1968, he described his idea: "Because I was using glass, I was anxious to avoid dead surfaces reflecting too much light, so I broke the facades a little in plan so that light could fall on them at different angles; like cut crystal" [46]. He designed a similar crystal skyscraper: *Glass Skyscraper Project* in 1922 (Figure 34). For Ekici, he utilized glass as a complex reflective surface that constantly changes due to light. In her words:

> The tower was a statement of the grand and ambitious intent of the new glass architecture. The plans of the both towers with their organic forms resemble the forms of German expressionists. Although Mies's work and aesthetics of the expressionists were alike, they did not share the same philosophy. In 1922, Mies mentioned that his approach to architecture was directly influenced by the physical and structural properties of the materials he used. Describing his Glass Skyscrapers, he wrote that the forms of the two projects were outcome of material and structure and not on expression for its own sake [45].

Figure 33 Friedrichstrasse Office Building, Berlin. Competition Project, 1921.

Figure 34 Glass Skyscraper Project, 1922.

Later in an interview in 1968 he explained his concerns at this time:

> …Then I tried to work with smaller areas of glass and adjusted my strips of glass to the light and then pushed them into a (flat horizontal) plasticized plane. That gave me the curve, and if people now say that I got that from Arp, I can tell you it had nothing to do with him. I had no expressionist intention, I wanted to show the skeleton, and I thought that the best way would be simply to put a glass skin on [47]

According to Ekici's statement, in earlier of the twentieth century, transparency was an alternative to privacy, which was associated with bourgeois values. For her, transparency was used as a reaction against the social demoralization and revolutionary approach to the social system. According to her, the idealized transparent space found its literal expression in glass architecture. In her words:

> Glass architecture was seen as a means to elevate culture. "New Architecture" which arises from new technical methods and a new consciousness of social morality could only be realized through glass architecture. Glass, both for its use in the new building technology –its impetus in breaking up with the traditional architecture- and for its transparent quality, was declared to be the material of the architecture of the new era [48].

Farnsworth House (Figure 35 and 36) of Mies van der Rohe is an example in terms of exhibiting these developments. The transparency characteristics of the building make nature in touch with the architecture giving the sensation that the exterior is the continuation of the interior. For Ekici, the literal transparency of Farnsworth House disturbed the privacy. Almost all spaces of the house were covered with glass except the service core. According to her, being visible and feeling as if object of a possible unseen gaze generates an anxiety on the occupant "equal to those who forced to be trapped in the Panopticon". She also states that:

"As a result of the agoraphobia that Farnsworth House induces in its occupants, the current owner has installed floor-to-ceiling draperies to close off every square inch of glass from the outside" [49]. And also in his article "*Living Machines: Bauhaus Architecture as Sexual Ideology*" Michael Jones explains his observations on the actual state of the house as:

Visitors are confronted by a wall of beige curtain, broken by two cricket bats and slight opening at the door, through which one can peer, voyeur-like, into the house's interior. In addition to adding draperies, the owner has planted a number of maple saplings along the riverbank, making the house invisible from the river and the state park across it, but also rendering the river invisible from the inside of the house. Like the devotee who refuses to give up a fanatical ideology, the owner of Farnsworth House must involve himself in self-contradiction in order to make living there humanly possible. The draperies, the saplings and the black chain-link fence topped with barbed wire surrounding the entire property are eloquent testimony that a home necessitates the distinction between inside and outside, which the architecture of the house so confidently contradicts [50].

Figure 35 Farnsworth House, Mies van der Rohe, 1949

Figure 36 Farnsworth House, Interior Space, Mies van der Rohe, 1949

As Ekici stated, Mies defined the Farnsworth House as a place where you contemplate nature. Even he believed that nature acquired more significance through the frame of the house. Thus he said:

> Nature too should be allowed to lead her own life. We should beware of disturbing her with the bright colors of our houses. But we should endeavor to bring together nature, houses, and people in a higher unity. If you look at nature through the glass walls of the Farnsworth House, it assumes a deeper meaning than if you stand outside. More of nature is expressed nature becomes part of a larger totality [51].

Mies's Farnsworth House as great example of glass architecture encourages literal transparency. His simple single space is enclosed by a completely transparent façade as if trying to exhibit everything in the house. This usage of glass refers to Rowe and Slutzky's literal transparency. The approaches that decline to exhibit every detail treat glass as translucent material. Translucency: the second state of transparency, where the material passes light but does not clearly shows the object behind is called translucent. As a consequence of a treatment on its surface of the image or light is not perceived as is, but with deformation. Colored glass, opal glass, nylon bag, tulle curtain can be given as materials, creating translucency.

In her thesis *Transparency-opacity concepts in architecture and their effects on perception of facades,* as Derya Elmalı states it, translucent material oscillates between being and not being an obstacle between the object and the eye. Everything is neither open and clear as in the case of transparency, nor closed and unknown as in the case of opaqueness. For Elmalı, the translucent material exhibits an indecisive attitude between these two opposite poles: It gives hints about the thing behind, but lacks details [52]. In architecture, gothic cathedrals are the best examples that use translucency. In his book *The Story of Architecture,* Roth stated that:

> In the gothic cathedrals, the load is transferred on the lancet arches, columns and foots relaxing the load of the walls as the carrier elements, which allows for wide window openings. During that time period, the windows have been covered with colored glasses garnished with various motives and figures said leaded windows. These abundantly used colored glasses, in addition to illuminating the interior space, also create a magical spiritual atmosphere inside the building [53].

In gothic cathedrals, stained glasses create mystic and magical atmosphere with represented scenes and the light entering into the interior space. Their dimensions, enshrined identities and gloomy vision, which is created by luminous effects, contribute to this mysterious atmosphere (Figure 37).

Figure 37 Stained-glass of Saint Chappelle, France, 1243-48

For Durmuş, the mysterious nature of translucency in the cathedrals makes itself evident in the Goetz Collection of Jacques Herzog and Pierre de Meuron (Figure 38). The building, with its structure supported with double opal glasses arouses a feeling of an imaginary symbol or incompleteness, like "hanging in the air". Durmuş claims that it completely eliminates the clarity and openness of the "Miesian" glass boxes and rather than a complete visual transmittance, it converts the sense of place into an ambiguous and hidden character [54]. This building's translucent identity, I believe, creates a curiosity about the space behind and triggers one's imagination.

Figure 38 Goetz Collection, Herzog & De Meuron, 1991

According to İleriye, the museum in Nakahechi designed by Kazuyo Sejima recalls the mysterious box image of Herzog and De Meuron (Figure 39). In his words:

> The simple structure longitudinally stretching in front of the folded mountain chains is made of opaque glass. The glass facade delivers an inviting image on the one hand, while the opacity preventing to see the interior clearly arouses a curiosity about what exists inside on the other hand. It remains a mystery like a shining star [55].

Figure 39 The Museum in Nakahechi, Kazuyo Sejima, 1997

Instead of showing up explicitly just as transparent materials do, translucent materials arouse curiosity about space, behind the walls. Also translucency is used to create a mystic atmosphere. The mystic nature of translucency both conceals and implicates the interior. Gülru Mutlu, in her master thesis, *Bibliotheque Nationale de France, Paris: The Interpretation of Architectural Space As Void,* interpreted Rem Koolhaas' façade formation in the buildings, for her, the translucent façade is defined as an element that as, "neither reveals any clues about the building, nor is understandable or domestic for the inhabitant" [56]. According to Mutlu's thesis, Anthony Vidler, author of *The Architectural Uncanny,* interprets the solid-void model of the building as an entity that changes the role of glass. In his words: "glass once perfectly transparent, is now revealed in all its opacity" [57], [58]. As Mutlu stated, Vidler defines this translucent façade as a "refusal of mirroring", a façade that both absorbs the "interior representation and external reflection" [58]. According to Vidler, the translucency of the façade allows us "neither to stop at the surface nor to penetrate it, arresting us in a state of anxiety" [59].

2.2. The Phenomenal Transparency in Architecture

The phenomenal transparency, which is defined by Gyorgy Kepes in his *Language of Vision* related to more advanced interpretations of transparency, refers to a simultaneous perception of different spatial locations. Apart from the transparency definition of Kepes, Rowe and Slutzky have defined phenomenal transparency as "seeing objects interpenetrating each other and maintaining by each object of its integrity by attributing the shared component to itself" [60]. They raised Algiers skyscraper that was built in Algeria by Le Corbusier in 1939,as an example of the phenomenal transparency in architecture. Rowe and Slutzky have argued that since the façade of the building can be read in at least four different ways, it features a sophisticated transparency. In their words: "The spectator can read the facade as a surface horizontally divided into four, as a whole composed by sunshades, as a different surface involving the entrance and roof objects (by concentrating on the left hand side) or as the letter E" (Figure 40) [61].
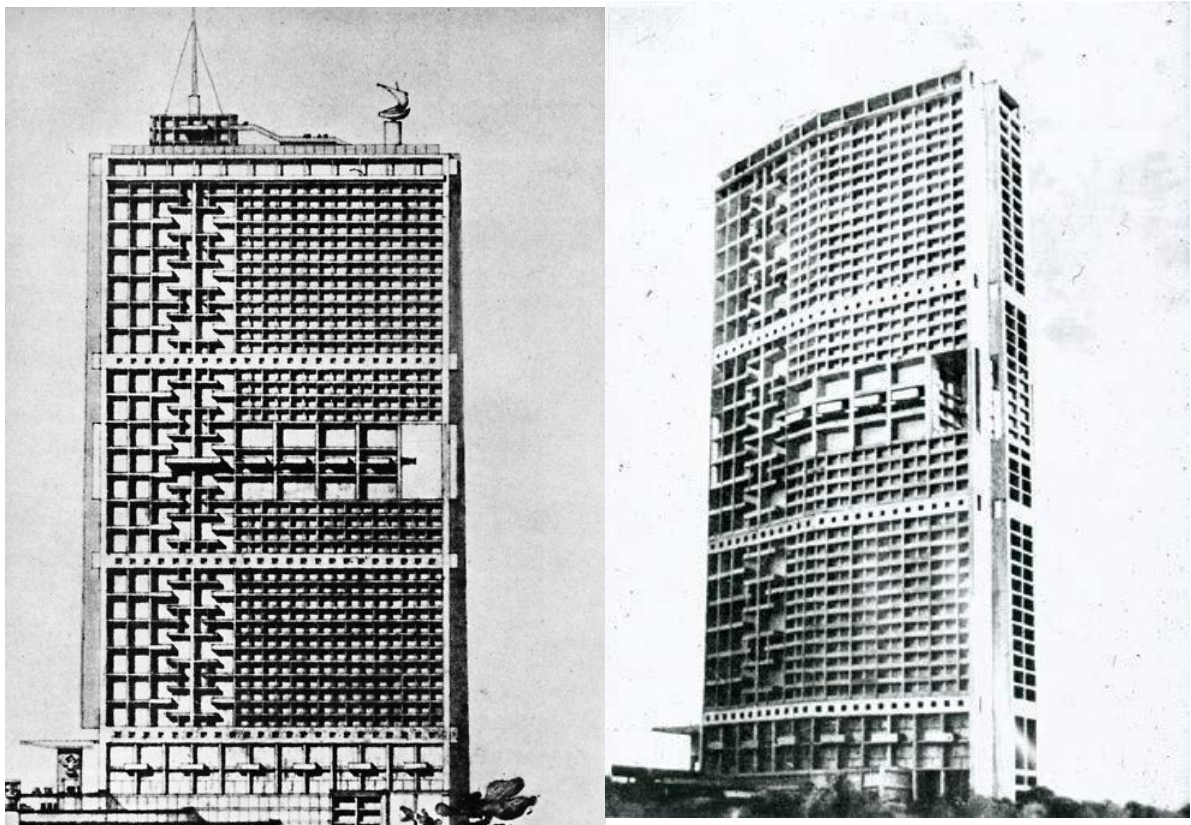
Figure 40 Algiers Skyscraper, Le Corbusier, 1939, Algeria

According to Elmalı, Arab World Institute Building, which is an Islamic culture center, designed by Jean Nouvel and constructed in 1981-1987, can be given as a contemporary example of Rowe and Slutzky's phenomenal transparency (Figure 41). For her, the most outstanding feature of the building is the Islamic motives used on its façades, composed of diaphragms moving with the sunrays. She states: "These diaphragms narrows and widens depending on the intensity of the sunrays throughout the day and offers various facade organizations to the spectator" [62]. This contemporary illustration enables the recognition of transparency as a concept that can be created in the dimension of perception by combining and organizing various non-transparent materials. As a result of the organization of the non-transparent materials, a kind of transparency based on the simultaneous perception of interpenetrating objects, as specified in the transparency definition of Kepes and Rowe and Slutzky in their articles, ensues.
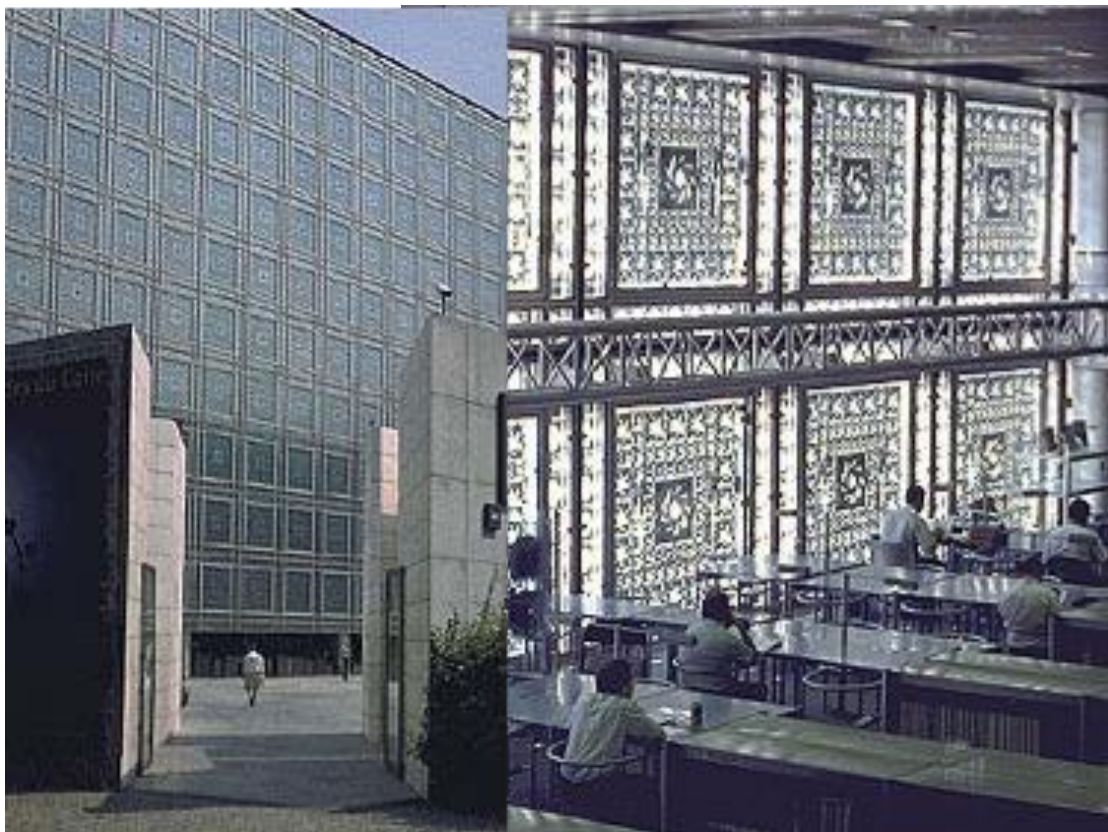
Figure 41 Arab World Institute, Jean Nouvel, 1987

Phenomenal transparency can also be created by combining and organizing non-transparent materials and elements sequentially. As exemplified by Rowe and Slutzky, the grid-like structures created by using non-transparent surfaces in certain intervals with different qualities and quantities and the simultaneous perception that occurs as a result of the masses and spaces on the structural elements conceive this kind of transparency [63]. The process of seeing, as in the translucent material, involves both the object behind and the non-transparent object. Here the transparency is perceived by means of the emptiness created by organization, instead of the material's permeability. In architecture, ancient temples can be given as the best examples of this transparency. The repetitive organization of ionic and doric pillars and arcades typically used at the entrances of the ancient Roman and Egyptian temples and mostly on four facades of the ancient Greece temples I believe, creates such experience (Figure 42).

Figure 42 Parthenon, Athens Greece, 447 BC

For Elmalı, Villa Savoye that was designed by Le Corbusier in 1929 is a modern architectural work creating similar principles. The construction is not attached to the ground as in the traditional constructions; rather it is detached from the ground and put on slim columns making it as if hanging in the space. As in many projects of Le Corbusier, in this building too, the ground floor is lifted up using load-bearing columns and the area on which the building is located is included within the garden, indicating a removal of boundaries. In her words:

> The columns weakening the boundaries possess organizational transparency. Additionally, the fact that the interior walls have been placed more freely and the boundaries were no more obvious as it has been used to be by the use of a load-bearing system enhances the transparency of the construction (Figure 43) [64].

Figure 43 Villa Savoye, Le Corbusier, Poissy, France, 1929-1931

In addition to its lexical meaning, phenomenal transparency could be interpreted as a figurative concept, as well. Here, rather than perception of a material characteristic or an organizational situation, it could purpose a new ideology. Namely, it can be considered as the embodiment of the concepts such as honesty, clarity, comprehensibility, simplicity and ingenuousness, or in other words, as a conceptual transparency. Transparency of "pre and post World War I" expresses an ideology of the era. In his article *Expressionism in Architecture,* Bilgin stated that: "During that times, "glass" as the symbol of transparency, clarity, purity has become the key symbol of expressionist state of mind in 1910s with contributions from Scheerbert" [65]. In 1914, in his speech on the glass architecture, Paul Scheerbart has mentioned the architectural developments and influences of the glass architecture as follows:

> ... Eighty years ago the steam trains emerged and as it cannot be ignored by anyone, it has completely changed the world's surface. As it has been said until now, the world's surface will change and it will be by virtue of the glass architecture. If it comes true, it will change the appearance of the world's surface [66], [67].

As it is stated by İleriye, "Glashaus", which is accepted as the first building of Expressionism, that has been built for 1914 Werkbund Exhibition and dedicated to Scheerbart by Bruno Taut, is a building, made of glass with all its walls, ceilings, stairs and floors (Figure 44) [68]. The floor is made of glass with an open circle through which the visitors can look downwards, and also walk downstairs, into a lower "room of ornaments". The middle of the lower room contains a basin, and from the basin, water is streaming towards the exit. In the background of the room is a kaleidoscope, and changing patterns of colored glass are seen, and in addition to all this: the reflections playing in the water. In his article, *Paul Scheerbart's utopia of coloured glass,* Gertrud Olsson stated that: "Scheerbart's and Taut's notion of transparency is metaphorical, as a utopia of a new society. The metaphor indicates something different from the literal meaning, a change of use" [69].

Figure 44 Glashaus, Bruno Taut,

Köln, Germany, 1914

For Bilgin, here, the primary idol of expressionists is crystal as the perfect state of glass and it "symbolizes excellence, completeness, durableness, glare, light and color" [70]. Another reaction of becoming transparent, similar to the one that has been created in reaction to the World War I, emerged in Russia in 1917. In Eroğlu's words:

> Again in Russia, the transparent materials that have been used in the architecture of the period after the socialist revolution have been symbols of the hopes of the people following a period of pessimism. Together with the Russian revolution, the changed ideology has become transparent and adopted the one similar to itself. The steel, with its flexibility and lightness, and the glass with its transparency has been recognized as indispensable elements of the physical environment reflecting the new social structure. In this period's Russia, rather than the transparent nature of the material used, the ideology it reflects, social and ideological transparency it symbolizes stand out [71].

According to Eroğlu, in Tatlin's Monument to the Third International (1919–1920), four large transparent geometric structures, rotating at different speeds at 400 m height, symbolize the structure of the social state and an example of the constructivist program (Figure 45) [72].
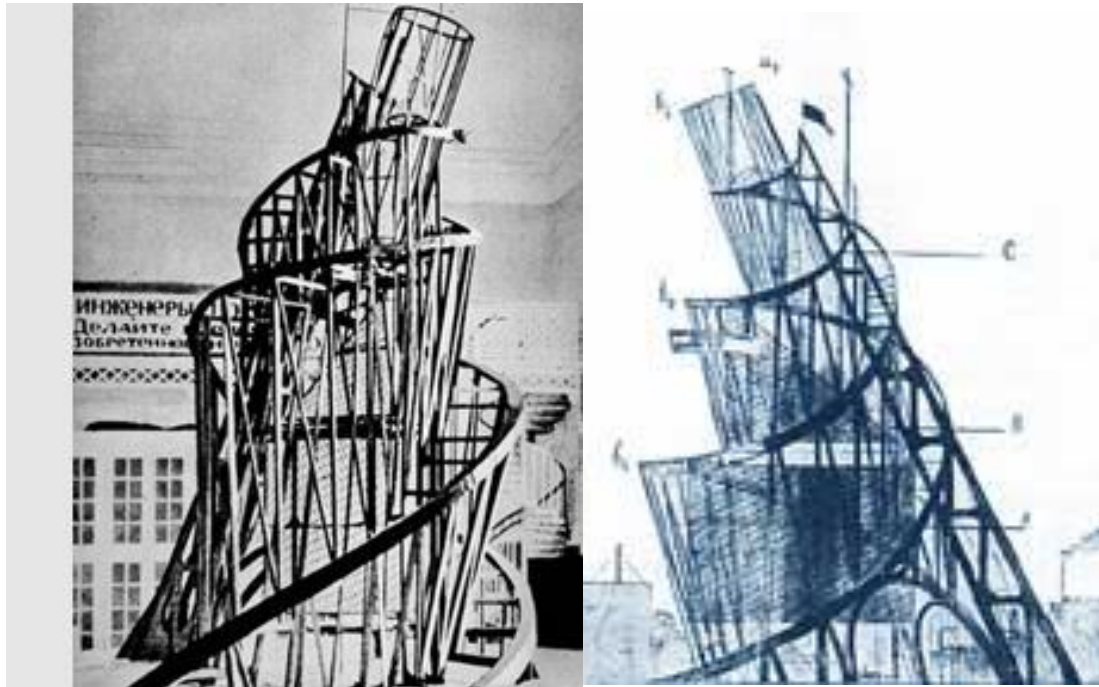
Figure 45 Third International Monument, Tatlin, 1919

The transparency used as the symbol of clarity and reality against pessimism and discrepancy also reveals itself in the usages expressing integrity. Based on these definitions, the principles asserted by brutalism in architecture, can be perceived as conceptual transparency. As it was stated by the article *Modern Architecture-Birth, Establishment and Future*, dated 1965 of Papayannis and Venezis, Brutalism that has born in England in early 1950s has developed an insight for designing the construction's material, structure and function in a way that can be perceived from outside. In response to the understanding of 1920s and 1930s hiding all construction materials and techniques under a covering material (usually plaster), an honest manifestation of them has been preferred. They stated that: "Thanks to a clear manifestation of the structure, the architecture has been suggested to be transformed into a cleaner and honest art" [73].

For them, Hunstanton School in Norfolk, designed by Alison and Peter Smithson in 1949, is the first Brutalist building (Figure 46). In this example, only some fitting elements such as heating and water installations have been left exposed without being embedded into walls. But afterwards, all materials, particularly the reinforced concrete structure, are visible. Peter and Alison Smithson have determined the principles of the approach they have suggested in 1954 under the name "Brutalism" as follows:

> - Reality principle: The building materials should be openly manifested without using any plaster or paint and the reality should be told.
>
> - Objectivity principle: This principle is associated with the attitude of the architect designing the construction. In designing, the architect should not thrust his/her personality to the forefront and the building should not be an expression of the architect's personality, but it should express its purpose.
>
> - Visibility and comprehensibility principle: The materials used in the building, spatial order and construction should be easily observable from outside. The building should have a form expressing its content.
>
> - Responsibility principle: It states the architect's responsibilities towards the society and the need for considering the building within the necessities of the society and of the city [74].

Figure 46 Hunstanton School, Alison-Peter Smithson, Norfolk, England, 1949-54

It can be understood from these principles that brutalism depends on exhibition of structure, transparency of space typology and honesty of materials. This architectural understanding aims at producing a new harmony from masses, creating plain, undressed, naked, readable spaces.

As previously mentioned, Rowe and Slutzky categories the transparency in its material sense, in its theoretical or metaphorical means. It can be understood that these categorizes: literal and phenomenal, have different connotations and utilizations in architecture. Variations of transparency both meaning of concept and using in architecture have been analyzed in this chapter. Accordingly, in the following chapter, NTV News Studio's transparency as the study's main subject will be analyzed and interpreted by benefiting from transparency's different meanings and categorizes.

CHAPTER 3

THE NEWS CUBE: A TRANSPARENT STUDIO IN THE INTERIOR SPACE

When the utilization of the transparency concept in architecture is examined in detail, it is seen that the term transparency not only represents the physical condition of the material, but also expresses a physiological condition, triggered by the simultaneous perception of various spatial compositions. It comes into being in various forms, either as an inherent physical characteristic of the material, as a result of an organization or as conceptually. As the transparency in architecture has mostly existed in equivalence with the façade, the interpretations were mostly on its role that develops a relation between the interior and exterior of the architectural work, in other words, the physical environment, the site, the city in a sense. Its utilization as an interior design element, however, had found approval for a few decades with its both literal and phenomenal meanings. The use of transparency in the interior space had shifted many notions of interior organization.

NTV News Studio, as can be seen from its plan in Figure 47, is placed into a glass cube called "News Cube" and it sets an important example of the use of transparency in interior architecture in Turkey. In this transparent cube, also CNBC-e News Studio takes place together with NTV News Studio and they are separated by stairs. The News Cube in fact, is the appropriate example of the concept's utilization as an interior space component, since all the afore mentioned features of transparency, both literally and phenomenological, are concretized in its design in various formats.
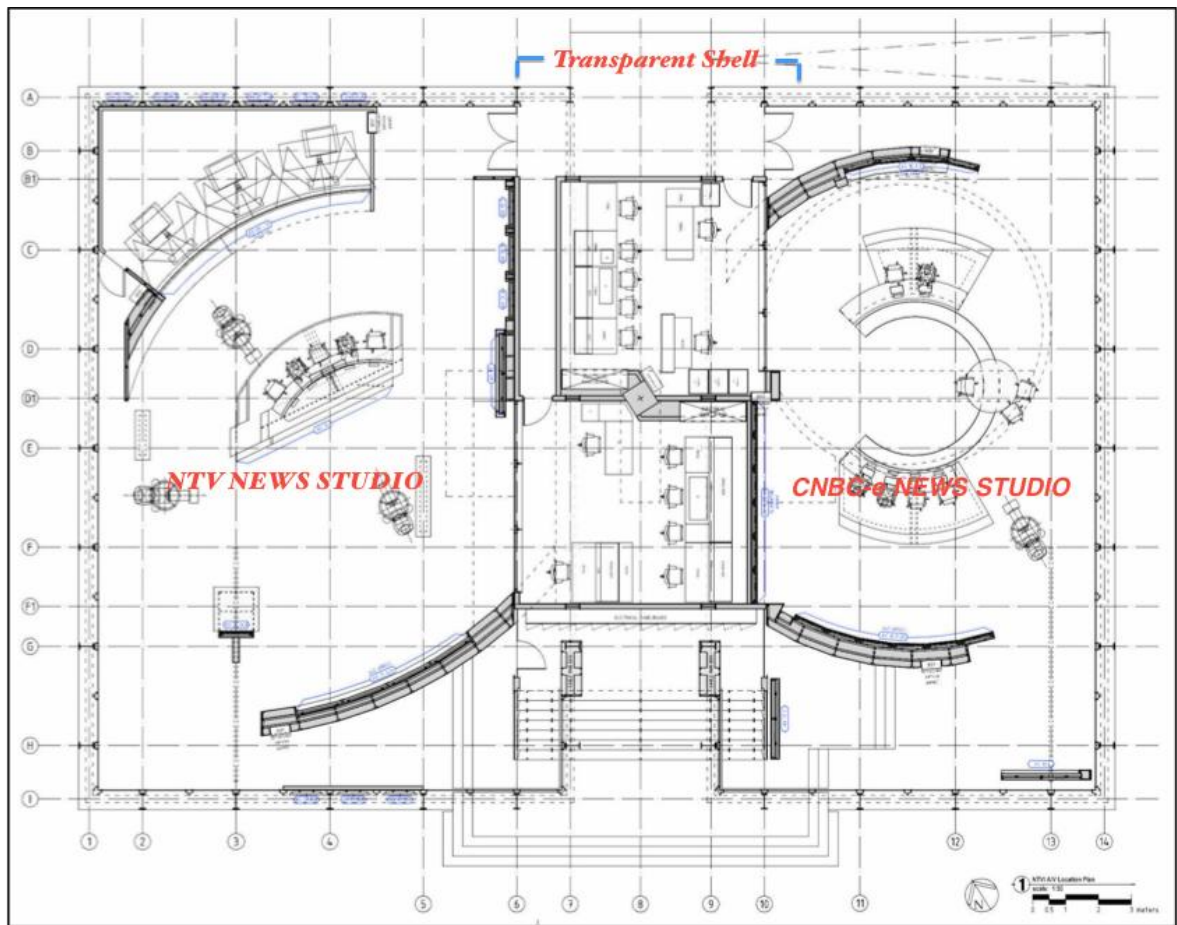
Figure 47 The Plan of "News Cube"

3.1. The Critique of Transparency in NTV News Studio: Literal or Phenomenal?

The literal transparency of the News Cube is distinguished as the major design fundamental of Clickspring's design (Figure 48). As the boundaries of broadcast studios, the designers proposed an independent cubic shell, that as constructed by steel-glass, and this decision allows the users to see the objects behind the walls of the studio. According to Rowe and Slutzky, this type of a transparency based upon transmissivity is ordinary, public and obvious [75], but for the designers of Clickspring Design, the "literal transparency" allows the News Cube to provide a broadcasting ambiance where the news broadcast and its environment can communicate. In addition, this transparency as seen in Figure 49, enables the visitors and those outside the studio view the news delivery and sees it from a different perspective. Thus, it supports the interaction of the broadcast process and the offices out of the cube where the news are prepared (Figure 50 and 51). However, the users of News Cube approach the design rather critically. In the interviews with the employees, they mentioned that this transparency is somewhat inconvenient for them both in physical and in psychological sense. Here, the causes of this inconvenience can be epitomized under two categories: The first one is the technical disadvantages caused by the transparent shell. They remarked that during the broadcasting, the studio's transparency brings about various problems in regard to lightning and reflection due to the use of glass, which is a highly reverberating. The second one is, rather physiological. The independent and transparent form of the cube creates a kind of "panopticon" experience for the users: They stated that they were uncomfortable with the setup in general and expressed their dissatisfaction caused by the psychological discomfort either because it distracts attention or because it connotes the anxiety that the employees are observed. In other words, the users complained about the sense of surveillance, created by the studio environment.

Figure 48 The View of "News Cube"
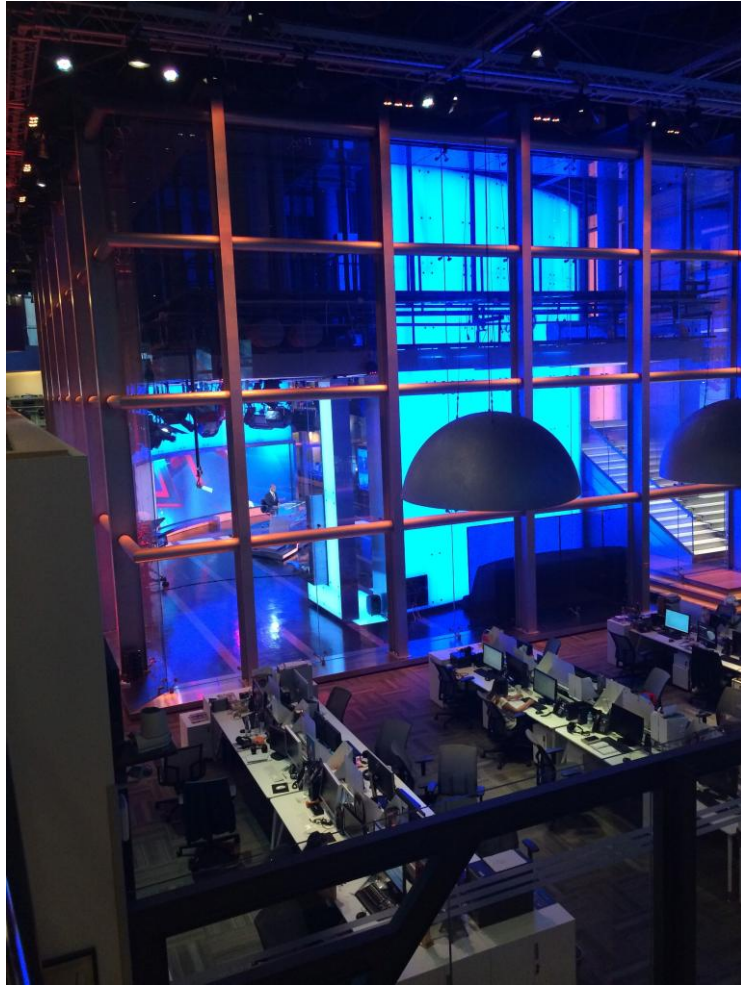

Figure 49 NTV News Studio

Figure 50 NTV News Studio
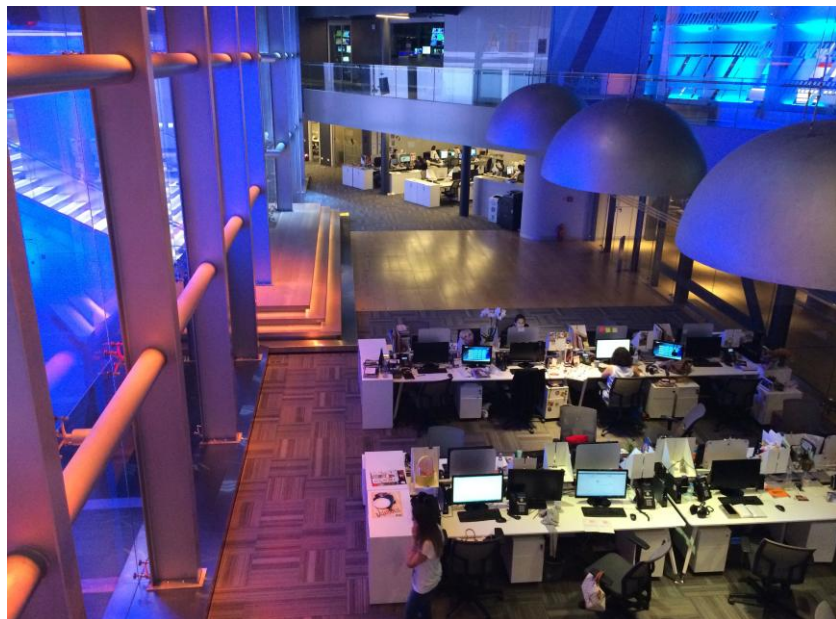
Figure 51 NTV News Studio

However, the second category, developed upon the idea of surveillance in architecture is not new. Michel Foucault analyzes and interprets a similar situation in his book *Discipline and Punish* by using Jeremy Bentham's model prison, Panopticon (1791), as a metaphor. Panopticon is a circular structure around a central tower and its inmates located in the ambient cells illuminated by natural light from the exterior walls (Figure 52 and 53). In Panopticon, the inmates were exposed to the gaze of the central inspector. Foucault delineates this building as follow:

> …at the periphery, an annular building; at the centre, a tower; this tower is pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the whole width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other, on the outside, allows the light to cross the cell from one end to the other [76].
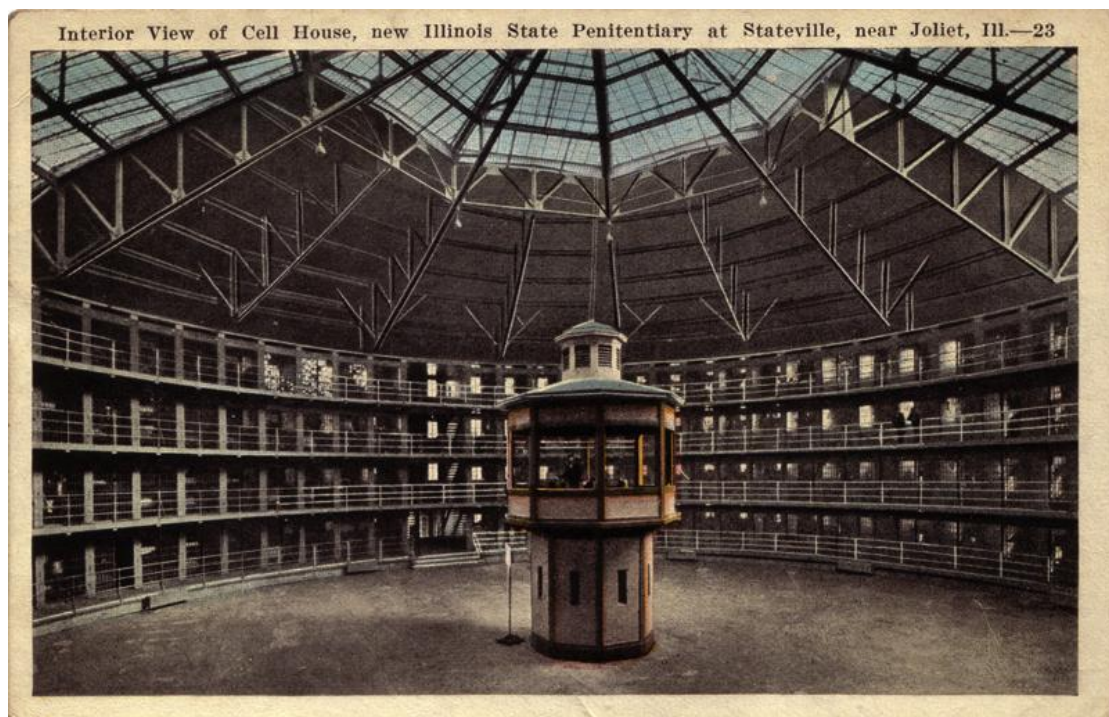
Figure 52 The Panopticon
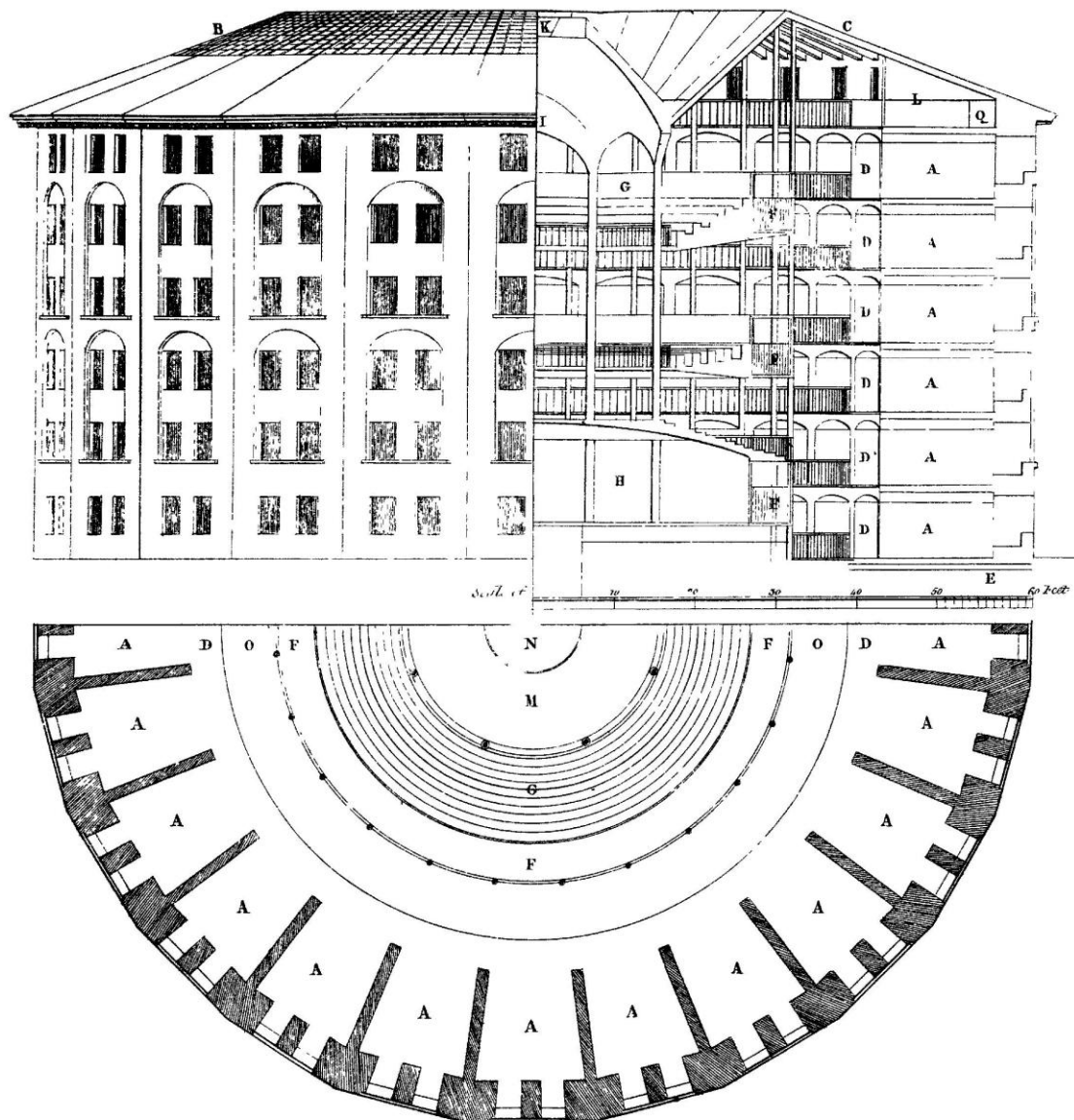
Figure 53 The Plan of Panopticon

The significant feature of the design was that the inspector can see each of the prisoners at all times, without being seen. The prisoners never knew for sure whether they are watched or not. For Foucault, "the seeing machine was once a sort of dark room into which individuals spied; it has become a transparent building in which the exercise of power may be supervised by society as a whole" [76]. He explains the principles of Panopticon as the visibility and unverifiability of the power. In his words:

Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers [77].

For Silke Berit Lang, the author of *The Impact of Video Systems on Architecture*, today, Bentham's proposed concept of the controlled space of the panopticon as a "synonym for the cultures and practices of surveillance of the modern world". He also states that "as an architectural logic the panopticon had a significant impact on the layout of schools, factories, and hospitals as well" [78].

The Panopticon described by Foucault as an "architectural mechanism, a pure architectural and optical system" was a medium that controlled the relationship between observer and observed object. In the News Cube, there is a similar situation. Its spatial arrangement establishes a kind of surveillance over its users as the automatic functioning of power. When looked at the spatial arrangement of the News Cube, it can be seen that there is an administrative office on the top floor. The huge stairs, which is located between NTV and CNBC-e News Studios ascends up to this office. This arrangement creates a kind of Foucaultian "seeing machine" as if the workers are being observed by the administration from the top, just as the Panopticon did. In this context, it can be said that the pressure of invisible gaze creates uneasiness on the employees like the Panopticon's inmates. Consequently, the literal transparency of News Cube disturbs the privacy.

This situation is particularly for studio's workers. Audiences do not perceive the News Cube's transparency in this way. In this context, the studio's transparency should be analyzed on the side of audiences as well. Just as the picture plane in the Las Meninas that reflects illustrated composition, the cameras in the NTV News Studio display broadcasting. In other words, while the spectators view the painting

through picture plane in Las Meninas, the audiences view the studio through screen that is reflected by cameras in NTV News Studio. For this reason, audiences could view as far as cameras reflect. As can be seen from the camera shots of the studio from the screen due to the studio's transparency, the audiences of the broadcast program perceive all the workers and the whole working environment behind the anchorperson (Figures 59-65). Neil Postman interprets this situation in his article *"The News" Conscientious Objections*as follows:

> Workers transmit to the audience that news is urgent and it requires overhauling constantly by seeming busy in front of the camera. The workers on the background emphasize the importance of the central reporter, namely, anchorman and his/her domination over both the workers and the news [79].

Figure 54 The View of Control Room from NTV News Studio

Figure 55 The View of Control Room from NTV News Studio

Figure 56 The View of News Cube

Figure 57 The View of News Cube

Figure 58 Grid Structure of News Cube

Figure 59 The View of NTV News Studio From Screen

Figure 60 The View of NTV News Studio From Screen

Figure 61 The View of NTV News Studio From Screen

Figure 62 The View of NTV News Studio From Screen

Figure 63 The View of NTV News Studio From Screen

Figure 64 The View of NTV News Studio From Screen

Figure 65 The View of NTV News Studio From Screen

As it is stated by its designer Erik Ulfers, when looked at the boxes, which are actually two cubes, they reflect different activities within the news department of the NTV [1]. The massive blue LED walls in the studio (Figure 57) acts as a kind of barometer and when the newsbreak started to be broadcasting the blue walls are transformed into red as if warning the employees about the start of the program (Figure 58). Being transformed into a parametric scene, this wall creates a dynamic ambience for the audiences, as well, with the phenomenal transparency it evokes. As in the Kepes's definition of transparency, the transparency of the News Cube expresses more than a visual property, proposing a broader spatial order. In the NTV News Studio, the "order" undergoes a constant change due to the technological features of the vertical walls. In addition to the LED wall, the anchorman's desk is another feature that subverts the studio's order into alternative settings. As this desk could be rotated in certain aspects, the camera looks towards a different background and the audience can perceive the different shots of the studio (Figure 66-68). In fact, every different position created by the desk evokes a different sequence of planes such as led walls, anchorman desk and the glass shell and consequently different phenomenal transparencies. The superimposition of changing layers refers to broader spatial order by creating alternative perceptions of transparencies.
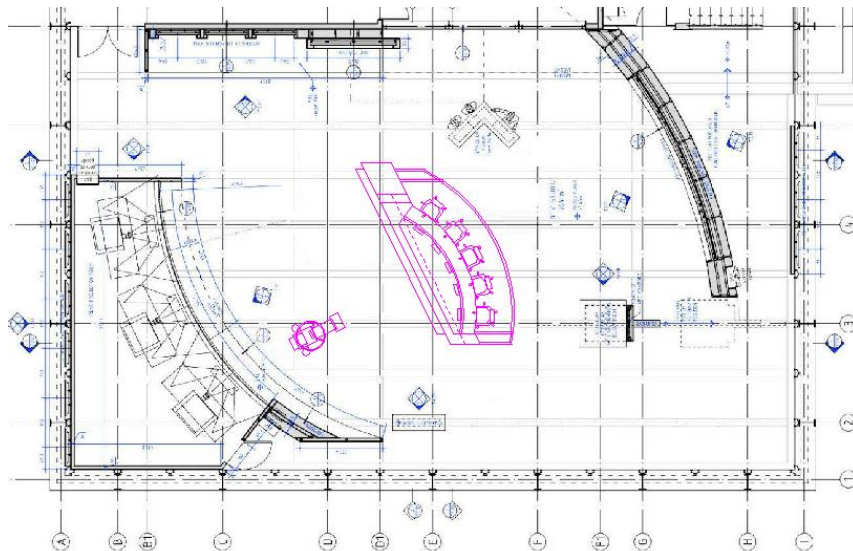

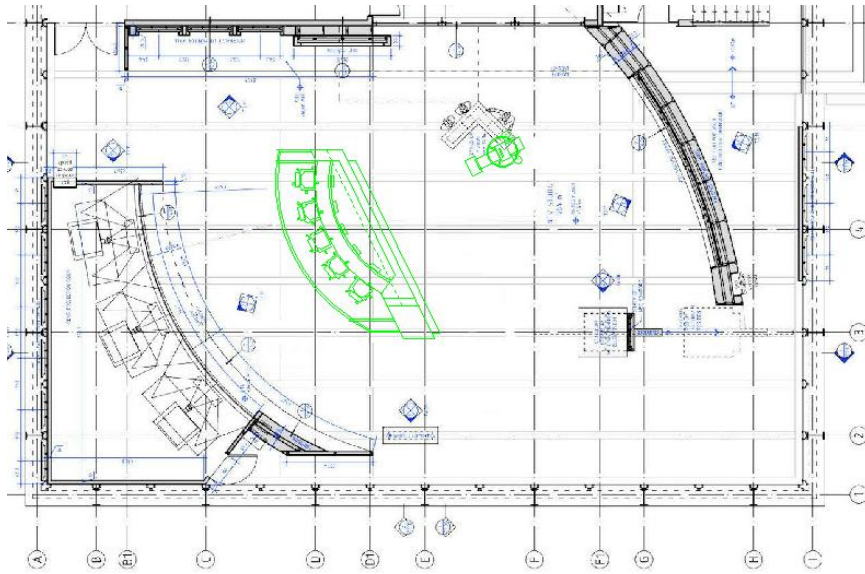**Figure 66** Changing Location of the the Desk
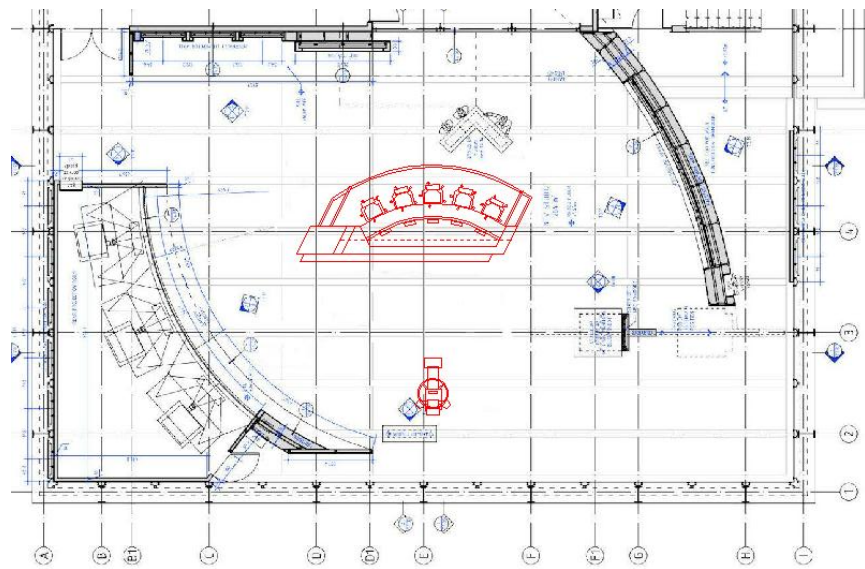
Figure 67 Changing Location of the Desk

Figure 68 Changing Location of the Desk

As Rowe and Slutzky stated in their article, feeling for both literal and phenomenal transparency derives from Cubist paintings [30]. Bruno Zevi, expresses similar approach to Cubist painters' expressions in his book *Architecture as Space,* as follows:

> I see and display an object, for example a box or a table. I see that object from a perspective and draw its three dimensional portrait from this point of view. However, when I rotate the box at by hand or when I turn around the table, my point of view changes at every step forcing me to make a new perspective at every step. So, the object's reality is not completely within the three dimensions of the perspective. In order to be able to capture the object completely, I should display it from infinite number of points of view with infinite number of perspectives. Therefore, there is another element included in the traditional three dimensions: Simultaneous handling of these different points of view [80].

Cubist painters have manifested this notion by drawing the appearances from several points of view of the same object overlapping in one picture. Here, the simultaneous perception of multiple appearances of an object may also be considered as the simultaneous perception of the transparent material and the object behind in transparency. In other words, many Cubist paintings depict objects from multiple viewpoints and these multiple viewpoints conflict with each other. A similar situation can be seen in the NTV's News Studio. Because the studio is located into a cube made of glass called the "News Cube" and that the place of the anchorperson's desk can be changed, both the spectators at home and the studio audience can see the studio from multiple points of view as seen in Figure 68. In this way, it can be interpreted that, the transparency of NTV News Studio shares similarity with transparency created by Cubist paintings.
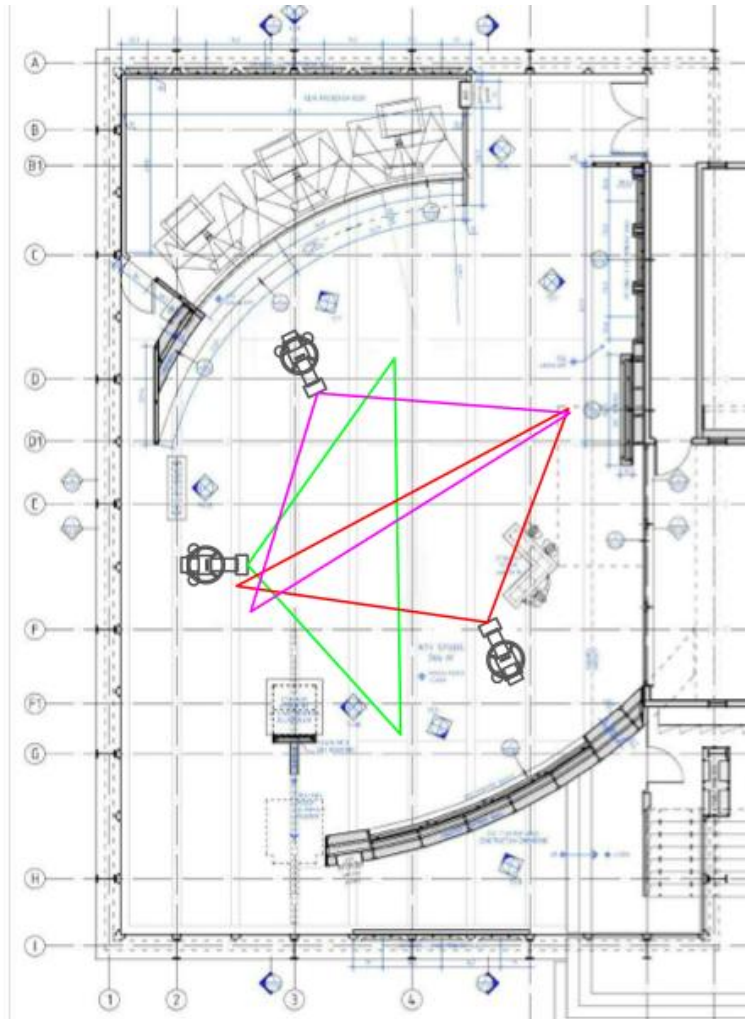
Figure 69 Multiple viewpoints from camera

3.2 Transparency as a Concept: A Poetic Interpretation of Corporate Identity

The owners of the channel interpret the cubes transparency rather constructive. In the interviews with the designers and users of News Cube, it is indicated that, the channel owners have intentionally wanted a transparent identity to be represented by the design. In accordance with this request, the designers have placed the studio into a completely transparent cube. The purpose here is to bring a different and innovative approach to the traditional news studios by subverting the closed box of conventional studio into an open-honest-transparent construction. The channel owners believe that this concept gives a more transparent identity to the program, as well, since it reflects all the production process together with news.

This insight indicates that the utilization of transparency in NTV News Studio is rather a consequence of conceptual approach. As examined in the previous section, the transparency has been the source of inspiration for various significant architectural works as a conceptual interpretation. The conceptual transparency, which has sometimes emerged in the constructions as a symbol of honesty, here has been intended as a means of reflecting the transparent and honest journalism of the channel. In this context, I believe, the transparency of NTV News Studio rather reflects the lexical figurative meaning of the terms. Beyond being a material characteristic or a situation subsequently created by visual perception of superimposed layers, it is interpreted as a qualification of an honest, open and comprehensible attitude.

Referring to user experience, even though a transparent studio environment brings various physical disadvantages, the designer's insistence on the transparent shell was due to the conceptual approach, in other words, due to the corporate identity of the channel. In an interview with the designer of the project, Erik Ulfers, he expresses his main inspiration as follows:

...Here, I met many highly skilled people committed with passion regarding how the news and the story are delivered and how they communicate with the audience. I noticed that openness, honesty and transparency prevail. Nevertheless, those people were as if confined inside a completely dark box. Even if it is about the business life or a typical one, the news bursts onto the scene and making the situation transparent is a risky task. Because, the production of the news takes place inside these dark boxes. We suggested a kind of urban plan inside such a big building. In the building, there is a square and also a monumental stairs interconnecting all of the organization. We started with the intention of creating an active democracy inside the building. Thus, both the viewers and the viewed ones would be able to see what is going on. In the course of time, it became a quite interesting act. It would seem like the studios at a street in the city [81].

Later in the same interview, his reply to the question that if this transparency is likely to have negative effects on the people preparing the news was as follows:

I think it is quite natural. It is easier to feel free for those in front of or behind the camera. Many people do it. They must be a bit careful with their conducts. In the end, they will surely get used to and it will be a part of their lives. All the more amazing, this is not a predictable situation. Sometimes it is necessary to be in cooperation with the organization and contribute the environment's changing culture. This is quite a sensitive way of management. We do not want to be closed. Quite the contrary we prefer to engage in an open dialogue. This is a very honest attitude and this idea contains integrity within itself [81].

This conceptual dimension of the transparency of the studio pretends to change an ongoing order, as is the case in Las Meninas of the painter Velazquez. The architectural language created with this intent presents a considerable example of transparency's application. The concept of transparency in interior space as a poetic interpretation of corporate identity with all its so-called aspects has inserted a constructive ideology to the interior space via the transparent shell of the News Cube which is designed to reflect the channel's identity and its open-honest-transparent journalism.

CHAPTER 4

CONCLUSION

In the introduction of "Order of Things", Michel Foucault questions what really is represented in the painting Las Meninas, painted by Velazquez in 1656. The painting can be identified as "the representation of the representation", since it is the only painting in which the viewer is included among the figures depicted as subjects. According to Foucault's interpretations as previously stated in the introduction chapter of this study, Las Meninas changes the conventional "order" by subverting the place of representation through his unique composition. It is the assumption of this study that in NTV News Studios, there is a similar destruction of order. Its architectural analysis therefore is conducted with a methodology formed on Foucault's interpretations. When the interior design of NTV News Studio, which has a completely transparent studio environment and different than the closed box of other news studios, is examined it is seen that a very similar situation to Las Meninas occurs: "the observer becomes the observed object". The transparency of the shell stands out as the major factor that subverts the conventional progress.

Having examined the transparency concept, especially referring to Colin Rowe and Robert Slutzky's seminal article *"Transparency: Literal and Phenomenal,"* one can say that apart from being a concrete phenomenon that can be easily perceived from an ordinary perspective, it incorporates new identities depending on the changing context and it manifests itself in different forms as well in the discipline of architecture and design. Firstly, transparency was used for taking light into the interior space by using transparent materials making the objects behind

visible. Also it has sometimes emerged as a perceptual one created by combining and organizing various non-transparent materials and in other times as conceptually with its figurative meaning by standing for an ideology.

The design of NTV News Studio, which is an important example of the use of transparency in interior architecture, reflects various forms of transparency. First of all, since the glass cube of the studio is placed indoor, one could be interpreted that the utilization of transparency is not because of any physical reasons such as a need for natural light. The purpose of this transparent concept that has been created in line with the requests of the channel owners is to make visible the entire process of the news program, from production to broadcasting, thus representing explicitly the whole production process to the audiences. In this concept, the design approach of studio setup in closed box has changed into a liberal and transparent broadcast environment where the visitors and all employees can observe the entire process and even become a part of the broadcast as long as they enter into the camera view. The channel argues that, this transparent environment thus reflects their journalism approach. Nevertheless, the independent and transparent form of the cube creates a kind of "panopticon" experience for the users.

However, the claim that a news program can reflect its the sense of impartial and honest journalism by creating a transparent studio environment should be questioned. In the United States of America, the saying "camera uses the reality economically" is used commonly to describe the relationship between the television and the reality. Particularly the show world has used wise visual tricks and illusions in television from the beginning, as it does in the performing arts and other fields. This saying, which ironically sets forth the relationship of television with the reality, on the other hand indicates the technological and economical limitations of camera. These two realities underlie also the TV journalism. Once the challenging and limiting factors as a part of being visual combine with the concerns of being fast and economic, a new sense of journalism with a higher meta value emerges where the reality is re-constructed apart from the classical journalism definitions.
The sentence "The revolution will not be televized" is probably the one best describing this new journalism approach.

NTV News Channel showed how much they reflect their "transparent" journalism approach they assert with the attitude they have exhibited during 'Gezi Park' actions in Turkey. The channel relating a transparent studio with honest, fair and objective journalism was protested by many audiences during that period. In this regard, how much the role of transparency that is sometimes used as a means of reflecting an transparent ideology is achieved its purpose here is questionable.

FIGURES

Figure 70 "The Revolution Will Not Be Televized"

Figure 71 The Censorship by NTV

Figure 72 The Protest of NTV

Figure 73 The Protest of NTV

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APPENDICES A

CURRICULUM VITAE

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