VISUALIST2012

INTERNATIONAL CONGRESS ON VISUAL CULTURE: NEW APPROACHES IN COMMUNICATION, ARTS AND DESIGN
"DIGITALIZATION" 7-9 MARCH 2012 - ISTANBUL

VISUALIST 2012
PAPERS

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CONTENTS

When we look at the environment of communication, many terms seem to be "new" to us. What is new? Has the old disappeared to be replaced with something new? What are the characteristics of these new notions? What happened to the old? Have the old transformed into the new? A multitude of questions could be asked. Accordingly, many things are changing in the field of communication and these "things" are called new communication tools or "new media". This notion of "new" has been a hot topic due to the advantages – or impositions – brought upon by globalization and the way it has formulated and speeded up individuals' lifestyles, habits and consumer trends. New words such as "net, web, cyber culture, digital environment, interactivity" have been added to the dictionary.

The world as we know it has changed drastically, and though it might be hard for older generations to adapt to these changes, for the y and z generations these come naturally. In fact, these generations are born in the digital era; hence they have no problems of adaptations. Other than their identities, they have "cyber" identities; these hyper real identities are adopted and they are "other", "different" and "based on the imagination".

The terms "new" and "digitalization" are nowadays used in many different areas. For example, in art, the new comes from the use of digital technologies. Now, digital arts are discussed; a web based art where the product is produced with the support of digital technologies. New Media Art has been prominent since the beginning of the 1990s.

The games we played as children are also no longer relevant. Now, games are played digitally and there are digital game tools. Kids are locked into their computers, where they loose themselves in a digital world, where their cyber identities allow them to have a brand new life where they can embark on unknown adventures. In other words, the concept of "game" has also gone through some change. As Castells puts it, we have to be ready and open to these kinds of changes because we are a part of a *Network Society*. However, this is easier said than done. When the concept of "game" has readapted itself to be part of a "new" environment, its meaning changes as well. The associated terms of "fun" and "leisure time" undergo a transformation as well.

Human beings of the 21st century are, as Huizinga underlines, a people who like to have fun. A people who likes to enjoy, and take pleasure; a people who want to pull away from the routine and difficulties of daily living and thus feel the need to spend some quality time relaxing and having fun. Routine and monotone things are not preferential; new experiences and new consumer environments are significant in order for the 21st century human to "free their mind" and "relax". Hence, all that is new have the potential to make them satisfied. When they access these new, digital environments, they are happy because they have been removed from their known environments.

According to this notion of "new", no doubt, consumer patterns are also changing. Thus, marketing methods also have to rid themselves from the "old" and find "new and innovative ways" to address consumers in this new era. Since the beginning of the 20th century digital technology has been rapidly growing worldwide and has taken on a vital role in many different areas, including the economy, the arts, politics and science. Furthermore, digital technology is also a key factor in personal relationships and interaction.

Digitalization and new technologies developed as a result of digitalization bring with it an array of advantages. First and foremost, these developments bring speed to the circulation of information. Especially in a rapidly globalizing world where frontiers are almost nonexistent, quick access to information is a much needed resource. Accordingly, digitalization has allowed individuals to access information rapidly and relatively cheaply.

In the digitalization process individuals have found the possibility to express their thoughts and emotions in a free and personal space and have thus taken on an active role in the communication process. Individuals not only share their thoughts and emotions, they also end up taking on the role of agenda setters. For this reason digitalization is important, as it brings together individuals and allows for the increase of interaction.

Because digitalization influences many different fields, it is important and mandatory that these fields make the necessary changes in order to adapt and not stay behind. Furthermore, as a result of digitalization the individual is no longer on a face to face basis with others; although the individual might feel "free" and "active", he is in fact "alone" and is in an "artificial environment". As a result, though digitalization might have its advantages, it does not come without its negative effects on the individual. While it offers technique, innovation, new media, progress and interactivity, it cannot replace notions of community, sincereness, and face to face interaction. Values are shifting as life becomes more "cyber" and "online".

As Istanbul Kültür University, Faculty of Art and Design, we organized a congress called Visualist 2012 between the dates of March 7-9 2012. The topic of the Congress was based on the importance of digitalization in our daily lives. The aim was to discuss related topics from an academic and sectoral point of view, with participants coming from different countries worldwide. In accordance, there were, Turkey included, participants from 19 different countries.

Many academics as well as professionals in the field participated to the Visualist 2012 Congress, not only to present their papers, but also part of the Scientific Committee. They enriched the Congress with the insightful perspectives on a rapidly digitalizing world and for this reason we would like to thank Prof.Dr.Maxwell McCombs, Prof.Dr.Farouk Seif, Prof.Dr.Donald Shaw, Prof.Dr.Solomon Marcus, Prof.Dr.Christine Ogan, Prof.Dr.Jean-Marie Klinkenberg, and Prof.Dr.Dragan Milinkovic Fimon. We would also like to thank Prof.Dr.Lucie Bader Egglof, and Prof.Dr. Stanislav Semerdjiev for being part of the Scientific Committee.

This study encompasses papers presented at *Visualist 2012 Congress* and that were later selected and once again evaluated by the Scientific Committee. The Visualist 2012 Congress Papers Booklet includes these national and international papers and will serve as an academic and sectoral resource.

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ETHICS IN NEW MEDIA: THE CASE OF BOBİLER.ÖRG

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ABSTRACT
Today's environment, where knowledge is considered to be the most essential capital, is regarded as information society. Having become a significant value for the economies which go through the period of structuring, information is the source of the level of development. Especially the diversity of the environments brings out information and information mines. And amid this abundance one doesn't really know what and/or how to use and faces and intensive information bombardment. Today's rapid change of technology entails the change of communication process along with it. Through digitilization, new medias become the invididuals' new social areas of activity. However, the digital transformation gives rise to several problems. Especially the ethical problems become an issue as far as the communication between the individuals is concerned. The examples used in this study are contextually analyzed. The results of this analysis are evaluated in relation to the concept of ethics.

Keywords: *Information society, New media, Digitalization, Ethics, Bobiler.örg*

1. INTRODUCTION

The messages that individuals use in communication processes have the capacity to influence the ways and forms of people's lives. Especially with technological innovations, the transfer of messages in communication media has gathered speed. Computer technologies underline the new media. Computers operate on the basis of binary coding: the numbers 1 and 0 indicate either a case is open or closed. This coding system, which is not fully known by ordinary individuals, means the digital representation of an analogous product. With digitalization, news items or messages can be easily configured by means of interfaces. Important and interesting news items can be shared by users in new media. While sharing such news items, users sometimes juggle with and/or reconfigure the content in digital environments. In this respect, this study examines the contents of visual designs shared on the social sharing portal called *bobiler.örg* with a reference to ethics in new media. The study particularly focuses on the points of views of the creators; the wordings they choose while juggling with a news item; the ways they use to influence and orient their followers; their critical approaches and their capacity to convince followers.

2. MEDIA ETHICS

Message is the most important phenomenon in the communication of individuals. Messages form information, which becomes socially valuable as people interpret it. According to McLuhan, information *is not an instrument that is employed to produce a marketable good, but information itself has become a commodity that is bought and sold*. In the light of this definition, the content of messages conveyed by media to individuals becomes important. Ethics comes to the fore as an important problem when content is addressed. For example, especially national newspapers publish contrasting views and information regarding a single event. Today, ideological standpoints of individuals and institutions affect contents of messages and this fact brings about ethical problems.

Ethics may also be referred to as "moral norms"; however, the perspective of morals is local while that of ethics is universal. Ethics is also defined as "*the definition of morally-acceptable individual, institutional and social values and taking these values as the basis of evaluating human behaviors*" (Demir, 2006, p.25). In the light of these definitions, ethics refers to behaviors pertaining to universally-accepted principles, values and moral phenomena.

MEDIA LITERACY AND EDUCATION IN A DIGITAL WORLD

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ABSTRACT
In 21st century, students come to school with skills, information and "prior knowledge" that were never available to earlier generations. Preparing teachers for working with students who have thousands of "screen" time, mastered dozens of videogames before kindergarten and become masters of smartphones is an enormous challenge to the many structures that support the preparation of teachers and leaders for both the regular educational system and informal community-based programs. Successful media education results not so much from what is taught as how it is taught. Good teaching comes from good teachers. The best teachers seek out continuing opportunities to explore new methods and expand their repertoire of strategies to engage students in their own learning. Teaching also takes practice, and good teachers develop their skills by becoming lifelong learners themselves, and by reflecting regularly with their peers on the effectiveness of their classroom praxis. The most challenging issue in education today is the transformation of the teacher's role: no longer a "sage on the stage", but rather a "guide on the side". Media Literacy Education is a process which plays a key role in this bigger picture. Indeed Media Literacy is a nexus for change because it links outside world to the classroom, it engages students through the multi-media world in which they live and it requires the teaching methods necessary for students to gain the competencies needed for 21st century citizenship. Introducing Media Education into our school curriculum automatically means change the hand. What is Media Literacy? What's the difference between Media Literacy and Media Education? Why teach Media Literacy? What are approaches to Media Education? This paper is trying to comment a few possible answers.

Keywords: *Media saturation, Media literacy, Media education, Collaborative learning*

1.MEDIA SATURATION

Willing or not, media daily and regularly bring the world into our homes. From them, we learn about war and peace, the environment, new scientific discoveries, and so on. We are dependent upon mass communication for knowing what is going on in our physical, social, economic, and political environments. In other words, almost everything we know about people, places, and events that we cannot visit first-hand comes from media. We also rely on media entertainment and pleasure. Television and film have become the storytellers of our generation: those stories tell us about who we are, what we believe, and what we want to be. But on a very sophisticated and generally not controlled way, as it is explained in the educational publication **"Media and You: An Elementary Literacy Curriculum"**, by Kathleen R. Tyner and Donna Lloyd Kolkin. [1]

MEDIA INFLUENCE

Television is not the only mass medium that accounts for this media saturation. When one considers pop music, radio, newspapers, magazines, computers and video games – in addition to TV – we are exposed to more mass media messages in one day than our grandparents were in a month. In fact, the media sell "audience consciousness". They try to predispose people not just to buy certain detergents, cars or aspirin, but to simply buy. Indeed, media have a huge commercial implications to our life.

MEDIA MANAGEMENT

Most governments and business have public relations (PR) departments, whose purpose is to get the "good news", about them out into the public consciousness. Many succeed so well that much of what is

DIGITAL MEDIA STRATEGIES OF LUXURY BRANDS

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ABSTRACT

Institutions that provide products and services and that show activity in all areas, not only are agents of change but also lead the race in novelties under the wind of change in a rapidly digitalizing world. In this sense, digital spaces are "new channels" where access to products and services is faster, thus facilitating the lives of individuals. These digital spaces are used especially by brand owners, where, though their specific strategies of digital marketing, they are able to reach consumers. This study will concentrate on brands that connote meanings of "luxury" and see what kind strategies they use in digital spaces. These strategies no doubt differ from other brands, which use more "daily" and "common" methods of marketing. Marketers need to orient consumers in a particular manner in order to them to purchase luxury items online. In this context, this study will look at the relationship between luxury brands and their target audience in the internet based new economic platform, and how products associated with "luxury" are focused on "value" on the internet. An example will be taken and will be analyzed with a semiological method of analysis, where the influence of the strategies of luxury brands on the attitude of consumers will be evaluated.

Keywords: Luxury, Digital channels, Brand, Strategy

> *"While some utopians dream about a world*
> *in which absolute equality redistributes all riches and tames all desires;*
> *others, conversely, bank on the diversity of desires*
> *to be able to maximize the expression of pleasures.*
> *Then, luxury points to the road to pleasure,*
> *going away from feelings of guilt."[1]*

1. INTRODUCTION

Businesses and organizations that offer goods and services are both the pioneers of numerous innovations and those affected by the changes created by the digitalized world. Within the framework of these innovations, prominent brands of the consumer society access potential customers through the values and designs they create. These customers thus obtain certain lifestyles and even identities by consuming these goods or services. In this respect, the internet shines out as a "new mediums" that facilitates and accelerates individuals' access to goods and services. In such environments it is inevitable for firms to benefit from certain strategies in order to reach their target market. It is known, virtual environments are mediums that are used frequently by firms and individuals to easily access their targets. This study focuses on "luxury" brands, which are supposed to implement unique strategies online due to their values. In other words, methods that should be adopted with the aim of directing customers to purchase luxury products and services should be developed more meticulously than those developed for "ordinary" and "casual" ones.

In this respect, the study will investigate how luxury brands reach their target market and direct the communication in the new economic system marked by digitalization and the internet. More specifically, the study will analyze how luxury brands focus on the concept of "value" over the internet and influence customers' purchasing behaviors, by implementing a semiological analysis method on a certain sample.

Luxury brands and products pervade individuals' lives; advertisements promoting such brands and products arouse individuals' curiosity and make them desire, by appealing to their emotions and

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[1] Thierry Paquot (Translated into Turkish by Orçun Türkay, which I used as the source while translating into English), Lükse Övgü, İstanbul, Can Yayınları, 2010, pp:112-113.

THE VISUAL, UNDER THE CHALLENGES
OF CONTEMPORARY SCIENCE

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ABSTRACT

We approach topics such as: The rise of the digital-analogous interaction, as a consequence of the emergence in many fields of the discrete-continuous interaction; the consequences in the field of the visual and the related physical, biological, linguistic, psychological and computational aspects; 'visible' versus 'intelligible'; the place of the 'visual' with respect to 'reality' and 'fiction'; the visual accounting for infinities of various types; the challenge of the wrong visual representations; 'visual' and 'macroscopic'; 'visual' and 'fractal'; 'visual' and non-Euclidean universes.

Keywords: *Digital, Discrete, Continuous, Visual*

1. A SHORT HISTORY OF THE DIGITAL

The history of the digital is very old, going back to the times when the fingers were a basic way to realize discrete counting. The *abacus,* created several hundreds years BC, the Morse code, the Braille system, and obviously the numerous languages using an alphabet are only a few examples of digital systems created long time before the appearance of the electronic and the computational era. The etymology of the word *digital* is related to the Latin word *digitus*, meaning *finger.* But we have also the English word *digit,* fundamental in information sciences. Let us recall that the name of the basic unit to measure information, the word *bit*, is obtained from the contraction of the expression *binary digit*. The emergence of the information, communication and computational paradigm, in the second half of the past century, pointed out the digital-analogous alternative in the way we conceive computation. The competition between the analogous and digital was strong in the early development of computing, each of these two variants has advantages and shortcomings. But the digital variant proved to be better with respect to the need to fight against noise, to detect and to correct errors.

2. THE QUANTITATIVE/ QUALITATIVE ALTERNATIVE OF THE INFORMATION PARADIGM

Like computation, the information paradigm emerged also in two variants: the quantitative variant, starting in thermodynamics, and continued by Claude Shannon, Colin Cherry, Rudolf Carnap, Jaakko Hintikka, Patrick Suppes etc in the field of communication, and the qualitative variant (information as *form)*, starting in the field of Darwinian biology and further developed in topology, Gestalt psychology, visual arts, music, mathematics by D'Arcy Thompson, Matila Ghyka, Rudolf Arnheim, Hermann Weyl, René Huyghe, François Jacob, Jacques Monod, René Thom, Douglas Hofstadter, Benoit Mandelbrot, Olivier Messiaen, Dan Tudor Vuza etc. Each of these two variants has, in its turn, a discrete and a continuous variant.

3. WE ARE LIVING IN A DIGITAL SOCIETY

Now we see the triumph of digitalization, but it does not happen at the expense of form and continuity. Books like that of Veen and Vrakking [7] illustrate the digital mentality in the every day life and even the title of this book is very expressive:HOMO ZAPPIENS. We are living in a digital society. Digitalization is today one of the most frequent activities. In the following, we will try to explain how did this happen and the consequences for the visual. But in order to be able to do it, we need to give to the digital/analogous distinction a different cloth, to connect it to a millenary tradition.

VIRAL ADVERTISING: PRODUCTS OF VISUAL CULTURE AT THE CROSSROADS

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ABSTRACT
The topic of this article is viral advertisements as the products of visual culture that are produced in the form of digital videos for sharing through e-mails or social network sites. Viral advertising is one of the methods of guerilla or stealth marketing. Because it spreads through the social networks on the internet, it is called viral analogical to viruses and their self-replicating dissemination. Viral advertising is at the crossroads of different disciplines in terms of its structure. From a framework of popular culture, viral advertising is a digital product of visual culture that is established as a common global culture; and functions in social, cultural and psychological contexts. Viral advertisements find their way in online social networks, spreading through animated contacts due to their interesting content that makes them forwardable. Sharing viral advertisements is a norm behavior in the culture of the internet. Viral advertisements relate to consumers through the images, cultural models and social representations they are encoded with. The manifestations of these cultural elements enable the shaping of shared reality. Viral advertising is nurtured by the behaviors of internet users, whose main psychological motives are belonging. Today's society functions in the new "ways of being" created by the digital age. These new ways of being came into existence through different phenomena ranging from information flow and communication to changing balances of power. Viral advertising, in fact, is a component of Manuel Castell's "network society." Modern society's social networks perform in digital environments. The conduct of online social networks in today's global village is the driving force behind viral advertising. The goal of this article is to investigate viral advertising contextually, from the perspectives of different disciplines. Thus, in terms of methodology, it uses a theoretical approach.

***Keywords:** Viral advertising, WOM, eWOM, Digital age.*

1.INTRODUCTION

In *Things that Make Us Smart* (1993), Donald Norman recalls a conversation he made with several leading computer scientists in the early 1970's: "we tried to figure out why anyone would ever want a computer in the home. 'What would the average person do with them?' we asked ourselves. 'Games?' 'Recipes?' 'Income tax?' We laughed and gave up." Norman confesses their failure in predicting the digital potential: "the networking of computers to the telephone system, their role in entertainment, and their ability to provide access to large amounts of information" (190).

After four decades, computers are a way of life. Industrial society created by the industrial revolution of the 18th and the 19th centuries has turned into information society with the creation of personal computers in the 1970s and the internet's prevalence after the 1990s. The technologies computers have brought about created a digital age that has introduced many different aspects in our daily lives. In fact, today's society functions in the new "ways of being" created by the digital age.

These new *ways of being* have come into existence along the lines of the phenomena ranging from information flow to global communication and from networking to changing balances of power. In the digital age, information can be transferred freely and quickly; knowledge can be accessed instantly; people in different parts of the world can communicate in real time; networks can be established despite the physical boundaries; and individuals have the power to create and manipulate informational content.

The topic of this article is on-line networks at large and contextual viral video advertising in particular. Today, networks largely perform on digital environments and are the fundamental elements of modern society. While traditional networks were bound by the physical constraints of time and space, today's modern networks use the advantage of the internet that charactarize the digital age and the *network*

PHOTOGRAPHY AND SEMIOSPHERE

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ABSTRACT

The major factor that comes alongside with the Juri Lotman's concept of Semiosphere, is (re)laying the accent: the primary is the integrity (sphere), in respect of which the particular phenomena just display separate functions — and not contrariwise. Important concepts that do structure and organize such a world are boundary, centre and periphery, part and whole etc. The conception of photography refused, with discourse yielded in researches, much that was trail-blazing and positive: there appeared in print in-depth treatments of photography in criminology, tourism, medicine, family, art, sexuality and other areas, in the course of which it was revealed, characteristically of post-modern thinking that photography does not occur in them and other practices as reflective only, but as something powerfully forming and constituting the conscience. Nevertheless there are conclusions here, which one would not want to agree with. 1.Diachronic boundaries of the photographic medium: Identity of photographic space of meaning has its temporal dimension — therefore a study of the rise of photography and its recession enables us to highlight such aspects of space of meaning, which would otherwise remain hidden. 2.Boundaries of photography and other media – photographical as a property. The aforementioned order "inside" photography aside, its order and position are also observable synchronically, so to say — photography nurtures the relations of vital significance with other media. Those relations can also be considered either in a narrower aspect (as the borderline between technologies, their relations) or in a wider perspective (borders on the media level and in the sense of functional "division of labour"). It's the utmost time to look how this interchange is taking place on the level of ways of signification. Should we now switch over to photographical as a "property", the demarcation process of photography would become significantly more complicated, however also more interesting. 3. Non-photography and "anti-photography": What could be, types of disorganization from the standpoint of photography? How/ what way would we present to ourselves the "non- and anti-photography"? 4. The core and periphery of photographic semiosphere: How could one imagine the core of "photographic" space of meanings? Logically it should be related to pivotal roles of photography/photographs, that photography performs either in collective memory of the society, mass communication or in more general symbols economy. In that case, the core of the present semiosphere must be connected with photography as identification/ verification and memory/remembering, however also with aspects of mass communication. But still - is this and adequate viewpoint? 5. Part and whole in photographic semiospheres: the phenomenon of mirror splinter It would be high time, now to pose an interesting however complicated question: in what relation could parts of the semiosphere of photography stand (e.g. types of photography, functions etc.) against the whole? And should we select such "parts" from the level of methods or functions of photographing; from among types of photography, its genres or from elsewhere? In other words: will the concept of documentary, for instance keep reminding us that it's "documentary" only so far as there are different methods of photography besides it ?

Keywords: *Integrity, Structure And Identity Of Photographic Medium, Semiosphere, "photographical" as a feature.*

1.PHOTOGRAPHY AND SEMIOSPHERE

1.1 Introduction

The present talk tries to analyze the concept of photography as a complex and heterogenic entity that still has some identity of *its own*. Because of complexity and a wide range of discursive practices photography, at least during the last decades, has been often defined as a *field "without ontology."* (Joel Snyder, Abigail Solomon- Godeau et. al.).

From one hand it has been recognized that there is no photography *"as such"*, but instead there are a various *discursive* fields of photography. These are also institutionalized differently and photography – in each case, seems to follow just the different/ corresponding *discursive* rules.

THE ROLE OF INTERACTIVE ADVERTISEMENT ON CONSUMER PERCEPTION OF BRAND PERSONALITY: A CASE STUDY ON "12 GIANT MEN-DREAM" ADVERTISEMENT

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ABSTRACT

In the wake of the emergence of the internet, globalization and infinite access to the information, the twentieth century has been a period in which people are globally interactive. The modern perception of advertisement which was imposed until the nineteenth century has changed owing to the developments in technology and improvements in mass communication media. Advertisement, promotion and marketing practices performed by various institutions throughout mass communication media have been a milestone in this century. Advertisements which are over regional and local boundaries have much more power on modern societies. In the twentieth century, these developments both in advertisement and promotion activities constantly advanced. With the prevalence of new communication media in the human life, communication throughout mass media have now a new dimension that has transformed the content and the form of communication. Today, with the internet technology, a much more interactive and multi dimensional form of dialogue has replaced conventional forms of communication conducted by advertisements. Therefore, consumers are not anymore merely the ones who watch the advertisements. While individuals used to be passive watchers, now they are more active subjects interacting with the advertisement and sometimes participating in the production of it. Now the consumers can interact with advertisements, they can have fun, they can get information about products and services and they can express themselves. In this study, developments in interactive advertisements around the world will be a starting point and the differences between interactive advertisement and conventional advertisement will be addressed. The interactive TV advertisement called "12 Giant Men-Dream", which was produced by Garanti Bank in 2011 with the aim of supporting the Turkish National Basketball Team, will be analyzed so as to understand the increasing role of consumers in interactive advertisements and consumer perception of brand personality. In addition, the results of the survey will be evaluated.

Keywords: *Advertisement, Interactive Advertisement, Brand Personality, New Means of Communication*

1. INTRODUCTION

Today, the integration of technological innovations with the process of communication has a significant influence on the mutual communication between individuals and institutions. The internet, which is the most prominent technological innovation of the past couple of decades, is employed by institutions in the advertising practices they perform in order to reach their target audience.

The internet and web 2.0 technologies, which direct the entire social life and social interactions, have also transformed the economic life and thus advertising and promotion activities. The increased availability of the internet and mobile devices has impelled institutions to innovate their advertising activities. These mobile devices, especially mobile phones, have become an integral part of the new media environment and advertising practices. Smart phones, which could be regarded as small hand-held computers, are also attracting the attention of the advertising industry, since they offer numerous facilities to their users.

In the face of all these developments, conventional advertising environments such as the press, radio and TV have begun to benefit from technological opportunities and to interact with new means of communication. The wide areas of usage of numerous new devices such as smart phones make it possible for these devices to be present often in practices in conventional advertising environments. It could then be argued that conventional and new communication instruments come together in advertising practices.

METAPOLIS URBANIZATION AND DIGITAL MEDIA: AUGMENTED CITY AND ARCHAEOLOGY OF INSCRIPTION

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ABSTRACT

The purpose of this paper is to suggest the epistemological and archaeological implication of augmented city and inscription of it, which are actively being realized in the recent urban space creation, emerging from the historical changes of metapolis urbanization. From the point of reviewing the diachronic significance of the 21st century's urbanism and its relation with the rapid growth of information and communications technology and digital media, the paper describes how the digital media revolution has contributed to various new features of urban space, such as hypertextuality and hybridization. As a conclusion, this study brings a key question on how to re-articulate what might be written on a city, and also reconfigures our memories, both personal and collective, which make us obtain new sensations from the city.

Keywords: Augmented city, Inscription, Metapolis, Hybridization

1. INTRODUCTION

The purpose of this paper is to suggest the epistemological and archaeological implication of augmented-space technology and inscription, which are actively being realized in the recent urban space creation, so that we can perceive a semiotic junction between city and media and discover new research subjects for media humanities. I will begin from the point of explaining the historical significance of the 21st century's urbanism and its relation with the rapid growth of information and communications technology, and then point out how the digital and media revolution has contributed to various new features of urban space, such as hypertextuality and hybridization. To conclude, I will analyze augmented space and inscription of it as it applies to the design and creation of structures and the nexus between urban space and ICT.

2. THE HISTORICAL SIGNIFICANCE OF METAPOLIS URBANIZATION

At the beginning of the 21st century, we are now witnessing the new phase of civilization and a condition of unprecedented extreme urbanization, which is more remarkable in the case of Shanghai or Dubai rather than in relatively older cities like New York or Tokyo. According to UN projections, the rate of world urbanization will continue this rapid pace for the next several decades so that in the year 2030, with further projections showing up to 69.9% by 2050, replacing the current record of 50.5%, exceeding seven billion, who are already living in the cities. Such explosive urbanization is considered to mostly influence the poor regions and the over-crowded areas of the world, as those will absorb the great majority of the upcoming center of population growth. To sum up, as Lewis Mumford, a great authority on urban history, predicted earlier, someday the whole world would become one single city, meaning the constellation of excessively grown cities, consisting of globalized economic nodes.

In order to comprehend the true meaning of worldwide urbanization, it is necessary to observe it from a longer historical perspective. It is not until the Industrial Revolution that the symbolically new relation had begun between urbanization and industrialization as the Neolithic Revolution enabled agrarian-based settlement and thus the concentration of population. Such industrialization of the 19th century accelerated the restructuring division of labor and unprecedented urbanization, requiring the concentration of labor and capital.

On the contrary, it was the opposite experience to most regions of former colonies incorporated into the world economy by force, which deteriorated the traditional relation between urban and rural areas and weakened the circular flow of local economies. Besides exceptions like Seoul, Taipei, Singapore, Hong Kong, and Shanghai, such cities as Lagos, Dakar, Kolkata, Jakarta, Manila, etc. have expanded

THE IMPACTS OF CONSUMER-GENERATED ADVERTISEMENTS ON PURCHASE INTENTION

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ABSTRACT

Advertising is one of the most important factors that both form and change consumer behaviours. Among the significant goals of advertisement are to introduce the brand to the target market, to establish a positive attitude towards the brand and direct the consumers to purchase the brand. Advertisements are delivered to consumers through various commercial media, which have been widespread with the rapid developments in technology. The current media is interactive rather than being conventional thanks to the development of technology. Furthermore, the new opportunities provided by technology have enabled individuals to participate more actively both in the social environment and in media. This interactive environment created by technology in a sense has democratised the media in digital environments. Therefore, consumers are no more mere consumers; they have become the producers of media content. The advertising, affected by these new tendencies both in technology and media, now provides consumers with the opportunity of forming, designing and arranging media content. The means of media and brands become much more attractive and powerful since the active consumers in media can produce, design or arrange the media content. Consumers who have the role of producing content contribute to the promotion of brands. In this study, an advertisement about a brand in social media, the content of which has been produced by the consumer, has been selected and analyzed. The advertisement was shown to the consumers. Attitudes of consumer towards the brand and the advertisement and consumers' tendency to purchase this certain brand before and after the advertisement were analyzed.

Keywords: *Advertisement, Consumer-Generated Ads, Purchasing, Consumer Attitude*

1.INTRODUCTION

The emergence of the internet has increased the way for content and file sharing applications that shape the formation and distribution of consumer-generated content. Over time, the internet has become a highly personalized medium of information where individuals get media contents that fit for their needs and demands. Web-based applications make it possible for consumers to obtain information and generate content according to their specifications, rather than using publisher-centric content (Daugherty, Eastin and Bright; 2008, p.17). The ways users communicate and get information have radically changed in recent years after the emergence of social media (Prentice and Hoffman, 2008, p.1).

Web 2.0 technologies and consumer-generated content, which are linked with the concept of social media (Kaplan and Haenlein, 2010, p.60), correspond to a technological revolution in that they enable consumers to produce and distribute content and to participate in the creative processes. Advertising applications are also influenced by these technological developments. Consumers are now able to create their own advertisement contents by actively taking part in advertising practices.

1.1 CONCEPTS OF SOCIAL MEDIA, WEB 2.0 AND CONSUMER-GENERATED CONTENT

The era of social media, as we know it today, began with the social networking site that Bruce and Susan Abelson created about 20 years ago with the name "Open Diary" in order to bring together online diary writers into one community. In that period, the term "weblog" was in currency, which would later be abbreviated as "blog". The growing availability of high speed internet access has increased the popularity of the concept and led to the creation of websites such as MySpace and Facebook. In the wake of all these developments, the term "social media" emerged that is now known and used by everyone (Kaplan and Haenlein, 2010, p.60).

Social media refer to the online sources that people use for sharing "content" such as video, photo, image, text, idea, insights, humour, news, and so forth. Among the channels that people use online

SOCIAL DIGITAL SPACES, SPHERES AND FOAMS IN MMORPGs

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ABSTRACT
The purpose of this study is to present social digital spaces of greater complexity through the examples of the MMORPG (Massive Multiplayer Online Role-playing Game) RIFT. Instead of the more traditional notions and concepts around cyberspace — but in no way ignoring it —, this paper proposes the idea of "social digital spaces" and analyzes metaphors in digital environments. Starting from prior works of myself and authors such as Peter Sloterdijk, Lucia Santaella, Bernhard Rieder, Raquel Recuero and Alexander Galloway, I suggest the figures of thought and metaphors of "spheres" and "foam" to propose a theoretical model that will assist in understanding the dynamics of complex social digital spaces — represented more than adequately through MMORPGs. By looking closer at the morphology and the communicative architecture of these online social spaces, we may be able to uncover clues to how relationships in these communicational spheres are developed.

***Keywords:** Communication, Digital, Sphere, Game.*

1. INTRODUCTION

From reflections of previous studies,[19][20] I propose in the present article the figures of thought and metaphors of "spheres" and "foam"[26] to provide a theoretical model that may assist in the structural and social understanding of digital, online spaces — particularly the more complex (less simple) ones. This will be done through the proposal and assumption that MMORPGs (Massive Multiplayer Online Role-playing Games) comprise very representative contexts, perhaps even an archetypal digital social architecture of greater complexity. I deem it important to rethink the use of terms like "virtual world", just like it is useful to review the concepts of cyberspace and cyberculture. At the same time, this article considers the importance of metaphors — but with permanent self-criticism —, and brings the suggestion of a simple notion: "social digital spaces"(SDS). Such a notion should be more important and appropriate to the context studied here (and possibly others) than the traditional concept of cyberspace — without its exclusion, nor that of cyberculture. I bring in the spheres and foams of Sloterdijk as figures of thought that may help in understanding more complex SDS; then I proceed to present the MMORPG RIFT, which was chosen primarily because of its social tool called "RIFTconnect." The next step is to relate Sloterdijk and other authors like Santaella, Recuero, Rieder and Galloway to the new social digital architecture created by RIFTconnect — hereby considered as very representative of more complex SDS.

Finally, I propose a model of social interaction in digital spaces — particularly in the less simple, more complex ones. That model states that people relate to each other in these fluidic environments through "identitary social digital bubbles", or simply identitary bubbles.

2. CONSIDERATIONS ON METAPHORS AND THE NOTION OF "SOCIAL DIGITAL SPACES"

Slater[24] speaks of the Internet as a "place" where users live in as tenants, while Baym[3] highlights the Internet as a fundamentally social technology. At the same time, studies in the context of social spaces are relatively inceptive (compared to more conventional social studies, relationships face)[11][12][14].

"Cyberspace" as an expression was created by William Gibson and spread through his fiction novel "Neuromancer". The classical concept of cyberspace comprised by Lévy[9] points out that it is "the space of communication opened by the global interconnection of computers and computer memories". It is clear that communication is a very important aspect of cyberspace, which only strengthens the social nature of digital technology. According to Guimarães Júnior[5], "cyberspace is configured as a locus of extreme complexity and heterogeneity, and the most diverse and varied forms of interaction settlle inside it, both between men and men and machines." This idea finds an ally in Galloway[4]. First, the author presents the protocol (of Internet) as a restrictive physical system and a

THE ROLE OF NEW COMMUNICATION TOOLS IN ELECTION CAMPAIGNS: JUNE 2011 GENERAL ELECTIONS IN TURKEY

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ABSTRACT
Technology covers more and more space day by day in every part of our lives and brings with it both advantages and disadvantages. In today's world when transfer of message is realized at the highest level as a result of new communication technologies, communication process has also started to change. With digitalization, new communication tools create new social interaction fields for political parties; individuals, institutions and even governments direct these advantages and disadvantages towards their own interest and want to create awareness with the help of new communication technologies. One of the most important processes of political communication is the political campaigns, especially in election periods. During these campaigns, both programs and discourses of political parties resemble one another. In line with the technological developments experienced in today's world with the effect of globalization, parties have started to develop different strategies in election campaigns and desire to differentiate themselves from similar ones. It is necessary to establish campaign strategies and find creative strategies to differentiate election campaigns. In this sense, new communication technologies provide new human-centered channels and thus, directly support the campaign process. In the research which will be carried out in this context, a literature study will be made about the new media used by political parties in election campaigns in 2011 Turkish General Elections and the findings will be put forward.

Keywords: Election Campaigns, Digitalization, Communication Tools

1. INTRODUCTION

Today, the nature of political election campaigns has changed as required by the dynamics of the 21st Century. One of the main reasons lying behind it is the developments experienced in new communication technologies. The possibility to directly reach electors via new media influences election campaigns and necessitates a process in which different strategies are pursued. On the other hand, it should not be ignored that the development of new communication technologies has accelerated owing to the internet. The pace of cultural, scientific, political and social changes has risen to an unstoppable level through such technologies; because individuals now have the power to follow everything on earth from anywhere. New communication technologies bring about new communication media, which are of a character that deeply influences political participation and presents new channels for this political participation in developed countries.

One of the most important processes of political communication is election campaigns. During these campaigns, both discourses and programs of political parties exhibit similarities. With the effects of globalization and technological developments, political parties are now developing new campaign strategies in order to differentiate themselves from others. Creative strategies are therefore required to achieve distinction. In this respect, new communication technologies offer new and human-oriented media and thus directly influence campaign processes.

2. POLITICAL COMMUNICATION AND POLITICAL COMMUNICATION CAMPAIGNS

The concept of political communication is defined in various ways, each of which emphasizes on a different aspect of it. The definitions encountered during the literature review can be summarized as follows:

NEW FORMS OF COMMUNICATION:
THE CASE OF THE DIGITIZATION OF WRITINGS

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ABSTRACT
*Is it possible today to take interest in content digitization process without approaching text and more
specifically writing? When the text has become a pure immaterial configuration, we can forget that
writing, intellectual tool, is also a material adventure. Writing includes characters, a syntagmatic
structure, and supports but also actors and actantial and enunciative structure of a writing practice, all
of which are inscribed and configured by a site of enunciation, in a practical scene. Like the message
it records, the character is itself significant. We can then question the practical significance of the
digitalization process. What is the goal? Is it respectful of the original or will it participate in a profound
change in the initial meaning at the risk of betraying it? Through two specific examples, the Garamond
and the "Grecs du Roi", we will try to answer to these questions.*

Keywords: *Writing digitisation, Semiotic of Typography, Semiotic of Writing, History of Writing*

1. INTRODUCTION

Is it now possible to take an interest in issues of digitization of content without approaching text and
more specifically writing? In the era of dematerialized intercommunication, while the text has become
pure immaterial configuration, one could forget that writing, intellectual tool is also a material
adventure. The history of writing is a part the history of techniques and this position echoes the idea
that writing is the first technology of intelligence. The history of writing has two inseparable sides, that
of a technical history and also of an intellectual history and appears as a constant interaction between
technical revolutions and intellectual revolutions. We can now consider writing as a "configuration" and
its support as part of it. In fact, writing includes characters, a syntagmatic structure, and supports, but
also actors and an actantial and enunciative structure of a writing practice, all of which are inscribed
and configured by a site of enunciation, in a practical scene. Beyond the thought that it tries to express
and the support on which it unfolds, writing thus consists of characters whose creation has always
been linked to specific needs of communication. Like the message it records, the character is itself
significant. We can then question the practical significance of the digitization process. What is the
goal? Is it respectful of the original or will it participate in a profound change in the initial meaning at
the risk of betraying it?

Two related examples will give us the opportunity to show that a font's creation and it's digitization can
only be done within the framework of a configuration (new supports, new aims, new style of reading):
  (i)   the "Garamond" from its creation to its current forms,
  (ii)   and the "Grecs du Roy" from their creation by Garamont to their digitization by Franck
          Jalleau for the Olympics Games of Athens.

2. THE GARAMOND: FROM THE XVITH TO THE XXITH CENTURY, A FONT TO SERVE THE HUMANISTIC CAUSE.

2.1.THE BIRTH OF GARAMOND CHARACTERS

Wether or not one is a connoisseur of typography, the mention of the word "Garamond" itself brings us
to beautiful letters, to images of elegant characters, which, now classical, would have the surprising
ability to enhance the text that they build. Closely related to the world of book, the Garamond's history
is however complex and its authorship stays uncertain.

THE MUSEUM OF ME: A VISUAL PRESENTATION OF YOUR ONLINE SOCIAL LIFE ON FACEBOOK

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ABSTRACT

In recent years, with the growing popularity of social media – a new form of online interaction and communication service – has emerged. The aim is to help users create their own content, keep in touch with other people, share knowledge and information and express their own opinions. There has been a growing interest in developing various applications for social network users to contact with other social network users virtually and to create a visual archive in the digital era. Especially, Facebook – the pre-dominant social network nowadays – has been very successful in developing a great variety of applications where the users are able to extend their connections and exchange more information under the additional application categories like business, politics, education, social activities, entertainment, medical etc. This paper aims to provide a visual and an eclectic analysis of the "The Museum of Me" application, which is developed as an entertainment application by Intel Corporation for Facebook. This application is a virtual tour for everyone who wishes to create, visit and share a digitally created personal exhibition in a museum and/or an art gallery on Facebook. The exhibits are composed of the visuals recollecting the transactions of the user's online social life created by way of gathering visual data based on the most recent and visited applications, profiles, viewed photographs, videos and such. Examples and demonstrations of the aforesaid application will be presented on how and due to which parameters the relevant visuals are chosen and how the user interface of the application is designed.

Keywords: Visualization, Social media, Virtual museum application, Facebook

1.INTRODUCTION

Approaching the media under the concept of the new media is mostly related with the developments in communications and information technologies. These technologies are also referred as the "new communications technologies" (hereinafter the "NCTs"). One of the most important features of the new media is its interaction**.** This interaction means that the recipient being the sender or the source increasing its control over the message with the help of technical regulations joined in the communication process (Geray, 2003, p. 18). Thus, the information exchange continues perpetually in an uninterrupted manner as the double-sided communication platform between the recipient and sender flourishes.

Individuals can have access to these NCTs whenever they want and need with the development of computer technologies. These NCTs are available for 'individual' use. In this context, "New media can be defined as the systems covering the mass audience as also an individual user and where the users can access the content or applications in different timeline by way of interaction (Geray, 2003, p. 18). The development of new communication technologies provides fast and easy access to information for individuals by expressing the concept of "different timeline" and also eliminating the limits of the concept of space at the same time. Thus; conceptualizing new media, unlike the traditional media (newspapers, radio, television, cinema), refers to the communication tools, which are grounded in digital encoding system and own the multimedia formalism in which a simultaneous and very intense, high speed and multi-layered interaction takes place between the actors of the communication process (Binark, 2007, p. 5). These communication tools are composed of the combination of environments such as moving and still images, text and audio. Thus, "new media concept" points out the means of communication such as mobile phones, digital cameras, Internet applications, MP3 players, touch screen radios and digital televisions. There is an integral connection between new media and digital computer technology (Laughey, 2010, p.158).

Digitalization is the converting time period of analog signals. Digital code is a technical media characteristic only defining the form of new media operations. However, it has great substantial consequences for communication. Digital code means that in using computer technology, every item

DIGITAL HISTORY AND COMMUNICATION
THE CASE OF ROMANIANS IN GREECE

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ABSTRACT
In this study, we attempt to examine the use of new media in the information of Romanian immigrants in Greece. In modern historiography we involve digital sources and oral evidences in order to record more documentation on group's history. We have already interviewed 25 Romanian citizens who live and work in various Greek geographical areas – big cities, rural areas, islands - aged between 25 and 60 and we try to investigate the sources of their every day information on local and international news as well as current events of their country of origin. The results show the need of communication among the members of Romanian Communities and the necessity to stay updated led to the wide use of the web information. In this spirit, we explored the use of local Diaspora web sites which offer local, domestic and international information to their users in their mother tongue eg. www.romedia.gr

Keywords: Romanian Diaspora, Digital History

1.INTRODUCTION

Digital history is an approach to examining and representing the past that works with the new communication technologies of the computer, the Internet network, and software systems. On one level, digital history is an open arena of scholarly production and communication, encompassing the development of new course materials and scholarly data collections. It is also a methodological approach framed by the hypertextual power of these technologies to make, define, query, and annotate associations in the human record of the past. To do digital history, then, is to create a framework through the technology for people to experience, read, and follow an argument about a historical problem.

In this case, the historical problem refers to the usage of Romanian language websites by Romanian immigrants in Greece. The report provides evidence and analysis of how and why these people use the internet. It also attempts to note the frequency of their using national websites and inventory the reasons for which they prefer domestic sites to international ones. Likewise, we attempt to investigate their relationship with the Diaspora sites especially with the one addressed to Romanians who live in Greece (www.romedia.com). The Internet's potential for migrants lies in improved and simplified communication and information possibilities as well as in an intensified participation in the public sphere. This potential of the Internet is, however, limited by low Internet penetration rates in the countries of origin as well as by the foreclosure of the public sphere towards migrants through mainstream society and mainstream media[1]. In 2010 only 35,5% of the Romanian population used the internet, that is to say only 7,786,700 people out of 21,979,278 were internet users[2]. Romania has among the lowest Internet use rates in the EU, statistics show. More than half of Romanians have never used the Internet, the highest figure in the EU[3].

The use of digital sources changes the landscape of information and transaction costs that historians have traditionally faced. Digital history can be defined as the theory and practice of bringing technology to bear on the abundance we now confront.
Digital sources:
• Can be created and altered with relatively little effort or expense
• Can be duplicated with near-zero marginal cost and shared by any number of people
• Can be transmitted near or at the speed of light
• Can be stored in nanoscale volumes
• Can serve as the inputs to any process that can be specified algorithmically

THE REFLECTIONS OF NEW TECHNOLOGIES ON FILM FORMAT AND VISUAL STYLE: THE *PSYCHO* CASE WITHIN THE CONTEXT OF INTENSIFIED CONTINUITY EDITING

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ABSTRACT

One of the most distinctive features of cinema from other art forms is that it has a close relationship with technology. Therefore, the history of art forms like painting or sculpture begins with the history of humanity but the invention of cinema begins with the improvements in optical and mechanical sciences which took place in the 19th century. Today, digital technologies dominate all areas of life including the cinema industry and cause fundamental changes in every stage of the cinema industry like shooting or screening processes. The rapid changes experienced in technology provide different perspectives to directors on issues such as camera angles, lighting, editing, sound, and so on. Cinema revealed new forms in parallel with the technological developments but these new forms also led to changes in visual style. These developments in cinema have been a criterion for the history of American cinema. Jaws (directed by Steven Spielberg) which was released in 1975 and the movies like Star Wars (1977, directed by George Lucas) started a new era in the history of American cinema called Contemporary American Cinema. The purpose of this study is to analyse the effect of digital technologies on the movie format and on the visual style with the approach of David Bordwells' intensified continuity editing. As a subject of study the movie Psycho (directed by Alfred Hitchcock) which was shot in 1960 on predigital technologies and the movie Psycho (directed by Gus Van Sant) which was shot in the period of Contemporary American Cinema in 1998 were chosen.

Keywords: Cinema, Digital technology, Visual style, Contemporary American Cinema, Intensified continuity editing

1. INTRODUCTION

One of the most important features of cinema distinguishing it from other forms of art is that it exists with technology. For this reason the history of art forms like painting or sculpture are almost associated with the history of humanity; however, cinema was not invented until 19th century, during which developments in the fields of science like optics and mechanics had started to emerge. From its inventions, the changes that took place in the field of science have enabled the directors to deal with elements of the style (i.e framing, camera angles and lenses, lighting, sound, editing, and scene) from a different point of view. Monaco puts emphasis on the fact that on the one hand technological developments can cause changes in the aesthetical system of art, and on the other hand, the aesthetical systems require new technologies; also, he claims that until the artistic stimulations are expressed through technology, it is not possible to talk about a work of art (Monaco, 2001, pg.69). Throughout the history of cinema, new styles emerged in parallel with the technological developments, and style-oriented innovations caused the tools constituing visual style to change in due course.

The visual style of American cinema entered the process of change starting from 1960's and especially after 1980's. This change symbolizes the transformation process of Classical Hollywood Cinema, turning into Hollywood Renaissance, also known as the New Hollywood. Until the 1960's the studio system, which is associated with the Classical Hollywood Cinema, provided a, with Kolker's words, "assembly-line film production" structure. Hollywood was like a self-sustained factory, which was composed of producers, directors, actors, and scriptwriters; that several movies were produced and had their own production pool (Kolker, 1999, pg. 20). On the other hand, reasons like the changes in the audience profiles in United States, the emergence of television as an alternative entertainment tool to cinema, and rapid developments in technology accelerated the fall of the studio system.

SEMIOTICS IN THE CONTEXT OF POSTMODERN AESTHETICS

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ABSTRACT
In an attempt to review discussions exposed by Omar Calabrese in the text The Neo-Baroque Era *(1989) concerning the phenomena of contemporary artistic production of objects and the stylistic variants they present, we amend his explanation on how digital means have affected the aesthetic production and the reception of contemporary graphics in the post industrialization era. Calabrese explains how different variables like distortion and chaos are revalued in the contemporary visual culture, and how the production of objects takes on characteristics of complex procedures. Nevertheless, the notions of irregularity, arbitrariness, confusion, uncertainty, unpredictability, and the validation of the intangible and its significance are less relevant in the context of new digital media, where the notion of illusion gains relevance. This leads to the question, if Calabrese's definition of postmodern aesthetics is appropriate for the whole spectrum of the dominant products released by new media, or if it necessary to rethink the dominant concept of postmodern aesthetics.*

Keywords: Digital Graphics, Complex Images, Instability, De-narrativization

1. INTRODUCTION

In order to make a criticism of graphic design that has evolved over the last twenty years, it is crucial to evaluate and define the characteristics of what has become a new level or form in graphic design. In fact, the conceptual and structural changes that emerge through visual media technology make necessary to critically address inherited notions of postmodern aesthetics such as Calabrese's, which by now seems to be the most influential one. We begin by noticing that Calabrese's considerations concerning postmodern aesthetics do take new media into account, but in such a way that the only real function of new media would lay in deepening aesthetics transformations having appeared independently of such media, say in Cubism or Dadaism.

In fact, already in Dadaism graphic design breaks down the tradition of design created in modernity, fostering new expressive qualities distinguished by the complexity in the repetition of the excessive, chaotic, hazardous, dynamic, inclusive, vernacular, expanded, dissonant, incidental, fractured, playful, the fragment, the detail, the reference – "quotation." In some sense just such characteristics are picked up by Calabrese to define postmodern aesthetics in general, but it should be pointed out that the only new media that received attention from Dadaism was photography.

To be sure, at least from Dadaism on, the idea of normality in design weakened, soon almost everything became possible. Particularly, the appropriation of graphic styles became a common practice that borrows imagery, concepts and techniques referring to former creations, and the precision of the imitation confuses it with its source or model. On the footsteps of artistic changes of this sort, many of the design rules were abandoned by graphic designers working with completely traditional means, like drawing, painting, serigraphy, and the like. Yet, the increasing resort to new media, especially to photography manipulated by digital means and to the screen as completely revolutionary interface, creates a new landscape in point graphic design and visual culture. [1]

Certainly, digitalization offers really unlimited possibilities for combination and manipulation. Irregular outlines, ragged edges, accidental draw up shapes, distortions of any kind, can be easily obtained; any kind of typeface can be combined with any kind of images. To some extent the spectrum of new technical means merely enhances traditional capabilities of graphic design, leading to graphics expressions that are quite similar to the products based on old techniques, especially when the designs are destined to print-out. Yet, from a theoretical point of view, the most interesting issue arises when the products generated using new techniques are not like the former ones, but when the

AN ANALYSIS ON THE EMOTIONAL INTERACTIONS OF LIGHT AND COLOR : THE VISUAL CULTURE OF ISTANBUL

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ABSTRACT

The abstract composition of colored light, color appearance of surfaces, color-mood associations may give rise to subjective evaluations in a space. Light can affect human nervous system, cognition, memories, expectations and this spiritual energy is vital for our lives. Light is also an energy which provides a balance via the complementary of opposites, expressed in terms of yin and yang. Yin and yang together make up the wholeness of the universe, for without one the other cannot exist. The present study discusses the importance of light energy and color composition in the historical background of three renovation projects in İstanbul. Also, the spiritual power of light-color are explained by means of the complementary of these two opposite poles; yin and yang. The superimposed images of light and color are analyzed from the view point of emotional interactions of light and color in design concept. The sign-function of light and color symbolism are also discussed by means of the transformation of cultural heritage of the historical image to their new cultural identity.

Keywords: Light, Color, Emotional Interaction, Visual Culture.

1.INTRODUCTION

Istanbul has become a cultural melting pot where there is the remnants of history from Byzantine to today. There is a bridge between the past and the present, unvisible powers of light energy and color are carried through years and this power is hidden in various historical buildings. Unfortunately, because of frequent fires and earthquakes, large sections of the city were devasted. In the new development process, many historical buildings were reconstructed, some of which are introduced and analyzed in this study.

This study mainly focuses on how personal judgments can be generated through the emotional interaction of light and color in interior space and landscaping through an analysis of some architectural renovation projects in İstanbul. In these specially selected, interesting points of the city, the unvisible powers of light energy and color application in interior design and facade will be discussed from the viewpoint of being used as a formula to generate the sign-function of light and color symbolism. Yet, light energy is a question of balance to evoke the human nervous system and cognition, which is related to the complementary of opposite signs; such as dark-bright, pale (dull)-vivid, tense-relaxed et cetera.

In the study, historical background, together with the story of the buildings will be discussed and analyzed. **Four Seasons Hotels**, for the interior architecture projects, and **Akaretler Raw Houses**, for the landscaping and environment will be analyzed considering the superimposed images during the renovation project in line with the transformation of the cultural heritage of the historical image to their new cultural identity.

2. THE HISTORICAL BACKGROUND AND CONCEPT DEVELOPMENT

Four Seasons Hotel at Sultanahmet is placed at one of the most important zones of Istanbul's Seven Hills; it is located on the historical peninsula. It was the first jailhouse in the capital of the Ottoman Empire, which was built in 1919. The building was designed in Turkish Neoclassic style in the beginning of the period called "First National Architecture". It is a four-story building with guard towers enclosing a courtyard, there was a prison with an armed guard and the zone was mentioned as a stinking jail. In 1992, a restoration project was designed to convert the building into a hotel by Metex Group (interior architecture). The jailhouse, having great significance in terms of history of art

INTERACTIVE READING VISUAL RHETORIC ELEMENTS ON DIGITAL AMBIENT MEDIA: CASE STUDY OF SAMSUNG MOBILE PHONE AND ESPN FOOTBALL ADVERTISEMENTS

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ABSTRACT

The presence of ads in the middle of public space aimed at providing information, technology novelty, persuaded to buy in order to embed the new ideology. Advertisement is a vehicle that contains the meaning of the message. Digitalizing technology make advertising can be spread throughout the world without being limited by space and time. But the ad visibility depends on whether or not seen the ad visual and whether the participants want to see, moreover to stare (gaze) carefully. Digital advertising-both on television and the internet- have a tendency invisible because of stereotype of visual appearance. Emerging issues where conventional digital ads are not visible. So there is no exchange transaction of sign, the message and meaning. Ambient media is one form of advertising that utilizes the physical environment in which ads are shown. The uniqueness of ambient media involved target audience to interactive with the ambient media. Now there is digital ambient media of Samsung mobile phone Ad and ESPN Football Ad, which has used interactive touch-screen technology and motion sensor – to invite the target audience to gaze at, touch, dance, narcissi recorded in the video, and play. How the role of visual rhetoric elements in a digital ambient media is designed, so there is an interaction with the participants? Visual rhetoric is how to speak in conveying the message – where there is meaning in it – through a visual form? How to speak which are at issue is not just content to be spoken? The purpose of this research is to describe the research analysis the role of rhetoric visual elements in advertising at digital ambient media. The research method used is the Critical Discourse Analysis (CDA). Ads are no longer communicating in one directions, advertising no longer has control power. Advertising is not viewed as dead object, silent, rigid, yet dynamic objects that provide an opportunity for the participants to respond and there was exchange of sign that make participant enjoy. From reading the visual grammar found some visual rhetoric elements - as the narrative representation, conceptual and interactive – making the participant respond to the media: the power of image and appeal of video, there is an entertainment element, humor (visual pun), narcissism and eye tracking (the reading eye flow) at interactive ambient media. From this observation there has been an active and close interactive between the ad and the participant. There is unity in the reality world where the participant becomes one with the media, both space and time. Digital ambient media bring interactive media into the middle of public space, bringing the participant until dissolved in the hyper realist world. Intimacy between the media and the participant, facilitate cultivation of the brand image in the participant mind. Digital ambient media is how to speak interactively which more representatives.

Keywords: ambient media, visual rhetoric, critical discourse analysis

1. INTRODUCTION

Advertising messages spread through various media - newspapers, television, *direct mail*, radio, magazines, business publications, transit and outdoor advertising, *window displays* and so forth. Caused the messages and images of ads are spread everywhere. The main function of all the ads is to convey some message to a large group of people which described as the target audience. . ”*All forms of advertising communicate some message to a group of people*” (Bovee, 1986:10). Actually, advertisements have other functions, such as: marketing, communications, education, economic, social and others. One of the functions of advertising is to persuade: ”…to *induce consumers to try new products and to suggest reuse*” (Bovee, 1986:8). Persuade potential consumers to consume what advertised, or re-purchase a product or service. Not just encourage the purchase, even advertising medium can embed a new ideology that is consistent with the nature of consumer society.

TOGETHER BUT ALONE:
HUMAN ISOLATION IN THE DIGITAL ERA

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ABSTRACT

In recent years, there has been a massive homogenization of lifestyles and habits. This is due to the speed of globalization in the 21st century and the increased use of the World Wide Web as a result of it. The Internet has taken over every aspect of our lives – even things that we don't even question anymore. This sense of hyperreality that has taken over our lives is deceptive and clearly an illusion. The Internet and what it has to offer has slowly taken over human contact and communication. Now, we are more inclined to talk to a machine than to have face-to-face time. Though there might be a sense of comfort in communicated from behind a shield, it has led to human relations to strain and conversations to wither. This study will look at observations made on the 21st century youth and their Internet usages. The reasons why Internet usage has increased in recent years will be analyzed. Furthermore, the role of the Internet for social activism will also be evaluated.

Keywords: *Globalization, Internet, Online Friendships, Social Activism.*

1. INTRODUCTION

It is a well-known fact that we are living in a rapidly globalizing world. Ideas are transnational distributed, shared and circulated. Globalization and its results have changed many fundamental parts of our lives; the way we communicate with each other, the way we consume, even the way we order food! This speed at which this information now travels has seriously increased due to the digitalization of culture; because information can be found in digital form throughout the world, the speed at which it has spread has increased since the first mentions of globalization.

Globalization is not a new phenomenon; the first mention of the world was during the 1930s. The process of globalization has slowed down throughout its own history; after the world wars, for example, many countries turned inward to protect themselves and their industries. Some scholars suggest that globalization can only describe the period after 1970 in the world, whereas others suggest that globalization has a more ancient history (1).

World scholars, philosophers, journalists and historians have differing opinions about globalization. Some suggests it is inherently a good thing; joining together the citizens of the world into a more unified state of mind. Others, on the other hand, suggest that the advantages of globalization are overrated. In a speech given at the World Telecommunications Development Conference, Al Gore states that "Let us build a global community in which the people of neighboring countries view each other not as potential enemies, but as potential partners, as members of the same family in the vast, increasingly interconnected human family."(2) Despite the positive outgoing message of this sentence, war still seems to be going strong, and feelings of brotherhood have not grown more profound than before. On the contrary, the world seems to becoming a scarier place, and the future's instability is indeed a worrying matter.

One thing for sure that has taken on a different shape is the way we communicate with each other. The advances in technology support this change in many ways. For instance since the Internet has come to be in human life, it has made the world feel like a smaller place. It has led to interconnectivity of billions worldwide and acceleration in communication media. Digital spaces have opened doors never fathomed before its time. The abundance of information the Internet has led people to access is humungous. One can observe that as a result of this abundance, there has developed an insatiable need to consume more and more information, which is a direct result of any consumer society – the desire to purchase goods in an ever-increasing amount.

Languages – words – have also been affected by globalization. Though it is a fact that English as a language has become the lingua franca – the language used globally to communicate between

UNSTABLE GEOGRAPHY: THE DOUBT ABOUT IMAGE AND ITS PHOTOGRAPHICAL PROCESS

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ABSTRACT
This present research aims to bring about theoretical reflection and discussion of contemporary photographic images. It is well known that the history of images follows man history, whose representation is related to reality. However, contemporary period, with its plurality aspect, opens this field to many kinds of visual practices, and the artists adopt procedures that do not follow the traditional concept of this kind of representation. Besides, the sprouting of the photography area, puts the observer very near the image of its represented object, but, at the same time, can move us away from it. Due to the advance of digitalization technology along the end of the 20th century and the beginning of the 21st century, image started to be researched with a close relation with the atemporal and geographic stability, that is, a sort of trans-historical dimension. Hence, many concepts can be approached, mostly, as the relationship between contemporary photograph with place and time, and visual cultural.

Keywords: Photographic image, process, dislocation time-place, visual culture

The images remain stored in our memory even before we perceive them. Thinking this way, we are able to confirm the importance of the technology applied to photographic processes and its relation to rescue, storage and encoding of a pre-existing situation, from the produced image. In an attempt to represent what is seen or imagined, man developed visualization methods, such as painting, printmaking and drawing. But, it was the photographic process that has brought the real, setting a fragment of the dynamics inherent in life. From the first meetings with his own image reflected in a water puddle, and nowadays, the possibility of cloning human beings, man is faced with mirroring a process of recognition of self, thus aiming for a state of permanence.

Being in front of his own image is not a unique feature of human, because nature offers many other ways of mirroring conditions, revealing its dynamics under our eyes. In turn, man develops methods of purification and sintering of some materials, favoring a high degree of mirroring on their surfaces, either by crystals or polished metals, or even to create systems to simulate it on a virtual reality. The identification of an image or its geographic meanings allows us to build several readings. And failing to identify immediate geographical origin, mentioned in this text as a visual Ageography, is to look at an image and do not find references to connect it to geographic areas or known identities, or even capable of existence, those present in dreams.

Trying to represent impossible spaces, for example, was one of the ideas explored by the surrealist painting, which did raise many questions about reality. Today the theme is presented in digital altered images, following paths for an undefined and doubtful space. A new reality from a fictional look. When setting it up on a flat surface, we move from a pictorial and graphical representation to that related to digital technology, commonly associated with cyberspace.

To understand this newfangled term, first applied to the set of relations established in computer networks, we can think of many expressions found in any other digital interface. Thus, we can suggest an update present in the activities developed by artists who seek to relate the real and the fictional space.

Given the operations seen in works developed during this research, using the interpolation between a still image and its dynamics in a moving language, I bring to this text an analysis of the possibilities of interactions on a fixed image of the real and its dynamics presented on video-installation. The surrealist painting by René Magritte, for example, gives us some assumptions about the creation of impossible worlds designed from a certain reality known as "one of the main functions of art is to capture fleeting reality and thus prolong its existence". (ERNST, 2007, p.67). But there is also the