Semester Documentation & Project Prototype

Fantasy is Reality:
Interfaces for Hanging in There
Instructor: Vertr.-Prof. Jason Reizner
Project: Belcim Yavuz

CONTENT

Semester Diary: Notes, Sketches, Brainstorms

In this part, reader can see some of the notes that I have been taking during the semester. These notes and brainstormings were highlights that I found related and that contributed to my project's ideology and concept. The notes are accompanied by small texts which I wrote or cited, which are especially valuable for me to reflect, rethink, research further on my project.

"We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein. One could perhaps say that certain ideological conflicts animating present-day polemics oppose the pious descendents of time and the determined inhabitants of space."

"And perhaps our life is still governed by a certain number of oppositions that remain inviolable, that our institutions and practices have not yet dared to break down. These are oppositions that we regard as simple givens: for example between private space and public space, between family space and social space, between cultural space and useful space, between the space of leisure and that of work. All these are still nurtured by the hidden presence of the sacred."

"The mirror is, after all, a utopia, since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror. But it is also a heterotopia in so far as the mirror does exist in reality, where it exerts a sort of counteraction on the position that I occupy."
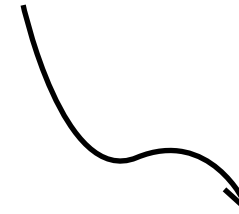
Where Foucault mentions the mirror, we can talk about today's screen. Is it an object? Is it space? Is it to observe or to being observed? Is it creating interactions or destroying them?

Lecture_Less is More:
Dystopia, Utopia, Heterotopia, Xenotopia21

"Fantasy only exists if you are a part of it"

-Jason Reizner, 20.04.2021

"Consistent Fantasy Is The Reality"
Original in TR: İstikrarlı hayal hakikattir

-Gaye Su Akyol, 08.03.2019

"Consistent fantasy is the reality
The death is real and that's a dream"
 –Gaye Su Akyol, 2019

https://www.youtube.com/watch?v=h80uU2eMRLk

"Fantasy is reality in the world today
I'll keep hanging in there, that's the only way"
–Parliament, 1970

My Project - initial idea brainstorming_keywords:

#public performance #activism #public movements #putting people on
stage #creating a virtual space for gathering #making people move/
walk #collective art

Examples for similar approaches_by Jason Reizner

#location based AI games #Ingress #Fluxus #googlemaps interaction
#community map approach #GuyDebord #situationists
#MarkShepard's IOS Serendipitor

"Ingress is an augmented reality
mobile game developed and pub-
lished by Niantic for Android and
iOS devices."

"According to the Situationists, the benign profession-
alism of architecture and design had led to a steri-
lization of the world that threatened to wipe out any
sense of spontaneity or playfulness." [12]
(Sadler ,1998)

" Mark Shepard developed an iPhone navigation
app called Serendipitor. The Serendipitor app cal-
culates the ideal route to get you from A to B, but
unlike the usual navigation apps, it doesn't offer you
the most direct and fastest way to the destination, but
offers detours and delays by way of Fluxus-inspired
instructions."

https://www.youtube.com/watch?v=rn9UQwk24Ck

"A real person is a being that does not merely appear to be self-aware and self-concerned, by showing the kind of behaviour that we have learned to expect from a self-aware and self-concerned being, but also one that really is self-aware and self-concerned. A being that only behaves as if it were a person, without being one, I shall call a pseudo-person."
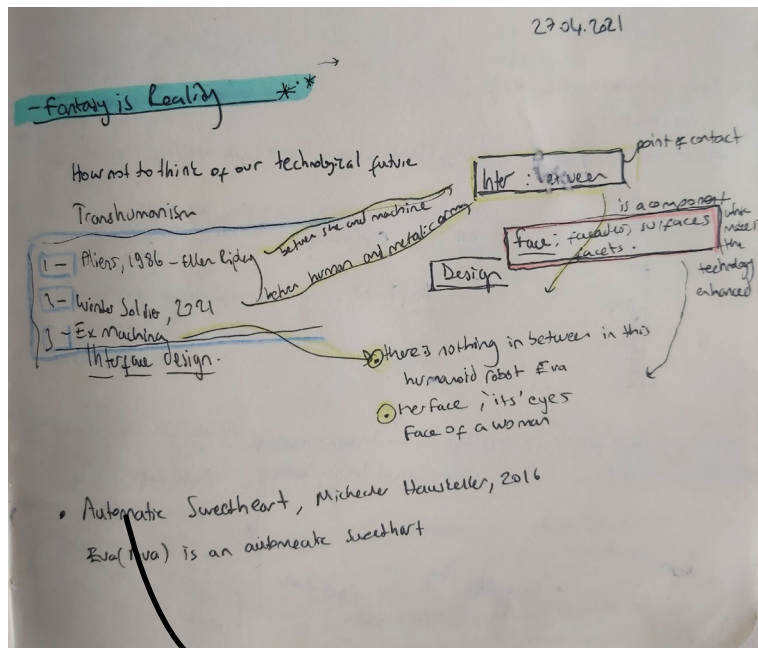
"…since we do not know what exactly gives rise to self-awareness and self-concern, we can at this stage not entirely rule out the possibility that one day we will be able to create machines that are real persons."
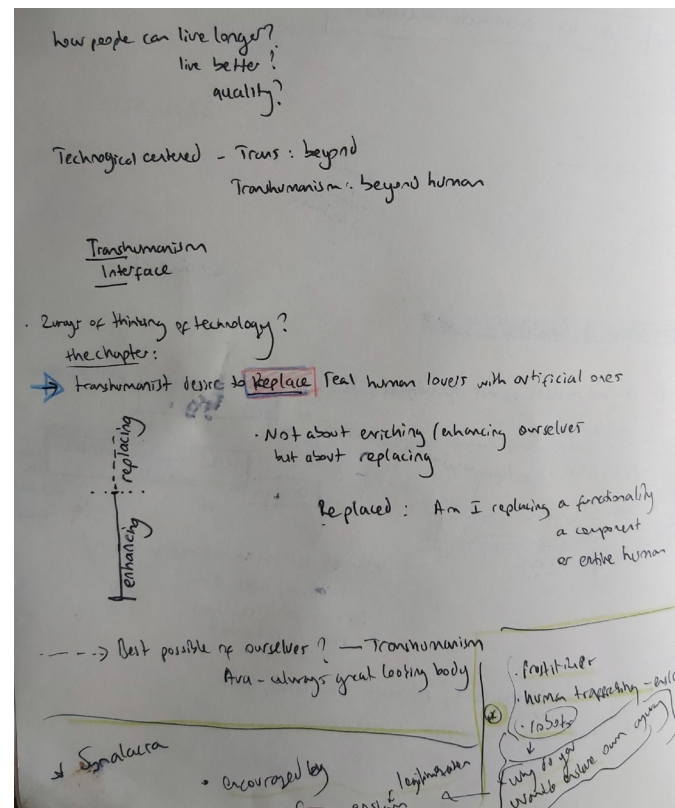
chapter_Gods Rather than Cyborgs

"I said earlier that transhumanists, unlike Donna Haraway, would, if they had to choose, prefer to be gods rather than cyborgs."

Inter:between
Face: facades, surfaces, facets
Design
Transhumanism : Is it real or Is it a fantasy?
Trans: beyond
Transhumanism: beyond human

- illusion - fall for a sucha a humanoid Robot

Automatic sweetheart : I wanna have a perfect lover

→ I need to understand what is to love someone

· I love someone ⟷ That (s.o) loves me.

[free] They chose to love me

Free choice

? If I replace this human with a robot .. designed to love me
∴ that [autonomy component] is gone !

What it means to create LOVE
with an artificial artefact
tech.

Concept of [MARKET] - market needs reclaims its role in every tech. enhancement
In order to create them we need a reason:
" automat sweet , we need a demand / a market for them "

" Why would anyone need a robot lover? " (M. He keller asks)

Re place ──── instead of replacing
Re consider
Re assess
Re calibrate

· In nowise they are isolated CEO ..
its naive to think so .. societical discussion
... it wasn't incented by seminar (all the disc. about Love)
it was tickled by technological ..

→ they are insociety ..

✱ Decrease the chance .. of matching .. while the problem was not being loved by people.

✱ Class perspective: robot love

... abused by system

·look for the bot trans but inter-human.

Assignment: find a transhumanist idea and redesign it into interhumanist one.

try look for sthodie .. where there's a proposal about transforming sth.
check
· detect the problematic part
· reality check

- Assignment ideas : anything that replaces humans?

'Tinder' is already example of — individuals instead of condoms.
you are matching with other people.

→ instead of Transhuman — 'interhuman'?

ideas:

- What makes us 'distant'?

  alienization?
  └ how to overcome

  digital public sphere → twitter?
                          other platforms

  trust
  Neighbor ↔ camera → public space — "is built on trust"
                      busy... how did I had
                      leave... my day...

  · what keeps
  me doing behaving...

  the only person is
  expecting your scan, — 'Anonymous.' → if you were posting the
                                          same stuff

  → how to attribute person to an object.

  · moral perspective   ↓ interhuman
                                           [?]

⊕ Creators? — What will that robots create
God / — icon are god's toys.   ⊗ anything analogue
                                        how to entertain?

                                        app- drinking bar.

Why do we want stay here in the first place?
Fear of Death,
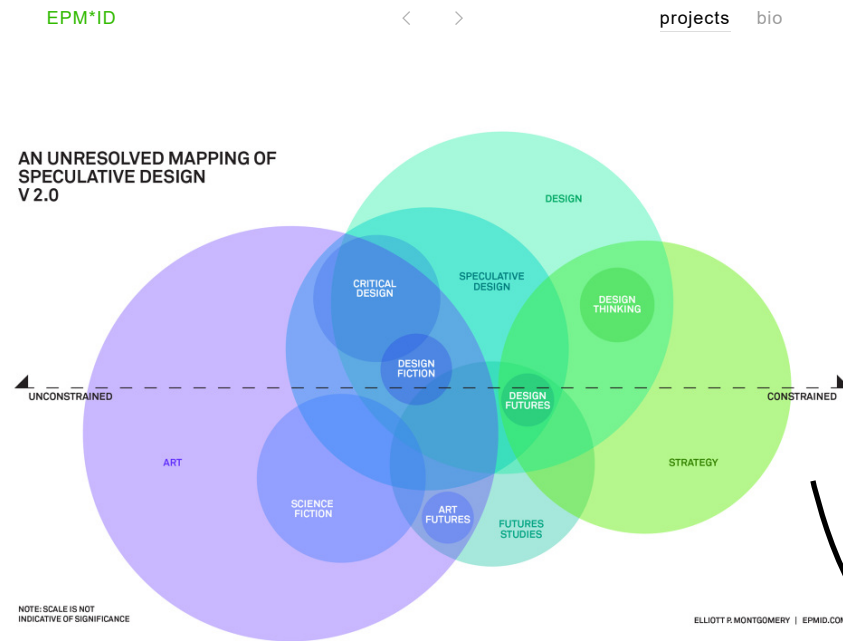   └ how to overcome,
        equality

"The simulacrum is never what hides the truth - it is truth that hides the fact that there is
none. The simulacrum is true."
-Ecclesiastes

"This imaginary of representation, which simultaneously culminates in and is engulfed by the cartographers mad project of the ideal coexten-sivity of map and territory, disappears in the simulation whose operation is nuclear and genetic, no longer at all specular or discursive. It is all of metaphysics that is lost. No more mirror of being and appearances, of the real and its concept. No more imaginary coextensivity: it is genetic miniaturization that is the dimension of simulation. The real is produced from miniaturized cells, matrices, and memory banks, models of con-trol - and it can be reproduced an indefinite number of times from these. It no longer needs to be rational, because it no longer measures itself against either an ideal or negative instance. It is no longer anything but operational. In fact, it is no longer really the real, because no imaginary envelops it anymore. It is a hyperreal, produced from a radiating synthe-sis of combinatory models in a hyperspace without atmosphere."

Lecture_Speculative Design, Design Fiction and the Cone of Futures
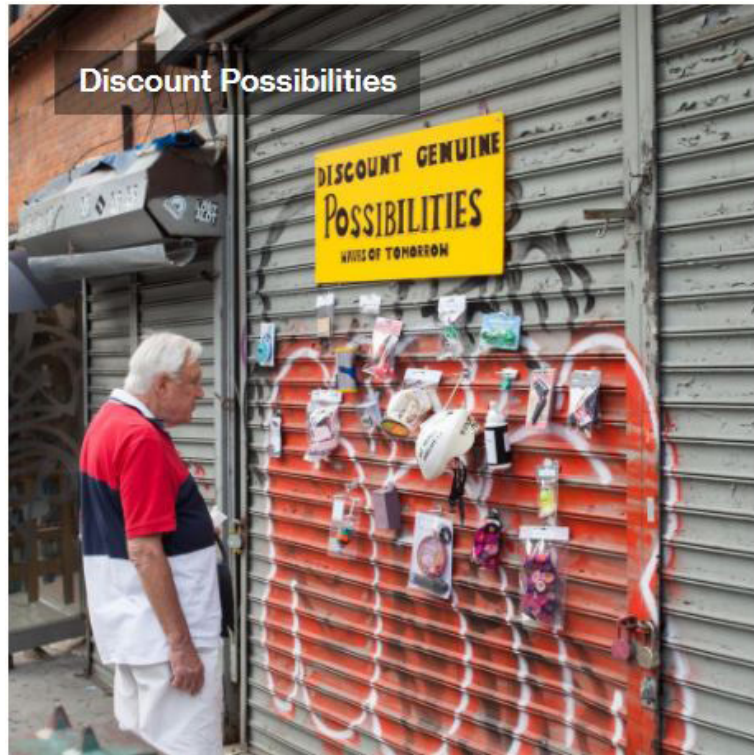Subversive Prototyping
Ideation & Iteration

**AN UNRESOLVED MAPPING OF
SPECULATIVE DESIGN
V 2.0**

DESIGN

SPECULATIVE
DESIGN

CRITICAL
DESIGN

DESIGN
THINKING

DESIGN
FICTION

UNCONSTRAINED   DESIGN   CONSTRAINED
                        FUTURES

ART

SCIENCE
FICTION

ART
FUTURES

FUTURES
STUDIES

STRATEGY

NOTE: SCALE IS NOT
INDICATIVE OF SIGNIFICANCE

ELLIOTT P. MONTGOMERY | EPMID.COM

I began mapping the relationships/overlaps between speculative design and related approaches to
enable discussions/visualize the dynamic range. This exercise is a starting point, not meant to corral or
limit, but rather to nuance discussions around what speculative design can be.

I found this diagram helpful for me to understand the relations between these different spheres of art, design and strategy/systems. It also gives a good clue on categorizing the project that I am doing, not to make defined borders and limit the project; but rather trying to understand where it can be positioned & WHY it can be positioned there?

Discount Possibilities, 2014

Over the course of a one day design jam, ITP students worked together to create artifacts from futures that might be found at a black market street sale on Canal Street in Chinatown a decade, a generation, or a century from today. Participants attempted to imagine tomorrow's irresistible bargains, knockoffs and impulse buys.

https://extrapolationfactory.com/Discount-Possibilities

https://extrapolationfactory.com/What-if-Columbus

What if Columbus, 2019

"What if Columbus" invites members of the public to propose visions for local city infrastructure in Columbus, Indiana. A kiosk installed on the sidewalk where Washington Street meets 2nd Street at an active corner right across from City Hall encourages members of the public to use the kiosk to contemplate, articulate, and share future visions for Columbus. Each vision generated by members of the public, depicted as a short sentence and image, will be digitally shared with the mayor's office with the intention that this database of visions offers decision-makers inspiration and insight into the public's desirable futures.

RESTORE

PUBLIC SPACE

HOW?
NOW?
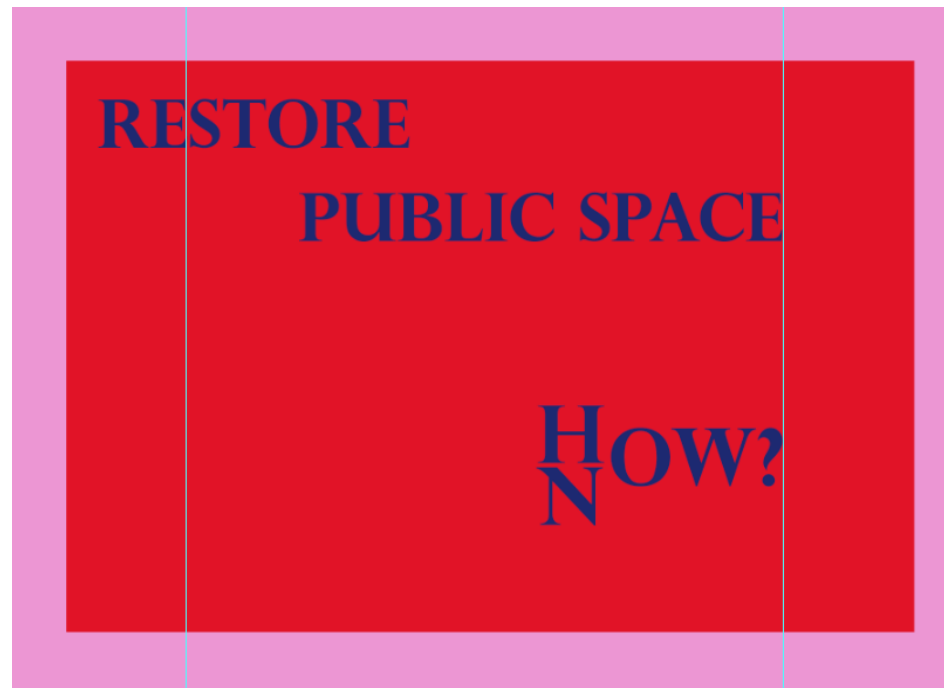
What connects us...

Old Stockholm telephone tower - 1887-1913

Wall Dress, 2002, by Nelli Agassi

IS PUBLIC PHANTOM?

"According to Dewey, public isn't a phantom; It is in eclipse, "lost",
"bewildered," "uncertain and obscure", and "remote from government."
Its main characteristic is "indifference":

Indifference is the evidence of current apathy, and apathy is testimony to
the fact that the public is so bewildered that it can not find itself...
What is the public?"

What connects us...

in Public space?

'Divisor' by Lygia Pape.1968

common feelings?

need for connection?

need for visibility?

trust?

collective madness?

https://www.youtube.com/watch?v=luVysnsYaZs

presence

pandemic

public space

socializing skills

emergency

individualized society

people

public sphere

current crisis

cultural space

loneliness

physical distancing measures

need of update

collective ~~madness?~~

FUN

1.How can we be heard?

a collective
sound producing algorithm

-an algortihm picking the most used words of users
-real time data visualization
-real time sound production
-visualizing voice
-speech recognition/understanding systems
-interface/physical spot?

Can we transform something digital into physical / tangible ?

physical ---> digital

Can we bring something digital into physical / tangible /public sphere?

Artist Robin Bell protested Judge Brett Kavanaugh's potential confirmation to the US Supreme Court by projecting messages on the nominee's DC courthouse. Photo by Andre Chung, courtesy of Bell Visuals.

2. How can we be seen?

platform for spotlight
party? dance? music? art?

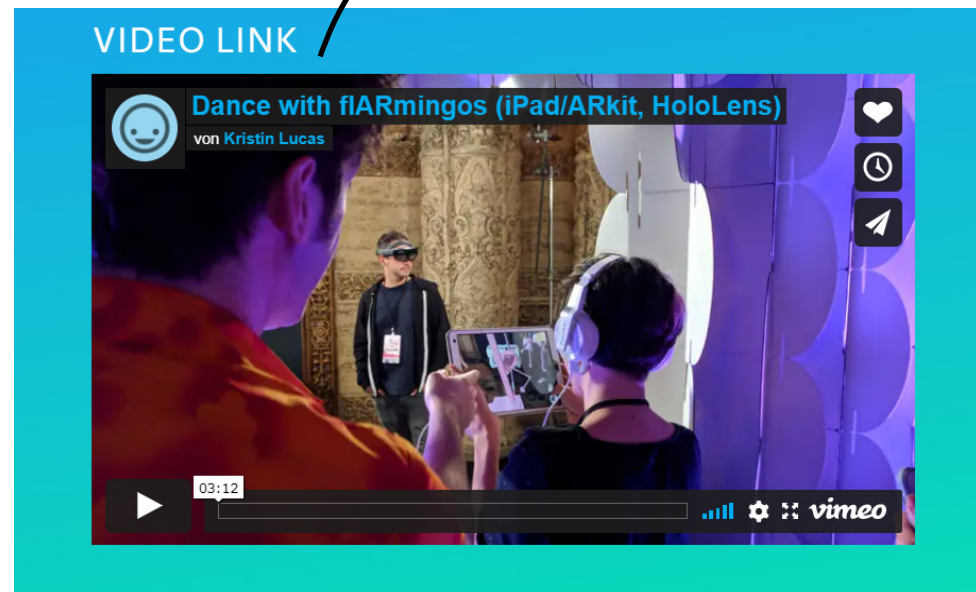-hybrid staging
-connecting online events
-recreating public scene

Club Futurists

Club Futurists is a Berlin-led international experimental lab to beam Clubbing into the Future, profiling Berlin as the Future Lab for Clubbing.

https://hybridspacelab.net/project/club-futures/

https://www.youtube.com/watch?v=7tqFWZ6aPJI&t=357s

VIDEO LINK

Dance with flARmingos (iPad/ARkit, HoloLens)
von Kristin Lucas

03:12

vimeo

physically?

-gathering in pubilic space
-realizing tasks
-tracking users' traces via
geolocation

Core77 Design Awards 2019-The Theater of State - King Henry VIII and Public Displays of Power
by Hanna Karraby

Lecture_Concept Development Lab I
Proposal Workshop with Matthew Lloyd _ My Initial text

RE-START PUBLIC SPHERE N/HOW -
the emergence of rethinking the public sphere

Current Pandemic measures regarding Isolation and Social Distancing
'Physical distancing' both in the private and public sphere is now defin-
ing the spatial organizations of our lives, thus, how we are connecting
to each other. We can even consider redefining the relationship between
physical space and psychological space.
The world that we've been perceived through our senses is now boiled
down to mere reflection, just like in Plato's Cave. Other humanly sens-
es like smell and touch are suppressed by 'the supreme eye'. How do
we know that there is a 'public' out there while looking at the shadows
on the wall of the cave, or in our case 'reflections of reality on our 2D
screens. Is public real?

OR IS PUBLIC PHANTOM?
"According to Dewey, public isn't a phantom; It is in eclipse, "lost", "be-
wildered," "uncertain and obscure", and "remote from government." Its
main characteristic is "indifference":
Indifference is the evidence of current apathy, and apathy is testimony to
the fact that the public is so bewildered that it can not find itself...
What is the public?"1

Lecture_Concept Development Lab I
Proposal Workshop with Matthew Lloyd _ My Initial text

WHAT CONNECTS US IN PUBLIC SPACE?
common feelings? need for connection? need for visibility? trust?
What will convince us to go out of this 'virtual cave' that we've been in captivity?
The projects focus is on researching / creating ways of gathering and connecting through the public sphere.
HOW CAN WE BE HEARD?
The question is: Can we create A collective voice that is alive? -that can grow with participation, that can exist in Current instead of being re-corded? An interface is designed to record the voices of users and then involve that individual voices into the voice of the crowd, a real-time composition. Can we visualize the words in the voices, and represent them according to their frequency of use.
HOW CAN WE BE SEEN?
We've been 'def spectator' long enough, current use of social media prooved that there is a need for Visibility. Art /culture scene has been hosting gatherings. Via Hybrid staging, the project aims to recreate 'par-ty culture' both virtually and physically.
PHYSICALLY?

Lecture_Concept Development Lab I
Feedback from Matthew Llyod

"It's good to see that you wish to address the most prevailing social questions regarding a post-pandemic reality, in that asking big questions regarding what is to become of the public sphere, and what's more as an artist to importantly ask, how can one start to re-claim, and rejuvenate it. As with the stages of the pandemic the most worrying is life beyond the fear, and non-socializing, and indeed trying to establish what is or was normal pre-covid, and what should we be getting back to.

I like your analogy of Plato's cave, and indeed with your writing could be further expressed, particular, and I'm sure you are aware of this, the contexts relating to being isolated from a reality, that we (society) are keen to getting back. I think your question about asking 'is public phantom' really intriguing, it is able to raise alternative views within the public sphere, and social society, in that one could ask what is (usually) lost or misplaced in public, and should remain hidden? or what are the immaterial properties that are needed for a public sphere to operate, pre- and post-pandemic?

As what the pandemic can teach us is how -even on a global scale- the power relations between who has priority and who should be seen is not always equal across the world, and how the idea of community and collective experience, actually has presented itself in total opposition, because of politics, nationalism, capitalism, etc,

After the feedback, I've tried to open my project more in the research direction, while trying some visual prototypes.
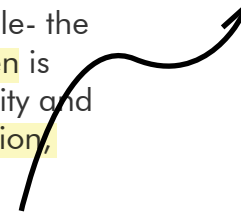
But I think your work touches upon the very serious matter on mental-health for millions post-covid, and getting re-engaged with society. I like your interest within the collective voice, a very political work by Susan Hiller titled lost and found 2026, is a very simple and powerful work, presenting vocal testimonies of those whose own native language is becoming lost and forgotten, due to political education forcing such people to adopt to a modern language.

Susan Hiller Lost and Found, 2016, https://vimeo.com/545421523

It could lead on to further ideas on how to collectively bring people together, but also trying to find an outlet for their coping post-pandemic. In asking: what are the collective voices of the pandemic, what are they saying, and how can these voices be visually connecting and a public and is re-opening. Because we must understand that on one level, we are entering a society that wishes to get back to normal i.e forget the pandemic, but also on the other hand we need to hear the stories of those who need to speak to give their testimonies to remember etc... this also can further (in your research) if you wish to look at the history of how societies opened up from a traumatic experience, from war, civil-unrest, epidemics, protests ect..

I really like this example as a project, but also because it encouraged me to design in a way that users/audience can hear a multilingual sound.

here are also some links you might find helpful;
https://artreview.com/ara-winter-16-opinion-alan-oei/
https://mitpress.mit.edu/books/public-space-lost-and-found
https://www.pro-qm.de/voids-retrospective - this you can get the in library, "

Project Prototype: Research, Concept, Visuals, Interactions

In this part, I will explain the project's concept, its research process and how it has developed after the feedbacks, the challanges that I've faced during the design part, and finally, possible future paths.

RE-START PUBLIC SPHERE N/HOW - the emergence of rethinking the public sphere

What happens to a world that is hit by an invisible agent?
- An agent which must connect to other life forms to be alive

SARS-CoV-2, a virus, commonly known as 'coronavirus' is not only the 2020's most searched word on Google but also an invisible entity that was able to shake our lives up. The drastic changes it has created and is still creating will long be perceived both physically and psychologically. Pandemic measures regarding 'isolation', 'social distancing' and 'physical distancing' both in the private and public space are now defining the spatial organizations of our lives, thus, how we are connecting to each other.

How do we connect?
It is one of the questions I am trying to reflect upon through this project, both in its research phase and its prototyping phase.

> "In humans, one of the most social species, social connection is essential to nearly every aspect of health and well-being. Lack of connection, or loneliness, has been linked to inflammation, accelerated aging and cardiovascular health risk, suicide, and all-cause mortality." [1]

Social connection has been recognized as one of the fundamental needs of social animals. Such need for connection to others is one of the reasons why a great deal of our effort is spent on the subject of 'connecting', 'staying tuned', 'getting online'… We want to connect to each other almost as if we have to prove we're alive. Or do we have to connect to be alive?

> "Connection is the energy that exists between people when they feel seen, heard and valued…"[2]

'Being seen, being heard' these feelings are essential to our existence, and only after those we can be valued. Only after we express ourselves and our expression is transmitted to a receiver, we complete the cycle of communication and finally one can feel being perceived. How else can we prove to be real? that we exist? Or Can we prove it at all, can we confidently say that we are real?

How we are connecting, how connected we are, in public space?
The links between entities in public space seem to be more subtle, more defined, limited and temporary in comparison to private ones. There is a certain way that we were taught to 'act' in public space. There is a certain set of movement vocabulary from which we can choose to use, but carefully. Since we were taught to 'behave', when someone acts outside of that certain set of movements, is very likely to be shamed, humiliated, or ostracised.

That's what mostly happens when 'one' person is acting such. But what if a group of people acts out of the ordinary or beyond the conventional, collectively? Then it is less like to be that the person alone, would feel excluded from society, especially when there is one to blame: 'Art'. In the name of art, whatever you do will be more likely to gain acceptance by the public. The collective action, so to say, the collective madness will turn into collective fun that can grow and be shared with the participation of the public. This way, art would be brought out of the museums and galleries, beyond its conventional limits, and put in the role of catalysts, in order to bring people out, and out of their ordinary limitations. The aim of the artwork, and in this case, of this project, eventually is to blend in the 'real life' by creating 'its own reality' which is interwoven with 'recreated reality'.

> "Although we no longer share early twentieth-century dreams of collective rhythmics or of Futurists and Constructivist symphonies of the new mechanical world, we continue to believe that art has to leave the art world to be effective in 'real life': we continue to try to overturn the logic of the theater by making the spectator active, by turning the art exhibition into a place of political activism or by sending artists into the streets of derelict suburbs to invent new models of social relations." [3]

I would like to emphasize here the word 'madness' which can be seen as a reference to the social situation that the public is going through during the times of pandemic. But It also recalls the public's reactive manner in the aftermath of similar experiences; like social crises, climate crises, natural disasters, wars, epidemics…
"an intense emotional response to a perceived provocation, hurt or threat" [4]

I prefer to approach the pandemic as one of the greatest traumatic experiences the world is going through. That is why I draw an analogy between the psychology of today's madness that we are experiencing and the madness of similar traumatic experiences. However, I also search for ways to break the seriousness of the topic by adding the element of 'fun', and turn it into 'collective fun', which can also be seen as a coping mechanism in post-traumatic situations. In this way, what my work may do or how it may function leads me to the term of 'Relational art', "a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space." [5], as it was described by French art critic Nicolas Bourriaud.

"…the premise of relational art: the desire to create new forms of relationship in museums and galleries, as well as to produce modifications in the urban environment to bring about a change in the way it is perceived. In this vein, we might recall a recent attempt to identify the production of artistic artifacts and the manifestations of new forms of social relationships - namely Lucy Orta's transformable objects. Created as part of a collective dwelling project, these objects can be used as a 'home', and as a form of a 'collective link' that work to forge 'lasting connections between groups and individuals'." [6]
Photo: Lucy Orta: Nexus Architecture (2002)

https://www.youtube.com/watch?v=Te0nIXDB-BI

Since the starting point of my project was to investigate the common feelings of people that are going through the same experience together, but also separately, and to make connections in between these individual realities, my work stands on a concept that is inseparable from the social and psychological context of the public. Even though all the people are living a similar reality, we all have been living this reality individually, in times of isolation and quarantine. I am aware that reality is appearing in different forms in every part of the world but also in a very connected way which is something that this pandemic has proved. A virus revealed (or reminded) in a way, the quality and the quantity of the connections that the world, nature and the people have, which were not perceived that obviously or perceived differently, or ignored before.

Witnessing how connected we are, how one single event happening in one part of the world can become our own reality in a short time, proves that this connection which was praised in the name of globalization or technological advancements before, can also make us very vulnerable. We are more vulnerable than we were told! The 'connection' here does not necessarily refer to the emotional connection between people around the world, but rather the economical ones between states. The first type of connection, the connection of collective emotions, is rather the one which was ignored or in some parts of the world was even banned.

The expression of the collective mind and the demonstration in public space were banned by some autocratic states during the pandemic by using the excuse of a pandemic: in forms of censorship, forbidding the right to demonstrate against the violation of human rights, racism, social inequalities… and It is the one that I am trying to investigate and to work with.

What I am questioning here is 'Can we reveal those invisible, or in a way, damaged connections between people and make them more visible? and 'Can we try to make new links to strengthen the almost disappeared bounds?' In this way, 'Can we become less vulnerable and enhance the collective action and reaction the in public sphere?'

...
Who, oh wretched one, shall dare it?
He who can no longer bear it.
Counts the blows that arm his spirit.
Taught the time by need and sorrow,
Strikes today and not tomorrow.
Everything or nothing. All of us or none.
One alone his lot can't better.
Either gun or fetter.
Everything or nothing. All of us or none.

Bertolt Brecht

Visual Concept_Theory of Image

In this part, I will present the research that was made on design of project's visual language. My theoretical research focuses on the topics like; body image, collective body, bodypolitics, sound design, collective sound.

Reflections, shadows, mirrors, screens...
The current pandemic measurements all around the world brought along isolation which implied being at home, working at home office, studying online, socializing online... All these tasks required being in front of a screen, or screens all day long no matter if you are working, having a break, or socializing. So many workspaces were transformed into virtual spaces, people started to chat with their colleagues in online rooms, students were taught in so-called classrooms in the virtual world... all these new 'spaces' are not actual spaces but only digital representations of the actual ones, of the 'reality'. Yet, they constitute a 'new reality'. This shift in our reality must have surely affected the way we perceived the world. The world that we've been perceived through our senses is now boiled down to mere reflections, so to say shadows just like in Plato's Cave.

> "In the allegory, Socrates describes a group of people who have lived chained to the wall of a cave all their lives, facing a blank wall. The people watch shadows projected on the wall from objects passing in front of a fire behind them and give names to these shadows. The shadows are the prisoners' reality, but are not accurate representations of the real world." [7]

Other humanly senses like smell and touch are suppressed by 'the supreme eye'. How do we know that there is a 'public' out there while looking at the shadows on the wall of the cave, or in our case 'reflections of reality on our 2D screens. Is public real?

Or is public phantom?

"According to Dewey, public isn't a phantom; It is in eclipse, "lost", "bewildered," "uncertain and obscure", and "remote from government." Its main characteristic is "indifference":
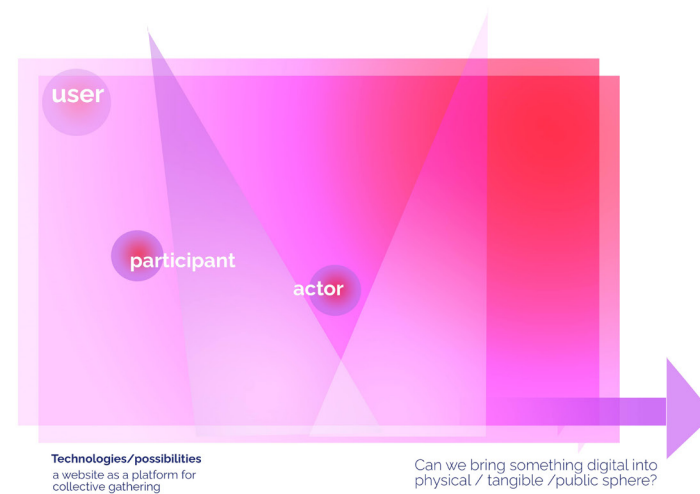Indifference is the evidence of current apathy, and apathy is testimony to the fact that the public is so bewildered that it can not find itself...
What is the public?" [8]

What this new way of perception -our new reality- brought us is more images: visuals from thousands of different sources, vivid colors, catchy phrases, little texts...these are what we have to look at, what is supplied to us -consumers of the different interfaces that we can not live without. The limitations of the interfaces are becoming our own limitations, they dominate the way we perceive the world.

"In the cities in which we live, all of us see hundreds of publicity images every day of our lives. No other kind of image confronts us so frequently. in no other form of society in history has there been such a concentration of images, such a density of visual messages. One may remember or forget these messages but briefly one takes them in, and for a moment they stimulate the imagination by way of either memory or expectation. The publicity image belongs to the moment." [9]
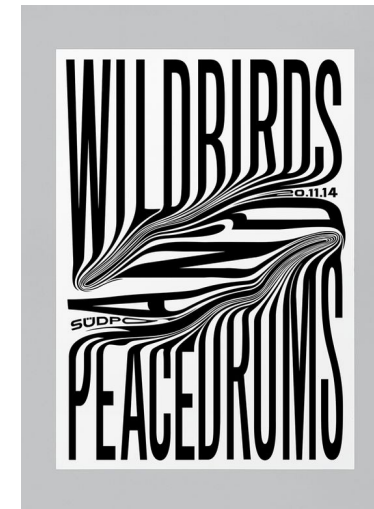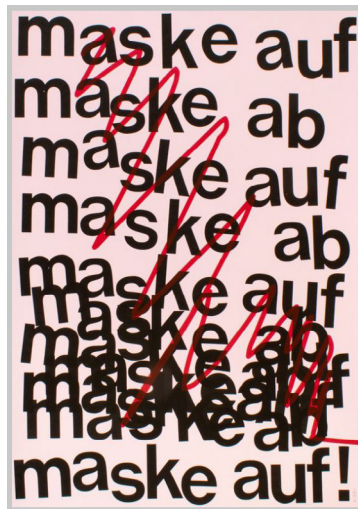
Visual Concept_Initial concepts

"how to collectively bring people together, but also trying to find an outlet for their coping post-pandemic.
In asking:
what are the collective voices of the pandemic, what are they saying, and how can these voices be visually connecting and a public and is re-opening."

1.How can we be heard?
a collective
sound producing algorithm

Technologies/possibilities

-Synthesiser
-collecting voice and merging into
a sound

2. How can we be seen?

platform for spotlight
party? dance? music? art?

-hybrid staging
-connecting online events
-recreating public scene

user

participant

actor

Technologies/possibilities
a website as a platform for
collective gathering

Can we bring something digital into
physical / tangible /public sphere?

Visual Concept_Example works on poster design

One of the initial ideas was the idea of making a series of posters that offers an augmented reality experience which I found related to the topics of making the invisible visible and deciphering the layers of public space.
I worked on the idea of how to animate the visuals on the posters and how to make a story with typography, colors and animations. Here are some 2D poster examples I found inspiring for animating the typography.


source: https://www.typographicposters.com/archive

Visual Concept_Poster Design with Adobe After effects

By placing the posters in certain points in public space, I aimed to create spheres that can build interaction between artwork and audience. Furthermore, in between the audience of those posters another interaction would take place, which stems from the messages that posters can evoke in people.

For the posters, I've tried to get into the new software like Unity and Adobe After Effects which I haven't had much experience with before.

The concept of spray comes from the sprayed posters of Hanau victims, that were near the university building. The posters were violated by the people who don't want to recognize a massacre - a tragic event - in history. For me, It brought the topic of erasing the trace of past and memory in public space.

https://www.youtube.com/watch?v=SkWnlGS0Kh8

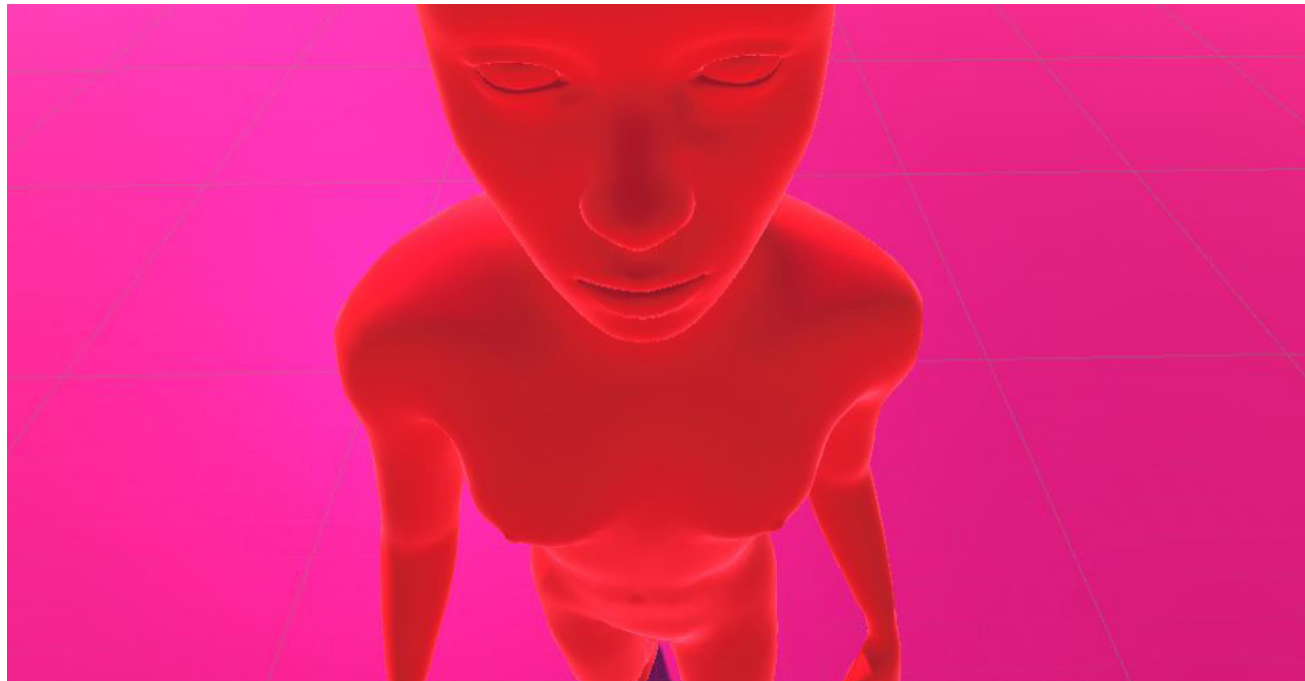https://www.youtube.com/watch?v=IJhZHu7OnRk
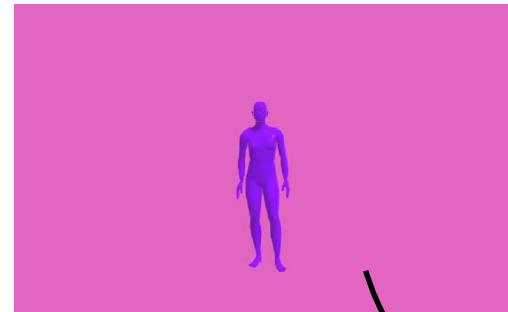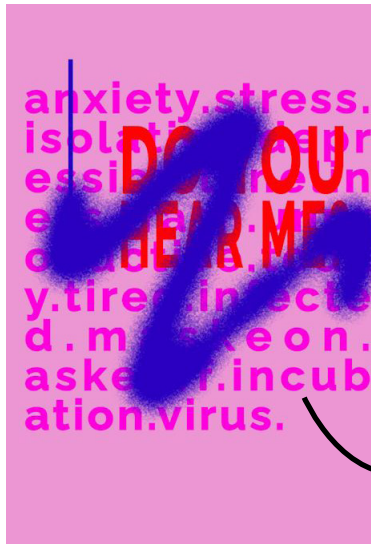
Visual Concept_Image of the Body

In my project, one of the intriguing themes was the image of the body. To understand and discover how I can create the visual of a body, I've started with researching some questions like; how it has been represented, how its relation to public space and city has formed, how the movement of the body can define the connections in the public sphere…

Phantom bodies, concrete shadows...

"Social distance applies to the bodily existence. In the pandemic environment, those who feel their body as a burden, are freed from their burdens, as they become bodiless in the garden of internet. The Garden of internet is the place of disembodied existence, just like the Garden of Eden. I am afraid of getting used to it." [10]

scenes from *Unity*

"The body and its environment, rather, produce each other as forms of hyperreal, as modes of simulation which have overtaken and transformed whatever reality each may have had into the image of the other: the city is made and made over into the simulacrum of the body, and the body, in its turn, is transformed, "citified", urbanized as a distinctively metropolitan body."
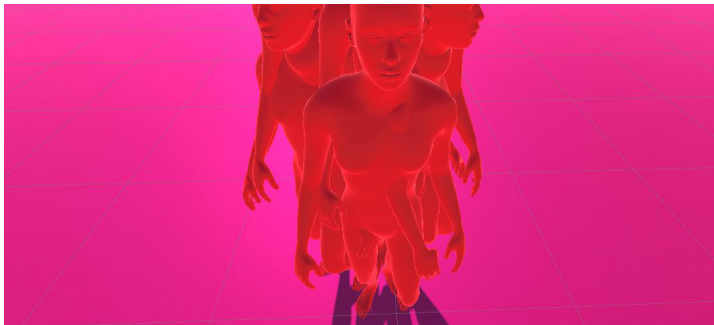
"The body is, so to speak, organically/biologically/naturally 'incomplete'; it is indeterminate, amorphous, a series of uncoordinated potentialities which require social triggering, ordering and long-term 'adminstration' regulated in each culture and epoch by what Foucault has called 'the micro-technogies of power.'" [11]

Visual & Sound Concept_TouchDesigner projects

While I was working on the visual part of the project, I was also developing a concept for 'sound'. As I was mentioning, I wanted to create a kind of collective sound that interacts with the visuals, I discovered that TouchDesigner can offer an experience similarto what I want to achieve. That is why I decided to switch to this program and try to create an experience within.
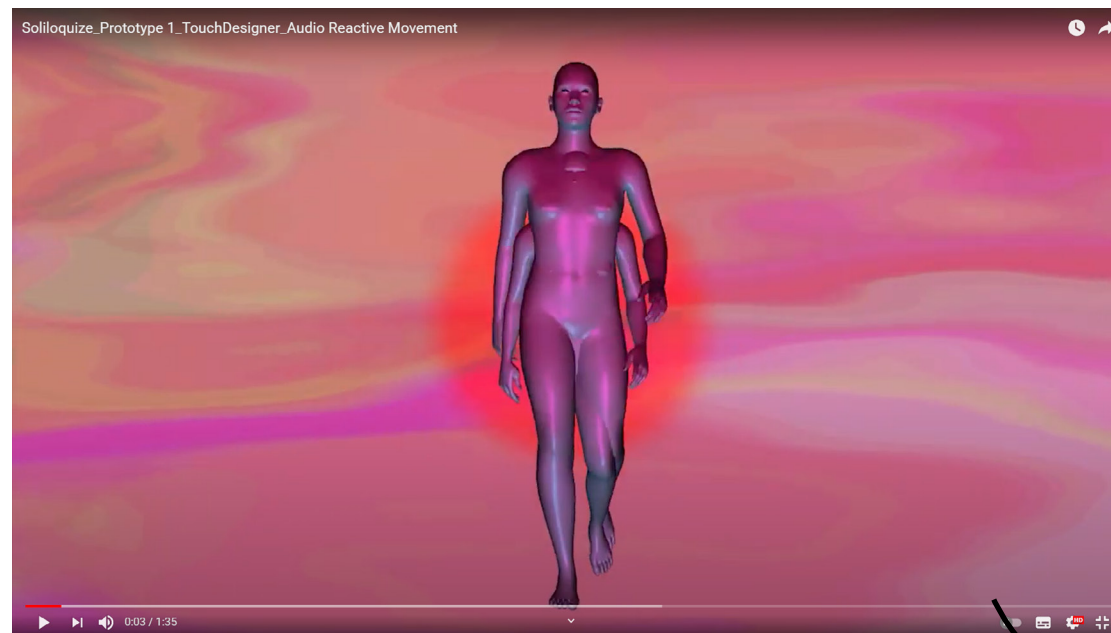
As a part of my project I've asked 3 questions related to *isolation, social distance, getting back to Normal,* and *habits in public spaces.* Although the questions were meant for a broader participant pool, with the lack of participation I could only receive the voice records from some people. This made the project's scale, in a way, narrower, but also technically -in terms of sound design- more achievable for me, as a person who is new to the software.
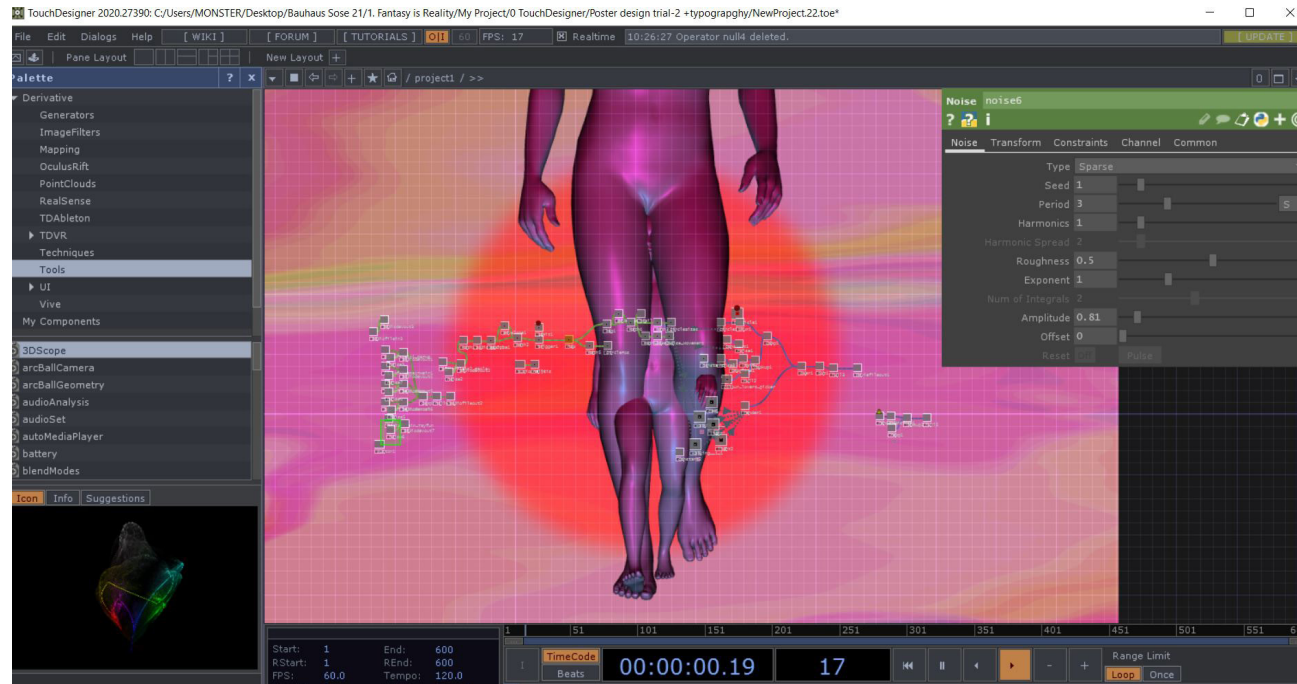
Visual & Sound Concept_TouchDesigner projects_Prototype 1

3 Questions:
1. How was your experience with Isolation-social distance? How did you feel in the time of strict measurements?
2. How do you think feels like getting back to 'Normal' or to new Normal?
Do you think this experience changed our habits in public space completely?

https://www.youtube.com/watch?v=bA8Igo49mXU

https://www.youtube.com/watch?v=ou4gcVw30c8

Visual & Sound Concept_TouchDesigner projects_Prototype 3

https://www.youtube.com/watch?v=oe4SUdfMK0I

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