

Media Architecture: Interaction between Media and Architecture in the Postmodern Epoch

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ABSTRACT

Technology of the 21st century is changing rapidly in the postmodern world of consumerism. As we move from industrial toward information epoch, built environment become precisely augmented with the trends of commercialization. The breakout of modernism brings up the Postmodernism in late 1970`s where urban space and architecture were faced with signs and symbols once again.

Consumerism society was become a debatable issue in the 21st century. Changing trends in world by the means of globalization shaped society and public territory with the improvements in media and technology. Brand new dimension has been brought into urban zones with commercialization. Commercialization began to develop in physical and computerized ways and have begun to contribute disorderly in the built environment. Expansion of working with media causes to have cyberspaces with the utilization of media elements, for example, advertisements, board.

Technological developments, and improvement of media and visual arts cause change in the direction of contemporary architecture with the globalization and domination of capitalism. Facades gain new media integrated skin to its external skins of buildings; and society who are the main user of the public space gained a new way of interaction through the media integrated cutting edge technology. Channing technological trends shape the formation of building façade.

The main motivation of this thesis is to investigate essential ideas behind the utilization of advanced media facade on buildings. Extraordinary emphasis on innovation and visual media, it is intended to see how architecture is influenced and its advancement

in postmodernism. Theoretical section is supported with cases from developed countries where media architecture is popular trend, other case is “1001 Airport Mall” selected from Nicosia, North Cyprus which is from 3rd world country with too many political problems. After theoretical examination, end of the study will create understanding towards the integration of media and architecture through its evolution and how building form and spatial organization is affected in architectural scale. Finally, changing urban space with the media architecture will be discussed.

Keywords: Postmodernism, Media Architecture, Consumer Society, Augmented Surface & Hybrid Space, Visual Media

ÖZ

21. yüzyılın teknolojisi, Postmodern tüketim dünyasında hızla değişiyor. Endüstriyel çağında bilgi çağına geçerken, ticarileştirme trendleri ile yapılı çevre alanı tamamen artırılmış yüzeylerle donatıldı. Modernizmin çöküşü ile 1970li yıllarda Postmodernisimi gündeme getirerek, kamusal alan ve mimari bir kez daha simge ve semboller ile donandı.

Tüketici toplumu 21. yüzyılda tartışılması gereken konu haline geldi. Globalleşme ile dünyada değişen trendler, medya ve teknolojinin gelişmesi ile birlikte toplumu ve kamusal alanı şekillendirdi. Kentsel alanın ticarileşmesi ile, yepyeni bir boyut kazanıldı. Ticarileşme, fiziksel ve bilgisayarlı ortamlarda gelişmeye başladı ve yapılı çevreye düzensizce katkı koymaya başladı. Medya alanında çalışmaların gelişmesi reklam, panolar gibi medya elemanları ile sanal gerçekliğin oluşması yol açtı.

Teknolojik gelişmeler ve medya ve görsel sanat alanında ilerlemeler, globalleşme ve kapitalizmin baskınlığı ile çağdaş mimarinin yönünü değiştirmiştir. Bina dış cephesine yeni bütünleşmiş medya yüzeyi kazandırıldı ve kamusal alanın ana kullanıcıları olan toplum, yeni entegre edilmiş son teknoloji ile yeni bir etkileşim kazandı. Değişen teknolojik trendler bina cephesini şekillendirdi.

Bu tezin ana motivasyonu, bina cephesinde kullanılan medya cephesinin ardındaki önemli düşünceleri araştırmaktır. Yenilikler ve görsel medya vurgusu ile, postmodern zamanında nasıl etkilenmiş olduğunu görmeyi amaçlar. Teorik bölüm, medya mimarisinin popüler olduğu gelişmiş ülkelerden örnekler ile desteklenirken, diğer örnek bina ise 3. Dünya ülkesi olan ve politik problem yaşanan Kuzey Kıbrıs, Lefkoşa

ilinde bulunan “1001 Airport Mall” binasıdır. Teorik incelemeler sonrasında, çalışmanın sonunda, medya ve mimarinin entegrasyonu ve gelişimi ile ilgili kavrayış sağlanacak ve mimari ölçekte bina formu ve mekânsal organizasyonuna olan etkileri tartışılacaktır. Son olarak, medya mimarisi ile deęişen kamusal mekan tartışılacaktır.

Anahtar Kelimeler: Postmodernizm, Medya Mimarisi, Tüketici Toplum, Artırılmış Yüzey & Mekânlar, Görsel Medya

To My Family and Beloved Ones

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Chapter 1

INTRODUCTION

Improvements in the area of technology, media and visual art change the direction of architecture in the contemporary times. New media integrated skins become a part of the façade, external skin of building, and newish distinctiveness has been introduced to the spectacles who are the main active individuals of the city that create interactivity with the cutting edge technology. Improving technology has motivated the change of building skin in each epoch. With the spirit of the undeniable improvements in the area of technology, built environment has been changed through the world by adapting the recent improvement of technology (Banham, 1984). Throughout the centuries, façades have had important position in giving message and direction to the citizen. Skins of the buildings have been designed accordingly to take the attention of the citizens since the early settlements. Building form and façade have instantaneous relation regarding the outlook of building which is dominated and ruled by political powers and current issues to change the current citizen's state of mind. Changing balances in the political arena has changed the cycle of improvements and given messages. Building façades have been evolved through the Gothic, Renaissance, Baroque and so on. Greatest power of Holy Church played critical role in the formation of building façade (Figure 1). Buildings along with its features such as openings, natural lightening, volume and decoration are designed in a way to show the greatness, autonomy and power of Holy Church to the society. Through the time, building facades altered in different manners with the highly improving technology and visual culture changed the direction of

growth in the 20th century with the Postmodernism (Figure 1).

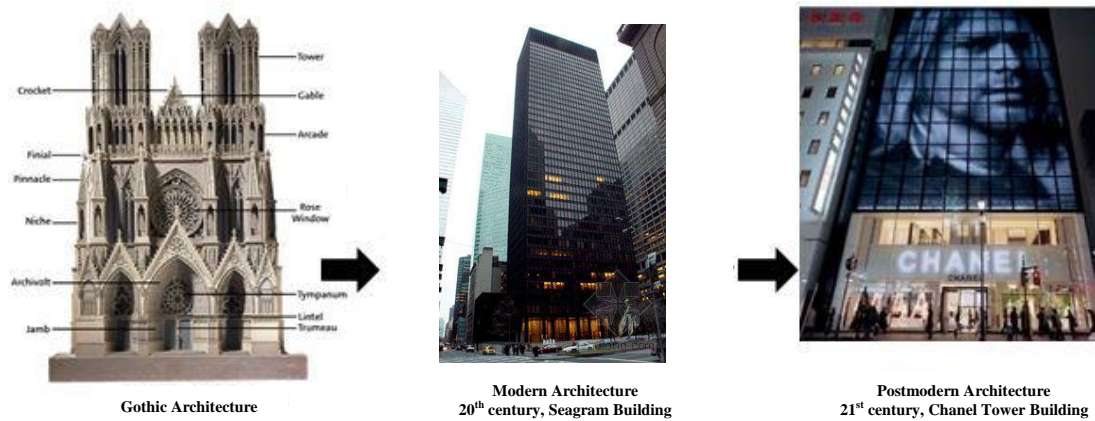


Figure 1: Transition of Façade through Epoches

Many distinct disciplines founded with the concept of Postmodernism and integration of many different disciplines including; art, media, architecture, theatre, music, literature and advertising led to “Interdisciplinary Fields” with cultural and technological alterations (Klages, 2013). Usage of media architecture has gained a great impact in order to give direction to society by exhibiting its brand new digital skin to the built environment and also turn out to be astonishing by improving the dynamism of the urban area. Relation between different disciplines such as architecture, technology, visual art & media set off the term of “Media Architecture”, but through the time, time, technology, positive science and cultural features of communities become supplementary features which affect this change. Media Architecture has turned out to be an important medium in changing the direction and perception of the people all over the world regarding the architecture, urban areas and digital spaces. Buildings become unpredictable with their surface and content, convey multi forms of messages for societies in the world (Tschereu, 2008).

Media Architecture is linked to the urban computing where the interaction of media features and built environment is highlighted and put forward a 4th dimension and interactivity to the urban areas (Haeusler, 2009: 13). Schieck (2006) hold the view that façade of the building obtained knowledge of projecting media into society by being a backbone and letting commercialization speak through its surface. Media Architecture is not a new phenomenon that emerged in late 20th early 21st century. It has roots depending 19th century where urban areas started to be more commercialized. Media archaeologist Erkki Huhtamo (2004) takes the stance that magicians used static images on the building façade and turn building into projection screen. Theatre and casino buildings are the ones which got through the process of urban commercialization with text and neon tubes around 1930`s. Emergence of capitalism and consumer society increase the demands market and commercialization started all over the world. In this way, a new term “advertising architecture” hit the scene. Changing technological and cultural associated media elements become an important medium in the contemporary digital world and brand new communication techniques have been adapted it the cities.

Capitalism played its role perfectly to increase the society of consumers and combine advertising features; neon, billboards, images, scrolling marquees and screens, to the building and builds a new capitalist language and dimension interacting with spectacle by sings and symbols (Moza, 2012: 1095). Guy Debord`s definition of consumer society is “the Society of the Spectacle” and stretch his view on how media dominated society in whole world by homogenizing all cultures. Scholar debates “the Society of the Spectacle” and estrangement of social classes (Debord, 1967). Staring with “advertising architecture”, conceptual design product of Eric Mendelsohn`s department stores designed by Eric Mendelsohn in the early twenties until the Las

Vegas Strip of Robert Venturi in 70`s embraces the use of media features in other word, conventional displays such as billboards, neon light, images and scrolling marques (Figure 2). Jean Baudrillard (1988) who is one of the important postmodern philosophers express that sign become important medium in the communication system and our perception is an illusion, sign value. By expressing different words, it is the “Death of the Real” as a consequence of the “late capitalism” that is framed by Fredric Jameson (Powell, 1998; 38-41).



Figure 2: Las Vegas Strip in 1970, (The National Archives Catalog, 2014)

Street sided façade become an important medium of displays and Virilio (1994) classified this kind of digital media displays interacted with building as “media building”. Perception of time and space value is changed. Urban areas become digital cyberspaces. In the film of Blade Runner” (1982), futuristic look of highly civilized cities has been long predicted with its foggy and enormous media façade integration in the digitalized information age (Figure 3) (Bruno, 1987).

Virilio (1994) describes media façade as “Electronic Gothic” which is technologically extended version of Gothic Architecture. Active information network for the

communication has been used through static metaphors in Gothic cathedrals back in the days. Public spaces wrapped with active virtual information systems (Manovich, 2006).



Figure 3: The Movie of “Blade Runner” (1982): Future of Cities in 2019, (Giuliana, 1987)

Interaction of media and architecture as “Media Architecture” was primarily mentioned in conferences “Media Architecture Conference, London 2007” and “Media Façades Festival Berlin 2008” for the first time. By taking all the above mentioned into consideration, all these changes in the postmodern timeline needs to be thoroughly studied to understand how transformation from industrial age into information influenced and changed static conventional display of façade into dynamic images both in public space and architecture. Public space becomes a virtual network system in which time and space are taken onto a different level with augmentation of public sphere. Buildings as substances of public space and become a body to support media façade which accelerated the interaction between inside and outside spaces in different modernism. Interaction between inside and outside space is affected in the interaction of media and architecture.

1.1 Background Studies

The studies on relation between media and architecture have been started in the middle of 2000's. In order to understand the relationship between media and architecture, new conferences, biennales and festivals have been established. These researches include interaction between media and architecture, theories of postmodernism, improving technology, space organization and the evolution of media, emerge of visual culture in the perspective of consumerism.

While many practical media architecture issues interrupted due to Modernist language, Robert Venturi wrote a book of "Complexity and Contradiction in Architecture" and published in 1966. Book expresses the postmodernism and its rebellion to the purism of architecture. He responds to the quote of Mies van der Rohe "Less is more" as "Less is Bore" and discuss the architecture which should bow down to the complexities and contradictions. Architecture should be in touch with it in the creation of cities. After modernization, public spaces introduced into society and in the book of "The Society of the Spectacle" which is written by Guy Debord in 1967, criticize the contemporary consumer culture and product fetishism which bring up the alienation of classes, mass media and homogenization of culture which then ended with globalization. This was very first reaction towards the changes in the public scale in the point of sociological view. Landing on Moon, Disney Lands and many other brands such as Mc Donald's have been integrated into public spaces but changing society and perspective toward life with modernism is somehow interrupted the future evolution in many ways. Purifying architectural life and way of living is criticised by many scholars. "Learning From Las Vegas: The Forgotten Symbolism of Architectural Form" the book written by Robert Venturi, Denise Steven Izenour and Scott Brown published in 1972 criticize

the Modernism and its effect on the form of buildings as simple geometry which bring up closed architecture and limited space. Authors are the ones who published the postmodern manifesto in the architecture. Also authors discussed the forgotten symbolism of architecture. Alterations in the architectural connection among structure, image and symbol have been discussed from the perspective of media and architecture. “The Third Wave” is a book written by Alvin Toffler and published in 1980. He analysed the evolution of civilization under 3 different phases. One of them is agricultural revolution, then industrial revolution and finally the emergence of the information age. The ideologies behind these phases have been discussed clearly. Each wave pushes the previous one back. The changes in technology, information, social pattern and power bring up a new wave. Before the world had even seen large urban screens, they were seen in the film of Blade Runner which is premiered at 1982 as large hovering billboards displaying commercial advertising. Just before the movie of “Blade Runner”, “Simulacra and Simulation” book is written by Jean Baudrillard and published in 1981. Book tries to explore the relation between symbols, society and the reality. He explains “Simulacra” as, thing we see are copies. There is no longer a term of “original” and “Simulation” as, imitation of process of the material world and system over time. Author discusses the symbols, signs and their integration into the contemporary world. Baudrillard states that, realities and meaning has been substituted by the society with symbols and signs. What people see is a simulation of the real, symbolizing the culture and media (Baudrillard, 1981). “The Lost Dimension” is another book in this field written by Paul Virilio and published in 1984. Author discussed the media and its impact on the architecture. The reason behind this impact and consequences are discussed at the conceptual level. This book discusses by referring public spaces, their decline and turning into media spaces.

After all the theoretical, social and media base improvements, the relations of media and architecture firstly discussed in “Media Architecture Conference, London 2007” and “Media Façades Festival Berlin 2008”. This was the first time when architecture and media is mention under a same headline. After these conferences and Festival, Media Architecture became an important topic to be debated with the current media installations to the building façade all over the world. “The Media City: Media, Architecture and Public space” is written by Scott McQuire and published in 2008. The interaction of media features in the public space is the main issue in this book. The combination of media, architecture and public space has been discussed excessively for the first time as one feeding another. Cities are no longer be detached from media. Year later in 2009, another important book which investigates the relation between architecture and media is “Media Facades – History, Technology, Content” by M. Hank Haeusler. The book focuses on the history of media facade with its prime examples of media embedded in architecture. “Mediatecture - The Design of Medially Augmented Spaces” edited by Christoph Kronhagel in 2010. He explains and talks about how each era has affected architecture and space. Age of information and technology break the boundary between physical space and virtual space and he called this issue under the term of “mediatecture”. Specialist from different disciplines such as, architecture, urban, technology, art, media, marketing and computer, gathered and investigate the media façade from different point of views. Sequel book of “Media Facades – History, Technology, Content” is published 3 years after as “New Media Facades: A Global Survey” in 2012 by M. Hank Haeusler, Martin Tomitsch, Gernot Tscherteu. Authors explore the evolution of media façade in this 3 years’ period and which type of new media facades emerged with the increase in the technology. Integration of media façade into urban environment and recent trend curvy architecture

has been discussed. 35 projects from different location have been examined. New approaches, technologies and sustainability are discussed excessively. Integrative existence of different disciplines on Media Architecture bring up new research areas and “Urban Media Culture” is a book which is edited by Susa Pop (Public Art Lab), Ursula Stalder (University of Applied Sciences and Arts Lucerne), Mirjam Struppek (Interactionfield) and Gernot Tscherteu (Media Architecture Institute) in 2012. 40 different authors from different disciplines and countries discussed the media façade in 3 different chapters; Urban Media & City Development, Technologies, Marketing & Media Scenography. Current trends are discussed in the book with examples of media façade. The changing role of cities and lives in the cityscape with urban screens and media architecture has been discussed. The threats and capabilities of media in the development of city have been explored with its spatial and social context.

There is not much written journal article or thesis about this new topic. The only journal is First Monday which is peer reviewed journal on the Internet. After very first meetings of “Media Architecture Conference, London 2007” and “Media Façades Festival Berlin 2008. Later on, The Media Architecture Institute is founded in fall 2009 by Dr Gernot Tscherteu, Dr Oliver Schürer, DI Wolfgang Leeb and Dr Martin Tomitsch, the Institute continues the work of the Media Architecture Group that co-organised the Media Architecture Conference London 2007 and the Media Facades Festival Berlin 2008 – in particular the conference and the exhibition. Organisation designed to complement the work of established universities and research institutions with a flexible but much focused research activity linking industry, education and academia together. Flowingly new events about Media Architecture is organised in Europe and new integrative branches is established in Asia, 2012, in collaboration with

Media Architecture Institute (Media Architecture Institute, 2016).

Yasamin Chegini (2010), wrote her master thesis “Effects of Media Elements (Urban Screens and Media Facades) on Built Environment” at Eastern Mediterranean University and criticised the relevance of Urban Screen and media façade and its effects on the Public Space. Changing perception of user is analyzed from the perspective of commercialization and mediated public spaces in Cyprus, Turkey and Iran.

Tobias Ebsen (2010) wrote his master thesis “Towards A Media Architecture - An inquiry into the convergences of constructed space and screen-based media” at Aarhus University, it investigates the evolution of screens and architecture and its effect on construction of space. It indicates the new face of experimental architecture which occurs through the implementation of media into architecture and how designers deal with it.

Latest published article about Media Façade is published by Javadi, N. and Dağlı, U. in 2016 as 'Media Facades Utilization for Sustainable Tourism Promotion in Historic Places: Case Study of the Walled City of Famagusta, North Cyprus'. It is published in “World Academy of Science, Engineering and Technology, International Science Index 110, International Journal of Social, Behavioural, Educational, Economic, Business and Industrial Engineering” Journal. Main aim is to use media façade composition in public space to create sustainable tourism in historic quarters. Case is selected as Walled City, Famagusta, North Cyprus and they cleared factors to attract tourists with the use of media façade to promote tourism.

1.2 Problem Statement

Facades have been a standout amongst the most essential components of structures. Building exteriors have been changed by adjustment in the innovation starting from Greek and Roman period to Baroque, Renaissance and even today. Building skins have been adjusted relying upon the most recent innovative components of every age. Mechanical upset assumed an imperative part on altering the course of development in innovation in material way. Capitalism has turned into a key issue and media began to be a part of the general public in every piece of human life. With the assistance of capitalism, screens were utilized to send subliminal messages to the customer society. It was façade conveying through its face with the general public. Having comparable connection drove the mix of design and media. Utilization of media on building shapes the general population spaces by expanding the fascination of individuals from various levels in the city. In addition, media utilizes architecture as spine to serve its own advantage furthermore architecture use media to carry decency and expansion of urban soul with various ambiances.

Digital networking becomes a key issue at building façade with the integration of media features (Moza, 2012; 1096). Through this integration, it makes building “to become a medium of communication itself” (Schieck, 2006) and have dematerialized electronic face with a brand new 4th dimension (Sauter, 2004; 55). The utilization of media turns into an overwhelming and makes personality in contemporary world because of its mechanical progression. Be that as it may, in the late times, more enthusiasm for contemporary building advancements and new outline standards with respect to the idea of placelessness have brought on specific movements in the practice and hypothesis of design. Media Architecture "become a communication itself"

(Schieck, 2006) and have dematerialized electronic face with a shiny new 4th measurement (Sauter, 2004; 55). The utilization of media turns into a prevailing and makes character in contemporary world because of its mechanical headway. Be that as it may, in the late times, more enthusiasm for contemporary building innovations and new outline ideal models in regards to the idea of placelessness have brought about specific movements in the practice and hypothesis of design. New dimension has been introduced into urban areas with commercialization. Commercialization started to grow in physical and digital ways and have started to take part disorderly in the built environment. Augmentation of building with media features cause shift to the augmented cyberspaces with the use of media features such as ads, billboards and digital surfaces. Cities started to resemble each other without having any relation with contextual background. Eventually the use of media elements on building façade led the deterioration of architectural character and façade articulation. Although it is not the issue in this thesis, concept of placelessness became a critical.

1.3 Aims and Objectives

The main motivation of this thesis is to explore the essential ideas behind the use of digital media elements on building skins. With special emphasis on technology and visual media, it is aimed to understand how they affected architecture and its evolution in postmodern epoch. Within the framework of theoretical research, it is intended to draw attention to the creation of media facades in architecture and public space.

Under this scope, this study comprises 2 main objectives. Firstly, is to understand the Postmodernism and its emergence and effect on architecture by referring to some theories about media, capitalism and consumer society within the aspects of globalization. Secondly, is to understand within the light of postmodernism, evolution of media façade from the perspective of technology and media in public space and

architecture as a visual medium. Above all the biggest issue which is followed is the transition of architectural form into an image where the media has started to take control over social knowledge. Throughout this study, it is dealt with to discussed and point out understanding, motivation behind the integration of media and architecture and its evolution, impacts of media architecture on building form and spatial organization, the impacts of media architecture in public space and finally the significance between socio-political-economical context and media architecture.

1.4 Methodology

The methodology of this research mainly bases on literature survey, Case and Field Study. The theoretical data obtained from literature survey shed lights and provided a background to the understanding of cases and motivation behind them. Literature review includes some keywords and theories about Postmodernism, which lets to understand the Media Facade and its roots. In the study, `Postmodernism, Media Architecture, Visual Media, Hybrid & Augmented Space and Consumer Society` are the keywords to draw theoretical framework. This theoretical background is supported with the certain cases selected from architecture and public space. “Shimbuya in Tokio” and “New York Times Square in New York” are the prime and initial examples in the field of commercialization of public spaces in wealthy leading country and “T-Mobile in Bonn-Germany”, “Chanel Tower in Tokyo-Japan” and “Dexia Tower in Brussels–Belgium” are the well-known leading architectural examples with the use of media façade in different forms to improve the quality of architecture showing how media and capitalism have started to take over rich countries and become a trademark. Although certain attempts towards technology and media are observed in Cyprus, there is not much building designed and constructed with the concerns of media architecture. The selected complex building, 1001 Airport Mall in Nicosia, Cyprus, where is a 3rd

world country with lots of politic, economic and sociological struggles rather than above mentioned developed country examples, is analysed and interpreted thoroughly by referring to theoretical information on Media Architecture and experiences in above mentioned cases. 1001 Airport Mall is focused by considering its architectural form, façade and spatial relationship. At the same time, Airport Mall Building is compared with above mentioned buildings and public spaces to understand at which extend media architecture principals affected the formation of building and public space.

1.5 Limitation of the Study

Media façade has wide use of branches for different technical compositions. This thesis has some limitations from the point of theoretical issues, social issues and the technics regarding media architecture.

While the above mentioned keyword put the limits of the theoretical issues, the 3 main categories in screen technology define the limits of the architecture, this study focuses. One of them is Urban Screens, which is located freely in the urban spaces, other one is light architecture which building is illuminated with colourful spot lights and conveys messages through change of light. The last one which is the main focus of the study is the media architecture which is also known as media façade due to its composition.

Media façade is the term that is used for technological implementation and they are classified into two categories. One of them is a mechanical display, which belongs to kinetic architecture. Skins of façade become movable and integrated with media facades. The other one is electronic media facades. This classification is done through their technical compositions (Table 1) (*Haeusler, 2009*).

In this thesis, electronic media façade in which displays technology is embedded will be taken into consideration. Display Technology is also pixel based and use Light Emitting Diode (LED) or TFT, LCD plasma. According to its function, façade become a huge screen. By using LED technology, also the representations of 3D images become possible with the variation of this technology. In this thesis only Display Technology embedded “Media Facade” will be taken into consideration.

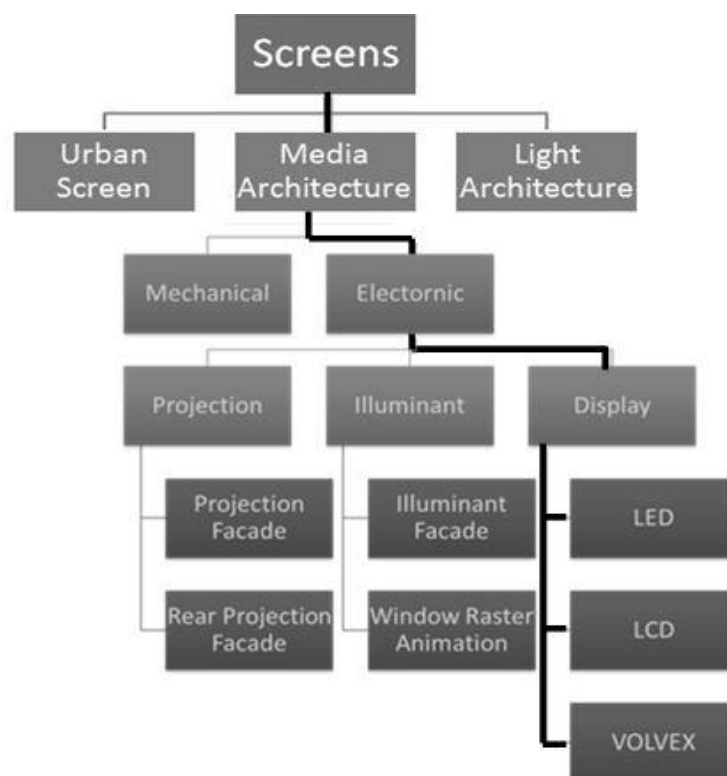


Table 1: Classification of Screens and Media Facade

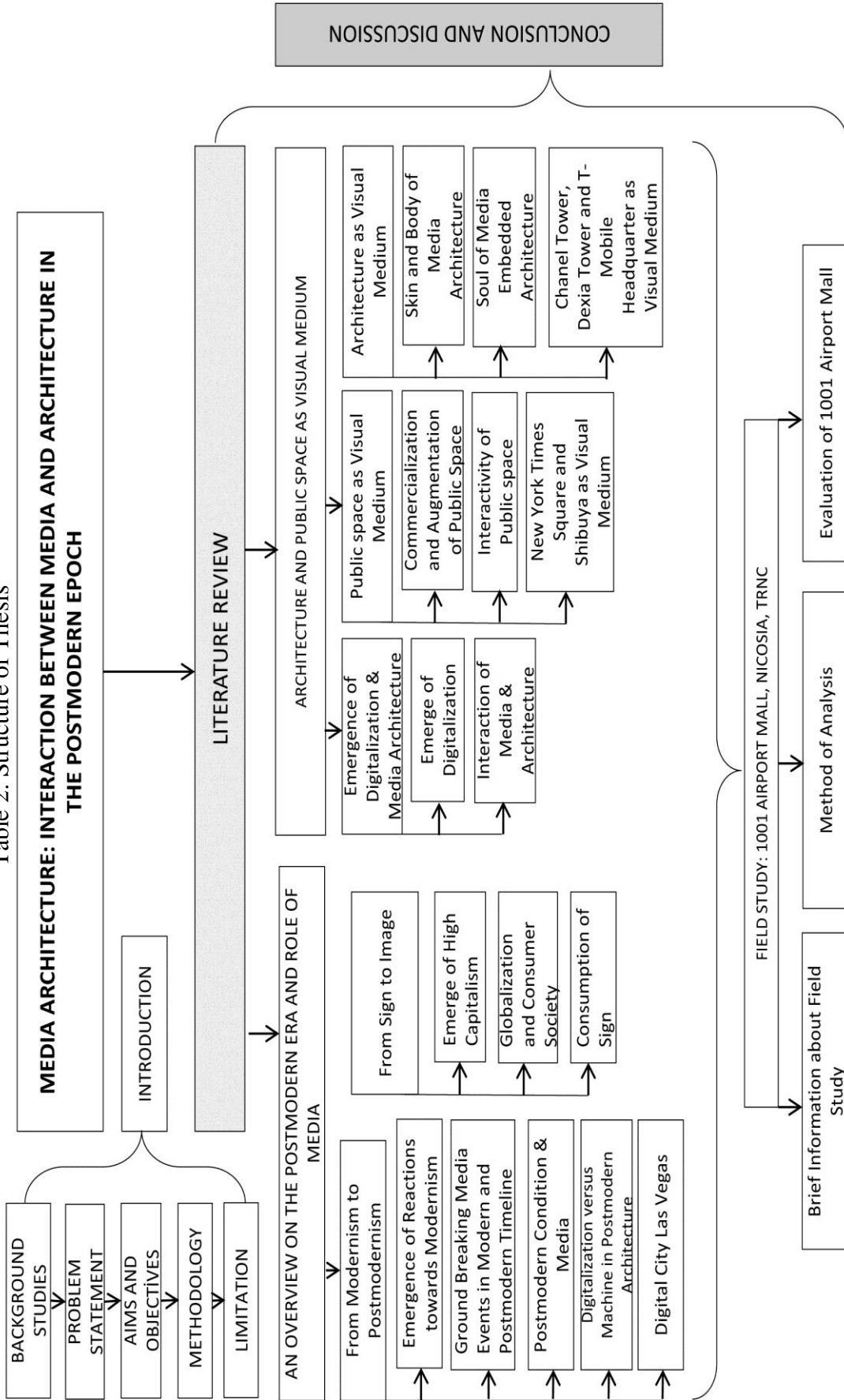
1.6 Structure of Thesis

This thesis is consisted of five chapters. First one is introduction chapter which deals with background studies, problem statement, aims and objectives, methodology and outline of thesis. The second chapter is about Postmodernism and media. It deals with evolution and features of Postmodernism through the perspective of media and its

effects on integration of media and architecture both in architectural and public settings. Some of theories about postmodernism and media are discussed by referring to capitalism, globalization, consumer society, changing image and others to understand the interaction between media and architecture.

The third chapter is about the evolution of media façade from the point of technology. The emergence of Light emitted diodes (LEDs) and LCDs as the development of electronic component is discussed. Evolution of architecture and urban environment as a visual medium and emergence of embedding media into façade is examined, classified and analysed. Two different cases are selected as initial examples of commercializing urban public space with media façade composition in leading countries. In addition, 3 leading buildings in architecture is selected as the examples of communication ability of buildings with the features of using different well integrated and harmonized media composition as prime example They are; “Shimbuya in Tokio” and “New York Times Square in New York” to understand the communication in public space. T-Mobile in Bonn-Germany”, “Chanel Tower in Tokyo-Japan” and “Dexia Tower in Brussels–Belgium” buildings selected as prime examples to understand messages through facades, form and space. Theoretical discussions are supported with the selected cases from the leading countries where media and capitalism play a critical role in shaping the built environment. As a local observation and field study, the fourth chapter deals with “1001 Airport Mall” Nicosia, North Cyprus will be debated and compared with above mention buildings and public spaces to understand the formation of building under the current circumstances. The final chapter is about conclusion and discussion (Table 2).

Table 2: Structure of Thesis



Chapter 2

AN OVERVIEW ON THE POSTMODERN ERA AND ROLE OF MEDIA

Postmodernism and more opportunistic lifestyles, that Europeans and North Americans poses, are multiplying faster as advances are made in ideologies, fashion and technological innovations. As a result of our traveling at a rapid pace space and time contracts to oblivion. Social norms, values and interactions are altered or being destroyed utterly due to more fluid borders and ways of life, that defines a place, are becoming more of a choice for internationalised consumers. (Malpas, 2005). Mixture of signs, culture, media, painting or a building is reflected by the postmodern artists that are architects in the name of post-modern condition and language (Banham, 1984). In this chapter, human life is discussed by referring to modern and postmodern times and realms. Firstly, it deals with emergence of reactions to modernism and the evolution of postmodernism in which media architecture emerged. By referring to modernism which is the roots of postmodernism, are discussed the outcome of the transition in the society, architecture and public space from the perspective of cultural homogenization of the world. The evolution of visual media through practices are traced to understand the postmodern condition, complexity and contradiction in architecture and built environment by referring to the case of Las Vegas. The domination of media in the postmodern world with the changes of sign to image is discussed in the last part of the chapter. In brief, this chapter provides the needed information as the backbone of literature to understand the evolution of media through the postmodern timeline, vulnerability of architecture with the breakout of modernism

and consequent interaction with the media and architecture will be detailed in following 3rd chapter.

2.1 From Modernism to Postmodernism

Right from industrial revolution until current times, world keep changing in material base with the improvement in the area of technology which led the mass production of everything we have. Starting from modernism, architecture and public space have evolved dramatically in different formations. Improvements in urban quality and architectural scale changed the physical setting of public sphere with modernism. Improving mass media also interacted with the relation between different dimensions of the city through modern and postmodern timeline. In this part of the study, the change under the impacts of new circumstances, from modernism to postmodernism will be discussed. In order to know more about the context of postmodernism, modernism should be debated.

2.1.1 Emergence of Reactions towards Modernism

New movements and trends started in the 20th century regarding the area of art, architecture and many more as complex term in Modernism. Just like any word driven from it postmodernism is an irritating term. Since late 1950s number of articles and books used the term postmodernism on a variety of abstract degrees with array of objects and phenomena that has been used to be labelled reality. Thus the term itself has different meanings on its own, one of which is a movement of anti-modernist style of art that surfaced in 1950s and gained strength in 1960s. Yet it was open to doubt from the beginning due to the fact that it was being used for conflicting works of artistic disciplines (Bertens, 1996). Even though project of modernity by Habermas (1983, 9) became popular during 18th century, the term of modernity poses an ancient history. The project created a remarkable intellectual effort for scholars of

Enlightenment wherefore objective science, universal ethics and law, and independent art developed in accordance with their internal logic. The aim was to set humanity free from legal, social and political restrictions and embellishing daily life by the usage of gradually increasing knowledge created by many who worked creatively and freely. (Harvey, 1992)

During the four centuries that are 16th, 17th, 18th, and 19th the most basic and important changes to the Western world were being assembled. Science became temporal rather than sacred. A vast number of departments, Psychology, Geology, and Anthropology to name a few, came to be systematic and related fields of research; thus object of modern humanity became science and interconnection. Early modernism, which began around the mid-1880s, is the first to appear from those four centuries and due to First World War it illustrated itself as an International Style in the aftermath and came to be inescapable in reconstruction of Europe after Second World War. With no improvements and classical approaches, within the last 20 years of 19th century, first cases of modern buildings were established in Chicago. Walls without loads, wider windows and soaring buildings consisting of steel frames were created as a first (Lyon, 1999). These newly constructed buildings would be logically arranged and practical, adopting timely matters like glass, concrete and steel while denying to exploit the decorations that are regarded as unnecessary by modern architects. According to a public, significant architectural, declaration of policy and aims from 1928, it has immediate necessity for architecture to depend on current facts of industrial sciences, this manifesto was agreed by variety of European pioneering modernists. (Conrads, 1970: 110)

Pioneers likewise dismisses conventional character improvement, favouring rather a

divided style. Be that as it may, rather, the aversion of ordinary character improvement and the festival of private and subjective encounters added to the inclination of innovation's specialists, gathered in little gatherings in Paris, Berlin, Pome, Vienna, London, New York, Chicago, Copenhagen, Munich or Moscow, to view themselves as an ousted, estranged social first class.

It was crucial to discover a new focus point for Western culture due to modern scholars could no more have faith in god and morality of Christianity. Nietzsche lead the way and illustrated the frivolousness of values that Enlightenment had, ethics and God of Christianity. Despite the fact that he created a lack of focus in Western culture, he replaced the void with an ideology that is a Superman and an art outside the limits of good and evil. A search for an infinite value, above all the utter confusions, began with the modern artists by shouldering a beyond humanly responsibility which is retrieving the nature of humanity, an infinite value free from chaos, and in many ways filling in the emptiness of post-Nietzschean. Lack of centre caused art and aesthetics to become the focus point. Understanding art and literature of modern era got harder while a shift occurred from modernism to high-modernism and it peaked around 1922 with the help of James Joyce's Ulyses publication. (Powell, 1988).

Hitler, Mao, Stalin and people like them demonstrated that in order to create, first something must be destroyed. God, Christian ethics and metaphysics has been announced to be dead due to Nietzsche. Crucial symbols, beliefs that western culture had and organisations was suddenly obliterated by Nietzsche's philosophical attack. Only the outbreak of darkness, vain, and a void remained (Lyon, 1999).

The machine was the only symbol left to fill in the emptiness that was left from Nietzsche. Words were being seen as machines by Ezra Pound. William Carlos Williams referred poems as machines consisting of words. Houses were observed to be machines to be lived in by the modern architects. The society was turning into be more rational, industrial and bureaucratic. Through this mechanical productivity machines of war came to be more powerful and efficient. The German war machine Hitler kept his Nazi trains punctual when delivering human cargo to his camps of death such as Auschwitz and Buchenwald. Architectural standards and modernistic planning were called into play by these camps. And Hitler had his own focus on the so called “Super Aryan Race”. Thus a flaw in science and logic of modernism was that it didn’t only caused advances but it conceived Hiroshima and Auschwitz along with artistic challenges (Harvey, 1992).

Destruction of Modern Architecture can be pin pointed in a specific bit of time. Modern architecture burnt out suddenly in 1972, St Louis, Missouri with the destruction of Pruitt-Igoe scheme with dynamites (Figure 4). Though, formerly it was tried to restored from the vandalism, damaging and obliterations of black inhabitants, nothing really worked out despite the amount of money spent, thus it was demolished completely (Jencks, 1991: 23).



Figure 4: Demolition of Pruitt-Igoe Housing Development designed by St. Louis Architects in 1951, demolished at July 15th 1972, (URL 1)

End of modernism and beginning of new era “Postmodernism” which changed society, architecture and public space with more complexities and contradictions, media, advertisement, more capitalism and more money. Newly increasing visual media become far-reaching with the Postmodernism. In this context, following subsections firstly will create understanding on how modernism and postmodernism deal with growing media, then understanding the postmodernity by its condition then architectural language of it will be elaborated. Increasing demand on the market with emergence of capitalism also change the urban scale. Las Vegas strip as mainstream movement for commercializing city will be indicated. Lastly to create understanding how media become pervasive firstly in city scale with lights, ads and static images. All these changes will create understanding for future development of media architecture that will be important to create understanding for the media architecture.

2.1.2 Ground Breaking Media Events in Modern and Postmodern Timeline

The transition from Modernism to Postmodernism is remembered with different events and ground breaking media events are the most striking ones amongst all. In this subsection, those media events which had strong role in the changing culture of postmodernity are dealt with. Lastly effects of technology into architecture as “media architecture” will be analysed in following chapter.

Intersecting terminology of highly developed society has many other definitions which it relates to such as and not limited to "consumer society" where this terms will be elaborated in following subsection after giving brief about changing modern and postmodern mood of the society with technology, architecture and public space. All of the definitions are relating to main principals of postmodern which encompasses with Lyotard's study which's object is the postmodern circumstance of knowledge. The study has become biblical for Postmodern followers.

Even though the aim of writing fiction is not foreseeing the future it sure helps to imagine how it might be in the future. Cyberpunk movies and books can illustrate what to expect from postmodernism and internet. The new media links that came out within the western culture is getting more complex than ever with changing the dynamics from printed to visual form of communication.

New Despite the fact that printed media tools are still fashionable with elders younger generations are not favouring prints and due to this reason adaptation of print media to graphics and visuals are happening faster. Perception of technology is switching as pointed out by post-modernism and Lyotard suggests that it is the responds of the society to becoming more computerized that is postmodernism (Lyotard J. F., 1984(1979)).

To comprehend evolution of the media within modern and postmodern societies timetable of mass media affairs must be taken into consideration. Here are the predominant affairs that created a foundation for further evolution within the past century (Figure 5).

Postmodern society is displayed as a response or a contrasting option to existing society which is basically restricted or in a general sense imperfect. New correspondence frameworks are displayed to the postmodern culture and culture as a key to a superior life and a more impartial society. In the twentieth century electronic media is supporting a similarly significant change of social personality. Phone, film, TV, the PC and their incorporation as "interactive media" has reconfigured words, sounds and pictures that develops new designs of uniqueness. Advanced society cultivated a person who is reasonable, independent, focused, and stable, while a postmodern culture supported types of personality not quite the same as those of innovation. Electronic correspondence innovation fundamentally enhances these postmodern potential outcomes.

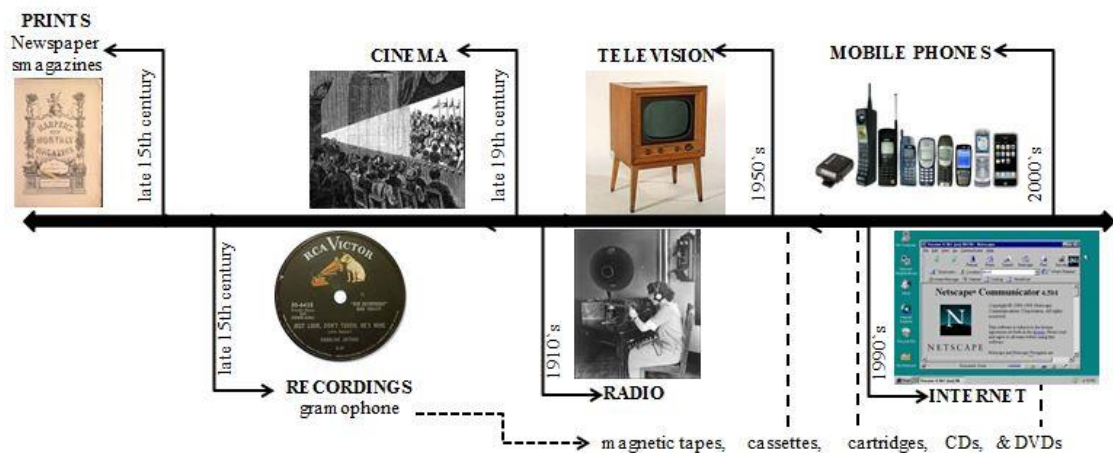


Figure 5: History of Mass Media Tools

In the manifesto of Filippo Tommaso Marinetti for the Futurist Cinema in 1916, Marinetti in his public declaration of innovative cinema he states that the book cannot satisfy the futuristic generations. As a result, only cinema would be able to express the dynamics of humans due to its nature of combining traditional arts into a whole. Therefore, it will edge and improve responsiveness while quickening creativity. By

cutting it off from reality cinema will complete evolution of painting (William, 2001).

Television is a channel for education, news and entertainment along with other things (Figure 6). Though it first emerged in 1920s in an experimental form following WWII a bettered version became increasingly favourable in USA and Britain. Public opinion was effected by the leading channel of television by 1950s. Around mid-1960s broadcasting with colours became accessible in developed countries and after the introduction of VHS tape, DVDs and Blu-ray Discs respectively pre-recorded materials were enabled to be watched by the viewers (Diggs-Brown, 2011).



Figure 6: Television in 1960`s, (URL 3)

Internet became a global network since 1990`s. Billions of gadgets are linked to each other through co-dependent networks of computers that use Internet protocol suite. Today it is a network for several of sectors on a global scale that linked with wide range of different technologies (Diggs-Brown, 2011).

Birth of internet happened around 1960s by the trails of US federal government to accomplish a healthy way of communication through computers. Due to findings from private sectors and government a spine of internet was established in 1980s and rest of

the world quickly picked up on the trend and started the research on new communication technologies. In 1990s combining monetary networks with enterprises caused a shift to the modern Internet which in time produced an ever increasing amount of developments as it became mobile (Manovitch, 2011).

Despite the fact that since 1980s Internet has been used by academia commercialization integrated it to the modern life. Between 1995 and 2015 the usage of internet multiplied by 100 times, spreading across the world while redefining all mass media tools and day to day acts like shopping, financial matters and business related interactions shaping them into different directions to fit to the new Internet based formations (Diggs-Brown, 2011).

Through a radio frequency portable mobile phones can receive and make calls in 1990`s. Due to using cellular network architecture they are also called cell phones and in addition to calls 21st century phones have additional features like accessing internet, gaming, messaging and such. Those who provide this computer like services are usually called smart phones (Figure 7) (Manovitch, 2011).

As we can see, with the contemporary built environment, one is affected by the media complex. This techno-existential condition situates us in an inescapable relation to media (here media meant to be broadly inclusive of all modes of representation in culture that are facilitated by technology). In the current climate of accelerated technological innovation, a new consciousness of the sense of technical objects may be necessary if we are to be fully receptive to the new forms and singularities of contemporary visual experience in the growing postmodern era. All these improvements led the transformation of architecture and public space at the

postmodern times.

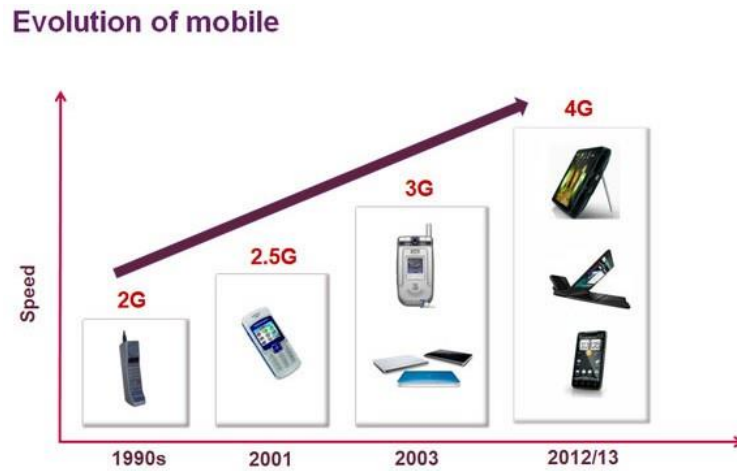


Figure 7: Evolution of Mobile Phone, (URL 4)

2.1.3 Postmodern Condition & Media

"Postmodernism" conveys instantly to psyche thoughts of breaking, discontinuity, indeterminacy and majority, all of which are in fact important postmodern features. In any case, before looking in point of interest at the different basic talks about what postmodernism may need to say in regards to these thoughts, perceive that postmodernity is itself as of now a talk that is broken and discontinuing. Albeit a large portion of the scholarly, social and creative developments that have come to be gotten back to postmodern can be followed to 1950s and 1960s, and even by a few pundits to much sooner than this, it was in late 1970s, 1980s and the mid-1990s that the expressions "postmodernism" and "postmodernity" got to be pervasive in European and North American society

Due to the fact that many people suggest that Post-modernism is completely opposes Modernism and many others believe that it is in fact using a different language, variations and changes for the continuation of modernism, it is inconceivable to define

Post-modernism rightly. (Lyotard, 1984).

One of the main essayists to utilize the expression "postmodern" was the American scholarly pundit Ihab Hassan. In the second release of his noteworthy book from 1971, *The Dismemberment of Orpheus: Toward a Postmodern Literature* (1982), he creates a schematic rundown of contrasts amongst modernism and postmodernism. This rundown indicates to introduce the adjustments in centre amongst modern and postmodern workmanship as far as the more extensive inquiries they cause about representation. Although huge numbers of the classes it presents have remained exceedingly dubious, it merits repeating here as an aide (Table 3).

According to Lyotard (1984) science is more and more interested in language studies like cybernetics and issues regarding translation of language between computers. He acknowledged that, with all of the advances made with technology, knowledge would be effected vastly. In 1974 he claimed that informatics will no longer rely on human mind but it will completely run on computers. Fights over territories will be done for information instead. Text of information will occur and it will be at a speed that it will move around the world in the blink of an eye. States will take a fall and multinational corporations will rise to take control. (Lyotard J. F., 1984(1979)). Lyotard somehow predicted the future of world with the increase in technology and information system. Growing displays on Las Vegas strip and new innovations in mass media such as TV, which is discussed with other mass media toes in previous subsection, is invention in 1950`s is the base points of his prediction. Being postmodern in Digital age will be elaborated more in following subsection about Digital City Las Vegas.

Modernism	Postmodernism
Romanticism/Symbolism	Pataphysics/Dadaism
Form (conjunctive, closed)	Antiform (disjunctive, open)
Purpose	Play
Design	Chance
Hierarchy	Anarchy
Mastery/Logos	Exhaustion/Silence
Art Object/Finished Work	Process/Performance/Happening
Distance	Participation
Creation/Totalization	Decreation/Deconstruction
Synthesis	Antithesis
Presence	Absence
Centering	Dispersion
Genre/Boundary	Text/Intertext
Semantics	Rhetoric
Paradigm	Syntagm
Hypotaxis	Parataxis
Metaphor	Metonymy
Selection	Combination
Root/Depth	Rhizome/Surface
Interpretation/Reading	Against Interpretation/Misreading
Signified	Signifier
Lisible (Readerly)	Scriptible (Writerly)
Narrative/Grande Histoire	Anti-narrative/Petite Histoire
Master Code	Idiolect
Symptom	Desire
Type	Mutant
Genital/Phallic	Polymorphous/Androgynous
Paranoia	Schizophrenia
Origin/Cause	Difference-Difference/Trace
God the Father	The Holy Ghost
Metaphysics	Irony
Determinancy	Indeterminancy
Transcendence	Immanence

Table 3: Difference between Modernism and Postmodernism (Hassan, 1982: 267–8)

Architecture and art brings different components together like media and cultures to compose buildings, videos or paintings to reflect postmodernism. Philosophers of post-modern era attempted at outlining the altering world of post-modernism. Yet to think that all theorists were thinking of the coming revolution intellectually is not true. (Hassan, 1982). According to Baudrillard a postmodernist society is dominated with the ideas of images. With the representations from media shows, pop art and cybernetics unrealistic order replaced the reality and Baudrillard called that the death of reality which is also the motivation behind nostalgia to bring the real back (Baudrillard, 1988). Last subsection of about “From Sign to Image” will interpret how world becomes a mixture of symbols and media become important remark which led the globalization of world through systematic changes in economic and technological improvements.

Baudrillard in fact does not draw a fundamental distinction between the false and the real:

“A simulation is different from a fiction or a lie in that it not only represents an absence as a presence, the imaginary as the real; it also undermines any contrast to the real, absorbing the real within itself”.

(Baudrillard, 1994)

Industrialisation is being replaced by post-industry and this era is causing many alternatives, said Charles Jencks (2002). Due to the fact that traditions have their own values within this age conventional flow that lacks humour or consciousness is not accepted. All of these are caused by increased speed and value of information (Jencks, 2002). Philosophers of the postmodernist era concludes that all aspects of life are being controlled by media agents within the advanced societies. According to Jean Baudrillard society's mind is being positioned by media (Baudrillard, 1994).

Media become interacted with postmodern society where the boundaries between reality and non-reality is changed and our perception turn towards virtual reality where experiencing too many issues become possible with emergence of theatre, cinema and World Wide Web (Figure 8). The issue about virtual reality will be explained in following chapter to understand improvements in technology and its effects on creating media architecture.

Boundaries has been erased between cultures by the era of media. The world became a global village and got a lot smaller (Lyon, 1999). With the increasing technologies of communications and decaying cultures to many different subcultures, the world started collapsing and spreading altogether. Post-modern era just like the old days has

its own designers and explorers (Lyon, 1999). With all these changes in sociological, cultural and technological bases in postmodernism, architecture undoubtedly become more complex. Architectural language of postmodernism will be explained in detail in the following section to understanding how it is affected and become vulnerable to further changes with the technology and capitalism.



Figure 8: Virtual Reality, (URL 2)

2.1.4 Digitalization versus Machine in Postmodern Architecture

The development of Postmodernism started with architecture, as a reaction to the apparent shortcoming, absence of sensitivity, and Utopianism of the Modern development. Postmodern architecture started as a universal style the main case of which are by and large referred to as being from the 1950s, however did not turn into a style until the late 1970s and keeps on affecting present-day design. Postmodernity in design is said to be proclaimed by the arrival of "mind, adornment and reference" to architecture in light of the formalism of the International Style of innovation. The practical and formalized shapes and spaces of the pioneer style are supplanted by assorted feel: styles impact, structure is embraced for its own purpose, and better approaches for review recognizable styles and space proliferate. Maybe most clearly,

draftsmen rediscovered the expressive and typical estimation of design components and structures that had advanced through hundreds of years of building which had been surrendered by the modern style. (Jencks C., 1977).

First manifesto regarding the new architectural view "Complexity and Contradiction in Architecture" was written by Robert Venturi yet only after a decade later it was appreciated. Venturi denied people's rejection of tradition and rationality and simplicity of the modernism (Venturi, 1966). Along these lines, though high modernism efficiently rejected ornamentation, enrichment, and historical inference, Venturi contended that architecture ought to recognize the complexities and inconsistencies in the public arena and join it into the built spaces of our urban areas.

I like elements which are hybrid rather than "pure," compromising rather than "clean."
I prefer "both-and" to "either-or."

- Venturi (1966)

Charles Jencks wrote that postmodern era architecture is more eclectic and pluralistic where the buildings differ between public and intellectuals with adaptations of many styles. Self-contradicting traits of postmodernism can be observed with these (Jencks, 1978).

Baudrillard introduced the concept of Simulacra and Simulation which the term of "Real" become a changeable subject with the signs that aimed to create communication and semiotic by the means of digital media and electronic technologies (Baudrillard J., 1994). It creates a context which does not identifiable in any terms due to growing political and economic powers. Architecture turns into detached and meaningless entity with the growing capitalism and consumer society debated in subsection about

“From Sign to Image”. Architecture itself turns into ever-changing façade with the postmodernism media and references that cause disappearance of humans with the virtual and commercial appearance.

Initial meanings and accustomed forms were taken away and vague reminders of the past with their visual attractions were chosen specifically. Forms of the post-modern were portrayed in a jokey way. Concrete along with steel frames were still in use, by the early followers of post-modernism, on thin surfaces of basic modern buildings just like Venturi Mother's House (Figure 9) (Venturi, 1977). Exhibition of post-modernistic architecture is media, consumer society of post-industrial culture and aesthetics of daily life. Aesthetics of art being integrated into everyday life is observable on the postmodern buildings. Therefore, architecture of post-modern starts off with purity symbolism and introduces importance of decor and breaks away from abstract compositional concern. Ideology of "Less is more" is evaporated into Venturi's, "Less is bore." (Bertens, 1996).

Both postmodern and modern architectural styles are in touch with a particular technology. One of them is more involved with machine managing industrial culture whereas the other one is post-industrial culture managed mainly by the mass e-media and computing (Jencks, 1977: 5). Postmodernist techno capital urban city scape become consumer society's new face with the changing symbolism. Las Vegas Strip become one of the important case which will be explored in following heading.

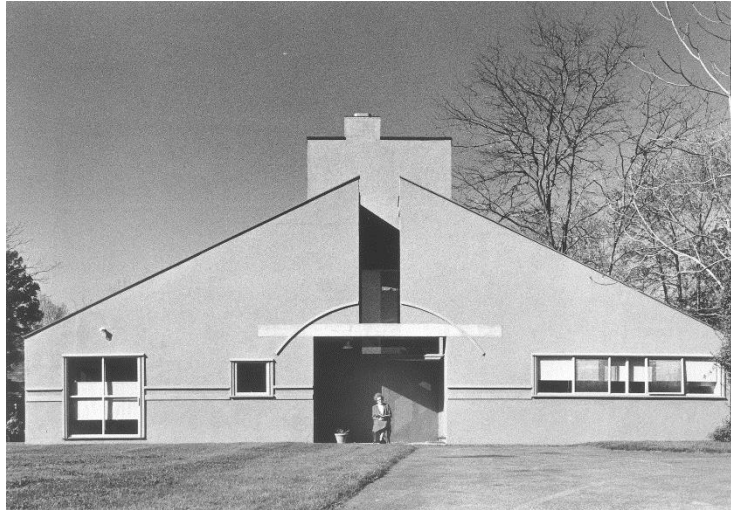


Figure 9: Vanna Venturi House, (Venturi, *Complexity and Contradiction in Architecture*, 1966)

2.1.5 Digital City Las Vegas

Amplifying this contention, Venturi alongside associates Denise Scott Brown and Steven Izenour in 1972 distributed "Learning from Las Vegas – the overlooked imagery of structural structure", a disputable endeavour to re-bring correspondence into architecture by method for business signs and boards. The book contended that Las Vegas was a case of a city, which had even-mindedly adjusted to present day needs by giving typical many-sided quality rather than notable immaculateness with the media features.

When analysing the "strip" of Las Vegas two distinct archetypes stand out one of which is a decorated shed and a duck. According to Venturi and his associates the duck is similar to Modern building strategies, a simplistic association of iconic shapes whereas the "decorated shed" had symbolic layouts on front facade with contradicting meanings and complexity Venturi looked for. (Venturi, Brown & Izenour, 1972).

But it was his book *Learning from Las Vegas* (1972, coauthored with Denise Scott Brown and Steven Izenour), which signalled an explicit postmodern turn in

architecture. Venturi and his colleagues aggressively celebrated the most distinctive forms of American commercial architecture, ranging from the Las Vegas Strip to billboards, neon, A&P parking lots, and suburbs. They distinguished between the "well-decorated shed," their metaphor for buildings suitably decorated and rich in signification, and the "duck," a metaphor for a building that merely signified itself, such as a doughnut shop in the shape of a doughnut or a boot shop in the shape of a boot, and they saw both as appropriate modes of architectural signification. Thus, in effect, Venturi and his colleagues provided an affirmative legitimation of dominant forms of U.S. architecture, which they defended as "all right" (Figure 10).



Figure 10: Signs, Symbols and Billboards of Las Vegas. (Venturi, R., Brown, S. D., & Izenour, S. (1972))

The express imagery that Venturi advances concentrates on the correspondence itself as a medium and is less worried with what is imparted. The nature of signs, symbols, boards and ads is in the intricacy that is formed when they are assembled. Rather than imagining not to talk, similar to the Modernist building, architecture ought to talk in numerous messages and dialects at the same time. The musings that were gotten from Venturi and his partners turned into a venturing stone for another development in engineering that all of a sudden utilized the surface for clear visual expressions.

Venturi, Brown and Izenour alluded to this reversal in different ways in their book *Learning from Las Vegas*.

"The image of the commercial strip is chaos" they proclaim, at the beginning of a passage full of imagery that reflects the experience of continual movement on the Strip. s" (Venturi, Brown, & Izenour, 1972).

Venturi and his partners considered architecture to be a method of correspondence and required a rich architecture of reference, remark, and ornamentation. Tailing this model, postmodern architecture came back to convention, blending customary models, frivolity, and configuration with present day shapes. For Klotz (1988), the essential normal for postmodern engineering is that significance gets to be as critical as capacity, that structures ought to "fiction" and capacity.

The shift of post-modernism brings up perspectives on new areas of architecture and cyberspace. Due to the fact that individuals are more involved with virtual realities and cyberspace a need for architecture of cyberspace is looming. (Figure 11). During the all these advances and occurrences, media was helping capitalism and "ideal" consumer society to rise to glory. Across time printed, recorded, filmed and radioed and more recently through internet and mobile phones mass media instruments has been used. Throughout time all these tools aided the evolution of the architecture and society to create variety of ways to deliver intentional messages. Las Vegas case is a valuable example of the architectural commercialization as well as usage of media features within urban space. All of the alterations to mass media, modern and postmodern, and advances in technology will be analysed in the following chapter with their relation to architecture. Case of Las Vegas is the one of the most important case of commercialization of architecture and public space with media features. Changing

signs and values in the highly capitalised consumer society will be discussed in following subsection to illustrate how media become a medium for transferring the idea of commercialization through many forms of changes.



Figure 11: Consumerism of Las Vegas 1970, (Venturi, Brown, & Izenour, Learning From Las Vegas, 1972)

2.2 From Sign to Image

A new culture has emerged due to mobile phone users being able to stay in touch with everything, television enabling the audience to access stories across globe in the blink of an eye and internet allowing users to find information about almost anything within couple of minutes (Malpas, 2005). Like Jean-François Lyotard stated we live where we inhabit a multinational, multimedia, interdependent world marketplace, and have been, to use a contemporary buzzword. Changing political balance shape society through different levels will be explored in more detail in this section from the perspective of capitalism, emerge of consumer society, movement of globalization and as a result of these changing perspective from consumerism of sign in postmodern timeline which made media more dominant through advertising of public space and architecture.

2.3.1 Emergence of High Capitalism

Postmodernism has a formative role in economic and politic condition including post-war globalization and the emergence of new information technology. Extent of time, set of manners and/or wider set of philosophies and politics is at the same time is postmodernism. The term postmodern was utilized by few scholars to depict the after war "social rationale late capitalism" an expression broadly utilized by social pundit Fredric Jameson as the subtitle of his hugely compelling 1991 book on postmodernism. This meaning of postmodernism stresses the developmental part of monetary and political circumstances.

Postmodernism has been described as a reaction to the aspect of recent modernity connected to the late phases of capitalism. Postmodernity is described by uneven worldwide streams of cash, merchandise, and individuals. Scholars like David Harvey described postmodernism as financial, post-Fordist society of adaptable aggregation and contended that we are encountering a "period of time-space pressure that has a confusing and troublesome effect upon political-monetary practices, the parity of class force and upon social and social life (Harvey, 1992).

With tangible and financial circumstances Harvey's creation helped construct "postmodern condition" like accelerating manufacturing and delivering products as well as creating innovative technologies of governance and management which expedited culture and dissemination of products and altering context of speeded computerized life we live in late capitalism (McRobbie, 1994).

'Late capitalism' was used by Jameson compatibly while Ernst Mandel used it to define elite positioning. Three periods were recognized by Mandel's Late Capitalism (1978):

there is a first period overwhelmed by business sector capitalism and by its stylish results, authenticity; secondly time of imperialistic capitalism, which offers ascend to innovation; and a third period, the present, late capitalism, which then compares to the postmodernist tastefulness. Late capitalism has been successful in cracking and commodifying the media specifically in western regions (Jameson F. ,1998).

Opposing, heterogeneous and undecided characters of postmodern culture is commemorated by Lyotard (1984(1979)) while it is doubted and distasted by. Jameson views postmodernism as an intensified and most recent period of capitalist system in his essay "Postmodernism: or the Cultural Logic of Late Capitalism". Ernest Mandel effected Jameson in his Late Capitalism which stands for the death of politics, social and imagination. The absence of solidarity in the self was reflected from absence of solidarity or push in society. This is the focus point of my critique on Jameson and his record of postmodernity (Jameson, 1991). All these rising political issues through the capitalism aimed to obtain more power for the countries. New information technologies break the lines between cultures by capitalism to rule one globalized society through commercials and create consumer society. Term of "Globalization" and "Consumer Society" is a key factor for the interaction of media, commercials and architecture in postmodern times which will be elaborated in following subsection and it will create understanding to know better about the society and political balance for the media architecture that will be debated in following chapter.

2.3.2 Globalization & Consumer Society

It is hard to not face various realities of postmodern age within daily life. By just turning the TV on one can hear a song that combines different cultural features together and forming something relating to different societies. And all these musical features

are probably produced electronically rather than conventional instruments. Another example could be that for instance at a Muslim wedding you can see the bride to look as she is obeying the customs completely yet be listening to a hip-hop song or having a stomach full of McDonald's burger (Powell, 1998).

Through a world-wide linked society globalization includes both social associations and stream of products, stocks, ideologies and technologies (see Castells 1996, 1997). Assumption of a globalized economy is a mechanical transformation including the making of an electronic system of correspondence, transportation, and trade alongside the expansion of a capitalist market framework that is retaining perpetual regions of the world. Globalization is made possible by creating a technological framework with the help of internet and world-wide computer links (Kellner, 2002).

The case of social issue, the mind-boggling surge of signs and pictures which Baudrillard (1983) contends is pushing us past the social, are normally brought from the media with TV, rock recordings and MTV (music television) (Figure 12) referred to as case of pastiche, varied blending of codes, unusual juxtapositions and unchained signifiers which challenge significance and decipherability (Featherstone, 2007).



Figure 12: Rise of Visual Culture with the Launch of MTV in 1981, (Featherstone, 2007)

A large symbol of Americanization and world-wide capitalism has come to be a fast-food company called McDonlad's which is also an image of what many people despise about globalization of corporates that are Americanized. To consumers, capitalist culture demonstrate itself as a collection of goods. McDonald's, for example, is omnipresent through its unmistakable design, its items, its symbolism, and its part in individual fantasies. Signs and pictures of McDonald's course through its "golden arches," bulletins, motion pictures, Disneyfication, MTV, and print promotions and, all the more as of late, the Internet (Figure 12 & 13) (Kellner, 2003). Media become more dominant through commercials and changed the formation of architecture gradually.

First of all, Disneyfication is all about consumption. It goes for making an ideal space for the showcasing and utilization of customer products and marked encounters. Disneyfication is the subject of a lot of criticism, as is recommended by the normally pejorative utilization of the allegation that somewhere is Disneyfied. Disneyfication is condemned for its institutionalization and privatization of open space and also for its segregated nature and its imitative, as opposed to legitimate, qualities (Figure 14). Privatization and homogenization of public realm is illustrated in figure shows the transformation facade of architecture and public space through the commercialization with media features suchs as adds, billboards and even electronic displays.

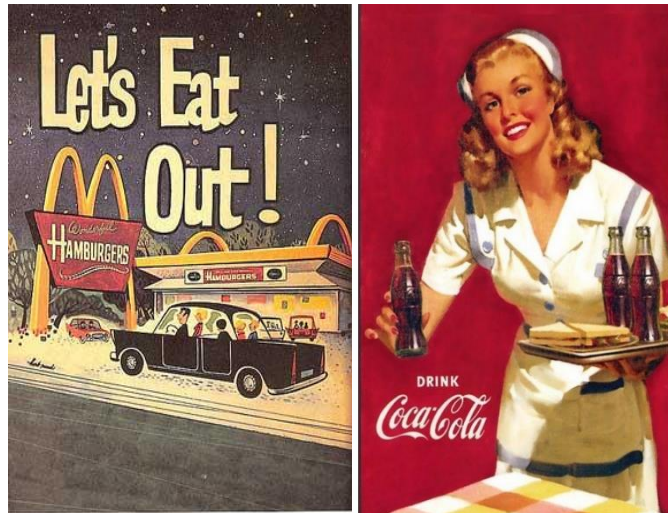


Figure 13: Changing face of society with Commercialisation (URL 5)

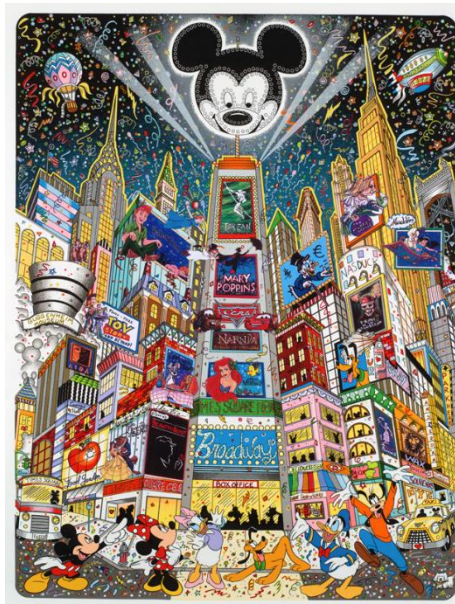


Figure 14: Disneyfication (Featherstone, 2007)

Scholars of postmodernity (Baudrillard, Lyotard, Harvey, and so on.) case that innovations, for example, PCs and media, and new types of information's are creating a postmodern social development. Baudrillard and Lyotard translate these improvements as far as novel sorts of data, information, and innovations, while neo-Marxist scholars like Jameson and Harvey decipher the postmodern as far as advancement of a higher phase of capitalism set apart by a more noteworthy level of

capital entrance and homogenization over the globe. These procedures are likewise creating expanded social discontinuity, new methods of experience and society. These conditions give the financial and social premise for.

The blast of new interchanges advancements and the proceeding with fracture of societies into a huge number of little societies has constrained us to see our reality as all the while growing and contracting. Furthermore, pretty much as the unexplored New universe of prior hundreds of years had its adventurers who set out on voyages of revelation, bringing back new maps, which were continually being re-drawn as ever new areas were examined and outlined, the New Postmodern World—Postmodern Reality—has its mapmakers and wayfarers. Postmodern world—its blend of personalities, substances, gender roles, cyberspaces, mediascapes. (Powell, 1998)

Scholars of postmodernity (Baudrillard, Lyotard, Harvey, and so on.) case that innovations, for example, PCs and media, and new types of information are creating a postmodern social development. Baudrillard and Lyotard translate these improvements as far as novel sorts of data, information, and innovations, while neo-Marxist scholars like Jameson and Harvey decipher the postmodern as far as advancement of a higher phase of capitalism set apart by a more noteworthy level of capital entrance and homogenization over the globe. These procedures are likewise creating expanded social discontinuity, new methods of experience and society. These conditions give the financial and social premise for.

With insight into the past, both time-space pressure and the development of a universal consumer society can be arranged inside the bigger structure of the extraordinary globalization that we have seen subsequent to the mid-1950s. Currents of resistance

were observed after homogenization that was followed after globalization (Bertens, 1996).

Therefore, the switch to postmodern was not solely a change of style of architecture but also a deviation to a new social order. The elegant postmodern design addresses the issues of a transnational and worldwide capital that valorises distinction, variety, diversity, and increased consumerism. In this way, postmodern design exhibition turned into the promoters and royal residences of another phase of techno capitalism, the most recent phase of capital, praising the postmodern media coordinated picture and consumer society. Thus, postmodern architecture, shopping malls, and spectacle became the promoters and palaces of a new stage of techno capitalism, the latest stage of capitalism, celebrating the postmodern media integrated image and consumer culture (Figure 15). High capitalism, globalization and following growing consumer society become trinity in the world and change the perception of built environment and social sphere from signs to images with the changes from static to dynamic media images which will be elaborated in following subsection.



Figure 15: Techno Capitalism of Postmodernity on Architecture – Seoul Square, (Ag4 mediatecture Company, 2006)

2.3.3 Consumption of Sign

Jean Baudrillard who is a postmodern French thinker has been influenced by Marxist ideology yet in the meantime had this conviction that this theory is not adequate to investigate modern capitalist social orders along these lines he started to look among late styles like structuralism and typology, keeping in mind the end goal to complete Marxism. There is a case for typology keeping in mind the end goal to clarify the part of signs; which says that if a driver trusts that red light means they ought to stop, it doesn't imply that red has an implying that incorporates the word 'stop. Signs and their implications and ideologies are working simply like the case in social life. Baudrillard trusts that one of the components of postmodern age society is that we as a whole are distracted by pictures. This is the thing that Baudrillard calls Death of the Real, is the inspiration for nostalgic endeavours keeping in mind the end goal to Death the Real which is altered with capitalism in globalized consumer society (Baudrillard, 1994). Changing signs become absolute with emerging media and turn into images with the digitalization through many forms.

By the 1920s, publicizing had turned into a noteworthy social constrain and movies were commending abundance and consumer ways of life, yet the discouragement of the 1930s and World War Two kept the consumer society from advancing. After the war, be that as it may, the consumer culture took off in the United States as soldiers returned with cash in pocket to create families and to purchase the all new items offered and advanced on radio and TV. Life in suburbia was fixated on utilization and new shopping centres assembled a differing qualities of retail establishments and claim to fame shops in a situation experimentally composed - directly down to subliminal messages in the Muzak - to advance utilization. (Debord, 1967).

Jean Baudrillard was profoundly impacted by Debord and the Situationists. Both hypothesized the conceptualization required in the improvement of the consumer society. For both, the e-media were another phase in reflection where interpersonal relations turn out to be innovatively interceded. Baudrillard hypothesizes a robotic, self-duplicating society in view of utilization, media, data, and high-innovation where trade happens at the level of signs, pictures, and data, in this manner dissolving Marx's refinement amongst "superstructure" and "base," and in addition Debord's qualification amongst display and facts of existence (Baudrillard J., 1988). Changing role between reality and appearance affected the architecture with the use of media feature on façade. Architecture itself become a backbone for the commercialization and through the changes in technology, it become more virtual and dynamic which we call media architecture.

Baudrillard's debate against Debord is that through the stage of political economy conjectured by the Situationists in terms of the people of media, consumption, and spectacle, a generalization and complexification of the sign form extended throughout the entire culture and environment leading to a hegemony of sign value in which commodities are produced, distributed, and consumed for their conspicuous social meaning. The object is converted into a mere sign of its use, now abstract and divorced from physical needs. The whole cycle of production, distribution, and consumption, Baudrillard claims, is transformed into a semiotic system of abstract signifiers with no relation to an objective world. In the imaginary world of sign value, one consumes power or prestige through driving a certain type of car or wearing designer clothes. This is a new stage of abstraction, a dematerialization of the world through semiological (re)processing in which images and signs take on a life of their own and

provide new principles of social organization. Simulation for Baudrillard thus describes a process of replacing "real" with "virtual" or simulated events, as when electronic or digitized images, signs, or spectacles replace "real life" and objects in the real world. Simulation models generate simulacra, representations of the real, which are so omnipresent that it is henceforth impossible to distinguish the real from simulacra. The world of simulacra for Baudrillard is precisely a postmodern world of signs without depth, origins, or referent. Simulacra are mere signs and images of the real which come to constitute a new realm of experience, the hyperreal. Baudrillard's "hyperreal" is the end-result of a historical simulation process where the natural world and all its referents are gradually replaced with technology and self-referential signs (Baudrillard J., 1994).

The obscuring of reality and 'reproduced', particularly in movie and unscripted television or big name magazines. Reproduction or hyper reality alludes to not just the expanding utilization of CGI in movies like The Lord of the Rings movies and Avatar, additionally in the utilization of narrative style in fiction, for example, In This World or in the story riddles of sci-fi, for example, The Matrix or Blade Runner. All these changes in economic, social and political base change the formation of reality into hyper reality which the real as we know is not a real anymore. The changing signs into images, architecture and public space become more hyperreal than ever as it is been debated how architecture and media evolved in the previous section and this section has indicated through this evolution how other social, economic and political factors boost the integration of media into many disciplines and architecture.

2.3 Conclusion of the Chapter

In conclusion, emerge of postmodernism has been discussed in this chapter to understand the evolution of the contemporary environment. With the increase of technology, the other supportive issues in the contemporary world such as high capitalism and as a consequences consumer society and globalization and changing signs into images are mentioned. After changing image, simuclara and sign in postmodern world, time and space of 21st century public space is changed as it is long predicted in the movie of Blade Runner (1982). In order to understand the environment, evolution of media is analysed through the modern and postmodern timeline. It is not possible to exclude modernism in the process, even though our contemporary media is emerged in the roots of postmodernism because modernism is the roots of postmodernism.

According to difference between Modernism and Postmodernism made by Hassan (1982), postmodern architecture become “play” where it was “purpose” in modernism. While modernism was “finished work”, postmodernism with the integration of media become a “performance area” through its changeable media skin. Postmodern architecture is consisted of “anti-form” where it is disjunctive, dematerialized and open with the expansion of media integrated facade, while modernism is pure form of architectonic. Modernism can be defined with “distance” where you do not get involved with building but just get the taste of its purity through its form and skin. However, there is a “participation” in postmodernism to building where it media become a medium of communication.

These studies analyse to make and understanding for the interaction of media and

architecture through media, technology, social, economic, politic, architectural and urban perspective. By considering above mention debates, more contemporary issues such as technology, information age and digitalization also architecture in the form of façade, space and form and public space as visual medium will be elaborated in subsequent chapter in order to understand the interaction between media and architecture.

Chapter 3

ARCHITECTURE AND PUBLIC SPACE AS VISUAL MEDIUM

In the period of Postmodernism, World's image has been changing dramatically as it never changed in that much short span of time. Changing images has never been that interactive, innovative which bring up a connection in global manner in the age of 21st century. Use of dynamic images become universal issue and alterations become a daily part of our life rapidly which society was hit unprepared. Newly growing digital communication technology in 1990`s become an anxiety of the urban designers and architects.

Improving visualized culture of the world is constantly changing its face and bring up brand new interdisciplinary hybrid areas in the area of media, art, architecture, commercialization, journalism and many more which boost the conversion of culture and technology into something more than we envision. All of these brand new hybrids be ground for paradigm shift or else to encounter master categories which culturally established as it is debated in previous chapter.

Throughout the world, cities, villages, regions and countries directed with the inevitable changes in the culture and economy by globalization. Eventually public space become an operational area as a basic point to start the economic, common and cultural pattern. Changing technology shaped the static displays of history and become a digital infrastructure of our daily life as being and transform into dynamic media

façade. Growing information, emergence of laptops, information networks such as GPS, internet and also communication platforms such as mobile phones and internet and many other unmentioned improvement has become a part of people`s life and start to connect the whole world by taking all borders down just starting from 2 decades ago. It was just an illusion of science fiction movies in 25 years ago.

By considering all above mentioned ideas, media create a junction between virtual and physical environments and space by creating a brand new active information areas. Countries and cities start to extent their image dynamically within swift progression age where façade of the buildings have been changing intensely and become a digital domain and social sphere in the intersection between media, technology and material. Public realm become dominated and interacted with digital domain and turn out to become mediated. This growing issue is becoming a hot debate in different areas such as sociology, architecture, media, technology, materials and many more.

Public space has been altering its expression through hybridization of architecture with the tools of technology and media. Buildings turn out to be “media machines” where society grow into it as a part of their living setting. Facades convey LED screens by means of digital display of the built environment and respond with its motifs to public space.

This chapter is about the evolution of media architecture from the point of technology and digitalization. The emergence of Light emitted doodles (LEDs), LCDs, virtual reality, responsive environment and digital devices as the development of electronic component is discussed. All the issues are connected with the emerging media architecture with its history. Evolution of architecture and urban environment as a

visual medium and embedment of media into façade are examined and analysed from various levels, such as architecture and public space by considering form, space and spatial setting. 2 different cases are selected as initial examples of commercializing urban public space; “Shimbuya in Tokyo” “and “New York Times Square in New York” to understand the communication in public space and T-Mobile in Bonn-Germany”, “Chanel Tower in Tokyo-Japan” and “Dexia Tower in Brussels–Belgium” buildings selected as prime examples of architecture to understand messages through facades, changing form, surface and spatial setting.

3.1 Emergence of Digitalization & Media Architecture

Technological developments, and improvement of media and visual arts cause change in the direction of contemporary architecture, while the globalization and domination of capitalism. Facades include new media integrated skins, also external skins of buildings; and society who are the main user of the public space gained a new way of interaction through the media integrated cutting edge technology. Changing technological trends shape the formation of building façade through the centuries. Transition from industrial age to information age let the formation of built environment with technological improvements and adaptation become a must issue in the built environment (Banham, 1984).

By the turn of surface architecture towards the external world, all facades become a device for communication; including their old structural functions. It is the boundary between inside and outside, that represents the building’s users and shape the context in which the building stands. Use of artificial lighting has caused a big change in the communicational function of facades since 1920s. Luminous advertisement boards create an atmospheric setting for those who seek for fun on the streets. Advanced

illumination technology decisively became impulsive, by the development of light emitting diode (LED); it turned the static or merely blinking advertisements on surfaces into multimedia displays, which occupied public spaces (Sauter, 2004). This subsection will elaborate the changing technology with the digitalization and create understanding how media is affected with the improvement with technology. Finally, it will draw line to the roots of media architecture by considering its historical evolution through the modern and postmodern timeline with attempts, failures, advertising and finally digital integrations.

3.1.1 Emerge of Digitalization

The influences of science and technology are spread on people's daily lives by varying from architecture to urban design in addition communication to local life and education (Wilson, 2002). Technology and science somehow grow the awareness of people in the worldwide (Ascott & Shanken, 2007). Instead of understanding the principles, making things and purifying processes are the subjects that engineers and technologists are mainly seem interested in (Wilson, 2002). Currently, new materials are presented by scientists, in order to show their ideas on building surfaces. One of the new elements that is discovering its place in the walkways and as well in the area of architecture is the media architecture. This type of architecture is composed of little LED lights (Figure 16), and is able to depict anything that comes from the creative mind. LED lights replicate the natural sunlit on the façade, and when the dark falls, it gives precise color patterns by the assistance of written computer programs (Interactive Architecture, 2007). Media has augmented built environment long ago with static images such as billboards, scrolling marques and so on but digital media has been able to be a part of the architecture with the emerge of digital technologies in dynamic way.



Figure16: LEDs integrated into stainless steel mesh, (Ag4 Company, 2006)

In order to know the interaction amongst media and architecture it is necessary to study the evolution of technology. The actual innovation was digitization technology. It made data to be programmed through transformation of data into the digital codes. The only reason for possibility of technological advancements such as information technology, personal computer and so on, is that data sets have become programmable. Hence, the very fundamental element of contemporary information technologies is the advancement of digital codes (Manovitch, 2001).

Myron Krueger was the first who founded the man- machine communication experimentation in setting of physical surroundings. Artificial reality was the notion he used as a medium for experience and examination tool for the relationships amongst human and machines. He focused on creating imaginative, artificial realities where people be able to could be part of, without wearing any specific instruments, in a computer based experiment. He created environments including Video place in 1970 within which computer was responsive to audiences' gestures by interpretation and

anticipation of their actions. In this place, computer tool control over the relations between participants' pictures and items within the graphic scene (Figure 17).



Figure 17: Responsive Environment, (URL 7)

The term 'cyberspace' was invented by William Gibson, in his book, published in 1984. His work discovers the allegations of a strange, digital culture also had an incredible inspiration on scientists, researches, theoreticians and artists who work on virtual reality. His notion of a habitable immersive ground existing in the connections amongst computer networks; a fluid type of architectural space that was able to expand limitlessly made a way to a new type of fictional and art forms. It has formed people's expectations of the possible things in virtual settings. Gibson's idea of cyber space as the zone between the real world and the network, contributed to the inspiration of a post human era.

Scott Fisher's Telepresence work was named as Virtual Environment Workstation, which was done in the late 1980s in the California, USA. He created an interface that may possibly involve with the sense of people, taking spectacles to the world of sensory engagement. The workstation include stereoscopic images witch bring depth, the use of three dimensional audio headphones, a microphone with the feature speech recognition and also 'data glove' create understanding of entity in the world of virtual

environment. The great illusion of entering a digitized landscape was created by that multi-sensory collaborations with cybernetic devices. In this way, Fisher achieved a responsive environment in the “Telesperance technology” which virtual become a part of natural environment by projection its new face (Figure 18).



Figure 18: Virtual Reality, (URL 8)

Within the last ten years, there have been applications, which were improved by digital technology; and such technologies are useful to be thought about while considering the possible reconfigurations of urban spaces. In a broad sense, these technologies can be categorized in 4 clusters regarding to the functional application that they offer within urban spaces: display and expression, communications, positioning, and documentation. Architects, urban designers and interaction designers grew early interest in digitally intervened spaces, by concentrating on new technologies of displaying and expression. Light- emitting diodes which are also known as LED, entered a competition with traditional lighting by decrease at its price in large outdoor format scales. Also, the fast processes of manufacturing led to manufacture of liquid crystal display which are also known as LCD; a viable alternative to TV- style cathode

ray tube (CRT). Therefore, LCD displayers are quickly spreading into architectural arrangements that are small for CRTs. At the same time, the decrease in the cost of large LED displays makes thin size screens as a normal component of the 21st century. Video screens dominate communications among people of the 21st century; televisions and computers are dominating houses. It follows people with cell phones, text messages and images (Figure 19) (Haeusler M., 2009).



Figure 19: Evolution of communication technology

All these developments transform society to communicate with each other. Every single item we access become communicative. Static displays turn into screens and eventually turn into platforms that change our perception of space. Gradually evolving screen become an important part of our life in many forms with the postmodern late capitalism. Changing social sphere, economic system and political rules create culturally homogenised society which become globalized with the mass media tools and commercialization took place all over our place. Literally it has great impact on the daily routine of consumer society as all these debated in chapter 2.

3.1.2 Interaction between Media and Architecture

According to the history of architecture, façades have always been in the position of

delivering messages and commands to the inhabitants. From the time when the initial settlements, building skins are designed in order to draw the attention of people. Form and façade of a building is directly affected by the political powers as tools to direct the citizens' state of mind; and this happens by means of its outlook. Shifting balances within the political grounds have caused changes in the cycle of enhancements and given messages. Evolution of façades occurred during Gothic, Renaissance, Baroque and other eras. The great power of Church had a critical role in the establishment of building facades. Buildings and all their features such as openings, ornamentations, and lightings and so on, have been designed to exhibit the greatness, independence and supremacy of the Holy Church to the public. Although screens seem to be present a new singularity in the contemporary world, they actually precede to the 19th century. After investigation of static images, Erkki Huhtamo who is one of the essential media archaeologists, stated that application of such elements on facades began with magicians who used facades and convert it towards projection screens by putting up static commercial metaphors (Huhtamo, 2004). Afterwards, scrolling marquees have been applied in various parts of towns meant for commercial purposes at cinemas and boards on the roads. This movement started with emergence of modernism, technology and cinema industry.

Mendelson's modernist expressionism, occupied a specific position in Germany for him; and he reached an excessive commercial success (Larson, 1993: 36). Social, cultural and economic advertisement is complete through the medium of architecture, which are known by the term "advertising architecture" (Cunningham: 2007). Again the lighting that is designed in Schoken Department Store is a kind of advertising architecture, since it is illuminating the store at night. Moreover, media elements are

getting bigger and more noticeable than the structures, and it is of consequences of postmodern discussions (Figure 20). Architecture and media have a utility partnership that is obviously visible through the demonstration of products for consumption with the aim of presenting to consumer audiences. On the other hand, physical capacities of architecture is used by media in order to notify general public within different scales such as eye-level, car-level and in a scale for being seen from freeways. From another point of view, architecture is using media as a representative of its exterior skin to obtain a different image and character in the urban space. Urban environment has turned into a competition field for corporations and media designers, as a result of domination of media in social life.

Oscar Nitzchke designed a concept in the 1930s, which was the first attempt for integrating media with building as the backbone of the design of “Maison de la Publicité” (Figure 21) in (1934-36 – Paris). Neon texts are located on the façade and there are billboards on a specific steel mesh. This proposal aimed to make the building more profitable by basing its backbone on consumerism. On the other hand, modernist community refuted conceptual design, because it encompasses advertising elements and these elements block the view to the pure modernist language of the building (McQuaid, 2002; 80) as it is discussed in “From Modernism to Postmodernism”. Postmodernism has taken the privilege of using media, art and architecture. Minimalist ideas were rejected by postmodernists, while they believed minimalism lacks identity. Space visualization has faced drastic changes with emerging media.



Figure 20: Schocken Department Store in Stuttgart, (URL 9)

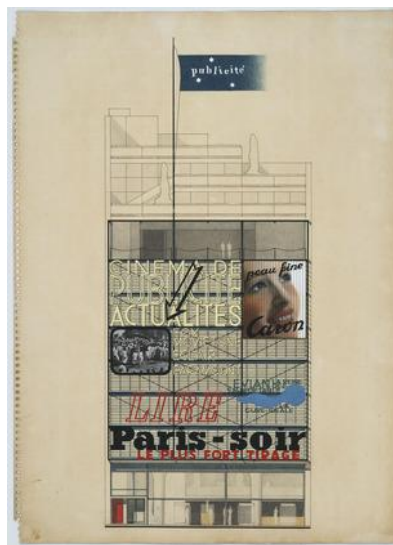


Figure 21: Maison de la Publicité Project, Paris, France: “Envisioning Architecture: Drawings from The Museum of Modern Art, New York: The Museum of Modern Art” (1934-36)

Media controlled people through the usage of screen to transit their capitalist ideas to boost consumerism (Figure 22). Façade of the building always have characteristic to express its existence. Lately improving screens also have the same capability. Having this kind of mutual mission led the combination of screen and façade as media architecture (Figure 23).



Figure 22: Interaction of Media and Architecture

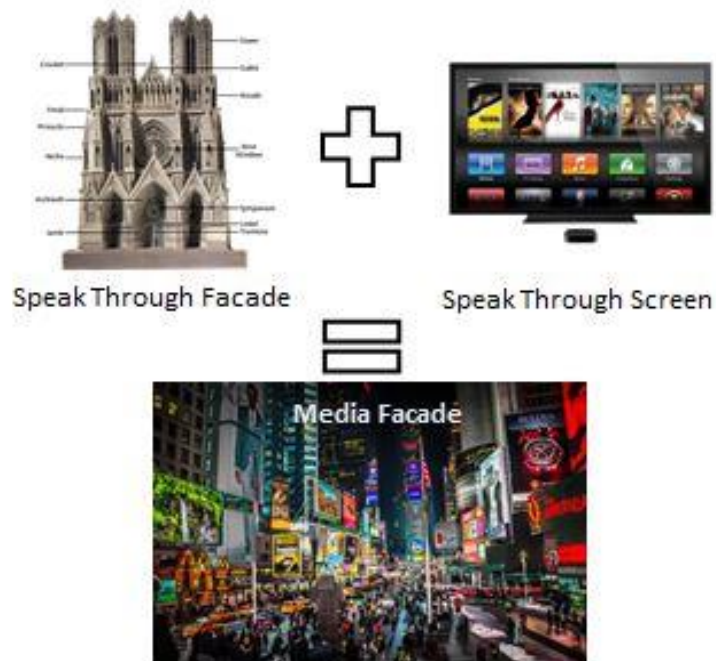


Figure 23: Speaking through surface

Las Vegas is a significant example of referencing the past of media and architecture. The postmodern society and the way it has shaped by media is analysed (Baudrillard: 1996). Facades became informative by the use of media devices; while postmodern trending continued changing. Venturi (1990) stated his idea as “architecture as

communication in the Information Age rather than as a space for the Industrial Age”. Venturi’s trip to the sin city of Las Vegas in 1970s involved investigation of conventional displays which were static. Jean Baudrillard (1988) believed that sign has become very significant in communication. “What we see is illusion, it is the emergence of sign value which led the “Death of the Real” which is the resulted by the boost of “late capitalism” (Powell, 1998; 38-41). All these postmodern events become persuasive on shaping built environment as all of these discussed earlier in chapter 2 extensively.

Different levels of the architecture and urban space become a mediocre that attracts public from numerous degrees with the media set in display. Moreover, as it has been observed architecture also took the profits of using media on the skin of structure in order to bring multiple atmospheres and feeling within public spaces. Skin of the building which we call it façade, turned into networks of digital information with the use of digital display (Moza, 2012; 1096). Therefore, media facade, as Scheik (2006) claims, makes buildings a interface of mediums for the communication; and according to Sauter (2004), it brings the 4th dimension and dematerialize or digitalize the surfaces of the public space.

The early attempts for implementing dynamic images of the built environment were initiated with the winning concept proposed for Centre George Pompidou in 1971 by Renzo Piano and Richard Rogers. The idea was to project motion images on large screens straddling on steel frames on the building’s façade; but for economic reasons and technical difficulties caused removing large screens and the project was presented contrarily (Figure 24).

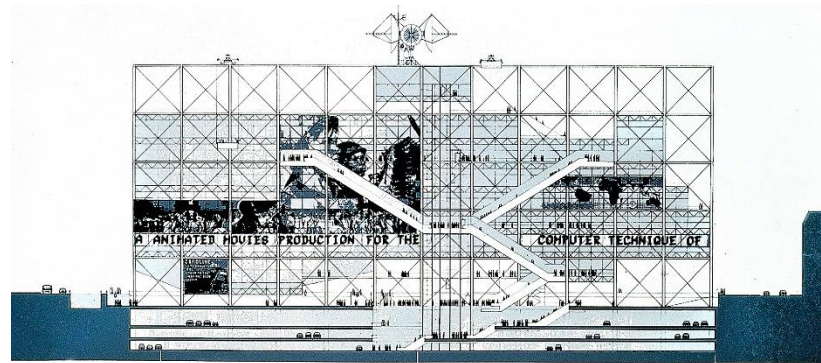


Figure 24: Piano + Rogers proposal for building as an interactive billboard - a key element of the competition entry (URL 10)

Large urban screens were first displayed in the movie “Blade Runner”, premiered in 1982, in the form of huge flying dynamic media facade. The movie takes place in Los Angeles, in the year 2019, within the developed contemporary society. Representation of post-industrial deterioration highlights the assembly among the age postmodernism and late capitalism. The future is not assumed as an idealized and uninfected technological direction, but it is demonstrated as the current situation of the city. In this movie, visions of post-industrial deterioration in a comprehensive and hybrid architectural design. This city is an L.A that is dreadfully comparable to New York, Tokyo or else Hong Kong in an imaginary geography (Giuliana, 1987).



Figure 25: Movie of Blade Runner with Foggy Media Cityscape, (Giuliana, 1987)



Figure 26: KPN Tower, Rotterdam (2000), (Ag4 mediatecture Company, 2006)

Second attempt which was successful to implement large screens into urban area was presented by the company of Sony in 1985. 40m wide and 25m tall big display screens were mounted all the stadiums in USA. Later on the same instalment has taken place in most tourist places of New York where is Times Square then Shimbuya Crossing in Tokyo and it becomes a fashion to commercialize public space which will be elaborated in following section with the above mentioned examples. Moreover, computer aided design (CAD) are improved through the time and helped the change of façade with outstanding transition from industrial to information age. Changing technological advancements bring up the digitalization which buildings become a part of it with the transition from static conventional displays to dynamic media facades.

The very first effort to integrate media and architecture was done in the KPN Tower in Rotterdam at millennium. Famous awarded architect Renzo Piano who also conceptualized Centre Pompidou Building as interactive system was the architect of this building. 902 lighting elements in green colour were used to create a changing dynamic media façade composition on building to interrelate with spectacle (Figure 26). This was the first media façade which was dynamic low-resolution system.

In addition to media facades, various practices of light and LEDs generally perform a substantial part in urban space. Therefore, it is necessary to note the differences between light architecture and media façade. Haeusler (2009) distinguished the 2 expressions as the following: light architecture is the use of daylight and artificial lighting to illuminate a building to project parts of the building and create a specific environment. This also meant for media architecture, but moreover media architecture embraces all features of dynamic media displays, such as dynamic visuals, dynamic texts and spatial movements and its emphasis is mostly on dynamic content. Media façade shapes on that with media to transform the building's surface towards the element of communication, inserted into the building's architecture (Haeusler, 2009).

A further argument of Haeusler (2009) is that a broader description of architecture comprises the design of the whole built environment; also the impact of media façades on urban surroundings. Accordingly, he summarizes that communication is entered a facade through media façade as digital medium; and media architecture outlines the socio-cultural plus economic allegations of these facades for the environment. The discussed ideas of media façade are brought in distinction to architectural perspective (Haeusler et al, 2012).

The terminology of “media architecture” is that, counterbalance and etymological frame. Through referring to media architecture as uniting the media & architecture, it turns into an inverted symbolic figure by supplying transition from surface to space. Discussion of media contains great variety of perspective from different areas to interpret this kind of new technology with its evolution (Figure 27) (Ag4 mediatecture Company, 2006).



Figure 27: Media Architecture - City Gaze', (Ag4 mediatecture Company, 2006).

Virilio (1994) express his idea on media architecture as, our perception we have in public space as glittering media screen is “Electronic Gothic”. It is simply the revival of gothic architecture. Static messages that were given by Gothic façade has progressed and turn out to be dynamic digitalized system of message on buildings. Consequently, urban space has turned into augmented space where physical environment altered into virtual data (Manovich, 2006). By considering above mentioned changes in media and architecture, public space and its formation will be elaborated in the following subsection through its commercialization, augmentation, and digitalization, changing dimension, spatial setting and interaction of public space.

3.2 Public space as Visual Medium

Most of the researchers, see media façade as new cultural condition. However, Media archaeologist go through history and make public that it has different roots back in the days which needs to be put forward. Archigram is a famous group who deals with conceptual ideas for the future developments and they proposed a new interactive and dynamic essential to the built environment in 1960`s by working as a team of urban designers and architectures. Their proposal brings together, field of media, technology and architecture by having brand new way of connection in between the fields. Basically very parallel thoughts have been expressed in early post-modern theory of Venturi, Scott Brown and Izenour within their archetype book “Learning from Las Vegas” (Venturi, Brown, & Izenour, Learning From Las Vegas, 1972) which was debated excessively in previous chapter. Even if we go much back earlier in the history, Nicolas Schoffer proposed his utopic idea of “techno-utopia” in his literatures and drawings. He stretches his idea by explaining a future cybernetic city where dynamic images, natural features such as rain, snow, wind and so on take place. Buildings, sculptures, monumental structure and even humans are cybernetic beings. In one of his proposal, a new cybernetic tower was built in the city of Paris with too many complex dynamic lights and projection. (Schoffer, 1969).

New broadcast communications have become an important feature of digitalized global urban societies. While static images were always a part of urban space such as sign, images, ornaments, billboards and so on, use of interactive image as dynamic multimedia information system is something new in the urban area (Figure 28). Likewise, new is the conveyance of such data to a brand new minimized digital devices for instance cell phones, which society can bear with them (Manovic, 2006). This

subsection will draw limits the commercialization and interactivity of built environment which created a new peculiarity in urban context. Prime cases of commercializing urban quarters in history such as New York Times Square and Shimbuya Crossing in Tokyo will be supported through the subsection. Changing spatial setting, dimension and effects of new peculiar digital façade will be indicated.

When we look at the history of digitalization, 1990`s were the time when virtually become pervasive through new improvements in technology. The use of technology enables to emergence of virtual spaces into human life by the computer technology that surprised the humanity. Escaping from the physical realm into virtual one, left the physical space behind as unusable while, cyberspace was brought by its dead zone of virtual world into reality with the help of emergence of media fascination and also Virtual Reality technology and turns out to rule the 1990`s, 2000`s and 2010`s. Emergence of internet boost the integration of cyberspace with growing interest on World Wide Web. As it is discussed earlier in this chapter that, virtually becomes inescapable and takes important part in human life with lots of advertising features organised by wealthy people. Norman Klein put his term forward as cities turn out to be ‘electronic suburb’ (Manovic, 2006)

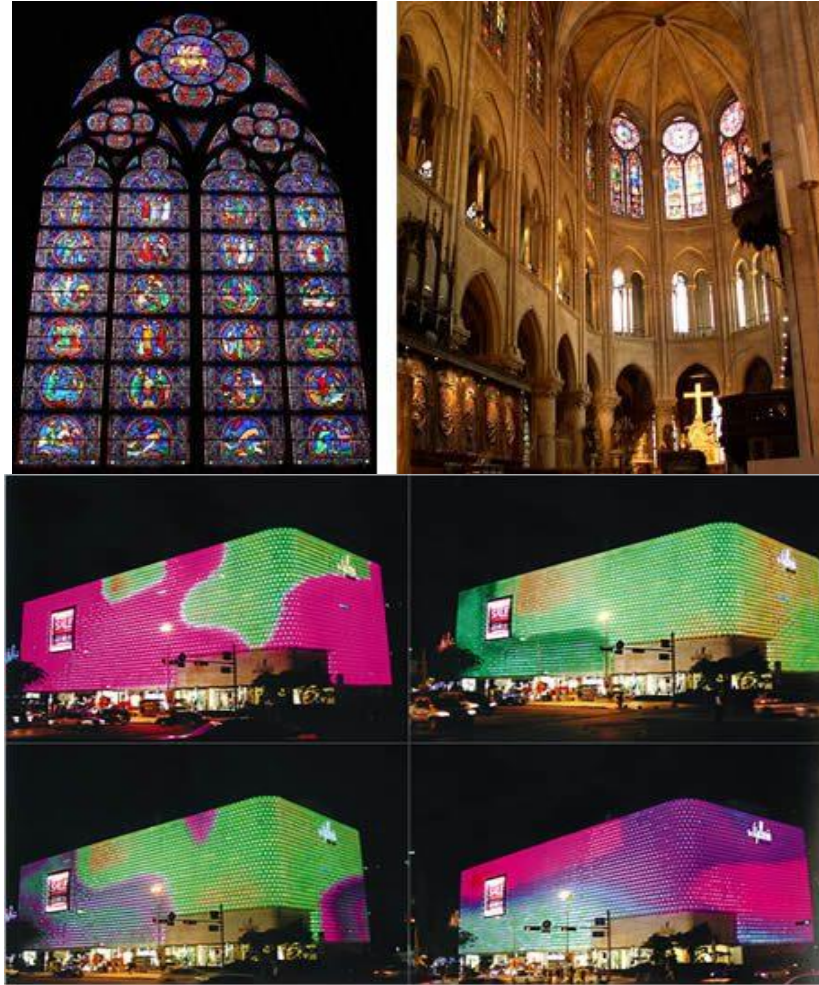


Figure 28: Galleria West mall in Seoul vs Notredame Cathedral in Paris, (Glynn, 2007)

Digitalization becomes universal in a great amount of rate and takes over human life. Eventually, public realm become interconnected for the first time. Media and technology introduced new medium such as HD TV's and Internet to our homes that take place of the all textual formats of our daily life such as newspaper. The use of digital and animation base new techniques for conveying data's misuses the regular human senses that attract interaction (Figure 29). Consequently, urban spaces become a part of the digitalization through the usage of media façade.





				
	Television Computer	Cinema Urban screens	Media facades	Media installation art
Metaphor	window	wall	skin	sculpture
Presence	pervasive	located	situated	temporary
Perception	distracted	immersed	reflective	ambiguous
Reception	private	collective	public	relational
Field of study	media studies	sociology	architecture	art

Figure 29: Formation of Screens through the history

24 hours of broadcasting information in digitalized public realm started. One of the most habituated areas of the cities become a potential to be capitalized with the new technology of digitalization.

Widespread of virtual reality is controlled and ruled through the capitalism to serve consumer society with digital networking system in public space. Consequently, capitalism make it possible and change the public realm with the brand new media façade technical composition. Hyperreality of urban space become another issue where built environment become augmented with the interactive and changeable content of media façade. By changing the skin layout of urban space with digital systems, architecture become dematerialized and new temporal dimension were introduced to public space. Accordingly changing spatial form of urban space affect the formation and loss of time and space with the integration media façade.

There has never existed an urban interface amongst computerized and physical world to such an incredible extent. This is by all accounts reaching to individual users of Computers and also groups or urban populaces who have association with facade or

are designers of its changeable content (TscherteU, 2008).

The steady types of physical communication have controlled preeminent all through time take from in the public and they hold importance through participatory proof. The streetscape is the area at which the activity being conveyed about events. The purpose of contact to communication, utilization consumption section to all projects. Synchronous to this activity, the computerized interface for generation of messages exists inside the hands of each ready person. Public space become virtually and dynamically dominated with displays. Buildings become a human bodies covered with clothes of capitalism.

3.2.1 Commercialization and Augmentation of Public Space

When we look at history of commercialization, to understand the urban space in commercialization perspective, public space of 19th century is seen as "adscape" where billboards and images which were not big in dimension but increase of technology make them bigger in size. Use of light system was introduced to the public space with the "son et lumière" (light shows). In the second half of the nineteenth century, economic developments with rise of media and capitalism which discussed in chapter 2, and also printing technique changed the environment vividly. Billboards become bigger in size, chromolithographic images with multiple colour were introduced to public space. Advertising become important with the use of static conventional displays. Location of billboards and images become important in adscape. Even though public space is augmented with conventional displays, they were just frozen images. Later on, public space is enlightened with the magic lanterns which turn façade and roof tops to projection screen. Right after, advertisers start to use electricity which make transition from billboards to kinetic billboards. (Kronhagel C., 2013). With the ultimate changes in political, technological for advance manners,

media and coming postmodernism, media façade become an important point in the commercialization of public space.

Through the time, visual aspects of cities have been an important issue. Kevin Lynch's (1960) studied on the image of public space and put forward the people's mental imaging of public sphere around the cityscape. "The image of city" does not highlight the use of advertising but embrace excessively on visually as Venturi, Izenour and Scott Brown carry out in 1972 which debated in chapter 2. This fundamental study supported urban theoreticians plus architects to acquire through architecture of the public commercials and finally to escalate the complexity exchanges between the architecture of shops, hotels and gambling clubs, moreover, advertising of growing billboards and promotional shopping marquees which connect the road on those areas. Main motivation was to understand city of Las Vegas as "a communication system" where sign, billboards, billboards and many other static images become an interface with the built environment in a way that use of conventional displays turn out to be architectural characteristic of urban space (Venturi et al, 1972, p. 9) as it is debated in "2.1.5 Digital City Las Vegas". New way of language was introduced to built-environment in the case of Las Vegas. Venturi express his idea on fabric of Las Vegas as "if you take the signs away, there is no place" (Venturi et al, 1972, p. 12). Buildings turn out to be read as huge public advertising space (Crilley, 1993, p. 236). Finally, improving technologies changed the built environment by transforming static conventional displays into more dynamic images in public realm (Figure 30).



Figure 30: Alteration of façade from static into dynamic surface in New York Times Square, (McQuire, 2006)

Cultural interactivity, exhibition and public communication has been a part of the public space to bring up interactivity. Where it was aim was the create negotiation and change in the public, it turns out to be medium of communal communication network in the globalized society. gradually, billboards, signs and many other static commercialization was replaced by gigantic dynamic images, projections and many other form of digital network systems (Best & Kellner).

Media façades become publicized as outstandingly compelling in fusing moving images towards facade of the built environment by creating connection to the videos (Kronhagel 2006: 166). Continuation of image “is not limited in time by a beginning and an end but recreates a new each and every second” (ag4 2006: 108). Virtual and physical environment become a ubiquitous part of the public space. Dynamically moving digital images turn out to become a complimentary in the urban territory. The interaction between screens and passing pedestrians and vehicular exchanged. Although the images move as well, their source, the building, remains static and public space gain a new peculiarity with temporary dimension (Figure 31).



Figure 31: Dundas Square in Downtown Toronto, Ontario, Canada 2010, (Pedro Szekely)

Buildings as substance of public space become augmented and become absolute by losing its character with covered digital displays. Covered human with burqa can be the best example to represent the use of digital displays on building façade. There is no exact definition what is underneath of the clothes. Identity of the thing underneath the burqa becomes obsolete just like what we perceive in New York Times Square in New York and Shimbuya Crossing in Tokyo where the cases will be elaborated in this subsection (Figure 32).



Figure 32: Augmentation of Public space where Building loss its presence

3.2.2 Interactivity of Public space

Communication, interaction, transfer of data and most importantly expression of self has changed remarkably by newly emerging technologies. According to Habermas, latest technology and communication instruments extended the capacity of public space in which people gather, interact and exchange ideas. Virtual time and place idea has also been shaped by wireless communication technologies and their creation of new circumstances for the notions time and place. Wider conception of space and perception of environment and city has been changed by contributions of innovative communication technologies within a quantity of locative media and media art projects. Dominance of public space could be challenged by newly emerging forms of public communication that contain sharing and negotiation among the person and the community (Figure 36).

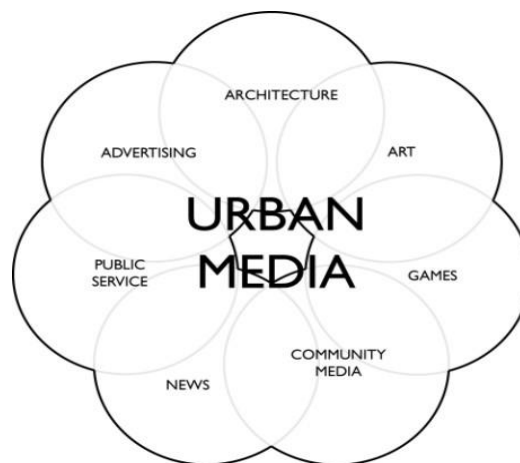


Figure 33: Interaction of media in public space

Interactive architecture is a new phenomenon which become pervasive with its primitive state and will become more diverse and develop further in future. Architecture itself is not as it was from the perspective of static. It has become more dynamic, “revolutionizing” and “reinventing” the connection between the society,

urban space and architecture. Interior loses its meaning and perceptual qualities poetics. This is the architecture of smart knowledge which bring up the connectivity through many dimensions. Nowadays, contemporary communication methods and digital technology are broadly used by public space designers. For instance, projectors connected by networks and have large screens are creating an up-to-date public communication system through multimedia. As trust to technology increased popularity of digital displays exceeded beyond shops and entertainment purposes towards gardens and museums. Today, it is possible for designers to use combination of light, architecture, digital sound and virtual images in creating a differing and fresh way of communication for a genuine urban experience. Now, screens are everywhere in the public spaces; they are in fact used as coatings of architecture. Outdoors are extremely affected by the extensive use of digital equipment, particularly during the last twenty years; global convergence has accelerated and local distinctions have been smoothed. Currently, mobile media plays an important role in public spaces. Paul Virilio (2000) has introduced a new concept to the field by suggesting a communication and transmission of data through the built environment. Virilio identifies media facades as a new type of electronic church and argues that differing mode and speed of transmission aside both tend to transmit information. Yet, experience of architecture like rose windows or frescoes are failed to be created in the electronic medium (Virilio, 2000).

Media facades construct entirely brand new links between digital space, architecture and public space. This kind of interface among physical and digital world never existed before. Media facades are public and they not only answer to individual users, like the personal computer, additionally they are effective on bigger groups of people to an

entire urban population. Moreover, to respond, interact and/ or design its attributes is possible.

Long distance interaction through screens is also achievable by the usage of electronic networks. This changes the time and space notions. These immense changes brought with it new alternatives by modifying the old structure towards creating new dimensions to human life (Carmona et al. 2003: 26). Transformation from static towards dynamic images, public spaces developed into a vessel of signs. Interactive public spaces that used digital elements in differing levels of public space such as squares, parks, waterfronts and streets have become tourist destinations (Virilio, 1994). The new stage for entertainment, amusement, creative and commercial facilities were the public spaces (Basauli & Primasari, 2010; 224). While public spaces gained spatial dimension, cities became visually polluted.

Media facades are still at early stages yet first important trends are already observed. Blinkenlights is seen as the leading pioneer in the field of interactive media facades and has shown first exemplar project in 2001 on a façade at Berlin Alexanderplatz (Blinkenlights, 2011). 144 windows were outfitted with translucent slides that were illuminated. Complete composition was controlled by a computer from distance. Each window was used as a single pixel. The applications were participating in the conventional arcade game “pong” and sending love letters through messages to service number (Figure 34) (Basauli & Primasari, 2010; 224). Interactive relationship has become stronger between the surrounding environment and the user due to the communicative face of media architecture. Media architecture play critical role on formation of architectural façade by serving new technological interface and serving to immersive surroundings. Built-environment also become more highlighted with it

digital system, buildings turn into many landmarks in urban space (Javadi, N., Dağlı, U., 2016).



Figure 34: Blinkenlights 2001, Berlin, (Haeusler, Tomitsch, & Tseherteu, 2012)

Interactivity is an important factor in public space where people starts to exhibit their practises in collaboration with different people by getting involved with. Interactivity in public space brings out active and passive features by creating bridge between public space and the people such as drinking, walking, chatting, and sitting and many more. Mentioned reaction store in the pet mate part of the memory with a specific involvement in every place. With changing trends in commercialization of public space, it become a medium in the age of digitalization with different function and involvement of user, building and media integrated façade.

Today, people can observe these high-tech buildings, remember the past and imagine the future in public spaces in the city. Furthermore, it is evident that this newly emerged technology seen in public spaces has the ability to create a sense of place. Cultural and social activities of differing kind do effect vitality and aliveness of public spaces. Media facades can have a number of uses like broadcasting information, displaying sports, movies or concerts and moreover display non-broadcast events like

exhibition space and games (Figure 35). All these functions of media façades enhance an interactivity and underline the idea “Society of The Spectacle” by Guy Debord (2001), suggesting people are simply consumers of items created by others. Living in the computerized time influences all parts of our lives, and even architecture is influenced: paying consideration on interactivity and computerized components is a fundamental standard in compositional outline, including public space design.



Figure 35: Interactive Media Architecture, (URL 15)

Media’s integration to public space has shaped contemporary spectacles that were created through media. By appearance of mobilization; humanity has become an inseparable part of the consumerism until the world has transformed with postmodernism in late 1970’s and following that era of hybridization has begun. Society became a part of this consumerism and were referred as “digital” since they tended to deal with digital devices most of their time (Mitchell, 1999). Display screens of media facades made buildings became something similar to society like LCD screens they use at home. Public space wrapped with the digitalization of commercial culture has been re-designed. Media became a leading element in the public space. Particularly incorporation of media is mostly seen in dense areas of public spaces like; squares, plazas and streets. Buildings that communicate by their facades achieved another feature of interacting with spectacles. Facades of the buildings developed to

be a significant key matter in public space where artists, performers and painters perform their art on. To sum up, city space has been converted into a virtual entertainment surface and display space in terms of art and commercialization (Figure 36 & 37). It can be stated that changes in consumer society is formed by the media. Changing tendencies in spatial and visual domain shaped the conversion of the society. Messages are perceived by our feelings and viewpoint for understanding of visual and spatial dimension that influence our vision in the media society (Basauli & Primasari, 2010; 224). Following subsection will be architectural scale of the changes in media architecture to understand the alteration in form, space, spatial setting and façade with integration of media into architecture.

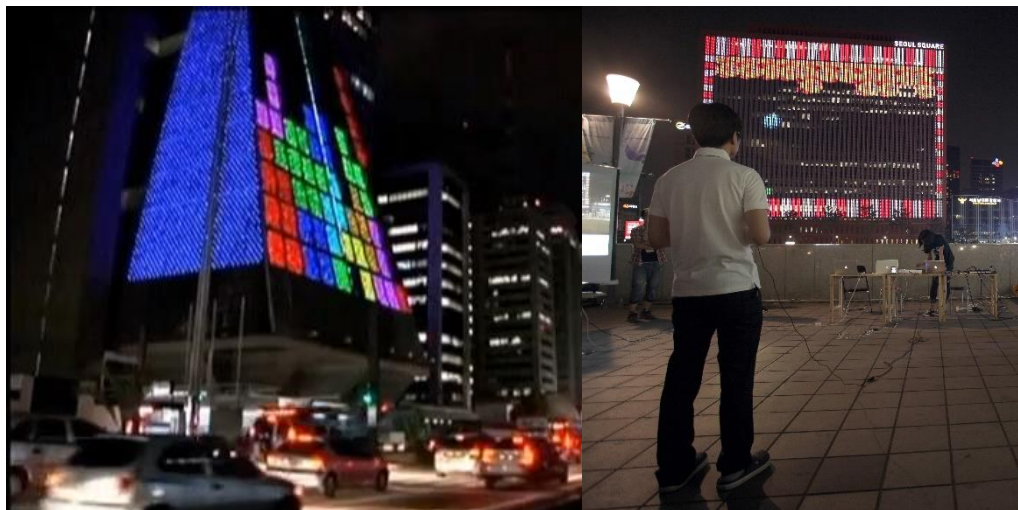


Figure 36 & 37: Interactive Game Board on Building, San Paoulo (left) & Seoul Square at South Korea (right), (URL 16 &17)

3.2.3 New York Times Square and Shibuya as Visual Medium

From the initial experiments in cities such as Tokyo and New York, selected cases will be expanded with selected cases from two prime countries that leads the world in terms of technological improvements, economy and capitalism to boost consumer society in whole world. These two selected cases in terms of commercialization of urban public

space are “Shibuya in Tokyo”, and “New York Times Square in New York”.

New York Times Square in New York

Through the last 20 years, New York has seen three downturns and also two economic explosions. As such events have been personified, only proliferations of city's shine has been seen. When we look at the architecture and urban planning of Times Square, different layers of history are laid in the realm such as Art & Deco, Art & Nouveau, Gothic Revival, Modernism and Postmodernism. Having mixture language of architecture spectrum, all of them rely on the present time and contribute to energetic public realm of New York Time Square. Most of the building are built before the modernism and have characteristic of brick and limestone. New York City is a dense setting as physical environment and population with highly commercialized with the use of advance media and digitalization technique.

Significance of New York Times Square

Times Square is an highly commercialized crossing and area in Midtown Manhattan, New York City, crossroad between Broadway & Seventh Avenue through West 42nd to 47th Streets. Square is luminously decorated with billboards, digital displays and advertisements, Times Square is also known as The Crossroads of the World, The Centre of the Universe, the heart of The Great White Way, and the "heart of the world". Square is the one of the world's most crowded pedestrian crossings, it is as well at the centre of the Broadway Theatre District and a major centre of the world's showbiz industry with heavily commercialized with static and dynamic displays.

Commercialization of New York Times Square

New York is dense areas which serve different commercial, leisure and media functions. Advertising features used on the built environment right after commercialization of square at the beginning of 20th century. Urban space was

wrapped with static media feature back in the day. Cityscapes become dominated by neon lights, billboards and digital screens. The collapse of meaning is caused by Times Square's hyperactive celebration of extra communication- the fundamental shock of the change from immorality to sign." (Koolhaas, 1997). Use of static conventional displays, change the square with the trend of commercialization of public space at the very early stage of 20th century. Public space of New York Times become augmented with excessive use of static images which led building become a medium of media. Cityscapes of New York become excessive with the use of media elements in public space such as neon, billboards, scrolling marques and lately digital dynamic media façade. Very first implementation of digital media façade was realized in 1996 on the building of NASDAQ which is 10 floors high. This was the very first example of using digital media on public space where changed its face by moving from static base displays to dynamic media facades. When we look at the Times Square, what we perceive is just an information space with highly media integrated face. Through the commercialization, public space become a container of place for promotion and branding with the use of excessive electronic billboards (Figure 38 & 39).

Square have been pedestrianized and become a great urban common like the ones at the hearts of European capitals starting from December 2013. The first phase of the Times Square pedestrian plaza, at the southern end of the square, was complete, in time for the Times Square Ball drop of New Year's Eve 2013. The project will be complete by the end of 2015.



Figure 38 : NASDAQ Building, 2008. The New York Times, (URL 11)



Figure 39: Commercialized New York Times Square with media features, (Primasari & Basuli, 2010)

Times Square is an example of Disneyfication as it is debated chapter 2. It is being clean homogenization of consumption. The French philosopher Jean Baudrillard (who argues about the case of reality and the hyper reality) named Disneyland as most real place in the U.S., since it is not fantasising to be anything more than it actually is, a theme park. In his essay Simulations, he writes:

Disneyland is presented as imaginary in order to make us believe that the rest is real, when in fact all of Los Angeles and the America surrounding it are no longer real, but of the order of the hyper-real and of simulation.

(Baudrillard J., 1988)

Hybrid-consumption – a collection of multiple consumption opportunities in a particular location. Providing other goods and services help the consumer have other opportunities to do at that location.

Interactivity and Changing Dimension of New York Times Square

Physical and virtual world of ours constantly flicks through the use of electronic technologies. Because of that, paranoid public is not an omission rather it is a norm. Changing trend of “isms” become pervasive and new way of ‘exhibitionism’ has been seen in public space in drastic form. The use of billboards characterizes to some extent exhibitionism. It brings up a new way of aesthetic and also temporary dimension to Times Square. Seducing with images of fashionable body armour and defensible space, it is the stuff that surrounds us (Kronhagel, 2006).

Digitalization of Times Square with electronic network system, is consider as social, technological, economic, cultural and decontextualization of urban space which shaped the space of materialized public area. Sign of the postmodern media transform into surface and created and interactive information network system in the public area (Haeusler M., 2009).

The architecture of New York Times Square look so random and modest. Conventional display fixed façade of the square become passive in the day time. However, when the night falls, strengths of square become vice versa with the digital image. Symbolism of Times Square is as powerful as Levis or Coca-Cola. Additionally, being a huge Signifier in the country make it more profitable as 21st century`s consumer capitalism (Banham, 1984).

Digitalization of space improved the vitality and identity of Times Square during day

and night by flickering bright lights through its surface. Its improving commercialized image with digital network system turn are into more capital with digital displays of ABC channel which live TV programs take place and privatization of public space hit the scene. MTV TRL and Good Morning America changed the boarder of urban space as it become more digitalized with media integrated systems. Transitional hybridized space with the media integrated digital systems on façade achieved. The main motivation was boosted to create persistence of commercial displays with brand new urban strategies in the square. It was aimed to achieve bold, technological and also changeable façade with the illusion in the 21st century of information age. Time Square is the first commercialization of public space with the encouragement of capitalism and first implementation of digital media façade onto building skin where public space turns into augmented advertising agency and building remain not be seen from any level due to domination of active layers of digital medium (Figure 40).



Figure 40 : New York Times Square Night, (URL 12)

Digitalization of public space turn its attribute into theatre stage where become 2nd most tourist attraction area globally with 360,000 pedestrian visitors a day, amounting to over 131 million a year, right after Las Vegas where is the other example of

digitalized public realm. Public space is gained another temporal dimension by the usage of digital screens and spatial interactivity has altered to another level. Square obtain a fourth dimension as changing its static form into dynamic image and attract people to engage with the space with many activities such as, live tv shows, concerts, premieres and so on.

To conclude, increasing dimension with digitalization of public space altered the liveability of square. Public space gains a brand new identity and become distinctive in the terms of hybridization and privatization of public space with the loss of time and space. Privatization take place when building start to flicker through its digital media by advertising the public space through different dimensions.

Shibuya Square in Tokyo Japan

Shibuya crossing is a place in where Tokyo`s most dense network railway station take place. It is located in front of the Shibuya Station Hachikō exit and pedestrianized area to submerge the whole connection. There is a sculpture of Hachikō, a dog, in the middle of the station and the intersection, a most crowded meeting point. Shimbuya crossing is in general known as shopping and fashion.

Significance of Shibuya Square

Shibuya crossing is another case of commercialization of public space right after Las Vegas and Times Square in the world. The use of digital media feature is not as excessive as New York Times Square. Buildings augmented with virtual static and dynamic displays in order to give a sense of Times Square identity (Figure 41). Japan is one of the leading first class country in the whole world and also technologically they are advance in many fields.

Increasing image of the crossing become popular with the use of big screens and vivid

advertisements. People from different countries come and visit the public space due to its fame with digital screens. Also it is popular as shooting movie scene. It is at the front part of the Hachiko station and all of the public space is pedestrianized and always crowded. In the case of Las Vegas, speedy life was important for commercialization but gradually pedestrianizing become important with the transition from static to dynamic images. High speed versus slow motion: communication become more important medium than taking attention. Conventional static displays can be readable in high speed due to its static feature but media architecture needs interaction with audience do to its dynamic changeable content.



Figure 41: Shibuya Crossing, Tokyo (URL 13)

Commercialization of Shibuya Square

Enormous 3 screens were interacted with building at the crossing. Moreover, many more advertising convention displays are used as sign in the district. The most important part of the public space is given to Starbucks and become a busiest coffee shop among the other coffee shops in the world. Due to its heavy traffic and throw up of advertising make it comparable to Times Square in New York.

Newly designed buildings are integrated with all kind of digital screens and eventually architecture turn out to become an interface of augmented information. Despite the fact that information screens are deliberately realized to contribute to the buildings and public space, there is not a strong relation and concern with the social sphere of the public environment as New York Time Square has.

Modern architects like Oscar Nitzschke and Erich Mendelsohn who are discussed at the beginning of the chapter as first attempters to bring up the media into architecture, express his view on how urban architecture has becoming provocative with its digital media integrated face, while behind of it disappear and swallow up in digital systems. Nietzsche also stated that commercialized public spaces have become an electrified areas of the city with the emergence of illusion, hyper reality and disperses.

Interactivity and Changing Dimension of Shibuya Square

The use of electronic screen on the external part of built environment become an important issue in contemporary urbanism. Increasing the popularity of TV`s in between society in homes turn out to be a part of the public realm. In this way, not only media technology changed dramatically but also culture of the society change drastically in 20 years.

Architectural external surface becomes a medium of communication toward the public space by creating engagement in between the media, architecture and urban space. However, architecture just seen as a body to carry the displays and other consumer kind of branding in public realm. Boundaries of public space is expanded through digital displays. New platform of interconnectivity is supplied by displacing architecture with media and create a vortex to connect spaces through with the loss of time. In this way, public and media space turn out to be reflective (McQuire, 2006).

Shimbuya district's spatial dimension and form become endless with the static and dynamic features. Capitalism take advantage of improving technology and most dense used public space become a platform of communication with ads. Improving image and temporary dimension of district give a head in terms of identity for more tourist destination. Building defining public space versus public space defining building: once, buildings were the defining elements for the public space but through the change in the technology and emergence of media integrated façade, public space defining building forms become a backbone for consumer society (Figure 42).



Figure 42: Buildings as backbone for virtual ads, (URL 14)

Brand new 4th dimension given to the public space along with increasing its temporal dimension with the use of dynamic displays. Commercial features, urban space and architecture become a communication platform engaged with society to make it more interactive. Comparing to New York Times Square, Shibuya is less interactive than the Times Square. Branding of City is done through electrifying media features but there is not any social engagement with the dynamic virtual skin of built environment. Main aim is more likely to create one-way consumption environment. However, Times Square has two-way interaction which building façade and people get into interaction

in many ways.

3.3 Architecture as Visual Medium

Growing of media and technology changed dramatically in our lives. Growing consumption in twentieth century has increase the changeover of production into many systems to serve better for humanity in commercial base by using mass media as a tool. People has become more interconnected with the whole world despite the fact that challenges turn out to be extra crucial. Society has been shaped through the interaction between media embedded architecture with the growing networking and digital media. Emerge of HD, 3D Televisions and cinemas, illusion burst out of the screens and illusion become reality. Moving dynamic image have started to actually depart to get the better of space: and the result is media architecture. This subsection will compromise the evolution of architecture through technological displays by considering its changing form, surface and spatial setting. After that it will be supported with cases from technologically enriched countries such as T-Mobile in Bonn-Germany”, “Chanel Tower in Tokyo-Japan” and “Dexia Tower in Brussels–Belgium”

3.3.1 Skin and Body of Media Architecture

Implementation of digital technologies towards architecture bring up a great amount of attention despite the fact the idea of media facade is not fresh. Tim Edler express his idea on media façade as; the use of media façade in built environment is not a new phenomenon, it was put back on the attention with the improvements in the area of technology which make it possible to be implemented. Media façade has too much examples which building delivers message and image through its form and skin. The building of Santa Maria Novella which is designed by Leon Battista 1470, Florence has a media façade kind of façade characteristic where static message is displayed

through formal and façade feature of the building. The only different between façade of past epochs and new ones are the speeds which is the transmission of information. 21st century`s dynamic images become pervasive and turn out to become construction material of building by flickering information in active way. New and unprecedented forms of architectural spaces are emerging. Architectonic of architecture versus dematerialization of form: architectonic of architecture become less important with the domination of media in postmodern society. Building form surrounded and integrated with the digital surfaces and physical features of architecture turn out to become a digital changeable form of architecture with its new dematerialized form and surface.

Physical space has long been augmented by images, graphics, and type; but replacing all of these with electronic displays makes it possible to present dynamic images, to mix images, graphics, and type, and to change the content at any time (Manovich, 2006). Urban screens have multiplied and evolved, fusing with the buildings and generating a new hybrid form of architecture: media architecture. Public space become a communication platform with the brand new animated dynamic media facades composition applied to buildings. A new urban morphology has been erected. The integration of media façade requires, architects, advertiser, technologist and graphic designer. Media space carry some messages in mass urban areas. Their ever-changing content make contribution to dematerialization of form that turns widespread in 21st century of urbanism (Figure 43).

Changes in technology in the terms of hardware and software encouraged spread of augmentation of building through the cityscape by creating great amount of displays which started as static conventional displays that cover building and turn into hybrid integration of media architecture where pixels of LEDs become elements of built

environment.

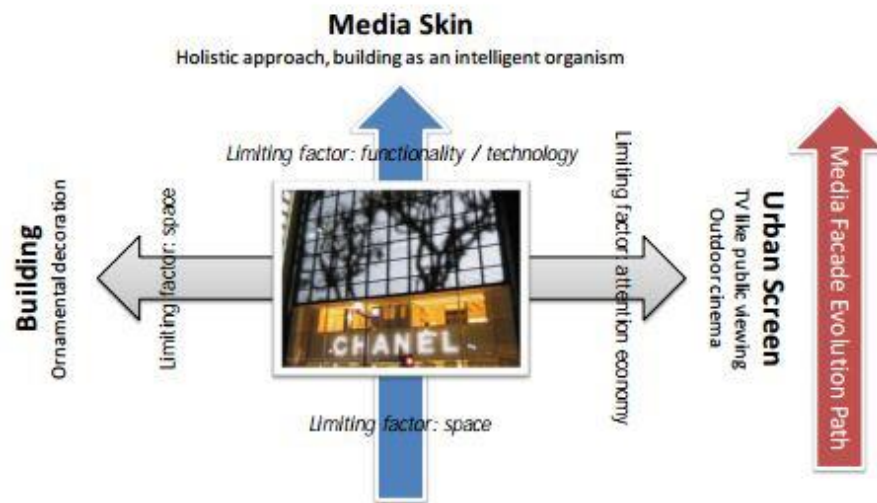


Figure 43: Effects of Media Architecture in different scale

By understanding that architecture interconnects as a start point for the perspective it is possible to see even though different approaches have been pragmatic to this communication, the configuration and visual character of architecture express certain irrelevant potentials. This enables determining materials into form and surface whereas architecture performs both function and symbolism.

Communication in directed by architecture may be seen as a intermediated communication when observing architecture as a singularity of cultural with the symbolic or functional message. But the most important thing is that it is claimed that it is engaged in the direction of human interpretation that becomes practical to describe mass communication of structure as medium.

It is possible to see different methods to this paradigm shifts with great amount of replies by the architects and designers such as Robert Venturi, Toyo Ito, Lars

Spuybroek etc. Robert Venturi uses media installations as static elements for decor (Venturi, 1998) where Toyo Ito considers architecture as a part of media interaction with nature and information (Ito, 2005). According to Lars Spuybroek “an architecture has to be swallowed up by technology so that it becomes completely capable of absorbing and enhancing the body’s rhythm” (Zellner, 1999, pp. 114-116).

Changing context of public space is enlarged with the integration of LED displays with structures by having brand new lighted face. Form of the structure become a body by moving to background to serve its light animation to get more attraction. (Figure 44).

In 19th century media was the inclusion of printed material, in the 20th century it was representation of moving images, and the 21st century, it is digital media facades. Populations for interactions to actions have been noted in the medium of communication as the zeitgeist of the current modern time. More over the values of the humanity altered with the media and endure evolving and the way individuals in the society instantaneously become a part of medium. Basically the digital age exposed directly to the media, where we form media and at the end we become it (Banham, 1984).



Figure 44: Media Façade and Lighting of NYC Port Authority Bus Terminal (Ag4 mediatecture Company, 2006)

Media architecture can be referred as a style or a philosophy now a day which will eventually diminish when new styles or ideologies take over. Unlike many other movement of architecture media architecture is not stagnant and linked to a specific material or expression. It can be implemented in various forms, materials, and resolutions and similar to glass architecture or concrete architecture, media architecture defines how presence is accomplished. By transforming the matter of style into a question of content, media architecture considers architecture as a medium. Even though some other materials may also be thought of as a mediator dynamic expressions may be achieved through light. It can be defined as immaterial qualities when architecture adopts symbolic expressions rather than being strictly tied to function of traditional architecture

According to Ilka and Andreas Ruby media architecture can even be defended as the delusion of a cybernetic architecture in public space just like “fake” façade as it is done in Berlin where large billboards and images are used on the frameworks. These frameworks in some areas are making the building into a media facade by

replacements for actual architecture as decorated void. Basically because of that the building is summarized to a symbol and get separated from its own spatial function and also from surface, this is the life-threatening method to "surface over form" (Ruby et al., 2005).

When we see media façade integrated, the work of media architecture. Urban screen versus media façade: the media integration is second layer of skin. Changing technology bring up the technological improvement to create a transparent media façade where create harmonious relationship by setting architectural form and skin visually to the front oppose of urban screens which push building to the back.

Media façade transform simplified building form into a brand new volume by transforming it from static to dynamic sculpture. Time based building versus timeless architecture: building become timeless and mobile with the changeable content of skin. Media buildings are opaque due the use of LED panels and other compositions. Their surfaces are more transparent than ever to open a new window to the physical and also virtual environment. Interior spaces of the building turn out to be outside and media integrated skin of the building become an interface. Media façade break the effects of day versus night on the building skin.

Participation of users to media façade define the interactivity of media façade. Form and surface of architecture become a backbone for the media façade. Augmentation becomes a popular trend with the technology embedded screens. Later improvements in technology led the integration of media into architectural form by unifying both of them without blocking one another (Haeusler M., 2009). As augmentation of public space has been discussed in previous subsection, buildings also become augmented in

media architecture but increasing technology do not let the coverage of building with solid screens. If we take example of building as human body, building become covered with transparent digital displays which starts to highlight its presence in some manners (Figure 45).



Figure 45: Transparency in the Human Body and Media Architecture

The screens indicate kind of response of the medium as being visual archetype with definite expectations and modes of awareness which can be confronted and have had been already through the history of both art and technology. New visual and spatial transformations are being experiencing that may alter current considerate for the screen and its possibilities by investigating new assets such as deepness, form and resolution (Ascott & Shanken, 2007).

The use of media is relatively related to the building proportion. It is a positive move in the 'display-integrated architectural design'. Since the media façade is the part of the computer technology and also part of the building, architectural quality of building can be damaged with its flatness and rectangularity of display (Schoch, 2011).

Transition from 2D convey (billboards, signs etc.) to media façade which we can call in other term difference between 2D conventional instalments and media integrated facade is simply the changing dimension of space with its new depth and also it become

possible to stimulate brand new peculiar spaces. Building form and façade become physically augmented and it is detached from any spatial function other than media façade. Architectural character of façade become obsolete and does not refer to the used function but only serve to the spectacles. Following chapter will create knowledge about what is going on behind the space of media surfaced façade.

3.3.2 Soul of Media Embedded Architecture

When we look at the use of media façade on building façade, it begins to shape spatial design of the building which brings up the question in mind “what actually space is?” Changing technology and media create more complicated and hybridized space where we interact. New motivations of using digital media has been creating an interface with the physical space of architecture and also urban space. Digital artist and architecture create a medium in the spatial occurrence. Space transforms into medium. By integrating screens to architecture, perception of media façade from a great distance becomes more vital than traditional screens. It does not matter if spectacle is close or far away from the screen. This results in the changing speed and definition of space in the context. Changing communication and information techniques in 21st century bring up a change to reconsider the classic architectonic concepts to shape façade, change public realm and also formation of brand new symbolism in the space quality of the building. Changing façade of the building is also affecting the space of the architecture. This subsection will analyse the changing content of space behind the media façade integration through its hybridization. McLuhan express his perception of space with media feature as a:

Today, after more than a century of electric technology, we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned.

- Marshall McLuhan, Understanding Media, 1964

Media architecture let the virtualization of space which is defined by Virillo (1993) as dematerialization of architecture by moving from physical, real space into virtual one with the changes in material qualities. When static elements are replaced by dynamic ones, space of media architecture becomes a pure information system with its immateriality. Virillo express his idea on dynamic screens qualities emerging to public space before we know it as "In some way, you can read the importance given today to glass and transparency as a metaphor of the disappearance of matter. It anticipated the media buildings in some Asian cities with facades entirely made of screens. In a certain sense, the screen became the last wall. No wall out of stone, but of screens showing images. The actual boundary is the screen." (Virilio & Ruby, 1993)

According to Virillo (1993), when screens become a part of space, walls were no longer were the borders of the space. Rather it was defined by information. In contemporary society, information was long before become a layer of virtual space which breaks borders in between spaces. Castells (2004) argues "architecture of all kinds" be "called to the rescue in order to recreate symbolic meaning in the metropolitan region, making places in the space of flows." (Castell, p. 59). Define informative digital space as space of flows. Media architecture create bridge between information space and physical space where they become meaningful.

Spaces are associated more to the modern archetypical idea than the today's architecture is. But, these spaces stop us from actual interactions, because these kind of places are stabilized only virtually. When these virtual spaces are transitioned into the physical spaces, the urban space gets much more social ability.

As it is mention in previous subsection changing skin affect the formation of space of

the building. Virtual content space becomes exchangeable with transparent façade of the building. Inside become outside, outside become inside. Medium façade turn into interface of exchanging realities in between interior and exterior.

The magic of the interior place achieved in contemporary manners similar to the gothic cathedrals but only difference is the aim of attraction point. Gothic structures were aiming to illuminate inside of the building but media façade do the same effect mainly aiming the exterior but also get in relation with the interior. If we take example of Gothic structure and media façade: There is a meaning behind having church windows in different colours in the Gothic Architecture. The reason is to make physical space in harmony within the context to experience spatial, content- related and temporal dimension. By working in collaboration with form, colour, window as another dimension and sun bring up a wide range of illumination opportunities. Religious context of architecture gains a new sense of feeling. However, media architecture does not create a real space, it changes the perception of space into augmented hybrid space where real does not look like a real at all. Spatial, temporal and content based dimension still matter but form starts to drift and architectural skin of façade itself become something unnoticed comparing to gothic church (Figure 46) but media featured surface become something sensational and overshadow its own body that holds it.

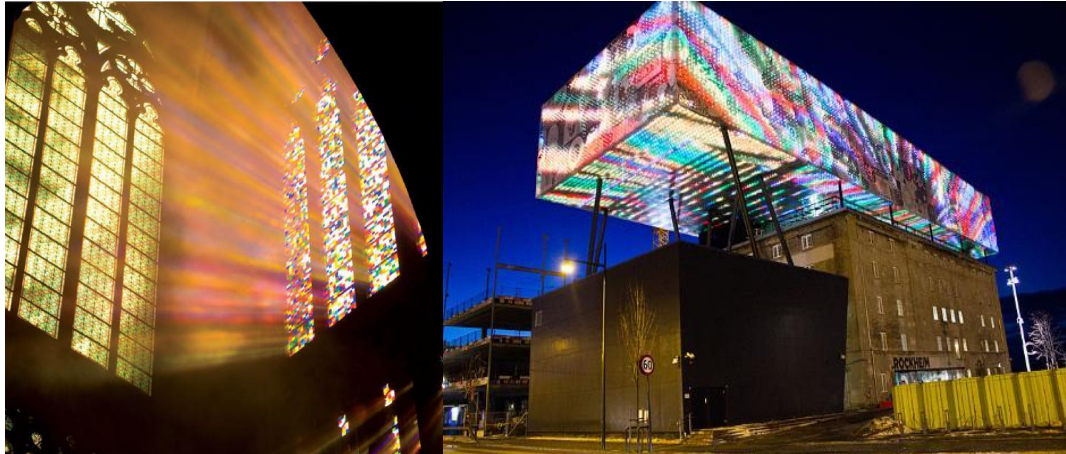


Figure 46: Changing dimension of Space in a Space, (Kronhagel C., 2013)

The uses of media façade technological improvement change the perception of humans towards space. Screens appear as meshes, and illuminated portions of the image turns out to be seen as transparent if they use same amount of lighting as the composition. Changing façade reminds the use of Photoshop program where layers have different images and create artistic relationship and social connection. This synchronized media façade composition makes building truly 4D.

In the urban scale, places like Times Square in New York City and Shibuya Square in Tokyo, which are discussed earlier in this chapter, has highest one which architecture and urban space are transformed dramatically by interchanging architecture with images. In this way, architecture is interrupted from its basis and decontextualized. "Public image yields to public image," (Virilio, 1994). Public interaction starts to be reduced gradually to a new form of interface in a visual and functional manners. Latest trends in media architecture led the augmentation of entire building façade excessively. Space become synthesized, dynamic and convincing with the commercialization and visualization of architecture through urban space. When the electronic displays interchanged with building walls and consequently architecture went missing in public

space with the emergence of virtual image that claims its own cyberspace. Interrelation between media and architecture bring up the “augmented space” which physical space meets with the virtual domain network. In this way the virtuality of built environment is improved through the virtuality of electronic media. (Figure 47).

With the extension of light, depth of space is changed and media embedded architectural facade affect the formation of space. Time and value of space changed dramatically with the media integration. Technical composition of the facade with the media is diverse with improving technology of Light Emitting Diode (LED) and LCDs. Improving technology affect the relation of interior and exterior. Through the time, level of augmentation of built environment with static images that affect the architectural form, facade and space, turn into digital displays. Public spaces become hybrid areas with the loss of time, architectural character and flow of space between inside and outside. Capitalism sees architecture as body for ads. Later improvement in technology, let architecture take a new breath and break down the chains of slavery with the disoriented integration static image and dynamic LCD. Light Emitting Diode (LED) technology bring up transparency onto architectural facade articulation. In some cases, buildings are not covered and not turn into decorated void where inside of building are still in interaction with the exterior space. Changing content of media façade do not harm the existence of interior space. It simple aimed to expose its peculiarity to the public space. In other cases, media become more dominant than building itself and all we can see is the surface over something which we call building (Figure 48).



Figure 47: Changing Face of the façade with illuminate skin (Interactive Architecture, 2007)

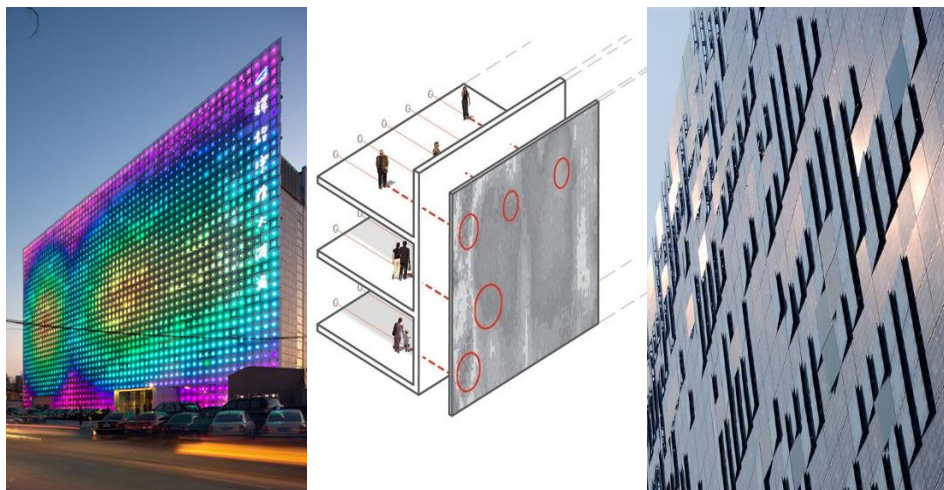


Figure 48: GreenPix: Zero Energy Media Wall (Haeusler, Tomitsch, & Tseherteu, 2012)

With the integration of Light Emitting Diode (LED) onto the building façade, it allows changing content with ever moving façade and also get direct sunlight through steel lattices. The use of energy is a problematic issue but LED technology gives the chance of using technological component even in less bright environment. Changing dynamic image of the building become an ontological architectural element of the building and also public space which as too many contributions and setbacks. Location and function of building define the integration of media architecture. Selected innovative and prime example of media architecture cases from one the leading countries will be elaborated

to understand how media in collaboration with capitalism affect the integration of media into architecture by also shaping public space in other means. These cases are “Chanel Tower in Tokyo-Japan”, “T-Mobile in Bonn-Germany and “Dexia Tower in Brussels–Belgium” in chronological order.

3.3.3 Chanel Tower, T-Mobile Headquarter and Dexia Tower as Visual Medium

Chanel Tower in Tokyo-Japan

Chanel tower is 10 floors, Tokyo - Ginza addressed biggest boutique, where is the most crowded part of the city, opened by Chanel in the all around the world. Design of building is carried out by American architect Peter Marin.

Significance of Chanel Tower

Building`s 56 meters high curtain wall includes a 700,000 light emitting doodle to illuminate and give message through its surface. This is the very first example of media embedded façade into curtain wall in the rich part of the country that is implemented in 2006.

Formal Setting, Façade and Spatial Setting of Chanel Tower

The usage of LED is functioned to create a transparent surface for office worker by creating clear view and relation between inside and outside throughout the day (Ag4 mediatecture Company, 2006). Day versus night: building surface becomes a largest black and white screen of wall through the night with the integration of Electro chromic glass (Figure 49). Electro chromic glass is a very special material which changes its opacity. In the day time, glass turns into transparent glass but it becomes translucent backlit screen. Improvement in technology create many variations in media with the use of double skin grey-tinted Low-E plastic-coated cut-glass that plays role of controlling solar energy (Interactive Architecture, 2007). Important issue was to develop a media rather than having static displays on the façade. Building façade

enlighten the building and turn into communication platform with dynamic moving images, logos for branding and art (Figure 49).



Figure 49: Chanel Tower in Tokyo-Japan, (Ag4 mediatecture Company, 2006)

The use of LEDs and their integration with aluminium casings reminds the famous Chanel tweed texture which can be seen through the day time. The use of media façade is for branding and do not include commercial advertisements. Only aim is to keep the image and silhouette throughout the day and night. Building is not harmed by the media façade, Space interaction is not cut by the technology, and space become opaque and façade achieve a brand new 4th dimension with dynamic displays and sound systems. Form of the structure is highlighted with the integration of media façade.

T-Mobile Headquarter in Bonn-Germany

T-Mobile International AG is a German holding company for Deutsche Telekom AG's various mobile communications subsidiaries outside Germany. Based in Bonn, Germany, its subsidiaries operate GSM, UMTS and LTE-based cellular networks in Europe, the United States, Puerto Rico and the U.S. Virgin Islands. The company has financial stakes in mobile operators in Central, Eastern Europe and USA. Globally, T-Mobile International subsidiaries have a combined total of approximately 230 million subscribers. T-Mobile International is the world's fifteenth-largest mobile-phone service provider by subscribers and the fourth-largest multinational. Headquarter building is located in Bonn, Germany and is a steel construction with transparent façade.

Significance of T-Mobile Headquarter

At the end of 2003, T-Mobile completed the expansion complex of its head-quarters in Bonn. The company was looking for a way to stage their brand directly at the main entrance of the building without destroying the transparent architecture. It takes twelve years for ag4 mediatecture company© to design very first example of transparent media façade integrative system with LED technology in T-Mobile, Bonn, Germany (Figure 50). It is implemented in 2004 in the T-Mobile campus. 300 sq2 façade of building is covered with steel mesh where is integrated with LED technology on the glass façade of the building. The use of mediamesh system is located on the front part of the building as 30 m wide and 10 m high (Figure 51). There is twelve cm space between each mesh row. It is low resolution system which flicker with dynamic images and video throughout day and night and do not harm building to get daylight through the glass wall of the building. Kronhagel express his idea as media façade become a brand new medium where displays turn into something beyond signs "The

use of video walls also brings a public service component to the mesh display with not only advertising and branding, but also art and culture. At some point the use of the screens becomes collaboration between the building's tenants and the surrounding community to present a 'world view' of what they're about to." (Ag4 mediatecture Company, 2006).



Figure 50: T-Mobile in Bonn-Germany, (Ag4 mediatecture Company, 2006)

Formal Setting, Façade and Spatial Setting of T-Mobile Headquarter

Façade is located in the direction of parking area which increase its image ability to get more attention. Use of media mesh allows to get natural ventilation and sunlight through the media integration. Headquarter building is become a very first example of having transparent media façade with its harmonious relation with the architecture due to respecting the architectural character, formal and spatial setting. 59.4% of the façade is wide open and still able to create interaction in between exterior and interior.

Unlike the other media façade integration, architecture become destroyed with its transparency; dominate building, unappealing architecture but ag4 company made it possible to use of media façade unified with architecture. Building form and façade have been digitalized and highlighted with the use of media features. Media façade

integration is only used at the black background areas to use architecture as foreground to illuminate façade and public space with dynamic image. If the space behind the Mesh has same amount of illumination whether natural or artificial, content still remains readable with its flickering image which makes it a strong interaction with architecture. Layer of the image is always intertwined and also all the time readable. Also the vision from inside to outside is unrestrained which increase the quality of the interior space to carry on with different activities. Building led the hybridization of space with dynamic images and also public space. The use of the media façade is for branding and new way of communication between architecture and media is achieved through integration of high resolution, multidimensional media embedded façade (Figure 51).



Figure 51: Use of Steel Lattice with LED on Façade, (Ag4 mediatecture Company, 2006)

Dexia Tower in Brussels–Belgium

Dexia Tower is located in Brussels, Belgium and known as the 3rd highest building in the Belgium with 38 floors high in implemented in 2008. Building is located in the

dense area of Rogier Square which becomes a glittering face of square and city with its image ability seen from different dense traffic arteries in the capital of Belgium.

Significance of Dexia Tower

Project design by lab-au where great amount of LEDs integrated onto each window and whole buildings looks like a glittering body through its skin. Building windows indicates different colours according to monthly average temperature of the building by its rise and fall. Moreover, new colour codes integrated to show humidity, rainfall and wind speed & direction (Figure 52). Comparing to other above mention buildings, headquarter building is a precise definition of media architecture in all the terms due to integration of media elements into each part of the building homogenously and having full interaction between media and architecture which ultimately bring up a brand new social sphere and architectural language.

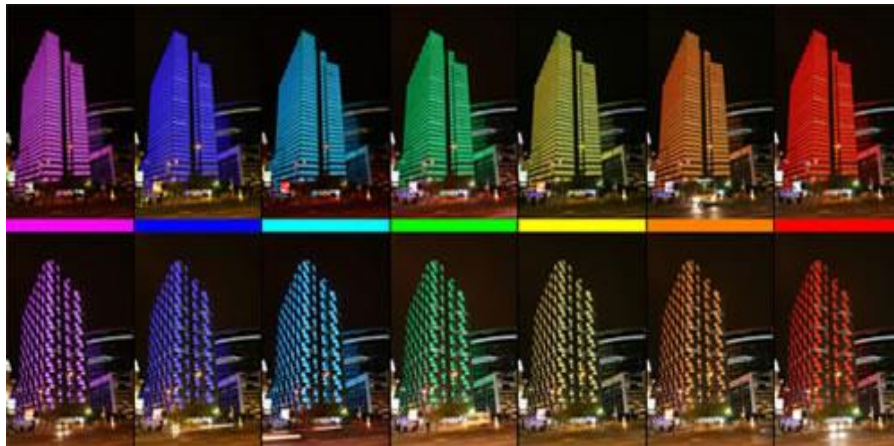


Figure 52: Temperature of Brussels on Dexia Tower Façade, Brussels–Belgium, (Haeusler, Tomitsch, & Tseherteu, 2012)

Formal Setting, Façade and Spatial Setting of Dexia Tower

38 floors of the structure are illuminated with ninety percent of façade and also roof. Building become highlighted with the media façade and glass façade does not mirror the light rather it absorbs the light by having its transparency. “Design an exterior

façade light scheme by the interior” was the very initial concept idea of the building.

The use of LED technology and architecture is the preliminary aspect of the building where architecture and urban space addressed through as being medium. Building form and façade remain unharmed. Even, it gains brand new peculiarity with cutting edge technology of media façade integration due to its changeable content (Figure 52).



Figure 53: Changing Content of Brussels on Dexia Tower Façade, Brussels–Belgium, (Haeusler, Tomitsch, & Tseherteu, 2012)

3.4 Conclusion of the Chapter

Growing technology, mass media and improving invention on the visualization of cyberspace motivated the changes in different area. Technology has made things possible in any manner. Technological objects become smaller, but getting bigger in the capability. World is bumping in the information age with advance technology in Postmodern timeline. When we consider media façade as element used of façade, we understand that improvement in the area of technology and media affect the people by shaping them to come to be a part of the information age just like media façade in the epoch of consumption. Alteration in technology changed the static use of images on

building skin toward dynamic screens. Media facades are the extension of historical billboards in dynamic manners which has 4 different features as; interactivity, connectivity, generality and multimodality. While architecture becomes highlighted with the use of media, public space turns into a new way of communication with brand new interactivity and temporal dimension. Augmentation of public realm is achieved through use of dynamic images in digital medium of facade which bring up a connection with screen and consumer society. High speed versus slow motion: communication becomes more important medium than taking attention. Conventional static displays can be readable in high speed due to its static feature but media architecture needs interaction with audience due to its dynamic changeable content. One-way consumption versus two-way interaction: while use of static displays include only one-way consumption from display, billboards and scrolling marquees to people, changing cutting edge technology improved the communication features and media architecture and digitalized public space turn into two-way interaction where aim is not just consumption.

Brand new dimension has been introduced to the cities by integrating media façade. Architectonic of architecture versus dematerialization of form: architectonic of architecture becomes less important with the domination of media in postmodern society. Building form surrounded and integrated with the digital surfaces and physical features of architecture turn out to become a digital changeable form of architecture with its new dematerialized form and surface. Media architecture becomes an interface to form “urban aula” which was shaped by the digital networking. The concept of the aula stayed in its original form. Public areas become hybridized with its integration between material and immaterial space. Improvements of the electronic media with its

powerful capability generate a virtual of communicable strength which emphasize that complication and bring up new light. Building defining public space versus public space defining building: once, buildings were the defining elements for the public space but through the change in the technology and emergence of media integrated façade, public space defining building forms become a backbone for consumer society. By taking into consideration all these factors, physical public spaces have turn into virtual and digital playground for the use of media in the 21st century. Moreover, postmodernist media architecture also can be described as current kind of "sacral building". Buildings in urban public space become more augmented and hybrid with the use of media elements, architectural form, façade and spatial setting behind the façade remain obsolete without any consideration. Form and surface serve media to carry its existence by being parasite to the building. Media façade in public space is nothing more than a dress to the building but the technological improvements in the LED and transformation of LCD into LED (Light Emitting Doodles) change the converge of the media architecture. Standalone media embedded buildings become augmented with transparent displays while respecting the architecture itself. However, façade become a translucent medium in the transfer of interior and exterior. Surfaces are more transparent than ever to open a new window to the physical and also virtual environment. Interior spaces of the building turn out to be outside and media integrated skin of the building become an interface. Media façade break the effects of day versus night on the building skin. All these technological improvements and media façade features realized in rich countries where attracts the most of the tourist in the country.

Increasing cultural homogenization with growing consumption in capitalized consumer society and changing sign values which is debated in 2nd chapter let the

transition into digitalized society with changing environment. Some countries have not been augmented yet with the dynamic displays. Countries like USA, UK, Germany and others are leading countries in the commercialization and digitalization of public space. In following chapter, field study “1001 Airport Mall” commercial centre from Nicosia, North Cyprus where is a 3rd world country with embargos, will be analysed with its formal configuration, spatial setting and compared with above mentioned buildings and public space.

Chapter 4

FIELD STUDY: 1001 AIRPORT MALL, NICOSIA, TRNC

In this part of the study, the case of the 1001 Airport Mall in Nicosia, North Cyprus has been investigated due to its being first media integrated façade. In order to analysed above mentioned case, brief information has been given about the case such as its location, commercialization trends in Cyprus and construction date of media façade embedded case study, purpose and function, background and development process. Studying the case of the 1001 Airport Mall in Nicosia, North Cyprus will create an understanding how media and technological advancement throughout the world affect the formation of architecture through many methods such as formal configuration, façade, spatial setting and relation between space through interior and exterior. At the end of the analysis, comparison between the case of the 1001 Airport Mall in Nicosia, North Cyprus and “Shimbuya in Tokyo” & “New York Times Square in New York” as mentioned earlier in 3rd chapter for urban cases will be done to understand impacts of media architecture in public space. “T-Mobile in Bonn-Germany”, “Chanel Tower in Tokyo-Japan” and “Dexia Tower in Brussels–Belgium” cases as analysed in previous chapter will be compared with the case of the 1001 Airport Mall in Nicosia, North Cyprus to indicate how media architecture has been becoming a pervasive as it is in the all World and how formal configuration, façade organization, spatial organization and relation between space through interior and exterior is affected through the integration of media.

4.1 Brief Information about “1001 Airport Mall”

This subsection will give background information of the evolution and transition of “1001 Airport Mall” into media embedded shopping mall through the understanding of its location, commercialization trends in Cyprus and construction date of media façade embedded case study, purpose and function, background and development process.

4.1.1 Location and Current Situation of Cyprus

Cyprus is an island where is located in the Eastern Mediterranean Sea, south of Turkey, Northwest of Israel and Palestine, west of Syria and north of Egypt, as third largest island (Figure 54). Northern part of the island is recognized as occupied area in the international communities which is governed by Turkish Republic of Northern Cyprus and it is known officially as a part of the Republic of Cyprus which is declared in 1960`s as common republic by Turkish Cypriots and Greek Cypriots but having too many attack in between the races cause conflicts through the time and finally a coup d'état which is taken in 1974, executed to connect island to Greece, provoked and resulted in invasion of the island. This cause the displacement of Turkish Cypriots from south to north and Greek Cypriots from north to south and island divided into two. Declaration of impartiality of North Cyprus is stated in 1983. Because of political reason, North Cyprus gained lack of recognition and embargos. Eventually, Northern Cyprus becomes profoundly hooked on Turkey for economically, politically and also for military support (Boas , 2012).



Figure 54: Location of Cyprus (URL 18)

Having that much conflict in the history of island, North side of the Cyprus become isolated from whole world and haven't got any recognition from any countries in the world. Being isolated from the rest of the world and being a 3rd world country affect the North Cyprus economically corrupted due to not having industrialization, high inflation rate and barely economic developments. North Cyprus is following the leads of Turkey but any technological improvements have not been established due to embargos in the country which affect the quality of social life (Boas , 2012).

Field study building "1001 Airport Mall" is a complex which includes mixed shopping facilities and food court. This building is the very first example of the complex mall in North Cyprus where is located in the crossroad of 5 main city of North Cyprus which

are Famagusta, Kyrenia, Nicosia, Trikomo and Guzelyurt (Figure 55). Moreover, another road is connected to the Ercan Airport. A massive complex is in the area of Mesaoria plain where its permeability with its location and become an interface of commercialization in the public space and create a dynamic surface through its media integrated surface.



Figure 55: Location of 1001 Airport Mall (URL 19)

4.1.2 Commercialization Trends in North Cyprus

While too many struggles were occurring during the history of Cyprus, digitalization of urban public space started in 2011 with the introduction of digital LED and LCD to the public space with the establishment of DBOX advertisement company. All over a sudden, important public spaces of the country has started to be shaped with the digital images but commercialization of public space was not integrated in building scale. It

was freely located in the build environment (Figure 56). Starting from 2011 establishment of Dbox Company let the transition of city from static displays to dynamic images but buildings were still augmented with the static billboards, scrolling marques and many other. Just 4 years after digitalization of public space, first media façade integrated “1001 Airport Mall” building is constructed in North Cyprus, Nicosia in 2015. Moreover, first implemented media architecture realized almost 16 years later than the first implementation.



Figure 56: Commercialization of Public Space with LCD screens in Cyprus

4.1.3 Background and Development

Before the construction start in the area, there was two connected steel construction octagon building which serve as 1001 gift store. Later on, 1001 group decide to construct first shopping mall due to its location, it attracts too many people from different level. “1001 Airport Mall” building is constructed in North Cyprus, Nicosia in 2015.

By keeping the original four octagon building, construction is started to finish first

phase of the shopping mall, which covers 30,000 square meter indoor area. 16,000 square meter of the shopping mall is designed to be rentable space (Figure 57-58). Construction finished in 2016 and 2nd phase of the building has not started yet but concept of the 2nd phase will be more like a street shopping.



Figure 57: Existing Octagons and Extension of 1001 Airport Mall



Figure 58: First Phase of 1001 Airport Mall

Second, phase for the project is supposed to start in 2016, where it will be developed

behind the existing structure but construction has not started yet.

4.1.4 Purpose and Function

1001 Airport Mall is a shopping centre where include too many facilities and it marks the first shopping centre in the Northern Cyprus. Complex include big market, small shopping units, big electronic and retail shops and food court. The first stage of the finished construction area is 8000 square meter.

As it is mention earlier, Dbox Urban Screens were also located on the important points of the city such as heavily crowded roads, junctions, roundabouts and many mores. Taking attention of citizens is an important factor in the commercialization of public space. Content which will be screened is limited with the commercialization. Artistic content is not a part of the display. Aim is limited to the consumer society. 1001 Airport Mall as being first media façade implemented project in Cyprus, it changed the public space. Privatization of public space has shifted to the building scale. As it is mention in previous chapter “3.2.1 Commercialization of Public Space”, building itself becomes an advertising brochure, social media and TV commercial as well. People passing nearby the building just have a look at the messages but do not get involved with the media façade. This kind of media façade is just installed in order to create atmosphere and attract people into to mall by glittering through its media surface and situated as a portion of the setting (Huhtamo,2009). Media façade becomes a part of the public space with virtual and physical domains as essential part of the city.

As it is studied earlier in previous chapter, right after commercialization of Las Vegas in 1960 and 70`s so on, the setting of public space is dominated with the static images but later become something sensational with the technological improvement and gained a digital surface. Moreover, the case of New York Times is also perfect case

for the commercialization of public space. The time, dimension and space of public realm are taken into different level with augmented hybrid space. New intermediate hybrid space through the digitalization, help for creation of urban strategies in countries with continuum of bold, highly technologic and changeable content image. Media architecture of 1001 Airport Mall becomes an augmented with the media embedded façade and architecture itself becomes hardly to be seen. However, new sense of place is observed through the integration (Figure 59–60).

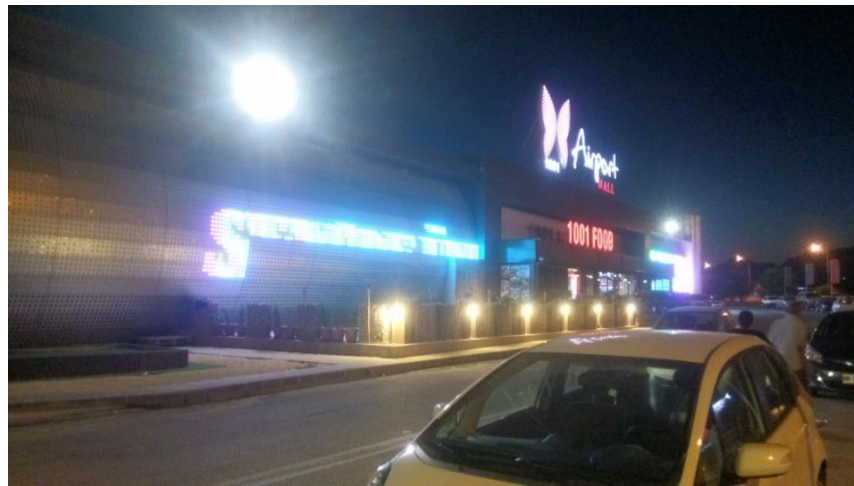


Figure 59: 1001 Airport Mall with Digital Surface



Figure 60: LED integrated façade of 1001 Airport Mall

4.1.5 Construction Method of 1001 Airport Building

Existing building of four octagons is made of steel structure. First phase of the project aimed to extend towards road junction to create a new face to public space by preserving existing octagons. First phase of the complex is constructed with the steels and aluminium profiles. Main aim was to reduce the construction cost. Due high cost of media façade, original building is covered with galvanized corrugated sheet and behind it, small shopping units is placed. Media façade integration looks like a dress covering a body. Postmodern pastiche of media onto architecture. Digital façade, change the form of the building by doing make up to its poor body. Augmenting and shaping form of architecture and giving a brand new façade to increase commercialization was the only aim in the building design. Aluminium profiles used with cladding covers to cover the frames holding a curved perforated steel sheets. All the frames and façade coverings behind the media façade was aimed to minimize cost and bring up most elegant look (Figure 61).



Figure 61: Covering of Building with Curved Perforated Steel Sheet

4.2 Method of Analysis

1001 Airport building is important to be studied and analysed due to its being a prime example of implementing media façade composition into architectural scale. According to literature review have been done through the previous chapters, it is aimed to understand the roots of media architecture through the history and changing trends in postmodern timeline. By clarifying the media façade and selected prime case studies through some methods in 3rd chapter will be applied in this analysis as well. These methods are:

1. Augmentation of Form and Façade of 1001 Airport Mall
2. Spatial Setting and Space Quality of 1001 Airport Mall

4.3 Evaluation of 1001 Airport Mall

Some background information has been supplied through the location, commercialization trend and date of construction of field study, background and development of structure, purpose and function and finally construction method of building. According to developments and expansion of existing structure, brand new media façade integration has been introduced to the structure. According to mentioned methods in previous section, 1001 Airport Mall field study will be evaluated accordingly.

4.3.1 Augmentation of Form and Façade of 1001 Airport Mall

As it has been studied in before in Public space as visual medium section, built environment changed its face towards digitalization in highly globalized consumer world. Rich countries become leaders of this movement. Public space gained an interactive surface and also temporary dimension through media façade. Time and

space of 21st century public space is changed as it is long predicted in the movie of Blade Runner (1982). Commercialization becomes a trademark throughout the world. Buildings as part of the public space become a virtual network system and eventually hybridization and privatization of public space and building become a hot issue in 21st century urbanism and architecture. Technological improvements let urban screens to change in size and shape. Media architecture has generated a new hybrid form and surface for architecture. This subsection will study the changing form and surface in media integrated case study of “1001 Airport Mall” in Nicosia, Cyprus.

While digitalization of public space and architecture started to be realized in different scale at the end of the 20th century, digitalization of public space started newly in the case of North Cyprus. Having problematic history with economic, social and political issue created a break in following the technological improvements in the world. First implemented media architecture realized almost 16 years later than the first implementation.

Animated façade of the 1001 Airport mall is become a first building communicating through its skin to public space. New professionals started to give a shape to the architecture rather than architects such as advertiser and digital system companies. Architectonic of architecture versus dematerialization of form: 1001 Airport Mall has become dematerialized in terms of its façade and form through the digital displays. Building itself is wrapped with a curved perforated steel sheet by integrating it with aluminium profiles to the galvanized corrugated sheet façade (Figure 62). Day versus night: building surface become a platform where it changes constantly and become dynamic through the day and night.



Figure 62: Render view of curved Perforated Steel Sheet Covered Media Façade, (URL 19)

By having a curved perforated steel sheet, building become a façade become a hybrid through the LEDs integrated into curved perforated steel sheet. The use of visual character into architecture always bring up immaterial qualities to the buildings and change the function and also symbolism of built environment. Eventually, shape the formation of form and façade of architecture.

Building itself become a communication platform. Only 3 curved perforated steel sheet is integrated with Light emitting doodles which indicates the important of highway & crossroad and reason of the using such integration which is serve to capitalist needs to get more attention from consumer society (Figure 63).

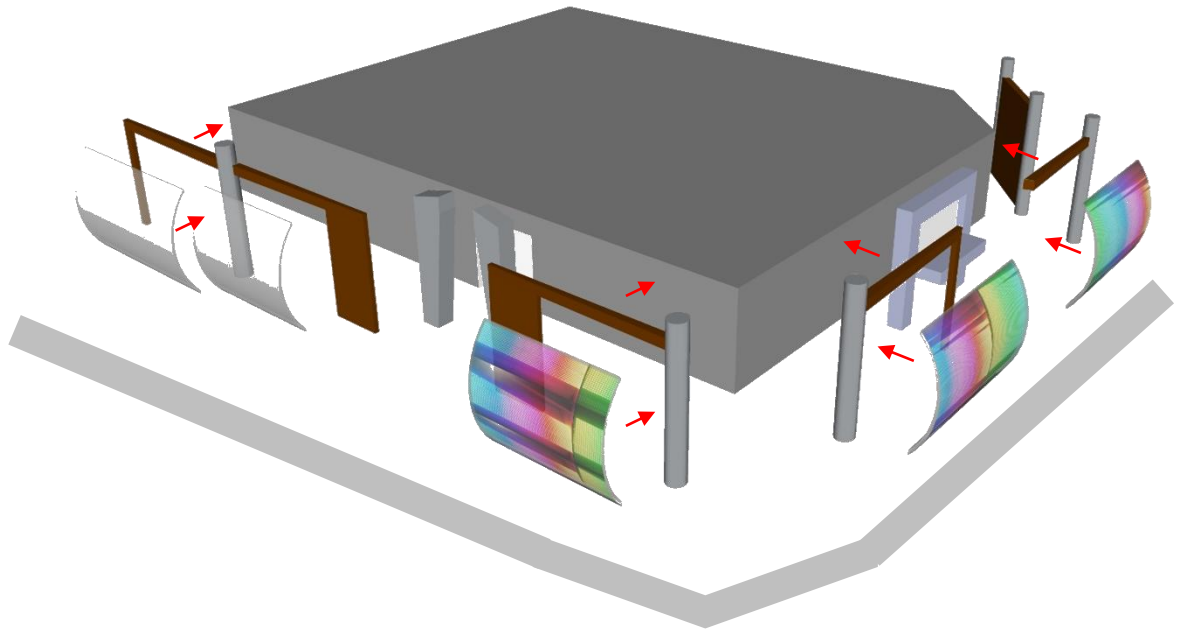


Figure 63: Integration of LED integrated Curved Steel Sheets onto Original Blank Façade

Due high cost of media façade, original building is covered with galvanized corrugated sheet and behind it, small shopping units is placed. Media façade integration looks like a dress covering a body. Postmodern pastiche of media onto architecture. Digital façade, change the form of the building by doing make up to its poor body. Augmenting and shaping form of architecture and giving a brand new façade to increase commercialization was the only aim in the building design. Aluminium profiles used with cladding covers to cover the frames holding a curved perforated steel sheets. Original blank façade of the building plays the role of body to carry its new changeable content of media to its new consumer society (Figure 64 & 65).

If we take out media façade integration, nothing but a blank façade remains. In this building, media façade plays a role to cover the poor design of architect with the contribution of digitalization and cover all sanitary and services (Figure 66 & 67).



Figure 64: Integration of Media Façade to Façade

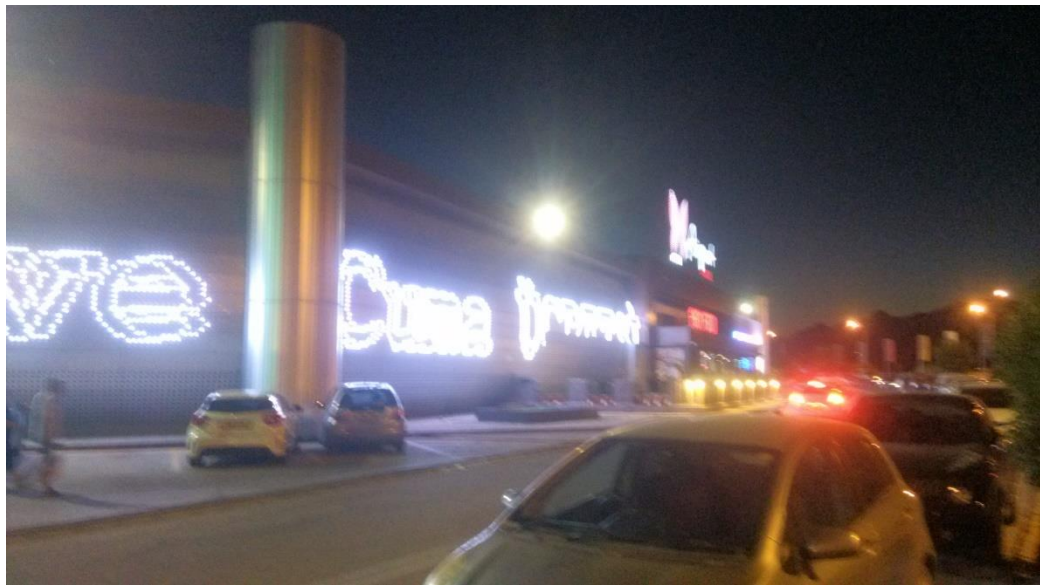


Figure 65: Integration of Media Façade to Façade

Faking the façade of the original building is a creation of illusion and backing architecture to back as body for media façade to hold on and serve capitalism for more attention. As it is mentioned earlier in 3rd chapter “3.3.1 Skin and Body of Media Embedded Architecture”, architecture become a decorated void. Buildings is become separated from the spatial function and surface become a medium rather than façade.

To sum up, as Ruby et al. (2005) stated, “surface over form” is the best expression to be given to 1001 Airport Mall. Curved Steel Sheets has many holes to be integrated with LED technology, rest of the unused holes create ventilation and play a role of fan just like computers we all have (Figure 68).



Figure 66 & 67: Integration of Media Façade to Façade



Figure 68: Integration LED to Fake Façade of Curved Steel Sheets

Building always tend to speak through its façade for centuries. Its function was getting empowered with the form and façade of the structure. With the digitalization and capitalization of world with mass media and technology, façade altered first with conventional displays later on with dynamic images. 1001 Airport Mall is a very first of example of dynamic media façade integration in Northern Cyprus. However, it is not a successful one. It is a destruction of architecture by pushing it to back layout and becoming glitter over the void. Form, façade and space is interconnected topics in the architecture, following chapter will analyse the spatial setting of architecture with the integration of media façade.

4.3.2 Spatial Setting and Space Quality of 1001 Airport Mall

This subsection will study the spatial setting of the 1001 Airport Mall and changing space of the building with media façade integration. All the shopping and food court is designed around the one linear big corridor. Left and middle part of the building is consisted of small and big shopping functions. Right part is designed as food court and playground. There is a one main entrance to the building leading to big corridor. Service area is on the right side of the building close to the food court section (Figure 69). Food courtyard has big open balcony area until the half of the LED covered Curved Steel Sheets. In this area, LED is cutter in half height due to cause of high temperature. Small shopping units were placed where Curved Steel Sheets are integrated on the façade. There is no relation with exterior side, just interior area. That's why, there is not continuation of space between interior and exterior. Building become introverted (Figure 70&71).



Figure 69: Plan of 1001 Airport Mall, (URL 19)



Figure 70& 71: Media Integrative Façade and Breaking the flow of Space between interior and exterior

However, depth of the space is changed at the outside of the building with the glittering lightings of the media façade LEDs. Changing technology and media façade affect the relation between spaces. Hybridization and privatization of architectural space become an important issue in the contemporary architecture (Figure 72). Augmentation of form, surface, spatial setting and space is affected. Hybrid space cause the loss of time, articulation of façade and in-between space relation. To sum up, building form and façade become a body to be covered with a thick cloth as decorated void for the sake of consumerism with the changing space quality.



Figure 72: Glittering face of Consumer Façade

4.4 Conclusion of the Chapter

Changing political issue in the northern part of the island affect the creation of public space and architecture in many ways. The consequence of economic fluctuations with political corruption shaped also socio-economical way of life in the North Cyprus.

Lack of having production, industrialization and tracking the technology, cause to become a 3rd world country with too many struggles. Although, South side of the Cyprus become a part of European Union and self-governing country, Northern geography become a country with embargos and only recognised by Turkey. The consumerism of public space and architecture with digitalization trend started very late in the North Cyprus.

After the start of using excessive digital urban displays, commercialization and augmentation of public space started in 2010`s. Public space become interactive with one way displays where level of interaction is two ways in the previous chapter cases. People become a part of the interaction in the urban media elements. However, the only aim is the commercialization in the North Cyprus case. Architectonic vs dematerialization: media façade integration just realized firstly in above mention case where architectural form and façade become a void and surface over surface through its materialization. Pastiche of architecture is changing with the transformation of static image of architecture to dynamic image as clothing of mass can be seen in the case. Spatial setting of architecture is also affected. This case study is very primitive version of augmenting building with media façade technological composition. Spaces relation is affected without having consideration on transition between inside and outside. Media façade use architecture as body to hold onto and interior spaces can be interpreted as internal organs of human body. In the case of T- Mobile in Bonn Germany, building character is respected with the use of steel latticed transparent displays where architecture being respected with the media façade integration. After studying cases, we can understand the difference how leading countries shaping the architecture and public space with the media. While small, politically and

economically corrupted countries only do some pastiche over the body of the structure, highly empowered countries take the lead of integration media into architecture homogenously. While this kind of attempt is taken into account in North Cyprus, South part of the country has two newly established companies especially working on Media Façade design with professional Architects. One of the company is Aluminium Composite Panels (Alucobond) where they deal with the cladding of buildings with Aluminium Panels and have a special team to discuss the alternatives whether building is sustainable enough to carry the media façade and what the alternatives for the integration of LEDs are. Other company is Char Pilakoutas (New Line) Ltd which works on LED integration with Alucobond. This company works parallel with the German company to carry out implementations. However, there is not any realized project in South part of the Cyprus but some draft design ideas have been carried out by the companies to implement media façade into architecture in modern quality and quantities.

Chapter 5

CONCLUSION AND DISCUSSION

In conclusion, this study aims analyse the changing knowledge, media, social sphere, political and economic balance, urban space and architecture to understand evolution and motivation behind the integration of media façade composition on building façade with its contributions to building form, façade, space and urban space in 21st century of Postmodern consumerism epoch. Theoretical analysis helped to understand the roots and nature of the today`s changing built-environment in our world.

While world shift from the age of industrialization into information age with the increase of digital technology, physical environment started to change dramatically in material base in worldwide. Digitalization and commercialization trend start to take over built-environments in the postmodern times by commercializing public space in more advance digital manners. Consumerism trend toward urban space and architecture started in 19th century with the use of billboards and small projections. Through the evolution in technology and media make things possible. Growing technology in the industrial age and changing trends of capitalism create a society highly commercialized and consumer. Society started to be shaped through globalization trend which started with capitalism and signs, images and sounds started to be visualized with the mass media. Many attempts to integrate media into architecture have been proposed in the first half of 20th century but modernist architects rejected the interaction between media and architecture which would destroy purified

architecture and urban space.

Emergence of TV's, broadcasts and newly increasing trend of visual culture become a highly dominant in-between the societies. Landing on the moon, connection one space to another and most importantly making spaces more global and even universal shaped the society. Las Vegas is an important trend in the densely commercialization of urban space. Breakout of modernism and emerge of Postmodernism epoch made things possible where signs and images become a part of the built-environment. However instead of ornamentations and other decorative elements, billboards, scrolling marques and other static images become a very pervasive since the spirit of time was all about high capitalism, globalization, consumer society and mass media.

Increasing visual culture becomes a huge part of the consumerism with the virtual networking in homogenized world system and our perception towards signs become images where we live highly signified. Baudrillard trusts that one of the components of postmodern age society is that we as a whole are distracted by pictures. This is the thing that Baudrillard calls Death of the Real, is the inspiration for nostalgic endeavours keeping in mind the end goal to Death the Real which is altered with capitalism in globalized consumer society (Baudrillard, 1994). Changing signs become absolute with emerging media and turn into images with the digitalization through many forms.

Growing technology, mass media and improving invention on the visualization of cyberspace motivated the changes in different area. Technology has made things possible in any manner. Technological objects become smaller, but getting bigger in the capability. World is bumping in the information age with advance technology in

Postmodern timeline.

When we consider media façade as element used of façade, we understand that improvement in the area of technology and media affect the people by shaping them to come to be a part of the information age just like media façade in the epoch of consumption. Alteration in technology changed the static use of images on building skin toward dynamic screens. Media control people through the usage of screen to transfer their capital ideas to the consumer society. Façade of the building always have characteristic to express its existence. Lately improving screens also have the same capability. Having this kind of mutual mission led the combination of screen and façade as media architecture.

Media facades are the expansion of authentic announcements in element conduct which has 4 diverse components as; interactivity, connectivity, generality and multimodality. While architecture is highlighted with the utilization of media, public space transform into new way of communication with brand new interactivity and temporal dimension.

Augmentation of public space is achieved through use of dynamic images in digital medium of facade which bring up a connection with screen and consumer society. Brand new dimension has been introduced to the cities by integrating media façade. Facades start to be dematerialized and create an interactivity with the society in many ways where people starts to exhibit their practices in collaboration with different people by getting involved with changing trends in commercialization of public space, it become a medium of communication in the age of digitalization with different functions and involvements of user, buildings and media integrated façade.

Media architecture become an interface to form “urban aula” which was shaped by the digital networking. Public areas become a hybridized with its integration between material and immaterial space. Buildings in urban public space become more augmented and hybrid with the use of media elements, architectural form, façade and spatial setting behind the façade remain obsolete without any consideration. Form and surface serve media to carry its existence by being cover to the building.

Media façade in public space is nothing more than a dress to the building but the technological improvements in the LED and transformation of LCD into LED (Light Emitting Doodles) change the converge of the media architecture. Standalone media embedded buildings become augmented with transparent displays while respecting the architecture itself. However, façade become a translucent medium in the transfer of interior and exterior. All these technological improvements and media façade features realized in rich countries where attracts the most of the tourist in the country.

Digital consumerism of public space and architecture become pervasive after digitalization in 1990`s. economically and politically advance countries use highly technological innovations to digitalize architecture. T-Mobile Headquarter in Bonn Germany, Chanel Tower in Tokyo Japan and Dexia Tower in Brussels are important cases where interaction of media and architecture is applied homogenously by appreciating the physical structure and giving a new feature and architectural character through speaking its form and surface. Highly advance leading country examples indicate how improvements in technology make things possible and those countries become leaders in commercialization of public space and also having brand new peculiarity on building façade with media architecture. However, “1001 Airport Mall” case in North Cyprus which is a 3rd world country with economic, political and social

problems, illustrates the other side of the media architecture which having low technology and economy cause disastrous integration of media as it is a prime example in the world wide. Even, the very first implementation of the media architecture in KPN Tower, has been more homogeneously integrated to the building by considering the formal setting, façade and without harming the spatial configuration beyond the media façade. Only consideration is branding and commercializing the building due to its function. Building form, and façade is augmented as they pastiche media façade composition to architectural skin and form.

This thesis aims to illustrate understanding for the media architecture through its roots, evolution, formal approach and spatial setting. There is not any research about media architecture and its effect on form, façade and space quality and setting. Only published articles investigate media architecture from the perspective of urban and its contribution and interactivity of media architecture or technical issues and content is discussed. This thesis plays role of bringing up a debate to another perspective of media architecture which is not been mentioned yet. Further investigation should be done to create strong interaction between media and architecture by making homogenous relationship and praising architecture in this Digital Epoch.

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