The Role Of Graphic Design For Supplying Proper Space Image and Healing Communication Between People and Residential Environments

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ABSTRACT

The impact of globalization particularly on the residential environments of the cities will be evaluated. Globalization greatly influences society, life styles and practices by the cultural, economic and technological currents that it creates. The housing relations with the environment (social and cultural environment) are changed to new forms of residential areas by the effect of modern life styles, brands and fashion trends. Cities are getting bigger, more crowded and multi-cultural as a result of capital flow and immigration. People need proper space image on their residential areas to feel as being part of city and living at home. For designing livable spaces and for healing relations of people and residential environments, integrated design will be discussed in the context of environmental graphic design.

Key words: Graphic (1), Design (2), Environment (3), Residential (4), Communication (5),

1. THE EFFECTS OF GLOBALIZATION ON THE RESIDENTIAL ENVIRONMENTS

In the last half-century technological developments and globalization has greatly influenced the whole world. In both developed and developing countries, with the effects of globalization, consumption has replaced production and has become the main driver for modern urban development and urban policy [1]. Cities have become important players of international economy and much of consumption is driven by urban spaces that are streets, squares, marketplaces and landscapes. These local specifics define a city's unique image and identity. Paraphrasing Baudrillard's words [2], "image value of product almost got ahead of functional values".

Global flows of finance, media, and information re-formed societies. Technological developments accelerate this revolution; the high level of telecommunications has resulted in excessive information and growing distance participation (electronic access) of individuals in various social activities such as work, banking, shopping, education, recreation, leisure, tourism, etc. People are literally mobile or only experience simulated mobility through the incredible fluidity of multiple signs and electronic images. This type of mobility causes "time-space compression" affecting the forms of social disciplines (e.g. culture, custom, ideological codes). People do not socialize and entertain themselves as they did in the past. It brought the ability to live one's life without the need for physical contact. Meanwhile, another rising problem of modern life is individualism. Marketing strategies also

aggrandize individualism and resolution of communities by constructing new types of buildings and places in different locations of urban areas. The main purpose is to encourage the consumption of identical brands. Augé [3] described that places as "non-places", that are temporary lived and consumed places like shopping centers, airports, hotel and supermarket chains. They are gated buildings and have no relation with citizens of the city and all the traffic layout is planned surrounding these huge buildings self-sufficient in services, infrastructure, security, recreation etc. Although the visual transition between glass building walls and streets, there is much more insulation compared with old houses having small windows. In reference to the words of Sennett [4], "seeing anything at the inside of the walls that you cannot touch, hear or feel increases the sense of inaccessibility". Consequently, social life of open spaces does not reflect the inner life of the city. Together with the migration problem and touristification process of cities, communities are becoming complex and crowded. Within the open spaces there is increasing fear of being incorporated.

Global economy deepened the differences in income within cities. Therefore, various housing regions have developed compatible different socio-economic strata. Residential areas created by migration, slum houses, rebuilt slum houses, old neighborhoods – apartments, complexes, residences, etc., may be observed sometimes side by side, sometimes at different locations. Generally high-income groups prefer to withdraw from the public arena into enclosed complexes and residences with their own security personnel, surrounded by high walls and camera systems.

I refer here to globalization as the process by which the world is becoming one economic entity and residential areas are characterized by interconnected modes of production and exchange. Le Corbusier's famous statement [5]　"the house is a machine for modern life" was transformed to statement; "the house is a brand product for global economy". Rapoport argued that [6] "man's achievements have been due more to his need to utilize his internal resources than to his needs for control of the physical environment or for food". The new housing projects serve as identity representations and life-style shows. Different themes become fashion day by day in urban and architectural design and sometimes they recreate a "neighbourhood" with the nostalgia of a neighborhood life style and neighbour relations that were lost in the process of globalization.

There is an increased depersonalization within global society. Contemporary houses unlike the vernacular ones are the sanctuary or castle of individuals. People want to feel private and unique within his/her boundaries. They need to compose the image for their living areas by offering perceptual and formal differences. Despite the globalization trends, world history has demonstrated a movement towards cultural differentiation, not homogenization. The people of traditional settlements in most parts of the world have now become more aware of, and dependent on, their religious, ethnic and racial roots. New forms that represent these sub-identities will likely emerge [7].

"Image production industry" demoted cultural values to mass culture that can be described as popular consumption material. T.S. Eliot [8] (Eagleton 2005: p. 133) simply defined culture as "all things making life livable and composing society". However, modern era organized mass culture commercially and threatens the future for the uncultured world by destroying real cultural values and transforming them to power and money. Whereas, culture is not just something we live according to it, at the same time, is ultimately what we live for such as love, kinship, memory,

society, intellectual pleasure, emotional satisfaction, and sense of ultimate meaning. Fake culture modes of society increase the tension of communities.

Recent researches indicate that environments indeed affect and influence human behaviour and shape human actions, thoughts and emotions. The design professions are emerging with a new awareness about design, building and living that reconnects mind and body fostering a sense of place and time. Residential areas being the most important spaces for human life must be defined and made specific, quantifiable and life-enhancing. Today, responsibility for social rehabilitation and for healing communication between people and residential environments gradually increase. Partners from public, private, non-profit and community sectors collaborate to shape the physical or social character of their district, neighborhood and urban spaces. The resulting project may take the form of a cultural activity, the regeneration of buildings or streetscapes, or the development of a new landmark or destination.

2. THE RELATION BETWEEN ARCHITECTURE AND GRAPHIC DESIGN

The most important role may be owned by architecture having primary function within modern society. The symbolic language and presence of architecture provoke meaning to our everyday experiences and visual dialogue. It sculpts environments, spaces of movement and interaction and so determines the successful navigation and understanding of a space. Louis Hellman said that [9] "Buildings are not idiosyncratic private institutions: they give public performances both to the user and the passerby". As we walk around the site we are confronted by a mass of very definite forms serving as a reminder of our history, whilst inspiring our future. All the physical (buildings themselves), sequential (daily silhouettes of urban spaces) and social (key forms of communication related to space) elements of city create an abstract language supplying communication and interaction. That process is an underlining link between graphic design and architecture because graphic design, like architecture, deals with language and information, both disciplines are concerned with making marks that enable the art of visualizing ideas, a building, a bus shelter, or a printed book. As Tibor Kalmann states [10] "design is just a language, the issue is how you use that language to emphasize the meaning". There are many interpretational differences in concept of forms, disciplines and materials but the main purpose is the same, to influence, help and make happy people.

3. ENVIRONMENTAL GRAPHIC DESIGN

Globalism, high-speed transportation, technological growing and social activism, all of those developments increased the need for graphic design for way-finding (Figure 1), information and identity solutions. The new terminology is environmental graphic design. By the words of Stelling and Mason [11]; "In the last three decades the field of environmental graphic design has emerged as the integration of the communications and architecture professions. Practitioners are creating not only a visual language but a full sensory experience that orients users to a space and may reflect a distinct image or theme" (Figure 2).

Figure 1. Brisbane Multilingual Pedestrian Signage. The Brisbane City Council's strategy is to provide multilingual communication to international visitors.
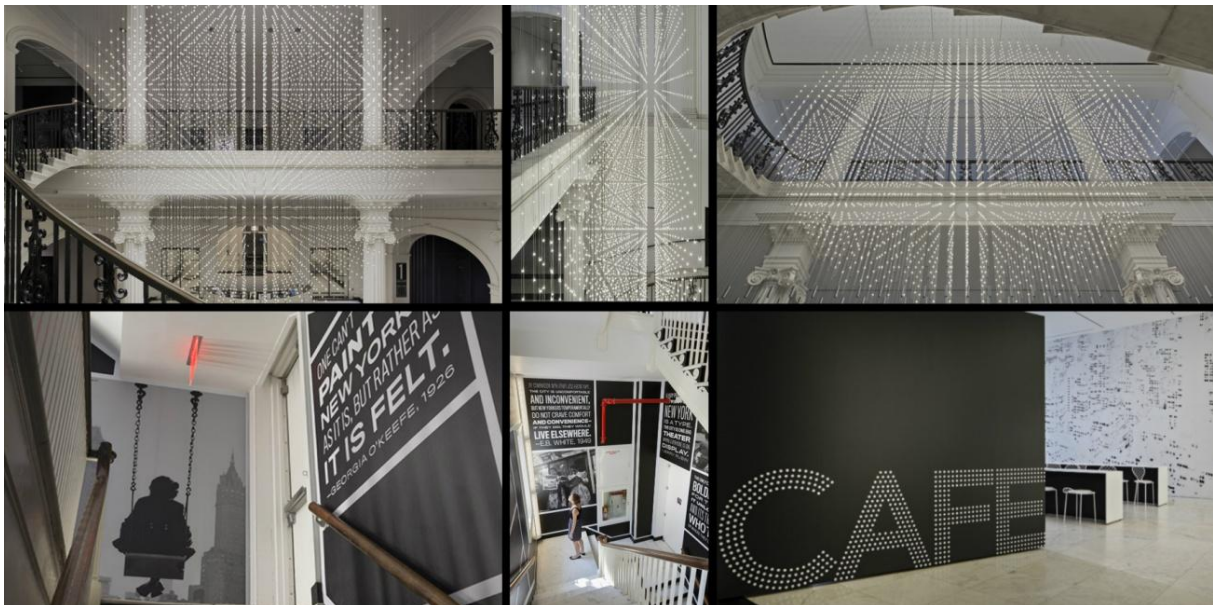http://www.segd.org/brisbane-multilingual-pedestrian-signage 2014

Figure 2. Museum of the City of New York Rebranding. Starlight is a dramatic LED installation that draws visitors up the main stairway to the galleries. Environmental graphics are designed to make the museum's back stairs more inviting to visitors.
https://www.segd.org/museum-city-new-york-rebranding 2014

Daily life passes very fast and time is important for modern human, so legibility in a short time is useful. Human accepts the largest parts of the information through eyes and visual communication is mostly important. Environmental graphic design is concerned with the visual aspects of way-finding, exhibition design, entertainment environments, retail projects, information design including maps [12]. We can summarize it as the storytelling of the places (Figure 3).

Figure 3. Randall Children's Hospital, Seattle. Environmental graphics by ZGF Architects LLP; signage and way-finding by Mayer/Reed. Signage and place-making elements work together to enhance patient wellbeing and to reduce stress and promote healing.

While designing residential environments, houses are produced as brand and the entertainment and retail industries bombard the public spaces around the settlements with sophisticated visual imagery. Consequently, increasingly complex sensory stimulation is required in these areas. If we consider that one of the important problems of modern cities is the sense of loneliness and being lost within the crowds, environmental graphics prevent people from feeling them. Opportunities for connecting people to a place are being expanded through interactive, dynamic, real-time communications (Figure 4). Tactile, audio, and even olfactory elements are in the toolboxes of some environmental designers seeking to provide "experience management." [13] Therefore, it's difficult to predict the future of environmental graphic design (Figure 5).

Environmental graphic design is a new profession embracing many design disciplines including architecture, industrial design, landscape design and urban design. The main topic in this paper is; for creating proper space image, during the process of urban and architectural design, graphic design must be integrated and responsible in each stage.

Environmental Graphic Design should not be merely an overlay onto a space. Design elements must be as integrally interwoven into the fabric of a place via the many design disciplines that shape the project such as architecture, interior, landscape, furniture, and lighting design. Design process fully engages these design disciplines to ensure a holistic and seamlessly integrated user experience.

Figure 4. The Nature Lab is a 6,500-square-foot, hands-on gallery showcasing live animals, media interactive, scientist demonstrations, and more than 200 specimens for visitors to the Natural History Museum of Los Angeles County. The exhibit uses interactive stations to entice visitors to explore deeper. https://www.segd.org/nature-lab-exhibit 2014

4. CONCLUSION

Environmental graphic design services are increasingly in demand for urban design projects. Many clients and architectural firms have more need for environmental graphic design services day by day because of growing problems of modern world. Environmental design started to be related to programming, building design, interior and landscape design services. In the future, it can be predicted that, we will require much more environmental graphics for healing relations and life of the cities getting bigger and more crowded. There will be more need for educated professions on this area. My advice is to open environmental design departments in the design faculties to train experts in this field.
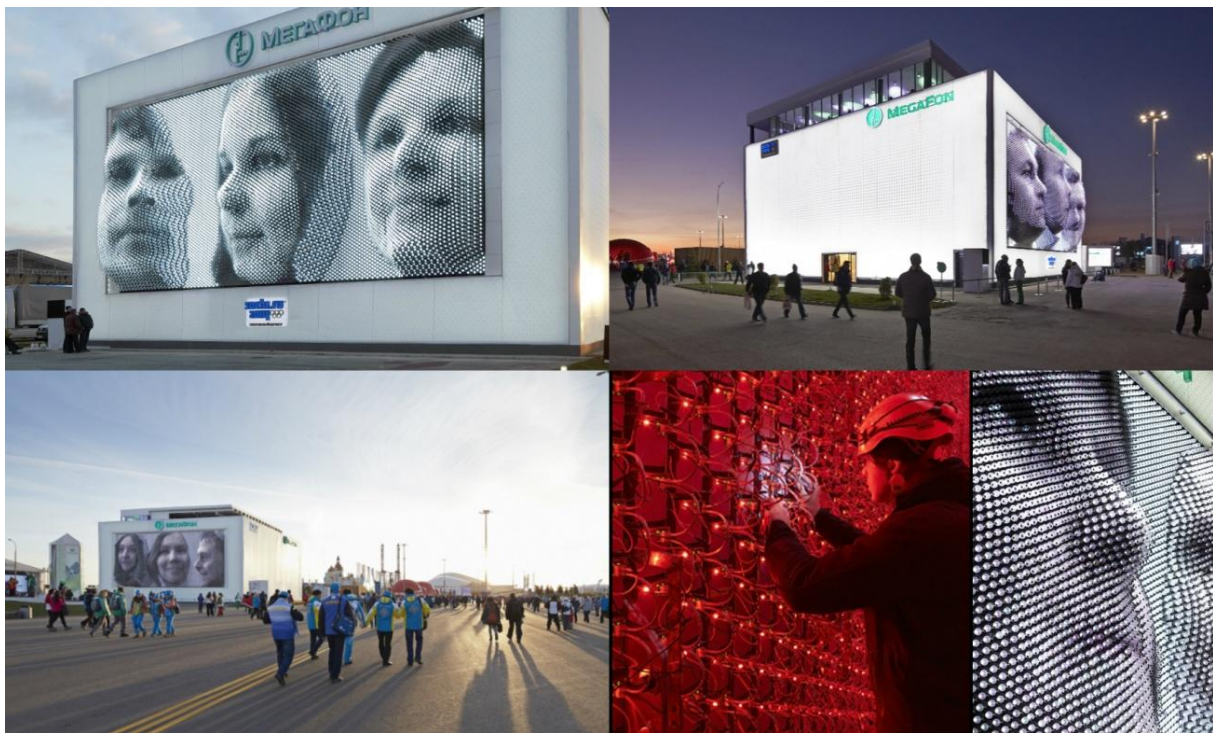

Figure 5. For Russian Telecom Company MegaFon's pavilion at the 2014 Olympic Games in Sochi, Russia, London-based architect Asif Khan designed an interactive 3D facade that's been nicknamed the "Digital Mount Rushmore." When athletes and fans had their photos taken in special 3D photo booths, the images were translated into 3D models, then animated on the building's facade. https://www.segd.org/megafaces-pavilion-0 2014

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