METAMORPHOSIS/ METAMORFOZ

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ABSTRACT

"Metamorphosis"/"Metamorfoz"

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M.F.A., Visual Arts and Visual Communication Design

Supervisor: Elif Ayiter

Spring 2005, vii + 42pages

Metamorphosis is an approach to 'virtual spaces' focusing more on their imposing character emerging from their predefinedness. The structure of the virtual spaces determines how 'reality' exists and appears within them and how we experience it. This project attempts to represent the cyberspaces especially internet, represent the representation of 'reality', represent the 'self', the uneasiness of the 'self' embedded in the interactions, lost in the abundance of information. It tries to point out what is inherent to internet itself and deform them visually. The written part of the project investigates the process, which has started from 'insect' and its connotations such as space intrusion, interruption in private space, disturbance, intense-unexpected encounters and how it has turned out to be about 'virtual' spaces.

Keywords: Insect, space, private space, cyberspace, internet, interactive virtual environment,infromation, technology, network, body, representation

DVD inculdes: indtroduction.mov; collaged video.avi; environment tour.avi
giris.exe; metamorphosis.exe

ÖZ

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Metamorfoz, sanal ortamlar üzerine görsel bir çalışma olup, daha çok bu ortamların önceden belirlenmişliğinin verdiği baskıcı karakteri üzerinde durur. Sanal ortamların önemi, bu ortamların yapısının, 'gerçekliğin' kendi içlerinde nasıl barındığını, göründüğünü belirlerken, bizim bu gerçekliği nasıl deneyimlediğimizi belirlemesinden kaynaklanır. Bu proje, öncelikle internet olmak üzere sanal ortamları, gerçekliğin temsilini, 'kendi' olanı, sanal etkileşimler içinde sıkışmış, bilgi fazlalığında kaybolmuş bir 'kendi'yi tekrar temsil edip sunmaya yeltenir. Internet'e has olanı görsel olarak bozarken etkileşimin kendisinde kesinti yaratarak, bu içkin olana işaret etmeyi amaçlar. Tezin yazıllı bölümü, 'böcek' ve 'böcek' imgesinin yaptığı, alan işgali, kişisel olana müdahale, tedirginlik, yoğun beklenmedik karşılaşmalar gibi çağrışımlardan çıkış alışını ve nasıl sanal ortamlar üzerine bir proje haline geldiğini ele alır. Bu dönüşümün görsellerini ortaya çıkaran devinimsel düşünce alt yapısını sunar.

Anahtar kelimeler: Böcek, alan, özel alan, sanal ortam, etkileşimli sanal ortam, internet, bilgi, teknoloji, beden, temsil

DVD içeriği: indtroduction.mov; collaged video.avi; environment tour.avi

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To our other selves, Elif Özer Us, Gülin Ekinci Yarım, Nil Alt

to all the others who have been patient with me

dedicated to my children

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Introduction:

Technology and Humans, Blurring Boundaries

As human beings we have the drive to extend our finite beings. We are imbued with the idea that we are the highest beings on Earth and everything exists so as to serve us. Even though we tend to pretend that we are the rulers in this world, the reality is that we are implanted with the patterns of nature which we can't change; we get born, we die and decay back into soil. "We are part of Nature as a whole whose order we follow".(1)

We want to impinge the opaque body that we are entrapped in, go beyond our physical and reach the immortal existence. This dream to supersede the reality with a new reality that we have created, where we will go beyond and reign, is now revealing itself explicitly with technology in cyberspaces.

1) http://www.spaceandmotion.com/Theology-Pantheism-Spinoza.htm, may 2005

While we are constructing our technology, technology is constructing us too. Interactions work in both ways meaning that as we construct our machines, machines construct us and the gap between the two is not that wide as before, it is getting smaller and smaller. The computer based systems, the way they process are defining human beings again, namely changing the way we look and perceive. "As we work with the software and use the operations embedded in it, those operations become part of how we apprehend ourselves, others and the world."(2) In other words, it is not only the machines that are mimicking human intelligence and emotions, but we are mimicking machines

The traditional ideas about human uniqueness dispersed mainly with the ideas emerging recently from genetics that we are structured of millions of strands of DNA, and our emotions, personalities which make us so different from machines are in fact our so called features that can be traced in those small molecules. If it is only the way these genetic codes coming together determines us, then one idea is that we can be constructed to be machines as the scientists specialized on genetics suggest. This is to say we are comprised of nothing but information.

Everything perceptible to us is being transformed into bits of information and included into our digital memory in which we exist as information 'nomads'. People are impelled to define themselves as bits of information, 'infos' searching for other 'infos'. Through this conversion of substance to data, the system is imposing order on everything, on all data.

2) Lev Manovich, "The Language of New Media". (Massachusetts Instittute of Technology, 2001), p118
3,4) 'enframing' (Gestel) and 'standing-reserve' are conceptions used by Heiddeger.
In the introduction by William Lovitt, the concepts were explained as followed "today all things are being swept together into a vast network in which their only meaning lies in their being available to serve some end ...Heidegger calls thins fundemantally undifferentiated supply of the avaailable the 'standing-reserve'.As 'enframing' that claim ceaselessly brings both men and thing tı take their places in the stark configuration that is being wrought out through ordering for use."
 Martin Heiddeger, "The question Concerning Technology and Other Essays". (Harper and Row Publishers:N.Y., 1977), pXXİ

Today, all things are classified, including people, 'enframed'(3) and put into the network as 'standing-reserves' (4)to be processed. According to Heidegger, we lost the control in the obsession of controlling, measuring, classifying and calculating. This is the system of modern technology constituting the background of the contemporary digital environments.

The system is concealing itself in revealing.

It is mimicking immortality by playing with the settled concepts of time and space whereas before, this was done by repetition. Human beings revealed in the system have lost connection with their own essence and with the nature in the delusion of having connection to and possesion of all data. "It seems as though man everywhere and always encounters only himself. Man in fact never encounters only himself."(6) Cut from our stems, we are trying to update ourselves all the time struggling to be in accordance with technology, adapting the way we think of ourselves, of others and the world . This is like a devastating error in memory.

Computers were found to serve as simple calculators, but they have become what we made of them, interactive virtual spaces. The computer is the window opennig to the info, a window that we can create our own info and spread it through network and share it with others. Computer has become a machine which we do not see as a machine anymore simply because we are so intertwined. With computers we "catch the sight of our images"(7). We share our images, we project out our own ideas and fantasies .We redefine ourselves.

Heiddegger suggests that technology is a way of human beings to reaveal themselves, but because it is the only way, it is always inefficient and misrepresentation.

6) Martin Heiddeger, "The question Concerning Technology and Other Essays". (Harper and Row Publishers:N.Y., 1977), p27

7)Sherry Turkle, "Life on the Screen, Identity in the Age of Internet". (Simon&Schuster:New York,1995), p9

Technology, in its onging process of transformation is penetrating more and more into our lives. As the loops of technology prevail in more and more areas, the system behind them, is getting us more and more under control . Our bodies are forced to be entrapped inside cables fixed in front of screens, immobile. Technology is turning too fast and our oblivous nature is blinding us, blocking every way to resistance. We are letting ourselves flow and get reformed with it. We are unconscious, instructed to be ignorant.

Metamorphosis Raised Upon Uneasinesses

Metamorphosis as a whole is a set of 'I wonder if' questions about cyberspaces. The virtual environment for hybrids focuses more on the questions concerning the experience itself, human-machine interaction. The second part which is composed of works concentrated specifically on the internet, examines it's preconstructedness and seeks to reform the internet by deforming, that is to say carrying it to analogous environs.

Project Metamorphosis:

The starting point for the project is apparently different from the later conceptions considering that the first visuals created were mostly focused on 'the other' and its connotations , whereas the project seemingly turned out to be something different, originating from concerns on technology, especially on so-called virtual environments. Even so, all the parts of the project interact with each other, namely not just because the insect as an image has been used throughout, but alienation had been a dominant feeling conveyed .

I- **Humans and Insects**:

It is possible to say that there are mainly two kinds of fear: one is awe felt towards the (powerful), the other one is rather blended with disgust experienced towards the things that we think (they) are lower than us, but still thought to possess the capability to harm us. The latter describes our relations with insects truly. They are what we ignore all the time even though we have to share our most private spaces; they can be anywhere, anytime, near our beds while sleeping, crawling over on the very untouched places of our body, even inside. We can't control them, they are so enormous in number that we can't kill them all, they are unstoppable. We have to share our spaces. We have to ignore their existence until another anticipation, another 'coming across' which is both unexpected and expected. They are the only creatures which can penetrate into our spaces without our permission. Consequently, in the work the insect image has been used, at first as a symbol of questions such as; 'what is the other?', 'where do the borders of the other start?, 'is there an 'other'?

If there is a space which belongs to me as a being which I can claim to have rights to decide on, the only definite space can be my own body standing against the outer world. My body is my inside, but my skin should be something in between, neither belonging to me nor to the others. Is that so? Do we know what is inside our bodies while we we say the inside is inherent to us? If so, there is a possiblity that our skin is the only part which is intimate to us; or maybe we can say neither of the two. Supposedly our bodies do not belong to us, they mean death, immobility, ephemeral pleasures, which however do not belong to us, either.

Evidently the works (wallpapers) which can be considered as the conception phase of the project actuated from the above-mentioned connotations of insects. It should be taken into account that these works have different tones in vocalizing. Thus it is the stage where we examine insect image in our lives and how it could be used. The project has not started with a deliberate aim but rather a very broad theme. ' Insect', was chosen at first and what could be expressed through insect was explored later on. The idea of combining human and insect bodies first came up in these wallpapers, used to propose if there is another at all, if there is difference, thus these works were named under a heading, 'Intervening the other'.

Some of the wallpapers which I have designed earliertitled "do you like sharing your spaces", were focused more on the ideas regarding space. It has been desired to give the sense of how it feels to be an insect through insect perspective, vision. In these two works the photographs were taken in a bathtub from various angles interconnected and distorted in a spherical way to create the insect vision panorama. Bathtub was chosen as the set in that it is a space that is one of our most naked, solitary, non public space in which we are likely to come across an insect crawling up the drain. Subsequent to these works there was the attempt to place the insect images in public spaces but this time by playing with our prescribed mind-sets, considering proportions. Enlarged images of insects were used located on buildings and between buildings. The aim was not to create a more aggitating mood for the viewer. On the contrary it was aimed at making the viewer question the reason why we fear insects, and that they are very small relatively in that they are obscure for us.

It can possibly be said that the general tendency of these works to be nonconformist in ways of contemplating deeper on the aspects of insect connotations and trying to find ways of juxtaposing them rather in a meaningful way. Therefore in addition to these wallpapers, also two stories were written to deduce more, looking for possibilities to assemble these seemingly very different thoughts concentrating them on a more definite direction. One of the stories was about an imaginary insect city which was reigned by ants and consequently the idea of building a city for insects came out and this is how the interactive virtual environment, where hybrids fly developed.

II-Humans, Insects and Technology, Virtual Environment:

Virtual environments have inherent advantages. It is possible to create surreal spaces independent of the laws of nature, also there is the opportunity of making impossible collages. However these opportunities bring about also the difficulties of creating this environment. In addition to this, it was supposed to be an interactive one, intending to be a user and this user was somehow going to alter the environment itself or/and what is in it. This is probably the simplest definition to be made for interactivity to start with. Nevertheless, contemplating on the opportunities of interactive virtual environments lead to questions concerning the meanings of 'virtuality' and 'interactivity' during the whole process. Evidently, it was not the aim to conclude on anything, yet it is essential to mention these concerns in order to understand the inner vicissitudes of the project, how the uneasinesses about definitions changed the flow of it.

Generally the virtual environment work aspires to awaken phobic feelings, stimulate claustrophobia and entomophobia. The starting point was the concept 'the other' and being an other in a totally new reality. This have been tried to be expressed through the representations of insect-human hybrids. Above all, it was intended to create a feeling of being lost in a dreamy 'space'. There was always the idea of disturbing the user and causing her/him to go through questions like " Who do I exist in this environment as, am I a hybrid like the others in the environment, or am I still a human, or an insect", " Am I the intruder, am I 'the other'. Since the user is only represented by a camera eye, it is impossible for the user to get any answers. As a result, the environment starts to refer to virtuality and embodiment in virtuality. The fact that the body is displaced by a camera eye which imitates to be capable of physical interaction puts up into question the interactivity itself. Interactivity and virtuality and how we adapt to these are being repeated over and over again. Therefore the work started to be about the experience itself.

In nature, we are used to positoning ourselves according to surroundings. There is the sky which is meant to be blue designating 'up' and the substantial ground that we physically walk on, indicating 'down' . Furthermore seeing and feeling our bodies are existential, directional guidances by themselves. When we displace body with a floating camera eye in an environment where there is no ground and sky that the user can position herself/himself accordingly, when it is only a spherical space where she/he can freely move in; then the architecture of it becomes very essential. In that the need for other reference points for proprioception emerge which in this case were a flower and two spheres from where the hybrids were generated. The concern in creating

these interaction nodes—flower and the sphere—was to reveal that the geometry was meant to be simple and familiar in order to help the user to discern them. Furthermore, applying colorful textures helped them to be more distinguishable compared to the rest of the environment, thence causing the user to be compelled towards these nodes while locating herself/himself.

The starting point of the user interface is placed not inside the environment but outside, to help the user to get an overview for the environment and the general feeling for it. Thus, it assists the user while he/she is moving around the VR. The rhythmic sound in the background and sounds attached to the main elements which are birth spheres and flower presuppose change and becomes alive before the hybrids appear. When the hybrids are generated by interactions of the user, their sounds are also added.

If the user prefers to go near the flower, it will cause the environment to shrink from the center. She/he can repeat this flower interaction for three times; the environment reaches its smallest size in three stages, getting smaller in each stage. After each transformation, the main elements become more bright as the rest gets darker causing them to get more contrasted and visually more attractive in the gray background. In the last stage where the environment gets its smallest size, the user's movements are also limited by an invisible sphere and she/he feels entrapped in space in which hybrids are moving around.

The user still has the chance to activate the birth of hybrids in each stage. Two kinds of hybrids can be generated by the user, which are called "Fly" and "Mechanical". The user first interacts with the sphere that gives birth to four "Fly"'s, generating from various parts of the environment following different paths and rotations. But one of them appearing in the sphere and their sounds helps the user to comprehend the results of her interactions. "Fly" is constituted of a fly's body and human legs. If the user goes into the sphere for the second time that will cause another four to appear in the environment.

The other hybrid is called "Mechanical" generated by the user interaction like flies but differently from the other sphere. The direction of the paths that they follow are either up or down in free space, reminding one of spiders or tracking the surfaces of the structural elements of the environment. Mechanical is a combination of a spider body which looks very mechanical, and human intestines placed on its back. Each creature follows a separate path thus aiming to activate the whole environmental space.

At this last stage the user will encounter another character of the environment appearing in the center of the environment, "Beyaz" which is larger in size and totally white . It looks more like a human compared to the other hybrids and the sound of human breathing which is attached to it, causes the user to identify with it. So the user will realise that during his/her involvement in the alteration of the environment, he himself also changed. Thus every new environment brings out new conformist transmissions and transformations, and thus makes us realise that interactions work in both directions.

Interactive Virtual Environment Artist's Statement:

My starting point was the concept 'the other', and I used 'insects' as the metophor of the other in that insects evoke feelings of anxiety and disgust. We, human beings, tend to see these living things

as mechanical beings which can penetrate into our spaces without us being aware of them. As a result, I decided to explore space as the uncontrollable interactions of phobia, claustrophobia and entomophobia . In my work, I tried to position myself as the one who is trespassing the other and tried to show that there is actually no other, " We are both a part of the world and coextensive with it, constituting, but also constituted."

I see Metamorphosis as a work aroused amidst these concerns of enclosing and setting free the other as the opposite. It is a search for openness in the infinite distance and proximities in our identification as the counter to 'the other'.

In Metamorphosis, I represented, merging with ' the other' via hybrids of human and insect bodies, consequently the usage of body parts revealed different problematics such as embodiment in the virtual environment. The possibility of feeling immersed into a world where the body is displaced by a camera eye that imitates being physically able of interacting, is put up into question.

In my opinion, this virtual environment expresses my wish to comprehend my body as a whole, part of a whole; it is a dream of being a body inside my body.

"Unconsciousness of the effect of any force is a disaster, especially a force that we have made ourselves" (8) H. Marshall McLuhan.

8) Michael Heim, "Metaphysics of Virtual Reality".(Oxford Universtiy Press:New York,1993), p67

Representational Self:

The virtual envionment structure determines how the realities exist and appear within it and how we experience within the computerized environ. The representation of reality to self, representation of self to reality so to say representation of self to self and self to other selves are problematic. The reality we perceive comes into being in space, therefore the network is unknown, unfamiliar in that it is insubstantial. It appears on our flat screens as text images and images. On the other hand it seems to exist in between the screens; it has depths beyond our comprehension. This part of the work which is concentrated on the internet is an attempt to represent the network itself, represent the reforming self embedded in interactions consequently to substantialize what is inherent to network.

Body is a node radiating what is inate to self.
Computer is the area of projection of the self.

(My hands are extensions of my body, extensions of the computer. They are the tools of my mind, these hands are "planted in my mind by God". My mind is free, I am "many persons outside a single body"(9). I click with one hand on the other hand, yes my body is sitting in front of the screen, yes, my body always demands.

When I connect, I am "many persons in a single body"(10). I have different profiles that I have created myself which I use in different locations. I travel from space to space with a click of a mouse, and in every place I go, I leave traces, my marks. I am using different user names, making different definitions about myself. I am myself, but the only person who knows this, is myself. I am multiple and there is no hierarchy between my personas. I encounter others, but I have no bonds to anyone cause I know no other. I can erase a person anytime while I can add a new one. People come and go, I come and go.

Network is a mental delusion of freedom. While the computer is establishing very simple tasks for me, it is also influencing what I am, in a way controlling me in that it is constituting my self through my interactions. I am all the time recorded. Every website I visit is tracked, every word I write is recorded.)

9)Slavoj Zizek, "The Plague of Fantasies" (Verso:New York, 1997), p140
10)Slavoj Zizek, "The Plague of Fantasies" (Verso:New York, 1997), p140

MSN Messenger had become one of the most popular chat programs because of it's seemingly more friendly interface compared to other chat programs. It is concentrated more on the ways of increasing the abilitiy of the user expressing herself while chatting. In addition to emotions it brought new ways of conveying, like nudges. Both of them are to subdue the lackness of the body so, the physical interactions. The program is continuously being revised, amended to make the communication flow frictionless. However perhaps what is missing is the 'friction'.

As long as we are disembodied and we are depended on extensions of applications, we feel the ineffeciency of the communication through the internet filled with misunderstandings causing more and more insecurity in between. What we write in messenger also composes ourselves. The words we write and the additional expressions we use construct selves. We pretend to be others by using other profiles, nicknames and so ever, however in these applications we are all the time recorded. Actually each one of use constittute one profile which is a potential consumer one. Consequently, I decided to trace myself as a user and find out how I appear. I printscreened every web page I have visited in one week time and recorded my chats in msn messenger for a while so as to figure out what I really do and say, in a way how I am in cyberspace.

Neurons as messengers

Comparision of network to a global brain is a very common analogy deriving from the concept of a cognitive system at the planetary level used under many different definitions: planetary brain, global mind, noosphere, social brain (stock), superorganism (heylighen), super-being (turchin). It is concept that can be tracked down in the philosohical system of Leibniz, Nomadology. According to Heylighten "Like a human brain, this network is an immensely complex, self-organizing system, that processes information, makes decisions, solves problems, learns new connections and discovers new ideas".

11) Heylighen T., "The Global Brain a New Utopia". (R. Maresch&F. Rötzer:Shurkamp, Frankfurt, 2002), p2

Ensuing this, the texts derived from the messenger chats were rearranged to form into neurons—nerve cells—by matching up the texts to the patterns of the neuron fibers. These text neurons in which the text becomes unreadable, just a texture, were composited together in such a way that they overlap each other, so as to create disordered visuals. The main approach in the project was to stay away from making clear-cut, precise visuals like the way the information is represented on the internet. The simple, precise linear surfaces of computers generates aesthetic fascination in us while the information is reduced and simplified. In the works, there are no distinguishable alignments within precise geometrical structures so to question the synthesized reality generated by computers where everything is calculated.

Neuron analogy (global brain) uncovers explicity how the technology introduces itself. Thus our minds are predictable operators like the network itself; however at the same time the metafor leads to the opposite which is to say that the internet is a freeflow itself, an uncontrollable organism. What is to be seen here is that, while the internet and how we see the internet are oscilating between these two opposites, the reality and the cyberspace are coming closer. Borders between simply the human and the technology get blurred. This can be seen as a pursuit to fill in the space of the other people in an individual's social life as the individual is forced to be isolated. Computers and the network system are tools to prevent the people coming together outside of work hours, which is a potential danger for maintaining the persistency of the on going systems. In that case, the computers and other technological 'devices' which are designed so as to mimic humans and internet itself are attempts to displace the daily communication among people.

"It is difficult to accept the paradox that no matter how alluring, every gain in fixed intelligibility brings with it a corresponding loss of vivacity."(12)

12) Michael Heim, "Metaphysics of Virtual Reality".(Oxford Universtiy Press:New York,1993), p68

Implying a Lost Possibility

Due to the incredible excess of choice, excess of information, network is becoming a claustrophobic cyberspace, a closure. However, making a remark such as " network is a closure" is in itself a closure. Network offers us new models of thinking and communicating and these are not to be regarded. Every new environment has its new characteristics related to it's language, new advantages of revealing, but also this revealing can be not so emancipating as it seems. It is usually claimed that the internet is decentered, nonlinear and it has superseded the modernist view of reality characterized by such terms as "linear", "logical", "hierarchical".

However it is even sufficient to consider the structure of search engines to realize the hierarchy of information within. When a user writes down a word in to the search engine box, it is not to be forgotten that the results will be arranged in such a way that the first results will be the pages protecting some companies' interests and ideologies.

During the process, I was asked to prepare a website to publish the project online. I was rather reluctant to do so, because presenting the work on the internet which is the space the work itself is criticizing might have damaged the project. Claiming the disadvantages of the internet instead of suggesting any new alternatives was the easiest thing to do. From the start I was aware that I was being sort of prejudiced, so carrying the project to the internet would have been in fact a good idea to overcome my preconceptions about it. If it could have been a website which could still resist while it is being encompassed by the network, this would have meant that it would be still faithfull to the project. Actually, these concerns were rather unmeaningful namely because the network was used to collect material and information, and the desktop computer was the work area for the project all the way through. I intended to attract attention to hierarchical framework of search engines where the info becomes correspondingly immobile, thus the user is imprisoned.

Liquification of the Internet

In the website, it was intended to point out the data hierarchy within the links of search engines and the search engines' dictating nature, infiltrating different modes of knowing. The aim was to propose an interface which can liquidate the scanning mode of the mind and puzzle the minds over the system language of the search engines. Google's interface is choosen as the most popular one so as to visually deconstruct.

The index page of the interface was constituted of six links each opening to a different part of the project such as introduction video, artist statement and so on. The links were written in such a way that they are cynical by being very cohesive to the verbal formation of the net. To give an example, one of the links is:

Metamorphosis

offers solution for mind, body and spirit
www.healthproductivity.com

The context of the link is the process of the project which in fact has got nothing to do with what is stated in the title of the link, 'healthproductivity'. This designates to a discordance between the representation of the info and the info itself . Discordance can be one of the consequences of the net's seductive nature based on being consumable and accessible.

After the user chooses a link to enter and decides to go back to the index page, she will eventualy find out that the links are the same but they have shuffled around and are not in the same places as they were before. Therefore she will be more attentive about her choices. She will be forced to read them carefully not to enter the same link. The links will keep shuffling around during her visit as if they are randomly appearing on the screen. Even at some point, though the index page will be totally blank, the links will be still working but transparent. However before it goes blank, a text that says "Do you want to explore? Use your search engine" will appear on the stage giving clues about what is coming next.

Empty set

This sarcastic absurdity is sustained by additional texts talking directly to the user such as "what do you want to be? Yes? Or No?" As a whole the website itself is sliding, fast, uncontollable, irritating. It is telling us nothing, but pretends to be saying lots of things, thus making a pressure on the user. So many images and words are coming in and out of the stage so quickly that they are incomprehensible, hard to be distinguished, hence the website is conveying one thing, 'nothing in vastness'.

"We can travel endlessly in cyberspace, without limits, for cyberspace is electronic..., but to a finite incarnate being such an infinity constitutes a cage, a confinement to a nonphysical secondary realm"(14)s

Hybrids, nature in screen
body on screen

Internet is a space of profound information which has no reliability, in that the roots of it is not persistent and it is unknown. The information and our relation to information is being regulated and limited by the search engines owned by some companies. The fact "There is only a 20 percent overlap between Yahoo's first 100 results and Google's first 100 results for the same search"(15) affirms the control over the information in internet and also shows the importance of having divers amount of search engines. However the number of search engines tends to get less and less while the big ones buy the smaller ones like Google's buying Overtue, Alltheweb, Altavista and Inktomi in 2003. As a result, this inclination decrease the validity of internet and devaluate the information innate to it.

14) William Gibson, " Metaphysics of Cyberspace"
15)http://www.google-watch.org/bigbro.html, (June, 2005)

In CNN website, there was a text supported by comments of some experts about operations of Google based on tracking the users. It was claimed that tracking users is being done by many other companies, however Google is the only one that holds on to that information for many years. It was also added that even when the user deletes a messege, it may remain in the servers. Overall it was a text against Google . (16)For sure, it was amazing to realize the text written near the CNN search Bar, "Powered by Yahoo Search". Naturaly it is not a very paranoic deduction to assume that this information about Google is manipulated so as to serve Yahoo's benefits meaning that it can be true or false, but either way it is deceitful.

The information indigenous to internet is not a raw, but a misrepresented one, treating us as consumers in that we are. Intrinsically we became information and the continous intervention over information is also affecting how we see ourselves, perceive others so our relations to each other. To give a simple example, we collect information about other people through net. If the search engine does not provide any results about that particular person, we tend to think that person has not done anything recognizable, thus we prejudge. It works in the opposite way , we assume that we, as individuals, are searched by others too and we are all the time alert to that presupposition. It is creating a tension of visibilty and invisibility in each of us. Consequently network is turning out to be an important space in which we try to be existent in. We see it as a challenging environment, so we try to define and redefine how we want others to see us. We wish consistent presency in order to be contributive for recognition we are converting everything we do to the digital. Unconsciously, we are doing a constant verification of ourselves as evidences of our existences. While everything is madly carried into the internet, web is becoming a collective memory, one that is pseudo, pretentiouos in which all of us collaborate, a contribution of confinement yielding to the domination of the system's impositions.

The printed works of the project emerges from the wish to surpass the incompetence of the individual. I carried the web to the analog environment, reincluded in my space, made it substantial. It was an attempt to intrude the space of the internet and possibly a suggestion of an ultimate contribution to the cyberspace revealing my wish to possess and control it on the other hand it also signifies the impossibilty of this wish while it accentuates the unachiavability of itself. Internet is growing and transforming all the time. It seems infinite, it is scary. I tried to freeze it, I couldn't, but it was an intrusion.

16) http://www.cnn.com/2005/TECH/internet/06/03/google.privacy.reut/ (june,2005)

While some of the prints are just the printscreens of the webpages, most of them are modified in order to break the pracise geometrical framings of internet pages so as to oppose to enclosures. Besides distorting the images in coputer before printing, also the material choice for print caused the prints to get dispersed. After the printing process on asetats because the type of asetat which can not hold ink is used, another asetat is used to cover each print to prevent the ink from vapourizing. This resulted with the wet ink which stayed in between the two asetats to spread about. The rest of the prints are more concentrated on specific concerns on internet, such as the privacy issue. The most popular web pages such as the yahoo mail entrance site were chosen and some texts were pointed out by enlargement. To give an example, there is a text under each yahoo mail page, written in very small size, saying "we collect personal information in this site" .These texts combined with enlarged images of password icons are used to put up into question the privacy issue in internet.

Internet pages are transparent and opaque at the same time. It is opaque in the sense that it is impossible to see behind physically but it is transparent that each page suggest another page, and millions of other pages related to it. Each page designates a network behind it, connected to and which are visually much or less the same. Internet is not a totally a new medium independent of the past ones. The analogies concerning visual and verbal language used in internet are mostly targeting the comparison between books and internet, that we perceive internet as a huge book which is not linear that we search in. However literal book has an authority. It is a whole that we can perceive as a whole physically by touching, seeing and smelling. You can hold it in your hands and your relation with it only depends on you after you have taken it into your hands. In internet the case is different. You can come across something that interests you, you add it to your favourite web pages, maybe just like taking that book into your property, but the next day when you try to enter that page again, you can realize that the page is gone. It is impossible to define your own relation to the information or whatever in it. You have to be quick and scan through everything in order not to stay behind from anyone and to posssess everything . All the relations that we create through internet is volatile. Just like the ink on the asetat. We cant determine anything, it is out of our hands.

Conclusion:

       Insects are the unknown, unfamiliar with which we have to share our daily spaces even the most private ones. Our encounters with them are always sudden, unpredictable. The moment of encounter is a one that is frozen. Feeling of disgust suspends in the air and intense disturbance collapses the spaces in between at an instant.

       Cyberspaces are tried to be pointed out as the new alternative living spaces for humans. We are forced to redefine ourselves in these predefined spaces. However we have to make our choices upon the choices given to us in that the alternatives are already enclosed by the underlying code systems.

       During the creation process of the Interactive Virtual Environment for the project, I became aware of the code system which is enframing every user interaction possible. Even though I was the designer of it, I felt alienated to what I have done. It was a continuous oscilation between the interactive interface, an openning for invidual experience and the interface of restrictive codes where interaction was a falsified appearence of another platform. For me, it was opaque and transparent at the same time.

       The creation process of VR helped me to comprehend my uneasiness with another cyberspace, Internet , in that it was actually an abundance of enframing windows, a closure. We are subjected to visual bombardment of the demanding system. It demands us to be more demanding. We are profiles of consumers, always updating. Every site we visit, people we chat with are expositions ourselves in that we are tracked and recorded all the time. While we search, it searches through our search. It is manipulating itself accordingly and it manipulates us, too. It is directing us and altering the way we think without we being aware of. People have always been subjected to the demands of the system, always have been reformed. However what makes internet a more clastrophobic environment is that it is very new ,it seems huge, uncontrollable. it is changing all the time, keeping us busy with new fascinations. We are so involved in adapting to it, updating that we have become numb, reactionless to it's new coming-acrosses.

        During the project, my endeavour was to show a resistance to the flow. My aim was to create a friction by distrupting the experience of interaction. I tried to reform these predefined spaces in my way by deforming, making it imprecise and unclear. I tried to kill my fascination emanated from impotence. I positioned myself like an insect, ugly, dark but intense, freezing the instances, the encounters. I tried to catch the come-and-go explorer windows and carried them into my space, turned the process of redefining to the opposite way.

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APPENDIX A (IMAGES)

I-Insects and Humans

wallpapers

Original size: (17×38cm)
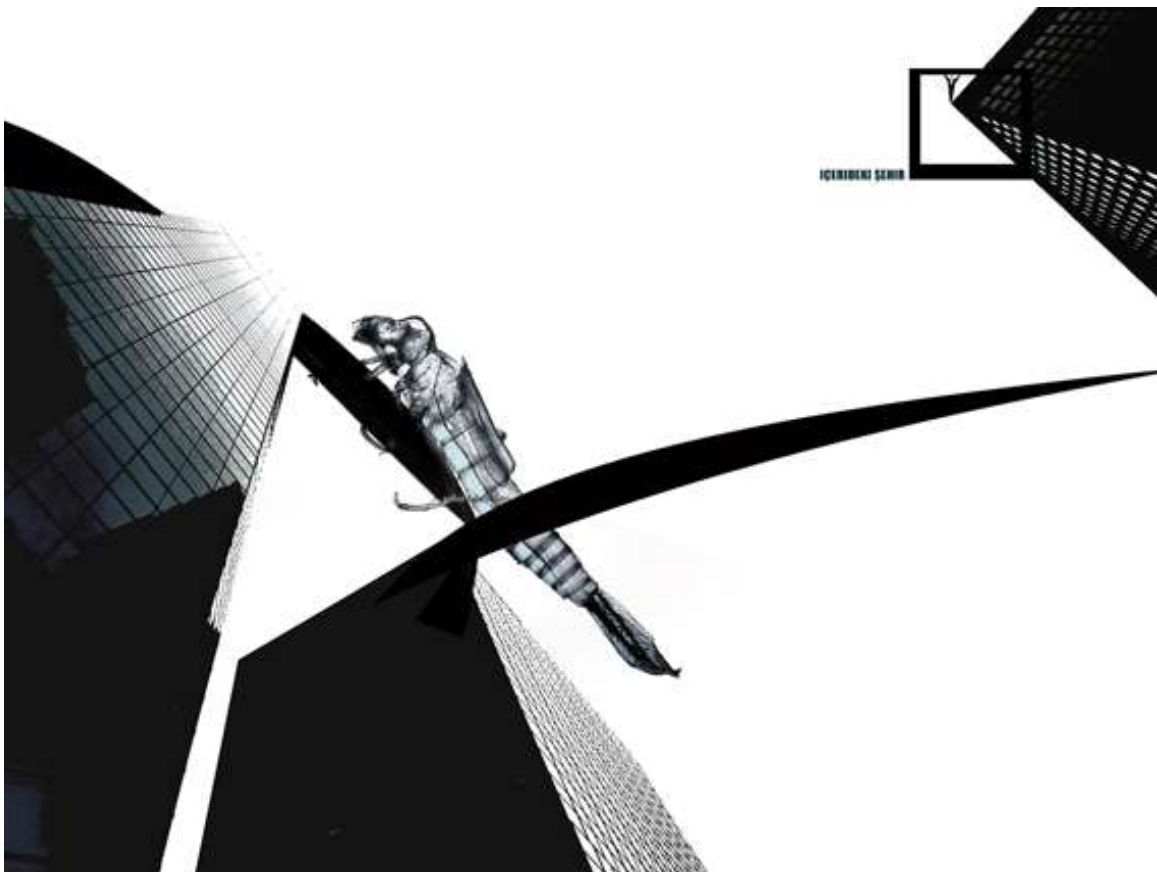
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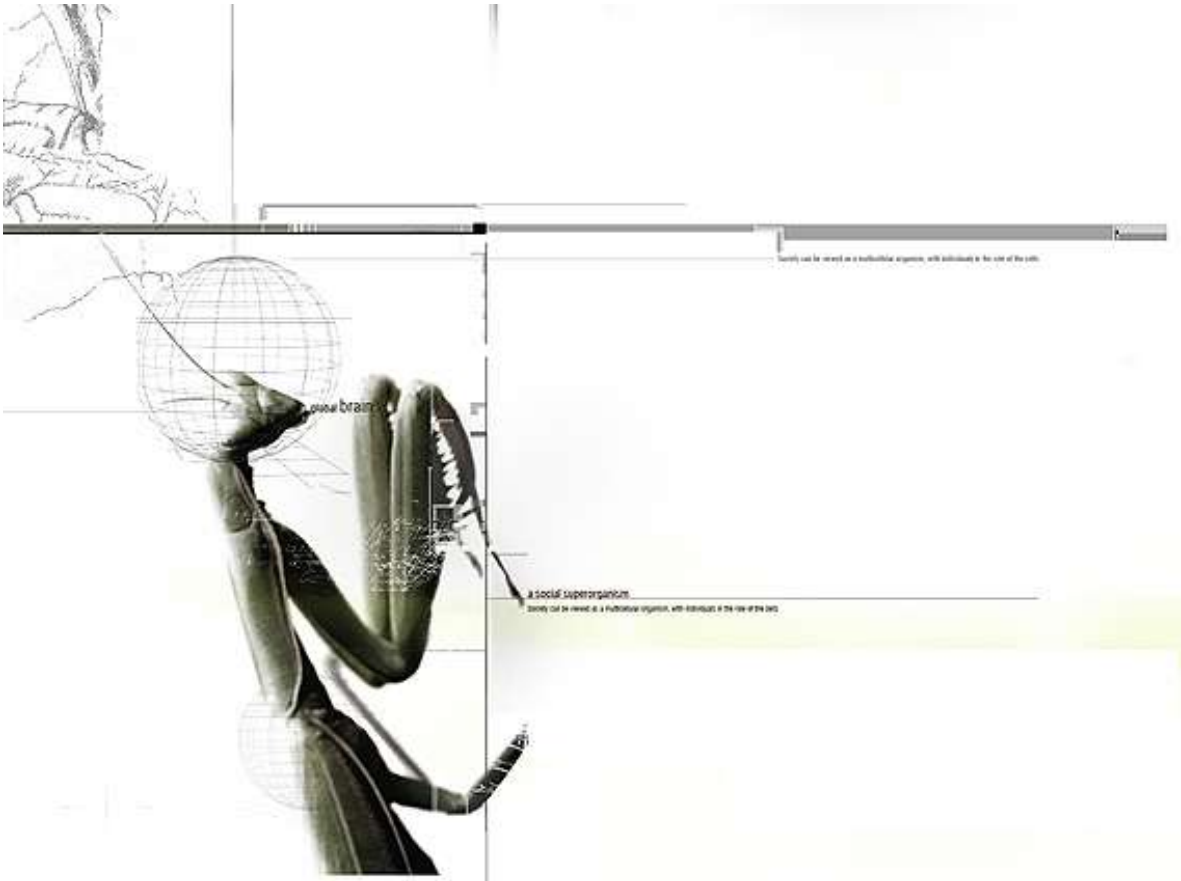
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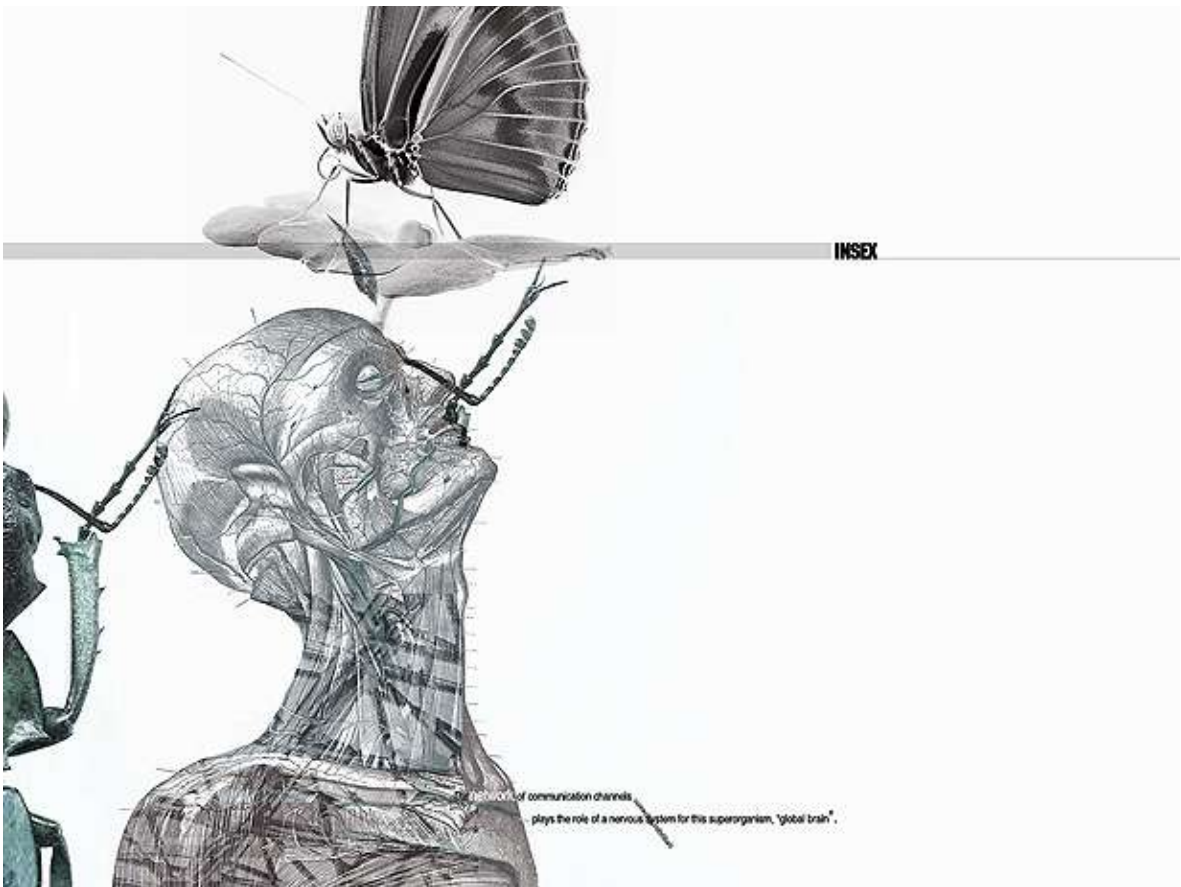
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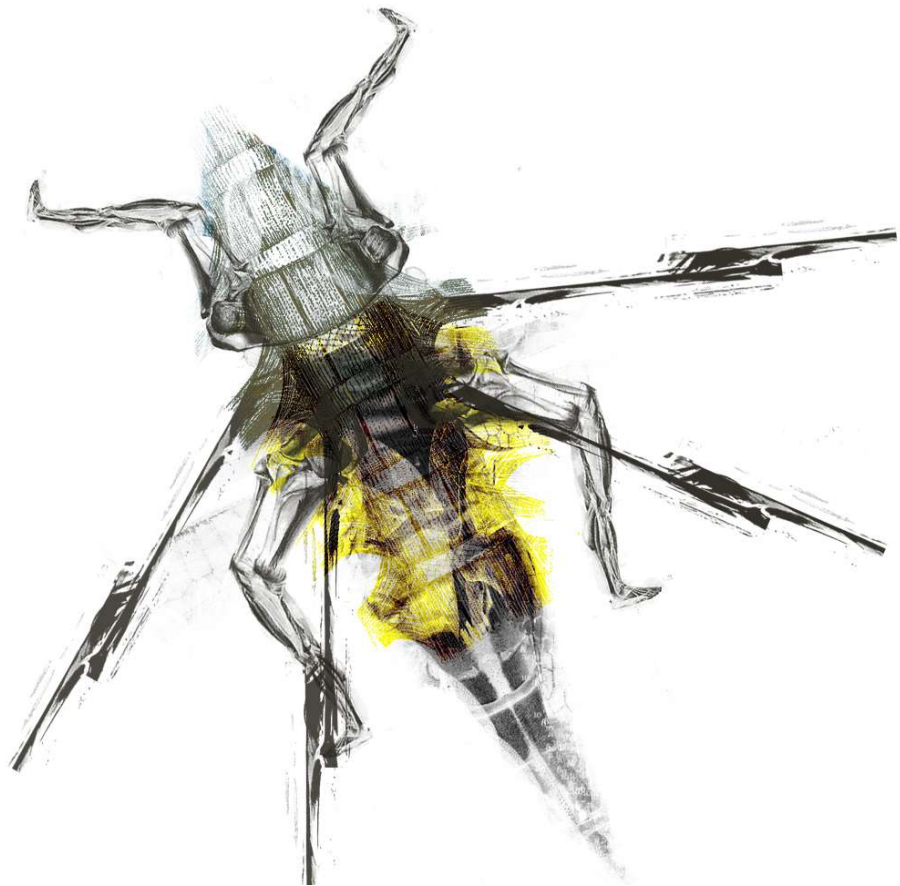
VIRTUAL ENVIRONMENT

Wire-frame Renders
Hybrids
Screenshots

Wire-frame renders
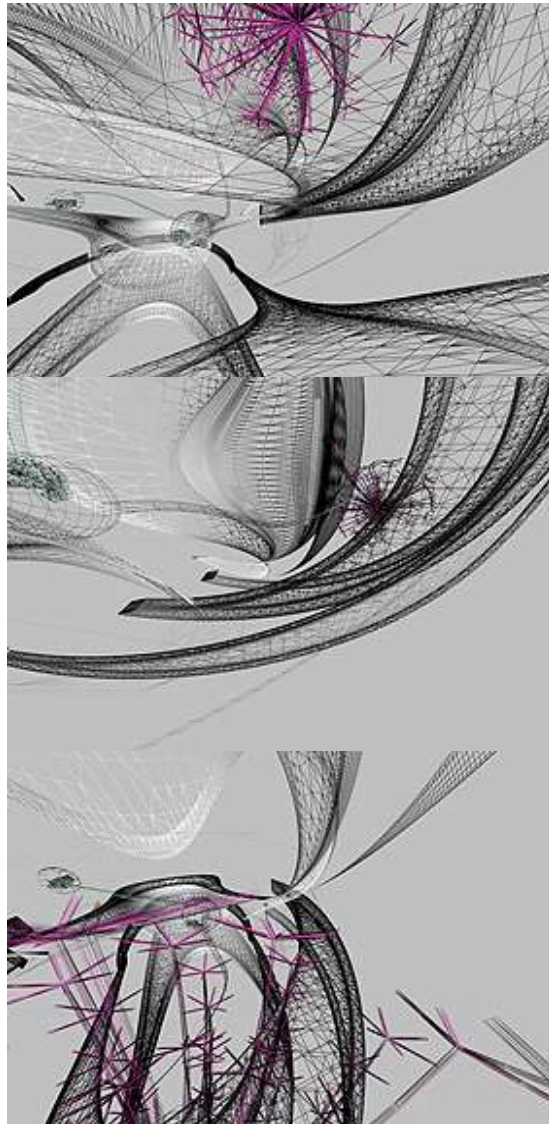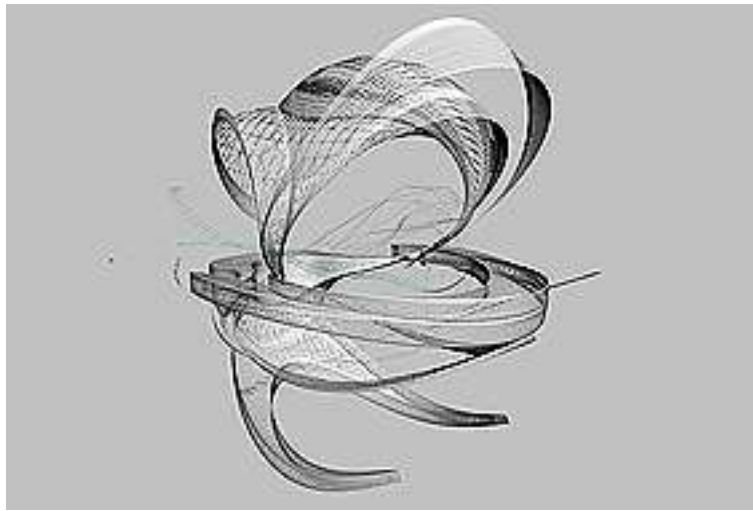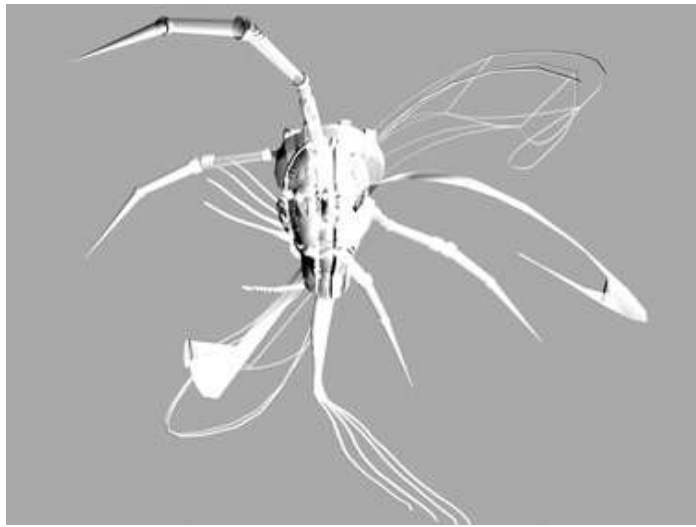
Hybrid "Beyaz"

"Mechanical"
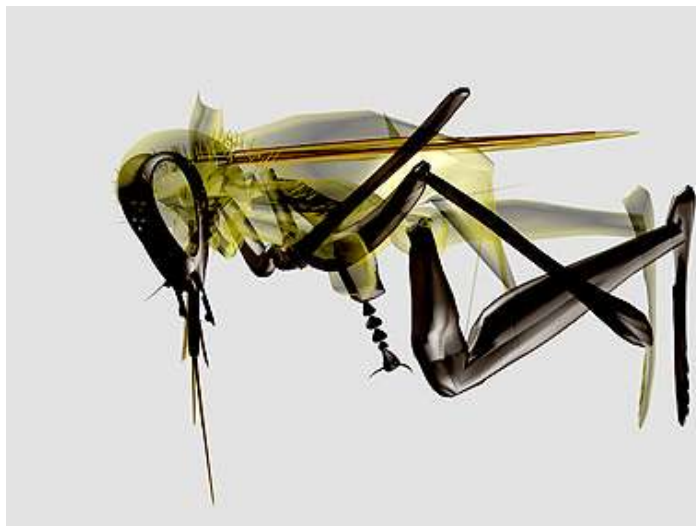
"Fly"

Screenshots
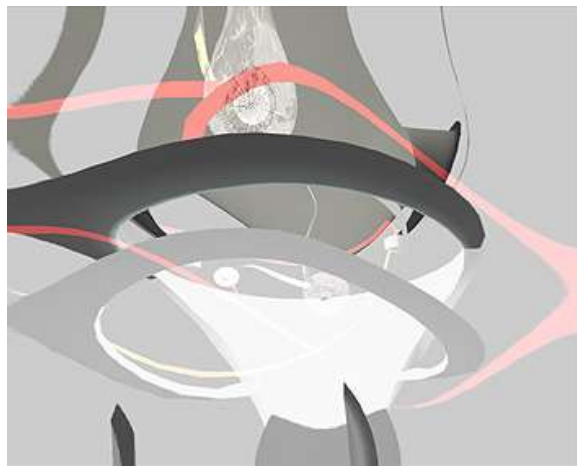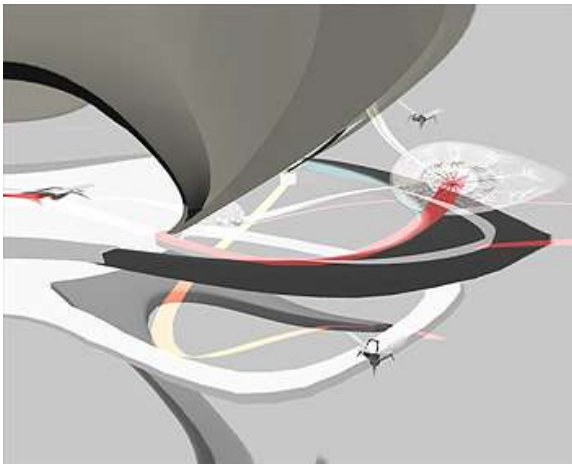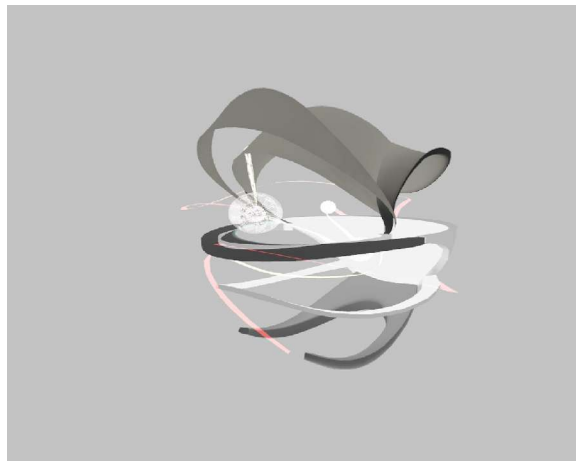
INTERNET

Samples from Web Design
Samples form Asetat Prints
Photos of the Installation

Web design

she says " je veux voler dans mon corps ". She is trying to be sensational, however if we
read the rest of the statement benzer sayfalar

Capturing Metamorphosis
metamorphosis can also be seen as a reaction to...com

welcome, click here to enter

metamorphosis için yaklaşık   sonuçtan **1 - 10** arası sonuçlar (, saniye)

on bellek: "I can barely do without the other... and you are the only other, the alter"

Metamorphosis

Metamorphosis is a self-healing virtual environment. The introduction video

Metamorphosis

offers solutions for body, mind and spirit

www.health/productivity/obidos-100mb

Amazon.com
www. Metamorphosis, Zeynep Günel. ... 2 people recommended Measure of a Man in addition
to Metamorphosis [ENHANCED];

Samples form Asetat Prints
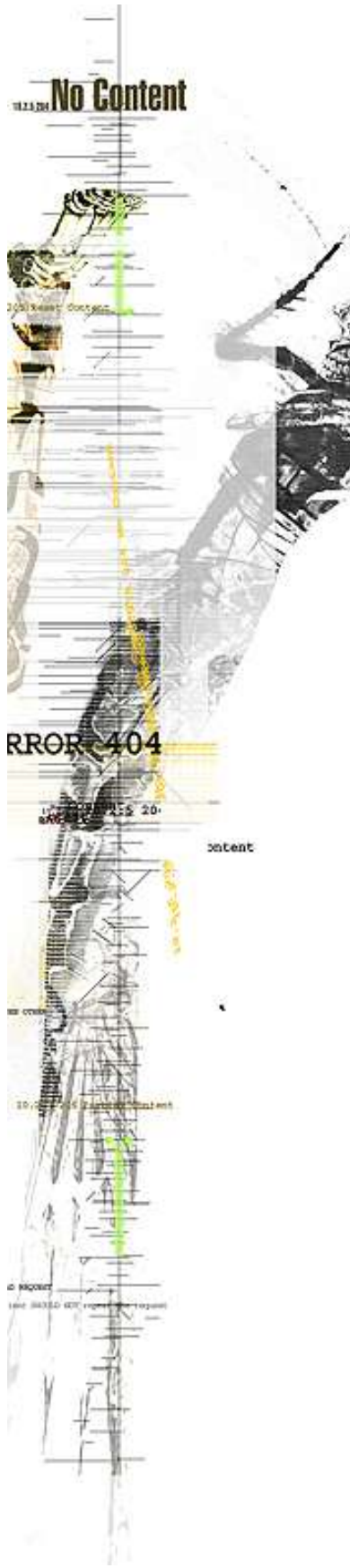
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Original size: (90×20cm)
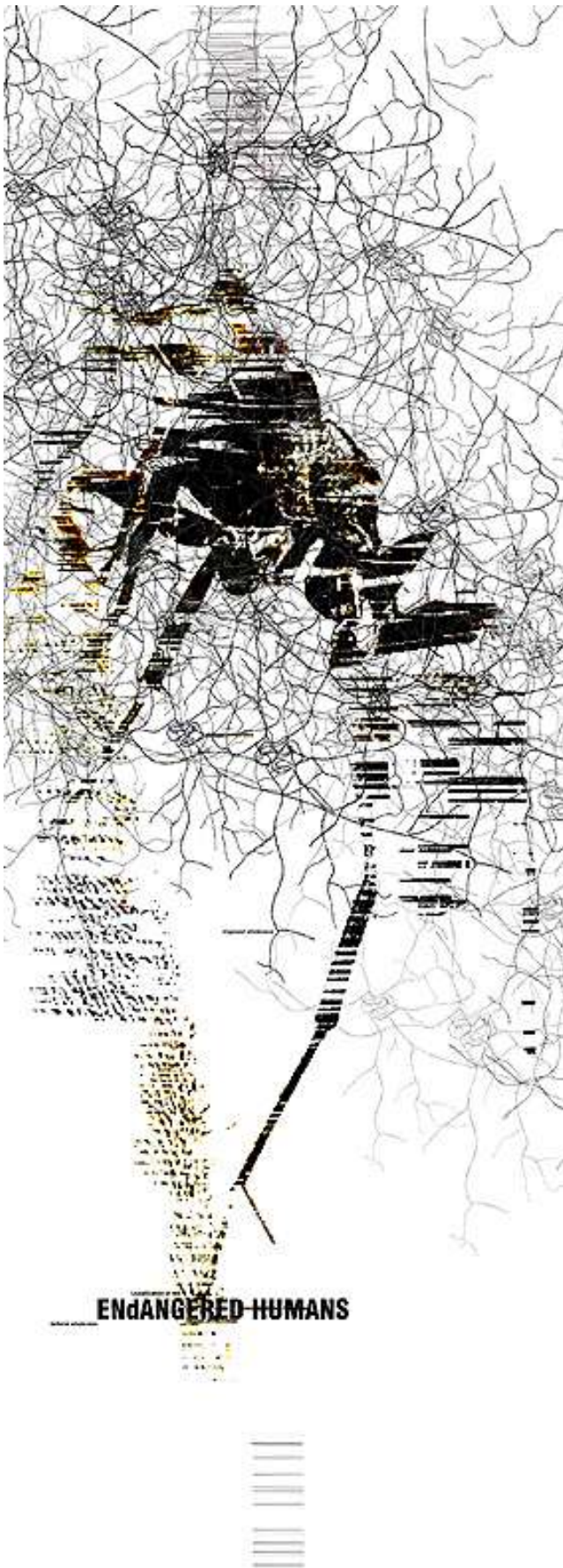
Original size: (60×20cm)   Original size: (90×20cm)

SU :: SANAT VE SOSYAL BİLİMLER FAKÜLTESİ
... ZEYNEP GÜNEL zgunel su.sabanciuniv.ed

...feranslarını takip ettim Allah yardı...

...ne etismiş m... ...ne olubinizi ALLAH başımızdan el...

Yüce Allah, siz ve sizin gibilerden
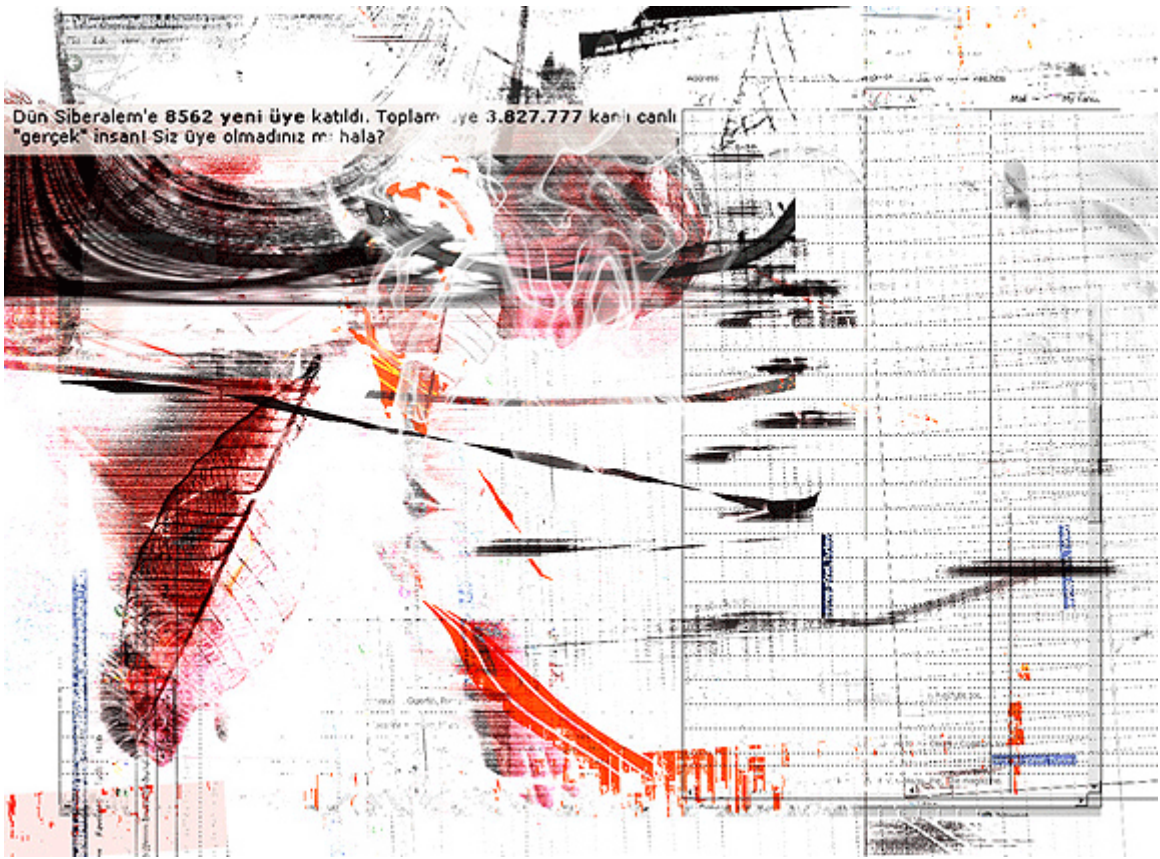
...ıcı eser, bunca a...
'sun... Zeynep Günel,

Kendimi Şanslı Hissediyorum

Original size: (1280×1024px)
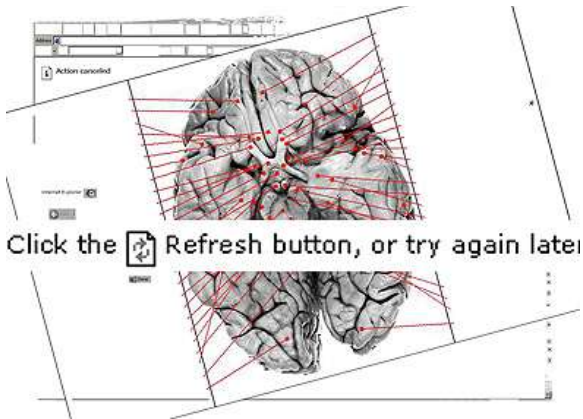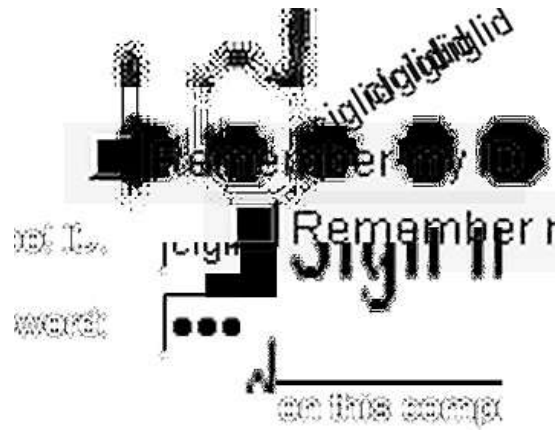
Original size: (1280×1024px)

Original size: (1280×1024px)

Original size: (1280×1024px)
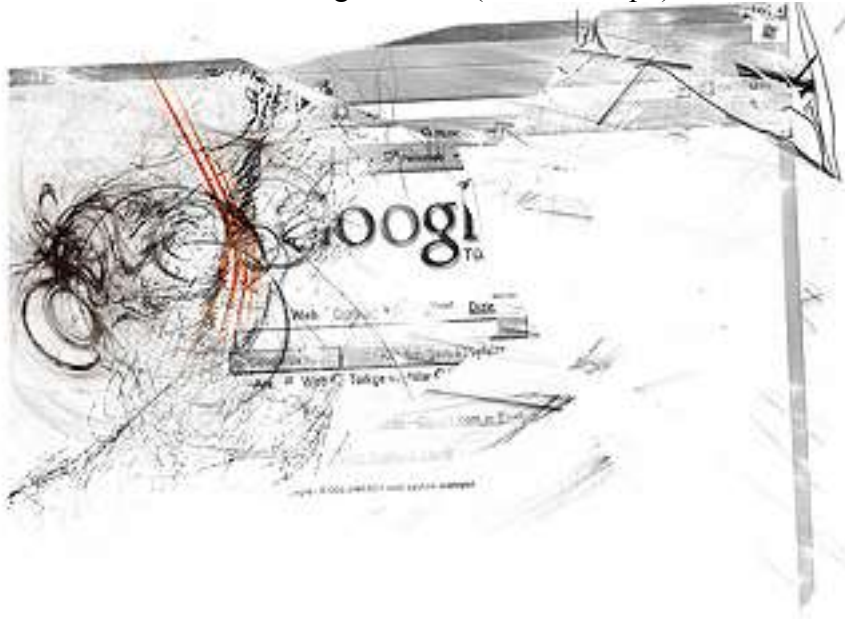
Original size: (1280×1024px)
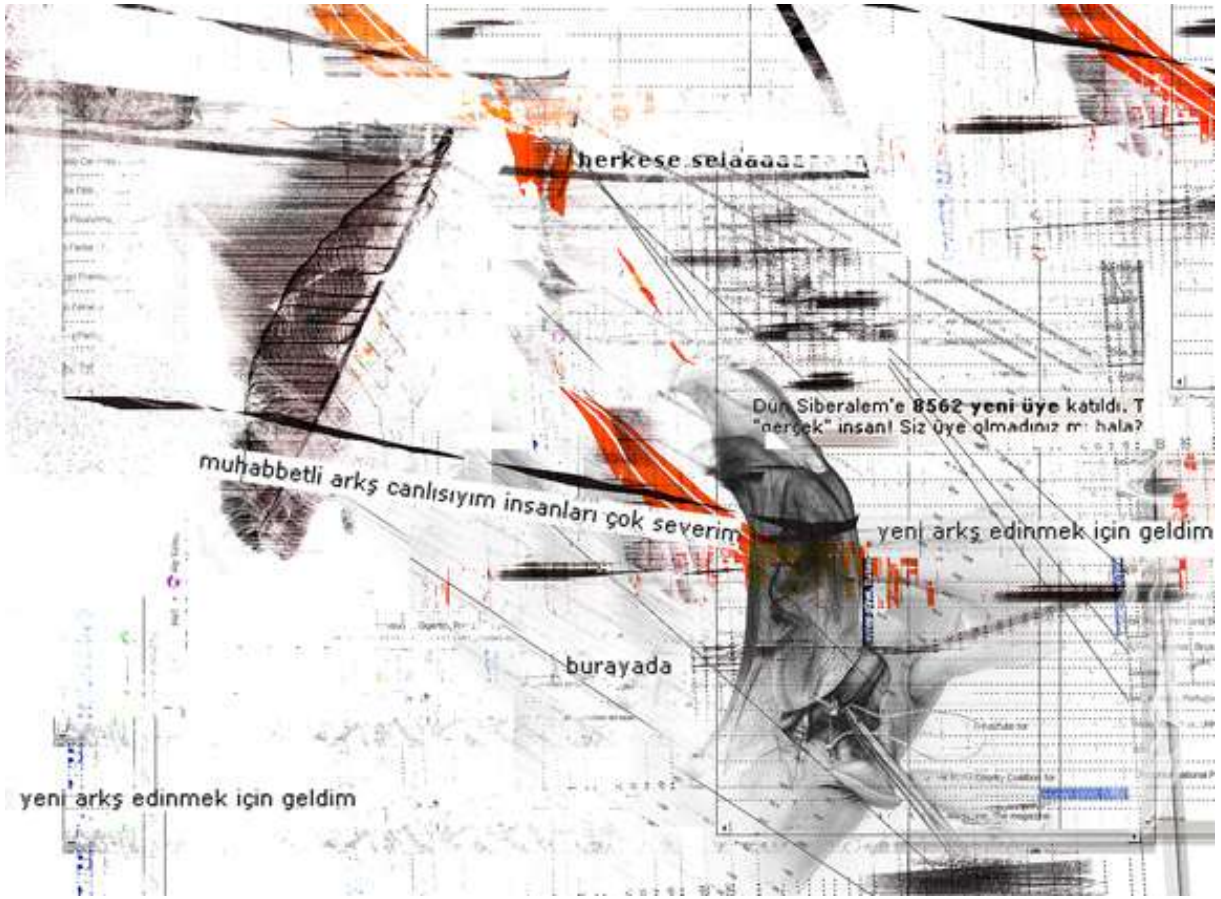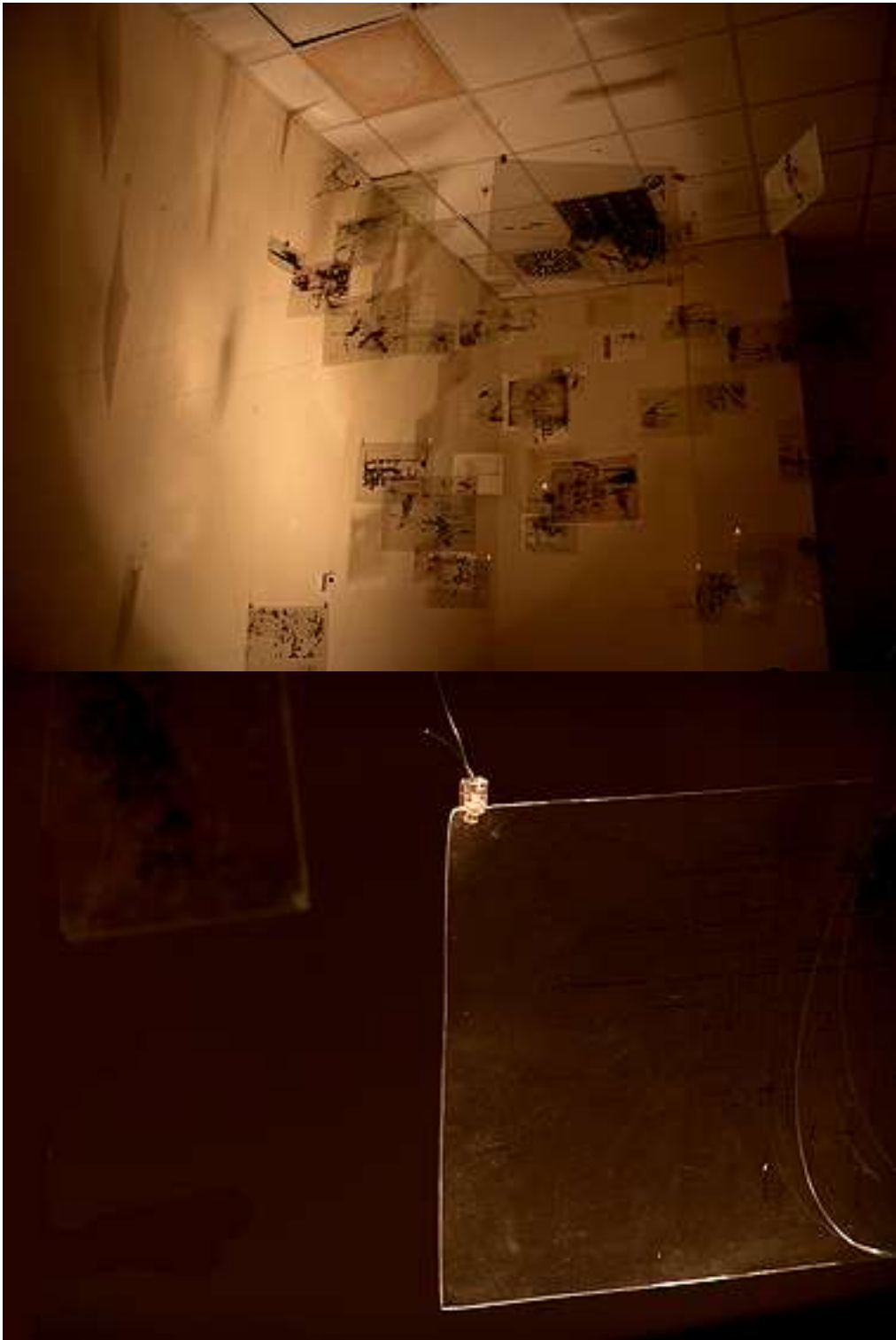
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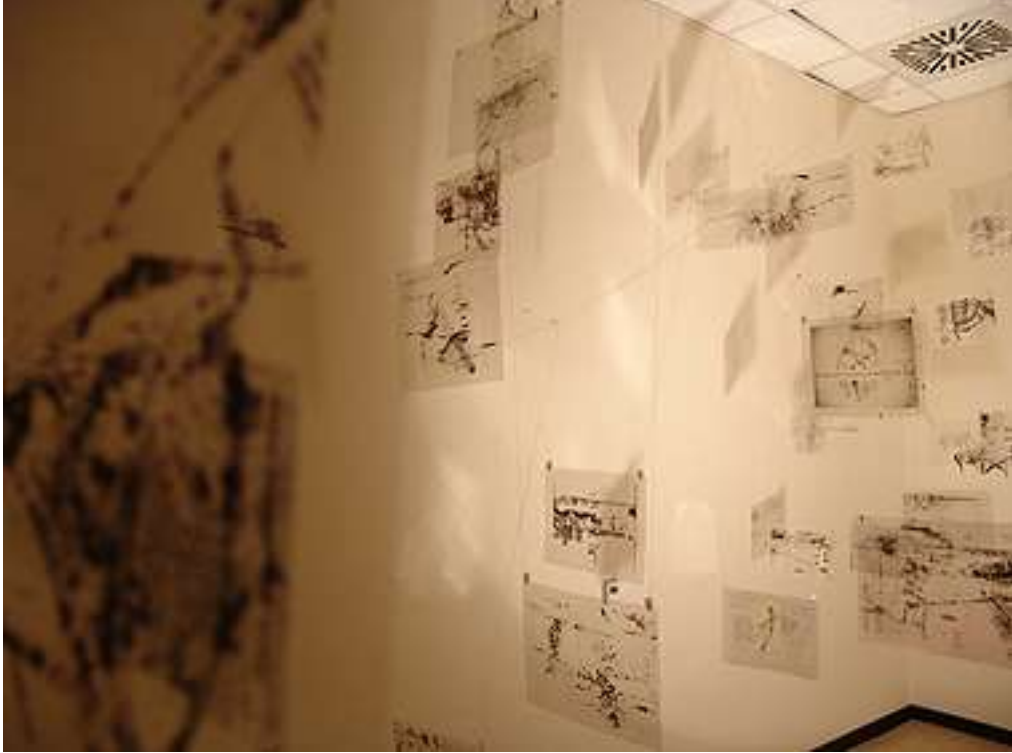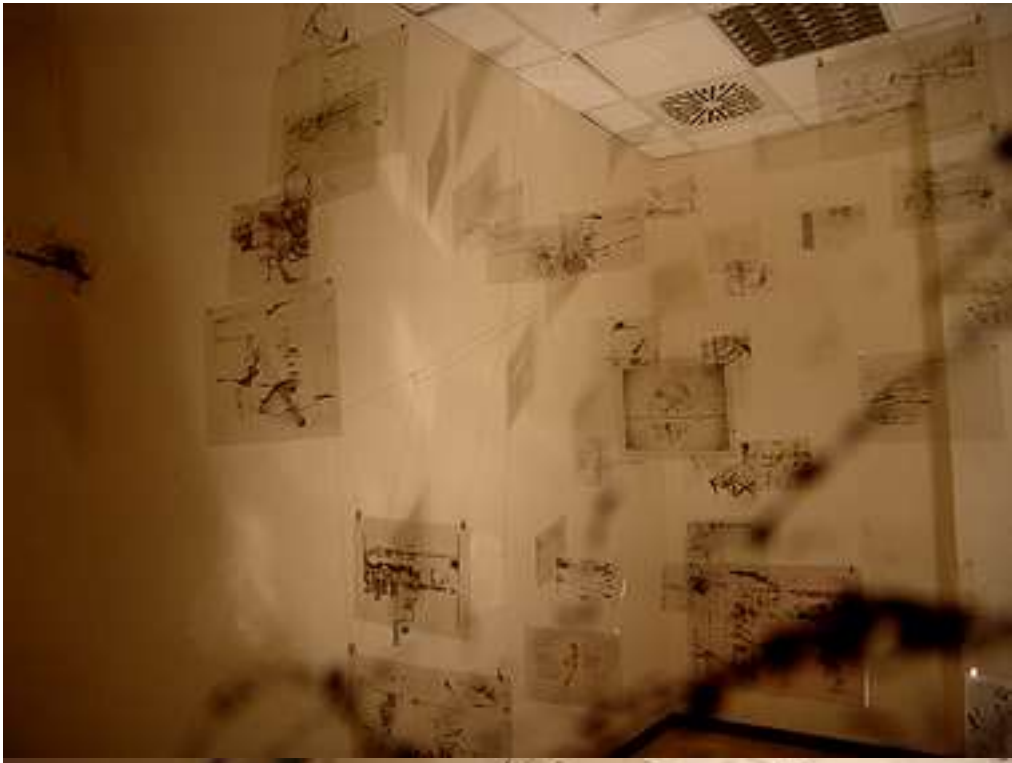Original size: (1280×1024px)

Photos of the Installation

taken by Murat Germen
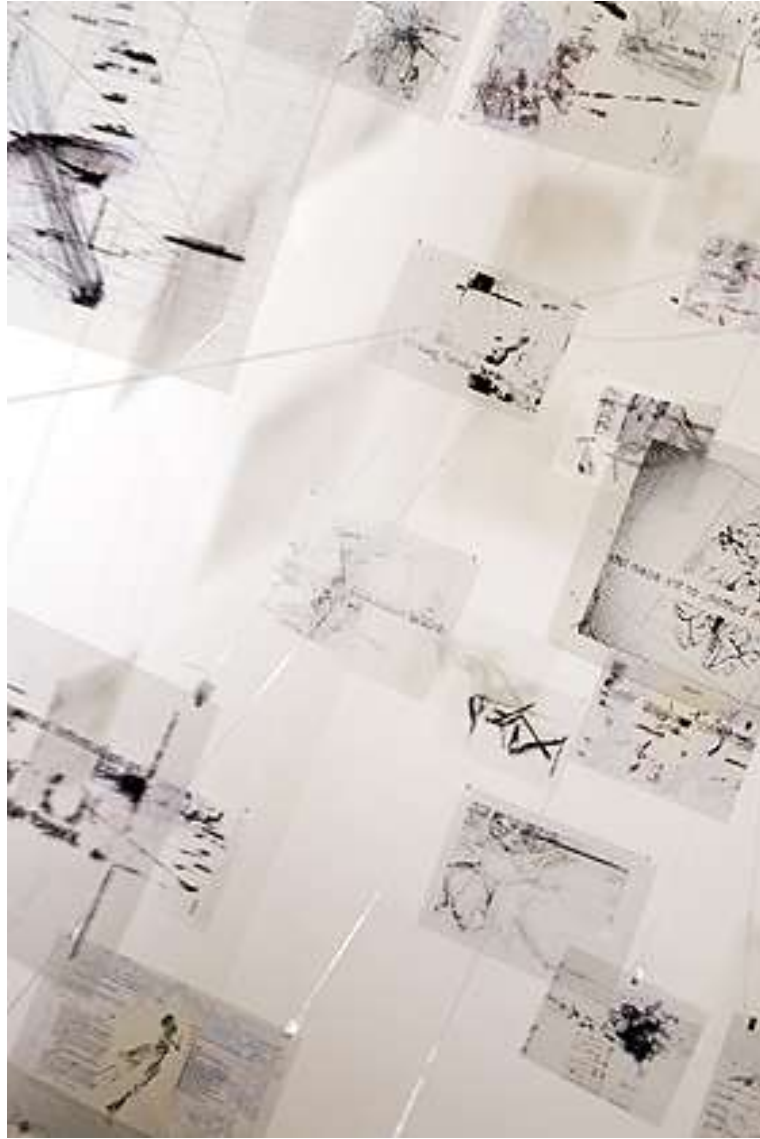
taken by Murat Germen

APPENDIX B (DVD)

Virtual Environment

       Videos:

       Interactive(exe)

Presentation (resolution requirement: 1280×1024px)