Reflection of the Changing Culture and Time Perception; Motion Graphics

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Abstract. Time and motion concepts redefined by today's technological and intellectual means have created new forms of expression among visual arts and communication instruments. In the context of graphic design, the biggest output of living changes is Motion Graphics.

The research centered on the problem of the appear of the emerging data and the reasons for the reviving of new standards and the change of people's point of view on the next generation of graphic design products.

In quantitative sense, it is possible to see motion graphics in almost every step of the new media communication channels in today's postmodern communication plane, where we are mistaken for "accelerated" time. Motion Graphics, which includes the time dimension in the design dynamics, is the result of the fact that this dimension, felt different from all of us, constitutes a serious force on the duration and efficiency of the transmission of the message.

1 Introduction

From the earliest times, mankind trying to make sense of the day-to-day world, where he is in, has interpreted the time issue with different perspectives. The image creation, design and design motive is at least as old as the time effort to make sense of it.

In order to make sense of the factors of the emergence of motion graphics, we need to define the cultural structure of the period we are in. From the second quarter of the twentieth century, the postmodern situation and trends we have experienced have spread to the design as well as to the building stones as it is to many cultural subjects. In this period, the market has been articulated to the intellectual dimension of art, and a "post conceptual" perspective has been formed with the introduction of pure pentium complexes and technological figures. Because of the presence of market dynamics in this new cul-de-sac that has come to the square, it has created a volume of circulation that has not been observed before in quantitative terms.

The concept of time and perception is a subject that must be analyzed and interpreted on its own. This relative position has led to the development of many different perspectives. Our changing sense of time has affected many of our values as much as we can not interpret it while we hold on to the one we have set aside.

This digital revolution in visual arts has created alternative fractions in our approach to design. This is an issue that is open to debate the necessity or qualitative consequences.

2 Design Requirement

When viewed from the bases of graphic design, the concepts of seeing, perceiving and visual communication manifest itself in the roots of this expression. "The sense of sight is the most important senses of human beings. We will try to identify and understand the objects, events, and situations in the environment first. "[1]. The person who can interpret what you think has shaped this communication with his or her own style in the light of this dominance. In the following periods, we can see that this language is used to design basic communication elements, while the basic design is used to survive and maintain its existence in the early days.
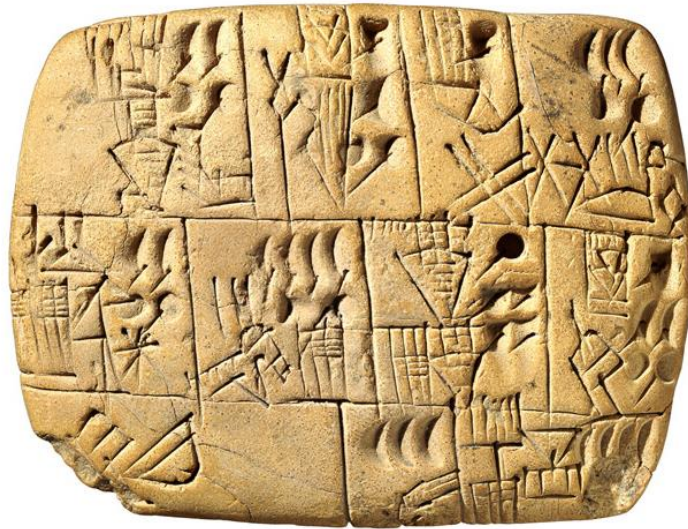
Rapid population growth, developments in agriculture and the industrial revolution triggered by the imperialist tendencies of some countries have led to radical changes in graphic design.

Until the end of the 19th century, the economy, in which production responded to a certain student, began to be used in the development techniques of coal, steam engine, physics and chemistry within a few decades, while production was not enough for so-called high- The new generation of entrepreneurs, who realize that production with these techniques will increase profitability considerably, has changed the business with many new discoveries that have led to production [2].

It did not take long for the countries of the industrial revolution to see how these forces corresponded to the energy that this explosion in production first saw. In these countries, where the turning points in the production bands are accepted as turning points, in numerical sense, beyond the need to meet their own needs, the question mark in the mind has now been advertising and marketing of these products. In the early period, graphic design, which is in the hands of craftsmen and hand laborers, began to weaken in quality terms by many groups despite the fact that these changes were accompanied by a quantitative explosion. The resulting numerical density can easily be considered to mean that the viewer is faced with more graphic design products and less time spent examining a scene. This will lead to different requirements for both the designer and the audience as will be discussed later [3].
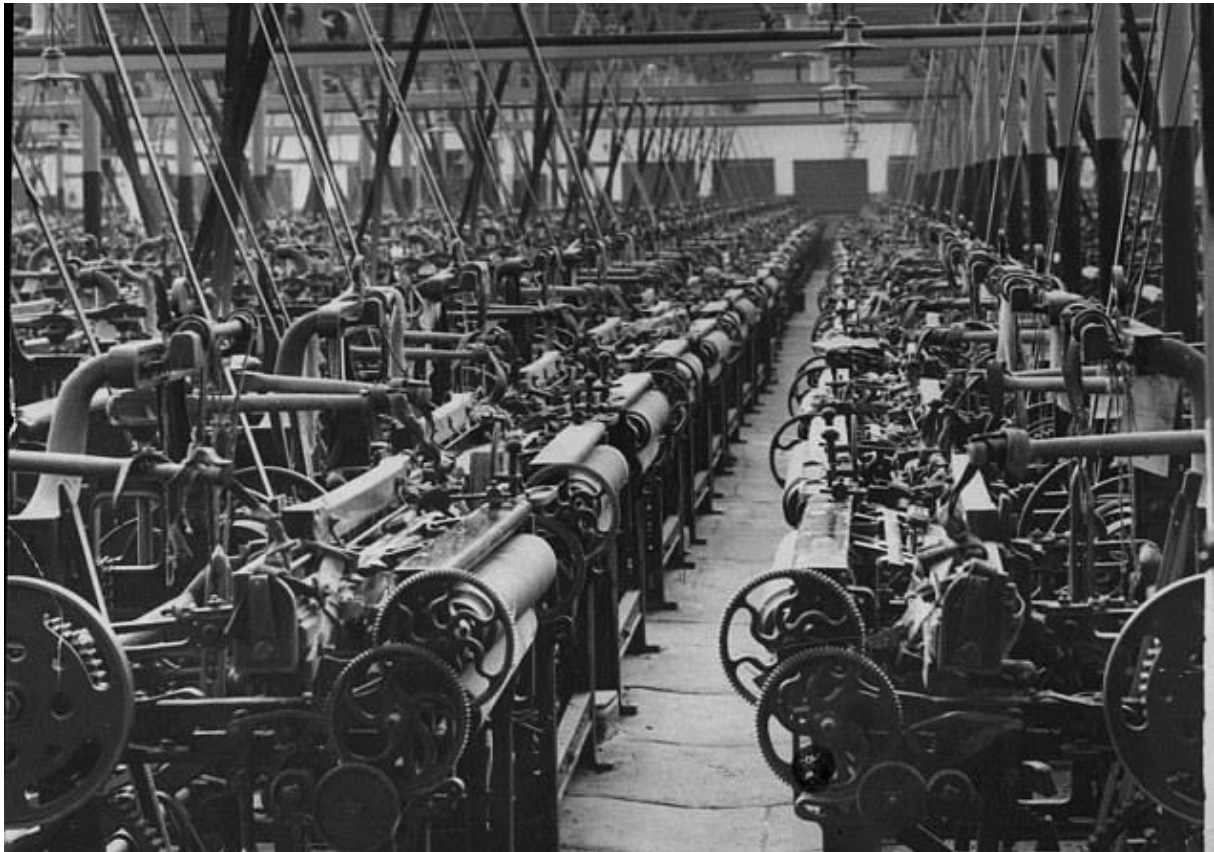
Fig. 2: A Factory Image from the Mainstream Journal (Source: https://s-media-cache-ak0.pinimg.com/originals/52/0d/56/520d56ff61130236648e3431cf6fdf65.jpg)

In the last quarter of the twentieth century, the giant steps taken digitally in the computer industry revolutionized the graphic design world, as well as many other areas, as well as these developments. Along with this big step taken into the digital world, with the development of digital image processing technologies and the software produced for this development, the design surface has been brought to a completely different dimension. "Technological developments, graphic design has been very influential in terms of language and form. The most important cause of the image crowd loaded with visual effects, which is observed in Post-Modernist designs; Computer technology. Digital computers and laser technology are shaping the graphic products of the 1980s and 1990s " [4].

Fig. 3: Example of Design Work with Graphic Tablet (Source: http://doodlums.com/wp-content/uploads/2015/02/which-wacom-cintiq-tablet-should-i-buy.jpg)

Fig. 4: Example of Design Work with Graphic Tablet (Source: https://cdn.tutsplus.com/vector/uploads/2013/07/Cintiq-24HD-Touch.jpg)

Although this new style is admired by the next generation of designers, it has created the perception that the traditional viewpoint and some theorists have entered a process in which the designer has to redefine his position in the design process.

3 Postmodern Situation, Change in Tendencies and Time Perception

In order to understand the cultural reactions of the period we are in, we need to understand the dominant algorithms of this period. Theorists who try to analyze this period summarize the postmodern situation we have already experienced;

It can be argued that Hal Foster's "surface SasClis" defined as culture, and the postmodern turn was introduced in arts as well as the elimination of the distinctions and hierarchies between popular and serious cultures. During this period there was a "tectonic shift" between culture and marketing. It was a time when all the tools changed and everything was re-learned. Postmodernism paralleling the Ronald Reagan-Margaret Teacher era corresponds to the liberal economy "neo-liberalism" developed to solve problems such as budgetary difficulties and budget deficits resulting from excessive growth of states economically. Cheap entertainment, consumption and pop culture are terms that help explain this period. The slogan of Barbara Kruger's "I am consuming it at that time" is an example of this [5].

In the period of postmodernism, the market has been articulated to the intellectual dimension of art, and a "post conceptual" perspective has been created with the introduction of more pure and technological elements [6]. In this way, the artist takes the artistic language as the major and minors it, and the art is "underexposed"

Fig. 5: Examples of Barbara Kruger (Source: https://image.slidesharecdn.com/barbarakrugerfinalppt-110505224707-phpapp01/95/barbara-kruger-final-ppt-14-728.jpg?cb=1304635718), (Source: http://www.arthistoryarchive.com/arthistory/feminist/Barbara-Kruger.html)

Fig. 6: Banksy'work (Left), Jeff Koons 'Pink Balloon Dog', Venice 2008 (Right), (Source: http://banksycanvas.co.uk/image/cache/data/Posters/Flower-Thrower2-700x700.jpg), (Source: https://s-media-cache-ak0.pinimg.com/564x/a5/78/a2/a578a214b5fae1930d76ecac174bc51f.jpg)

4 Alternative Approaches to Time

Time has been interpreted in different ways in the light of scientific and intellectual input since the existence of human beings trying to make sense of the world they are in. Köhler defines intelligent behavior as a way of making a given scheme a solution to a given problem. In this case, the time of entering the Indirect Measuring category could always be measured by another mechanism.

M. Ö. From Aristotle in the 4th century to M. Isaac Newton who lived in the second quarter of the 18th century, Absolute Time; They believed that the time interval between the two events could be measured clearly, and that at this time using a good clock would be the same as the measure of who was measured. This widespread opinion was radically altered by the theory of "General Relativity", which was introduced by Albert Einstein in 1916. This approach, which is still accepted nowadays, creates an effect of space and time bending when an object moves or a force acts, The structure of the spacecraft can be summarized as affecting the motion patterns of the objects and the effecting forms of the forces.
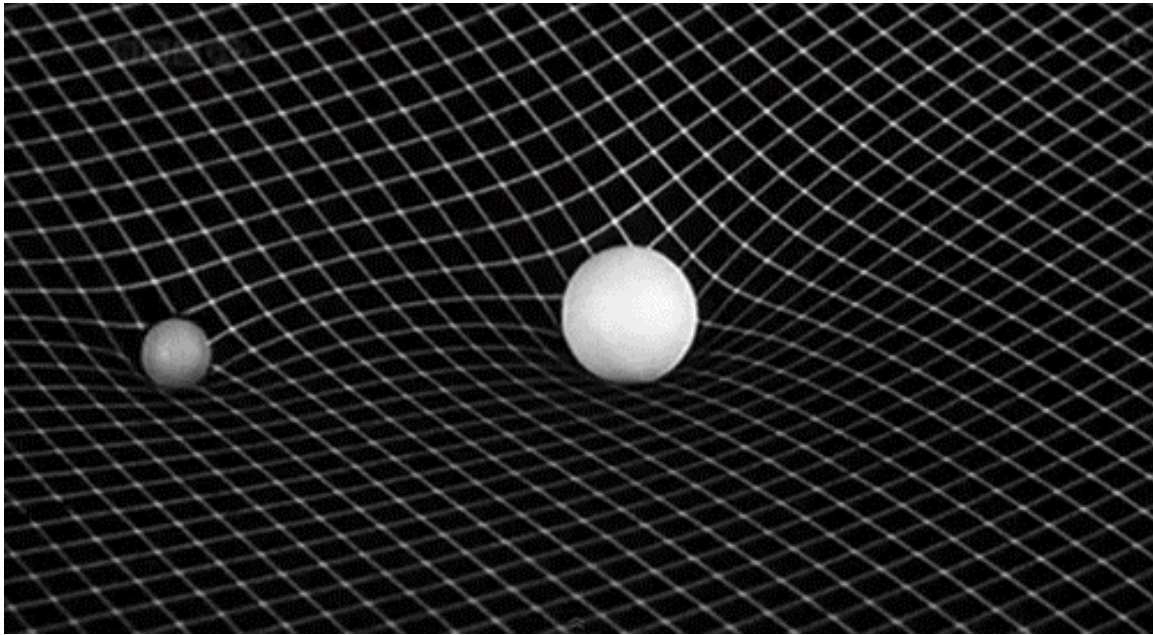
Fig. 7: Space-Time Plane (Source: https://img-s2.onedio.com/id-56bcda6c16ad7fee5920d7e5/rev-0/raw/s-d152f2669e7b69e8fd958f8eaa55425eda54055d.gif)

It can be observed that this altered scientist is also spreading in philosophy, thinkers interpreting the time. Heidegger, one of the most important names of the existentialist philosophy, says: "When it comes to time, he says," He can not be asked, because if asked, we will present him as being. " Heidegger, who draws attention to the "transitivity" of the existential act, can be considered to have an ambiguous and relative inner dynamics of the concept of time [7].

5 Towards Motion Graphics

Prior to the personal computer and the software that allows designing, the time factor, which is not included among the dimensions of the design technically, has been tried to be felt by the designers to be passed by the designers with different styles and currents.

Today's postmodern and hyperhidual information traffic causes us to be confused about the time and the sense of transmission and internalization. We, as a transitional nature of evolution, are physiologically adapting to the time frame we are in, and redesigning the communication elements in our circle to change in this direction [8].
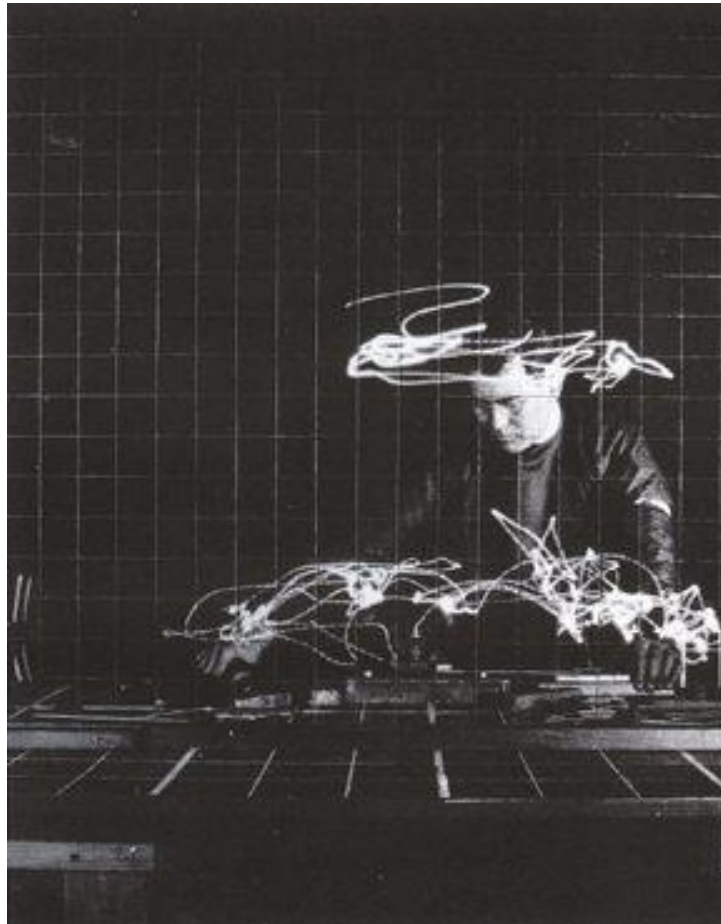
Fig. 8: Example of light painting with different exposure times (Source: https://s-media-cache-ak0.pinimg.com/736x/c3/5c/68/c35c68010cbb4ca7f0d9ed5f1831525e.jpg)
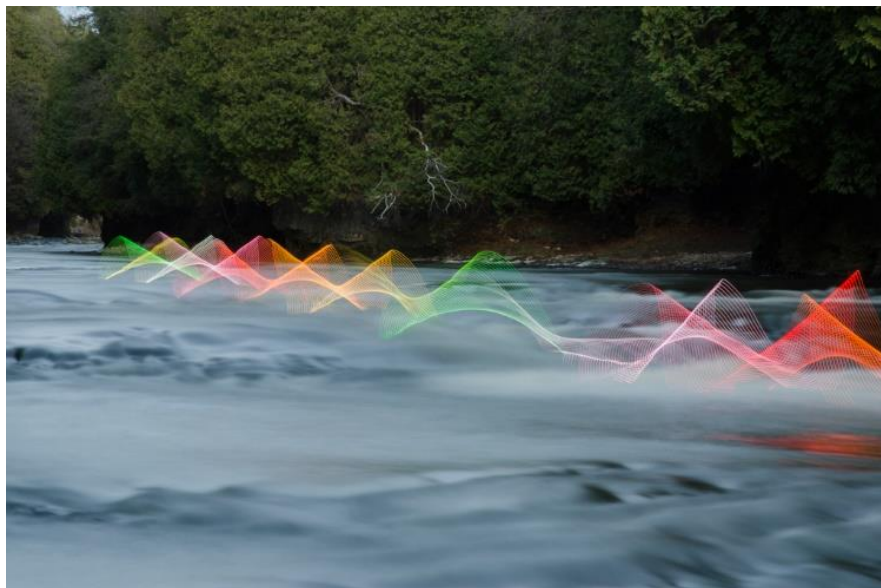

Fig. 9: Contemporary example of light painting, by Christopher Jobson (Source: http://www.thisiscolossal.com/tags/light-painting/page/2/)

At this point, it is possible to think of the Motion Graphics as a design reaction to the need for today's "timelessness". In quantitative sense, it is possible to see motion graphics in almost every step of the new media communication channels in today's postmodern communication plane, where we are mistaken for "accelerated" time. The fact that the flow of information has reached enormous size even compared to a few years has shortened the time it takes to reach the information while putting pressure on our decision-making process. It is not wrong to say that this dimension, which is felt different according to us all, is a serious force on the transmission time and activity of the message. It is not difficult to observe that this new form of self-actualization in the direction of cultural and technological input has found itself increasingly preoccupied and active among the communication means of today's people living in depression between virtual identity and real life.

6 Conclusion

Although the primacy of the designer / artist approach at the point of creating graphic images plays an important role, the influence of the socio-cultural time period in which anyone who produces the image can not be denied. It is understood that the term "New Media" is a new language that we must understand and analyze in order to reinterpret the time dimension. The radical breaks between Manovich's statement and the new media "periods usually do not involve sharp turns, but rather a restructuring of a given number of elements ... this new language is a new way of perceiving the external reality of society through the cultural elaboration of contemporary paradigms for user- categories and definitions "[9].

It can be said that in the light of these entrepreneurs, the contemporary graphic designer must blend and analyze the analysis of his time with his own design understanding and appropriate technology. It is thought that this approach does not overlook the basic problem-solving understanding of traditional graphic design, but it is both a theoretical and a productive sense of design and creativity.

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