

Chapter 9

The Dialectics of Cyber- Aesthetics and Graphic Design in the 21st Century

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ABSTRACT

We live in a digital culture and cyber era. Cyberculture is an extensive concept including information and communication technologies, media and new media, theories, ideas, literature, art, design, and cultural studies. On the other hand, Lev Manovich updates new media and it reflects the characteristics of new avant-garde because of new digital hardware and software technology. New media has a new aesthetic potential, so does cyberculture. The rise of cyber culture has made it necessary to underline the relationship between graphic design and cyber culture and made it necessary to show key design elements of cyber-aesthetics. In this context, by using descriptive method, the chapter focuses on some components of aesthetics and cyber-aesthetics in the frame of relationship between graphic design and cyber-culture. Now, there is a global pandemic (COVID-19). Some graphic design examples came out during this global pandemic. These examples will be evaluated in terms of cyber-graphic design, cyber-aesthetics, and cyber-culture.

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1. INTRODUCTION

Cyberculture is a major concept of 21st Century. Nowadays, the concepts itself reflects conditions of post-modern society. Cyberculture is a matter of global and mass. Technological advancements, communication technologies and cybernetics have changed the society. Cybernetics is a modern and extensive science that has an effect on most fields. Cultural variances from local to global to cyberculture are definitely related to the growth of the internet and especially the World Wide Web (2000). Cyberculture is a concept that not applied solely cyberspace issues, new media, visual language of time but also changed society characteristic, and human behaviors. The attitude of Manuel Castells to cyberculture is global. He draws a frame for sociological, anthropological and mass. Castells uses real virtuality as a synonym of cyber-culture. Virtual reality gives a new meaning of the reality itself in post-modern world.

In Cyber Era, internet, new media devices enable us hypertext transmissions. We always connect from somewhere to other. In 21st Century, nothing is a mystery anymore. Anything can be anywhere. Nowadays, art and design also integrate itself into cyber-culture. Lev Manovich updates new media. However, he bases 1920s vision to new media and links new media with Bauhaus and the visions of some pioneers of design history.

On the other hand, although graphic design history dates back to old times, it stays always modern and current by its nature. Graphic design uses specific hardware and software. It designs with them. Nowadays, the rapid advancements of software technology enable to make extraordinary graphic design applications. Graphic design reflections and cyber-design effects can be seen almost everywhere, from cities to digital interfaces, from print technologies to websites. Philip B. Meggs calls graphic design '*ubiquitous*'.

After William Gibson created cyber-punk literature genre in the novel of '*Neuromancer*' (1984), it changed the visual language and aesthetics approaches of 21st Century. He introduced the concept of cyber-punk and cyberspace. Thus, it is now necessary to mention cyber-punk and graphic design relation and cyber-aesthetic.

In this context, concentrating on relationship between cyberculture and graphic design, It will be discussed using descriptive method some components of aesthetics and cyber-aesthetics in graphic design with some specific examples. Currently, there is a global pandemic (Covid-19) all around the world and we are witnesses of this pandemic. Artist and designers are the storytellers here. Some graphic design examples came out during the global pandemic. These examples will be evaluated in terms of cyber-graphic design, cyber-aesthetic, cyber-culture.

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