Design for Collective Consciousness in Urban Place

Şafak Erkayhan

Yeditepe University, Department of Visual Communication Design, İstanbul, TURKEY
safak.erkayhan@yeditepe.edu.tr

ABSTRACT
Today, the cities are showing a rapid change by the facts of globalization, capitalism and rapid urbanization, and the resources of cities are decreasing through increasing population and unplanned development. While urban place is continuously physically changing on one hand, on the other hand the preservation and sustainability of local values, culture and identity is increasingly becoming difficult.

The changes encountered are bringing the relation of urban place and culture forward. Besides the urban management and local administrations regarding generation of policies in urban place, NGOs and initiatives –whose numbers are rapidly increasing in recent years- may also be mentioned. While culture policies are highlighting the area as a marketing material by emphasizing the originality that the cultural structure provides to the urban place, they also emphasize preservation of cultural material assets and local values and maintenance of urban culture with a preservationist approach.

In the article, an infographic workshop of *Give Sound of Your City Interdisciplinary Production Platform* -which is one of the design initiatives operating at urban place in Istanbul- organized on Kadikoy is being examined, and the citizens are determining their opinions over five infographics –generated at workshop- addressing issues on the urban place and culture of Kadikoy.

Keywords: Urban Place, City, Design and Culture, Social Responsible Design, Infographics, Kadıköy

CITY, CULTURE AND DESIGN
In literature, as well as the relation of city and culture is being examined within the frame of economic developments, the identities and images of the cities, parameters constituting the culture and various effects of such parameters are fields that are frequently being searched. While cultural domain in cities is being assessed as a means

of economic development by concepts such as creative cities and city marketing on one hand, on the other hand its effects in the direction of sharing in urban life and of life quality are being addressed.

Rota and Salone (2014) takes attention public-led investments for the creation of cultural and recreational districts which has been common in recent years. Museums, art spaces, artists' districts, fairs and exhibitions have thus frequently featured in the urban agenda of old-industrial cities willing to regenerate their economic base and image as well as in central cities longing to increase their attractiveness and real-estate value. Festivals and other culture-led events have also multiplied, aiming at capturing distinct segments of audience and reaching different goals, such as attracting visitors in less frequented parts of the cities, and creating collective entertainment opportunities within the public space.

Focusing in particular on the urban dimension of public intervention, cultural policies began to be accredited with very diverse goals and benefits that encompass immaterial and material effects on the external image of the city, its functional and physical fabric, its economic base including its social cohesion and intercultural integration (Rota, Salone, 2014, 90).

City Identity, City Branding and City Marketing

It seems like cultural domain has a key role in creating urban identity and image. Nearly every city has city branding on its agenda in order to redevelop its image. At the heart of the matter lies the interaction between the city's identity and image of the city that is use in and, at the same time, formed by marketing. Many researchers have transmitted that city branding is mainly based on three key attributes, which are image, uniqueness and authenticity.

Kavaratzis (2007) proposes the argumentation for city marketing and city branding that needs to have a firm rooting in the city's identity and local conditions and characteristics. He quoted that the criteria for likely success are place characteristics such as environmental quality or, more broadly, the way in which cities are now valued as places in which to live, work, enjoy leisure or invest. In the context of intercity competition and the efforts of cities for a distinctive physiognomy and place identity in the global urban system, built heritage and innovative design of space represent key morphological means for 'branding' the urban landscape.

Kavaratzis points out that city marketing is suggested as an effective way to build on local characteristics competitive advantages over other cities. And this is where branding

is called to the rescue, as the development of a city brand is thought to provide a sense of pride, a conduit for citizens to identify with their city in a way that is based on local distinctiveness and identity (Kavaratzis, 2007, 707). Also Ashworth emphasized that one of the objectives of city or place branding is to discover or create uniqueness, which makes the city differentiable from others (Ashworth, 2009, 9).

Rıza, Doratlı and Faslı, (2012) take attention to iconic buildings that are tools to communicate as status symbols of the city and attract visitors. Thus, visually attractive iconic buildings turn out to play a major role in promoting the city and its image. To create an identifiable image there are mainly three approaches for promoting cities: cultural mega events, restoration and promoting heritage and the construction of iconic buildings. Among these approaches, construction of iconic buildings has been extensively utilized by many cities in order to get attention and attraction. According to them city identity and city branding are linked together through the practice of place promotion tools through images that has an impact on Quality of Life, which can briefly be defined as a feeling of well-being, fulfillment, or satisfaction on the part of residents or visitors to a place. A strong and identifiable image would have a positive impact on the satisfaction of the visitors. Iconic architecture is part of the contemporary city and its image and identity. Therefore in order to create and sustain identity, the buildings should be designed with a consideration of contextual harmony, representing and respecting the character of that place (Rıza, Doratlı and Faslı, 2012, 299).

Urban Public Place, City Image and Design
Public spaces serve human beings through their physical, ecological, psychological, social, political, economic, symbolic and aesthetic roles which make them inevitable components for societies and cities. As Akkar Ercan quoted the two major components, which are used in the design of the public spaces of the post-industrial city and promote the economic and symbolic roles of public spaces, are 'culture' and 'history'. The object has now become the public realm –the space between buildings- rather than the buildings themselves. The aim is to create urban areas with their own identities, rooted in a regional and/or historic context. The physical design of the public domain as an organic, colorful, human-scale, attractive environment is the over-riding task of the urban designer (Akkar Ercan, 2007).

Various approaches are being communicated in literature on how a city is being perceived by the people, how its image is formed, and on the relation of urban place with design. Each city has a unique identity, which is composed of images and memories that are either negative or positive. The image of the city is composed of the view of urban

elements such as monumental buildings, public spaces and other special features. In his classic 'The Image of the City' (1960), planner Kevin Lynch found that people perceive the city predominantly as a built image (Lynch, 1960). He argues that people perceive cities as consisting of underlying city form "elements" such as paths (along which movement flows) and "edges" (which differentiate one part of the urban fabric from another), "landmarks" (which stand out and help orient people), "districts" (perceived as physically or culturally distinct even if their boundaries are fuzzy), and "nodes" where activities, and often paths, meet. He believes that humans have an innate desire to understand their surroundings and do this best if a clear city image is discernible from these elements. If urban designers understand how people perceive these elements and design to make cities more imaginable, Lynch argues, urban designers can create more psychologically satisfying urban environments (Lynch, 2011, 499). Today throughout the world urban designers sketch out the elements of cities or parts of cities they are designing as paths, edges, nodes, landmarks, and districts and draw on Lynch's theories and practical suggestions to strengthen the city image.

However, there are some critiques of that Lynch does not take into account the large role of the media (for example television, film and since recently the Internet) in reproducing images of a city in people's minds (Hospers, 2009, 226). Sociologist John Urry argued that for most of us the city is a (photo)graphic image. It is not enough for a city to have image carriers in the built environment – it is important that these are photographed, reproduced and distributed via the media. According to Urry city tourism without graphic images is hardly conceivable (Urry, 1990). He develops a theory on why people travel for leisure and why people visit certain places. Guide books, newspaper articles, adverts and stories in magazines, promotional brochures, documentaries at television and post cards alongside – since recently – travel websites, blogs and public photo-sharing sites enable us to form a more or less clear image of what to expect when visiting a place (Hospers, 2009).

Harland (2015) explores the relationship between graphic objects and urban environments as well. Through considering the function of graphic communication within the function of cities and urban places, he introduces a framework for considering graphic design as urban design and graphic object as urban objects (Harland, 2015, 66). As he stated graphic design is everywhere, touching everything we do, everything we see, everything we buy: we see it on billboards and in Bibles, on taxi receipts and on Websites, on birth certificates and on gift certificates, on the folded circulars tucked inside jars of aspirin and on the thick pages of children's chubby board books. It is complex combinations of words and pictures, numbers and charts, photographs and

illustrations that, in order to succeed, demand the clear thinking of a particularly thoughtful individual who can orchestrate these elements so they all add up to something distinctive, or useful, or playful, or surprising, or subversive, or in some way truly memorable. Graphic intervention through the coded combination and application of vivid visual devices as meaningful mediated communication shapes behavior in cities and is increasingly relied on to do so (Harland, 2015).

As it is communicated, while the effect of different design tools in urban place on image and life of the city is in subject, also infographics can be seen as a new design tool to communicate in urban place.

INFOGRAPHICS AS A NEW VISUAL COMMUNICATION TOOL

Infographics are becoming prominent as new effective communication design tools with the effect of rapid increase shared information in recent years and with the effect of sharing in digital channels as in physical environment. Klanten, Bourquin and Ehmann (2008) emphasized that our experience of the world has become more complex and nuanced, the demands to our thinking aids have increased proportionally. Diagrams, data graphics, and visual confections have become the language we resort to in this abstract and complex world. They help us understand, create, and completely experience reality (Klanten, Bourquin and Ehmann, 2008, 5).

"A picture is worth a thousand words", a manifesto that speaks to the value and efficiency of visual communication. An infographic is a type of picture that blends data with design, helping individuals and organizations concisely communicate messages to their audience (Smiciklas, 2012, 1). Infographics are seen as forms of representation. The representation has to be chosen keeping an eye on the message to be communicated (Finke and Manger, 2012, 88). They combine data with design to enable visual learning. This communication process helps deliver complex information in a way that is more quickly and easily understood (Kendler, 2013).

Infographics were used to support the work of journalism back in 1980s. It may be used to accommodate newsletters, newspapers, magazines, and reports. Now, infographics have been applied for telling the story. Infographic is a new way to visualize data. Visualization is defined as "mechanisms by which humans perceive, interpret, use and communicate visual information in". The main aim of visualization is to communicate information more clearly and effectively by using graphical means (Siricharoen, 2013, 169).

Martin Liveratire explains that infographic design enables us to tell stories and share information with data in a visually stimulating way, where content is understood with less effort and more accuracy. Beyond the visual appeal, a well-detailed infographic will also exploit the incredible power of the human visual system by optimizing visual cues such as color, shape, composition, perception and orientation. As Li (2015) pointed out the expansion of social media has facilitated communication around the globe and promoted a more concise discourse style, and infographic design which naturally tackles these two needs, finds itself in privileged place. Information graphics are informative, dynamic and even interactive, which makes them well suited for communicating varied topics of social life. Wit a proper presentation, they help people sort out massive amount of information and share with others in an engaging way (Li, 2015, 9).

According to Martin Oberhäuser, Information design is not about making something look good or spectacular, but finding the most efficient way to communicate data and information. What are the best visual and conceptual solutions to provide an intuitive and pleasing experience for the reader ? What visual elements would help the user to understand, react and decide faster ? Because of the internet, almost everyone has access to all kind of information, but it also requires someone to filter the mass of information and turn it into something readable and useable. Design can be the filter and facilitate a most effective read. Li (2015) quoted that science and culture infographics, look to reinforce our identity and our place in the world from two perspectives. First, striving for understanding of the study different phenomena in the universe. Second, to gather and analyze information in search for the elements that defines different societies and individuals. Infographis concerning such topics usually involve the questions: When?, Where?, Who?, and How?. And those questions need to be answered responsibly by this infographic artist as well as the research and editorial team (Li, 2015, 98, 161).

A DESIGN PROJECT ON URBAN PLACE: INFOGRAPHIC WORKSHOP KADIKÖY
Infographic Workshop Kadıköy was the first workshop of its kind in Turkey with the investigation of a district and using infographic as a communication design tool realized by the *Give Sound of Your City Interdisciplinary Production Platform* which is a social design initiative that aims to create and disseminate collective production culture in an urban environment. The platform was founded in 2013 and has been located in Kadıköy. Coming from various fields of design, team members improve practices with the aim of the formation of livable cities and productive societies. They have been using design as a tool to improve solutions for urban issues. They detect the current problems of places in urban areas, come together with different occupational groups and produce collective solutions aiming to sustain local characteristics and to raise awareness and

communication in communities. The districts of Istanbul and local communities are the working areas of the platform. (http://www.sehrinesesver.com/).

In order to investigate Kadıköy's current urban issues *Give Sound of Your City Interdisciplinary Production Platform* made a call for the workshop. Coming from different areas of design, 16 workshop participants collected data about Kadıköy and transformed the information into easily perceivable graphic visual representations. Five projects, Haydarpaşa Station,Culture and Art Production in Kadıköy, District Bazaars, Everyone's Kadıköy and Göztepe Park were created during the workshop.

In the project *Last Station Haydarpaşa,* the designers collected data about the station and transformed them into a graphical representation. The Infographic emphasized the important role of the building as a cultural icon, drawing attention to its cultural memory, multicultural historical background, and the need for protection of the building as part of Istanbul's cultural heritage (Figure 1).

The infographic *Culture and Art Production in Kadıköy* collected the statistical data on art and culture activities in Kadıköy and visualized them. The graphic draws attention to the richness of the art and culture scene in Kadıköy visualizing statistical data and underlining the need of the inhabitants for international cultural activities at the same time (Figure 2).

The infographic *Everyone's Kadıköy* pointed out the rich diversity of the users in Kadıköy and the most popular routes taken through the area. Stating focal points of the district in public places, the graphic narrates one day of six stereotypes who live in or pass through Kadıköy. The graphic promotes different cultural places of the district emphasizing the multicultural structure of Kadıköy (Figure 3).

The infographic *District Bazaars* introduces the seven bazaars of Kadıköy and gives detailed information about them including their addresses, how big they are, what goods are available, etc. Furthermore, on the graphic the benefits and advantages of bazaars are narrated in amusing language through a flow diagram referring to the way of speaking of dealers in bazaars locally. The infographic underlines local traditions, customs, conventions and cultural identity and tries to direct people to use bazaars and sustain local values (Figure 4).

The infographic *Göztepe Park* is the one of the few green places and socializing areas in Kadıköy. The graphic visualizes information about the users, vegetation and equipment

of the park. Giving the slogan of 'Lung of Kadıköy', the infographic draws attention to the importance of the ecological system in the district and also of sharing culture through the parks (Figure 5) (Erkayhan, 2015; http://www.sehrinesesver.com/).

Related Research

The research has been realized in two phases. In the first phase, in-depth-interviews have been performed by the managers of *Give Sound of Your City Interdisciplinary Production Platform* realizing the project, an online questionnaire was made by the designers creating the infographics by attending the workshops, and the purposes of either the platform or the designers, the processes they had followed and their expectations from the project have been questioned. According to this;

The research stated that *Give Sound of Your City Interdisciplinary Production Platform* takes three steps in the process of the projects: (1) They identify the problems in local urban areas. (2) They bring together interdisciplinary groups and give them support for producing design solutions; first of all developing a concept around the issues in local places and then transforming it into visual design to make it more attractive and understandable for people. (3) They promote the design process and design products using communication tools to extend the effects of the solutions.

As Merve Akdağ Öner, who is one of the founders of the Initiative pointed out, rapid consumption of places has been destroying the characteristics of cities today. Destruction of nature and culture has been erasing memories of places and causing disconnection between time, place and communities. The platform considers design 'as an improvement and transformation tool based on the needs of cities. They give special importance to study and sustain local characteristics; to stimulate social communication and raise awareness; to improve collective solutions through design (Merve Akdağ Öner, personal communication, September 3, 2015).

First of all, both the Platform and the designers emphasized that the most important thing for Kadıköy should be to protect the local characteristics of the district. To make their approaches clear the designers were questioned for their targets and expected contributions to the audiences. Their expectations were : (1) Protecting local values (2) Obtaining more information about Kadıköy (including history, places and life) (3) Raising awareness of ecological issues (4) Expanding consciousness of cultural identity (5) Raising awareness of cultural values (Erkayhan, 2015).

Research Methodology

As the second phase, it is to determine whether the purpose of the presented research, and the purposes and expectations of *Give Sound of Your City Interdisciplinary Production Platform* and of designers creating the infographics are being met by the audience or not.

In the research, by presenting to the participants 5 infographics produced at the workshop, questions have been directed on the subjects intended by the designers. The data have been collected through online questionnaire. The workshop has been performed on the Kadikoy district, and besides the residents of Kadikoy, everyone passing through Kadikoy have been determined as target audience. In the same manner, the questionnaire has also first been shared on online pages relevant to Kadikoy, and the participation of individuals related with the district has been intended. 87 individuals have participated in the research. Collected data were analyzed using Statistical Package for the Social Sciences (SPSS), ans also Chi-Square Independence Test was used in order to study the relationship among qualitative variables.

Research Questions

RQ1: What kind of an impression the design project –performed on urban place- left on the public of the city?

RQ2: Did the *Give Sound of Your City Interdisciplinary Production Platform* and designers achieved their goal?

RQ3: How did the selection of infographic design as communication tool of the project affected the audience?

Data Analysis and Findings

Participant Profile

87 individuals have participated in the research, and the participant profile as per their place of residence, gender, age, education and profession is as follows:

85.1% of the participants of the questionnaire are from Istanbul, and the remaining 14.9% of them are living in Ankara, Antalya, Izmir, Ordu, Sakarya, Kocaeli, Samsun, Kastamonu, Mugla, Kayseri and Ordu. While 36.8% are living in Kadikoy, 63.2% of them are from other districts. While women are constituting majority of the participants (66.7% women, 33.3% men), it is being observed youth in between ages 21-29 (55%)

and 30-39 (17%) have participated in the research, and then follows age group 15-20 by 12.6%, 40-49 by 6.9%, 50-59 by 4.6%, and 60 and over by 1.1%.

It is being understood that majority of the participants have high educational level, it is being observed that 63% have under graduate degree, 23% have post graduate degree and 5.7% are studying for doctorate (6.9% high school graduates, 1.1% secondary school graduates). And when the professional specifications of the participants are considered, it is being understood that 26.4% of them are designers (industrial designer, urban planner, architect, landscape architecture, graphics designer, interior architect), and 73.6% of them are from different professions.

Briefly, it is being understood that mainly a section living in Istanbul who are mostly women, young and with high educational level is interested in the subject, and participated in the questionnaire.

Values of Kadikoy

In the research, the question of "What are the particular characteristics of Kadıköy which should be preserved?" directed to the infographic designers has also been directed to the audience of infographics.

Table 1. What are the particular characteristics of Kadıköy which should be preserved?

Vitality of Art and Culture Field	76	87.4 %
Cultural Diversity	66	75.9 %
Historical Buildings	64	73.6 %
Geographical Location	32	36.8 %
Traditional Cultural Values	31	35.6 %

The participants are deeming the vitality of art and culture field in the first place by 87.4% among the values defining Kadikoy and required to be preserved. While 75.9% are determining cultural diversity and 73.6% are determining historical buildings as the characteristic features of the district, 36.8% of them are deeming its geographical

location and 35.6% are deeming its traditional cultural values as the characteristic features of the district.

Benefits of the Infographics for the Citizens
It has been asked to the participants whether they have found the infographics beneficial or not, and their opinions regarding the issues which are determined to be purpose of the designers have been asked. According to that, the statements of ones specifying that they have found the infographics generated regarding Kadikoy as beneficial are as follows:

Table 2. I obtained beneficial information regarding Kadıköy (its structure, history, spaces, life styles etc.)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	66	75,9	80,5	80,5
	No	1	1,1	1,2	81,7
	Partly	15	17,2	18,3	100,0
	Total	82	94,3	100,0	
Missing	System	5	5,7		
Total		87	100,0		
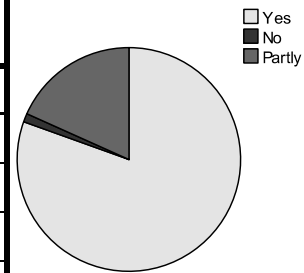
The rate of individuals saying that "I obtained beneficial information regarding Kadikoy (its structure, history, spaces, life styles etc.)" is in the form of 80.55% Yes, 18.3% Partly and 1.2% No.

Table 3. It enabled me to become conscious about the cultural identity of Kadıköy and the requirement for the preservation of that identity
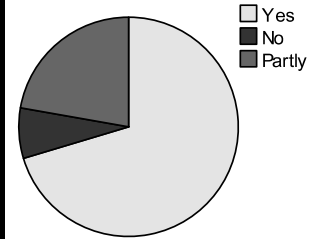
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	62	71,3	75,6	75,6
	No	6	6,9	7,3	82,9
	Partly	14	16,1	17,1	100,0
	Total	82	94,3	100,0	
Missing	System	5	5,7		
Total		87	100,0		
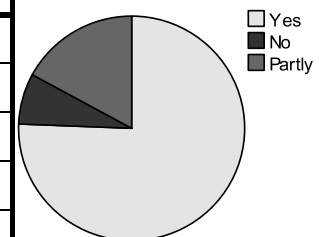
The rate of individuals saying that "It enabled me to become conscious about the cultural identity of Kadikoy and the requirement for the preservation of that identity." is in the form of 75.6% Yes, 17.1% Partly and 7.3% No.

**Table 4. I realized the local values of Kadıköy**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	57	65,5	70,4	70,4
	No	6	6,9	7,4	77,8
	Partly	18	20,7	22,2	100,0
	Total	81	93,1	100,0	
Missing	System	6	6,9		
Total		87	100,0		

The rate of individuals saying "I realized the local values of Kadikoy" is in the form of 70.4% Yes, 22.2% Partly and 7.4% No.

**Table 5. I am directed to think about the history and cultural values of Kadıköy**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	52	59,8	63,4	63,4
	No	8	9,2	9,8	73,2
	Partly	22	25,3	26,8	100,0
	Total	82	94,3	100,0	
Missing	System	5	5,7		
Total		87	100,0		
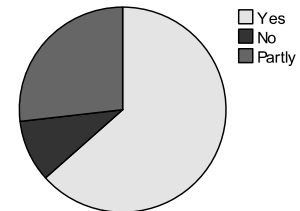
The rate of individuals saying "I'm directed to think about the history and cultural values of Kadikoy." is in the form of 63.4% Yes, 26.8% Partly and 9.8% No.

Table 6. I am directed to think about the green fields of Kadıköy

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	,00	4	4,6	5,1	5,1
	Yes	49	56,3	62,0	67,1
	No	6	6,9	7,6	74,7
	Partly	20	23,0	25,3	100,0
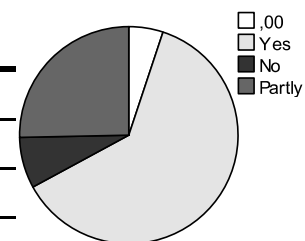
	Total	79	90,8	100,0	
Missing	System	8	9,2		
Total		87	100,0		

The rate of individuals saying "I'm directed to think about the green fields of Kadikoy." is in the form of 62% Yes, 25.3% Partly and 7.6% No.

The data have been analyzed by chi-square test, and by comparing the responses provided by the participants who are / are not from Istanbul, who are / are not from Kadikoy and who are / are not designer have been compared, and it has been questioned whether there existed any difference in their approaches, but as per these criteria, it has been understood that there was no significant difference among the responses of the participants and that they have provided responses having the same tendency.

Infographic Design

Table 7. How did you find the design of infographics ?

Interesting	**56**	64,4%
Clear Cut	**45**	51,7%
Creative	**40**	46%
Moderate	**8**	9,2%
Incomprehensible	**4**	4,6%

While majority of the participants have communicated that they have found the graphics as interesting (64.4%), clear cut (51.7%) and creative (46%), a small group has found them moderate (9.2%) and incomprehensible (4.6%). The participants have defined the aspects of graphics that they have found as interesting and beneficial as follows:

"Comprehensible, educatory, informative in quantitative respect, enabling discovery", "a language that everyone can understand had been formed by a flat design comprehension", "providing a dynamic impression", "interesting that it is used in map style", "successful by its color combinations, entertaining and comprehensible structure", "Communication of the message by infographics, by the new design comprehension that we call flat design and by visual communication, and harmony of the colors used had been very successful in making Kadikoy a figure, communicating the information directly, and being catchy is interesting".

Contribution of Infographics for Kadıköy

96.6% of the participants of the questionnaire (84 Yes, 3 No) specify that they think such design works are contributing to Kadikoy and that they find it beneficial. On this issue, the participants are stating the aspects of the graphic works that they find significant, beneficial or interesting as follows:

"Kadikoy is a district where many people pass their day lives rather than living. And many people are learning many things that they don't know or realize about this district through these infographics. It is providing information."

"I think it is beneficial in respect of informing the issues that we haven't realized and in respect of compiling and visualizing the information that we've already realized."

"Seeing such innovations –in a world where design had improved- in Kadikoy is very exciting, pleasuring and elating. I'm proud that Kadikoy is being the host and leader of all such innovations."

"Infographics that are formed by kneading information with visuals have importance in respect of enabling a news or data to be understood in a short while and in respect of increasing readability. In this context, the infographics designed for Kadikoy will change the perspective, comprehension and understanding of people regarding Kadikoy by providing a different perspective. The individuals will have the chance to simply see the realities that they consider to exist but that they couldn't express."

"The work done is revealing the existing one, and the information required to be known. I find the infographics works regarding Kadikoy very meaningful. New, difference, contemporary ideas are important."

"It is important for it to leave a mark for a longer period in the memory of society through visualization and to be striking."

"These works are required for the preservation of Kadikoy."

"It is showing the masses that rapidly become crowded that being human, individual, public, society, citizen, citizen, neighborhood resident, tourist and looking from that perspective, living, awareness, pleasure of learning may be formed not only from abstract concepts but from concrete concepts.   Thus, the importance of cherishing,

preserving, living, enjoying, and even recommending and communicating to others is rising to the surface."

"It is creating awareness, and its serving for attracting the people to the city and to places included in this work." "

"The works performed are emphasizing the importance of Kadikoy by creating awareness, and it is assisting in realizing and remembering its beauties."

"It enabled me to become conscious about the cultural identity of Kadikoy and the requirement for the preservation of that identity." "

"It is teaching both to ones who know and to ones who don't know. Without pinning down, not with a didactic concern/sanction, in the atmosphere of having a chat with an entertaining friend, as if like having a chat. The colors and background is dragging me to a follow-up game -which may stand as complexity but actually joyous-, even to a small adventure, a free tour with special guide."

"Haydarpasa Terminal: It is included in the Most Dangerous 100 Monuments of the World List of the World Monuments Processing Board. It meets the Universal Quality Criteria of UNESCO World Heritage List. Such information is very important. District Bazaars of Kadikoy: It has been beneficial for the bus services to bazaars and dates of bazaars to be informed."

 "I'm from Kadikoy, I like Kadikoy a lot, I continuously endeavor to communicate Kadikoy and its values. This work is of course beautiful, but it should be improved, now I'll present this work to my community."

RESULTS

Kadikoy is a district whose history is based on thousand of years ago, that had hosted different religions and cultures, and that becomes prominent today with its culture and art events. In addition, it is a region where rapid urban transformations arise as in the whole Istanbul, and that is under the threat of losing its history and current cultural values.

Through the graphic works of designers generated by their researches and observations in urban place, attention is being drawn to cultural assets, historical structures, identity of the city and memory of these buildings that had became the icons of the city as in the

"Last Station Haydarpasa"; numerousness and quality of culture and art activities of the district as in the "Culture and Art Production in Kadikoy"; multicultural structure of Kadikoy as in the past and togetherness of these different cultures and their cultural traces in Kadikoy as in the "Everyone's Kadikoy"; local values and traditions such as district bazaars as in the "District Bazaars"; green fields as in the "Gostepe Park", and communication is being established by the audience through provision of many sub information within the frame of the theme of each graph and through visualizing them.

Social Responsible Design: Design for Collective Consciousness
One of the questions of the research is the effect of project on public of the city, and whether the platform and designers have reached their goals (RQ1, RQ2). When the responses of the participants are assessed, it was observed that infographics have mainly provided positive benefit in the questioned fields. When the responses of "Yes" and "Partially" are assessed as positively and gathered together, it is being understood that 98.8% obtained beneficial information regarding Kadikoy (its structure, history, spaces, life styles etc.), 92.7% became aware of cultural identity of Kadikoy and the requirement for preservation of that identity, 92.6% realized the local values of Kadikoy, 90.2% directed to think on history and cultural values of Kadikoy and 88.3% directed to think on green fields of Kadikoy through infographics.

The positive responses provided by such high rates indicate that the project has reached its intended objectives with a very high rate. According to this, being informed about Kadikoy ranks the first among the benefits provided by the infographics, and then follows contribution to awareness and awareness regarding local values.

Besides the citizens of Kadikoy, who communicate that they feel exited and proud for having such a project in their district, there are also participants who deem as a duty to spread the graphs to their community, and an approach embracing the common areas and values of the district is being followed. Many participants are specifically specifying the importance of being informed, becoming aware and preserving the values. The audience who perceives collectively the information, stories and data on spaces –that they live in or frequently pass through- through graphics is being directed to think on these issues, question them, and embrace and preserve them.

It is possible to assess the attempt of the platform within the frame of social responsibility. As specified by Moggridge et al (2013), socially motivated design has enjoyed a renaissance in recent years, and the seeds of interest have sprouted in a variety of locations. As designers, who have always been professional problem solvers,

have moved more assuredly to authoring systems and strategies as well as objects, they have turned their sights to the needs of underserved communities. Occupying wide geographic and disciplinary territories, the field encompasses domestic and international projects in both rural and urban environments (Moggridge et all, 2013, 8).

Within the frame of the social responsible design comprehension, the platform have determined the problems and the issues that are deemed to be important to draw attention by making research at determined urban place, and resorted to create social consciousness and awareness regarding cultural identity and local values of Kadikoy by mobilizing design as a creative power.

The statements provided by the citizens also show that attention has been drawn to specific issues through infographics, and awareness and consciousness have been developed on cultural issues of Kadikoy. It can be said that the graphs are able to create a collective consciousness by making direction to common values at public areas, and by motivating towards thinking and acting.

The participants also determine the dynamism of art and culture in Kadikoy, its cultural diversity and historical structures as descriptive features of the district which are required to be preserved, and they deem their preservation as primarily required (Table 1). As communicated in the summery of literature, the preservation of the cultural features of a city causes increase of life quality as well as contributing to the image and branding of the cities. In this context, it is possible to say that the project indirectly contributes to all these values.

Urban Communication through Infographics
Another subject questioned in the research is how the selection of infographic design –as means of communication- affected the audience (RQ3).

Merve Akdağ Öner explained that: 'they had to choose an effective method to be able to reach people from different backgrounds. Infographics create an attractive and simple language to give messages. They aimed to use a language that was understandable for everyone'. By using infographics lots of data on Kadıköy could be visualized in an amusing and readable way, without vanishing within the texts, numbers, and reports. Designers have used pictograms, simple graphic images, timelines, flowcharts etc. to generate messages in an easily perceptible way.

And it is being observed that the purpose of the platform on this issue has also been met. Majority of the participants specify that they have found the graphs interesting, clear cut and creative, and communicate that the infographics create a dynamic and entertaining language that can be understood by everyone. The graphs are constituting an effective communication language with the citizens by either visualizing the physical properties of the district or by converting the statistical information and abstract values to a visual language.

They are also able to communicate numerous information by gathering them on a single graphic. In this respect, it is making visible the existing abstract values and problems of urban place, and opening them to perception and questioning. The message is being communicated by providing information on each infographics through story telling within the frame of determined subject, by reviving the memory, and by emphasizing the diversity and cultural heritage of Kadikoy.

The use of infographics have created an attraction for the audience by creating a difference in respect of content and expression, and it had allowed sharing of graphics under digital environment besides physical environment.

Consequently, the research is providing a remarkable idea along with communicating the opinions of limited number of individuals. As it is determined that the graphics are effective and informative means in informing, creating awareness, consciousness raising and directing, it will be beneficial to present the graphics to sharing of a wider population in order to increase "collective consciousness". As suggested by a participant, if the infographics may be shared in public transportation vehicles, they may reach to more people, may contribute more. If the positive effect created by the project is considered, the proliferation of such social responsible design works, making this effective alternative means of communication more functional through the cooperation of non-governmental initiatives and local administrations may be suggested.

REFERENCES

Akkar Ercan, Z.M. (2007). "Public Spaces of Post-Industrial Cities and Their Changing Roles", *METU Journal of the Faculty of Architecture*, 2007/1 (24:1), 115-137.

Ashworth, G.J. (2009). "The Instrument of Place Branding. How is done ?", *European Spatial Research and Policy*, Vol.16 N.1, 9-22.

Erkayhan, Ş. (2015). "Sustaining Cultural Identity Through Design. A Study on a Local Design Initiative", Designa 2015. International Conference on Design Research,

University of Beira Interior, Covilha, Portugal, Nov. 26-27, 2015 (to be published in the Proceeding Book).

Finke, T., Manger, S. (2012). *Informotion. Animated Infographics*, Die Gestalten Verlag, Berlin.

Harland, R.G. (2015)." Graphic Object and their Contribution to the Image of the City", *Journal of Urban Design*, 20:3, 367-392.

Hospers, G.J. (2009). "Lynch, Urry and city marketing: taking advantage of the city as a built and graphic image", *Place, Branding and Public Diplomacy*, Vol.5,3, 226-233, Palgrave Macmillan.

Kavaratzis, M. (2007), "City marketing: the past, the present and some unresolved issues", *Geography Compass*, Vol. 1 No. 3, pp. 695-712

Kendler, J., (2013). Effective Communication through Infographics, Retrieved from

http://www.wiklundrd.com/kendler_infographics.pdf

Klanten,R., Bourquin, N., Ehmann, S.(Eds.) (2008). *Data Flow: Visualising Information in Graphic Design*, Die Gestalten Verlag, Berlin.

Li, S. (Ed.). (2015). *Information Made Beautiful. Infographic Design*, SendPoints Publishing, Hong Kong.

Lynch, K. (1960). *The Image of the City*, Cambridge Massachusetts, MIT Press.

Lynch, K. (2011). "The City Image and its Elements", *The City Reader* (eds. LeGates, R.T. and Stout, F.), Routledge, NewYork, 499-509.

Moggridge, B, Baumann, C., Payson, C., Cynthia, E.S.,, Freeman, S., (2013). *Design and Social Impact. A Cross-Sectoral Agenda for Design Education, Research and Practice*, The Smithssonian's Cooper-Hewitt, National Design Museum, NewYork.

Rıza, M., Doratlı, N., and Faslı, M. (2012). " City Branding and Identity". *Procedia-Social and Behavioral Sciences*, 35 (2012), 293-300.

Rota, F.S., Salone, C. (2014). "Place-making processes in unconventional cultural practices. The case of Turin's contemporary art festival Paratissima", *Cities* 40 (2014), 90-98.

Siricharoen, M.V. (2013). "Infographics: The New Communication Tools in Digital Age", The International Conference on E-Technologies and Business on the Web (EBW2013) , 169-174.

Smiciklas, M. (2012). *The Power of Infographics. Using Pictures to Communicate and Connect with your Audiences*, Que, 2012.

Urry, J. (1990). *The Tourist Gaze: Leisure and Travel in Contemporary Societies*, London: Sage.

https://issuu.com/papress/docs/designingsocialchange_screen
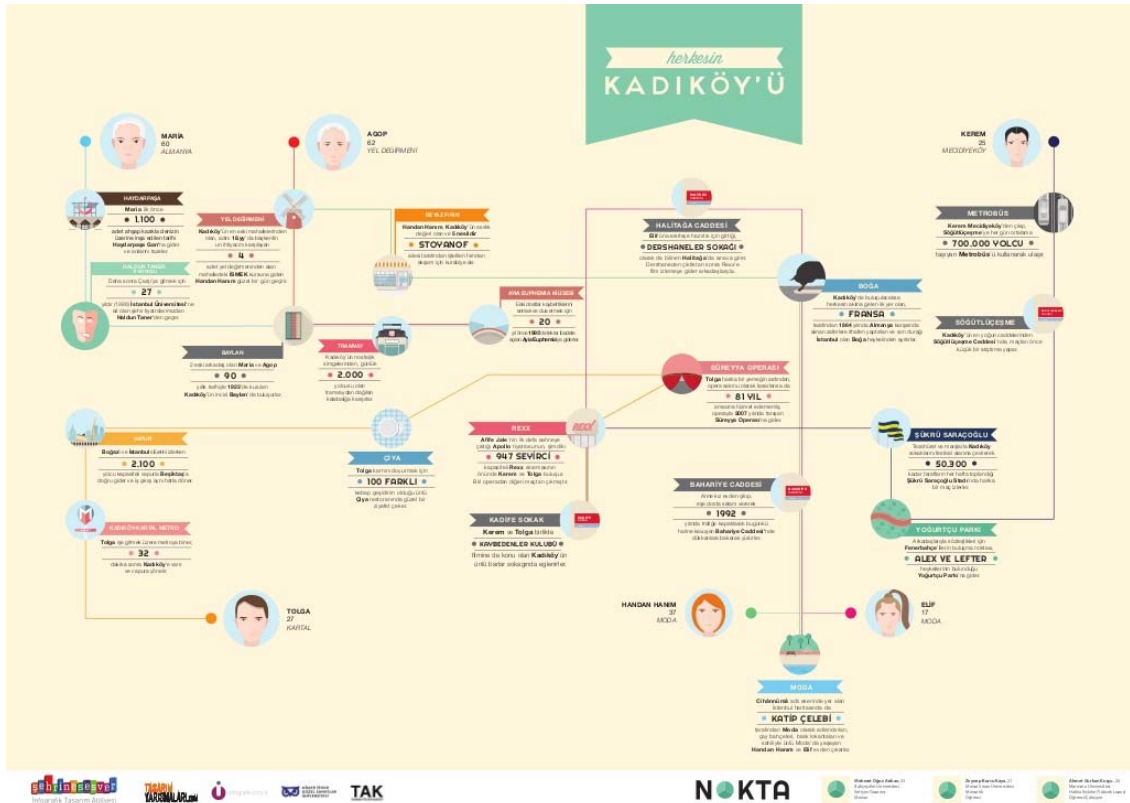
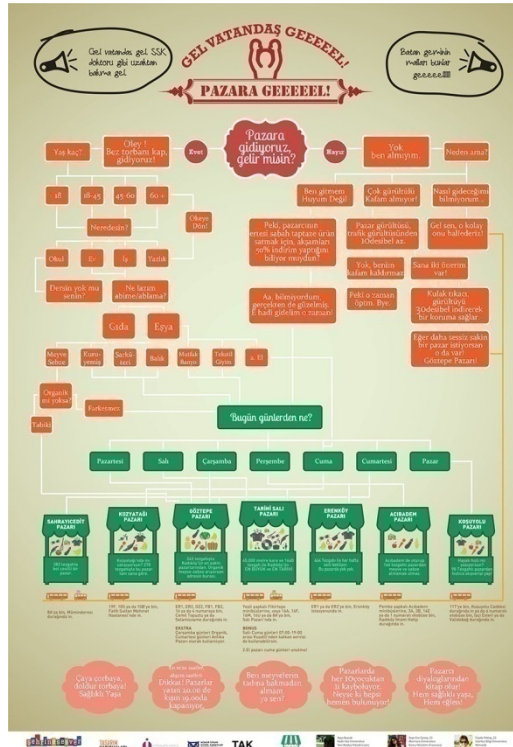http://www.sehrinesesver.com/

Figure 1. Last Station Haydarpaşa

Figure 2. Culture and Art Production in Kadıköy

Figure 3. Everyone's Kadıköy

Figure 4. District Bazaars

Figure 5. Göztepe Park