
**From “Advertising Architecture” to “Media Façade”:
Communication through Digital Display Skin**

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1 ABSTRACT

There is a growing trend to design buildings with colourful and dynamic outer skins through the integration of digital media tools, particularly LED systems. Discussing the intersection of media, technology, art, and architecture in recent conferences under the term “media façade”, this field introduces a new form of communication platform, urban space and public perception, which can be viewed through the perspective of Guy Debord’s “The Society of the Spectacle” and Jean Baudrillard’s “sign value” concept. Proceeding from the idea that a façade is a communication tool, the paper compares what Adolf Behne in the early 20th century termed as “advertising architecture” with the current “media façade”. Venturi’s comparison of Gothic cathedrals to billboards of the Las Vegas Strip in the 1970s applies today to the “Media Building” in Paul Virilio’s discussion of the digital age, where the information is active and interactive. This paper considers the façades with attached signs, signboards and billboards as a continuation of advertising architecture, in contrast to the media façade examples with integrated digital media tools that are inbuilt to the design. Three cases are selected for discussing the advantages and disadvantages of media façades, under the following titles: communication, ornamentation, flexibility, ephemerality, sustainability, and location. It is observed that the new relation between digital media and architecture not only initiates a new kind of communication platform, but also indicates the emergence and proliferation of a potential propaganda tool. To this end, the guidance of a social control mechanism for the applications of media façades is suggested.

Keywords: media façade, urban screen, interactive architecture, LED technology

2 INTRODUCTION

The mobilization of digital technology and a growing culture based on media tools have defined a new form of urban communication environment, where various digital display technologies have been introduced. Inspired from the discussions of the conferences and from the recent dynamic, colourful and bright applications of façades, this paper questions the transformative relation between media technology and façade practice as a growing trend. From this inspiration, it is observed that a “media façade” with its huge scale and dynamic media displays becomes an attractive information screen for mass communication in an urban space. Beginning with experimental art installations, a media façade is also a potential advertising tool for giant corporations and a new form of spectacle for spectators.

Questioning the change in the usage of media tools on buildings’ outer skins, the paper discusses the differences between dynamic digital appearances of contemporary media façades and permanent messages of traditional billboards in relation to their technical and content issues. Whereas buildings had stable façades with or without graphics in the past, the advent of “media façades” has expanded the possibilities through digital technology particularly LED systems. These systems can create very large display surfaces with small pixellation and high resolution. In the meantime, a façade can re-present itself to the outside environment with effective lighting and graphic displays. These dynamic displays have been integrated on façades through digital media technologies in different contents, including information, entertainment, art, and of course advertisement. In this paper, both traditional billboards and recent digital screens which are acting as architectural elements are defined as “advertising architecture”, so long as a commercial component is present. Discussing the differences between “advertising architecture” and “media façade”, the main concern of this study is the similarity between these two applications in terms of being an inevitable advertising screen.

The paper focuses on three distinctive new forms of what media façades create: communication platform, public perception and urban space. As commodity expressionism became pervasive in industrial capitalism, the significance of branding increased to represent companies and their products. In the past, media tools (huge billboards, neon lights, colourful images) were hung on a building to convey information and advertising messages. They became more visible than the building itself, giving way to a new form of language based on signs and symbols. These elements have extended into the culture of consumer society who was defined as “the Society of the Spectacle” by Guy Debord in the 1960s. From now on with the help of digital technologies, computer-aided designs gained immense role in the creation of an information society. As a result, the applications of such technologies into façades create “media façades” as “urban screens” which carry spectators to the new form of spectacle. Unlike Adolf Behne’s “advertising architecture” concept for Eric Mendelsohn’s department stores in 1920s or Robert Venturi’s Las Vegas study on traditional paint billboards, signs and symbols in 1970s, façade as the building’s face to the street has become a huge screen which is discussed by Paul Virilio under the term “media building” towards the end of the 1990s (Virilio, 1994). In the beginning of the 1980s, this sign dominated communication system was emphasized by Jean Baudrillard (1988) as the emergence of “sign value” in the capitalist world. In the beginning of 2000s, Gianni Ranaulo (2001) investigated the sign value of media façades as the “light architecture”.¹ In recent conferences, the new media and architecture relationship has been discussed under the terms “media architecture” as in *Media Architecture London 2007* or “media façade” as in *Media Façades Festival Berlin 2008*.²

By examining the applications of this new trend, this paper aims to understand the uses (information, art, entertainment and social platform) and abuses (landmark pollution, branding, advertising and propaganda) of media façade applications with respect to different intentions. To this end, social, cultural, and economic effects of digital media façades on society have not been discussed much. But, their advantages and disadvantages on architecture and urban space are investigated.

3 FROM “ADVERTISING ARCHITECTURE” TO “MEDIA FAÇADE”

The main subject of this study is the comparison between advertising architecture and media façade applications. Such a comparative survey of the media installation in two terms follows the presentation of David Cunningham (2007) in *Media Architecture Conference*. Firstly, the term “advertising architecture” was first used by Adolf Behne for Eric Mendelsohn’s department store buildings. It is mentioned in the *The Modern Functional Building* (1996: 5): “Behne was also interested in advertising and its wide-ranging effects on culture: he once referred to Mendelsohn’s urban buildings as *Reklamearchitektur* (advertising architecture).” Eric Mendelsohn’s modernist expressionism, occupying a special position in Germany, reached a great commercial success (Larson, 1993: 36). Cultural, social and economic forms of advertising express themselves within architecture as “advertising architecture” (Cunningham: 2007). For him, in Schocken Department Store using light expression through contrast to show shopping stores at night is a kind of advertising architecture (Figure 1). Inspired from the postmodern discussions, media tools are getting bigger and more visible than the building. Displaying products for consumption to address consumer audiences can be described as a utility partnership between media and architecture. To open this statement; on the one hand, media use architecture’s physical potentiality to inform people at different scales: eye-level, car-level and to be seen from the highway. On the other hand, architecture uses media as a sign of its exterior surface to acquire a different character in the urban space. By the domination of media signs in social life, urban environment is returned into a competition area for corporations and media developers.

Secondly, the term “media architecture” was first used for Oscar Nitzchke’s *Maison de la Publicité* design (1934-36) in Paris (Figure 2). Ilka & Andreas Ruby (2007: 4-5)³ mentions that this unrealized project was one of the first architectural expressions of new forces in 20th century culture: advertising and the media. A steel lattice was attached to the façade which could carry images, icons and neon writing would be rented out by advertising agencies (Ruby, 2007: 4-5). Nitzchke’s project was designed in such a period when the application of images on buildings was banned in Modernism and his manifesto appears again in Jean Nouvel’s *Mediapark* proposal (1995) in Cologne (Figure 2). In Ruby’s article (2007: 5), Nouvel creates a transparent “architectural screen” which includes the brand names and logos of the media companies

¹ The term “light architecture” was used by Gianni Ranaulo’s (2001).

² For further explanations see www.mediaarchitecture.com and www.mediafacades.eu.

³ The article was sent by Jan Edler to Esra Aydoğan, (17 June 2008).

represented in large neon signs. In addition people's movements are visible from the outside, which creates a silhouette display. Hence, the façade of the project is not only designed from the interpretation of hanged billboards and neon lights of advertising architecture, but also from the modernist's dogma that "function must breed the form" (Ruby, 2007: 5). In connection with display technologies, especially façade due to its fundamental communication character becomes an important device of digital information network. Joachim Sauter (2004) describes the façade as the "fourth format", as an interactive membrane between architecture and public space. While making its own materiality more visible, a media façade conveys the building's programmatic content to the surrounding environment.

The main difference between "advertising architecture" and "media façade" is that the latter is taking media and architecture relation into consideration from the conceptual stage of the building planning. Unlike the "attachment" of a screen onto a façade, this is about the "integration" of digital tools into the buildings concept "spatially, structurally, and environmentally" (Edler, 2007).⁴ While attaching on a building, screens are acting as individual elements and taking all attention. Jan Edler (2007) mentions that billboards and screens which are transformations of the idea of TV mapped onto architecture are totally or partially covering the façades. However, integrated media is becoming a part of façade, which has a spatial effect on architecture and urban space (describing a new kind of communication, ornamentation, local culture, and environmental concern). "The building can communicate or become a medium of communication itself" (Schieck, 2006). An individual who experiences media façade application perceives the building as a whole with its integrated media display into building's content, function and form. Integration is a technical development from opaque, constant, and huge display screens to small, individually controlled tools which can provide flexible solutions for façade designs including transparency, resolution, colour and light density including various messages such as art, entertainment, technology and advertising.



Fig. 1: Schocken Department Store by Eric Mendelsohn, Stuttgart, 1928.
 (http://greaterbuffalo.blogs.com/photos/jn_adamamas/schocken_stuttgart.html
 [accessed March 5, 2012.]

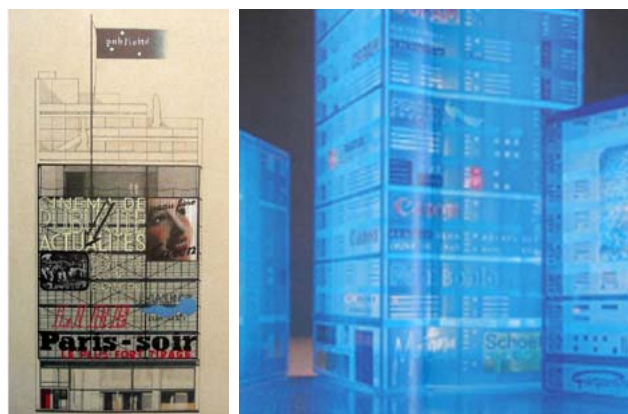


Fig. 2: First, Maison de la Publicité (unbuilt) by Oscar Nitzchke, 1934-36. Second, Competition Design Proposal for Block 1 in Mediapark by Jean Nouvel, 1995 (Ruby, 2007: 5)

3.1 A New Form of Communication Platform

A façade, besides providing a skin for the inhabitant, becomes a face of the urban fabric structurally and spatially and acts as a message-delivering vehicle between the inside and the outside, between the building

⁴ Cited in the video documentation of the presentation. <http://www.mediaarchitecture.org/conf/about/media-architecture-conference-2007-video-documentation/> (accessed September 30, 2007).

and the public space. The changes from the industrial age to the information age, from the society of the spectacle to the information society and from advertising architecture to media façade have been effective on architectural communication. According to Lev Manovich (2002) since the 1960s, contrary to modernism's simple geometric forms, bare and industrial-looking surfaces, architecture is expected to learn from vernacular and commercial culture as in the case of billboards, Las Vegas Strip malls and architecture of the past. Jean Baudrillard understood that the postmodern society was in an era of simulation dominated by images and signs and the development of commodity in the structural logic of the sign in terms of "sign value". Unlike Modernity's productional and mechanical manner in the industrial society, Baudrillard developed a social theory in which media had a critical role in organizing a new postmodernity (Baudrillard: 1996). Because billboards conveyed changing temporary messages, the information became more ephemeral and visual with playfulness and freedom, compared to the previous times. "Modern architects abandoned a tradition of iconology in which painting, sculpture, and graphics were combined with architecture. [...] The message was mainly architectural" (Venturi et al., 1977: 7). The modernist ban on graphics in the pure architecture was changed to a sign dominated position where images, billboards and lights of postmodern culture covered the entire building to give their own messages. As Larson (1993: 52) put it: "In postmodernism, as in all architectural movements, words and drawings came before buildings."

In the 1990s, Venturi expressed the new approach as "architecture as communication for the Information Age rather than as space for the Industrial Age". Paul Virilio (1994) sees the newly developing architectural style of screens covering high-rise-façades and illuminating macro-objects as "Electronic Gothic". Virilio put forth the comparison that while Gothic cathedrals conveyed static, constant messages through windows, sculptures, tapestries, mosaics; today, both the information and spaces are active and interactive. He sets the "media building" as "a building that preferably houses information rather than habitation, no matter what the type" (Ranaulo, 2001: 23) (Figure 3).



Fig. 3: Modernist building c.1932, Las Vegas in 1980s, SPOTS Media Façade Berlin, 2005. (First: <http://www.greenpix.org/> [accessed December 5, 2008.]. Second: <http://www.photoslasvegas.com/> [accessed February 8, 2012] Third: <http://www.baunetz.de/talk/crystal/index.php?lang=en&cat=Arbeiten&nr=14> [accessed February 8, 2012.]

3.2 Public Perception

Media infiltrates in architectural practice to build up new mediums for spectacles. The domination of media signs in an urban space describes a media and consumer society, organized around the production and consumption of images, commodities and stage events. Acting as a spectator and consumer, the individual adopts existing commodities without thinking and criticizing. The public culture reduces to spectacle that is consumed and entertained rather than contributed by individual. People who are more receptive to public electronic displays, can adapt themselves easily to these technological developments by those computing devices. William Mitchell (1999) defines this new kind of society as "being digital" which primarily includes all aspects of everyday life more than simply using computer design. Recent digital billboards are added onto façades and become information tools in front of buildings by creating hidden facades. The signs, which are generally designed by brand developers rather than architects, can be visible both in day and at night, at pedestrian and car perception. The development in communication technology and personal sensory gadgets create a social change from the old Industrial Age to the new Information Age where Debord's *the society of the spectacle* becomes *the information society*. According to recent examples, architectural design with

media technology is a new form of public spectating where society has both passive and active relationship with the spectacle. The passive and one-way relationship depends on media displays and commodity status of “media façade”. According to Debord (1967), the intention of consumption generates spectators who are under control of capitalist developers. In this context, the spectating object is the façade or the building as a whole which becomes company’s new brand image itself, unlike attached advertising billboards. While providing a communication platform through public participation with electronic displays, interactive form of media façades also creates a platform for entertainment as a new form of spectacle in urban space. Best and Kellner point out: “Entertainment is a dominant mode of the society of the spectacle with its codes permeating news and information, politics, education, and everyday life.” The authors define this new form of spectacle as “the interactive spectacle” that involves an implosion of subject and object, and the creation of new cultural spaces and forms and new subjects.

3.3 Urban Space

According to Venturi’s study on the Las Vegas Strip, all cities communicate messages, be it functional or symbolic, to people: “Signs inflect toward the highway even more than the buildings” (Venturi et al., 1977: 117). In Las Vegas, the static, the bigger and more visible media signs are perceptible on all three message systems which are closely interrelated on the strip: pedestrian, car and highway. Today new urban architecture with media displays, computing and network systems, is transparent, translucent, and colourful. New buildings with electronic screens change themselves and their characters by carrying moving pictures. Building, as a whole, becomes a sign image in the urban space when media technology is used as an architectural element. In the early stages of the experience with LED lighting and moving imagery billboards, firstly television-style advertising has expanded into urban space. Secondly, city marketing and urban management strategies are applied to create “designer cities” through what is termed “architectural tourism” as a response to the growing international competition among cities (VQ, 2006). As media and digital technology has defined a new form of social communication, traditional public spaces such as city squares, plazas, streets, and boulevards were displaced by new public image (Virilio, 1994). Urban space is transformed into an art, entertainment, and advertisement stage. The domination of media signs in the built environment not only creates different forms of spectacles for audiences, but also transforms cities into visually dense environments, to the extent of visual pollution. Although the symbolic importance of buildings is used as a part of visual communication system, most screens become more dominant in the public space, bombarding the inhabitants with luminous advertising. Besides commercial purposes, some screens serve as attachments for various events such as concerts, shows and exhibitions in the surrounding environment.

4 SELECTED PROJECTS

The study focuses on three selected applications of media façade and gives short briefs: *BIX Installation*, *GreenPix Zero Energy Wall* or *Digital Water Pavilion*. These public projects are selected due to their innovative technologies, conveying different messages, and being designed for important events worldwide in different cities.

4.1 BIX Installation, Austria, 2003

BIX Installation is a communicative display skin, a very large low resolution light & media façade for the Kunsthau Art Gallery. The conceptual displays of the BIX are driven within the same context of the Kunsthau: images and graphics of the installation reflect the current exhibition of the museum. “The sleek blue shimmering façade” made of opaque plastic tiles is the outstanding characteristic of the building. Behind this skin 930 computer-controlled ring-shaped fluorescent lamps were installed. The light rings are not new but the idea to create a digital display with conventional fluorescent lamps is the innovative approach. Each lamp acts individually as an independent pixel. Because of this big pixellation, the façade displays very low resolution graphics. While creating low resolution graphics, the large pixels are providing to read and register the images from long distances (Figure 4).



Fig. 4. BIX: Before and After the Installation (<http://realities-united.de/#PROJECT.69.1> [accessed June 10, 2008.])

4.2 GreenPIX – Zero Energy Media Wall, China, 2008

GreenPix is the first implementation of sustainable and digital media technology to the glass curtain wall of Xicui entertainment complex. The building, featuring with the world’s largest colour LED display and first photovoltaic system, performs as a self-sufficient organic system that produces its own energy for light display. PV cells are absorbing solar energy by day and using it to illuminate the screen and to create the light display at night. the façade has the ability to show playback videos, live content, including live performances, and user-generated content that are designed by artists. The opaque box-like commercial building gains a communicative aspect with its technological “intelligent second skin”. GreenPix is the “information face” of the building which is conveying the message of the City’s concern on sustainable technology (Figure 5).



Fig. 5. GREENPIX: Day and Night (<http://www.greenpix.org/> [accessed December 5, 2008.])

4.3 Digital Water Pavilion (DWP), Spain, 2008

The Pavilion was designed according to the Expo’s main theme: “Water and Sustainability”. So the content of displays is driven within the same context of the building: texts and patterns appear on water curtain represent the function of the building as an information centre of the Expo. Besides, the water curtain has ability for light displays with LED lighting source. Additionally, there is a dynamic roof which is driven by the hydraulic pistons with activation system. The pavilion has reconfigurability with its moveable roof and digital water walls. The other important character of the pavilion is “fluidity” where the dynamism of water is used by the help of digital technology. Water walls generate visible and invisible façade components such as doors and windows that create a “dematerialization of architecture”. There is an integrated sensor technology onto the pipes that makes dynamic patterns on the water surface by touching at its any point that creates an interactive relationship between the building and visitors (Figure 6).



Fig. 6. Water Imaging System, Graphic and Text Displays on the Water Wall
(Pictures were taken from carlorattassociati, May - July 2008.)

5 SELECTED ATTRIBUTES

Media façade itself becomes a main spectating object instead of being a background for digital billboards which has both advantages and disadvantages. These issues are discussing under the following titles: communication, ornamentation, flexibility, ephemerality, sustainability, and location.

5.1 Communication

There are two communication formats: spectator and interactor. Firstly, in previous examples architecture's role is broadcasting, based on "one-way" communication from building to society. In the discussion of "advertising architecture", buildings are hidden behind images and signs, which provide backgrounds for the commercial media. Architecture of signs creates a theatrical stage in the urban space where society acts as spectators, already foreseen by Guy Debord. Today, media façades are becoming recent trends of spectacle objects with their TV-style dynamic screens. In the case of BIX, although displays are designed for the integration of the building's form and current exhibition's content, media installation is coming to overshadow the art collection inside the museum by making the façade more spectacular than the exhibition. Secondly, through the relation of advanced media tools and architecture, "two-way" communication occurs with the interactivity of public participation. In some examples interactivity is used as an undeveloped experimental part of media façade such as in *GreenPix*, but in some, it is the main source of the building as in *DWP*'s human operated water walls. This new format of communication creates a new experimental stage for media, architecture, and society.

5.2 Ornamentation

Screens of postmodern culture including both conventional paint billboards and today's electronic forms in Times Square are not part of building's memory in the way of frescoes or stained glass windows of cathedrals. In media façade projects, digital media tools which are considered as architectural elements are becoming an integral part of the façade instead of a huge sign in Las Vegas Strip or an electronic screen at Times Square. Digital media is integrated particularly to create a "dynamic digital ornament" through image, video, and graphic displays, which are composed of direct (halogen, fluorescent lamps, projectors and LEDs) and indirect (sun light reflection and kinetic energy) light sources. For example, in the case of *GreenPix*, media façade becomes the building's, the City's and also the architect's symbol as the world's first media integration with PV cells and world's largest colour LED display.

5.3 Flexibility

It is more expensive and difficult to change graphics on façades with bricks and mortar. However the most important aspect of media façade experiments is reaching a "dynamic" appearance different from the stone stability of cathedrals. All media façades except *DWP*, discussed in the previous chapter have dynamic outer skins in constant forms. For example *BIX 2.5D* installation on irregular shaped façade represents moving imagery based on different contents and lighting effects. However in *DWP*, advanced digital technology reached a 3D "flexibility" in architecture where the building itself becomes a flexible object in addition to media displays. In this case, the responsive technology gives flexibility to building: appearing and disappearing through movable roof and gaining reconfigurability with water walls which makes architecture disappear. These dynamic walls can be changed frequently to create an ephemeral exterior surface for the

pavilion. While it is difficult with “stone” to reach this kind of flexibility and fluidity in architecture, digital technology facilitates this way and opens innovative approaches to architectural design.

5.4 Ephemerality

Unlike periodical advertising contents and permanent messages, media façades have changeable contents and displays through time. On the one hand, according to Mirjam Struppek, their changing imagery from one second to the next contributes to “dematerialization of architecture” and “sense of ephemerality” in the 21st century urban space. On the other hand, using lighting technologies, the building can represent itself in different aspects every time during the day, which creates a change in the perception of time and space.

5.5 Sustainability

At a time of increasing energy consumption and alarming importance of sustainable design, it is inevitable to see that media façade consumes quite much energy in some cases. Although LEDs are less energy consumers, they consume more, depending on the effectiveness and brightness of illuminations, as well as their numbers. Especially LEDs are brighter like sunlight and can generate effective light displays; however, they are too small to create a comprehensible image, so they are preferred to be used in high numbers to compose a high-resolution quality. In *GreenPix*, energy concern is the driving force of the display despite produced in high costs. The media façade works as a self-sufficient element where PV cells absorb energy from sunlight during day and use for display activation at night. Additionally, to decrease the energy consumption during day, some natural sources can be used to create different kind of displays such as sun light reflection and wind energy or “rain water” or “plants” can be used as other forces for the future projects.

5.6 Location

The development of information technology and the proliferation of media façades allow rapid connection and relay of information with other people almost everywhere in the world. On the one hand, the world becomes more connected with those intelligent devices; on the other the competition between cities or companies is encouraged by symbolic and international architecture, where a question about sense of place arises. In fact, screens with their similar faces in different environments give way to a “feeling of placelessness”. Some projects support the continuation of local culture and give the content of site-specificity. For example, *GreenPix* media installation which behaves like a huge screen in the Olympic Games site, includes an important message for the city’s future about the intentions of merging sustainable technology with digital media. Besides design intentions, media façades which are located in key points transform those specific places into a local public area. The media façade creates different atmospheres by day and by night, becoming a landmark to be perceived from long distances as in the case of *BIX*. Another important aspect of media façade to support identification of “local culture” is its being interactive as in *DWP*. Intelligent tools create a different relation between media façade and public, where strangers come together and get engaged with the building at a different level of communication: one who acts as an active citizen instead of behaving merely as a consumer can change the environment’s atmosphere by the media display.

6 CONCLUSION

While focusing on the usage of media tools in façade practice, the study investigated the shifts from the industrial age to the information age, from the society of the spectacle to the information society and from advertising architecture to media façade. While the study investigated the differences between the last two, the main concern was the similarity of them in terms of including an advertising content (Table 1).

In relation to this content, some future aspects of media façades are found out. *Firstly*, the media façade as “propaganda tool” of a building causes visual and noise pollutions. On the one hand, the proliferation of television-style advertisings increasingly fills the blanks in cities: parks, junctions, blind walls and so on. Everywhere full of simulative messages of images, letters, and videos, make an impression of information on individuals, which turns into a visual pollution through bright illuminations at night. Similar to the billboards, façades without “well-balanced” media and light planning can cause huge visual pollution to the surrounding residential areas and drivers on the traffic. On the other hand, installation of new sound systems in electronic plazas can open new alternatives such as live concert broadcasts, commercial purposes or administration propaganda. This kind of installation can carry a potential noise pollution and the increasing projects of media façades can cause landmark pollution in the urban space. *Secondly*, Dynamic appearances of media façades introduce a change in the perception of time and space, and in the local design issue of

building with its environment. These intentions produce an architectural area with global issues and a fashion of media façades as the new commodities of consumer culture. Thirdly, when this trend becomes pervasive in the worldwide, the undesired proliferation of media façades has potential to create undefined urban spaces. In other words, although a media façade signifies its location as a landmark, urban spaces where these projects take place together become similar to each other and cause a feeling of placelessness. For example, currently, most cities' centres like Times Square or Piccadilly Circus have similar aspects because of proliferation of billboards and lack of local intentions. In terms of media technologies, façade designs without consideration of building's content and surrounding environment tend to look the same everywhere. However, media façade, which is designed with local motifs can merge with its environment, support relationship with "local culture" and reach to a wider audience.

Consequently, a media façade becomes a new commodity image of consumption, which sets the building different from the others. The issues "respectability, quality, prestige, reliability, and innovation" are the main indicators of cities or corporate to present themselves more exclusive than the others in the competition platform. To this end, media façades with their ephemeral surfaces and intentions on being fashionable represent these various associations and become exclusive projects, which increase their proliferation. This undesired proliferation of media façades has potential to create undefined urban spaces. In the light of above discussions, a guidance of an expert mechanism to control media façade projects with respect to architectural identity (losing meaning and appearance, relation between inside and outside), urban issues (time, space, location), environmental concern (sustainability, energy consuming, visual, light and noise pollution), and social context (public perception, bombarding with light and graphics) is suggested.

ADVERTISING ARCHITECTURE	MEDIA FAÇADE
1. Attachment: digital media screens are attached onto the built form afterwards	1. Integration: digital media tools are integrated into the built form both at the same time and afterwards design process
2. Façade: as a background for media content	2. Façade: as a means of media content
3. Display: Image, graphic, and letter installations are defined by brand developers or specialist designers	3. Display: Image, graphic, video, and light installations are designed by architects or graphic artists
4. Communication: One-way (spectator)	4. Communication: One-way (spectator) and two-way (interactor)
5. Decoration: Independent element	5. Ornamentation: Integral element
6. Stability: Façade has a stone stability	6. Flexibility: Façade has a digital flexibility
7. Durability: Periodical advertising content and stable billboards	7. Ephemerality: Changeable content and display through time
8. Unsustainable	8. Sustainability: by using PV cells or natural sources

Table 1: The Comparison of Using Media Tools on Façades in terms of "Advertising Architecture" and "Media Architecture"

This paper reveals some of the findings of the author's unpublished Master Thesis titled *From "Advertising Architecture" to "Media Façade": Communication through Digital Display Skin* (supervisor Assoc. Prof. Dr. Aydan Balamir, METU, Ankara, 2009).

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