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That of a Virtual Museum or an Institutional Museum? Indeed an art gallery is one of the places which show man at his noblest. Moreover, Bolter and Grusin regard non-places physical and cybernetic as hypermediated spaces. Converging these concepts, I propose that virtual users and active participants of the Google Art Project and the Guggenheim Bilbao are who, in their personal engagement with the piece of art in these highly remediated spaces, are responsible for creating the real. In the era of the hyperreal as defended by Baudrillard, by evoking an immediate and authentic emotional response as proposed by Bolter and Grusin, the visitor achieves a sense of reality. This is a gateway to establish an open dialogue with the work of art, participating in a distributed global agency and art network system. For Benjamin, the uniqueness of the work of art is bounded to the fabric of tradition 4. However, as he states, there are two fundamental reasons that explain the decay of the aura. On the one hand, for the contemporary masses it is important to bring things closer spatially and humanly as provided by reproducibility, accepting the loss of its original aura. In consequence, the adjustment of reality to the masses and the masses to reality is a process of constant readjustment and with unlimited scope as Benjamin foresaw 4. Malraux also postulated the role of the postmodern museum as a collector of diverse cultures and histories presenting them in unity and establishing an open dialogue with a specific collection or exhibition from its predecessors and its contemporaries. So it has been clearly established that a work of art is in a constant negotiation with the world of art, the history of art, and its materiality as well as being a good that carries cultural, social, and symbolic value. For Malraux the museum was a medium to promote democratic and nationalist cultural identity, and it was instantiating the idea of an imaginary museum where the museum functions as the interface of the cultural encyclopedia 3. As Martin Irvine asserts, the museum function does not work as a neutral or pre- or non-technological state, but as a network of functions and mediations implemented in a historical continuum of technical systems that also include the architectural design of the museum Irvine The Work of Art 2. Introduction The Google Art project brings in the democratizing idea of opening a virtual museum that would allow the global audience to visit some of the most prestigious museums in the world while eradicating the elitism and nationalism that normally accompanies the institutional museum. Therefore, is the experience of visiting an institutional museum more real than seeing it in Google Art Project? Does the advent, and now exploitation, of the reproducible image make our ability to apprehend art any more, or less, real? What do we really gain or lose in this virtual reality? According to Jean Baudrillard in his book *Simulacra and Simulation*, the real is no longer referential and empirical but the result of miniaturized cells, matrices, and memory banks that can replicate it an unlimited amount of times: It no longer needs to be rational because it no longer measures itself against either an ideal or negative instance. It is no longer anything but operational. In fact, it is no longer really the real, because no imaginary envelops it anymore. Therefore, for Baudrillard there is not one code of the real but a multiple production of the real. Reality is not based on a previous referential model to simulate. In opposition to Baudrillard, Bolter and Grusin in their book *Remediation* argue in relationship to hypermedia and transparent media that these two are opposite manifestations of the same desire: The Guggenheim as a Cultural and Social Hypermediated Non-Place As Martin Irvine defends, the museum is an institution that is a social construction an abstract implementable function in a physical space that serves as a medium for cultural transmission. Therefore, cultural institutions are always nodes in systems of mediations, validating and validated by media technologies and other institutions, social classes, and the political economy of culture Irvine 2. As representative of a cultural institution with a wide global network and distributed agency, the Guggenheim Museum in Bilbao opened its doors in , rapidly becoming an architectural symbol of a worldwide globalized design due to its innovative use of curves that captured the light of the Nervion River. An Introduction to Supermodernity, there is an intrinsic relationship between globalization and its

architectural manifestation: The arrival of the museum revitalized this northern city in the Basque Country which had a long tradition in steel manufacturing and shipbuilding and had suffered from decay in its local economy. The Guggenheim provided the city of Bilbao with symbolic capital expanding its museum function as a cultural interface and its culturally remediated space [ii] function throughout the city. It also promoted an Urban Renaissance with the restoration of several renowned buildings in Bilbao. The construction of a new walking boulevard next to the river opened the city to the Guggenheim and the museum to the urban space where people can gaze at the river, the city, and the Basque mountains. Basque culture, gastronomy, and identity were internationally represented through the reflection of the Guggenheim. Bordieu Forms of Capital Integrating Bilbao in a global network of museums and promoting Basque and Spanish artists in the museum also encouraged that the international artwork exhibited in the museum mediated the global into the local and vice versa. However, they are quickly captured by worldwide consumption: The museum has 11, m2 of exhibition space distributed in nineteen galleries. The most well known is the Fish Gallery, meters long and 30 meters wide, which is right underneath the tower thus simulating that the Gallery is embracing the tower and incorporating it into the building. The grand entrance of the atrium provides the visitor with a monumental feeling that is emphasized by the different volumes of the stone, the curves, the titanium, and the tall crystal walls. The area is articulated around m2 of space and 50 meters of height. The outside terrace is accessible from the atrium and has a view of the river and the garden, and it is linked to the monumental tower that integrates the De la Salve Bridge as part of the overall building Wikiarquitectura. This architecture alludes to a planetary society that â€œclaims to be a society of transparency Non-places are normally hypermediated spaces where individuals tend to have little interaction with other individuals [v] and therefore interact with the space using written text and narratives McKay Despite hosting large numbers of visitors and employees, a museum of large dimensions such as the Guggenheim does not promote social and human interaction and is therefore considered a non-anthropological space. Galloway affirms, an interface is not something that appears before you but rather a gateway that opens up and allows passage to some place beyond Consequently, as Galloway states, the Zero Space opens the door to guests to interact with laptops and plasma screens that guide them to the virtual visit of the Guggenheim. After being informed what are the best ways to explore the space in the digital world, guests are ready to start their journey. Throughout the museum other forms of media are offered to the visitor: The focus of each educational space varies from the social to the political, economic, artistic, or architectural perspective with interactive materials available for the users making of this museum a highly hypermediated space Guggenheim. As Bolter and Grusin affirm, non-places are sites for experiencing the reality of mediation: Like the Guggenheim, non-places are hypermediated spaces where the strategies of remediation are put into practice. Either by using a transparent digital application to get to the real thus denying the fact of mediation or by generating the real by multiplying mediation to create a feeling of fullness and satiety of experience in people, both strategies desire to make individuals evoke it as reality This evocation to reality is also indebted to the excellent execution of a detailed, remediated, and curated work. All artwork that integrates the permanent and the temporary collection is displayed in an open negotiation with all other works of art, overcoming the physical boundaries of the Guggenheim and integrating the urban city into the museum space. This stimulates a synergetic relationship between the architectural limitations and the physical space provided to the visitor. The museum is a space hypermedia and transparent media and both aim to get past the limits of representation and to achieve the real so the active involvement of the sightseers is necessary. The famous Puppy that welcomes visitors at the entrance of the museum as well as the Tulips is by Jeff Koons. The temporary exhibition presently on display includes artwork produced by Yoko Ono and Ernesto Neto. All artwork exhibited either in the outside area or the inside space becomes part of a larger narrative that incorporates the city and the visitor should incorporate and personalize it. As Tim Boon asserts, the visitor must construct their own narrative when experiencing the museum: These are often related to stories and narratives that are already familiar to them. In consequence, the idea of spatial storytelling defended by Michel de Certeau [vii] is applicable to the act of creating a new narrative when walking in a

museum such as the Guggenheim which requires an active visitor to interact and create meaning to the art pieces exposed. So active visitors of the Guggenheim are demanded to create their own meaning of the artwork as well as a narrative with the collections and the inner and outer space. In this aim, the city of Bilbao conforms an additional factor which emerges as a symbol of a globalized network. According to Baudrillard, we live in the era of the hyperreal so no referential reality exists. Therefore I believe that the audiences of the Guggenheim would take as real the experience that makes them feel an immediate, authentic, and emotional response with the artwork. He claimed that he wanted to offer the opportunity to millions of people who do not have direct access to art galleries to experience it on the web. While growing up in India, he did not have the chance to live near a main urban and cultural center so he wanted to make it possible to upcoming generations. Since its beginnings, the Google Art Project was a media hybrid [ix] that implemented existing software such as Google Street View, Picassa, and Giga-Pixel high-resolution photographs to create its technical architecture Wikipedia. The digitized and high-resolution photographs allow the virtual visitor to zoom in and explore the work of art in great detail. The format of the website, as Irvine affirms, removes all sense of scale and historical context since all images are of the same size and presented in a horizontal plane giving the illusion of equality Irvine As a result of this lingering, the object is perceived not in its extension in space, but, so to speak, in its continuity 5. Effacing the piece of art as continuity and attaching it some emotional and personal value makes of the virtual perception a path to equate the physical-mental journey undertaken in an institutional museum. In the spectrum of its meta-museum function, the Google Art Project has recently provided their users with all of the necessary tools to be involved in the piece of art as continuity far beyond the Google Art Project interface. The portal has made significant changes to improve their main table of contents, allowing the user to tweet, post on Facebook, email, or share in other social interfaces their favorite piece of art as well as their customized art gallery. Also, their new faster navigation and new search features make it easier to filter data, artworks, and related events. Adding new partners has contributed to adding 40, pieces of art and about museums in more than 40 countries have joined this common project Lardiois. With the idea of implementing the museum function far beyond its gateway and placing the work of art in a continuity opened to new dialogues, other educational instruments have been added so direct access to YouTube Videos and Google Art Project Cultural Institute documentaries and videos are available. The critics maintain that the Internet shares all the characteristics of highly mediated non-places such as museums, airports, or shopping malls, as it fits smoothly into our contemporary networks of transportation, communication, and economic exchange Moreover, they state that the cyberspace mediates as a digital network as the telegraph and the telephone did before. As the virtual reality, it remediates visual spaces of painting, film, and television, and as a social space it remediates historical places as cities and parks and as non-places as theme parks and shopping malls In the specific case of the Google Art Project, this mediates for visual spaces, above all for the art gallery function, becoming a meta-museum, but also as a space for remediated television or film platforms used as extensive educational instruments posting related videos and documentaries. It also remediates the involvement of a social space in relationship to urban places, pointing out at the same time that the city is a media space as seen with Google Street View and non-places throughout the incorporation of social interfaces such as Facebook and Tweeter on their platform. In this manner, The Google Art Project is an entryway to a virtual reality that the user would consider as belonging to the hyperreal and therefore not being referential of the code of the real. The final word is given to the user and visitor as to decide the effects that the work of art has produced in the establishment of an open conversation with the piece of art and its extended network. For Baudrillard, we inhabit the era of the hyperreal where there is not a factual reality and therefore we are subjected to experience the hyperreal. For many the cyberspace is the product of the hyperreal while for others it is just the product of a series of remediation of previous media. Nevertheless, in my opinion what accounts to be relevant is how the active participant of this larger network becomes a new node in this major distributed system of the art world. During my time studying at Trinity College Dublin, I would often visit this breathtaking painting, sit down in front of it, and initiate a dialogue

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that has continued through the years. He affirms that people in a non-place are a collection of solitary individuals as opposed to a social group each of who typically interacts with the non-place using written text and narratives Hill and Wang, Works Cited Arthur, Brian. The Nature of Technology: An Introduction to Supermodernity. Bolter, Jay David and Richard Grusin. The MIT Press, Contribution to an Economy of Symbolic goods. The Voices of Silence. Lemon and Maron J.

Chapter 2 : Space Matters, But How?: Physical Space, Virtual Space, and Place - Oxford Scholarship

Connecting virtual and physical spaces User-publish content and the decentralization of virtual spaces is a free tribune for anyone to talk. In the same time it allows people to listen to critic opinions.

What has thrust itself onto the stage of a globalized public sphere since the protests against the World Trade Organization meeting in Seattle [1] , politically ambiguous [2] yet unmistakable in the potpourri of forms of expressions, represents a practice of dealing with these kinds of questions. What happens behind the scenes of the colorful video images of protest, which, in fact, largely still adhere to thoroughly traditional patterns in terms of form, mode of production and discourse? What is going on in the virtual and physical workshop spaces of the globally networked movements? Can they still be clearly distinguished, how do they merge? How is the understanding of space and communication changing within the relatively small, relatively privileged [4] group of those active in alternative media with the rapid appropriation of information technology? Within the European noborder network [5] and Indymedia UK [6] , I experience virtual and physical spaces almost as a single space of communication, in which the boundaries between "real" and "virtual" space increasingly blur. This expansion of the communication space could perhaps even show possibilities of "where do we go from here" to practices of the production of self and the public sphere, of political organization and network formation. This incipient practice is to be described using the examples of the border camp in Strasbourg [7] and the protests at the G8 summit in Evian June I took part in the former on site, in the latter from my desk. Border Camp in Strasbourg With an unerring sense for symbolically significant "real" places as a stage, Strasbourg was chosen for a border camp in The city relates in several ways to the themes of the European noborder network: Under the label dsec " Database System to Enforce Control " a small initiative addressed conjunctions of the control of borders in physical and virtual space before the border camp started. Artists and techies were specifically invited to deal practically and theoretically with "free movement and free communication". Various Indymedia pages were updated here, audio and film material was edited and broadcast via web stream and pirate radio, people were scanning, printing, photocopying, programming and mailing. A powerful DSL dedicated line provided a connection to the Internet, people with laptops could log in via a wireless connection " often with borrowed network cards. The Dutch group Ascii had set up dozens of terminals in a dark yurt. A camp radio was produced in a confusion of cables, plugs, amplifiers, microphones, PCs and laptops in a rented party tent set up together. Here at the start of the promenade leading through the entire grounds, the double-decker bus of the PublixTheatreCaravan from Vienna parked every evening too, a friendly snack bar for the evenings, stage, playground, meeting point, cinema, action workshop, gallery and sound system, but also a media center with four computers, on which texts were permanently being written, images uploaded, radio programs edited and broadcast. The "infopoint" in the entrance area exploded just like the "action tent" in a confusion of rolls of paper covered with felt pens, in a way that could hardly be coped with; the internal radio broadcast was either ignored or did not provide the right information. Countless groups with corresponding approaches, such as the people from deportation class, s iberia, or kanak attack, mib or yo mango, found themselves in the same grounds, but without the internal publicity that would have allowed them to make contact with one another. After all, many of those present had managed again and again in recent years to set up gigantic, international interventions, despite language barriers and across broad geographical distances, despite the different modes of organization and political contexts, by intensively using e-mail, web sites and chats. Could it be, though, that the internal communication chaos might also be due to the loss of friction with the merging of virtual and physical space? Parc du Rhin as E-mail List There are some indications that the communication mode of virtual space was involuntarily transferred to the material surroundings of the Rhine Meadow, where the camp spread out. Each group planted its tent on the narrow, long strip of grass along the Rhine, just as one tosses an idea into a mailing list. From a technical perspective, an electronic mailing list works horizontally. Potentially

everyone speaks to everyone else. Some listen, some just click away. Countless suggestions are made, only a few are pursued. Some lists exhaust themselves in endless circular discussions, which correlates to the experience of the daily barrio meetings at the camp every morning. Experienced e-mail users have their own strategies for solving the problem of overflowing mailboxes or the lack of attention. New project-oriented lists often break off - smaller plazas, so to speak, for a certain audience. In the physical space, however, there was no archive where one could find orientation, nor did any "agora" emerge, where people could gather, discuss and negotiate conflicts. Like subscribing to a mailing list, the parallel presence at the camp seemed to provide enough of a framework for synergy: The logic of material space is different from that of the virtual. Invitations could not be forwarded to everyone interested with a simple mouse-click - they had to be hung up in various places in the camp on handwritten notes or passed on orally either personally or via radio. Whereas the density of communication on the Internet is defined by bandwidth, server availability and web competence, at the border camp distances played a role again. The one kilometer from the entrance of the camp to the farthest end of the grounds was, in a sense, longer than the kilometers between Vienna and London, for example, in the Internet-supported preparation phase. Conversely, I sometimes find myself drawing keyboard smileys ;- on postcards. The following communication situation during a d. Thirty people sitting in a circle on the floor of a tent hold a round of introductions. The mood is concentrated. A few guys from the media tent next door are hanging around the entrance. As the discussion leader, I ask one of them if he would like to introduce himself. The brief but friendly response is, "no". Later one of them interjects something into the discussion, after a short time he leaves the tent without ceremony. In my view, it is courteous to take part in a round of introductions. The person in question, however, did not seem to be aware of transgressing this "rule of conduct"; on the contrary, I had the impression that he found my behavior somewhat inappropriate. Translated into chatspeak, the same communication situation would read something like this - and perhaps this other representation demonstrates why his behavior would be entirely correct in a chatroom, whereas mine would be a violation of "netiquette" [13]: Prying is frowned upon. Certain irritations in communicating with the providers from the media tent could perhaps be dispelled in a similar way. Anyone in need of help would do well to follow the recommendations of online Emily Posts such as smart-questions [14] - ask clear questions, do not engage in unfounded speculations about possible error sources or solutions, no small talk, think for yourself. Media Action At the action level, presuppositions about media and tech activism, "real" and "virtual" space were also questioned. A plausibly equipped research team was able to start a rumor about a successful hack of the most secure database in the world with a small theater performance in front of the fence around the Schengen Information System. The playful translation of abstract data streams into tangible images digging up the data cable was happily believed. Although all the communication guerrilla possibilities were far from exhausted, the story was picked up and spread by Le Monde [16] and several web publications. Media Work During the Strasbourg border camp, there were many who missed debates on contents. The daily schedule was filled with demo activities and the organization of daily life - latrine duty, garbage duty, guard duty not only all had to be done, they first had to be discussed, and finding a consensus on the mode of self-organization and decision-making processes was a tedious procedure. Despite this positive turn, it remains to be noted that it was not only in Strasbourg that the "movement of movements" devoted so much time to processes owing to apparent practical constraints that thinking and discussing political controversies was pushed to the edge. Perhaps this is a subconscious strategy for holding together the "diversity" of the movement that is repeatedly celebrated internally and depicted in a colorful whirlwind of video sequences. For Hito Steyerl, this diversity presents itself as a non-reflected addition of contradictory, even opposing political approaches. Perhaps there is sometimes a contradictoriness in the linguistic and political diversity that could also be a reason for the popularity of video clips as a form of communication that can function without words. In the "rediscovery of content", information technology also plays a role for me as a form, but not as finished products such as web sites or videos, but rather in terms of a more unintentional function of the production process: Once again, it was the alternative media work that created a space in the form of countless minidisc users, who were

constantly interviewing others or one another - for one of the radio programs at the camp or at home, for Indymedia newswires, or simply as a documentation buried in private archives. Thinking was conducted in these interview discussions, a search for clarity and mutual comprehension. The "minidisc" device appeared to be generally accepted as a sign that this communication situation must not be disturbed. I spent the seven days of protest against the G8 summit in Evian on the "other" side of the communication space: Physically, I was completely detached from the outside world, as though glued to the computer. Mind and heart were working full blast, always focused on what was happening "there", but nearly also nearby, here in the communication space that my screen represented, which I shared with people all over the world, into which information streamed through every possible channel. Dozens of IMCistas produced a continuous, overwhelming density of information and thus an almost real workspace and meeting point on the Internet. I could nearly simultaneously be in the chatroom with colleagues from Spain, Germany and the UK, additionally in the complex system of the jointly and multilingually used "dispatch" rooms, in which information was exchanged, checked, processed and publicized. In this situation, being a media activist, for me, did not mean "reporting about", but rather "protesting" - specifically not only at the moment when the people in the media center in Geneva reported live on the storming of their "real space" and concretely requested help. The fastness, the urge to do 10 things at a time, a lack of pre-structuring and priority setting pushed us to the limits - no teargas for the webheads, but exhaustion after days on end at the computer, completely forgetting about basic physical needs. One person stayed online for 36 hours. In chat practice, the symbolic force of words can become so charged that even "spaces" and times for eating and drinking together can be created. In conjunction with these kinds of social interactions, intensive discussions conducted in parallel in workspaces and chatroom private rooms as the almost equivalent of corridors or coffee bars, also produce an emotional closeness that is nearly indistinguishable from face-to-face encounters in its intensity. Many media activists the same as private persons, business people, professionals, gamers are quite unspectacularly already right in the midst of the matrix, which William Gibson described as a darkly alien threat. Actually existing cyberspace today does not yet? It emerges through the use of information technology tools of communication. In spring , Indymedia alone was affiliated with to electronic mailing lists, over users gather around the pages of the collective content management tool Twiki, not to mention the rarely less than 60 IRC chatrooms. Innumerable media groups are becoming more self-confident in dealing with radio and video streams, the RSS syndication of web sites, satellite dishes, wireless connections and, not least of all, the use of the non-commercial open source operating system Linux. This practice is not a virtual reality as it was imagined in the eighties as a graphical simulation of reality. At least at the level of information transfer, the results are impressive. Evian and Strasbourg are only two examples of many: The permanent presence of portable, mobile, transportable media equipment on the street, whether in the form of buses or public access terminals, satellite dishes or camera and minidisc recording devices, affects more than reporting "it changes the form of political articulation, can become part of interventions, contribute to the permanent production of the public sphere, a public sphere no longer has to distinguish between "real" and "virtual". It is thus only logical when parts of the global protest movement increasingly demand not only "free movement", but also "free communication" while skillfully connecting virtual and physical space: For some, the first Zapatista revolt in was the initial spark, others refer to older movements in their respective countries, yet others posit one of the action days synchronized around the world at the beginning. Leftist Techies and patriarchy,

How can we understand the virtual as a space - a virtual space, an online space, a cyberspace? Some argue that the use of 'space' when describing websites, apps and other digital constructions is merely metaphorical, and that these 'things' only form a digital network, rather than an actual space.

They eventually settled on a former dormitory constructed in A year later, the Future Classroom Lab was born, complete with touch-screen monitors, coding and robotics opportunities, and an arrangement of strategically placed education zones that address different aspects of the teaching experience. The space has garnered praise from nearby primary and secondary schools -- but it also required elusive buy-in from administrators and a new approach to thinking about the classroom experience. But digital learning has tangible implications as well -- including the reshaping of physical spaces at campuses across the country. Institutions looking to modernize the learning experience for students now ask themselves to what extent they should invest in technology-centered rooms and labs. Some new spaces offer students opportunities to extend learning beyond the classroom. Others serve as classroom space for part or all of a semester-long course. They need to be changed. At Bentley University in Massachusetts, a basement computer lab with 40 computers, poor lighting and no windows has become the Computer Information Systems Sandbox. According to Daniel Skendzel, executive director of Notre Dame Studios, the Martin Media Center was conceived as the host of media production facilities for broadcasting and live-streaming athletic events. Housing these services alongside the athletics program is more efficient and allows for more cross-department learning and sharing, Skendzel said. We want to build it once in the center of campus and then allow the users to draw off it. Getting Buy-In from the Higher-Ups Rooms like these require support and funds from institutional leadership -- neither of which comes without perseverance and strategy. But to many administrators, ambiguity and uncertainty breed anxiety. Smith said they had to press hard on the idea that purchasing the technology was only the first step in a process of helping students use new tools more effectively. Positive reviews from outside the institution persuaded the institution that Smith and Sourdout were headed in the right direction. To discover how students were using the space he wanted to transform, he talked to tutors who worked there. Staffers suggested brighter colors and more appealing furniture, among other tweaks. A conversation with the admissions department helped him set a concrete goal: By the time the project is ready for approval from an administrator, it should have a diverse range of university champions. Frydenberg initially expected to include computers, but he soon found that students prefer to bring their own. Instructors can supervise and evaluate students from four web-based cameras. Questions persist about whether available technology tools will enhance or detract from the learning experience. Projects have ranged from large scale -- converting a former swimming pool into a massive active learning classroom with large video screens -- to rooms simply outfitted with plentiful whiteboard space. Tips for Success Leaders behind the creation of these rooms advocate for a few simple components of a successful attempt. Taeyaerts said faculty members need to know how to use the technology in the rooms and how to integrate it into their curricula. Filling every inch of the room with gadgets pushes the room too far in the direction of innovation at the expense of other valuable opportunities for collaboration. Some Mosaic rooms have little more than seating and a whiteboard but prove just as effective as higher-tech facilities, Morrone said. Balancing up-front cost and long-term investment opportunities. Technology costs money -- often more than provosts are willing to shell out, according to Taeyaerts. Starting small and building from there can be more effective, especially if new spaces are filling clearly existing needs. If the space is owned at the college or school level, those entities spend money to upgrade classroom technology and lobby for institutional funds, according to Michael Hites, chief information officer at Southern Methodist University and a member of SCUP. If the institution owns the space, it uses its own funds to maintain the space. The primary owner has the first right to schedule sessions in the space, Hites said. When the institution owns the space, classroom utilization and lining up courses in the same degree

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program take precedence. A Note of Caution Faculty buy-in and properly proportioned ambitions are critical to the success of launching an active learning space, argues Malcolm Brown, director of the Educause Learning Initiative. He thinks some institutions take big steps into innovative new spaces without fully thinking through their long-term value. Schools are going to need more careful choices about learning space and those costs.

Chapter 4 : Teen Space Guidelines | Young Adult Library Services Association (YALSA)

N/etiquette in Virtual and Physical Space The use of verbal expressions from physical space to describe processes in virtual space is widely known: you "visit" a web site, "go" to a chatroom, "drop by" or "meet" there, people "keep in touch" through e-mail.

Foreword These guidelines were created in by a task force of the Young Adult Library Services Association YALSA with feedback from the library community achieved through a public comment period in the fall of At this meeting, the taskforce solicited feedback on the draft The feedback was carefully considered by the Taskforce; additions and revisions have been made accordingly. This draft document was approved for dissemination via a call for public comments period on Oct. After the public comment period closed, the taskforce reviewed the feedback received and refined the draft guidelines as appropriate. The Teen Spaces Guidelines Taskforce wishes to thank the library community for their contributions to this document. It is intended that the National Teen Space Guidelines will be reviewed for revisions every five years. Not every element of the guidelines may apply to every public library situation, but the guidelines can serve as a place to begin the conversation about what constitutes excellent public library space for teens. Teens experience rapid physical, emotional and social changes while developing their intellectual capabilities and personal values, understanding and accepting their sexuality, and identifying their educational and occupational options. All of these factors contribute to the need for distinct teen spaces, both in-library and virtually. The national guidelines that follow are intended for all library personnel working with and for teens, so they can fully understand the mission of library service to this frequently underserved age group and the importance of dedicated physical and virtual teen spaces for their continued engagement, growth and achievement. Through its member-driven advocacy, research, and professional development initiatives, YALSA builds the capacity of libraries and librarians to engage, serve, and empower teens and young adults. To learn more about YALSA or to access other national guidelines relating to library services to teens, go to www.GuidelinesforPhysicalSpace.org

1. A cornerstone of teen library services is the principle that teens must be actively involved in decisions regarding collections, services, and programs intended for them. Their active participation ensures that the evolving needs and interests of teens are being addressed, and they play a key role in attracting peers to the library. Teens become lifelong library users and supporters when they are enthusiastically engaged in planning and decision-making, and their sense of ownership will enhance the quality of their library experience. Twenty-first century teens have an unprecedented power and enthusiasm in shaping their social and learning environments through the growth of digital communication. These tools have created new social norms and expectations for teens from diverse backgrounds. Public libraries must strive to recreate this online experience by hosting an inviting, high interest, multipurpose physical space for teens. Provide a library space for teens that reflects the community in which they live. Twenty-first century teens have the ability to select and engage in communities of their choice based on interest and identification with cultural, social and knowledge groups. A public library must provide a space for teens that builds upon the culture and size of the teen community and facilitates user-friendly engagement in the space. This sets a new standard for the expected immediacy and availability of desired information in all formats. Libraries have an important role in providing appropriate materials to help teens navigate, consume and create information for entertainment and lifelong skill development. Music, including but not limited to CD, MP3, and other emergent technologies. Downloading stations for in-library use. Circulating hardware, including but not limited to laptops, eReaders, MP3 players and other emergent technologies 4. Audiobooks and other emergent technologies. Graphic novels, manga, comic books, and anime. Video games and gaming systems. Magazines, both recreational and educational. Electronic databases and other digital research materials. The teen space is intended for use by customers age years old, and its purpose is to centralize the information and recreation resources of this age group while offering teens a safe, supportive, and positive space that is uniquely their own. A teen-only space

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can: Indicate to teens that the library cares about their unique developmental, recreational, educational, and social needs. Enable teens to be themselves in a teen-friendly environment. Help teens feel more at ease in the library. Help contain noise levels that may be distracting to other patrons. Contribute to the safety and well-being of teens while in the library. Allow teens to feel comfortable in an area where other teens are the primary occupants. Enable teens to feel safe from risky, adult-initiated interactions. The space is designed to accommodate a variety of activities and is flexibly arranged so these activities can take place easily. Furniture, fixtures and technology should be multifunctional and flexible so that as needs and activities change the area can be adapted accordingly. The selected furniture and fixtures should be conducive to marketing library material through displays and arrangements that stimulate discovery and use. Browsing areas for materials should encourage teens to engage in the library at their own pace and comfort level. Include furniture that is wheelchair accessible. Ensure assistive hardware and software technology is available for vision and hearing disabled teens.

Guidelines for Virtual Spaces 7. Many teens have self-structured identities and social environments online and exist in a rapidly converging virtual and physical world. According to Pew researchers, three-fourths of teenagers contribute content online and are key players in the digital information revolution. An attractive and functional virtual space should be designed with teen input, evaluated regularly by teens, have interactive features, and be usable on a mobile device. The virtual space should: As virtual and physical worlds continue to converge, teens need tools, support and resources to harness information in a way that is meaningful to their particular needs and as participants in multiple and diverse social and learning environments. According to the MacArthur Foundation, we are in the midst of a knowledge revolution that is changing how we approach learning and leisure resources for youth. Resources While every effort has been made to ensure the accuracy of URLs in this document, please bear in mind that websites change frequently.

American Association of School Librarians. What You Need to Know. Research and Practice, edited by Denise E. Agosto and Sandra Hughes-Hassell, What Have We Learned? Accessed May 31, Bernier, Anthony and Nicole Branch. Humming Its Own New Tune. Bolan Taney , Kimberly. The Step-by-Step Library Makeover. Changing Your Point of Reference. Make Room for Teens: Feinberg, Sandra and James R Keller. Accessed on May 31, Young Adults Deserve the Best: Kids Living and Learning with New Media. Ito, Mizuko, et al. Summary of Findings from the Digital Youth Project. Transformative Spaces for Teens. Chelton and Joel Shoemaker. Accessed February 20, Library Journal and School Library Journal. Libraries and New Media. How We Will Learn. Engaging and Empowering them Online. Rainie, Lee and Susannah Fox. Validivia, Clare and Mega Subramaniam. Frankfort Community Public Library Location:

Chapter 5 : How digital learning shapes physical spaces on campuses

leading achievement in both physical spaces and virtual spaces. For physical spaces, many public libraries have opened their new buildings in recent ten years, such as new Dongguan Library opened in , new Shenzhen Library opened in , new.

Thanks to the development and innovation of mobile technologies, cheap and full-functional smartphones are now available. People can be contacted whenever and wherever with their mobile phones. They carry their personal connections from home to work – from private to the public. However, mobile media, which now has been converged with other functions, especially with location-based services LBSs , redefines and reshapes the privatisation of public space. The remixed social, locative and mobile media brings people new forms and practices with technologies. These new forms and practices extend the flow of information which originally and mainly within the digital spaces to physical spaces, leading to the blurring borders between digital and physical spaces. However, not until the emergence of smartphones does the LBS become a feature and people can practise with their mobile devices in daily lives. With the development of portable communication technologies, smartphone with third-generation cellular telephony 3G , forth-generation cellular telephony 4G or broadband Internet connection allow people to get access to the Internet whenever and wherever. Embedding LBSs with social media in mobile devices, this new mediated practice changes the way how people understand their social existence and physical surroundings in the context of hybrid spaces in which digital space fuses with physical space. Combining locative-based service GPS and instant messaging, Yik Yak is an anonymous social media application which allows people to microblog to nearby users. In this case, geographical place has been mediated with intimacy and relevancy, and obviously, which is also changing the way how people think about and experience their physical existence. Other social media applications, especially dating applications, also shows a strong feature of LBSs. These dating applications blend the online social relationships with physical geography, bringing people from digital to physical and from physical to digital. Compared with Virtual Reality VR , AR allows users to see the real world where they physically exist, although with virtual objects overlaid. While location-based social application changed the way how people think of and experience physical spaces, augmented reality mobile applications further change the way how people understand their physical existence and surroundings. While people are creating AR content on Layar which narrowing gap between print and digital world, Star Guide is an application provides users a new vision of the sky above. Augmented Reality must meet three characteristics, according to Kipper and Rampolla , p 3 – AR should combine real and virtual information; it should be interactive in real time; and it should operates and be used in 3D environment. This practice provides users with more information about places or objects of the spaces which is not easily seen visible. Other Augmented Reality examples, such as Google Ingress, redefine the meaning of spaces, or even make new spaces through the convergence of technologies and networked mobile media. The Blurring Borders Through location-based media devices, the borders between digital and physical spaces have blurred, shifting the relationship of virtuality and reality while creating new forms of practices of engagement. Offline communities have seen the changes between digital and physical spaces due to the social, locative and mobile media. However, problematic issues such as privacy disclosure, personal safety and new forms of surveillance are some negative results of the emerging trend. From cyber to hybrid: Mobile technologies as interfaces of hybrid spaces. Space and Culture, 9 3 , Gaming in social, locative and mobile media. Retrieved May 26, , from <http://>

Chapter 6 : Blurring Borders between Digital and Physical Spaces – meco

x Visit a Comfortable Place Patrons can expect safe and welcoming physical and virtual spaces to meet and interact with others, to read and reflect, and to exchange ideas and opinions.

Zahi Alrayyes University of Brighton Critical reading 16 April Between the virtual and physical spaces Zahi Alrayyes MAAUS Technology affects our social life, where the virtual spaces allow anyone Virtual space is non-physical spaces created by the development of to publish content and share it to millions of people. That not only affects technology. It could be a music record or Internet social network for our social life, but also the way we gather inside the city. In one hand spreading information between people became much easier and allows people who have the same interest to create a Introduction social group. In the other hand, people argue that it a space with lack Technology affects the activities in city spaces, because it allows users to control and boundaries, which is a suitable environment for hackers, and publish any content with no control. Decentralization is the power of who want to do illegal action. Although people who with or against Internet, it make Internet growing with different directions, and allowing user-publish content, they agree that decentralization affect the gathering these directions to compete against each other Manuel Castells, How does decentralization on virtual space affect social gathering in the city? It helps to form a new social community, which can contact essay will first demonstrate technology and virtual spaces. Then discuss any person in the world and creating virtual social group. However the the distribution of information on virtual spaces, and how it affects the city group activities are political, artistic or research group –etc. In the final part study the effect of copyrights problem in the city. By environment simulate real world places and activities Bob G. Witmer, Analysis some examples on people gathering in 21st century city. City spaces affected from modern social networks. Technology and virtual spaces The society develops through industry revolution reaching nowadays technology revolution, which affect it social hierarchy. Time is important aspect in metropolis, where it became intelligible life Georg Simmel, The Internet appeared as a medium to connect people to each other, in order to make our life easier and more productive. Nowadays we forced to use technology in our daily activities. This affects people activities and behaviors in cities spaces in various levels. Either by, decrease the crowdedness in some places people used to spend time in, for example, banks, booking tickets and shopping. Or by increase the connection between local and the global Manuel Castells, Live music Distribution of information The development of technology and social network, open opportunities for anyone to publish any content which can be seen by million of people who surf the Internet daily. In virtual spaces it could be selling softcopy or physical products. Indeed, converting physical products into softcopies Speakers increase in order to expand the market and to increase it sales, in the same time it decreases the product cost. Musicians and singers benefited from technology development, and it changes their career life. The development of music recording industry leaped from handed crudely from person to person, to reproduction albums spreading between millions of audiences John Herrman, In metropolis relationships between people are not important. Usually customers do not know producers Georg Simmel, And in the same time music reproduction expands their market. The Beatles in UK was one of the successful example where they sold over one billion unit Guinness, The culture of recording music reproduction affects the city. Many spaces especially those who people spend time in, for example, restaurants, pubs and cafeterias. Technology created different types of virtual spaces. Using the type of virtual space change accord to place. This diagram shows different virtual spaces where people use to listen to music. Sometimes people share the same music using record album and speakers like in coffee shop. However in other spaces they using headphones, where everyone listening to different kind of music. Headphones Organizing an event Organizing an event is the basic of gathering people. It is usually a common interest between them, which could be music, show, social demand –etc. Metropolis has different activities happen in it, many people with different interests Georg Simmel, The decentralization in virtual spaces helps people to share their interests and social needs Mary

Liebert: Creating communities that the public could join activities virtually and reality. Georg Simmel mention that group grow by numerically, spatially and the meaning full content. The subjects were tested on using MP3 players where the recordings were downloaded from the Internet. The recordings are voice-recorded instruction that instructs the volunteers to perform certain activities, e. The public performed the movements they were instructed simultaneously through virtual space. Those that were without the recording have no clue about the experiment or what was going on among the test subjects. Photos of New York MP3 experiment done by Improve everywhere Modern city spaces are a multi-functional spatial decentralization spaces Manuel Castells, Where people are free to do anything. For example, flash mob where normal people around us doing a show in a space crowded with people. Social democracy The development of Internet and social networks reflect people demands of social democracy. Where it became the space people gather in to discuss their demands and organize protests. The development of virtual spaces began as chatting rooms where people chat to each other, but in dynamic way and have no space to store ideas. Late, forums were the first real community in virtual spaces, but it was not free voice because administrators control it. The appearance of blogs was another step toward decentralization, where it has no control on it, and bloggers do not need technical skills. Then MySpace, and Facebook are social network services have the advantage of each previous virtual space. Using nowadays social networks people voice can reach millions without control, which achieve all requirements to organize street events, asking for demands. For example Arab youth arrange revolutions in , which is called, Arab spring, where people gathering in virtual spaces and then went to main spaces in the cities asking the dictatorial system to leave. Egyptian used social network to gathering, and create the event. Then they went on 25th of January to one of the most important squares in Cairo, protesting and asking for demands. They chose the most active place in the city to be shown, which affect the activities around that area. And to share the information of what the government doing against the protests, the government realized the power of social media and they disconnect the internet and mobile phone network, in order to control of what going inside the country. Photos from tahrir Square - Cairo - Egypt Control the boundaries Internet network growing rapidly recently, it became the media to publish any content however it has no control. Internet pirates benefited from the lack of control, in order to publish products without it copyrights Martin Peitz, Products hacking affect negatively the profits of producers, especially the industries that depend on reproduction like music or software programming etc. Many arguments against user-publish content, challenging the policy of copyright Rob Sheilds, Large number illegal products copies available using peer-to-peer technology, and they are uncontrolled Martin Peitz, Each file has to report in order to check it copyright. Then hackers upload it again somewhere else. Reaching a non-ending loop, between uploading and reporting. Filtering Internet content became an impossible task. The Beatles Concert Between virtual and physical space The impact of virtual spaces hackers is expanding. Therefore Investors began to search for a way to avoid hacking. Then they return back to physical spaces. Musicians effected from copyright problem. The recorded music media sales fall down. Musician and marketing people found concerts tickets sales are alternative of albums sales. Since virtual spaces expended artist popularity, because it offers the user to try their music Martin Peitz, They arrange live concerts all over the world, to increase their profits. In metropolis money become everything Georg Simmel, and it changed the way of presenting arts. The virtual spaces are a medium between musicians and audiences, they producing an Album and distribute it all over the world, which expand their audiences geographically. For example, music recording helps The Beatles to distribute their albums locally and international, which expanded their audiences. Then they travelled all over the world, to play live music concerts for their audiences. Recently with the wide and various kinds of music and the large numbers of artists, concerts that have different artists at same event became to appear. It Some of The Beatles tickets and it clear could be a festival, like Wacken metal festival in Germany where people the place of the concerts camping for three days to watch various artists in same event. Where audience pay one ticket, then each artist has a band or more, and artists share the event profit. Connecting virtual and physical spaces User-publish content and the decentralization of virtual spaces is a free tribune for anyone to talk. In

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the same time it allows people to listen to critic opinions. However hacking problem could be solve by connect virtual and physical spaces. The virtual space function to distribute the products and spread information between users, although it connect to physical space that has boundaries. In the same time face-to-face communication is better than virtual spaces communication Mary Liebert, There are many examples connecting between virtual and physical space, for different reason. The game allows two people to interact with, using their mobile phones. It select players by random, where the game is a competition for sec, then the winner get a product from McDonalds as a prize. The advertisement takes attention of people in plaza, and leads them to McDonalds branch Brain Osborne, The game has been downloaded 42 million download, 12 million of them are paid only SymbianFreak. People like the connection between what they used in to do in virtual space, and experiment it in real life. Ayten Pekermen the head of international marketing communication at T-Mobile said.

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Chapter 7 : The concept of virtual "spaces"™ " Culture in Virtual Spaces

Offline communities have seen the changes between digital and physical spaces due to the social, locative and mobile media. A New York based animal shelter posted pictures of ten adopted dogs in Tinder and within the week had 2, matches.

Establish Rapport Always greet the patient in a friendly, non-threatening manner. During introductions many patients are often trying to figure out what they believe the examiner thinks of them. If the impression is good, the patient is more likely to be satisfied and cooperate with the examination. The assessment will also provide a baseline picture of your health status so that we can notice any changes in your condition. This is a time to excuse the family, if possible, so the patient can provide candid responses to sensitive issues of which the family may not be aware. Hostile or intoxicated people or persons who have been abusing chemical substances may feel trapped in a small room. Also, this type of patient may feel more relaxed if coffee or juice can be offered. Position Patient The patient should be wearing comfortable, loose fitting pajamas or a gown. During the rapport establishing phase of the relationship, the examiner should stay at least three feet away from the patient to avoid invading personal space. As the assessment progresses there will be a need to move closer than three feet, but the personal space should still be maintained when just conversing with the patient. Career and Educational Information Do you want more information on nursing careers and educational programs? Do you need scholarships to get you through school? Find a one here. Inspection should begin with general observation of the patient progressing to specific body areas. Inspection is a physical assessment technique that is often used but seldom thought about. Palpation Process of examining patients by application of the hands. The consistency of tissue directly or indirectly with the palms of the hands or finger pads. Alignment and intactness of structures such as the nasal septum or extremities. Thrills are fine vibrations and can sometimes be felt over aneurysms or Grade IV or stronger heart murmurs. Symmetry of body parts and movement. Transmission of sound through vibration known as tactile fremitus. Areas of warmth and tenderness. For light palpation, press the skin gently with the tips of two or three fingers held close together. For deep palpation, place one hand on top of the other and press down with the fingertips of both hands. For example, deep palpation of the right upper quadrant lets you estimate the size of the liver. Sounds that will be heard include: Resonance " Loud, long low-pitched sound heard over hollow structures such as the lungs and abdomen. Hyperresonance " Loud, very long sound, lower pitched than resonance, heard over areas such as overaerated lung tissue found in COPD. Hyperresonance sound lies between tympani and resonance. Tympany " High-pitched, loud sound of medium duration heard over the stomach or gastric bubble. Dullness " Medium-pitched, slightly louder than a flat sound heard over solid organs such as the heart, liver, or a distended bladder. Flatness " Soft, high-pitched, short sound heard over bone and muscle. In this case, try striking the finger with the side of the thumb instead. Auscultation Process of listening for sounds over body cavities to determine presence and quality of heart, lung, and bowel sounds. Hold the diaphragm firmly against the skin to block out extraneous noise. The bell should be place more lightly on the skin.

Chapter 8 : Physical Assessment - Chapter 1 History and Physical Examination - Nursing Link

Keywords: space, virtual space, construction of space, place, virtual organizing, sociomaterial practices, critical design Oxford Scholarship Online requires a subscription or purchase to access the full text of books within the service.

Chapter 9 : RB Software & Consulting, Inc. | Public Library Strategic Plans on the Web

But digital learning has tangible implications as well -- including the reshaping of physical spaces at campuses across the country. Institutions looking to modernize the learning experience for students now ask themselves to what extent

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they should invest in technology-centered rooms and labs.