Yearbook of Moving Image Studies 2021

Augmented Images: Trilogy of Synthetic Realities II

Lars C. Grabbe, Patrick Rupert-Kruse, Norbert M. Schmitz (eds.)

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YoMIS
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Trilogy of Synthetic Realities II

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The basic idea and the core concepts of the *Yearbook of Moving Image Studies* (YoMIS) were systematically developed by the editors Prof. Dr. Lars C. Grabbe, Prof. Dr. Patrick Rupert-Kruse and Prof. Dr. Norbert M. Schmitz.

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Lars C. Grabbe, Patrick Rupert-Kruse & Norbert M. Schmitz
March 2022

About the Yearbook of Moving Image Studies (YoMIS)

The significant work that led to the concept and idea of the Yearbook dates to 2011 and is closely connected with the initial establishment of the *Research Group Moving Image Science Kiel|Münster* in Kiel, Germany. Established as a doctoral seminar at the Christian-Albrechts-University in Kiel, the research group is now working in all areas of modern media theory, focusing on the essential role of visual media, technology and the structures of visual and pictorial media communication in the context of multimodality, intermediality or transmediality. The interdisciplinary research includes media and film studies, image science, philosophy of media and mind, phenomenological and semiotic approaches, art history, design theory, computer graphics, aesthetics, presence research, game studies, theories of perception and psychology and other research areas related to moving, technological, procedural, and dynamic images.

The academic engagement of the research group led to a series of conferences termed *Moving Images* (in 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018 and 2019), which intended to discuss and reflect the concepts and structures of images used in traditional image sciences (in terms of static pictures or images) and in a modern perspective; according to new and immersive media and image technologies.

The necessary consideration for the establishment of YoMIS is the interdisciplinary connection of German, European and international media research to improve the academic exchange of ideas. Therefore, YoMIS is innovatively conducted as an electronic and print publication to enhance the range of impact.

The Yearbook is based on a prolific scientific cooperation of the University of Applied Sciences Kiel, the Muthesius Academy of Fine

Arts and Design in Kiel, and the MSD—Münster School of Design in Münster; and is edited and published by Prof. Dr. Lars C. Grabbe, Prof. Dr. Patrick Rupert-Kruse and Prof. Dr. Norbert M. Schmitz.

YoMIS is conducted as a periodic forum for international scholarly and intellectual exchange and interdisciplinary discussion, not determined as a publication for a specific academic school or tradition. The editors are formulating the specific topic of each issue, but the members of the editorial board make the final decision for the publication of articles, in a double-blind peer review process. The content-related broadness of the different topics, and the variety of methodological approaches, forces a productive opposition of academic perspectives, which can certainly differ from the subjective perspectives of the editors.

Lars C. Grabbe, Patrick Rupert-Kruse & Norbert M. Schmitz
March 2022

Introduction

Lars C. Grabbe, Patrick Rupert-Kruse & Norbert M. Schmitz

The editors of the *Yearbook of Moving Image Studies* (YoMIS) are deeply convinced that a modern and progressive image theory must extend the analytical range of research. It seems very important—due to the recent developments of virtual, augmented and mixed image media—to address technological developments, the embedding of images in multi- or intermedial media conditions, the performance and action *of* and *with* images, the visual addressing of the sense modalities of the recipient, the bodily involvement and the corporeality of display images, learning and cognition through images, the shift from analog image patterns to digital image procedures—by hardware-software-dynamics –, the aspect of image augmentation and real-world coupling, and the transformation of images from visual surface phenomena to embodied quasi-objects, *avatarial bodies*, multisensory excitation patterns or augmented display patterns.

Images are nowadays part of complex technological processes and media practices, and they are influencing the real-life communication in very drastic ways. Our culture turns into a screen-based media ecology that triggers the multimodal use of a large variety of technological image visualizations. At this point, we have no longer a pure and framed image in a specific distance to the recipient (like in the museum or art exhibitions) or a clearly defined image carrier (like a film reel, a photography, a sketch etc.) but images that are process-driven operations displayed through complex screen technologies: In this perspective, the technological image is a visual effect, a software process, based on hardware and embedded in a framework of user interaction—in the range of surface and interface. Therefore, a modern image theory must develop analytical tools or frameworks that could

describe and evaluate the processual dynamic of images between pictoriality and technicity.

If we look at the screens, they are very often integrated in a variety of specific display devices that influence the procedural aspects of the image. The procedural image could be understood as the transmitting effect of data, and the display device drops beneath the perception threshold:

> As they become part of the practices of everyday life, screens have a tendency to become invisible; they mediate perceptions and interactions, effacing their own identities in the process. We don't stare at the screen; we gaze at what it transmits. But there is more: screens also hide the history of their own becoming, turning into a kind of ever-present nonpresence, an anomalous object. (Huhtamo 2012, 145)

We should notice that the two-foldedness of procedural images indicate that they are directly depending on the specific screen or display device that is used and that the screen itself is a dynamic and elusive medium that allows a pictorial infinity or incompleteness: the image that is generated by the display, no matter if in virtual, augmented, or mixed reality, is never finished, complete or final at any given moment. The procedural image integrates the infinite aspects of the screen that is "elusive and difficult to grasp. As surfaces of moving images, continuous flow of text and data, they have the appearance of elasticity, transparency, and immateriality (or even virtuality)" (Strauven 2021, 154). The digital image becomes a process that doesn't refer to a final image status but more to a dynamic phenomenon. This dynamic aspect includes a specific plus or benefit of the digital image (cf. Gotto 2018) regarding its re- and decomposability, which means, that it never reaches a finalized version but rather different processing states depending on the specific media technology (cf. Engell 2000).

With a focus on images and technological media the editors would argue for a specific extended reality turn, which is explicitly addressing the modern use of images in the context of media induced relations of physical and digital realities: Immersive image technologies like virtual reality, augmented reality and mixed reality—summed up under the concept of extended or synthetic realities—allow and demand a completely novel form of interaction and corporeal relation with the procedural images and its digital image objects.

The editors of the second volume of the *Trilogy of Synthetic Realities* with the specific emphasis on *Augmented Images* would like to argue, that the indexical turn of the moving image apparatus becomes nowadays enhanced through the extended reality turn of the computer-based display images. This computer-based display image or screen image, this is a first assumption, incorporates the structural media logic of the moving image:

1) It gets realized as an image based on a specific technological procedure (in this case a software-hardware relation; compared to the case of motion pictures with a film-reel-projection relation.
2) The technological procedure is a mode of movement (in this case a data detection interval, algorithm and software activation and a final image visualization; compared to the case of motion pictures with the real movement of the film reel).
3) The technological procedure extends in a temporal interval as an image duration (in this case the specific duration of the visualized digital image; compared to the case of motion pictures with the duration of a shot or a scene).

The screen image, this is the second assumption, extends the structural moments of the moving image, more particularly, when it is activated in the context of extended realities. This means, that the phenomenal structure of an extension becomes evident in the context of virtual reality images, augmented reality images and mixed or merged reality images:

1) In essence, a moving image structure in virtual reality realizes as a full 360-degree visual simulation in the mode of a total immersive and proprioceptive space that surrounds the body of the recipient visually.
2) The moving image structure in augmented reality realizes as a device and display driven visual simulation in the mode of a partially proprioceptive image overlay that connects digital image objects with a physical space or background.
3) The moving image structure in mixed or merged reality realizes as a device and display driven visual simulation in the mode of a partially proprioceptive and physical image interlinking; that con-

nects controllable digital image objects with a physical background, in combination with a physical artefact interaction.

It was already shown in the first volume on *Virtual Images* that working and living with extended reality technologies has become a challenging aspect of everyday life and that this implies some enriching dynamics in the information society with unexpected impulses for aesthetics, art, and design of image media. Additionally, it seems evident that the different media practices will on the one hand structure a set of conventional forms, like the development of the *Classical Style* in film history and aesthetics, or that they will generate a variety of experimental opportunities in the form processes, as it is characteristic for the liberal arts.

The editors of *Augmented Images: Trilogy of Synthetic Realities II* will address the theoretical and analytical aspects of *augmented synthetic images* that are challenging and enriching life in ways that have already been characterized by science-fiction movies, comics, and novels. Thus, the authors of the *Augmented Images* issue of *the Yearbook of Moving Image Studies* are concentrating on augmented images and multimodal artefacts, specific augmented media technologies, graphic representations, and material interfaces of augmented reality. They are focusing on aspects like perception, simulation, augmented performance, and augmented modes of action. Aspects of augmented aesthetics, art and design, and communication will be highlighted as well as forms of interaction and narration in augmented media ecologies.

Christiane Wagner discusses the digital in the modern lifeworld and its cultural and political effects in *Everyday Aesthetics and Augmented Reality: Political, Cultural, and Visual Contexts*. She shows how the aesthetic realm influences the aspects of reality with a focus on the augmented reality-based Berlin Cultural project and gives evidence to the structural impact of symbolic images regarding Jean Baudrillard.

In his reflection on *How to Chase an Image? On the Mutual Alignment of Image and Carrier* Manuel van der Veen develops a media analytical approach to trace augmented images. He reflects the paradox status or two-foldedness of augmented images that is depending on tactile locomotion as well as imitative-premitative movement. Finally, he shows that augmented images are realized between detachment, reattachment, and dynamic actualization.

Sergej Grischkan is focusing on how augmented virtuality and augmented reality is constituted in *Augmented Virtuality and Augmented Reality: Transcendental-Phenomenological Analysis*. He is arguing that augmented virtuality is based on the-being-in-the-virtual-world and that augmented reality founds itself on the co-presenting being-in-the-world. Referring to Martin Heidegger and Edmund Husserl Grischkan develops a transcendental-phenomenological framework for a philosophical inspired understanding of augmentation.

In *Augmented Image-Objects and the Handling of a Normalized Virtual* Annette Urban is focusing on different augmented reality artworks of Banz & Bowinkel, Fiona Valentine Thomann and Hito Steyerl to analyze augmented images regarding their oscillating status between image and object. She shows that augmented image-objects are not only rendered in 3D and located in a familiar context but often provided with materiality, textures, viscosity, and other properties that make them palpable, responsive, and even operable.

Kris Belden-Adams is highlighting AI, deep learning and augmentation in *A Dalí for the Digital Age: Interrogating the Bringing of History (Back) to Life with DeepFake Technology*. Her arguments are focusing on the use of technology-driven immersive storytelling to make history accessible to museum audiences and she discusses the relation of creative liberties with history and artifactual truth in the age of AI- and VR-generated DeepFakes.

With a detailed analysis of specific artworks in *Seeing Light. Notes on the Memory-Image and other Augmented Installations* Michael Deckard, Sally Fanjoy, James Labrenz and Claire Pope are developing a philosophical framework of augmented images (relating to Descartes, Husserl, Benjamin etc.). They discuss the theory and practice of the aesthetics and technological structure of augmented images regarding the installation *Seeing Light* (Hickory Museum of Art).

Undine Remmes and Sarah Link are discussing the interaction as one possible access point for an immersive recipient experience in the contexts of museal virtual space and interactive digital narratives in *Transgression and Immersion: Interacting with Images and Stories in Fact and Fiction*. They develop their arguments regarding the augmented reality app *Rembrandt Reality* and the episode *Bandersnatch* from the *Netflix*

show *Black Mirror* to discuss the interaction with augmented images in the context of recipient experiences with art works.

With her reflections in *Development of multiliteracies through interactive adaptation in augmented reality graphic novels* Sandra Mina Takakura provides a theoretical exploration of the constitutive elements of AR graphic novels to examine their potential usage in the educational field. The exploration is based on the pedagogical premises of the New London Group on multiliteracies that enable students to access a multiplicity of languages and communication channels and develop linguistic diversity with a focus on the AR graphic novels Anomaly (2012) and Anomaly: The Rubicon (2017).

Hanna Chemerys, Oleksandr Briantsev, Hanna Briantseva and Anna Vynogradova are analyzing the capabilities of AR technology and POP–UP constructions in the design of children's toy books to increase children's interest in book editions in *Combined Capabilities of AR Technology and POP–UP Constructions for Designing Books for Children*. With a focus on design and interaction they develop their arguments regarding the toy book Ivan Bogatyr.

In *Architecture in The Age of Immersive Augmented Reality Environments* Katarina Andjelkovic shows that the development of Augmented Reality environments is expanding architecture's own digital culture. She argues for the use of immersive augmented reality environments for visualization to facilitate experiences of architectural works and she brings image theoretical aspects into the spatial realm of architecture with an aim to discuss the aspects of reality and augmentation from the viewpoint of an architect.

In her study on *Augmented Architectural Images. Nico and the Navigators' Verrat der Bilder* Ulrike Kuch is focusing on the relationship between image and architecture in the AR-theatre production *Verrat der Bilder*. She shows how the play combines architecture, classical stage elements, and virtual objects to guide the audience actively and passively from various vantage points. Her viewpoint combines image theory, architecture theory, media theory and philosophy and highlights the relation of body, motion, touch, and materiality.

Finally, Bernadette Schrandt exemplifies in *Staging atmospheres at the church: facilitating a plurality of perspectives through multimodal augmented reality* the aesthetic strategies employed in two augmented reality experiences.

The first is an augmented virtuality installation that was presented in the Old Church in Amsterdam (Netherlands). The second concerns a HoloLens experience hosted by St. Peter's Church in Leuven (Belgium). Additionally, she is focusing on bodily sensations and affective involvements as well as strategies of defamiliarization and fragmentation.

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Everyday Aesthetics and Augmented Reality: Political, Cultural, and Visual Contexts

Christiane Wagner

Abstract

This chapter aims to discuss everyday aesthetics related to the growing presence of the digital world in the urban lifestyle and its cultural and political effects. In this regard, the meaning of the term "aesthetics," associated with daily experiences, ethically and aesthetically concerns an individual's perceptions through their senses related to things in their urban environment. Involvement with culture or politics does not form discourse independent of the aesthetics discourse, considering cultural activity and technology as part of aesthetic reality since sensitive aspects encompass the content, and thus, the political issue. The best empirical example to discuss this theme, given cultural and political diversity, is activities through increased digital technologies made possible by cultural projects. One of these projects is the Berlin Cultural Project, which uses augmented reality. Therefore, the discussion focuses on the daily sociocultural relations as a single reality encompassing the physical and virtual world of the "system of objects," "hyperreality," "simulacrum," and "simulation" (Baudrillard 1968, 1972, 1982). Hence, spaces are recognized as political and cultural structures forming the individual in society and having an established and determined acceptance through symbolic images. Finally, this chapter addresses the individual's daily life experience under the effect of the sign value.

Keywords

environment, objects, simulation, illusion, (hyper)reality

1. Introduction

The clearest dimension about new visual or artistic projects in contemporary society begins with social, economic, cultural changes, and technological transformations that intervene in the conception of the world with its characteristics and needs but that can vary according to culture, society, and economy. The state creates social policies and proposals for society; these are essential, nowadays, as stages in the individual's life and as processes that are part of the social reality. Thus, the understanding of this reality is sought through the habits of urban daily life and amid the configuration of the images that represent it. Methodologically, this comprehension is built reflexively based on Jean Baudrillard's thoughts and critically analyzed with regard to the delimited subject, everyday aesthetics, and augmented reality (AR) and by focusing on the current context's political, cultural, and visual aspects. The fundamental corpus of this theme was elaborated through the confluence of theory, technique, and empirical observation. The methods used to perform this analysis include visual narrative analysis and surrounding image analysis in the urban environment, which are participatory and allow access to better data. Moreover, the aesthetic and social-semiotic relationship points to the critical evaluation of the visual methods employed. It should be noted that aesthetic experiences are beyond words and any method. Therefore, aesthetic experience is properly empirical. In this way, the general assumption of a contradiction between theory and empirical methods is nonexistent.

This contradiction may result from interpretations related to an opposition between theory and practice, which are not opposites but complementary. The empirical method in human sciences depends on the confluence between theory and practice. Theoretical criticism in this sense stands out by leading the reasoning on the observation of social phenomena. In addition, based on scholars such as Hans-Georg Gadamer (1960), one must consider a fundamental opposition between truth and method. In this way, regarding Baudrillard's work and his conception when analyzing his texts, the main characteristic of the empirical method in this analysis is the theoretical synthesis of his analyses, which follows a line of reasoning appropriate to the Baudrillardian process, as stated by himself: "I am a dissident of truth.

I don't believe in the idea of a discourse of truth, of a single and unquestionable reality." This excerpt is a clarification by Baudrillard (2003) in an interview about his "method." So, he proceeded this way: "Instead, I develop an ironic theory that aims at forming hypotheses. These can help reveal unthinkable aspects. I try to reflect through oblique paths. I use fragments, not texts unified by rigorous logic. In this reasoning, the paradox is more important than linear discourse" (Baudrillard 2003, my translation). In this way, the analysis based on Baudrillard's work becomes even more necessary for a better understanding. Therefore, textual criticism is a systematic and methodologically verified practice that matches the empirical methods. In addition to aesthetic analysis and critical reflection, this study follows the procedures and modes of evaluation capable of guiding visual research. The empirical element consists of the direct observation of the possible relations presented and applied to the urban environment in analogy to the images. Thus, a realistic perfection of the image is assumed with no room for aesthetic illusion, which would vary because it would not depend specifically on this perfection (Wagner 2021). Therefore, while each image makes a new circumstance visible, would it be possible to interpret or (re)present reality in an abstract manner? Furthermore, these images would also be responsible for relating the elements of symbolic association to the collective imaginary. For this reason, this analysis seeks to understand the collective imaginary concerning the discernment between illusion and reality. In this way, based on the principle of a realistic perfection of the image and a possible collective illusion, this understanding is conditioned by the influence of cultural production in the configuration of the contemporary image in big cities as a physical and digital environment related to the social, political, and cultural context.

As is already known, for Baudrillard (1981), the contemporary image builds simulacra, which represents the illusory sense of social conduct. However, considering that communication and information technologies contribute to the development and urbanization of the next generations, it is assumed that current investments must be ensured. Alternatively, visual communication planning provides the public with current productions. In this sense, the material and "real" aspects are considered for this analysis, which implies the sociopolitical and eco-

nomic contexts based on the relations in the consumer society. Therefore, in this mercantile scenario of achievements, appearances, and values exchange, everyday aesthetics refer to the empirical analysis method. Thus, considering the development of western societies and knowledge of the practical realities, a transcendental reflection would be unable to comprehend what a hyperrealistic society entails.

Nevertheless, what could digital technologies mean, concerning hyperreality? In seeking an answer to this question, through the visual and aesthetics analysis, which is appropriate for the cultural system and the productive relations, a critique is built about the image context of the political-cultural effects of daily life in metropolises. On the one hand, the digital presence provides the transformation of the environment and new ways in which individuals relate to cultures, breaking boundaries of perception conditioned by the understanding and comprehension of habits, beliefs, and above all, knowledge. On the other hand, it presents individuals with the possibility of transferring environments and objects through AR in their daily activities, offering new visual experiences.

Through the incorporation of images (static or moving), sounds, and texts in the same digital media—hypermedia—carrying distinct contents, visual contexts with formal diversities have, in general, exerted significant influence on everyday social interactions, on the economy, on politics, and on science—in short, on culture and its diversity. Thus, when dealing with aesthetics related to the urban environment, the focus is on the relationships between humans in their living space. It is therefore essential to have background knowledge of the social sciences. The experience of the new permeates all aspects of everyday life, transforming it even before it can present its concrete realizations for the self-consciousness of the social condition. Visual culture offers sensitive aspects—representations—of humans' experience in their environment. These concern aesthetic values, not only in art in its formal aspects but also as content, human realization, and object for environmental and everyday aesthetics. The meaning would not be in the moment of execution but in the formal result of the object in its visual effect or narrative about the social environment. The fundamental axis is in the relationship between technology and culture, construction, and hegemonic maintenance, consequently iden-

tifying significant references for the ensuing complexities of media practices. The cultural realization is attributed to an "image of reality" in constant (re)configuration, considering the digital-real interface for its social (re)presentations. In this way, the development of an everyday aesthetics (Berleant 2017) in this analysis focuses on the political and cultural context, considering daily sensory experiences and the system of signs through Jean Baudrillard's *The System of Objects* (*Le système des objets*, 1968), and *For a Critique of the Political Economy of the Sign* (*Pour une critique de l'économie politique du signe,* 1972). Based on these works, the current study seeks an analysis of the techno-cultural society, liberating the object from its *use value* to meet the *sign value* beyond the sign, namely the symbolic, treating the status of the message as the sign in the relationship between the subject, objects, and their environment. Hence, in its modern sense, the aesthetic value refers to communication, exchanging signs, and positioning objects in reciprocal information as signs and creating meanings. Thus, the object and environment are understood as human and social engineering—part of mass communication—by analyzing the object as master of the game (*l'objet, maître du jeu*) in his French publication *Fatal Strategies* (*Les strategies fatales,* 1983). Besides the fundamental aspects of the social actor's relationship to the objects around them, this discussion approaches, in its theoretical body, their signs and values and the concepts of simulacra, simulation, implosion, and hyperreality present in Baudrillard's work (1981, 1997).

2. The Techno-human Limit, Social Significance, and Distinction Toward an (Un)appropriation of the Object and Territory

The technological revolution has changed the habits and attitudes of individuals in the face of new challenges, for instance, ubiquity—the individual's mobility (or not) with the possibility of moving their image, voice, and sensory faculties to other environments to present themselves without necessarily having their physical presence. Therefore, with these technological possibilities, the individual's presence

(physical or virtual) has increasingly possible, following the simultaneity of demand and offer, action and reaction, and cause and effect in different locations. Given this scenario of machines operated by humans, in favor of the informational specificity of each communication technology, the innovative continuity of information through various technologies is emphasized as a differentiating procedure but converging to a single point—technological convergence. However, the "techno-human nature" is the basis for this process by which the information to be received should be transported from its production history, with the understanding of information toward history as the reason—rationality as organization—and emotion as definition and effect. Each human being is part of the whole under the ubiquity of social structures; consequently, interests are references for relationships. Through the reasoning of Michel Foucault, who analyzes the historical mechanisms of the individual's subjection in society, it is possible to understand the transformations that societies have undergone at the end of the twentieth century, especially regarding the individuals in a certain context: at work, at a club, and at school—in short, in their social environment. What this thinker proposes is "a reading of power in terms of multiple power relations, of microsociological scope and structuring the activities of individuals in society." That is to say, that power is not perceived in a specific place but rather in its ubiquity. Therefore, it is part of and connects the entire social structure (Lefranc 2013).

These are spaces recognized as forming structures of the individual in society. However, they are formative structures with acceptance established based on traditional relationships and determined through sign values, which, according to Baudrillard, characterizes the individual facing the practical reason of communication in their environment under the effect and power of the sign value. Therefore, in the sociocultural environment, objects mediate consumer and market, encouraging progress and always adding a novelty, a new form. It is a complex relationship in which industry, technology, and society develop interdependence, offering new objects to everyday life. These objects or products become an essential part of activities—vital or playful—concerning the mass society's fundamental aspiration with the "promise of happiness." The interest lies mainly in the new forms

of communication based on the inventive capacity of the individual to give meaning, through which the social relationship gains significance. Everything can become meaningful in the social relationship, impregnating the (re)presentation's form of thought, communication, and belonging to cultural identity. Studies of communication technology by companies and academic institutions in communication sciences are more concerned with the future of the human condition in its relation to virtual realities, as a process that transforms the "real life" of the individual through technology. The reference is based on debates at international conferences held by the University of Southern California, Annenberg and published in the *International Journal of Communication* founded by Manuel Castells and Larry Gross, who research the new communication technologies. For example, let us suppose there is a tendency toward a virtual world or the transcendence of time and space. In that case, it opposes the need for physical and self-demarcated spaces of territory or object appropriations and "the concept of media systems is no longer relevant to comparative research or that a national media system as a unit of analysis is no longer relevant" (Hallin 2020). In its global condition, many theorists also discussed the internet as a way of transforming relationships, gradually interfering in several areas. The internet is a phenomenon of enormous potential because it allows people with little technical knowledge to access the network and participate in mass communication. The individuals are also perceived as the idea of a base, as the matrix of a series that will go into the production line of a democratization process under the illusion of a human being who is more conscious in their choices.

The choice before what is offered by the novelty starts from a process in which the architect, designer, or artist realizes an idea that can be different from the demand, at a specific time and in a specific sociocultural context, conditioning individuals to accept a world of simulations. In this model of the individual, as the fulfillment of demand, all of humanity's aspirations are transferred and translated by the image of progress. Thinking about evolution requires, at the same time, a relationship with the past to understand the process of transformation. In general, the possibilities of communicative mechanisms

being factors of change for society do not come from the technology itself but from what the citizen makes of it.

Thus, in an environment that is not increased but modified by constant technological innovations, individuals transform themselves, transcending time and space. However, at the same time, these individuals need physical spaces and objects to demarcate, evidencing a need of human nature for domination and delimitation for the sake of personal satisfaction—needs that offer no doubt in this capitalist system with the consumer society. All objects can be seen in the matter, with added values to differentiate each individual. It is not only the option or economic possibilities of acquisition but the abstraction of all values that govern the system of exchange value that, according to Jean Baudrillard (1972), is based on concrete reality and objective purpose use value and needs. Thus, the ideology and the interest of the individual go in search of their right as a human being integrating society, in which all values and signs become necessary to conduct and establish them as a capital subject of the private economic system, with information and its new means as products acquired by the consumer society.

In contemporary times, the individual is not only seen as a (re)presenter of shared experiences or their way of seeing based on western thought. Through the influence of many modern theorists, it is seen as paramount to (re)evaluate the image as a foundation related to the original meaning of idea, in a properly Platonic sense in which the derivation of the verb whose meaning is "to see" has its origin in the "visible form," idealizing models or paradigms of which material things would only be imperfect and transitory copies and making a distinction between intermediate degrees of imitation. The natural image imitates the idea that corresponds to it, advertising being a production of images that replicates like that imitation and accepting that the origin is in its foundation, thus delimiting the idea—the beginning of a new thing, a (re)organization. The beginning of this new thing (of the imagined idea) as a constant product of (re)presentation, and as a way of living for the contemporary individual, contributes to the imagined community. The way the individual and the question of identity are conceptualized are under the aspects of perception, seen as guided creativity, which (re)organizes through vision a creative

experience—not simply through the act of seeing but also in its effective communication as it influences the individual and society.

The ability to (re)organize is the process of selecting forms, formats, and colors to configure something universally meaningful, which is a result of visual categories possibilities under the various mental capacities, functioning as a whole. Mental capacities are reasoning, perception, intuition, and observation to (re)present realities in daily life. Creative processes have shown that the appearances of the object depend, above all, on their place and function in a total pattern. The product of the visual act—the image—is based on everyday life, constantly (re)presented by observation and related to other human activities. Thus, in its technical evolution, the digital photographic and cinematographic process allowed amplification resources—a combination of images—overlapping and even changing the image through overexposure, special effects, and other determining effects. These effects under the image development process confirm it as a visual experience, changing perception toward the essential discernment of imagination of all things belonging to everyday reality.

Jean Baudrillard (1968) perceives the existence of a collective presumption by which the advertising image places the product based on solidarity between individuals, stating that persuasion by advertising does not exist. Advertising images have no power over individuals who are already saturated with advertising excess, thereby not allowing themselves to be engaged with the advertising discourse. Nevertheless, the advertising image can lead the individual to an illusion and idealized relationship. The world (re)presented by the advertising image is life confused through images; that is, the world's reality is always an illusion. The elements of sensible reality are integrated into the image, superficially perceived, and subtly incorporated by the individual into their everyday life to preserve a belief that allows the relationship of the gratification—the promise of happiness—to be confirmed through the product or object as to its main and differentiating characteristic. When perceiving an image, the individual also participates in the process of (re)presentation. That means that the act of seeing tends to separate specific images from the mass of impressions to which individuals are exposed and add their knowledge, experience, and imagination to that image. Although one may believe that the image

seems real, to be the truth about life and the world by what can be seen and even felt by touch, smelled, and yet heard, it is only a representation through digital technologies of AR or VR of the possibilities of feeling the world, even ideologically. Indeed, from Jean Baudrillard's (1981) point of view, ideology corresponds to nothing more than malversation of reality by signs; it is the simulation that confuses reality with reproduction by signs.

In modern times, western society has been developed around production. However, contemporaneity is characterized by reproduction, by simulation. Nevertheless, the ideological purpose continues to restitute the process as a "false problem" trying to reinsert truth under the simulacrum (Baudrillard 1983). This process focuses mainly on the forms of relationships and communication in large metropolises. Cultural differences and the construction of identities are the main reasons why the world of appearances through the value of the sign is references for the construction of realities, or more accurately, hyperreality. It is understood that to simulate is to pretend to have what one does not have, and to dissimulate is to pretend that one does not have. By circumstantial conditions, the object presented is interpreted so that what was not there is not seen. It is due strictly to the predispositions to a particular fact or knowledge; stereotypes are constructed and believed, and each individual is expected to have qualities that conform to predetermined values (i.e., prejudged and prejudiced). Dissimulation is the opposite, but it also constructs the simulacrum: here, if the individual also builds an image and adds values with purposes in their relationships in a simulated or dissimulated way, both remain in simulacra. However, simulation or dissimulation remains in a mimetic process where the difference between the object and reality is maintained while the simulacrum confuses reality. For example, VR or the media production itself is understood as simulacrum. That is the sense of hyperreality, which is ruled by simulacra, where the senses of social relations are guided by images idealized by the media, TV shows, movies, and standardized mass culture. Now, when we think about digital technologies and the new forms of visual (re)presentation, understanding the objects and the architectural and urban environment, or the construction of images by digital technologies, can offer advanced resources allowing the sensory experiences with the object

and environment, which can be understood as simulation as long as consciousness discerns the differences from the physical reality. However, from the moment that this distinction between virtual and physical realities no longer exists, it becomes a simulacrum. If this simulacrum replaces the ordinary senses, we would then be in a hyperreality. Nevertheless, regarding Baudrillard, it is understood that sign systems operate in the place of objects and progress exponentially in increasingly complex (re)presentations. The object is the discourse, which promotes virtual interchanges—this is about remissions related to understanding, in the universe of thoughts, not of a digital world—uncontrollable, beyond the object. For Baudrillard (1968), the signs had previously had the simple function of replacing real objects, and then they had begun to have exchange value in human relations. Currently, each sign is becoming an "object in itself" and materializing the fetish, and it has become simultaneously use value and exchange value. Finally, how can we verify whether the simulacrum and hyperreality exist in cultural projects through augmented or virtual realities when considering the use and exchange value of the object as a political and cultural discourse?

3. Augmented Berlin: The Urban and Cultural Value Simulation

The idea of many urban planners and architects that their concepts would change ways of life is found in many projects. Nevertheless, the reality consists of the concrete and plausible facts that urbanization does not create ways of life but offers support for possibilities of some models that meet the expectations of public life. Urbanization, design, and architecture projects that address social reality focus on the problems generated by it; the complexity of these problems comprises production, consumption, the city, and the habits of the citizens in their rhythm of life amidst their most diverse values. Since great world conferences, urban life, and cultural diversity have been noticed, leading the world to another path, configuring the image with elements that characterize this complex reality. Therefore, the configuration of the