



7th International Symposium of Interactive Media Design

SELF-PRESENTATION OF THE DESIGNER FROM THE “PRESS” TO THE “PIXEL”

HATİCE ÖZ, Assistant. Prof.Dr.
Maltepe University, TURKEY
haticeoz@maltepe.edu.tr

Hatice ÖZ was born in 6 March 1977 in Antalya, Elmalı. She was graduated from the Burdur Anatolian Teacher High School in 1995. She studied her BA in the Graphics Department of Hacettepe University Faculty of Fine Arts (1995-1999); and received her MA in Graphics from Hacettepe University Institute of Social Sciences (1999-2002) with the thesis entitled “The Use of Digital Portfolio for Individual Presentation and Digital Portfolio Applications”. In 2006, she received the proficiency in arts degree from the same department with the thesis entitled “Analysis of Movie Credits In Terms of Graphic Design”. Between the years of 1999-2006, she worked as research assistant in the Graphics Department of Hacettepe University Faculty of Fine Arts. In 2006, she began work as assistant professor in the Department of Visual Communication Design at Maltepe University Faculty of Communications. She has been working as the Chair of the same department since 2007.

ABSTRACT

Everybody, from the smallest unit of the society to large institutions, needs publicity. There are various ways of personal publicity. These methods may vary depending on people and the target audience. If the person himself is present in the publicity environment, this will be an active publicity. If the objects reflecting the person rather than the person himself are the promoters, this is called passive publicity. Active publicity methods include interview, slide show, portfolio presentation and the use of mass communication media. Passive publicity includes recommendation letters, direct mail, promotional brochures, personal promotion objects and video presentations.

Portfolio presentation is usually preferred by designers and artists. The portfolio presentation methods commonly used so far include bag, slide, dossier, books. However, due to the increase in the Internet and Web user audience, the use of the digital environment for portfolio presentations has increased.

Portfolio presentation in digital environment is highly superior to traditional methods. Some of these superior features include the ability to reach a wider audience, economical duplication and safety.

The present study comprises two parts, in the first of which is entitled “Self Presentation of the Designer From the ‘Press’ to the ‘Pixel’” personal presentation methods are analyzed, whereas in the second part portfolio presentation is analyzed as a method of personal pre-



7th International Symposium of Interactive Media Design



7th International Symposium of Interactive Media Design

sentation. In the third section, digital portfolio environments and in the fourth section the use of digital environment for the purpose of personal promotion is examined. The basic features to be included in a good digital portfolio are mentioned and the production and presentation stages of a digital portfolio are underlined. In the fifth section, digital portfolio samples from Turkey and all over the world are analyzed.

1. SELF-PRESENTATION

1.1 What is Self-Presentation?

Each individual has his/her own identity. The individual's characteristics such as his/her skills, preferences, habits and world-view constitute the identity. The way the individual is perceived by his environment, on the other hand, constitutes his image. In addition, individuals' or institutions' methods to present themselves compose self-presentation. The way a person is perceived is related to his ability to present his characteristics to his environment. Each individual wishes to be perceived accurately and to be appreciated by his environment, and this is dependent on the extent the skills and capabilities of the individual is perceived correctly by the environment. Capacity in professional fields, on the other hand, could mostly be revealed by studies conducted. For recognition, not only production but also the ability to present the products to a wide target group is important. Timing, place, manner of presentation and the selection of target group are the factors that affect the result, and therefore, need to be carried out correctly in this presentation. The need for presentation is everywhere in a society; from ordinary individuals to large institutions.

One of the purposes of individuals working especially in artistic fields is to convey messages to the society. Designers/artists should be incorporated to the society, should be able to reflect the problems of the society and should propose solutions. Each artistic production is indeed an attempt to provide solution to a problem. The artistic product, on the other hand, is evaluated by the follower. However, the most accurate evaluation is provided by the artist's colleagues and art critics.

It is thought that an individual's artistic identity depends on the way he presents his products and the way he reflects his sense of art into his works. In publicizing, the works to be publicized should be selected carefully, the target audience should be defined and the works should be presented through an appropriate technique. The method and content of the presentation is as much important as the quality of the designer's products. Works should be well-composed and well-designed. They should fully reflect the characteristics and skills of the person, should contain information about the personal background, experiences and achievements of the individual, and should provide an extraordinary and strong image or message. When considered in terms of graphic or other design fields, they should have a significant effect on the possible customer that demonstrates the skills.

1.2 Self-Presentation Techniques

It is important to prepare a promotion plan for self-presentation. This approach that de-

pends on personal choice may include the following: References, direct promotion through a letter, invitations, slide shows, portfolio presentations, promotional brochures, personal promotion items, video presentations, public relations techniques and advertising, trainings and courses.

There exist numerous presentation techniques that an expert designer who provides creative design solutions might select. Each of them has positive and negative distinctive features. A slide show only becomes effective if it is presented to substantial amount of audience. Direct letters or special brochures that are disseminated to a large audience might be beneficial and attract attention, but if they are not delivered within a planned time period, they might be harmful rather than increasing recognition.

1.2.1 Active Presentation

It is the presentation presentation of the works of a person or a firm to customers -by himself/itself or through an agent- actively. Active presentation has many different kinds. Some of the active presentation methods are conferences, competitions, slide shows, direct interviews and portfolio presentation. The presentation method might differ according to the type of the works, the possible customers and the medium of presentation.

1.2.2 Passive Presentation

Passive presentations are those that are made through sending a document that provides information about the person or the firm and the person's or the firm's works. Passive presentation has many different types too. Some of passive presentation methods are sending references, promotional brochures and objects. In passive presentation, the method might differ according to the type of the works, the possible customers and the medium of presentation.

2. PORTFOLIO

2.1 What is Portfolio?

Portfolios are the documents oriented towards the target and prepared by designers, artists and architects in order to promote their works.

"Portfolio is your attempt to best express yourself. It is a presentation element through which possible customers and employers will try to understand your skills, potential, style, working method and whether you are suitable to a project that they wish to carry out or a position that they wish to fill. (Phornirunlit, 1992)

A designer or an artist who is trying to make himself known primarily need to satisfy three factors: He should prepare a designer/artist portfolio, a curriculum vitae and have personal meetings or discussions.

A portfolio is much more important than a meeting or a descriptive curriculum vitae. While curriculum vitae are a proof of the person's past, a portfolio demonstrates skills and the creative perception. The portfolio presents the individual's positive aspects. It exhibits the type of the pursued work, areas of expertise and the person's commitment to his work. Portfolio



7th International Symposium of Interactive Media Design



7th International Symposium of Interactive Media Design

explains the variables in the work of the designer/artist and how he exhibits his expertise. A well-composed portfolio should show to the possible customer how the skills of the person will satisfy their needs and how they will benefit from this.

2.2. Digital Portfolio

Most portfolios are prepared today electronically. The phenomenon of multimedia encourages designers to create the works that contain texts, drawings, photos, animations, videos and sounds etc. in interactive environment. Portfolio can be enriched by images, typographic headings, short texts, and expressions narrated by the own voice of the designer/artist over music. Elements that guide the works can be put in the strategical parts of the video while the artist/designer explains his own philosophy and works. The presentation can be concluded with a summary of the curriculum vitae that emphasizes on the strengths. Dr. John Ittelson, interactive technology expert from California State University, comments on digital portfolios as follows:

“Today the only limit is not technology; the creation and examination of digital portfolio is highly difficult too. However, new instruments of the digital environment positively affect the creativities of designers and artists. For those viewers who are not familiar with the digital environment, interactive digital photos, videos and scripts might seem very attractive and elegant. Only designers and artists are able to assess digital works objectively.” (Linton, 1996:124)

Electronic portfolios have some problems as well: High quality is of great importance. Ordinary works become unsuccessful. While some design products get respect in mass media, TV advertisements, videos and movies, they might become inadequate as they are transferred to the electronic environment. Details in printed documents may not be transferred well to the electronic display too. The portfolio should also be suitable to the equipments of the viewer. The biggest problem is the self-presentation of the electronic portfolio. The designer/artist may not instantly respond to the questions of the interviewer.

Now, designers and artists are able to present their works without having to travel. The number of one-to-one interviews is decreasing and more complementary information can be obtained through electronic portfolios.

Graphic design is one the fields affected by the developments in computer technologies and digital copying systems. Websites, zip drivers and CD-ROMs are replacing the traditional portfolio bags. Designers and artists try to attract their potential customers. Many designers and artists today are using computer in drafting and designing. Accordingly, digital portfolios have started to come into prominence in presentations. A designer or an artist does not have to carry a portfolio folder anymore. In addition, the possibilities of the sample work being lost, damaged, stolen or worn due to changing hands many times disappear.

Today, digital portfolios are the most popular tools to present design samples. Unlike traditional portfolio bags, digital portfolios use the presentation techniques of graphic design. Through fast and highly technical environments where unique skills can be exhibited, they

render possible the three dimensional simulations and animations to be viewed by the customer, which is not possible in traditional portfolio bags. Digital portfolios can easily be modified and updated. Moreover, portfolios in zip-disks or CD-ROMs can easily be copied, and delivered to potential customers with less cost.

Web portfolios are very effective for the viewer not only to spend good time but also to save time.

“The increased use of digital environments for portfolios creates new situations. Some parts of the design product might look better in print than in the screen. It is very difficult to ensure such parts of the design to appear in the best manner in digital environment. Moreover, dimension restriction and infinite space might be misleading, since folders have to have lower resolution and lower size in the digitalization process. Definitely, the presence of infinite space brings effects more than necessary. In some situations, over-innovation creates negative results and causes the customer to get lost with confusion.” (McKenna, 2000:15)

Another important point is to render the digital portfolio user-friendly. A lively and dynamic presentation and easy circulation are essential for a digital portfolio. It should orient the viewer without exposing to too many images and help the viewer to focus his attention. A fast and clear-cut presentation prevents the viewer from getting confused.

Another dimension of the study is the issue of copyright infringement of digital portfolios. Presenting a work online leaves the designer who has the rights of knowledge and creativity in a difficult situation. The development of digital environment and electronic networks, which render easy the copying and modification of units, have enabled the distribution of information at no cost. This created problems in terms of the protection of the rights of intellectual property owners and information users. The digital environment provides tools for the easy use of information and programs. It enables the user to cite from published works and reshape them. Such problems cannot be solved since existing laws have been designed according to print environment.

Nicholas G. Tomaiuolo, professor at Connecticut State University, approaches to the problem of property rights of the images used on the internet as follows:

“The most important problem about the images on the web is intellectual property (patent). There exist billions of websites, and if we assume that at least 20% of them contain images, we can extract more than 200 million pictures people can learn from, work with and entertain with. Most of the websites I visit present images uncopyable. They cannot be reproduced without acquiring written permission.

If people send their documents, voices, folders and graphics, and if they think that the web is an open and democratic environment; they should admit that it is impossible to prevent them from being shared. While such an argument seems practical and logical, it is not “legal”. While some people are trying to attract people to their websites, they might ask for private property rights for the content of their websites. Some might oppose to this argu-



7th International Symposium of Interactive Media Design



7th International Symposium of Interactive Media Design

ment: You can protect your website through several ways such as encrypting what you not wish to be taken from the "index" or signing your work etc. However, some authors and webmasters might disagree with this idea by stating "we do not have to do this and this is not that important".

The real world is in parallel with the virtual one in this sense. Markets and similar places are surrounded by "anti-theft" devices and they have similar barriers in their sites. Libraries attach protective bar codes on books in order to prevent them from being stolen. Some patent-owners and creators take patents in a strict manner, and it becomes difficult to find evidence to charge somebody due to the pace of the web." (Tomaiuolo, 2002:15-16)

Although digital portfolios have caused some negative situations, their positive aspects are bigger. They not only enable the designer to work more in a smaller space but also they are easier to transfer. In addition, digital media provide the opportunity to get updated fast and instantly.

The computer has created a revolution in the world of graphic design by enabling the circulation of images, photos and design elements, but, on the other hand, brought about several problems. As indicated before, resolution and size of printed works should be reduced to a proper level in order to open them in presentations faster. However, the quality worsens as the resolution decreases. Every designer might face such problems. Dense and complicated images look bad when the screen is pixelated. For these reasons, printing a digital work can be problematic, since they are not high-resolution and web-friendly. On the other hand, converting high-resolution items into low-resolution items is time-consuming. Images can be compressed in order to be published on the internet or to be saved in floppy disk, CD-ROM or Zip disk, but the resolution and quality of compressed images become lower, and details vanish.

2.3 Digital Portfolio Environments

2.3.1 CD-ROM Environment

CD-ROMs are optical disks used to store large amounts of data. The capacity of a CD-ROM reaches to 1 GB. The capacity of the CD-ROMs commonly used today is 700 MB. A CD-ROM driver is required to read the data stored in the CD-ROM. CD writers are used to write data on CD-ROMs.

"The speed of a CD is the measure of the data it reads per second, and illustrated by (X); such as 4X, 8X, 32X, 48X, 50X, 52X. While a 4X drive reads 4x600 bytes per second, a 8X CD drive reads 1200 bytes. The speed increases incrementally in this way." (Alabay, 2003)

CD is a durable data storage tool. Since it is read by an optical head that does not touch the CD, it is not subjected to mechanical wearing or damage. Electromagnetic deformation does not occur either since it is a physical tool.

Moreover, CDs can be copied at low cost. Tracks are created through a laser. Recording CDs one by one via CD writer is expensive. Therefore, a master disc is prepared for duplicate

production, a mould is made from this and they are produced by channeling heated polycarbonate into this mould.

CDs are the transporters mostly used for databases, hypermedia and interactive multimedia. A CD-ROM's capacity is equal to 200.000 pages of text. It provides several opportunities such as sound, image, animation, video games and graphics.

2.3.2 Web Environment

The internet is the largest computer network of the world and has millions of users. Numerous local networks that include various organizations from all around the world (universities, research centers, not-for-profit organizations, commercial businesses etc.) are connected to each other.

The roots of the internet go back to the "ARPAnet" network established by the US Department of Defense in the 1970s. The Internet Protocol that constitutes the medium of data routing with addressed packages has emerged after ARPAnet experiments. The protocol is aimed at enabling each computer to connect to all other computers through various different networks. Numerous governmental and academic institutions have adopted this protocol in the data exchange between master computers and local area networks (LAN) connected to them. The internet has been established by the US National Science Foundation in the 1980s in order to ensure the common use of supercomputers by universities and research centers all around the world. The internet has expanded in due course and started to serve millions of users.

"It is really exciting that the internet has become widespread so much. This excitement increases further as we also consider what we can do through the internet. Since it became so easy to prepare and publish a personal website that is essential to introduce yourself via the internet, it is considered to be a "shame" for internet users not to have even a single page website." (Tarhan, 1999:13)

WWW (World Wide Web) is the internet server system that contains specially formatted documents. These documents are created by using a language called HTML. HTML documents might include photos, graphics, drawings, audios or videos. In addition, desired subjects can be accessed through a thorough search, thanks to the links enabling the access to other files.

The important charm of the internet is the audio and graphic opportunities it offers as well as the information exchange between business people, public institutions, scientists and authors. There used to be a necessity to go to a bookstore or a library in order to look at a photo (?) of Mona Lisa, however, the web now has enabled to access the desired image by typing a couple of words on a search engine.

Promotion in the internet environment has many different kinds too. Artists and designers might buy domain names themselves in order to present their works or they can use websites publishing the works of designers and artists for free. Examples of such websites: <http://www.portfolios.com>,



7th International Symposium of Interactive Media Design



7th International Symposium of Interactive Media Design

<http://www.designersvault.com>, <http://www.artistportfolio.net>
<http://www.artportfolios.com>, <http://www.newartportfolio.com>.

2.3.3. DVD (Digital Video Disc) Environment

DVD is an optical disk technology called "Digital Video Disk". Its physical size is the same as that of a CD-ROM and used for data storing. It has two types as DVD-Video and DVD ROM. A DVD-Video generally contains movies and is showed by a DVD reader connected to TV. A DVD-ROM is, on the other hand, connected to a computer. It is used both for DVD movies and for programs/data, games etc.

"DVD (Digital Video Disk) can contain 6 GBs of data and can be placed into video cassettes. DVD provides the opportunity to watch cinema on computers or TVs via DVD-ROM players. DVDs carry the world of interface design to houses without TV" (Donnelly, 2000)

Although DVDs are not generally used for purposes other than watching videos, they are used as data storage tools due to their high capacity and durability.

3. DIGITAL PORTFOLIO DESIGN PROCESSES

3.1. Selection of the Portfolio Environment

The selection of the digital portfolio environment is related to the target group to which the works are wanted to be advertised and the type of the work. If a person wants to introduce himself in the international arena, he must choose the web environment. He should prepare the website not only in his own language but also in English, and even German and French.

Web galleries might be formed if works are in fields of picture, graphic and photograph. The web environment, too, has various limitations. For example, it is impossible to watch an animation or a video work on the web with its original size and quality. Such works can be displayed on the web environment by reducing their sizes and using file compression methods. The best way is to send the work by saving to a DVD or a VCD.

3.2 Selection of Works for Presentation

The environment through which the digital portfolio will be presented is an important factor in the selection of works. Only those we prefer could watch a portfolio in the CD environment. However, everybody can watch a portfolio on the web. Private works or project or draft versions of works should not be presented in the web environment.

Another factor that affects the selection of works is the potential customer. If the portfolio is prepared to be reviewed in an academic environment, it should include artistic and academic works rather than commercial affairs. If it is prepared for commercial purposes, it should include works that would satisfy the employer's needs. The designer/artist should select the works that best express his style.

Sam Smidt, who is a designer lecturing at San Jose State University, has several suggestions for his students on the work selection for portfolio:

"A portfolio is solution to a problem. A student should first clarify his short-term and then long-term carrier goals, and then select the most appropriate business field for himself. After that, he should design the presentation that would best assist him in the desired job. The designer who already prepared his portfolio should shape his future with his projects. He should know through research how a life he desires to have in the next five years." (Beryman, 1996)

3.3 Works' Formats and Technical Features

All works that are wanted to be included in the portfolio should be digitalized before digitally preparing a portfolio. Printed works should be digitalized by taking their pictures and scanning, and those works that are already in the digital environment should be rendered usable for Web and CD-ROM. In order to ensure better perception of three-dimensional works, they should either be videotaped or photographed from different angles to create the three-dimensional effect in the digital environment.

While preparing works for the web environment, the aim is to ensure them to look quality and to be downloaded fast. Videos that take long time to be downloaded cause the visitor to leave the website. The type of the website, on the other hand, influences the visitor's impatience level.

"Visitors of a specialized website or a museum's website are more tolerant to long download durations than visitors using a search engine. Compare the simple designs of the websites of Yahoo (<http://www.yahoo.com>) or Google (<http://www.google.com>) with the designs of the websites of the Louvre Museum (<http://www.louvre.fr>) or the Fine Arts Museum of San Francisco (<http://www.famsf.org>) with full of images. Considering the type of the website that you are creating helps you to constitute graphics that satisfy the needs of the visitor."(McCanna, 2002)

The process of recording an image, logo or a photograph, which is planned to be displayed in the digital environment, in the most quality manner and smallest size is called "web graphic optimization". The most important issue to be considered within this process is resolution. A resolution of 72ppi* is enough for internet and CD-ROM environments. Graphics that are prepared for use in CD-ROM or Internet environments are created only to be displayed on a screen and the number of dots per unit length on computer screens corresponds to the resolution of 72ppi in pictures. Therefore, increasing the resolution of a picture does not change the appearance of the picture on the screen, and what is more, increases the area occupied on disk or server. (Germen, MacLine, Eylül 2001:52)

There exist three graphic types commonly supported for Web and CD-ROM environments: GIF (Graphics Interchange Format), JPEG (Joint Photographic Expert Group) and PNG (Portable Network Graphics). GIF files are reduced to 256 or less colors.

"The GIF format is a very good format for drawings, simple graphics that consist of blocks or colors or images that contain very few colors. The size of the image in pixels, complexity



7th International Symposium of Interactive Media Design



7th International Symposium of Interactive Media Design

of the image and the number of colors in the image influence the area occupied by the GIF file in a disk. The JPEG format, on the other hand, has been created especially for photos. It is a suitable format for photos or pictures containing many colors or smooth degradés. The size of the image in pixels and its complexity affect the area occupied by the JPEG file in a disk." (McCanna, 2002)

PNG uses the method of lossless compression. It is able to transfer the picture quality containing real color and transparency data to the internet. Transparency in PNG files is provided by alpha channels.

After being transferred to the computer environment, works to be presented in a digital environment are saved as GIF, JPEG or PNG through image processing softwares such as Photoshop, Imageready or Fireworks.

Video and audio files that are planned to be presented in the digital environment should also be converted to appropriate formats. Audio file types that are used most in the web and CD-ROM environments are; MIDI, WAV, AIFF and MP3 (MPEG Layer 3). AIFF is the audio format of Macintosh. Most browsers support this format and it is the most basic audio format of Macintosh. WAV is the audio format of Microsoft Windows. Most browsers support this format and it is the most basic audio format of the PC environment. MIDI files work in all kinds of computers and yield better sound quality. They generally consist of musical instrument records. MP3, on the other hand, is an MPEG audio compression format. Through this format, it is possible to compress CD quality songs at the rate of 1/12. It is necessary to save the sounds to be used in digital portfolios in necessary formats through audio processing softwares.

Video files should also be saved in appropriate formats to the web and CD-ROM environments. The motion video formats that are used most in the computer environment are MPEG, AVI and QuickTime (MOV). MPEG is an ISO video and audio compressing standard. It enables the storage and transfer of motion videos in environments such as Video and CD-ROM. Compression rates reach up to 1/50. MPEG has become the audio standard especially for the web environment. AVI is a video format developed by Microsoft. All screen resolutions and audio supported by the 24 bit real color platform can be transferred in this format. QuickTime (MOV) is a motion video format developed by Apple. Its difference from AVI is that more platforms support this format.

Video processing softwares such as Adobe After Effects, Adobe Premiere or Final Cut Pro Video are used in order to render video files suitable to web and CD-ROM environments.

3.5 Preparation of Portfolio in Digital Environment

There exist several technical and usage differences between CD-ROM and web environments in the preparation of portfolio in digital environment. The CD-ROM environment is less restrictive than the web. The preparation of portfolio in digital environment starts with the preparation of flowchart, and continues with interface design that consists of proper

link tokens and items.

3.5.1 Flowchart

A work plan must be made before starting to prepare a digital portfolio. Similar digital portfolios should also be reviewed before determining the content and system of the portfolio. Documents should be presented to the viewer in the most comprehensible manner and according to the order of importance. A hierarchical order can be established in a digital portfolio from the most general titles to detailed information. "The main page and sub-pages are arranged hierarchically in the web and CD-ROMs." (Bağcıvan, 2003)

3.5.2 Interface Design

In the interface design, familiar and unfamiliar people to digital portfolio should be considered together. Although the service and content intended towards each of them are different, they should be enabled to access the sections they desire with a couple of mouse clicks. In addition, it should be taken into consideration while preparing digital portfolio that every user may not have technical knowledge. A simple and fast portfolio should be prepared. For a user with minimum computer hardware to watch the portfolio without any problems should be the target in preparing the screen design format. In interface design, a size of 800x600 pixel/inch which is proper for 17 inch screens should be preferred.

"The eye goes around the screen by jumping from one point to another. The user generally casts an eye over the screen freely by starting from a point on the upper left side of the center." (Bülbul, 1997) Therefore, main links and titles are placed in many websites and CD-ROMs by starting from the upper left corner.

3.5.3 Use of Typography

The main purpose of using typography in an interface design is to inform. Selected fonts and their usage on the page should facilitate reading and should be suitable to the coherence of the page. Different but coherent fonts or different versions of the same font can be used on the same page in order to ensure proper transfer of information and easy browsing on the page/CD. Fonts are used not only for reading but also for the organization of data.

"Wide range of fonts makes it difficult to select a single "right" font. The design understanding and/or the effect of every font may not be known by everybody and the outcome may not be foreseen. Therefore, aesthetic, appropriateness and readability should be taken into consideration in the font selection.

For this purpose, an attractive font should be selected not only emotionally but also logically. The selected font has an identity. This font should be well-matched to the content and should be integrated with the product. In addition, it should be acceptable for the viewer. The most important distinctive feature of font selection is the fact that some fonts are more easy to read than others. (Sarıkavak, 1997)

The use of typographic elements in websites and CD-ROMs may differ according to the aim



7th International Symposium of Interactive Media Design



7th International Symposium of Interactive Media Design

and content. However, very long texts should not be used even though the aim in the digital environment is to inform.

“While it is easy to read short lines, long lines make it difficult to move between the first and last words of the sentence due to eye movements. 8-10 words on each line is proper for the computer screen. This includes approximately 80 characters. Short sentences provide the possibility to design more different and flexible pages.

For printed works, 40 lines on each page and 60 characters on each line and around 400 words are appropriate. On the screen, on the other hand, 18 lines on each page, 39 characters on each line and 120 words on each page are proper.”(İpek, 2001)

As Pektaş points out, the digital environment has several specific criteria in the use of typography;

a) Visual balance should be set up between script and image

b) The eye should be able to follow the movement on the page easily,

c) Different fonts should be used if it is needed,

d) Font sizes should be 9-11 points for a reading distance of 30-35 cm,

e) If a word is wished to be emphasized, its size or color should be changed instead of making it bold,

f) Long texts should not be italic since it displays the text thin,

g) The text should be aligned left since it renders character intervals more proper and causes less apostrophes,

h) Light-colored texts on dark-colored backgrounds should be preferred, there should exist a color difference of at least 70% between characters and the background for readability, that is, if the background value is 100% the character value should be 30%.(Figure 61)” (Pektaş, 2001)

3.5.4 Use of Colors and Visual Elements

Using too many colors in screen design is a factor that makes the perception of other components difficult. It negatively affects the influence of the presented visual elements especially in a digital portfolio. In portfolio websites, neutral background colors that do not reduce the influence of presented works should be preferred and using complex textures on the background should be avoided. In addition, the colors and visual elements used in a digital portfolio should be integrated with the style of the designer/artist.

“Although computers have thousands of different colors, the most influential colors are black and white. Bright colors such as pink and purple should be avoided. Green and blue are more appropriate colors. On a black background; white, yellow, dark blue and green are more readable colors than purple, red and blue.” (İpek, 2001)

Visual elements that constitute a website or a CD-ROM screen should have quality and functionality. Images should be formatted as GIF, JPEG or PNG according to their contents. Links that enable the circulation within a digital portfolio should direct the user. Design integrity

should exist throughout different pages of a portfolio.

3.5.5 Use of Audio Elements and Multimedia Features

In Web and CD-ROM environments, sounds become coherent with the design as long as they interact with another element. Sounds should be coherent with the interactions in links and the animation. Proper use of sounds increases the influence of the animation and user interaction. Animations should be used in a way not to distract the viewer and not to negatively affect the units that are wished to be primarily perceived.

As Anna McMillan suggests: “Animation needs to have a story. An animation without a theme will be a waste of time both for the designer and for the viewer.” (Öcal, 2001)

Designing the website with audio elements is a factor to increase the file size. Audio elements should not be used unless they are really necessary and integral parts of the design. It might take long today to listen or save audio files due to low internet connection speed. One must be very careful while using animation in the web environment. A viewer must wait for the entire animation to download in order to be able to watch it. Therefore, animations that take long time to download should not be used. It is also difficult to watch a video file in the web environment. In order to watch a video file on the web, one must have already installed softwares such as QuickTime Player, Windows Media Player on the computer. The softwares required to watch the video file should be indicated on the website and the viewer should be enabled to save these softwares to his computer.

Many websites present video files in different sizes by considering different connection speeds. The viewer is able to choose the file that could be downloaded in a shorter time by considering his internet connection speed.

In the CD-ROM environment, on the other hand, the download problem is not experienced since audio, video and animation files are watched from the disk. In addition, audio, video and animation files can be offered with higher quality in the CD-ROM environment. In the design of digital portfolio, it is beneficial to use audio and video files that are interactive, funny and able to be integrated with the design.

3.6 CV Design

It is important to create an attractive CV. Such a CV becomes a strong supportive document. It is a written document that is important for a potential customer to know the person. In addition, it serves as an introduction for the interview, which should be finalized with strong references.

The one who presents the portfolio should prepare a personal CV. A good CV ensures an interview invitation. A CV should present the personal value, document the background and project the future. It should personalize the individual and help him during the interview. A CV should be personal and explain the conditions that are for the good of a potential employer.



7th International Symposium of Interactive Media Design



7th International Symposium of Interactive Media Design

An inverse chronological order emphasizes the most current education, works and projects. This method is a perfect format for inexperienced young designers since it focuses on the final point into which his development has evolved. The inverse chronological format is polished by adding strategical headings, responsibilities and achievements. An interesting version of this format is the one that prioritizes the recent years (generally 10 years) of the career.

Narrower CVs provide the opportunity to demonstrate the ability to write concisely. This format should be used if the aim is to work in fields of advertising, publishing or electronic media.

CVs that emphasizes on experiences are more functional. This is a format focusing on the projects led and the achievements. Previous tasks, professional background and previous positions should be featured with their outcomes. Designers prefer such a CV when they tend towards a specific target / a higher position in their careers.

3.7 Presentation of Digital Portfolio

Like classical portfolios, the presentation of digital portfolios is important. A promotion program (plan?) should be firstly carried out. The designer/artist should decide to whom he will deliver his portfolio. If the portfolio is in the web environment, links should be located on other sites in order to facilitate access. The website should be registered in search engines. Moreover, advertisement banners should be prepared and users browsing other websites should be attracted to the website through these banners. Another method is to place advertisements on websites of occupational groups.

Ilise Bennun assesses the designer/artists expectations and user behaviors in promotion through websites as follows:

"You probably assume (or hope) if prospects are really interested in working with you, they will spend some quality time on your Web site. But that is often not the case. In fact, many prospects don't spend much time at all at a website. According to David Curry, of New York-based David Curry Design, "If you really want them to see something, you've got to give them a direct link to a specific page; and even then, you can't be sure they'll go there." Of course it makes perfect sense that your prospects don't spend as much time on your website as you'd like them to – most have very little time in the first place. Plus, the internet is a quick-clicking medium that encourages skimming and scanning rather than careful consideration and real reading. This should affect the strategy behind your Web site design. Your website should make it easy for those with little time to find what they're looking for fast, and it should offer additional details and information for those who want to browse leisurely. The degree of detail you offer about your process, your clients and your personality is up to you. The most important thing is to make sure the information is organized well and presented in such a way that it's easy for prospects to get more, if they want it." (Bennun, 2001)

The promotion plan in a CD-ROM portfolio is different. The designer/artist should decide to

whom he wishes to deliver his portfolio. After determining the target group, it should be investigated how to deliver the CD-ROM in the most economic and safe way. Of course, one of the factors that ensure the safe delivery of the CD-ROM is packaging. CD-ROMs in the size of a business card may be preferred if the size of the digital portfolio is below 50mb. Plastic CD boxes can be used to protect the CD-ROM. The surface of the CD should be designed as a business card including the name, title and contact information of the designer/artist. Moreover, the CD-ROM should also contain softwares such as Netscape, Explorer, Media Player and QuickTime, which might be required to watch the portfolio both in Macintosh and PC environments without any troubles.

CONCLUSION

A person should introduce himself in a good and comprehensible manner to be perceived accurately by his environment. Designers and artists, too, can best present themselves to their environments through their works.

Portfolio presentation is one of the most preferred methods for personal presentation. Portfolios prepared by classical methods have many disadvantages. The presentation of design and art works is highly demanding and expensive. In addition, there is a possibility of works being damaged and lost during transportation and review.

The digital environment, on the other hand, has become one of the fastest, easiest and cheapest environments today both in interpersonal communication and in commercial presentations. The issues that need to be considered when using the digital environment for portfolio purposes ensure the viewer to browse the site easily, and the site to have a design well-matched to the philosophy of the designer or the artist.

There exist different techniques in order to ensure the works to be better understood in the digital environment. Videos can be used especially for the presentation of three-dimensional works.

The digital environment, along with its benefits, has several negative aspects as well. Images should be saved in low resolution to be downloaded and displayed fast on the internet. Therefore, the video quality of the work decreases.

In this study entitled "Assessment of Digital Portfolio in terms of Self-Presentation and Digital Portfolio Trials", the benefits of the use of digital environment for the purpose of portfolio presentation were examined, digital portfolio preparation stages and features that must be present in a digital portfolio were investigated.

BIBLIOGRAPHY

ALABAY, M. Nurettin, Grafik ve Animasyon Sistemleri, Detay Yayıncılık, Ankara, 2003.

BAĞCIVAN, Arif, Çocuklara Yönelik Web Sitelerinin Grafik Tasarım Sorunları ve Çözüm Önerileri, Ankara, Yayımlanmamış Sanatta Yeterlilik Tezi, 2003.

BENNUN, Ilise, Self-Promotion Online: Marketing Your Creative Services Using Email, Web



- Sites and Digital Portfolios, North Light Books, New York, 2001.
- BERRYMAN, Gregg, Designing Creative Portfolios, Crisp Publications Inc., California, 1996.
- DONNELLY, Daniel, In Your Face Too! The Best Interface Designs, Rockport Publishers Inc., Massachusetts, 2000.
- İPEK, İsmail, Bilgisayarla Öğretim, Tasarım, Geliştirme ve Yöntemler, Tıp Teknik Kitapçılık Ltd. Şti., Ankara, 2001.
- LINTON, Harold, Portfolio Design, W.W. Norton & Company, Newyork, 1996.
- McCANNA, Laurie, Herkes için Photoshop 7 Yetkili Kılavuzu, Çev: Gökçe İmren Kamburoğlu, Alfa Yayıncılık, 2002.
- McKENNA, Anne, Digital Portfolio - 26 Design Portfolios Unzipped, Rockport Publishers Inc., Massachusetts, 2000.
- PEKTAŞ, Hasip, "İnternette Görsel Kirlenme", Bilim ve Teknik, Sayı 400, 2001.
- PHORNIRUNLIT, Supon, The Right Portfolio For The Right Job, Supon Design Group, New York, 1992.
- SARIKAVAK, Namık Kemal, Tipografinin Temelleri, Doruk Yayınları, Ankara, 1997.
- TOMAIUOLO, Nicholas, "When Image is Everything: Finding and Using Graphics from the Web", Searcher the Magazine for Database Professionals, New York, Ocak 2002.