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Semiotics of Communicative Space in Runet

Online Promotion of Siberian Regional Brands

Space in time

Since the time of Euclid,[1] the phenomenon of »space« has been a subject of study for mathematicians, physicists, and geographers. In everyday life, humanity is often thought about itself in terms of its vastness, state of atmosphere, and comfort from the point of view of architecture and design. Space became a subject for description in fiction and religious literature, in painting mostly for depicting contradictoriness and incognizability of the world in general, and the inner world of human beings in particular.[2] However, we are interested in space within the methodological approaches that are of special importance for specialists in the field of social communication.

Thus, the first approach is *a semiotic view* of space formulated by the Italian explorer, Umberto Eco.[3] In his own thesis about »speaking« [Eco 1997:178] space in his work of 1968 »The Absent Structure: Introduction to Semiology«, Eco considers it in the context of proxemics,[4] cultural anthropology and architecture. The latter for him is first of all a form of mass communication, which he interprets as »the activity addressed to various social groups to meet their needs and with the intention to convince them to live this way and not otherwise […]« [Eco 1997:130]. In architectural and public discourse, the distinguished philosopher, historian, literary critic and writer sees seven similar qualities [Eco 1997:147–149]: 1) a motive; 2) psychologism; 3) ease of »consumption«; 4) blurred boundaries of message; 5) ambivalent character (irresponsibility – compulsion); 6) rapid »aging«; 7) market determinacy.

Emphasizing the communicative potential of architectural space Eco notes: »[…] meaningful forms, codes, formed under the influence of usage and denotative and connotative meanings, which are put forward as a structural model of communication, are the semiologic universe in which

4 Proxemics is a scientific discipline dealing with problems of organization and human use of space, i. e. territorial behavior of man. The bulk of research has been devoted to the territorial behavior of animals; later researchers came to the conclusion that the territorial behavior of man has the same nature. [Electronic resource] www.psyworld.info/proksemika (date: 29.09.2013).

5 An unusual bench created by advertising agency JWT London, appeared on the London streets. This is a miracle of chocolate colour which invites passers-by to take a break and relax, sitting on it. Well, if we talk about chocolate and a break in one context, it certainly reminds us of the chocolate bar Kit-Kat because, as they say, »Have a Break, Have a Kit-Kat« [electronic resource] www.sostav. ru/news/2009/01/21/zar4 (date: 29.09.2013).

6 A branch of the advertising agency Leo Burnett launched a great outdoor advertising campaign for the hair conditioner »Rejoice«, which used typical tangled electric wires, in which a giant comb was woven. The Slogan was »Your hair is tangled? Go to the shampoo-conditioner »Rejoice«! [Electronic resource] www.admos-outdoor.ru/article/list-nestandartnye-reklamnye-nositeli.html (date: 29.09.2013).

7 For example, in the area of the square at the cinema »Aurora« (St. Petersburg) is a series of glass shapes, resembling a pyramid, overgrown with ivy. Inside is mounted advertising for a Russian pharmaceutical companies.

8 Firewall (German Brandmauer, from Brand – fire and Mauer – wall) – the blind firewall of the building, built from fire-resistant materials and designed to inhibit the spread of fire to adjacent rooms or buildings. The term firewall can also mean: Firewall – a kind of outdoor advertising: banner, located on the firewall – the front wall of the building. Other names – firewall panels, shield wall [electronic resource] ru.wikipedia.org/wiki (date: 29.09.2013).

9 Manuel Castells – sociologist, honorary doctor of many universities in the world, member of a great number of committees and groups concerned with problems of global development. Castells has published 20 books and over 100 articles in academic journals. In addition, he has co-authored 15 books. Currently, Castells teaches sociology of the information society, a course on information technology and society, the comparative analysis of urban and regional policy; and conducts seminars on regional development at the University of California (Berkeley) [electronic resource] www.livelib.ru/author/173366 (date: 29.09.2013).

the interpretation of architecture as communication can be done on legitimate grounds. This universe is not supposed to have any references to real objects, whether they are denotations or referents, and also to observed behavior. The only specific objects that may be operated in it are architectural objects as meaningful forms. These are the limits within which we should talk about the communicative possibilities of architecture« [Eco 1997:117].

In this regard, Eco's arguments about utilitarian (primary, denotative) and a complex of symbolic (secondary, connotative) functions of architecture [Eco 2006:276], their transformation, fusion, conversion, etc. are especially interesting. Outdoor advertising, in this regard, as an integral part of modern »speaking« space, creating »visages, faces and masks of city« [Sitnikov/Gundarin 2003:127–128], and thereby providing a direct demonstration of how:

— the primary function is preserved, while the secondary functions are enriched with *subcodes* (the transformation of architectural elements into non-standard advertising vehicles – an environment, when a garden bench is also »chocolate«,[5] and electrical wires are »tangled hair«, on which there is a »comb«[6]);

— the primary function is transformed into the secondary one (once sculptures, lights, and gates were elements of architecture and objects of aesthetic pleasure. Today stelae, pillars, light boxes, and unique objects[7] made at a high artistic level have become advertising vehicles);

— there is a loss of primary function, and another primary function is established in its place (a firewall of a building is a good surface for a fair-sized advertising vehicle – Firewall[8]), etc.

So the space of a modern city, composed of interwoven codes and subcodes, »speaks« to its residents and tourists not only in the language of architecture, but also in the language of billboards, flap panels and banners, LED displays and other advertising media.

Spanish sociologist Manuel Castells[9] follows the *communicative approach* to interpret the phenomenon of »space«. In the late 1990s he put forward the concept of the »information society«. According to Castells, society »[...] organizes its production system around the principles of maximization, based on the knowledge of efficiency through the development and informatization« [Castells 1996:233]. As part of his theory of social space, he puts forward the idea that space is not a reflection of society but its expression [Castells 1996:245]. According to Castell's logic, a society (and therefore space) is built around the flows of capital, information, technologies, interactions, pictures, sounds and symbols. Electronic impulses, communication centers, and dominating elites are the »layers of material support« of the above-mentioned flows [Castells 1996:253].

In 2001 Manuel Castells' »The Internet Galaxy. Reflections on the Internet, Business and Society« was published. The author defines sociocultural space, formed under the influence of the internet, as the »Internet Galaxy«, presenting the latter as a new communication environment. According to Castells, »The internet is a communication medium, which for the first time made it possible for many people to communicate on a global basis at any time« [Castells 2003:33].

Thus, the space of an information society can be characterized by the obliteration of national and territorial boundaries, the transformation of spatio-temporal characteristics (the appearance of the space of flows and timeless time), network individualism, freedom, decentralization, etc. – all that the internet has brought to the life of mankind.

The view of Führ,[10] in his article »But, can Space be Built, then?« (2004) is quite interesting. On the one hand, he analyzes different *culturological aspects* of the couple, »architecture – city«, on the other hand, when asked about the possibility of creating a space, he presents the *phenomenological approach*, highlighting »the objective space of mathematics«, »the objective space of the human species«, and finally »the space of arbitrary values«. Let us consider the latter in detail, because this particular aspect of the ontological study of this phenomenon is of great interest to us, as well as to advertising and PR specialists.

Führ believes that the phenomenological approaches to defining »space« in semiotics, sociology and psychology should interpret space as a phenomenon that is based on […] Nothing: »An Identified Nothing is incommunicable. Spaces cannot be built because they are not materialized. They are constructed only in the mind of an individual […] the space of an individual is species-specific and abstract, and it is absolutely random to the world« [Führ 2004].

Führ then develops his position, based on the »post-non-classical rationality« described by Stepin,[11] who noted that »Self-developing systems are characterized by a hierarchy of tiered organization of the elements, the ability to produce new tiers (levels) in the development. And each new level has a reverse effect on the previously established ones, rebuilds them, resulting in a new integrity of the system. On the occurrence of new levels of an organization, the system is differentiated, and new, relatively independent subsystems are formed in it« [Stepin 2003:12].

Thus, Führ puts forward and proves the thesis [Führ 2004] that subjective space (the space of an arbitrary value) of a person, this non-material Nothing can be created, built, and transformed by the use of the same non-material media space.

10 Eduard Führ studied the History of Art, Philosophy and Psychology in the Universities of Bochum and Bonn. In 1979 he received his doctorate in the History of Art (Dr. Phil.) from the Ruhr University in Bochum. He was the founder and editor (from 1996) of an international journal of the theory of architecture »Wolkenkuckucksheim – Cloud-Cuckoo-Land – Vozdushnyi zamok«, published in three languages. The author of dozens of books about the history and theory of art and architecture. [Electronic resource] www.tu-cottbus.de/theoriederarchitektur/Lehrstuhl/rus/fuehr.html (date: 29.09.2013).

11 Vyacheslav Sergeevich Stepin – Doctor of Philosophy. Academician of the Russian Academy of Sciences (1994). A member of many international academies of philosophy, the author of dozens of papers on the methodology of science, theory of knowledge, philosophy of culture. Director of the Philosophy Institute at the Russian Academy of Sciences (1988–2006); Adviser of the Academy of Sciences, Honorary Director of the Institute of Philosophy (at the present time). The President of the Russian Philosophical Society. [Electronic resource] iph.ras.ru/stepin.htm (date: 29.09.2013).

Communicative space: structure, codes, principles

The phenomenon of »space« studies by philosophers, sociologists, and semioticians has not gone unnoticed by researchers whose subject matter is the sphere of social communication. Shishkina[12] presented the work, »Public Relations in the System of Social Management« in 1999, wherein for the first time she suggested the best interpretation of *optimal communicative space of a social subject* as »an effective system of public discourses of a social subject, providing optimization of its interactions with important segments of the social environment (with its public)« [Shishkin 1999:104]. One of the outcomes of such optimization, according to Shishkina, is *publicity capital* (capital of publicity) – a neologism created by M. A. Shishkina – interpreted by her as a »special kind of capital, owned by a market entity, functioning in the space of public communication. Publicity capital like any other kind of capital is a social relation, associated with property and its essence is associated with cost growth by utilizing the use value contained in property« [Shishkina 1999:88].

What sort of cost is meant? Marina Shishkina argues that a reputation, a positive public opinion, prestige and attractive image, an effective public discourse, and positive publicity are non-material substances of publicity capital. It seems logical to include one more phenomenon of the communicative sphere – the brand (»a brand is the intangible sum of product properties: its name, packaging and price, its history, reputation and way of advertising. Brand is also a combination of impression it makes on consumers and the result of their usage of this product« [Ogilvy 2006]).

The view on the subject held by another Russian researcher, Kuzheleva-Sagan,[13] seems worthy of consideration. She distinguishes the concepts of »image« and »brand«, so often blurred in the literature [Kuzheleva-Sagan 2011]: »The brand has the same nature and structure as the image, but is higher in its status (including legal aspects) and greater in its objective: not to provide a relatively short-term influence on the target audience but to bind them to it ›forever‹. We can say that the brand is a ›promoted‹ image, this is a new stage in the evolution of image. It is impossible to create a brand straight away, image is created first. Not every image ›wants to become a brand‹. It all depends on the situation.«

Thus, we should note once again: owing to the creation of optimal communication space around an individual, organization or social institution, they begin to grow their publicity capital – one of the non-material categories of what a brand is.

In this article we are interested in examining the structure of optimal communication space in terms of its effectiveness, and the formation of a brand in particular. As this non-material category functions off- and online, and the aim of our article is to analyze its existence within the Internet, and Ru-

net[14] in particular, we shall consider the optimal structure of an electronic communication space. It seems logical to define it from the point of view of the structure of the »space of communications«, as described by Luhmann.[15] In his work, it is noted that this space is created by communication structures (which are formed through turning on or off sources of emotion, around which the communication flow is formed) through symbolically generalized vehicles (value orientation, influence, truth, money, language, etc.) [Luhmann 1984:47], that »focus and organize communication around them and define the very essence of communication – they create a permanent or situational social community« [Vasilkova 2002].

How to create an impression which would bind an audience to a social subject »forever«? How must the optimal communication space of a subject be formed so that it could become a brand on the web? Almost 80% of Runet users (Russian-speaking users of the internet space) are men and women under the age of 34 and users of 20–24 are the most active segment (27.6%).[16] In this case, the activity refers to not only being online for a few hours a day, but also to the utilization of a number of online »formats«: participation in e-mails, search for information; presence on social network websites, creating unique content in chat rooms, forums, blogs, the free encyclopedia, and so on.; electronic purchases, participating in online gaming, etc. In other words, it is impossible to become a brand on the web, if a social subject is not a brand in the view of those who more than ten years after Marc Prensky have been called »digital natives« [Prensky 2001].

A young audience is of course not the only subject of Internet communication space. Nowadays we can hardly find a social organization (or a social institution) in Russia which would not have been somehow presented in Runet. However, taking into consideration such subjects of communication space as individuals and communities, it should be admitted that the dominant presence is of »digital natives«.

Since the problem area of our study is defined by semiotics, it seems important to examine the codes that the optimal communication space of a social subject deploy, in forming brands on the web. Relying on the interpretation of »genotypes« in PR given by Irina Kuzheleva-Sagan [Kuzheleva-Sagan 2011:78], which includes five generalized and connected codes: »communication«, »technology«, »management«, »dialogue«, »public opinion«, we transfer this logic to the interpretation of the concept of »communication space« and, following Kuzheleva-Sagan, agree that in each special academic field and paradigm the above-mentioned »genotype« changes not only the semantics, but also acquires new (private) codes.

Let us suppose that in electronic communication, private space codes are *illustrations and texts*, that create digital content. Moreover, we should note that in order to create a truly unique content[17] (to attract attention to

14 Runet (Runet – the first syllable »ru« means Russia, the Russian language or the domain name, and »net« means network) – is part of the world wide web, whose characteristic feature is a mandatory binding to the Russian language, but not necessarily binding to Russia. That is, Runet is the common name of internet resources in the Russian language, which can be used by Russian-speaking citizens of any country. There is a perception that Runet is a collection of various websites and resources that are located in the domain areas .ru and .rf, but only in the narrow sense. In fact, there are many more domain zones where we can find Russian-language sites. Therefore, when we speak technically, the only fair criterion by which internet resources can »relate or not relate to Runet« are the language and the Russian Cyrillic character set [Electronic resource] www.e-xecutive.ru/wiki/index.php (date: 29.09.2013).

15 Niklas Luhmann. Prominent German sociologist, author of more than 70 books and over 400 academic articles on the theory of society, sociology of social systems, law, economics, politics, art, religion and management, which have been translated into many languages. [Electronic resource] gtmarket.ru/personnels/niklas-luman/info (date: 29.09.2013).

16 www.onlinemonitor.ru

17 Content – Any significant information content of an information resource (e. g. websites) – text, graphics, multimedia, all the information that a user can download to a disk in compliance with all relevant laws, as a rule, only for personal use. [Electronic resource] ru.wikipedia.org/wiki/Контент (date: 29.09.2013).

18 Vitaly Sergeevich Kiselev – Doctor of Philology, Professor of Russian and foreign literature at National Research Tomsk State University. [Electronic resource] philology.tsu.ru/uploads/files/rizl/kis.pdf (date: 29.09.2013).

19 April 18, 2013, National Research Tomsk State University, Tomsk.

20 The origins of the theory of self-organization should be referred to the idea of universal evolution. In this sense, the most important is to use the term »synergy« in the modern interpretation of German theoretical physicist Hermann Haken. According to Haken, Synergetics focuses primarily on the coherent, the consistent state of self-organization in complex systems composed of many subsystems. Such systems include electrons, atoms, molecules, cells, neutrons, organs, complex multicellular organisms, people, and communities of people. [Electronic resource]: inet-life.narod.ru/synergy_danil.html (date: 29.09.2013)

your brand of the electronic audience through creativity, freedom, exciting and fresh news), these texts should, in our opinion, match the definition as a »machine of senses«. Kiselev,[18] citing Eco, interprets texts in the system of electronic communications. As part of the public lecture, »Semiotics Detectives of Umberto Eco: a man, a sign, a myth«,[19] Kiselev described the property of an electronic text as a unique content for generating new senses, thereby agreeing with his Italian colleague in the interpretation of a text as a complex system of signs that creates many different discourses.

As for illustrations, the ones in the optimal electronic communication space are photos, video, multimedia, architecture of the Internet sites, various animations etc.

Before discussing the principles of electronic communication space, we should define the essential features of virtual communication as a substance of the internet. The Russian researcher, Natalia Grigorieva, notes [Grigorieva 2010:18–25] that virtual communication is determined by the channel of receiving and transmitting of information and is characterized by remoteness and high permeability: a participant can be an internet user located in any part of the world. *Remoteness, interactivity, mediation, global cross-cultural nature*, in most cases – *anonymity of the participants, broad opportunities for building personal and social identity, lack of status hierarchy, non-institutional underdeveloped and uncertain character of social norms, marginalization and carnivalization of communication processes* are becoming the characteristics of virtual reality.

Relying on the essential characteristics of virtual communication, as a substance of the Internet, we can relate it to self-developing systems,[20] fully agreeing that »[...] for the system to be considered self-organizing, it must satisfy at least four conditions: 1) the system must be thermodynamically open, 2) the dynamic equations of the system must be nonlinear, 3) the equilibrium error must exceed the critical value, 4) the processes in the system must occur cooperatively. Self-organization is considered one of the fundamental properties of moving matter, and includes all the processes of self-structuring, self-regulation, and self-reproduction. It is a process that leads to the formation of new structures« [Stepin 2007]. Thus, it seems logical to define the principle of self-organization as a fundamental one for forming electronic communication space.

Defining the ontological status of the internet in general (and Runet in particular) as a self-organizing system, we understand what means of forming an optimal communication environment of a social subject are necessary to classify it as a digital brand.

Pearls of Siberia

Relying on the above-mentioned methodological approaches to the interpretation of space in general and electronic communication space in particular, we shall analyze the space of the web, formed around some Siberian brands.

The first object for our study is *the Tomsk beer brand »Kruger«*. In 1887 a Prussian citizen Carl Kruger opened his first brewery in Tomsk. Since then Tomsk beer started its history, and has the brand name »Kruger«. Currently this product has a market share of 7 % of the Siberian market. Google now provides for the search »Kruger beer« 98˙000 results, Yandex 40˙000, Yahoo 31˙100. As for the tags, there is a clear »binding« to the local production of »Kruger beer Tomsk«, »Tomsk beer«, »Tomsk brewery«.

From our point of view, the main generalized code for the communication space of »Kruger« beer in the Runet is *management*. The fact is that most of the links containing information about this beer send the users of the network to: the website »Tomsk Beer«;[21] regional information websites (the news agency TV-2, etc.);[22] online shopping websites (online shopping for beer and snacks in Tomsk, Yekaterinburg, Rubtsovsk, etc.);[23] the websites of specialized pubs and restaurants.[24] The work of the marketing and logistics departments of the company »Tomsk beer« is quite fascinating. They created a network of sales, which went already beyond the region, and support its promotion on specialized websites. However the taste of »Kruger« beer, its features, history, and winning international competitions[25] have not become the topics for free communication, or creating unique content in the community or a lively discussion on informational portals. In our opinion it is due to the fact that the electronic communication space of »Kruger« beer is not created by »digital natives«, but rather is managed through press releases, price lists and banners, made by the company »Tomsk beer«. As for the texts, their content for the most part refers to the description of the drink's taste and its price. There are few illustrations, and they are not very expressive.

So we cannot say that the off-line brand »Kruger« beer is the same on the Web: there is no free, creative communication space, rich with news and acting as a self-developing system around the subject on the internet so far.

Tomsk citizen Leonty Usov (hereinafter – Master) is a member of the International Federation of Artists of Russia, a member of the European Cultural Club, a member of the Union of theatrical figures, an honorary member of the Moscow writers' organization. The sculptor's works are in private collections in America, France, Germany, Italy and other countries. His wooden portrayals of literary classics are in such memorial museums as Yasnaya Polyana, Boldino, Shakhmatovo, Tarkhany, etc. The International Biographical Centre of Cambridge included the name of the sculptor

21 tomskbeer.ru/about

22 www.70rus.org/more/23250; www.tv2. tomsk.ru/category/tegi/tomskoe-pivo

23 www.e1.ru; e-rubtsovsk.ru/s/product/ krjuger-3-v-1; www.e-chita.ru/catalog/ pivo-kruger; www.e1.ru/talk/forum/read. php?f=67&i=6621544&t=6621544; www. propivo.com/rus/contacts; pivas.tom.ru; www. spr.ru

24 www.barrelbar.ru/2011/06/kryuger-tyom- noe; www.pivych.ru/pivo.html

25 tomskbeer.ru/102/

26 123RF – Universal library of royalty free digital media content, offers a wide range of budget images for editorial and commercial use, as well as vectors, video, audio, logos and illustrations. Since its foundation in 2005, 123RF has become the world's leading provider of multimedia content. Currently, the library has more than 20 million digital royalty free materials that are ready for use by touching only one button in any one of the many projects, from advertising campaigns to audio/video installation. [Electronic resource] ru.123rf.com (date: 29.09.2013).

27 www.leontiy-usov.ru; gazeta.aif.ru/_/online/tomsk/351/03_02; www.nvgazeta.ru/culture/1139.html.

28 ria.ru/tomsk/20130715/949803360.html; www.tv2.tomsk.ru/category/tegi/leontii-usov; www.vesti.tvtomsk.ru/news-27750.html.

on the list of the most well-known and influential artists of the twentieth century.

Google now provides for the search »sculptor Leonty Usov« 7300 results, the name does not have tag clouds; Yandex 39˙000; Yahoo 6260. The Pictures of the Master's works are in the world-famous image bank ru.123rf.com.[26]

It is quite difficult to define a generalized code of the electronic communication space of the Master, as most of the reports about him are dated to 2008 and 2009:[27] it is difficult to talk about the uniqueness of the content, if the information of 2013 is comprised of short news releases from regional media outlets and websites.[28] Perhaps, this may be *a communication* in its classical form, mostly even without feedback. The leading private code of the Master's communication space in Runet consists of photographs, and its subjects are journalists and art critics, as a rule – individuals.

We should admit that the sculptor Leonty Usov with his unique wooden portrayals being a really unique phenomenon of modern art, which can be remembered »forever« and fascinate his fans and art experts, is not a digital brand today.

The deepest and oldest lake on our planet is *Baikal,* situated in the southern part of Eastern Siberia, and placed on the list of UNESCO World Heritage Sites. The choice of it as a subject for our study was not random as, in our opinion, the formation of the communication space around the area in Runet deserves special attention. You can see it yourself:

Google: When typing in a line »search« »Lake Baikal« we get 710˙000 results, »Lake Baikal« – 5˙070˙000; »Baikalsee Unterkunft« – 36˙600; »Baikalsee« – 270˙000;

Yahoo: This search system provides the following results: »Lake Baikal« in Russian offers 100 pages; »Baikal lake« – 5;

Yandex: »Lake Baikal« – 1˙000˙000 results, »Baikal Lake« – 284˙000 on the Web, »Baikalsee« – 21˙000, »Baikalsee Unterkunft« – 4˙000.

It should be noted that the main generalized code of the communication space of the brand Baikal in Runet is *dialogue*. Its presence is manifested on several levels.

Firstly, on the level of organization. The subjects that form the brand »Baikal« are: the Internet media platforms (RIA Novosti, Regnum, MIG »Interfax-Russia«, »Vesti-Irkutsk«, etc.);[29] the sites of projects organized by mass media (»Russia 10«, »Country«);[30] the sites of travel agencies and holding companies (»TripAdvisor«, »Baykalov«, »Olkhon«, »Baykaliya

Tour«, etc.);[31] the sites of funds for the preservation of Lake Baikal, environmental organizations (the Fund for Protection of Lake Baikal, Greenpeace Russia, etc.);[32] the communities of nature-lovers, tourists, etc. (»The Magic of Lake Baikal«, »Krugobaykal«, etc).[33] For example, the site TripAdvisor is organized through the participation of several dozen travel agencies in internet sites, the internet resource »Magic Baikal« was created with the participation of the sites »North Baikal«, »Website of the Buryat people«, »Renema«;[34] portal »Ekodelo« came through the efforts of a number of environmental organizations;[35] etc. In other words, the subjects that form the electronic communication space of Lake Baikal include individuals and communities (not just from the »digital natives«, but campers, hikers, ecologists, anthropologists, journalists, etc.) and organizations. Therefore, the electronic communication space of Baikal is a real network, and each of the participants of it has his/her own audience, creating unique content, and so on – that is, a self-developing system is formed where two-way communication is essential.

Secondly, on the level of defining the work format, all of the above-mentioned subjects use interactive communication while forming the content of their sites. For example, the project sites are formed on the principle of compulsory participation of users in the process of voting; sites such as »Krugobaykalu« suggest that the content be filled by volunteers who love the nature of Baikal, etc.

As for the texts about Lake Baikal, in addition to the material of thousands of sites describing the geographical characteristics of the lake, the whole range of the travel package, a significant share is occupied by the sense generative texts, tags[36] of which are »Legends of Lake Baikal«, »mysteries of Lake Baikal«, »secrets of Lake Baikal«, »magic of Lake Baikal« and so on.[37]

Another special code is illustrations. They occupy 80% of the content about Lake Baikal; in the cloud of tags are the hyperlinks »photo of Lake Baikal« and »Video of Lake Baikal«.

In summary, we should say that only Lake Baikal matches all the features of a digital brand in the Runet. In its communication space, there are organizations, communities, and »digital natives«; a multi-level network system of organization; sense generating texts; interactive communication and illustrations dominate. This example clearly demonstrates that the principle of self-organization where communication flows formed by different parts and levels of the system are not controlled from one center, develop in different directions, and so on. (Lake Baikal has not got its own press center or marketing department) – is fundamentally important for creating an effective communication space for a social subject in Runet. Thus, using the methodological approaches of U. Eco, M. Castells, E. Führ, N. Luhmann, V. Stepin, I. Kuzheleva-Sagan, M. Shishkina and others in

29 ria.ru/eco/20130924/965415134. html; regnum.ru/news/economy/1707827. html; www.interfax-russia.ru/Siberia/main. asp?id=429792; vesti.irk.ru/news/state/158224

30 10russia.ru/about; strana.ru

31 www.baikalvisa.ru/company; www.trip-advisor.ru/pages/about_us.html; olhon.info; www.baikalia.com/ru/tours/baikal.html

32 www.facebook.com/baikalfund; www.greenpeace.org/russia/ru/press/releases/2010/September/456103

33 www.magicbaikal.ru; krugobaikal.ru/we.htm

34 www.sbaikal.ru; www.buryatia.org; www.renema.ru

35 ecodelo.org/rossiyskaya_federaciya/dalnevostochnyy_fo/23752-sostoyalas_finalnaya_akciya_v_sezone_sohranim_baykal

36 Tags (tag cloud or cloud of tags or labels Cloud (angl.tag cloud) – a visual representation of a list of labels (or categories). The frequency of mentions, searches, internet links to a particular site of some words, terms, names, displayed on a special page in the form of the image of words used in hyperlinks. If an image size grew bigger, then the relevance of the word would be higher. [Electronic resource] fancode.ru/tags/Codeigniter (date: 29.09.2013).

37 www.baikalfoto.ru/informatsiya-ob-ozere/ptitsyi-baykala.html; www.slideshare.net/mariageograf/10-6034869; www.everydropmatters.ru/

the interpretation of space, its codes and sub-codes, principles of organization and structure, we have presented an attempt of semiotic analysis of electronic communication space of some Siberian brands.

Conclusion

Relying on Umberto Eco's interpretation of the term »space« we have shown that communicative space (Marina Shishkina) of the internet can »tell« users about a social subject through the »voices« of organizations, communities, and »digital natives«. Using the methodological approach of Manuel Castells and Nicholas Luhmann, we found that information flows, sounds, symbols, and images create a changeable, unique and attractive net full of knowledge, news and dialogue. Internet space is a self-developing system generating new levels and subsystems (Vitaly Stepin) that are filled with codes and subcodes (Irina Kuzheleva-Sagan). It creates social communities around a subject with internet portals, social networks, and individual users. It is this intangible communicative space that has a major impact on creating the »space of arbitrary value« (Eduard Führ) – a subjective space of the target audience of corporation, ideas, leaders or territory. If the audience's attention on the internet is formed »forever« its object can be considered a digital brand.

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Recommended Quotation