

CHOSEN REFERENCES

“Design in the Age of Digital Reproduction” (1994)  
William Owen



- \* How I would approach interactivity
- \* Hypertexts & active language

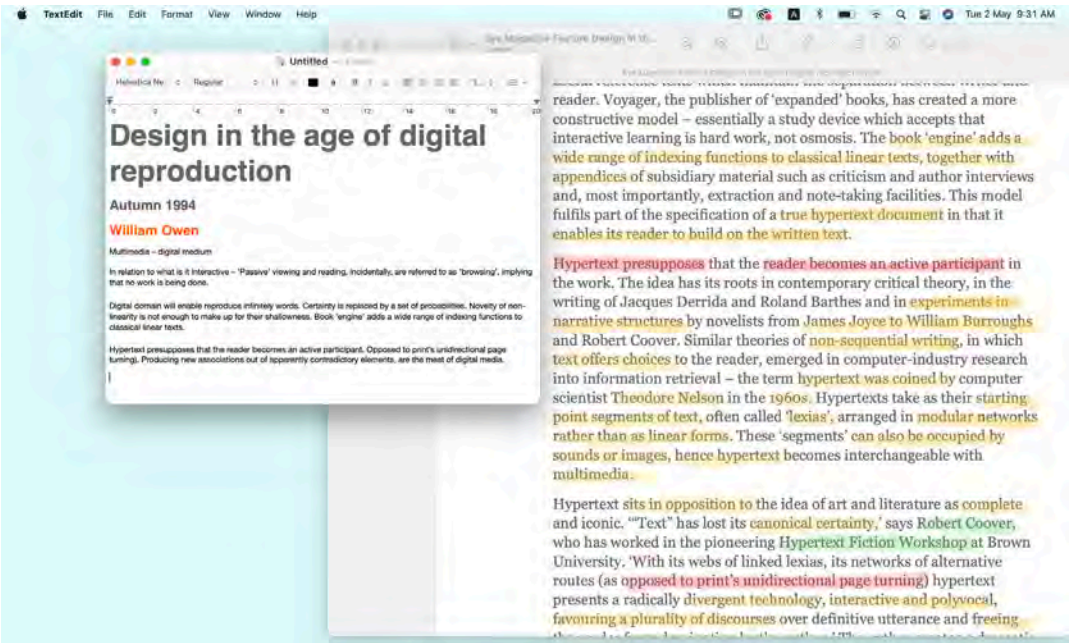
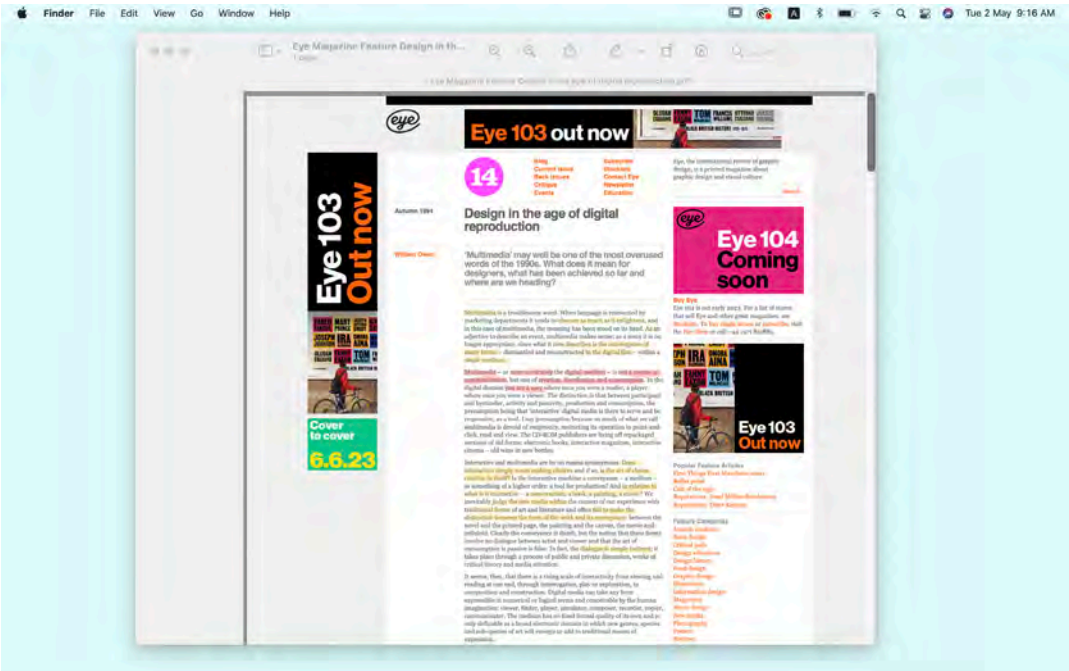
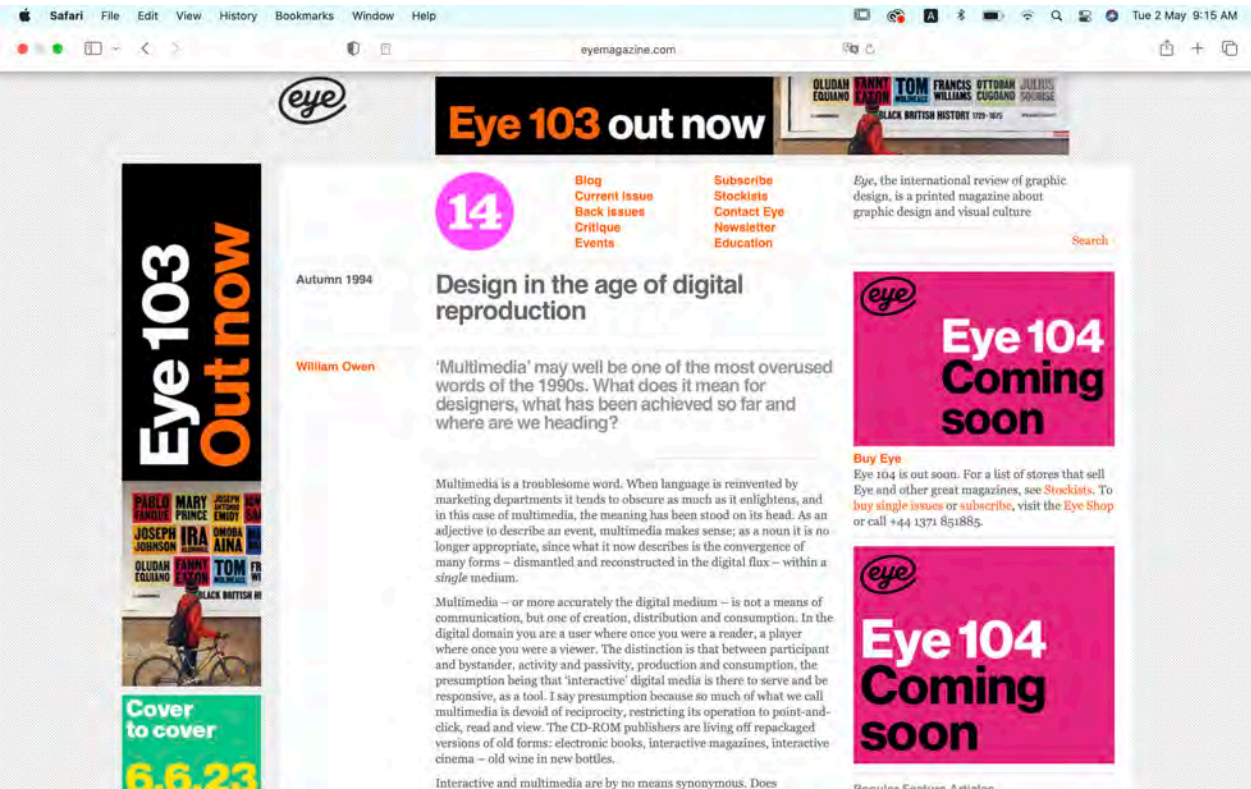
--> Method - patch writing  
concept - M.Q.L

- \* Interesting approach on breaking text
- \* Deconstruct icons

--> iterating initial interventions

FIRST ITERATIONS

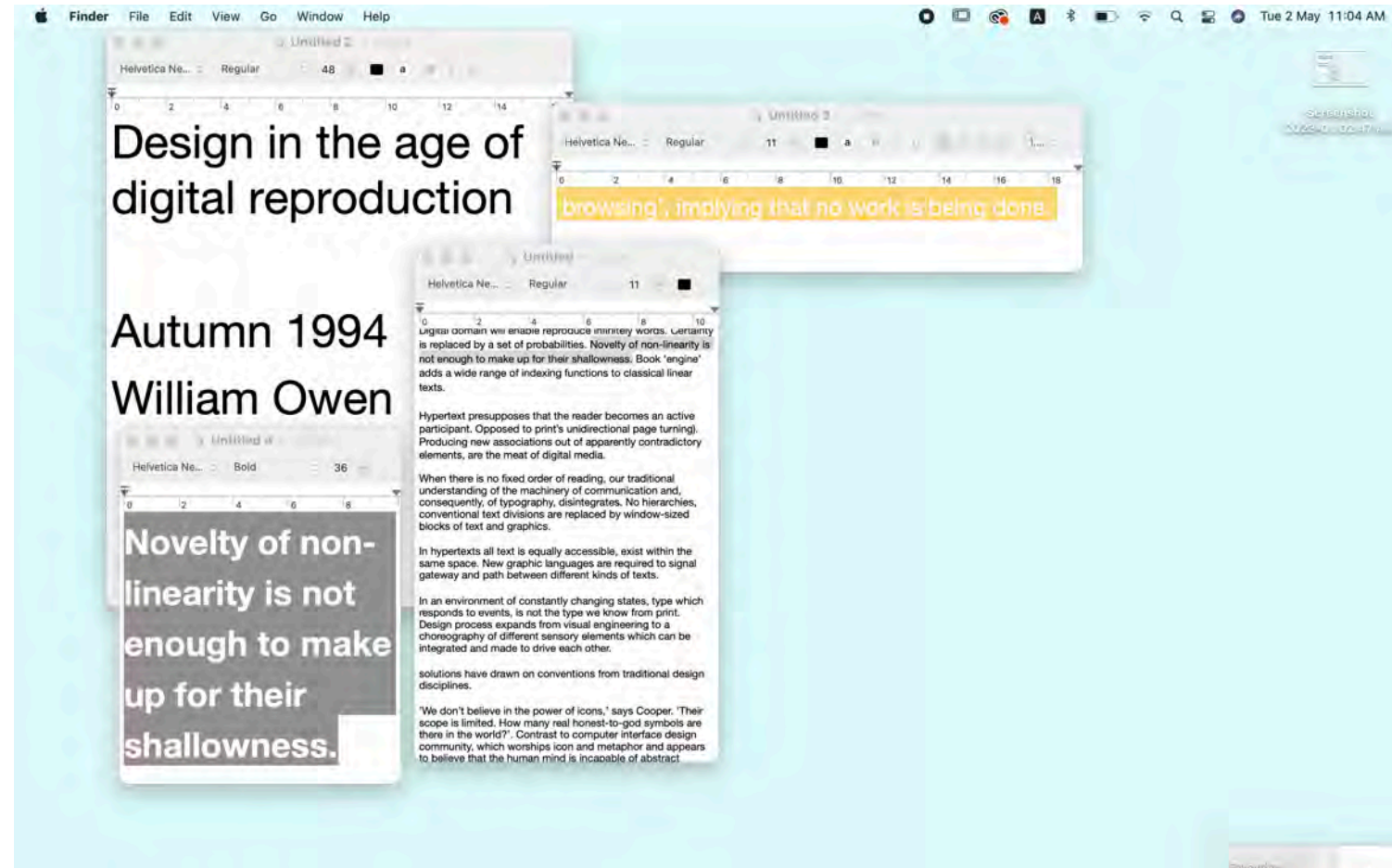
Translate the reference into a new medium (PDF preview)  
patchwriting: traced my own journey of key ideas  
+  
Circulate this new version in a different medium (Text Editor)



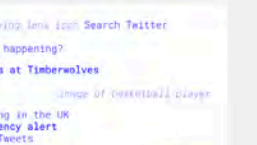
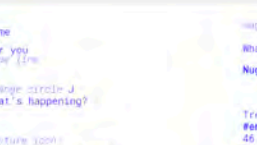
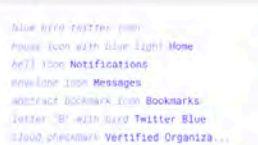
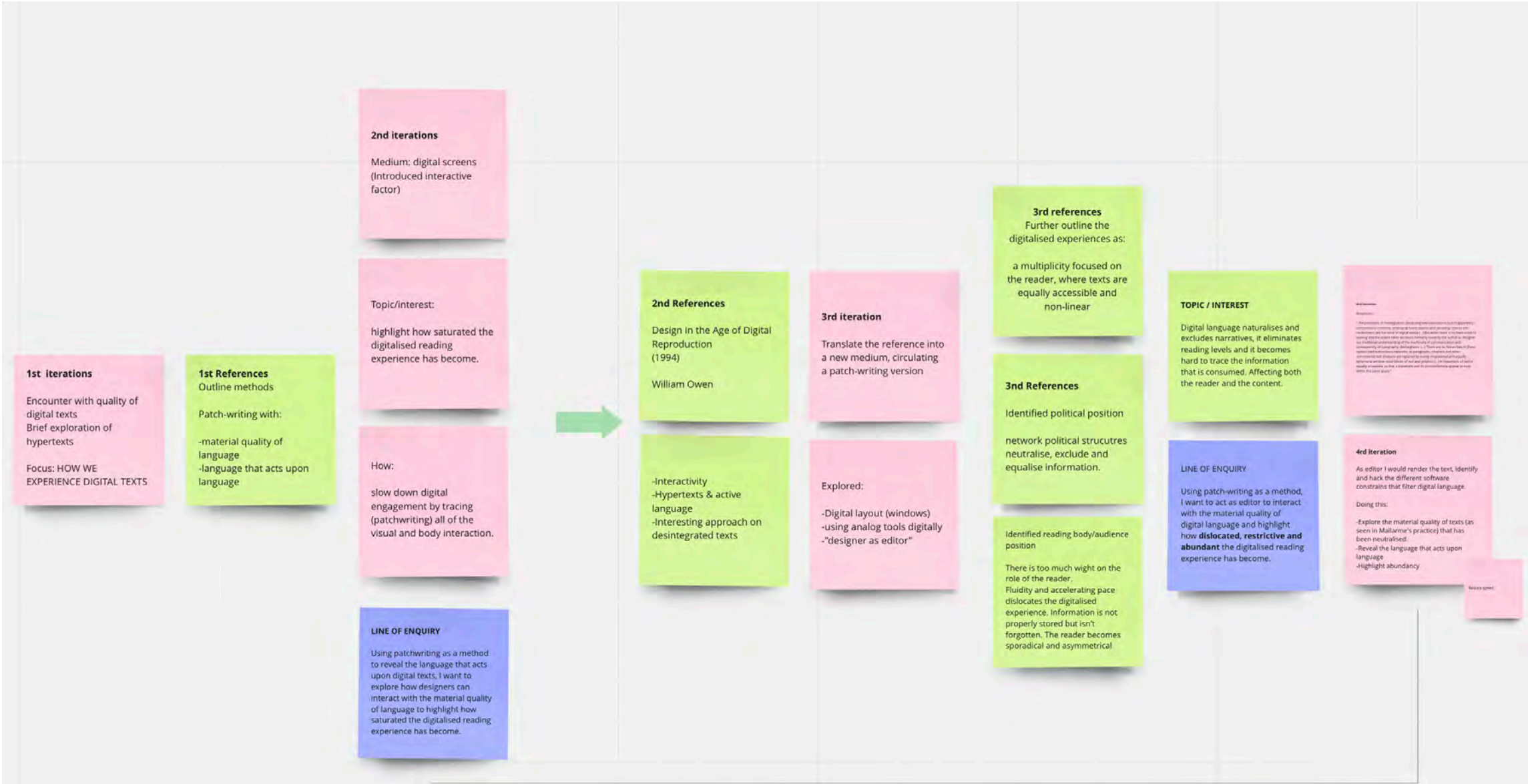
**FIRST ITERATIONS - desktop cinema**

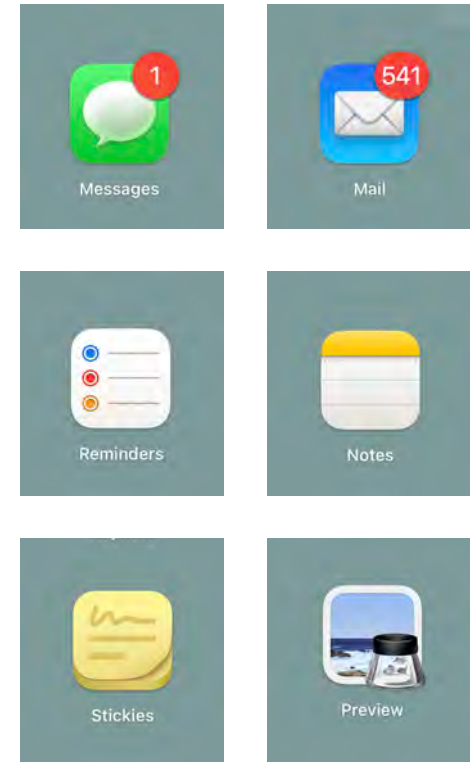
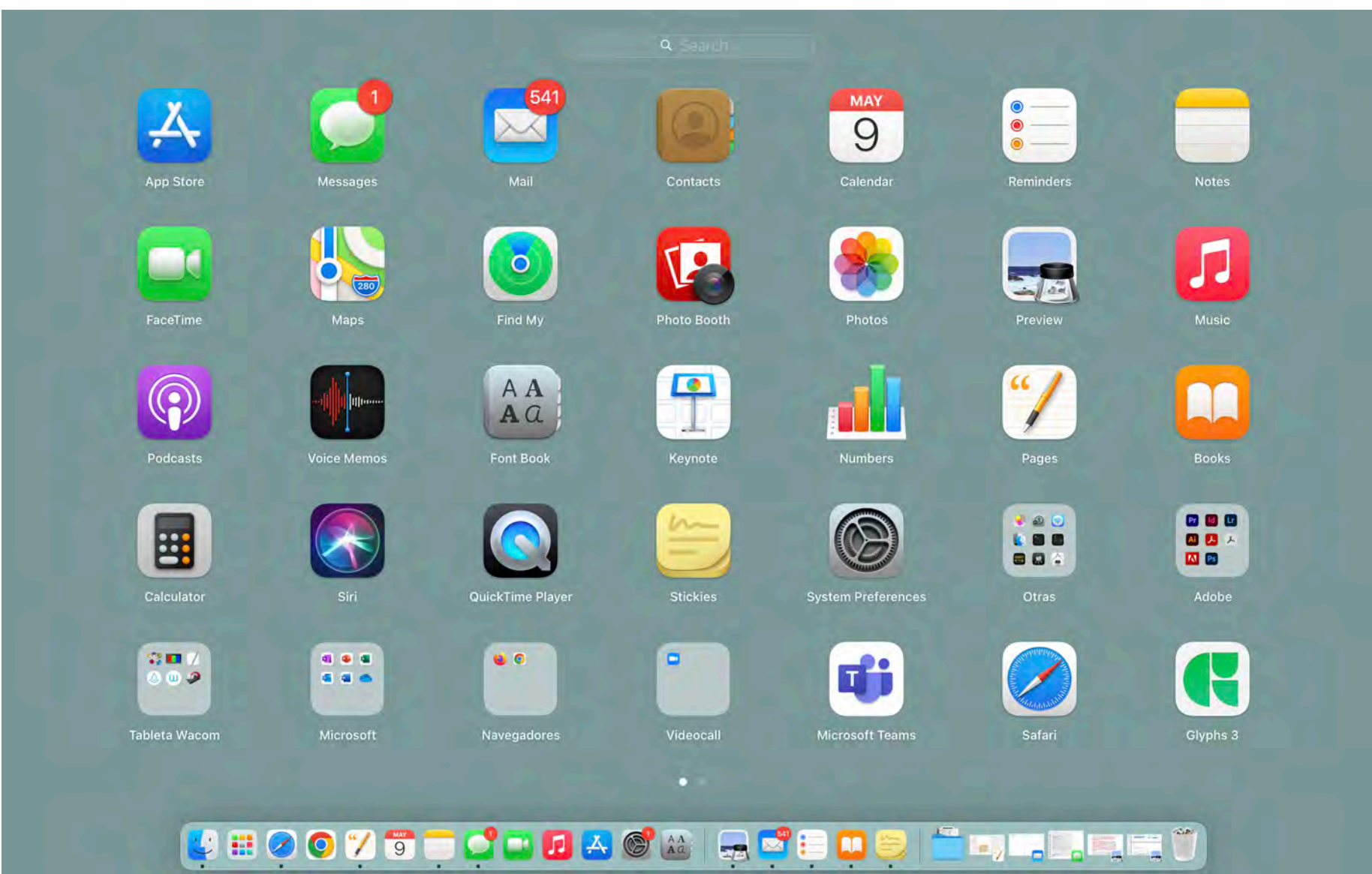
## FIRST ITERATIONS - desktop cinema

- Explored Digital Layouts
- Mixed physical tools (highlighting) with digital flexibility (M.Q)
- Designer as editor



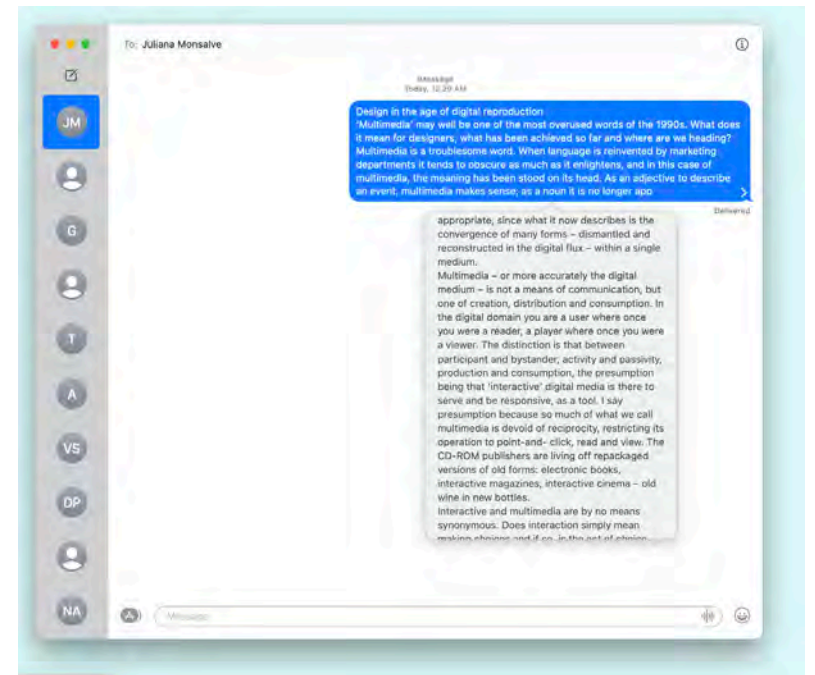
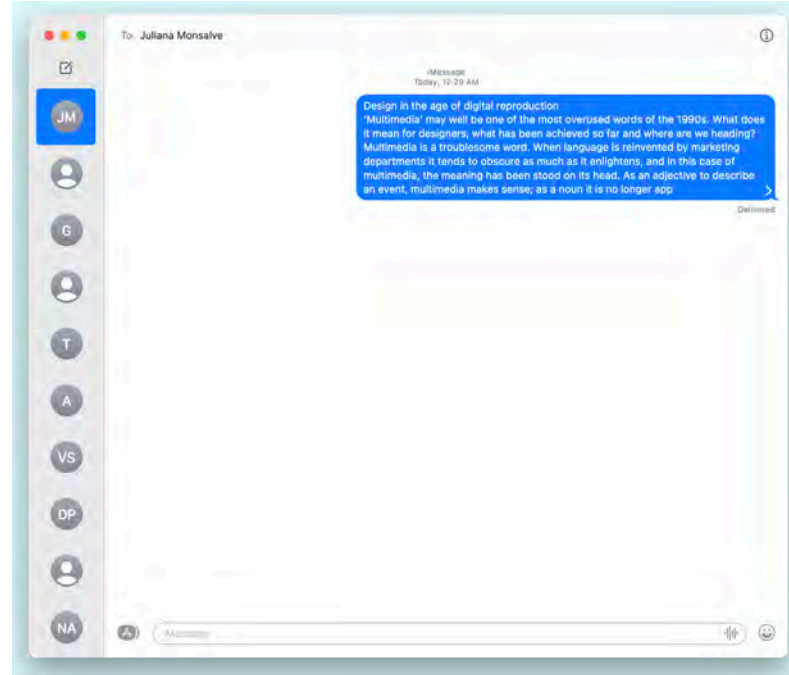






How different editors would change the content (also do icons havr an impact o hw we read text?)

## unit 02 - positions through contextualising

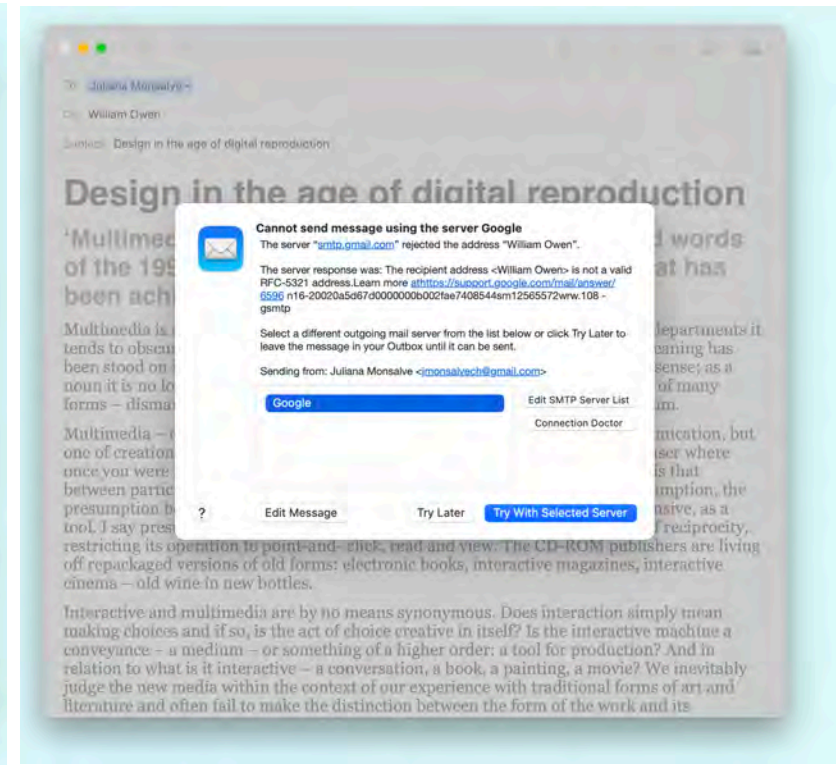
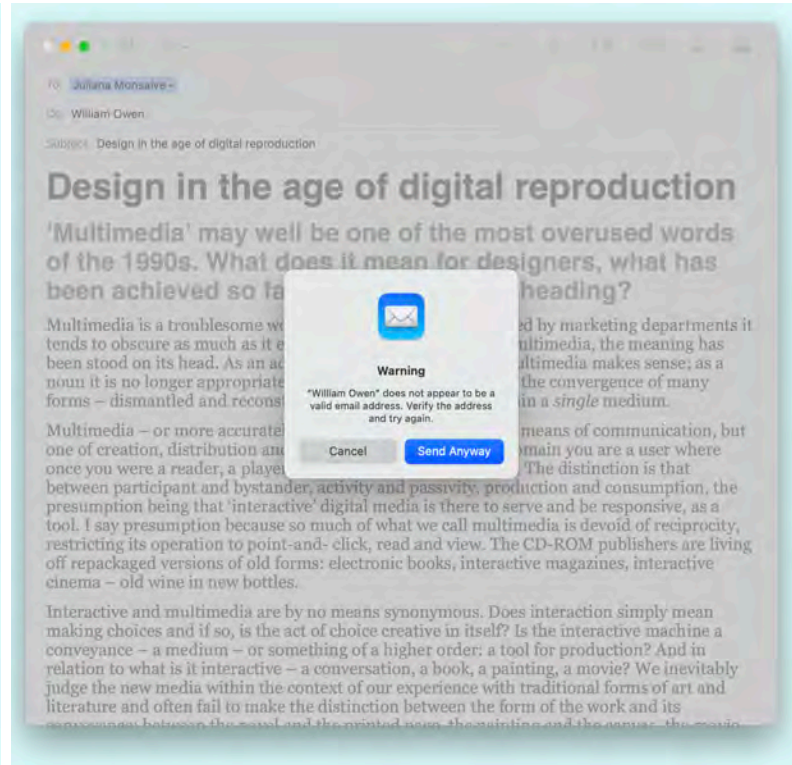


Imessage

-Not responsive: ignored text hierarchies

-Cut off

-Text limit but pop up tabs

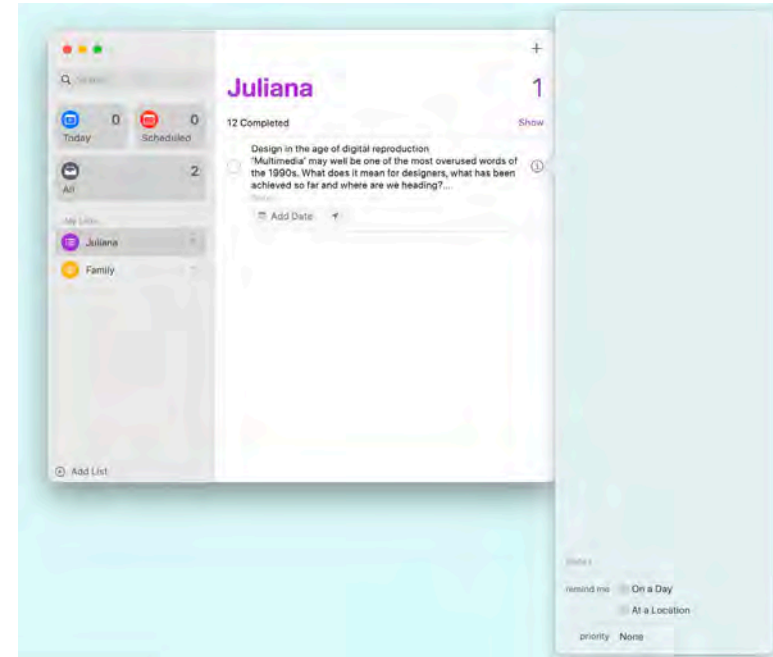
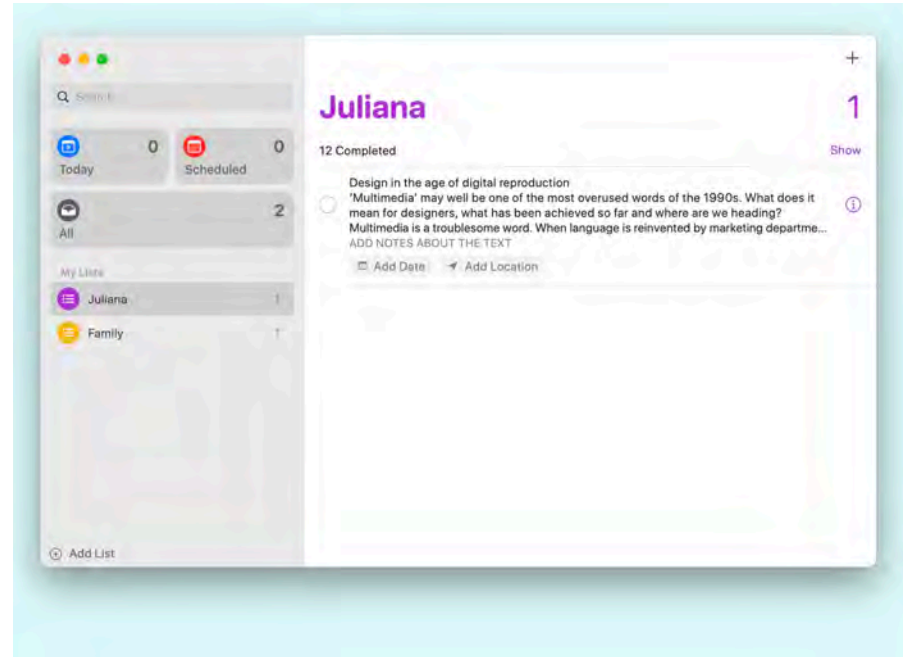
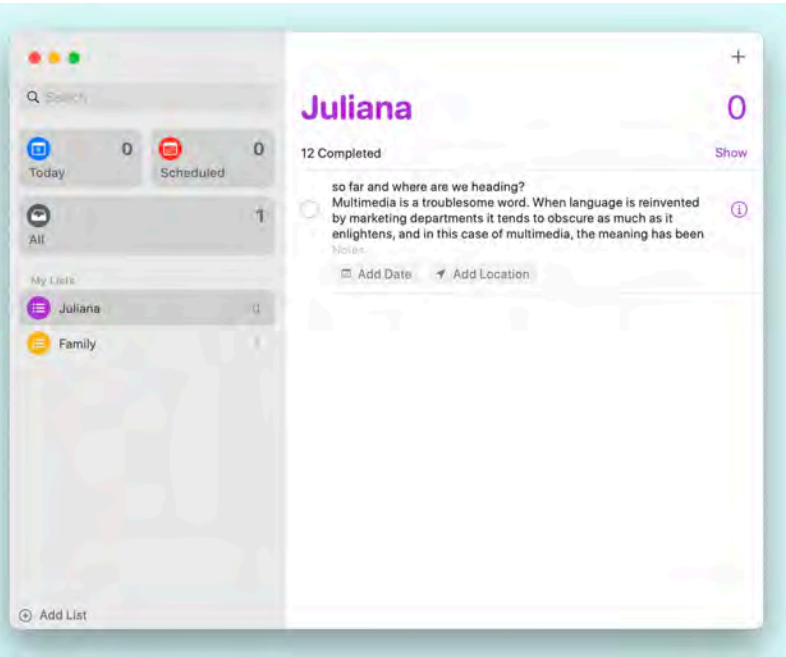


Email - gmail

-Responsive to text structure, hierarchies and typography  
-Maleable within the system

-Requieres specific language to be circulated





## Reminders

- Not responsive: ignored text hierarchies
- Arbitrary cut of the text

-Doesn't scroll, tap vision, it doesn't have a full display of the information. Physical constraints with text

Design in the age...  
12:44 AM Multimedia...

TAXES  
Saturday <https://www...>

ABC imaging  
Thursday No additio...

POSITIONS THRO...  
30/04/23 What is m...

Mercado  
30/04/23 Pimiento

POSITIONS THRO...  
29/04/23 What is m...

not only be writte...  
24/04/23 manipulatio...

B1 - U2  
13/04/23 critical ref...

Fue de casa en ca...  
13/04/23 y toda el m...

Películas  
10/04/23 Babylon

FRIEND BRIEF  
9/04/23 Bookmark

TRABAJOS  
7/04/23 L'arreal

PUBLICATION WO...  
5/04/23 Xerox machi...

JAYON'S Q...

9 May 2023, 12:44 AM

### Design in the age of digital reproduction

**'Multimedia' may well be one of the most overused words of the 1990s. What does it mean for designers, what has been achieved so far and where are we heading?**

Multimedia is a troublesome word. When language is reinvented by marketing departments it tends to obscure as much as it enlightens, and in this case of multimedia, the meaning has been stood on its head. As an adjective to describe an event, multimedia makes sense; as a noun it is no longer appropriate, since what it now describes is the convergence of many forms – dismantled and reconstructed in the digital flux – within a *single* medium. Multimedia – or more accurately the digital medium – is not a means of communication, but one of creation, distribution and consumption. In the digital domain you are a user where once you were a reader, a player where once you were a viewer. The distinction is that between participant and bystander, activity and passivity, production and consumption, the presumption being that 'interactive' digital media is there to serve and be responsive, as a tool. I say presumption because so much of what we call multimedia is devoid of reciprocity, restricting its operation to point-and-click, read and view. The CD-ROM publishers are living off repackaged versions of old forms: electronic books, interactive magazines, interactive cinema – old wine in new bottles.

Interactive and multimedia are by no means synonymous. Does interaction simply mean making choices and if so, is the act of choice creative in itself? Is the interactive machine a conveyance – a medium – or something of a higher order: a tool for production? And in relation to what is it interactive – a conversation, a book, a painting, a movie? We inevitably judge the new media within the context of our experience with traditional forms of art and literature and often fail to make the distinction between the form of the work and its conveyance: between the novel and the printed page, the painting and the canvas, the movie and celluloid. Clearly the conveyance is dumb, but the notion that these forms involve no dialogue between artist and viewer and that the act of consumption is passive is false. In fact, the dialogue is simply indirect; it takes place through a process of public and private discussion, works of critical theory and media attention.

It seems, then, that there is a rising scale of interactivity from viewing and reading at one end, through interrogation, play or exploration, to composition and construction. Digital media can take any form expressible in numerical or logical terms and conceivable by the human imagination: viewer, finder, player, simulator, composer, recorder, copier, communicator. The medium has no fixed formal quality of its own and is only definable as a broad electronic domain in which new genres, species and sub-species of art will emerge to add to traditional means of expression.

#### Interactivity is hard work

Little of this is apparent from the way digital media is marketed by the computer software and print media conglomerates, which to date have gone no further than the lower orders of interactivity: viewing, reading, play and interrogation, all of which are compatible with the notion of a leisure market. 'Passive' viewing and reading, incidentally, are referred to as 'browsing', implying that no work is being done. This confusing distinction between work and play is repeated in the way the computer industry categorises its products: those oriented to control, calculation and production are known as operating system, utility, tool, and application; those oriented towards play are almost all called games. But because interactive digital media collapses consumption and production, such distinctions become meaningless. Attempts to clear the confusion have resulted in clumsy neologisms such as 'edutainment' and the risible 'content-based software'. Otherwise the distinction remains, and it is dulling the ambition of software developers.

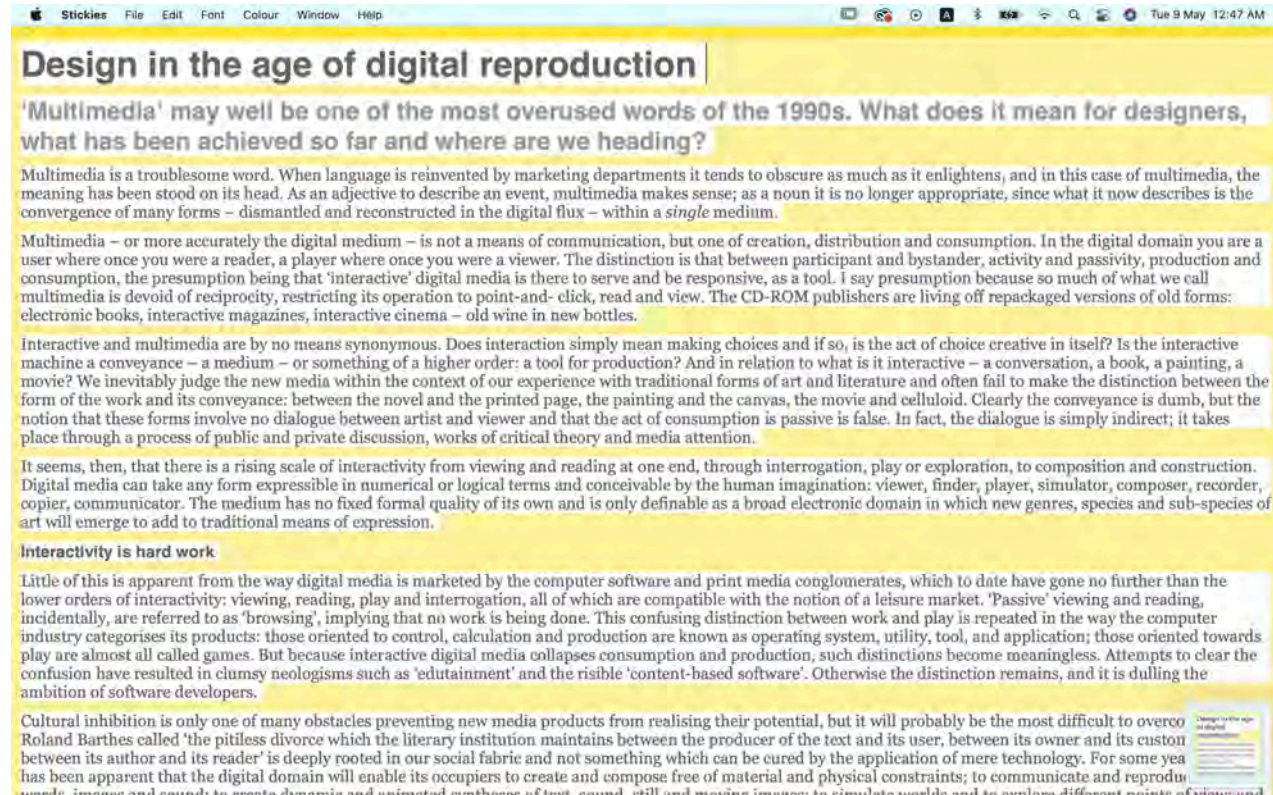
Cultural inhibition is only one of many obstacles preventing new media products from realising their potential, but it will probably be the most difficult to overcome. What Roland Barthes called 'the pitiless divorce which the literary institution maintains between the producer of the text and its user, between its owner and its customer, between its author and its reader' is deeply rooted in our social fabric and not something which can be cured by the application of mere technology. For some years now it has been apparent that the digital domain will enable its occupiers to create

Notes

- Responsive to structure but renders hierarchies and type
- Narrow possibilities in modifying text style

# Design in the age of digital reproduction

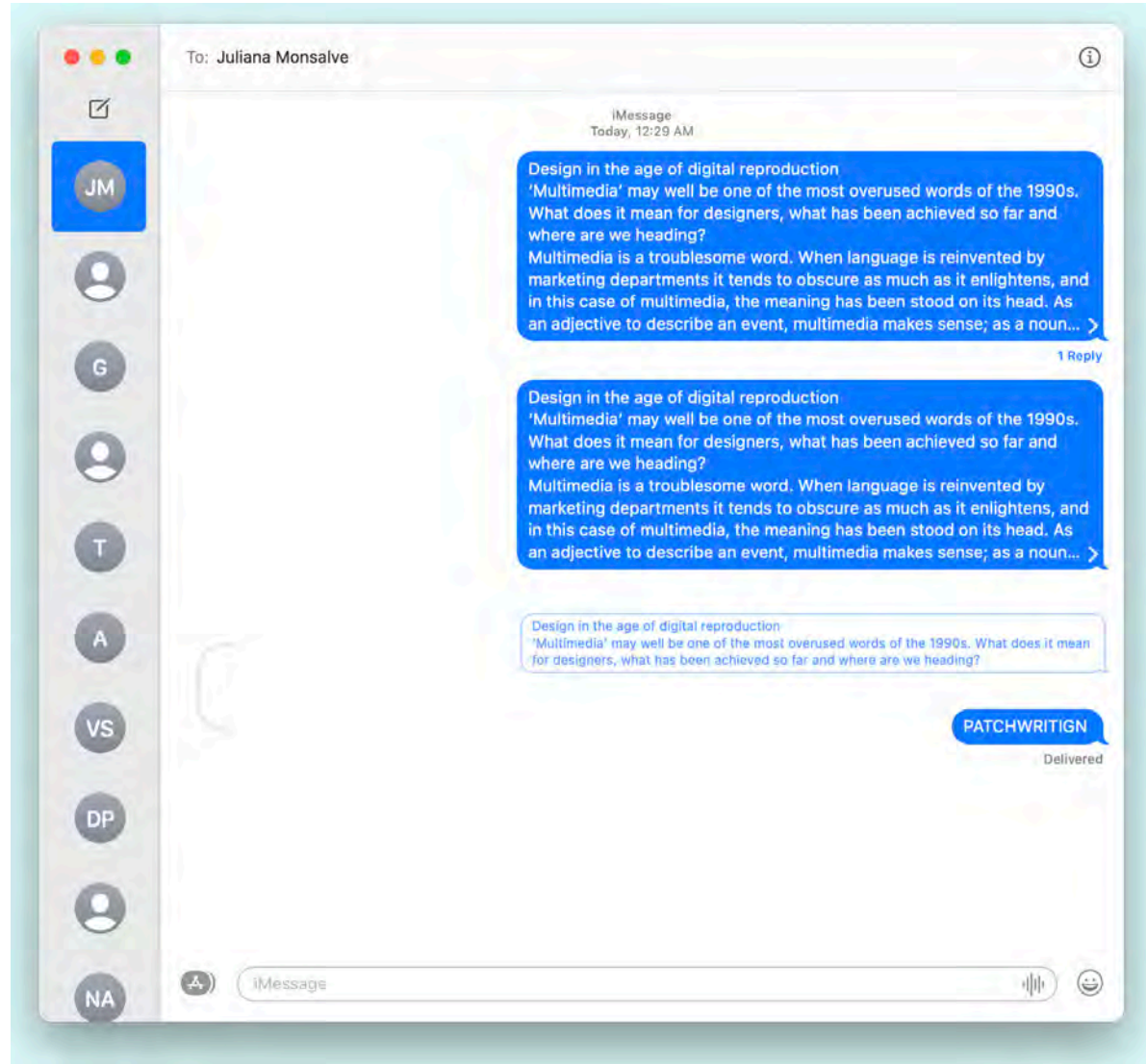
‘Multimedia’ may well be one of the most overused words of the 1990s. What does it mean for designers, what has been achieved so far and where



Stickie note

- Responsive to text structure, hierarchies and typography
- Responsive to system (windows)

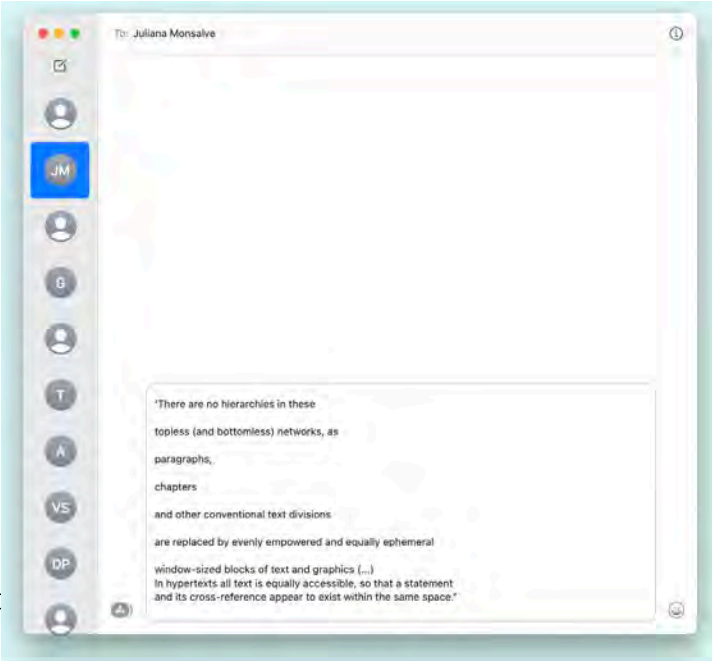
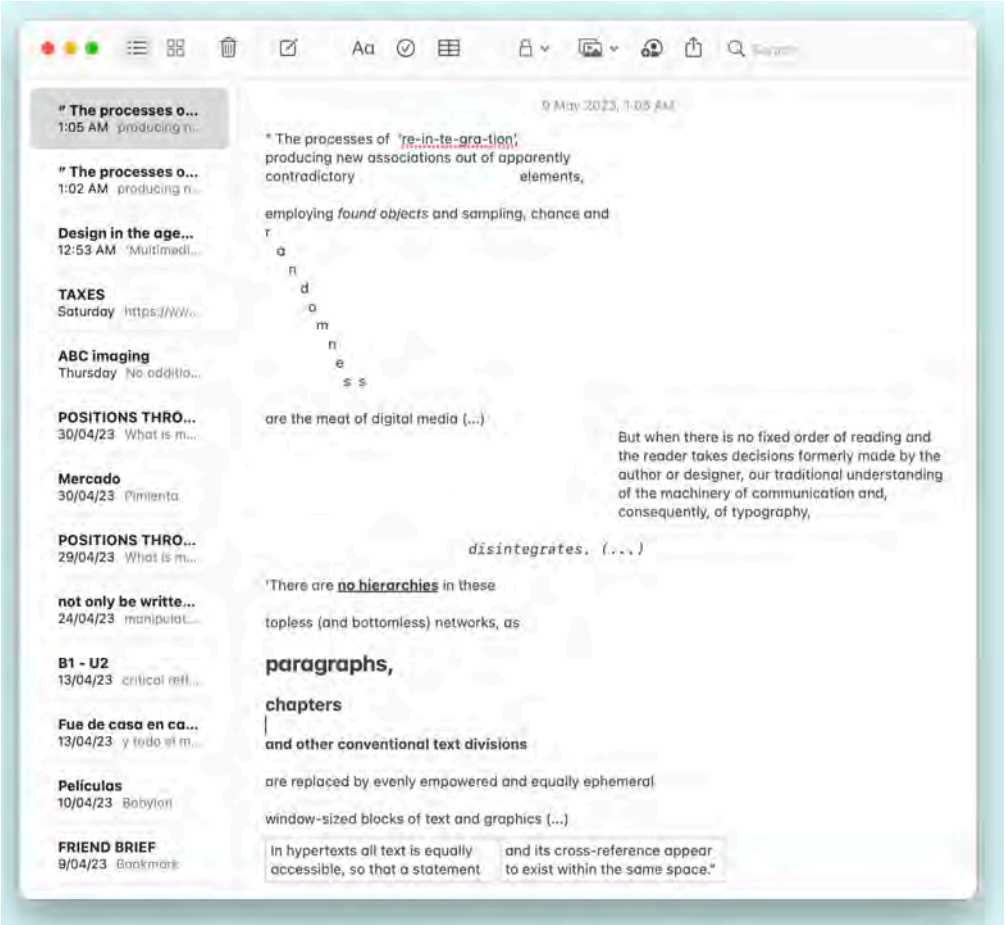
- Multiple possibilities in modifying text style



After first approach --- see other options in system

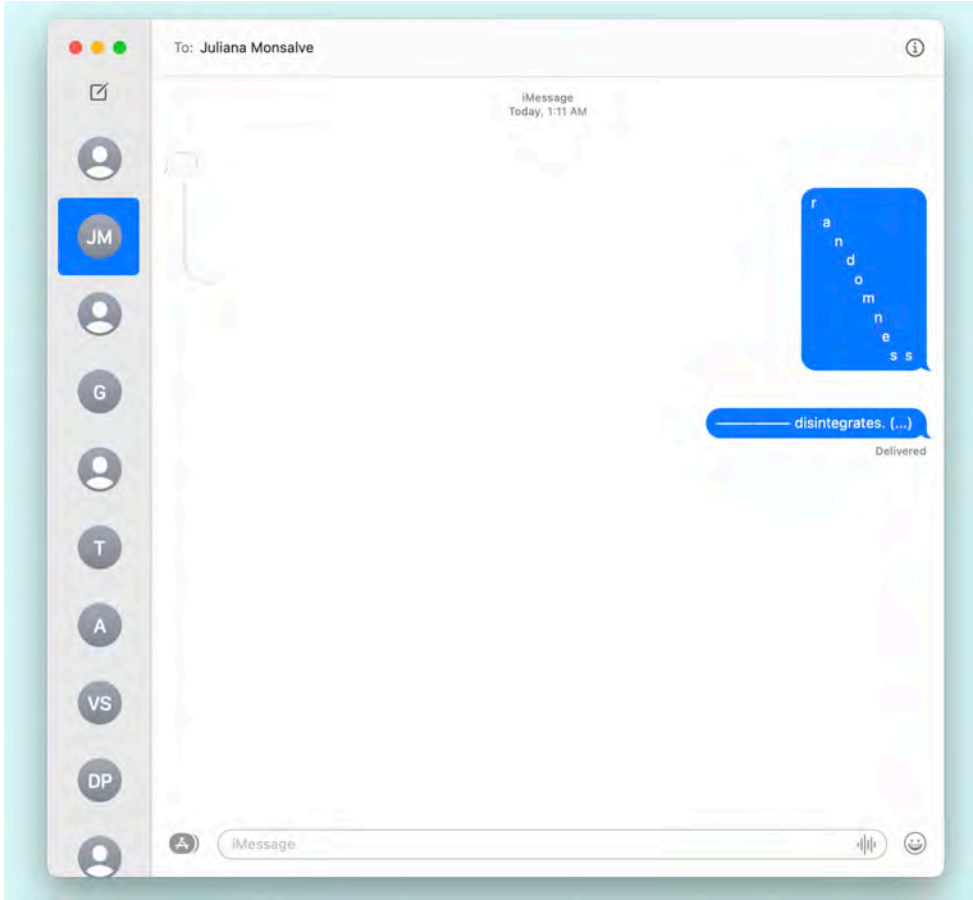
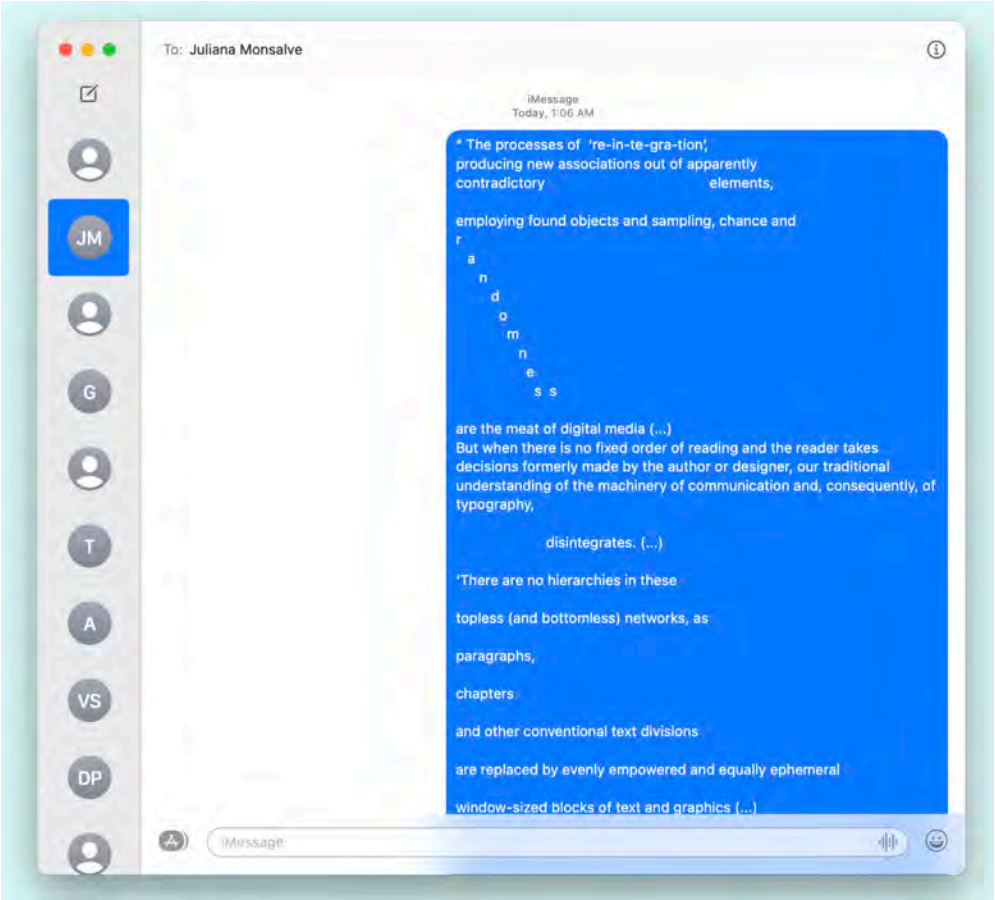
### Possibilities

- Respond to messages as an exercise of hyperlinking and responde to parts of text
- It depends on other softwares to have structure (enter/returen)



Notes as an aid

Tried different layouts to see if imessage would turn maintain them



unit 02 - positions through contextualising

"The processes of 're-in-te-gra-tion', producing new associations out of apparently contradictory elements, employing found objects and sampling, chance and randomness are the meat of digital media (...)

But when there is no fixed order of reading and the reader takes decisions formerly made by the author or designer, our traditional understanding of the machinery of communication and, consequently, of typography, disintegrates. (...)

"There are no hierarchies in these topless (and bottomless) networks, as paragraphs, chapters and other conventional text divisions are replaced by evenly empowered and equally ephemeral window-sized blocks of text and graphics (...)

In hypertexts all text is equally accessible, so that a statement and its cross-reference appear to exist within the same space."

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To: Juliana Monsalve

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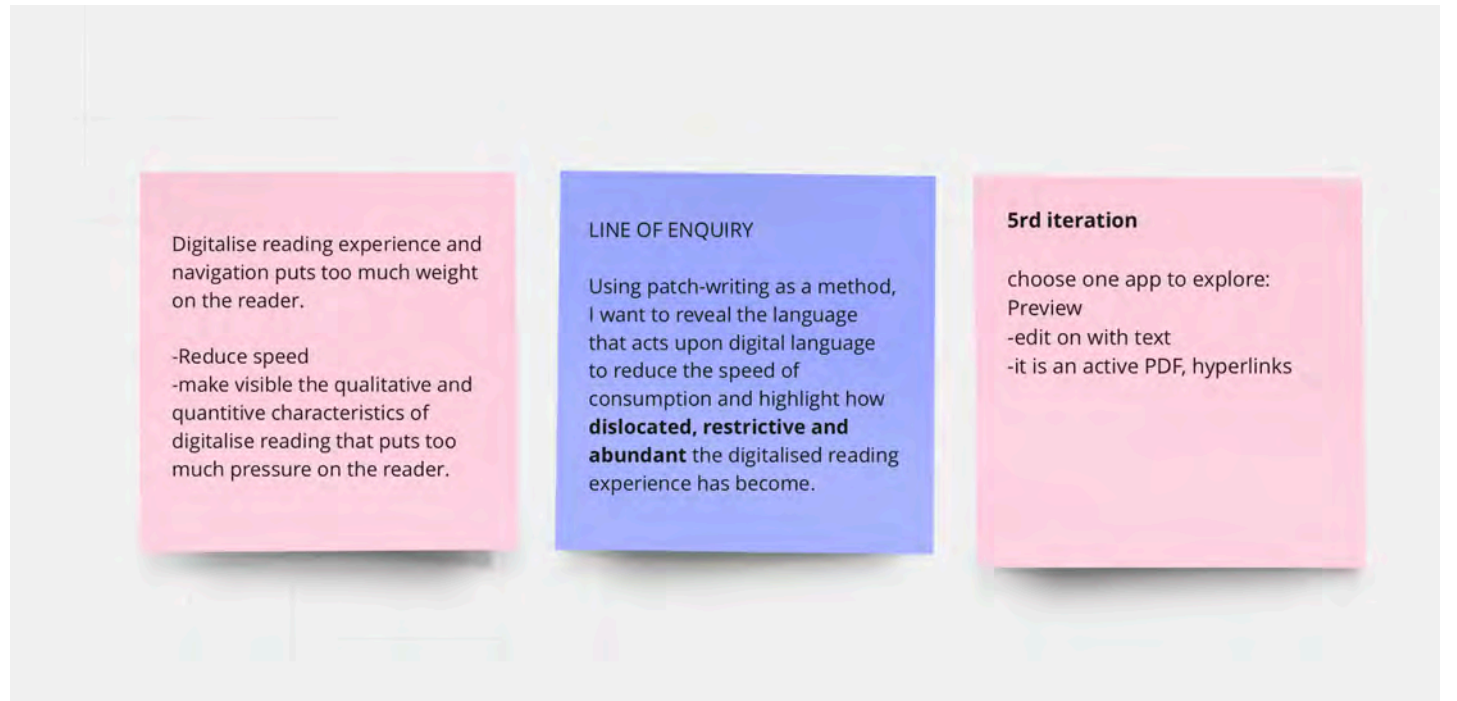
### Iteration pause

-Equalising the language and info, by removing it from initial website/PDF and rendering it in the apple system.

- Moving away from typing icons and steps because, don't want to focus exclusively on this UX experience
- These are just one part of overall saturated experience

## Define an idea:

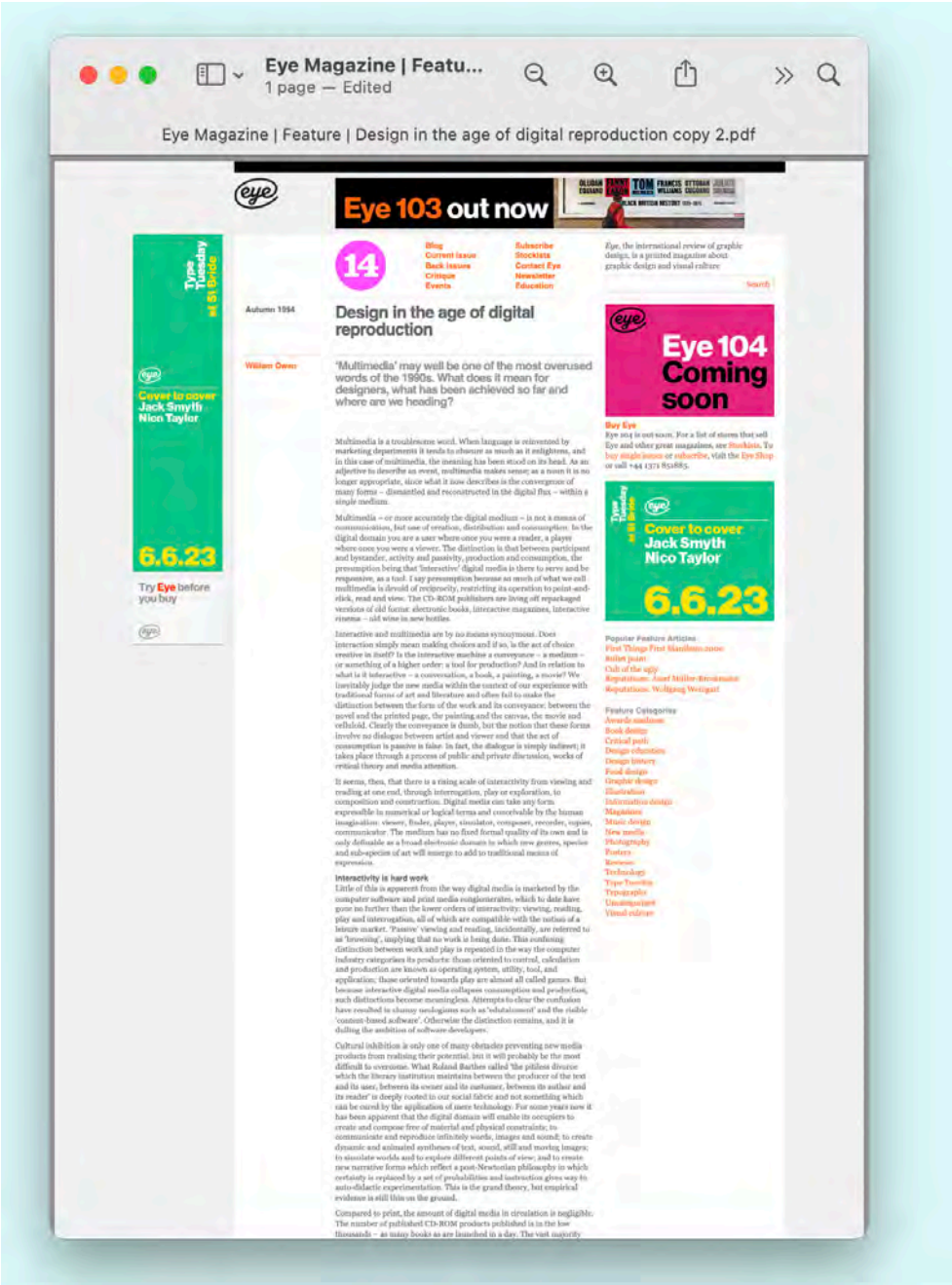
Where am I taking this further?  
What did the first part of iterating  
+ references push through?



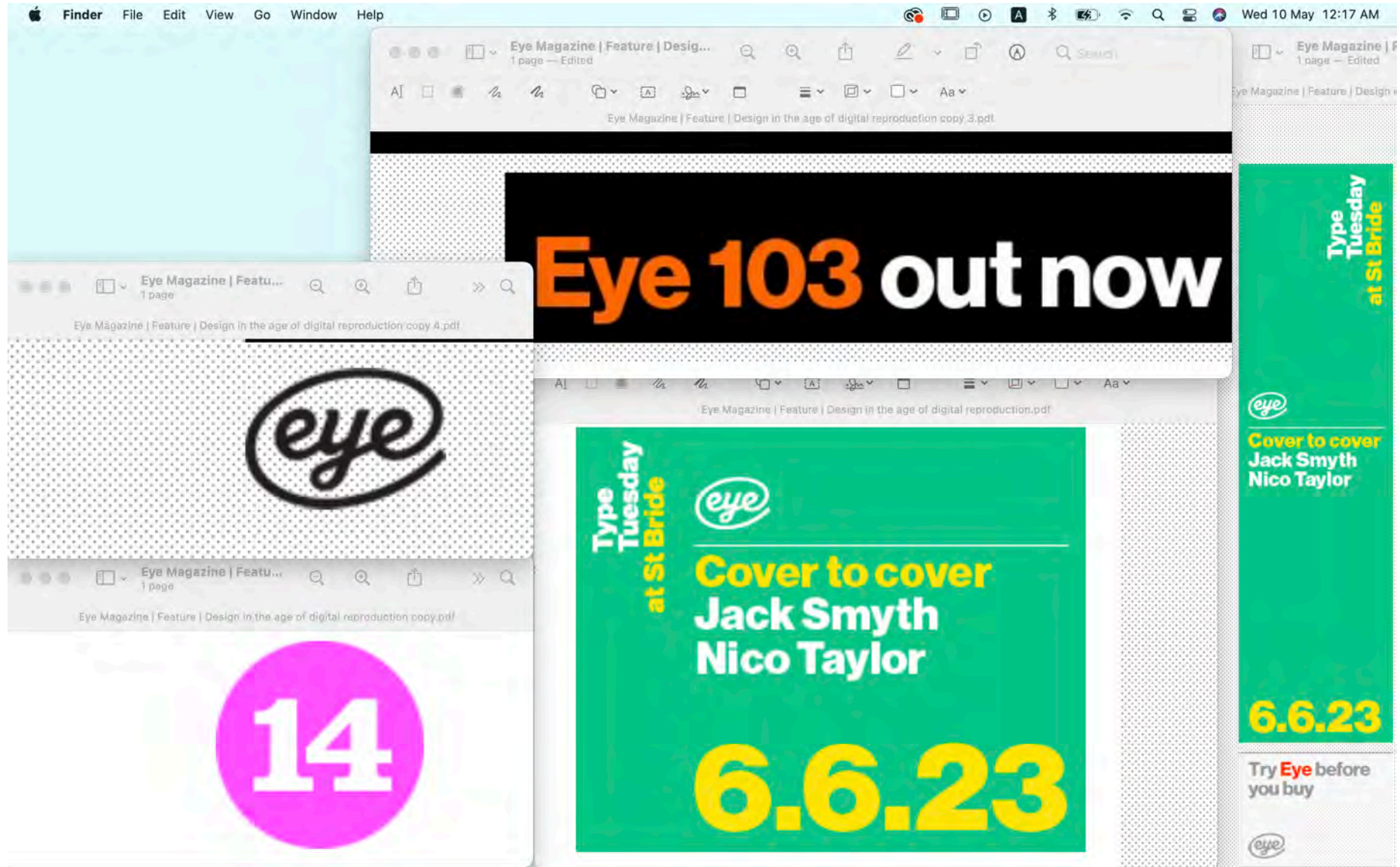
Revel the language that acts upon the O.G info by  
Lay out all of the visual and language actors of the preview PDF

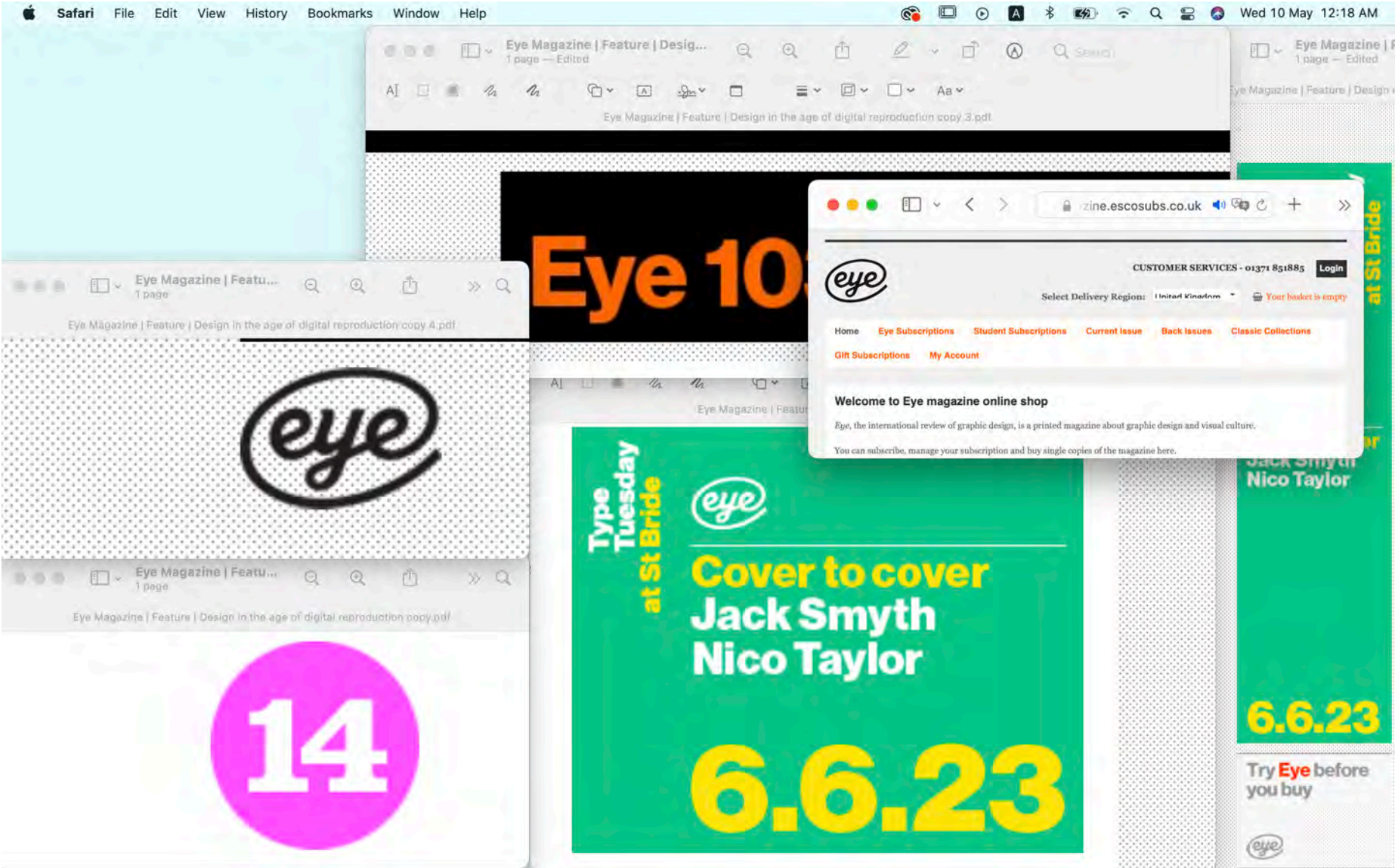
Slow down & make explicit the hypertext

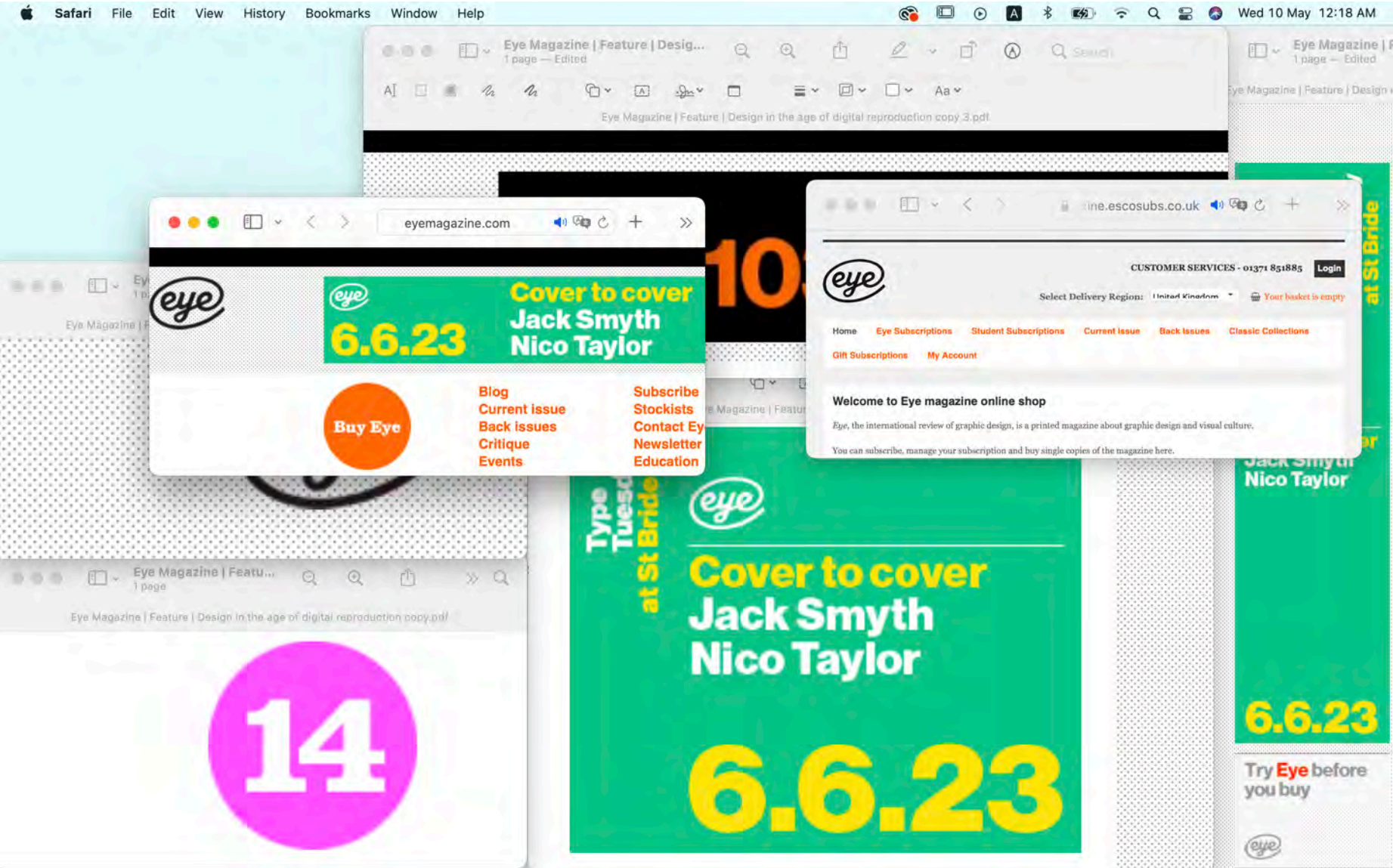
Create a publication of the different narratives of a single text.  
Publication allows me to display in quantity of hypertext.

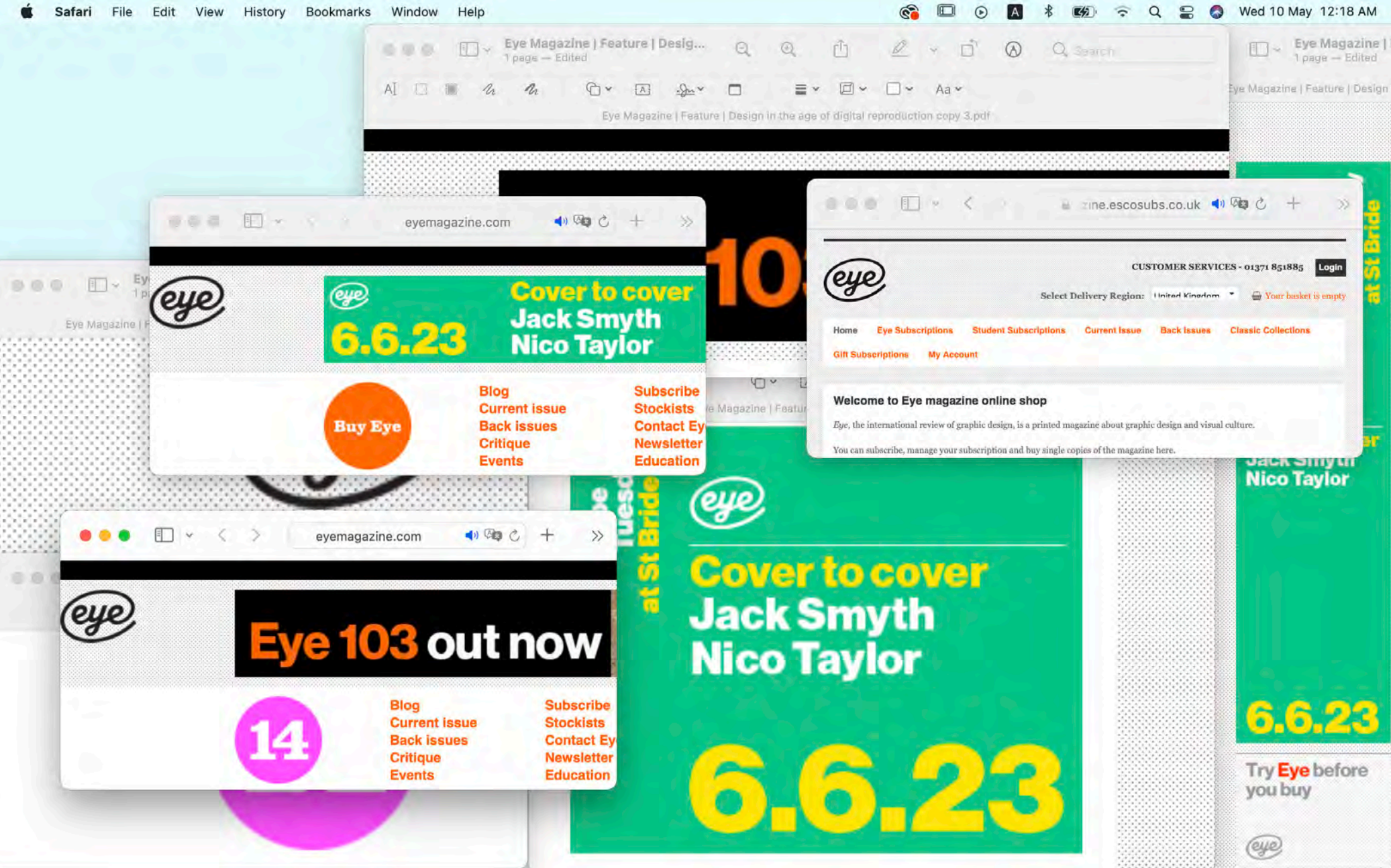


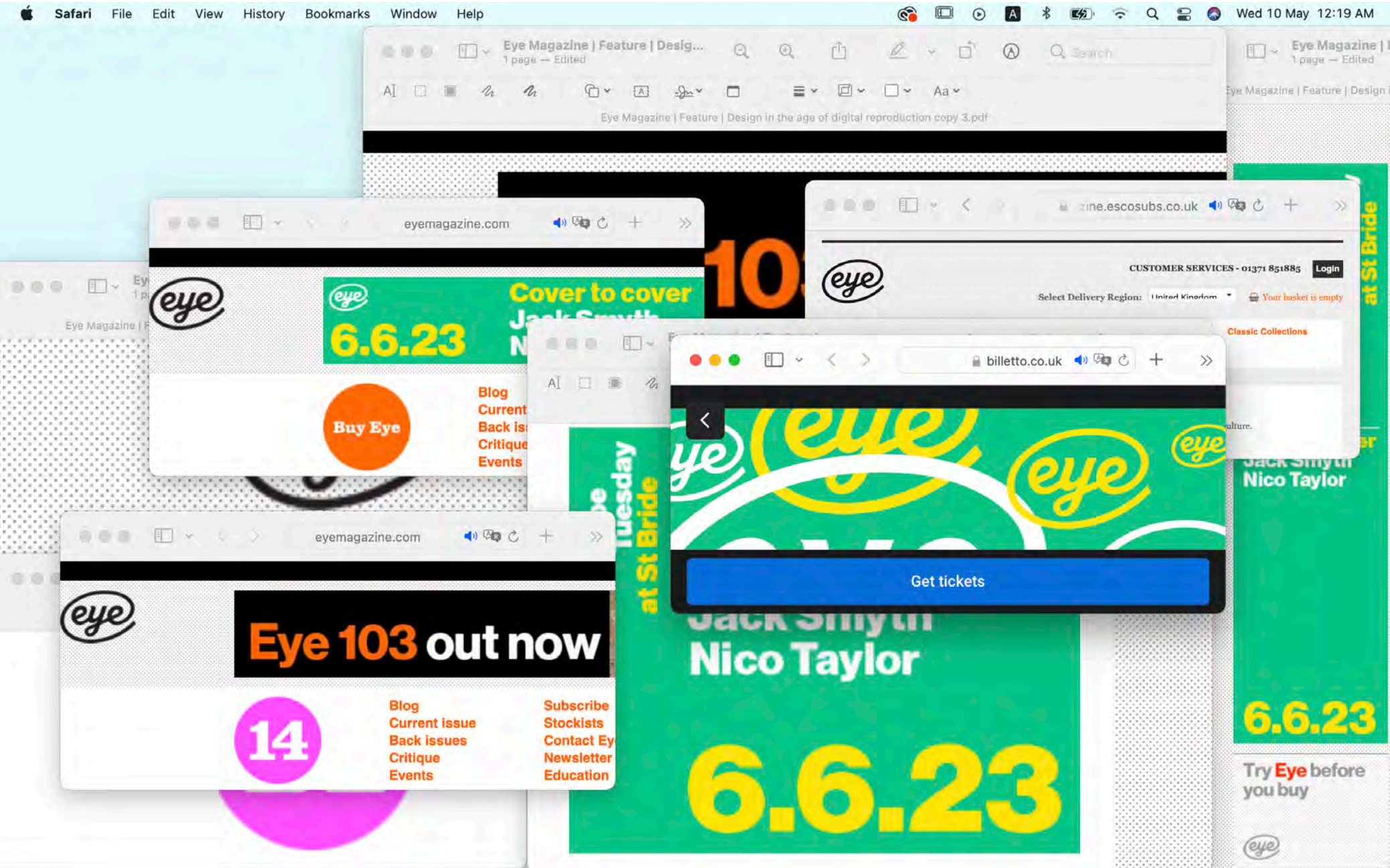
----- ways of  
hyper {reading} texts

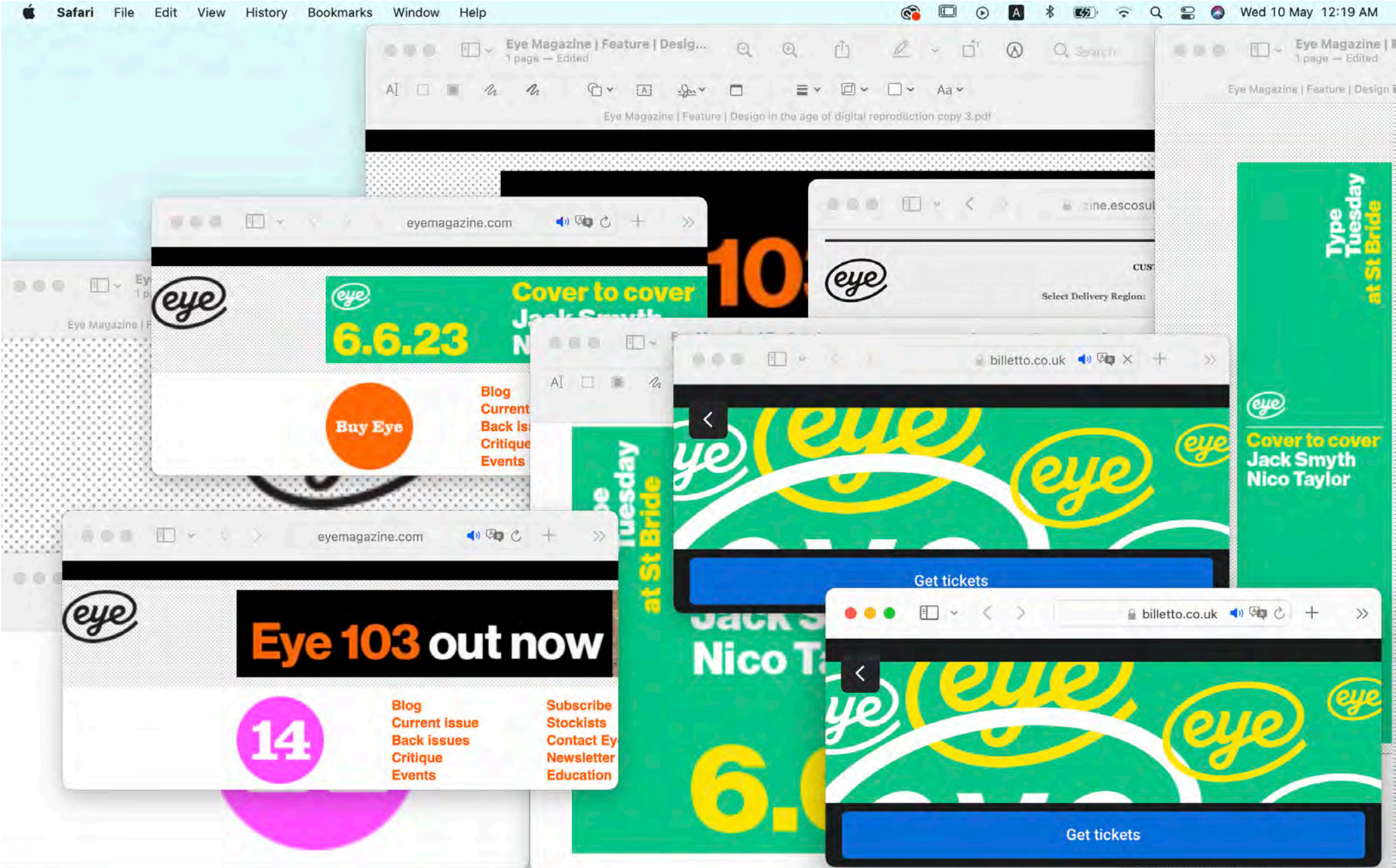


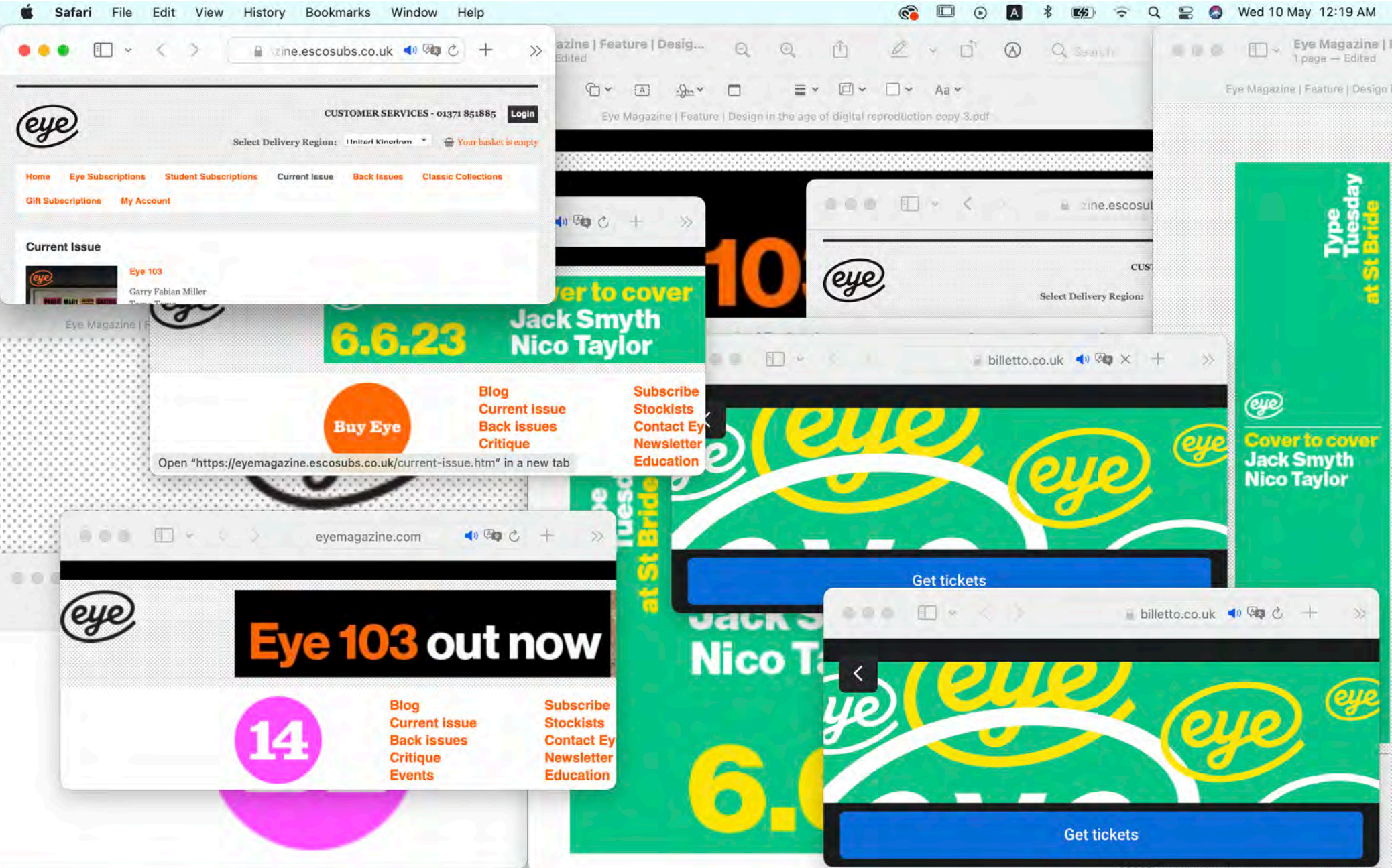


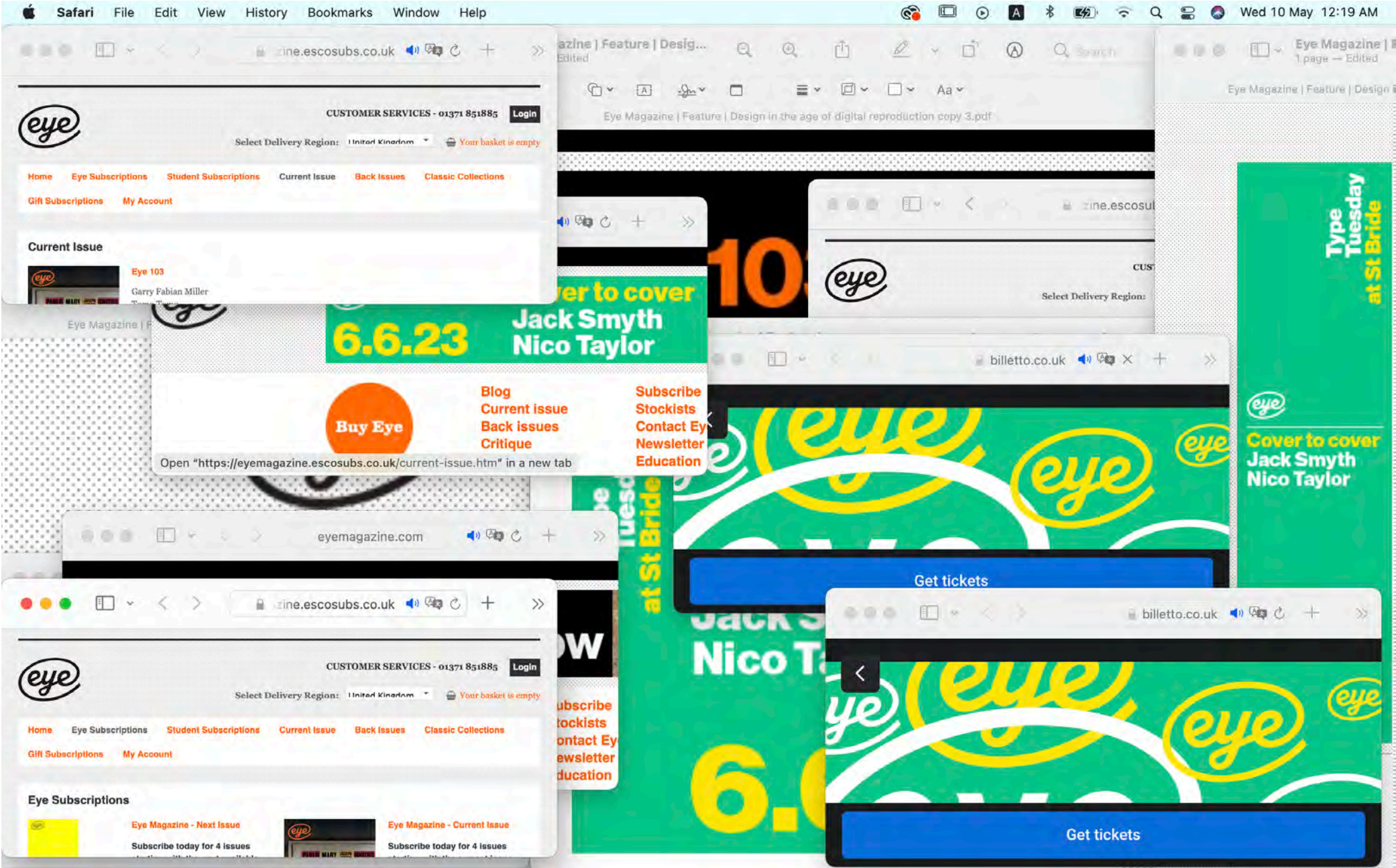


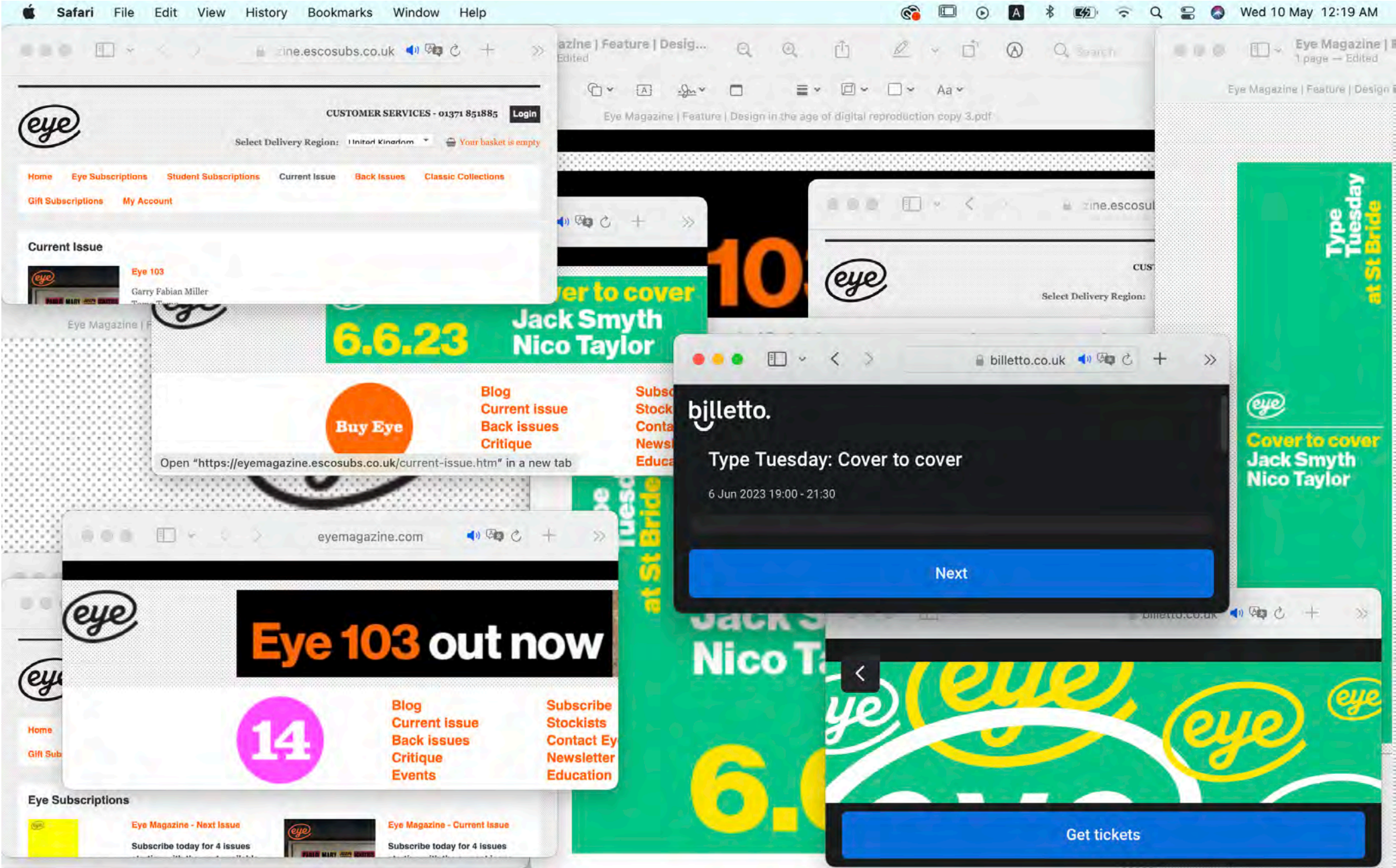




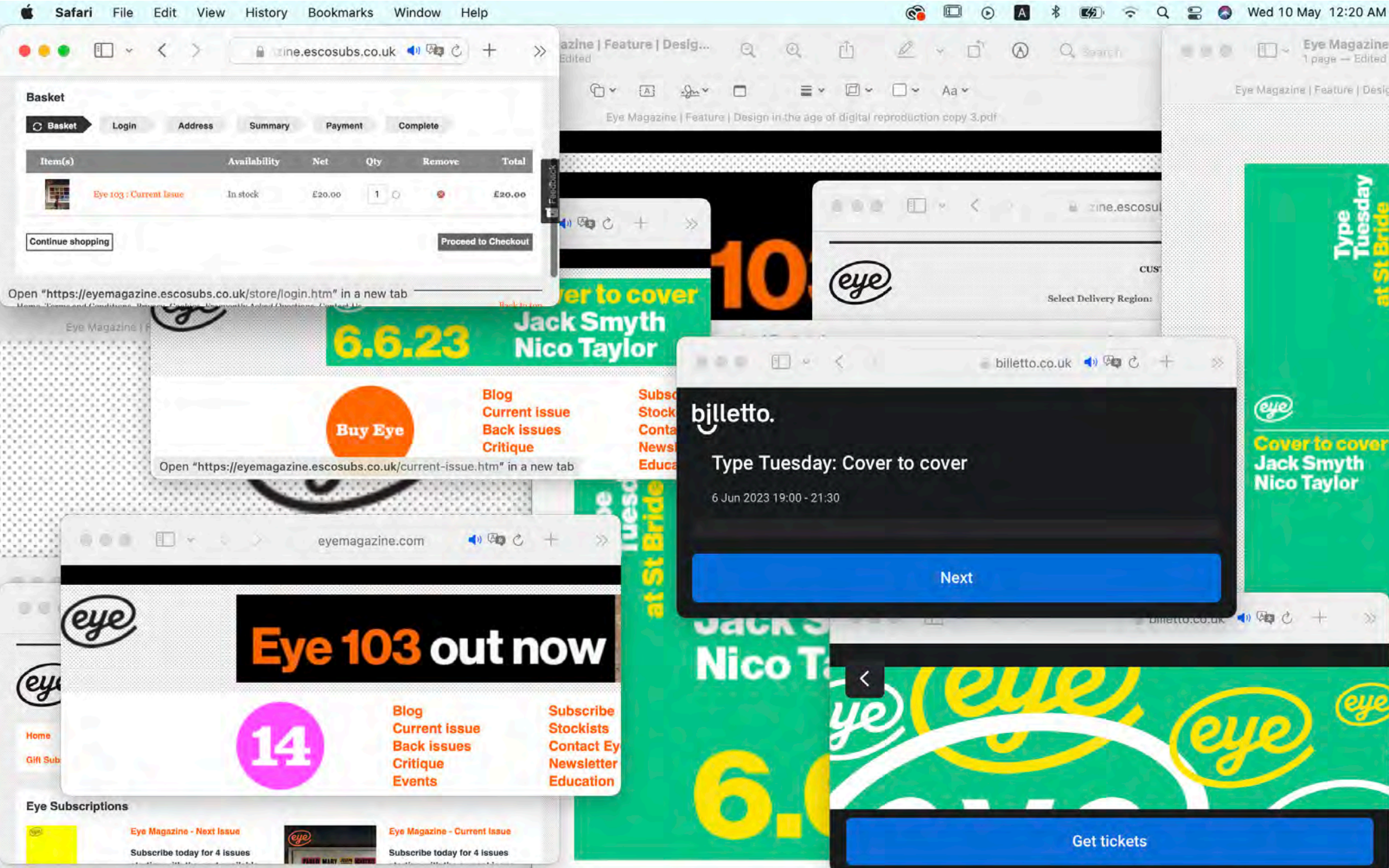


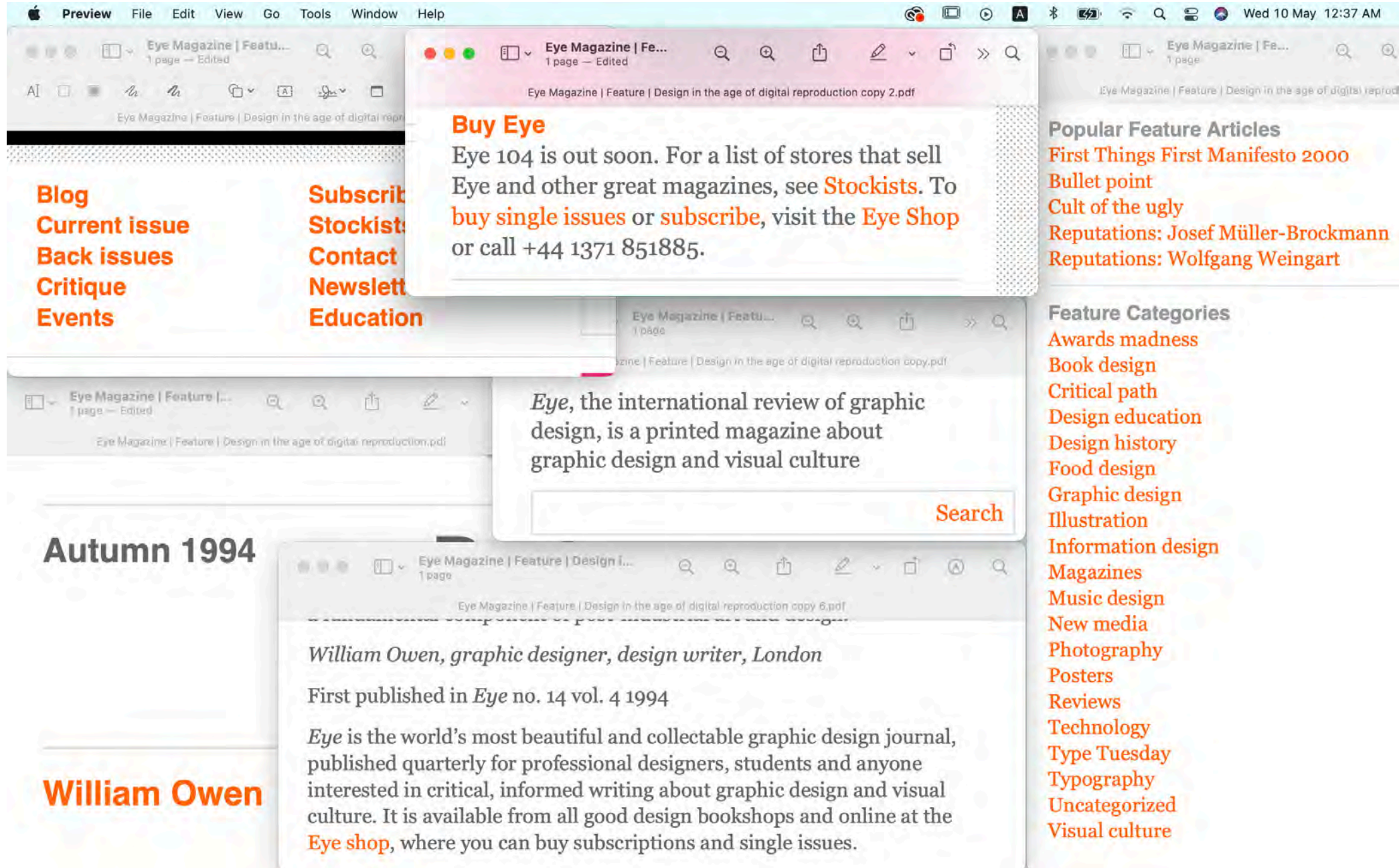


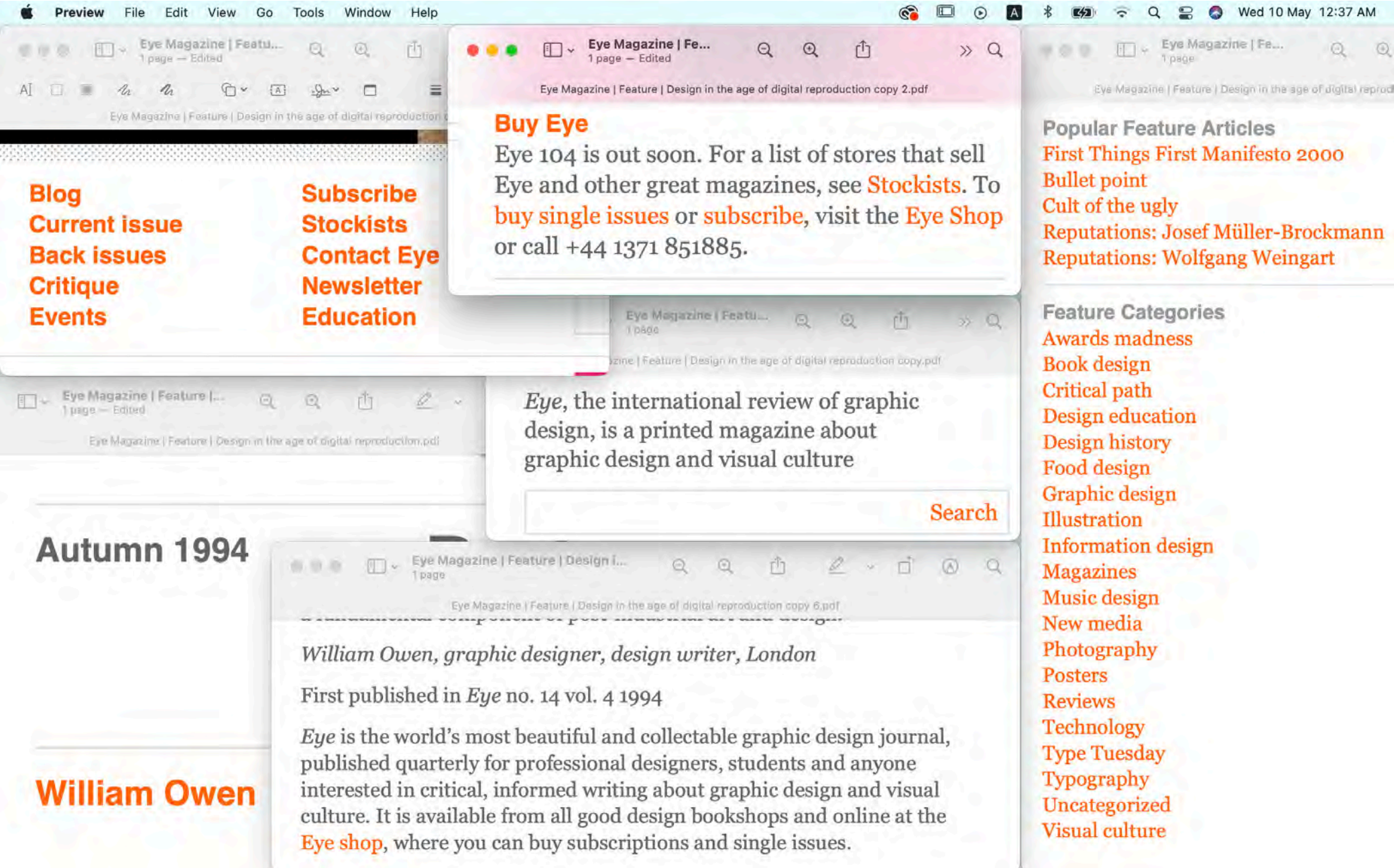




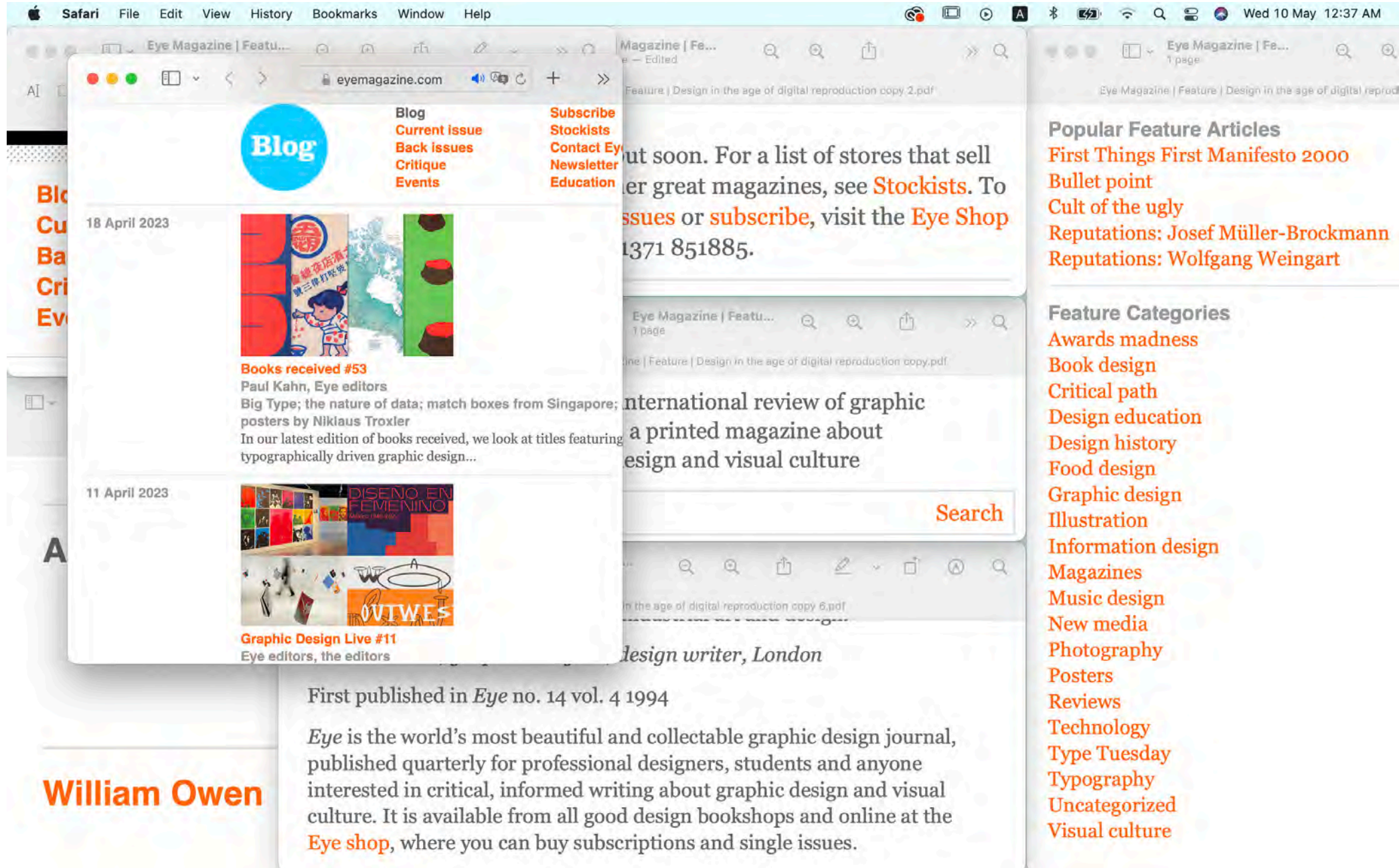
The collage consists of several overlapping browser windows and magazine covers. The top-left window shows the Eye Magazine website (escosubs.co.uk) with a sidebar listing artists for Eye 103: Garry Fabian Miller, Tomo Tomo, Black Outdoor Art, Lucinda Rogers, Harry Willock, and Congo conflict. The bottom-left window shows the Eye Magazine website (eyemagazine.com) with a large 'Eye 103 out now' banner and a sidebar with links to 'Buy Eye', 'Blog', 'Current issue', 'Back issues', 'Critique', 'Subscribe', 'Stockists', 'Contact Eye', 'Newsletter', and 'Education'. The middle-right window shows a billetto.co.uk event page for 'Type Tuesday: Cover to cover' on 6 Jun 2023, 19:00 - 21:30, with a 'Next' button. The bottom-right window shows a billetto.co.uk event page for 'Type Tuesday: Cover to cover' with a 'Get tickets' button. The background features several magazine covers, including Eye 103 and Eye 104, with the 'Cover to cover' theme and artists like Jack Smyth and Nico Taylor.

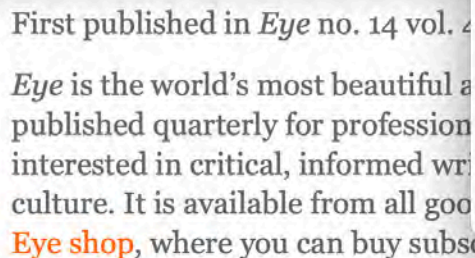


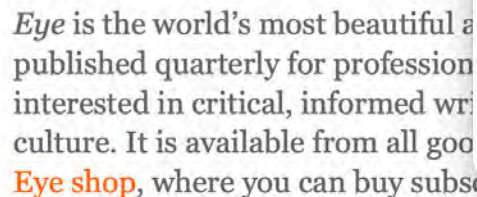


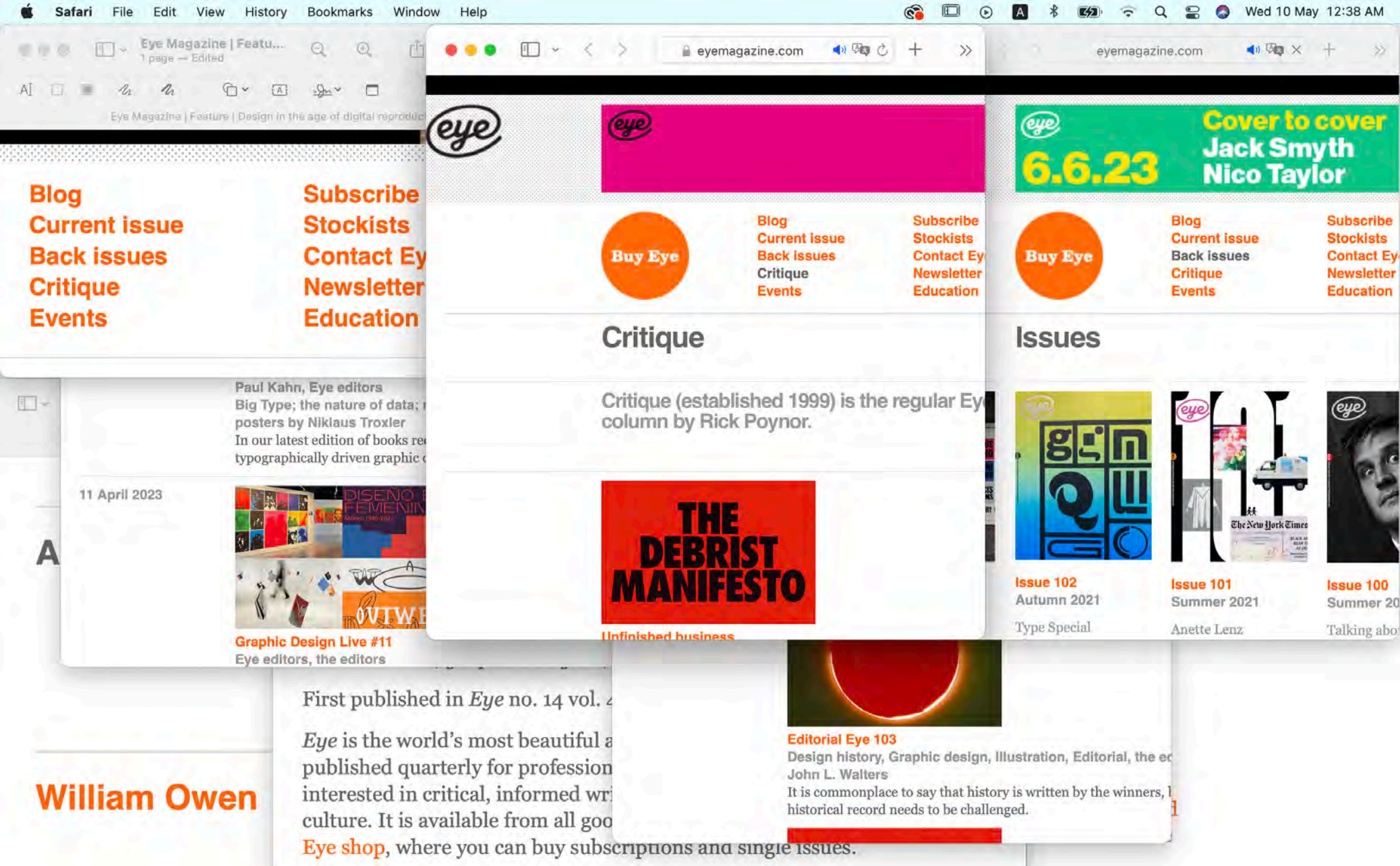


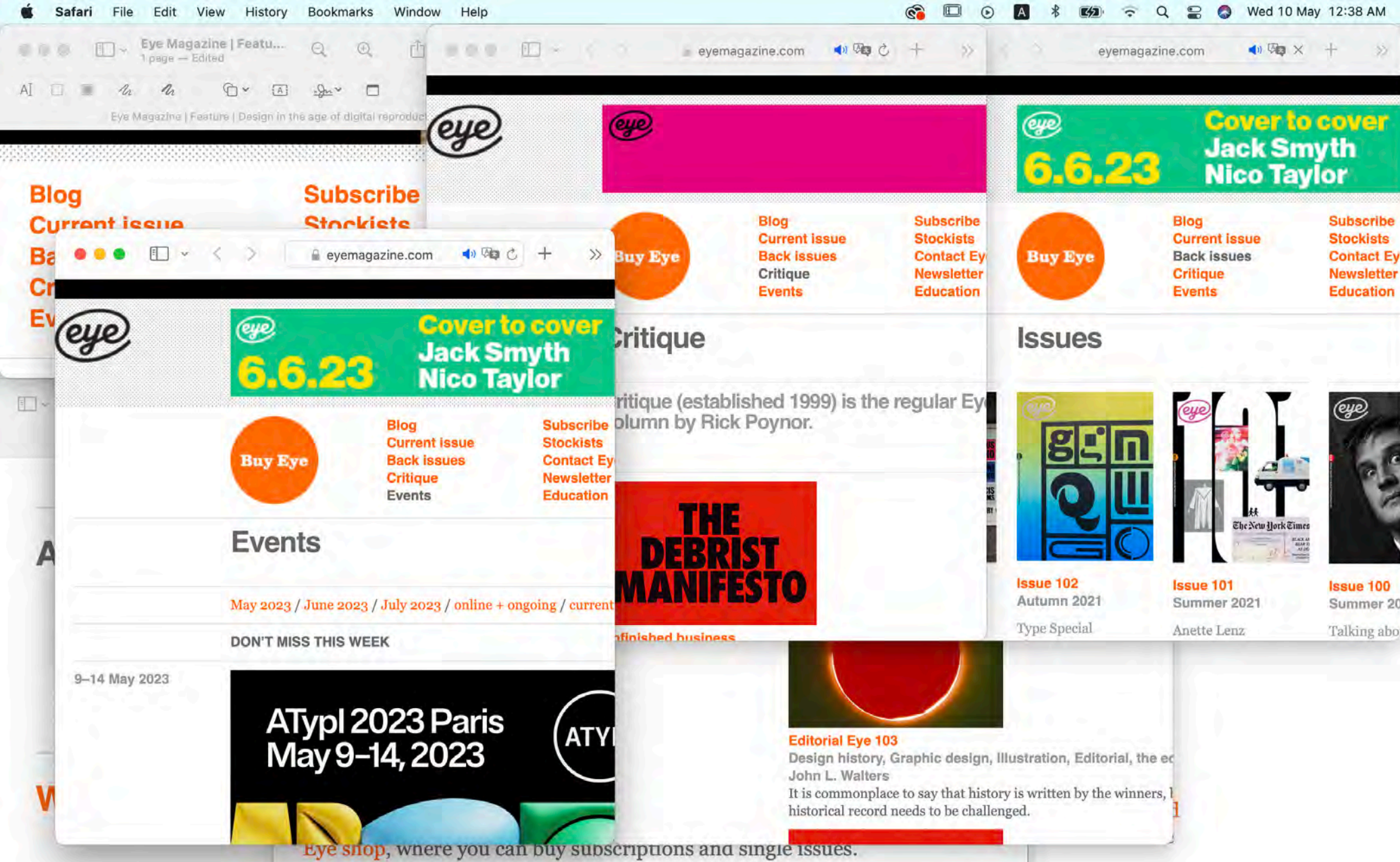
*Eye* is the world's most beautiful and collectable graphic design journal, published quarterly for professional designers, students and anyone interested in critical, informed writing about graphic design and visual culture. It is available from all good design bookshops and online at the **Eye shop**, where you can buy subscriptions and single issues.

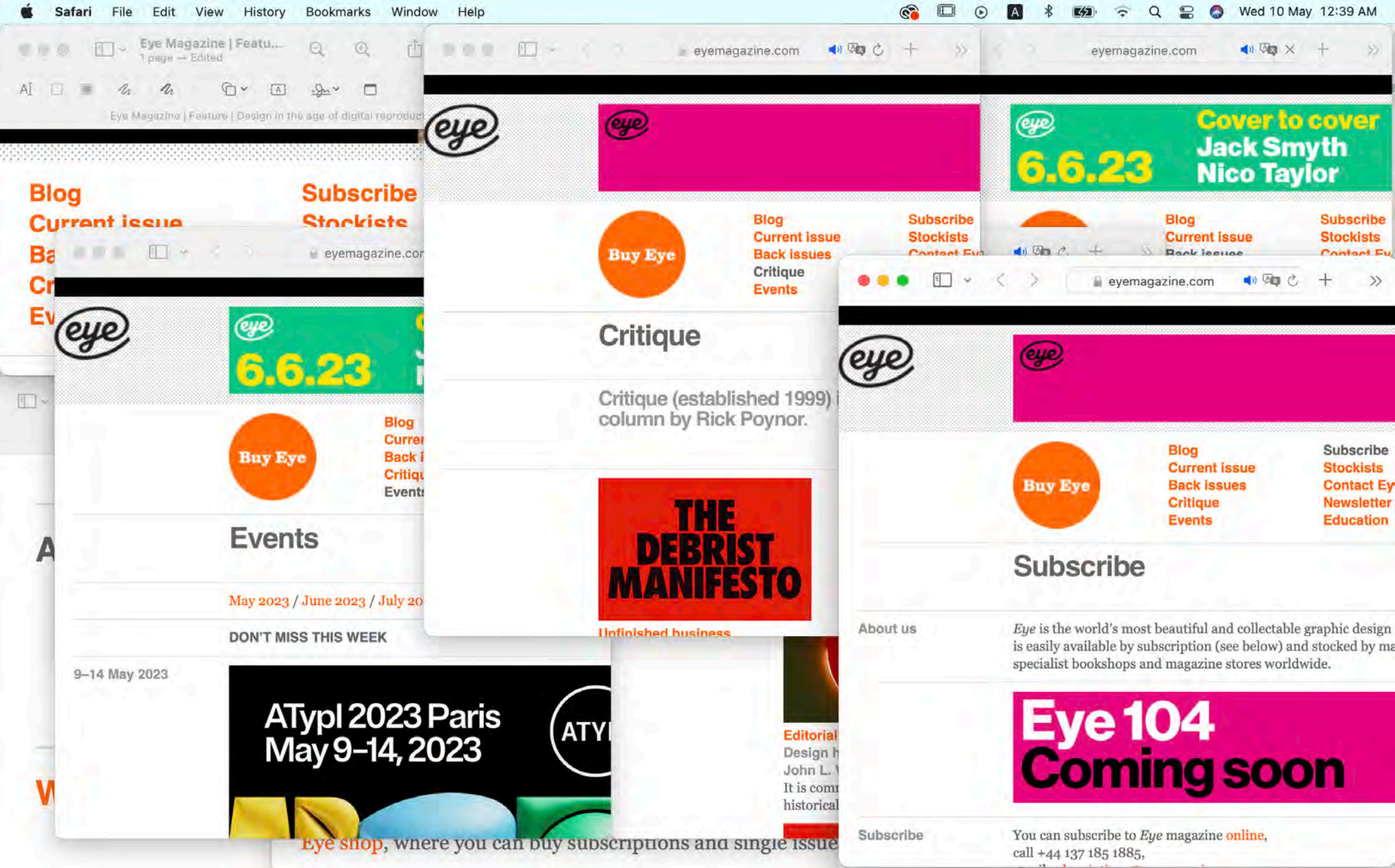


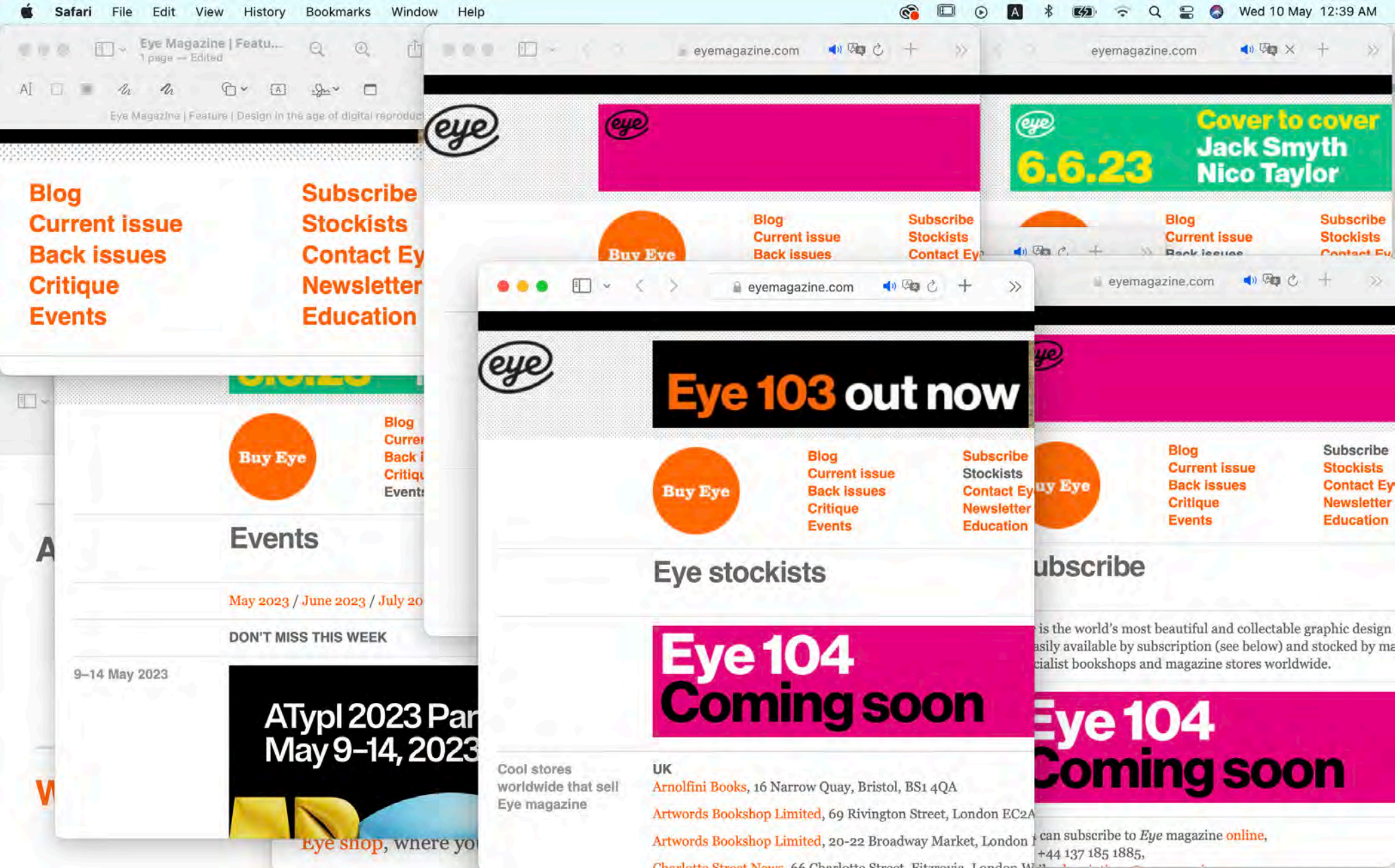


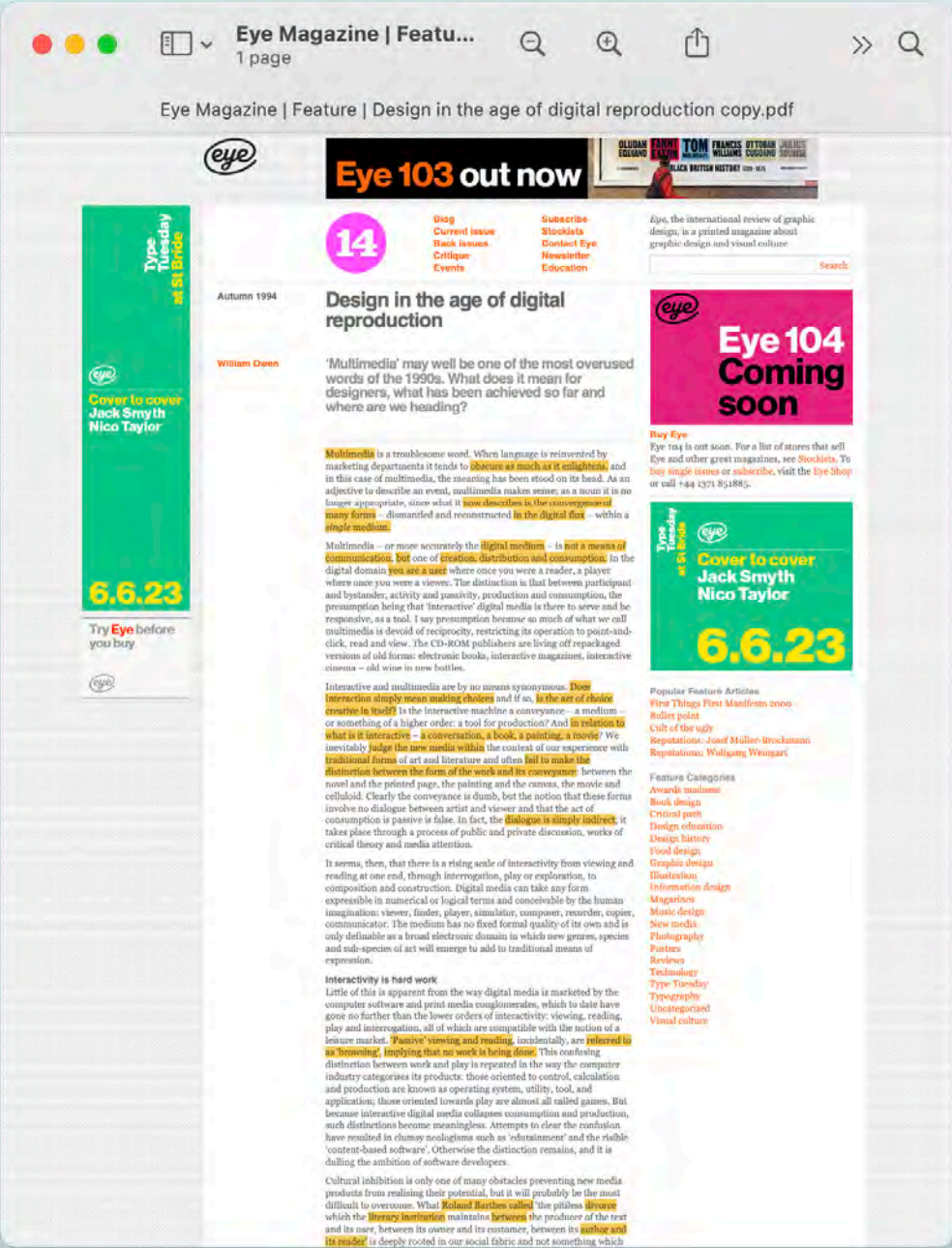


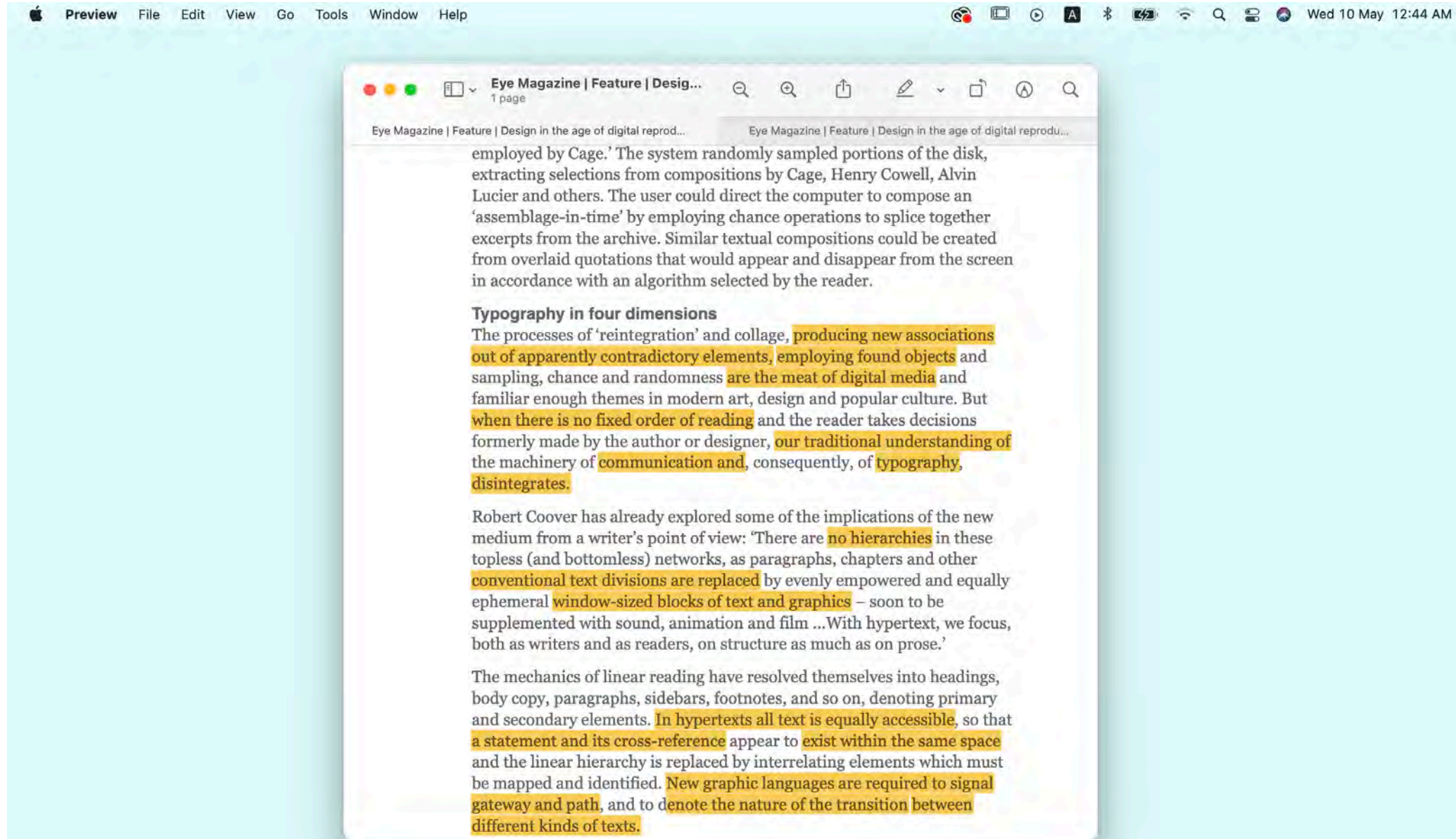


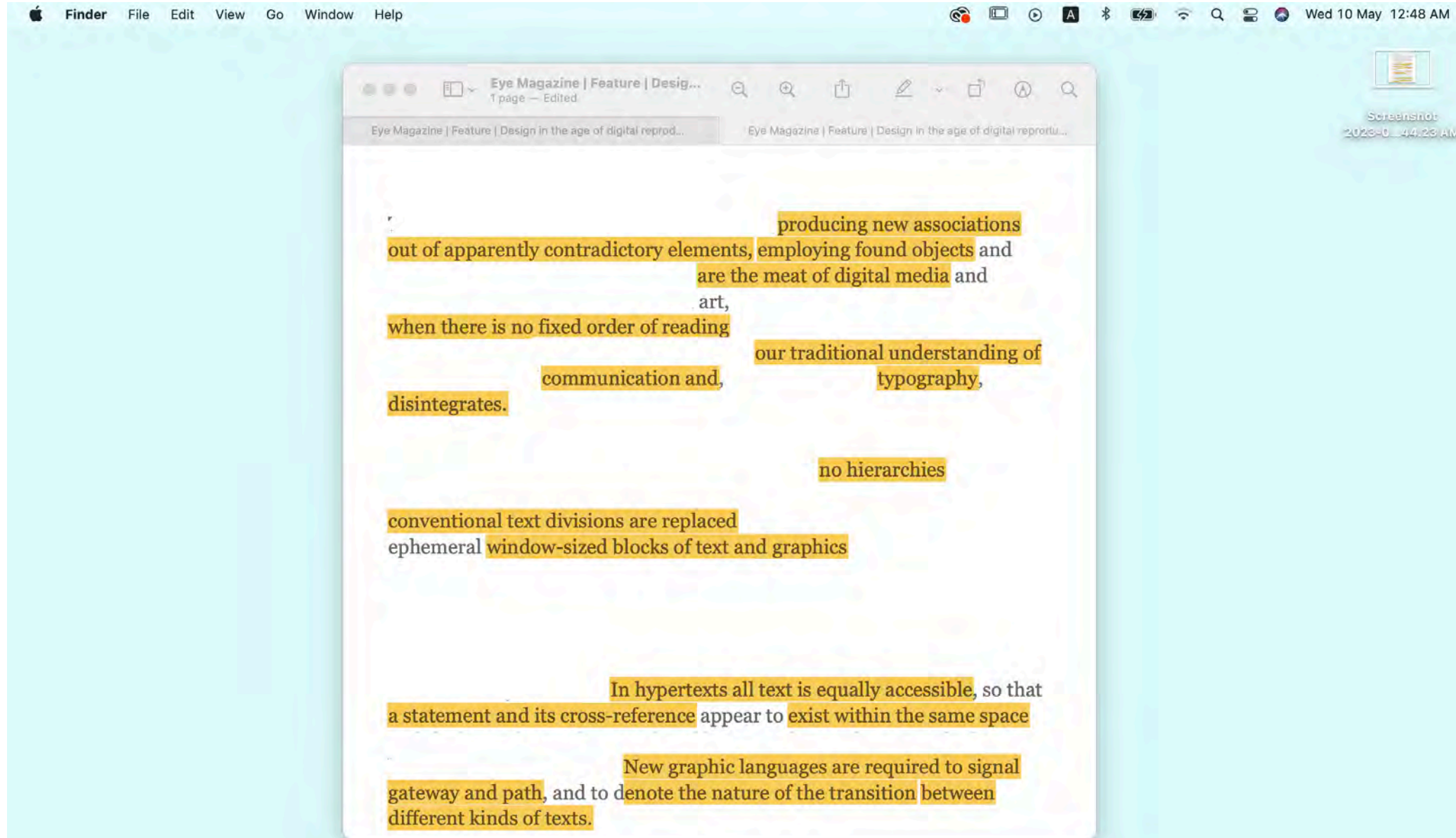


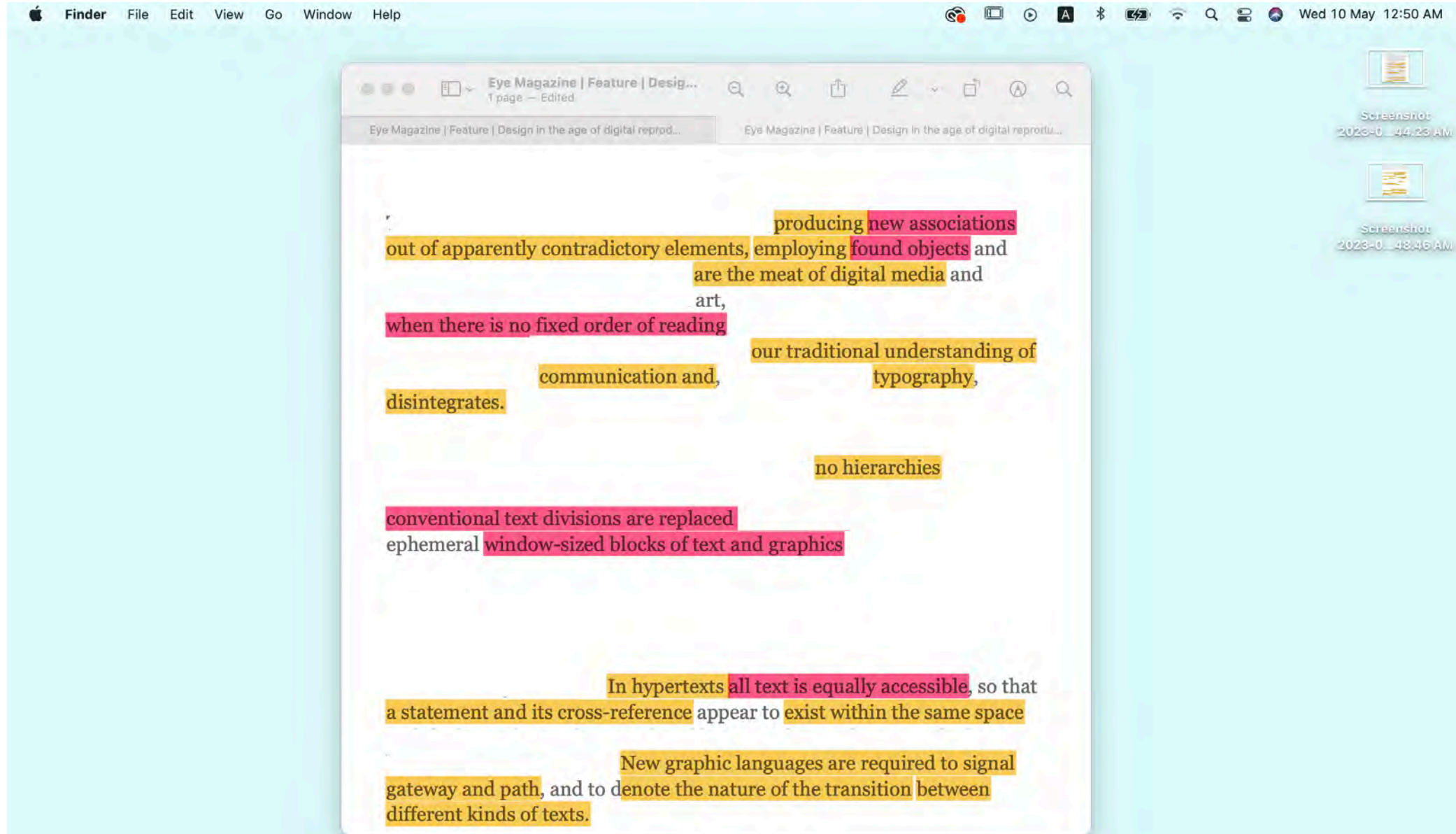


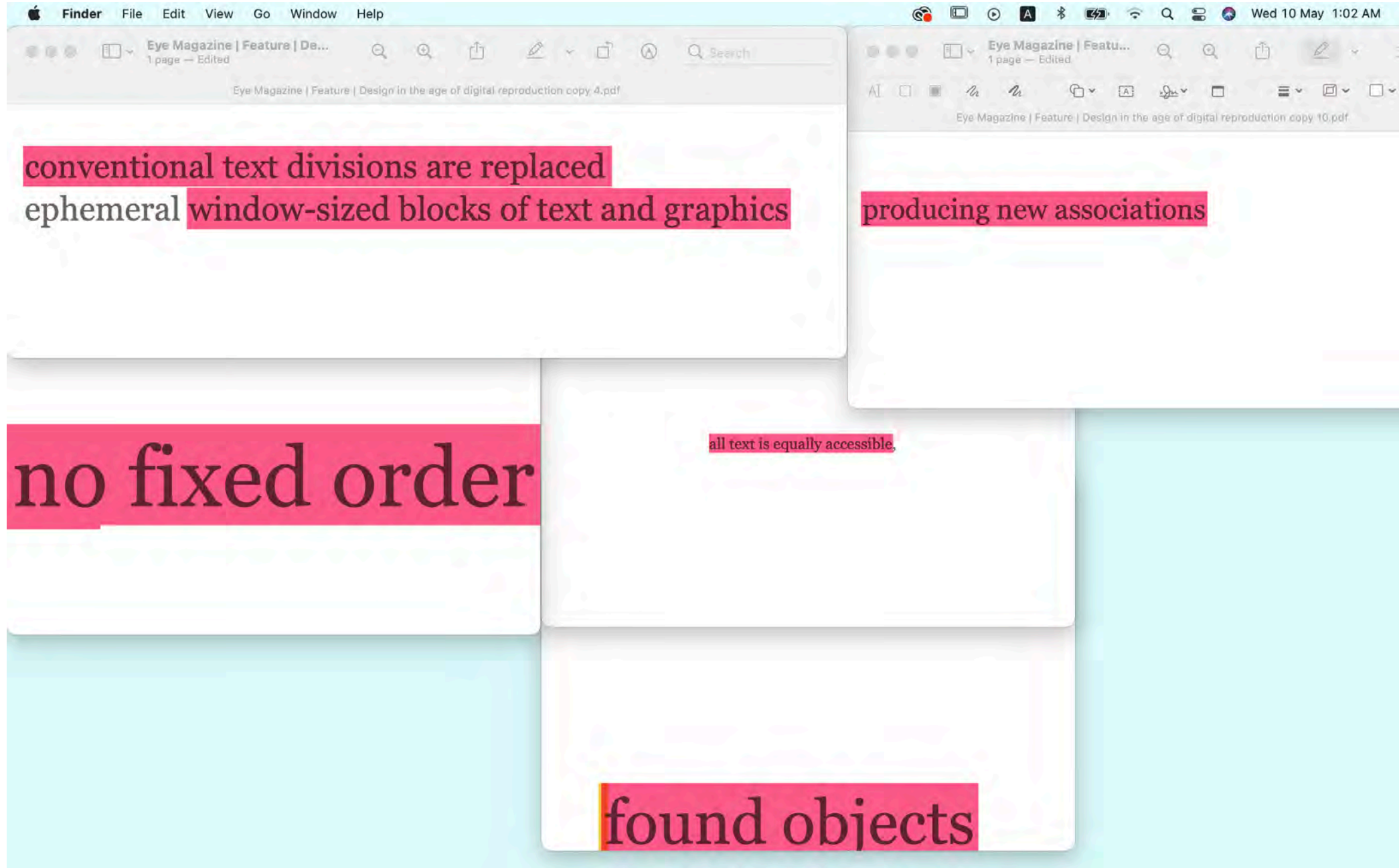


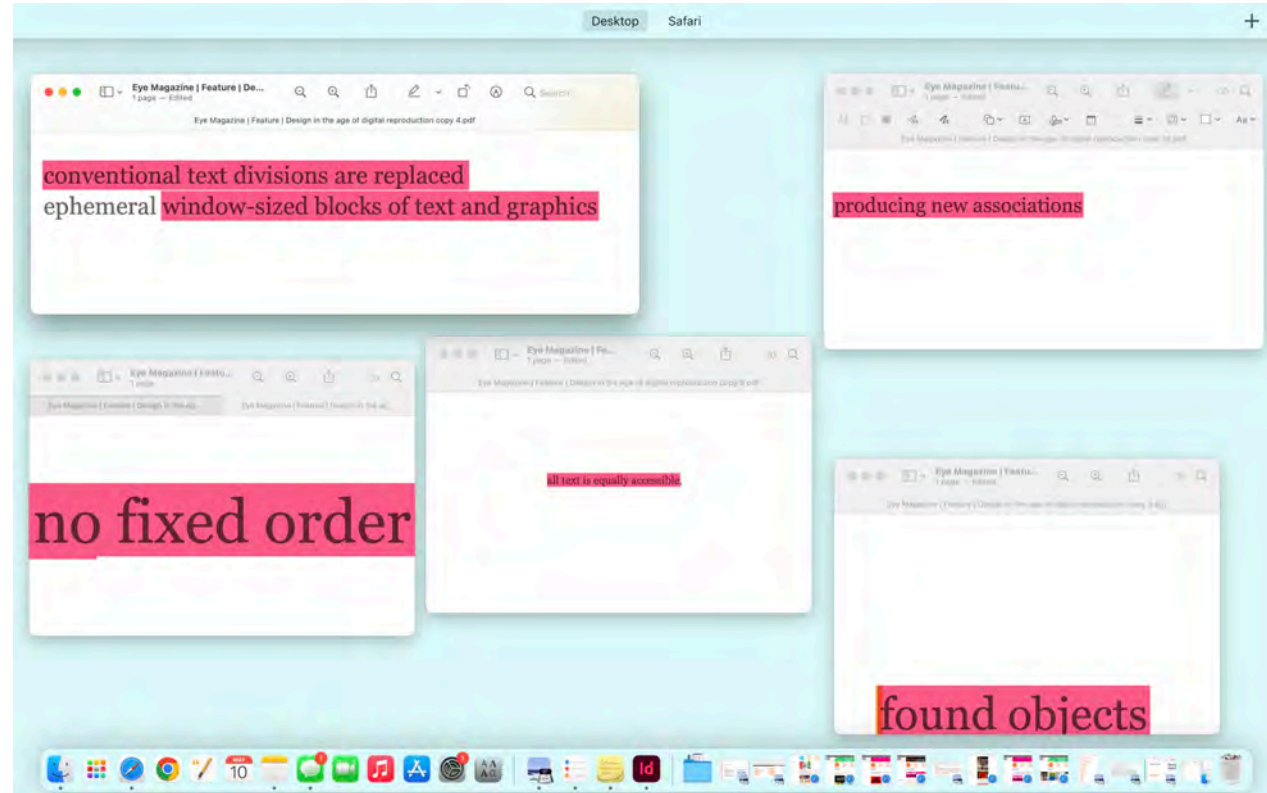












Impact of making this into a physical object, interaction

---> If I explore my own visual language  
most likely bring everything on the same level field - neutralise/equalise more