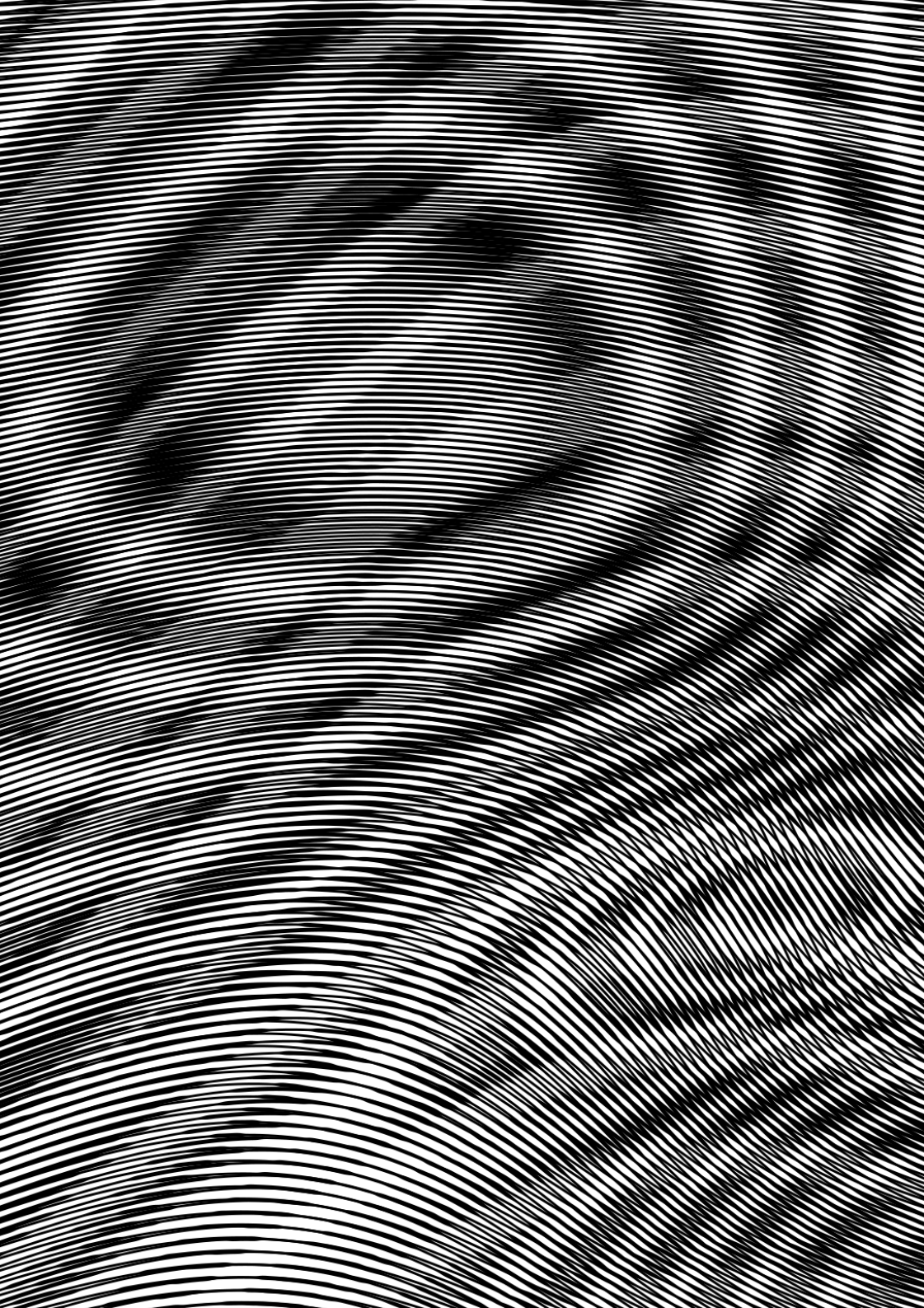
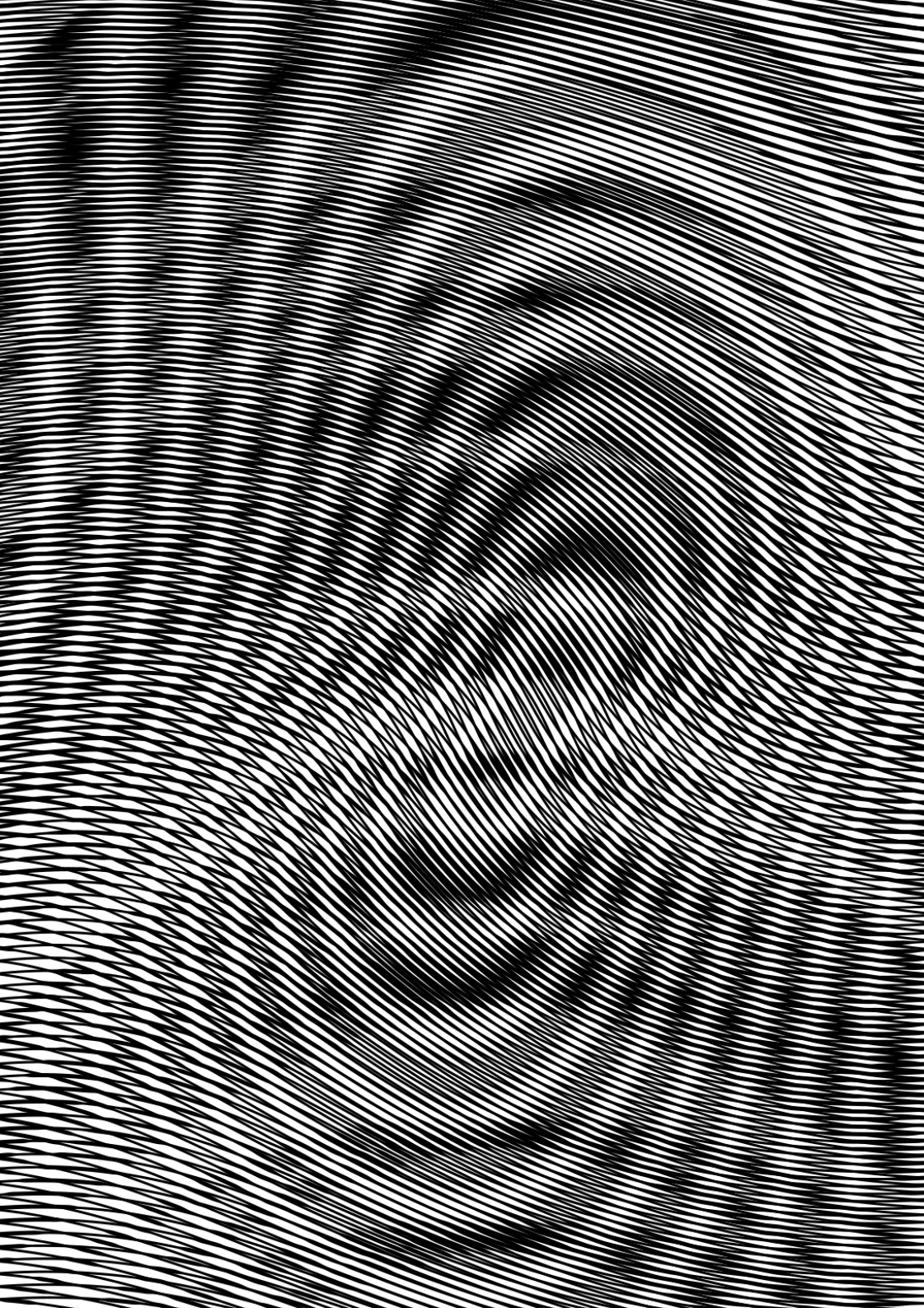
Digital Strategies in Genre-Defining Magazines



Digital Strategies in Genre-Defining Magazines



CONTENTS

Introduction with DSGDM 4.50%

Digital Primer 6.50%
- Workshop with MAAD 2%
- A history of Text by Astrom/Zimmer 4%

Strategy One: Visual Narratives 2%
- Workshop, Jason Evans 8%
- Interview with Jason Evans 10%

Strategy Two: Future Interactions 2%
- Workshop, Marc Kremers 15%
- Interview with Marc Kremers 20%

Strategy Three: Bridging Conventions 2%
- Workshop, Laurenz Brunner & Alan Woo 32%
- Interview with Laurenz Brunner 38%
- Interview with Alan Woo 42%

Strategy Four: Digital Tailoring 2%
- Workshop, Dan Michaelson 50%
- Interview with Dan Michaelson 60%

Articles 2%
- Over the Bridge by Rob Giampietro 72%
- The Digital Dilemma by Juliette Cezzar 74%
- The Digital Distraction by Jeremy Leslie 76%

Introduction

This publication is a compendium of a research in editorial and web design initiated at ECAL/University of Art and Design Lausanne. The project took place within the MA program over a series of workshops, conferences and interviews between the autumn semester of 2013 and the spring semester of 2015. The term "genre-defining magazines" derives from an exhibition at Haus der Kunst in Munich, which was one of the first comprehensive events to highlight the re-emergence of independent publishing in recent years.

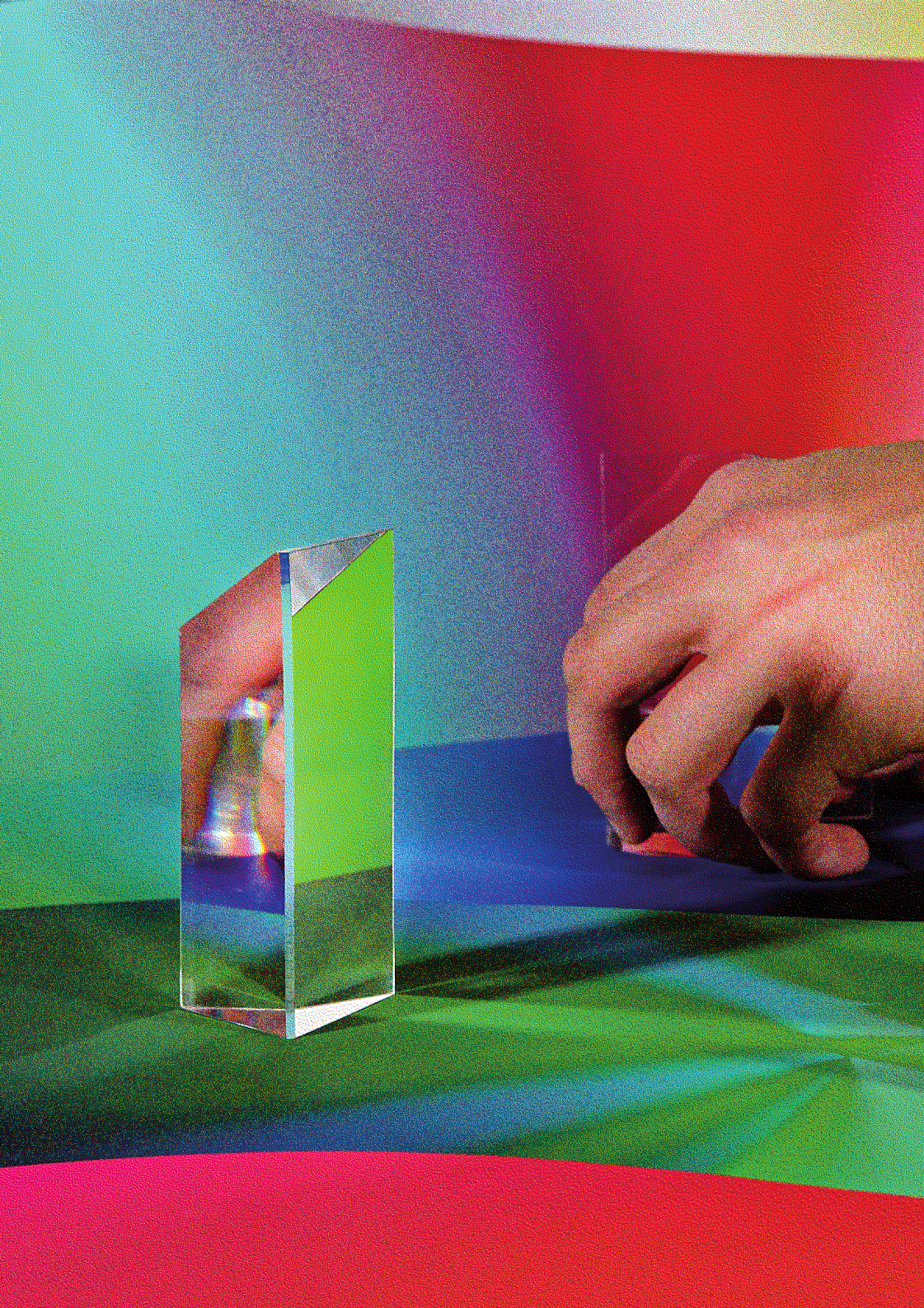
Digital Strategies in Genre-Defining Magazines (DSGDM) started out from this observation that magazine production had undergone unprecedented growth since the 2000s, particularly in niche topics. We noted that these magazines developed their own approaches to a digital counterpart of the printed version, which often vary vastly, sometimes being led by a photographic approach, sometimes a graphic approach or alternatively a user experience approach.

DSGDM focused on these different strategies, with the aim of creating an overview of the landscape of digital publishing during this pivotal period. We also tried to identify the various roles and activities within this landscape so that students may better place their own practice in this complex field. Furthermore, leading figures from within the field of digital publishing, each with a specific practice, were invited to work with the students to explore highly innovative digital strategies.

At once a research report, an educational tool and an experimental platform, the website was designed to highlight these different approaches while offering a wide range of creative resources: Digital-strategies.ma-ad.ch

We would like to thank all the contributors for their generous commitment to this project: Astrom/Zimmer, Laurenz Brunner, Juliette Cezzar, Jason Evans, Marc Kremers, Rob Giampietro, Jeremy Leslie, Alan Woo, Lukas Zimmer; as well as all the students and assistants for their outstanding contributions: Daniel Aires de Sena, Kim Andenmatten, Leonardo Azzolini, Johannes Bauer, Florine Bonaventure, Sabina Vera Bösch, Christelle Boulé, Dmitry Bukreev, Ana Cuba, Sylvain Esposito, Ricardo Ferrol, Maria Guta, Tobias Holzmann, Larissa Kasper, Laurence Kubski, Kim Kyoungtae, Namsa Leuba, Eric Loizzo, Simon Mager, Jessica Mantel, Charlotte Marcodini, Jana Neff, Loris Olivier, Nicolas Polli, Michaël Teixeira, Prune Simon-Vermot, Maria Trofimova, Jagoda Wisniewska and Heejae Yang. We are also grateful to ECAL faculty members who have made this research project possible: Alexis Georgacopoulos (Director), Luc Bergeron (former Head of R&D), Davide Fornari (current Head of R&D), as well as the University of Applied Sciences and Arts Western Switzerland (HES-SO) for its generous support.

Philippe Egger
Joël Vacheron
Luke Archer



Digital Primer

Through an introduction to seminal tools and important ideas, the Digital Primer focuses on the impact of technological developments in the way we produce, distribute and access information. Furthermore, it aims to step back from the "all-digital" discourse and re-examines the history of writing and communication to help discern potential strategies. It provides a collection of tools and methods to prototype digital assignments without being UX or programming savvy.

QUESTIONS

- Do the historical contexts of writing influence contemporary digital practices?
- How to prototype for web and mobile applications?
- How to simulate dynamic or responsive interfaces?

PARTS

- Workshop with MAAD
  01 – 04 October 2014
- A History of Text by Astrom / Zimmer
  17 March 2014

A History of Text by Astrom / Zimmer

17 March 2014

Astrom / Zimmer is a small, Zurich-based design and development studio, founded in 2011 by Anthon Astrom and Lukas Zimmer. Astrom / Zimmer focus on projects that bring print and pixels together in innovative ways, and conduct research on alternative methods of curating and narrating digital archives. Astrom / Zimmer gave a talk about their more recent projects, their approach to prototyping and introduced key historical moments and tools. The following annotated slides are taken from their lecture and from texts from their website.

WRITING, C. 3200 BCE

Cuneiform is a system of writing first developed by the ancient Sumerians of Mesopotamia c. 3500—3000 BCE. It is considered the most significant among the many cultural contributions of the Sumerians and the greatest among those of the Sumerian city of Uruk which advanced the writing of cuneiform c. 3200 BCE.

THE SCROLL, C. 2500 BCE

A scroll is a roll of papyrus, parchment, or paper containing writing. Scrolls were the first form of editable record—keeping texts, used in Eastern Mediterranean ancient Egyptian civilizations.

PUNCTUATION, C. 200 BCE

Punctuation is "the use of spacing, conventional signs, and certain typographical devices as aids to the understanding and correct reading, both silently and aloud, of handwritten and printed texts".

THE CODEX, C. 100 CE

A codex (from the Latin caudex for "trunk of a tree" or block of wood, book; plural codices) is a book constructed of a number of sheets of paper, vellum, papyrus, or similar materials, with handwritten content.

SILENT READING, C. 300 CE

People only began reading in their head around c. 300 CE. Before this all reading was spoken.

THE GLOSS, C. 1000

A gloss is a brief marginal notation of the meaning of a word or wording in a text. It may be in the language of the text, or in the reader's language if that is different. A collection of glosses is a glossary.

THE SUMMA, C. 1200

The Summa Theologiae (written c. 1265–1274 and also known as the Summa Theologica or simply the Summa) is the best-known work of Thomas Aquinas (c. 1225–1274). Although unfinished, the Summa is "one of the classics of the history of philosophy and one of the most influential works of Western literature".

THE PRINTING PRESS, C. 1450

A printing press is a device for applying pressure to an inked surface resting upon a print medium (such as paper or cloth), thereby transferring the ink. Typically used for texts, the invention of the printing press is widely regarded as one of the most influential events in the second millennium, ushering in the period of modernity.

THE MUNDANEUM, 1910

The Mundaneum was originally created in 1910, following an initiative begun in 1895 by Belgian lawyers Paul Otlet and Henri La Fontaine, as part of their work on documentation science. It aimed to gather together all the world's knowledge and classify it according to a system they developed called the Universal Decimal Classification.

THE MEMEX, 1945

The memex (a portmanteau of "memory" and "index") is the name of the hypothetical proto-hypertext system that Vannevar Bush described in his 1945 The Atlantic Monthly article, "As We May Think". Bush envisioned the memex as a device in which individuals would compress and store all of their books, records, and communications, "mechanized so that it may be consulted with exceeding speed and flexibility".

GLAS, 1974

Following the structure of Jean Genet's "Ce qui est resté d'un Rembrandt déchiré en petits carrés bien réguliers, et foutu aux chiottes" (What Remains of a Rembrandt Torn Into Four Equal Pieces and Flushed Down the Toilet), the book is written in two columns in different type sizes. The left column is about Hegel, the right column is about Genet.

PROJECT XANADU, 1960

Project Xanadu was the first hypertext project, founded in 1960 by Ted Nelson. Administrators of Project Xanadu have declared it an improvement over the World Wide Web, with mission statement: "Today's popular software

simulates paper. The World Wide Web (another imitation of paper) trivialises our original hypertext model with one-way ever-breaking links and no management of version or contents".

SPATIAL DATA MANAGEMENT, 1978

Spatial Data Management is a technique for organizing and retrieving information by positioning it in a spatial framework. Data is accessed in a Spatial Data Management System (SDMS) via pictorial representations which are arranged in space and viewed through a computer graphics system.

KRISE DER LINEARITÄT, 1988

"The hypothesis to be presented here is: Occidental culture is a discourse whose most important information is stored in an alphanumeric code. This code is in the process of being replaced by other, differently structured codes. If this hypothesis were accurate, we would have to count on a fundamental change of our culture in the near future". Vilém Flusser

WWW, 1990

The World Wide Web (WWW) is an open source information space where documents and other web resources are identified by URLs, interlinked by hypertext links, and can be accessed via the Internet. It has become known simply as the Web. The World Wide Web was central to the development of the Information Age and is the primary tool billions of people use to interact on the Internet.

WRITING SPACE, 1991

Writing Space is a book that studies the computer as a new technology for reading and writing.

CYBERTEXT, 1997

Cybertext is the organization of text in order to analyse the influence of the medium as an integral part of the literary dynamic, as defined by Espen Aarseth in 1997. Aarseth defined it as a type of ergodic literature.

WIKIPEDIA, 2001

Wikipedia is amultilingual, web-based, free-content encyclopedia project supported by the Wikimedia Foundation and based on a model of openly editable content. The name "Wikipedia" is a portmanteau of the words wiki (a technology for creating collaborative websites, from the Hawaiian word wiki, meaning quick) and encyclopedia.

THE GLASS ENGINE, 2001

The IBM Glass Engine is designed to enable deep navigation of the music of Philip Glass. Personal interests, associations, and impulses guide the listener through an expanding selection of over sixty of Glass' works.

INDEXHIBIT, 2006

"Indexhibit is a pioneering CMS web application founded in 2006 which is used to create websites in the established index + exhibit format". Daniel Eatock and Jeffery Vaska.

BLOCKCHALK, 2009

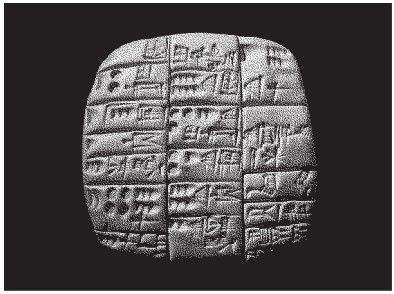
Blockchalk was a service built around the idea of leaving simple messages directly tied to a specific location. “Use your mobile phone to leave messages on your block, your street, at the coffee shop, or anywhere you happen to be. Respond privately or publicly to messages from people in your neighborhood”.

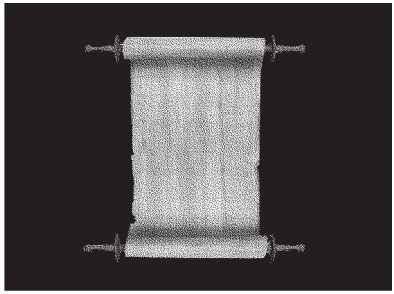
4D SCROLLING, 2010–12

4D scrolling, or also parallax scrolling, is a term used to define a website experience that when the user scrolls other events and interactions occur. A classic example is the New York Times article “Snow Fall”.

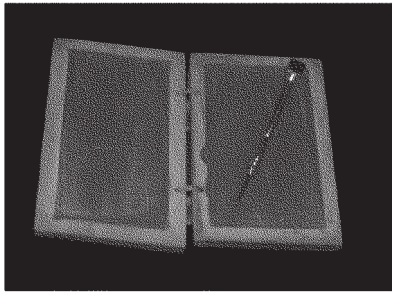
Left to right:

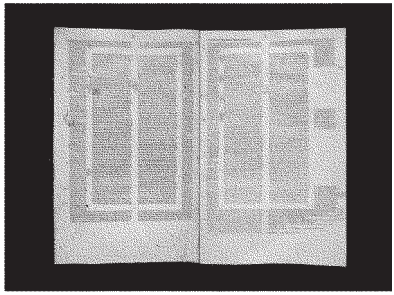
→ Writing
→ The Scroll
→ Punctuation
→ The Codex
→ Silent Reading
→ The Gloss
→ The Summa
→ The Printing Press
→ The Mundaneum
→ The Memex
→ Glas
→ Project Xanadu
→ Spatial Data Management
→ Krise der Linearität
→ WWW
→ Writing Space
→ Cybertext
→ Wikipedia
→ The Glass Engine
→ Indexhibit
→ Blockchalk
→ 4D Scrolling

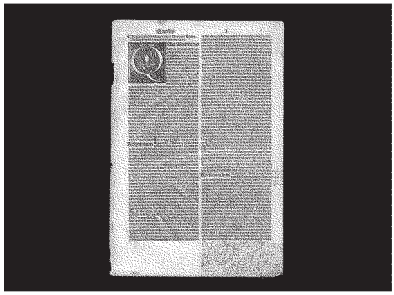


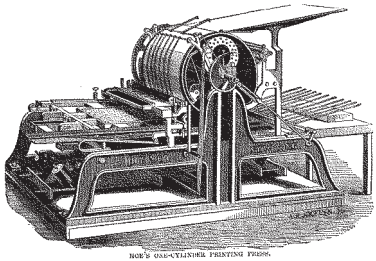


_ . ! ? , -

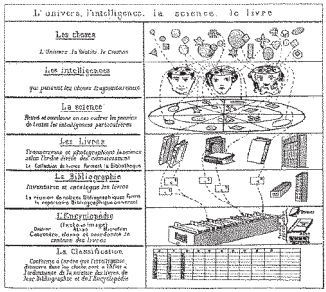


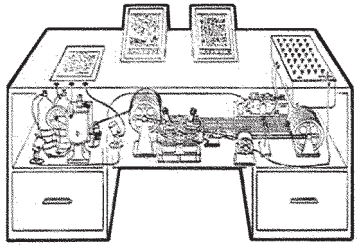


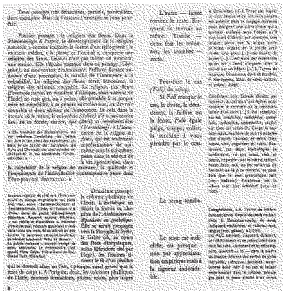


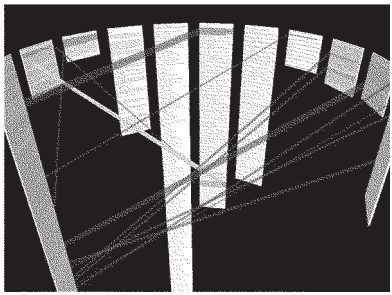


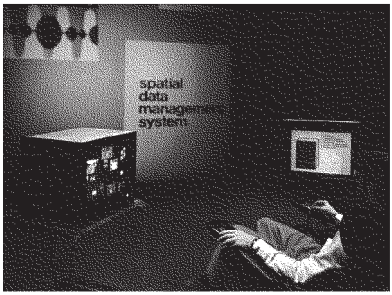
NOE'S ONE-CYLINDER PRINTING PRESS.

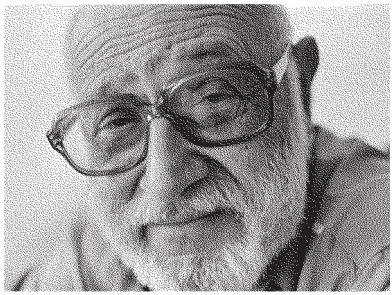

L'univers, l'intelligence, la science, le livre
Les choses
L'Univers. La Vérité. La Création
Les intelligences
qui peuvent les choses s'augmenteront
La science
Brisé et enrichie en ses cadres la somme de toutes les connaissances particulières
Les Livres
Transcrivent et photographient fidèlement l'ordre réel du raisonnement
Le faisceau de livres forment la Bibliothèque
La Bibliographie
Inventaire et catalogue des livres
La réunion de toutes Bibliographies forme la répertoire Bibliographique universel
L'Encyclopédie
Classification
Coordonne, classe, et coordonne la contenu des livres
La Classification.

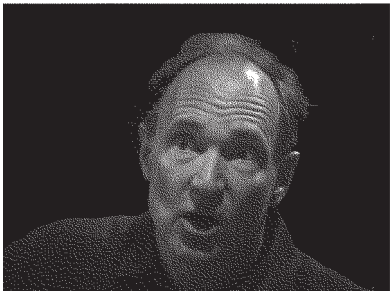


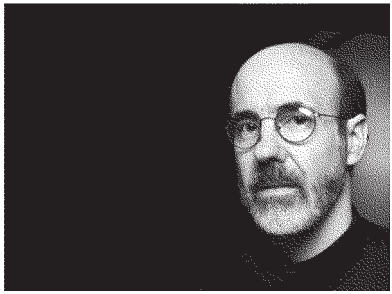


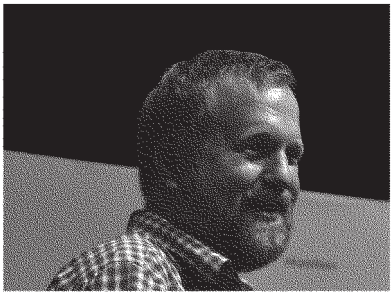


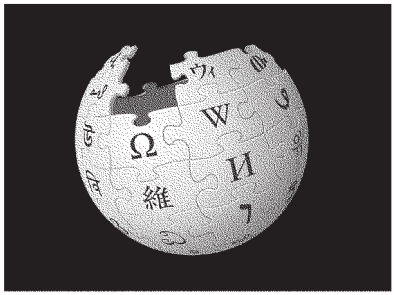

spatial
data
management
system

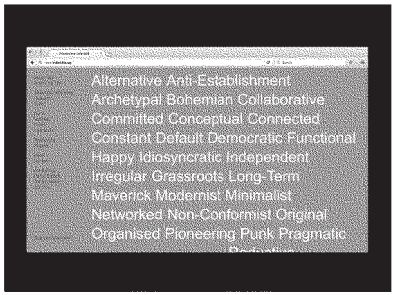


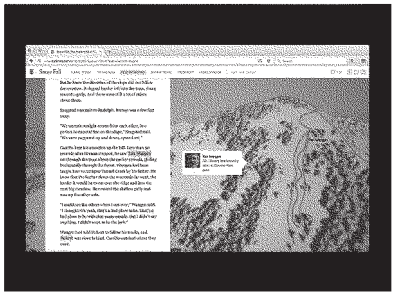









Alternative Anti-Establishment
Archetypal Bohemian Collaborative
Committed Conceptual Connected
Constant Default Democratic Functional
Happy Idiosyncratic Independent
Irregular Grassroots Long-Term
Maverick Modernist Minimalist
Networked Non-Conformist Original
Organised Pioneering Punk Pragmatic



Microsite Workshop

01 – 04 October 2014

The aim of this three day workshop was to introduce prototyping methods, without doing any programming. Each student was given a genre-defining magazine and a random object, and asked to create a microsite combining the two. These arbitrary associations compelled each group to be innovative while merging banal objects with strong editorial identities. Tools such as After Effects, InDesign and stop motion with Acrobat, were used to animate and demonstrate the concept and functionality of each microsite.

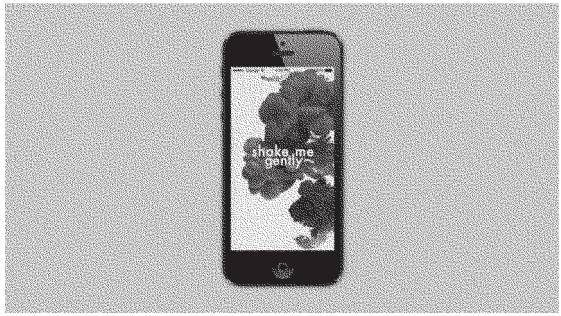
FANTASTIC MAN + CHAIR
LEONARDO AZZOLINI, SYLVAIN ESPOSITO, CHARLOTTE MARCODINI

Our proposal for a microsite for Fantastic Man reflects on the lack of purely editorial and web-based content and insists on the need for a more interactive and richer digital experience. In order to involve the user in the website, we became an editorial team that focused firstly on art direction in order to produce content that shares Fantastic Man's values and language. For this reason it was fundamental to carefully scout the model and style the shoot so as to be as close as possible to the source. Secondly, we designed the platform in a way that does not shock the user as he or she enters the microsite while at the same time making it relevant as a parallel location. Conceptually, the proposed editorial format is entitled "The Fantastic Three": a weekly presentation of personalities through their collection of favourite objects, limited to three per person. The microsite has a vertical

structure composed of three sections: kicking off with a textual presentation of the weekly choice, moving on to a presentation of the three actual objects and concluding with biographical notes about the featured collector. The metaphor of the podium is employed to support the simple storytelling, so the user goes through all three stages with in-between images of stacking objects, in a background layer, representing the progress. With texts and images, each stage presents the object as it is and its in-use relation with the owner, who is framed in a domestic environment that includes information about his or her lifestyle and taste. Those horizontal intersections represent a sub-layer in the main vertical narration, enriching the navigation and providing a unified portrait of human and object.

The microsite functions as a quick insight into a specific aspect of the life of the featured personality and could at the same time be used as a platform with commercial purposes. On the main website it is accessible by clicking on an animated gif that includes the title and visually refers to the in-between images of stacking objects in order to stress the nature of the weekly selection. No archive for the selections is provided. In conclusion, our effort was mainly to create a platform for high quality visual content to be enjoyed in. a fresh and interactive way, without forgetting the stance of Fantastic Man's writing and editorial voice.

GENTLEWOMAN + WATER BOTTLE
MARIA TROFIMOVA, SABINA VERA BÖSCH, KIM ANDENMATTEN



We chose to create a smartphone app for Gentlewoman that is based on their existing design and content. The idea was to offer an aspect of the content of the magazine that is about lifestyle and recommendations of what to buy, where to go, etc. in a digital form that would rely on all the technical possibilities of the smartphone for creating interactivity and experience. A smartphone is a personal object most of us have an intimate relationship with. We refer to it to guide us in our everyday lives: in the city, in our schedules, etc.

Shake Me Gently is a tool that will allow users to be inspired in their daily routine, add spirituality and create better living by providing them with a list of instructions for their day, in the form of little exercises, advice for places to go, artworks to see, products to chose, etc. The inspiration for the app is water, historically an element that is linked to divination and oracles. The user shakes

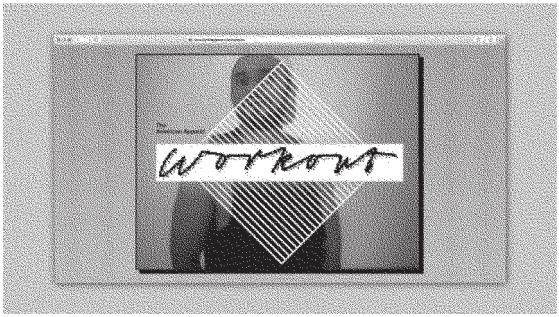
her phone and the app analyzes the way of shaking, the geolocation, and data such as weather, interests, other apps, etc. A colour is generated that symbolizes the mood of the day. According to all of these settings, the list of instructions is created.

TOILETPAPER MAGAZINE + RECORD PLAYER
SIMON MAGER, JESSICA MANTEL, DMITRY BUKREEV

TurnTube is a digital reinterpretation of the record player. Inspired by the recent revival in vinyl records, it is a light-hearted device for the contemporary crate digger. The microsite serves as a turning plate/record player by using Youtube videos as a source of music. You can click trough a constantly changing playlist that is curated by the editors of TurnTube: 15 videos especially selected for Toiletpaper Magazine. Users can also choose their own records by simply pasting a YouTube URL in the provided field. The trackpad can be used to speed up, stop and rewind the video.

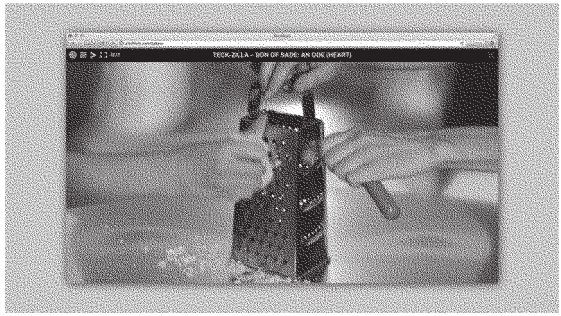
The design of our mircosite mainly takes inspiration from the fun and crude design of the Toiletpaper Magazine website. We wanted it to fit seamlessly with the main website, with only the yellow border setting it apart.

BUTT + RUNNING SHOES
RICARDO FERROL, MARIA GUTA, ERIC LOIZZO



One of the features that grabbed our attention on BUTT's website, is the chat rooms for registered users. As the magazine is strongly rooted in a community ethos, we wanted to create a platform where the users could instantly feel a part of a larger body. The microsite serves as a platform for taking part in virtual workout classes. The instructor is shown in a video in real time and the users can login and turn on their own webcam and follow along. Their video stream will be shown along with the other participants, creating a virtual exercise group. The most dedicated users would get a free American Apparel shirt with a custom design. The design of the microsite has a quite kitsch feel drawing inspiration from a 1980s aesthetic. This also encourages users to dress up in appropriately outlandish attire. To unify the video streams they are converted to black and white, with a pink overlay to match BUTT's house style.

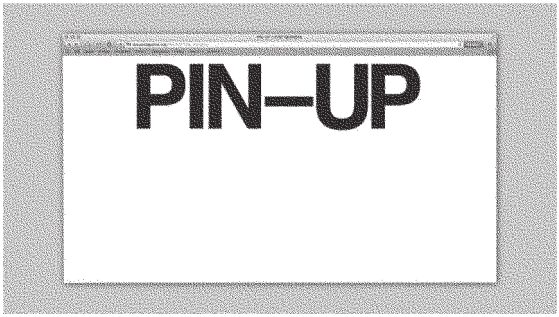
PITCHFORK + BREAD
CHRISTELLE BOULÉ, NAMSA LEUBA, LARISSA KASPER



Fresh Bread is conceived as a humorous take on “curated” playlists. Our idea is that a new track is available for viewing in the morning, only between for a certain time period, say 8—10 am. Users have to visit the site during this time to hear the track. Guest artists are invited to create the video clips for each new song for one week. At the end of the week all the tracks are displayed as an intervention on the homepage.

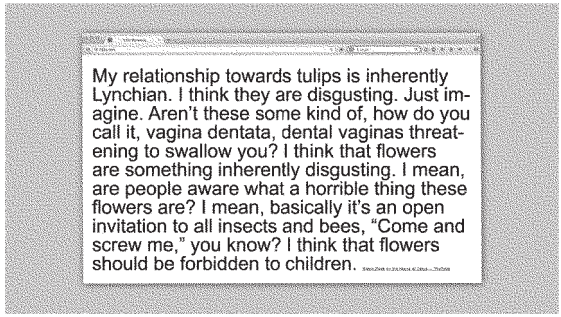
PIN UP MAGAZINE + SMARTPHONE

JOHANNES BAUER, KYOUNGTAE KIM, HEEJAE YANG



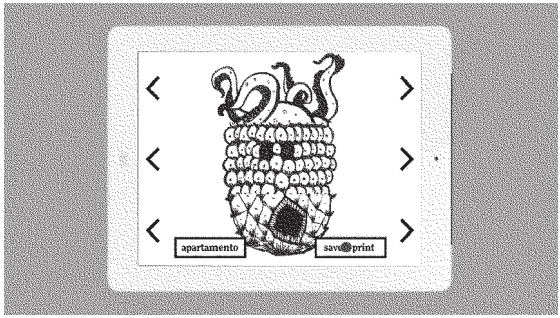
PARTICLE explores new ways of experiencing architecture using a smartphone. For this microsite we decided to look at the ECAL building. Particularities and features of the architecture were documented using smartphone apps, which can make three-dimensional rendered data from lots of photographs. The resulting images are often broken and incomplete, which creates new and fictional spaces, which is what one finds on this microsite. Some images can be controlled by changing the point of view, or by scrolling, which gives the user a new way of experiencing the existing environments.

032C + FLOWER
ANA CUBA, JANA NEFF, JAGODA WISNIEWSKA



The Horror of Tulips is a reinterpretation of a text by Slavoj Žižek. The user is asked for their age, and is then shown only philosophically (not explicit) sexual content. The user searches around the screen, being shown images metaphorically related to sexual arousal. They only have a certain amount of time, which is shown on the "plant-meter" at the top right. When the time is up they are taken to an article by Žižek, which explains some of ideas behind the images.

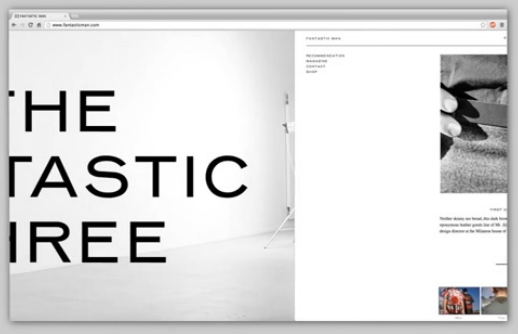
APARTAMENTO MAGAZINE + FOOD
NICOLAS POLLI, MICHAËL TEIXEIRA



Yum Yum Projects is a collaboration between an illustrator and a magazine. It ia an Apartamento Magazine web supplement intended for children, mocked up on an iPad because it makes use of the swipe feature. Users are invited to compose new characters through the method of the “cadavre exquis”, which they can then print out and use as a colouring template.

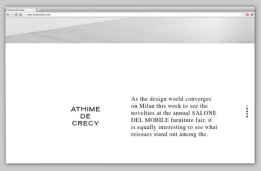
Still images from video mockups of projects created during the workshop:

→ Fantastic Man + Chair by Leonardo Azzolini, Sylvain Esposito, Charlotte Marcodini
→ Gentlewoman + Water Bottle by Maria Trofimova, Sabina Vera Bösch, Kim Andenmatten
→ Toiletpaper Magazine + Record Player by Simon Mager, Jessica Mantel, Dmitry Bukreev
→ Butt + Running Shoes by Ricardo Ferrol, Maria Guta, Eric Loizzo
→ Pitchfork + Bread by Christelle Boulé, Namsa Leuba, Larissa Kasper
→ Pin Up Magazine + Smartphone by Johannes Bauer, Kyoungtae Kim, Heejae Yang
→ 032c + Flower by Anna Cuba, Jana Neff, Jagoda Wisniewska
→ Apartamento Magazine + Food by Nicolas Polli, Michaël Teixeira


THE
TASTIC
IREE

THE
FANTASTIC
THREE

THE
FANTASTIC
THREE


ATHIME
DE
CRECY
As the design world converges on Milan this week to see the novelties at the annual SALONE DEL MOBILE furniture fair, it is equally interesting to see what reissues stand out among the.

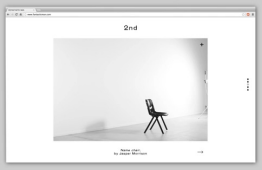
ATHIME
DE
CRECY
As the design world converges on Milan this week to see the novelties at the annual SALONE DEL MOBILE furniture fair, it is equally interesting to see what reissues stand out among the.

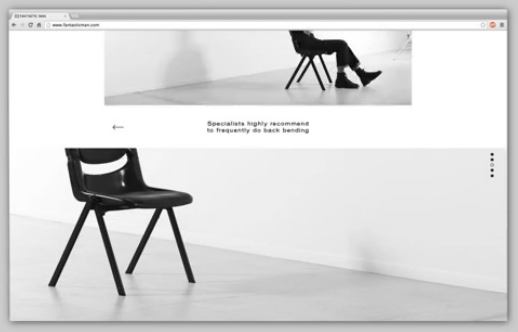
ATHIME
DE
CRECY
As the design world converges on Milan this week to see the novelties at the annual SALONE DEL MOBILE furniture fair, it is equally interesting to see what reissues stand out among the.

3rd

3rd

3rd

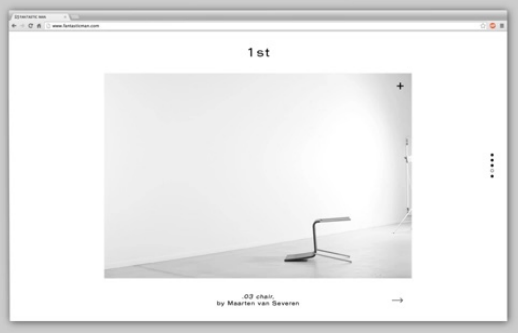

2nd


Specialists highly recommend
to frequently do back bending

2nd

2nd

2nd


1st
03 chair,
by Maarten van Severen

2nd

1st
Athime's favourite stance is not
upright neither upside down

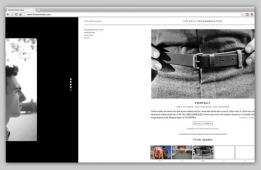
1st

1st

De Créey was born in Lyon,
but moved to Versailles from
Marseille in the mid 1980s,
attending the same Jules Ferry
college as Air and Alex Gopher,
with whom he later created the
Solid label. He then worked
in Paris as a sound engineer at
studio +XXX (“plus thirty”)
where he met Philippe Zdar of
Cassius, with whom he worked
on the Motorbass album,[1] a
preview of what would be his

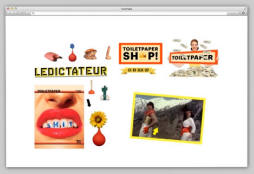
De Créey was born in Lyon,
but moved to Versailles from
Marseille in the mid 1980s,
attending the same Jules Ferry
college as Air and Alex Gopher,
with whom he later created the
Solid label. He then worked
in Paris as a sound engineer at
studio +XXX (“plus thirty”)
where he met Philippe Zdar of
Cassius, with whom he worked
on the Motorbass album,[1] a
preview of what would be his
second album: Super Discount,
released in 1996, with Air.

De Créey was born in Lyon,
but moved to Versailles from
Marseille in the mid 1980s,
attending the same Jules Ferry
college as Air and Alex Gopher,
with whom he later created the
Solid label. He then worked
in Paris as a sound engineer at
studio +XXX (“plus thirty”)
where he met Philippe Zdar of
Cassius, with whom he worked
on the Motorbass album,[1] a
preview of what would be his
second album: Super Discount,
released in 1996, with Air.



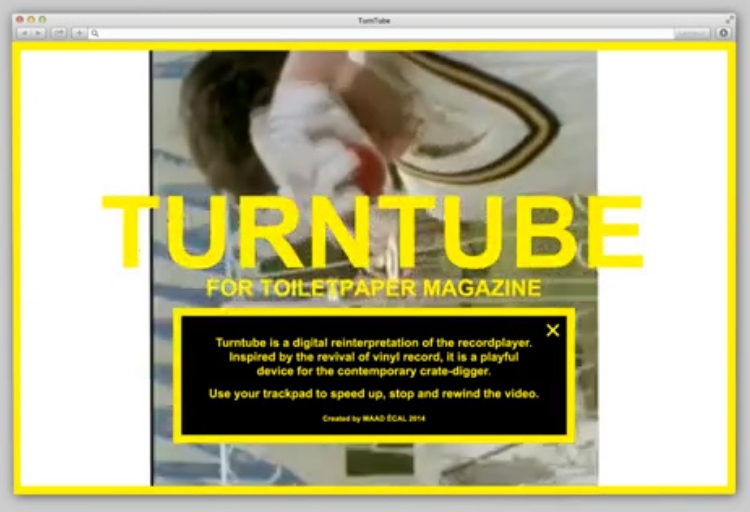
shake me gently

RED DAY
Inhale the OCCITANE thyme oil and imagine Provence for three minutes.
Say yes to all of the questions you will be asked this morning.
Eat two pineberries, one gravenstein apple and a quarter of a beefsteak tomato at MANOR.
At 20:59 on the terrace of the DOLDER, look into a north-westerly direction.
shake me gently


LEDICTATEUR
TOILETPAPER
SH PI
TOILETPAPER

TURNTUBE
FOR TOILETPAPER MAGAZINE

TURNTUBE
FOR TOILETPAPER MAGAZINE

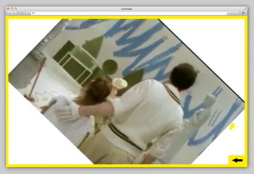

TurnTube
TURNTUBE
FOR TOILETPAPER MAGAZINE
Turntube is a digital reinterpretation of the recordplayer.
Inspired by the revival of vinyl record, it is a playful
device for the contemporary crate-digger.
Use your trackpad to speed up, stop and rewind the video.
Created by MAAD ÉCAL 2014

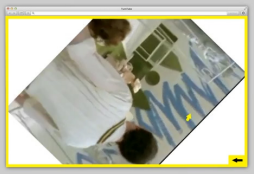
TURNTUBE
FOR TOILETPAPER MAGAZINE

TurnTube

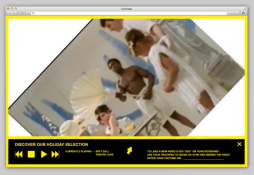
TURNTUBE
FOR TOILETPAPER MAGAZINE

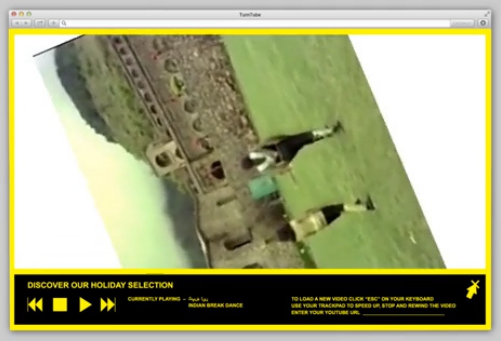
TurnTube

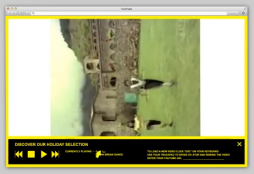


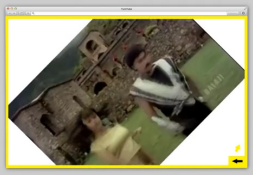


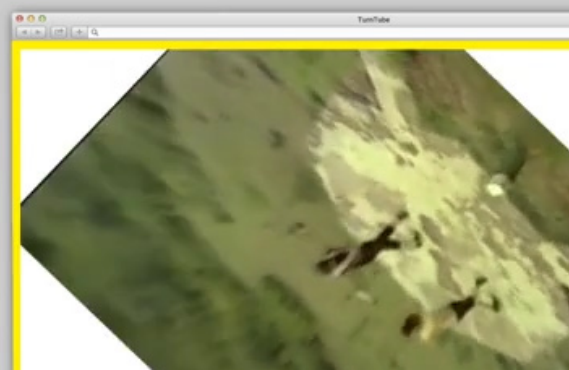
DISCOVER OUR HOLIDAY SELECTION
CURRENTLY PLAYING – SOFT CELL
TAINTED LOVE
TO LOAD A NEW VIDEO CLICK "ESC" ON YOUR KEYBOARD
USE YOUR TRACKPAD TO SPEED UP, STOP AND REWIND THE VIDEO
ENTER YOUR YOUTUBE URL




TurnTube
DISCOVER OUR HOLIDAY SELECTION
CURRENTLY PLAYING – رقص هندية
INDIAN BREAK DANCE
TO LOAD A NEW VIDEO CLICK "ESC" ON YOUR KEYBOARD
USE YOUR TRACKPAD TO SPEED UP, STOP AND REWIND THE VIDEO
ENTER YOUR YOUTUBE URL





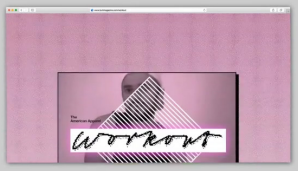

TurnTube

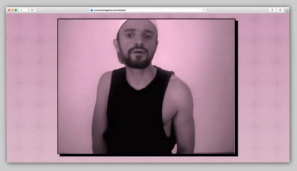
Hey Gang,
welcome

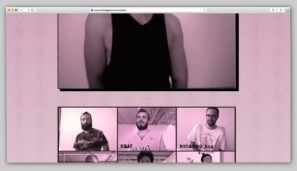
welcome

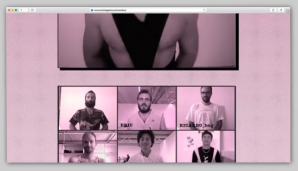
There you go

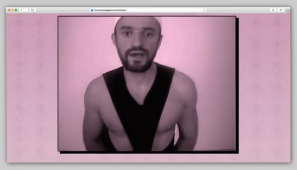
There you go

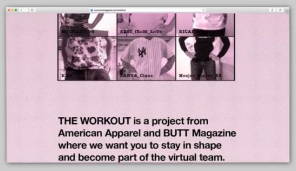






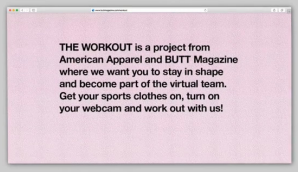




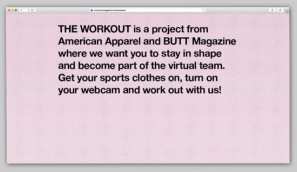


THE WORKOUT is a project from American Apparel and BUTT Magazine where we want you to stay in shape and become part of the virtual team.

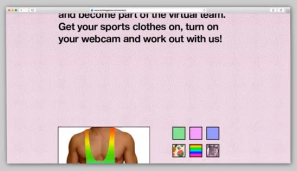
THE WORKOUT is a project from American Apparel and BUTT Magazine where we want you to stay in shape and become part of the virtual team. Get your sports clothes on, turn on your webcam and work out with us!

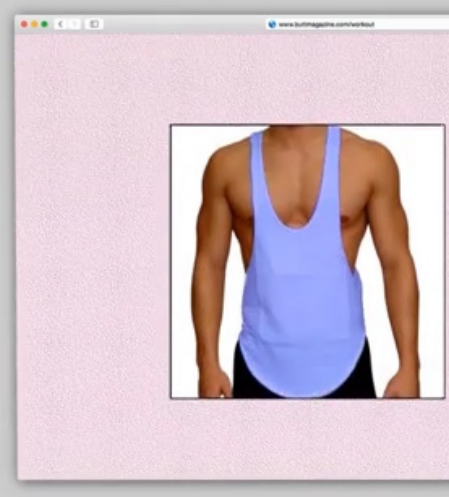


THE WORKOUT is a project from American Apparel and BUTT Magazine where we want you to stay in shape and become part of the virtual team. Get your sports clothes on, turn on your webcam and work out with us!

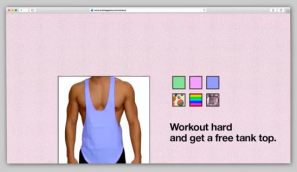


THE WORKOUT is a project from American Apparel and BUTT Magazine where we want you to stay in shape and become part of the virtual team. Get your sports clothes on, turn on your webcam and work out with us!

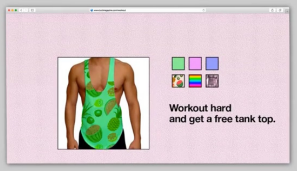




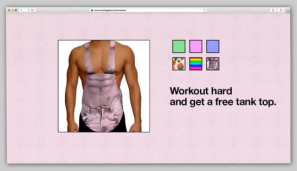
Workout hard
and get a free tank top.



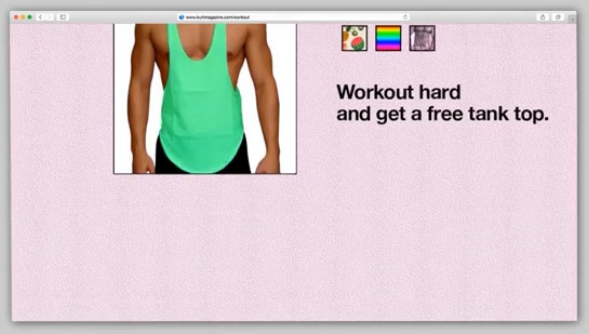
Workout hard
and get a free tank top.



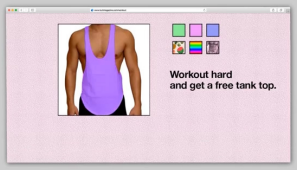
Workout hard
and get a free tank top.



Workout hard
and get a free tank top.



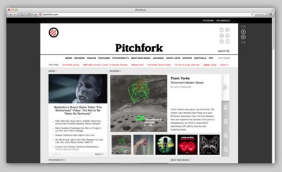
Workout hard
and get a free tank top.



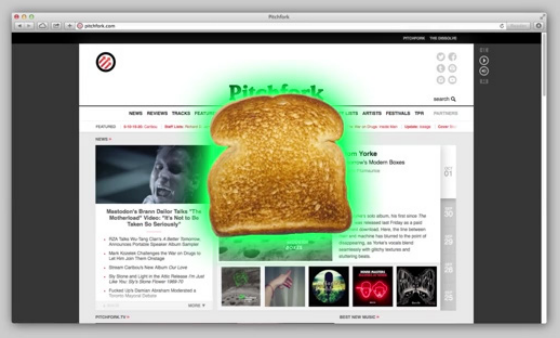
Workout hard
and get a free tank top.

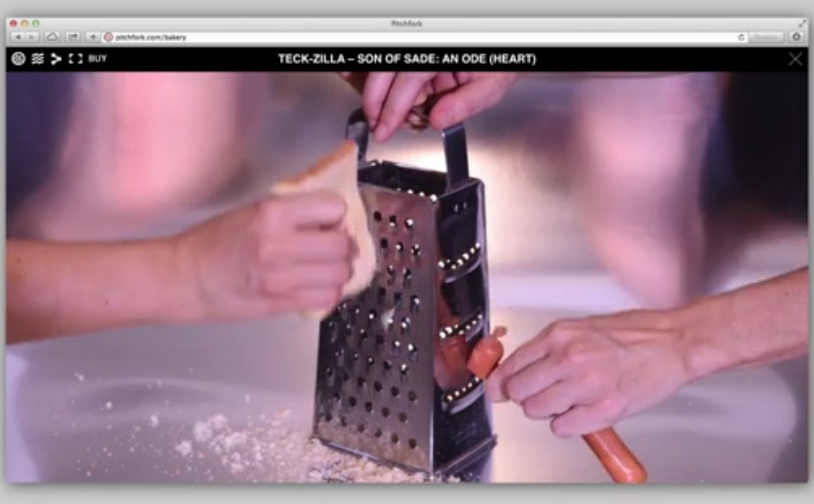
Workout hard
and get a free tank top.

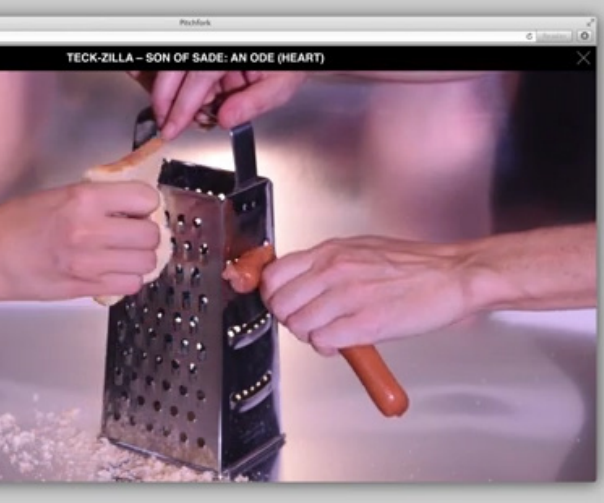
American Apparel BUTT

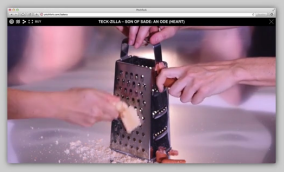

Pitchfork

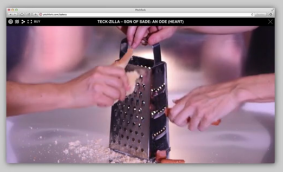
Pitchfork


Pitchfork
pitchfork.com
Pitchfork


Pitchfork
pitchfork.com/bakery
BUY
TECK-ZILLA – SON OF SADE: AN ODE (HEART)

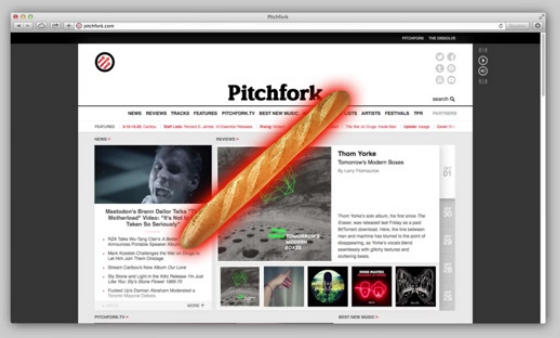

Pitchfork
TECK-ZILLA – SON OF SADE: AN ODE (HEART)


TECK-ZILLA – SON OF SADE: AN ODE (HEART)


TECK-ZILLA – SON OF SADE: AN ODE (HEART)

TECK-ZILLA – SON OF SADE: AN ODE (HEART)

Pitchfork

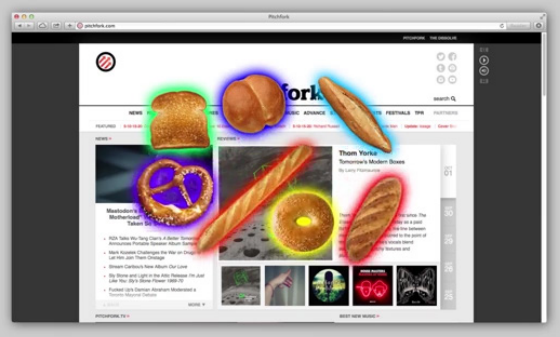

Pitchfork
Thom Yorke
Tomorrow's Modern Boxes

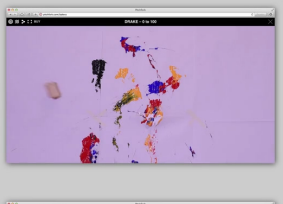
MOUNT KIMBIE – SON OF SADE: AN ODE (HEART)

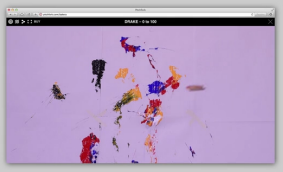
pitchfork.com/bakery
BUY
MOUNT KIMBIE – SON OF SADE: AN ODE (HEART)

Pitchfork

Pitchfork


Pitchfork
Thom Yorke
Tomorrow's Modern Boxes


DRAKE – 0 to 100


DRAKE – 0 to 100

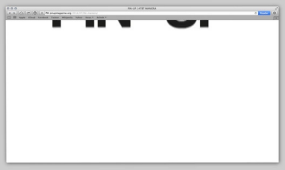
pitchfork.com/bakery
BUY
DRAKE – 0 to 100

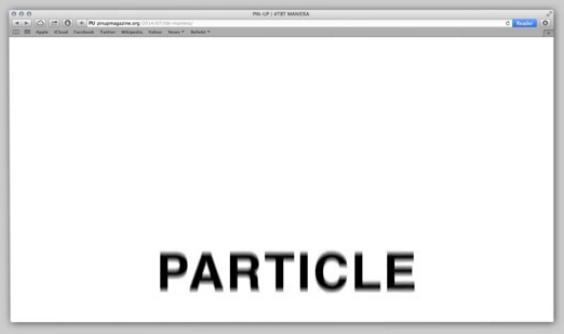
PIN UP

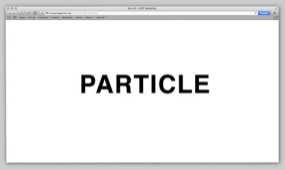
PIN UP

PIN–UP

PIN–UP

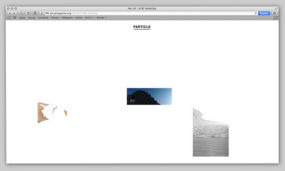


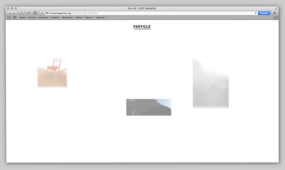

PIN-UP | #TBT MANIERA
PARTICLE

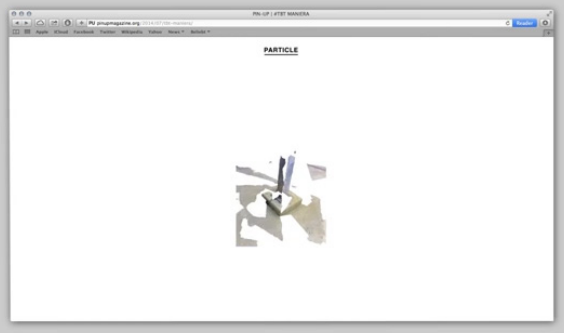

PARTICLE

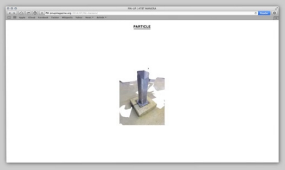
PIN-UP | #TBT MANIERA
PARTICLE

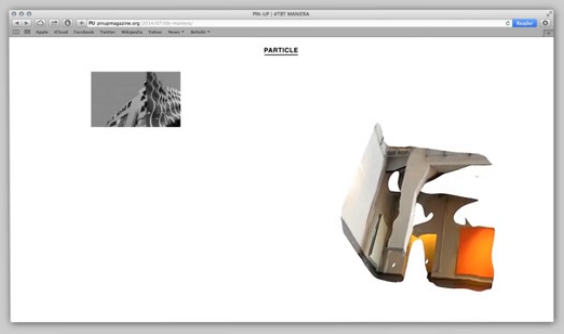
PARTICLE


PARTICLE

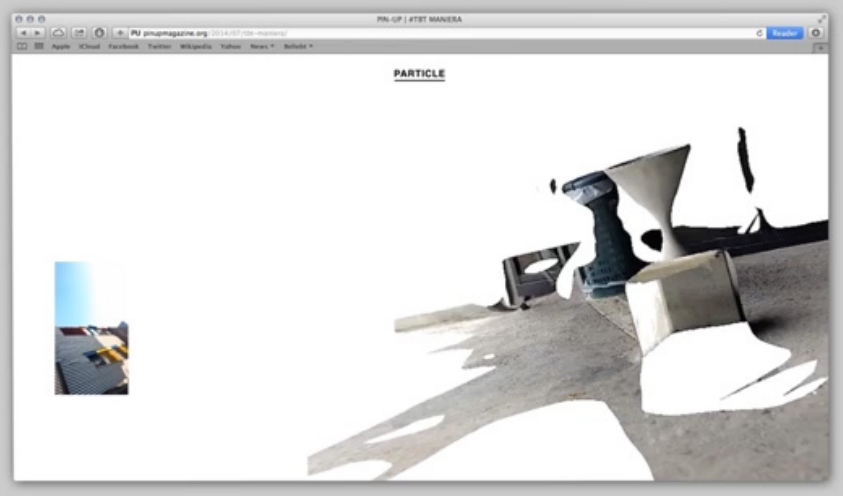

PARTICLE

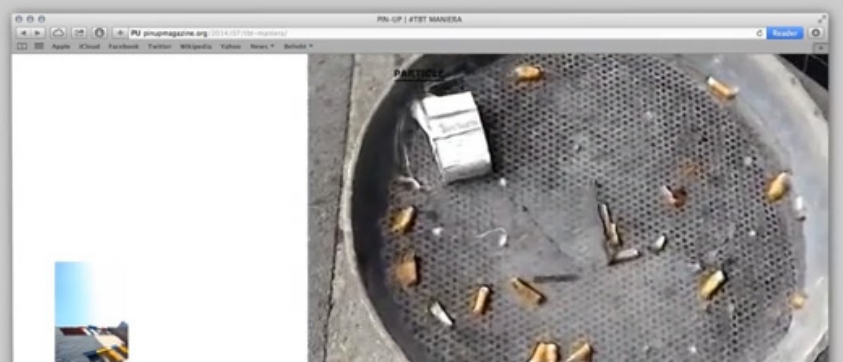

PIN-UP | #TBT MANIERA
PARTICLE

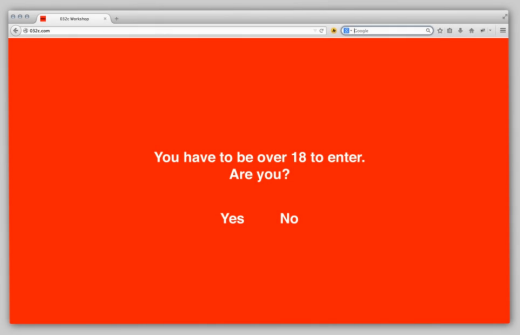

PARTICLE

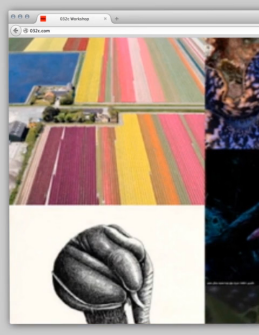

PIN-UP | #TBT MANIERA
PU pinupmagazine.org
Reader
PARTICLE

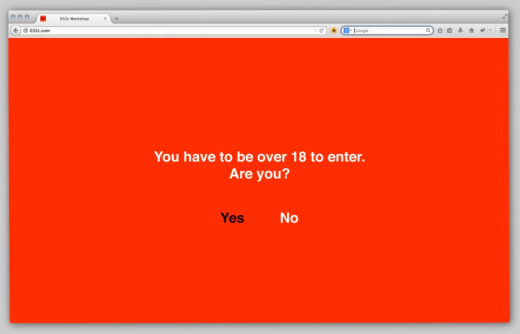
PARTICLE

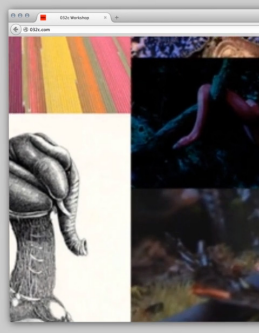

PIN-UP | #TBT MANIERA
PU pinupmagazine.org
Reader
PARTICLE

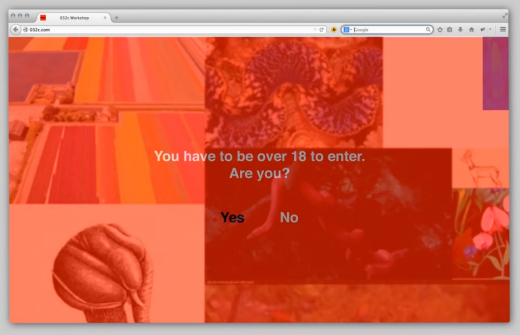

PIN-UP | #TBT MANIERA
PU pinupmagazine.org
Reader
PARTICLE

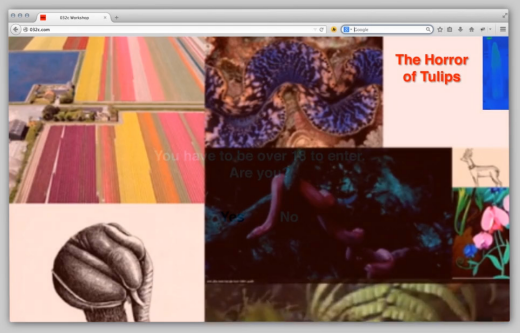

You have to be over 18 to enter.
Are you?
Yes
No

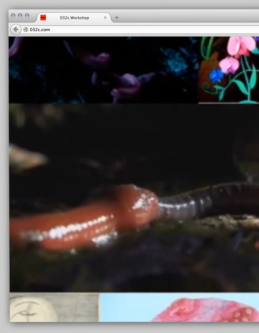


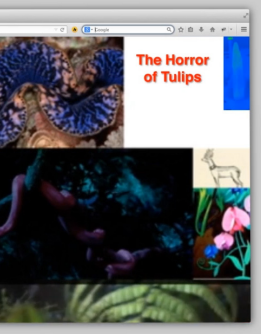

You have to be over 18 to enter.
Are you?
Yes
No

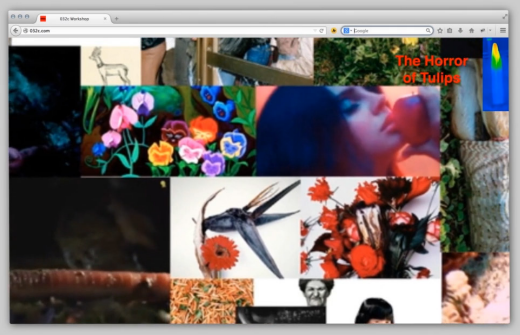


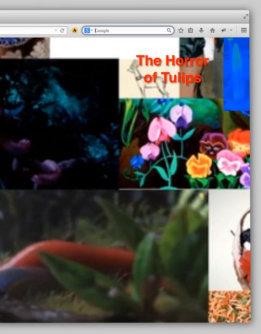

You have to be over 18 to enter.
Are you?
Yes
No

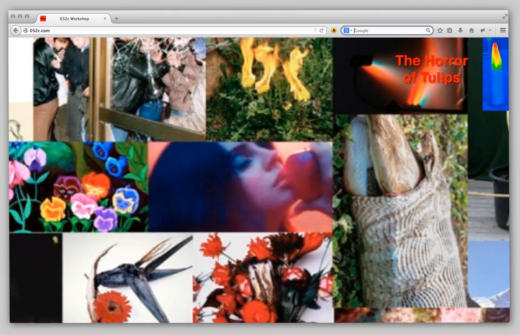

The Horror of Tulips

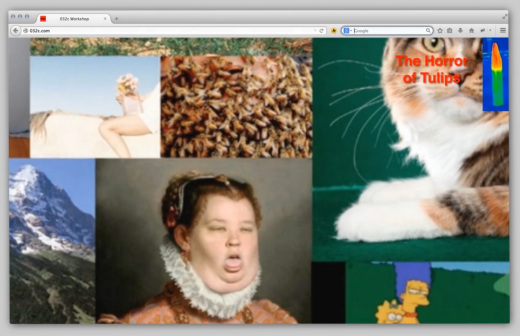






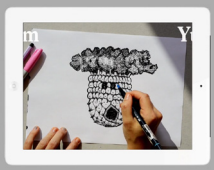






My relationship towards tulips is inherently Lynchian. I think they are disgusting. Just imagine. Aren't these some kind of, how do you call it, vagina dentata, dental vaginas threatening to swallow you? I think that flowers are something inherently disgusting. I mean, are people aware what a horrible thing these flowers are? I mean, basically it's an open invitation to all insects and bees, "Come and screw me," you know? I think that flowers should be forbidden to children. Slavoj Zizek on the Horror of Tulips — YouTube

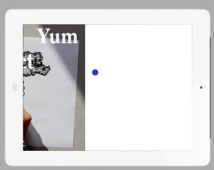
Yum
Yum
project



Yum
Yum
project

Yum
Yum
project

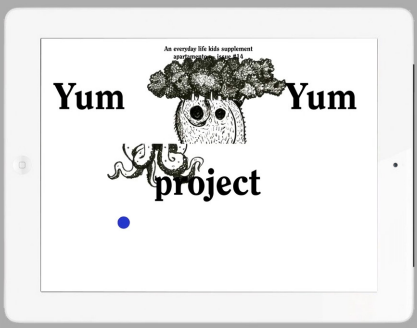
Yum
project

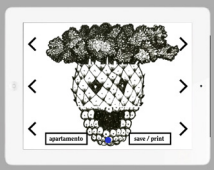

Yum

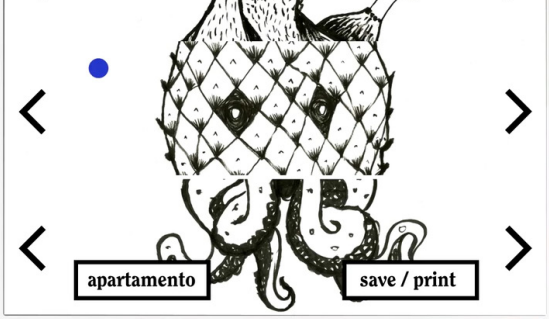
Yum
Yum
project

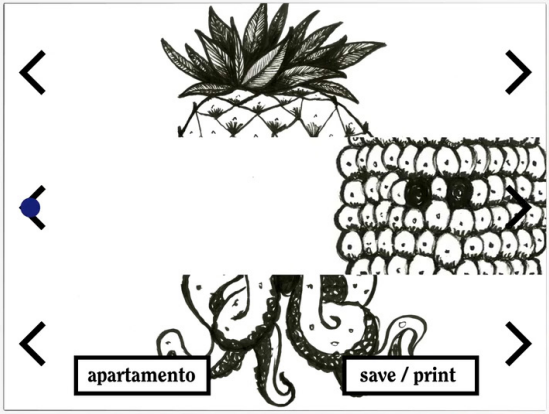
Yum
Yum
project

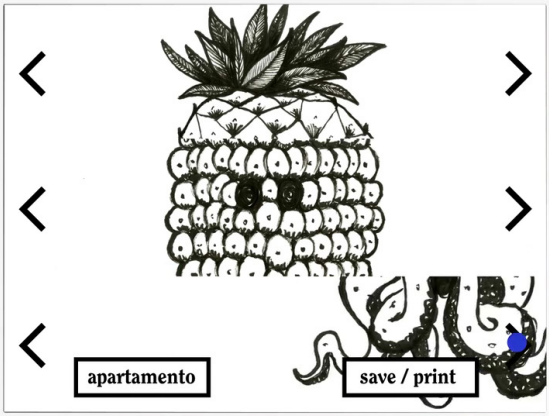
Yum
Yum
project

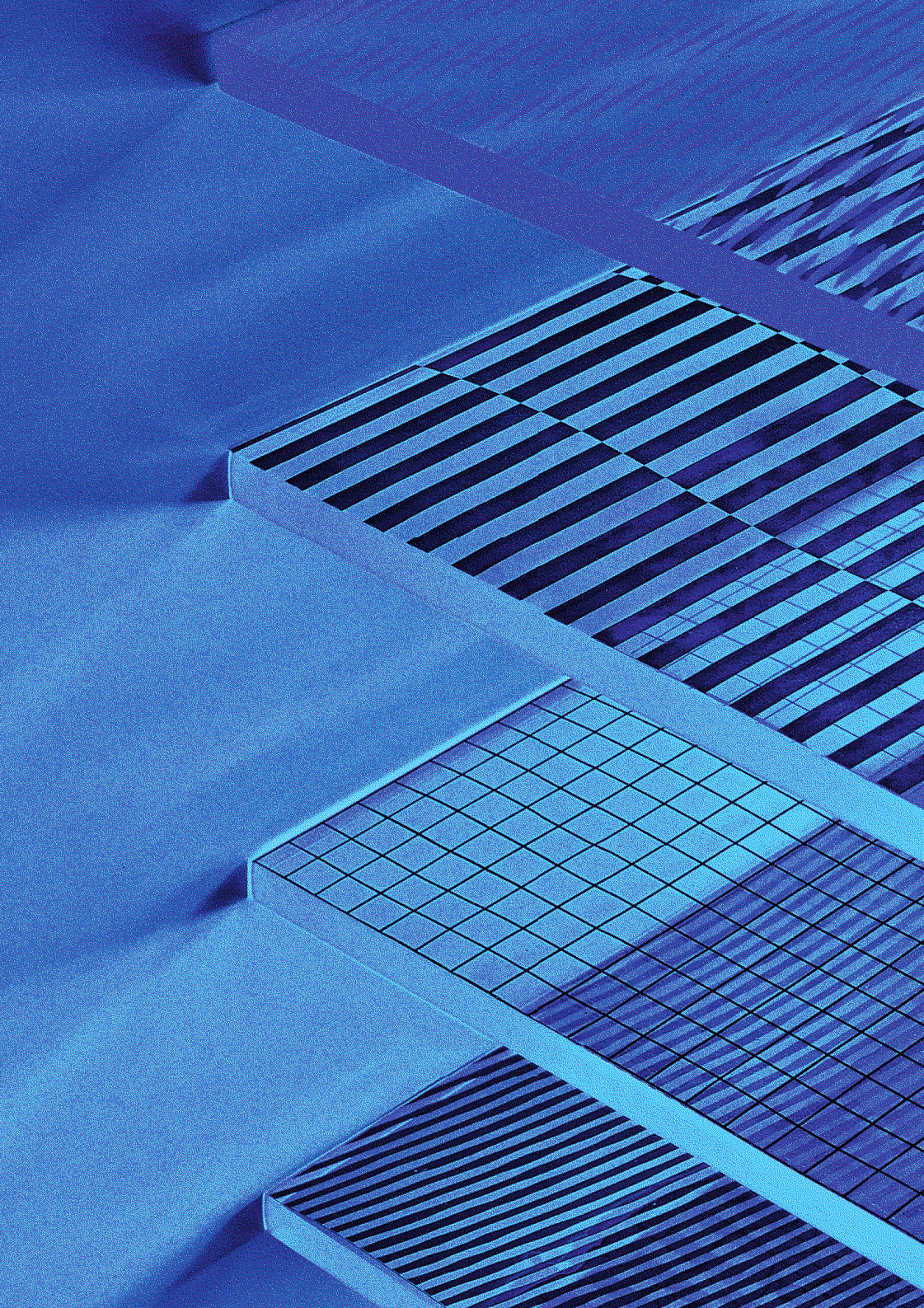

An everyday life kids supplement
Yum
Yum
project


apartamento
save / print


apartamento
save / print


apartamento
save / print


apartamento
save / print



Strategy One: Visual Narratives

Visual Narratives explores alternative approaches to image-making in digital editorial concepts. There are well established formulae for using photography on the printed page. However, the digital context presents many new opportunities and avenues to explore – where on a sheet of paper you can place one image – with a digital experience you can have one million images that can be endlessly updated. As it becomes possible to do more and more with interactive features, animated images, networking, high-definition, data storage, etc., it also becomes more important to reflect upon more succinct and innovative ways of communicating. Visual Narratives looks at the narrative potential of images in the digital environment.

QUESTIONS

- How can image making be adapted to a specific digital need?

- Are new image production methods being developed in line with new user experiences?

- How can images and videos be used more innovatively within a digital narrative context?

PARTS

- Workshop with Jason Evans
  19 – 23 May 2014

- Interview with Jason Evans
  20 May 2014

Workshop with Jason Evans

19 – 23 May 2014

Jasons Evans was an early adopter of using digital platforms to share his ideas and images. He launched The Daily Nice in 2004. Foreseeing the gluttonous consumption of images through blogs, Tumblr and eventually Instagram, The Daily Nice presents just one image that made him happy each day. In 2007 he released The New Scent, which presented 76 photos taken over a period of two years. He originally considered releasing the project as a book, but in the end it became a website, because he realised it was a more "powerful distribution network, probably more so than publishing in terms of finding an audience". Jason was invited to explore the theme of visual narratives with the students because of his enthusiasm and care for image-making and innovative distribution.

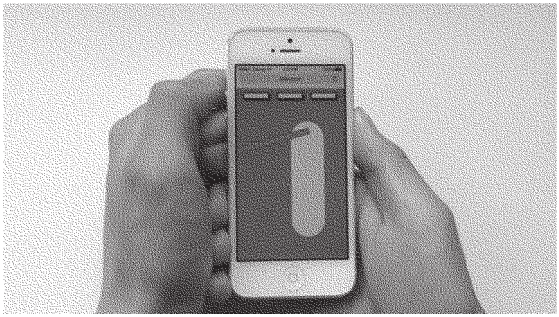
THE BRIEF

The students were given the following question as a strategy to encourage them to create images that were meaningful to them:

What is your favourite colour, movie, snack, artist, website, writer, music, camera, transport, photographer, holiday, magazine, language, game, animal, country?

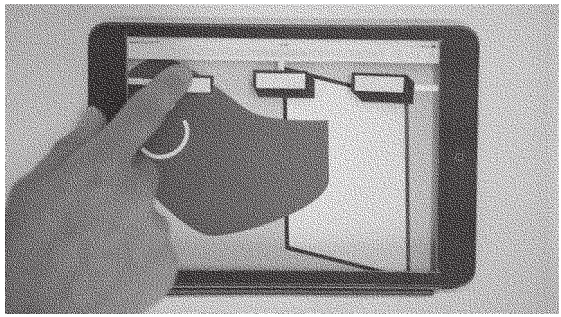
This paved the way for discussions and editorial meetings focusing on making a selection of images. Once the edit of images was chosen, the second part of the workshop dealt with creating a distribution platform that would be different from a scrolling image blog. Jason's idea was to have a platform that would inspire a dialogue with the user. The students decided on three possible ways of navigating through the content. The first button displayed a random image, the second displayed an image with a visual relationship to the previous (colour, shape, etc.), the third button was based on subjects defined in the editorial meetings. Using the tools acquired during the Digital Primer, the students were asked to prepare three mockups for the platform: one for mobile, one for tablet and one for desktop.

MOBILE MOCKUP
MICHAËL TEIXEIRA, KYOUNGTAE KIM



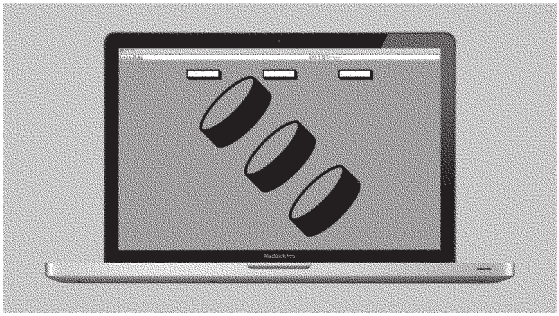
To create this video, we first made a mockup of each page in InDesign using a mobile format. The individual slides where exported, and then joined as a video sequence. We uploaded the video on to the phone and mimicked pressing the buttons to demonstrate how the website would work.

TABLET MOCKUP
ERIC LOIZZO, JESSICA MANTEL



First of all, we made the cardboard tablet and buttons. We designed two states for the buttons, active and inactive, that would change when “pressed”. The entire narrative of content was printed onto a continuous roll, that was passed beneath the cut-out of the tablet screen. Each time a button was pressed we moved the roll up one image.

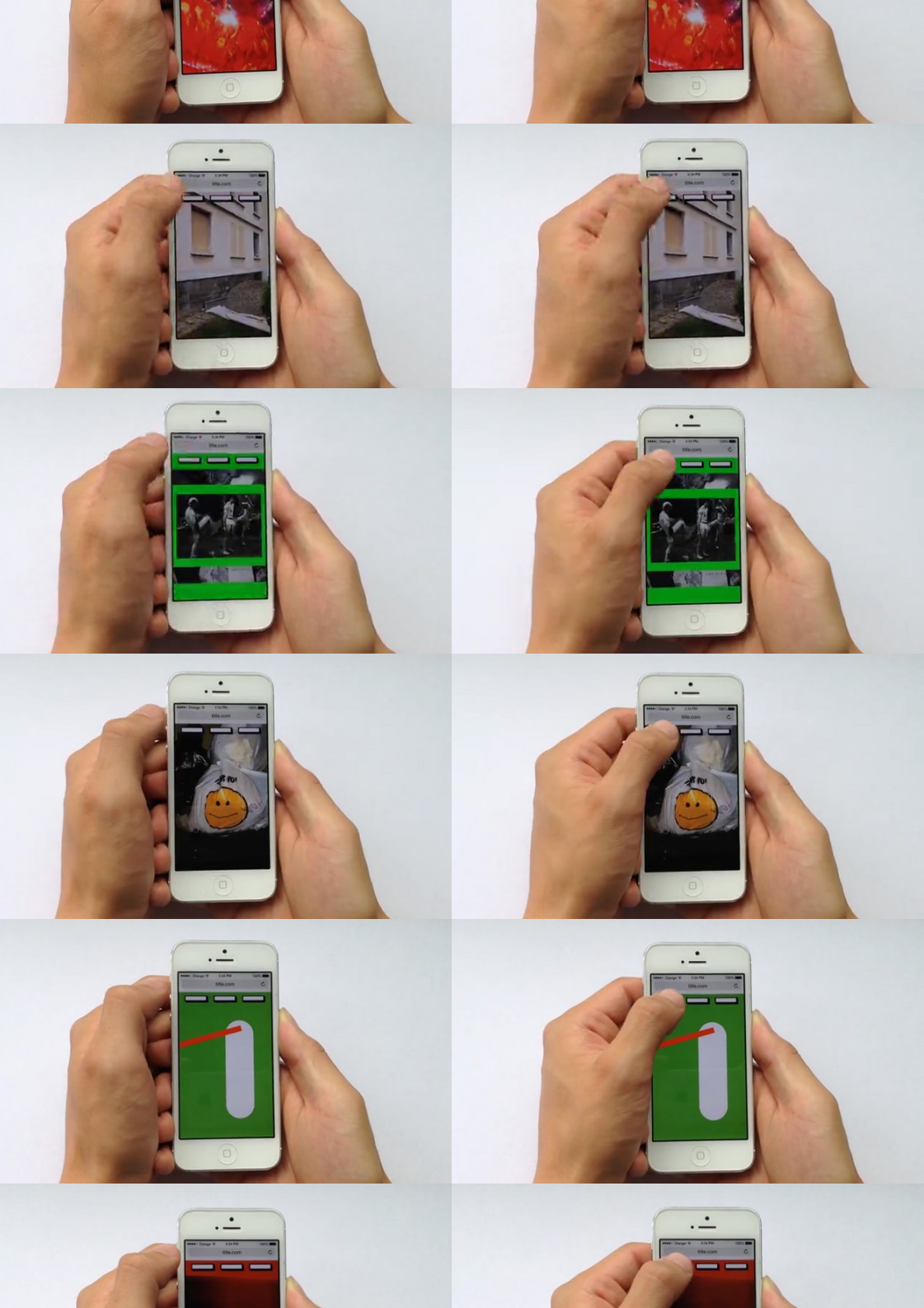
DESKTOP MOCKUP
LARISSA KASPER, LAURENCE KUBSKI, JANA NEFF

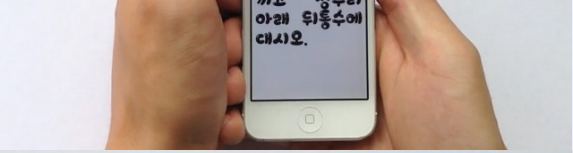
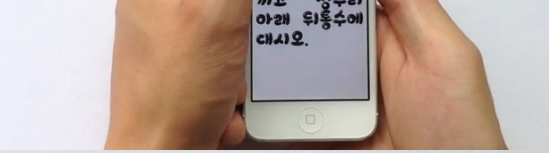
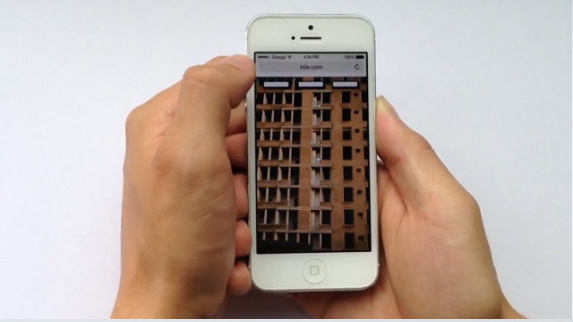
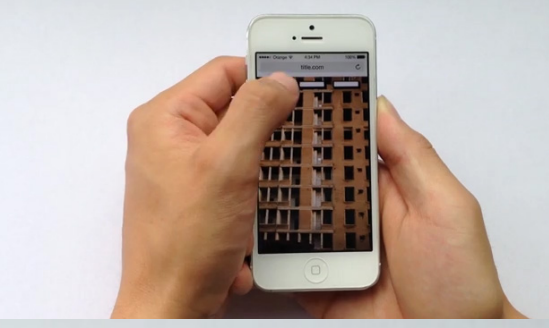


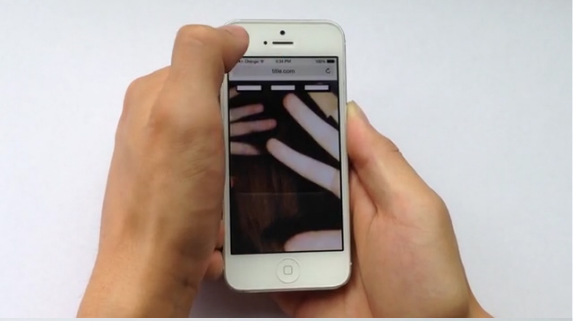
Using InDesign, we mocked up three different sequences that simulated pressing the three different buttons. For each image in the sequence we had two slides: one for the inactive button state, and one for the active button state. We exported the sequences as PDFs and made screen recordings of each one. Finally we made a comp in After Effects showing the screen recordings inside a computer.

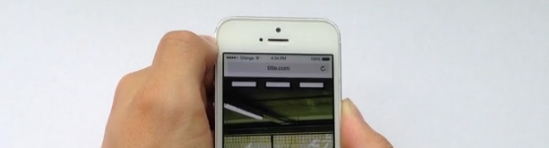
Still images from video mockups of projects created during the workshop:

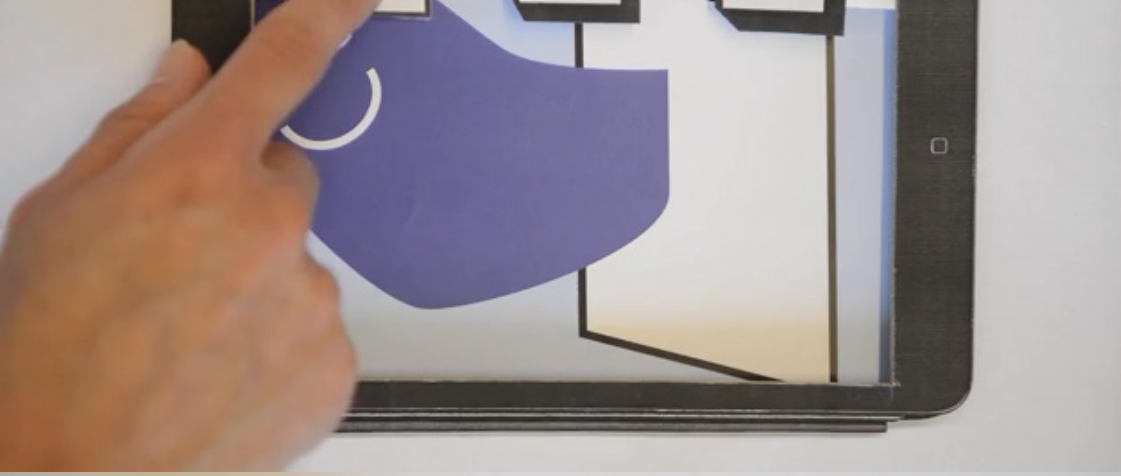
→ Mobile mockup by Michaël Teixeira, Kyoungtae Kim
→ Tablet mockup by Eric Loizzo, Jessica Mantel
→ Desktop mockup by Larissa Kasper, Laurence Kubski, Jana Neff



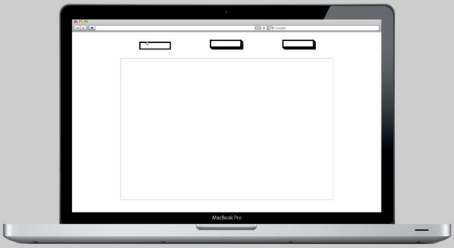

아래 숫자에
대시오.

아래 숫자에
대시오.







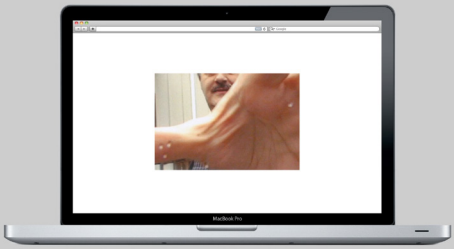


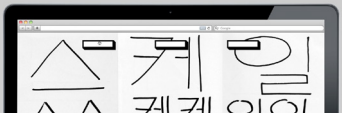
MacBook Pro

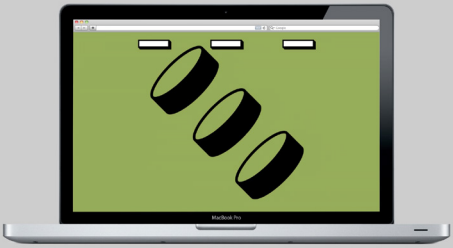


CROSS
WIDE END
WITH NARROW

CROSS
WIDE END
WITH NARROW

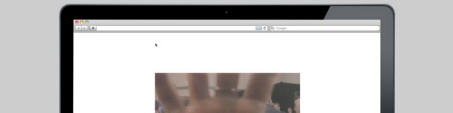






ARCHIVES

ARCHIVES



Interview with Jason Evans

20 May 2014

DSGDM What were the initial intentions of the workshop?

JE I feel that technology is making everything looks and feel the same. For this reason, one of the buzz words of the workshop was texture. Thinking about what texture actually means in relation to the image itself, to its production, to sequence, to audio. This helped students be very aware of the equipment they were using and why they were using it. I also wanted to create something that did not look as generic and formulaic as all those magazines I see around. Why does a magazine have to be monthly? Why does it have to have fashion in it? Why should it contain advertising? We got rid of all the type of stories that people expect in a magazine and we identified an idea instead. We chose to go back to meaningful content.

DSGDM And how did you try to fulfill these intents?

JE We had a debate, we isolated stories and proceeded from there. The idea was that technology and content were two of the most important things that were going to lead this workshop. And then we had to extrapolate in relation to this idea of a narrative and what a narrative is. Finally, I thought it was essential that the content be ongoing and controlled by the students. Actually, one of their proposals was to take this workshop model and teach it themselves to the next first-year students. In that way, those students will be able to take some ownership of the site and provide further content. Hopefully, something will get lost in translation and a new version will emerge.

DSGDM Can you elaborate on your idea of content?

JE If you look at the content on the internet, what is it? It's always about money, sex, shopping, fears. But really, the only thing you have to do to create interesting content is be interested in it yourself. Communicate some of that passion and the content can be really simple. I am glad we haven't made something that looks like my frames of reference. It's been quite a good confidence builder as well.

DSGDM How would you describe the narrative of this magazine?

JE It is definitely not a classic narrative. It reminds me of something that could have happened in the early twentieth century. It is maybe a bit dada and a bit surrealist. To me, that's appropriate, because so much of the modernist era was about responding to new technology or new cultural and social circumstances and those are the kind of things that are happening now in a lot of art practice. But why isn't it happening in magazines? The big problem with the narrative of most magazines these days is that it is consumed by the aesthetics. And the aesthetics are controlled by total, nostalgic freaks. There are so many people of my generation who are now working in magazines, just remembering and trying to recreate the good old days.

DSGDM Is it different with the Digital natives ?

JE I think that people are far more visually literate. The difference between being visually aware and visually literate has to do with education and history. Visually literate people recognize things. They don't necessarily recognize who made them or where they came from, but they recognize them. The narrative structure we have in the magazine facilitates the creation of people's own narrative. They either will create one or they won't. I think people from my generation are going to probably struggle a bit. But the younger generation find it much easier to skip from X, to Y, to F, to L, to blue, to trousers… to whatever. I mean, look at the way that young people consume music now. There are hardly any genre boundaries. The distinctions that were pertinent before, the rockers, the skinheads, the punks etc. are dissolving. The narrative structure of the site and the fact that the content is so choppy might be a bit odd. It's definitely not an editorial standard. But once again, to a younger generation, the narrative structure is going to be quite exquisite as well as quite enjoyable.

DSGDM So there was a lot left to chance?

JE I think chance is a useful strategy. You have to learn to trust. When you work with chance, you're often making mistakes. You can then realise the creative potential from making a particular mistake. If you're smart, you learn way more from making a mistake than from getting it right the first time. And if you create an environment where you encourage and allow chance and happy accidents or mistakes into the practice, then people become less self-conscious and more self-aware. To give you an example: since photography became primarily digital, we see an image on a screen and we can delete it straight away, if we don't formally recognize it as being a good photo. Yet, so many visual forms have come about from people recognizing the potential in an accident. I refer to this as 'visual eugenics'. At this rate, we are going to end up with only one image; the perfect image.

DSGDM Why is it always important to keep a critical stance towards media?

JE One of the genius ideas of digital media is that you don't need any new content and you certainly don't need to pay any content providers. There's always going to be another generation coming along ready to discover Michael Jackson or the Beatles. You don't need new bands, you just need to recycle the old ones and resell them over and over again. And they're not even new products. Maybe we repackage them a bit or we invent a new kind of file as a way of delivering what has a perceived better audio quality. It doesn't really matter. This is what terrifies me the most for the cultural sector; these platforms don't need any more content. There's enough content out there. Unfortunately, I feel that I know a lot of it. It's very rarely that an aesthetic surprises me. When was the last time when you were delighted and amazed by a new aesthetic or you heard a record and it blew your ears off? I am talking about a contemporary piece of culture.

DSGDM What is you posture regarding this situation?

JE Take all these people; they are so self-absorbed. They are making what they think is their content, but actually, they are just miming. And they have to buy into all the hardware and the software to produce that stuff. Nowadays, it is not enough to take a few holiday snaps, you have to make your little video, and your short piece of music to go with it. Finally, you have to upload it, so that everyone can see it. And it doesn't add up to anything. It's really insignificant. In fact, what it adds up to is a whole bunch of nuclear power stations having to create more energy to support all those memories, hollowing out a few more mountains! We really have to live in a time where we have to be confidently aware that you're either part of the cultural resistance or you're not. You are compliant.

DSGDM Can you describe your teaching strategy and how you applied it?

JE I always try to put myself in a position where I am learning and maybe, where I am slightly uncomfortable and a little bit vulnerable. And I don't plan too much. Students can sense whether you are patronising them and going through the motions or whether you care. I believe that planning is one of the problems with a lot of contemporary education. People plan the outcome. With this workshop, I knew what the parameters were, but I didn't have an expectation about what was going to be made. I started by throwing a lot of ideas around, trying to create a kind of confusion. Something filtered through the confusion and the project emerged. This was a somewhat risky attitude to take, but I had a very able, interesting and intelligent group of students, who were also very good at supporting one another.

DSGDM What did you expect from the students?

JE I asked them to involve themselves emotionally in the project and to come out of their comfort zone. I wanted them to challenge and especially, to invest themselves. Otherwise, how can the content be meaningful? If we started smelling something that smelt like a learnt or a borrowed experienced, we had to cancel it. It was also important that they were treated like authors and not just like technicians. I wanted them to evaluate and understand the relationship between their authorship and their technical skills. They had to take responsibility for their own learning. The cross fader moved from me initiating something to them leading the ongoing project more and more. I also encouraged them to be more intuitive. If anyone started thinking too much and not feel enough, I would shut it down and send them away to start again. It is clear that the ones that have been the most intuitive are the ones that have done the most interesting work.

DSGDM You also resorted to regular editorial meetings, how did affect the dynamic of the workshop?

JE Yes, organically we ended up working as a group and we had two to three meetings a day. If I did run a magazine, I would run it the same way. Yet, one of the reasons this workshop was suc-

cessful was because the students had this solidarity. No one felt superior, no one felt undermined. They are a very gentle and intelligent bunch. All the guys in the group are quite passive, they don't have a hang up about their masculinity. I think resulted in the women in the group feeling more confident about talking about their perspective on sex. We realised early on that gender was the glue that held everything in this group. And generally, when you work with students, the thing that links everybody together is money. But, money was off their chart. It didn't even come up. And that's a really interesting thing about this group of students. It's really unusual for that to happen.

DSGDM How did the outcome plan out for you?

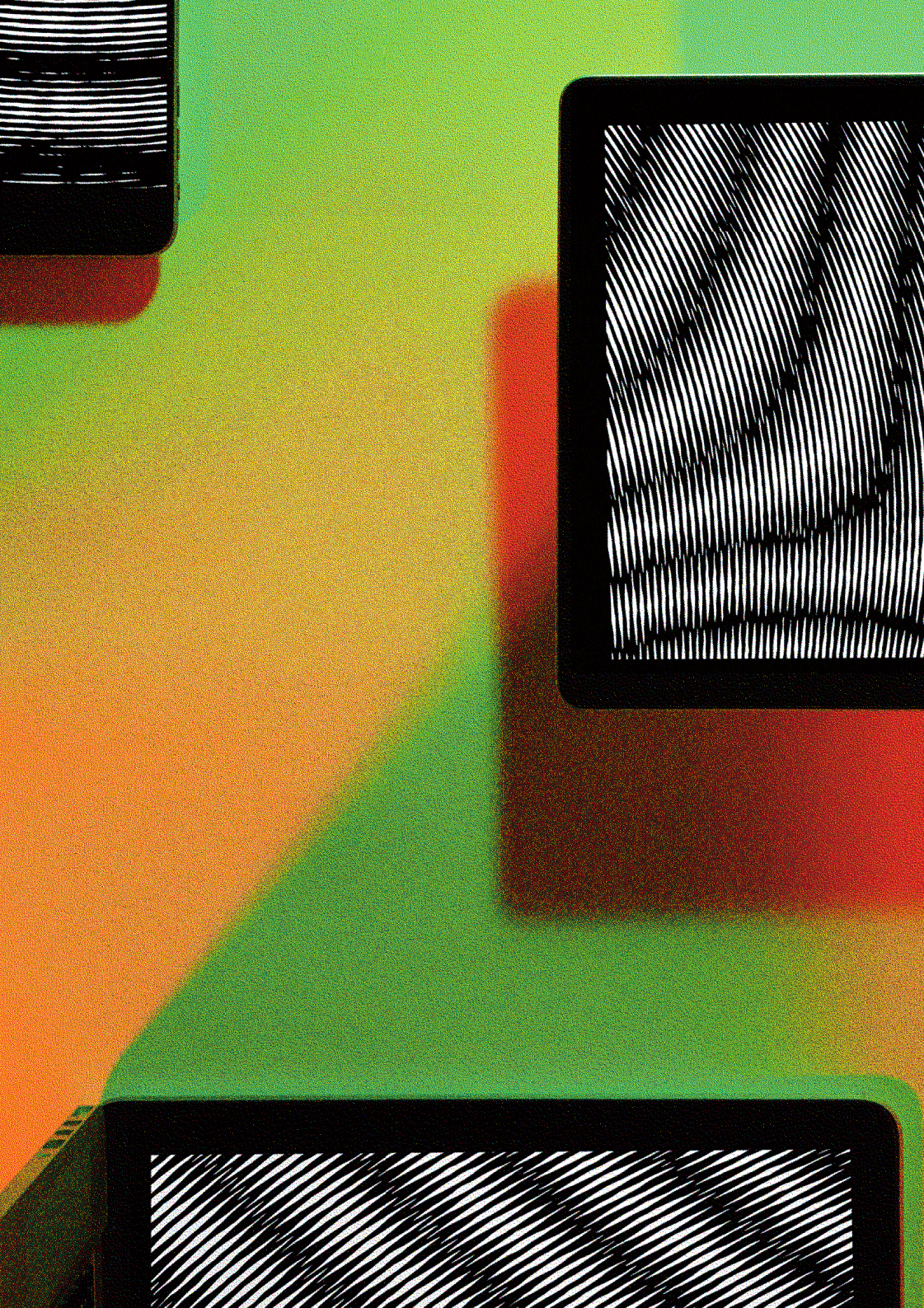
JE One of the nice things about doing this workshop is that I had the freedom of the delivery. I did not feel that I had to deliver this workshop in a particular way. As I mentioned, the less planning I do, the more responsive and organic I am. This enables me to allow the situation to flow. It has also been very useful for me. I now have a lot of building blocks that I can take away and think about and play with. And I feel much more confident about the idea of making a structure free workshop. A few years ago, I was too wrapped up in contemporary pedagogical practice where you identify the outcome and the assessment criteria before you have even begun. I think that this is a dead form. It does not allow the participants their own form of development.

DSGDM What's next for this project?

JE What is to come is very exciting. We haven't appointed an editor and we haven't appointed a producer, everyone has got an equal role. I want the project to get out and to start drifting

around the college, so that other people want to get involved with it. The workshop students are also inviting others to give some work to the site, within our editorial criteria. And some of the pieces that have been invited have turned out quite nice. As I mentioned previously, one of the points on my agenda is to develop transferable cultural models. The idea is that any of the students could go and run a workshop like this. We have been talking a lot about consolidating your learning by teaching. I'd really be happy if that happened. That's partly why I want it to continue.

← Students during Jason Evan's workshop



Strategy Two: Future Interactions

Thinking outside the scope of any one particular digital platform, Future Interactions aims to anticipate and envisage new ways of presenting content through users' experiences. We have recently seen many innovative approaches to storytelling through ingenious methods of user interaction, such as the groundbreaking New York Times article Snow Fall, that seamlessly combines multimedia elements and text. However, the danger is that these methods become formulaic, and are employed without consideration for the suitability of the content or story. This strategy puts into question what have become the norms for digital storytelling, and proposes a fresh look at the relationship between content and interaction.

QUESTIONS

- What are the current standards of user interaction in regards to storytelling?

- How to strike a balance between content and interaction?

PARTS

- Workshop with Marc Kremers
  26 – 30 January 2015

- Interview with Marc Kremers
  29 January 2015

Workshop with Marc Kremers

26 – 30 January 2015

Marc Kremers is passionate about the Internet and its possibilities. His distinctive body of work is born out of an ongoing exploration into the ways the Internet can be used as a medium for artistic expression and representation. Since as far back as 2001 he has been experimenting with the Internet as a digital playground. He created the project Tex-Server as a repository for digital ideas and sketches outside the remit of any specific project. Another project, As Found, could be seen as the predecessor to image curation blogs such as FFFFound, and eventually Tumblr. The freedom of these early experiments matured into a deep understanding of the mechanics of user interaction and content that we see in many of his projects today.

THE BRIEF

Intriguing differences and similarities exist between the consumption of a magazine in the real world (IRL) and online. For one, the way we first experience a magazine IRL is without fail by it's cover, whether on the newsstand, or in the dentist's waiting room. But online, most of us arrive on a magazine's site via the social sphere.

Gone is the power of the magazine cover. Except, the magazine cover has never been so powerful than it is now in 2015. Two extremely disparate online phenomenons last year happened via the cover of IRL magazines: The universal cry of "Je suis Charlie", and on a completely different universe, Paper Magazine's Break The Internet cover with Kim Kardashian.

It's as though the cliche of the digital medium being the death nail of print media has been reversed. In the case of Paper Magazine, it was blatantly threatening to destroy the internet itself. This was all done with deeply conventional constructs: the power of celebrity and sex, while the image is a straight remake by Jean-Paul Goude from his own archive.

So let's be clear, there was no innovation, only highly seductive sensationalism. The layer of innovation involved with this occurred outside the constructs of this magazines publishing strategies (the invention of the

internet, Twitter, Facebook and so on). And yet, the Break the Internet cover feels contemporary and fresh. A true contradiction. This can be explained by the participatory power of the internet. All Paper had to do was make a conventional magazine cover. They let the Internet, and the millions of Twitter users and photoshop amateurs do the rest.

It would be interesting to know how many people read the article compared to how many people saw the cover. These trends in contemporary publishing strategies have to be considered in a workshop like this.

THE COVER AND THE COVER STORY

Based on the observations above, i'd like you to explore new digital formations of the cover and the cover story.

The Genre Defining part — Wikizine. As much as I have admitted to content being king, we will not be focussing on content creation in this workshop as this is not my remit as a designer, we want to focus on user interaction and experience this week. So, imagine that you are both the editor and art director of a magazine that curated articles from Wikipedia, perhaps with an overarching discourse (politics, philosophy, culture) or perhaps more generalist with themed issues (pop, art, design). Choose one article from Wikipedia that will be the cover, and the cover story of this month's issue

of Wikizine (This is a working title, happy for you to rename it).

The Art Direction part — Editorialise the Article as a microsite. This is your chance to consider interesting ways to make the article come to life. Or not. In fact, your opinion here as an art director as well as content editor comes into play. If you've chosen to design an article on the typeface Garamond, you may wish to do something restrained, highly legible, scholarly. If you've chosen the wikipedia article on Dada, it may be something literally Dada-esque, with the body copy typeface set to Zapf dingbats. Maybe you choose the wikipedia article Censorship, imagine the possibilities there.

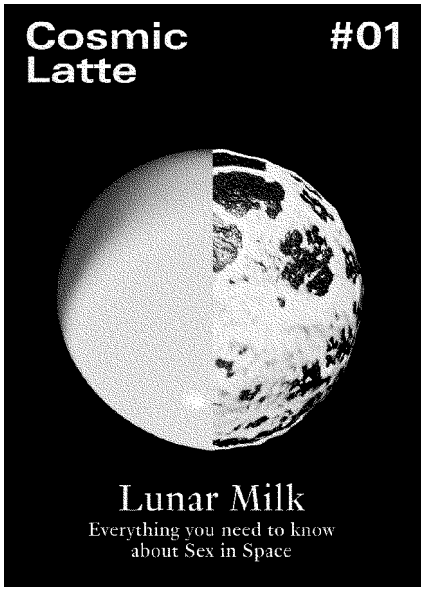
The Publishing Strategy part — Create a outward and inward cover. Consider classic so called feature or cover articles such as the New York Time's "Snow Fall – The Avalanche at Tunnel Creek" or Pitchfork's "Cover Story: Daft Punk". Each of these utilise a cover image above the fold of the browser. For this workshop I'd like you to design a "cover" for the article page itself, but create it in a way that it can also easily be repackaged on social channels like Tumblr (GIF), Twitter and Instagram (Vine loops and 15 second movie clips). This needs to be demonstrated in at least one channel, perhaps even your own feed or feeds. I'm imagining as a workshop result: a page with all the covers in a grid, and being able to click on each one to see the article, could look

really good. It's important to note that the NYT/Pitchfork references above, being microsites, are both free from the normal requirements of side panels with other site content. Personally I think this is a mistake. We want this cover story to intelligently lead the user to other parts of the site.

The Reality — We need to acknowledge the modes of consumption and the plethora of scenarios we as digital designers have to cater for. Is the reader of this article waiting at the bus stop, or lying down on her couch with an iPad, or eating a sandwich with one had while clicking links via twitter on the other on his rushed lunch break? Some people don't even read the article you've designed in its original form, using Flipboard, Instapaper, or Safari's "Reader View". We recently released The Green Soccer Journal's new site. The stats say that 70% of readers are on their mobile, and only 15% on desktop.

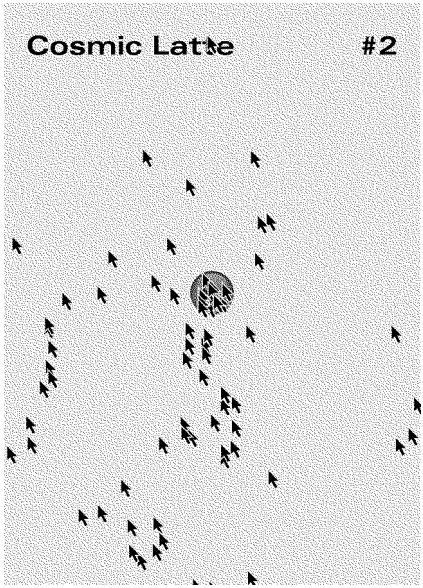
For this workshop, you are able to choose the device with which your cover story is accessed, but keep these facts in mind when making that decision. The article you choose to work on for this workshop could in fact be enhanced by the medium it's on. For example, maybe you choose to do a cover story on walking, and the only way yo can scroll the page is by walking with your mobile?

COSMIC LATTE #1
SIMON MAGER, CHARLOTTE MARCODINI, NICOLAS POLLI



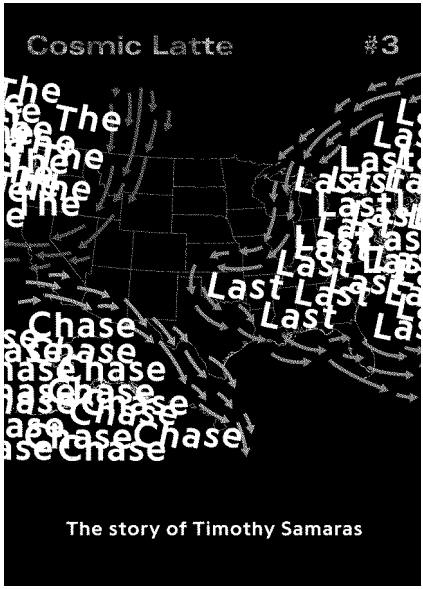
Cosmic Latte is an online magazine that curates monthly Wikipedia picks. This first issue features Lunar Milk, an article about sexual practices in space. Sex in space is human sexual activity in the weightlessness and/or extreme environments of outer space. Sexual activity and procreation distinguished by the state of weightlessness (precluding artificial gravity) presents difficulties surrounding the performance of most sexual activities due to Newton's third law. The issue also includes conception and pregnancy in off-Earth environments.

COSMIC LATTE #2
ANA CUBA, JAGODA WISNIEWSKA



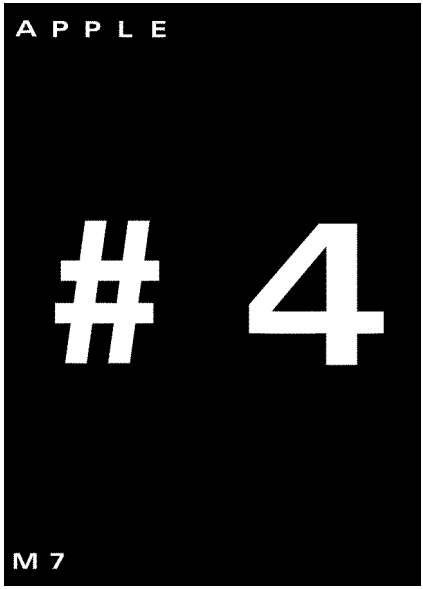
Our starting point was an article about the ouija board. We wondered how we could enhance the concept of the ouija board with interactive elements. We created a platform that enables users to share a question and get answers from an online community in real time.

COSMIC LATTE #3
TOBIAS HOLZMANN, HEEJAE YANG



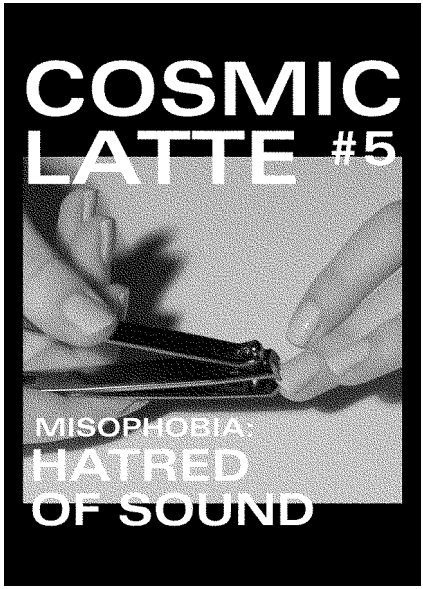
The article on Timothy Michael Samaras, American storm chaser who died in 2013, tries to link documentary journalism and responsive design. Taking the Wikipedia page on Samaras as a starting point, the idea is to scroll down through the different parts of the article. Each chapter (or headline) is marked by a different interactive effect: images are animated to illustrate natural phenomena and the text disappears in a way that reflects its content. Instructions are given to those effects that need more than just a finger swiping over the screen. Due to the large number of interactive elements, the design is kept quite simple, using only black body text typography on a white background.

COSMIC LATTE #4
RICARDO FERROL, JOHANNES BAUER



We have chosen the article about the Apple M7 processor. We designed a microsite that demonstrates the geopositioning and gyroscopic possibilities of the processor. Through a series of interactive features, we aimed to reveal each specific feature of the M7.

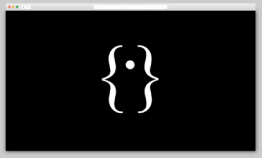
COSMIC LATTE #5
SABINA BÖSCH, CHRISTELLE BOULÉ

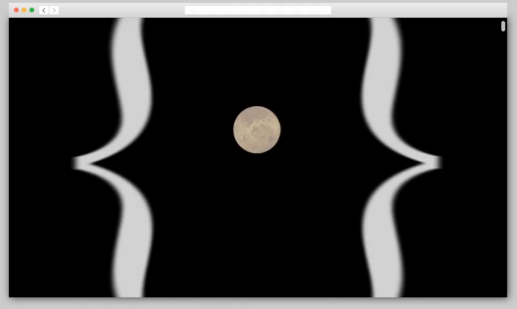


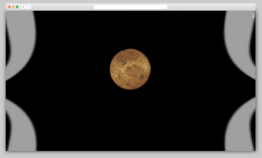
Our microsite uses the Wikipedia article on Misophonia, which is described as the hatred of sound—when specific sounds trigger negative emotions. We created a website that presents users with short video clips of actions and their corresponding sounds. The user is asked to give their emotional response to the sound, from anger to indifference.

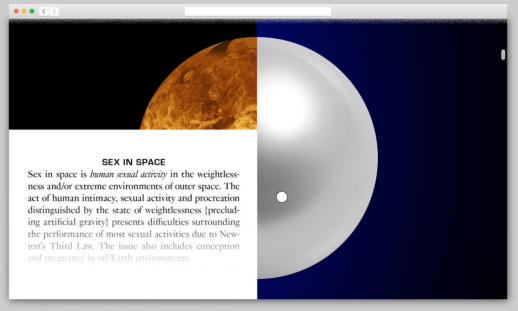
Still images from video mockups of projects created during the workshop:

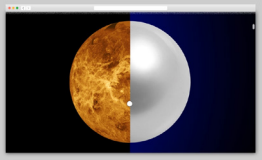
→ Cosmic Latte #1 by Simon Mager, Charlotte Marcodini, Nicolas Polli
→ Cosmic Latte #2 by Ana Cuba, Jagoda Wisniewska
→ Cosmic Latte #3 by Tobias Holzmann, Heejae Yang
→ Cosmic Latte #4 by Ricardo Ferrol, Johannes Bauer
→ Cosmic Latte #5 by Sabina Bösch, Christelle Boulé

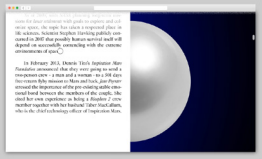


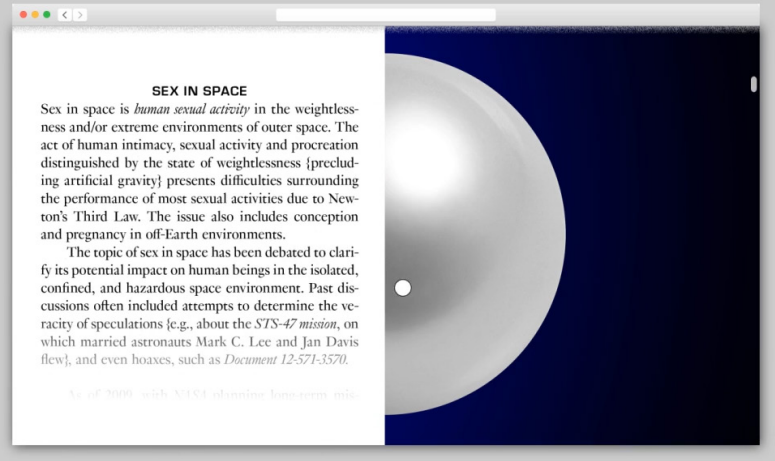


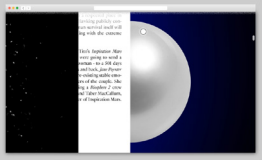


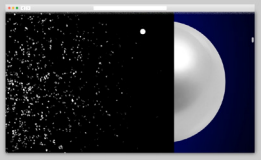

SEX IN SPACE
Sex in space is *human sexual activity* in the weightlessness and/or extreme environments of outer space. The act of human intimacy, sexual activity and procreation distinguished by the state of weightlessness {precluding artificial gravity} presents difficulties surrounding the performance of most sexual activities due to Newton's Third Law. The issue also includes conception and pregnancy in off-Earth environments.

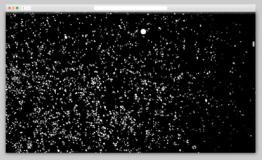


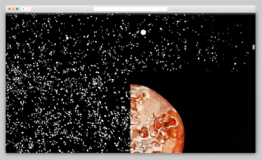



SEX IN SPACE
Sex in space is *human sexual activity* in the weightlessness and/or extreme environments of outer space. The act of human intimacy, sexual activity and procreation distinguished by the state of weightlessness {precluding artificial gravity} presents difficulties surrounding the performance of most sexual activities due to Newton's Third Law. The issue also includes conception and pregnancy in off-Earth environments.
The topic of sex in space has been debated to clarify its potential impact on human beings in the isolated, confined, and hazardous space environment. Past discussions often included attempts to determine the veracity of speculations {e.g., about the *STS-47 mission*, on which married astronauts Mark C. Lee and Jan Davis flew}, and even hoaxes, such as *Document 12-571-3570*.









PHYSIOLOGICAL ISSUES

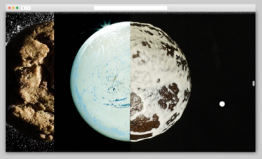
Numerous physiological changes have been noted during spaceflight, many of which may affect sex and procreation, although it remains unclear whether such effects are due to gravity changes, radiation, stress, vibration, isolation, disrupted circadian rhythms, stress, or a combination of these factors.

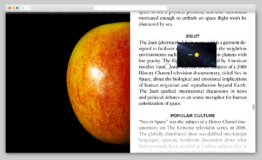
PHYSIOLOGICAL ISSUES

Numerous physiological changes have been noted during spaceflight, many of which may affect sex and procreation, although it remains unclear whether such effects are due to gravity changes, radiation, stress, vibration, isolation, disrupted circadian rhythms, stress, or a combination of these factors.

The primary issue to be considered in off-Earth reproduction is the lack of gravitational acceleration. Life on Earth, and thus its reproduction and emergence, evolved under the constant gravitational acceleration (called 1*g*) or constant influence of the Earth's gravitational field. It is imperative to study how space environment affects critical phases of mammalian reproduction and development. Small, accurate experiments

the first developed zygotes that expired in normal gravity, the rats that were fed in microgravity lacked the ability to suckle their young. Although the rats in microgravity fertilization in microgravity. Although both groups produced live births, only rats conceived in normal gravity, the authors noted that the fertilization rate was lower for the embryos fertilized in microgravity than for those in normal gravity. Currently no mice or rats have developed while in microgravity through the entire developmental cycle.



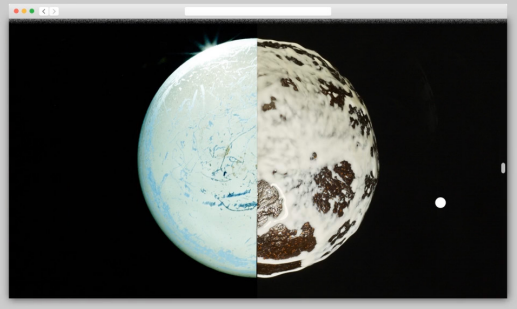


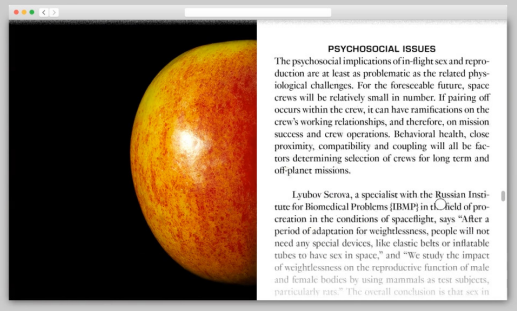
PHYSIOLOGICAL ISSUES

Numerous physiological changes have been noted during spaceflight, many of which may affect sex and procreation, although it remains unclear whether such effects are due to gravity changes, radiation, stress, vibration, isolation, disrupted circadian rhythms, stress, or a combination of these factors.

The primary issue to be considered in off-Earth reproduction is the lack of gravitational acceleration. Life on Earth, and thus its reproduction and emergence, evolved under the constant gravitational acceleration (called 1*g*) or constant influence of the Earth's gravitational field. It is imperative to study how space environment affects critical phases of mammalian reproduction and development. Small, accurate experiments

the first developed zygotes that expired in normal gravity, the rats that were fed in microgravity lacked the ability to suckle their young. Although the rats in microgravity fertilization in microgravity. Although both groups produced live births, only rats conceived in normal gravity, the authors noted that the fertilization rate was lower for the embryos fertilized in microgravity than for those in normal gravity. Currently no mice or rats have developed while in microgravity through the entire developmental cycle.





PSYCHOSOCIAL ISSUES

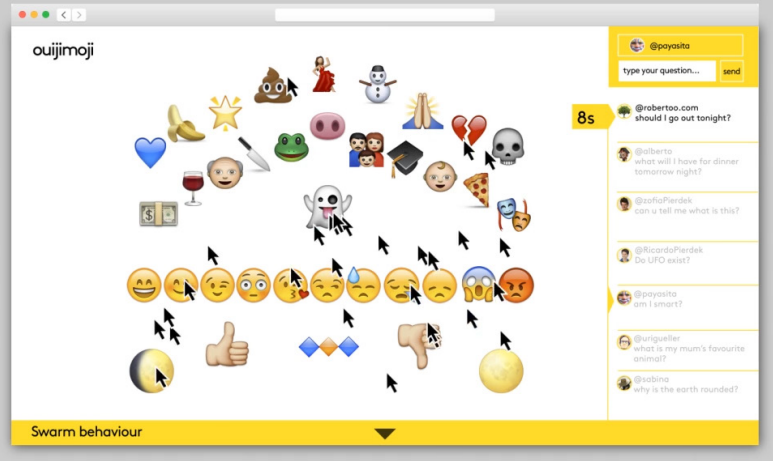
The psychosocial implications of in-flight sex and reproduction are at least as problematic as the related physiological challenges. For the foreseeable future, space crews will be relatively small in number. If pairing off occurs within the crew, it can have ramifications on the crew's working relationships, and therefore, on mission success and crew operations. Behavioral health, close proximity, compatibility and coupling will all be factors determining selection of crews for long term and off-planet missions.

Lyubov Scrova, a specialist with the Russian Institute for Biomedical Problems [IBMP] in the field of procreation in the conditions of spaceflight, says "After a period of adaptation for weightlessness, people will not need any special devices, like elastic belts or inflatable tubes to have sex in space," and "We study the impact of weightlessness on the reproductive function of male and female bodies by using mammals as test subjects, particularly rats." The overall conclusion is that sex in

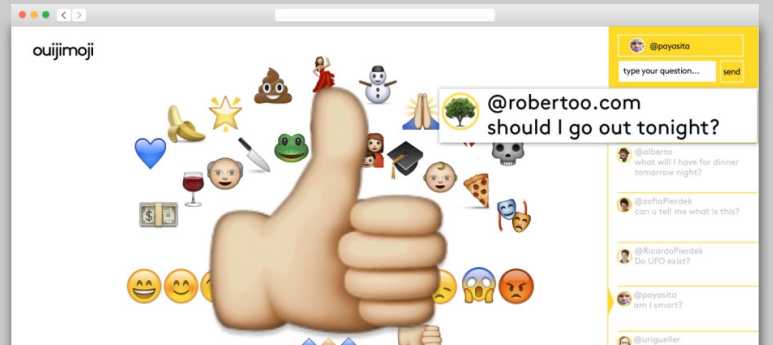
4s
@anabanana
what will I be after death?
@robertoo.com
what is my mum's favourite animal?
@alberto
what will I have for dinner tomorrow night?
@zofiaPierdek
can u tell me what is this?
@RicardoPierdek
Do UFO exist?
@payasita
am I smart?
@urigueller
should I marry Joan?
Swarm behaviour

ouijimoji
@payasita
type your question...
send
0s
@anabanana
what will I be after death?
@robertoo.com
what is my mum's favourite animal?
@alberto
what will I have for dinner tomorrow night?
@zofiaPierdek
can u tell me what is this?
@RicardoPierdek
Do UFO exist?
@payasita
am I smart?
@urigueller
should I marry Joan?
Swarm behaviour

ouijimoji
@payasita
type your question...
send
@anabanana
what will I be after death?
@robertoo.com
what is my mum's favourite animal?
@alberto
what will I have for dinner tomorrow night?
@zofiaPierdek
can u tell me what is this?
@RicardoPierdek
Do UFO exist?
@payasita
am I smart?
@urigueller
should I marry Joan?
Swarm behaviour


ouijimoji
@payasita
type your question...
send
8s
@robertoo.com
should I go out tonight?
@alberto
what will I have for dinner tomorrow night?
@zofiaPierdek
can u tell me what is this?
@RicardoPierdek
Do UFO exist?
@payasita
am I smart?
@urigueller
what is my mum's favourite animal?
@sabina
why is the earth rounded?
Swarm behaviour

ouijimoji
@payasita
type your question...
send
2s
@robertoo.com
should I go out tonight?
@alberto
what will I have for dinner tomorrow night?
@zofiaPierdek
can u tell me what is this?
@RicardoPierdek
Do UFO exist?
@payasita
am I smart?
@urigueller
what is my mum's favourite animal?
@sabina
why is the earth rounded?
Swarm behaviour


ouijimoji
@payasita
type your question...
send
@robertoo.com
should I go out tonight?
@alberto
what will I have for dinner tomorrow night?
@zofiaPierdek
can u tell me what is this?
@RicardoPierdek
Do UFO exist?
@payasita
am I smart?
@urigueller

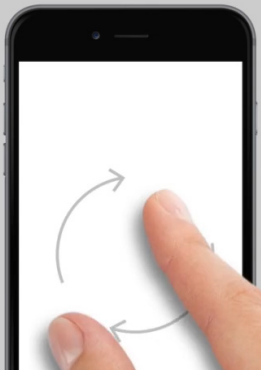
Timothy Michael Samaras died on May 31, 2013, in the El Reno Tornado in Oklahoma, U.S., together with his son Paul and collegue Carl Young.

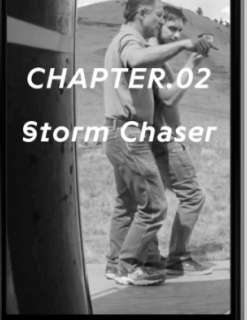
El Reno Tornado in Oklahoma, U.S., together with his son Paul and collegue Carl Young.

CHAPTER.01

Who was Tim Samaras?

Samaras was born November 12, 1957 in Lakewood, Colorado, to Paul T. and Margaret L. Samaras. Paul (1925–2005) was a photographer and model airplane distributor who was an Army projectionist in WWII. Tim assisted in the photography and shop work. Margaret was born in 1926 and died in 2006. His





CHAPTER.02

Storm Chaser

The crushed remains of the TWISTEX vehicle near the intersection of Reuter Road and S. Radio Road approximately 4.8 mi (7.7 km) southeast of El Reno, Oklahoma.
See also: 2013 El Reno tornado
In the spring of 2013, TWISTEX was conducting lightning research (including with a high-speed camera) when active tornadic periods ensued in mid to late May, so Samaras decided to deploy atmospheric pressure probes and to test infrasound tornado sensors that were still under development. At 6:23 p.m. on May

circulation.

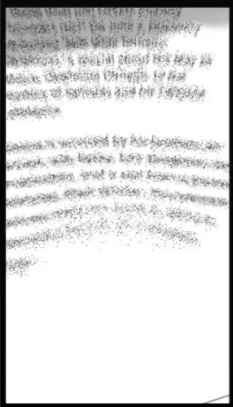
The strong inflow and outer circulation winds in conjunction with rocky roads and a relatively underpowered vehicle also hampered driving away from the tornado. The tornado simultaneously took an unexpected sharp turn closing on their position as it rapidly accelerated within a few minutes from about 20 mph (32 km/h) to as much as 60 mph (97 km/h) in forward movement and swiftly expanded from about 1 mile (1.6 km) to 2.6 miles (4.2 km) wide in about 30 seconds, and was mostly obscured in heavy precipitation, all of which combined so that several other chasers were also hit or had near misses. It was the first known instance of a storm chaser or a meteorologist killed by a tornado.

three TWISTEX members, the tornado took the lives of seven other people, including local resident Richard Charles Henderson who decided to follow the storm.

memorial was established at the site soon after the incident and a crowdfunded permanent memorial is under development, spearheaded by Doug Gerten, the deputy who first found the vehicle wreckage.

friends lost. Tim Samaras was a pioneer and great man." National Geographic remarked "Tim was a courageous and brilliant scientist who fearlessly pursued tornadoes and lightning in the field in an effort to better understand these phenomena." On Facebook, Samaras' brother said he died "doing what [he] LOVED. Chasing Tornado's [sic]". On June 2, Discovery dedicated "Mile Wide Tornado: Oklahoma," a special about the May 20 Moore, Oklahoma tornado, to the memory of Samaras and his TWISTEX colleagues.

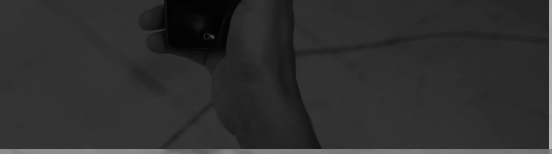
Samaras is survived by his brothers Jim and Jack, wife Kathy, two daughters, two grandchildren, and a son from a previous relationship, Matt Winter. His memorial service was held on June 6, 2013, at Mission Hills Church in Littleton, Colorado.



CHAPTER.03

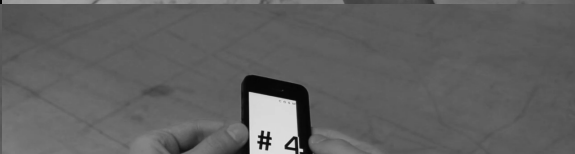
2013 El Reno Tornado

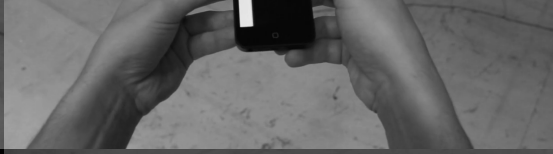
During the early evening of May 31, 2013, the widest tornado in recorded history occurred over rural areas of Central Oklahoma. Part of a larger weather system that produced dozens of tornadoes over the preceding days, the tornado initially touched down at 6:03 p.m. CDT (2303 UTC) about 8.3 miles (13.4 km) west-southwest of El Reno. The storm



ORIENTATION

GYROSCOPE DEMO



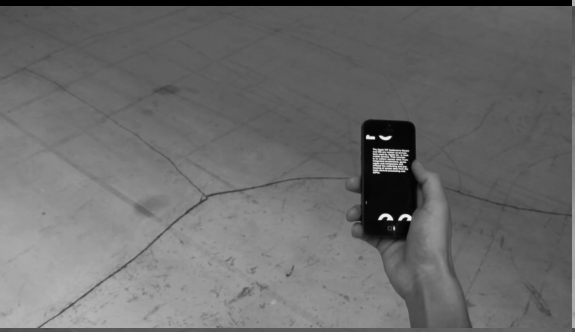


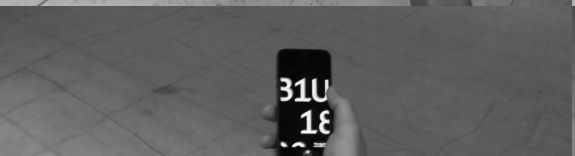
ACCELERATION

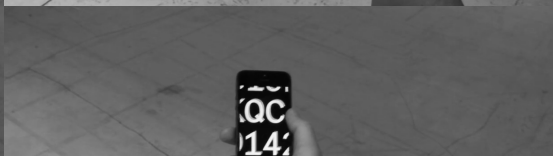
ACCELEROMETER DEMO

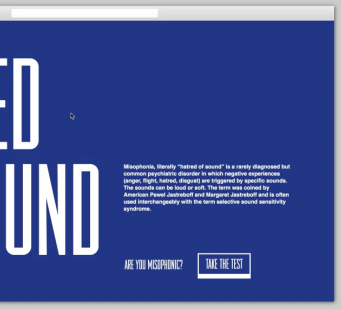
NAVIGATION

COMPASS DEMO







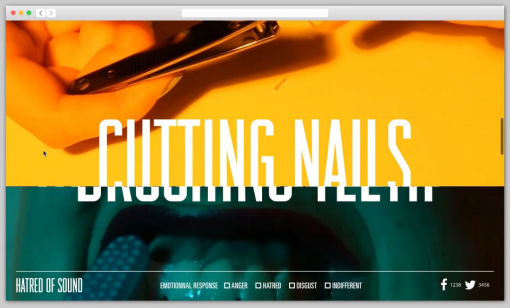

ED
UND
Misophonia, literally "hatred of sound" is a rarely diagnosed but common psychiatric disorder in which negative experiences (anger, flight, hatred, disgust) are triggered by specific sounds. The sounds can be loud or soft. The term was coined by American Pawel Jastreboff and Margaret Jastreboff and is often used interchangeably with the term selective sound sensitivity syndrome.
ARE YOU MISOPHONIC?
TAKE THE TEST

CHEWING GUM
CUTTING NAILS
HATRED OF SOUND
EMOTIONAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT

ED
EWING GUM

CUTTING NAILS
HATRED OF SOUND
EMOTIONAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT

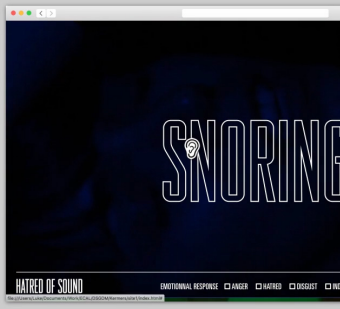
EWING GUM
TIONAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT


CUTTING NAILS
HATRED OF SOUND
EMOTIONAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT

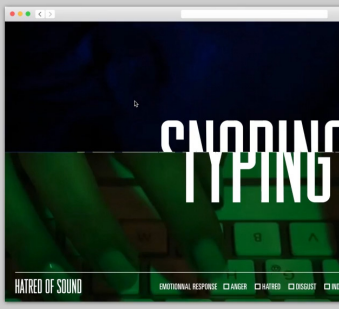
EWING GUM
TIONAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT

BRUSHING TEETH
HATRED OF SOUND
EMOTIONAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT

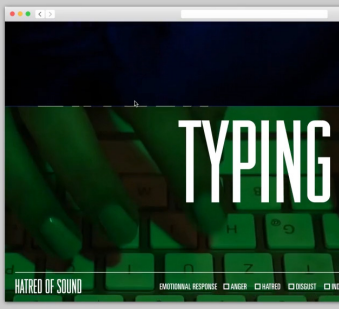
BRUSHING TEETH
HATRED OF SOUND
EMOTIONNAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT
1338
3456


SNORING
HATRED OF SOUND
EMOTIONNAL RESPONSE
ANGER
HATRED
DISGUST

BRUSHING TEETH
HATRED OF SOUND
EMOTIONNAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT
1338
3456


TYPING
HATRED OF SOUND
EMOTIONNAL RESPONSE
ANGER
HATRED
DISGUST

SNORING
HATRED OF SOUND
EMOTIONNAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT
1338
3456

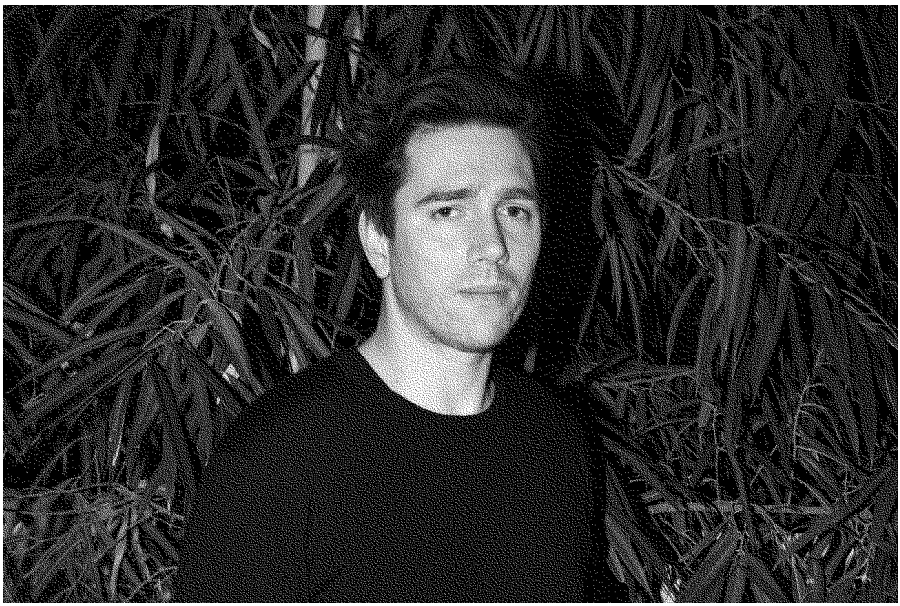

TYPING
HATRED OF SOUND
EMOTIONNAL RESPONSE
ANGER
HATRED
DISGUST

SNORING
HATRED OF SOUND
EMOTIONNAL RESPONSE
ANGER
HATRED
DISGUST
INDIFFERENT
1338
3456

TYPING
HATRED OF SOUND
EMOTIONNAL RESPONSE
ANGER
HATRED
DISGUST

Interview with Marc Kremers

29 January 2015



DSGDM From your early experimentations to your recent projects, you seem to be always able to find a balance between a strong aesthetic statements and technological contingencies. In your opinion, which one has more importance: digital design or usability?

MK As I have said in a talk last year: 'I am not a creative in the sense that I create something from a blank piece of paper. My creative ability is that I re-contextualized other people's content'. I curate contents or frameworks from other people's content. And I feel that's the difference between an artist and a designer, especially in the digital realm. Maybe the work as a designer is not about creating like an artist anymore, instead maybe it's about thinking of frameworks in which people and entities can express themselves. This is something that may also be relevant to young students thinking ahead. With user experience, you have to know the pitfalls. You learn it the hard way. When I think about some of the websites I made in the last fifteen years, especially towards the beginning, I mean: 'what was I thinking?!' It was so unusable. Nowadays, there is a huge focus on usability. What is interesting is that people are realising that design is the child of usability. It's not the other way round. Design is the thing that helps it be usable. It is secondary.

DSGDM Talking about social networking you mentioned that no radical changes are being made in online user experience. What does it mean?

MK With all this sharing and over sharing and these amazing tools that we have to make beautiful typography and designs, we can make websites that look like beautiful printed books. But it's just become very monotone and samey. Yes, to a certain extent, we need to have some standardisation. You know that the table of content of a book is always going to be on the first pages, not at the end, not in the middle. It's just basic stuff. Well, nowadays, we know where the menu of a website is. We got to this point and we have these amazing bases to be proud of. But now we need to be interesting again. It needs to be a bit like in the old days, when there was more experimentation, a bit more personality, a bit more punk and a bit more attitude.

DSGDM Regarding the high density of datas we consume and transmit everyday, it becomes more and more difficult to envision how we will access to information. Is it possible to anticipate what standards are going to apply to digital publishing?

MK I was watching a lecture with Eric Schmidt from Google and he mentioned very casually: 'either now or soon, the majority of the world will be accessing internet through mobile'. And that is so big, because I am still designing for desktop, just like most other designers. But why are we designing for the minority? We should be designing for the majority. There is a big shift and size difference, environmental differences, speed and bandwidth differences. This is what we now have to design for. And all these other technologies are going to come through. There will be more augmented reality. There will be some kind of 'Minority Report' sort of holograms. It all

sounds a bit far fetched now, but it's less far fetched than we realise. And then, the issue with: 'how are we going to make this look like a book?' is going to be irrelevant. You are going to be sitting in your lounge and thinking: 'I really want to read this New York Times article'. So you are going to find a surface and you are going to beam the article on that surface. Of course, I am just making this up, but it's quite a cool idea. I am looking at the right hand side of my lounge and I put my eyes there and suddenly some type beams in that area. And it has been perfectly typeset. You will be the designer of this interface that needs to figure out a new font size measurement system or unit that is about making copy legible according to the perceived distance of the text.

DSGDM Has the general public become design conscious?

MK Creativity is a leisure concept of the future. Nowadays, I think everyone knows what Helvetica is, for instance. Everyone is using creativity. Everyone is tweaking their filters. Everyone is an amateur Photoshopper. Creativity is a cool, fun thing to do. It's about your personal expression. It's about your personal brand. But there is still a validity for people who are going to be leading the digital design world and having an opinion. You need to develop your own visual identity, your personal view and approach. It is a difficult thing and you could get swept up by it all. It's important to have a strong, personal inner strength to actually navigate through it and come out of it with your own world.

DSGDM And what kind of digital users have we become?

MK I have been thinking about this a lot in the last year, in particular by really focusing on what is easier for the user to do. I always say that 'clicks are expensive and scrolling is cheap'. People like to scroll. They don't really like to click. I am a very prudish clicker myself. At the same time, users have become design savvy. Take a book on Kindle. You download it and you format it to your heart's delight. Again, the designers are still present, they are still choosing the most legible fonts and they are choosing subtle configurations and settings that come from an educated background. But the user has a power to say: 'no, I want this in Palatino'. It is also relevant to realise that, according to Google statistics, people are on a website for a very short amount of time, for thirty seconds and, if you're really lucky, six minutes. It makes you think: 'how important is this for people?' That's crazy. And anything beyond that, they are just watching a movie anyway. The people we are designing for are so fleeting and so busy. Again it's a design thing. You have to make sure the experience is really clear and really good.

DSGDM How would you define your input into this workshop about "Future Interactions"?

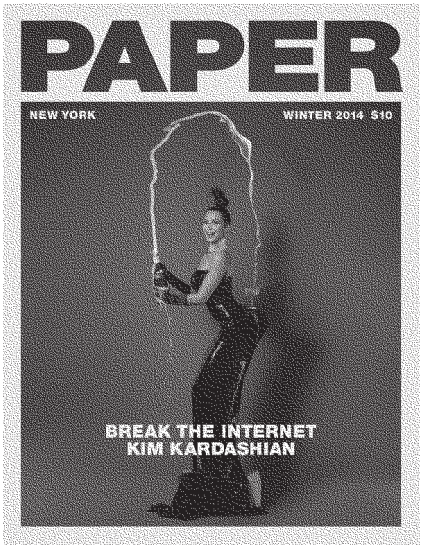
MK Doing digital projects in a workshop environment is incredibly difficult, because five days to make anything digital is almost impossible, especially with varying skill sets in the class. But there was kind of a personal challenge for me to get something out of those five

days and I also wanted to try to make it as plausible as possible. I wanted the students to learn something within this workshop that was going to be really practical. Whenever I saw some kind of opportunities, some kind of anecdote from real world experience, I would just tell them. And they loved that. I think they are yearning for both interesting, creative experiences, but also for practical, hands on information. There is a balance when you are doing digital workshops. You can go with an idea, but you also have to understand its feasibility in the real world. I wanted them to learn something within those five days that was going to be really practical. For instance, 'no you can't do that because of the user experience' and 'oh, have you thought about the band width here?' or 'what about older phones that don't have gyroscopes?' That's a balance that I try to get right with the students and the students also try to get right.

DSGDM During the workshop you asked the students to design 'covers' for their microsites. Can you explain where this idea comes from?

MK Covers are like posters and logo T-shirts. There are very few things that have that kind of sex appeal. For instance, you are at the airport and you're looking at Apple trying to sell iPads on the back of a Times magazine. It's always about covers. Covers are such powerful concentrated moments of contemporary culture. They have such an impact and a legacy and such a language to play with. So I thought it would be good to play with that in the context of, say, an Instagram feed, maybe animating it. It is such a perfect medium.

DSGDM In 2015, how relevant is it to talk about covers? Have they not lost their power and predominance in the fragmentation of media?



MK On the one hand, as a Digital Creative Director, you have to be very aware that, in a user experience and information architectural terms, people are not arriving directly on the front page. They are virtually clicking on a link they had from a Tweeter feed, for example. That's their first experience of the site. So that's really not going to be a cover. It's like you walking to me and giving me a magazine on a particular page. It's very direct. But you can totally shoot that idea down. On the other hand, the irony was that, in 2014, one of the biggest success story was the magazine cover with a naked Kim Kardashian, which literally said: 'We're going to break the internet'. And that was just a cover that used the power of celebrity and internet connectivity

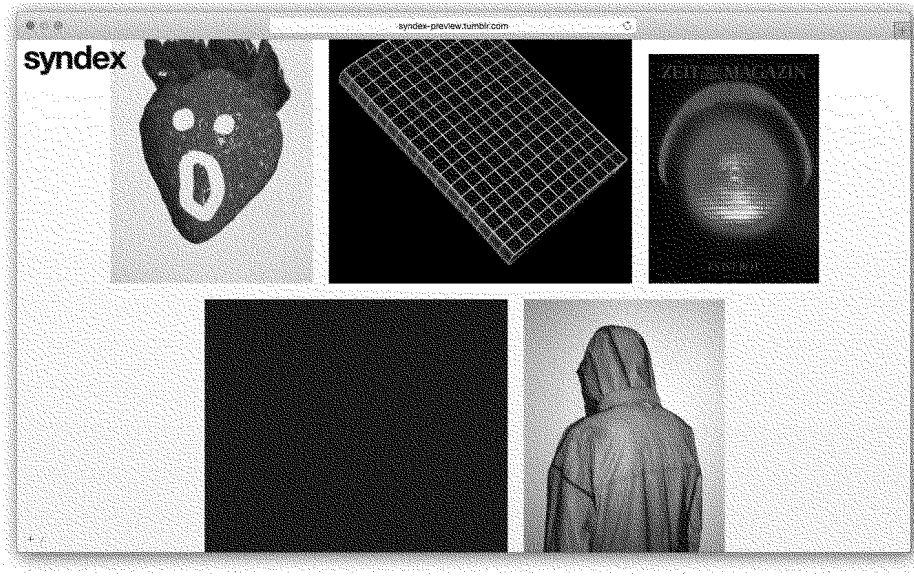
in a very, almost old-fashioned, way. If you just think about the correlations, the biggest meme was a magazine cover, but there was nothing really smart about it. They didn't animate it. They didn't make a gift out of it. They just scanned it and put it out there. And they sold a lot of paper magazines. Sometimes, it's good to stand back and look at the conventional aspect of what we are doing.

DSGDM How did you explore an original taxinomy of 'covers' for Cosmic Latte, the magazine created during the workshop?

MK The whole point of the cover aspect is quite literal. Instagram and Tweeter and social feeds are covers. And we just treat those as covers of a magazine. As I also just mentioned, there is a whole notion that covers don't really apply. People are not often on the home page of a magazine site, they go to the direct link to the article. Coming back to the viability of the workshop's outcome, we made every article in this fictitious magazine called 'Cosmic Latte' have its cover. So every time a new article came out, it would just have a new 'Cosmic Latte' cover format for that article and that would exist on the outside, in the social realm, and it would entice people to click and go straight to the article, because it was so awesome.

DSGDM How do you envisage the next generation of creatives dealing with publishing?

MK I think, just looking at the past, back in the days when the Internet started, our references were pretty much actual magazines, record covers, some flyers, hearing about stuff, maybe watching one or two fashion programmes and MTV. But it was actually quite limited. However, this generation, they have an unparallel, complete and utter aesthetic soup. A lot of young visual creatives are actually Tumblr fans, because it offers such a variety of aesthetics and ideas and curations that even they get mixed up again because they follow different things. The content of the internet varies from being ancient to being a second ago, on Instagram. Imagine if you have access to such variety at such a young age, surely you are able to come up with new paradigms. I think the new generation of creatives are going to come up with stuff that's different. Some of the users of the Syndex theme, for example, curate images in a way that is so out there. I mean, I find each image interesting and I might save it onto my desktop. But they all mix them together, they mash them together in this kind of piecemeal, experimental way that creates a new aesthetics before your very eyes. It's very surface, very aesthetics, very personal and very individualised.



← Paper Magazine, Break The Internet Issue 2014
↑ Syndex Tumblr theme by Marc Kremers

Strategy Three: Bridging Conventions

Digital editorial design cannot escape its printed history. Although we are free from the constraints of the page, we are still bound by its standards and hierarchies. Bridging Conventions looks at approaches to editorial design that embrace the print-to-digital transition and scrutinises "well established" approaches to print and editorial design, and looks at how a digital experience can be richer and more fulfilling. For example, the proliferation of skeuomorphism is one of the most tangible demonstrations of bridging the gap between printed and digital platforms. Building upon these ideas, Bridging Conventions aims to bring the intimacy of print to the screen.

QUESTIONS

- How can the linear narrative of a book be expressed in the time free context of a website?

- How can the weight of paper be translated to the surface of the screen?

- How can the standards and hierarchies of print be translated to digital experiences?

PARTS

- Workshop with Laurenz Brunner and Alan Woo
  01 – 05 March 2015

- Interview with Laurenz Brunner
  20 July 2015

- Interview with Alan Woo
  03 October 2017

Workshop with Laurenz Brunner and Alan Woo

01 – 05 March 2015

Offprint 2012 marked an interesting shift in Laurenz Brunner's practice as a graphic designer, when he realized that a website could become the starting point for a visual identity. Numerous projects in the same vein followed, thus establishing the website "first approach" in graphic design circles. His designs are witty and informed by the history of print design. To emulate a real life collaboration between a designer and a programmer Laurenz invited Alan Woo to be part of this workshop.

ON THE VERGE OF DISAPPEARANCE
INTRODUCTION

Everyday things are disappearing. Rendered obsolete through technical evolution, political forces, destruction, gentrification or fading into non-existence through the extreme anonymity of mass reproduction. Genres and the borders between them dissolve, while others are simply forgotten; never caught in Google's net nor edited into the canon of Wikipedia.

The things that are disappearing encompass a wide space between physical objects of long tradition (e.g. pay phones, analogue film), endangered species, cultural or racial minorities, rare languages, specialised crafts, to intangible yet deeply significant concepts such as privacy and anonymity. Gone soon may be conversations and simple debates that don't end in "I'll google it".

The moment at which something transitions to non-existence (or back) is a critical and intriguing moment. This "ether" or the "in between" state is perhaps of more interest than the beginning and end. Print itself has been undergoing this transition for some time. Perhaps it is this moment between print and post-print where some of the most interesting developments may occur. With this in mind, we want you to tell the story of things on

the verge of disappearance, document them for future generations to come, before they're forgotten and lost forever.

ASSIGNMENT

- Investigate and develop a portrait of a subject which is on the verge of disappearance.
- Choose an appopriate medium to document your given subject: photographic or video documentation, drawings, sound recordings etc.
- Develop an editorial approach describing the past, present and potential future state of the subject.
- Articulate a design strategy, which captures and preserves the essential attributes of the subject.
- Consider the qualities and the potential disappearance of the chosen medium itself.

FORMAT

Work in groups of two. The outcome of the workshop should be presented in two ways:

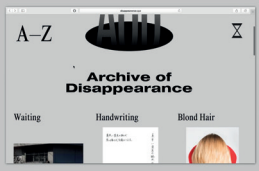
- You will be asked to present your work and observations in the form of a physical exhibition.
- Together we'll also initiate a growing online archive of all results. We will work to develop and establish this platform early in the workshop to begin exploring its possibilities as an archival and storytelling device.
- The web platform will also work as an invitation for others outside the physical and temporal confines of the workshop itself to contribute.

Still images from the website created during the workshop:

→ On the Verge of Disappearance, website design by Laurenz Brunner and Alan Woo with the students. Content by the students.

A–Z
Archive of Disappearance

A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair

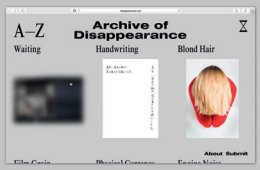

A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair

A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair

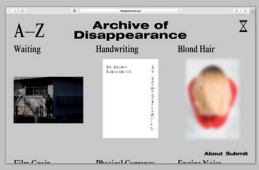
A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair
About Submit

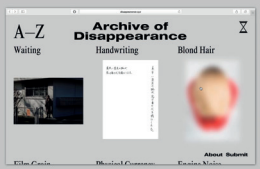
A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair
About Submit

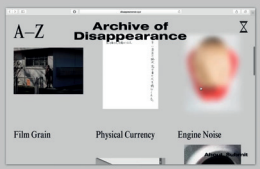
disappearance.xyz
A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair
About Submit

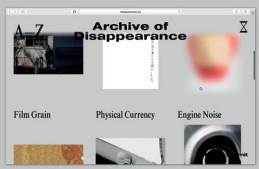

A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair
About Submit

A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair
About Submit

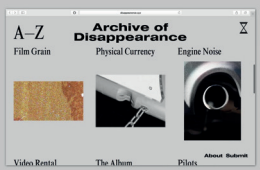

A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair
About Submit

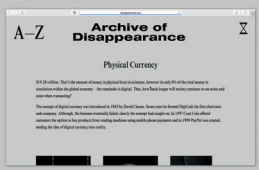

A–Z
Archive of Disappearance
Waiting
Handwriting
Blond Hair
About Submit


A–Z
Archive of Disappearance
Film Grain
Physical Currency
Engine Noise


A–Z
Archive of Disappearance
Film Grain
Physical Currency
Engine Noise

A–Z
Archive of Disappearance
Film Grain
Physical Currency
Engine Noise
About Submit


A–Z
Archive of Disappearance
Film Grain
Physical Currency
Engine Noise
About Submit

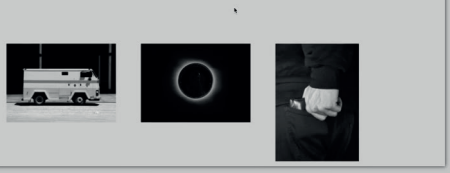

A–Z
Archive of Disappearance
Physical Currency

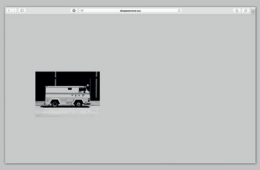
A–Z

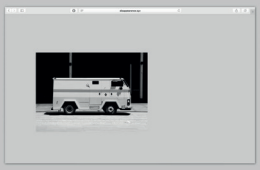
Archive of Disappearance

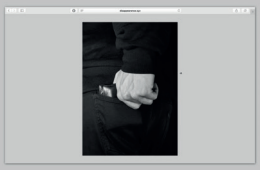
$19.28 trillion. That's the amount of money in physical form in existence, however its only 8% of the total money in circulation within the global economy – the remainder is digital. Thus, how much longer will society continue to use notes and coins when transacting?

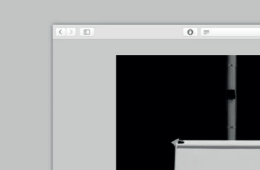
The concept of digital currency was introduced in 1983 by David Chaum. Seven years he formed DigiCash the first electronic cash company. Although, the business eventually failed, clearly the concept did caught on. In 1997 e-Gold also offered customers the option to buy products from vending machines using mobile phone payments and in 1998 PayPal was created, making the idea of digital currency into reality.

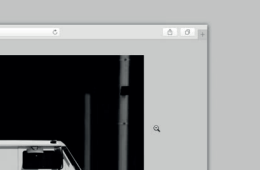


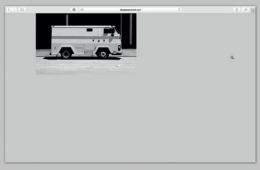


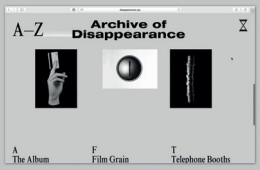












Interview with Laurenz Brunner

20 July 2015

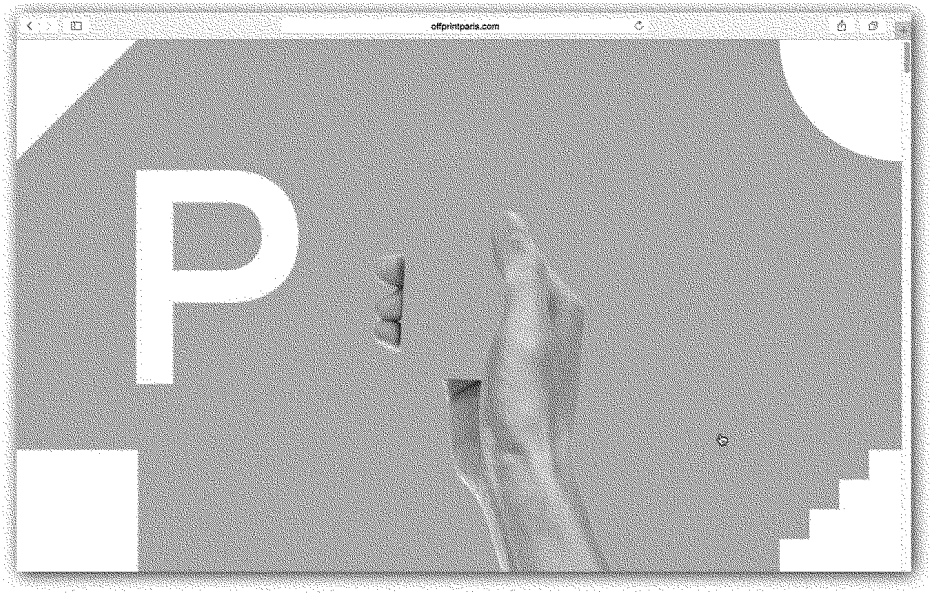
DSGDM Tell us how you started as a graphic designer and how you started to combine digital strategies in the course of your career.

LB I had a pretty classic print based education. Going through St Martins and Rietveld Academie, interactive was not really a subject in the curriculum. In the early days of my career as a graphic designer, when asked to make a visual identity for an institution, we would think a lot about the invitations, about the posters, the letterheads and business cards as part of our proposal. And then somehow, almost when that whole design range was approved, we would think: "Ok, now we also have to turn it into a website". It was a kind of a retroactive consideration. And sometimes, we had to outsource it to web designers. I started to understand somehow the potential of web and how it should be more of a core element. In terms of what the visual identity constitutes and how the website could even actively work as a generator for print media, rather than the other way round. So we started thinking about the role of the website much more actively, while also realising that printed items, such as printed invitations or printed posters, would become more and more marginalised. Many clients I work with basically stopped producing printed invites. There was a natural shift to having to think about digital strategies and how to promote an event with social media rising. You realised that, when having a good online presence, you could reach a lot of people and make it an engaging experience.

DSGDM Can you give us a specific example of this shift to digital that you were part of?

LB One of the key moments for me was when I was asked to brand or to conceptualize Offprint Paris, the art book publishing fair, about five year ago. It was a provocative idea; being a book fair all about books and objects, we somehow were interested in the potential for keeping the promotion for this book fair purely digital. So no posters, no invites, but somehow a purely online platform and a purely online communication strategy. That was a bit of a turning point for me as well, to realize the potential of a website as something which you can create visual identities with, which would remain dynamic and could evolve. For Offprint Paris, with each edition, we are coming up with a new visual identity. And we are introducing new behaviors within the website itself. We are thinking quite collaboratively, as well. We have invited artists, poets or people we collaborate with to come up with the campaign which renders through the mean of the website. So it's a fascinating medium for us right now. It offers a lot of room for experimentation. It's quite free. There are very few conventions established compared to how you are designing a book, for instance. When you are designing a book, you are always looking at a legacy of five hundred years of bookmaking and obviously the mechanism of a book has not changed. On the web, I feel totally free. It is such a young medium.

DSGDM In your opinion, what makes web design more attractive than other graphic practices?



LB One of the things I really love about web is how quickly you can go from an idea to a live website, sometimes in a matter of days. We have developed websites and coded them within a few days and it was quite a satisfying experience. If you now look at architecture, we can say that it is quite comparable to graphic design in terms of the development of an idea and its conceptualisation. But this conceptualisation phase is proportionally very small compared to the execution or the building phase. You are spending maybe two months on the creative development and then three years or even longer on the execution. So there is an enormous disproportion between creative development and production. Graphic design already is a faster executed medium. It also has a shorter lifespan. You don't want a poster to be around for too long. It has a time specific or a location specific purpose. After the event has taken place or so on, you are quite happy for the poster to be torn down or a new poster to be hung up at the same place. In a way, web is an even faster progression of that. You can develop something with little budget and you can almost instantly publish it, if you have the tools available to code. That's definitely something quite exciting.

DSGDM How do you develop your projects? Do you apply a particular method?

LB In general, we always take the content as a strong point of departure. We try to understand, identify and critically reflect on the content, and look for cues on how the design could be routed in that. I guess it's a big part of our practice, just to try to understand and critically reflect on the substance. The better we understand the content, the

more we can try to articulate a design solution which is highly specific to that type of content, and therefore enabling a visual solution which is unique to that content. Instead of continuously working on a style or a form of expressing, which is interchangeable in terms of content, we look for the other way round. We look for highly specific ways to convey content, in order to arrive at different solutions each time. I think that method goes across all media. The idea to find an original form of translating content into a book, laying things out and special ways of printing just translates the same way as our considerations on how certain types of content could be presented on the web. And of course, on the web, this element of interaction is a really exciting thing. We have transitions and animations. You can work with scale in a really interesting way. Nothing is static. Everything can grow. Of course, experimentation and application always goes back and forth. Sometimes, in the process of researching for a project, we stumble across a behaviour or an effect or an idea which we are quite excited about, but that we can't apply directly to that particular project. So we collect these ideas for a new question, a new project. It's an organic process.

DSGDM How do you deal with the idea of form and function? Do you relate to those terms when you are working on a website?

LB Form and function always go hand in hand. I cannot arrive at a solution which is purely functional or purely formal. So, these things obviously depend on each other. How can design help the accessibility or the understanding of these contents in terms of functionality and functionality give access to this information? That does not necessarily lead to an interesting form of solution, but again we are just trying to isolate these different requirements. For example, giving easy access to information or helping the reader to understand what is being communicated in the text or through imagery can lead to an unexpected form, but it can go both ways. Let's say that a text or the structure of a text could create a formal interest, maybe this set of imagery or video content could inspire to think about a narrative, which is not necessarily functional or accessible yet, but which then challenges to live up on the functional side of things to find an answer which allows easy accessibility. Sometimes, you don't want things to be easily accessible. You want things to be the reading experience or the interactive experience. You want that experience to be difficult or complicated, because it creates a slower and therefore longer interaction, as opposed to an immediate delivery. In another project, this might be a complete failure. It really depends on the nature of the project, the nature of the content, the nature of the audience, all of which allow to shape that kind of narrative, sometimes coming from a more formal point of view, having to fulfil functionality, sometimes starting with a more functional consideration and making sure that the form is up to the same standards at the end.

DSGDM How do you deal with the reading conventions on screen?

LB I think it's interesting how, with each website, you have to subconsciously educate the user of the behaviour of the site, or the logic or structure

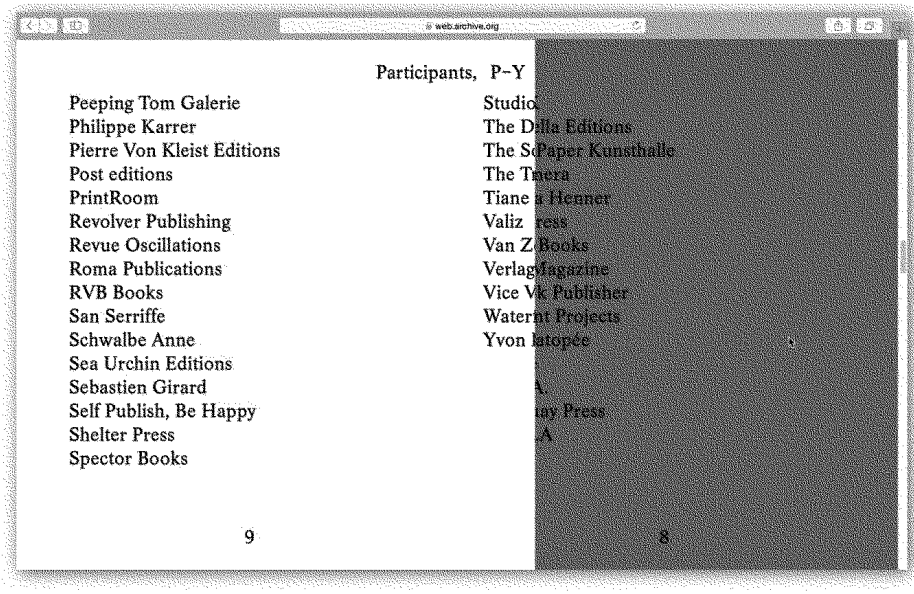
of the site. Just as an example, the main navigation changes in terms of position and in terms of functionality. Simply said, sometimes the main nav is on the left side of the browser, sometimes it is at the top, sometimes you scroll, sometimes you have slide shows you click through. Someone who arrives at a website for the first time has to familiarise themselves with it over a very short time frame to be able to navigate satisfactorily this content. So, unlike a book, which you could assume everyone is going through in a linear way, with websites, there is no such thing as a beginning or an end. There is no such thing as a linear read. I think websites by nature are very hyperlinked. They are more like networks. And therefore, that produces a lot of grounds where you can experiment with unexpected behaviours, unexpected reading directions, as an attempt to maybe challenge certain conventions. With Offprint Paris, one of the things we did there was superimposing the conventions of a book to the nature of the browser window. Somehow, we believe that typography online is still better readable when it's static, as opposed to scrolling constantly. With the Offprint website, the type is essentially static and the page is swiped, which means that the actual information you are reading is not moving, and therefore it becomes easier to read. We also did that as a way of challenging what has worked in books and testing how it translates to the web. We are continuously interested in how reading conventions can be reconsidered on the web. There are possibilities to overcome the constraints of line breaks for example, or the constraints of having to turn pages. This is going to be a really interesting development.

DSGDM And what about the reading experiences?

LB People still like to think that reading in books is better than online, but they don't realise that they are reading disproportionately more online than they are picking up books. I think it's a slow transition, which has kind of shifted to an extreme. I think we will have to embrace the fact that we are going to read much more online than in print. And I think it will be up to us, designers, to consider ways to make that experience of reading the most comfortable. But obviously, the role of type and typography online is also becoming less and less important given that dynamic content, video content, is already showing to be more popular than static images. It will be interesting to see how that will shape consumption in exchange of continuous information online. You can really see that on Facebook.

DSGDM Keeping in mind the observations you just made, do you have the feeling that you adopt another sensibility or another approach when you do print?

LB Absolutely. Every day that's one of the strongest realisations I have. Looking at my recent work, I feel I have learnt so much from working online, and collaborating with people who can program. Once you start learning and understanding things in a fully dynamic and fully interactive environment, when you are back in a purely static print medium, you can become slightly frustrated about certain things; the rigidity of how type behaves in print medium, having to deal with line breaks, page breaks and moving foot notes around. On a website,



everything is more dynamic and modular, simply by the fact that you can't have a static layout. The layout has to change responsively from a portrait format to landscape format, depending if you are looking at it on a phone, or on a landscape screen. It has to work in different sizes, which is another interesting challenge compared to a book which you have to format to one dimension. On the web, someone might be looking at it on a large-scale screen or someone else might look at it on their Apple watch. So, you have to think about design in a more adaptive way, which again is something I have been trying to explore to some extent in print. Of course the staticness of a book is also an important aspect, the fact that it is archiving data information at a particular point in time, whereas online information is constantly updated. I am very interested in the relationship of on and off line media. A lot of the books that we have been making recently have been informed or inspired by interactive online content.

DSGDM The idea of obsolescence was significant during the workshop you gave at ECAL, could you explain what was your intent?

LB We looked at a lot of evidence that things are disappearing in the material world, things which are surrounding us and have essentially passed their validity or passed their necessities, but are still floating and are maybe on the verge of disappearing: the phone booths being a very obvious example of that. Cityscapes are still dotted with these architectural marks that carry a lot of culture identity and have been part of that cultural history. You need to remember how these devices have been represented in films or have been important

in movie narratives, but have essentially been rendered completely out of necessity and out of function, given that everyone carries a cellular phone around. We were interested in observing these islands, sometimes physical, sometimes intangible. We asked students to sharpen their observations towards the things around us which have already entered a space of non existence. To meaningfully speculate about the future is to look at any given point in the past and compare it to our future and somehow extrapolate from there to an extended trajectory of how certain things might develop. I think the workshop successfully allowed us to have a dialogue about what is around us, what is still meaningful or what has entered a kind of transcendence zone.

DSGDM What kind of original models these observations can bring in terms of digital strategies?

LB The question was not just to identify those things like a phone book or handwriting or physical money, but to come up with interesting strategies to document, or collect evidence that these things are in the process of disappearing. And again, because of the different natures of these topics, diverse visual or textual strategies were developed to capture those phenomena. I believe that the variety of the answers create an important picture. We are very much hoping that this archive can grow and that other people can contribute to it beyond that initial workshop. That kept being the main goal for us, to create a platform, which people can meaningfully contribute to and where they can reflect on some of these phenomena and cultural developments around us, which are slowly disappearing.

DSGDM Staying on the notion of archiving, you are taking part in the communication of the documenta 14. What are the challenges of archiving an event that generates such an important body of information?

LB One of the realisations I had in terms of physical archiving and digital archiving of information is that documenta has a very extensive archive and there is still a process of catching up on archiving the mass of information and the material that is inherited from the previous exhibitions and the previous artistic directors. But what has been quite interesting to see is that the last two documenta, which were created in the digital era of communication, taking place predominantly online through means of writing emails, pose an even greater problem in somehow meaningfully organising and archiving the information which has been produced in the course of the exchanges between artists and curators, for example. In the sixties, or seventies, the artists or invited participants of documenta potentially exchanged letters or construction plans, in the course of the development, with the artistic director or the co-curators. This would produce a series of letters, maybe a handful of them, with informational value and all of these letters together produced an art historical body of information, which is important for an archive like that to store. But now, since our artistic directors and co-curators email everyone involved including the artists, there are literally hundreds of emails, a lot of which have very little in-

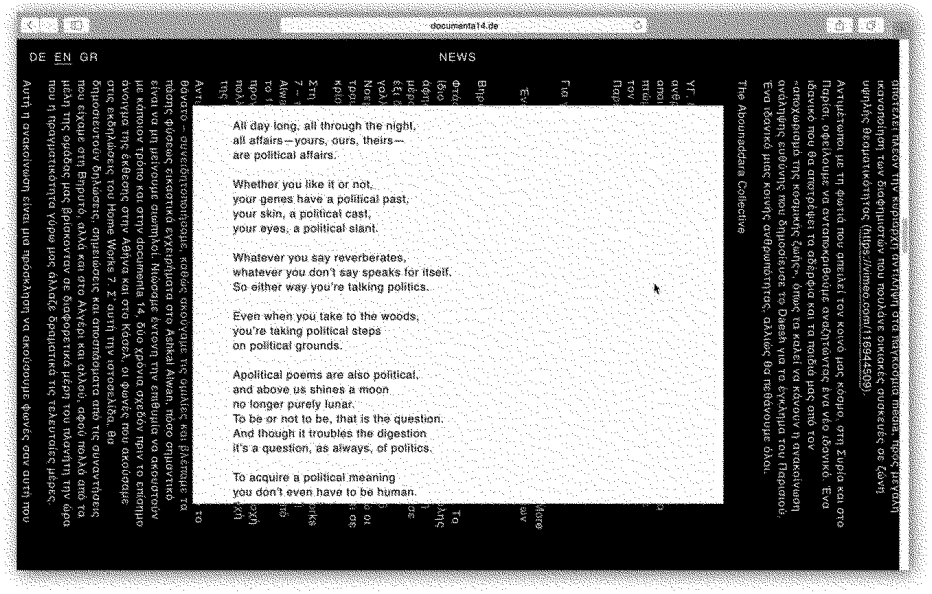
formation value. This is the typical problem of every librarian and information scientist, in your contemporary settings, you should never make judgements over what might be relevant information in the future. I find that to be quite an interesting phenomenon, which is connected a lot to the way we are communicating and consuming online information today.

With this particular documenta, you are engaging in a really concrete situation of political decisions by organizing a part of the event in Greece.

Documenta is one of the largest art events in the world. The history and the origin of documenta were installed in a place of urgency at that time, in Kassel, Germany. For this documenta, Greece was identified, not as a kind of romantic and desperate place, but as a place where some of the most interesting contemporary art developments were happening in the shadow of this economic crisis. Athens is on the one hand in an extremely difficult economical gridlock with the negotiations with the Euro zone and the frustration with their crippled economy, and at the same time, a younger generation, a lot of them jobless, are approaching this dilemma with the kind of optimism and energy that express in an extremely thriving art scene. We are all very interested in the kind of ambivalence and ambiguity of these unstable conditions. The last thing we want to do is a colonial statement and arrive in Greece with a symbol of hope. It is much more like an attempt at learning from these modes of uncertainty and from a process of drifting, as opposed to aiming at a particular target. When you are learning, you are essentially the one receiving. You are listening. You are not talking. And for documenta, to be put in the position of listener, it is an extremely refreshing idea, given that the event has become one of the largest art events in the world.

DSGDM Can you let us in on the current preparations for the communication of documenta 14?

LB Although the event will take place in 2017, we have already started working on a lot of the foundations of what ultimately will become the communication of the event. An initial website has been launched as a kind of signal towards Greece. In terms of visual identity, one of the main themes for us has come not only from the dual geography of this event, being in Germany and Greece simultaneously, but also from the variations in the three languages that we will use: Greek, English and German. English and German share the same script, but Greek doesn't, so there has always been an ambition to somehow deal with that relationship in an original way, not just having to choose one or the other, and having everything juxtaposed, in this left, right scheme. We have experimented with a duality as a constructive rhetoric. We have also avoided producing a singular logotype, or a visual which can be quoted as the brand of documenta. As a matter of fact, different studios will take care of different project areas over the course of documenta. We just happen to be the first, but there are other studios that will work in Athens, on location, and other studios that will work in Kassel, on location. And someone else will make a book at a later point. There is also this



idea of a non-corporate communication strategy, not even attempting a unified homogenous voice, but allowing for a multi-faceted communication strategy and using this as part of the identity of the event. With the visual identity, we have consciously introduced a couple of ingredients that can grow and be re-appropriated and lost again and picked up by other designers. So it's not just a rigid branding template which everyone follows, but it is much more of a kind of play field, which we have already started working with. We are very interesting in seeing how others, the audience and the collaborators, will interact with it.

← Offprint 2015 website
← Offprint 2012 website
← Documenta 14 website

Interview with Alan Woo

20 July 2015

Alan Woo is a Berlin based graphic designer and developer, working with clients within the fields of culture and commerce.

DSGDM Tell us how you became involved with graphic design and programming?

AW Programming came earlier, I remember coding in Logo (a programming language) in Kindergarten, then the blue glare of my sister's Commodore 64, and exploring DOS with my first IBM PC 286. Coming from a family of professionals, design was never really a conversation, but I recall being distinctly impressed by the typography, print, paper and binding quality of my Kumon (japanese education company) worksheets. The subdued grey ink on the lightweight paper bound at the spine by a faint yet bright orange glue was really beautiful to me. Though I was never great at the exercises themselves, I was always excited to flip through the pages and eventually excited to see the teacher peel a ring off the wax china marker and add colour to the page (usually red). An interest in design did not tangibly register for some time, but it was really the advent of personal computing, graphical user interfaces and non dot-matrix printers that enabled me to typeset my school essays and introduce elements of form to what was considered purely for its content.

DSGDM Do you have a prefered role within a project?

AW I was designing and building websites to make money as a kid in elementary school, and designing terrible print/digital rave flyers in high school. Currently, there is always a goal to learn something new with each project, and I think that can be informed by both the design or development side. I have always been, however, someone that likes to think broadly initially, and tie down the more precise details while actually coding. While I will often begin a project with a number of design iterations, a lot of change and refinement can occur interwoven with the actual development.

DSGDM Will we work as designers and developers simultaneously in the future?

AW Yes definitely. I think the trend lies more so in the integration of technology in ones practice whether as a designer, artist, or anything else. While it may be a bubble of living in Berlin, I am constantly meeting people who are designers, artists and musicians who are applying development skills not only to a capital end, but to their general practices as well.

DSGDM You co-lead the workshop with Laurenz Brunner. How did you meet? Have you collaborated on projects before?

AW Laurenz and I met years ago over a coffee at his Berlin studio discussing the opportunity to collaborate on some projects. However, our schedules and lives actually led us to a place where we've never actually worked on anything together but have become good friends nonetheless!

DSGDM In regards to the workshop, how would you define your input? Was

the designer/developer relationship one of your topics?

AW I think Laurenz and I engender the role of designer and developer quite well as we would often bring different thoughts and references to a discussion. While I don't believe we had rigidly thematized the distinction, it arose naturally as I believe Laurenz has a remarkably strong and innate grasp of design thinking.

DSGDM How did you structure the workshop?

AW Our Idea was to base the workshop on an abstract idea and see how it can be structured and represented. We wanted the students to explore an abstract concept by applying real world techniques. And see what would come out of this process.

DSGDM Do you apply a particular method when you develop your projects?

AW I always begin projects by trying to have a close and insightful conversation with the client. The foundation is so critical in developing an understanding of what the client needs not only on a purely practical level, but extending to all aspects of finding a solution that both parties will be happy with. Establishing this early is important to avoid the pitfalls of investing time in a direction that is not a viable solution.

With this understanding in place, I often work broadly exploring several possibilities before refining a single solution to be presented to the client. When fortunate enough to handle both the design and development process, it is also not unusual for me to make several tweaks and changes during the development process as well. When working digitally, it is never surprising to encounter new questions arising from functionality, flow, screen sizes, flexible content and so on.

DSGDM You've collaborated with Hort on numerous occasions in the past. What was your role within these collaborations?

AW I began working at Hort as an intern shortly after I moved to Berlin. Hort is interesting in that Eike König has built a diverse network of designers and knows how they can each best contribute to or collaborate on a project. Being the first development oriented person working with Hort, I began to focus primarily on the digital projects at the studio.

DSGDM Does a common geography play an important role?

AW Common geography plays a role in important moments such as the initial conceptualization and iterations, client meetings and design-led conversations, but for the most part, I have been able to work flexibly from different locations around the world. However, it is of course always important for moments where rapid iteration and fine tuning of projects are necessary, to work closely with the team. Hort's physical space and energy has also always had a particularly special and unique feeling that is distinct to what Eike has built.

DSGDM Are these situations similar to working with e-flux, Serpentine Galleries, New Museum?

AW My work with New Museum is unique within these three projects because I was fortunate to take the roles of Art Director, Designer and Developer completely. Regardless, all three projects involved numerous visits to New York and London; I believe it is always critical to work closely with clients and collaborators in the early stages where a lot of the foundation and understanding of a project or client's needs are developed. Nothing can ever truly replace the environment a physical studio or workspace provides, but I have also always found it important to balance a sense of flexibility in my practice in terms of the people and physical spaces that surround me.

DSGDM Any memorable anecdotes?

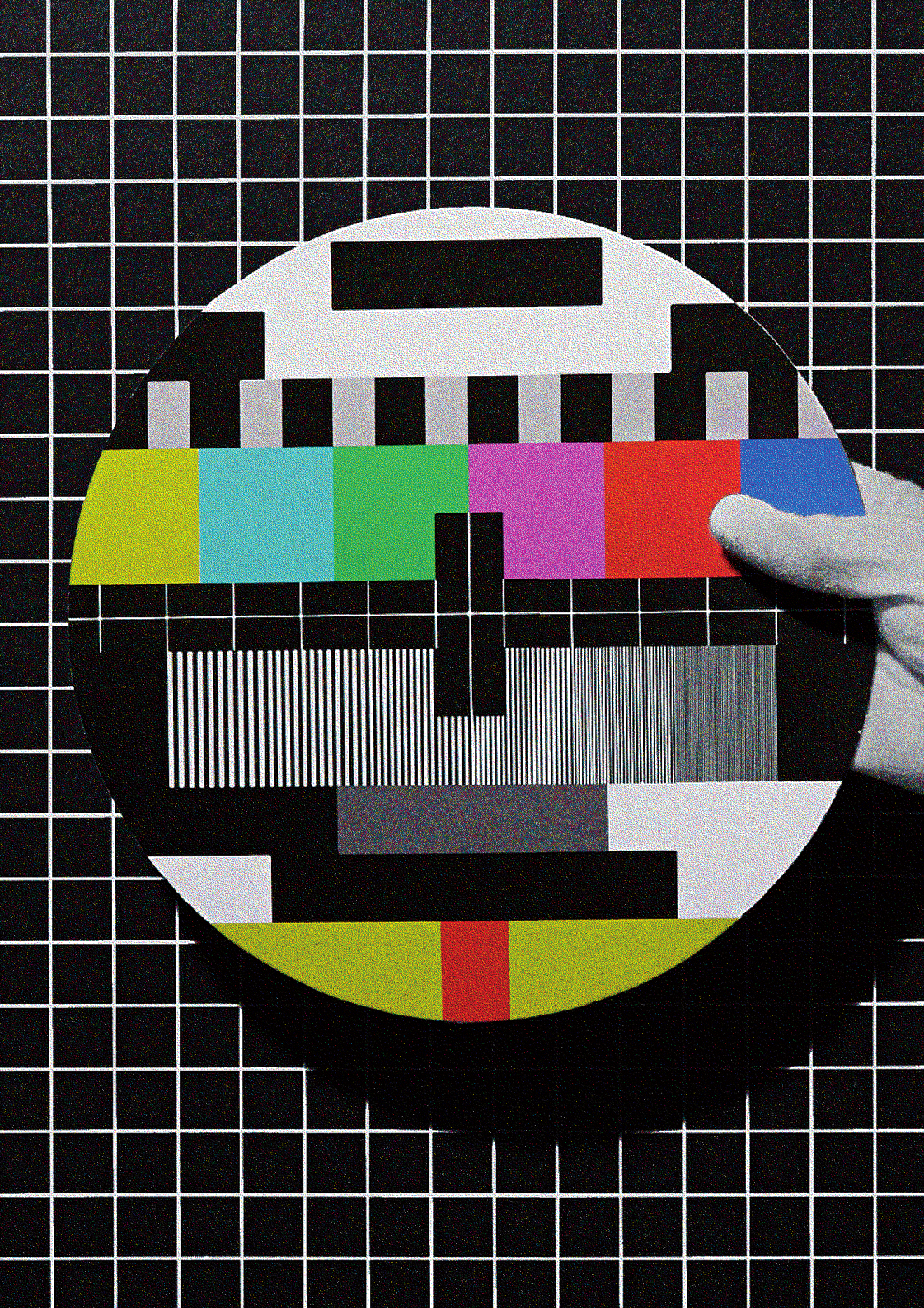
AW Last year I worked for an estate building organisation in Nairobi that is doing research in Somalia. I ended up going to Kenya a few times. It was incredibly fascinating to work with a client who believes the main purpose of design is to communicate information clearly and functionally. Whereas it's often inverted in the cultural sphere and design becomes more of a vehicle for an esthetic.

DSGDM How do you keep up to date about advances in design and programming?

AW I always try to ensure that I learn at least one new thing with each project, and am also happy to have had the opportunity to work on a wide range of projects that have enabled this to occur. For me, the best method of learning is to apply new knowledge to a new task, as long as it is particularly suitable of course.

DSGDM In your opinion, what are the skills or attitude that are essential for future designers?

AW I have always wondered if it is possible to design in a total vacuum, separated from the persistent inspiration or developments within the worlds of both design and development. I think the skills of design will always be the same, to be able to recognize the fundamental question a client is asking, and to find an elegant solution. While environments, aesthetics, trends and tools will always be changing, I think the core role of the designer will always be the same, which I believe relates to a more lateral approach to the issues one is faced with. Of particular importance, I believe, is a continual openness and a desire for learning.



Strategy Four: Digital Tailoring

Content management systems, databases and scalability have revolutionised the computing landscape. But these technologies and ideas do not need to be the preserve of the tech world. In Digital Tailoring we examine how a digital platform can be adopted for specific needs and can evolve smoothly over time in order to support editorial design, rather than work against it.

QUESTIONS

- What is the influence of functionality on bespoke design?

- How best to create the modules for a flexible Content Management System?

- How can the city become a relevant metaphor for digital design?

PARTS

- Workshop with Dan Michaelson
  04 – 08 May 2015

- Interview with Dan Michaelson
  18 July 2015

Workshop with Dan Michaelson

04 – 08 May 2015

Dan Michaelson is a co-partner in Linked by Air and lecturer in graphic design at Yale University. Linked by Air is an award-winning graphic design studio based in New York City, specializing in the creation of design systems and technological platforms that grow with institutions. They work with major cultural and educational organizations, charities, artists, architects and corporations.

THE BRIEF

Start by considering a website 960 pixels wide. Imagine it's divided into 3 columns, with 18 pixel gutters in between, and 18 pixel margins around the page. Thus each column is 296 pixels wide.

We will suspend a content management system from this scaffold. Students will organize into pairs of two. Each pair will invent one "module" for our content management system. Your module should have a width 1, 2, or 3 columns wide (296 pixels, 610 pixels, or 924 pixels). Its height may be fixed, or variable depending on its content. You may also allow authors to choose the width (1, 2, or 3 columns).

Your module should probably accept basic input from content authors. Within the module, you must define one or more fields (a "schema") for that input.

Each field may be one of the following content types:

- Text (single line, with Markdown formatting)
- Text (multi line, with Markdown formatting)
- Checkbox to turn an option on or off
- Radio buttons to Choose One Option
- Image upload (PNG with transparency, JPG, or animated GIF)
- Video upload (MP4, compressed for web)
- Audio upload (MP3)

In theory a module can have any number of input fields. In practice it should probably have just a few. Then again, it need not have any input fields at all. For example, your module might always present a solid black circle of fixed dimensions and that's it. We could call it "Black Circle Module". Or, it might have radio buttons that let users choose the color of the circle, from a palette you define. We could call it "Circle Module".

The design of your module must be very simple, and easy to achieve with HTML and CSS! Because, I'll be programming it for you. And I'm not a very good programmer. (This is called "minimizing your technical debt".)

Give your module a name. Content authors will be able to add any combination of modules to a page, and rearrange them in any sequence. And within each module, authors will be able to populate whatever content is permitted by that type of module.

GOALS OF THE SYSTEM

We'll use this system to make a website that illustrates cities. New pages (new cities) may be added to our website over time. And we'll begin with a page about New York. You may wish to use the language of New York's various urban systems as inspiration for the visual design, and content schema, of your module. Or you may

wish to use Lausanne's language, or your home city's, or a synthesis. Once it's deployed, your module will be used not by yourself but by other authors (your classmates, and future authors), to describe not only New York but also other cities. It may be used once or many times on a page, or not at all on a page if a city's page doesn't need it.

QUESTIONS TO CONSIDER

Considering New York City as a network, how can you translate your observations there — including your observations of various networked languages there — into the invention of a design language that can hold other content?

Explore the relationship between parts and the whole in a collaboration between multiple designers, content authors, and end users. How can we let the meaning of the whole evolve as we invent — and continually revise — a basic kit of parts?

Explore the relationship between designer, author, and user in a system engineered to grow and evolve over time. What is your role as a designer in such a system? And how much freedom do you want to give to authors?

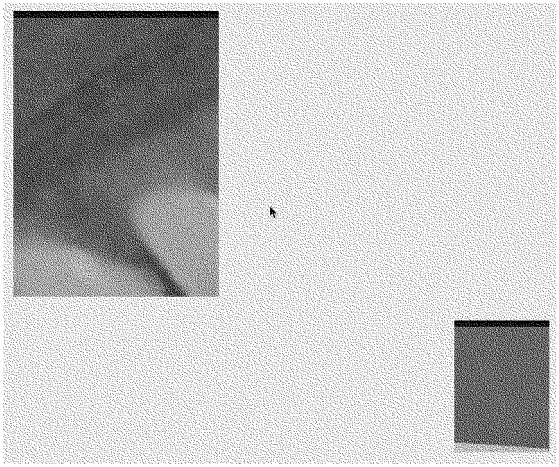
Explore the relationship between a "schema" or data structure, and a visual design.

What are some casual or unofficial structures in the system we're working on? What are some more rigid or official structures? Could you consider this system as a kind of republic, and if so, how can you influence the qualities of this republic?

DIRECTIONAL MODULE
JAGODA WISNIEWSKA

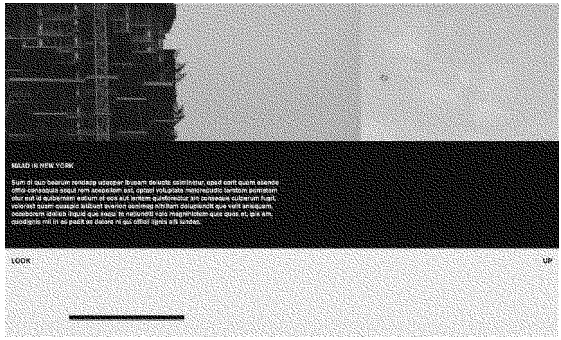
The Directional Module slideshow gives a sense of the New York City grid system. Depending on which area the image was taken in, the slideshow animates in a different direction. For example, if one image was taken in the south and the next in the north, it would animate to give you the feeling that you are moving up the grid. The colours correspond with the colours of the subway lines in anarea.

FRAGMENTS MODULE
SIMON MAGER



My module aims to echo textures and surfaces I collected during our trip to New York. It shows only a fragment of a picture, in a rectangular area, thus emphasizing the texture of the image. The user is invited to explore the different parts of the image through moving the mouse. This creates a new and unexpected way of experiencing images on a website, because they start moving as soon as one moves the mouse. In fact, users begin exploring before they are aware, as there is unusual movement on the page which takes them time to realise they can control.

LOOK UP/DOWN MODULE
JOHANNES BAUER



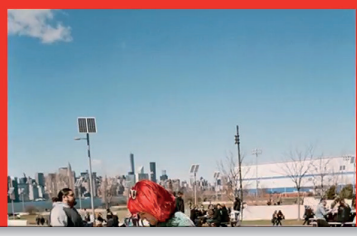
While in New York I photographed a series of details and textures looking up and down while discovering the streets of Manhattan. I wanted my module to reflect these discoveries on the website. My module is activated by clicking on the text located in the corners of the website, activating the slideshow. There are two modules, on at the top and one at the bottom of the page. These modules act as a metaphor for the entire city: you have the very tops of sky scrapers, and the pavement and below, and the rest of the website is everything else in between.

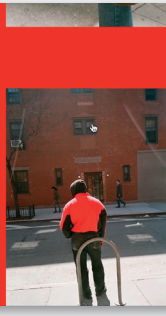
PICK 3 MODULE
ANA CUBA

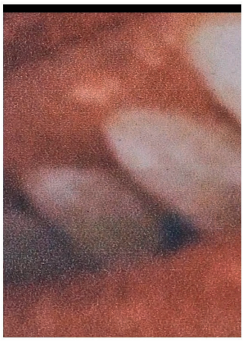
Module is based on 24 key words/tags that relate to the images I shot while in New York. As a user, you can click on three words/tags, which then dynamically generate a selection of images in a slideshow.

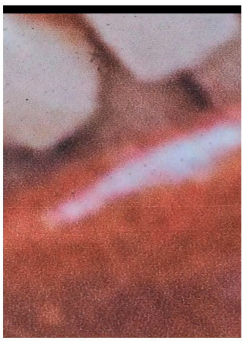
Still images from video mockups of projects created during the workshop:

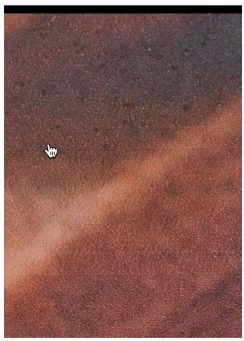
→ Directional Module by Jagoda Wisniewska
→ Fragments Module by Simon Mager
→ Look Up/Down Module by Johannes Bauer
→ Pick 3 Module by Ana Cuba





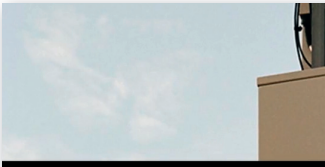






LOOK

UP



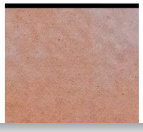
MAAD IN NEW YORK

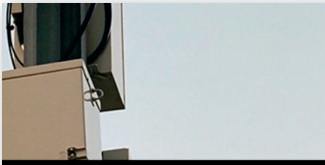
Sum di quo bearum rendaep udaeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illiquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti iundes.

LOOK

LOOK

UP

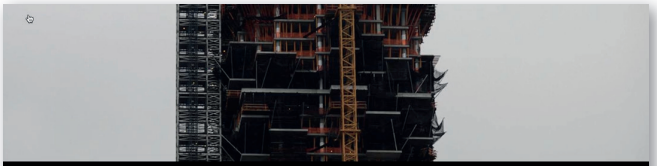




MAAD IN NEW YORK

Sum di quo bearum rendaep udaeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illiquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti iundes.

LOOK

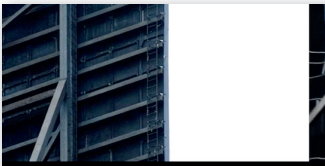


MAAD IN NEW YORK

Sum di quo bearum rendaep udaeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illiquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti iundes.

LOOK

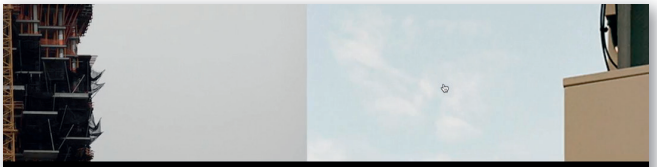
UP



MAAD IN NEW YORK

Sum di quo bearum rendaep udaeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illiquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti iundes.

LOOK



MAAD IN NEW YORK

Sum di quo bearum rendaep udaeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illiquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti iundes.

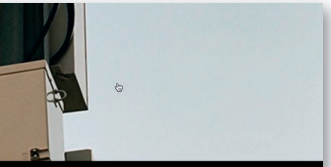
LOOK

UP

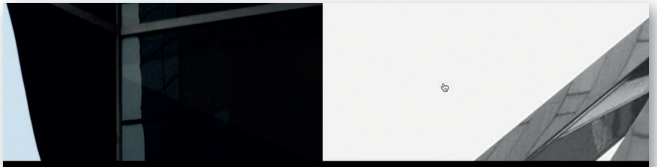
MAAD IN NEW YORK

Sum di quo bearum rendaep udaeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illiquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti iundes.

LOOK



UP

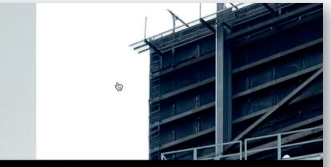


MAAD IN NEW YORK

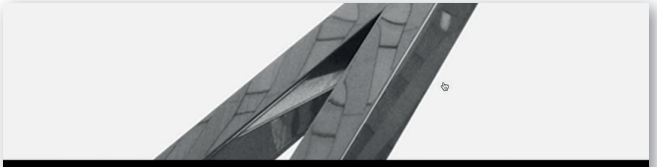
Sum di quo beerum rendsep udeeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti lundes.

LOOK

UP



UP

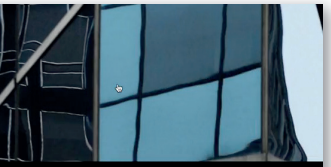


MAAD IN NEW YORK

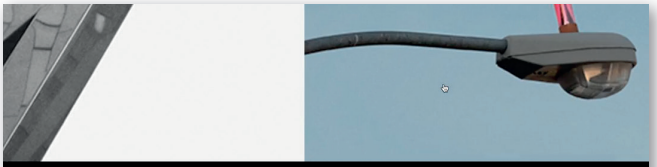
Sum di quo beerum rendsep udeeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti lundes.

LOOK

UP



UP

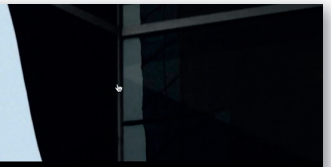


MAAD IN NEW YORK

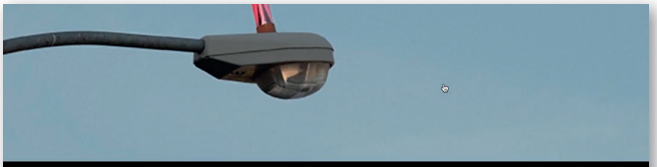
Sum di quo beerum rendsep udeeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti lundes.

LOOK

UP



UP



MAAD IN NEW YORK

Sum di quo beerum rendsep udeeper ibusam dolupta ssiminctur, aped earit quam esende offici consequia sequi rem acepellam est, optasi voluptate maiorepudic toratem pernatem etur aut id quibernam estium et eos aut lantem quistorectur sin conseque culparum fugit, volorest quam quaspic latibust everion senimag nihillam dolupiendit que velit anisquam, occaborem idellab illquid que sequi te natiunditi volo magnihictem quia quos et, ipis am, quodignis mil in es pedit as dolore ni qui officil lignis siti lundes.

LOOK

UP

PICK 3

black	blue	car	circle
curve	green	light	line
orange	red	shadow	smile
tree	triangle	type	yellow

3 IMAGES

PICK

black	blue		
curve	green		
orange	red		
tree	triangle		

PICK 2

~~black~~	blue	car	circle
curve	green	light	line
orange	red	shadow	smile
tree	triangle	type	yellow

2 IMAGES

PICK

black	blue		
curve	green		
orange	red		
tree	triangle		

PICK 1

black	~~blue~~	car	circle
curve	green	light	line
orange	red	shadow	smile
tree	triangle	type	yellow

1 IMAGES

8

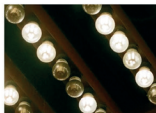
PICK 0

black	~~blue~~	~~car~~	circle
curve	green	light	line

PICK 2

black	blue	car	circle
curve	green	light	line

7



1

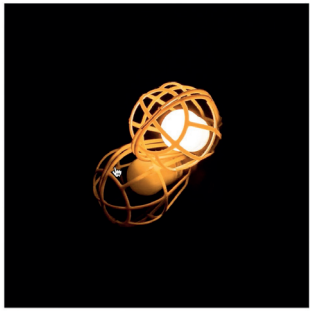
car circle

light line

shadow smile

type yellow

6 IMAGES



PICK 2

black ~~blue~~ car circle

curve green light line

orange red shadow smile

tree triangle type yellow

0

car circle

light line

shadow smile

type yellow

5 IMAGES

PICK 1

black ~~blue~~ ~~car~~ circle

curve green light line

orange red shadow smile

tree triangle type yellow

IMAGES

2 IMAGES

PICK 0

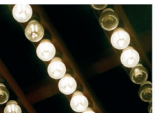
black ~~blue~~ ~~car~~ ~~circle~~

curve green light line

orange red shadow smile

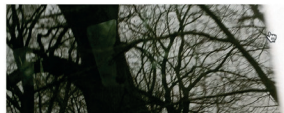
tree triangle type yellow

IMAGES



1 IMAGES

2 IMAGES



Interview with Dan Michaelson

18 July 2015

DSGDM Tell us a bit about how you became involved into designing digital platforms.

DM I started Linked by Air with my partner Tamara Maletic around 2005. We met in graduate school at Yale. She had a parallel set of experiences as a student of maths and humanities. Both of us have always been interested in systems that are networks and in how people or users find their own ways through space and how they change that space.
We often talk about our work as being one that is interested in the design of public spaces, that is when we are working on an exhibition or a game or thinking about a website or an app. I think the way we see these projects is through the lens of lots of different people using and sharing these spaces.

DSGDM What are some of the important shifts that have happened in your field since you began?

DM The importance of mobile is a big change in the last ten years. It's exciting because that's an area that really connects users that are moving in real space with technology.

Additionally, in the start up industry graphic design is more important than it's ever been, in particular in the practices of many different tech companies. But, in another way, that design can be very homogenous. So it puts design firms like us, that are starting from a graphic design perspective rather than from a product perspective, in an interesting place. And it puts schools like Ecal in an interesting place too. On the one hand, you're working in a field that is really important to the current culture. On the other hand, you are coming at it from the perspective of the surface, the aesthetics, the design, the graphic design, rather than coming at it from the perspective of the product. In a sense, you have these two cultures talking about design, but talking past each other.

DSGDM It seems that the aesthetics of your work differ according to each project's requirements. What are your thoughts on having a house style for digital design and how do you adapt your own vision to specific projects?

DM First of all, we are very focused on functionality and on the user experience. By users, I mean the end users of the site and the content authors, who are often staff at the institutions or clients that we work for. So, in a sense, a lot of our conversations with our clients actually start with functionality and our designs sort of flow from that. In our interactions with our clients, the visual language or colour or the choice of font can be a relatively minor part of these conversations. It is this inevitable thing that derives from the functionality or from the requirements of this system that is shaping out.

We do have a kind of ongoing agenda or story that we are telling, which manifests itself in our visual designs and in the set of functionalities that we propose to clients. It is largely coming from our clients' needs, but of course, it is also coming from our own personal ideas about functionality systems in the world in relation to the requirements of that project.

But I guess we don't have a house style. Still, we do have a way of looking at the world or at a set of things we think are beautiful, in particular in relation to the problems that are entrusted to us. There are visual ideas that recur and repeat and also things that we think work well and feel like us. Then again, there is also a great variety in our projects, which is a reflection of the different voices of the designers we have in the studio.

DSGDM You work on the creation of design systems and technological platforms that grow with institutions. Do you need a particular mindset to get these systems to expand and evolve?

DM I think it's really important to understand programming and not just front end technologies like CSS. Designers also need to understand back end structures like databases and servers. They need to think of a database as a dynamic structure devised into tables of data, each of which has its own unique structure. They need to grasp how it is mapped onto a visual design and again how that is mapped onto a user experience or flow through the site and the ways users change the site. I do think that it is really essential to be able to conceptualise a design and the way that design can live in the world and be shaped by content authors and users over time. On the front end, I also think that designers need to understand CSS and I think designers who ignore the web are confining themselves to an increasingly small niche of relatively marginal design.

That said, I do believe in a separation of roles as an option. I don't think that designers need to be programming their own work, but they need to understand the systems and be able to work intuitively and very closely with programmers. When you develop a design, you develop that intention with a really deep knowledge of what is possible from a programming point of view, the way the world works, the way these systems work and grow and what is going to be efficient or economical to implement.

DSGDM Tell us about the brief you created for the workshop at ECAL and its outcome.

DM I got some inspiration from a project we had done for the Yale School of Art and I asked each student to invent a module from scratch. That module could have any functionality and any design and the only limitation would have to do with a grid that would bring these modules into a spatial relation with one another on a page. Moreover, this brief had to include the students' experience in New York, as they had recently visited the city and each of them had developed a set of photographic essays about themes they had uncovered around the five boroughs of New York. In other words, each student had to develop a unique module, a unique way of presenting their approach to New York and what they had uncovered about the city through their photography.

That module would be a sort of a filter, a way of presenting content but it could potentially accept any content.

For instance, if one student thought their photography was about looking down on the ground, then this would become a module uniquely suited for presenting downward looking imagery or the idea of ground, although it would not necessarily present that student's photographs. It could be something that could be further populated in the future. This ground module could be very appropriate for presenting grounds or floors but it could also be used to talk about New York City as well as other cities or other things.

All of the modules then came together into this diverse set of types in a way, onto this one page with all of these different types of content and imagery. It became a nice metaphor for a city that is as unplanned as New York where, although you have a grid system encompassing residences, businesses and pedestrians, what actually grows on that grid is up to individual entrepreneurs. That was the structure of the workshop. I think it's a good structure, not just for a workshop about New York, but also for a design in general. It is a structure that we have often employed in the studio, in various different ways.

DSGDM How did students do in this workshop?

DM I like that fact that they worked together. In a way, they were working autonomously, each working on their own module but then again, they were working collaboratively, thinking about the synthesis of all those modules into one whole website.

One thing I also wanted to mention is that there was a range in how students looked at the city and how much they wanted to generalise those observations or translate them into a totally different domain, which is the domain of interaction design, the domain of thinking about the user experience. And there was often a sort of push and pull in the workshop between interaction design and a website, this last option being more a sort of crystal goblet representing their imagery of New York rather than an interaction that was a set of metaphors for their experiences of New York. Maybe not a surprising conversation but definitely a pretty interesting one and it made the workshop quite challenging in the best kind of way.

DSGDM Still using the workshop as background, can you illustrate the relationship between the designer, author and user in a system engineered to grow and evolve over time?

DM One of the students in the workshop developed a module called a "Pick 3" module. She invented something like twenty-four key words or tags that she observed in her photography of New York. As a user, you then click on three tags, each of which giving you an image. After the selection of the three tags has been made, they go away and you are presented with a dynamically generated photo. Each photo that is shown to you is a photo that has at least two of those tags. You click through those tags and once you get through the whole essay, it starts over again showing these twenty-four tags to choose from. It's a simple game board that she invented. She also designed what that interaction looks like in the shape of that module. That's hers as a designer, as an author.

Then again, other people can populate content in that module. Another author can come along and edit the page or make a copy of it and choose a different set of twenty-four tags. She is the one who uploaded this database of images that the users are going to see, but another author can come along and edit the page or make a new page and load different images or he can put more than one of these modules on the page. This is in the functionality that we built. So you can have one "Pick 3" module with her images and another "Pick 3" module with a different author's images and tags. In other words, she created the system, she created the interaction design and the interaction flow. She decided what the interface looks like and feels like and she put in the initial content. But another author can come along and put in a different content.

And finally, she left it up to the user to choose what tags they are interested in. Of course, you get thousands of different outcomes depending on what choice an end user makes when clicking on these tags. She did not plan all of these outcomes out, but she has a sense for what these outcomes might be like. That is an example of a relationship between a designer, a content author and an end user. It is a triangle that you can kind of predict the contours of but, as a designer, you are also going to be surprised by the different outcomes that might be generated and the different ways people are using it.

DSGDM How do you teach the relation between the content management system and the front end of a website?

DM In this workshop, it was neat because it was the content management system that was the brief, in a way. That was the given structure, which was a functioning code base.

In my class at Yale, called "Networks and Transactions", we explore the creation of databases and server side software and the billions of transactions that occur every day between web browsers and other devices and servers around the world. Students start to get their head around that flow of information and original transactions, how content can change over time and how it is structured to think about how users move through the system from moment to moment, day to day, year to year.

We think about databases and digital networks as being an essential medium that you need to know about. So we are working hands on, literally monitoring networks and sending information across networks. We are reading about the politics of the development of the internet protocols and reading history and science fiction and criticism in order to give students a foundation in that domain.

We also learn to programme the front end and back end and we think up design projects so that the students are creating websites or inventing and programming a content management system that is optimised to store the content of their choice. Really, it is a design class, where students are evaluated based on the designs that they make, on the things that they produce and that we can use and test. It has a triangle of three parts.

DSGDM In your opinion, what are the skills or attitude that will be essential to have as a designer in the future?

DM You are constantly faced with different options from new technologies, whether it is a new printing technology or the invention of the Macintosh. I think designers today probably are better equipped to adapt to change than previous generations of designers, because the idea of technological change is now such a prominent aspect of our culture, rather than this kind of thing that hits you from behind. I think you need to use the stuff that is in the world. Use the web, get a smartphone and pay attention to the things you are using and that you like and don't like.

Articles

Over the Bridge
by Rob Giampietro

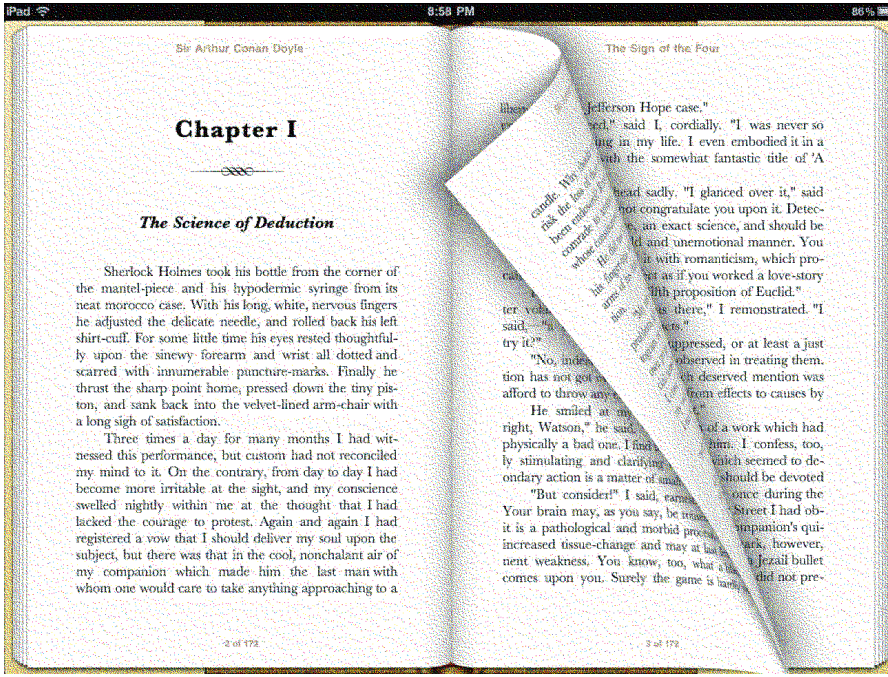
28 March 2017

The bridge is a threshold, and you encounter it in a time of change. Changing geographies. Changing politics. A bridge marks the place where there is a cleft, a divide. A split the bridge has been built to mend. A bridge sometimes marks the wish of reconstitution, and always the need for transversal. Like the wheel or the law, the bridge is technology.

Before there was analog and digital, there was just the world that was the case. We were unaware of the dichotomy before, but now a new territory has appeared. We formulated it. The arrow of time is a bridge from one day to the next. Time's bridge has no way back. Some bridges have a heavy toll in one direction, others do not.

This may be a feature of bridges. As we cross a bridge, we may wonder if we weren't better off staying on the side we've just left.

Metaphors are bridges made of language. The word "metaphor" comes from "carry over, across". You can see the bridge in the word itself. Metaphors formulate at threshold moments. On one side is a dream, a speculation. On the other side is reality, the everyday. The metaphor places the dream in terms of practical language so we can talk about it collectively, but it's only a phase. We might talk about a metaphor so often that it becomes a new word, the metaphor falls away.



The word “metaphor” is like this. That it’s a metaphor itself has become almost invisible.

Below the bridge there is a gap. The bridge covers it. Invisibility and technology have a close relationship. Before the car there was the carriage, and then the horseless carriage, and then the automobile. The driverless car, the self-driving car, the autonomous car, then, finally, just the car again. The magazine, the digital magazine. What’s new matters most while it’s new. That the best technology is invisible is something many technologists have observed — Wired’s Kevin Kelly, Twitter’s Jack Dorsey. Don Norman wrote a book, The Invisible Computer. What’s behind this? Having put it in the world, we want to remove it again, but leave its

functionality in place. Technology mediates our social relations, less of it, some say, would make us more social. We could directly manipulate our environment.

The interface is the gap between the user and the technology — the design of interfaces is to bring them closer and closer to the user's own body, to clothe the user. The user faces the technology and the technology faces the user. The interface is the space between them. There's a mouse, there's a stylus, there's a finger, there's the voice, there's the retina itself. Technology as extension rather than appendage. Closer and closer, woven together, more and more invisible. Clothes are technology. Food is technology. How would we live without it.

We need to recognize the old in the new. Everyone understands light and weight. The sun high above, a

shadow on the ground. It needs no translation. Light is a bridge. Push something away, it resists you. Weight is a bridge. We put the physics of our physical spaces into our virtual ones. We render dimension until we accept the screen's essentially flat materiality, in all its projected layers. Great architecture can soar and shelter at the same time. When we remake the world, we put new impossibility, new paradox, new magic into it. The Photoshop eraser wipes the canvas clean. No rubbing, no residue. Even the canvas itself may be transparent, invisible, a blinking marquee made with electronic pulses reminds you what's been removed. In a moment, it's gone, its trace layered in your History palette.

The bridge speeds the route. Instead of going around you can go through. Sometimes it's faster because it's faster. Sometimes it's faster because it's less boring, because some other meaningful task may be done instead. The mind may be put to better use. The component is born. The readymade. Perhaps the component is intelligent or aware of itself. Below a certain size, it must vanish altogether. It must always be centered. Its body copy must never be less than 50% the size of its headline. One one side, fixity, certainty, persistence. On the other, flexibility, awareness, variation. The component forms a cellular intelligence for the platform on which the documents are placed. Rules accrue. A networked logic emerges. The system, if well made, can solve its own problems. The more variation you want, the more solving there may be to do.

Bridges expand territory. The bridge changes the world and the edge at once. The world is bigger and the edge is gone, it's now just a landmark. When a page is fixed its imagery is intrinsic. When it's variable its imagery is a feature. Its variations and dimensions potentially infinite. Behaviors become parameters. Algorithms recognize features of an image and know how to crop it. Past the Buddhist's world of Ten Thousand Things, past the Renaissance frescoes that show the cosmos on the ceilings of churches and chapels, past Escher's folded planes and Mandelbrot's zooming fractals, bigness has lost all bounds. The newspaper arrives with

a VR headset. The virtual image expands by size and by number, rendering and realizing itself based on the site of its display. And as designers we must decide what exists when nothing exists for the image we've ordered to appear.

But things that have gone one way may come back by a different route. The information superhighway becomes simply the internet, and the world, later, finds itself called an internet of things. We hear friends describing a painting as a social network, city infrastructure as an operating system, a weather report as a conversation. We've carried our ideas back over the bridge. We're describing an old reality in terms of a new one. Magazines allow communities to look in a particular way, to talk about particular things, to feel connected not through wires or wifi but through attitudes and leanings and fidelities of a more aesthetic sort. Magazines will certainly continue past the threshold. Look out for them.

Over the Bridge 86.00%

The Digital Dilemma: Meaning, Environment, Counterculture, and Aesthetic by Juliette Cezzar

28 March 2017

Sitting on my desktop on a still-skeumorphic "stickies" note commanding me to "make website for A to B". It refers to a series of roundtable discussions I organized with a friend a few years back, where we recorded and transcribed the sessions. In the intervening years, any ideas I had about how to post that content to the web would seem passé the moment they would arise, rendering the content an unwieldy Goldilocks looking for the perfect home. In retrospect, maybe it would have been just fine to toss it into a random platform's template and walk away, or post a PDF that implies a print publication that may or may not exist. Both feel unsatisfying, doing nothing to alleviate the anxiety that comes with putting "real" content on the web.

Is it okay to leave it there, naked, jacketless, vulnerable? And what, once there, should it look like? Hold tightly to an identity beyond an icon and a typeface, and you risk being undiscoverable, hidden, and disconnected; prioritize distribution and speed, and you risk being impossible to recognize or distinguish, a state that is especially perilous for a young publication seeking to establish any kind of identity. It feels safer, in the end, to keep it tucked away in a text file until the uncertainty clears.

MEANING AND ENVIRONMENT

The screen is just another medium, but the web is not. For a reader, the web would be better described as a reading environment that is unconstrained to hardware, littered with as many signs as monuments, and mostly devoid of visual or temporal markers to indicate beginnings, endings, similarities, differences, or boundaries. Texts may appear as documents or woven into its fabric, locked behind a paywall or free to read. Texts may be multiplied or atomized. Texts point to other texts. Browser tabs and bookmarks begin to multiply, all to be read later, after all the stuff that matters right now has been dealt with. For the designer/publisher, this environment already presents a problem. From the beginning there is already no single object to consider or mark. To introduce another work requires some care if it is to develop an aura and find an audience. In his book The Content Machine, Michael Bhaskar asks the question of what digital publishing is. To

illustrate, he asks the question: if you print ten thousand books, and no one sees them, is that publishing? For him, and for me, the answer is no: the act of publishing necessarily includes an amplification of the content, or it isn't publishing. Marketing, like content, has also taken on the dimensions of an environment, making it harder and harder to draw a distinction between marketing and what is being marketed. Still, if an idea is to live and propagate on the web, it needs its ambassadors, and its aura. The same promotional storytelling that made for great publishing in previous centuries is even more necessary, even for more atomic renderings of thought. The text occupies a space but it is surrounded by a tangle of signposts and labels that radiate inward, leading the reader to it.

Shouldn't design, then, save the day? After all, when confronted by the task of creating an assemblage of things that hold together in a smooth and foggy space of content, creating visual distinctions to connect and separate would seem to be the first order of business. As designers, however, we run into bigger problems. First, even in the "real" world, we do not have the luxury of operating in any kind of absolute space. The meaning of any formal gesture is determined at every moment in relationship to everything else in its vicinity. At the current rate that everyone is looking at and sharing things, signs, symbols, or memes can change meaning quickly, so visual references are read differently at any

given time. Second, when the ubiquity of templates thins the connective tissue between style and content, a well-researched, well-reasoned thought looks no different from an unsupported rant, unless the rant takes the extra step of typing itself out in all caps. Third, to distribute ideas without leveraging corporate platforms and distribution networks risks speaking only to an audience already familiar and already in agreement with those ideas, but once you are in those platforms, there is no visual vernacular, unless it is coded in the grammar of the writing itself. Editorial design fails at its two most basic functions: signaling that it is part of a particular field of conversation, and then differentiating that content from that field.

MEANING AND HISTORY

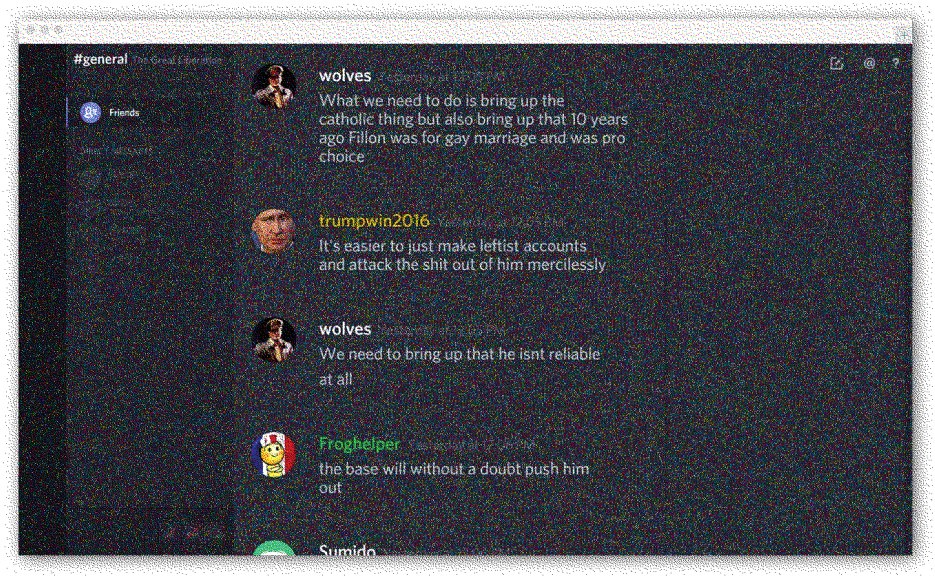
Beyond this structural confusion, for reasons both technical and cultural, there is an alternate history of design on the web, which (mostly unconsciously) follows the mid-century ideology of good design. This ideology rose when standards-compliant and accessible practices were successfully championed in the late 1990s, then became dominant once web design made way for user experience design and then product design, making it possible to connect the design of screen interfaces to the design of everyday objects like furniture. With both web interfaces and everyday objects, it's difficult to oppose the idea that all people should have access to, and

benefit from, user-centered design. (Also in both cases, the primary purpose is sales: in the mid-century, selling taste and objects at the Merchandise Mart of Chicago; in the present moment, selling "disruptive" services, experiences, and ideas.) The mid-century designer felt that the average person should have access to a simple, inexpensive, and considered chair. Today, the interface designer applies the same principles to online pages, documents, and forms, with the same reaffirmation of faith in the corporate system that creates it. If the net effect is better design for all, what is left to be said except to marvel at the quality and efficiency of these systems?

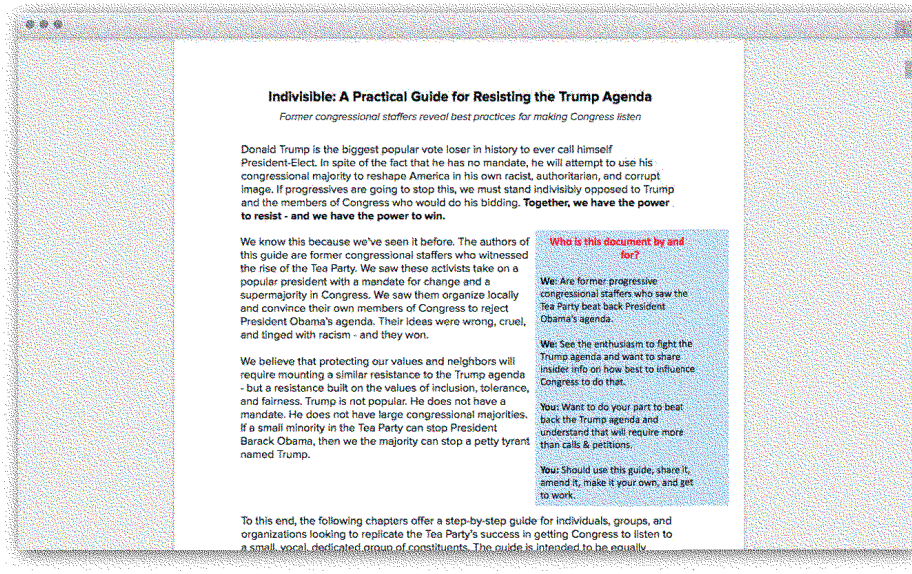
The consequences of everyone sitting in the same chair are limited, but even if it wasn't, those ideas have been questioned at some depth in industrial design and architecture. Leveling the visual design of thoughts on-screen, despite all of the good reasons to do so, is potentially catastrophic, and mostly undiscussed, except for the occasional complaint that it makes the web boring. That leveling masks the identity of those speaking behind that screen, placing the burden wholly on the reader to frame the content, and his or her relationship to that content.

When the internet became public in the 1990s, it came with a promise that all the gatekeepers would be swept away, that everyone would have a chance to speak and

everyone would have equal access to those thoughts. It was harder to imagine that in time the only way to tell the difference between the thoughts of a corporate lawyer and a neo-Nazi would be through interpreting the graphic in a 72-pixel by 72-pixel box, or that the experience of reading a publication would have to feel the same behind glass on a surface the size of a business card as it does on newsprint 23 inches wide. And it was almost impossible to imagine that the same ideology of "good design for all" would successfully accelerate the promotion of totalitarian ideas. Radicalism of all stripes grows in an almost featureless sub-universe of Reddit, 4chan, Discord, Twitter, and Google Docs, both broadcasting and hiding in plain sight, hard to discover unless you know where to look. For a brief moment, it looked as if the democratization of publishing would bring about a more equitable world, starting with the Arab Spring. In 2016, however, that narrative took a turn, and we have yet to see exactly what it will deliver.



↑ 4chan
↑ Discord



Indivisible: A Practical Guide for Resisting the Trump Agenda

Former congressional staffers reveal best practices for making Congress listen

Donald Trump is the biggest popular vote loser in history to ever call himself President-Elect. In spite of the fact that he has no mandate, he will attempt to use his congressional majority to reshape America in his own racist, authoritarian, and corrupt image. If progressives are going to stop this, we must stand indivisibly opposed to Trump and the members of Congress who would do his bidding. **Together, we have the power to resist - and we have the power to win.**

We know this because we've seen it before. The authors of this guide are former congressional staffers who witnessed the rise of the Tea Party. We saw these activists take on a popular president with a mandate for change and a supermajority in Congress. We saw them organize locally and convince their own members of Congress to reject President Obama's agenda. Their ideas were wrong, cruel, and tinged with racism - and they won.

We believe that protecting our values and neighbors will require mounting a similar resistance to the Trump agenda - but a resistance built on the values of inclusion, tolerance, and fairness. Trump is not popular. He does not have a mandate. He does not have large congressional majorities. If a small minority in the Tea Party can stop President Barack Obama, then we the majority can stop a petty tyrant named Trump.

Who is this document by and for?

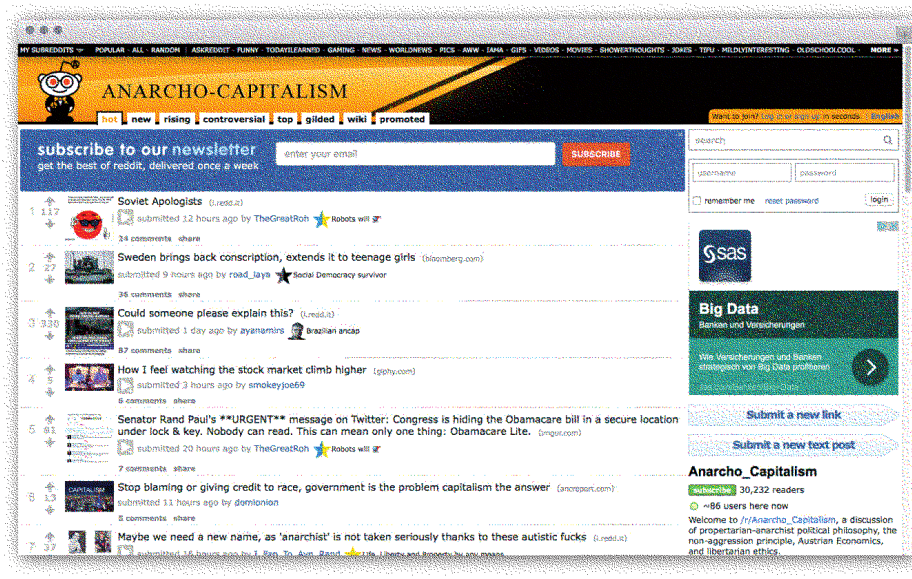
We: Are former progressive congressional staffers who saw the Tea Party beat back President Obama's agenda.

We: See the enthusiasm to fight the Trump agenda and want to share insider info on how best to influence Congress to do that.

You: Want to do your part to beat back the Trump agenda and understand that will require more than calls & petitions.

You: Should use this guide, share it, amend it, make it your own, and get to work.

To this end, the following chapters offer a step-by-step guide for individuals, groups, and organizations looking to replicate the Tea Party's success in getting Congress to listen to a small, vocal, dedicated group of constituents. The guide is intended to be equally



↑ Google Docs
↑ Reddit

You are probably thinking at this point that a quick retreat back into print is the independent publisher's only choice. After all, book fairs are multiplying and drawing crowds, with the New York Art Book Fair more than doubling its attendance in four years. On the surface, it looks like a righteous backlash: after all, people who are tired of the homogeneity and centralization of the web should naturally gravitate towards an ecstasy of free expression, right? But a walk around the fair will confirm that almost all of these independent publications look like the avant-garde of the 1990s, 1960s, or even the 1910s, a suspicion that is easily confirmed by looking at the vintage publications also on view. If you had something to say to the world by alternative means in 1992, the easiest way to do it at scale would be to make pamphlet using a typewriter or a mac and a laser printer and duplicate it with a photocopier or stencil printer. In the late 1960s and early 1970s, you had to have access to either a screen printer or an underground newspaper, the design of which was marked by heavy, metal type and limited colors employed on cheap presses and even cheaper, uncoated paper, occasionally marked by gradients derived from split-fountain printing, a cheap way to make the best of two colors. A good portion of the genre's aesthetics comes from these tools, and can feel refreshing after forty years of digital composition and printing. The historical references they carry also

add an aura of authenticity to independent publishing, a sense of having a shorter path between the writer and the reader. But to be lost in this reverie is to ignore that the object in your hand, with the exception of its printing, was entirely created over the internet, promoted there, and almost entirely distributed there, even if everything about it betrays those origins.

What happens when that aesthetic is applied to the web? Beyond the problem of having no single, fixed object, the scrambling of form and suggestion on the web means that nature of the text and its intent may be misread. For example, heavy geometric type may still suggest counterculture in print, despite the age of its references, but on the web (and the printed aura around the web) it is just as likely to identify a startup company that uses technology to facilitate capitalism. If counterculture today can be defined as messages that rally against prevailing ideas of capitalism or globalism, those thoughts and exchanges are much more likely to be carried on anonymous message boards or on the dark web — which, due to the anonymity of its participants, mostly looks like nothing at all, a space free of anything beyond the most rudimentary gestures toward design, something between Geocities in the 1990s and freely available banal wiki or e-commerce templates of today. It can be argued, of course, that using those twentieth-century countercultural aesthetics is more about belonging to a specific art and design ecosystem than anything overtly

political. But this change in context — this change in environment — is not trivial when you consider how that framing affects the reading of the content.

So how then do we, as designers, address these problems? Graphic design is always borrowing and piecing together various languages, so simply muting or mutating particular aesthetic choices does not offer a way out. Maybe now is the time for new problems. Maybe we need to question, rather than champion, the use of visual design to mark content as being intended for a specific audience. Maybe we could instead respond to specific problems and biases that communication on the web creates by using time as a design element to demarcate and habituate readers. As distribution systems on the web continue to press for atomizing editorial content — breaking it apart into millions of articles or links — maybe we can turn our efforts towards building systems that will offer ways to bring together or contextualize words and images as they unfold, or that help readers access works that are not of the moment and that they previously could not understand. It's quite possible, maybe even likely, that as these processes accelerate, there will be no visual solutions. Maybe we will have to accept that the web is not a frontier that we can inhabit in the way that we imagined.

The Digital Distraction by Jeremy Leslie

28 March 2017

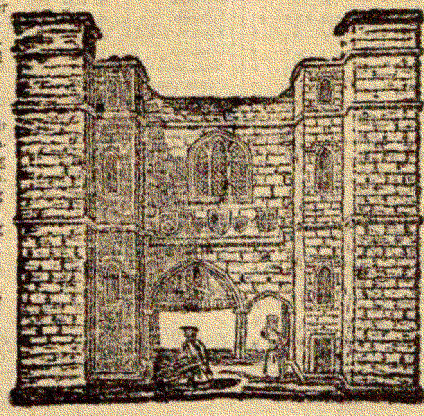
The term magazine was first applied to a printed periodical in 1731, when the Gentleman's Magazine was produced in Clerkenwell, London, a few hundred metres from where I'm writing this. Like other periodicals of the time, it owed its existence to the new printing technology.

For the 200 years since, technological change has continued to shape publishing. Better inks, papers, typography and ever- improving print reproduction, first bringing line art images, then halftones, spot colour, and four-colour lithography, enhance the print experience. When in the 1990s the means of production ended up in a single desktop box with the Apple computer, the search for a publishing system that could work on screen began.

The *Gentleman's Magazine*;

London Gazette
Daily Advertiser
Public Advertiser
Gazetteer
Morning Chron.
Morning Herald
Morning Post
Public Ledger
Daily Courant
Gener. Advertiser
St. James's Chron.
General Evening
Whitehall Even.
London Evening
London Chron.
Lloyd's Evening
English Chron.
Oxford
Cambridge
Bristol 3 papers
Bath 2
Birmingham 2
Derby 2
Coventry 2
Hereford 2
Chester 2
Manchester 2
Canterbury 2

ST. JOHN's Gate.



Edinburgh 5
Dublin 3
Newcastle 3
York 2
Leeds 2
Norwich 2
Nottingham 2
Exeter 2
Liverpool 2
Lewes
Sheffield
Shrewsbury
Winchester
Ipswich
Gloucester
Salisbury
Leicester
Worcester
Stamford
Chelmsford
Southampton
Northampton
Reading
Whitehaven
Dumfries
Aberdeen
Glasgow

For SEPTEMBER, 1781.

CONTAINING

More in Quantity and greater Variety than any Book of the Kind and Price.

Average Prices of Corn throughout England 398
Meteorological Diary for September, 1780, *ib.*
Debates in Parliament continued 399
List of Killed and Wounded in the War 401
Minutes of Commissioners of Accomps 402
THEATRICAL REGISTER 404
Baron Mountency *ib.*
Remigius a Printer—National Curiosity 405
Memorable Cafe—SCRIBLERUS, No VIII. *ib.*
On Plain-singing—SPECULATOR, No XL. 406
Floyer Sidenham—Sir Simon Bukerville 407
Memoirs of Dr. George Bate 408
Portraits of eminent Men in London *ib.*
Debates in last Session of last Parliament 409
Roman and Theffalian Bull-fights 412
On Sir Isaac Newton's Birth-place 414
Some Account of Bishops Graham and Adam. *ib.*
Critical Observations on Hymns of Homer *ib.*
Curious Account of the Island of Tobago 416
The BABBLER, No II. on the Bible as a School book 417
On the Condition and Treatment of Negroes *ib.*
Particulars relative to Milton's Latin Letters, with the Names of his Correspondents 419
Strictures on Johnson's Preface continued 420
The Accident at Talk related more at large *ib.*
Liberal Ideas in Religion recommended 422
IMPARTIAL AND CRITICAL REVIEW OF NEW PUBLICATIONS; viz. Michaelis's Introduction to the New Testament—Jones's Physiological Disquisitions—Supplement to Origin of Printing—Revie Oper.—Month's Tour to Wales—Dalton's Remarks on Priests—Johnson's Lives of the Poets, &c. &c. 423—433
POETRY: Mr. Preston's Epistle to a young Poet, 433—The first English Epigram, *ib.*—Translations of an Epigram from Martial, 436—The Heroe of Yarrow, *ib.*—Epitaph at Blimhill in Staffordshire, *ib.*—Largelli Laudes, *ib.*
HISTORICAL CHRONICLE 437
Lists of Births, Marriages, Deaths, Promotions, &c. &c. 441

Embellished with a curious Illustration of the Roman and Theffalian TAURILIA; and an accurate Plan of the Rooms in which Sir ISAAC NEWTON was born and studied.

By *SYLVANUS URBAN*, Gent.

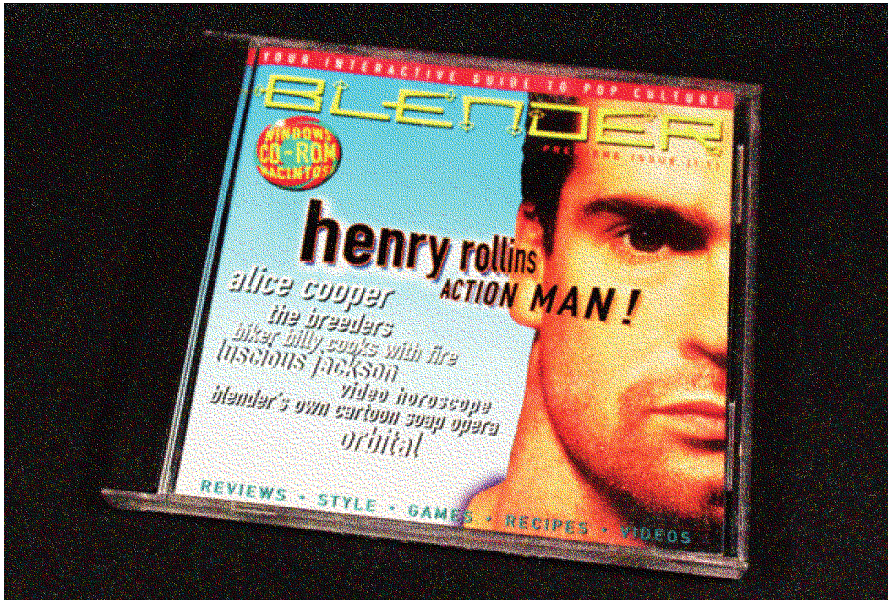
LONDON, Printed by J. NICHOLS, for D. HENRY, late of ST. JOHN'S GATE.

Initial experiments with hyperlinks and hypercard ran alongside the very first web pages. There wasn't yet a name for the discipline but these early experiments inevitably attracted publishers who could see the link between print and screen.

My first introduction to the world wide web came at this time via the tiny Apple Mac Plus computer lent to me by Tony Elliott, owner of Time Out magazine where I was art director (around the same time he also gave me a copy of the launch issue of Wired magazine). There was a new world here, but what was it?

An attempt at an answer arrived in the form of US music magazine Blender. Launched in 1994, Blender combined a traditional editorial approach with new technology; it was a CD-rom mounted on a magazine-sized piece of card for distribution on the newsstand. It used Macromind Director, an early digital animation program, and had a crazy design based on the then popular Kai's Power Tools Photoshop plug-in and a navigation system to match. It looked pretty hideous, to be frank, but the idea, a magazine that worked only on the screen, appealed to me.

While working for various magazines I had developed an interested in experimental publishing, in particular magazines that challenged what a magazine might be. From sixties art surprise box Aspen to its nineties commercial descendent Visionaire and on to today's



Ordinary and Voortuin, I am fascinated by how the apparent straitjacket of 'magazine' can be stretched. Jumping off the page and onto the screen appealed to me on this simple level: what might a digital magazine consist of?

Blender failed to find an audience, reverting to a regular print format after 15 issues. Likes others that experimented with CD-rom publishing, Blender was limited by the computing power of the time and by the resulting either-or decision making processes it was able to offer. It was slow, unintuitive and, importantly, just not as easy to use a print magazine. Video and audio stuttered. In the end it was a gimmick, and one that is unviewable today – does your current computer even

have a CD-drive? But the *idea* appealed — how could you transfer a magazine sensibility to the screen?

A generation later, similar hopes and promises surrounded the launch of Apple's iPad. This seemed to offer to publishers the promise of paid digital content.

Many magazine publishers had been stung by the late 90s dot com bubble, a time when a magazine and newspapers mistakenly applied their print model (collect as many readers as possible to appeal to advertisers) to the new online sphere. But this proved to be huge mistake; vast sums were spent on consultants and designers with almost zero income. The iPad was set to change this, since apps were paid-for items, like a print magazine.

My pre-order iPad arrived on the first day it was available in the UK. It was thrilling, a beautiful metal and glass object unlike anything I'd seen before. The pre-retina colours were vivid and bright, and the first magazine app, US Wired, looked amazing on the glossy screen. Animation, video and audio brought to life designs based on the much-admired print edition of Wired.

Wired's creative director Scott Dadich worked closely with Apple and software developer Adobe to build the production framework for the app. As supplier of the

industry-standard layout program InDesign, Adobe were ideally placed to create a new digital production tool and working with Dadich they created Adobe Digital Publishing System, a plug-in for InDesign that theoretically allowed print designers to transfer their designs into the digital realm in the form of an iPad app.

I worked with the beta version of DPS on a project for men's magazine Port. It was at once liberating and depressing. It was soon clear that it was a developers project rather than a designers project, and while the hook in to InDesign was a necessity that has been improved on since by other app systems, the structural limitations built in from the start by the Wired team left some huge navigational issues unresolved. That's not to belittle their contribution, it was necessary experimentation. But ultimately it was to prove to be a huge distraction.

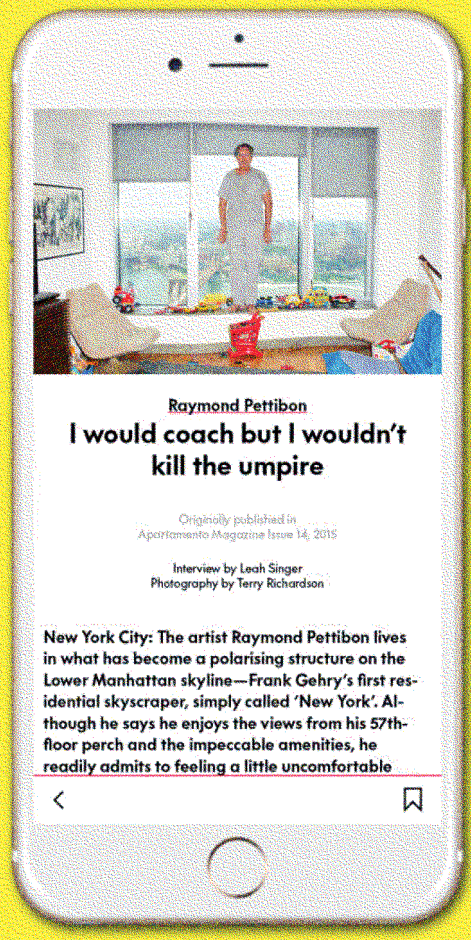
Most frustrating to me was the need to separate content and controls. What I love about magazines is the seamless melding of content and design so that the two forms of visual engagement – looking and reading – are one. DPS, though, required a third layer of visual interaction, the button/control. I tried hard to hide the clumsy presences of button and scroll information but it just wasn't possible.

For the second issue of the Port app I worked with a brilliant coder, Tim Moore, to write our own base code that allowed design and navigation to be one. This was far harder in some respects, but the results were more satisfying. Simple words could be buttons, actions relied on intuition rather than highlight.In the end, though, the iPad app has struggled to find a significant paying audience. The initial hopes of publishers were dashed by the complexities of production (the assumption existing teams could fit app creation into already packed workflows was wrong) and, vitally, a fundamental lack on interest from the public.

There are exceptions – I designed the Frieze magazine app, and their global audience benefit from receiving the magazine digitally long ahead of the print edition and in a form they can easily travel with. The Economist have benefitted from the similar requirements of its audience.

But essentially, the iPad magazine app has settled into a niche role. It has struggled for the same reasons that the original dot com bubble burst. There simply wasn't money in the medium. Apple insisted on taking 30% of all sales, as they do with all apps, the app store was a hopeless space to search for magazine apps, and their screening process wasn't suited to the monthly

Each week, seven stories will be published at random. But watch out! After seven days they will disappear.



turnaround of magazines And just like the CD-rom magazines, it's already impossible to view the early iPad apps due to multiple software updates rendering earlier files unusable. Whatever happens to the magazine app in the near future, that first Wired app deserves to be archived and accessible. For now it is not.

There remain plenty of magazines working with other suppliers to make simpler, HTML-based apps, of which PugPig and Mag+ are the most successful; but it's a niche market in which the basic PDF app is the mainstay – PDF versions of the print magazine sold in app format. Efficient, but dull.

Advances in website design provide have improved the online experience outside the app: better font rendition with web fonts, combined with experimental parallax storytelling sites such as NYTimes Snowfall, successfully mix text, audio, image and video in a manner unimaginable til recently. Add the promise of virtual reality, another technology already being explored by the New York Times, and the iPad app drops further in relevance.

The speed of technological development also means that the smartphone is a more realistic environment than the tablet for digital content. The challenge here is the size of the screen; a consensus has developed round design for the small screen in terms of functionality (something that never happened for the tablet app). The challenge now for the designer is how to make your mobile site reflect your brand and have a different tone to your competitor. How do you add character and definition in such a small space without jeopardising its readability and function?

One interesting current phone app is Apartamento's, with its content that times out after five days. The design does a good job of reflecting the print edition, but it is this content strategy that makes it stand out, and proves there is still scope for experiment in the digital space.

Despite such experiments, the digital magazine continues to fail as a popular medium. Print magazines continue to face huge problems in terms of their business model, but they remain creatively strong. If someone had invented it today, the print magazine would be hailed as an advance on all digital magazine projects to date because of its ease of use (identity, navigation, extent, placement).

While the publishing industry has been trying to squeeze its traditional format into the digital space, elsewhere digital content has been thriving. Perhaps it's all a matter of words: just as the 18th century publishers of The Gentleman's Magazine adopted a French word meaning 'storehouse' for the title of their publication, maybe we need a new name for digital magazines.

COLOPHON

Published by
ECAL/University of Art and Design Lausanne

ECAL Director:
Alexis Georgacopoulos

Head of R&D:
Davide Fornari

Editors:
Philippe Egger
Joël Vacheron
Luke Archer

Interviews:
Joël Vacheron

Proofreading and translation:
Letizia Monti

Graphic Design:
Vector Jazz Association (Luke Archer & Philippe Egger)

Photography:
Prune Simon-Vermot

Typeface:
Home (Clemens Piontek)

ISBN:
978-2-9701356-1-6

www.ecal.ch

Students:
Daniel Aires de Sena, Kim Andenmatten, Leonardo Azzolini, Johannes Bauer, Sabina Vera Bösch, Christelle Boulé, Dmitry Bukreev, Ana Cuba, Sylvain Esposito, Ricardo Ferrol, Maria Guta, Tobias Holzmann, Larissa Kasper, Laurence Kubski, Kim Kyoungtae, Namsa Leuba, Eric Loizzo, Simon Mager, Jessica Mantel, Charlotte Marcodini, Jana Neff, Loris Olivier, Nicolas Polli, Michaël Teixeira, Maria Trofimova, Jagoda Wisniewska, Heejae Yang.

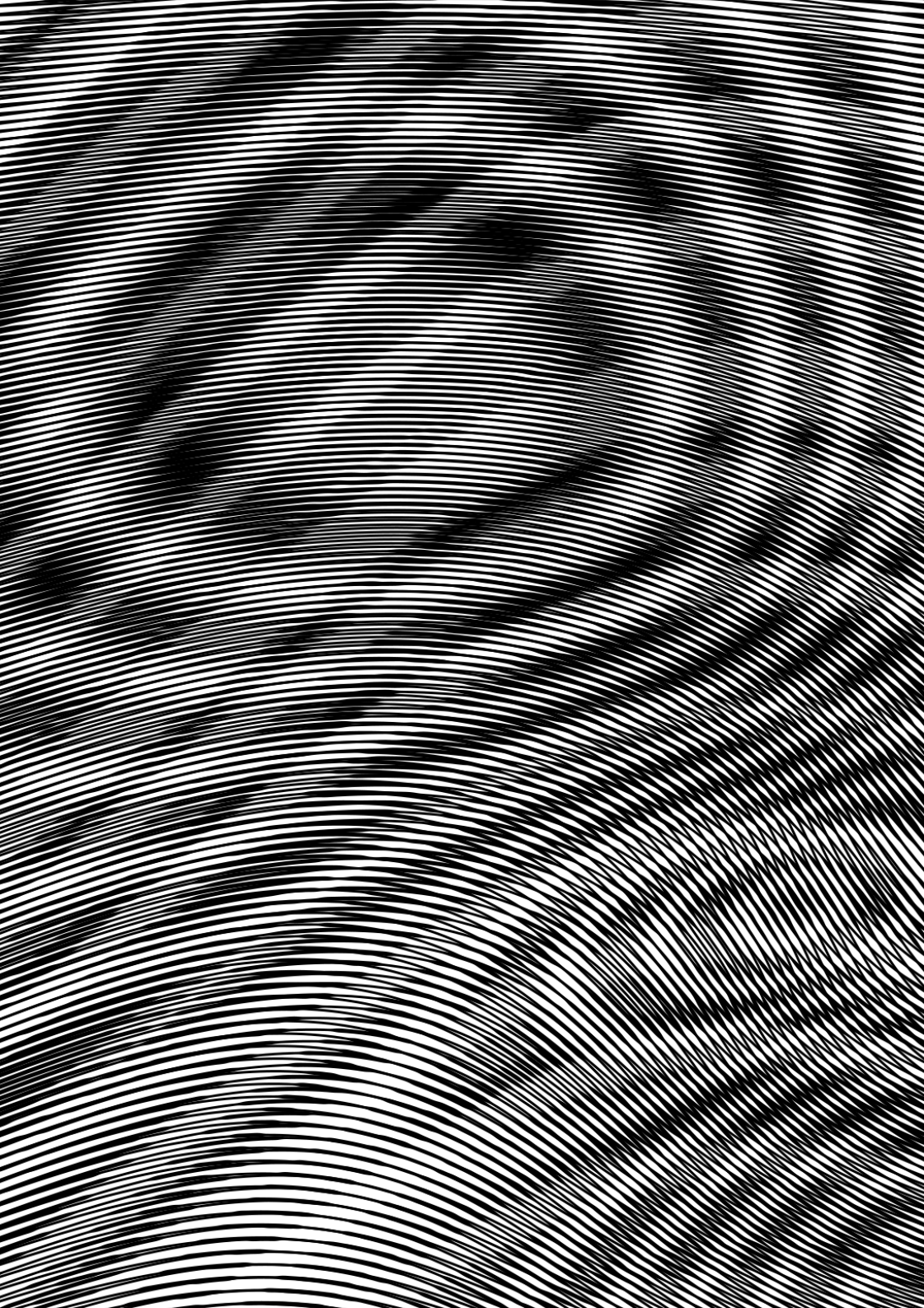
This project was funded by:
HES-SO/University of Applied Sciences and Arts Western Switzerland
ECAL/University of Art and Design Lausanne

Project website:
http://digital-strategies.ma-ad.ch

ecal

Hes·so
Haute Ecole Spécialisée
de Suisse occidentale

99.00%



“Digital Strategies in Genre-Defining Magazines” is a research initiated by the Master in Art Direction at ECAL/University of Art and Design Lausanne. The project took place over a series of workshops, conferences and interviews between the autumn semester of 2013 and the spring semester of 2015.

DSGDM starts out from the observation that magazine production has undergone unprecedented growth since the 2000s, particularly in niche topics. Many of these genre-defining magazines developed their own approaches to a digital counterpart of the printed version, which often vary vastly, sometimes being led by a photographic approach, sometimes a graphic approach or alternatively a user experience approach. DSGDM focuses on these strategies, with the aim of creating an overview of the landscape of digital publishing. It also tries to identify the various roles within this landscape so that students may better place their own practice in this complex field.

ISBN 978-2-9701356-1-6

écal

Hes·so
Haute Ecole Spécialisée
de Suisse occidentale