Walkthrough The Digital Turn Interface



constitution of code and physical space is dyadic so that »if

either the code or space fail, the production of space fails«.

Leser die Navigation auf. Neben Buttons zum Schließen des Artikels und einer Vor/ Zurück-Funktion enthält sie eine Scoll-Leiste, welche eine komprimierte Version des Textes darstellt. Mit dieser kann der Leser schnell innerhalb des Artikels navigieren und dabei z. B. Zwischenübeschriften und Bilder direkt ansteuern.

Im verknüpften Artikel wird der Textab- 👩 schnitt des Zitats optisch hervorgehoben, um eine leichtere Orientierung zu ermöglichen. Sobald der Leser im Text weiterscrollt, verschwindet die Hervorhebung.

A Company Authors

are the limitations of human vision and human information processing, I think that it is actually the fault of current interface designs. Popular interface types for accessing digital media collections such as list, gallery, grid, and slide do now allow us to see the contents of a whole collection. These types of interface usually only display a few items at a time, regardless of whether you are in a browsing mode or in a search mode. Because we are not able to see a collection as a whole, we cannot compare sets of images or videos to each other, notice patterns of change over time, or understand parts of the collection in relation to the whole. categories and search using mera and corded for media objects. In all cases, the categories, tags, order. This allows you and meta-data were input by the archivists, as none of the ${
m to } {
m quickly notice } {
m a}$ sites I reviewed offered user-generated tags. As a result, variety of patterns, when a user accesses institutional media collections via their Websites, she or he can only move along a fixed num- structures, and ber of trajectories defined by the taxonomy of the collection **relations.**« and the types of meta-data used in describing the data. By contrast, when you observe a physical scene directly with your eyes, you can look anywhere in any order. This allows you to quickly notice a variety of patterns, structures, and relations. Imagine, for example, turning the corner on a city street and taking in the view of the open square, with passers-by, cafés, cars, trees, advertising, store displays and all other elements. You can quickly detect and follow a

generated content and social media, the adoption of the

media around the world - led to an exponential increase in

the quantity of media, while simultaneously making visual

media much easier to find, share, teach with, and research.

Millions of hours of television programs already digitize

by various national libraries and media museums, four m

lion pages of digitized newspaper pages from 1836 to 1922 (chroniclingamerica.loc.gov), 150 billion snapshots of Web-pages captured from 1996 onwards (archive.org), and trilli-

ons of videos on YouTube and photographs on Facebook

and numerous other media sources are waiting to be digged

tions to ask interesting questions? Some examples of such

collections are 167,000 images on the Art Now Flickr galle-

ry, 236,000 professional design portfolios on coroflot.com,

or 176,000 Farm Security Administration / Office of War In-

formation photographs taken between 1935 and 1944 and

digitized by the Library of Congress (loc.gov/pictures). How

can we work with such image sets? The basic method used

by media researchers in cases when the amounts of media

are relatively small — see all images or videos, notice pat-

The mere viewing of typical contemporary digital media

questions and hypotheses and selecting samples for closer

analysis. Although it may appear that the reasons for this

collections is impossible, even before we begin formulating

terns, and interpret them — no longer functions.

How can we efficiently explore massive digital image collec-

We need similar techniques that would allow us to observe vast >media universes< and quickly detect all interesting patterns. These techniques have to operate with speeds many times faster than the normal playback speed (in the case of time-based media). Or, referring to still images, I should be able to see important information in one million images in the same time it takes me to see in a single image. These techniques have to compress massive media univer ses into smaller observable media landscapes compatible with the human information processing capacity. At the same time, they have to keep enough of the details from the original images, video, audio, or interactive experiences to enable the study of subtle patterns in the data.

multitude of dynamically changing patterns based on visu

al and semantic information •: cars moving in parallel line

houses painted in similar colors, people who move along

unusual faces, shop windows that stand out from the rest,

their individual trajectories and those talking to each other,

Media Visualizati

etc.

»Media visualizatio: translates a set of images into a new visual representation

These limitations of typical interfaces for online media collections also apply to interfaces for desktop and mobile applications for media viewing, cataloging, and editing as well as to media hosting sites. Like dedicated online collection sites, media managers and hosting sites allow users to browse and search images and videos, displaying the results in various formats. However, as research tools, their usefulness is quite limited. Desktop applications such as iPhoto, Picasa, and Adobe Bridge, and image sharing sites such as Flickr and Photobucket can only show images in a few fixed formats — typically a two-dimensional grid, a linear strip, a slide show, and, in some cases, a map view (photos superimposed on the world map). Images are usually sorted by upload dates; to display photos in a new order, a user has to invest time in adding new meta-data to all of them. It is not possible to automatically organize images by their visual properties or by semantic relationships, create animations, compare collections of hundreds of thousands of images to each other, or use various information visualization techniques to explore patterns across image sets.

Graphing and visualization tools that are available in Google Docs, Excel, Tableau, Many Eyes, and other graphing and spreadsheet software do offer a range of visualization techniques designed to reveal patterns in data. However, these tools have their own limitations. A key principle, which underlies the creation of graphs and information visualizatithat can reveal patterns ons, is the representation of data vising points, bars, lines, in the images. In short, and similar graphical primitives. This principle has remaipictures are translated ned unchanged from the earliest statistical graphics of the early nineteenth century to contemporary interactive vi-

Der in Punkt 14 ange- 📊 🔪 tippte Beitrag ist nun im Fokus und wird mit seinen verwandten Artikeln angezeigt.

Sobald ein Thema aus-

gewählt ist, werden

alle Artikel angezeigt,

welche dieses Thema

behandeln, sowie da-

zugehörige Schlagwor-

te aus den Texten.

11 Sobald sich der Leser wieder in der Artikelübersicht befindet, kann er über den ringförmigen Button auf dem Cover den inhaltlichen Kontext des Beitrags erkunden.









12 Im Text erwähnte Personen, Themen-schwerpunkte und verwandte Beiträ- ge sind ringförmig um den augewähl-ten Artikel angeordnet und lassen sich durch einfaches Antippen öffnen. Articles People Themes Sobald der Leser auf einen verwandten Artikel tippt, wechselt der Fokus zu diesem Beitrag. (4) Related Articles R Beim Antippen der blauen Icons öffnen Articles People Themes sich die dem Beitrag zugeordneten Themen sowie die wichtigsten Schlagworte des Textes. (3) Themes Articles People Them Themes 1 Über das oben links plazierten Menü kann der Leser jederzeit auf eine Übersicht mit den wichtigsten Themengebieten der Publi-Design Education Digital Production Digital Reading kation zugreifen.

Interfaces

Virtual Mind

Social Context

List

lcons

Physical Body

Soft Interfaces

Open Design