

Cross-Media Design Studio

introduction

“Each medium, independent of the content it mediates, has its own intrinsic effects which are its unique message.”

MARSHALL MCLUHAN

Visual storytelling / the art of using language and images to convey a narrative account of real or imagined events

Stories are the building blocks of knowledge and the foundation of memory and learning.

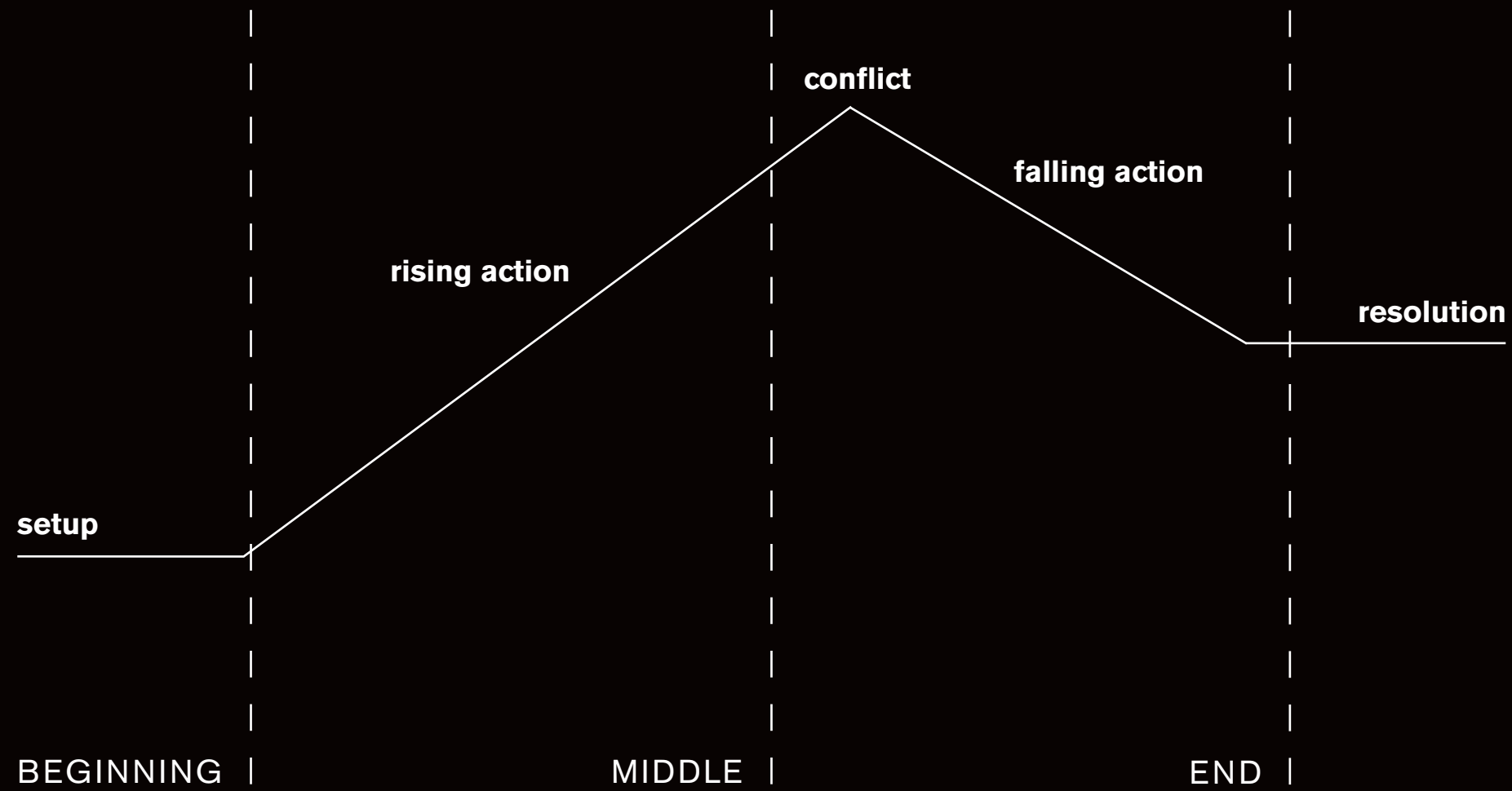
Narratives can be expressed in many forms. As designers, we are tasked with deciding how the story is “told,” choosing what to emphasize as the tellers of the story.

Narrative Structure

the setup / *characters and their situations are introduced*

the conflict / *an incident sets things in motion*

the resolution / *the characters confront the problem*



“narrative arc”

The form of a message (still images, time-based, interactive media, etc) determines the ways in which that message will be perceived and understood.

Narratives can be expressed in many forms. As designers, we are tasked with deciding how the story is told, choosing what to emphasize as the *tellers* of the story.

Denotative / Plot points, the basics, the story

Connotative / *How* the story is told (visual narrative)

“The key question for the designer are:
what needs or wants to be communicated,
how can it be communicated, and what
can or needs to be invented to enable the
communication..?”

LOUISE SANDHAUS

Still Pictures

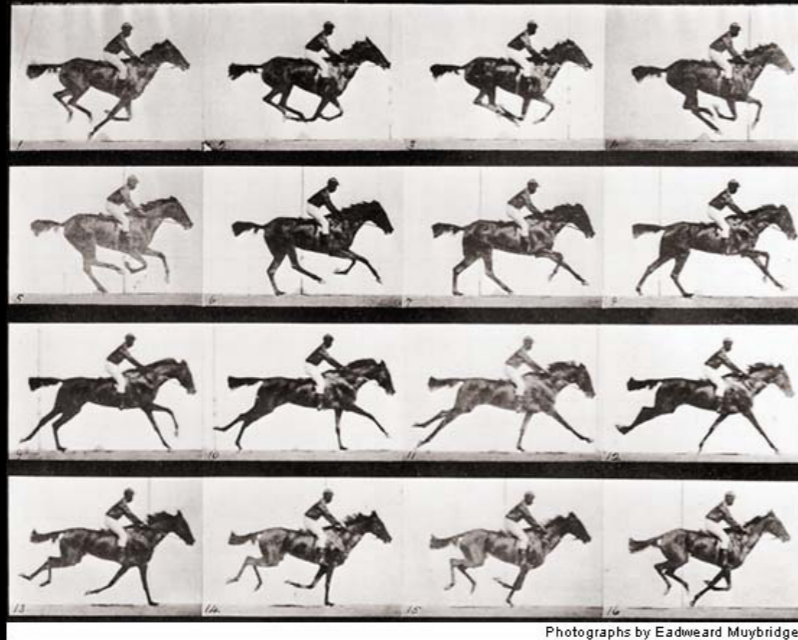


“The [still] picture tells...a self-contained story. A painting or photograph with narrative implications offers the perceiver an experience that is comparable to entering a narrative...we ask ourselves what has happened, what is about to occur, and where we are in the sequence of a narrative.”

Marie-Laure Ryan
Narrative Across Media

Cindy Sherman

Still Pictures



Photographs by Eadweard Muybridge



Eadweard Muybridge
Motion Studies

“The other narrative strategy... consists of dividing the picture into several distinct frames. This approach prefigures the frames of moving pictures, but, instead of depending on a projector to animate the show, it uses the eye of the spectator moving from panel to panel to keep narrative time running.”

Marie-Laure Ryan
Narrative Across Media

Moving Pictures



Bang & Olufsen Commercial

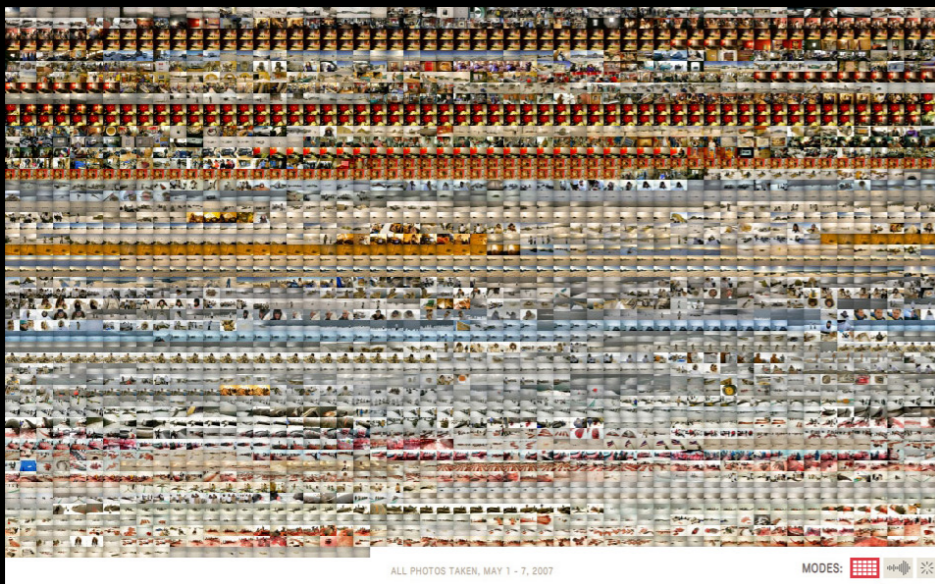
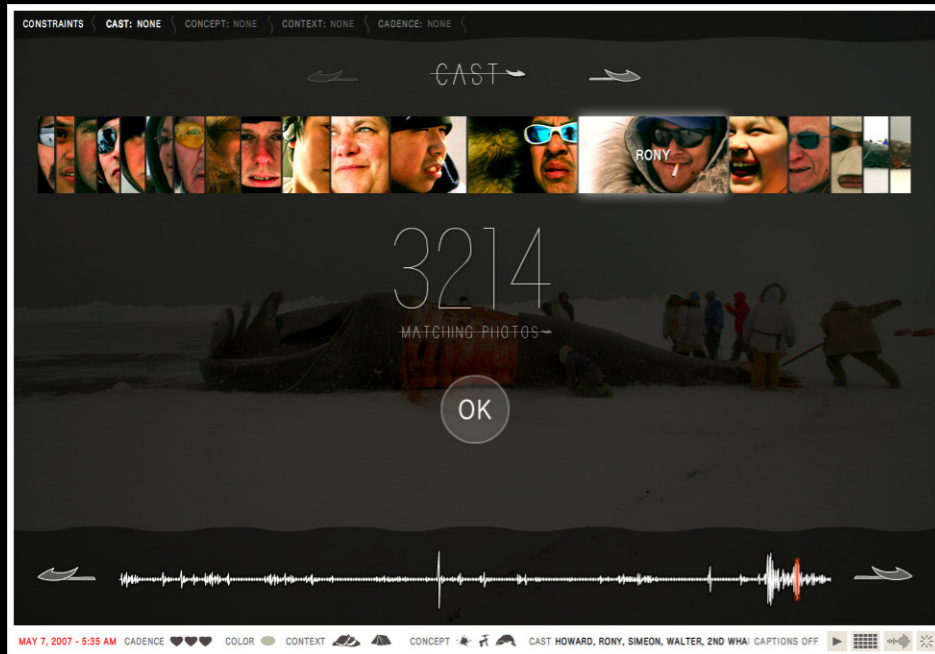
“In verbal narrative these resources [and devices] would be discourse strategies; in painting line, shape, shading, perspective, and color; in music, tones arranged according to scales, rhythm, harmony and melody; **in the cinema, camera angle and movements, transitions, montage as well as the particular repertoires of nonvisual tracks.**”

Marie-Laure Ryan
Narrative Across Media

Digital Media

“What makes a text dependent on a digital environment is its exploitation of what I regard as the most distinctive feature of computer systems: their responsiveness to a changing environment.”

Marie-Laure Ryan
Narrative Across Media



Jonathan Harris
Whale Hunt

“For students of narrative...what counts for them as a **medium** is a category that truly makes a difference as to what stories can be evoked or told, how they are presented, why they are communicated, and how they are experienced.”

Marie-Laure Ryan
Narrative Across Media

Concept of “affordance”

“The action possibilities of a material object in relationship to a potential user.”

James Gibson

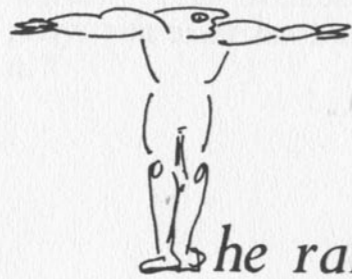
A Theory of Affordances, 1977

“The perceived and actual properties of a thing, primarily those fundamental properties that determine just how the thing could possibly be used.”

Donald Norman

The Design of Everyday Things





he rainbow

One day I happened to be on the platform of a violet bus. There was a rather ridiculous young man on it—indigo neck, cord round his hat. All of a sudden he started to remonstrate with a blue man. He charged him in particular, in a green voice, with jostling him every time anybody got off. Having said this, he rushed headlong towards a yellow seat and sat down on it.

Two hours later I saw him in front of an orange-coloured station. He was with a friend who was advising him to have another button put on his red overcoat.

32



aiku

Summer S long neck
plait hat toes abuse retreat
station button friend

139



Official letter

I beg to advise you of the following facts of which I happened to be the equally impartial and horrified witness.

Today, at roughly twelve noon, I was present on the platform of a bus which was proceeding up the rue de Courcelles in the direction of the Place Champerret. The aforementioned bus was fully laden - more than fully laden, I might even venture to say, since the conductor had accepted an overload of several candidates, without valid reason and actuated by an exaggerated kindness of heart which caused him to exceed the regulations and which, consequently, bordered on indulgence. At each stopping place the

perambulations of the outgoing and incoming passengers did not fail to provoke a certain disturbance which incited one of these passengers to protest, though not without timidity. I should mention that he went and sat down as and when this eventuality became possible.

I will append to this short account this addendum: I had occasion to observe this passenger some time subsequently in the company of an individual whom I was unable to identify. The conversation which they were exchanging with some animation seemed to have a bearing on questions of an aesthetic nature.

In view of these circumstances, I would request you to be so kind, Sir, as to intimate to me the inference which I should draw from these facts and the attitude which you would then deem appropriate that I adopt in re the conduct of my subsequent mode of life.

Anticipating the favour of your reply, believe me to be, Sir, your very obedient servant at least.

THINGS TO DO TODAY!

Date: _____

Urgent

✓

Done

✓

- | | | | |
|--------------------------|-----|----------------------|--------------------------|
| <input type="checkbox"/> | 1. | Not Smoke | <input type="checkbox"/> |
| <input type="checkbox"/> | 2. | Kiss June | <input type="checkbox"/> |
| <input type="checkbox"/> | 3. | Not Kiss anyone else | <input type="checkbox"/> |
| <input type="checkbox"/> | 4. | Cough | <input type="checkbox"/> |
| <input type="checkbox"/> | 5. | Pee | <input type="checkbox"/> |
| <input type="checkbox"/> | 6. | Eat | <input type="checkbox"/> |
| <input type="checkbox"/> | 7. | Not eat too much | <input type="checkbox"/> |
| <input type="checkbox"/> | 8. | Worry | <input type="checkbox"/> |
| <input type="checkbox"/> | 9. | Go See Mama. | <input type="checkbox"/> |
| <input type="checkbox"/> | 10. | Practice Piano | <input type="checkbox"/> |

NOTES:

Not write notes

ACT-10

SEC EVAP FLOW - CLOSE
PRIM EVAP FLOW (2)-CLOSE
DES H2O-OPEN
WATER TANK SELECT -DES
SUIT TEMP - COLD
LIQUID COOLING GARMENT - COLD

- 17 Verify (192 PKG) Lanyard
Not Seated
- 18 FWD CABIN RELIEF AND DUMP - AUTO

83:19

HOUSEKEEPING

- 5. TAPE CHRS TO AOT & CRASHBAR
- 6. TAPE PWR DWN/EVA CARDS ABOVE PWS 11 & 16
- 7. TAPE LMP UTILITY LT.
- 8. INSTALL PURSE

- 1 Unsnap LMP's HSB And Stow Next To
CDR's HSB On Floor Velcro. Unsnap
CDR's HSB
- 2 Unstow 70mm Film Bag (Top Left
of RHSSC)
Put Up Bungee Straps
- 3 Install Pnl 16 Qd 1 HTR CB
Guard (FDF Acc. Kit)
(FDF DATA FILE)

LM 7

Basic Date 2/6/70
Changed 3/16/70

LM 7

Basic Date 2/6/70
Changed 3/25/70

ACT-11

- 4 Install 16mm CAMR Wedge (LS CAMR Bag)

***** SR 83:37 *****

***** AOS 84:01 *****

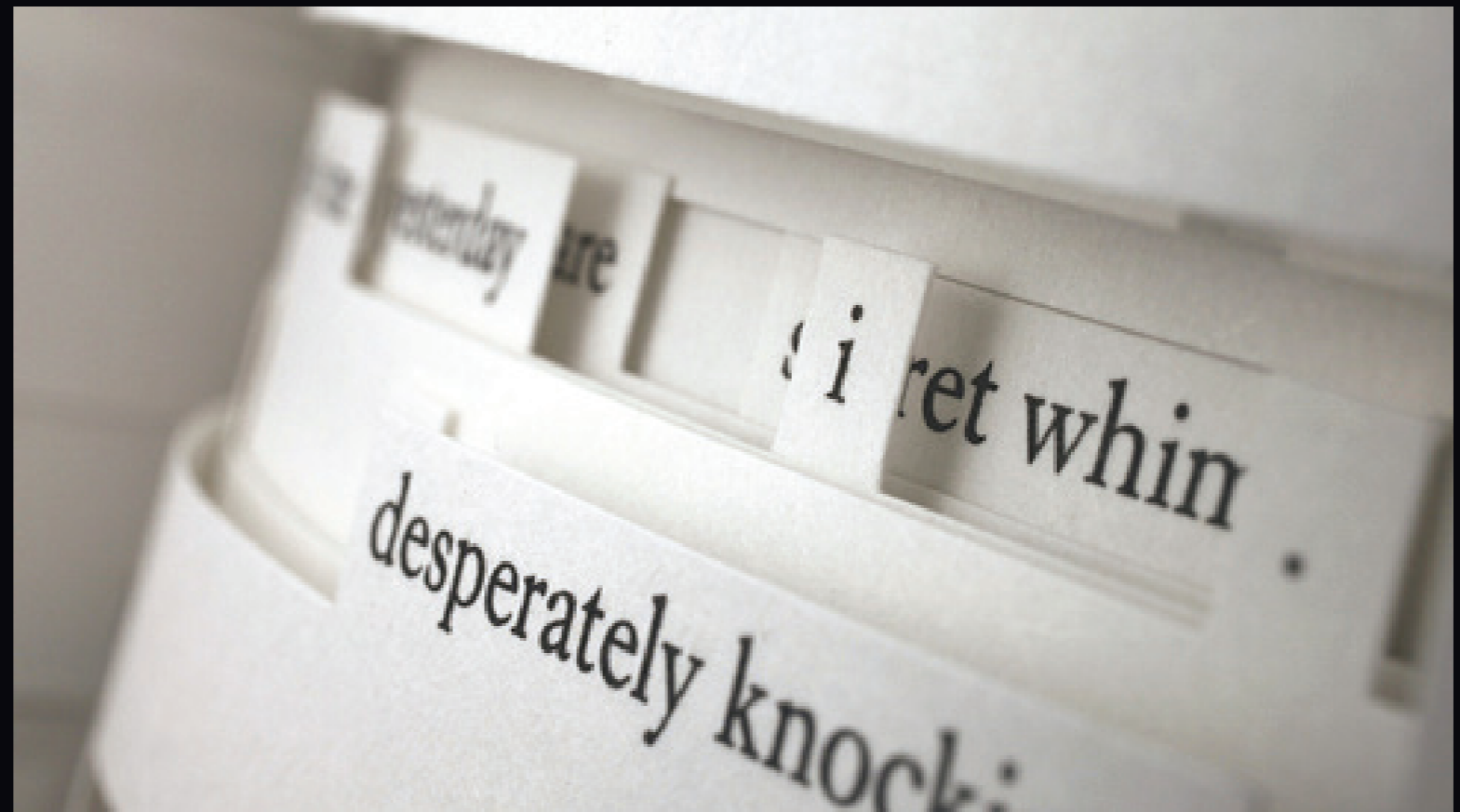
84:17

COMM ACTIVATION

- 1 Transfer To LM POWER (FLOOD Lts. Blink,
C/W PWR Caution Lt - On)
GET : : (Report To MCC)
CB(11) EPS: XLUNAR BUS TIE - Close
CB(16) EPS: XLUNAR BUS TIE - Close
CB(11) LTG: UTIL - Close
Activate Utility Lights
- 2 CB(11) COMM: VHF B XMTR - Close
: VHF A RCVR - Close
: CDR AUDIO - Close
INST: SIG CONDR 1- Close
ECS: GLYCOL PUMP 2- Close

Tree of Codes

– interactive book



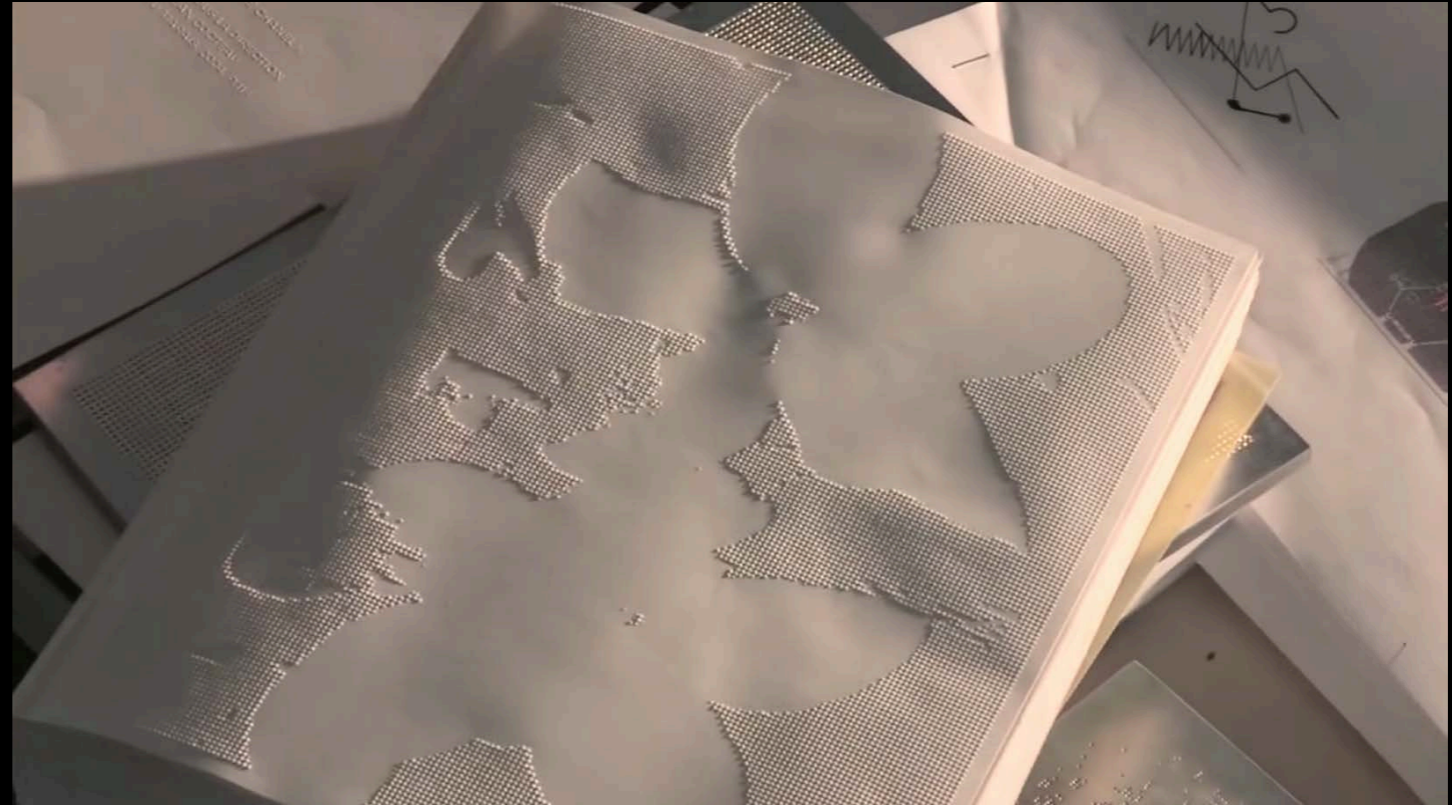
SVH Think Book

- 2,136 pages
- no page numbers or index
- printed on a paper Boom invented to suit the haptic experience of discovery through coincidence



Chanel No.5

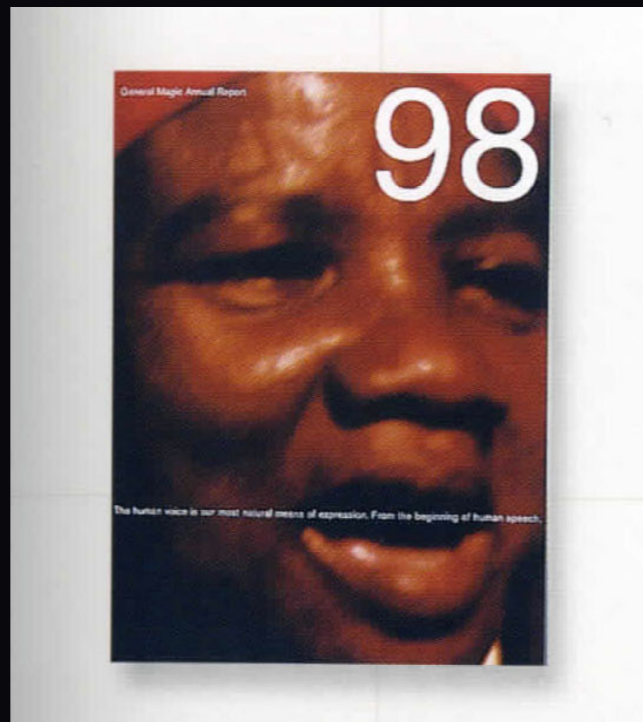
- book created without any ink
- all pages are "blind" embossed



Monograph

- miniature book containing a complete overview of Irma Boom's work
- 450 full-color illustrations in 704 pages with printed edges



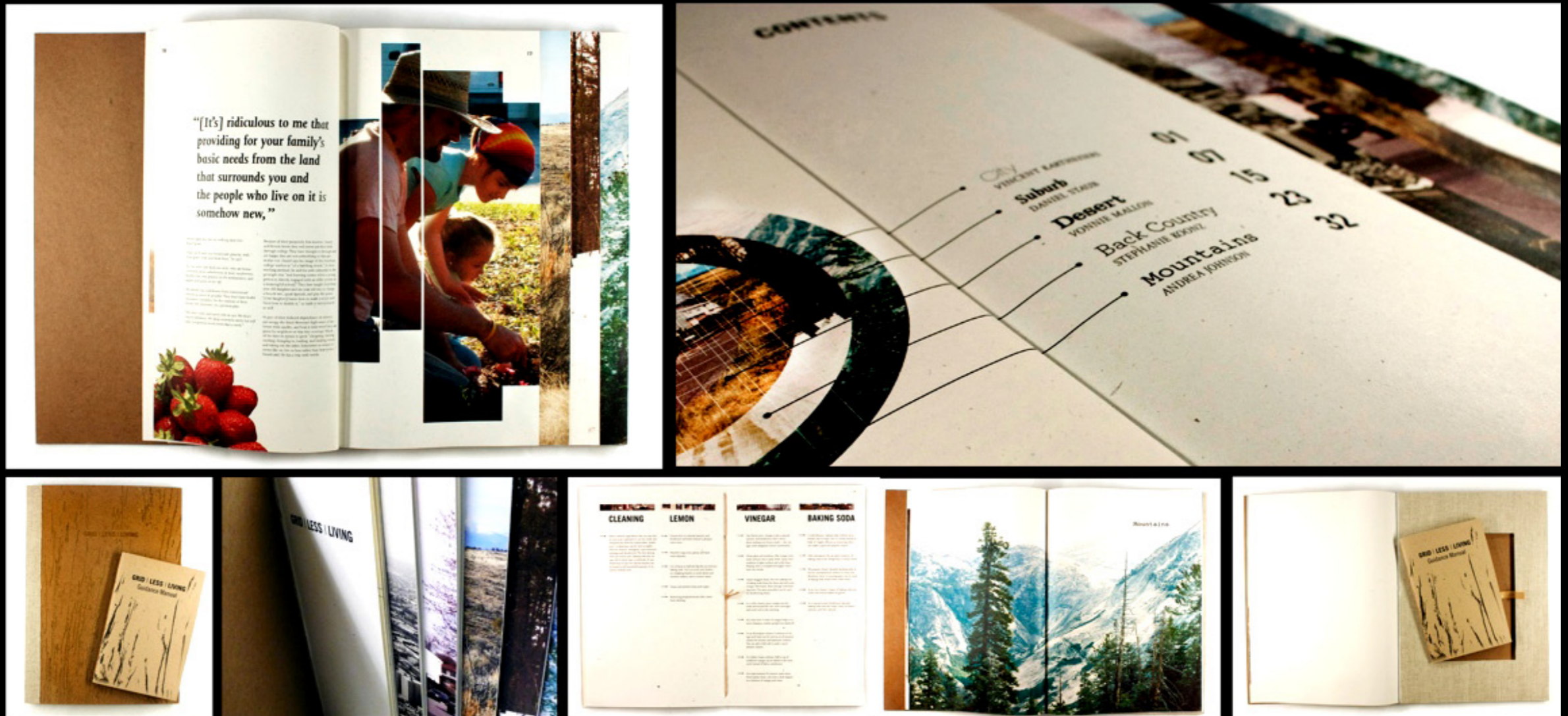


General Magic Annual Report
Bob Dinetz

Grid | Less | Living Narrative

Venue:

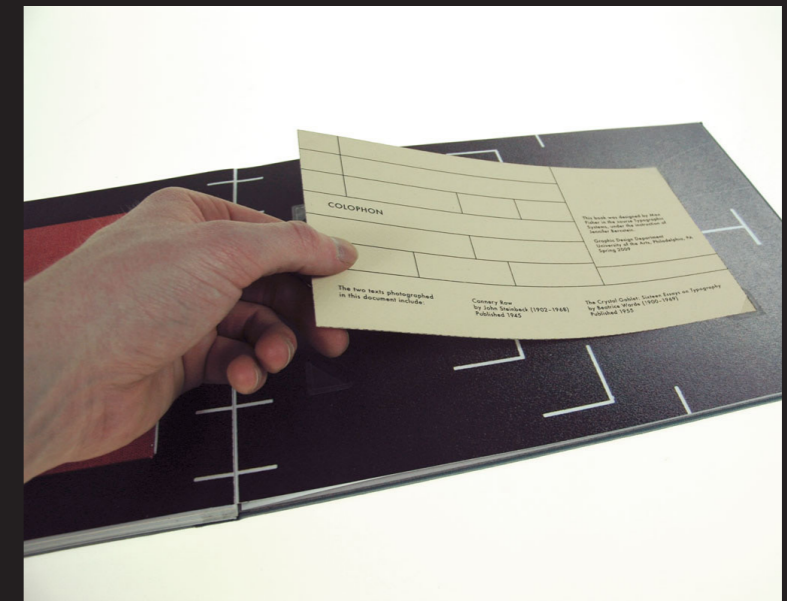
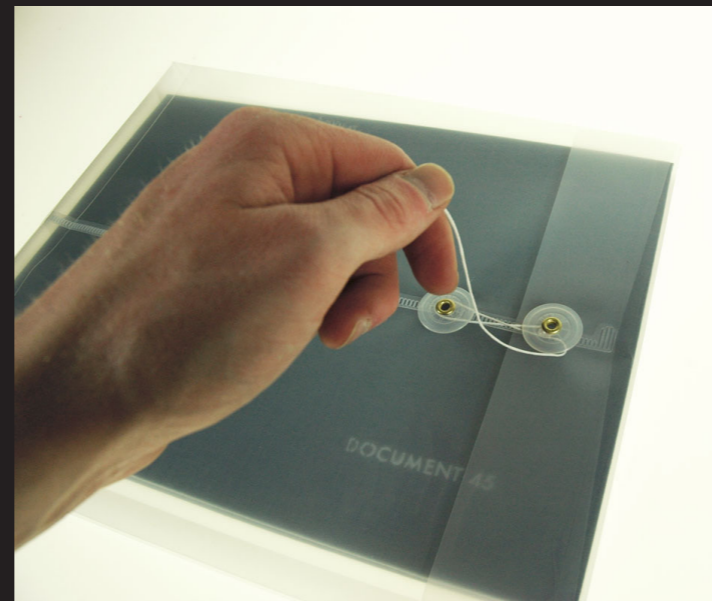
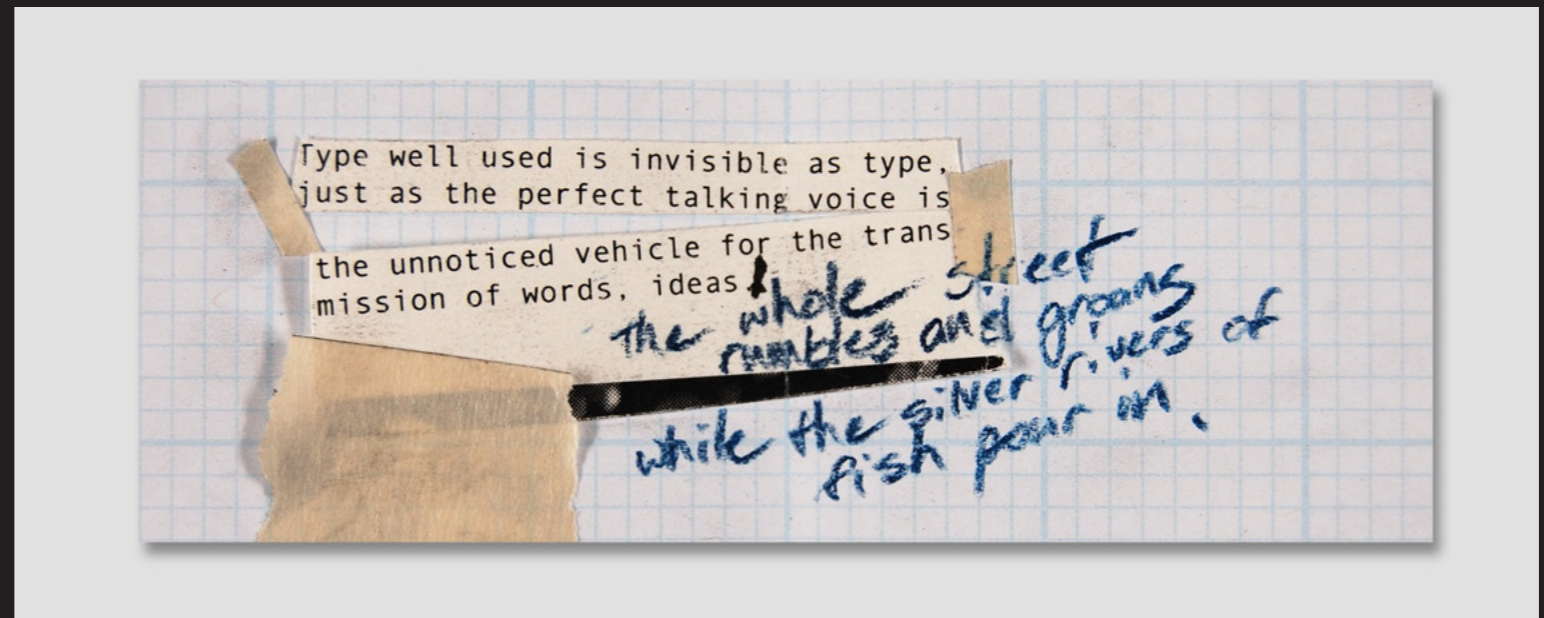
Interactive Book



Rebekah Phelps
Senior Studio
UArts

Document 45

- book combining two texts to create a singular narrative (“Cannery Row” by John Steinbeck and “The Crystal Golbet” by Beatrice Warde)
- texts combined within a fictitious writer’s notebook that once belonged to John Steinbeck.
- interactive print
- form concrete to concept



The Root of My Square Narrative

Venue:

Interactive Book



Ziwei Liu
Senior Studio
UArts

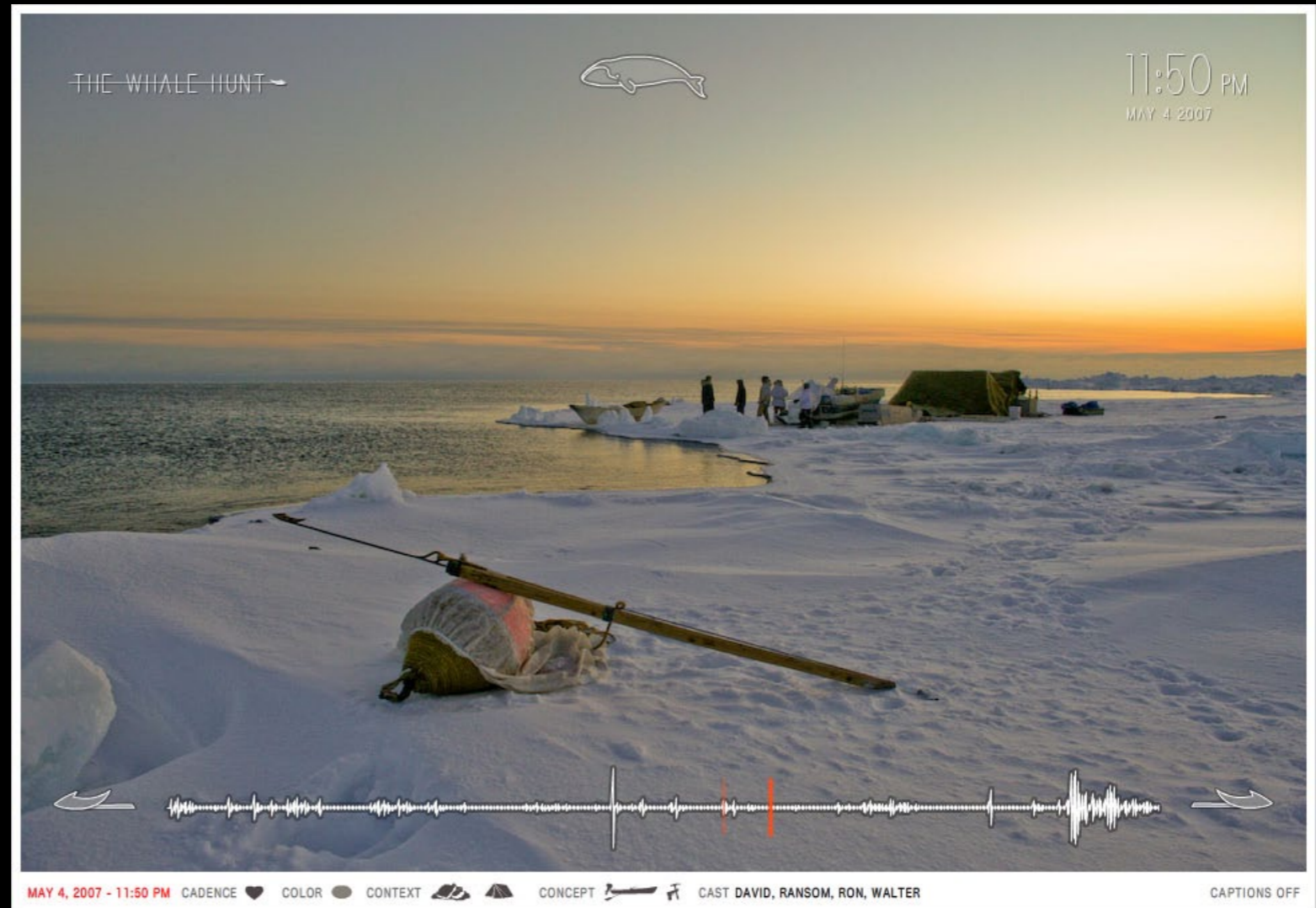
The Glass and The Goblet

- book combining two texts to create a singular narrative (“The Crystal Goblet” by Beatrice Warde and “Alice In Wonderland” by Lewis Carroll)
- interactive print
- form concrete to concept



The Whale Hunt

- documented traditional whale hunt
- took a sequence of 3,214 photos, at 5-minute intervals for 7 days, and at higher frequencies in moments of high adrenaline
- developed a framework for telling this story, allowing the viewer to rearrange the photographic elements of the story to extract multiple sub-stories: around different people, places, topics, and other variables.



CONSTRAINTS < CAST: NONE < CONCEPT: NONE < CONTEXT: NONE < CADENCE: NONE <

← CAST →

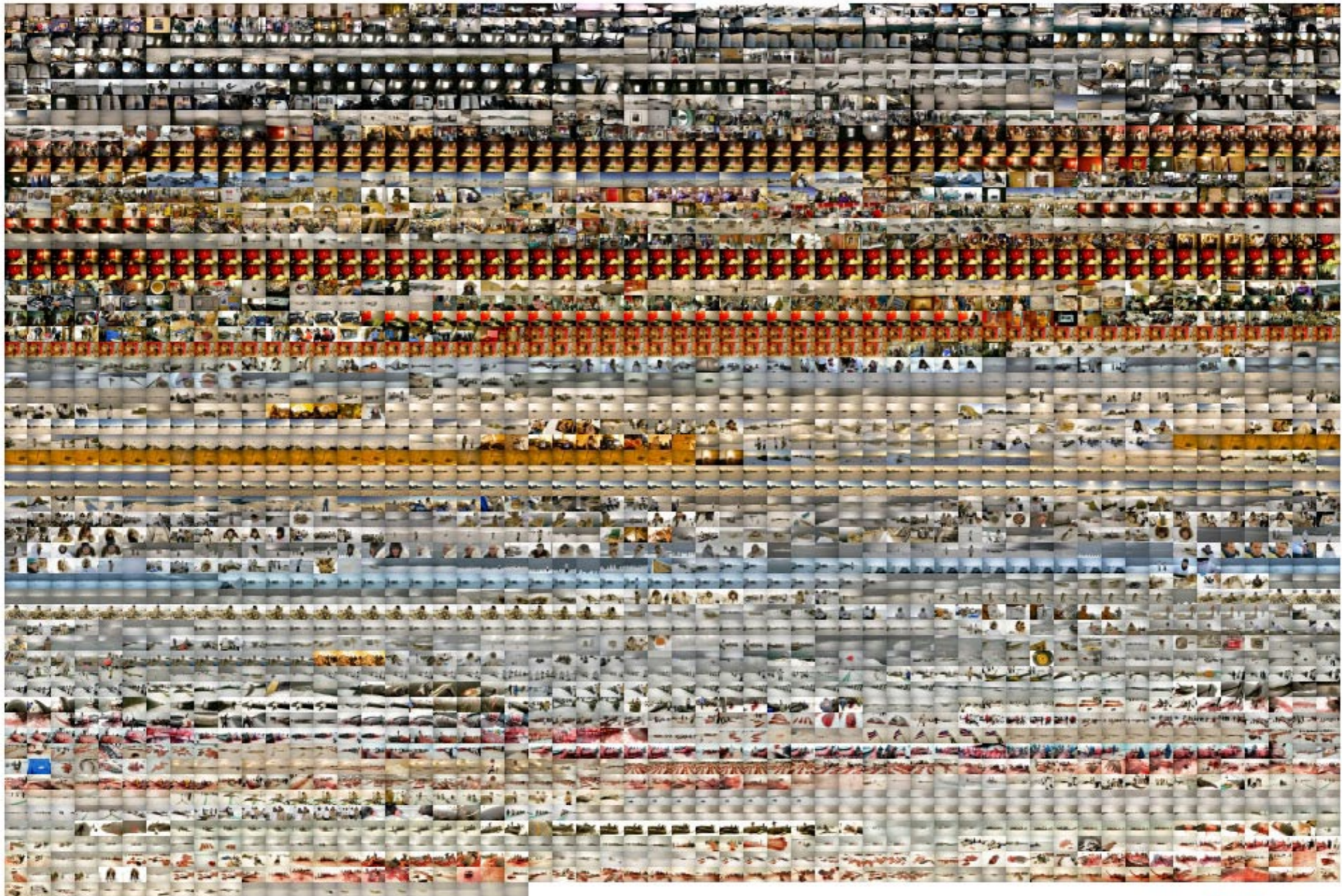


3214

MATCHING PHOTOS →

OK





ALL PHOTOS TAKEN, MAY 1 - 7, 2007

MODES:   

[Play Video: The Whale Hunt](#)

Feeling All

Gender Both

Age All

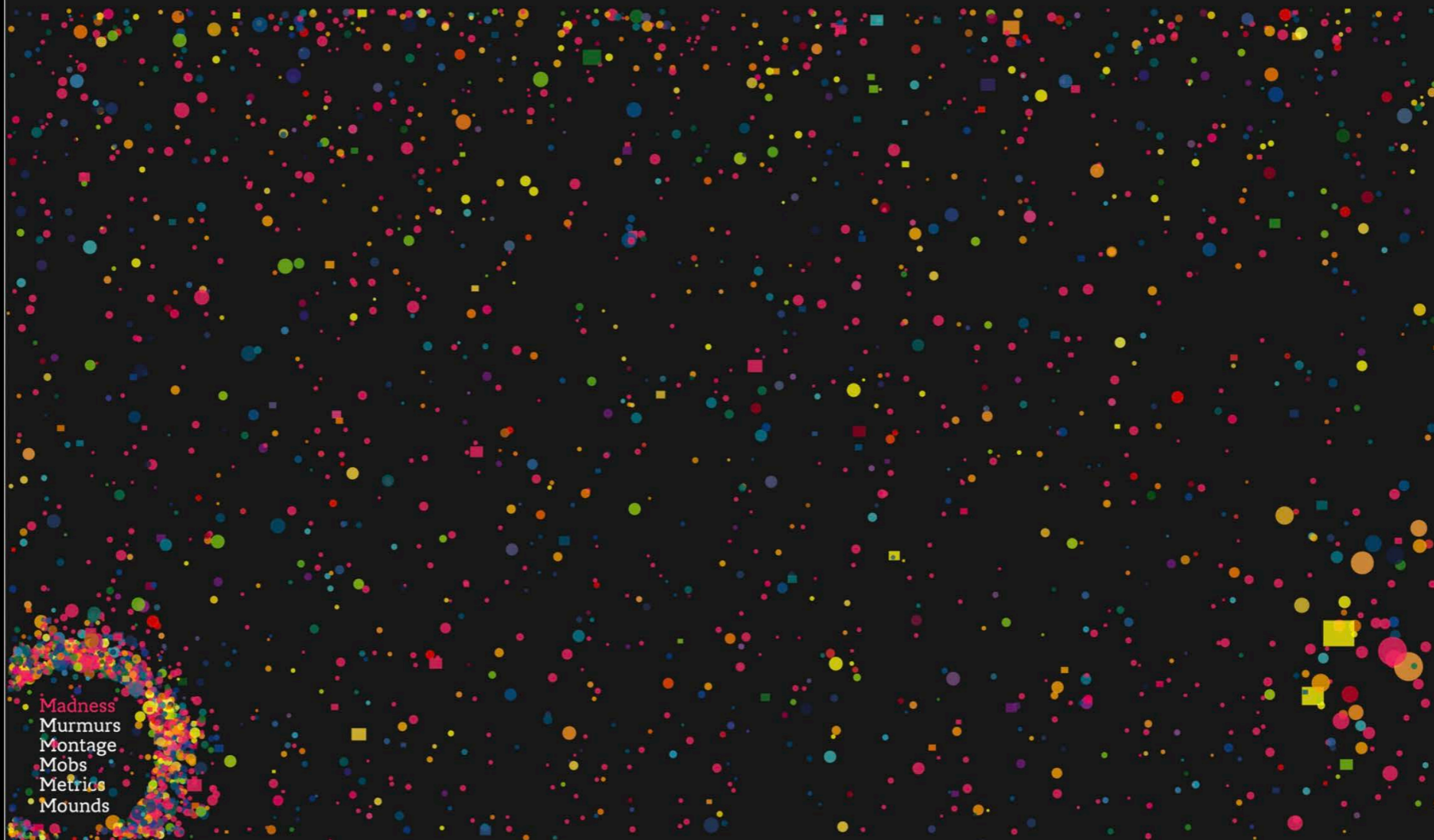
Weather All

Location All

Date All

i feel so alone and this is just another time when i want to go hide where
no one will ever find me

7 hours ago / from someone in henderson north carolina united states



Play Video: Jonathan Harris, We Feel Fine

STARE

ROYALTY FREE STOCK FOOTAGE OF YOUNG TWIN GIRLS...
STOCKFOOTAGE.COM

7:31

♀ **51%**
FEMALE



FIFA staring at long reform
struggle
SPORT24

92,050,338
PEOPLE STARING NOW

Staring is about to pay off
real soon
Y.KING

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Route

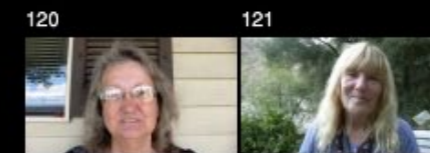
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<https://www.youtube.com/watch?v=0Mg2deSkgoE>



HE GOES BACK IN FOR
HE GOES BACK IN FOR
HIS CRUMMY GLOVES.
THIRTEEN TWENTY EXACTLY
THIS WAITING
IT'S TAKING FOREVER.
ANY SECOND NOW.
NO, NOT YET.
YES NOW.
THE BOMB IT EXPLODES.

“MODALITIES” OF GRAPHIC DESIGN

I Print Design communicating messages; static	2 Motion Design dynamic messages; time; passive	3 Information Design communication via visualizing data; static or dynamic	4 Interactive Design communication via experience; dynamic; active
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