lost in science – literacy in *new media*

A. Eliens

digital convergence – topical media

digital convergence(s)
_ .. / create / common(s) / art(s) / _ / .

- *content* – audio, video, data
- *platform* – PC, TV, internet, game machine
- *distribution* – how it gets to your platform

communication – the *culture* game

a theory of communication

semiotics – a theory of meaning

- signifier – sign/symbol

- signified – what is referred to

meaning: relation between signifier and signified

style: ???

force(s) / semiotic mode(s)

... is the move from the verbal to the visual a loss, or a gain?

Web 2.0

complexity

... it has to be handled visually, because the verbal is no longer adequate?

multimedia

The multi-modality of written texts has, by and large, been ignored, whether in educational contexts, in linguistic theorizing, or in popular common sense. Today, in the age of *multimedia*, it can suddenly be perceived again.

quotes

- *myth of transparency* – visual communication is always coded!

- *literacy* – standards for semiotic order

- *semiotic modes* – text, visual, auditive, ...

- *computer technology* – central to semiotic landscape

- *semiotic activities* – production, transformation, development

semiotic landscape

The place of visual communication in a given society can only be understood in the context of, on the one hand, the range of forms or modes of public communication available in that society, and, on the other hand, their uses and valuations.

reference(s)

Reading Images: The Grammar of Visual Design
Gunther Kress and Theo van Leeuwen
Routledge 1996

meaning

What is the meaning of meaning when apparently meaningless media expressions, eg. *Sonic Acts*, are experienced as meaningful?

game(s) – as a social system

game as social system

	syntax	semantics	pragmatics
actor(s)	players/places	roles	goals
rule(s)	events/exploration	evaluation	facilitators
resource(s)	game space	situation	context

game theory perspectives

- system – (formal) set of rules

- relation – between player and game (affectionate)

- context – negotiable relation with 'real world'

classic game model

- *rules*: formal system

- *outcome*: variable and quantifiable

- *value*: different valorisation assignments

- *effort*: in order to influence the outcome

- *attachment*: emotionally attached to outcome (hooked)

- *consequences*: optional and negotiable (profit?)

Game fiction is ambiguous, optional and imagined by the player in uncontrollable and unpredictable ways, but the emphasis on fictional worlds may be the strongest innovation of the video game.

reference(s)

Jesper Juul
half-real
Video Games between Real Rules and Fictional Worlds
MIT Press 2005

Are *games* relevant for a theory of interaction?

game(s) – active learning / rethoric(s)

- experiencing the world in new ways
- forming new affiliations
- preparation for future learning

experiment(s) / critical learning

dialectic(s) – literacy / spark(s)

slogan(s) – question(s) / awareness 2.0   research / question(s) / change(s) / space(s) / _ / .

Theoretician, artist, do you intend to **embellish the existing conditions with the ornament of your abstractions** *and to give theory or art an appearance of depth at variance with the truth, or do you intend to* **make (y)our thinking an instrument for the reshaping of these conditions***?*

I. Svitak – Man and his world / cycle(s)

slogan(s) – known(s) / ignorance 2.0   creativity / ... / vision(s) / science / quality / _ / .
innovation(s) / collaboration(s)

... in science only one thing is more wonderful than how much we know, and that is how much we do not know.

I. Svitak – Man and his world / quest(s)
/ play / tribe(s) / network(s) / identity / flow(s) / chart(s) / cycle(s)

designer vs developer – culture(s) / question(s)
_ .. / practice(s) / change(s) / vision(s) / _ / .
identity / creativity

... no, at the **personal level**, you should accept no less than the title of ***artist*** and aspire to earn the right to carry the title. And earning this right is influenced not so much by your accomplishments as by your **approach:** a **relentless pursuit of perfection**, where the journey is the destination.

www.bit-101.com / from: as3 animation – making things move
/ play / tribe(s) / network(s) / identity / flow(s) / chart(s) / cycle(s)

creative technology – ethic(s)

ethically informed
morally inclined

divina comedia

www.nmc.org

aesthetic(s) – new media   skill(s) / truth(s) / beauty / miracle(s) / place(s) / screen(s) / _ / .
twinkle(s) / difference(s)

the skin is the deepest part of man.

Paul Valery / color(s)
/ play / tribe(s) / network(s) / identity / flow(s) / chart(s) / cycle(s)

approach(s) – converging technologies in a social context

definition(s) – creativity / challenge(s) / word(s)   method(s) / dream(s) / vision(s) / dilemma(s) / _ / .
twinkle(s) / difference(s)

- **product(s)** – novelty or value / [**culture**]
- **process** – unconventional thinking / **idea(s)**
- **person(s)** – high motivation & persistence / [**intensity**]
- **problem(s)** – vague & ill-defined / [**reformulation(s)**]

**culturalization – in the context of information technology**

    ... culturalization within the broader context of information technology (IT) can also be read as a moment of anticipation, a tactical sidetrack in response to the long-term decline of the engineering class in the West. **The hegemonic role of computer scientists as inventors can easily been understood, but wasn't going to last forever.** Different fields of knowledge, from human computer interaction to usability and new media studies, have ll in their own ways proclaimed the coming of the cultural turn.   MyCreativity: A critique of Creative Industries

answers(s) – message 2.0   _ .. / create / common(s) / art(s) / _ / .

    in our digital age the message determines the selection of the medium

                                                            Æ
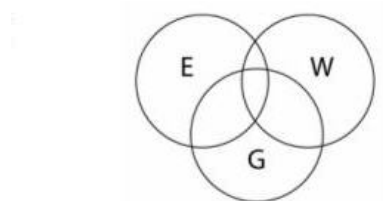
game play, model-based simulation, exploration

                                    _ .. / create / common(s) / art(s) / _ / .

- **game cycle** – turns in subsequent rounds
- **simulation(s)** – world (climate) model
- **exploration** – by means of interactive video

                                        game elements / **XIMPEL**

experience(s) – economy of dream(s)?

        vision(s) / economic(s) / challenge(s) / product(s) / mechanic(s) / _ / .   twinkle(s) / difference(s)

    evidence of the dream society can be found in business models that incorporate stories into products, services, strategies and advertising.

                              dream society and experience economy

                         remember: theme(s) / play(s) / screen(s) / cycle(s)

common(s) – dossier(s) / culture(s): [hedon(s)/dolor(s)]   _ .. / ... / vision(s) / science / art(s) / education(s) / machine(s) / _ / .

                                      identity / creativity

    ... *there is only one culture* – and that unless literature & criticism were admitted to be disciplines of thought in their own right, science & society would proceed in a moral vacuum, all notion of *progress* would be hollow ... [from: the critic as anti-philosopher (F.R Leavis)]

                           human(s) / challenge(s) / hedonic calculus
             / play / casual / flower / story / game(s) / wave(s) / cycle(s)