

Media Transformation

Vorlesung

Lars Elleström, August 29, 1960–December 5, 2021
RIP

WiSe 2021-22

Øyvind Eide

Woche 11

Universität zu Köln

Digital Humanities – Historisch-Kulturwissenschaftliche Informationsverarbeitung

Prof. Dr. Eide



Studienleistung

- Group presentations January 26 or February 2. The groups will be the same as in the AM3a Übung.
- Each group make a 5-10 minute presentation on one of these topics:
 1. How does the VR system you are developing relate to the source text you base it on? Give some examples of how you interpret specific passages in your VR system.
 2. Explain your project in the light of Elleström's concept of media transformations, pointing out how it relates to the concept pair "media representation" — "transmediation".
 3. Present your project based on the distinction between time based and space based media/art forms. Discuss how appropriate such a distinction is for VR systems.

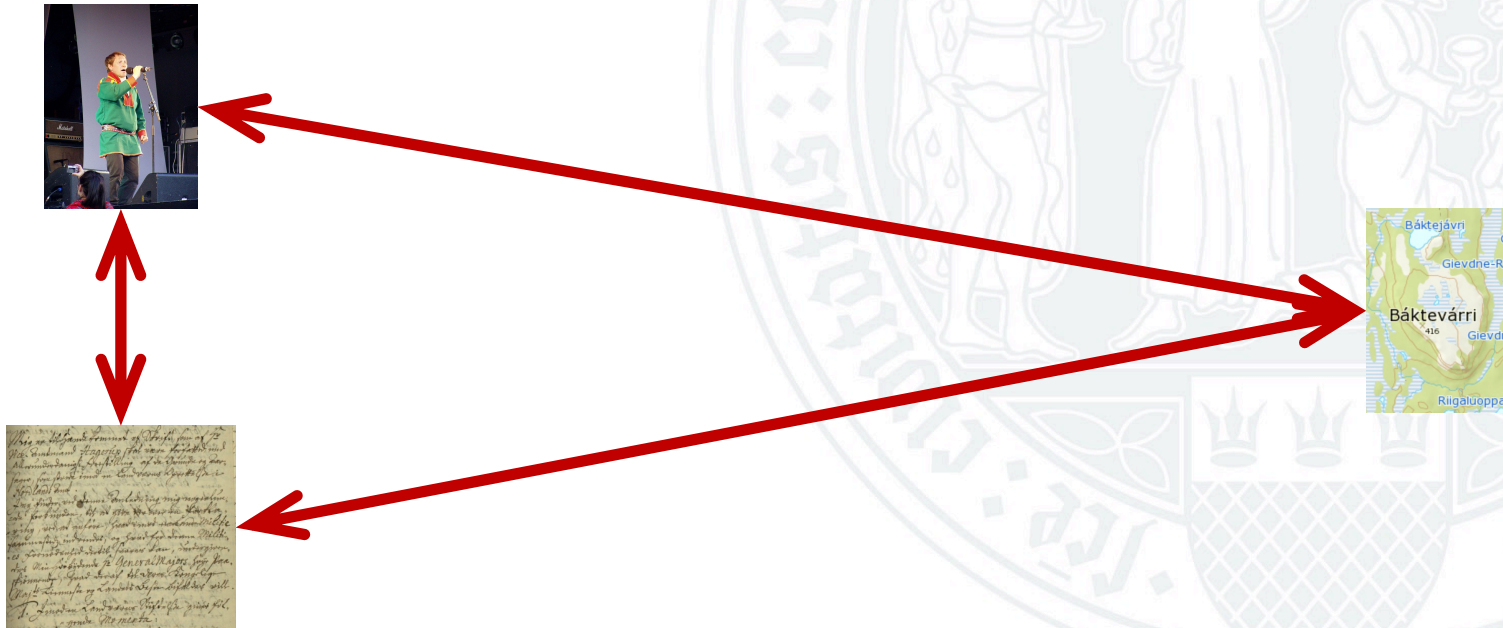


Studienleistung

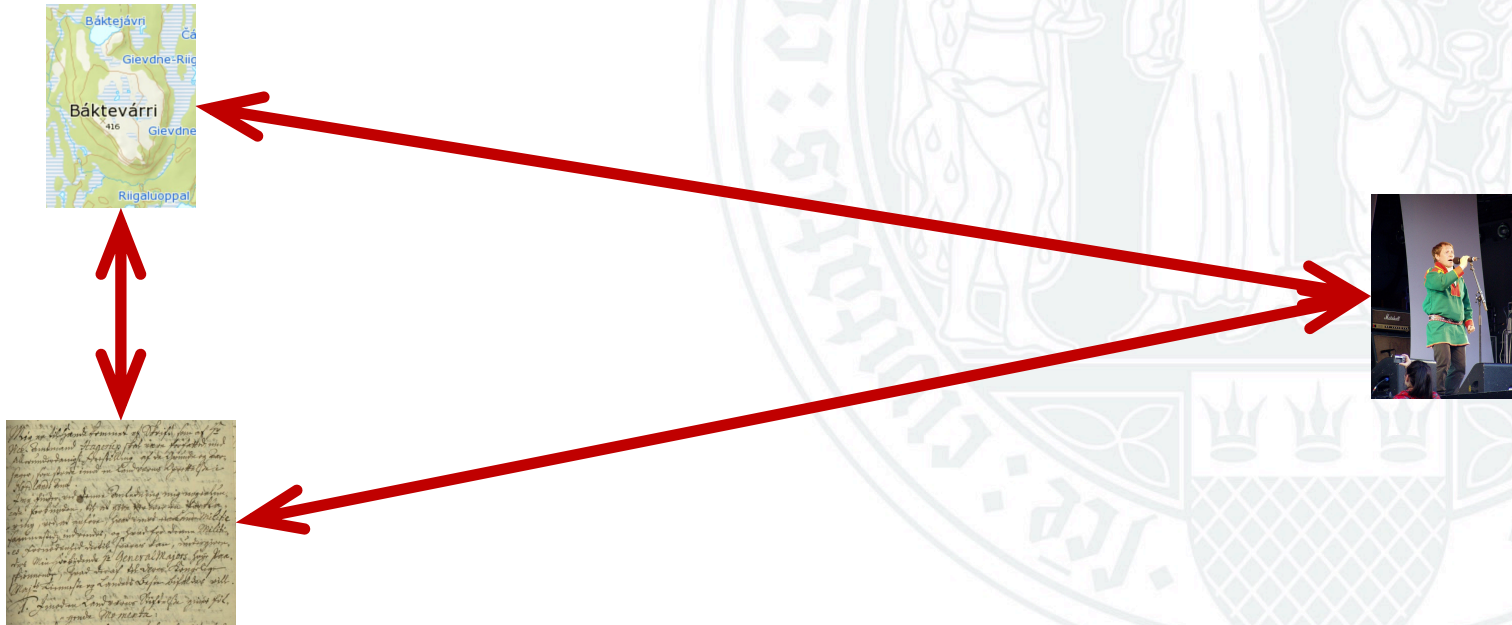
- The groups from the Übung:
 - <https://lehre.idh.uni-koeln.de/lehrveranstaltungen/wisem21/media-transformation-run-like-wild-horses-run/gruppenkonstellationen/>
- Start from group 1 January 26
- Continue February 2
- If either day is impossible: contact me!
- *This information is also sent via email.*



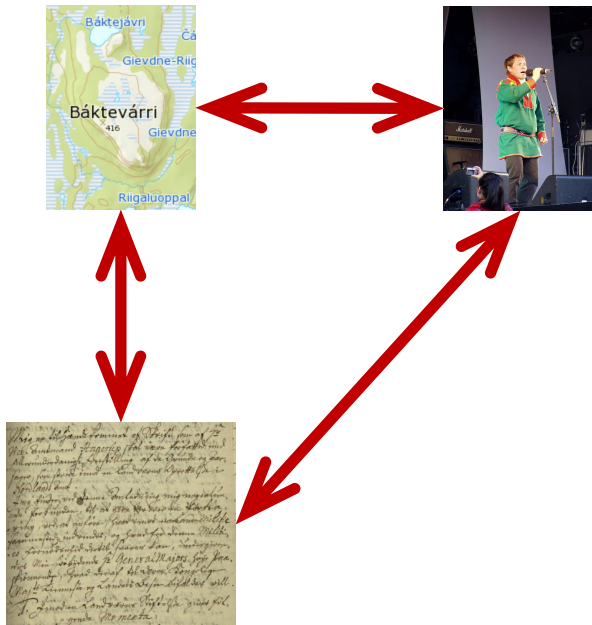
Transmediation of spatial information



Blending of spatial expressions



Digital blending of spatial expressions



Transmediation of puppet theatre



- Goals:
 - all modalities unchanged
 - movement reconstructed
 - *transmediation of interactivity*

Media transformations

- Often mixed
 - aspects of both transmediation and media representation
- Where is your work?
 - how does it relate to the two transformation types?



The principle of minimal departure

“[T]he ‘principle of minimal departure’ [...] states that we reconstrue the world of a fiction and of a counterfactual as being the closest possible to the reality we know. This means that we will project upon the world of the statement everything we know about the real world, and that we will make only those adjustments which we cannot avoid”

Ryan, Marie-Laure. "Fiction, Non-Factuals, and the Principle of Minimal Departure." *Poetics* 9 (1980): 403–22.



Minimal departure generalised

THE UNKNOWN

THE WORLD AS ONE KNOWS IT

Perceived actual sphere
consisting of extracommunicational,
immediate & presented
m&m objects

Other virtual spheres
consisting of extracommunicational,
already mediated &
represented m&m objects

EXTRACOMMUNICATIONAL DOMAIN

INTRACOMMUNICATIONAL DOMAIN

Virtual sphere consisting of

- extracommunicational, immediate & presented m&m objects from the perceived actual sphere
- extracommunicational, already mediated & represented m&m objects from other virtual spheres
- intracommunicational, mediated & represented m&m objects that emerge within the virtual sphere

Media modalities

- A media product has a material interface
 - document pages, bodies dancing, sounds in a room
- which meets the senses of the recipient
 - seeing, hearing, smelling, feeling, tasting
- in a spatiotemporally based interpretation
 - direct or reconstructed space and time
- based on a semiotic understanding.
 - symbolic, iconic, indexical



Media modalities in use

- Can this system be used?
- Try it out on
 - text
 - map
 - VR
- Not the Truth
 - a language we can use to discuss
 - a toolbox for understanding



Material modality

Mode	Text	Map	VR
Human bodies			
Other demarcated materiality			
Not demarcated materiality			



Sensorial modality

Mode	Text	Map	VR
Seeing			
Hearing			
Feeling			
Tasting			
Smelling			



Spatiotemporal modality

Mode	Text	Map	VR
Space manifested in the material interface			
Cognitive space (always present)			
Virtual space			
Time manifested in the material interface			
Perceptual time (always present)			
Virtual time			

Semiotic modality

Mode	Text	Map	VR
Convention (symbolic signs)			
Resemblance (iconic signs)			
Contiguity (indexical signs)			



Media modalities

- A media product has a material interface
 - document pages, bodies dancing, sounds in a room
- which meets the senses of the recipient
 - seeing, hearing, smelling, feeling, tasting
- in a spatiotemporally based interpretation
 - direct or reconstructed space and time
- based on a semiotic understanding.
 - symbolic, iconic, indexical

