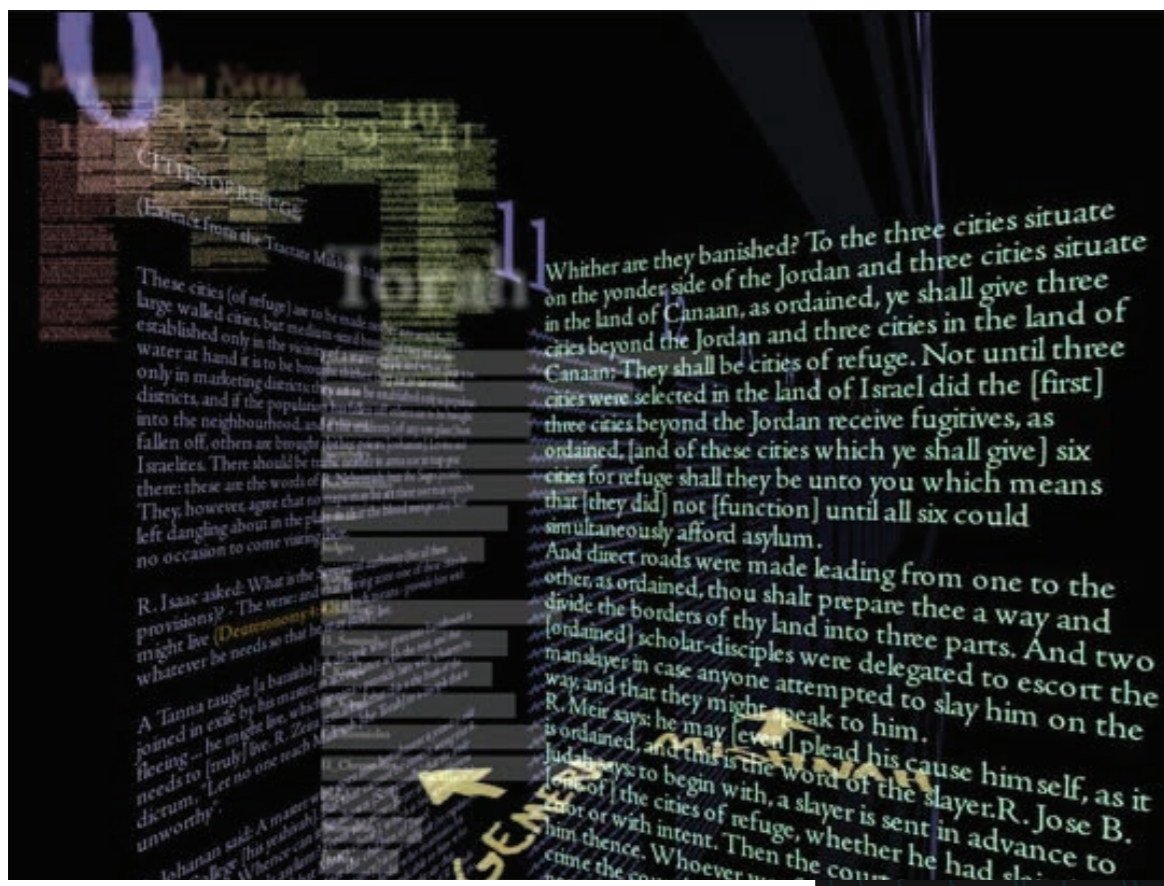
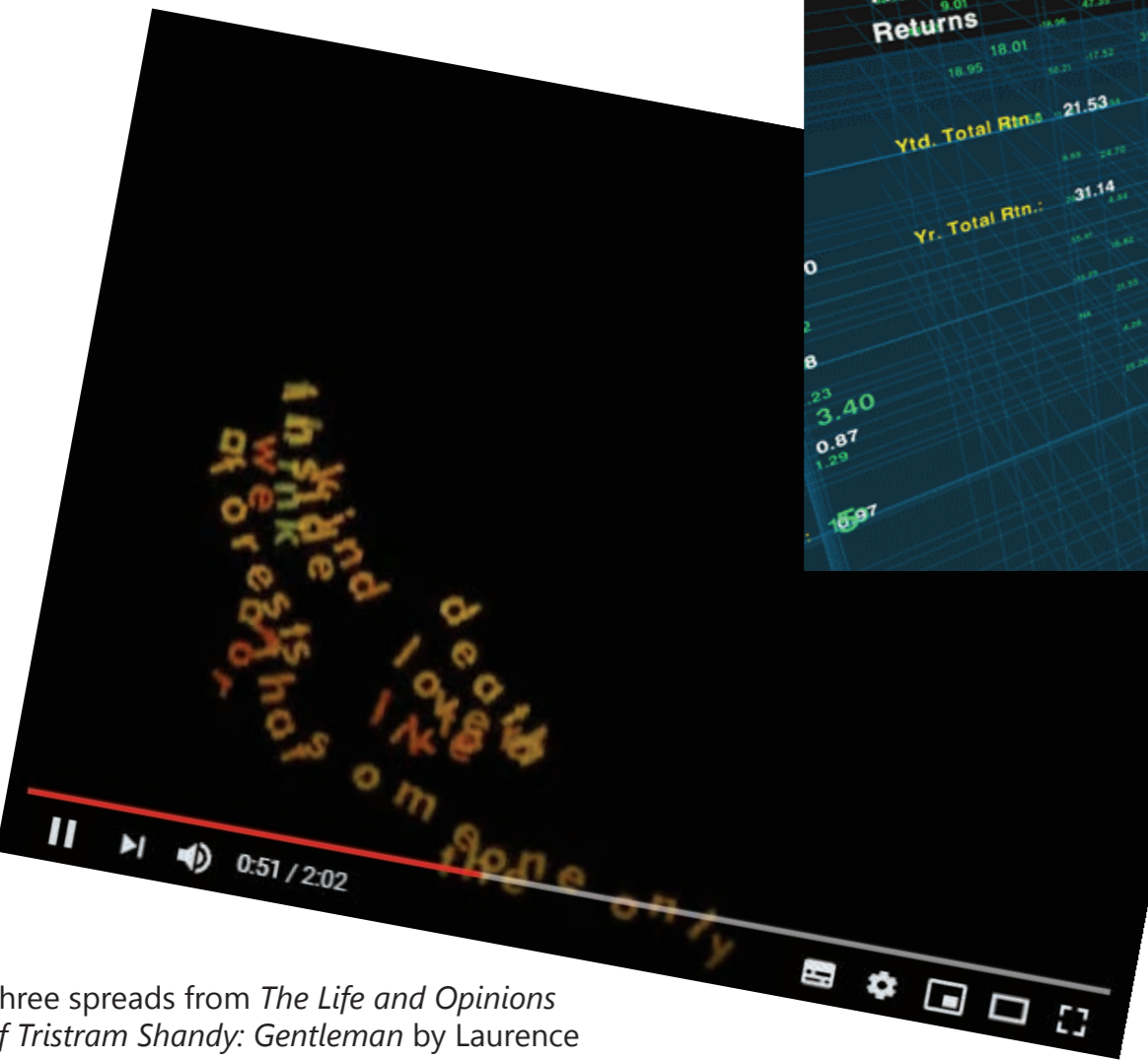


The Mediality of Typography and Textual Space

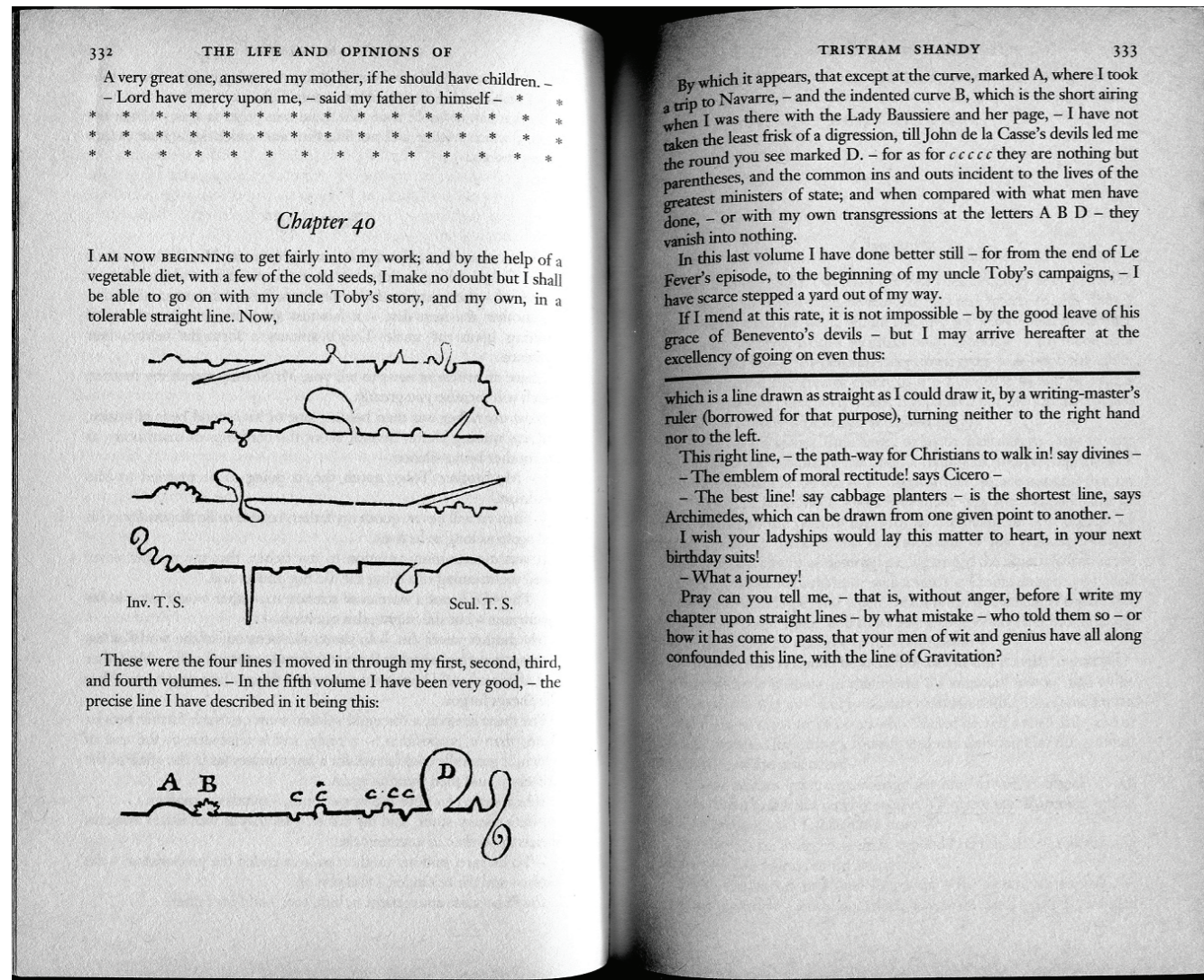


A display of the *Talmud Project* by David Small, MIT Media Lab 1999 (Hillary Kenna)

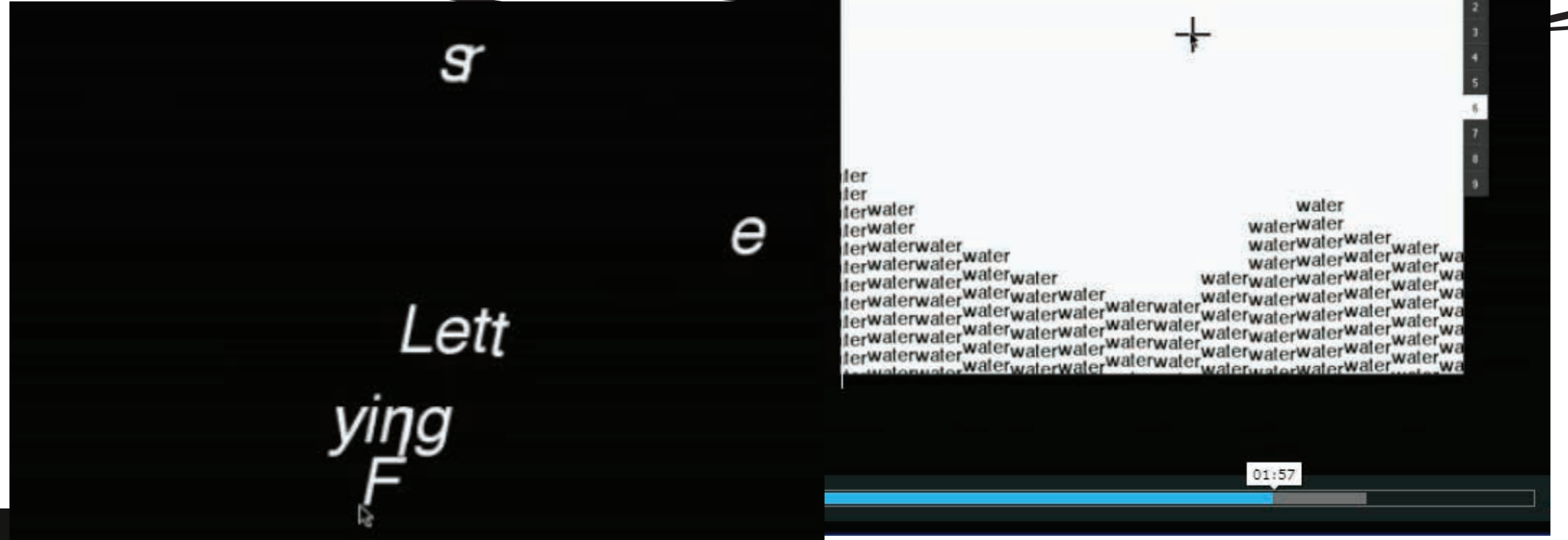
A display from the *Stream of Consciousness* project by Tom White and David Small, MIT Media Lab 1998 (Hillary Kenna)



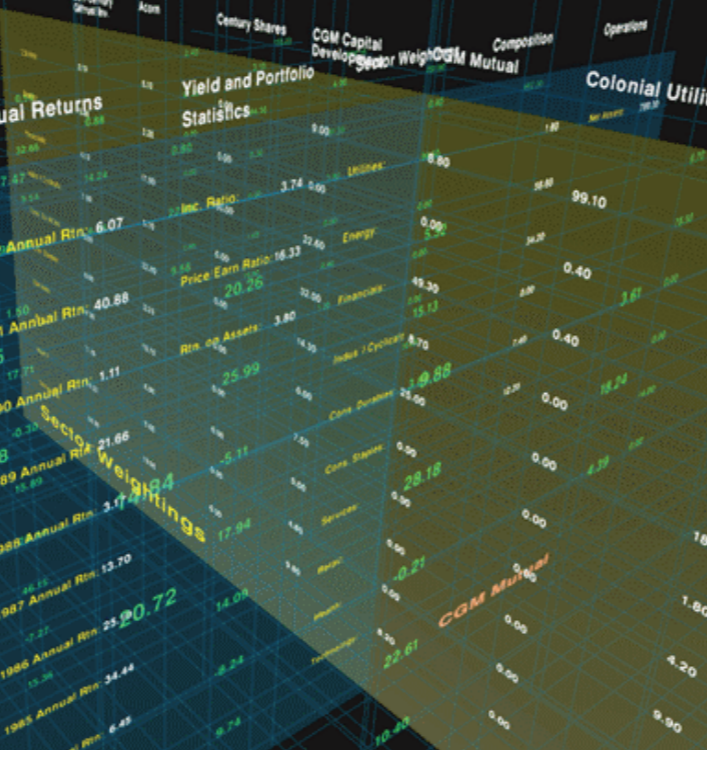
Three spreads from *The Life and Opinions of Tristram Shandy: Gentleman* by Laurence Sterne



Two displays of *Flying Letters* by John Maeda, 1995 (Loretta Staples)

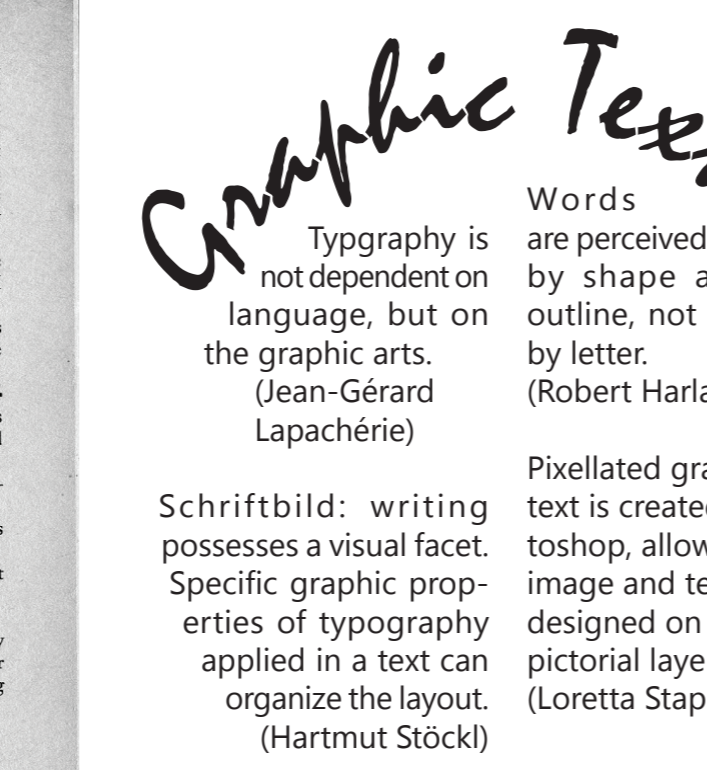


A display of "Information Landscapes" by Lisa Strausfeld, "Information Landscapes" was part of the project entitled *Financial Viewpoints: Using Point of View to Enable Understanding of Information*, MIT Media Lab 1994 (Loretta Staples)



Screen Design
The four main aspects of screen design are the following, according to Tony Faiola and Michael L. DeBlois: grid, typography, colour, and screen design guidelines. (Robert Harland)

The facets of screen typography are three-dimensional space, motion (graphics), sound and interactivity. (Hillary Kenna)



Graphic Teex
Words are perceived by shape and outline, not letter by letter. (Robert Harland)

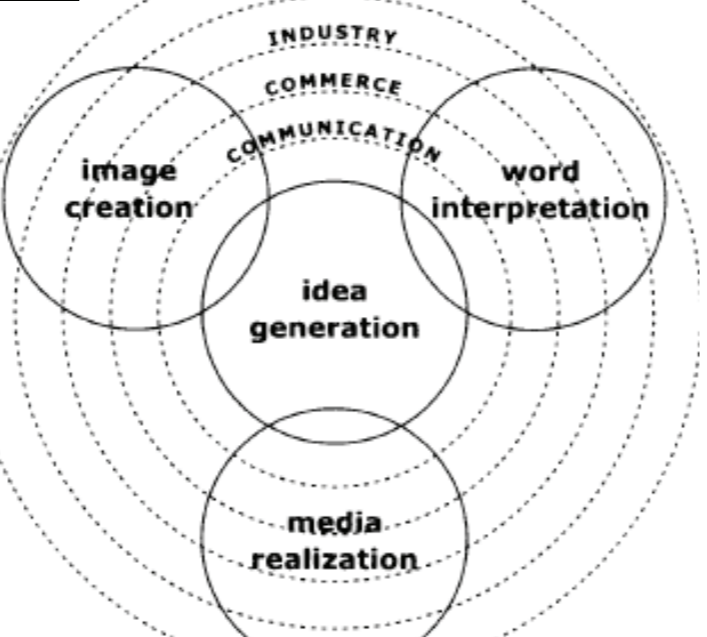


Figure by Robert Harland

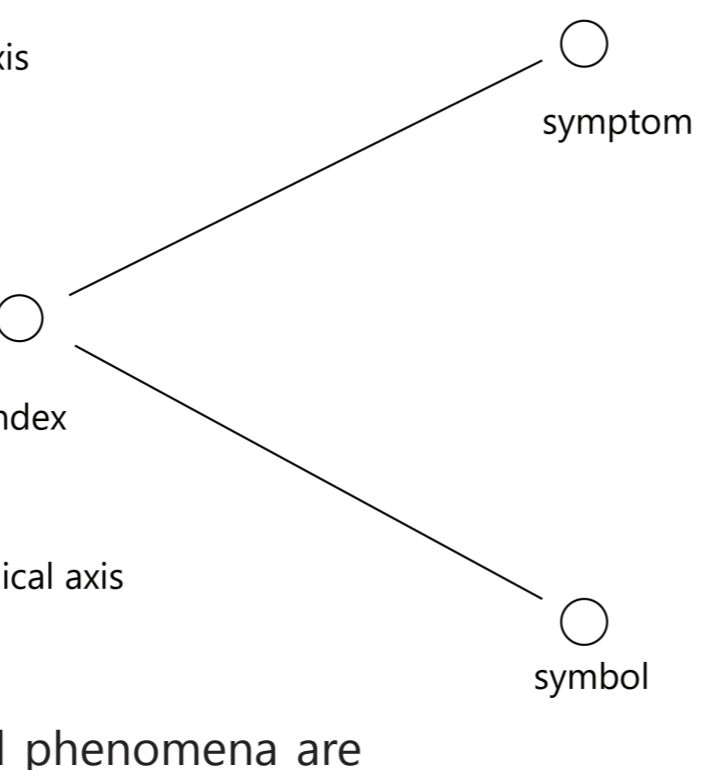


Figure by Robert Harland

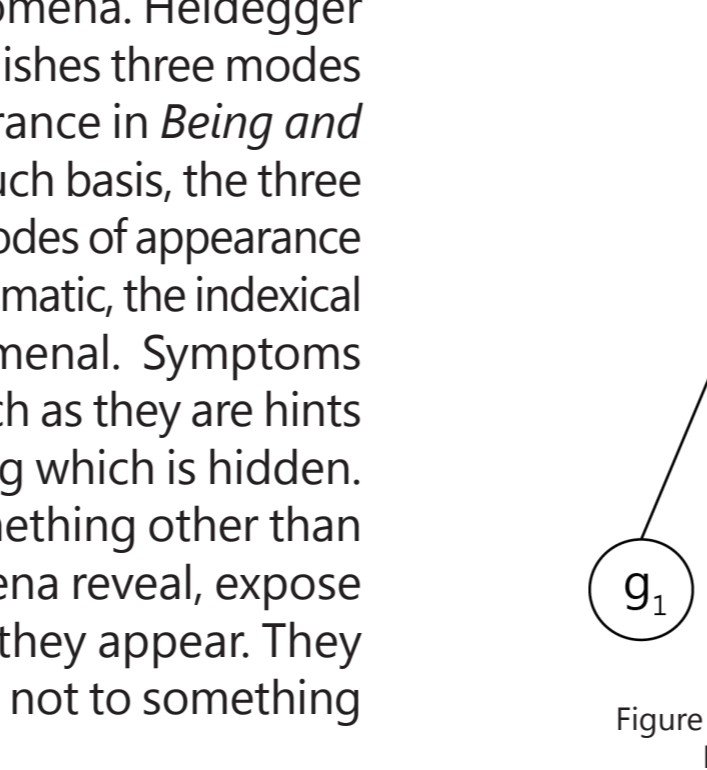
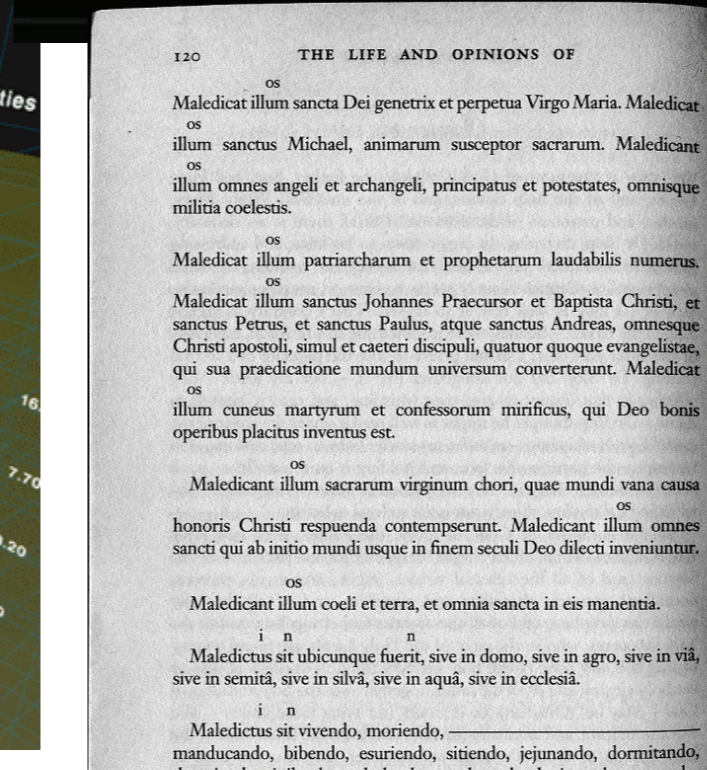
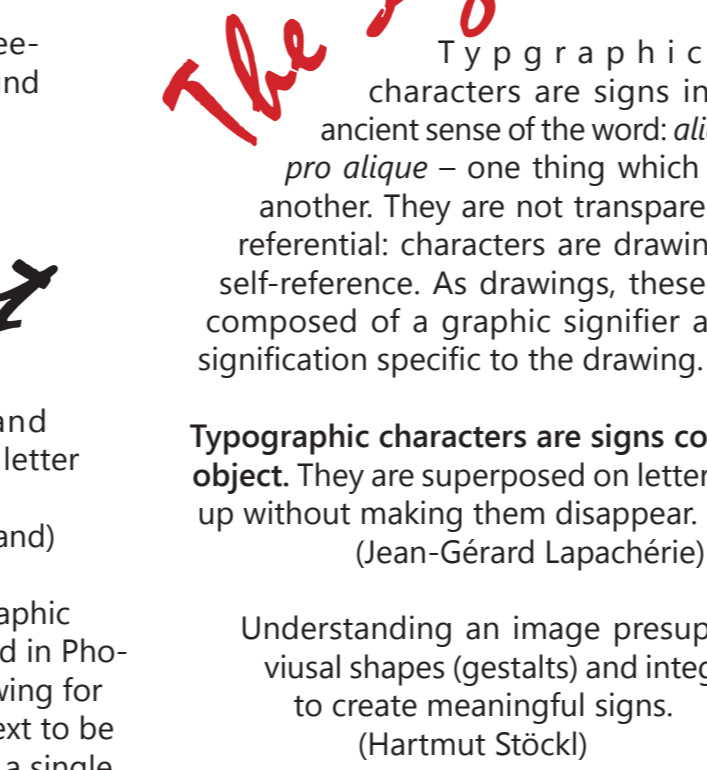


Figure by Robert Harland

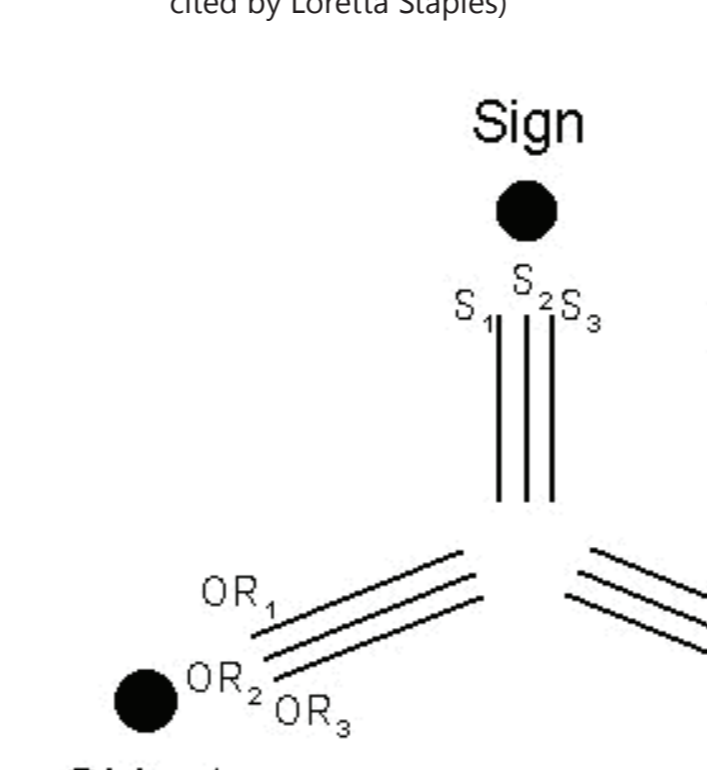


The Sign
Typographic characters are signs in the ancient sense of the word: *aliquid stat pro aliquo* — one thing which stands for another. They are not transparent or merely referential: characters are drawings capable of self-reference. As drawings, these characters are composed of a graphic signifier and of an iconic signification specific to the drawing. (Jean-Gérard Lapachérie)



Digital Type
Digital type consists of letterforms reduced to a binary state: patterns of pixels turned on and off by a computer and arranged on a rectangular grid. Digital type allows for anamorphic transformations or varied letterforms according to context. (Matthew Carter)

Digital type is made up of discrete elements. These elements can be lines, strokes, pixels, colors, shades of grey, or any other graphic unit from which a letterform can be constructed. (Charles Bigelow and Donald Day cited by Loretta Staples)



Sign
S₁: qualitative ("Qualisign")
S₂: singular ("Sinsign")
S₃: lawlike ("Legisign")

Object
OR₁: iconic ("Icon")
OR₂: indexical ("Index")
OR₃: symbolic ("Symbol")

Interpretant
IR₁: rhematic ("Rhema")
IR₂: dicent ("Dicisign")
IR₃: argumentative ("Argument")

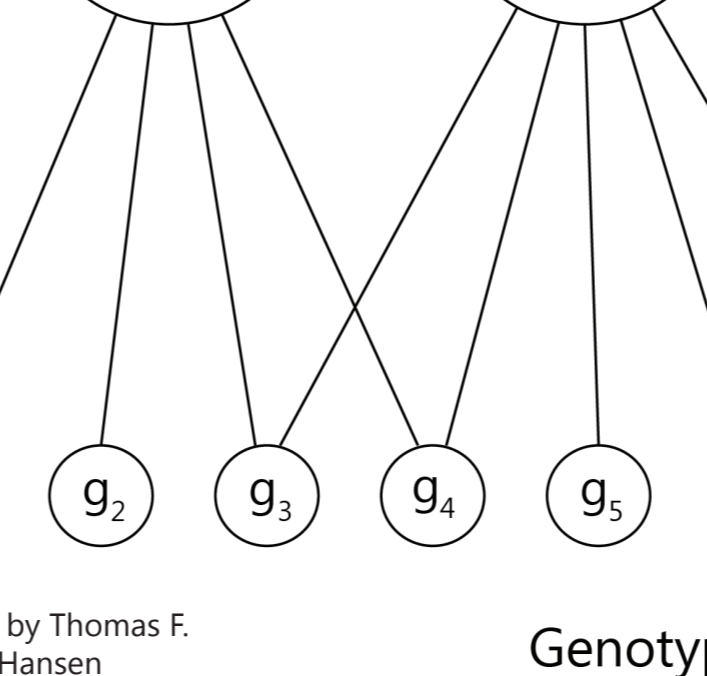
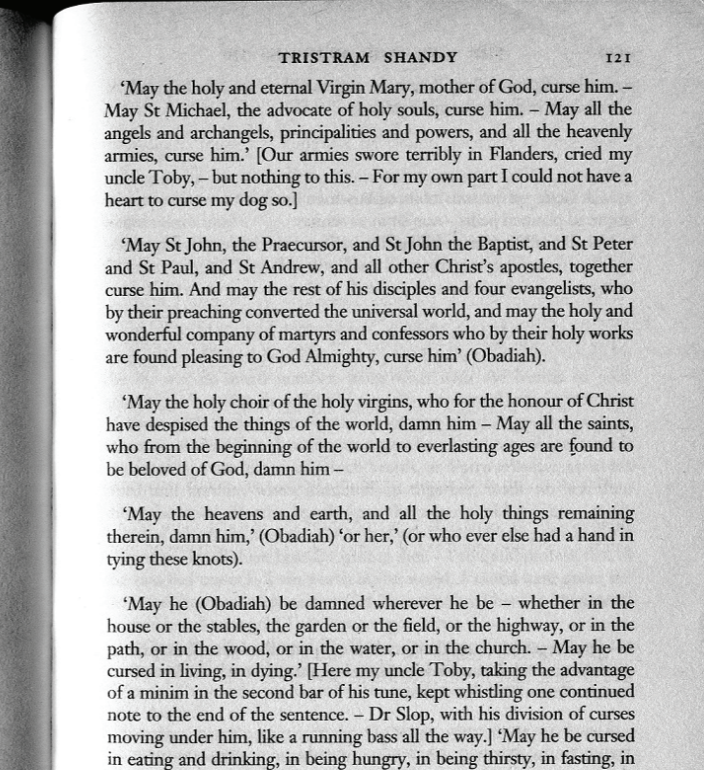


Figure by Thomas F. Hansen



The Medium
It is not conceptual abstraction the aesthetic experience necessitates, but the medium itself, which is the primary experience of all aesthetic reception. (Wilhelm Dilthey)

Dadaists reinforced the physiological perception of typography. (Hausmann and Cullers)

Tzara "desindicalized" typography: conventional significations were abolished, importance was awarded to the type itself, its design and graphic signifiers. (Jean-Gérard Lapachérie)

Electronic books lack the sensual facet of printed books. (Martin Solomon)

Figure by Robert Harland

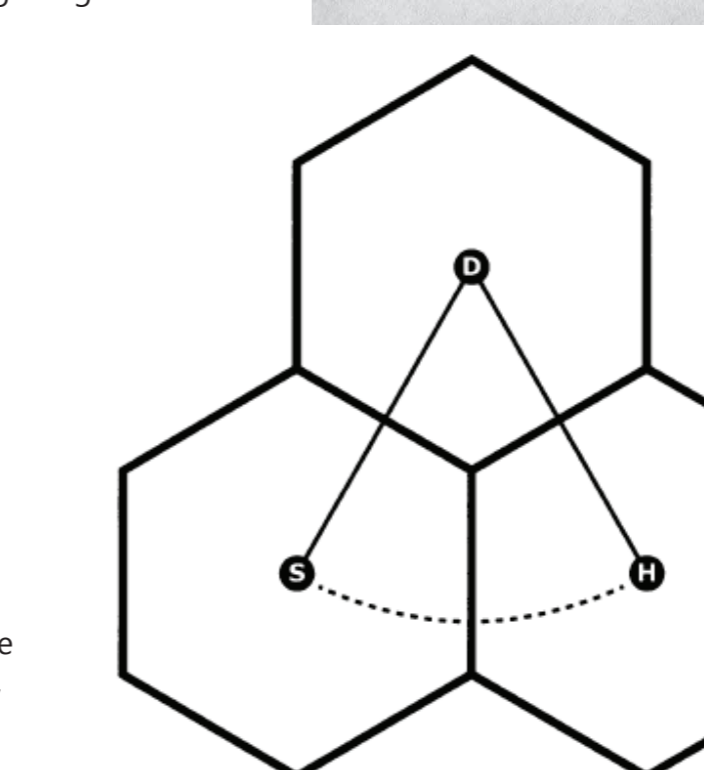


Figure by Robert Harland

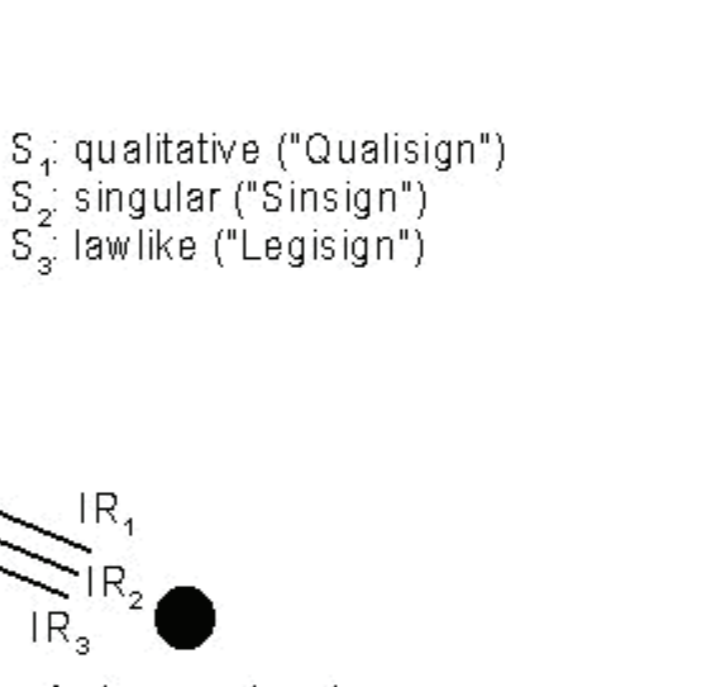


Figure by Robert Harland

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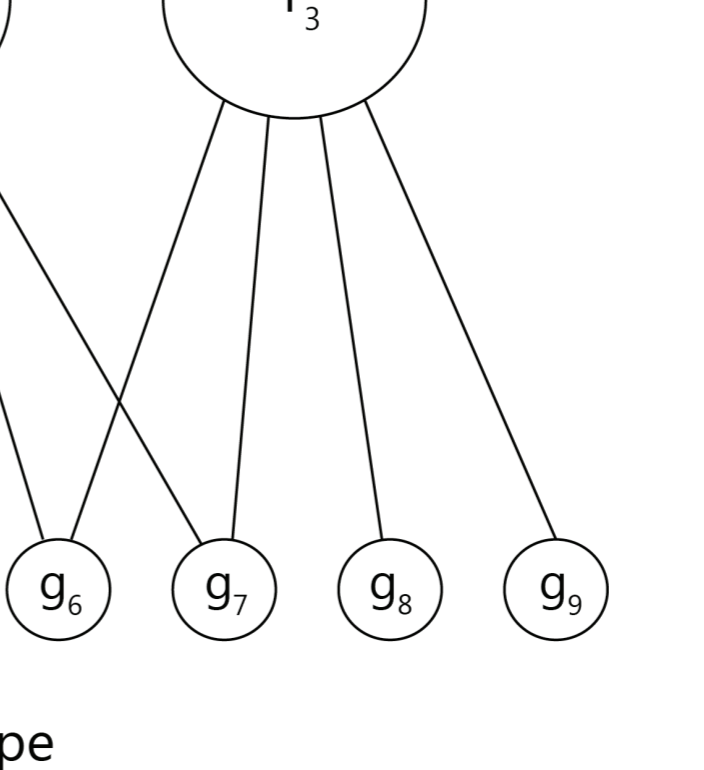
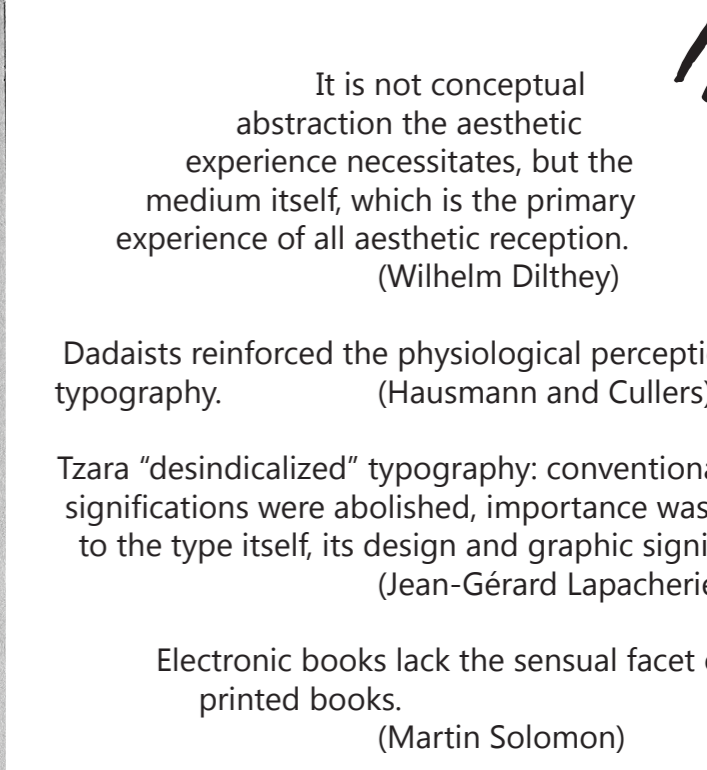


Figure by Thomas F. Hansen



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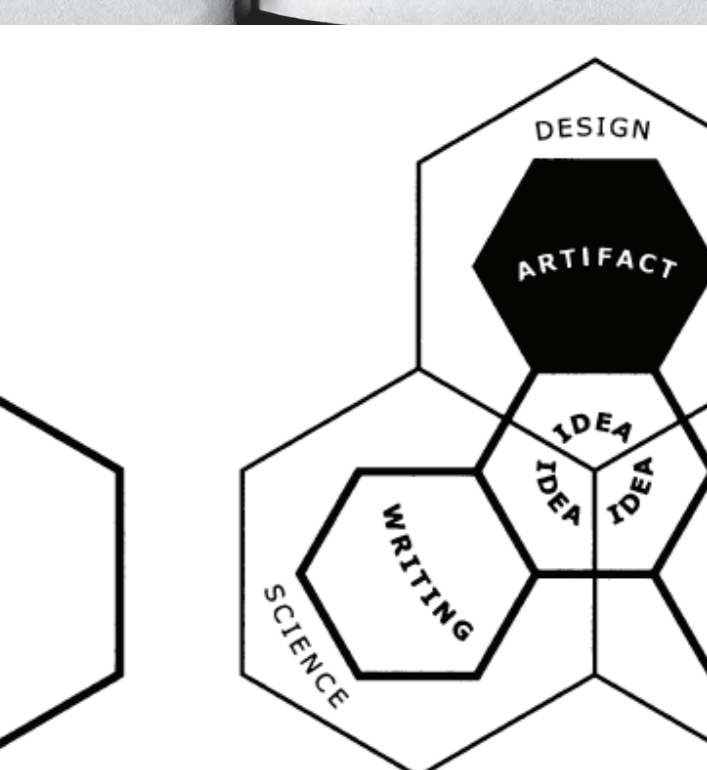


Figure by Robert Harland

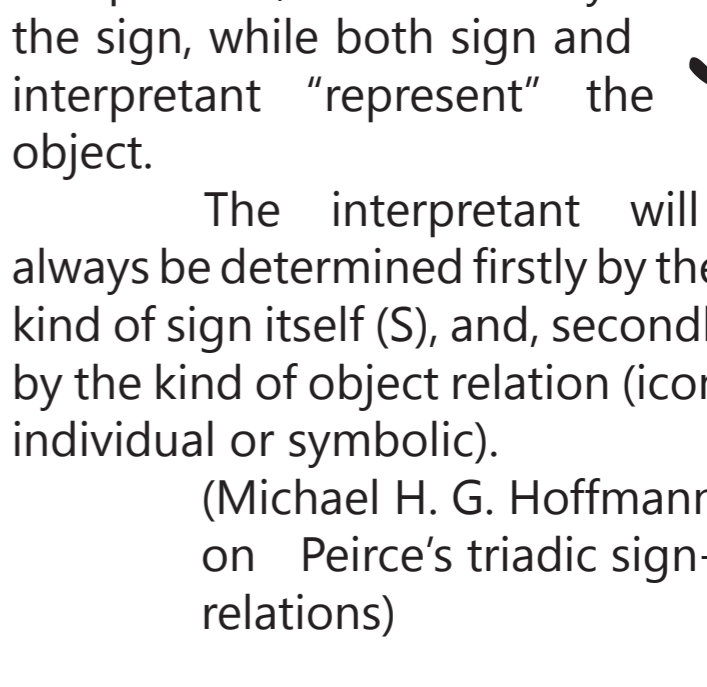


Figure by Robert Harland

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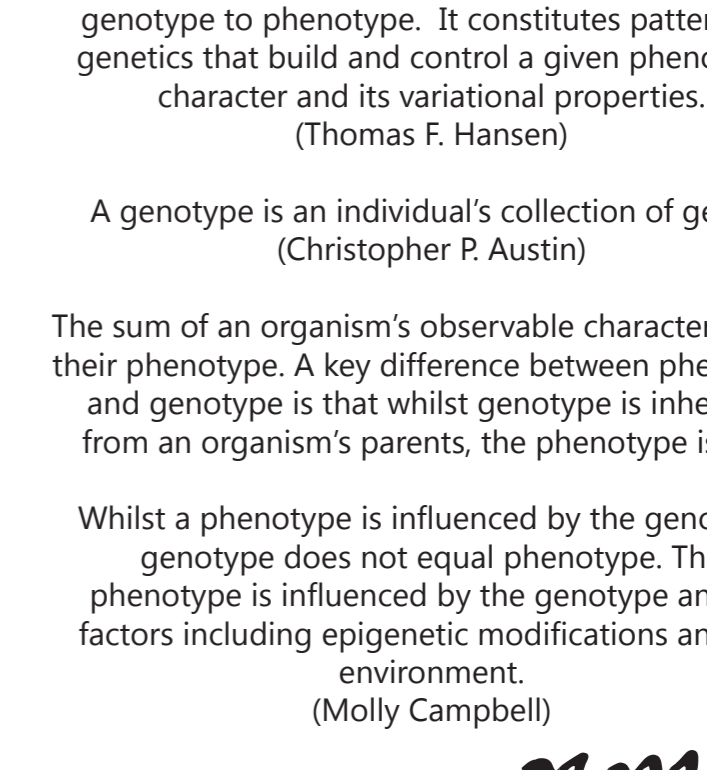


Figure by Thomas F. Hansen

Textual Space
Not least does it become clear that books are locations when one, referring to a textual location in a literary work, points at the book. Here it is. [...] With the edition one opts for [...], [one] has already decided in favour of it and its layout of the work, since it allows for the self-manifestation of the work in a specific manner [...].

The phenomenal spaces exposed by works of art are generally determined in multiple ways: they are both visual, acoustic, and heremeneutic spaces [...]. [...] [A]fter all, every work art has its own space. [...] That this space belongs to the work of art itself instigates the supposition that a work of art does not only organize space, but is in itself spatial. (Günter Figal)

Phenomenology
All phenomena are appearances, but not all appearances are phenomena. Heidegger distinguishes three modes of appearance in *Being and Time*. On such basis, the three existential modes of appearance are the symptomatic, the indexical and the phenomenal. Symptoms are signs inasmuch as they are hints given by something which is hidden. Indices refer to something other than themselves. Phenomena reveal, expose themselves in the way they appear. They refer back to themselves, not to something else.

The Medium

Semiotics

Genetic Architecture