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Nuno Martins
Daniel Brandão *Editors*

Advances in Design and Digital Communication II

Proceedings of the 5th International
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Communication, Digicom 2021,
November 4–6, 2021, Barcelos, Portugal

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Preface

This book gathers the proceedings of Digicom 2021—the 5th International Conference on Digital Design and Communication: 56 best papers were selected out of 128 submissions, upon a rigorous double-blind peer-review process. Digicom was held on 4–6 November 2021 in hybrid format, at Teatro Gil Vicente, Barcelos, Portugal, and also online.

Digicom is an annual event organized by the Design School of the Polytechnic Institute of Cavado and Ave, and by ID+, Research Institute for Design Media and Culture, in cooperation with CECS-UM, which has been bringing together researchers, academics and designers from around the world.

“Digital” is becoming increasingly ubiquitous and prevalent in our networked and global society. Digicom has aimed to be a space for reflection and analysis on the constant challenges digital communication poses to society, institutions and brands. Despite its strong focus on the area of communication design, the objective of the conference—which is very much reflected in the present book—is the promotion of an open, broad and plural discussion, aggregating different areas of knowledge, namely arts, technology, communication sciences, education sciences and branding, among others. The conference thus seeks to stimulate interdisciplinary relationships that contribute to a solid development of the scientific activity.

Digicom 2021 received four keynote speakers:

Rachel Cooper is founding Director of ImaginationLancaster, <http://imagination.lancaster.ac.uk>. Her research interests cover design thinking; design management; design policy and across all sectors of industry. She has published extensively on these topics, including books, “Designing Sustainable Cities” and “Living in Digital Worlds; designing the digital public space”. She is Series Editor of the Routledge series Design for Social Responsibility. She was founding Editor of The Design Journal and also founding President of the European Academy of Design. She is President of the Design Research Society. Currently, she is one of the leading investigators on PETRAS <https://petras-iot.org>, a national research centre for research into IOT and AI at the edge.

Ana Correia de Barros is Senior Researcher at Fraunhofer Portugal AICOS and Head of the Human-Centred Design Department. She conducts design research strongly informed by qualitative fieldwork. With a background in industrial design, she worked in a design studio prior to earning a PhD in industrial engineering and management from UBI. She was Researcher at UNIDCOM-IADE, led the research and innovation area at a rehabilitation centre (CRPG) and lectured at different universities. Her research interests include assistive products (chronic disease and disability), usability and inclusive design.

Francisco Paiva is Associate Professor at the University of Beira Interior, in which structure he directs the Doctoral Programme in Media Arts. He holds a PhD in Fine Arts from the University of the Basque Country, a degree in Architecture from the University of Coimbra and a degree in Design from the University of Lisbon. He was Visiting Researcher at the University of Bordeaux. He has coordinated the Multimedia Design course for 7 years and now coordinates the Arts Group at LABCOM—Comunicação e Artes/UBI. He publishes and exhibits regularly and is Scientific Coordinator of DESIGNA, International Conference on Design Research, of the Research Days in Arts and the Magic Mountain * Art and Landscape platform. He is Member of CooLabora, Social Intervention Cooperative and is Executive Director of Covilhã's Candidacy for UNESCO Creative City in Design.

In addition to the guest speakers, we also had the opportunity to attend a set of approximately 80 communications, strictly selected by Digicom's Scientific Committee, from different international researchers and designers.

The three-day event resulted in extensive debate sessions, where the participants' personal and professional perspectives and experience came together in a friendly environment, thus stimulating extensive exchange of ideas, start of new collaborations and demonstrating therefore the importance of this kind of events in promoting research advances.

The promotion of a panoramic vision of digital design and communication is a trademark that Digicom has been affirming and reinforcing through its five editions and that organizers and participants will continue to build and consolidate in their future works and the upcoming conference editions.

With this book, we would like to transmit this message to a broader audience and to attract contributors who share our vision and/or are willing to join our discussion in future conference editions. We would also like to acknowledge all those who have believed in Digicom so far and contributed to its success in many ways.

Again, a big thanks to all participants of Digicom 2021 and to all the readers of this book, hoping that you will enjoy and find it useful for your future research.

Looking forward to seeing you next year!

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Digital and Interaction Design



Narrative Infusion in Web Design

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Abstract. This paper investigates the contribution of narrativised interface design to the overall narrative expressivity of this work. A close reading of the graphic interactive novel *The Boat* reveals the reliance on a narrativised interface throughout the experience. The narrativised interface increases the impact of the work, as the user’s navigation of the plot brings the story to life. The collaged visual presentation format both reinforces the story’s overall emotional tenor and focuses the user’s attention on the component micronarratives. This dynamic collage aesthetic creates a postmodernist artefact by mixing, sequencing, and superimposing media forms: illustrations, panels, text, photographs, and video. We argue that the narrativised interface elements intensify cognitive interactivity and increase immersion into the story as it unfolds. This narrative expressivity accentuates the perception of the storyworld. We also observe that the multi-mediated collage aesthetic bridges the digital and real worlds, leading to a hypermediated yet engaged experience. The work balances ambiguities and dualities - such as reality/imagination, photography/drawing, motion/still, sound/image. This unconventional and active interface design ruptures any passive reader experience. The resulting narrative texture supports an ongoing dialectic of immediacy and hypermediacy. This dialectic both draws the viewer into the ongoing story of *The Boat*, and highlights the work’s higher-level themes: the fragility of life and the solitary nature of survival in a threatening world.

Keywords: Interface design · Narrativised interface · Focalisation · Collage

1 Introduction

“The narratives of the world are without number...the narrative is present at all times, in all places, in all societies” [1]. These narratives define our selves, our nations, and our cultures, and they can be found in all media forms [2]. *The Boat* is an exemplar for the power and relevance of narrative. The impact of this narrative of flight and diaspora in Vietnam is being relived in Afghanistan as we write this paper.

Our goal is to understand this work on its own terms. A narrative approach to media considers what stories can be told, why they are told and how they are told [3]. For interactive narrative, many variables can impact how the story is told. In his analysis of the interactive work *Ceremony of Innocence*, Bizzocchi highlights the narrativized interface, identifying both the widespread diffusion of narrative texture throughout the

work, and the more tightly focused narrative expressivity embedded within the centre of the interactive process- the interface itself [4].

Bizzocchi [4, p. 2] defines “narrative texture” as the “broad infusion of the sensibilities of the narrative across the entire... experience.” Narrative texture is relied upon by many media: cinema, sound-based storytelling, and various interactive multi-mediated forms. Environmental story spaces also explore narrative texture. We see this in amusement parks or location-based entertainment centres, where the story elements are infused into and across the physical space [5]. In web design, the screen opens a window to a virtual space. In this space, the narrative texture might create a homogeneous space [5] where all elements work in synchrony for expressivity. Indeed, Jenkins [6] argues that environmental storytelling embeds narrative information within mise-en-scene to sustain an immersive narrative. This experience reinforced by a narrativised interface that incorporates narrative elements and sensibilities within the design of the interface itself [7].

A narrativised interface can also reduce the gap between immediacy [a direct engagement and immersion within the storyworld] and hypermediacy [the awareness of mediation and media design] [7, 8]. Likewise, a web page may incorporate narrative within its interface to decrease any contradiction between story immersion and the conscious awareness of interaction options. Zimmerman maintains that interaction can assume different forms [9, p. 4]. He described four modes of interactivity: cognitive, functional, explicit and beyond-the-object. Each artefact may support different degrees of engagement by exploring these modes. For example, a graphic novel supports cognitive interactivity, while an interactive graphic novel supports cognitive, functional, and explicit interactivity.

We argue that a central contribution of a narrativised interface is to increase the story’s emotional appeal within the context of the interactive design. In this spirit, we investigate how both narrative texture and the narrativized interface support the emotional experience of a web artefact. This artefact is a graphic interactive novel, *The Boat*, which tells the story by Nam Le, adapted by Matt Huynh and produced by SBS.

2 The Boat

The Boat is an interactive graphic novel about escaping after the Vietnam War based on the short story by Nam Le. SBS Movies launched it to mark the 40th anniversary of the fall of Saigon. Le tells the story of 16-year-old Mai, whose parents decide to send her alone on a boat to Australia. The conditions in the boat are inhumane, and a storm makes things even worse. Mai gets sick, and her fever-soaked memories help the reader to understand her past. During this journey, Mai meets Quyen and her son Truong - who falls ill and dies just before the boat gets to Australia.

Matt Huynh, whose parents, like Le’s, fled Vietnam after the war, illustrates the interactive graphic novel. His adaptation relies strongly on comics and illustrations, which are informed by Sumi-e painting and Shodo calligraphy.

The Boat is structured as a “one-page” template, which remediates the papyrus scroll metaphor. This structure means that the lexia and imagery are arranged in a single webpage. The narrative arc is presented by scrolling down, with only limited options for

“side-story” events or information. This relatively linear template favours storytelling presenting the original plot as conceived.

The text was divided into six chapters, with some of the original text was omitted [10, pp. 230–276]. Images translate some of the text. For example, “the boat begins to rock” was omitted, but the animation shows the boat rocking. So, *The Boat* is also a visual narrative perceived by two approaches [11]: what a written image is (visual dimension) and how images can narrate. Bal examines the latter through the concept of focalisation, which denotes the perspectival restriction of narrative information relative to the point of view.

3 Focalisation

Focalisation examines a narrative’s representation by identifying the perspective that channels the expression of the text events by the narrators [11]. For Bal [12], focalisation is the relationship between the “vision”, the agents that see and that which is seen. The subject of focalisation (focalizer) is the point from where the scene is viewed.

Jahn [13] explains the three major focalisation types described by Genette: zero, internal and external. Type zero means that events are narrated from an omniscient point of view. Internal focalisation presents the events from a local perspective of a focal character. External focalisation offers what would be visible to a camera.

Niederhoff [14] expands this definition and argues that internal focalisation, for example, means not only to tell a story from the characters point of view but also to present the events as they are felt, interpreted and evaluated by the character. Other authors also contributed to the understanding of focalisation in a broader perspective.

For instance, Horstkotte and Pedri [15, p. 331] argue that “optical perspectivation is only one dimension within a broader category of focalisation that also includes aspects of cognition, ideological orientation and judgment”. These authors are also concerned with the intrinsic and distinct focalisation-marking resources of visual media.

Jahn’s model of “windows of focalisation” emphasises the cues in the text that transfer the viewer into the storyworld and considers characters’ perceptual, ideological and moral orientation. This is closely related to what Palmer describes as the aspectuality of a character’s subjective experience and what Horstkotte and Pedri [15] relate to focalisation. Palmer understands that the whole consciousness’s of characters can be expanded to include descriptions of aspects of the storyworld seen from their perceptual, cognitive, and evaluative views. For Palmer, whenever events occur in the storyworld, they are experienced from within a particular vision which he refers to as aspectuality [16].

Thus, focalisation is a productive analytical category in a graphic narrative for Horstkotte and Pedri [15]. They highlight the necessity of identifying medium-specific discourse markers signalling focalisation. They propose a conception of focalisation as a cognitive operation related to aspectuality. They signalled three to highlight focalisation in a graphic narrative: through shifts in visual vocabulary, repetition/shading, and multi-stage braiding of identical visual material.

4 Methodology

Through a close reading of the interactive graphic novel *The Boat*, we investigate how a narrativised interface increases the emotional appeal. In addition, we explore how narrative texture contributes to narrative expressivity.

Close reading is a classic methodology for Humanities scholarship and research. A close reading is a rigorous and detailed analysis of the original text. Van Looy and Baetens maintain that "...when close reading, the eyes of the reader are almost touching the words of the text. Nothing is to escape the attention of the meticulous scholar." [17]. This methodology was developed in the context of poetry and other print-based text, but it has been successfully utilized across a variety of media including cinema, interactive narrative, and electronic games [18]. In the Humanities tradition, close reading takes its place as an evidence-based form of scholarship that "...appeals to intersubjectively available data that are in principle amenable to alternative explanation..." [19].

To understand the interactive graphic novel, we compared this work with the original short story [10] and marked the removed text to map what was left as text and what was depicted. In addition, using an informal notational system, we deconstructed the narratorial units of the interactive graphic novel in two dimensions: content and effects. These dimensions were discussed in terms of the narrativised interface [20].

These dimensions were revisited several times, and a more complex notational system was drawn. The readings were focused on different interactivity modes that could be perceived. Using Zimmerman's interactivity model, we analysed the work in terms of cognitive, functional, explicit interactivity and beyond-the object interactivity.

5 The Interactive Graphic Novel Close Reading

It is expected that the reader of an interactive graphic novel becomes "an active, creative proponent in construction meaning rather than a passive recipient" [21, p. 24]. This entails a similar problem faced by game designers: the potential inconsistency between the experience of the story and the process of interaction [22]. Bizzocchi [7] suggests two design strategies to draw this problem: the broad infusion of "narrative texture", and the more focused design of a narrativised interface. Narrative texture implies the use of the expressive capabilities of a given medium to express and reinforce narrative concerns (such as emotion, character, storyworld and story progression) across the entire work (sound, imagery, graphics, motion design, etc.). The more specific narrativized interface incorporates narrative element within the design of the interface itself.

Bizzocchi, Lin and Tanenbaum [20] identified four approaches to designing a narrativised interface:

- 1 The look and feel of the interface – incorporation of narrativised elements within the basic aesthetic of the interface
- 2 Narrativised perspective – the role of point-of-view (POV)
- 3 Behavioural mimicking and behavioural metaphors – user interaction is evocative of the behaviour of their character
- 4 Bridging and mixing realities – the real world becomes part of the game interface

We maintain that in this work, the first two approaches - the look and feel of the interface and the narrativised perspective – work together to create immersion while the other two approaches - behavioural mimicking and bridging and mixing realities – are used to facilitate hypermediation.

We first identified how the interface incorporates narrative. Second, we discussed how the narrativised interface highlights the expressivity, especially emotional appeal. The narrativised perspective explores focalisation, and we seek to identify medium-specific discourse markers signalling focalisation. Horstkotte and Pedri [15] argued that these focalisation-marking resources indicate the aspectuality of a subjective filtering mind.

The behavioural mimicking equates to how graphic effects contribute to narrativity. Finally, the bridging and mixing realities consider how history and story are intermixed.

5.1 Narrative Infusion

Narrative texture – reinforcements of overall theme, arc, storyworld, character – is infused across all the creative channels of the work. *The Boat*'s interface incorporates a variety of different media forms: drawing, photography, 2D animation, text and sound (see Fig. 1). The individual design elements distributed across these forms combine over time and reading to infuse an ongoing and pervasive narrative texture. This wash of narrativity across the work expresses a very depressing, hopeless and painful storyworld.

The audio design, by Sam Petty, supports immersion by reflecting and accentuating the dynamics of the visuals. Petty uses an overall ambient sound (storm, waves, wind), more punctuated foley sounds (birds, steps, match, footsteps) and story-based diegetic sound (Vietnamese song). The audio channel is important to the work, and the website suggests the use of headphones so the sound can be fully appreciated.



Fig. 1. Screenshot of the boat (<http://www.sbs.com.au/theboat/>) © SBS

The font style of the on-screen text varies depending on the nature of the source: narration, speech balloon, or song lyric. The Shodo calligraphy used for the headings and links imposes a dramatic scent. Shodo calligraphy is a form of artistic writing used for writing the Japanese and Chinese language. More than calligraphy, Shodo can be seen as a martial art that brings self-coordination, order and calm [23].

The typeface used for narration text prioritises legibility and balloon speeches is about expressivity. The cursive typeface simulates natural speech and gives voice to the letters.

The drawings and animation are embedded with narrative, enhanced by Sumi-e painting. Sumi-e is the Japanese word for black ink painting. Emphasis is placed on the beauty of a few individual strokes that summarise the complex scene.

The foreground objects are the panel's illustrations, speech balloon and text. Part of the text is illustrated. Many of these illustrations are panels, which means that the drawings are visualisations of the narrative. The use of panels reinforces that the characters are trapped in a narrow and crowded space.

Sumi-e reflects suffered characters lost in their fear, and their blurred forms are fused with the background. This boat-characters fusion stresses the characters soulless, hopeless and how disposable they are.

This infusion of narrative texture across all the component media of *The Boat* reinforces the chilling dramatic mood of the plot and the storyworld. Characters' suffering is explicit in the plot, and the readers can feel this sorrow reflected and amplified through the design of the sound, painting style, colour, graphic motion, and typography.

5.2 Narrativised Interface

Narrative is infused across *The Boat* in all these media channels, and more specifically, it is embedded directly in the aesthetic of the interface itself. The exercise of user interface control both guides the interactive progress, but also reflects narrative and storyworld sensibilities.

While the background design reinforces the narrative's mood through the look and feel of the interface, the foreground objects express the narrative more directly through mimicking behaviour, narrativised perspective and bridging and mixing realities, which are discussed as follows.

The Look and Feel of the Interface. The story is portrayed in a black and white Sumi-e painting style, which emphasises the darkness and sadness of the characters. Colour is used only to draw the arrow that shows the diversion point and to portray flowers (intradiegetic objects) in the background. These flowers become grey as Mai's memories fade away and she faces reality again.

The background assumes two forms: one form is an environmental ambience, as when the plot focuses on the outside of the boat. The other form is more neutral (white, black or with some abstract drawings), and is used when the plot focuses on the character.

The environmental background is a narrativised interface, composed of a 2D animation of a storm. The background incorporates the narrative by animating a night and a heavy storm (lightning and rain) that makes the fragile boat adrift.

Where panels are incorporated into the layout, 38% of the panel transitions are what McCloud would term "moment-to-moment" [24, p. 70]. These transitions show only slight changes from one panel to the next. McCloud asserts that such moment-to-moment transitions do not require much work for reader closure and understanding, but easily allow the full appreciation of the character's suffering.

Narrativised Perspective. We identified one medium-specific discourse marker signalling focalisation: distortion sequence, which could be considered a particular case of repetition [15].

The character's mental chaos, fears, solitude and sadness are signalled verbally and visually throughout the graphic narrative. Figure 2 shows two of a four panel sequence of the protagonist state of mind or protagonist's aspectuality.



Fig. 2. Screenshot of two (out of four) panels that represent the emotional state of the protagonist. © SBS (<http://www.sbs.com.au/theboat/>)

Each panel reinforces her depression and solitude because the drawing loses details of others and focuses on her that gradually becomes blurred. The blurred images tell readers to construct the final image as inflected by Mai's focalisation of her state of mind: she is lost, afraid, alone.

The interval between panels represents the time she took to forget where she was and become a "human cocoon". The changes from one panel to the next express the constriction and withering of her emotional perspective on her life.



Fig. 3. Screenshot of the Truong sickness sequence. © SBS (<http://www.sbs.com.au/theboat/>)

A more appealing sequence appears in the story when Truong is very sick. Figure 3 shows the series of images that might be understood as Truong's focalisation of his health. Each successive drawing shows less visual embellishment, and a bit more of his actual body, implying his return from sickness back to his normal healthy state. These images move around the screen following the rhythm of Truong's breath.

The rowing sequence in Sect. 3 shows two simultaneous focalisations of the same action (see Fig. 4). While the animated background shows the boat crossing the screen from left to right, a panel shows a passenger's perspective. He considers the match being lit, which is also seen at the faraway boat.

The speech balloons that pop up in sequence establish the reading order and are also used to change focalisation. Sometimes the character who speaks is not visible, which urges readers attention to understand the voices dance.

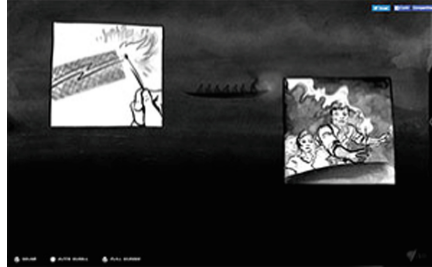


Fig. 4. Screenshot of the rowing sequence. © SBS (<http://www.sbs.com.au/theboat/>)

Behavioural Mimicking. The interface becomes more narrativised to narrate the effects of the storm on people. Figure 5 shows a screenshot of the panels and text thrown against the screen's border, mimicking the behaviour of the bodies in the boat. This effect reinforces the storyworld – the reader is situated directly within the multimodal sensory experience of the narrative. In addition, these narrativised elements within the aesthetic of the interface intensify cognitive interaction by arousing emotions [9]. It is used to accentuate the perception of the storyworld. Another example of the narrativised interface is the text blown away from the page, as it suffers the wind effect.



Fig. 5. Screenshot of the panels. © SBS (<http://www.sbs.com.au/theboat/>)

These examples remediate our expectations of screen-based space. The elements behave unexpectedly, and in these moments, the reader will experience the hypermediation of surprise. This remediation of screen-space expectations is consistent with Eisenstein's use of "sensual or psychological impact" [25, p. 66].

The narrative is also embedded in the moment-to-moment transition panels that show a body being thrown in the water (see Fig. 6). The movement is reinforced by the positions of the boards that mimic the body's trajectory.



Fig. 6. Screenshot of the moment-to-moment transition panels that show the body being thrown in the water. © SBS (<http://www.sbs.com.au/theboat/>)

Bridging and Mixing Realities. Explicit interactivity [25] is also used to deviate the plot for a parallel plot or analepsis. A dynamic collage is composed of a thought bubble; a drawing and an arrow signalled these diversion points (see Fig. 7). The thought bubble creates a bridge to the character’s memories. It is a subtler example of a mixed-realities interface approach to construct a narrativised interface.

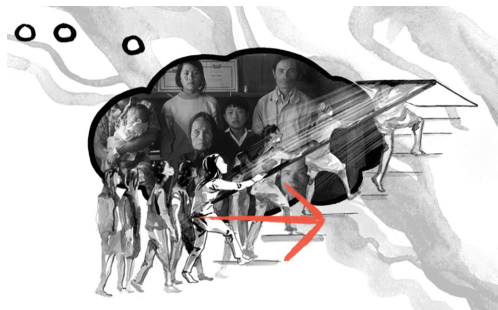


Fig. 7. Photo collage used as a diversion point. © SBS (<http://www.sbs.com.au/theboat/>)

As Bizzocchi, Lin and Tanenbaum [20] pointed out, the resulting boundary between plot and reality becomes blurred, and the narrative’s emotional appeal intensifies. The collage decision point allows the reader to hypermediate so she can make a conscious choice whether to divert or not. This decision, however, does not derail the main plot. When the reader returns from the parallel story, they come back to the same point from which they left the original plot. Deviating from “auto-scroll” to examine these diversion points acts as a bonus rewarding active participation by the reader.

The pages of the diverted story also exhibit a collaged aesthetic. The background is composed of “real” photographs that are closely related to the text. For instance, when the story is about Quyen’s husband that escaped to a refugee camp, the photos show these camps. The pictures support the story’s veracity and are shown as backgrounds of the characters’ memories. This combination of diversion and detail reinforces the reader’s sense of suspension of disbelief [26].

6 Considerations

The narrative infusion for *The Boat* shapes the overall graphic treatment applied to create the interface. The result is a visual identity that can be perceived throughout the interface. Every detail was considered under this identity, which presents a sad, depressing, deadly, hopeless world. This broad infusion of narrative texture serves as a bridge to guide the reader into the storyworld.

The narrativised interface completes the reader's immersion. The extensive use of moment-to-moment panels transitions establishes the reading rhythm, which does not ask the reader to work for closure, but instead directly engages the reader's emotional involvement. Cognitive interactivity is the core participation the system presents to the reader so that the plot can be intensely constructed into a story.

This extensive use of a narrativised interface compensates for the missing text from the original short story. Many of these missing passages are embedded directly within the interface screen. In addition, while reading the short story, the reader needs time to construct the storyworld but interacting with the graphic novel, the storyworld is already built, which impacts the reader in a direct and profound way. The reader is captured by the beauty of the interface and can immediately feel the pain, the fear, the inhumane conditions that the characters feel.

Different focalizers interplay between what an outsider sees in the boat and what the main characters are feeling - creating a stronger sense of reality. The narratorial focalisation of Mai's sickness turns into an internal focalisation of Mai's pain. A similar shift in focalisation takes place when Truong is sick. An internal focalizer pleads for readers' empathy in a more persuasive form than an external focalizer.

A more striking example of narrativised interface concerns the sequence of panels detailing the effect of the storm on the boat. The reader is caught off a surprise by this web media specificity and asked to surrender to the characters' agony. The reader is not expected to be a voyeur of a self-enclosed storyworld but is absorbed within the story, to feel it and perceive it in its multisensory complexity.

The "attraction" created is reinforced by the dynamic collage elements, which mix our sense of reality and bridge the narrative's present to its past (analepsis). The aesthetic of these collage plays with the strange, creating a shock to the senses and impacting the reader. In these moments, she must actively construct the meaning of the work—the real photographs used in these collages bring their own sense of reality and history. Gunning [27, p. 46] argued that the picture can make the reader imagine something else. The reader might relate the people on these photos to someone who survived this journey or fill in missing details about the storyworld. The photographs also increase story complexity on the emotional level - the reader may be compelled to directly feel the horror these people suffered. This happens because of the photographs' ability to put the reader in the presence of its reference, and with the details come the suffocating sense of reality [27, p. 47].

The narrative texture that springs from *The Boat* is the result of story elements infused into space [5]. In this space, a pervasive narrative texture creates a homogeneous space [6] where all components work in synchrony to maximize expressivity and sustain an immersive narrative.

But this state of immersion into the storyworld (immediacy) is counterbalanced by hypermediacy: behavioural mimicking and mixing realities (see Fig. 8). These design strategies create moments of mediated awareness that can both guide the reader’s progress, and shock her sensibilities.

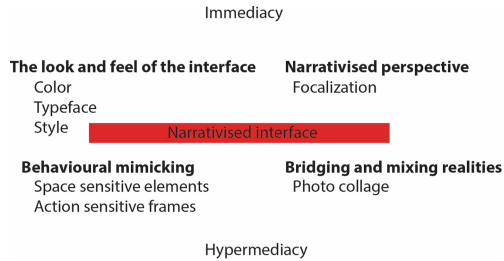


Fig. 8. Summary of the interface elements and narrativised interface

Throughout this artefact, the reader faces some opportunities to become active. Some of these opportunities are straightforward, such as buttons so the reader can choose an alternative side path (explicit interactivity), and some are designed to involve the reader psychologically, emotionally and intellectually (cognitive interactivity) [25]. In addition, the “one-page” template, which remediates the papyrus scroll metaphor, is a simple functional interactive design that privileges linear storytelling. The reader can establish the pace, but the order of the pages is fixed, which support the sequence of the story.

The narrative texture presents the reader with a collage of animation, comics, illustration, photography, video and text - creating a postmodernist hypermediated work. In this sense, the artefact balances ambiguities and dualities, such as reality/imagination, photography/drawing, motion/stillness, sound/image. Its unconventional interface behaviour ruptures any reliance on passive reader behaviour. In addition, the plot is constructed in pieces, with fragments of journeys represented as panels or as flashbacks. There is no single narratorial authority, and the change of focalisation makes that clear. Another characteristic of its postmodernism style is the overall irony of this piece, that in this case, incorporates the reality of death. The journey repeatedly takes the lives of those who fled in order not to die.

7 Conclusion

Narrativised interface design is a quality that can be observed in many electronic games. However, it is not designed as deeply into many web interfaces. The Boat interactive graphic novel is one example that explore the four elements of a narrativised interface described by Bizzocchi, Lin and Tanenbaum [20].

Other examples found address the narrativized interface to a lesser degree, either through the interaction mechanism or elements imbued in narratives, such as videos. The Dead Pirates website [28], explores the cursor form to a more immersive design,

which is an instance of the look and feel of the interface. The “After the Storm” [29] website appeals to video to increase story complexity.

The lack of narrativised interfaces is due in part to the orientation of many websites to information rather than narrative - such as those that display products or services. Other websites may incorporate narrative more directly – using the simple presentation of video, animation or illustration - which visually illustrate a narrative without a reliance on interaction or interface.

As web design moves toward more aggressive remediation of older media, its visual vocabulary explores new possibilities in the emergent potential of a vigorous multimedia aesthetic. We believe that the design of the more complete narrativised interface will find its place in an advanced and interactive audio-visual web vocabulary.

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