

Evolutionary archive structures

TRANZISTOR, FAMU PRAGUE 23. 5. 2009

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- instead of one film piece presented in social context as unique artistic articulation of contemporary audiovisual message, an archive makes possible immediate viewing of hundreds, thousands of films from various authors and historic periods, we can see whole lives of people, tune to emotional states and reinterpret the social experience
- an archive is a visual communication structure which is transpersonal and transhistoric and gives us entirely different cultural possibilities than the classic environments based on single film, redefining the visual literacy on higher level

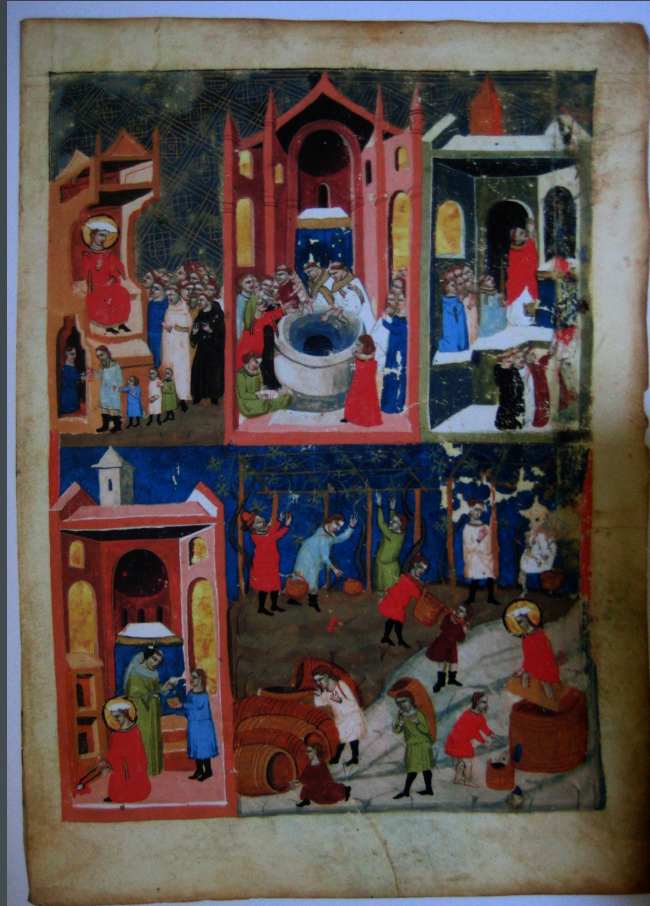


Memory space

- The main idea of the ars memoriae is to imagine one's memory in "places" organized into an imaginary architecture, e. g. the rooms of a house. This basic architecture must be well-known and familiar, in order to let oneself wander easily within it. Then, to remember particular sequences of things, one will populate these rooms with "images" that should refer directly or indirectly to what has to be remembered.
- The main assumption here, which goes back obviously to Plato , is that (visual) images are easier to remember than words. With its emphasis on the power of images, this tradition, especially in its last incarnations such as Giordano Bruno or Leibniz, would therefore naturally lead to the notion of a perfect language based on images instead of words, as images "speak more directly to the soul".



Memory as a place



- Chronicle of Dalimil, 14th century

fully illuminated manuscripts allowed knowledge distribution in times when the basic literacy was rare



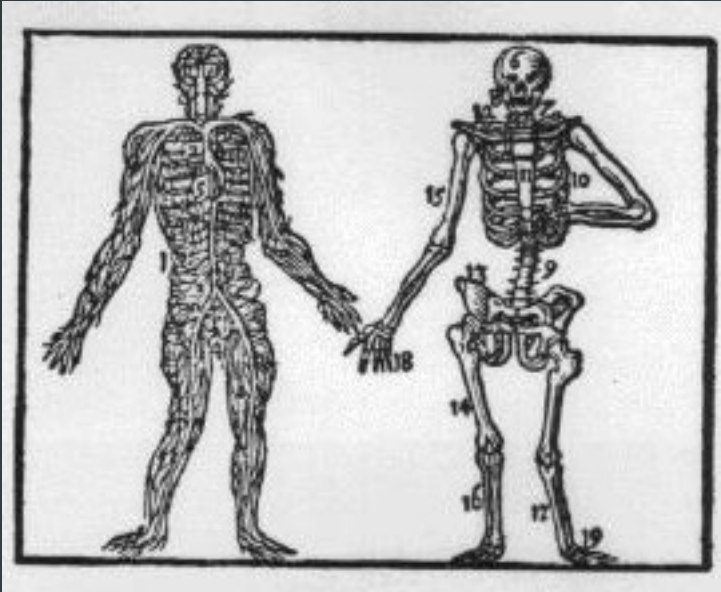
Memory as a place



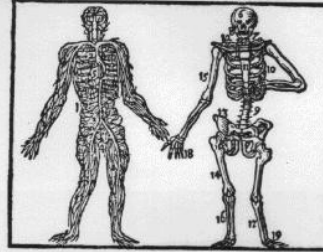
- wall paintings – illumination of biblical or historical story
square hallway in the church of Emauzy, Prague, 14th century



Memory as a place



XL: Canales et ossa.
XL.
Canales et ossa. Das Geäder und Gebeine.



les corporis sunt: *venae* 1 *Ceröhre* des Leibs sind: die *Adern*,
guinem ex hepate, *arte-* so das Geblüt aus der Leber, die
e calorem et vitam è *Pulsadern*, so die wärme und
de, das Leben aus dem Hertzten,
sensum et motum à ce- 2 die *Nerven*(SennAdern), welche die
ro per corpus deferentes. Sinnlichkeit und Bewegung aus
dem Gehirn durch den Leibleiten.

tria 1 ubique sociata in- 3 Diese dreye 1 findest du überall
ies. beysammen.

[85] Porrò: ab ore || in ventriculum 4 Ferner: vom Mund || in den Ma-
gula 2, via cibi ac potüs, et gen der *Schlund* 2, die Strasse
juxtà hanc ad pulmonem *gut-* der Speiß u. Tranks, und ne-
tur 5 pro respiratione; ben dieser zur Lungen die *Luft-*
röhre 5 zum Odem-holen;

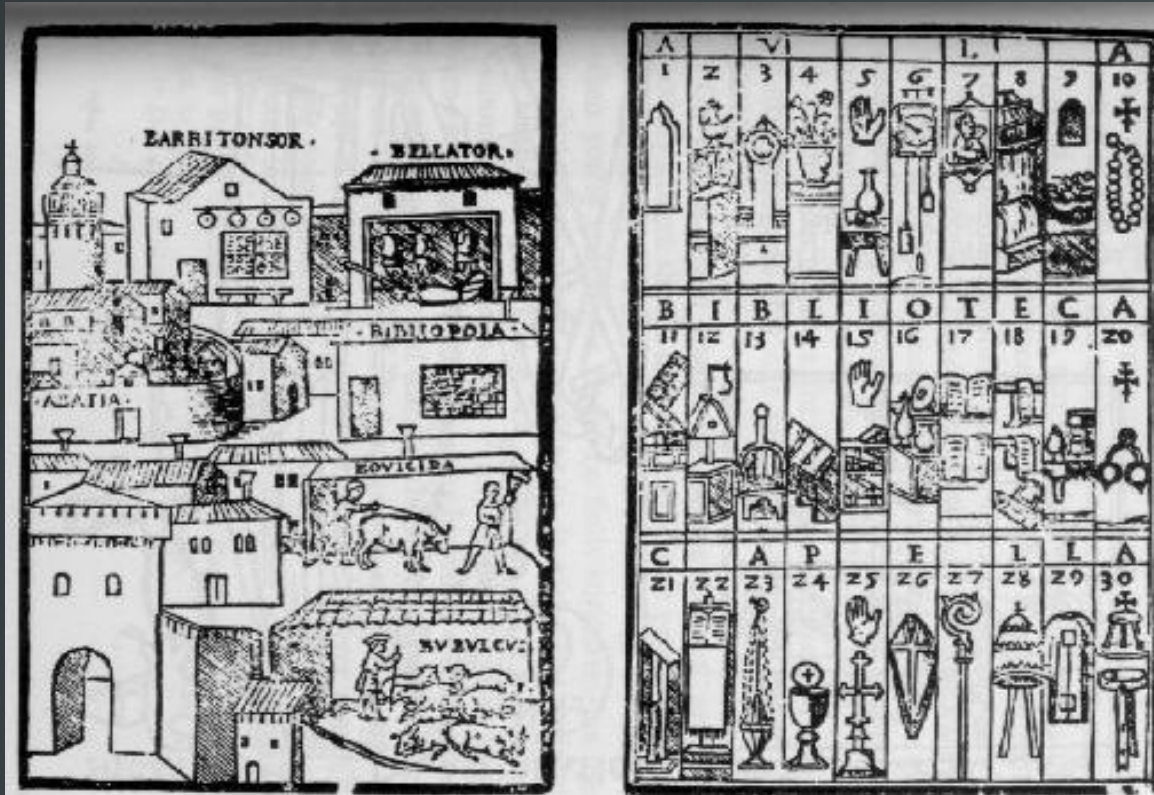
a ventriculo ad anum *colum* 3 5 vom Magen zum Hintern der
ad excernendum stercus; ab *Mastdarm* 3 zu ausführung
hepate ad vesicam *uréter* 4 des Unflats; von der Leber zur
reddendae urinae. Blase die *Harnröhre* 4, den
Harn zu lassen.

I. sanguinem] quae sang. *Bs.* — he- 4. in . . . Tranks] ist der Sch., die
pate] hépare *F.* — calorem] quae cal. Strassen (*Cs.*: Strasse) der Speiß u.
Bs. — 2 sensum] qui sen. *Bs.* — de- des Tranks in den Magen 2 *Bs.* —
ferentes] deferunt *Bs.* — 3 ubique soc. 5. Hintern] Hindern *Cs.* — der] ist
inv.] invenis ub. soc. *Bs.* — 4. in . . . in der *Bs.* — zu . . . Unflats] auszuführen
potüs] est gula, via c. ac p. in ventric. den Unflats *Bs.*
2 *Bs.* — 5. *colum*] est *colum* *Bs.* —
ab] ah *B.* ad *F.* — *Vréter* *A.* — redd.
urinae] ad urinam reddendam *Bs.*

- A technique put to use by Comenius and others in 17th century is to attach letters or numbers to parts of the image and to refer to those symbols in the text. He therefore had recourse to indexical signs to make the image work as a global pictorial diagram.



Memory as a place

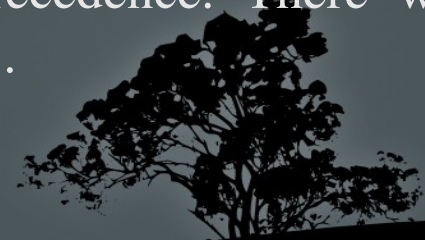


- Abbey memory system, 16th century

The main assumption - images are easier to remember than words. With its emphasis on the power of images, this tradition, especially in its last incarnations such as Giordano Bruno or Leibniz, would therefore naturally lead to the notion of a perfect language based on images instead of words,

Representation of historic reality

After the war, everything was collected, what was left in cinemas, what remained after German companies, but also it was searched after such materials, which Germans wanted to liquidate or to disallow to be used during the war because of strict censorship. First activity after the war, it was a race against time. It was about who comes first, because there were two armies here, which had the same goals. They searched the territory. Of course there were no places to store the things. The first part was where is the Hotel Internacional in Dejvice. There was a brickworks building and a swimming pool. The things were gathered there, were identified, checked and taken to other places because there were no facility to store such an amount of films. Yes, of course then generation it was the generation of fans and collectors. They had different approach than we have after 40 years. They like certain kinds of cinematographies, certain genres and it has precedence. There was no scientific approach, it was formulated as far as here in 1965.



Representation of historic reality

- Even Cinémathèque française was in fact at first one of the largest cemeteries of film. A lot of works died away there before CMC, archival centre has arisen. Instead of catalogization, they had such booklets, where there was written what they have. And when their greatest repository burned down, which was five floor department store, and to this day is not known if there was 8000 or 10 000 films, from the storage only pieces of tin remained. Everything evaporated. At first it was totally dilettante archive, they did fabulous cine-meetings but they were able to liquidate the only copy in the world and undertake the risk they would play the film and damage it forever. So this was the approach of the first generation. They were fans, enthusiasts, and they were able to do anything to play the film and not to preserve it.
- Vladimir, Opela, National Film Archive Prague



Representation of historic reality

- **Censorship, politics of selection**
decisions of what will get into archive tied to establishment, power etc.
- **Social and cultural value**
what people usually see as important or rubbish - these values can be changed every 15-20 years by reason of wars, revolutions, social changes
- **Individual factor**
- **Economic factor**
reusing the expensive tapes, deleting, choosing what is economically possible



Accessibility – society vs. archive

- We study Cinematography of Weimar republic and this period on films, film perception etc. V Německu tehdy nastupoval fašismus, tady byla standartní demokracie a v Rakousku se připravoval puč. Takže to byla taková republika, která měla spíš blíže k Mussolinimu než k demokracii. A na základě toho se studují cenzurní prameny a z toho vyplývá něco zajímavého. Například máte jeden film a ten byl u nás cenzurován proto, že tam někdo řekl sprosté slovo, v Německu proto, že tam byl Žid a v Rakousku proto, že tam byly sukně příliš vysoko.
- Jsou dva typy archívů, které zažily největší totalitu: sovětský archív a archív nacistický. V sovětském svazu se ty zakázané filmy nezničily, jenom se nemohly dostat ven, byly ve speciálním oddělení. A stejně tak Reichsfilm archiv, když zabavil věci židovských autorů, tak je nelikvidoval. STB hlídala, aby se nic neudálo, ale někdy na to zapomněli. Takže zhruba v roce 1980, když už laboratoře neměly místo, kam dávat nové filmy, tak prostě všechny ty zakázané filmy přišly do archivu a nikdo netušil, že tu jsou. V rámci skartační komise bylo zkrátka dáno, že tyto materiály je třeba předat do archivu. Ale filmy se nemohly hrát venku. Celá řada tvůrců se na ně přišla podívat, třeba polovička zakázaných filmů byla v oddělení sportu. Ta díla se tam pak polotajně promítala.
- Letos např. rozšířili práva výkonných umělců na 70 let, ač proti tomu protestovaly všechny archívni svazy, které pečují o světové kulturní dědictví. Tady nejde o to, že je to protismyslné, když na jednu stranu chtějí informační společnost a na druhou to blokují. Jde o to, že v tomto případě jde o úplně jiný druh audiovizuálního dědictví, které potřebuje mnohem větší péči než obyčejná kniha. Jestliže tady máte 50 let produkční práva a pak 70 let po smrti posledního autora, tak to znamená, že během těch 120 let musíte dvakrát provést restaurování, aby se zachovaly barvy filmu. Na to žádný autor nepřispěje ani korunou, na to žádná společnost ochrany autorských práv nedá nic. Platí to tedy společnost ze svých daní a nemá ani právo, aby to mohlo být použito pro edukativní nebo archívni účely.

Accessibility – society vs. archive


- Emergence of archives – various factors tied to individual people, later come the systematic administration (1960's)
- Representation of the past is based on unstable factors, which change over time
- We need to understand the deeper principles of human culture and undergo complicated international standardization



Taxonomy of genres FAMU 1990's

- absurd drama, agitka, action film, alegory, poll, bajka, balada, balet, barevná etuda, biografické drama, biografický dokument, biografický film, bláznivá komedie, budovatelská komedie, budovatelské drama, budovatelský film, černá komedie, cestopisný dokument, detektivka, detektivní komedie, dětský film, dobrodružný film, dobrodružný historický film, drama, duchařská komedie, epický film, erotický film, erotický thriller, esej, etnický film, etnografický dokument, fantastická komedie, fantastický film, fantastický thriller, filmová báseň, filmová freska, filozofický film, fraška, futuristický film, gangsterský film, generační film, groteska, historická komedie, historické drama, historický film, hořká komedie, horror, hraný dokument, hudebně obrazová fantazie, hudební dokument, hudební film, hudební komedie, hudební revue, katastrofický film, komedie, komorní drama, komorní film, komunální satira, koncipovaná reportáž, kreslený film, kriminální drama, kriminální film, kriminální komedie, legenda, loutkový film, lyrická komedie, lyrický film, mediální drama, melancholická komedie, melodrama, metafora, milostná komedie, milostné drama, milostný film, muzikál, mystery, mystifikace, náboženský film, okupační film, opera, opereta, osudové drama, osvětový film, parafráze, parodie, počítačová animace, poetická koláž, poetický film, poetický horror, pohádka, politické drama, politický film, politický thriller, populárně naučný dokument, portrét, poválečné drama, poválečný film, povídkový film, přírodopisný film, protiválečná komedie, protiválečné drama, psychedelická komedie, psychologické drama, psychologický film, psychothriller, rekonstruovaný dokument, reportáž, retrofilm, revoluční drama, road movie, rodinná komedie, romance, romantická komedie, romantické drama, romantický film, rozhovor, satira, satirická komedie, sci-fi film, sci-fi komedie, sci-fi thriller, sociální drama, sociologický dokument, spaghetti western, špionážní film, společenská komedie, společenské drama, společensko-kritický film, sportovní film, surrealistický film, taneční film, thriller, tragédie, tragikomédie, umělecký dokument, válečné drama, válečný film, vesnické drama, western

Taxonomies change

- East Silver market, documentary distribution – 2008
Adventure, Anthropology, Archeology, Architecture, Art, Culture, Ecology, Entertainment, Ethnology, Experimental, Health, History, Human Interest, Music, Mystification, Nature, Personal View, Philosophy, Politics, Portrait, Religion, Science, Short Documentary, Social Issues, Society, Sport, Technology, Travel Film, Youth Documentary, Zoology
 - Those taxonomies can be rich and fine-tuned for television programming, other hybrid for quick and clear distinction
 - With taxonomies the structure of categories is not a law cutted into stone. In Czech National Library currently 50 – 100 new keywords is added every month to reflect the development (or paradigm change) in particular branches of science. Moreover, the authors and publishers can participate on accessibility of their publications, create author's keywords.
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Organization of archive and knowledge

- Taxonomies are not static systems, they are socially and culturally contingent
The ways of differentiation, vocabularies, values
- Different media (institutional structure establishes terminology)
- Different scientific specializations
- Different historic periods
- Different ways of use
- Different countries



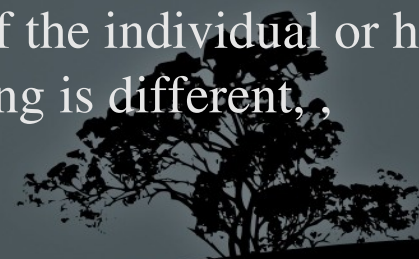
Folksonomies

- collaborative tagging, social classification, social indexing, or social tagging
- The practice and method of collaboratively creating and managing tags to annotate and categorize content. Folksonomy is the bottom-up classification system. In contrast to traditional subject indexing, metadata is generated not only by experts but also by creators and consumers of the content. Usually, freely chosen keywords are used instead of a controlled vocabulary.



Folksonomies

- Jorge Luis Borges, literary example of chinese encyclopedia, where animals are divided into following groups: a) belonging to emperors; b) embalmed; c) domesticated; d) pigs; e) sirens; f) mythologic; g) piedogs; h) animals in this classification; i) those who are like crazy; j) uncountable; k) painted with thin brush from camel hair; l) et cetera; m) those which just broke the vase; n) those, who are like flies looking from distance.
- The same way people use tags. Without respect to large terminological systems they choose for given topic a tag, which represents immediate association, personal and valid only in the individual space. Tagging is more emotional access to distinction. The terms are assumed from friends and used in informal coordination and mixed with established terms in their exact meaning the same way as in the meaning shifted by the way of thinking of the individual or his network. In the content indexed such a way the searching is different, associative, broader range, not so sharp.



Information model

- Information model of artefact; information activity with artefact
- Preservation – keeping of informational integrity and accessibility
- Dichotomy content – carrier. This idea allows accessible content and preservation of the carrier
- Models of informational structure are frameworks for description, analysis and study



3 layers of on-line archive

- videographic timespace

film, video, moving image, text, sound as timespace objects
continuum of historic and artistic reality - the myth

- social network


people make archives, social relations are forming collections, bring new additions and the goals of archives are based on their different behaviors

- knowledge management

emergent knowledge finds natural environment at the same place where the research is under way



Interface

- Sphere of interconnection of the archive layers
 - Clash of different media (languages)
 - Rendezvous of humans and technology
 - Interprets and presents content depending on chosen taxonomies, navigation model and visual code. In an interdisciplinary environment every community needs specific interface
- 

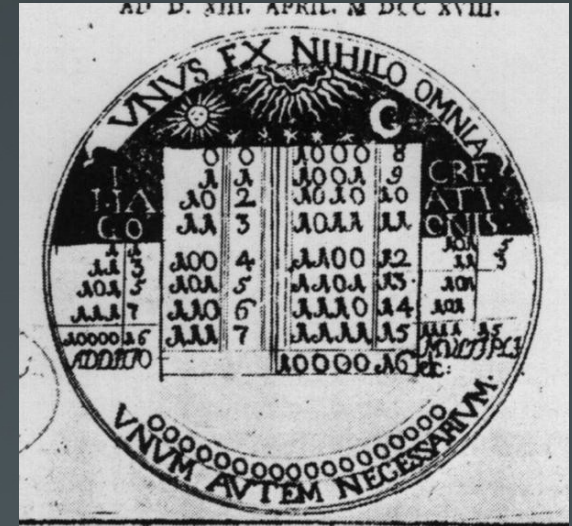
Interface

- Interface as the top of the iceberg reflects activities in different layers:
- Archive as a gallery, meeting place, research material, archive with social networking features, as a tool for collaboration knowledge management
- Living archives



Interface

- The success of the computer as a universal information-processing machine lies essentially in the fact that there exists a universal language in which many different kinds of information can be encoded and that this language can be mechanized. This originates as a dream of Leibniz - universal language that would be both a lingua characteristica, allowing the "perfect" description of knowledge by exhibiting the "real characters" of concepts and things, and a calculus ratiocinator, making it possible for the mechanization of reasoning.
- The modern way of media processing is based on development of computer software and hardware after 1960's when Noam Chomsky introduced the theory of generative grammars. The global electronic memory today is created by languages, which originated from it



Interface

- Interface languages
WWW, DVD, VRML (3D)...

VIDEO: Roy Wroth, Chris Marker



Interface – video annotation

The screenshot displays a web interface for a video annotation system. The top navigation bar includes the site name 'convergence / videoarchive / Workshop real-time zvukové syntézy a live performance' and a 'ShareThis' button. The main content area is titled 'Workshop real-time zvukové syntézy a live performance' and lists the speaker 'André Bartetzki'. A table provides details for two sessions: one on Sunday, April 1, 2007, and another on Monday, April 2, 2007. A synopsis follows, detailing the workshop's goals and program. The interface also features a 'Streamy' section with a video player showing 'Část 1' (Part 1) and a 'přidat stream' (add stream) button. A video player at the bottom shows a man playing a piano in a workshop setting.

convergence / videoarchive / Workshop real-time zvukové syntézy a live performance

ShareThis

info

Workshop real-time zvukové syntézy a live performance

Přednášející
André Bartetzki

Autor záznamu	Datum konání	Délka
Klodner Michal	01/04/2007	696 min.

Synopse

neděle 1. dubna 2007, 14:00 - 18:00
pondělí 2. dubna 2007, 10:00 - 18:00
učebna 2019
HAMU, Malostranské nám. 12, Praha 1

lektori:
Andre Bartetzki
MAX / Msp, SuperCollider, zvukový design
(Technische Universität Berlin, Německo)
www.bartetzki.de
Lenka Župková
elektronické housle, live elektronika
(Hannover, Německo)
www.violinlenka.com

Cílem workshopu je seznámení s aktuálními technologickými oblastmi zvukové syntézy a re-syntézy v reálném čase, prostorové distribuce zvuku a aktivní pódiové spolupráce mezi hudebním interpretem / performerem a zvukovým designerem.

Program workshopu:
Neděle, 1. dubna 2007, 14:00 - 18:00, Andre Bartetzki Zvuková syntéza a zvukový design v programech MaxMSP a SuperCollider 3
pro zájemce podrobnější "Úvod do SupperCollider 3"

Pondělí 2. dubna 2007
10:00 - 14:00, Andre Bartetzki + Lenka Župková
Interakce při živé hudební performanci a live-electronic

14:00 - 18:00, Andre Bartetzki + Lenka Župková Kompozice a technologická analýza vlastních koncertních skladeb + představení skladeb skladatelky Annette Schünz (Strassburg)

Streamy

Část 1

URL
640 x 480
269 min

komentář

00:00:00 MAX / MSP
michal klodner, 05. 4. 2007 15:29
<http://cycling74.com>

00:00:00 SuperCollider
michal klodner, 05. 4. 2007 15:30
<http://www.audiosynth.com/>

Část 2

Část 3

přidat stream

ork-px :: log out
notification

video player showing a man playing a piano in a workshop setting.

- convergence.info (FAMU) video annotation system
- Any registered user can add text, images, files, URLs and tags to certain time of streaming video
- This allows for collaborative research, study, knowledge sharing

Interface – video annotation

оглавление

- 1 Русская кинематография 1918 г.
- 2 Сюжет и либретто фильма
- 3 «Сверхамериканская драма»
- 4 Первая формула монтажа
- 5 Дым
- 6 Встреча двух эпох
- 7 Кулешов – актер в фильмах Евгения Бауэра
- 8 Бывший художник Евгения Бауэра
- 9 Новые кинокадры
- 10 Естественные интерьеры
- 11 Торф как дешевое топливо
- 12 Крупный план
- 13 Имена
- 14 Разбивающаяся бутылка

меню

Сюжет и либретто фильма

«Дать кинематографу право на жизнь...»

«Дать кинематографу право на жизнь...»

«Дать кинематографу право на жизнь...»

Новые кинокадры

Главная героиня, как и исполнитель роли Прайта, не была профессионалом. Бюджет фильма был очень маленьким. Деньги на оплату профессионала почти не было, поэтому в фильме были заняты технические сотрудники, а также друзья и родственники Бориса Кулешова, исполнителя главной роли. «Играли: мой родной брат, инженер Об. Эл. Осв. 1886 года (теперь МОИ), Борис Кулешов, статистка Юмарова, актер Эрнест Кулыганек, осветитель фабрики и несколько знакомых и родственников моего и моего брата» («Мои первые картины», «Советский экран», 1928, №46, с. 9).

Тот факт, что Кулешов практически полностью отказался от услуг профессиональных актеров и тем самым отошел от театральной экспрессивности, оказавшись как с прошлым, так и с будущим. Выбор статистки на роль Прайта Бетси напоминает работу Е. Бауэра с фотоголкой не профессиональной актрисой Верой Холодной – звездой кино довоенной эпохи.

В то же время статисткам и натурщикам предстояло сыграть центральную роль в фильмах авангарда. Выбор энергичного Кулыганека на роль ассистента инженера Рилла предвосхищает тип героев и визуальную эстетику русского авангарда 1920-х гг. Кулыганек должен выступать в драке и наделен чертами уловатого, но в то же время фотогеничного пролетария, визуально дополняя романтического Прайта.

оглавление

«Король Парижа» (1917)

Но в воспоминаниях В. Ханжонковой мы находим более интересные детали: «В конце 1916 года во весь съемочный павильон, что находился на Житной, 29, раскинулись декорации большого зала. Это режиссер Бауэр <...> заканчивал постановку фильма „Король Парижа“, предназначенного перекрыть все предыдущие шедевры.<...> Самые сложные монтажные ситуации, которых в «Короле Парижа» было достаточно, Бауэр доверял мне. <...> В это-то время к моему монтажному столу подсаживался Левушка и с моего разрешения следил за работой монтажера. Вот тогда и зародилась у него мысль поставить свой экспериментальный фильм способом, названным им „американским монтажом“» (В. Д. Ханжонкова. «Странички летописи на рубеже двух эпох», РГАЛИ, ф. 2679, оп. 1 ед. хр. 1224).

оглавление

- Hyperkino (FAMU/)
- film annotation system for DVD
- Film is overlaid in certain parts with numbered buttons, which lead into rich textual annotations with photographs, analysis, other film excerpts etc.



One Content Many Interfaces

konvergence / konvergence / videoarchiv / INSEA Praha 2006 / Edukační přístupy k rozvoji obraznosti, k současnému výtvarnému umění a vizuální kultuře

Typ buněk: Webcast
subnodos: 4, views: 0

Edukační přístupy k rozvoji obraznosti, k současnému výtvarnému umění a vizuální kultuře

Přednášející

Markéta Pastorová, Teréza M. Tipton, Hana Atheson, Věra Uhlí Skřivanová, Jan Svoboda, Vladimíra Zikmundová, Jan Slavík, Šimon Brejcha, Lenka Kitzbergerová, Kateřina Dytrová, Joachim Kettel, Rudolf Podlipský, Ludmila Fidlerová, Martina Fišerová, Barbora Svátková

Autor	záznamu	Datum konání	Délka
Klödner Michal		10.11.2006	340 min.

Synopse

1

Markéta Pastorová - Tvorba osnov a realizace vzdělávacího obsahu výtvarného oboru na základních školách a gymnáziích - zkušenosti pilotního ověřování RVP

2

Terese M. Tipton - In-Farming ourselves: New Praxis for Teaching Contemporary Art and Visual Culture

Hana Atheson - Vizuální design a vizuální gramotnost ve výtvarné výchově některých amerických středních škol

Věra Uhlí Skřivanová - Pět odrazů obraznosti v hodinách "umění" bavorských gymnáziích

Jan Svoboda - ICT a jiná úskalí DVPP ve výtvarné pedagogice

Vladimíra Zikmundová - Specifika multimediální tvorby v procesu vizuálně obrazné tvorby ve školním prostředí

Daniel Říha - Kolaborativní tvorba a komunikace heuristických map v 3D prostoru

Streamy

Blok 1


URL 440 x 240
85 min

00:23:30 Terese M. Tipton
michal klödner, 27. 11. 2007 15:58
In-forming ourselves

Blok 2

Blok 3

Blok 4



FAMU FILMY ONLINE

klödnerm :: logout
notifikace

autori


filmy

audiovizuální vzdělávání

Studio FAMU

digitální kopie

Formuláře pro vkládání



Galerie obrázků z filmu, kliknutím se posunují

Hormonální akvárium

Rok vzniku: 2007 Minutáž: 00:19:20

Přehrávání


Seznam kopií v různých kvalitách se rozbaluje kliknutím

4Mbit plně rozlišení

URL 768 x 576

Informace o filmu v několika záložkách


Quicktime Player v samostatném okně, aby bylo možné při sledování dále pracovat s webem



Synopse

TOMÁŠ RANDÁK, HYDROBIOLOG

Evolution of archival structures

- The possibilities of rich on-line toolsets and interface features are not brand new, what new media and the technology behind brought. Those are based on the experience from hundreds of years of human thinking, knowledge and literacy.
 - Linear (quartesian) database order
 - Hypertext interconnection of information
 - Contextual interconnection and keywords
 - Personalised structure of information, user generated and indexed content, folksonomies, collaboration, different kinds of activities
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Evolution of archival structures

- Why are media scattering and transforming, let it be TV, radio, musical industry, film, what is the nature of structures, where are they trying to anchorage and how are they redefined by it?
- We have to go beyond the classical thinking about media. The trends of today - cross media, intermedia, transmedia, digitization, compression, konvergence, remediation, are they new or only a sideeffect of processes, which happen in different times naturally again and again?
- We have to learn how media are established from pre-media forms of communication, what is their specific way of articulation, what types of semantic structures are they using (grammars, languages), what are the institutional processes and apparatus needed for their function, the mechanisms they use for spreading the messages and the their ability to represent human experience.



Evolution of archival structures

- Using taxonomies and folksonomies we are creating a communication space for somehow limited number of people, for a community sharing similar philosophy of life. There is a lot of different worlds, which need bridging.
- The same as as lettepress was an amplification of textual code, are artificial programming languages able to automatically multiply semantic networks. It's obvious that the key for understanding postmedia reality today is to learn grammatical structures of languages, which are spoken here and multidimensional points of networks, where the languages intersect.



ANNOTATION

- Demands on archives accessibility for networked research and participative entertainment make the archives evolve from simple database and hypertext forms to open living structures. Content is recharged with high level of interconnected context creating new cultural values. This new paradigm makes us think about three layers in archives. The videographic timespace as a basis, social networking layer adding tools for communication and collaboration and the layer of personal knowledge management. The living archives allow different user behaviors and the emergent knowledge finds natural environment at the same place where the research is under way. Public and interdisciplinary archives raise the question about how we think and organize the world around us. Taxonomies in archives are subject to specialization, socio-cultural environment and historical epoch. Seemingly fixed, taxonomies are rapidly expanding and changing in time and are used differently depending on given community, leading to possible unreachable or politically or economically rejected content. The top of the archive iceberg is the point where different media are meeting or clashing, where the different media languages encounter - the interface. Dependent on specialization, people anticipation and experience, trends and styles, the interface remediates and interpretes the content and is our only way into the archive space. The formal language of computer interfaces should correspond to the languages of former media it contains. Media take the forms and modes of archives, archives are becoming new communication media.

