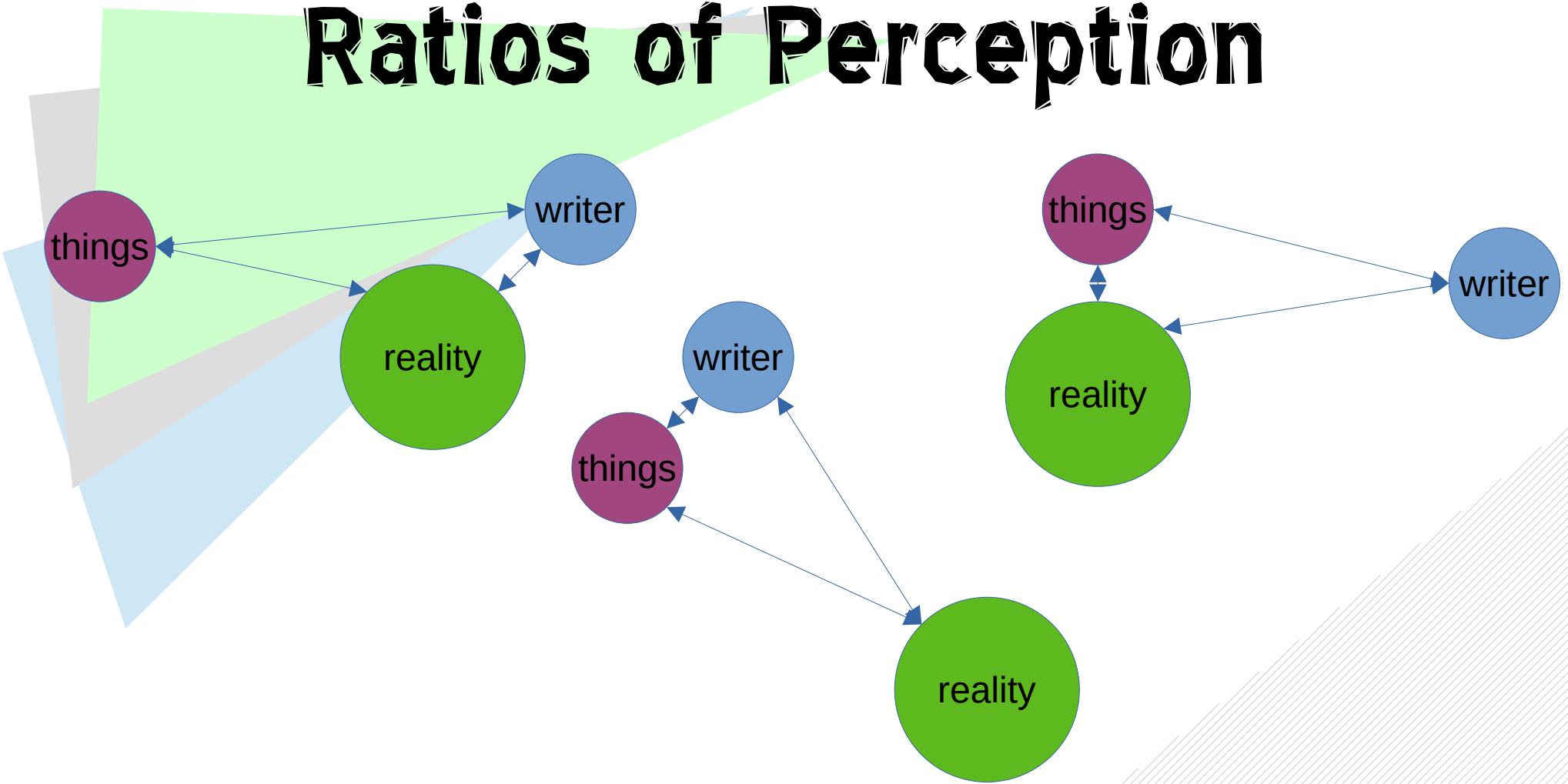
The Media Ecology of Source Code Access

Clinton Ignatov
The McLuhan Institute
March 20, 2022

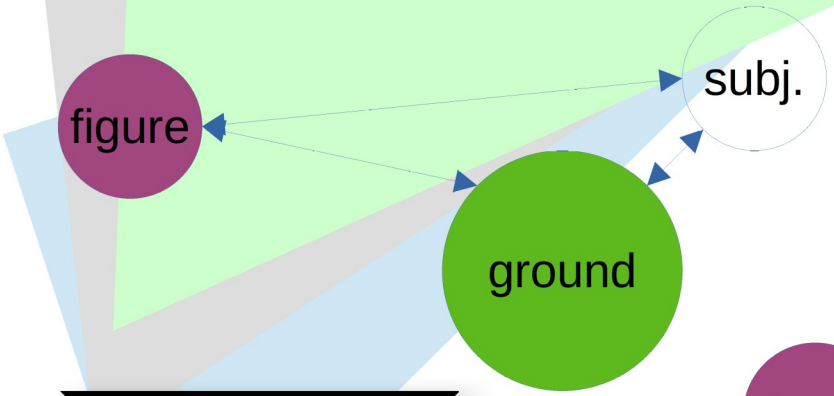
MEDIAETHICS
Human Ecology in a Connected World

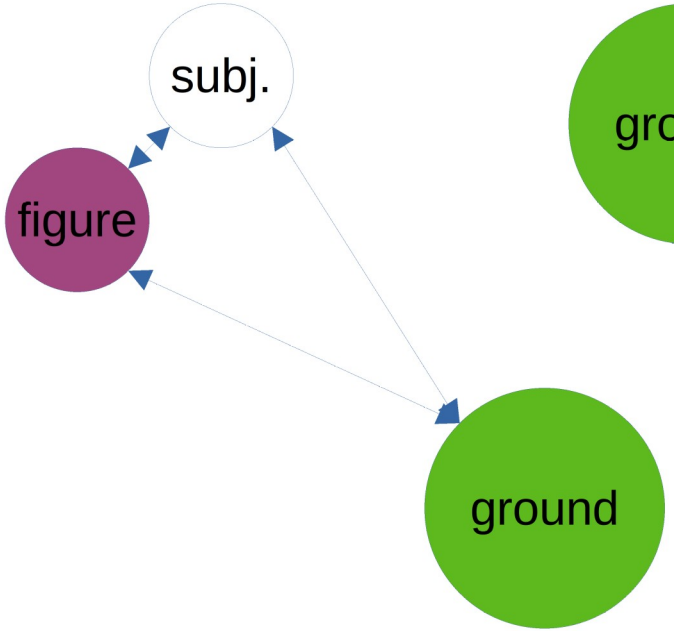
Free Software + Media Ecology

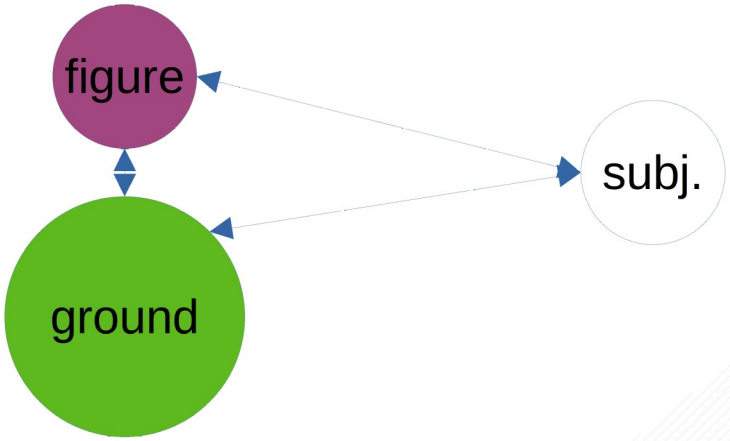
Ratios of Perception



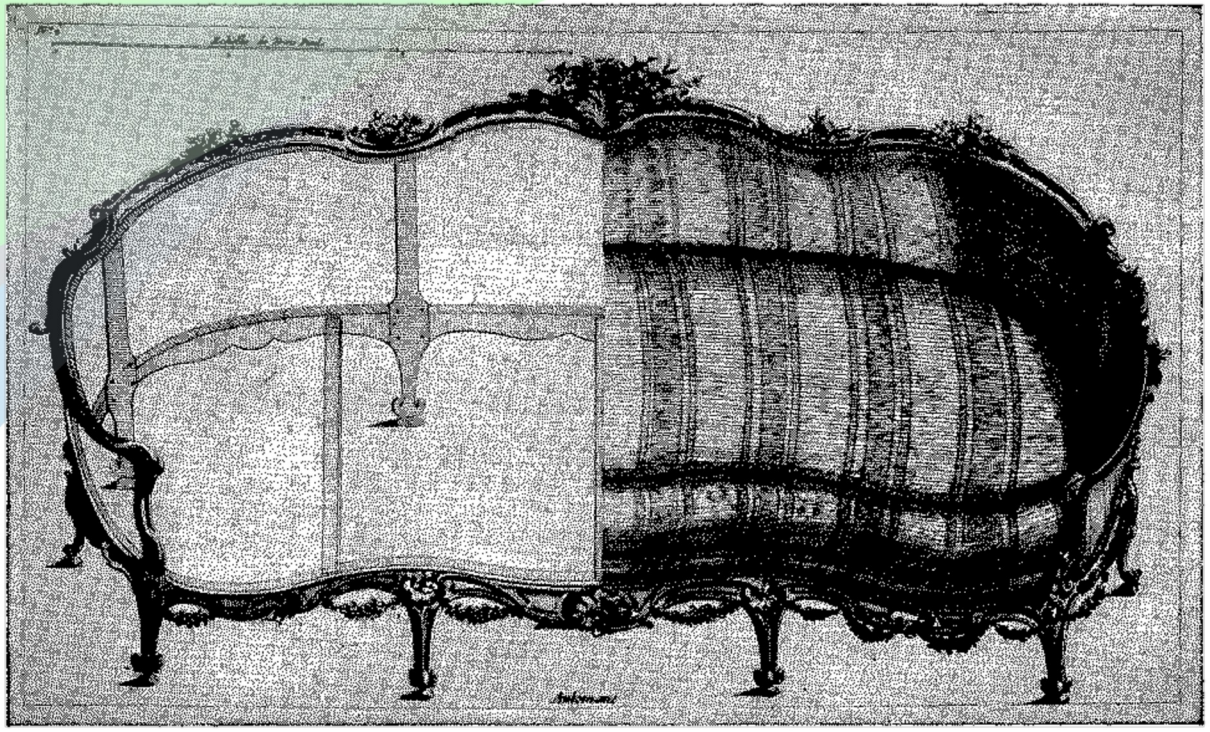
Figure/Ground Gestalts





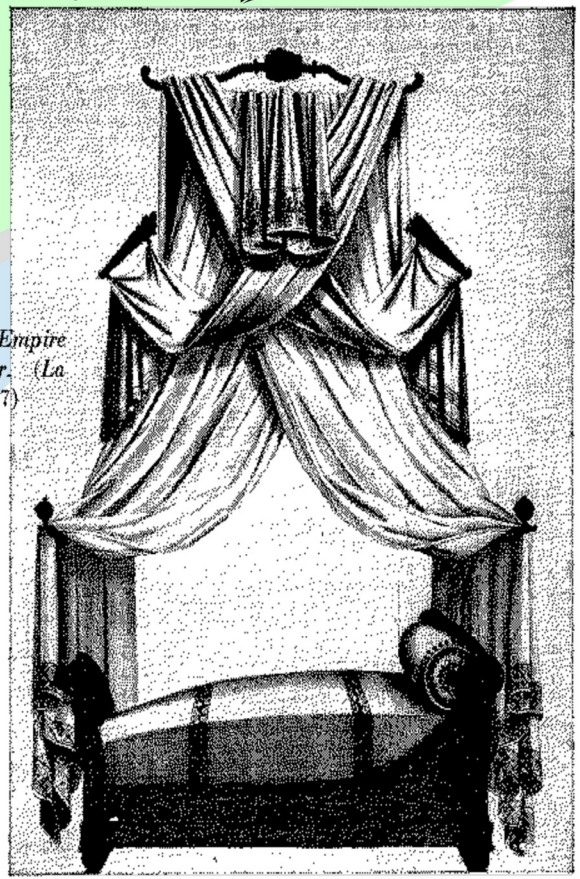


Hand-Crafted Furniture

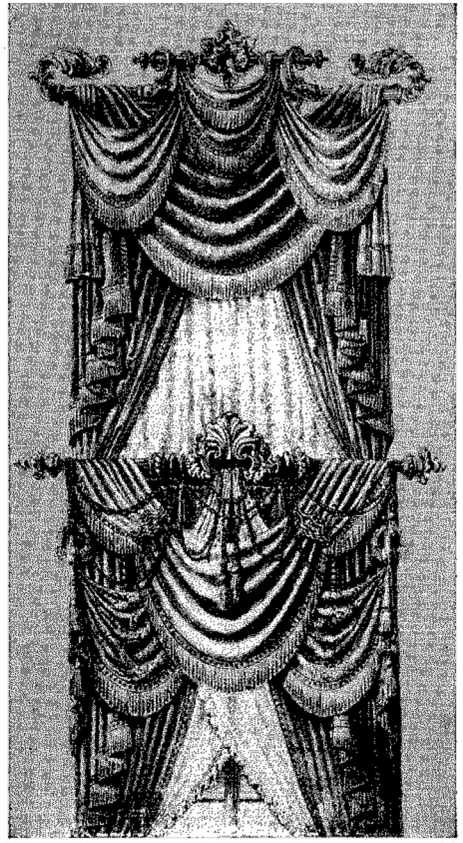


178. Automane by Mathieu Liard. 1762. *The greatest mastery and finesse in woodcarving developed as Louis XVI classicism was beginning to spread. Through knowledge of lines of force, the skeleton is reduced to astonishing slenderness, and shaped with the elegance of organic forms.* (Recueil des petits meubles, *Paris*, 1762)

The Upholsterer's Rule



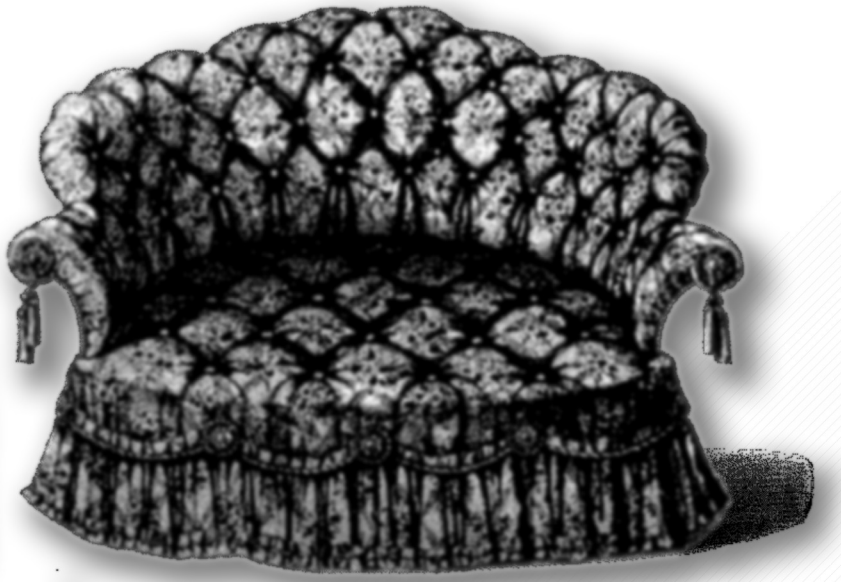
197. Draped Bed. France, 1832. *What the Empire began, the following decades developed further.* (*La Mesangère*, Meubles et objets de goût, *no.* 737)



198. Drapery Croisée. 1860's. *The croisées become heavier and more and more complicated, until in the latter half of the century the whole interior is filled with a gloomy, oppressive atmosphere.* (*Jules Verdellet*, Manuel Géometrique du tapissier, *Paris*, 1859)

The Upholsterer's Rule

175. Marquise by L. Delanois, Late 1760's. *The gondola type, which Delanois' marquise represents at its height, molds the body like a shell. The simplified curves, vigorous lines, and delicate profile show how discipline and flexibility are fused in this late period. By the end of the Rococo the cushions rise to a noticeable height. (Louvre, Paris, Archives Photographiques)*



176. Nineteenth-Century Marquise. 1863. *The gondola type continues through the Directoire and Empire, and even for a while in the period when the upholsterer became dominant. But now the skeleton and legs are concealed, and button-pleated upholstery covers its entire surface. (Exposition des Arts Industriels, Paris, 1863)*

Patent Furniture

Fig 1

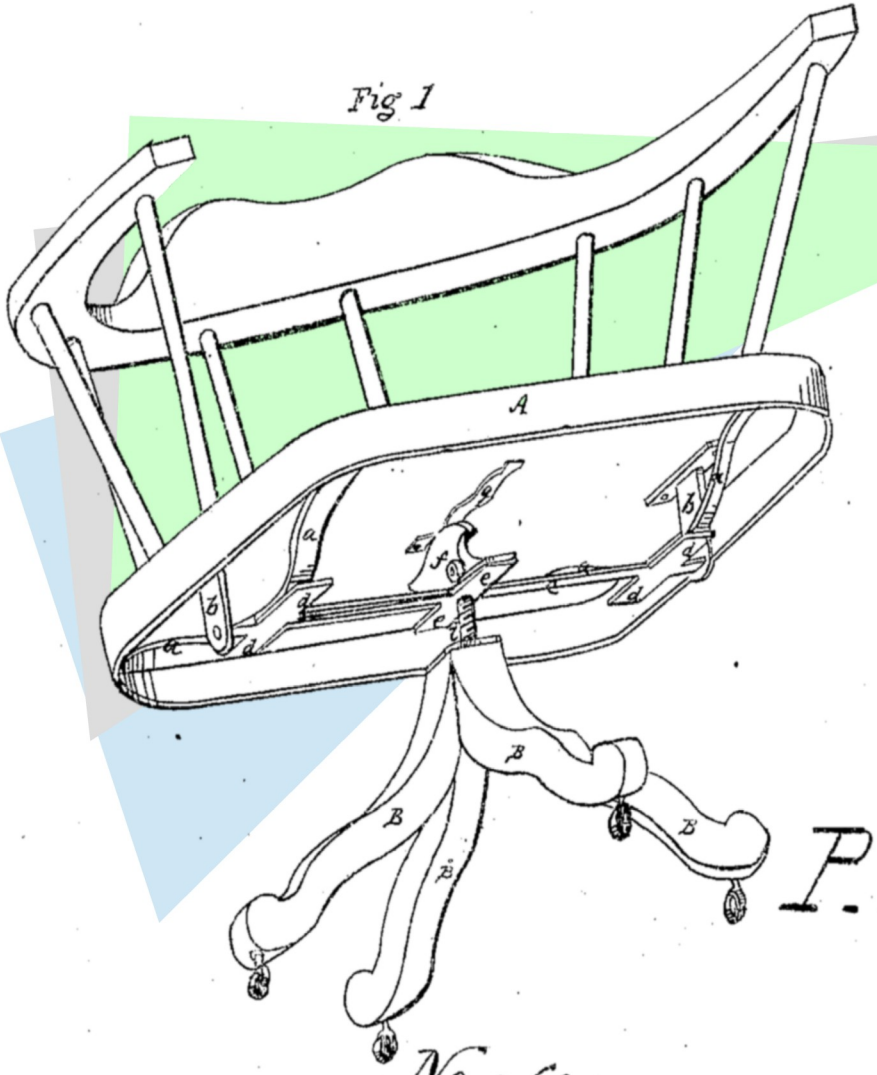
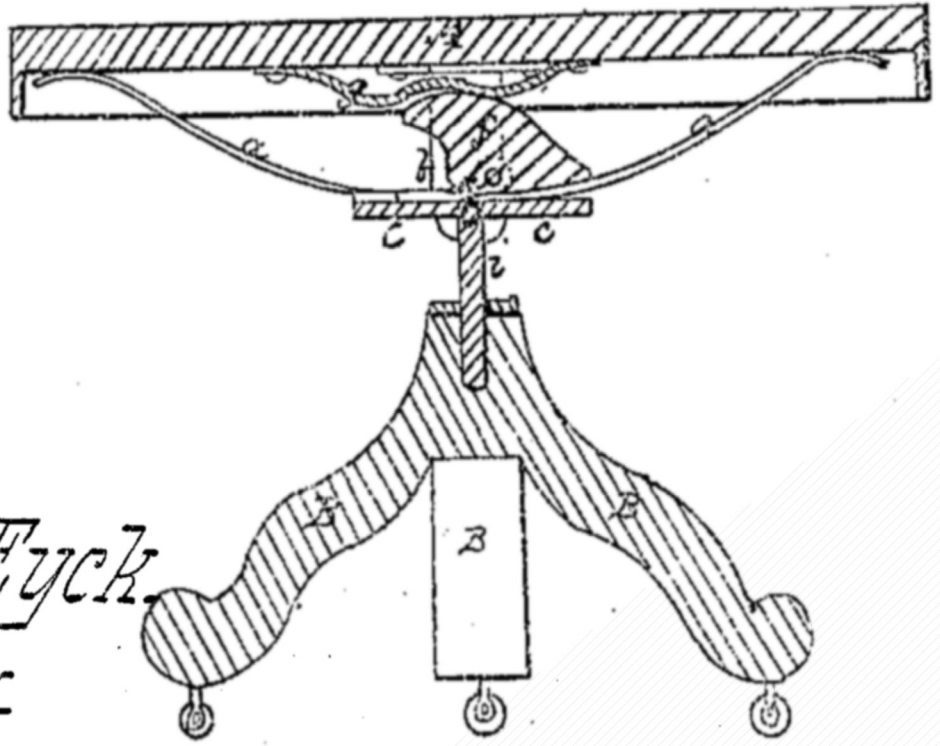


Fig 2.



P. Ten Eyck.

Chair

No 9,620.

Patented March 15. 1853.

Fig. 1.

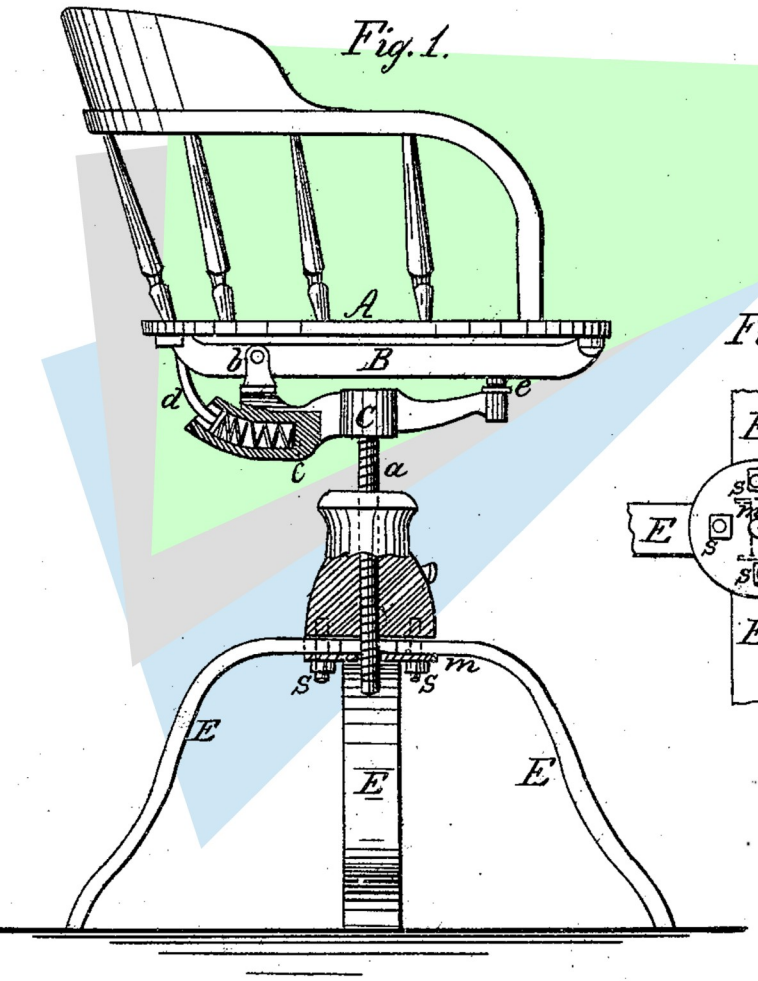


Fig. 3.

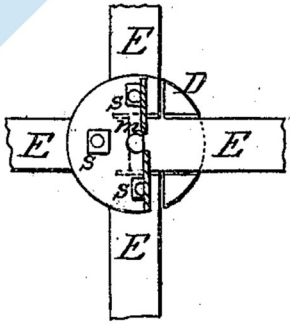
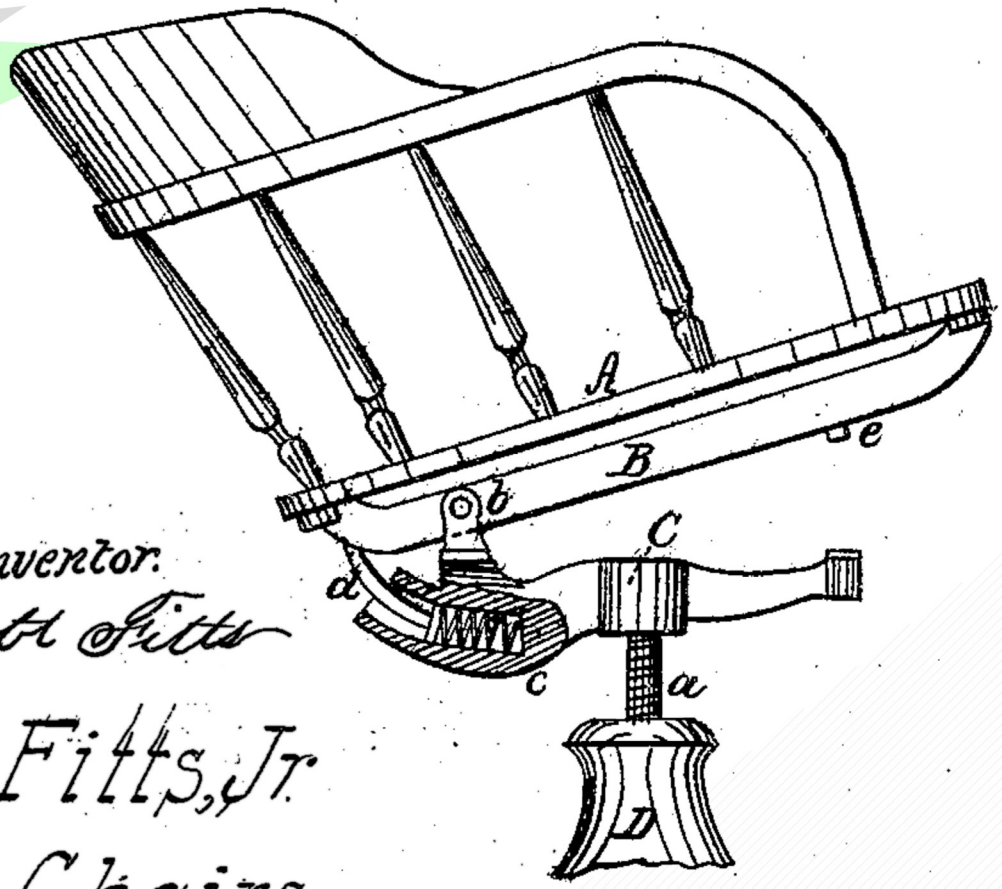


Fig. 2



Inventor.
Robt Fitts

R. Fitts, Jr.

Office Chairs,

No. 67034, Patented July, 23, 1867.

A. P. GOULD.

SURGICAL CHAIR.

No. 397,077. Patented Jan. 29, 1889.

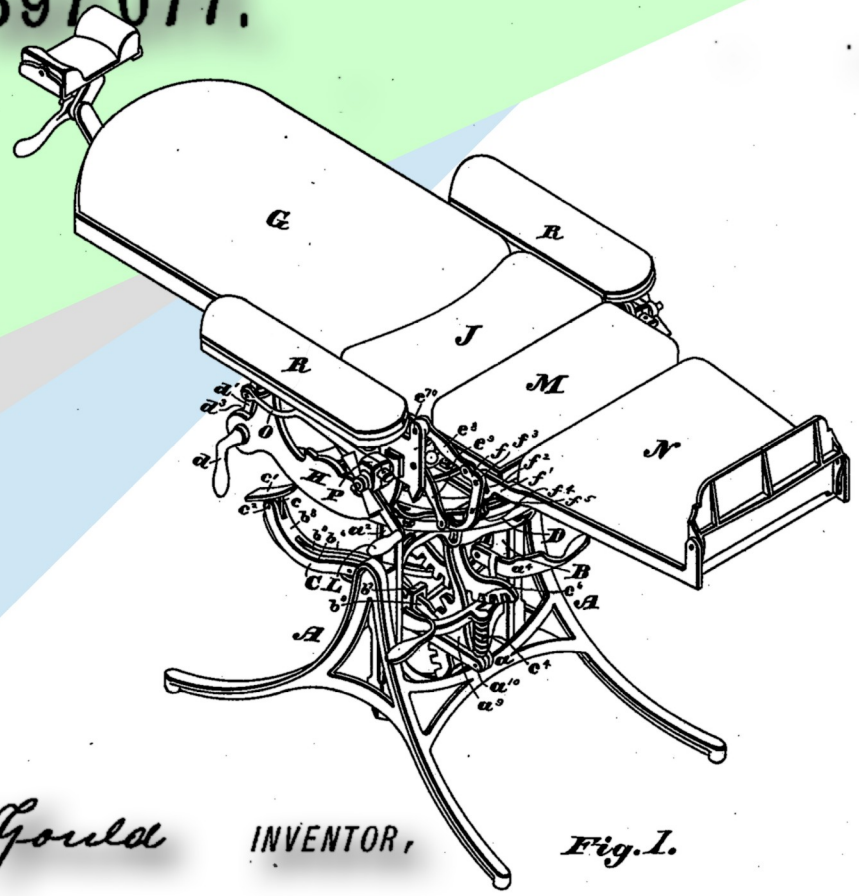


Fig. 1.

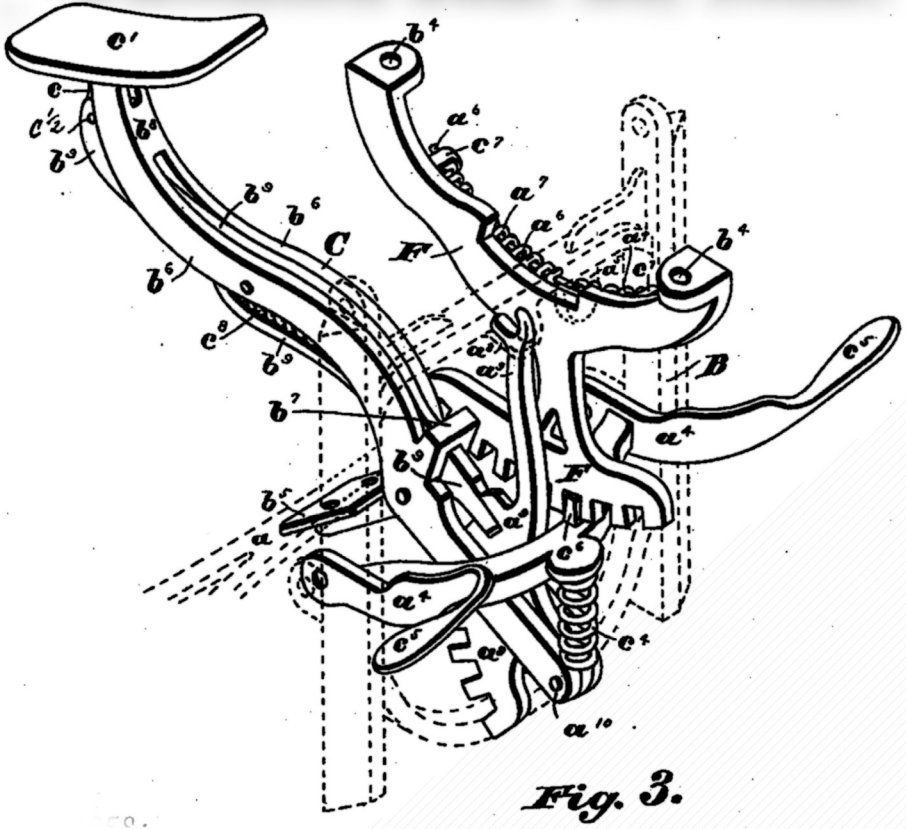
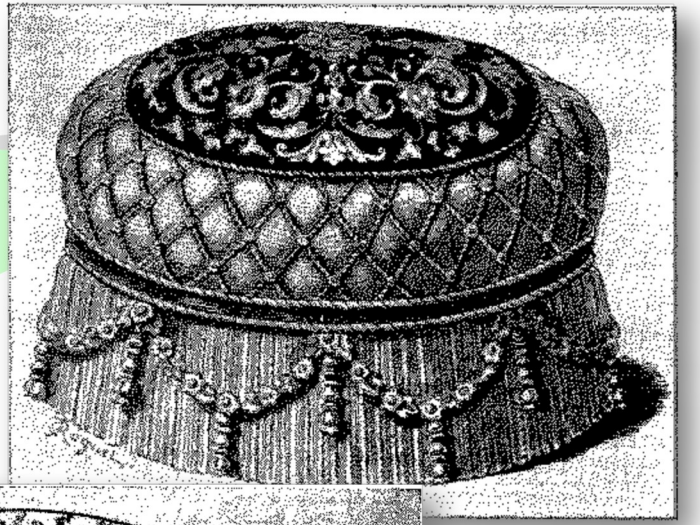


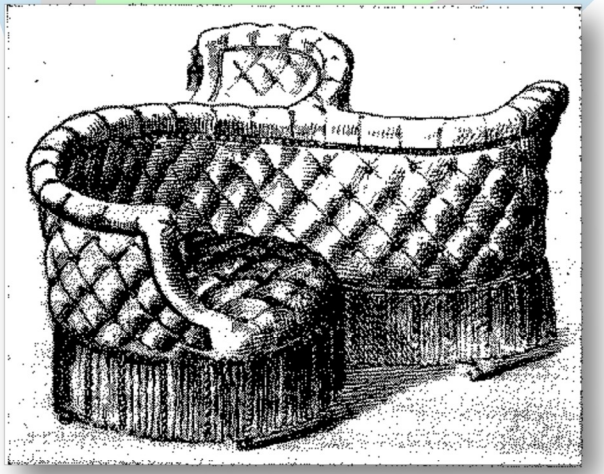
Fig. 3.

Aaron P Gould INVENTOR.

European Style

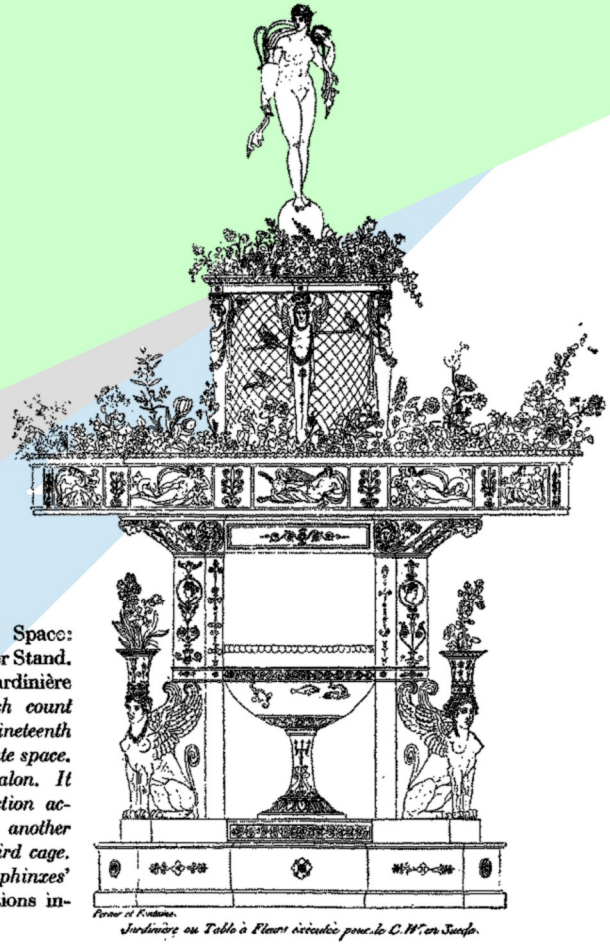


217. Pouf, *c.*1880. *The pouf, a favorite piece of the ruling taste, is described as a 'large tabouret, cylindrical and upholstered, with a long and thick fringe, always without visible woodwork.'* (*Havard*, Dictionnaire de l'ameublement)

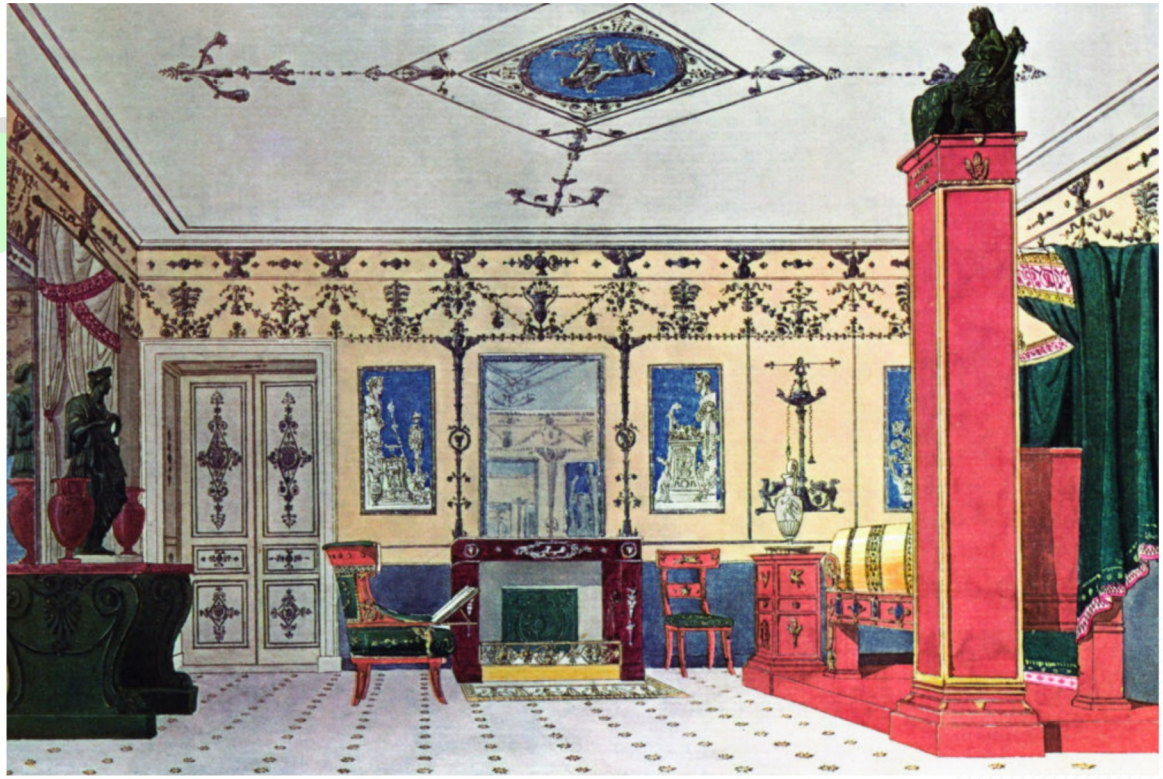


215. French Three-Seat 'Confidante,' Late 1870's. *The French upholsterer was continually launching 'fancy chairs' with new names. The* confidante *was an intimate type of seating, formed of two or more chairs on an S-plan.* (*Havard*, Dictionnaire de l'ameublement)

216. French Boudeuse, *c.*1880. *The* boudeuse *is a twin chair for the drawing room, arranged so that the sitters have their backs to one another. It is entirely draped.* (*Havard*, Dictionnaire de l'ameublement)

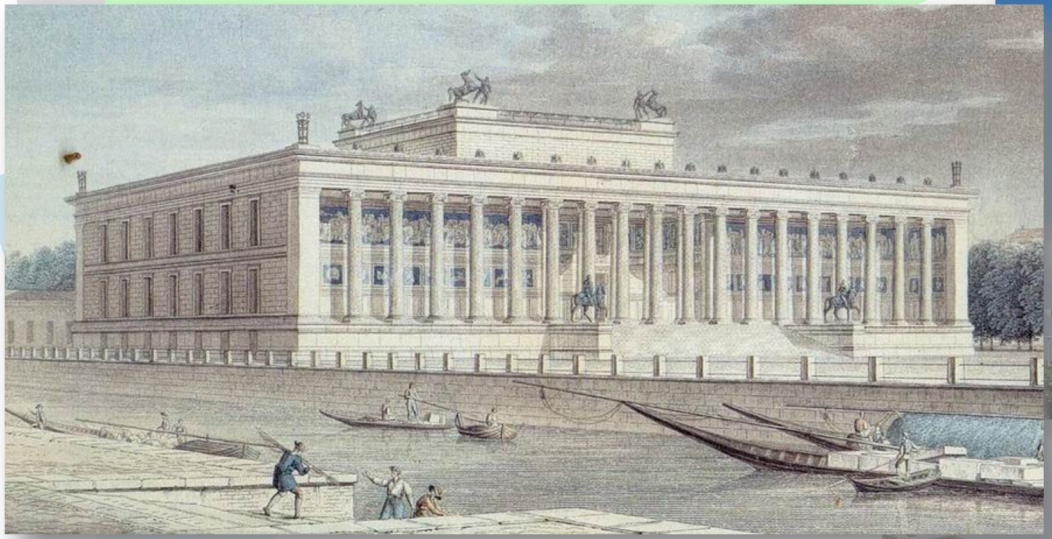


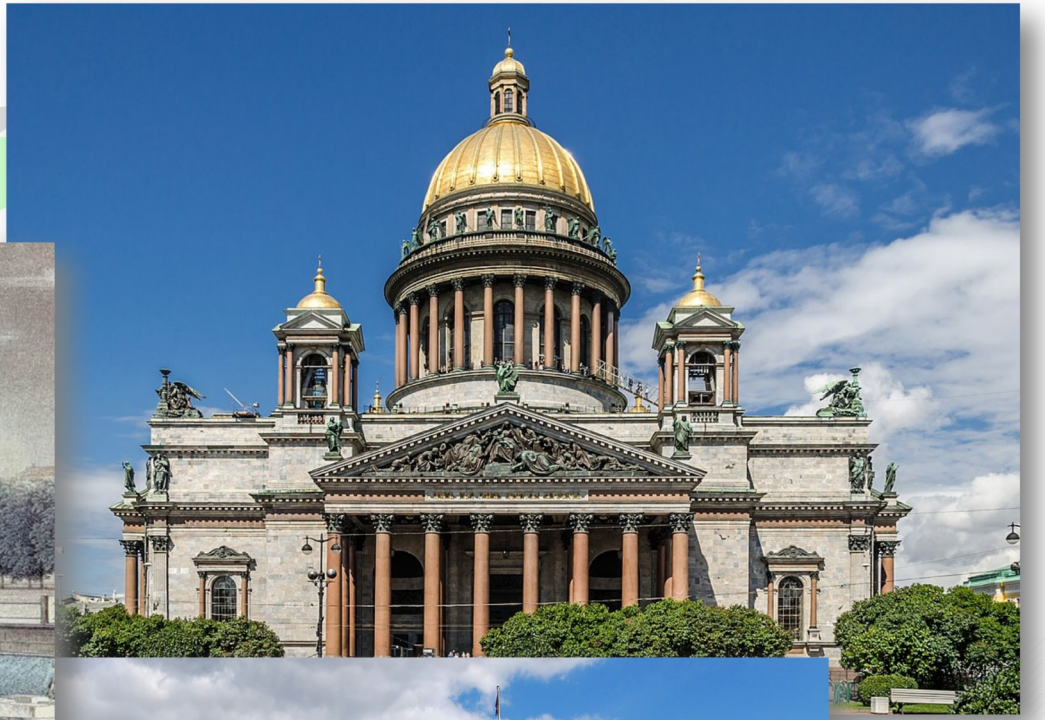
193. The Devaluation of Space: Percier and Fontaine, Flower Stand. 1801. *The tremendous* jardinière *commissioned by a Swedish count anticipates anything the nineteenth century later used to annihilate space. It was for the middle of a salon. It was in three parts: one section accommodated a goldfish bowl, another the flowers, and the last a bird cage. Flowers grew out of the sphinxes' heads.* (Recueil de décorations intérieures)



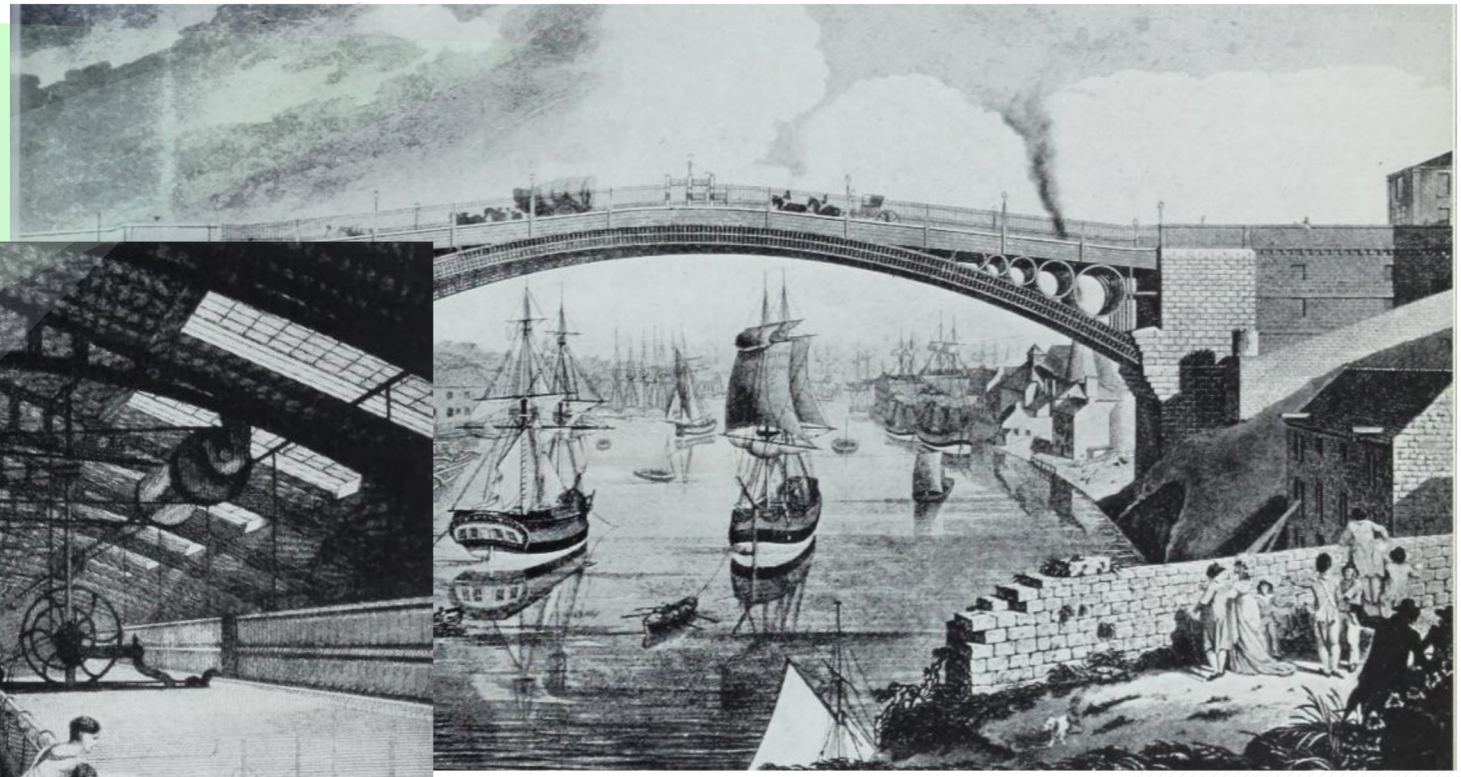
Paris bedroom
in the Empire style

Neo Classicalism

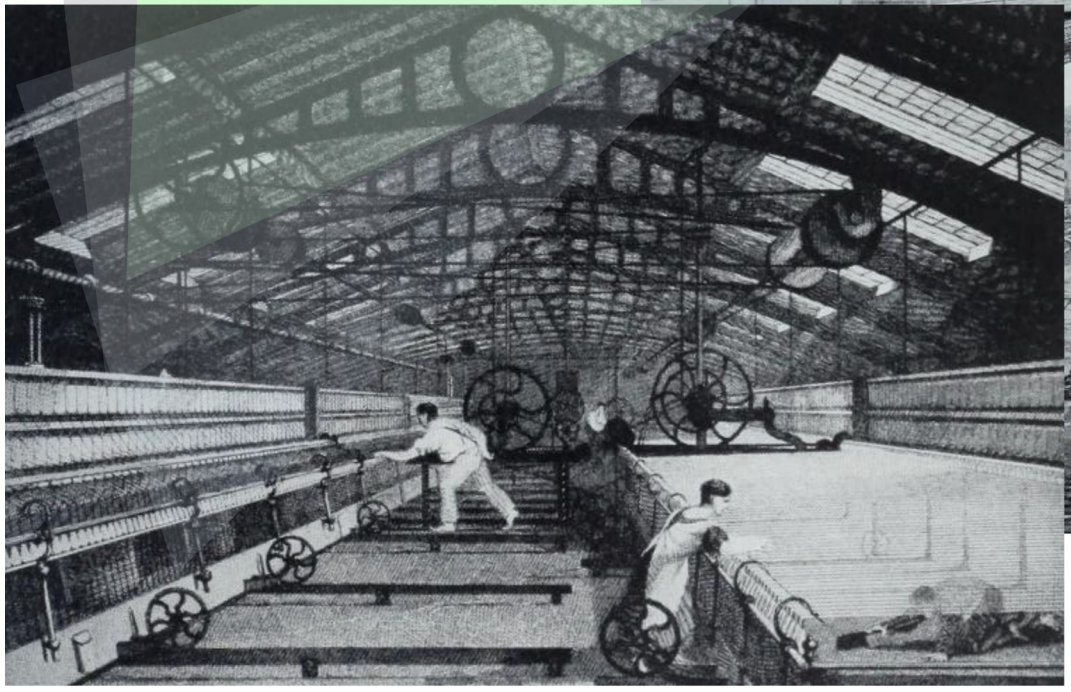




The Industrial Revolution

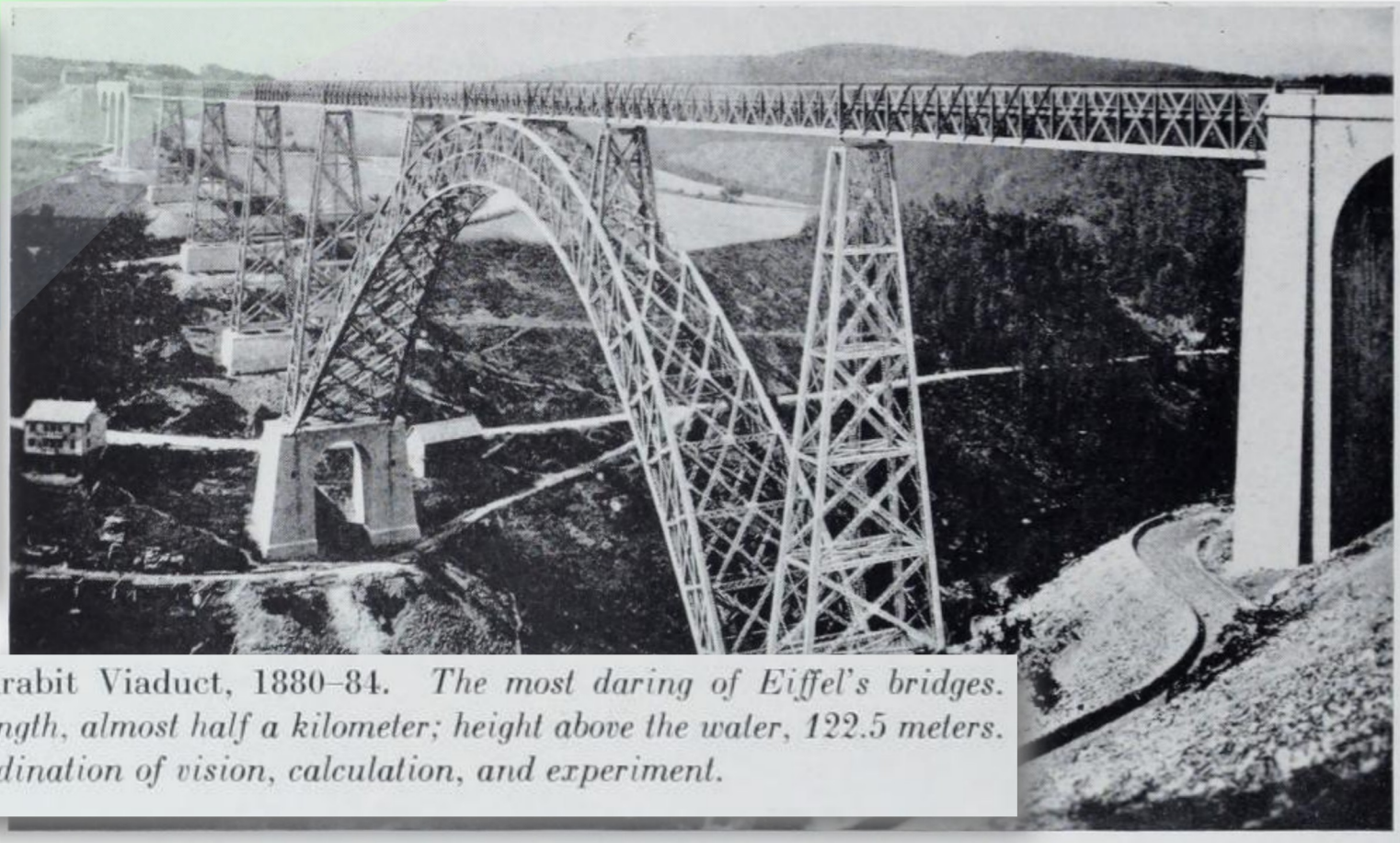


Thomas Paine's Wearmouth Bridge



Cast Iron Factory Roof

The 1889 Paris Exhibition



167. G. EIFFEL. Garabit Viaduct, 1880–84. *The most daring of Eiffel's bridges. Span, 165 meters; total length, almost half a kilometer; height above the water, 122.5 meters. A perfect example of coördination of vision, calculation, and experiment.*

Art Nouveau and Modernism

From the Eiffel Tower series by Robert Delauney, 1910

Art Nouveau and Modernism

182. VICTOR HORTA. Maison du Peuple, Brussels, 1897. *Exterior. The curved glass and iron façade is one of the most advanced productions of the period.*

180. VICTOR HORTA. 12 Rue de Turin, Brussels. *Iron column and staircase. At the end of the cast-iron period, the cast-iron column is once more introduced into the house — and brings the* art nouveau *with it.*

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6
STOP
RUN
SINGLE STEP
EXAMINE
EXAMINE NEXT
DEPOSIT
DEPOSIT NEXT
RESET
CLR
PROTECT
UNPROTECT
ALTAIR 8800 COMPUTER

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Popular Electronics
WORLD'S LARGEST-SELLING ELECTRONICS MAGAZINE JANUARY 1975/75¢
PROJECT BREAKTHROUGH!
World's First Minicomputer Kit to Rival Commercial Models...
"ALTAIR 8800" SAVE OVER $1000
ALTAIR 8800
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An Under-$90 Scientific Calculator Project
• CCD's—TV Camera Tube Successor?
• Thyristor-Controlled Photoflashers
TEST REPORTS:
Technics 200 Speaker System
Pioneer RT-1011 Open-Reel Recorder
Tram Diamond-40 CB AM Transceiver
Edmund Scientific "Kirlian" Photo Kit
Hewlett-Packard 5381 Frequency Counter
18101

TOP
TELETYPE
START
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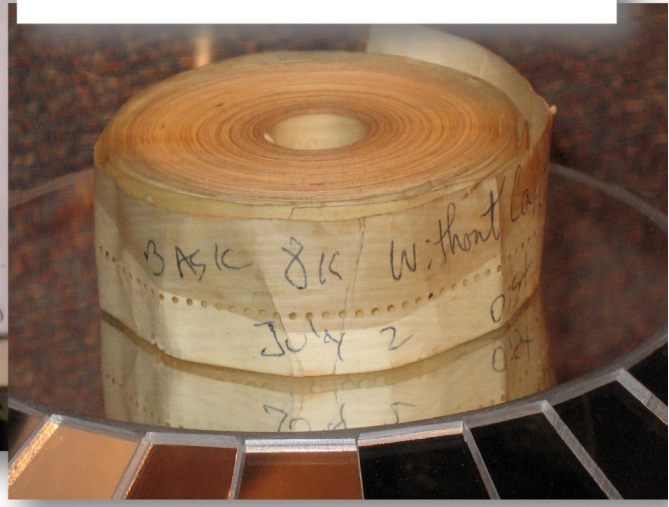
FREE

BASIC 1.0
2 MAR 75


BASIC 8K Without
JULY 2

Dialog Editor - (Untitled), (Untitled)

File Edit Arrange Options Help

Symbol:

Text:

About Microsoft Dialog Editor

Microsoft Dialog Editor Version 3.10.164

Copyright© 1990-1992 Microsoft Corporation

OK

Inside Macintosh '85

The standard cursors shown in Figure 4 are defined in the system resource file. Their resource IDs are:

```
CONST iBeamCursor  = 1;  {to select text}
      crossCursor  = 2;  {to draw graphics}
      plusCursor   = 3;  {to select cells in structured documents}
      watchCursor  = 4;  {to indicate a long wait}
```

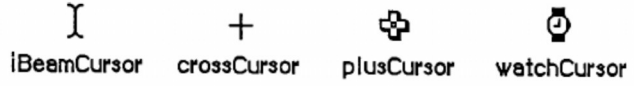
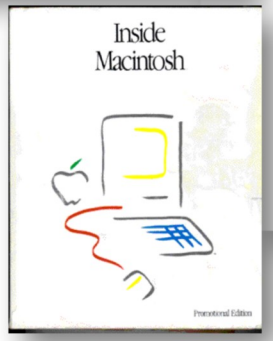


Figure 4. Standard Cursors

Note: You can set the cursor with the QuickDraw procedure SetCursor. The arrow cursor is defined in QuickDraw as a global variable named arrow.




```
CONST documentProc   = 0;   {standard document window}
      dBoxProc       = 1;   {alert box or modal dialog box}
      plainDBox      = 2;   {plain box}
      altDBoxProc    = 3;   {plain box with shadow}
      noGrowDocProc  = 4;   {document window without size box}
      rDocProc       = 16;  {rounded-corner window}
```

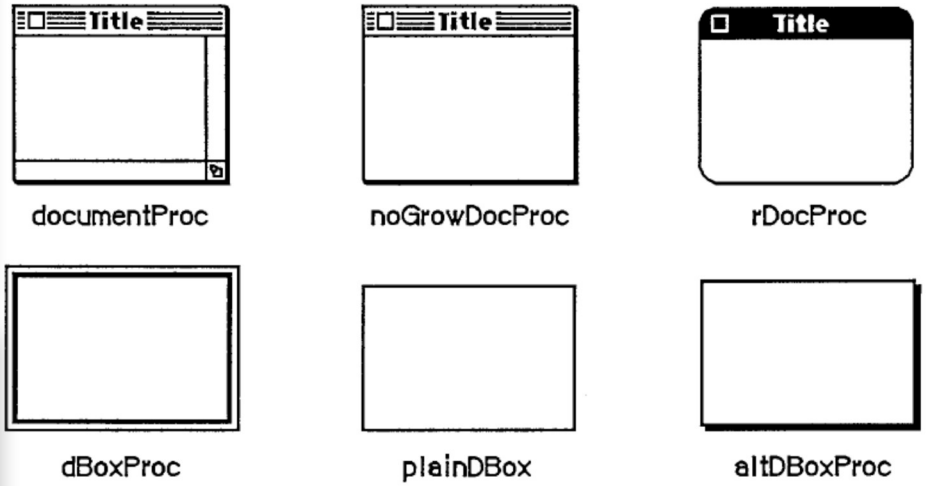


Figure 4. Standard Types of Windows

Apple Human Interface Guidelines '87

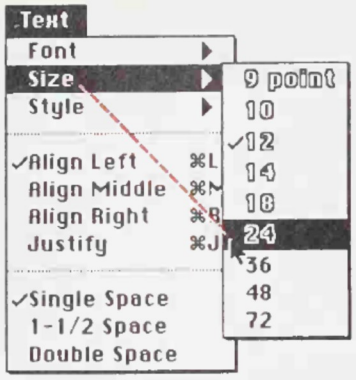


Figure 3-42
Dragging diagonally to a submenu item

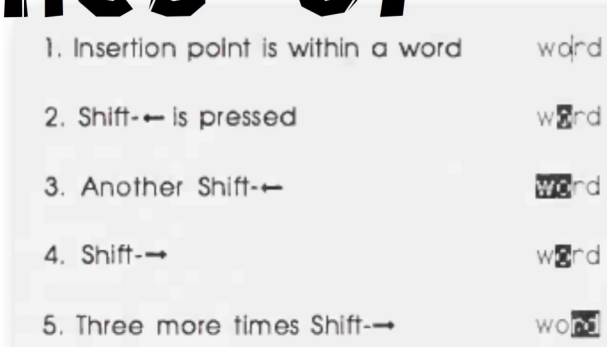
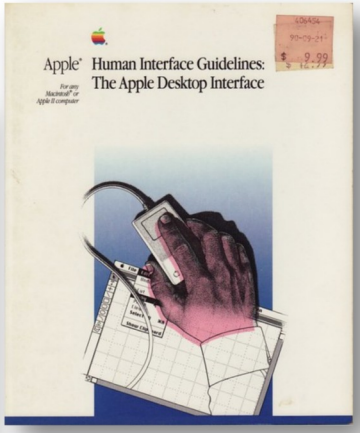


Figure 3-57
Selecting with Shift and arrow keys



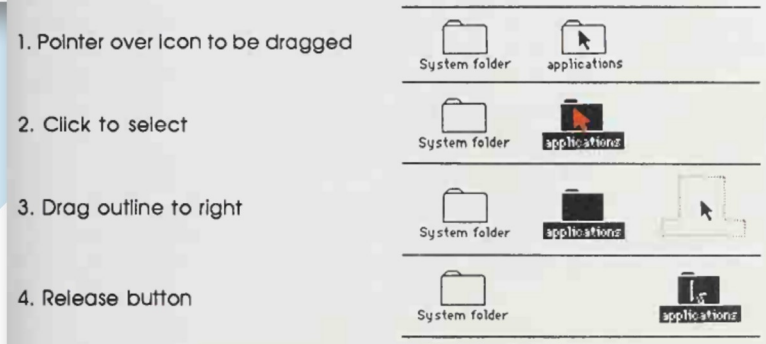


Figure 3-50
Dragging with the mouse

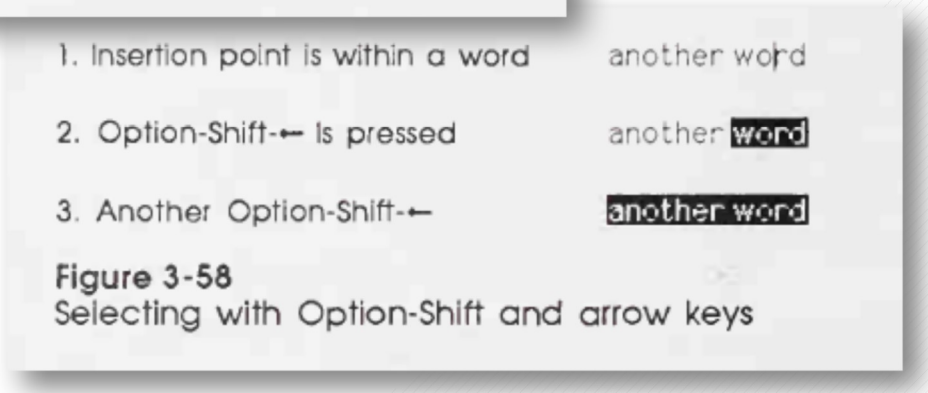
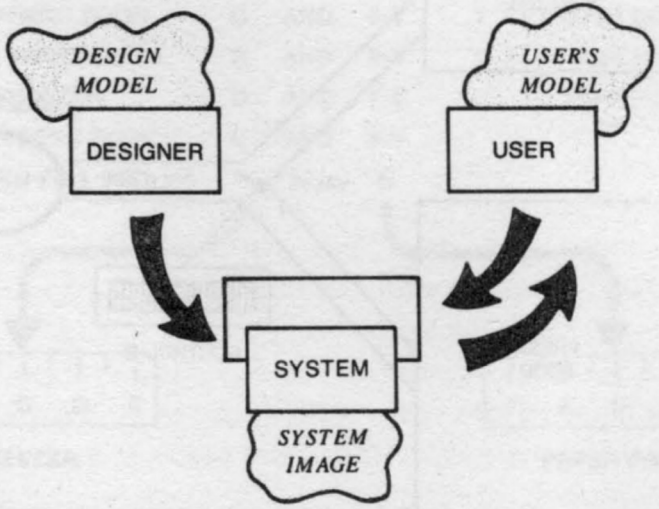
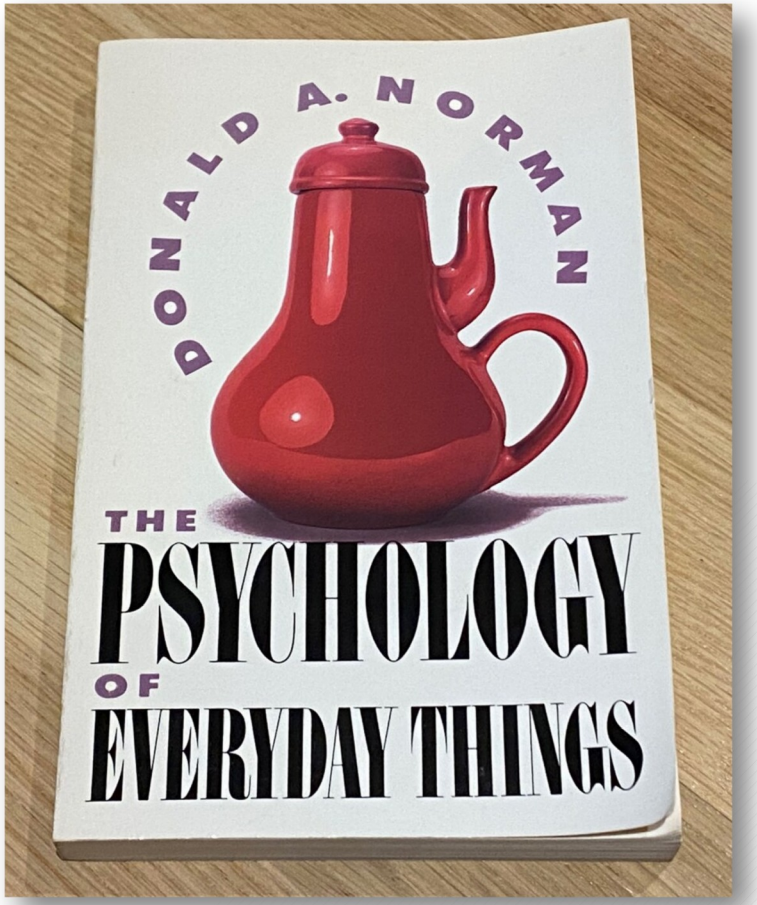


Figure 3-58
Selecting with Option-Shift and arrow keys

Don Norman's Design Book '88

1.10 Conceptual Models. The *design model* is the designer's conceptual model. The *user's model* is the mental model developed through interaction with the system. The *system image* results from the physical structure that has been built (including documentation, instructions, and labels). The designer expects the user's model to be identical to the design model. But the designer doesn't talk directly with the user—all communication takes place through the system image. If the system image does not make the design model clear and consistent, then the user will end up with the wrong mental model. (From Norman, 1986.)





IBM Common User Access Guidelines '92

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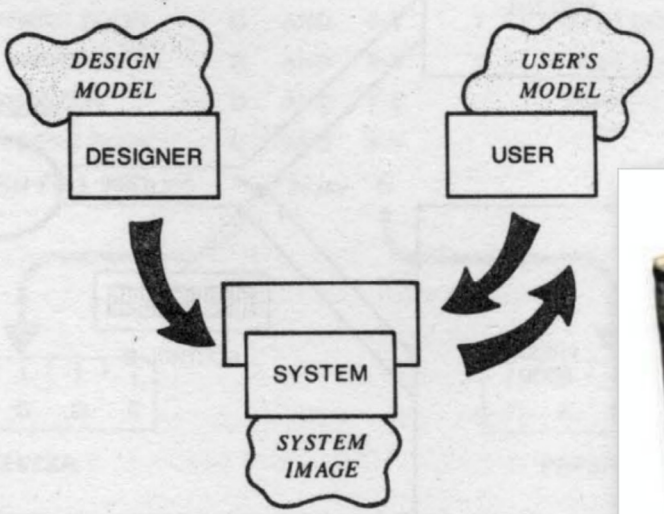
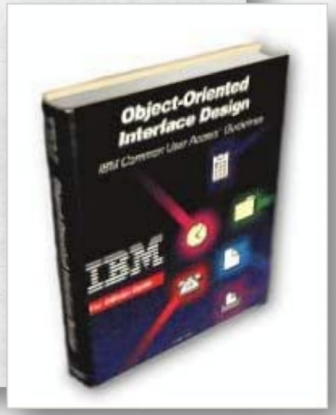
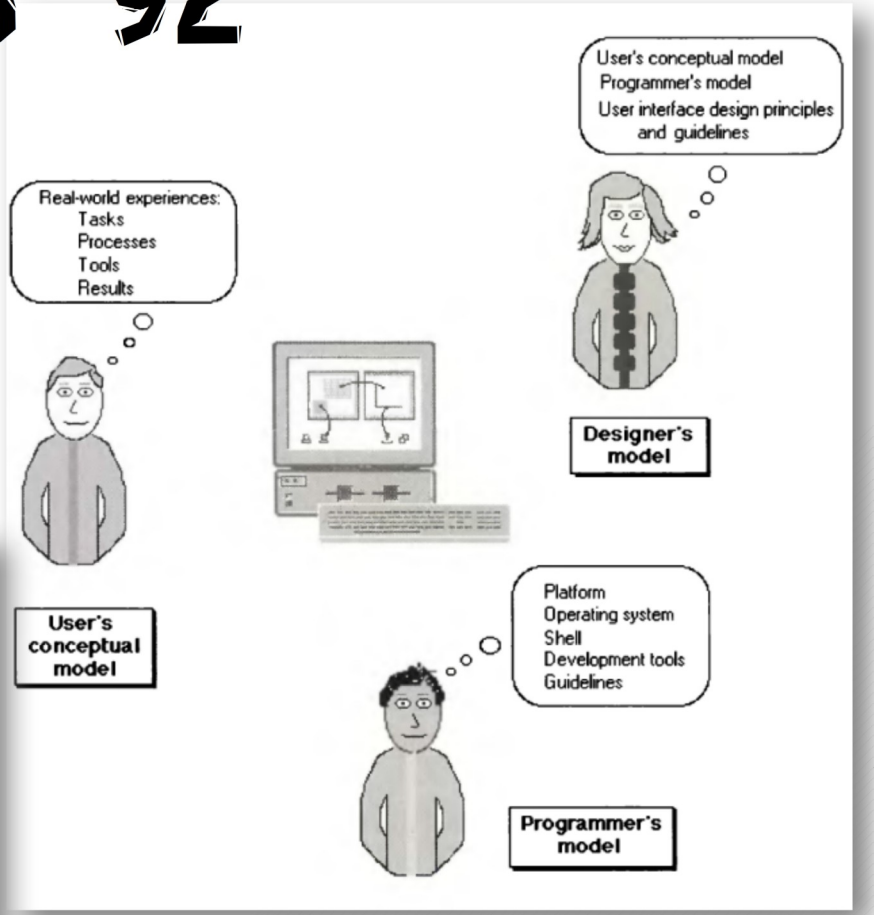
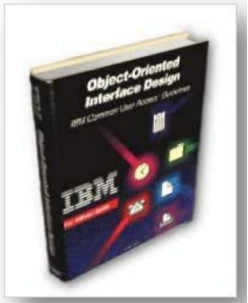
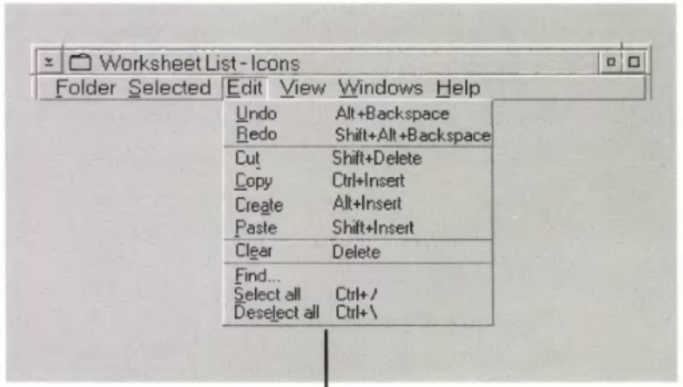






IBM Common User Access Guidelines '92





Edit menu

When to Use

Provide the **Edit** menu when a menu bar is provided in a window and at least two of the following choices are provided: **Undo, Redo, Cut, Copy, Create, Paste, Clear, Delete, Find, Select all,** and **Deselect all.**

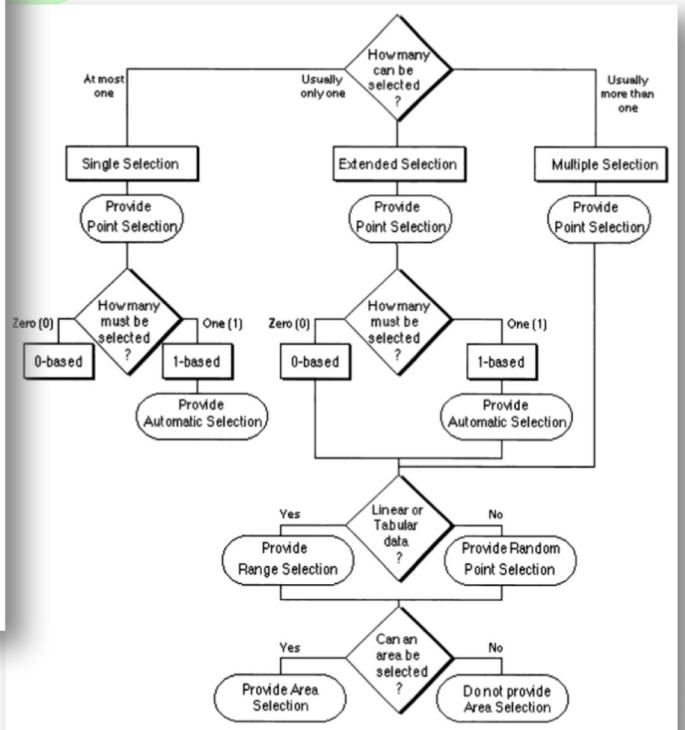
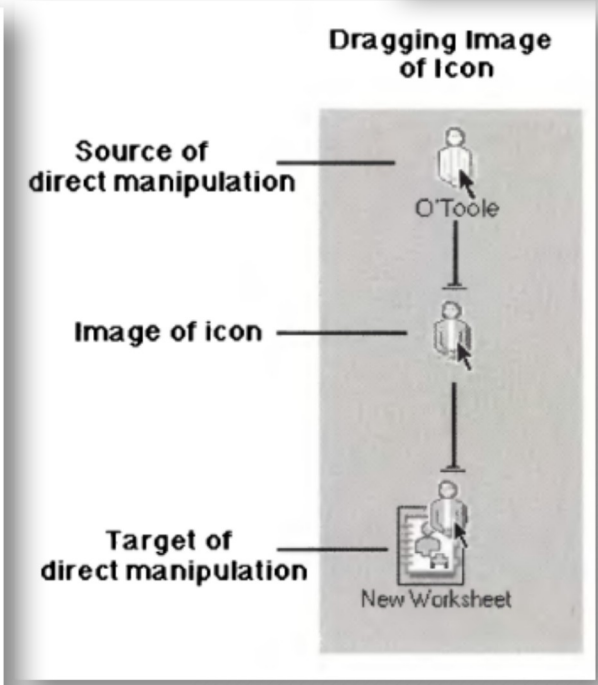


Figure 66. Decisions for Selection. A designer must first consider a user's objects and tasks to determine how many objects the user should be allowed to select at one time within a scope of selection. Next a designer must consider the minimum number of items that must be selected. Then, by evaluating the type of data being presented, the form in which it is presented, and the types of tasks the user will be trying to accomplish, the designer can determine which selection techniques to provide.



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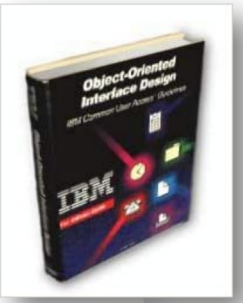


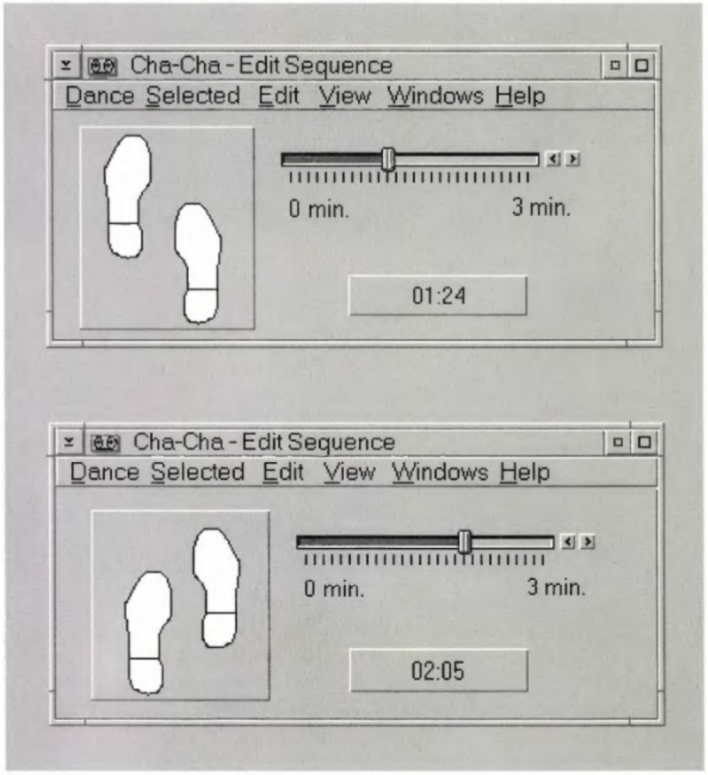


Figure 208. Slider. A slider can be used to represent a quantitative aspect of a multimedia object.

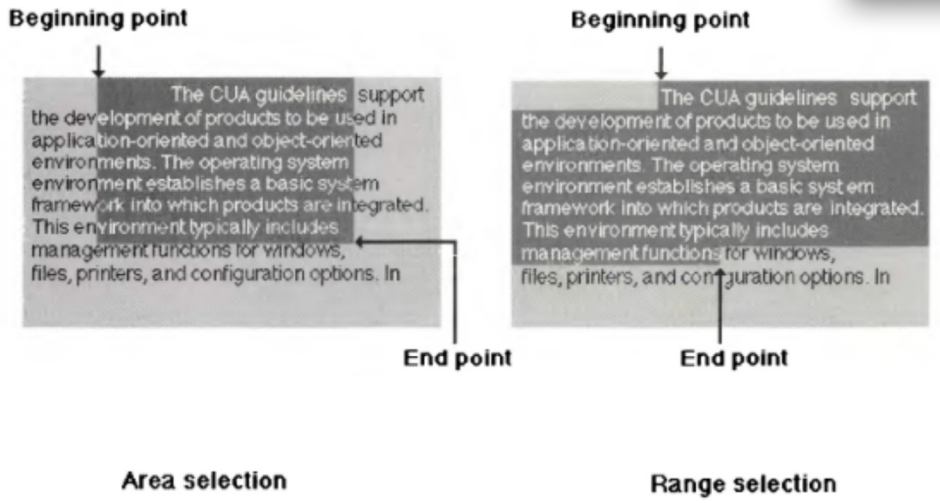
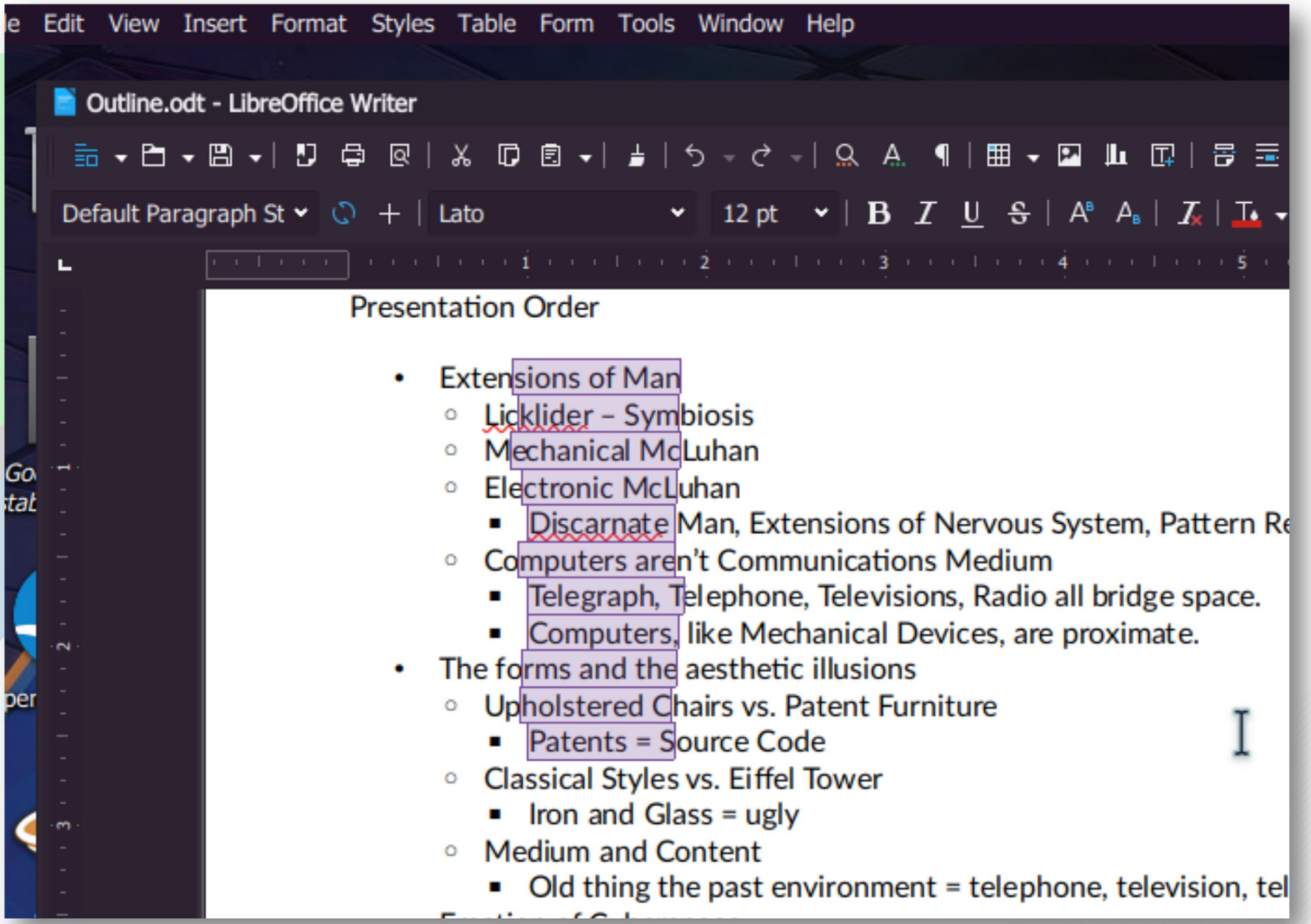
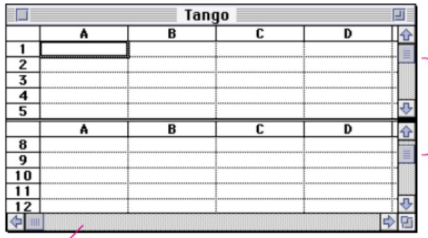


Figure 68. Area Selection and Range Selection in Text. In an area of selection, the boundary of the selected text is regular and is based on the spatial area indicated by a user. All items within the area (in this case, a rectangle defined by a beginning point and an endpoint) are selected. In a range of selection, the boundary of the selected text can be irregular. A user defines the beginning point and the endpoint, and the product determines which intermediate points are selected. For some kinds of tasks, a designer might want to provide both area selection and range selection.


Edit View Insert Format Styles Table Form Tools Window Help
Outline.odt - LibreOffice Writer
Default Paragraph St
Lato
12 pt
Presentation Order
Extensions of Man
Licklider – Symbiosis
Mechanical McLuhan
Electronic McLuhan
Discarnate Man, Extensions of Nervous System, Pattern Re
Computers aren't Communications Medium
Telegraph, Telephone, Televisions, Radio all bridge space.
Computers, like Mechanical Devices, are proximate.
The forms and the aesthetic illusions
Upholstered Chairs vs. Patent Furniture
Patents = Source Code
Classical Styles vs. Eiffel Tower
Iron and Glass = ugly
Medium and Content
Old thing the past environment = telephone, television, tel

Macintosh Human Interface Guidelines '95

Figure 5-42 Independent and locked scrolling of window panes



Vertically, these panes scroll independently.

Horizontally, these panes scroll together.

Figure 8-10 Localized mailbox icons

United States Italia France Danmark

Figure 6-5 Incorrect absence of a close box in a modeless dialog box

Figure 8-23 Standard 256-color palette with icon colors marked

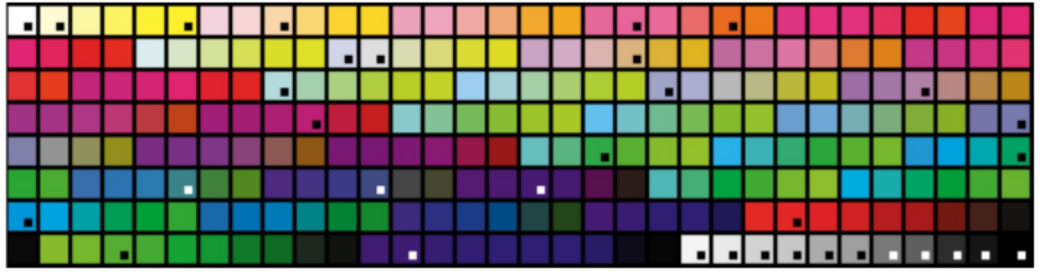
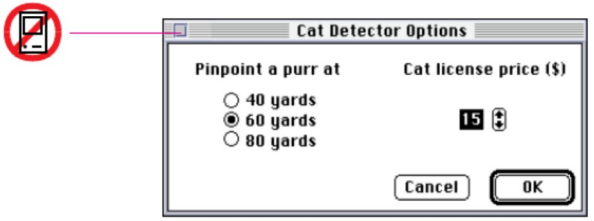
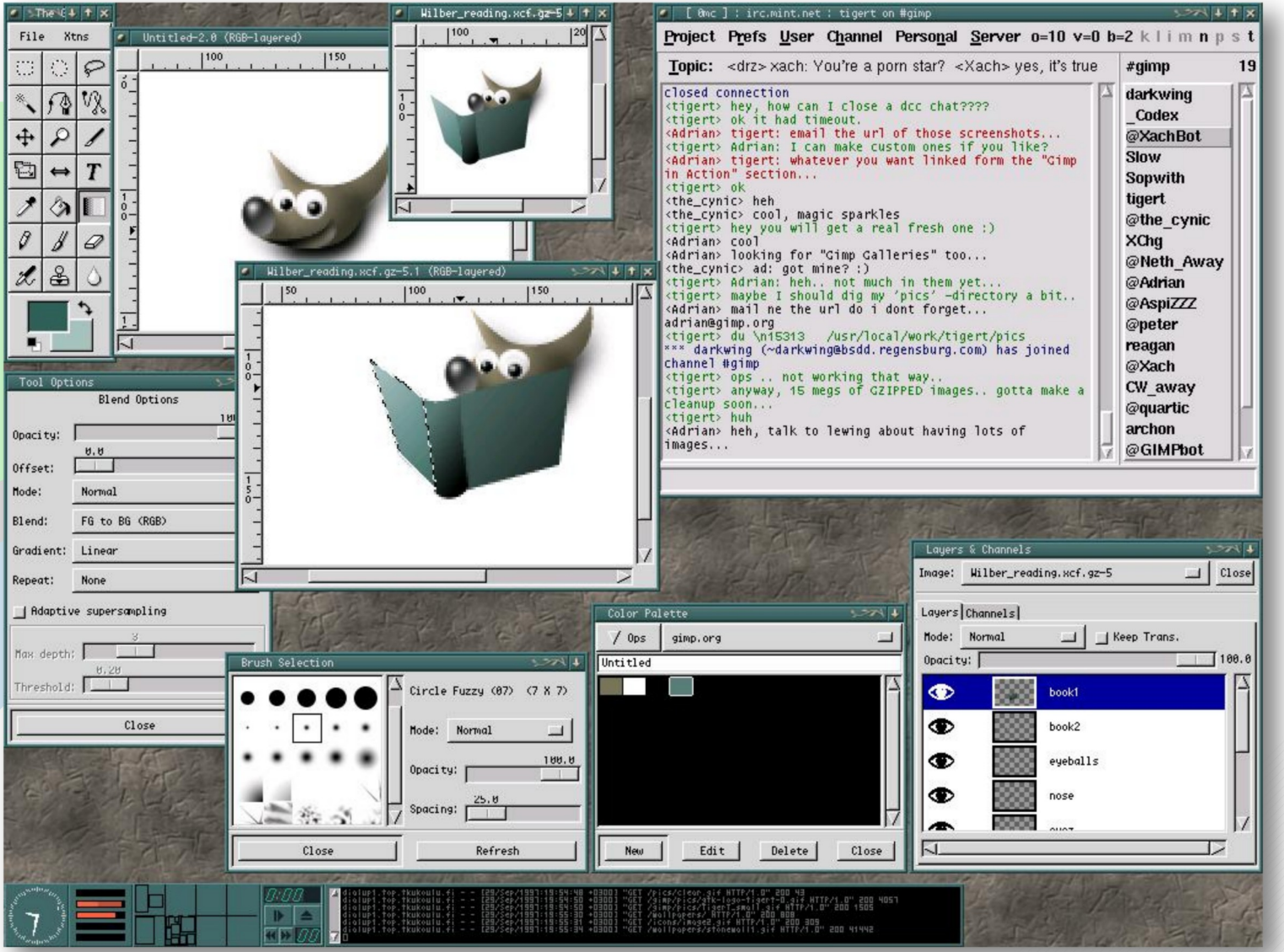


Figure 6-9 Close box used incorrectly in a movable modal dialog box




File Xtns
Untitled-2.0 (RGB-layered)
Wilber_reading.xcf.gz-5
Wilber_reading.xcf.gz-5.1 (RGB-layered)
[@nc] : irc.mint.net : tigert on #gimp
Project Prefs User Channel Personal Server o=10 v=0 b=2 k l i m n p s t
Topic: <drz> xach: You're a porn star? <Xach> yes, it's true
#gimp 19
closed connection
<tigert> hey, how can I close a dcc chat????
<tigert> ok it had timeout.
<Adrian> tigert: email the url of those screenshots...
<tigert> Adrian: I can make custom ones if you like?
<Adrian> tigert: whatever you want linked form the "Gimp in Action" section...
<tigert> ok
<the_cynic> heh
<the_cynic> cool, magic sparkles
<tigert> hey you will get a real fresh one :)
<Adrian> cool
<Adrian> looking for "Gimp Galleries" too...
<the_cynic> ad: got mine? :)
<tigert> Adrian: heh.. not much in them yet...
<tigert> maybe I should dig my 'pics' -directory a bit..
<Adrian> mail ne the url do i dont forget...
adrian@gimp.org
<tigert> du \n15313 /usr/local/work/tigert/pics
*** darkwing (~darkwing@bsdd.regensburg.com) has joined channel #gimp
<tigert> ops .. not working that way..
<tigert> anyway, 15 megs of GZIPPED images.. gotta make a cleanup soon...
<tigert> huh
<Adrian> heh, talk to lewing about having lots of images...
darkwing
_Codex
@XachBot
Slow
Sopwith
tigert
@the_cynic
XChg
@Neth_Away
@Adrian
@AspiZZZ
@peter
reagan
@Xach
CW_away
@quartic
archon
@GIMPbot
Tool Options
Blend Options
Opacity:
Offset:
Mode: Normal
Blend: FG to BG (RGB)
Gradient: Linear
Repeat: None
Adaptive supersampling
Max depth:
Threshold:
Close
Brush Selection
Circle Fuzzy (07) (7 X 7)
Mode: Normal
Opacity:
Spacing:
Close
Refresh
Color Palette
Ops
gimp.org
Untitled
New
Edit
Delete
Close
Layers & Channels
Image: Wilber_reading.xcf.gz-5
Close
Layers
Channels
Mode: Normal
Keep Trans.
Opacity:
book1
book2
eyeballs
nose

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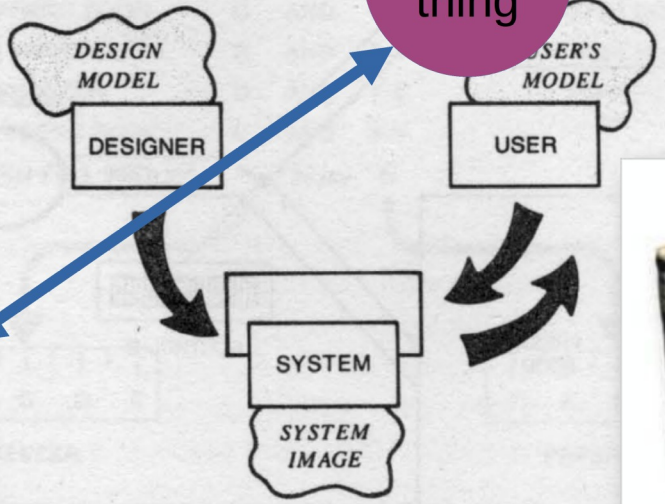
designed reality (social construction)

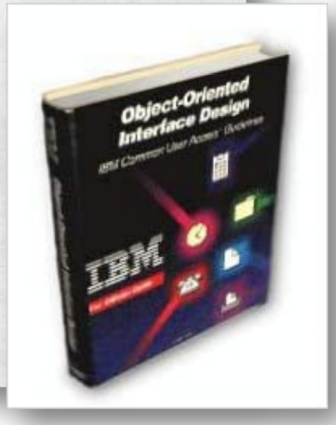
user

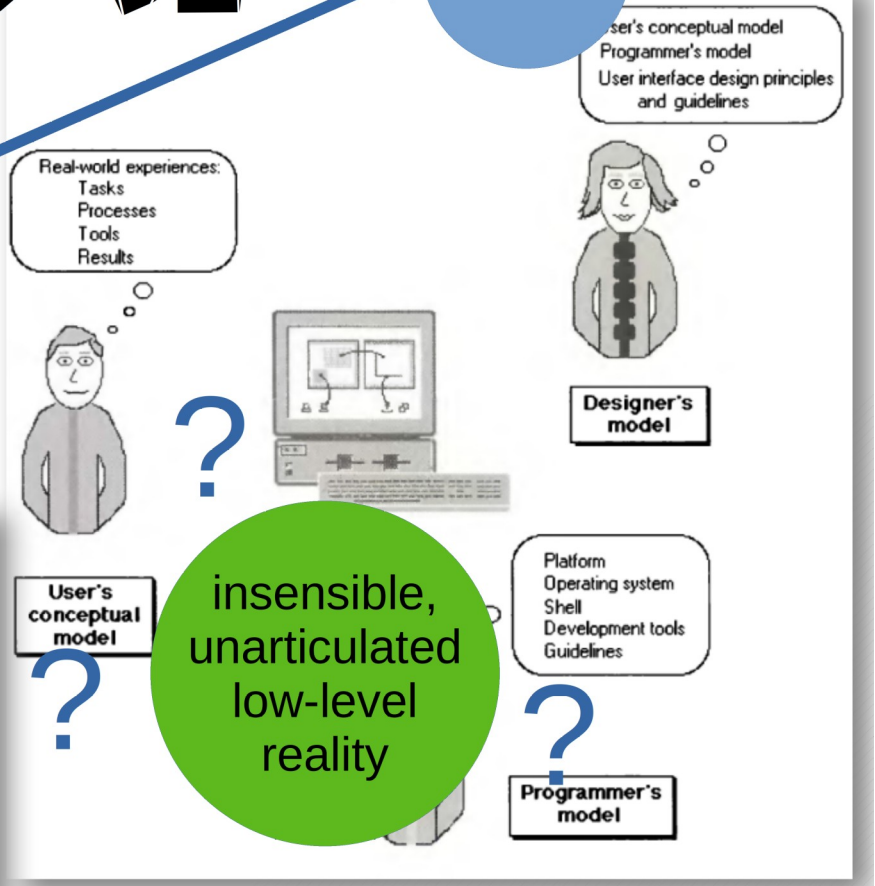
designed thing

designer

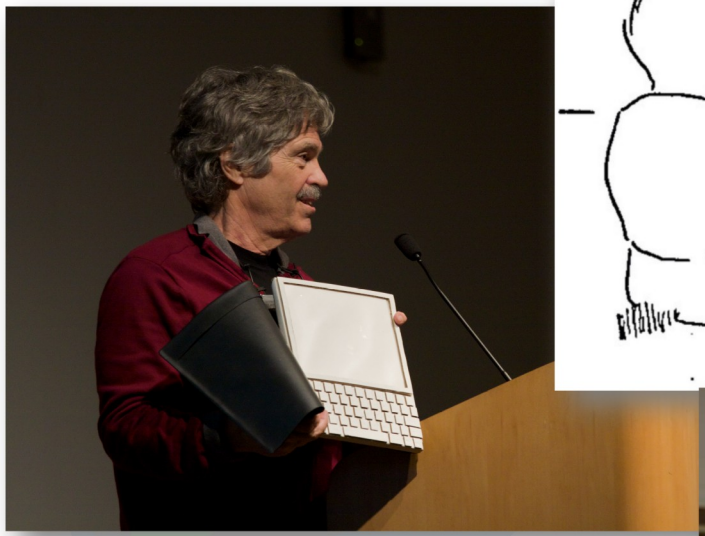
1.10 C… *design model* is the designer's conceptual model. The *user's mode*… …eveloped through interaction with the system. The *system image* results from the physical structure that has been built (including documentation, instructions, and labels). The designer expects the user's model to be identical to the design model. But the designer doesn't talk directly with the user—all communication takes place through the system image. If the system image does not make the design model clear and… then the user will end up with the wrong mental model. (From N…

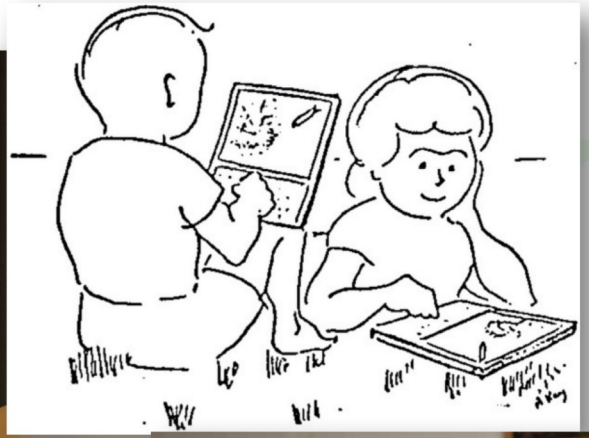


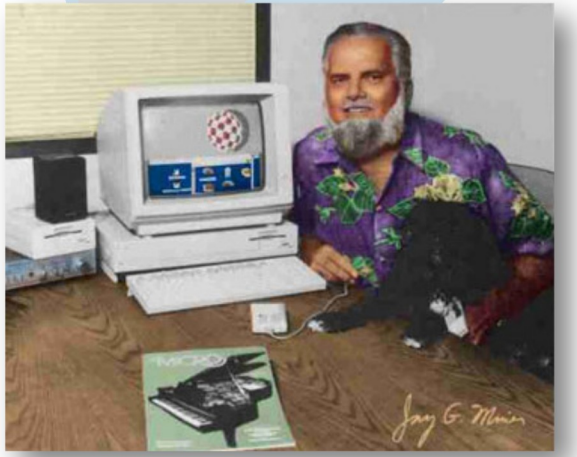




insensible, unarticulated low-level reality






MCI