

- “If we accept the popular view that the role of the media is to record and transfer sense experiences from one person to another, the wire threatens to make obsolete all technologies of representation.” (311)
- “Our culture wants to multiply its media and erase all traces of mediation: it wants to erase its media in the very act of multiplying technologies of mediation.” (313)
- formats as a force of erasing traces of mediation; **what does this mean for our “purely mediated” input format?**
- “What is remarkable is that these seemingly contradictory logics not only coexist in digital media today, but are mutually dependent. Immediacy depends upon hypermediacy.” (314)
- “The desire for immediacy leads to a process of appropriation and critique by which digital media reshape or “remediate” one another and their analog predecessors such as film, television, and photography.” (314)
- “It is not that immediacy and hypermediacy must both be at work in every period, but that the interplay between the two would seem to define a genealogy stretching back at least to the Renaissance invention of linear perspective.” (315)

The Logic of Immediacy

- “As the computer scientists themselves put it, the goal of virtual reality is to foster in the viewer a sense of presence: the viewer should forget that she is in fact wearing a computer interface and accept the graphic image that it offers as her own visual world.” (316)
- “If even just ten years ago, we thought of computers exclusively as numerical engines and word processors, we now think of them also as devices for generating images, re-working photographs, holding videoconferences, and providing animation and special effects for film and television.” (317)
- the GUI falls under immediacy, and its success is a verification of the desire for immediacy (317)
 - “It is the supposed immediacy of this interface that was to make this computer interface ‘natural’ rather than arbitrary.”

- “What designers often say they want is an ‘interfaceless’ interface, in which there will be no recognizable electronic tools, no buttons, windows, scroll bars, or even icons as such.” (317–318)
- “In fact, virtual reality, three-dimensional graphics, and graphical interface design are all seeking to make digital technology ‘transparent.’ In this account, a transparent interface is one that erases itself, so that the user would no longer be aware of confronting a medium, but instead would stand in an immediate relationship to the contents of a medium.” (318)
- Latour argues that the mathematization of space through linear perspective “enabled visual representations to be transported from one context to another without being altered or distorted.” (319)
 - “the mathematization of space makes the context or medium transparent, and provides immediate access to the world” (319)
- “Photography was a mechanical and chemical process, whose automatic character seemed to many to complete the earlier trend to conceal both the process and the artist.” (319)
- “Programmers seek to remove the traces of their presence in order to give the program the greatest possible autonomy.” (321)
- Computer graphics strives for “photo-realism,” demonstrating that the field does not aim to imitate nature—it aims to imitate another medium (324)
- “For if immediacy is promoted by removing the programmer/creator from the image, immediacy can also be promoted by involving the viewer more intimately in the image.” (324)

- “It is a creed among interface designers that interactivity increases the realism and effectiveness of a graphical user interface. The cons become more present to the user if she can reposition them or activate them with a click of the mouse.” (324)

The Logic of Hypermediacy

- “It is a visual style, in the words of William J. Mitchell, ‘that privileges fragmentation, indeterminacy, and heterogeneity and that emphasizes process or performance rather than the finished art object.’” (326)
- “Unlike a perspective painting or three-dimensional computer graphic, the windows interface does not attempt to unify the space around any one point of view.” (328)
- “And unlike the painting or computer graphic, the desktop interface does not erase itself. The multiplicity of windows and the heterogeneity of their contents mean that the user is repeatedly brought back into contact with the interface.” (328)
- “If the logic of immediacy leads one to erase or automatize the act of representation, the logic of hypermediacy acknowledges multiple acts of representation and makes them visible. Where the logic of immediacy suggests a unified visual space, hypermediacy offers a heterogeneous space, in which representation is conceived of not as a window onto the world, but rather as ‘windowed’ itself—with windows that open onto other representations or other media.” (328)
- cathedral as a collection of hypermediated spaces (329)