# Resonance Magazine Presentation

Music has a long relationship with writing and printing techniques: musical scores are as old as writing itself, going back to [ancient Babylon](https://en.wikipedia.org/wiki/Musical_notation), and have reached a wider diffusion after Gutenberg’s invention in the 15th century. However, it was only with the explosion of popular music from the 1930s onwards that an entire industry of music magazines, underground fanzines, and prestigious journalism was born. We at Resonance consider ourselves as contemporary heirs of this noble tradition. We are also in dialogue with coeval online magazines like Pitchfork, The Quietus, The Wire, or the Italian SENTIREASCOLTARE. Yet, with Resonance, we aim to offer a different idea of what a magazine could be, stretching the boundaries of **this** hundred-year-old definition. Resonance is a typographical experiment, that allows the reader to experience our articles’ selection through six different stylistic lenses. Digital technologies enable us to give a new spin to the reading experience, making it playful and creative. We are not only interested in the recreational side of things: with the Metadata Viewer, we aim to offer an enhanced reading experience, where entities, places, and other knowledge material can be easily recognized and studied by our readers!

Explore our issues here and read our documentation for technical details!

https://www.music-journalism-history.com/tag/music-fanzines/

# RESONANCE Issue #1 – Digital music economy

The last ten years have shaken music’s economy. After a long crisis, partially caused by pirate software like Napster or Soulseek, big companies have now integrated the streaming economy into their business model. Spotify has become a model for other players in the industry like Amazon Prime Music, Youtube Music, Apple Music, or Deezer. The digital market offered by these services is the largest ever and it seems like everybody can get their shot towards fame: you just need to get viral online and the fans will come. Listeners are happy as well with hundreds of releases every week: the dream of every music lover, the perfect marriage between mainstream and underground circuits is in your pocket. Yet, this model got many weak points: musicians are not paid enough, record labels are more needed than ever for advertising, the top artists got the largest part of revenues and the algorithm becomes the real decision-maker.   
Moreover, in the sad pandemic world of 2020-21, streaming became the only revenue for many artists unable to play concerts and festivals. This situation exacerbated Spotify’s inequalities and many singers and producers turned to Bandcamp, an independent artist-oriented service, and their Bandcamp Friday initiative when revenues are fully donated to the authors. Similar alternative models are getting more and more attention, *in primis* NFT technology, while new formats of online music consumption, as virtual festivals, are also emerging. Eventually, artists are also fighting to get more government recognition and see their work supported during this historical moment.

This issue of RESONANCE is dedicated to the complex and multi-layered world of the music economy, from Swedish billionaires to alternative underground models, trying to learn some lessons valid for the whole digital economic system we live in.

<https://pitchfork.com/features/article/how-musicians-are-fighting-for-streaming-pay-during-the-pandemic/>

<https://www.forbes.com/sites/benjaminlaker/2020/10/28/heres-how-lockdown-has-shown-that-spotify-has-a-sustainability-problem/?sh=73c290c2599b>

FUTURE STYLE – Low tech

It’s 2035 and we’re losing. Humanity has lost New Dehli, Miami, and Venice: entire areas devasted by severe floodings. Global warming is everyday life and it’s worse than we’ve considered it. After the initial shock, we started to adapt quickly in every field of life. Our beloved Web, which we loved in the innocent ‘90s and hated in the stupid ‘10s, is under trial: in a war economy, you cannot lose any kind of resources and, too many servers are filled with useless pages and flashy websites consuming important energy. Since we can’t simply shut down the web, we now have rationalized its usage and web desing is part of this process.

Thus, the founding work of some projects like LowTechMagazine or Organicbasis is the standard by today: websites are image-free (if not necessary or requested), they are often downloadable or printable on recycled paper to be read offline, they compress all data to the greatest extent possible and load only the most crucial programming scripts, frameworks and cookies. Plus, most of the servers rely on renewable energy. Big images, complex graphics, video streaming, multiple fonts are memories of the past, glories of simpler times.

FONT DECISION: Now, with the @font-face rule and webfont distributors, it's extremely easy to embed a typeface within a website. But they come at a cost: custom fonts impact performance, often adding several seconds of load time to a page. Several strategies by name of [FOUT, FOIT, or FOFT](https://css-tricks.com/fout-foit-foft/) are options to address this issue. (An unintentional side effect was also that it led to enabling mass piracy of typefaces.)

But with customized typefaces all over the web, it's often easy to overlook the fact that even before the website's CSS kicks in, the "user-agent" stylesheet, or your browser settings, applies styles to the website. One of the first things we learn as front-end designers is that all the website-specific styling we see is simply overriding these browser defaults.

This design leverages these defaults, as it does not declare a font-family at all. This not only avoids having to load more assets, but also reiterates the role of the browser in website access. Moreover, only one weight (regular) of a font is used, demonstrating that typographic hierarchy that can be established without loading multiple typefaces and weights.

The lack of a font-family declaration also empowers the user to customize the look / feel to their own choosing: if users dislike the typeface displayed on the site, they can go into their browser settings to change this. Below are screenshots of this process in commonly used browsers.

POLITICS ON IMAGES: The lightest websites would exist without any images or graphical elements. That said, imagery is an important part of communicating content. We used several techniques to minimize the server and data load for our images: heavily compressed dithered images, inline SVGs, and image sprites.

Data compression - world wide web

8. Loads only

Image loading illustration

2. Minimizes the power consumption on the users device.

Minimized power consumption - battery

3. Adapts to reflect the amount of renewable energy it’s currently running on.

Renewable energy - light bulb

4. Informs the user of the impact of their browsing behavior.

User browsing behaviour - search icon

5. Does not make use of videos.

Video usage - play button

6. Stores data locally on the user’s device to minimize data transfer.

Store data locally - mobile phone data transfer

Loading only important scripts, frameworks and cookies

9. Limits the amount of light emitted by the screen.

Light emitted by screens - sun illustration

10. Optimizes and limits the use of custom fonts.

<https://lowimpact.organicbasics.com/eur>

<https://solar.lowtechmagazine.com/>

<https://ecomersh.co.uk/about/>

<https://alistapart.com/article/sustainable-web-design/>

<https://homebrewserver.club/low-tech-website-howto.html#image-compression>

<https://en.reset.org/blog/solar-powered-low-tech-website>

<https://speculum.substack.com/p/collasso-tech>

https://github.com/lowtechmag/solar/wiki/Solar-Web-Design