



## **ANALOGUE PLAYTIME DIGITAL INTERFACE**

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### **Abstract:**

It is clear that the origin of the film and the design – as well as their function – is different. The origin of design – according to Alois Riegl – can be traced back to the development of ornamental art in late Roman applied art, thus the ornamental element is central in design. Film in turn is product of the 19<sup>th</sup> century, and although opinions referring to the nature of film's central element may vary, it can be surely stated: the central element of the film is not the ornamental function. The difference of functions is noticeable also in filmic practice: regarding the traditional film production of the 20<sup>th</sup> century, it can be stated that in most cases the connection between film and design limits to the presence of design elements among the scenery of the film. Thus we cannot establish any functional relation between them. In spite of this in Jacques Tati's film *Playtime* elements of design are no longer functional only on the taped reality, but they are also able to become a part of the narrative of the film. Connection of film and design is becomes even more organic and functional if we leave behind the world of analogue phenomena and switch to the information-theoretical approach. As part of the information-theoretical model both film and design become elements of the so called human-computer interface (Lev Manovich's term). In this respect design absorbs filmic processes.

**Keywords:** *Cinema, design, architecture, algorithm, cultural interface, Jacques Tati, Playtime, Lev Manovich.*