ANNOTATED BIBLIOGRAPHY

Goldsmith, K. (2011) '*Revenge of the Text'*
Uncreative Writing: Managing Language in the Digital Age. New York: Columbia University Press. pp. 14–33

Goldsmith's chapter "Revenge of the Text" further deepened my initial iterations on *how we experience digital texts* as the author dissects materiality in language. Goldsmith refers to text as active language that inherently carries content, and communicates through it's shape and layout. In digital contexts texts are more active as they can be clicked on and transposed. By rendering my text through different media I was treating the text as Goldsmith mentioned (2011, p.15) not to be read but to move, manipulate, limit and enlarge it. As a result, my project has been focusing on the fluidity of digitalised language, a characteristic connected to its materiality.

The text challenged my position regarding how softwares contaminate texts with adds, buttons, notifications, etc. All of these features I consider "distracting" become interesting as Goldsmith refers to these as language acting upon language (2011, p.22). Additional words are a result of network ecologies that create new versions of the piece of writing. As a result, active digital contexts generate additive texts where final versions don't exist. Even images composed of "neat rows, programmed by even stricter bonds than any rhetorical form" of language (Goldsmiths, 2011), add new layers of words into texts.

Finally Goldsmith's text allowed me to name and identify the method I explored in half of my iterations: patch writing. As a method it allows me to explore and demonstrate the fluidity of language, as an additive and active subject.

Tenen, D. (2017) '*Literature down to a pixel' Plain Text: The Poetics of Computation*. Stanford: Stanford University Press. pp. 165-195

Tenen's text 'Literature down to a pixel' challenged my approach as I was keen on critiquing digital mediums, and how they interrupted a traditional conception of reading. Through my latest iterations I tried to show how uncomfortable digital texts are because they become a mesh of information that can feel overwhelming, and is interrupted by additional information such as icons, ads or UX buttons. However, the author made me realise that I couldn't expect to have the same experience as he questioned "What does it mean to perceive seemingly static words through a fundamentally dynamic medium?" (2017, p.165).

The text allowed me to identify that my discomfort when engaging with digital reading comes from what Tenen states as a change in the mode of perception (2017, p.166). Digital perception pushes the body into new and sometimes unfamiliar shapes. However, these allow us to interact with texts in multiple ways, and as so digital vision is meant to deliver us from linearity. Tenan also states that digital mediums don't affect the message but the perception of it. I agree and disagree since digital formats can enhance or limit a message, changing it original meaning.

Boddington, R. (2021) 'Experience a whole new way of reading online with these five websites', It's Nice That, 07/07. Available at: https://www.itsnicethat.com/articles/double-click-july-2021-readers-digital-070721 (Accessed: 20/04/2023).

Through small interviews Boddington explores how websites are challenging traditional reading experiences to become more engaging and absorbing. It is interesting how the author questions if websites should nod real life mediums, or forge entirely new experiences. Relevant to my process was understanding that reading experiences are a work in progress since the way we read is constantly evolving. As a result, *Making as Thinking* designers use different formats that allow users to have self-reflective experiences. This made me think of using different space alignments, motions graphics and interactions to create a diverse reading experience. On another hand, *Schemas of Uncertainty*, where an example of how to engage with the material quality of language online, as they create interactive motion graphics that evoke the website's research. Nonetheless, the author argues that alluding to print media is functional as a means to guide the user around a site. *Developments.media* designers challenged my perception suggesting that to encourage people to read for longer periods of time, mobile phones are comfortable as the act of scrolling is trilling. However, this can only happen if the screen isn't saturated of content or extraneous aesthetic elements that distract the user. This made me think about continuing my iterations on a mobile format. It makes sense for the project as I engage with digital reading on my phone, and it makes me think of how the body is also involved with the format and action.

Morgenstern, C. and Ramanathan, R (2009) 'In the Land of Punctuation'. Tara Books.

Ramanathan's book was a good insight into how language has an inherent expressiveness that reflects and dialogues with semantic meanings. This text in particular uses the smallest and purest components of language (punctuation symbols and shapes) thoroughly, and the illustrator demonstrates how to create textual landscapes that evoke and have meaning. In particular, this reference made me reflect how digital tools and mediums can be used to exponentiate the fluidity and material qualities of language. Other relevant factors where the use of colour and size as two elements that also create meaning and different reading levels. For instance, exploring type widths can deliberately shift the attention, hide and expose aspects of a text, deepening or entangling a reading experience. An interesting decision of breaking components sparked new ideas of how to iterate with this characteristics in digital contexts, something to consider for an interactive iteration/exploration. Overall Ramanathan's

illustrations explore interesting relationships between semantic content and the material layout of language, which that can be transpose and intensified with digital experiences.

Mallarmé, S. (1914) Un coup de dés jamais n'abolira le hasard, 4th edition. Available at: https://artmuseum.princeton.edu/art/exhibitions/1913-modernism/objects/81261 (Accessed: 20/04/2023).

MOMA (2023) *Marcel Broodthaers Un coup de dés jamais n'abolira le hasard (A throw of the dice will never abolish chance)* 1969. Available at: https://www.moma.org/collection/works/146983 (Accessed: 20/04/2023).

French poet Stéphane Mallarmé's practice was valuable because it explores an analogue understanding of active texts and their material quality; concepts I encountered in Goldsmith's "Revenge of the Text". In this sense, active texts have both digital and analogue presences. Mallarmé's work allowed me to contextualise and name what I had been calling "text as image". Specifically within graphic design, this practice enhances a controlled authorship on how the text can be read outside of a traditional layout. Premeditated placement of words allows for a dialogue between visual elements such as spaces and even paper with the semantic meaning of the written piece. As a result, it becomes a chance for the designer to contribute, detract or alter the connotation of writings.

As a practice it reassured my instincts on how "contaminants" in digital contexts play a part on how we engage with text. Also, this project also made me question whether I should keep my text in Spanish. Initially my intention wasn't to focus on the text's meaning, expecting that another language will trigger the audience to concentrate on the mesh of symbols and saturated information that attaches to digitalised language. However, reactions from the first stage of iterations created the opposite effect.

MOMA (2023) *Camille Henrot Grosse Fatigue 2013*. Available at: https://www.moma.org/collection/works/175938 (Accessed: 21/04/2023).

French artist Camille Henrot's has an interesting approach towards the saturated nature of online content through her video *Grosse Fatigue (2013).* There is a connection with some of my exploration as the artist alludes to an experiences of density by layering multiple computer windows. Henrot successful uses this resource to create a distressful sequence, as the fast pace in which windows open and close suggests the speed in which we consume information. This project becomes an example of how I can use video as a digital tool to reflect on the context, while exploring and involve the body with the same apparatus used to engage with digitalised texts.

Another characteristic in this work that I found useful is how Henrot's uses archival material of directing animals and bodies in order to reinforce her message of how digital interactions are overwhelming and gross. At the same time, choosing to display scientific and religious

knowledge becomes a critical point that highlights how abundance of information not only consists of spams, advertising and other visual media that is easily associated as "banal.

LINE OF ENQUIRY

Initially interested in how we experience general texts, through a set of iterations I focused my research and studio work on *how we interact with digital text*, specifically a digitalised reading experience through social media platforms and websites. Revising author Kenneth Goldsmith's "Revenge of the Text", I adopted three key concepts: Material quality of language (where digital texts are particularly fluid, additive, and active); Language acting upon language; and Patchwriting (which for this project I have also defined as patch designing). By mapping some practices and research around my position on digital texts and the previous concepts, I defined that my studio work would iterate on a mobile phone format and digital screens as mediums. Overall, using patchwriting as a method to reveal the language that acts upon digital texts, I want to explore how designers can interact with the material quality of language to highlight how saturated the digitalised reading experience has become.