

1

enter

typing...

how do we experience texts?

;

precisely

:

how do we experience *digital* texts?

a mesh of information;
equally accessible.
bouncing in and out;
from evenly empowered;
equal window-sized text and graphics.
no linearity.
no conclusion.
flatten by no hierarchies.
(owen 19994)

overwhelmed.

a multiplicity of information focused on
the reader.
for them to disentangle, partly-digest.
(barthes, 1977)

a traffic flow;
"too fluid, secondary and unfinished
to be properly stored,
and thus to be remembered and not be forgotten"
(lovin, 2013)

my position:

trying to keep up
digitalise reading and navigation
puts too much weight on the reader;

affecting them and the content.
(jules, 2023)?

how did i get here?

command+n

2

click

enter

100 iterations

indesign zoom-in and out
made me question:
what are the possibilities of digital texts?

rendering a text on:

imessage;
whatsapp;
gmail;
outlook;
are.na;
magcd blog;
twitter;
google;
notification;
notification;
email;
email;

digital texts are:

1. fluid;
2. limited;
3. contaminated;

immediacy and circulation affects their structure.

texts behave like chain reactions;
hyper texting.

creating a hyper text by:

displaying all the adjacent information
that attaches to a text.
this saturates my reading experience.

command + n

3

click

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first conclusions...

there is so much simultaneous information to read.

website urls;
commands;
icons;
word counts;
instructions;
detail after detail;
in a single screen.

overwhelmed by the material quality of digital texts.
to fluid and active.
to be click on;
not to be read but to move,
manipulated, limit and enlarge.
(goldsmiths, 2011)

and i was just translating a text.

enquiry

by patch writing all visual and body interaction,
can i slow down digital engagement
and highlight how saturated
the digitalised reading experience has become?

lets test it by dissecting twitter's website:

it's overwhelming because it's distracting.
distracted by features that act as language upon the text.

icons, buttons, notification.
additional words create new versions of the text.
in digital reading, final versions don't exist.
(goldsmiths, 2011)

why is it uncomfortable?
digital spaces deliver us away from linearity
it causes changes in the mode of perception;
pushes the body into
unfamiliar shapes.
(tenen, 2017)

command + n

4

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new questions...

what does it mean for the online reading
experience to be saturated?

what do these distractions and discomforts do?

new references...

click on

"the internet does not exist" (2015)
julieta aranda, brian kuan wood, anton vidokle

click on

"death of the author" (1977)
roland barthes

click on

" design in the age of digital reproduction" (1994)
william owen

click on

"accelerrationism questioned form the point
if view of the body" (2013)
franco berardi

1. to the content:
information is filtered and accessible
at the same level.
reading order disintegrates,
and contradictory information coexists.

2. to the reader:

engagement becomes sporadical and asymmetrical.
hard to digest a cohesive information flow.
experience becomes dislocated.

to explore this, i have taken william owen's
"design in the age of digital reproduction"
extracted excerpts,
play with its material quality;
and created new window-text layouts.

acting as editor;
the reader
articulates new arguments not explored by the author.
articulates new arguments not explored
by the author.
creates new hierarchies, visual representations
and overflows the screen with information.

command + n

5

click

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more questions...

what is the relevance of speed?

when dissecting websites;
i slowed the perception.
during desktop cinema,
i sped up the view.

speed becomes important as:
the fast pace in which we interact digitally
makes it hard to trace a coherent navigation
and the amount of information that is consumed.

let's recap:

position:

the digitalise reading experience and navigation
puts too much weight on the reader;
affecting them and the content.

enquiry:

highlight how the active
and additive nature of digitalise reading
fosters dislocated experiences.

how?

1. by reducing the speed of engagement:
to make explicit the quantity of
conscious and unconscious information.

2. patch writing:
allows to explore the asymmetrical nature
of digital reading.

should it be:
digital or physical??

command + n

6

click

enter

why publishing?

it allows for material documentation.
in the past,
problems with navigation
have found solutions by
drawing on traditional conventions.
(owen, 1994)

ex. digital folders;
bins, pens, etc.

materials allow to explore a
metaphor for online density
“reading from a screen is a quantitatively
different from reading a page”

“screens only show tiny portions of text,
unlike books or magazines which exposes the full spread”
(owen, 1994)

however,
this “full spread” takes place in tiny publications;
that reference the small screens we hold;
and in response hold infinite information.

by laying the text disparately;
the publication displays a
dislocated patch written
version of
“design in the age of digital reproduction”

exploring tracing paper
allows the reader to preview multiple information
at the same time;
while creating sentences
with distant parts of the text.

splitting the book was a more interactive
and disjointed experience;
with the meant to:
“producing new associations out of
apparently contradictory elements”

(owen, 1994)

command + n

7

click

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these where only prototypes.

so new questions arise:

how can i connect with the same impact
through publishing?

i could explore what
the format has to offer:
using the spine:
binding, the margins,
as elements that also contribute.

but at the same time...

by dissecting and flattening the information;
is the project exhausting the reader?

the reader is now prompt to visualise how
this digital reading looks.

another layer of complexity.

should i explore new graphic languages
that guide the dislocated experience?
that signal between different kinds of texts?
what could balance the tension
of dealing with volumes of material?

enter

command + s

command + w

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