RECAP

Experience text as length -->

HOW TEXT IS EXPERIENCE

I.

The arrival of the magnet

Fue de casa en casa arrastrando dos lingotes metálicos,
y todo el mundo se espantó al ver que los calderos,
las pailas,
las tenazas
y los anafes se caían de su sitio,
y las maderas crujían por la desesperación de los clavos
y los tornillos tratando de desenclavarse,
y aun los objetos perdidos desde hacía mucho tiempo
aparecían por donde más se les había buscado,
y se arrastraban en desbandada turbulenta detrás de los
fierros mágicos de Melquíades.
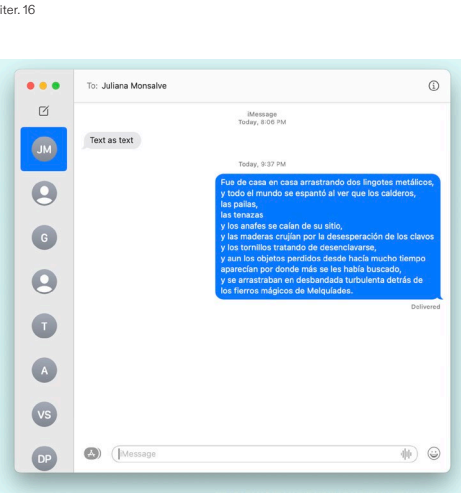
100 ITERATIONS

HOW TEXT IS EXPERIENCE -->   HOW WE EXPERIENCE DIGITAL TEXTS

Digital text and text as image

- TRANSFORMATION: fluid and receptive
- LIMITATION: Character count limits
- CONTAMINATION: packed with ads, buttons, images etc

- Hypertext

iter. 16   iter. 17   iter. 69   iter. 70

What does it mean for a text to be digital? To explore this question I decided to render my text through different software.
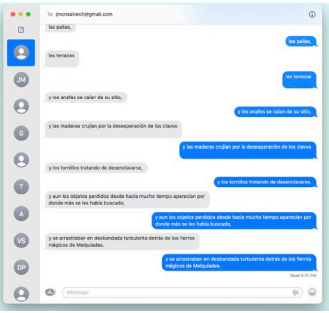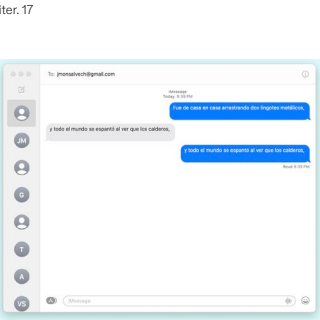
The hypertext as a digital text was put to the test. As the text is zoomed in more information and details about it start to reveal.

REFERENCES

'Revenge of the Text' (2011)
Goldsmith, K.

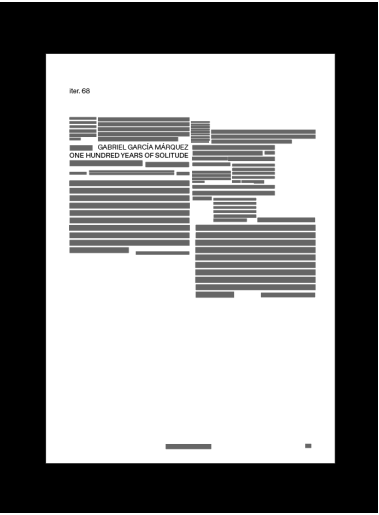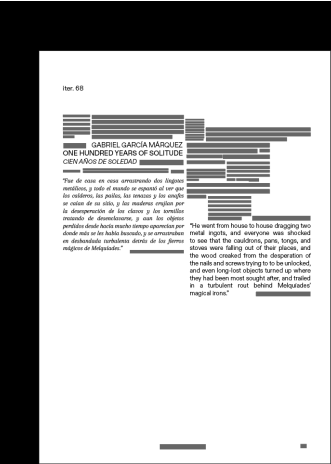* Materiality in language: fluid

* Language acting upon language

* Language is active --> *hypertext*

        * patch writing

'Literature down to a pixel' (2017)
Tenen, D

* Mode of perception -->

        * Pushes the body into new and sometimes unfamiliar shapes.

"A throw of the dice will never abolish chance" (1914)
Mallarmé, S

* Controlled authorship on how the text can be read

* Dialogue between visual elements (including paper and spaces) contribute to semantic meaning.

'Experience new ways of reading online' (2021)
Boddington, R

* Alludes to an experiences of density by layering.

* Use of speed to create a distressful sequence.

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

* Inherent expressiveness that reflects and dialogues with semantic meanings.

"Grosse Fatigue" (2013)
Camille Henrot

* Inherent expressiveness that reflects and dialogues with semantic meanings.
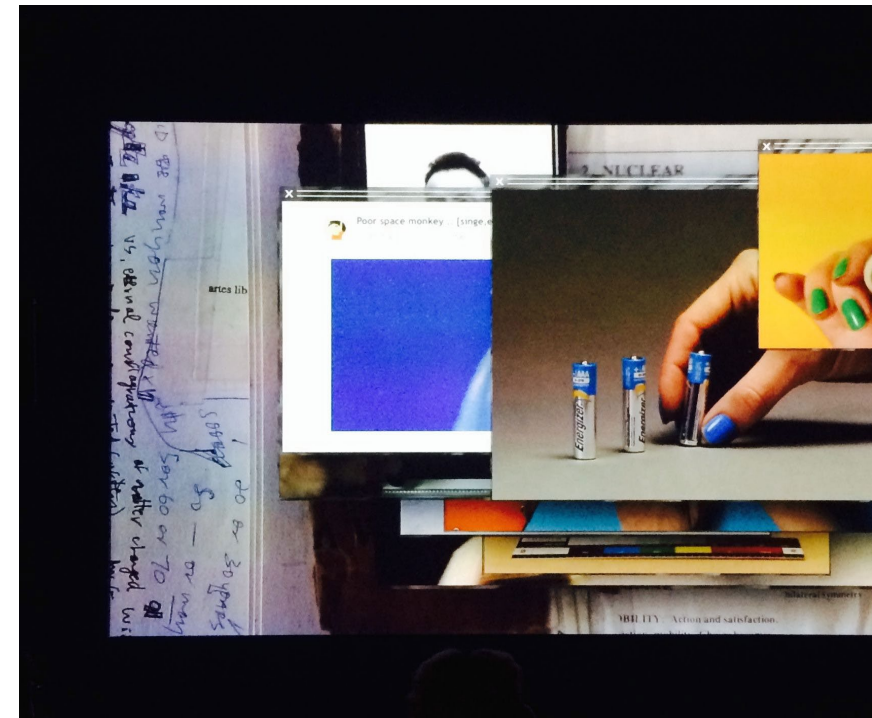
LINE OF ENQUIRY

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.

New tab

CLICK

star icon

Star Page

Search or enter website name

globe sphere icon
translate.google.es

- Traductor de Google

ENTER

CLICK

ESPAÑOL

COMMAND + V

Fue de casa en casa arrastrando dos lingotes metálicos, y todo el mundo se espantó al ver que los calderos, las pailas, las tenazas y los anafes se caían de su sitio, y las maderas crujían por la desesperación de los clavos y los tornillos tratando de desenclavarse, y aun los objetos perdidos desde hacía mucho tiempo aparecían por donde más se les había buscado, y se arrastraban en desbandada turbulenta detrás de los fierros mágicos de Melquíades.

452 / 5.000

double arrow

ENGLISH

He went from house to house dragging two ingots metal, and everyone was frightened to see that the cauldrons, pans, tongs and stoves fell from their place, and the wood creaked due to the desperation of the nails and screws trying to unhook, and even the lost objects for a long time they had appeared where they had been most sought after, and they trailed in a turbulent rout behind the magical irons of Melquíades.

star icon

audio icon

copy icon
like or dislike this translation
share this translation

Enviar comentarios

reverse clock icon
Historial

star icon
Guardado

human icon
Contribuir

Home

For you
blue line

orange circle J
What's happening?

blue bird twitter icon
house icon with blue light Home
bell icon Notifications
envelope icon Messages
abstract bookmark icon Bookmarks
letter "B" with bird Twitter Blue
cloud checkmark Vertified Organiza...
human icon Profile
envelope icon More

blue oval Tweet

picture icon
round edge square GIF
poll icon
smiley face
schedule icon
location icon

Tweet

Show 35 tweets

CLICK

round edge square Everyone *down arrow*

Everyone can reply

COMMAND + V

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orange circle J

Juliana Monsalve
@juliana25490804

three dots

magnifying lens icon Search Twitter

What's happening?

Nuggets at Timberwolves

image of basketball player

Trending in the UK
#emergency alert
46.1k Tweets

three dots

Music Trending
Davido
Trending with #TimelessConcert

three dots

Trending in the UK
john barns

three dots

News Trending
Peston
17.4k Tweets

three dots

Show more

Who to follow

Circle bargraph chart data
Black oval chart data

red highlight *Circle picture* Dom Kelly
-137 *plus sign*
Black oval chart data

blue bird twitter icon

house icon with blue light Home

bell icon Notifications

envelope icon Messages

abstract bookmark icon Bookmarks

letter "B" with bird
Twitter Blue

cloud checkmark Vertified
Organiza...

human icon Profile

envelope icon More

blue oval Tweet

orange circle⌋

Juliana Monsalve
@juliana25490804

three dots

Home

For you
blue line

orange circle⌋
What's happening?

picture icon

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john barns

three dots

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Peston
17.4k Tweets

three dots

Show more

Who to follow

Circle bargraph chart data

Black oval chart data

Circle picture

Slow down interaction with digital texts and imagrey -->

Consciously display all the icons, images our brain reads
& how our bodies (hands) are also involved

LINE OF ENQUIRY -->

POSITIONS

1- The digital reading experience have become a
saturated encounter.

(overall saturated visual experience)

* Reader stance

 - I want to slow down how we interact (consume)
information,

but also

* Political stance

-Fast interactions and overexposure, overshadow
political, social and economical problems

CLICK

New tab

star icon

Star Page

Search or enter
website name

globe sphere
icon

translate.google.es

- Traductor de Google

ENTER
CLICK

ESPAÑOL COMMAND + V

452 / 5.000

ENGLISH double arrow

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audio icon star icon

copy icon

like or dislike
this translation

share this
translation

Enviar comentarios

reverse clock
icon

Historial

star icon

REFERENCES

"Death of the Author" (1977)
Roland Barthes

* Suppressing the author in the interest of the reader

* Writing a multidimensional space, the reader is the place where multiplicity focuses

--> hypertexts
active and fluid material quality of texts

"The Internet Does Not Exist" (2015)
Julieta Aranda, Brian Kuan Wood, Anton Vidokle

* Information networks have an ideological structure.

* Control materialises over networks through language

--> political stance

"Design in the Age of Digital Reproduction"
(1994)
William Owen

* What is it interactive? - browsing implies no work

* Hypertext - active participant - Producing new associations

-->   interactivity in print
patch writing

* No fixed order of readin - conventional text divisions are replaced by window-sized blocks of text and graphics.

* New graphic languages required to signal gateway and paths - type which responds to events

* Scope of icons is limited

--> writing down images
type sizes

"Accelerationism Questioned from the Point of View of the Body" (2013)
Franco Berardi

* Acceleration is essential feature of capitalist - capitalist power is based on embedded automatisms

* Schizophrenia becomes the metaphor of capitalism - accelerating pace of the Unconscious.

* This form of subsumption is painful - it generates panic

--> change of perception on the body,
display unconscious visual interactions

**"After the Social Media Hype: Dealing
with Information Overload" (2013)
Geert Lovink**

* Social media are too fluid, and unfinished to be properly stored, but they can also not be forgotten.

* Constant expoosure to real-time interactive media, develop attention fatigue and a poor sense of time.

* Develop a data literacy for "healthy" conscious consumption - Venture into slow communication, new forms of collective living

--> material quality of language
&
effects over the body

**"An Internet of Things" (2012)
Keller Easterling**

* Space is also information - organization itself is active

* changes in the organization constitute information - Network topology

* Network topology - choreographies of human and non-human actors unfolding over time.

* Actor-network doesn't need software, it may be enhanced by a code, but it can be any platform that establishes variables for space as information.

--> material quality of language
&
interactivity in print

**Lauren Holden
Studies in Visual Poetry**
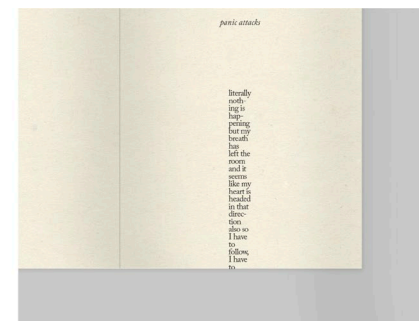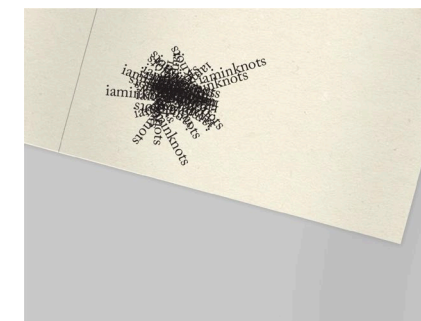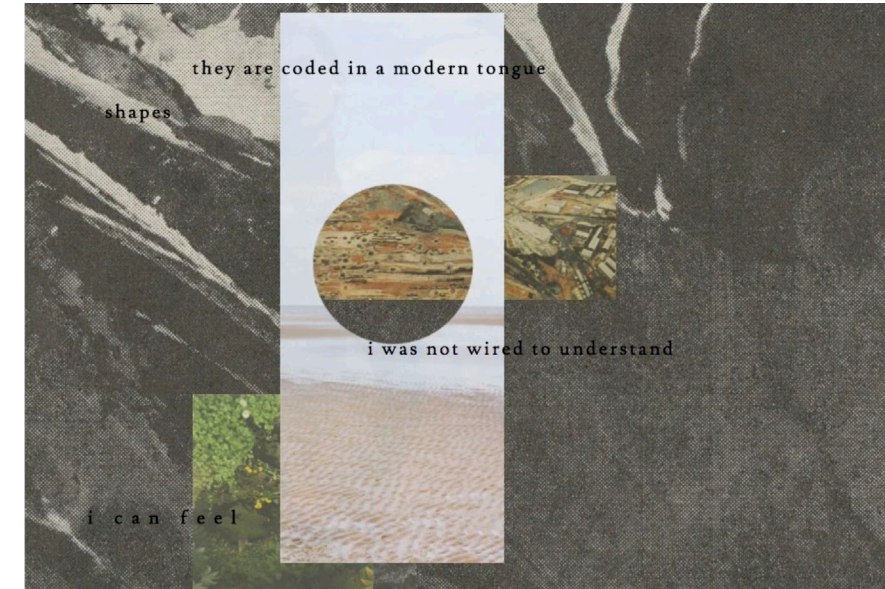
CHOSEN REFERENCES

FIRST APPROACH - PROMPTS

FIRST APPROACH - PROMPTS

"Design in the Age of Digital Reproduction"
(1994)
William Owen

* How I would approach interactivity
* Hypertexts & active language

　　　　　--> Method - patch writing
　　　　　　　concept - M.Q.L

* Interesting approach on breaking text
* Deconstruct icons

　　　　--> iterating initial interventions
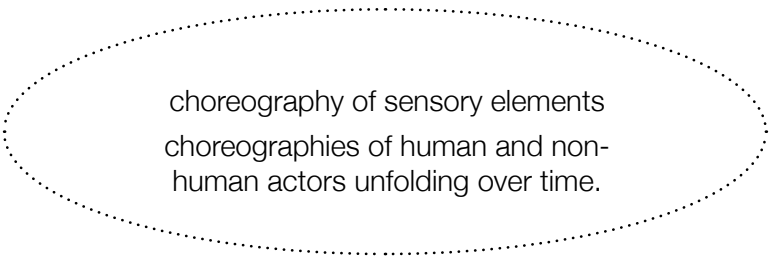
Translate the reference into a new medium
+
Circulate the reference in a different medium

Iterations of my text would respond to some of the
CONCEPTS explored in the other references.

Intent to give context to the reference by showing
how the other readings can alter the M.Q &
distribution of the text.

choreography of sensory elements

choreographies of human and non-human actors unfolding over time.

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Autumn 1994

Design in the age of digital reproduction

William Owen

'Multimedia' may well be one of the most overused words of the 1990s. What does it mean for designers, what has been achieved so far and where are we heading?

Multimedia is a troublesome word. When language is reinvented by marketing departments it tends to obscure as much as it enlightens, and in this case of multimedia, the meaning has been stood on its head. As an adjective to describe an event, multimedia makes sense; as a noun it is no longer appropriate, since what it now describes is the convergence of many forms – dismantled and reconstructed in the digital flux – within a *single* medium.

Multimedia – or more accurately the digital medium – is not a means of communication, but one of creation, distribution and consumption. In the digital domain you are a user where once you were a reader, a player where once you were a viewer. The distinction is that between participant and bystander, activity and passivity, production and consumption, the presumption being that 'interactive' digital media is there to serve and be responsive, as a tool. I say presumption because so much of what we call multimedia is devoid of reciprocity, restricting its operation to point-and-click, read and view. The CD-ROM publishers are living off repackaged versions of old forms: electronic books, interactive magazines, interactive cinema – old wine in new bottles.

Interactive and multimedia are by no means synonymous. Does

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Telecommunications Program in the US and the Royal College of Art's computer-related design department and St Martin's College of Art's post-graduate computer course in London – we may begin to see a more intelligent sense of structure, synthesis and subject. We may also see the traditional design disciplines merge and reconstitute themselves anew.

Groups of designers are already infiltrating the Hollywood / Silicon Valley axis that lies at the centre of California's multimedialand – in research companies such as Interval and in small production companies such as Pat Roberts' Convivial Design and Arborescence, run by exhibition and graphic designers Chris Kruger and Amy Pertschuck. But some of the best examples of imaginatively designed digital artworks have emerged from less obvious sources. Seth Lambert, a 23-year-old Bostonian with no academic design training but six years' experience in digital design, includes among a prolific output the rapid-firing, monochromatic essay in text and video for *kgb america*, a recently launched New York lifestyle magazine. Like Keith Seward and Eric Swenson of Necro Enema Amalgamated, producers of *Blam!*, Lambert values responsiveness over resolution, demonstrating the vigour of the medium and providing a welcome East Coast reaction against laid-back high tech gloss.

Digital media still has enormous conceptual difficulties to overcome before it can add a contribution to understanding and inspiration to its established role in entertainment. The false distinction between multimedia, game and application must be eroded. There are fundamental weaknesses in the immersive HyperCard prototype of interactivity, which jolts the user between passivity and activity, swinging between intensely concentrated audio-visual activity and silent perusal of text. Structural models for navigation are primitive, creating a perception of vertigo and dislocation. (Coover, accurately, describes the structuring of hypertext as 'so compelling and confusing as to utterly absorb and neutralize the narrator and to exhaust the reader'). The delivery mechanism is immature – until CD-ROM is superseded by online communication, the notion of hypertexts as individual components of vast interconnected libraries of information will be unfulfilled (on a narrow bandwidth, the World Wide Web on the Internet has already initiated this process). Digital media is indeed something far more fluid and ambiguous than the 'content-based' CD-ROMs with which we are becoming familiar. When it is delivered online, it will contain the element of flux and growth which could become a fundamental component of post-industrial art and design.

William Owen, graphic designer, design writer, London

First published in *Eye* no. 14 vol. 4 1994

Eye is the world's most beautiful and collectable graphic design journal

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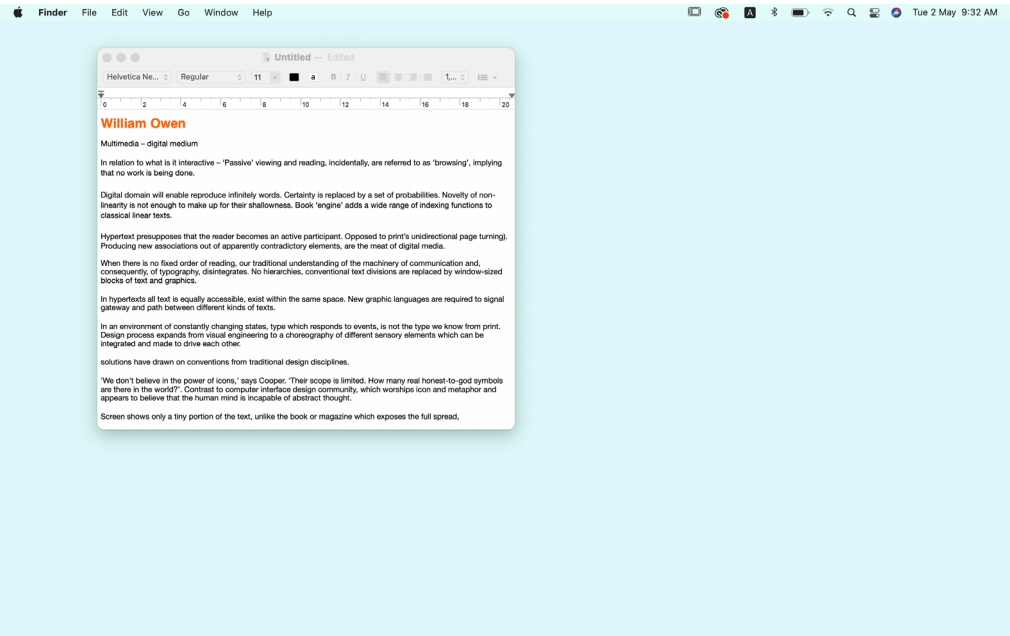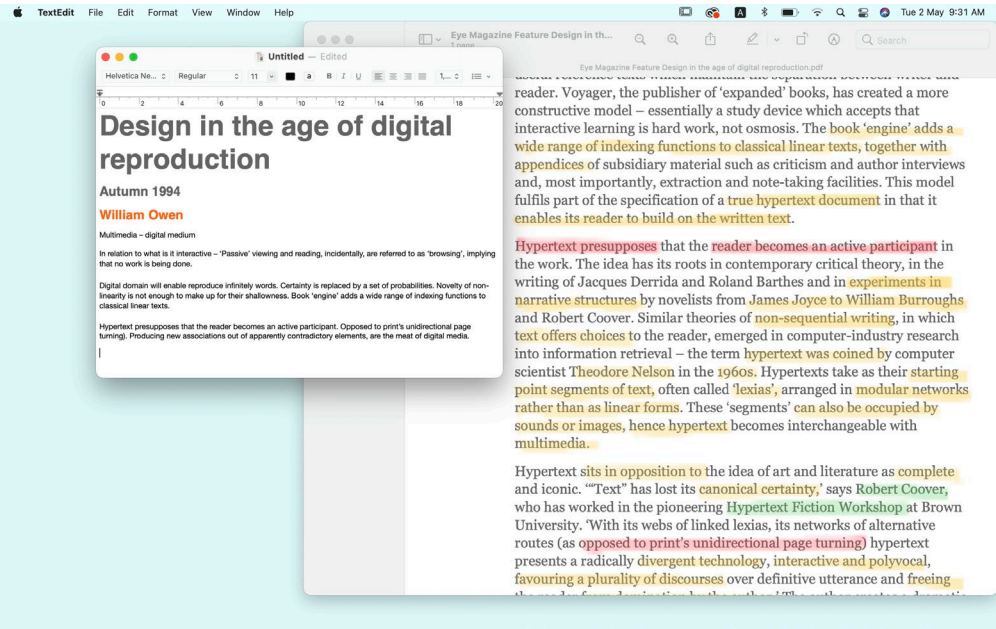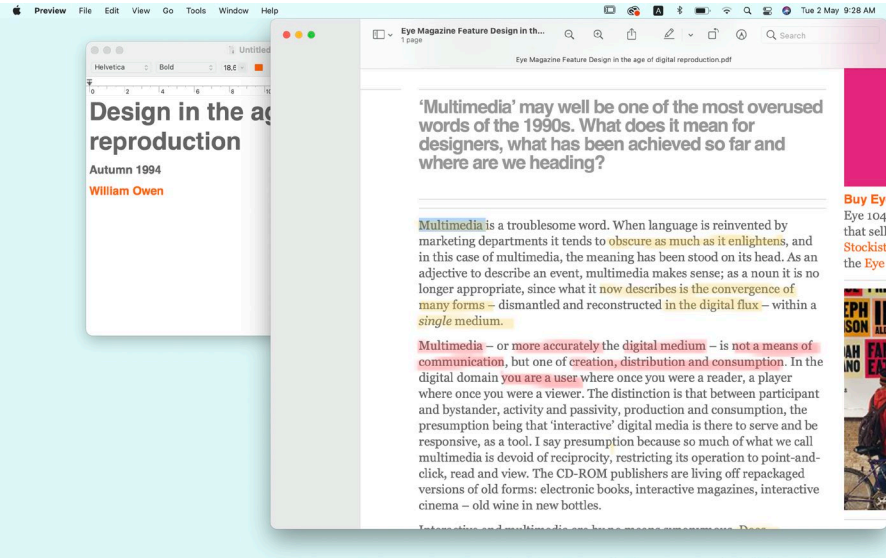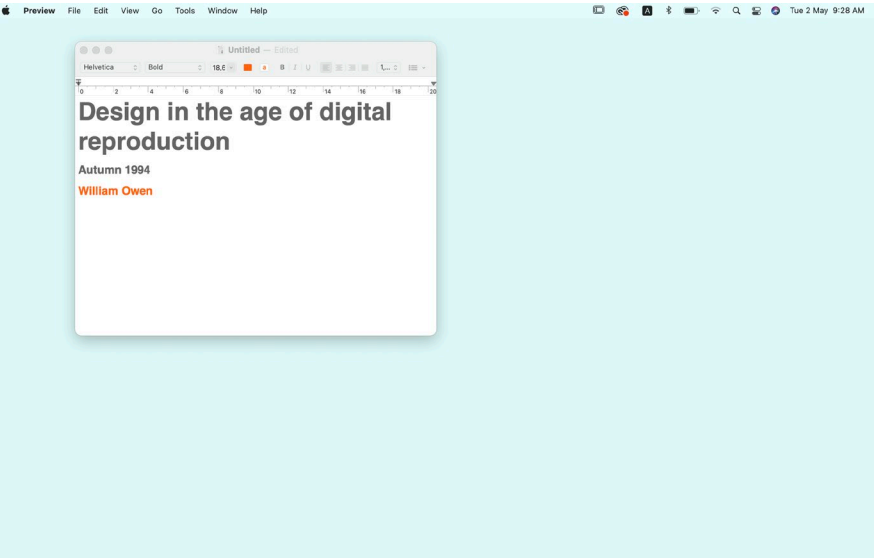
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Design in the age of digital reproduction

Autumn 1994

William Owen

Multimedia – digital medium

In relation to what is it interactive – 'Passive' viewing and reading, incidentally, are referred to as 'browsing', implying that no work is being done.

Digital domain will enable reproduce infinitely words. Certainty is replaced by a set of probabilities. Novelty of non-linearity is not enough to make up for their shallowness. Book 'engine' adds a wide range of indexing functions to classical linear texts.

Hypertext presupposes that the reader becomes an active participant. Opposed to print's unidirectional page turning). Producing new associations out of apparently contradictory elements, are the meat of digital media.

aberal reference texts which maintain the separation between writer and reader. Voyager, the publisher of 'expanded' books, has created a more constructive model – essentially a study device which accepts that interactive learning is hard work, not osmosis. The book 'engine' adds a wide range of indexing functions to classical linear texts, together with appendices of subsidiary material such as criticism and author interviews and, most importantly, extraction and note-taking facilities. This model fulfils part of the specification of a true hypertext document in that it enables its reader to build on the written text.

Hypertext presupposes that the reader becomes an active participant in the work. The idea has its roots in contemporary critical theory, in the writing of Jacques Derrida and Roland Barthes and in experiments in narrative structures by novelists from James Joyce to William Burroughs and Robert Coover. Similar theories of non-sequential writing, in which text offers choices to the reader, emerged in computer-industry research into information retrieval – the term hypertext was coined by computer scientist Theodore Nelson in the 1960s. Hypertexts take as their starting point segments of text, often called 'lexias', arranged in modular networks rather than as linear forms. These 'segments' can also be occupied by sounds or images, hence hypertext becomes interchangeable with multimedia.

Hypertext sits in opposition to the idea of art and literature as complete and iconic. '"Text" has lost its canonical certainty,' says Robert Coover, who has worked in the pioneering Hypertext Fiction Workshop at Brown University. 'With its webs of linked lexias, its networks of alternative routes (as opposed to print's unidirectional page turning) hypertext presents a radically divergent technology, interactive and polyvocal, favouring a plurality of discourses over definitive utterance and freeing

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William Owen

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Hypertext presupposes that the reader becomes an active participant. Opposed to print's unidirectional page turning). Producing new associations out of apparently contradictory elements, are the meat of digital media.

When there is no fixed order of reading, our traditional understanding of the machinery of communication and, consequently, of typography, disintegrates. No hierarchies, conventional text divisions are replaced by window-sized blocks of text and graphics.

In hypertexts all text is equally accessible, exist within the same space. New graphic languages are required to signal gateway and path between different kinds of texts.

In an environment of constantly changing states, type which responds to events, is not the type we know from print. Design process expands from visual engineering to a choreography of different sensory elements which can be integrated and made to drive each other.

solutions have drawn on conventions from traditional design disciplines.

'We don't believe in the power of icons,' says Cooper. 'Their scope is limited. How many real honest-to-god symbols are there in the world?'. Contrast to computer interface design community, which worships icon and metaphor and appears to believe that the human mind is incapable of abstract thought.

Screen shows only a tiny portion of the text, unlike the book or magazine which exposes the full spread,

VIDEO
RECORD choreography