

Cordillera

¿A quién le hablo?

¿Who am I speaking to?

I was born at dos mil seiscientos metros (2,600mts) above sea level. On the slopes of a *Cordillera*, which translates into English as mountain range; mountain chain.

Cordillera is defined as: “an extensive chain and/or network system of mountain ranges, such as those in the west coast of the "Americas." To me, *Cordillera* also means a place of constant movement, change, and transitions. Where moving up and down radically changes people's mindsets and (eco)systems.

Other sources continue by stating: “Such mountain systems have a complex structure, which is usually the result of folding and faulting accompanied by volcanic activity.” As such, *Cordillera* is a place where multiple realities overlap each other, where it's easy to get lost.

¿How does Cordillera relate to Graphic Communication Design?

When speaking about my project “How do we experience digital texts”, and later reflecting upon it, I found in *Cordillera* a metaphor for the state in which my design work is moving towards.

Previously, I came to the conclusion that digitalise reading has an additive nature that fosters saturated experiences, and through that idea, I designed multiple outcomes. However, through dialogue, I was faced with questions such as: ¿who is dislocated? ¿ What type of dislocation or impairment am I referring to? ¿ What content am I reproducing and what is it about? ¿ What do these text recognition exercises achieve? What do I understand as publishing? And most importantly, ¿who is my audience?

To explore, and at some degree, resolve all of these questions I have to determine an audience. And through that audience, trace a path that will connect each one of those peak decisions. I realized that, así como sucede en las cordilleras, I am lost and I had to re-evaluate how I am connecting my ideas.

Peak no. 1

¿who is it for?

and

¿who should it be for?

My outcomes reproduced and made evident some type of saturated experience. Nina pointed out that it is important to define an audience since there are different degrees of dislocation and accessibility with digital tools. She introduced me to Adrienne Rich's Notes Towards a Politics of Location, a feminist speech where Rich calls for people to begin action by looking into the geography closest to themselves; which is our bodies.

I feel uncomfortable designing for myself. So, I took this idea literally and appealed to Cordillera as a context that not only includes me but takes me back to the background (people, spaces, and language) where I come from as multiple possibilities to continue designing.

Cima no. 2

¿what is it saying?

When exploring different ways of distributing a digital text, I was shifting its meaning and tone. I didn't realize that I was also juggling the different ways English and Spanish are constructed and how these constructions are further transformed when introduced digitally.

I was introduced to the concept of Code Switching: "a process of shifting from one linguistic code to another". Just like being in a cordillera, a border space where multiple contexts overlap, we are constantly switching from verbal and digital languages. While I was carrying out text recognition exercises, I became aware of the neutralizing nature of digital mediums. What Carmen Valle Simon, refers to: el peligro domesticador de traducir.

This also made me question:

¿ What can be said in English that can't be said in Spanish?

¿ What can be said in Spanish that can not be said in English?

and, ¿how can I make these switches visible?

Peak no. 3

¿ What is my source text?

¿ What content am I distributing?

¿ What deserves to be handled through iterations and outcomes?

I used Kenneth Goldsmith's *Revenge of the Text* as a design material. As much as it is conceptually rich, it is not relatable to me or my background. Having Cordillera as a place to design from allows me to bring over references that are important and impact my context. At the same time, the multiplicity that exists within Cordillera nudges me to consider things that are not recognized as text but are text too.

¿ What content makes sense culturally to me, and how does it dialogue with the topics and methods I am investigating?

Cima no. 4

¿ How am I choosing mediums?

¿ What do I understand as publishing?

I previously instead on publishing as a medium because I could physically display the amount of saturated information I was being exposed to. However, I still need to test what these objects can accomplish. While thinking, who has access to the pieces and interfaces I produced.

This brings me back to the first questions

¿ Who is my audience? ¿ Who are these works for?

I am left with a lot of questions which I can only start by resolving if I decide and narrow down ¿A quién le hablo?, and trace a way that connects all the ideas and possibilities that make up the peak of this Cordillera.