

Encoded Experiences
James Bridle

Books are journeys, and encoded experiences. (...) That experience is encoded in marginalia, in memory—and in data, and it will be shared because we are all connected now, and because sharing is a form of communal prosthetic memory.

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Watching, Formerly Reading
Max Bruinsma
Reading was “absorbing content”; watching was
“receiving an impression of something”

6 Watching, Formerly Reading
Max Bruinsma
What we used to call **watching** seems increasingly like what we once called **reading**.

6 Watching, Formerly Reading
Max Bruinsma
Oversight is: seeing what links or can link the data. Anyone observing the current profusion of data visualizations that help us understand a reality caught in figures - a reality that used to be called *virtual* but is now becoming more real than the real - knows what I mean: the image has become a text, the real significance of which is in its property of having us understand what it means at a glance.

14 Weapons of Mass Distraction
Sven Ehmman
Getting **data** is easy, but selecting, storing, index-
ing, updating, and most importantly **contextualiz-**
ing the information is rather difficult.

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Delectation
Denise Gonzales Crisp
Touch fingertips to raised dots. **Click** to advance.
See **words** appearing, and disappearing. Turn the

28 I Don't Read on My Bike
Joost Kircz
Text is for **knowledge**, image is for preserving that
knowledge. **Reading** is thinking, is **work**.

The Interface of the Graphic Novel
Erin La Cour

The book can adapt to changes in readership, offer a challenge to its readers to learn to *read differently*, and perhaps more importantly, highlight that the book can be a platform encouraging a new means of *interaction* between media and user.

From Noun to Verb
Ellen Cupton
Digital display technologies have transformed readers into hardware, software constructs designed to display, filter, push, feed, and aggregate content. Smart readers turn text into speech.

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Script in Which We Live
Geert Mul

The experience of **reality** is mediated by a script.
This script is the grammatical equivalent of a
placebo: a form that channels the
content-meaning-energy, but alone is nothing
more than a **formal structure**.

43 Horses Are Fine So Are Books*
Arjen Muder
Thanks to its **linearity**, a book contains time; that is why people keep books in a special designed cupboard: time past (read books) and time that still awaits, as a promise (a book that has still-to-be read).

47 The Epitaph or Writing Beyond the Grave
Henk Onsterling

With a single click of the mouse or a gentle stroke of the **touchscreen**, thousands of hits are compiled in a fraction of a second. Reading was given back its original significance: **collecting by hand**.

Context Is King; Content Is Queen
Lian van de Wiel
Content is and remains the basis, but context is
going to offer real added value

67 Reading Becomes Looking
Bregtje van der Haak
When confronted with massive information, looking is a faster and more efficient strategy than reading.

Absorbing Content
 Accessing Text
 Added Value
 Book
 Click
 Collapsing by Hand
 Confirms
 Contextualizing
 Data
 Digital Display
 Experience
 Fast
 Formal Structure
 Interaction
 Knowledge
 Linearity
 Massive Information
 Memory
 Oversight
 Owning Text
 Page
 Read Differently
 Reading
 Reality
 Receiving and Impression
 Screen
 Selective
 Touch Screen
 Virtual
 Watching
 Words
 Word

<< (...) that turned like a page that contained words. And the reason that we've had difficulty for so long with the notion of eBooks is that that is not all that books are. >>

<< When Walter Benjamin wrote that 'what shrinks in an age where the work of art can be reproduced by technological means is its aura', he was assuming that the aura diffused, that it was lost to the other reproductions.>>

<<(...): from a book or magazine that you hold in your hand, to access to text in the cloud the internet - via an appliance. (I write "to a certain degree" because in the past the "access" to text was primarily for professional readers: you had to be in the library) >>

<< It is said to be at the expense of concentrated and in-depth reading.
That's probably right. Readers in the richer countries read more and more from the screen. >>

<< The first was a conceptual activity that was valued higher than the second, a more passive, sensory affair. The fact that you do both with your eyes was less important than the thought that reading conjures up a non-existent picture and watching processes existing pictures. >>

<< Then they were different things, with a clear hierarchy. >>

<< Once we start reading longer, we are in danger of losing our way in incoherent details. >>

<< What is the opposite of Google, the smart output device? Maybe the range of upcoming online curation tools like Storify might offer a solution, but will the amount of time I need to invest in working with these tools ever pay off? >>

<< Today's 'author' and 'reader' encompass countless digital products and interfaces as well as human producers and consumers of the word. Designers are grasping the opportunity to aggregate content in critical and creative ways or to offer people better ways to navigate, annotate, and filter the digital word. >>

<< In the daily experience, the **form** (the script) can be exchanged for what it represents, that is its strength. Each culture has its own script. Culture is creating a script. A script is always dynamic and subject to change. >>

<< A book doesn't swallow time, as practically all electronic media do; it makes time, it is a time machine. >>

<< This urge for **collecting** still echoes in the old Dutch expression 'aren lezen' **reading** the are. After harvesting, the farmers allowed the crowd of poor creatures who were **looking** on in hunger to collect the broken, discarded corn stalks >>

<< And whether you obtain that **content** from **paper** or from a **screen** is not the most interesting question... The question is how you, as user in the **information** wilderness, can find your way to the right content >>

<< In addition, looking overcomes the awkward problem of all those different languages. (...) Looking is more free and therefore faster, more flexible, and more contemporary, >>

Original
Edited
Readme
Credits

O excerto acima citado faz parte do pequeno prefácio do projecto "I Read Where I am - Exploring New Information Cultures" - conjunto de 82 notas críticas escritas por autores, artistas e designers que apresentam as suas observações e inspirações no que toca ao consumo e produção de informação nos dias de hoje e as suas perspectivas para o futuro. -, e serviu como ponto de partida para o desenvolvimento deste objecto.

Uma questão que se revelou imediatamente indiscutível foi a abordagem aos novos hábitos de leitura implementados pelos novos media e aos respectivos conteúdos que surgem derivados deles. A aceleração da vida contemporânea reflecte-se inevitavelmente, também, na leitura, em grande parte devido aos novos surportes que utilizamos para essa função. Mas, aparentemente, a ideia de que ler é algo condicionado pelo formato do livro parece impedir-nos de aceitar essa nova realidade.

Este objecto não pretende apresentar quaisquer respostas para as questões levantadas, apenas serve como um exercício de re-interpretação dos conteúdos do "I Read Where I Am" e também da sua estrutura formal, sempre partindo da estratégia inicial de desenvolvimento em torno da relação "Ler" [Reading] – "Ver" [Watching / Looking].

Este exercício desenvolveu-se em três fases distintas:

A primeira fase consistiu na análise do projecto, tanto a nível formal como a nível conceptual. Foi traçada uma estratégia inicial de nos mantermos fiéis àquilo que nos fora apresentado, seguindo a lógica de indexação presente no livro. Desta forma destacámos palavras-chave que considerámos como sendo os pontos de ligação entre os dois conceitos principais. (à esquerda)

Numa segunda fase foi necessário aprofundar a questão e perceber ao certo o que é que estes conceitos significam, ou seja, contextualizá-los na nossa questão. Assumindo o nosso exercício como uma reflexão e não como a criação de algo mais concreto, numa selecção de, e apenas, conteúdos do livro, foram escolhidas 17 frases que apresentamos como “frases-chave”, representativas da nossa abordagem.

Por fim, foi necessário definir uma estratégia de materialização desta ideia que fizesse sentido enquanto exercício de experimentação para nós e também para o leitor/utilizador. Para tal, criamos, numa primeira parte, uma aplicação online que permite uma interação imediata entre o utilizador e o conteúdo numa viagem entre os conceitos presentes nas frases selecionadas. O objetivo é criar uma experiência não só de leitura mas também visual, que leve o utilizador/leitor a questionar-se onde começa uma e termina a outra. É um jogo de semânticas e significações circunscrito em si próprio, cabe ao utilizador tirar as suas próprias conclusões. Este booklet apresenta a segunda parte da materialização do trabalho. É assumido como algo individual e não como uma reflexão de uma reflexão, mas tem como objetivo complementar a primeira parte, e vice versa. “This is a book of Content!” - Isto é conteúdo! - Esta afirmação pretende substituir o “livro” enquanto forma estrutural condicionante de uma leitura obrigatória e deixar em aberto se o seu conteúdo deve ser lido ou visto. As estratégias utilizadas são semelhantes à da aplicação online, o conteúdo é o mesmo e a abordagem feita a esse conteúdo também. No entanto existe uma diferença crucial, visto que estamos perante dois suportes totalmente distintos, são necessárias ferramentas distintas. Seguindo o compromisso em manter-nos fieis ao “I Read Where I Am”, decidimos utilizar a opção “Edited” de www.ireadwhereiam.com - que permite ao utilizador fazer cut, copy and paste dos conteúdos do site - para adaptar as estratégias utilizadas na aplicação. O objetivo desta dualidade está em desafiar os limites físicos do livro e virtuais da publicação online, estabelecer comparações e contrapontos e tentar desmistificar esta linha, aparentemente bastante ténue, que separa o ver (a ação); o físico (do ler) (o evento); o intelectual).

<https://dl.dropbox.com/u/8030316/DENM-Catarina-Susana.swf>

Conteúdos retirados de "I read Where I am - Exploring New Information Cultures", Gerritzen, Mieke & Geert Lovink, Editorial (2011). <<http://www.ireadwhereiam.com/>>

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Semestre . 2012
Faculdade de Belas-Artes da Universidade de Lisboa

I Read Where I Am

I Watch Where I Am

hard to generalise, as reading practices themselves shift in terms of interactivity, levels of accessing, and even noting and linking to other networks. Filter blogs and K filter blogs, hierarchical and non-hierarchical blogs are all read differently. A characteristic of this *non-reading* is that more time is spent on browsing, scanning, identifying key words.

Reading *selective*,

are read *more* once,

and it

is *non-linear*. is than

things

not *generally*

It is said to be at the expense of concentrated and in-depth reading.

That's probably right. *or maybe not*. Rich Readers in the richer countries read more and more from the screen. The developments of the past twenty-five years have been *not* just as radical as those following the invention of *the* book printing.

. [With] .t. e. [the] .t. a.n. [transition]m. [from] [printed] [material]

.to. [to] .d.i.g.i.t. l. [digital] .t.c. .t.p. [text] .t.h.e. . . [there] WAS, . . a. .p. [was] . . . [to] . . [a]

.c.e.n.t. .i.n. [certain] d. .g. .c.e.n. [degree] a . . [a] [shift] [from]

‘O.W.N.I.N.G. .T.E.X.T.’ [owning text]

.to. [to] “. ” [accessing text]

from a book or magazine that you hold in your hand, to access to **text** s! texts! texts! *in* books, magazines, newspapers, bla bla bla bla the ‘cloud’ - the internet - via an appliance. (I write ‘to a certain degree’ because in the past the ‘access’ to **text** was primarily for professional readers: you had to be in the library.)

How, then, will we read in the future? No different than in the past - at least as long as it's about converting word images into something with linguistic meaning. That people are reading more from the screen doesn't, of course, mean that concentrated reading is a thing of the past, or that nobody ever reads out loud. When reading selectively, scanning, the word image is converted

Original

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Credits

the **books** will not be physical for very much longer.

The great misunderstanding of digitization is to believe that it is only the content and the appearance that matters. That, to reproduce the **experience** of the **book**, ^[1] we needed to make a screen ^[2] that looked like a page,

[1] to reproduce the experience of the book, we needed to make a screen that looked like a page,

[2] to reproduce the experience of the book, we needed to make a screen that looked like a page,

that turned like a page, that contained words. And the reason that we've had difficulty for so long with the notion of **eBooks** is that that is not all that **books** are.

Books are journeys,
and encoded **experiences**.

[>> IS ENCODED IN MARGINALIA,]

[>> PROSTHETIC MEMORY.]

[>> IS A FORM OF COMMUNAL]

[>> IN MEMORY.]

[>> AND BECAUSE SHARING]

[>> AND IT WILL BE SHARED]

[>> THAT EXPERIENCE]

[>> BECAUSE WE ARE ALL CONNECTED NOW]

[>> AND IN DATA.]

The **writer** has spent months, perhaps years, producing this work out of themselves. That devastating last line of James Joyce's *Ulysses*: 'Trieste - Zurich - Paris 1914 - 1921.' And the **book** is the medium of transmission of that **experience**, so that the reader, too, can **experience** it, and go on their own journey.

The **books** are subliming, they are going up into the air, and what will remain of them is our **experiences**.

When Walter Benjamin wrote that 'what shrinks in an age where the work of art can be reproduced by technological means is its

[Original](#)

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[Readme](#)

[Credits](#)

Watching, Formerly Reading

Max Gruinaga

I don't **read**, someone I know well told me. strange sentence to start a text with She meant that she doesn't **read** the way 'readers' **read**. People who can spend hours on end with a book in a chair or on the sofa, occasionally turning over a paper page and appearing to have completely forgotten that there exists a world outside the sentences they are **reading**. No, she's not one of those readers. But, I say, you actually **read** the whole day through! You scan articles and books, browse through websites and online fora, open and answer emails, gloss over newspaper headlines. Yes, but that's not **reading**, she says. What it is, then, I don't know, but I do know that on an average day she processes more **text** than many a 'reader.' I am from a somewhat older generation; I know how it feels to be immersed in a book. But I have to **admit** that it's been a while. My **reading** also seems to be less than what it originally meant to be. Yet I would be too quick in saying I don't **read** - at most that I **read** too little, but even that is not entirely true. I **read** differently.

What we used to call ["WATCHING"]

seems increasingly like what we once called 'Reading_____'

Then they were different things, with a clear hierarchy.

READING WAS ['absorbing content',] WATCHING WAS

" receiving an impression of something "

The first was a conceptual activity that was valued higher than the second, a more passive, sensory affair. The fact that you do both with your eyes was less important than the thought that **reading** conjures up a non-existent picture and **watching** processes existing pictures. Only for trained viewers - art historians and design critics such as myself - the two were **alike**. Our **looking** is also **reading**; for us, a picture is also a visual **text**. What I've noticed is that since the irresistible increase of the 'visual media,' non-professional viewers have also become more and more readers. Concurrently, the idea that the only thing you can **read** is **text** is losing ground.

Original

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Readme

Credits

Here, **oversight** is becoming more important than insight. You can lament this and say that the depth that was so connected to the old **reading** - penetrating deeply into a **text** is fathoming (what a lovely use of the word, like an off rhyme of meaning) the world behind reality - dissolves in a view without dimensions. But that comes down to rendering a new phenomenon in old concepts. **Something** like designing the recently invented automobile as a horseless carriage. You see what is missing from the device, but not what you have **gained** in its place. The new **oversight** is not, as it **used** to be thought of, a perspective on an expanse of plain, but penetrates deeply into the transparent and limitless space of data that the world has **become**.

Oversight - is: - seeing - what - links - or - can - link - the - data. - Anyone - observing - the - current - profusion - of - data - visualizations - that - help - **us** - understand - a - reality - caught - in - figures - - a - reality - that - **used** - to - be - called - virtual - but - is - now - becoming - more - real - than - the - real - **knows** - what - I - mean: - the - image - has - **become** - a - **text**, - the - real - significance - of - which - is - in - its - property - of - having - **us** - understand - what - it - means - at - a - glance.

Once we start **reading** longer, we are in danger of losing our way in incoherent details.

Like **text** and image, insight and oversight are growing closer together, merging into each other. Perhaps even the old hierarchy will be reversed: **reading**, then, will be understood as the scanning activity that **gains us oversight** and enables **us** from there to gather significance, to choose (gathering and choosing are, after all, two ancient meanings of 'lecture,' the Latin root of which means both), and **watching** will become the word for what we realize when we pause at something for longer than a transitory moment. If you really want to fathom **something**, you will have to **watch**. Long and intensively, just like former times with a book in your lap on the sofa.

Max Bruinam is an independent design critic and editor-in-chief of Items, the Dutch review of design. ▲

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Credits

What I feel is **still missing, though**, are the right tools for me to **handle my data**.

[]

data

contextualizing

A and tool

B bar [05]

C contextualizing [13]

D data [02], difficult [18]

E easy [04]

F

G getting [01]

H

I is [03] tool; indexing [08]; importantly [12]; information [15]

J

K

L

M most [11]

N

O

P

Q

R rather [17]

S selecting [06] using [07]

T the [14]

U updating [19]

V

X

Z

What is the opposite of Google, the smart output device? Maybe

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Credits

Current high definition screens deliver typography comparable to, if not more refined than, early twentieth-century with conspicuous additions: animation, scalability, variability. Wilful **visuality**. Human voice, too, translates written **text** to palpable **form** in audio 'books', an unwitting feat of reverse engineering that recalls oral traditions. Ears read words filtered by elocution.

Reading is, and was always, mediated by **form**, contained by technology. Heavier at times, and lighter. As legacies instruct we **read** in four full dimensions using at least three **senses** (the sixth is not considered here).

>>

[touch] [fingertips] [not] [touched] [dots]

>>

Click [not] [advance]

>>

[see] **words** [appearing.] [and] [disappearing.]

>>

[turn] [the] [page.]

>>

[ward] [eschewed] [“delectation”] [of] [the] [senses”]

>>

[where] [reading] [is] [concerned]

>>

[impossible.]

Denise Gonzales Crisp is a designer, writer, and Graphic Design professor at North Carolina State University, College of Design. ▲

18

Welcome to the Digital Age. What Changed?

Alexander Griekspoor

Scientists **read** a In fact the entire academic ‘**workflow**’ is based on publishing **papers**, a drive that acts as both the final goal and the starting point of research, and also fuels the massive industry of academic **journals**. Interestingly, more and more of these journals no longer print articles on **paper** but **distribute** them as **digital PDFs**, a **transition** dating to 1998 that became the standard in the following years, right around the time I was doing

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I read the whole day long and tease my brain, a neurological fruit salad consisting of various pieces of tasting, touching, feeling, hearing, counting, naming, scaring, and translating. With the left half of my brain, I read a traffic sign and know that I may Not turn right. No text and yet understandable. I don't read text on the bike, but I do listen to music. This immediately suggests that reading is not listening and that electronic texts are completely different to music files. An image is a cultural recognition in context: the mouth of my beloved, the icon of a recycle bin on my screen, the fear that is generated on the screen by a film trailer. A text stands for naming, understanding, transferring, and reusing. Sometimes an image enhances a text, the image illustrates an intention; sometimes, the image is primary such as a wound. Here the text explains what we see. Text needs space, because reading depends on the textual image. Typography and layout are conditions for understanding. Text structure depends on the supporting material. Stone is beautiful, paper is superb. New materials will prove they can be carriers. Long reading and educational texts require attention and repose.

T X T S F R knowledge; IM GE F R S PR SERV NG TH T K OWL DCE Reading s TH NK NG s work.

Joost Kircz is part-time programme manager electronic publishing at the HvA [Hogeschool van Amsterdam] and director of Kircz Research Amsterdam. ▲

Reading As Event

Matthew Kirschenbaum

Reading is an event, not an act. Books are incidental (in the fullest meaning of the word). Texts are signals, transmissions. This is where I am now when I read, not a place but a mode, not a favourite chair but a state and frame. Think of it as resolution.

阅读是一种乐趣。

Matthew G. Kirschenbaum is Associate Professor of English (University of Maryland), Associate Director of the MITH, and Director of Digital Cultures and Creativity. ▲

Reading the Network

Tanja Koning

As editor of an independent magazine, I am naturally crazy about paper; nothing is as fine as the smell of a new magazine. Yet when

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of its layout, including its 'boxes of time' (Chute and DeKoven), frames, gutter space, images, and onomatopoeic words, alongside text that is often handwritten and therefore offers a 'trace of the human' (Kittler), the **graphic novel** creates a **new** interface, so to speak, for what has long been considered a limited, static media. The **graphic novel** thus dismantles the idea of the obsolescence of the book in the age of **new** media, illustrating how

_____ [the] _____ [book] _____ [can] _____ [adapt] _____ [to] _____ [changes] _____ [in]
 _____ [readership,] _____ [offer] _____ [a] _____ [challenge] _____ [to] _____ [its]
 _____ [readers] _____ [in] _____ [turn] _____ [to] read differently, _____ [and]
 _____ [perhaps] _____ [more] _____ [importantly,] _____ [highlight]
 _____ [that] _____ [the] _____ [book] _____ [can] _____ [be] _____ [a] _____ [platform]
 _____ [encouraging] _____ [a] _____ [new] _____ [means] _____ [of] interaction
 _____ [between] _____ [medial] _____ [and] _____ [user.]

Erin La Cour is a PhD candidate at the Amsterdam School for Cultural Analysis (ASCA) where she researches graphic novels and cultural memory. ★

Minimal and Maximal Reading

Rudi Laermans

Nowadays, **information** is not scarce – there is far too much of it, or rather, far too many **information** possibilities, as I will explain. But why speak of a surplus; what is actually lacking? The scarcest good in an **information** society is our vastly time-bound individual perception. We live in an attention economy, distinguished by intense competition among innumerable producers and mediators of **information**. Using every rhetorical ploy, they want to capture and modulate our perception, then aggregate it, creating momentary attention communities or publics. Nevertheless, attention depends on the individual observer: **information** is in the eye of the attentive beholder. Why does this, and not that, image, title, shape catch a person's notice? It's always an enigma in the end: time and again, we realize that the deeper logics of **perception** are non-observable. They escape us, although they fundamentally determine what we find interesting, attractive, seductive – in a word: informative. This awareness that our **perception** in general and **attention**

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Algorithms have become authors, too. Welcome to the world of 'black hat' search engine optimization, which uses automatically generated **content** to trick Google into sending extra clicks to dubious websites. Phrases like 'cloaking', 'auto blogging', and 'content farming' are part of a new wild west of un-authored **content**. One piece of software translates texts from English into German and then back into English, scrambling the vocabulary and grammar of the input to ensure a seemingly original output, immune to accusations of plagiarism. Behold the rebirth of the **author**.

And what has become of 'the reader'?

Digital display Technologies Have Transformed Reader's Info Hardware / Software
Constructs Designed to Display, Filter, Push, Feed, And Aggregate Content **Screen** Reader's Turn Text Into Speech.

Tablet devices host apps and files hewn from an astonishing array of file formats, competing for survival in a jungle teeming with combative standards.

Today's 'author' and 'reader' encompass countless **digital** products and interfaces as well as human producers and consumers of the word. Designers are grasping the opportunity to aggregate **content** in critical and creative ways or to offer people better ways to navigate, annotate, and filter the **digital** word. New tools for writers help people compose **text** in more focused environments or to arrange ideas with both freedom and oversight. Web templates and print-on-demand services have broadened access to the tools of design and publishing. The **author** may have died, but his ashes were strewn upon the oceans of **digital** connectivity, equipping vast populations to broadcast ideas through the indelible scrim of the alphabet.

Ellen Lupton is curator at Cooper-Hewitt, National Design Museum in NYC and director of the Graphic Design MFA at MICA, Baltimore. ▲

The Role of the Hardware

Anne Mangen

These are challenging times for **reading** research. For a long time, we have felt comfortable with developing theories of **reading** and models of **reading** comprehension mainly based on the verbal, linear, printed text. With digital technologies, however, **reading**

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Edited

Readme

Credits

The Matrix: Three Subjective and Intuitively Selected Pointers for Building Blocks for The Script in Which We Live

Geert Mul

The **experience** of reality

is **mediated** by a **script**. {

This **script** is [the] :

grammatical = (equivalent) of a **placebo**:

a **form**

{that channels" the | **content/meaning/energy**, | }

but : {

alone is = { }

(nothing) **more than a formal structure**.

}

}

In the daily experience, the **form** (the **script**) can be exchanged for what it **represents**, that is its **strength**. Each culture has its own **script**. Culture is **creating a script**. A **script** is always **dynamic** and **subject to change**. Reflections on older versions are interesting for obtaining insight into the entity of the medium '**script**', but political suggestions to reintroduce and reuse older versions of the **script** or to freeze the current version are, I think, rather stupid.

Pointer 1: Aristotle's Poetics, 335 BC

Before the Christian God there was, remarkably enough, Aristotle (335 BC). The **script** that Aristotle created can hardly be overestimated. We (the western **culture**) have, in the subsequent 2000 years, rarely succeeded in reading or seeing outside this **script**. Furthermore, all possible media in this **script** (text, image, and music) are subject to one coordinated structure. The western history of art (of literature, theatre, film, to generative/interactive art) **can** do nothing other than work according to the principles of Aristotle's Poetics or deviate from them, but as reference, the Poetics are never absent. All Hollywood films still closely follow the Aristotle **script**.

- Stofvorn
(philosophical online
magazine) Ferrari, G.
R. F., 'Aristotle's
Literary Aesthetics'
in: *Paradosis* XLIV/3,
1999, pp. 181-198.

human history that, with all respect, is very short compared with the greater history and that greater process in which we are but a link.

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The Epitaph or Writing Beyond the Grave

Henk Oosterling

We browse

a lot. What used to be written in thick books hidden away in shadowy libraries and which could only be consulted after negotiating a lot of red tape is now available virtually, fully illuminated, for everybody, at any moment.

With [click] a [click] single [click] click [click] of [click] the [click] mouse [click] or [click] a [click] gentle [click] **stroke** [click] of [click] the [click] touch [click] screen, [click] thousands [click] of [click] hits [click] are [click] compiled [click] in [click] a [click] fraction [click] of [click] a [click] second. [click] At [click] the [click] end [click] of [click] the [click] twentieth [click] century, [click] **reading** [click] was [click] given [click] back, [click] **unnoticed** [click] and [click] **unintentionally**, [click] its [click] original [click] significance: [click] **collecting** [click] by [click] hand. [click]

This urge for **collecting** still echoes in the old Dutch expression 'aren lezen' - **reading** the are. After harvesting, the farmers allowed the crowd of poor creatures who were looking on in hunger to collect the broken, discarded corn stalks.

We are collectors when we read. Not collectors of ideas, but of **material symbols**. The blind are the most sensitive readers. More even than the are readers, they read with the tips of their fingers. From within their dark universe, they inspect dexterously every pleat, groove, dent, or bump in the **material**. They stroke graphemes: symbols that are engraved in the **world**, such as the spoils on the hunter's stake, to reverse the volatility of transitory existence. The grapheme offers resistance to oblivion. That is why the world's graphic design is, in a literal sense, the **material** basis for a script culture. The grapheme is a grave in which the **past** is buried. But paradoxically, this epitaph gives eternal life to all that is **past**.

The reader is a laser. The seer touches the **material** with his eyes. First his eye flash **back** and forth across the medium on which the **symbols** string together meaninglessly. But unlike the illiterate person who, searching in panic for meaning like a Dutch tourist lost in China or Libya, only gathers senseless **symbols**, the reader

Original

Edited

Readme

Credits

sharing, learning, noting, talking, adding, watching, writing, reacting, et cetera.

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Content

And whether you obtain that **content** from paper or from a screen is not the most **interesting** question... The question is how you, as **user** in the **information wilderness**, can find your way to the right **content**. So it can be rather nice if there is a **publisher** who **builds** up such a good contact with you - personally or **via** an online profile - that they know better even than yourself what you want to read or learn. And then to offer you the **appropriate content** via the **proper medium** and at the right moment.

Original

Edited

Readme

Credits

when confronted with 'massive information', 1 gathering up characters air arena
 reading is selective things are not read more than once, and it is generally non-linear. 1 gathering up characters air arena
 with the transition from printed material to digital text, there was, to a certain degree, a shift from 'owning text'
 to "accessing text". 5 encoded experiences james briddle books are journeys, and encoded experiences (...) that
 experience is encoded in marginalia, in memory and in data, and it will be shared because we are all connected now,
 and because sharing is a form of communal prosthetic memory. 5 encoded experiences james briddle to reproduce the
 experience of the book we needed to make a screen that looked like a page. 6 watching, formerly reading max
 brainana reading was "absorbing content", watching was "receiving an impression of something". 6 watching,
 formerly reading max brainana what we used to call "watching" seems increasingly like what we once called "reading"
 6 watching, formerly reading max brainana Oversight is seeing what links or can link the data. anyone observing the
 current profusion of data visualizations that help us understand a reality caught in figures - a reality that used to be
 called virtual but is now becoming more real than the real - knows what I mean: the image has become a text, the
 real significance of which is in its property of having us understand what it means at a glance. 14 weapons of mass
 distraction even ehmann getting data is easy, but selecting, storing, indexing, updating, and most importantly
 contextualizing the information is rather difficult. 17. delection dense granules crisp touch fingertips to raised dots.
 Click to advance. see words appearing and disappearing. nan the page. words eschewed "delection of the senses"
 where reading is concerned. impossible. 28. i don't read on my bike joht kirtz text is for knowledge; image is for
 preserving that knowledge. reading is thinking, is work. 31. the interface of the graphic novel oñ la cour the book
 can adapt to changes in readership, offer a challenge to its readers to learn to read differently, and perhaps more
 importantly, highlight that the book can be a platform encouraging a new means of interaction between media and
 user. 38. from noun to verb elken lepton Digital display technologies have transformed readers into hardware/ software
 constructs designed to display, filter, push, feed, and aggregate content. Screen readers run text into speech. 42. the
 matrix: three subjective and intuitively selected pointers for building blocks for the script in which we live gñt mal the
 experience of reality is mediated by a script. this script is the grammatical equivalent of a placebo: a form that channels
 the content/ meaning/ energy, but alone is nothing more than a formal structure. 43. horses are fine so are books
 upon muddie thanks to its linearity, a book contains time; that is why people keep books in a special design
 cupboard: time past (read books) and time that still awaits, as a promise (a book that has still to be read). 47. the
 epitaph or writing beyond the grave hen cooedng with a single-click of the mouse or a gentle stroke of the touch
 screen, thousands of hits are compiled in a fraction of a second. reading was given back its original significance:
 collecting by hand. 66. context is king; content is queen fan van de wile content is and remains the basis, but
 context is going to offer real added value. 67. reading becomes looking becpje van deer haak when confronted with
 "massive information", looking is a faster and more efficient strategy than reading. **looking is a faster
 and more efficient strategy than reading.**

In addition, **looking** overcomes the awkward problem of all those different languages.

In the West, **reading** is by definition linear: if you change the sequence of the letters, the words mean nothing anymore, or

[Original](#)

[Edited](#)

[Readme](#)

[Credits](#)

