

With so much abundance of information online, the most precious skill for a reader is his personal filter.

The Magnet Reader - Alessandro Ludovico

READING EXPERIMENTS

Reading behaviour changes, also because of the influence of technology. Empirical research has shown that a screen-based reading behaviour has arisen because we are online so much and read from the screen. A characteristic of this reading behaviour is that more time is spent on browsing, scanning, and identifying key words. Reading is selective, things are not read more than once, and it is generally non-linear. It is said to be at the expense of concentrated and in-depth reading. (...) 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 into meaning.

Gathering Up Characters // Arie Altena // I Read Where I Am

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

Encoded Experiences // James Bridle // I Read Where I Am

I CAN'T HELP FEELING SOME SORT OF REVERENCE FOR PAPER. I DO KNOW THAT NOT EVERYTHING THAT IS PRINTED DESERVES TO BE GIVEN TOTAL CREDIT AND TRUST (IT ALMOST MAKES ME CRY TO THINK OF THE TREES, TIME AND ENERGY WASTED ON THE SO-CALLED "GUTTER PRESS") BUT I CAN'T HELP IT, I'M A PAPER FETISHIST.

Regine Debatty // Interview with Alessandro Ludovico // The Magnet Reader 3

Different types of content and readers ask for different forms and experiences. The question remains: which form will it assume and what experience do you want? (...) We intended to leave the justified nostalgia for what it is and asked the expert-amateurs to look further than the current hype around the iPads and Kindles. This publication does not only reflect the current state of affairs but also speculates about the significance and importance of new forms of image-text in the future. Let us together place them in the world and not wait for ready-made products from Silicon Valley. The reflections presented here are explicitly intended to be read as a guideline for the following generations of 'reading machines'. All that remains is for us to design them - without losing our attention.

Mieke Gerritzen // I Read Where I Am

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. TEXT IS FOR KNOWLEDGE; IMAGE IS FOR PRESERVING THAT KNOWLEDGE. READING IS THINKING, IS WORK.

I Don't Read on My Bike // Joost Kircz // I Read Where I Am

Let's be clear, reading is not limited to alphabetic language, but is actually any act of visual or tactile perception involving interpretation of signs: graffiti tags, photographic images, sickness symptoms. Since human perception always, inevitably, involves interpretation, the line between perception in general and reading in particular is perfectly blurry.

The Revenge of the Gutenberg Galaxy // Florian Cramer // I Read Where I Am

Thanks to Internet, just as radical as those first stammerings, we could say what we wanted. The paradigm of the mass media - press talks, masses listen - is replaced by something else: we all talk, albeit in small groups. Not the masses but the group - the clan - is the measure of the Internet. (...) The hours we spend reading on the Internet do not appear in the statistics. Apparently, there is a difference between 'high' and 'low' words, just as there is between high and low culture. That perhaps explains why we complain about the decline in reading and at the same time worry about information overload.

Better Stories // Henk Blanken // I Read Where I Am

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 value-d 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.

Watching, Formerly Reading // Max Bruinsma

READING IS AN EVENT, NOT AN ACT. BOOKS ARE INCIDENTAL. 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.

Reading As Event // Matthew Kirschenbaum

I Read Where I Am contains visionary texts about the future of reading and the status of the word. We read anytime and anywhere. We read of screens, we read out on the streets, we read in the office but less and less we read a book at home on the couch. We are, or are becoming, a different type of reader. The question remains which shape will it take and what experience does one want? To answer all these (and other) questions we have asked people from different backgrounds, subject to the aforementioned changes, to think about these issues.

Jan Klerk // I Read Where I Am

The emergence of social media creates a radically new opportunity to study cultural processes and dynamics. For the first time, we can follow imagination of hundreds of millions of people - the images and videos they create and comment on, the conversations they are engaged in, the opinions, ideas, and feelings they express. (...) But how do you "read" through billions of Twitter posts, blogs, Flickr photos, or YouTube videos in practice? That is, how do you read for patterns? Today people use a variety of software tools to select the content of interest to them from this massive and constantly expanding universe of cultural texts and conversations. These tools include search engines, RSS feeds, and recommendation systems. But while these tools can help you to find what to read, they do not show the larger patterns across this universe.

From Reading to Pattern Recognition Lev Manovich

Books are changing, and the nature of reading, what we take away from it, is changing too. Books used to be physically malleable things that we marked, physically, with our experiences: dog-earing them, underlining them, highlighting, and copying out. But 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, 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. The writer has spent months, perhaps years, producing this work out of themselves.

Encoded Experiences // James Bridle // I Read Where I Am

CURRENT AND FUTURE MODES OF CONSUMING AND PRODUCING INFORMATION.

Jenna Sutela // Frieze online article about I Read Where I Am

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. But digital technologies do not just disseminate, they recombine, and in this reunification of our reading experiences is the future of the book.

Encoded Experiences // James Bridle // I Read Where I Am

THERE'S THE WAY ONE ENJOYS READING ON A SCREEN, VS IN A BOOK OR MAGAZINE. I LOVE WRITING IN MARGINS, MARKING CORNERS OF A BOOK FOR INTERESTING PASSAGES. I LIKE READING AN ARTICLE WHILE WAITING FOR THE BUS. I LIKE CREATIVE TYPOGRAPHY, BEAUTIFUL IMAGES SPREAD ON TWO PAGES. I LIKE TOUCHING THE SURFACE OF THE PAPER AND SMELLING A NEW BOOK AS I OPEN IT.

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