Reflection on Audience Engagement

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The focus of my project The New Art of Reading lies in my understanding that *reading is an event*. Based on this, I respond to the Mexican artist Ulises Carrión's essay The New Art of Making Books by asking what kinds of new readings a new book can generate.

Through engaging with the six sections of the essay, I use conventional book forms to explore possibilities of reading that extend beyond common assumptions. Throughout this process, with the help of many readers, I tested how different methods of image editing, binding, and paper types can influence the experience of reading. Therefore, I define this project as a reflection on graphic (publication) design, questioning how a creator might reconstruct the traditional objects and grammar of design.

I understand the participants of this work in two parts: those who participate in the content of the work, and those who participate in its circulation.

- In terms of the content of this work, and influenced by one of my references, Irma Boom's lecture *The Book is Not a PDF*, all the books in this project are physical objects that invite handling. When considering the audience of this work, I reflect on the current condition of reading: its shift toward browsing, its interface-based nature (screen dependency), and its flattening (where the spatial, material, and layered qualities of the book are diminished). In response, I hope this work can spark a sense of exploration in readers who are accustomed to screen-based reading, and remind them of the significance and pleasure of engaging with physical books.

  Among the feedback I received, one comment opened up a new direction for me. A reader suggested that my project constructs a form of performative reading, whose underlying aim is to challenge those traditional spaces in which reading takes place. This makes it potentially interesting to use my work to connect with people who are not comfortable with reading in a conventional manner. On the one hand, this confirms that my enquiry has been effectively articulated through the work. On the other hand, it suggests that expanding the relationship of reading into a wider range of media could be highly beneficial for the next stage of the project.

- In terms of the dissemination of this work, I emphasize the importance of physical engagement with the work. However, when I attempt to share it with a wider audience, it can only be circulated through images, which creates a paradox. My concern lies in how to enable audiences who cannot physically access the work to still experience reading, while also considering whether the work can be understood without extensive explanation.

  At this stage, reader feedback is divided into two parts. The first comes from peers with a graphic design background, helping me identify more efficient strategies of communication. The second comes from general readers, helping me test whether the work is accessible and clearly understandable. Currently, the most effective method I have found is to produce notes for each book to facilitate understanding, which has also proven viable when shared online.

  However, this raises a further question: are there alternative approaches that could allow the work to circulate more widely through images rather than textual explanation, while maintaining its autonomy and preserving its interactive nature? As a Designer, how can I design the conditions through which a work is viewed and read?

As reading is the central focus of my research, I am inevitably and inseparably connected to the reader. Their reading enables me to design reading, shaping a continuous process of feedback and refinement.