From the gesture to the matrix language. Study of the handwriting morphological drawing changes in the virtual space.

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ABSTRACT

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Writing transformed in an indelible way the human history and changed the relations between the individual and the social memory. With writing the words are closed in a visual field and the knowledge acquisition does not occur through the memory but through the written text, which relativizes the role of the subject´s memory.

Digital media call into question the concept of book and allowed the creation of new textual characteristics. The linear structure of textual information gives place to a fragmented structure, expressed in the visual/verbal dynamism of the various interfaces that interact with the individual, bringing to the forefront the relationship between speech and writing. Digital technologies have transformed the communicative practices and redefined the visual relationships established between thought and space, particularly in the world of printing and textual visualization.

The use of hypertext and hypermedia for presentation of information, generated major changes in reading and writing and put the language - spoken, written and iconographic - in a context much richer and broader than in the printed text, enhancing the articulated significance (verbality), the pictorial sense (plasticity), the acoustic sense (sonority) and kinetic sense (movement) of the word. The new virtual media altered the writing morphology as well as the nature of the messages leading to a change in the written message nature and fostering the emergence of new typographic paradigms.

In the context of this investigation, is approached the typographical form and its relationship with the support and the instrument that records it, analysing hand movement which formalizes a letter. Secondly, it analyses the shape of the letter in two-dimensional space, its organiza-

tion and distribution, responsible for assigning meaning to the messages and ideas, promoting the entire text of the interaction field and typographical form with space. In the third phase, it deals with the simulation letterpress movement evolving in space and time, considered as an idea that lends identity and character to a world that is not already the printed plan.

This sustained research in historical identification, formal and conceptual of typographic forms and analysis of cultural, social and technological factors that promoted morphological changes evidenced in typographic design, was based on theoretical reflections that helped analyse the resources and expressive strategies to limit the syntax and semantics of the typographic form in the digital context.

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