#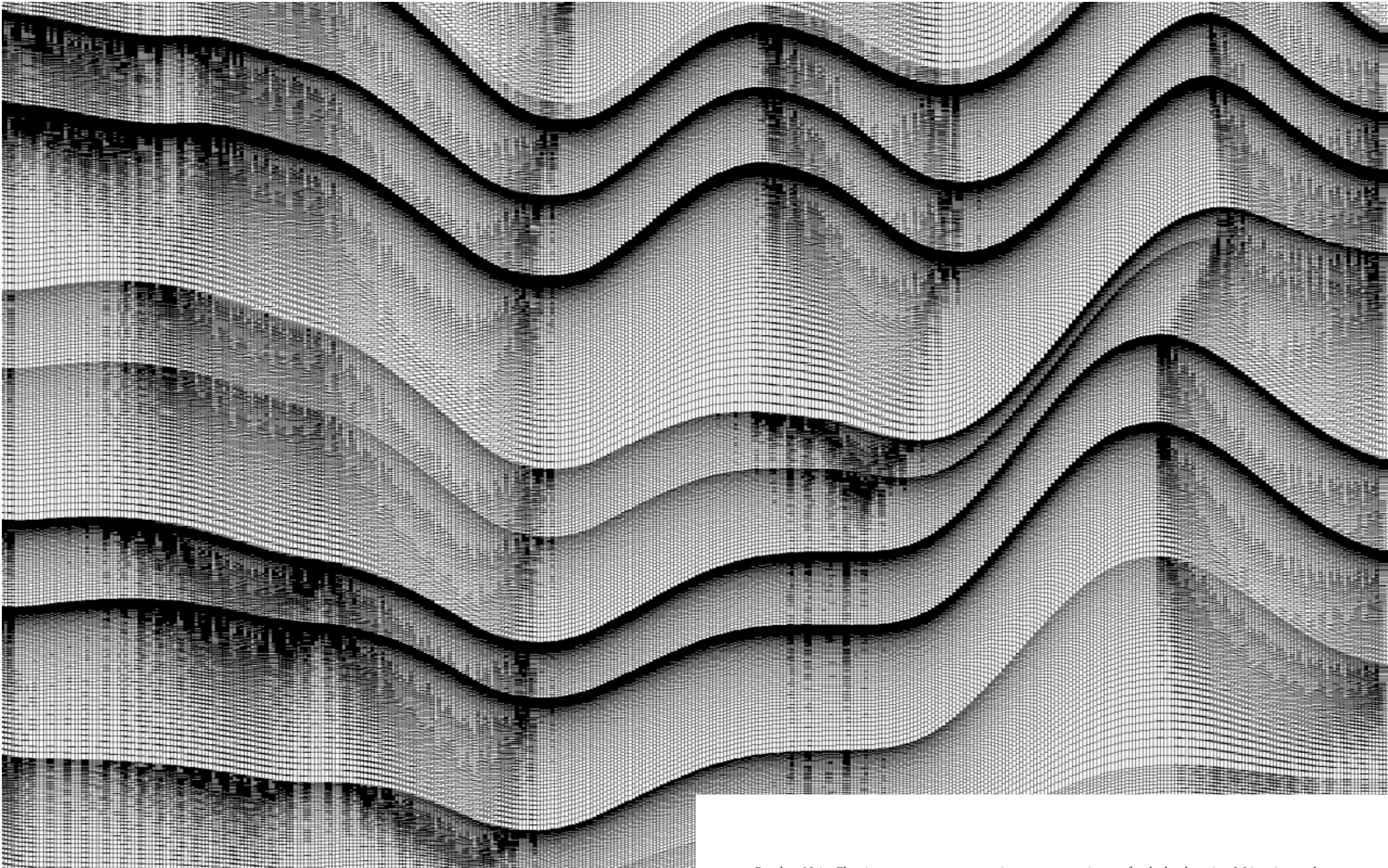 Publishing is now a generative, recursive network of events, with multiple forms of feedback into the on going mutation of forms of publishing themselves.
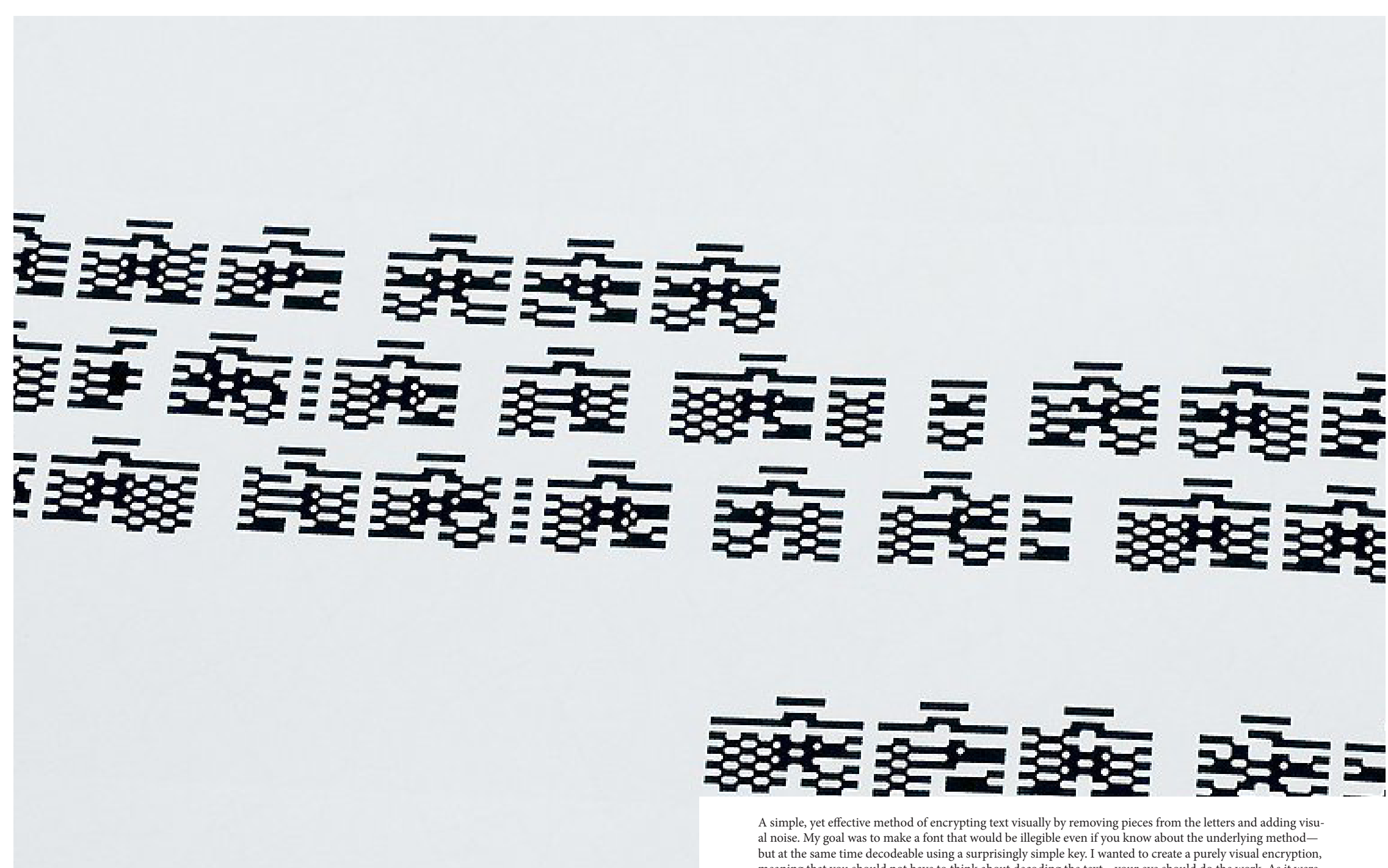
Andrew Murphie - The Magnet Reader 3

Random Noise Flow

Random Noise Flow is a computer program written to generate images for the book project Writtenimages by Martin Fuchs and Peter Bichsel. The initial idea was to create a software piece that would visually simulate and aestheticize the flow of lava. Assumptions and conclusions are based on text and image based research observations expressed in an algorithm. The current results are based on many iterations of parameter tweaking.

Reading has also become a form of 'getting an impression of something'. A scanning of visual stimuli, that are linked together in our head into something of significance.
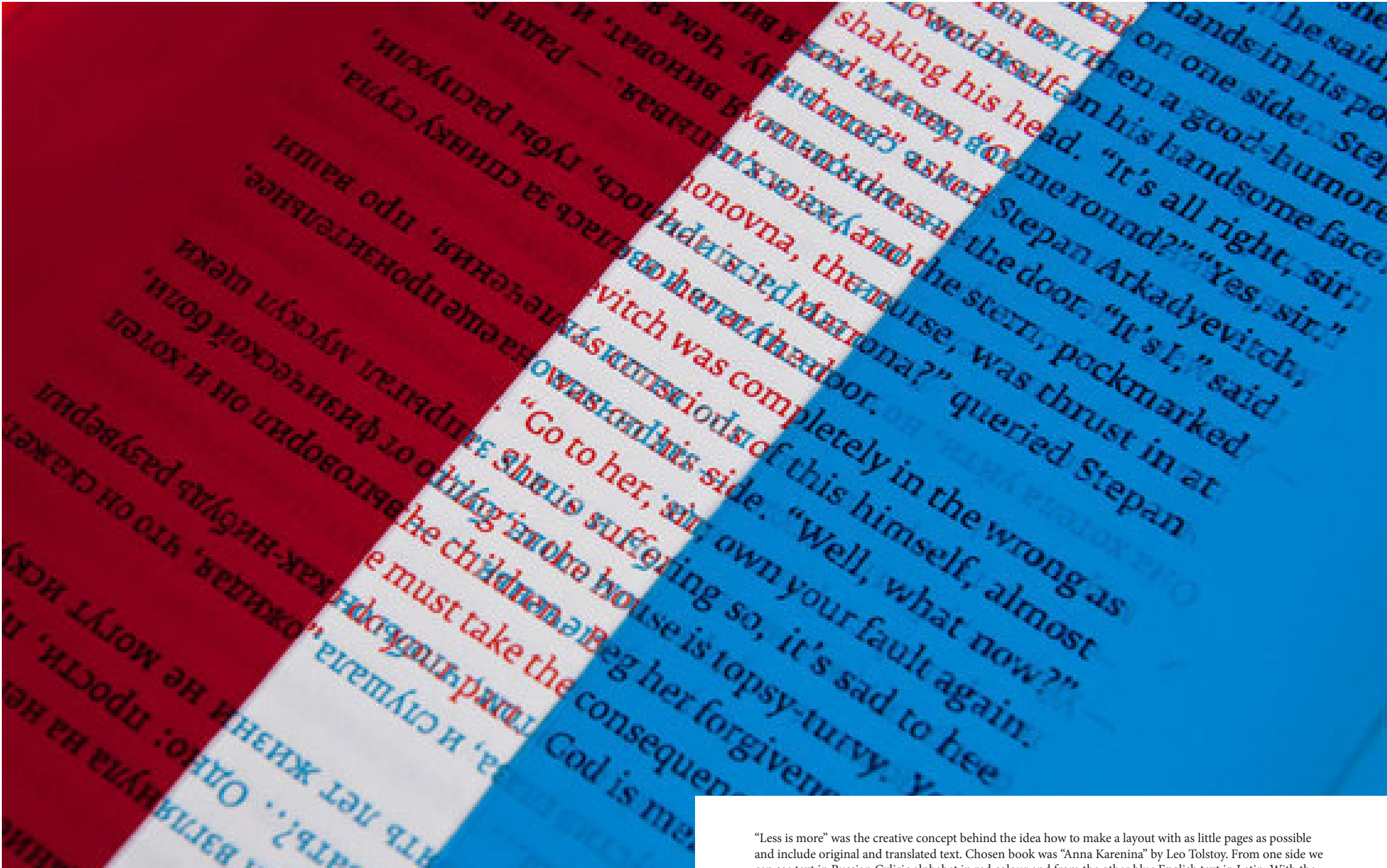
Max Bruinsma

Disinter // Visual Encryption

A simple, yet effective method of encrypting text visually by removing pieces from the letters and adding visual noise. My goal was to make a font that would be illegible even if you know about the underlying method—but at the same time decodeable using a surprisingly simple key. I wanted to create a purely visual encryption, meaning that you should not have to think about decoding the text—your eye should do the work. As it were, it is an experiment that mixes principles of typography (the art of arranging information), steganography (the art of concealing information) and cryptography (the art of scrambling it). The name "Disinter" comes from the obfuscation process I developed: It consists of "disrupting" and "interlacing" the characters.

The experiment to develop new reading formats would appear to have reached an impasse. However (and it is a large exception) during the same decade the Net has become a fixture in contemporary life. Links and hyperlinks abound. Reading along these networked structures has become a habit, like browsing a newspaper. The vision of a re-configured reading environment has been realized, but not in the way the proponents of electronic book or story space imagined.
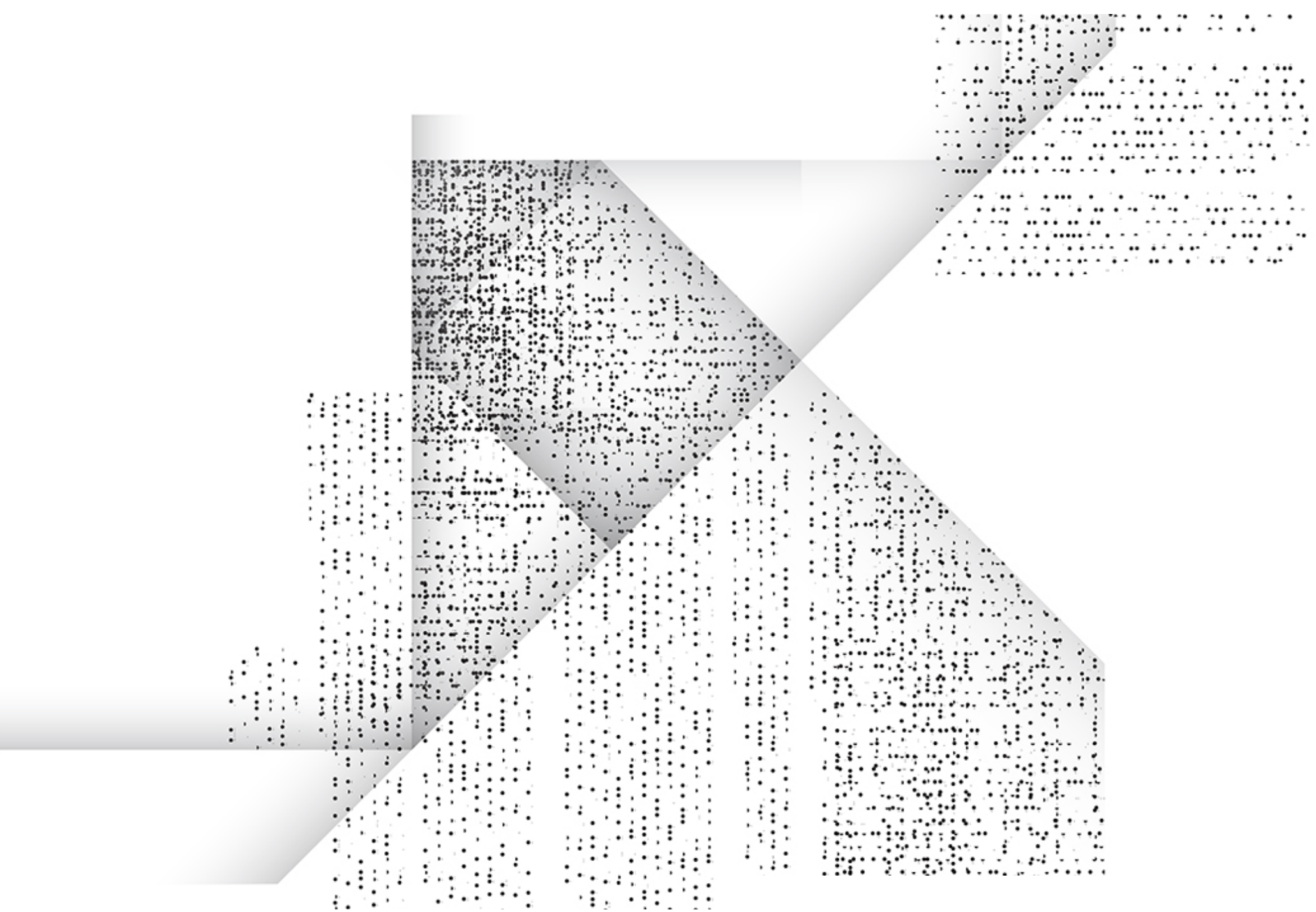
Joana Drucker - Reading and Writing

Anna Karenina

“Less is more” was the creative concept behind the idea how to make a layout with as little pages as possible and include original and translated text. Chosen book was “Anna Karenina” by Leo Tolstoy. From one side we can see text in Russian Cyliric alphabet in red colour and from the other blue English text in Latin. With the use of red or blue foil reader can easily switch from one text to the other in a way that desired text becomes black and visible and the other one is “canceled” by the same colour. Fracture network itself is simple, with the elements of the classical layout, in order to ease further reading.

Everything remains one-off, unrecognizable for the outside world, awkward and jagged, in the stage of experimentation. The ultimate boundary is the writer of the unwritten book, that only exists as an intention. The best book is the unwritten book.
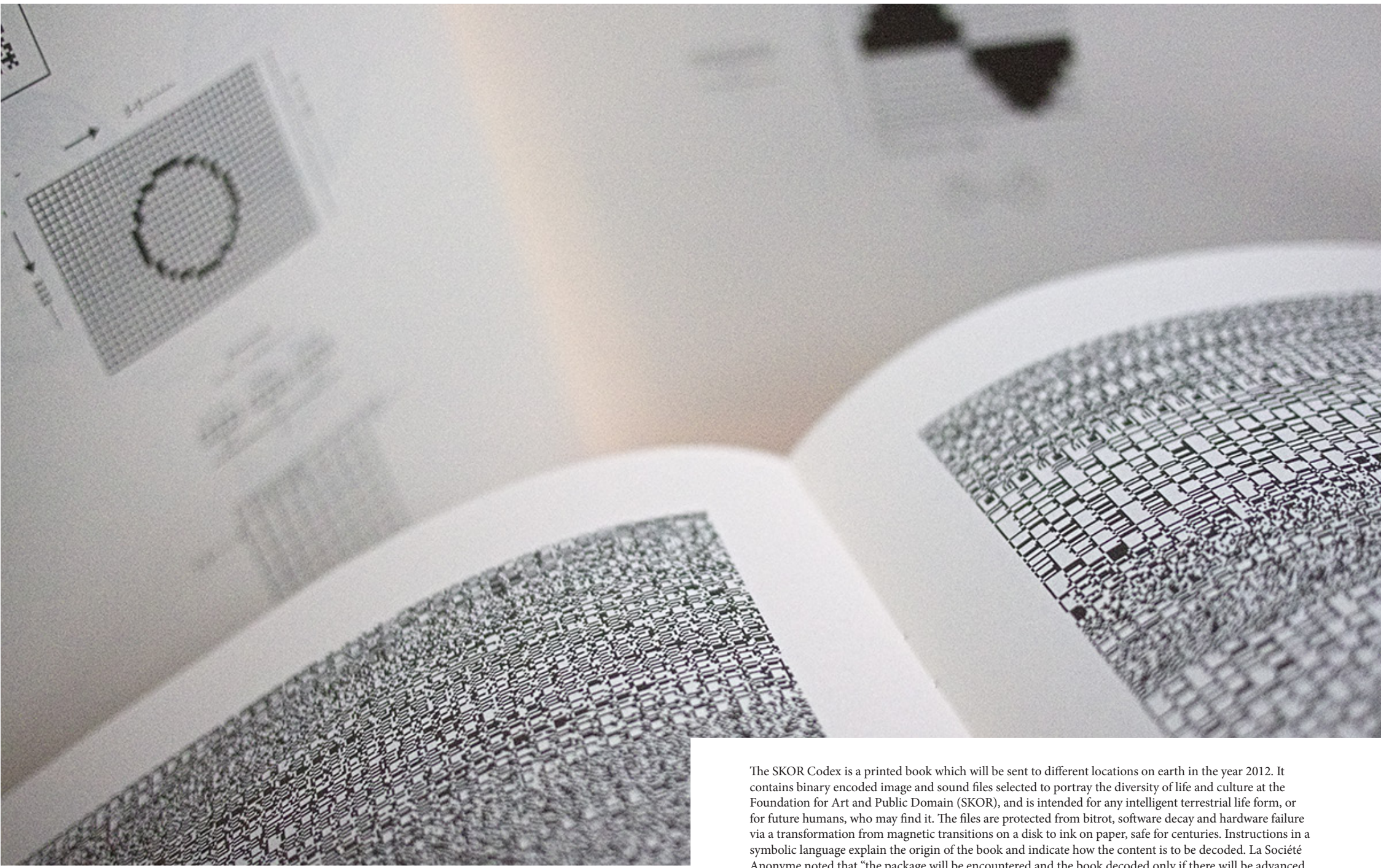
Johan Sanctorum

Type Code Origami

Experimental typographic poster with modified hungarian text: every letter's silhouette removed, counters and accents remained this text-code was rotated and reflected as it were on a folded transparent papersheet

Content is and remains the basis, but context is going to offer real added value.
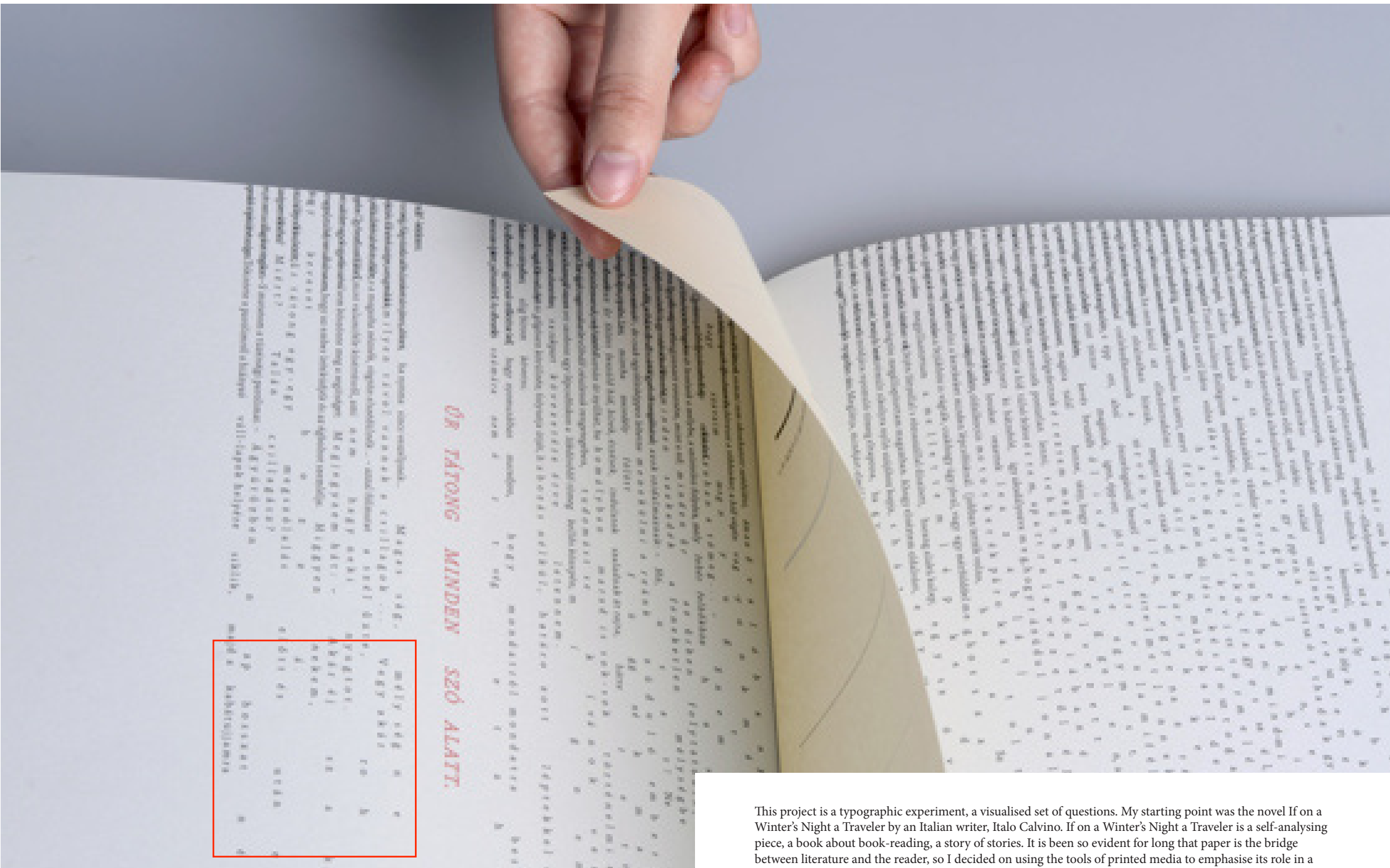
Lian van de Wiel

The SKOR Codex

The SKOR Codex is a printed book which will be sent to different locations on earth in the year 2012. It contains binary encoded image and sound files selected to portray the diversity of life and culture at the Foundation for Art and Public Domain (SKOR), and is intended for any intelligent terrestrial life form, or for future humans, who may find it. The files are protected from bitrot, software decay and hardware failure via a transformation from magnetic transitions on a disk to ink on paper, safe for centuries. Instructions in a symbolic language explain the origin of the book and indicate how the content is to be decoded. La Société Anonyme noted that "the package will be encountered and the book decoded only if there will be advanced civilizations on earth in the far future. But the launching of this 'bottle' into the cosmic 'ocean' says something very hopeful about art on this planet." Thus the record is best seen as a time capsule and a statement rather than an attempt to preserve SKOR for future art historians.

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.

James Bridle

Text Visuality // Book Experiment of a Novel

This project is a typographic experiment, a visualised set of questions. My starting point was the novel If on a Winter's Night a Traveler by an Italian writer, Italo Calvino. If on a Winter's Night a Traveler is a self-analysing piece, a book about book-reading, a story of stories. It is been so evident for long that paper is the bridge between literature and the reader, so I decided on using the tools of printed media to emphasise its role in a digital era. The effects of the printed text on paper are complemented by the tools that paper provides: plying, tearing, rotating or using its transparency. In the booklet quotes from the book appear, but here the ratio of text and image was changed. The booklet has a different audience – the quotations are understandable without reading the book and can be a platform for new interpretations.

Text needs space, because reading depends on the textual image. Typography and lay-out are conditions for understanding. Text structure depends on the supporting material. (...) Text is for knowledge; image is for preserving that knowledge. Reading is thinking, is work.

Joost Kircz

data.film

data.film is part of the datamatics project, which is a series of experiments that explore such questions, physically and mathematically. Visitors will experience the vast universe of data in the infinite between 0 and 1. A sculptural wall installation, data.film consists of a series of 35mm film mounted in a light box. The image on the film is constructed from microscopically printed data codes and patterns from pure digital sources, while the unusual proportions of the light box (4 cm high, 10 metres wide, 4 cm deep) create a long, narrow strip of film. Only upon close examination by the viewer can the film and its contents be recognised.

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?

Mieke Gerritzen

Highly connected and globally aware, people are open for changes, new reading experiments, and experiences.

Steffen Konrath
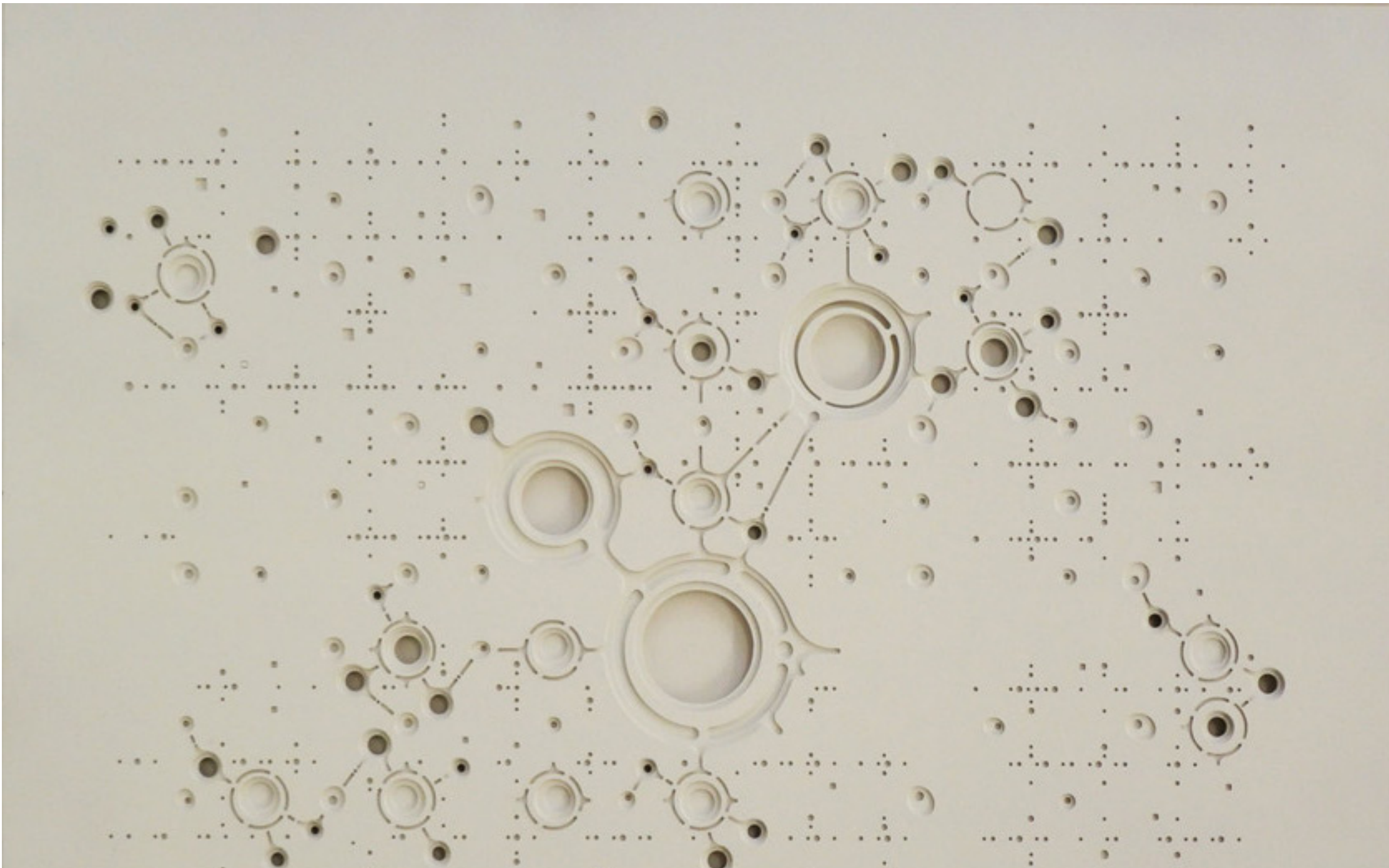
Steganography stamps

Steganography is a method to encode hidden messages in such a way that no one, apart from the sender and intended recipient, suspects the existence of the message. Since this is not possible on any medium, it has to sometimes be a mix of cryptography, visual editing and steganography. The following stamps intend to show people methods to decipher their own messages, and become aware of infamous, but present methods of tracking and bookmarking, ordered by the government. Legibility is secondary in this topic, while the hiding of the message is essential.

Reading has become a different experience.

Mieke Gerritzen

Reading is not limited to alphabetic language, but is actually any act of visual or tactile perception involving interpretation of signs.

Florian Cramer

Code Garden

Sculptural forms carved into fields of data

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.

Matthew Kirschenbaum