

códex <> índice

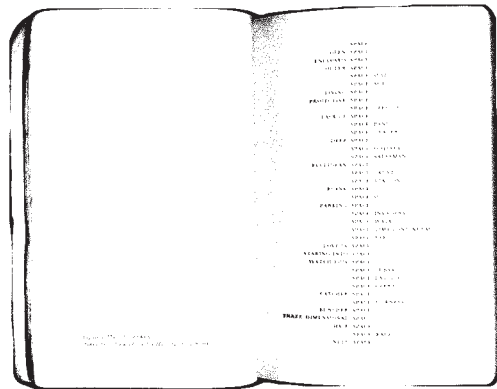
<http://fbaul-dcnm.pt/anadomingos/index.html>

Tendo como ponto de partida a publicação ‘Invalid Format’, dos Triple Canopy, bem como temáticas levantadas na plataforma on-line e no formato impresso, foi feita numa primeira fase uma reflexão sobre as questões inerentes aos formatos híbridos. Foi perceptível um conjunto de dualidades que acompanham este projecto: papel/pixel, linearidade/transmedialidade, materialidade/digitalidade, arquivo e página editada/infinita. Juntamente com estas dicotomias, destacam-se algumas questões inerentes à transição de um médium para outro. Em primeiro lugar como fazer a transição do objecto impresso para o espaço digital e vice versa. No decorrer dessa transição, que particularidades inerentes a cada médium se perdem? Que estratégias editoriais podem ser adoptadas de modo a formar um sistema colaborativo transversal? Que objectos híbridos podem resultar dessa transposição? Que aspectos são recuperados da página tradicional e que aspectos digitais podem ser adoptados pelo papel? Na busca pela resposta a estas perguntas, o campo projectual foi afunilado a seis conceitos base: códex/índex, page_finite/infinite, screen_dematerialization, paper_materiality, archive e editing/publishing/curating. A escolha destes conceitos pretende expor diferenças e similaridades de discursos dentro do campo da discussão do campo editorial.

Deste modo, foram conceptualizados dois objectos, um impresso e um digital, tendo em vista uma ligação colaborativa entre eles. Explorando os conceitos fundamentais códex/índex, pretendeu-se explorar as possibilidades digitais do códex e as possibilidades impressas do índex. Tendo por princípio uma recorrente exploração do espaço digital de leitura, como uma mimesis dos aspectos formais do código tradicional, procurou-se explorar essa materialidade que parece reconfortar os e-leitores nostálgicos, descuidando no entanto os aspectos projectuais da página. Formalmente a plataforma digital procura transmitir uma linearidade consistente com as práticas de leitura tradicionais, da direita para a esquerda, como o virar da página de um livro.

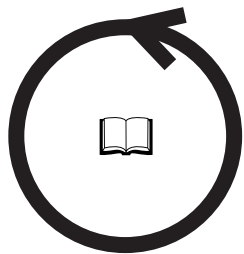
A publicação impressa por sua vez, pretende explorar um carácter hipertextual, de ligação com os textos expostos no site. Partindo do conceito ‘escrever sem palavras’, acrescenta significado às referências textuais. A nível formal tira partido da horizontalidade característica do ecrã, e procura estimular uma navegação distintiva de um índex.

Apesar de se libertar do ponto de partida inicial ‘Invalid Format’, para se aproximar de uma prática meta-projectual de pesquisa, num último momento o projecto códex<>índex reaproxima-se nas explorações temáticas e formais.

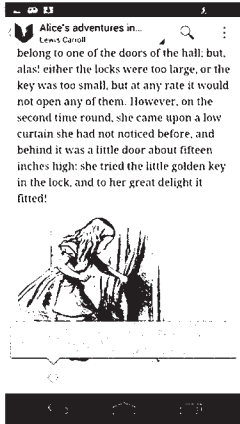


01.01 George Perec. Species of Spaces and Other Pieces.1974

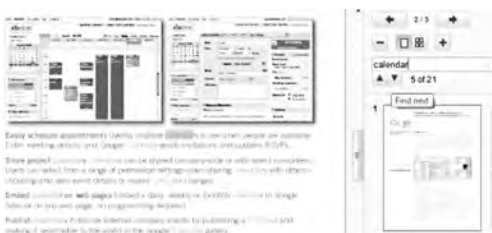
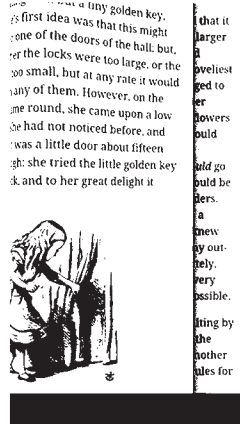
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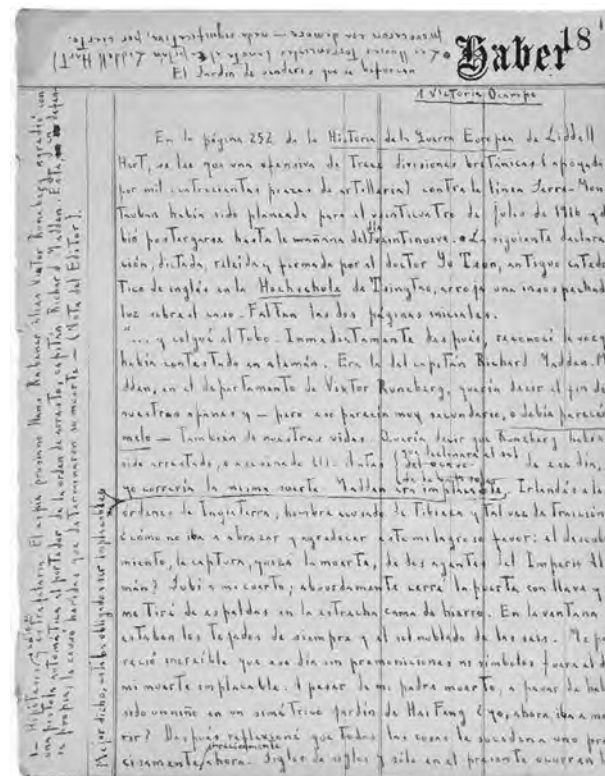
01.02



01.03 Visualização de um ebook e a sua estrutura



01.05 Pesquisa no Google Docs

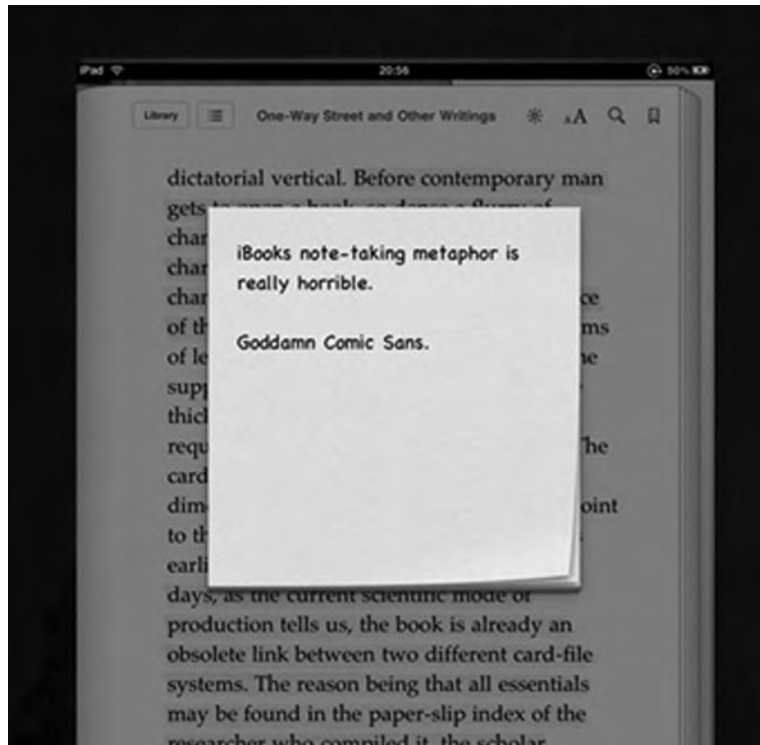


01.06 El Jardin de Senderos Que Se Bifurcan.Manuscrito. Jorge Luis Borges

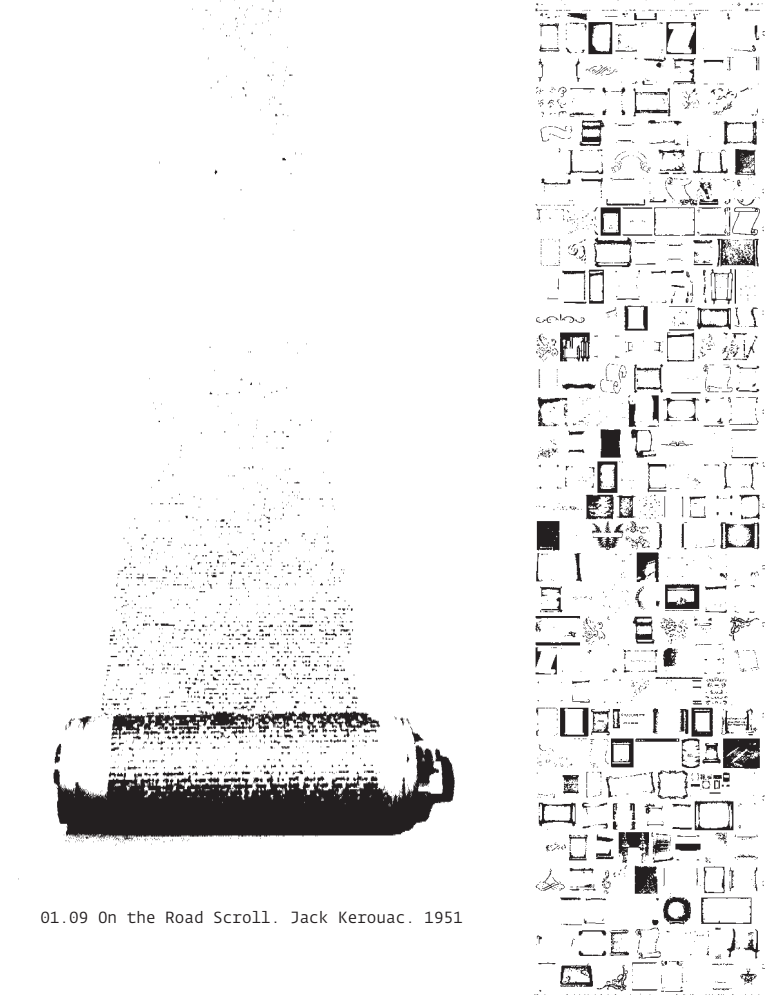
01.04 First page of the Table of Contents to Vol. 1 of Isaac's 'Encyclopedia'



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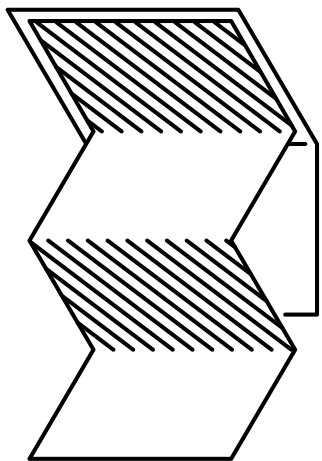


01.08 James Bridle. booktwo.org

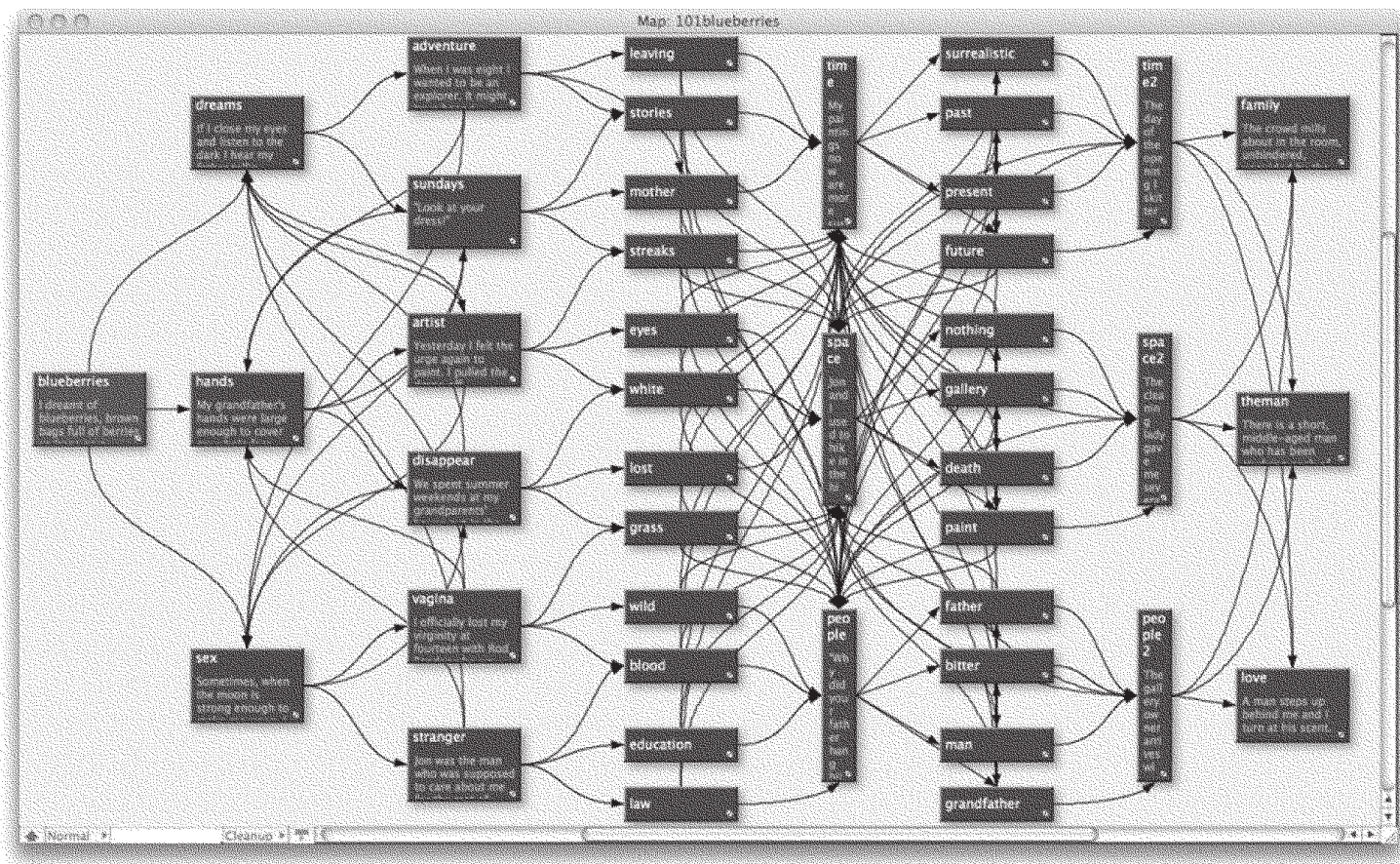


01.09 On the Road Scroll. Jack Kerouac. 1951

01.10 Google.
Pesquisa 'scroll'



01.11



01.12 Literatura hipertextual. 101 blueberries



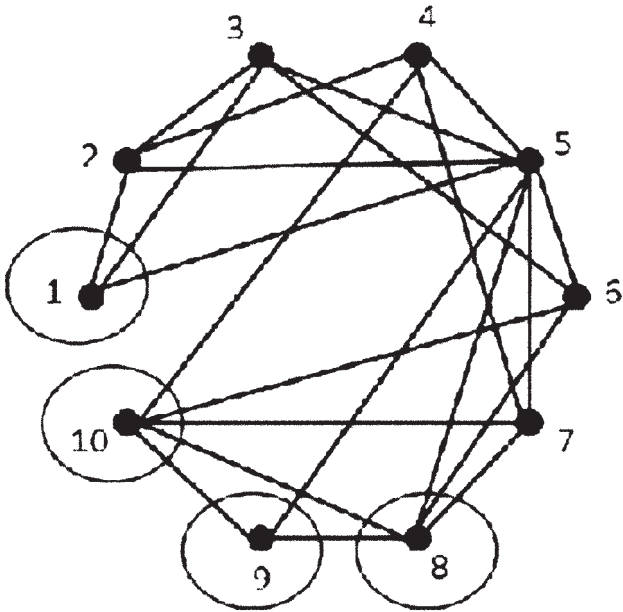
01.13 Apple icon iBooks



02.01

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File Edit Search Help
<!DOCTYPE HTML PUBLIC "-//W3C//DTD
<HTML>
<HEAD>
<META name="GENERATOR" content="DIR
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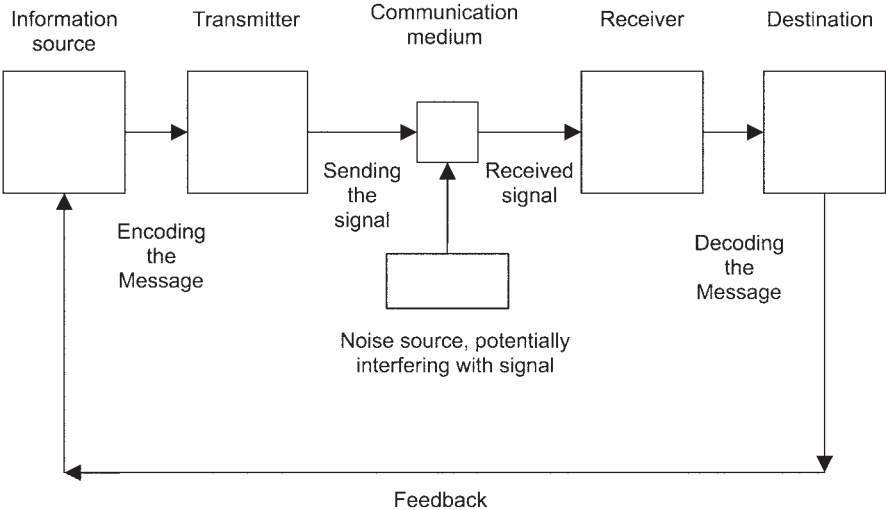
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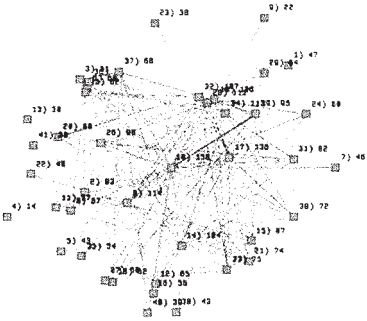
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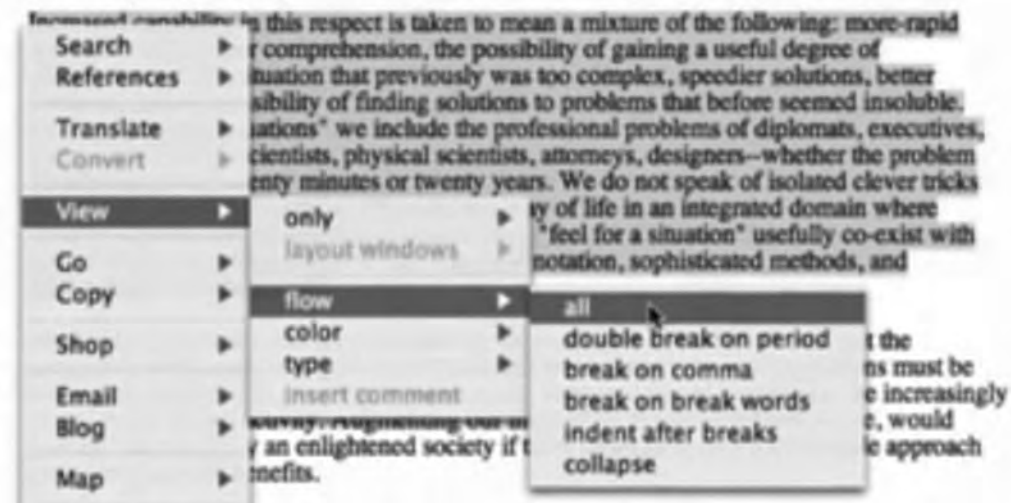
02.05 Teoria matemática da comunicação. Shannon (1948), Wickham (1999)



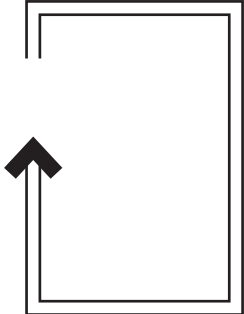
02.06 SXSW Visualization. Ethan Miller, 2005



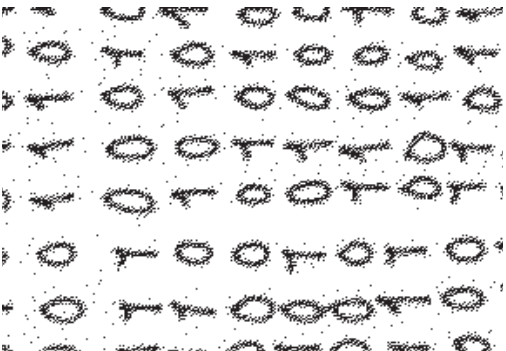
02.06 Glas. Jacques Derrida, (1974)

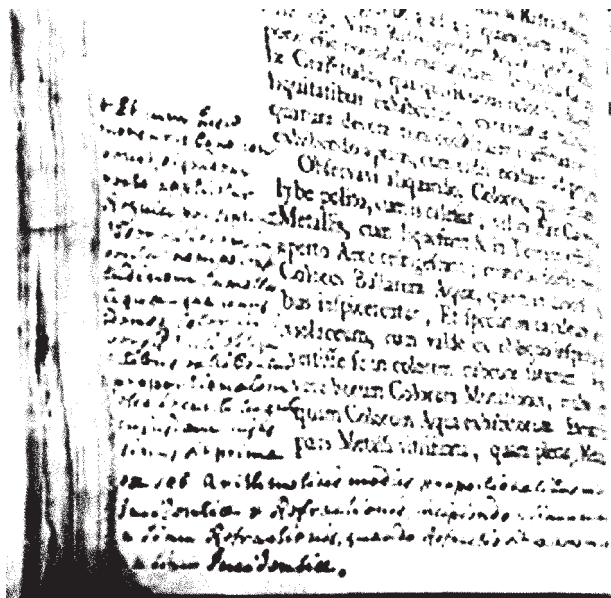


02.07 hyperwords 3.0

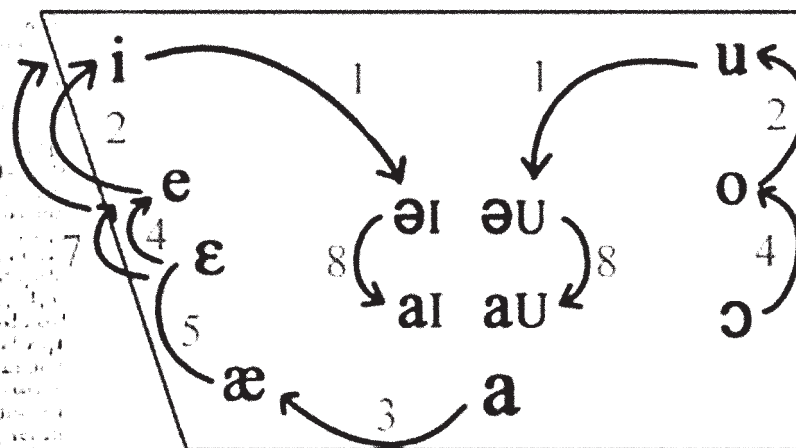


02.08 obra aberta





02.09 marginália



Step 1: i and u drop and become ei and eu

Step 2: e and o move up, becoming i and u

Step 3: a moves forward to æ

Step 4: ϵ becomes e, ɔ becomes o

Step 5: æ moves up to ϵ

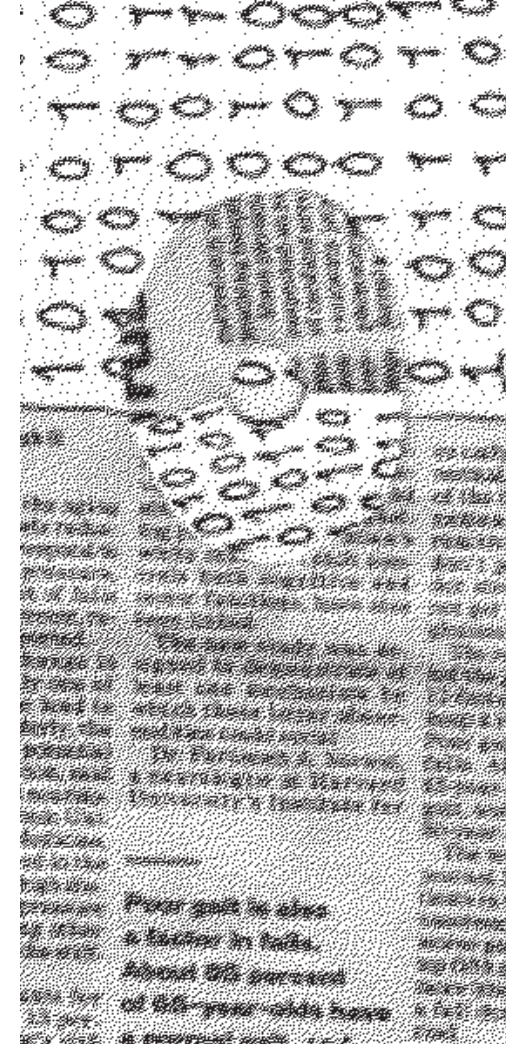
Step 6: e moves up to i

A new e was created in Step 4; now that e moves up to i.

Step 7: ϵ moves up to e

The new ϵ created in Step 5 now moves up.

Step 8: ei and eu drop to ai and au



02.10 The Great Vowel Change

02.11



Naxos. The article is an affront to the alumni and veterans of the Naxos project; some fifty or so over the years, contriving to make our endeavors look impossible and futile ...

Some background will help put this message in perspective. While most folks credit Vanessa Bush with the first discussion of hypertext-like capability in an article titled, "As We May Think," published in 1945, the typeface he described (which he called Minut) was based on minotext, in 1960. Ted Nelson invented computer-based hypertext for a term project while a speaking student at Caltech, and consequently introduced it to the world via his book, *Literature of Computers*. Many have since pointed to the phrase "the future is now" as the beginning of the digital revolution.

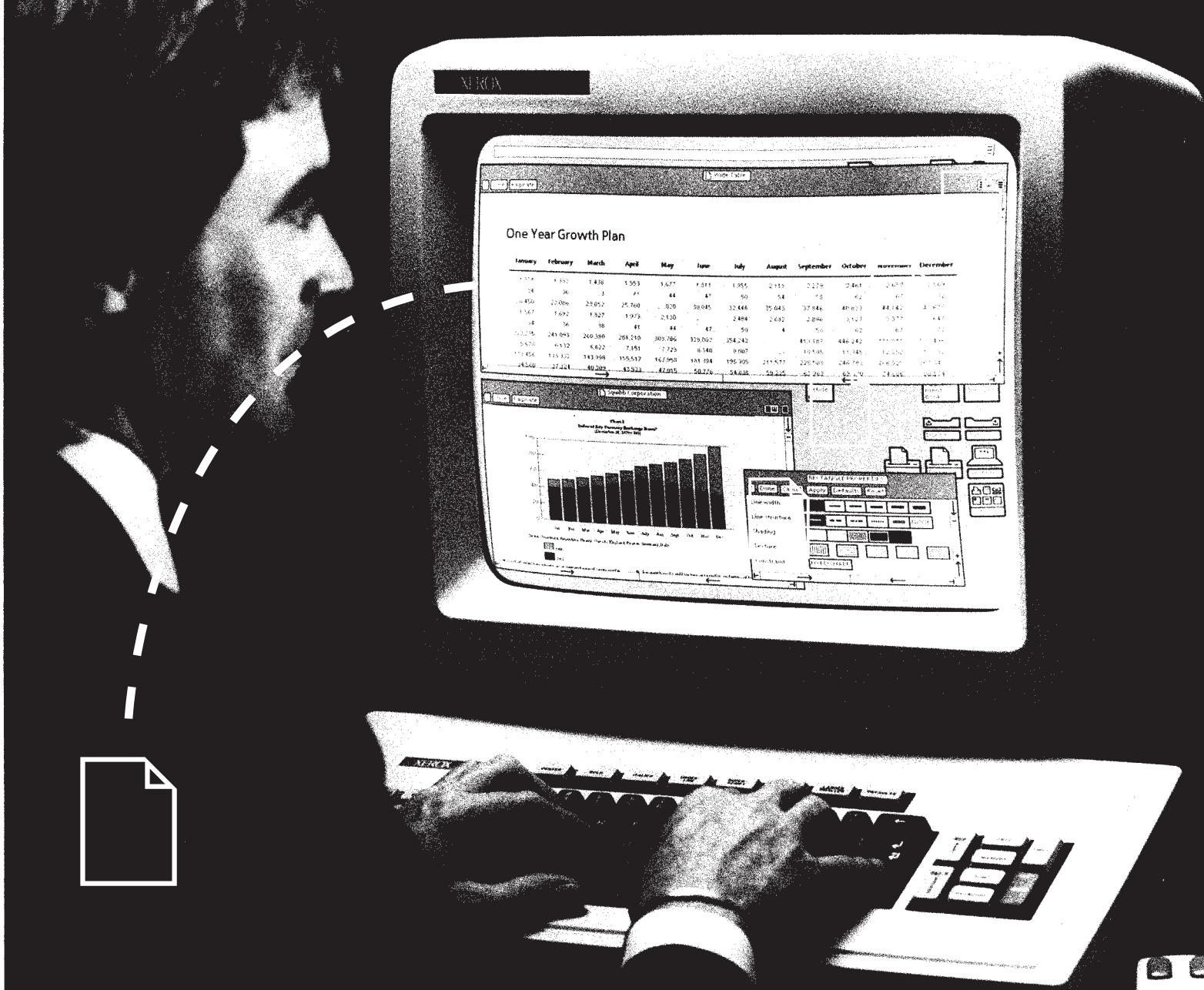
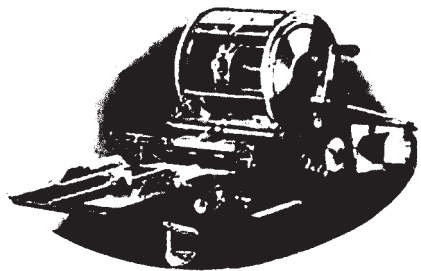
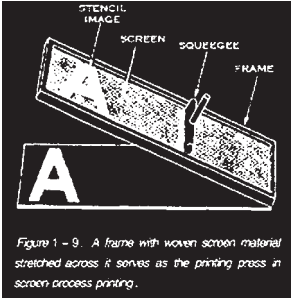
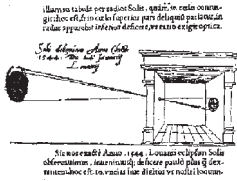
Papers include a lengthy consideration of whether interrelated hypermedia can be used on the www. Examples are provided and examined from both theoretical and practical points of view. Here are some excerpts from the interview:

Ted Nelson: Well I was always, as a kid, into writing and reading and movies basically, like a lot of people, and I had done a great deal of writing as a youth, and re-writing, and the intricacy of taking ideas and sequences and trying to arrange them into coherent, readable, structures of thought struck me as a particularly intricate and complex task. Since my mind was naturally working at such tasks, I began to write about such things, and so I wrote some early books, and then I got into computers, and I found myself doing more and more of it.

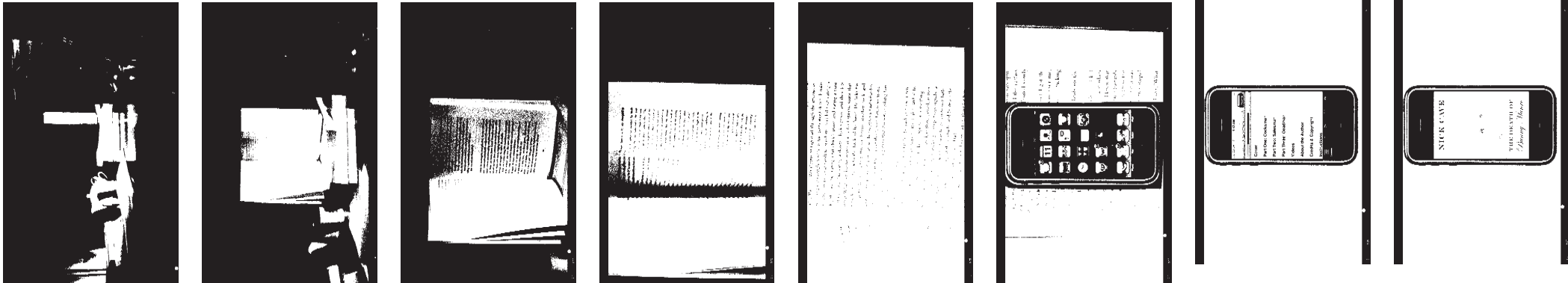
CR: What was your inspiration for the Mumble system itself?

CRK: It sounds like the Xanadu system, many many years ago solved a lot of the really pertinent problems that are just only starting to surface in the World Wide Web today. But yet the WWW has managed to become by now the dominant hypertext paradigm. For the vast majority of people in the United States right now when you say hypertext they think of Netscape or Mosaic and that's their notion of hypertext. Now that the WWW is so dominant, how does Xanadu have to change, or modify itself to fit into the new reality of a WWW world?

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page_infinite / finite
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03.04 Nick Cave. The Death of Bunny Munro. Trailer do livro Enhanced Editions



03.06 The Great Gatsby. Scott Fitzgerald. Download link e primeira edição

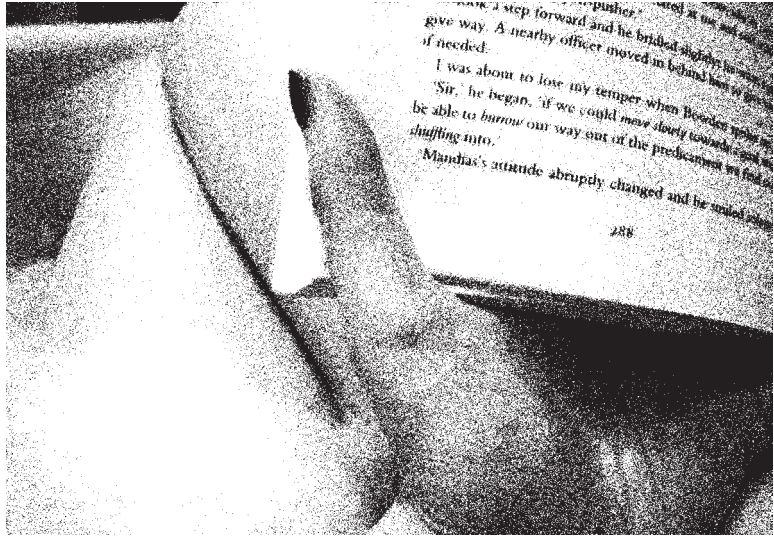


03.08 Paper Beats Digital For Emotion

that additional research makes it harder, not easier, to answer questions like: When was oxygen discovered? Who first

increasingly, a few of them
23 other people highlighted this part of the book among sorts of questions to ask. Perhaps science does not develop by the accumulation of individual discoveries and inventions. Simultaneously, these

03.09 Amazon books. James Bridle. <http://booktwo.org/notebook/openbookmarks/>



03.10



03.11

Index of /

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Apache/2.2.8 (Unix) mod_ssl/2.2.8 OpenSSL/0.9.7a DAV/2 mod_auth_passthrough/ mod_perl/2.0.4 Perl/v5.5.5 Server at 2u2u2.com Port 80

03.12



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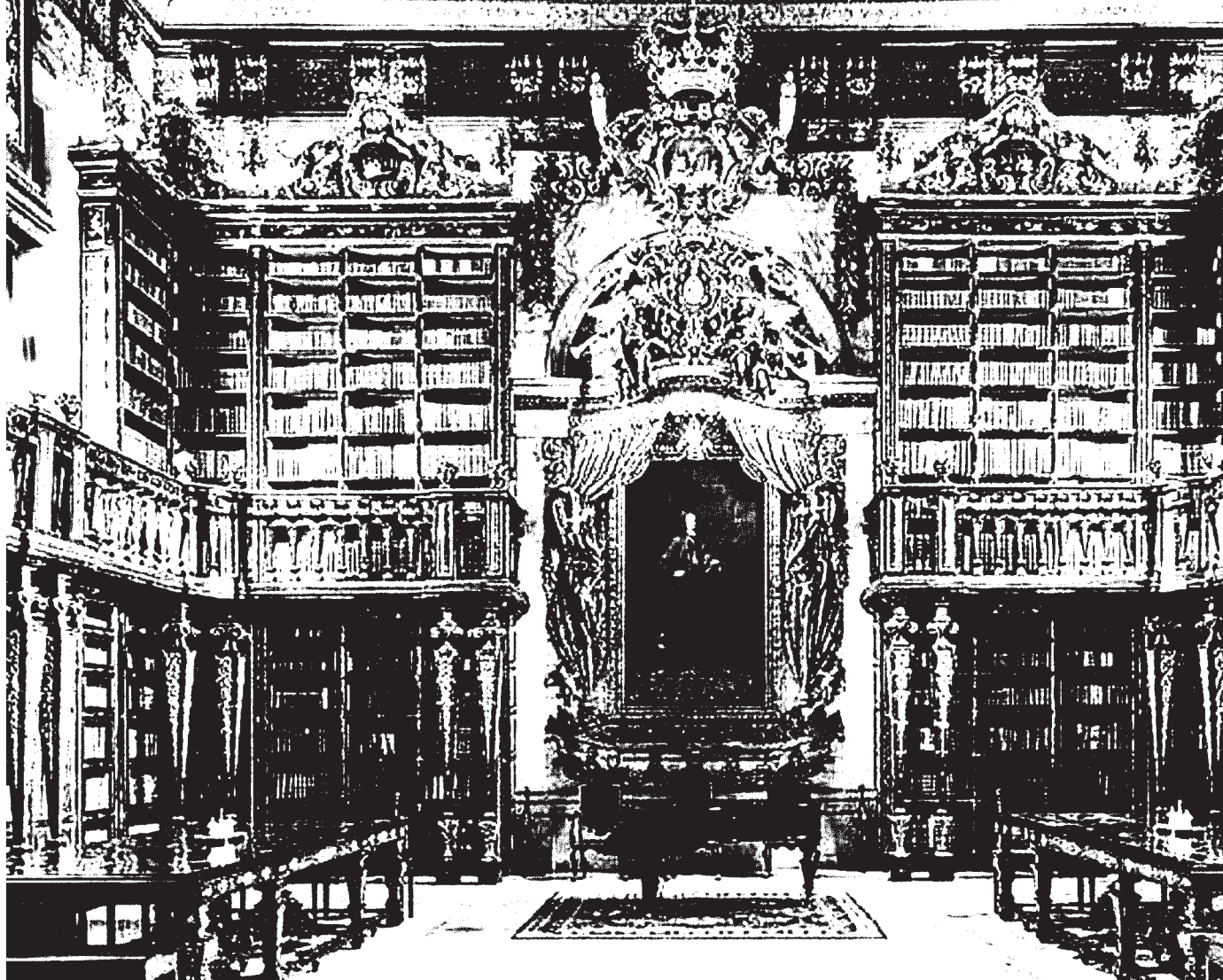
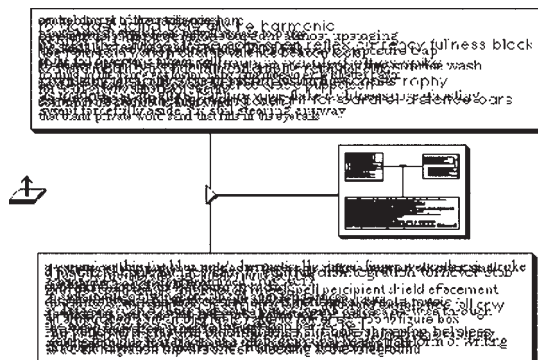
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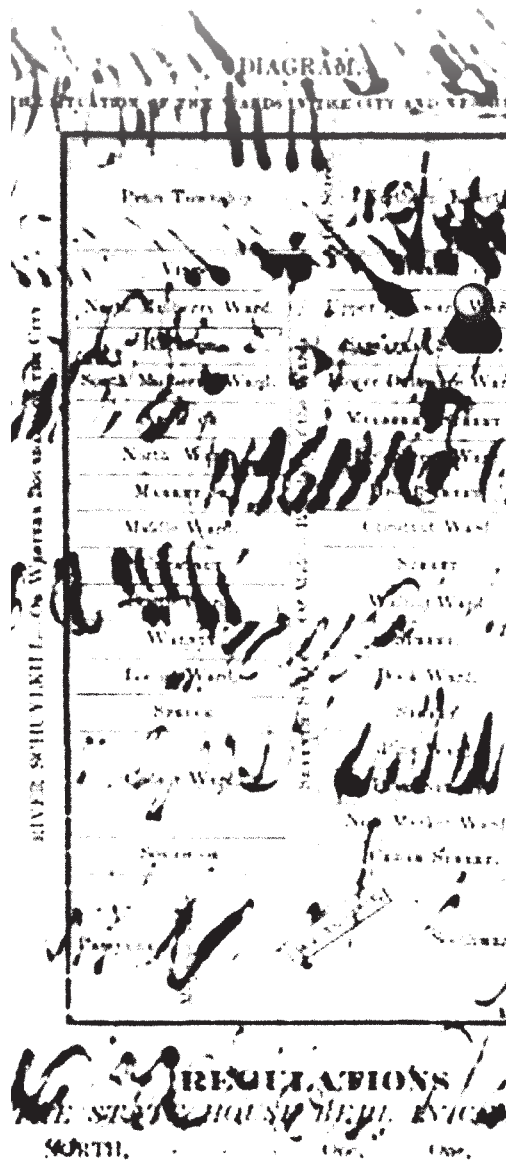


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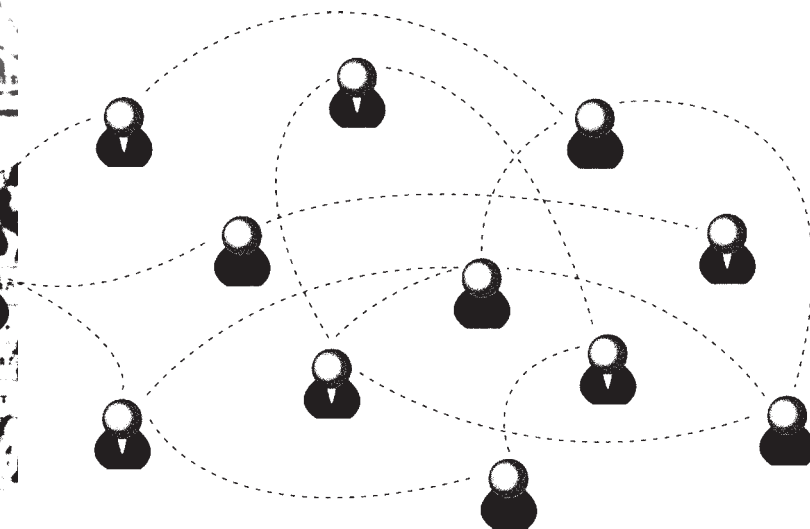
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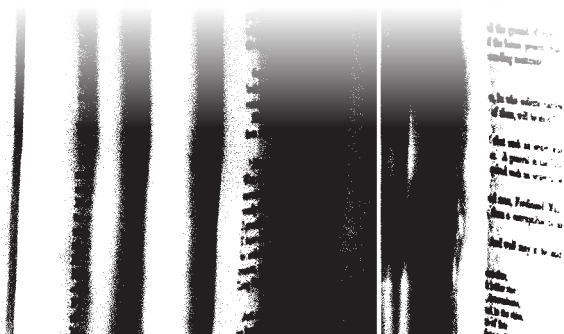
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04.04



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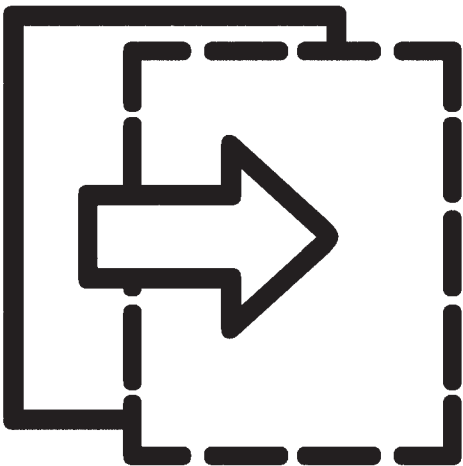
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- Click [Search](#) to look for information on the Internet.

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Internet Explorer

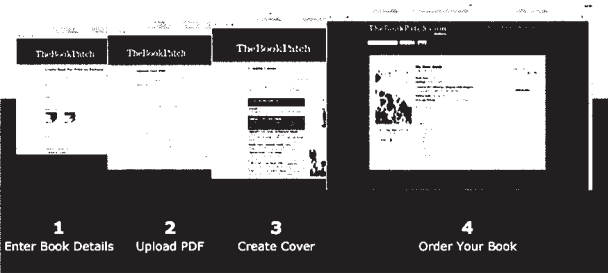
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04.06

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04.07



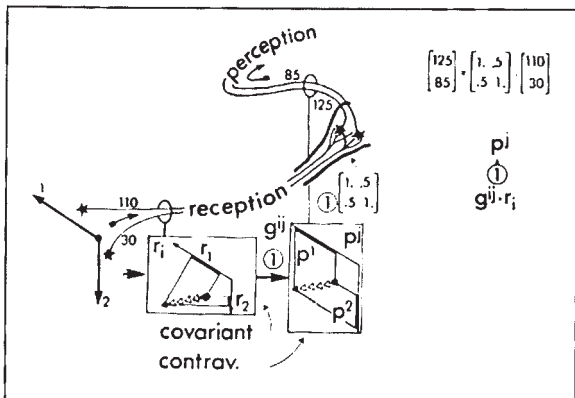


FIG. 4. Transformation of sensory reception into sensory perception. If sensory vectors are available in both covariant and contravariant versions, internal judgments are possible on the external invariant which they represent. The covariant-contravariant sensory metric transformation is implemented by the general contravariant tensor g^{ij} . This appears, for the sensory frame with axes forming a 120° angle, in the form of the matrix (1).

04.10



04.11 Fonte. Marcel Duchamp, 1917



04.13 McSweeney's 19

paper_materiality

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Kamori

WOTAN,
DONNER,
FROH,
LOGE,
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PERSONS.

Gods.


Giants.

Nibelungs.



05.08 The PetaBox infrastructure used by the Internet Archive





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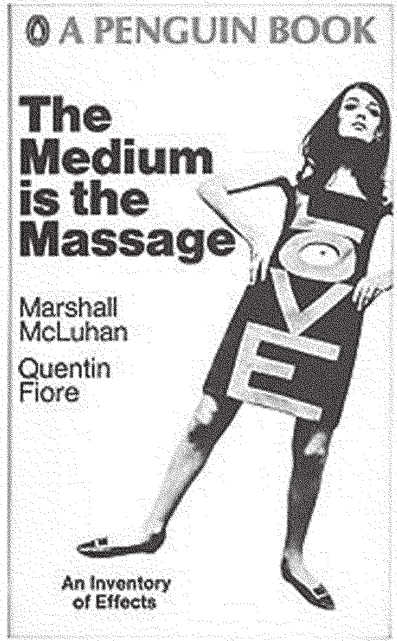
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05.09 Wikipedia about page



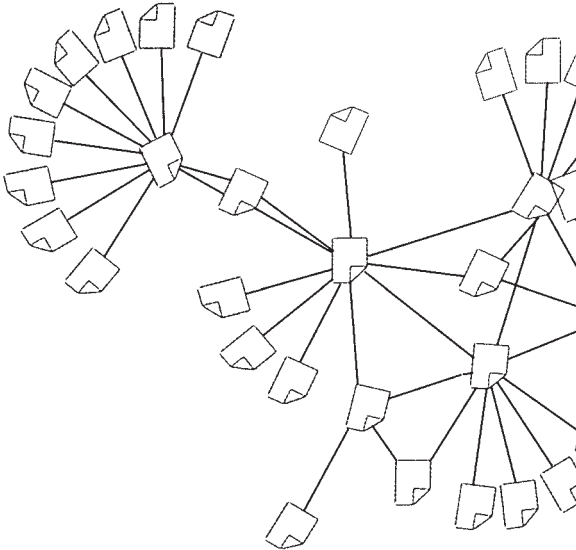
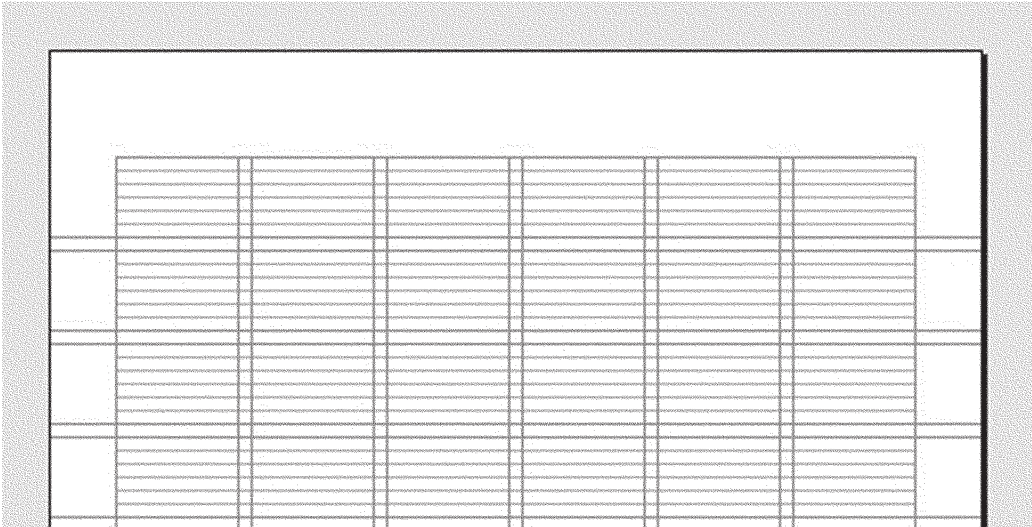
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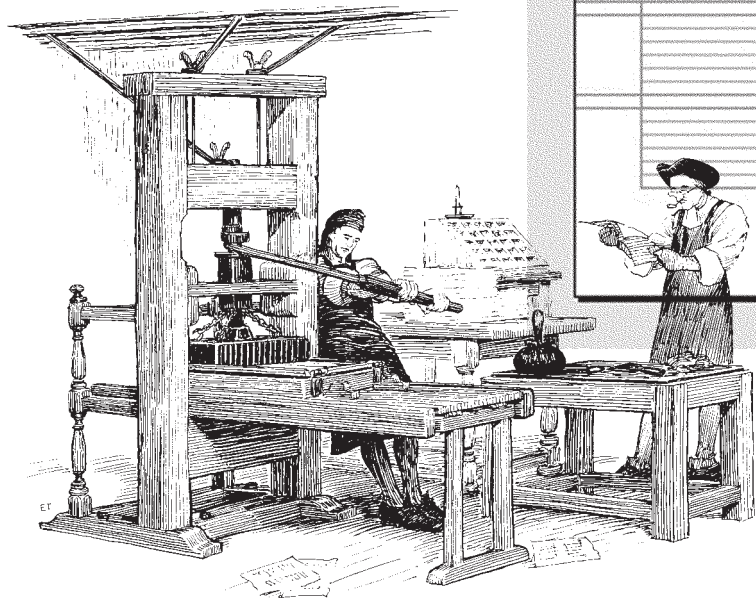
06.03 The Medium is the Massage: An Inventory of Effects. Marshall McLuhan, Quentin Fiore



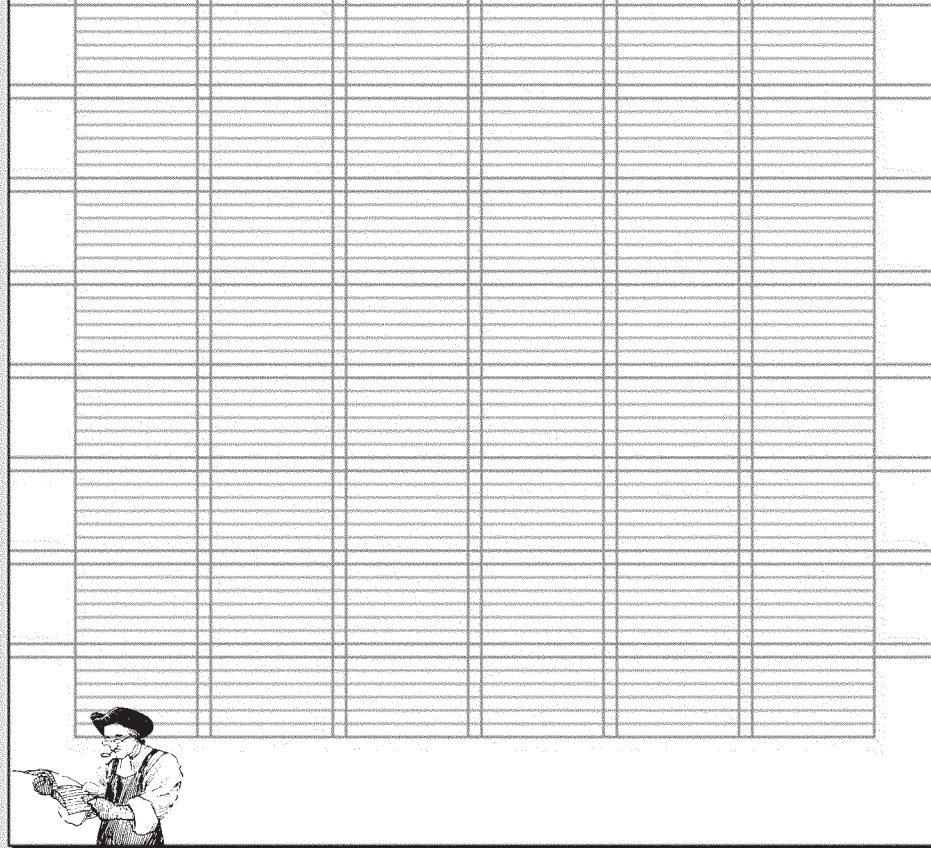
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