of nature that aims to rewrite nearly every field of scientific study. Wolfram executed his research on a computer in his home office, using a software program (Mathematica) of his own design. Wolfram chose to present his research in a single printed volume, edited and designed by his own private company, Wolfram Media. He thus rejected the academic protocol of submitting articles to peer-reviewed journals in favor of what might be called "vanity publishing" were it not for the importance of what he has created.

Wolfram insists that no conventional publisher could have adequately produced

The challenge is to his huge book, which is filled with detailed computer-generated illustrations.

accept the multiplicity of Furthermore, the magnitude of his ideas demands presentation in a single methods that comprise design bound volume—a book holding the key to life itself. Dribbling out his language. Authorship is only one device research in a series of separate articles would have lacked the impact of one sweeping text, the culmination of ten years of work. This scientist has become author and entrepreneur, an academic outsider who has made his research into products for his own use and distribution.

Although Wolfram's New Kind of Science is the work of a single author, it none-theless represents the labors of many people–graphic designers, font designers, layout assistants, proofreaders, program testers, and a manufacturing manager–but, curiously enough, no editor. Traditionally, an editor mediates between intellectual authorship and material production. Indeed, many publishing houses refuse to let authors meddle with the physical realization of their works. In the book designs of J. Abbott Miller, Lorraine Wild, and Bruce Mau, the graphic designer becomes an editor, actively shaping the organization, content, and even the basic conception of a book.

Graphic designers also have become editors of magazines. Miller edits and art directs the journal twice; Joseph Holtzman is editor, art director, and publisher of the quarterly nest. Holtzman, who sees himself first as an interior designer, brings the skewed perspective of an outsider to the medium of print. Working with an almost amateur sense of typography and layout, he brings the decorative intensity of a room to his strange and elaborate pages.

The Internet has allowed people of all manner of obsession and prior training to try on the roles of editor and pufblisher. Although the pornography business survived the collapse of the dot-com bubble better than literary magazines did, the Web remains a place where serious content can be developed and distributed. At Picture Projects, Alison Cornyn and Sue Johnson produce Websites that document issues such as abuse and overpopulation in the U.S. penal system, using clean, elegant interfaces to weave together visual and verbal content. Futurefarmers, founded by Amy Franceschini, reflects on issues of ecology and community by building interactive landscapes inhabited by candy-colored animated characters—Hello Kitty meets the rain forest.

Mike Mills is a graphic designer who has become a filmmaker. Mills directs television commercials for corporations such as Nike, Volkswagen, and The Gap

Graphic designers today have opportunities between making over imagining, actively mediate values things over ideas, c c together, spheres practice over theory. content these Production and bring form 2

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manipulating content. Such changes have enabled a small company such The "desktop" revolution that began in the mid-1980s merged many production activities back into the process of design. Today, a designer sitting at a

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