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Life After The Template

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Life After The Template

Eric Schrijver

Perhaps the most persistent impulse of twentieth-century art and design was to physically integrate form and content. The Dada and Futurist poets, for example, used typography to create texts whose content was inextricable from the concrete layout of specific letterforms on a page. In the twenty-first century, form and content are being pulled back apart. Style sheets, for example, compel designers to think globally and systematically instead of focusing on the fixed construction of a particular surface.

Ellen Lupton, *Thinking With Type*, 2014

Apollinaire

La Colombe Poignardée et le Jet d'Eau

Douces figures poignardées
MIA MAREYE
YETTE LORIE
ANNIE et toi MARIE
où êtes-
vous ô
jeunes filles
MAIS
pres d'un
jet d'eau qui
pleure et qui prie
cette colombe s'extasie

Tous les souvenirs de naïveté
O mes amis partis en guerre ? Où sont Raynal Billy Dalize
Jaillissent vers le firmament ? Où sont les noms se mélancolisent
Et vos regards en l'eau dormante ? Comme des pas dans une église
Meurent mélancolique ment ? Où est Cretnitz qui s'engagea
Où sont-ils Braque et Max Jacob ? Où sont-ils morts déjà
Derain aux yeux gris comme la pluie ? De souvenirs mon âme se pleure
Le jet d'eau pleure sur ma peine

CEUX QUI SONT PARTIS A LA GUERRE AU NORD SE BATTENT MAINTENANT
Le soir tombe O sanglante mer
Jardins où saigne abondamment le laurier rose fleur guerrière

Bernard Shaw

On Modern Typography, 1915

I make
all there
made by
trickle
ke rain-

immediately above or below another such
space. And in reprinting his own works,
whenever he found a line that justified
awkwardly, he altered the wording solely
for the sake of making it look well in print.
When a proof has been sent me with

Dave Eggers

THANKFUL

EMBOILED

MCSWENEY'S

FULL TO BURSTING! FULL TO BURSTING! FULL! BLOOD OF US ALL!

&

HOT-BLOODED

PERPETUAL

&

THE PRESUMPTION OF GOOD WILL

LIFE-~~SAVING~~

NO.

GABE HUDSON

IRRATIONAL (OR MORE LIKELY, IRREDUCIBLY RATIONAL)

NATHANIEL MINTON

DOUG DORST

9

DENIS JOHNSON

NO. 9

ELLEN MOORE

JEFF GREENWALD

PROMPTLY

ROY KESEY

WITH GUSTO

VAL VINOKUROV

A. M. HOMES

K. KVASHAY-BOYLE

W.T. VOLLMANN

TRUST

THIS GODDAMN LAND

TAKE: your aggression. QUESTION: your aggression. REMOVE IT: from the company of others. WALK WITH IT: to a faraway place. ALONE? Yes, alone. LEAVE IT: under a great wide sky, exposed, apart. DO NOT: bury it. DO NOT: live with it. NEVER: in your home. NOT: in your life. IT IS: viral. IT GROWS: like a shadow. WE MUST: carry it away.

HOLD THEM CLOSE

KNOW THEM.

CANNOT.

REMEMBERING!

KNOW THEM.

WILL NOT.

WRAP YOUR TINY AND WEAK ATROPHIFYING BUT YOURS ARMS!

THEY CAN TALK! THEY CAN TALK!

CANNOT.

REMEMBERING!

CARRY IT. CARRY THEM.

WILL NOT.

YOU MUST —

KEEP IT SWEET.

CANNOT.

REMEMBERING!

DO NO HARM.

WILL NOT.

MORE FOR YOUR SAKE THAN THEIRS

And yet:

HARM IS HARM IS HARM.

CANNOT LIVE THAT WAY AGAIN.

EFFLORESCENCE

BLOOMING OR RASH? • THE HIGHEST POINT. OR SOMETHING THAT ITCHES? HE IS GONE.

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NO MORE

ENSCHEIN

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Do you sense it?

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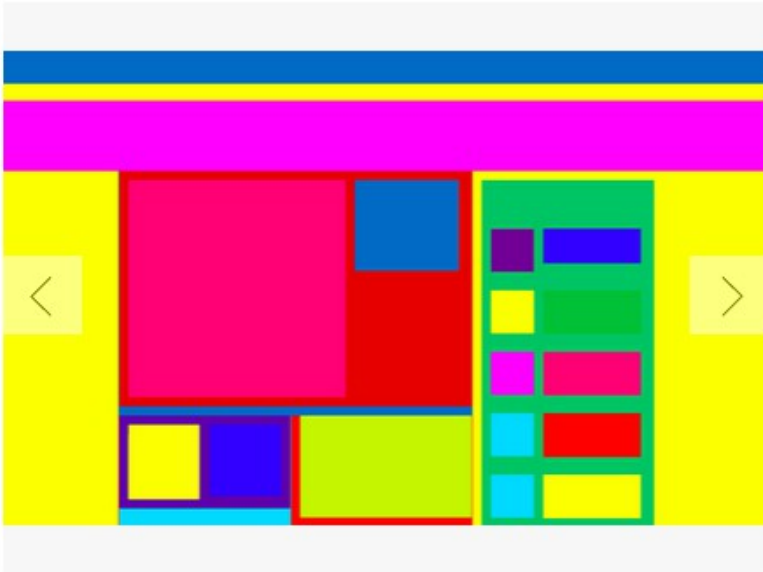
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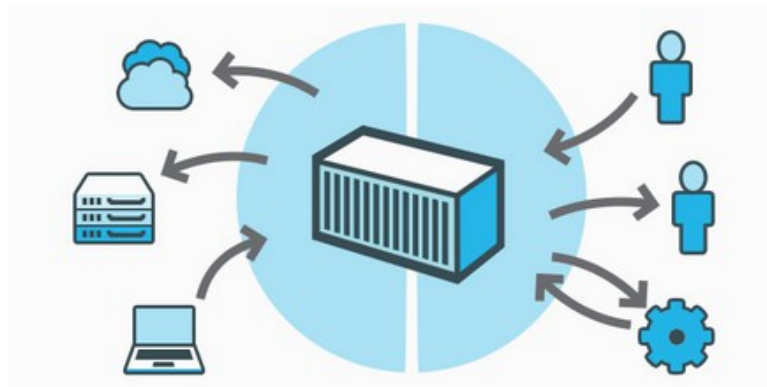


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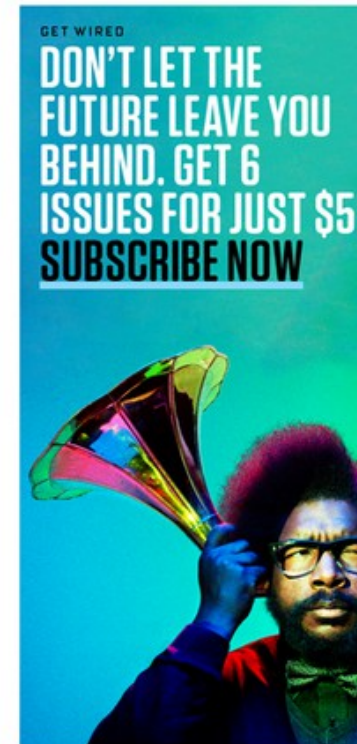
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WHY THE GUI WILL NEVER KILL THE SACRED COMMAND LINE



Computing is heading for the future, but the command line, a relic of the past, is here to stay.

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HE CALLED HIMSELF “MSP,” and he appeared out of nowhere, launching a one-man flame war against a sacred cow of hardcore computing: the command line.

The venue was TuxRadar, a news and reviews site that



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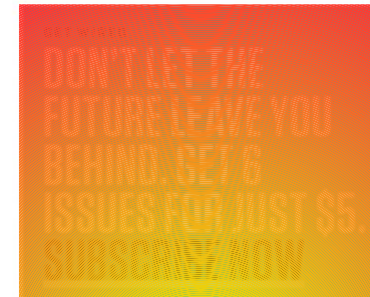
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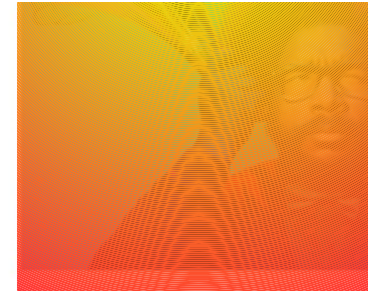
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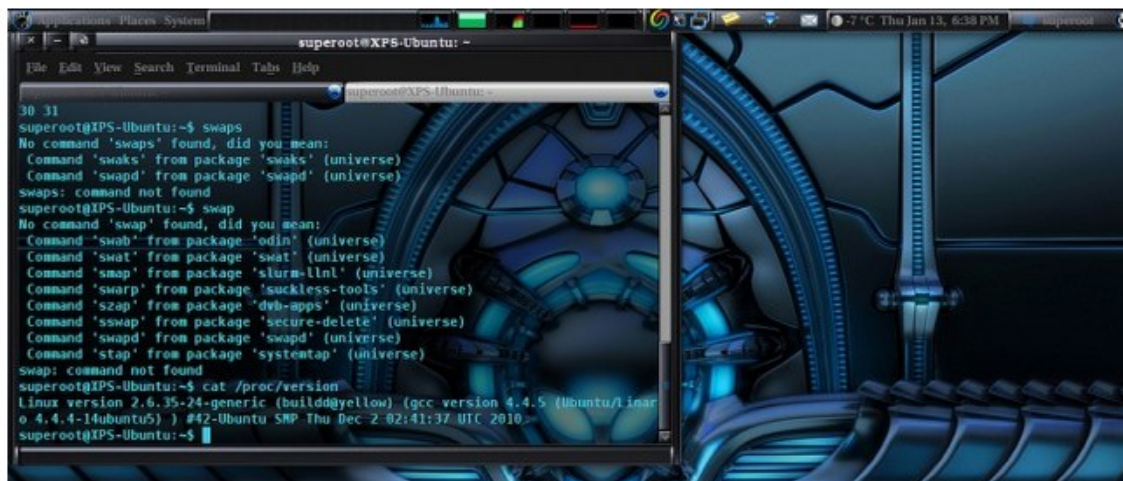
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WIKIPEDIA'S WYSIWYG DILEMMA



The Wikimedia Foundation recently announced a \$890,000 grant from the U.S.-based Stanton Foundation to simplify its very techy user interface for editing posts. It's a big chunk of change on top of a new \$6 million budget for the non-profit encyclopedia, who some argue needs major restructuring rather than a simple cash infusion.



"Any amount of money thrown at it is not going to solve the problems," said Jason Calacanis, CEO of Mahalo. "Putting up a WYSIWYG editor will cost like \$50,000. It's not that big of a deal."

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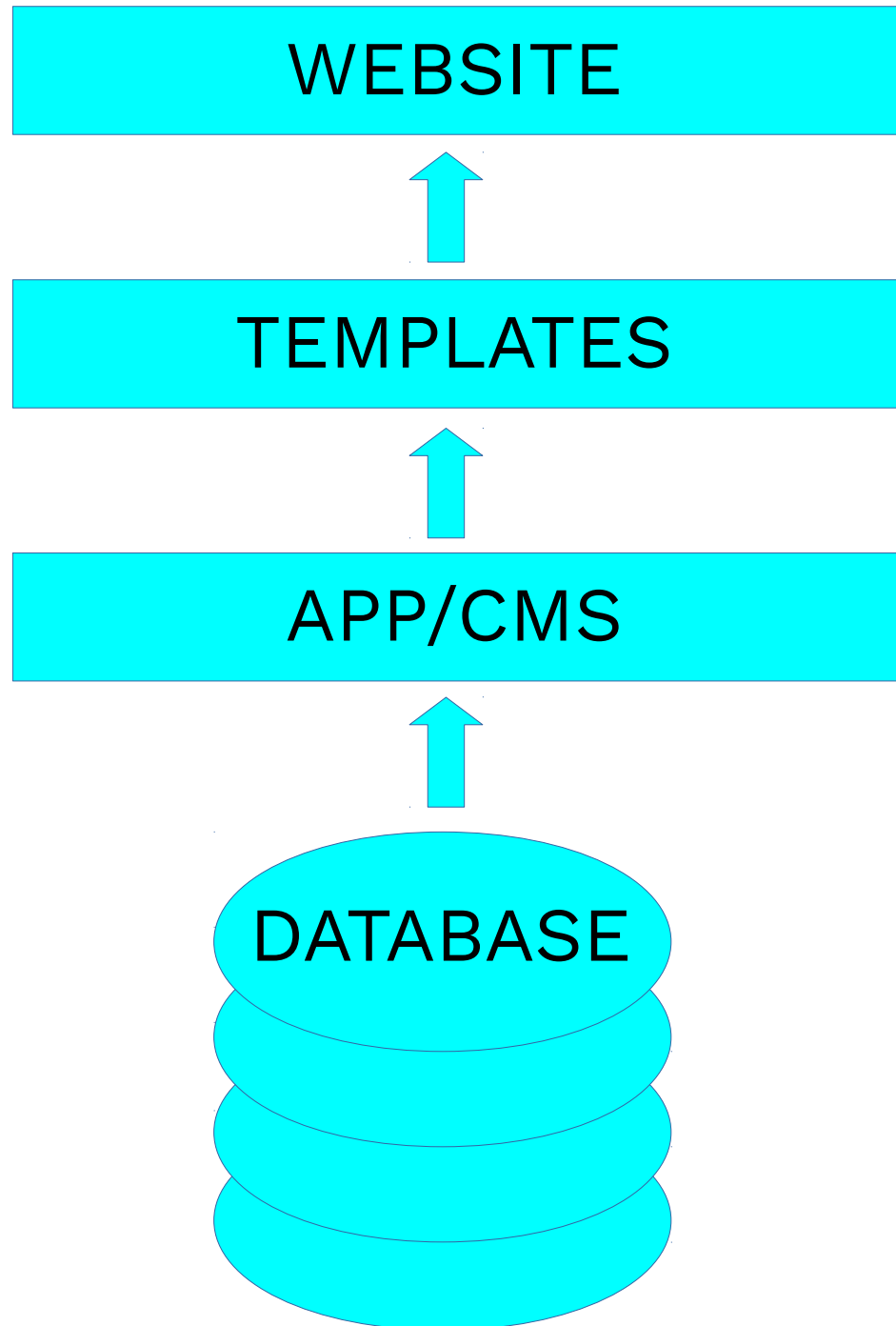
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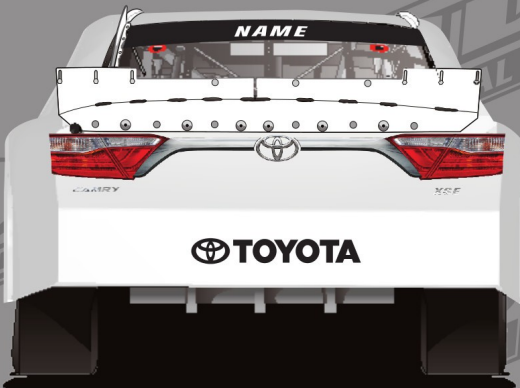
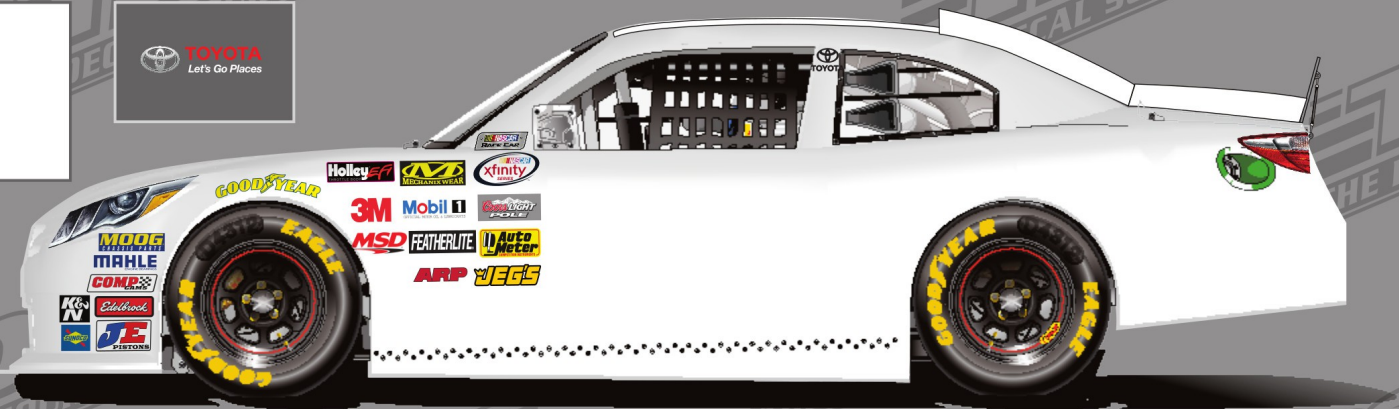
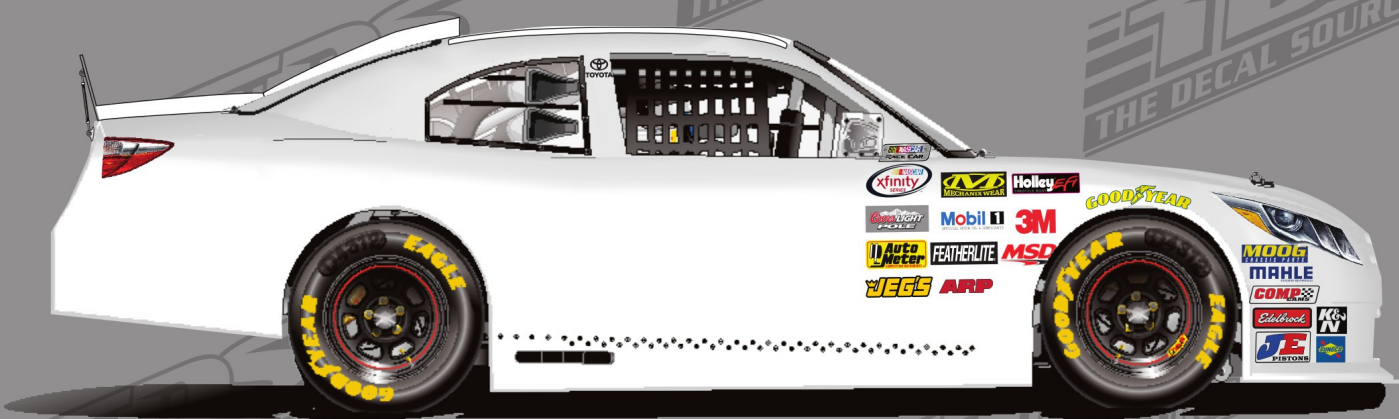
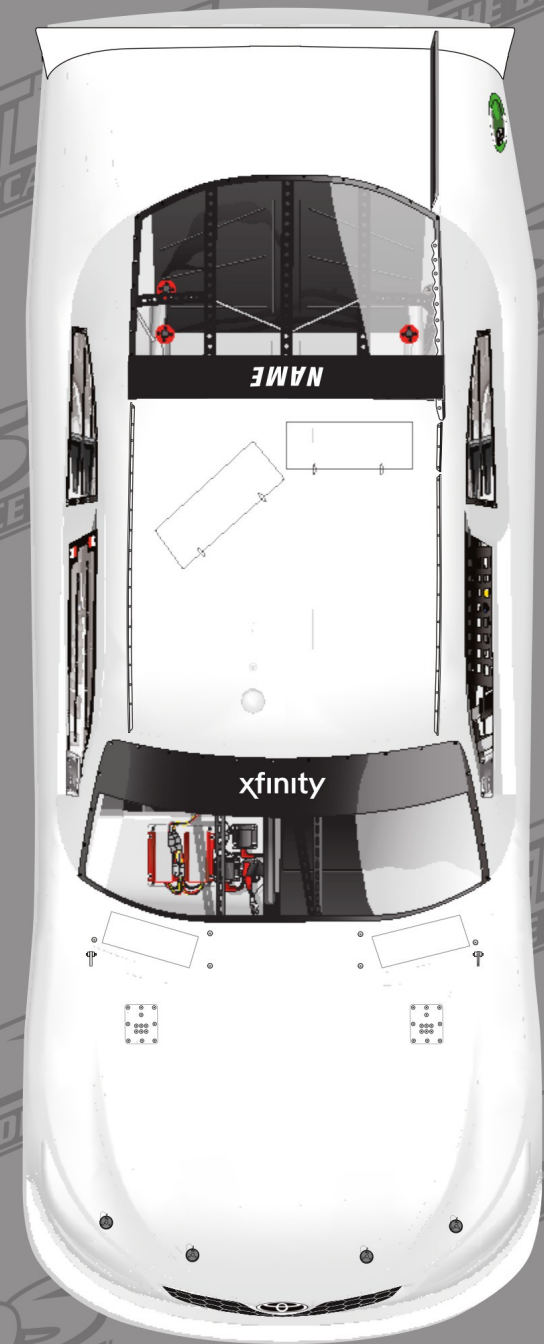
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This article was crossposted from [I like tight pants and mathematics](#), where you can read it with comments.

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of WYSIWYG

Or how, in 2004, I liked the editing interface of a small Amsterdam cultural institution, and why I am still waiting for it to get copied.

In 2004 I encounter the website of the Amsterdam magazine/web platform/art organisation [Mediamatic](#). The site is remarkable in several ways. Firstly, it shows off the potential of designing with native web technologies. Its layout is a re-appraisal of one of the core fonts available to almost all surfers: Georgia, and its Italic. The striking text-heavy layout uses this typeface for body-text, in

This article has been [cross-posted on Mediamatic](#). It started out in the context of BAT's residency at [la Panacée](#) where [habitus](#) intervened together with Alexandre Leray and Stéphanie Vilayphiou of [OSP](#) for a research session on the modalities of on-line writing.

The publication of the article coincides with the conference '[Off the Press](#)', organised in Rotterdam by the [Institute of Network Cultures](#) as part of the [Digital Publishing Toolkit](#).

The digital publishing toolkit is a project that tries to come up with tools and best practices for independent electronic publishing in the field of art. This means coming up with workflows that allow different professionals to add their value to the process: writers, editors, designers, developers (these categories may overlap).

As explained in this article, I like tight pants would advise the creators of the toolkit against interfaces too strongly biased towards programmer values but urge them to instead find solutions that allow multiple kinds of interfaces to the source—in short, using a plain text format like [Markdown](#) should not be forced upon all contributors.

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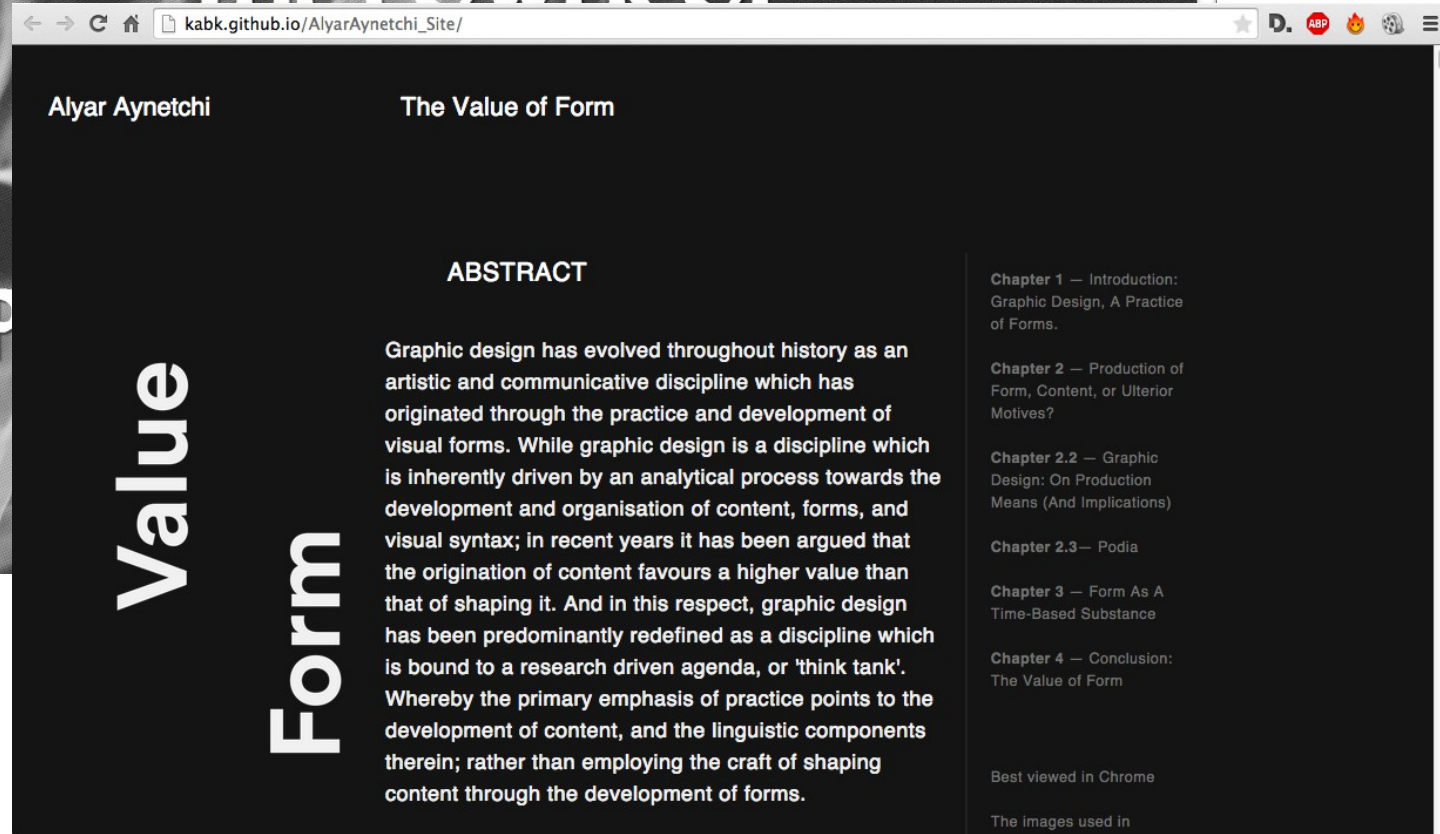
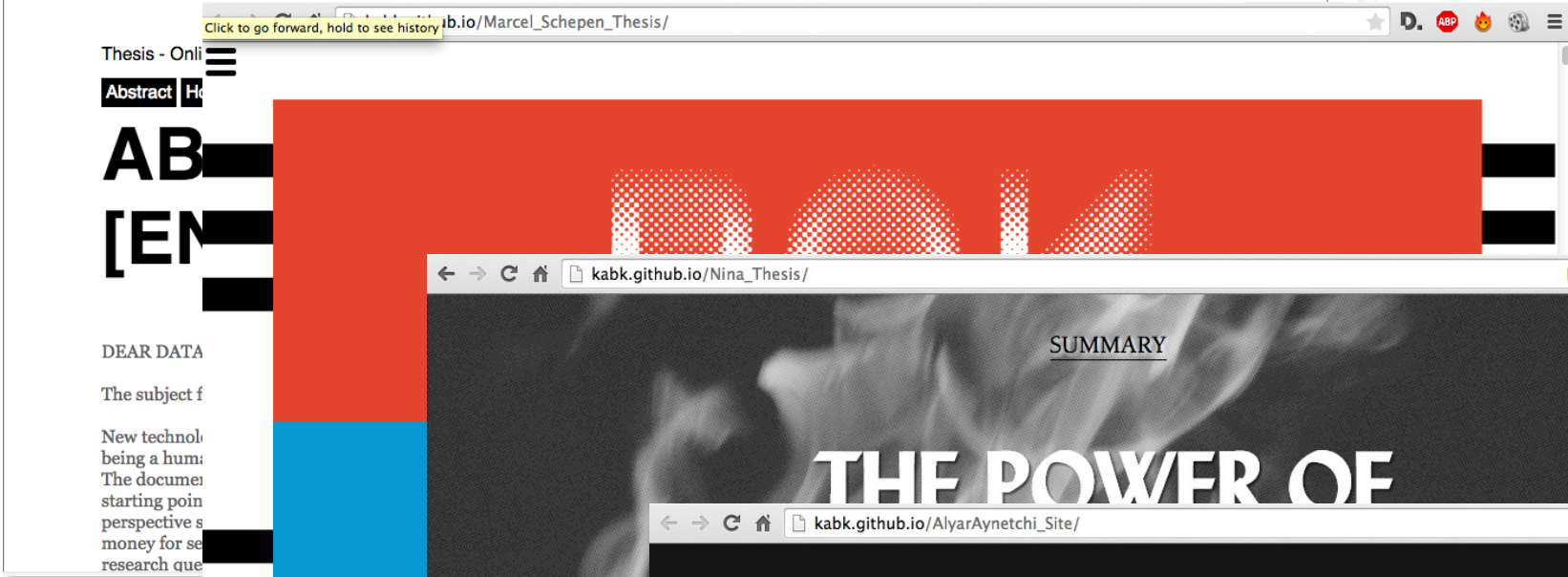
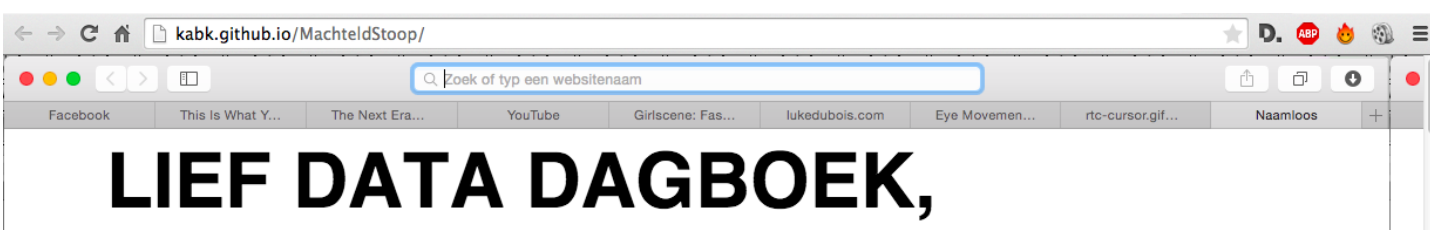
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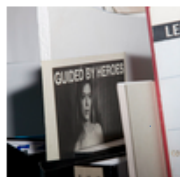
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