



F R D A

the word e-book should be replaced with codex

With some trepidation, we would like to nominate codex, a word with a rich history that most of us don't know anything about. Codex, derived from the Latin caudex (meaning "trunk of a tree") even happens to contain the English word code, which will be central to the future of reading in a variety of ways. The things we'll be reading in the future will not only involve a lot of programming; they'll also require readers to decode complex, multi-layered experiences and encode their own ideas as contributions in a variety of creative ways. Since standard printed books are technically codices, we propose (with significantly more trepidation) to distinguish our variant with one of those annoying midword capitals: codeX to remind us that these new things involve experience, experimentation, expositatio you know, all those X things. This also works nicely because it reminds us of the X-Men and the X Games. We see the future of reading as an arena with the social dynamics of competition and play, scoring points and showing off, rather than a LeVar Burton rainbow of love and generosity. (Twitter works like this now, as a performance space where we're all more or less openly vying for the award for "most clever person on the Internet this minute.") Books have always been potent weapons in the cultural battlefield for prestige and distinction, and they won't magically turn into utopian spaces anytime soon. At the risk of sounding too academic, we think the X highlights the jousting and (hopefully friendly) conflict inherent to digital reading.

by e. finn and j. eschrich, 2013; goo.gl/vJCKBj

sesam street: martians discover the book

(music playing)
 all: ah
 (helicopter propeller sound)
 red martian: yip yip yip
 all: yip yip yip yip yip yip uh, huh, huh, huh, uh, huh.
 Blue: uh, oh!
 Red: book!
 Blue: oook!
 Red: book!
 All: book book book book book
 red: yip yip yip yip yip yip yip yip yip yip
 blue: yip yip yip yip yip
 all: uh, huh, huh
 blue: ooooh
 all: ooooh
 all: book book book book book
 blue: eat book
 all: eat book
 all: yip yip yip yip yip yip
 blue: yum yum
 (eating)
 blue: oh nope nope nope nope nope
 all: nope nope nope nope
 blue: uh huh
 red: smell book
 blue: smell book
 red: smell book
 (sniffing)
 red: no no no no no
 blue: no no no
 all: no no no no
 blue: hear book
 red: hear book
 blue: hear book
 all: oh
 blue: no, no, no
 all: no no no no no no no no no no no no no no no no
 (wind blowing, book is open)
 all: Oh! Oh!

table that some of these manipulations will introduce confounds between typographic variables, but some confounds may be more damaging to the validity of the results than others. This synthesis of studies comes to the conclusion that the number of characters per line is an important variable which can affect speed of reading. Therefore, in investigating for example, type size, line length in characters per line should either remain constant or be systematically varied. Attempting to use optimal configurations (see Tinker 1965) or 'good' layouts (Muter and Maurutto 1991, de Bruijn et al. 1992) not only relies on interpreting previous research combined with skill in designing text material, but also has limited theoretical significance. Empirical research on reading from screen has spanned more than 20 years, but progress in developing a sound body of knowledge on the effects of text formats is slow. This is likely to be due in part to changes in technology, requiring studies which attempt to replicate, rather than extend results. In addition, there may be a relative lack of interest in such research, if the outcomes are considered predictable from research into print. Issues relating to the structure of text on screen, the use of space and other devices, have yet to be systematically investigated. In addition to the reasons already proposed for the limited number of studies, a more positive explanation may be the diversion of resources into researching navigation on screen. Electronic documents enable multiple navigation routes and different ways of reading, which produce a set of research questions for reading from screen that do not have a parallel in reading print.

by dyson, 2004; goo.gl/MYuzcG

digital media to the way we imagine we once used printed media, so that we take the reading of printed books to stand for all sorts of values we think we used to have, like sustained attention, linear thinking, noninstrumental appreciation." Price said. "But if you just count how many pages came off of the printing press at any moment, never in any historical period have books, let alone literary works, been the majority of printed production." When the printing press was invented, one of its primary uses was for papal indulgences, according to Price while in Colonial America, the vast majority of printed materials were not literary texts but advertisements, broadsides, legal documents. "The fact that today we tend to do more kinds of instrumental reading digitally, whereas some of us still read novels in printed form, doesn't mean that we should imagine that the majority of the texts that were printed in the past were novels or poems. We shouldn't make the history of the book a stick with which to beat digital media," she said. "A lot of changes in media have occurred within our own lifetimes. People my age who grew up with typewriters and graduated to giant clumsy word processors are now searching databases on their phones," Price said. "Like it or not, we are being forced to think about the relationship between the medium and the message."

by alexandra perloff-giles, 2012; goo.gl/X9z2eJ

Library of the printed web

Library of the Printed Web is a collection of works by artists who use screen capture, image grab, site scrape and search query to create printed matter from content found on the web. LotPW includes self-published artists' books, photo books, texts and other

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