

open.ended

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View of poem as the two cubes rotate



Keywords

Digital poetry, Electronic writing, 3D text, Interactive, Multimedia, Poetry, E-text

Statement



Touchscreen version installed at Compact-Impact in New York



open.ended is designed to reveal itself through continually shifting geometric surfaces. Verses appear on the faces of two separate, translucent cubes nested within one another. To experience the work, the reader manipulates a joystick or touch-screen to rotate the cubes, bringing stanzas on different surfaces into view. As cubes, faces, and layers are manipulated by the reader, dynamically updating lines move in and out of focus.

The structure of the poem allows it to be read in any number of ways; from single verses on cube faces, to sequential verses across faces, to juxtapositions of verses across multiple cubes. Order is deliberately ambiguous, allowing for shared lines across geometric surfaces and encouraging multiple readings.

An audio recording of the two authors reading the poem plays softly. Like the motion of the cubes, at times only one voice is heard, moments later the two whispered voices meld and overlap. Text and audio fragments combine to form an immersive collection of micro-moments. Meaning is constructed actively as reader, author and mediated work come together.

Unlike works that employ digital and networked media simply as effective distribution mechanisms, open.ended attempts to leverage the specific affordances of the medium. Using real-time 3D rendering and dynamically recombinant text, open.ended invites the reader to reconsider the very experience of reading. Meaning is generated collaboratively as the reader works through the poem and lines of verse appear, vanish, and combine. New potential for juxtaposition, association, and layered meaning are enabled via real-time interaction, which becomes a primary component of the poetic experience.

Visit this URL to view Java-Webstart version of open.ended: <http://mrl.nyu.edu/~dhowe/webstart/openfs.jnlp>

Artist Biographies

Aya Karpinska is an artist whose work and play focuses on using digital media to extend and enhance interactions in physical and virtual spaces. Her diverse output includes installation art, computer music, digital poetry, graphic design, and game design. Her three-dimensional poetry has been featured in international festivals and conferences, most recently at the Bushwick Art Projects festival in New York City. She received her Master's degree from the Interactive Telecommunications Program at New York University (NYU), and currently works as an interaction designer in New York City.

Daniel Canazon Howe is a digital media artist and researcher at NYU's Media Research Lab. His interests include generative systems for artistic practice and social aspects of technology design. Current projects include ALTK, a toolkit for affective language generation; RAPUNSEL, a networked game environment designed to foster code literacy in children; and Values-In-Design, a developing methodology for integrating social values in technical systems design. In addition to a background in creative writing, Daniel has Master's degrees in both Computer Science and Interactive Media, as well as over 10 years experience as a software developer, educator, and artist. He is this year's recipient of the Brown Fellowship for Electronic Writing.

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Nisar Keshvani, Editor-in-Chief

Established in 1993, Leonardo Electronic Almanac is, jointly produced by Leonardo, the International Society for the Arts, Sciences and Technology (ISAST), and published by MIT Press, is an electronic journal dedicated to providing a forum for those who are interested in the realm where art, science and technology converge. For over a decade, LEA has thrived as an *international peer reviewed electronic journal* and web archive covering the interaction of the arts, sciences, and technology. LEA emphasizes rapid publication of recent work and critical discussion on topics of current excitement with a slant on shorter, less academic texts. Many contributors are younger scholars, artists, scientists, educators and developers of new technological resources in the media arts.

New Media Poetics and Poetry Special

Guest edited by **Tim Peterson**

- :: Code as Language - *Loss Pequeño Glazier*
- :: Lens: The Practice and Poetics of Writing in Immersive VR (A Case Study with Maquette) - *John Cayley with Dimitri Lemmerman*
- :: Numbered Space and Topographic Writing - *Lori Emerson*
- :: Digital Poetry: From Cybertext to Programmed Forms - *Phillippe Bootz*
- :: Concrete and Digital Poetics - *Manuel Portela*
- :: Writing the Virtual: Eleven Dimensions of E-Poetry - *Stephanie Strickland*
- :: _Net.Drenching -- Creating The Co[de][i]n.Text_ - *Mez*
- :: Morphing Into New Modes of Writing: John Cayley's riverIsland - *Maria Engberg*
- :: 'Virtual Typography': Time Perception in Relation to Digital Communication - *Matthias Hillner*

New Media Poetics and Poetry Gallery

Curated by **Tim Peterson**

- :: Hymns of the drowning swimmer - *Jason Nelson*
- :: open.ended - *Aya Karpinska and Daniel Canazon Howe*
- :: MotionText Ferment - *mIEKAL aND and Camille BacoS*
- :: The Trustfiles - *Nadine Hilbert and Gast Bouschet*

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