

Writing Without Words

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**Rappresentare
graficamente un testo in
modo da evidenziare
caratteristiche non
immediatamente
leggibili.**



VisualPoetry

You may think of poetry as the ultimate **analog art**, but the Poetry On The Road international literary festival in Bremen begs to differ.

For the past decade, the festival has been aiming to liberate poetry from the *constraints of convention*, and one of the ways it does that is through the **VisualPoetry** initiative.

Same simple idea

Every year, Poetry On The Road commissions German **designer and developer Boris Müller** to capture the festival's theme visually. Although the resulting abstract graphic motifs and patterns are visually complex, they all follow the **same simple idea**: Müller takes all the text of all the poetry from the festival's program, calculates the frequency of each word, and uses Processing — the software of choice for most data viz art — to generate visual representations, varying the aesthetics each year.

Writing Without Words

The intention of the project was to explore methods of visually-representing text in order to highlight the similarities and differences in writing styles when comparing different authors. ... **Sentence length, themes, parts-of-speech, sentence rhythm, punctuation, and the underlying structure of the text formed the data that I then visualised.**

[Stefanie Posavec]

Step per fare l'esame

1. Progettazione analogica
2. Identificazione metriche
3. Prototipazione manuale/script
4. Revisione metriche
5. Scrittura codice e test
6. Consegna!

① At dawn my bus was zooming across the Arizona desert - Indio, Blythe, Salome (where she danced); the great dry stretches leading to Mexican mountains in the south. Then we swung north to the Arizona mountains, Flagstaff, clifftowns. I had a book with me I stole from a Hollywood stall, *Le Grand Meaulnes* by Alain-Fournier, but I preferred reading the American landscape as we went along. Every bump, rise, and stretch in it mystified my longing. In inky night we crossed New Mexico; at grey dawn it was Dalhart, Texas; in the bleak Sunday afternoon we rode through one Oklahoma flat-town after another; at nightfall it was Kansas. The bus roared on. I was going home in October. Everybody goes home in October.

② We arrived in St Louis at noon. I took a walk down by the Mississippi River and watched the logs that came floating from Montana in the north - grand Odyssean logs of our continental dream. Old steamboats with their scrollwork more scroiled and withered by weathers sat in the mud inhabited by rats. Great clouds of afternoon overtopped the Mississippi valley. The bus roared through Indiana cornfields that night; the moon illuminated the ghostly gathered husks; it was almost Halloween. I made the acquaintance of a girl and we necked all the way to Indianapolis. She was nearsighted. When we got on to eat I had to lead her by the hand to the lunch counter. She bought my meals: my sandwiches were all gone. In exchange I told her long stories. She was coming from Washington State, where she had spent the summer picking apples. Her home was on an upstate New York farm. She invited me to come there. We made a date to meet at a New York hotel anyway. She got off at Columbus, Ohio, and I slept all the way to Pittsburgh. I was wearier than I'd been for years and years. I had three hundred and sixty-five miles yet to hitchhike to New York, and a dime in my pocket. I walked five miles to get out of Pittsburgh, and two rides, an apple truck and a big trailer truck, took me to Harrisburg in the soft Indian-summer rainy night. I cut right along. I wanted to get home.

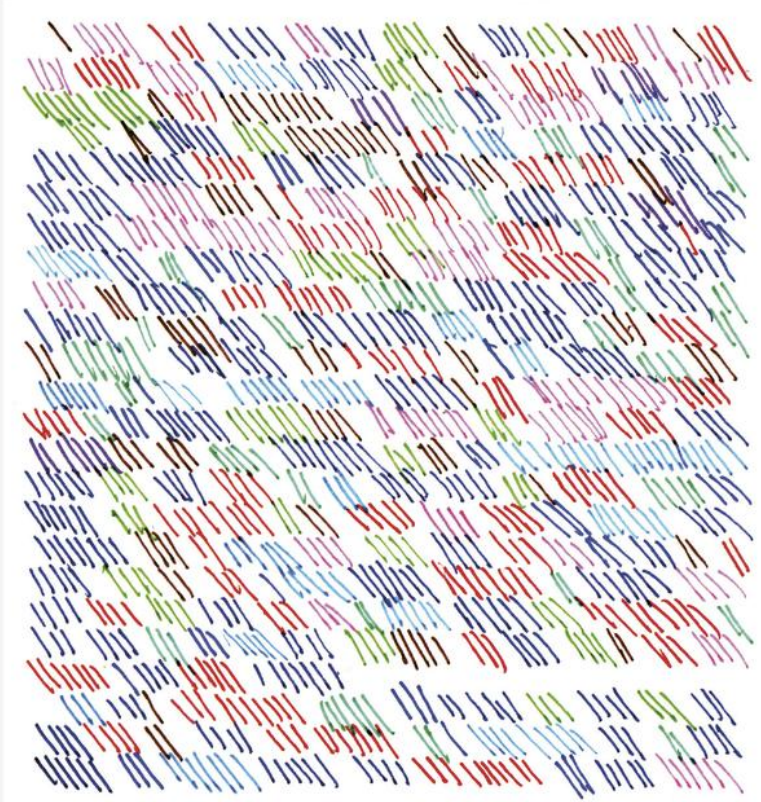
and ran out to see, and to do this he had to rush pellmell through a long bar of brawling drinkers in white shirtsleeves, go to the middle of the street, and look at the post signs. He did this, crouched low, to the ground like Groucho Marx, his feet carrying him with amazing swiftness out of the bar, like an apparition, with his balloon thumb stuck up in the night, and came to a whirling stop in the middle of the road, looking everywhere above him for the signs. They were hard to see in the dark, and he spun a dozen times in the road, thumb upheld, in a wild, anxious silence, a wild-haired person with a ballooning thumb held up like a great goose of the sky, spinning and spinning in the dark, the other hand distractedly, inside his pants. Ed Fournier was saying, 'I blow a sweet tone wherever I go and if people don't like it it ain't nothin I can do about it. Say, man, that buddy of yours is a crazy cat, looka him over there' - and we looked. There was a big silence everywhere as Dean saw the signs and rushed back in the bar, practically going under someone's legs as they came out and gliding so fast through the bar that everybody had to do a double take to see him. A moment later Roy Johnson showed up and with the same amazing swiftness Dean glided across the street and into the car without a sound. We were off again.

⑩ Now, Roy, I know you're all hung-up with your wife about this thing but we absolutely must make Forty-sixth and Geary in the incredible time of three minutes or everything is lost. Ahem! Yes! (Cough-cough.) In the morning Sal and I are leaving for New York and this is absolutely our last night of kicks and I know you won't mind.

⑪ No, Roy Johnson didn't mind, he only drove through every red light he could find and hurried us along in our foolishness. At dawn he went home to bed. Dean and I had ended up with a coloured guy called Walter who ordered drinks at the bar and had them lined up and said, 'Wine-spodiott' which was a shot of port wine, a shot of whisky, and a shot of port wine. 'Nice sweet jacket for all that bad whisky,' he yelled.

⑫ He invited us to his home for a bottle of beer. He lived in the tenements in back of Howard. His wife was asleep when we came in. The only light in the apartment was the bulb over her bed. We had to get up on a chair and unscrew the

Progettazione analogica



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Progettazione analogica

La progettazione analogica è un'attività che richiede una grande attenzione ai dettagli e una profonda conoscenza dei principi della fisica e dell'elettronica. In questa sezione, esploreremo i concetti fondamentali della progettazione analogica, dalla scelta dei componenti alla simulazione e alla costruzione del circuito.

La progettazione analogica si occupa di circuiti che elaborano segnali continui nel tempo e nell'ampiezza. A differenza della progettazione digitale, che lavora con segnali discreti, l'analogica richiede una maggiore precisione e una maggiore attenzione ai fenomeni fisici che influenzano il comportamento del circuito.

Uno dei primi passi nella progettazione analogica è la scelta dei componenti. I componenti analogici più comuni sono i resistori, i condensatori, i diodi, i transistori e gli amplificatori operazionali. La scelta di questi componenti dipende dalle specifiche del circuito e dalle caratteristiche dei componenti stessi.

Una volta scelta la topologia del circuito, è necessario dimensionare i componenti. Questo processo richiede l'uso di equazioni e modelli matematici per prevedere il comportamento del circuito. La simulazione è uno strumento fondamentale per verificare le ipotesi progettuali e ottimizzare i parametri del circuito.

La simulazione analogica è un processo che coinvolge la risoluzione di equazioni differenziali non lineari. Questo può essere fatto utilizzando software di simulazione dedicati, come SPICE, o attraverso metodi analitici approssimati.

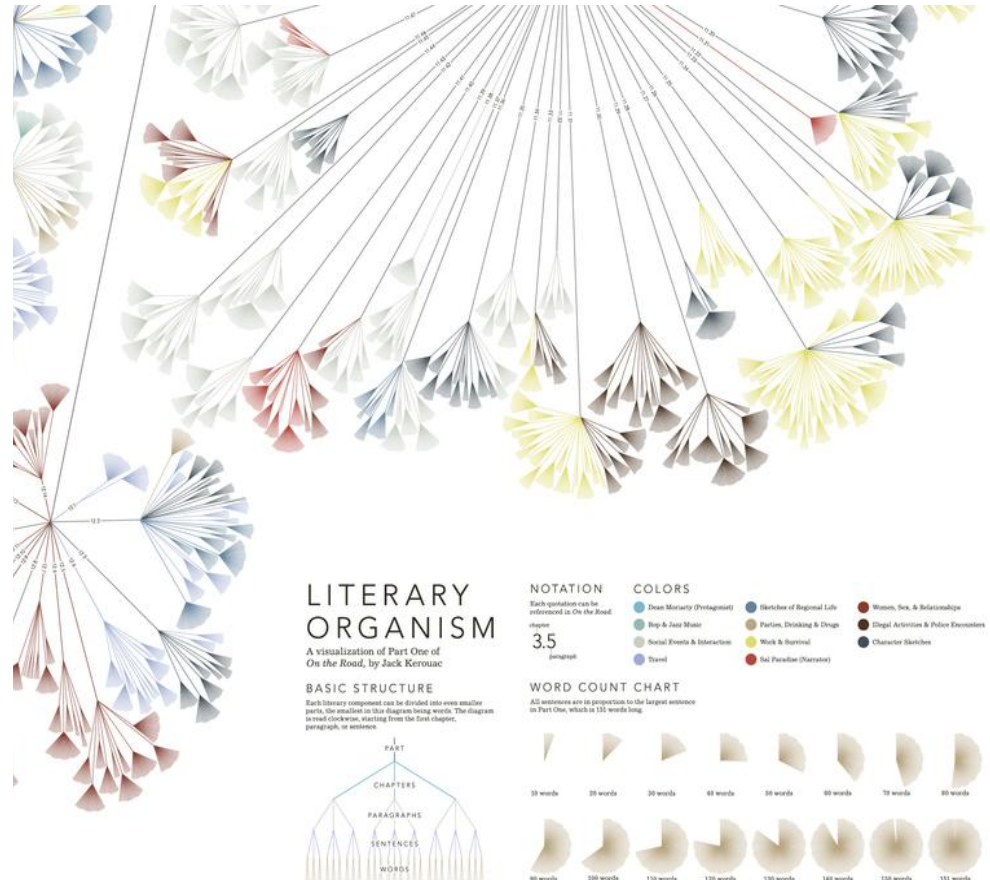
Una volta verificata la correttezza del progetto, si può procedere alla costruzione del circuito. Questo richiede una buona padronanza delle tecniche di saldatura e una conoscenza delle caratteristiche dei componenti e dei materiali utilizzati.

La progettazione analogica è un campo vasto e in continua evoluzione. Con l'avanzare della tecnologia, si aprono nuove possibilità e sfide per i progettisti analogici. La padronanza di questi concetti e tecniche è essenziale per affrontare con successo le sfide della progettazione analogica.

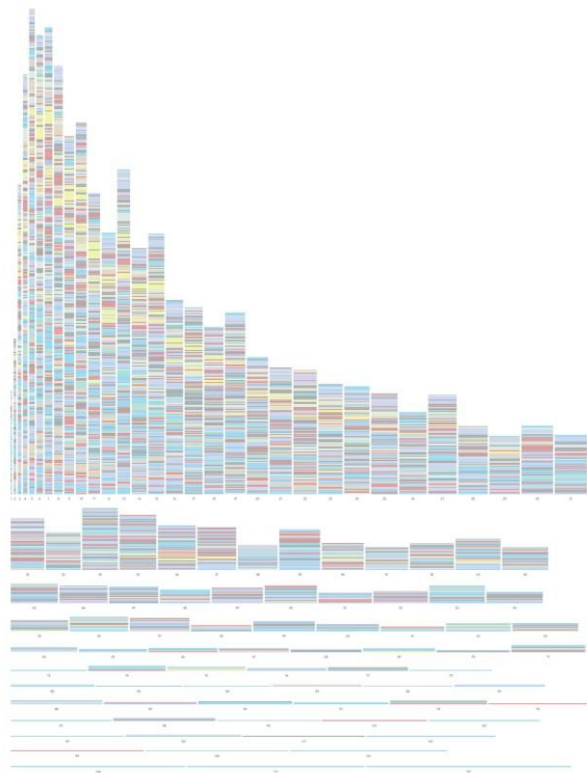
Identificazione metriche

One examines “literary organism patterns” through simple tree structures that divide each of the book’s three parts into chapters, which divide into paragraphs, paragraphs into sentences, and sentences into words.

All these elements are color-coded based on key themes in the book.

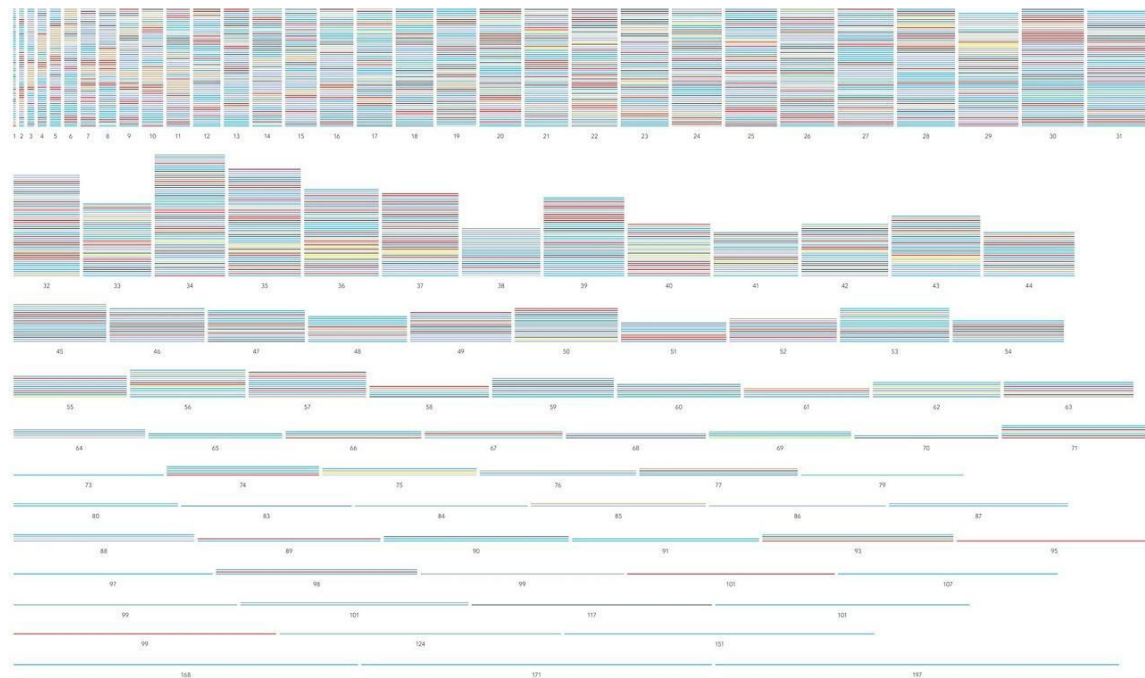


Identificazione metriche



SENTENCE LENGTH

Colors
 Blue: Urban Memory
 Green: Urban Memory
 Yellow: Urban Memory
 Orange: Urban Memory
 Red: Urban Memory
 Purple: Urban Memory
 Dark Blue: Urban Memory
 Dark Green: Urban Memory
 Dark Yellow: Urban Memory
 Dark Orange: Urban Memory
 Dark Red: Urban Memory
 Dark Purple: Urban Memory
 Light Blue: Urban Memory
 Light Green: Urban Memory
 Light Yellow: Urban Memory
 Light Orange: Urban Memory
 Light Red: Urban Memory
 Light Purple: Urban Memory
 Very Light Blue: Urban Memory
 Very Light Green: Urban Memory
 Very Light Yellow: Urban Memory
 Very Light Orange: Urban Memory
 Very Light Red: Urban Memory
 Very Light Purple: Urban Memory
 Very Dark Blue: Urban Memory
 Very Dark Green: Urban Memory
 Very Dark Yellow: Urban Memory
 Very Dark Orange: Urban Memory
 Very Dark Red: Urban Memory
 Very Dark Purple: Urban Memory
 Very Light Blue: Urban Memory
 Very Light Green: Urban Memory
 Very Light Yellow: Urban Memory
 Very Light Orange: Urban Memory
 Very Light Red: Urban Memory
 Very Light Purple: Urban Memory
 Very Dark Blue: Urban Memory
 Very Dark Green: Urban Memory
 Very Dark Yellow: Urban Memory
 Very Dark Orange: Urban Memory
 Very Dark Red: Urban Memory
 Very Dark Purple: Urban Memory



STEFANIE POSAVEC
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SENTENCE LENGTH

Every sentence in *On the Road*,
by Jack Kerouac, organized by
words per sentence

COLORS

- Urban Memory (Protagonist)
- Sketches of Regional Life
- Women, Sex, & Relationships
- Stop & Jazz Music
- Parties, Drinking & Drugs
- Illegal Activities & Police Encounters
- Social Events & Interaction
- Work & Survival
- Character Sketches
- Sat. Paradise (Narrator)

Identificazione metriche

Another visualization technique looks at sentences, representing them by lines organized according to the number of words per sentence and color-coded to the theme.

SENTENCE DRAWINGS

The entirety of *On the Road*, by Jack Kerouac

WORD COUNT

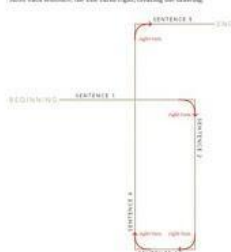
One word equals 10 mm

1 word
5 words
10 words

300 words

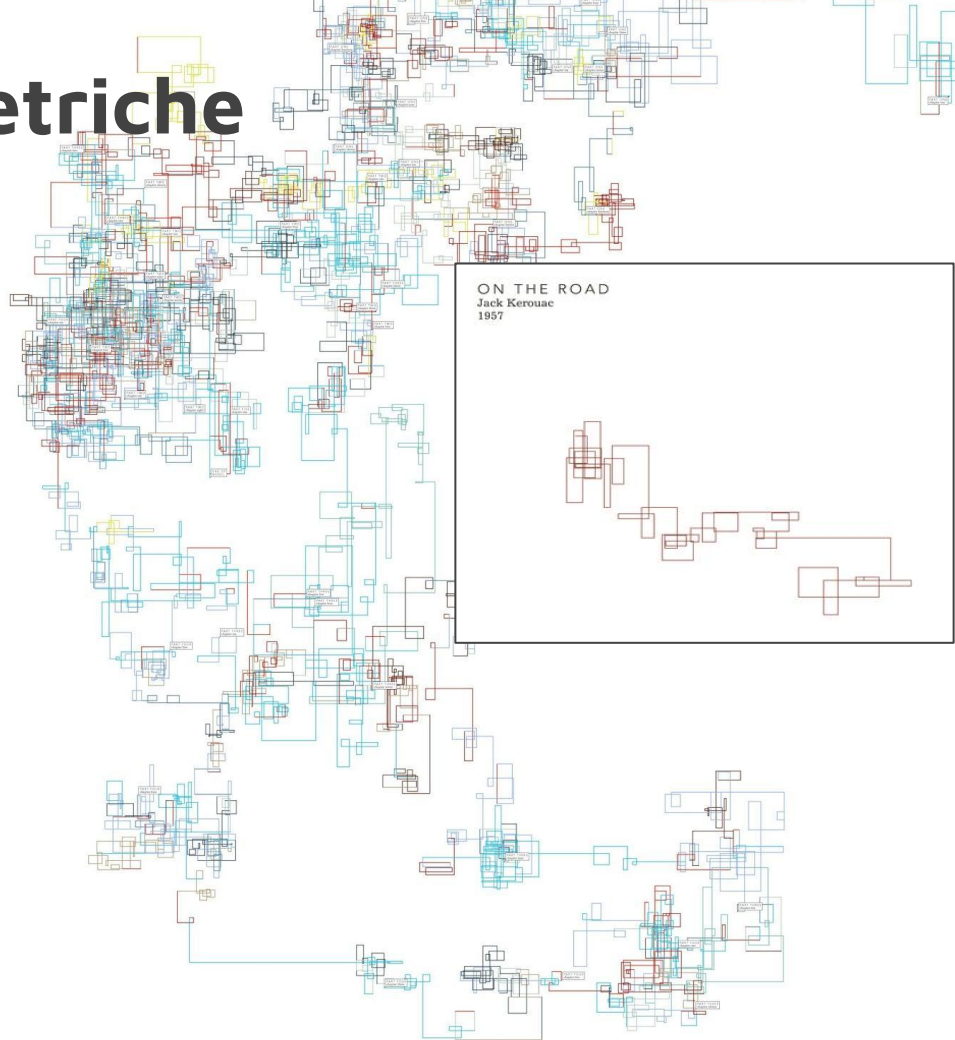
BASIC STRUCTURE

After each sentence, the line turns right, creating the drawing

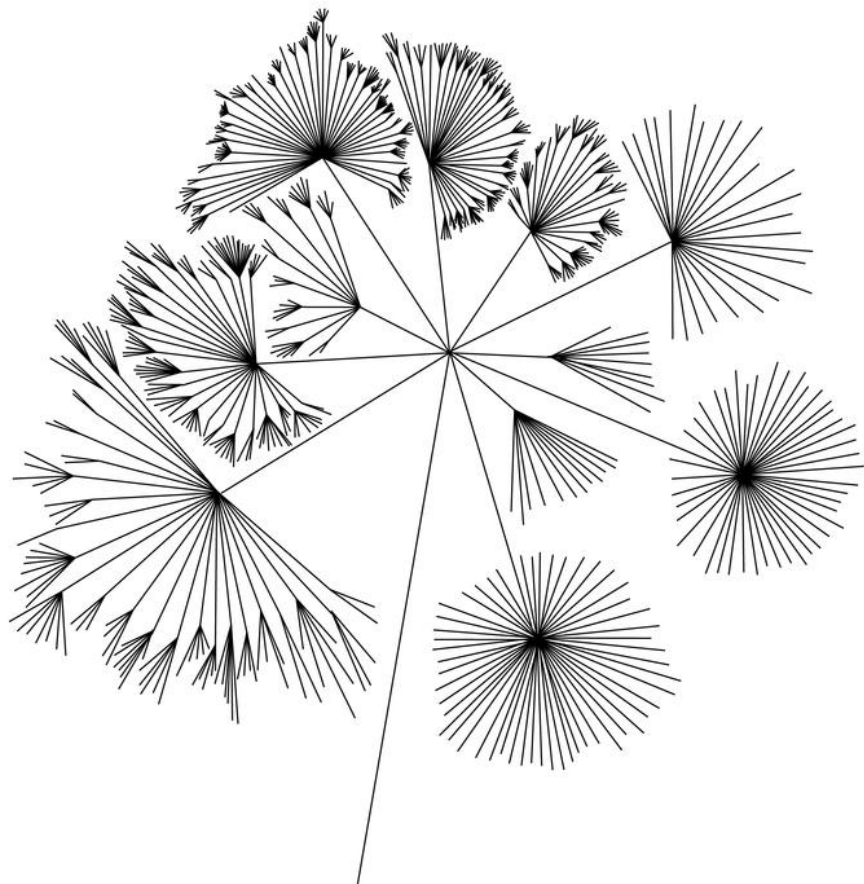


COLORS

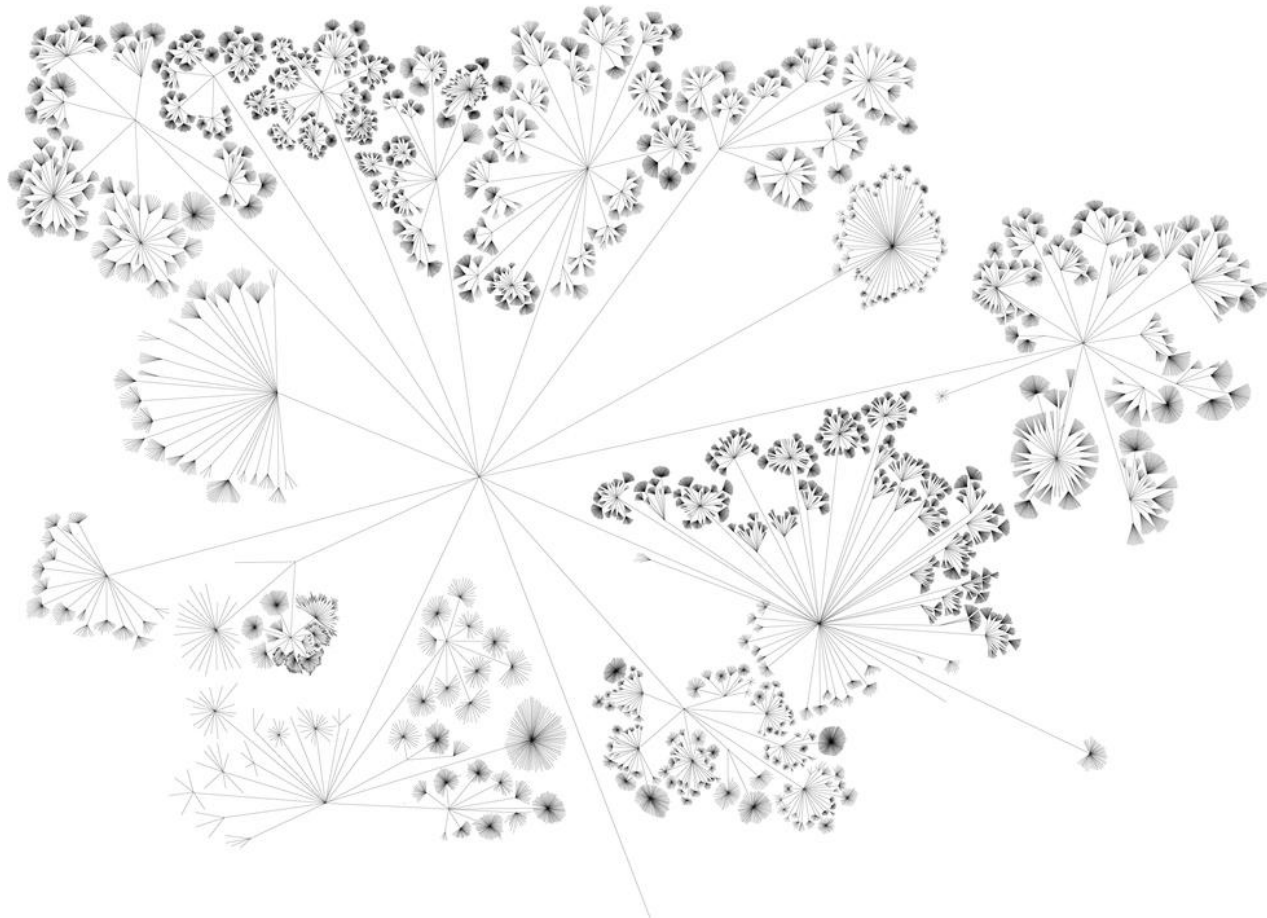
- Urban Mortality (Protagonist)
- Pop & Jazz Music
- Social Events & Interactions
- Travel
- Members of Biological Life
- Parties, Drinking & Drugs
- Work & Survival
- Vulgarities (Narrator)
- Women, Sex & Relationships
- Illegal Activities & Encounters with Police
- Character Sketches



Prototipazione manuale/script



Prototipazione manuale/script



9 Esempi

The approach in the 2002 piece was to transform the letters into a dynamic pattern. The shape and the colour of each object represent a letter, the angle of each object represents the language of the poem.



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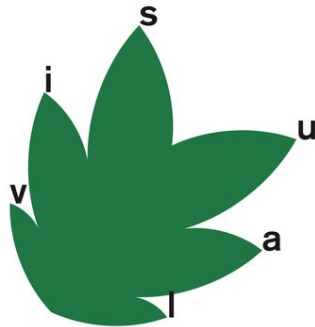
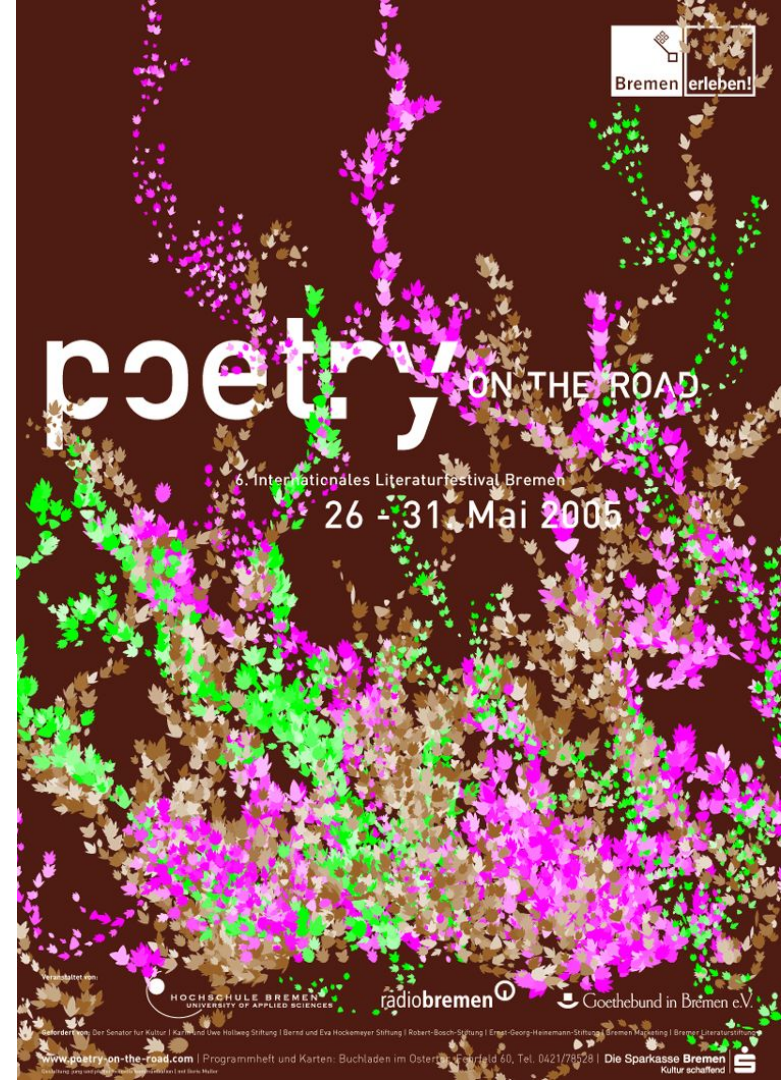
; Esempli

The program is based on the following concept: a text is considered to be a line that starts with the first letter and ends with the last. The shape of this line is determined by the sequence of the letters. Every letter is a symbol for a modification of the next element of the line. Therefore, a single letter can change the overall appearance of the line.



; Esempli

The words in the poems are visualised as leafs. The amount of letters in a word is represented by the number of spikes on a leaf. Furthermore, the letter sequence in a word also controls the overall shape of a leaf - the roundness of the shapes, the length of the spikes and the density of the colour. The size of the leaves depends on the length of the poem.



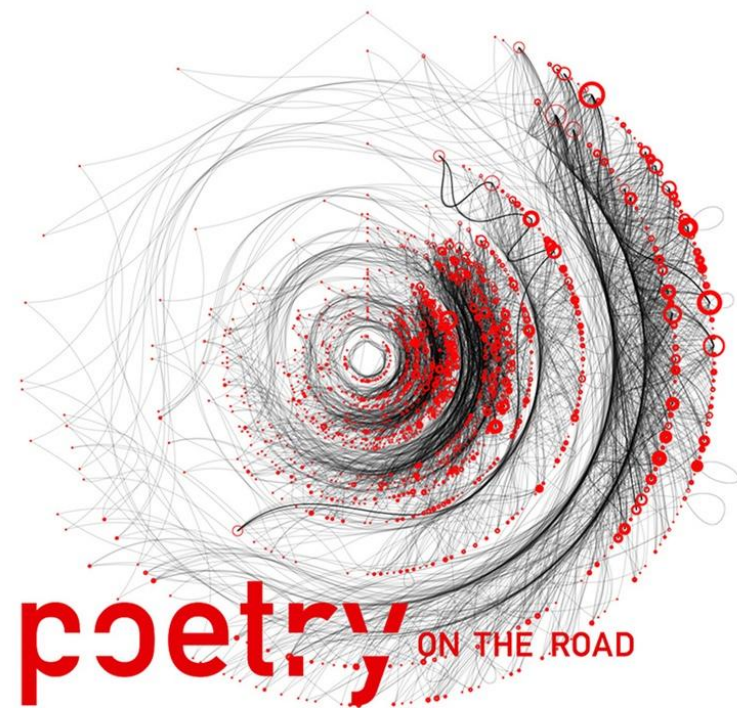
; Esempi

We assigned a numerical value to every letter of the alphabet. Adding the values of all letters, one gets a number that represents the overall word. (For example, the number 99 would represent the word “poetry”.)

Using this system, an entire poem could be arranged on a circular path. The diameter of the circle is based on the length of the poem. So you can see the short poems in the centre of the poster, while the longer ones form the outer circles.

Red rings on the circular path represent a number. As many different words can share the same number (poetry shares the 99 with words like thought and letters), most rings represents different words. The thickness of the ring depends on the amount of words that share the same number.

Finally, gray lines connect the words of the poem in their original sequence. So solid lines represent repetitive patterns in the poem.



7. INTERNATIONALES LITERATURFESTIVAL BREMEN

11. – 19. MAI 2006

Links

<http://www.poetry-on-the-road.com>

<https://www.esono.com/boris/projects>

<http://www.stefanieposavec.com/writing-without-words>

<https://www.brainpickings.org/2009/05/07/writing-without-words/>

fine.