

# Textland

outlined instances  
of poetry noticed  
inside the text, a  
posteriori.

Textland is an exhibition that document and share the development of a writing practice, seen as a personal strategy to cope with the textual chaos and information overload sometime experienced.

one  
about  
it

Its central piece is an extensive panel of notes taken throughout the elaboration of the project, that retrace its genealogy. These notes display the layout strategies prototyped to facilitate a sustainable and informative log-journaling practice. Their content is mostly reflexive, disserting on the nature of writing and reading, exploring methods of textual genetic and knowledge management, but also contain personal stories and check-ins. It is tried, through them, to articulate, and to escape second hand sources and level of content for more empirical one. The subject is pushed to the limits of mystical realm and hallucination.

Textland as an exhibition displays various text work and experimentation; translations, repetitive reading, printing, publications along case studies of textual instances.

The display apparatus itself is seen as a a piece of the exhibition, seeping in, as a reflection on the act of display, a new layer to the aesthetic of knowledge evocated and the relation between the object that support the not so disembodied realm of ideas.

Ultimately luring to the realm of personal archives, Textland tries to grasp a certain feeling of our information civilisational and organisational mind, and outline some points of crispation.

## v3

Textland aims to lay the foundation, and clearing the path, and a space for, a writing practice, and a symbiotic, complementary embryo of experimental publishing entity. it was the place of the development of a set of specific skills, from the most imprtant that touch typing, but also editing job and editorial design, also see the adoption of a highly curated set of digital tools it also was the place for the dev of a certain acquaintance and sensibility for texts in its different occurance and forms, ge got closer, more intimate to texts, easier to help people edit.

development of certain theory of writing and reading, particularly acknowldging the influence of the material world on texts and ideas, as well of it from the mystical world.

lay down the different level of formating, from notes, to mail and full proof edited and shared.

development of the material env congenital to the writings.

eventually displays a collection of fragments and impressions of the above, a recollection from the experience of being submerged in words.

dev of layout strategies for lo and journaling activities and relevant graphic vocabulary.

expanding inward and outward

## ABC

### tabletop

Here is a picture of my working environment. I took it to show that I'm doing something, to show a proof of work and skills. But when I look at it, it is still hard for me to see skill in it, in that I don't see skill in a piece of paper, as beautifully arranged with as many letters on it. And I don't see skill in some craft in some letters this time arranged in line behind the screen of a computer.

are work memories linked to certain settings, to certain tabletops ?

### Behind the line is the paper

I put it next to the wikipedia article of research, to show that although the nature of what is going on here, behind these lines of text, behind this image of research, of depth, is hard to grasp, very abstract, and behind these lines of text seen in the picture, is nothing but this very picture.

### a thousand link

of course there is more, and these lines of writings can be seen as connected by an infinite number of extremely thin silk links to all the things they represent, they evoke, and the channel they take, these links of silk going in people's tongue, revolving around their tongue, bumping into their teeth, echoing in the palate, and vibrating ramping through the larynx and around, slowed by the moisture of the throat and to the stomach, circulating in their veins and out to their hands and the things they touch, the mug and the rim of the mug when they burn themselves back to the mouth and through the skull, the ears, the bone of the ears to the bone of their dog and the book they look, the letters they read and back to the bone of their jaws to pronounce this difficult name, difficult because not seen often in their child. all of this is linked by a thousand of silk links softly sparkling.

### journaling goes wrong, honest version

So many conversational issues, my talks are paved with red flags, just always brought back to talking to myself because trying to figure something out with whoever, not trusting their ability to help me, not actively expecting help from them, but just a receipt, when it was not to impress them. and when they would talk, not knowing, not asking what they

exceeded from me, and my attention just used their words, not what they were saying, bumps into personal buzzword with no a little regard to the context, that trigger the geared in head trigger the machine and get back inside of my head to process some unprocessed thought or repeating some obsessional stuff, everyinh but actively listening to the person.

On the other hand, the log, was there as a witness of the path and genealogy of a project, and building knowledge step by step, little story and paragraph

Everytime i would talk to someone

to ease my mind is why I started journaling, to empty my head to clean it from the pollution that blinded me and disconnected me from my friends, but i was logging on the side, and

whats up guys hello in this new video about making a super journaling method. you can take start with an a4 because its big enough to then redivise it depending on uou needs and usage. you can then hum do your tings and start

expaining my example and then how to do the same ?

so here is my layout,

its on a4 because i will then further edit teh format. and I start with III

## **yesterday before today before tommorrow**

I like the arbitrarytyrness of chornological classification, it seems, like little culturei involved, at lesast less than within highly elaborated idesytem of indez and controlled vocabulary way less spatial and more subjective , partial

## **approaching the exhibition**

It feel wrongto em c to make such object that only make sense in the temporary artificial and more or less fictional space and time of an exhibition. When the show ends, the masterpiec eimmediatly into bulky and irreleveant objects, a burden to transport and store. In the other hand why not. I can now think of 2 strategies : that of making thr exhibition space less temporary , artificial and fictional, and that of acknowledging the temporal, artificial and fictional aspect of every setting.

## **thought control**

I want a thought that does not really fix a, a nd close things and topic, abut rather one, fruitful, that opens, wonder, maybe clear certain opaque patj, but never shuts down.

I want to think in positivity as well as negativity.

## **writing to discuss, open writing, for open discussion**

Also, paradoxically, I feel that writing are a good buffer zone, mediator that fozes ideas down, but in the same gesture, make them accessible to discussions, giving people interested the time and adistance to react. I dont need an heavy institution and program of feedback and exchange, infirmal will do for now.

## **dooubtful**

Eventhough I am very doubtful of a lot of things, especially concerning what I do, th default mode of my deep and instinctive brain is not doubt. I have as a proof that I don' doubt about my doubt.

questioning our engagement is reaffirming one's will to be happy at it.

## **queer privacy**

is there such a thing called queer privacy, that would be for hiding what the norms want to know and sharing what they want to hide ?

emotional intelligence, maturity, and active listening

Indeed, nailing intimacy, through wirting and shame I discovered I had an intimacy, an intimatelif, mostly connected to mathild and the mirror to thats in the open air bub that only repetition and acquaintance adistinguished. \the question now is that relevance of the feeling of shame, whether is is rights, where it belings if in the contrary shouldn't be, should be challenged.

## **not being mediocre**

paraphrase to be sure you understood, and maybe offer a mirror to the person sayings. SHOW empathy, offer to find a solution together, ask what is expected from you, or what you could do to help, dont get defensive or heated, dont be mediocre, oversee the situation, take some hieght. dont criticize, in the first place, dont minimize or invalidate their emotion, validate them on the contrary.

## **freed from hardware dependanies and resurgence**

It is quite libertaing free from old hardwareae, stories, of broken device, shinding architectures and overall mess

the reflex of ctrl s on everything ahah

more poetry !

the name given relect the relation and condition denonciation

## **reading exercize**

open all the doors of your heart, of your body, if something hinder you or affect you, let it flow inside dont obstruct, dont justify, dont criticize or mute or block, but listen, let open inside, try to read closer, to understand closer

the other way, close everything, everything is bullshit for some reason, liberate the interior dialogue, make it flow over the flaws you see, every word reinforce the disagreement and make you stronger.

try to think, what is the relation between the text written and the ideas caught and mentioned and developed ?

## paper ink and tool

I can print magenta stuff to balance the ink level if I have too much yellow. Developing a symbiotic relation with the printer, printing strategies.

is it worst to waste paper or ink > I feel like its paper while its probably ink. What paper would we have if no printer ? It probably write on printing paper, flat, smooth, standardized.

a study can be consider of paper and printer parallel development and influence, and books, forms of printing and paper and ink ?

## ~~inside the printer~~ 2 *print guts and printers.*

Its nice to open up the cover to see the head at work and the paper moving. I want to be intimate with my printer, <sup>which</sup> that see a lot of what I write, but Epson institution is in the way, the global market is in the guts of my beloved printer, preventing me to fix it, to get intimate with it, to allow it to change me in return.

There is an ink and paper interaction that I can foster, the dotted and plain surface, moist and wrinkling, the paper pressed sensually leaving faint traces on the paper. by the feeding gears.

### Paper Booklet

## the world in a book 1

considering the amount of culture in grammar and linguistic and you can rebuild the roots and structure of a civilization through a simple, the most prosaic of sentences. the dullest sentence retain the biggest treasure, a word can contain a universe if unfolded.

## magical surprise

as Klara says, getting surprise is the coldest thing we can experience from magic, and this project, except the end, keeps surprising me, which is amazing.

## **the dvd collector**

the dvd collector in this scenario has a habitual and incidental relationship with the data they're storing. They revisit it regularly, they exist alongside their dvd's. because they use it there is a dialogue, a refocusing between their use and the object of their use.

### **memory crumbs**

precarious about our memories, entrusting our memories to the cloud archives have a complex relation with being public or private and with institution, death, and absence haunt archives.

beware not confounding the presented with the thing, the curated and the thing, the perceived and the experienced.

love to think about ourselves

### **digital pebbles**

## **friction less**

getting rid of all the friction in the process of taking notes and building a research body and translating into a book or else. not a project, but so nice to experience, when skills are digested, implicit, made thoughtlessly, naturally, not in queues.

william morris stated that all craft starts with a tool and a friction. there is no other friction in writing than the tip of the pencil on the surface of the paper. not like the computer, semiotic universe where i don't know how basic natural features work and artificiality made it all so

## **a bestiary of dingbats, dingbats as landmark**

### **comme des garçons, keep moving**

### **clusterising**

laying down all the ideas, through words and titles, and writing, sentences, under such names, and expanding this or that name, explicating this word, and making it grow, expand, inflate, swell and distort in different directions, some being some small, and see what is being created organically under my eyes brain and fingers. (haraway)

## **In praise of patches**

I recently found a new affection for these patches strategy of problem solving. I use to reconsider global politics and human nature when tackling small issues. EX It is a nice mind trick to experience and not even so far from a certain reality, but also out of reach and

standard a kids game and hacked in different ways opening a world of imagination, the support of our wish to make sense, of our dreams. I think of all these material concerns and story I have no clue about, all these mysteries in objects and places and people all these I in forms that never know nor even notice, all these subjectivities I'm unaware of, will die without sharing.

## stop writing as a child, writing as a tool

from "how to build bicycle wheel" writing originally is a tool, to talk about things in the wild that you cherish. It feels pointless to write about writing. feels more engaging, generous, innocent optimistic to write about bicycle wheels not bicycle wheeling, bicycle wheel.

an history of the idea of deconstruction

## zig zag

## borges

## everything I know, every thing I don't know

## project

from ted nelsons, experience, talking of everything as a project is sad in that everything cant be finished, but how to call or see, or think of, refer to or experience as, if not a beginning of a project, silly things one does (talking with Klara about that) its a bit sad because these are then thought of as unfinished, which, in our societies, is kinda sad while it could have been, what, what is it, a note, an unfinished writing, a never read back piece of text ??

the project is also about unfinished stuff right ? fragment ? but when to call something finite ? in the end do we know ?

its kinda funny to end with ted nelson. the failure of classification, the infinite of never finished projects.

something pathetic

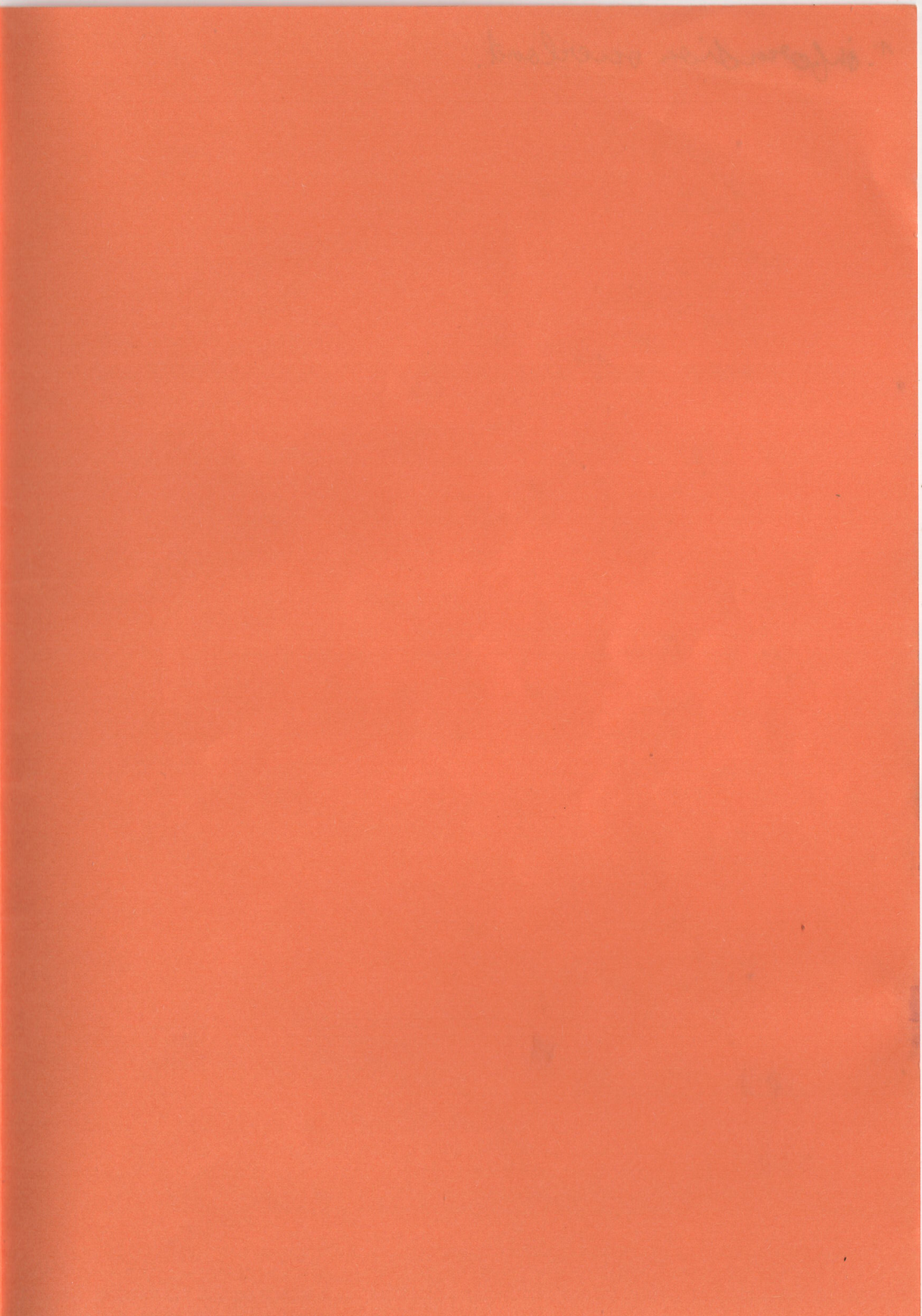
<https://www.wired.com/1995/06/xanadu>

Nelson, with his unfocused energy, his tiny attention span, his omnivorous fascination with trivia, and his commitment to recording incidents whose meaning he will never analyze, is the human embodiment of the information explosion.

Nelson explained that he never succeeded as a filmmaker or businessman because "the first step to anything I ever wanted to do was Xanadu."

Tormented by his own faulty memory, Nelson developed the habit of asserting that only a technology for the preservation of all knowledge could prevent the destruction of life on Earth. The thought that some mental connection or relationship might dissolve was unbearable. Not only was the constant churn and dispersal of his own thoughts personally devastating, but the general human failure to remember was, Nelson thought, suicidal on a global scale, for it condemned humanity to an irrational repetition of its mistakes.





1. information overload.

ultimately paralyzing or irrelevant if not pretentious. Patces I find them cure. They are the problem solving tool of people who dont know about porbkem solving who dont& problem solve for a living directly, who are not asked to at least who haven't been teache to , sho can'g even think if changing the context or paracigm, but just need their actual issue pointed because they n up themselves) out on the long term thtough repetition practice to be fixed or improved! They can witness if the global context and our current be seen as position and power. They are small and cure and meaningfull and effective and harmless and frank and smart.

## **japan beyond words.**

I never had such and expeience thn Japan, that was so intense emotionally without words, I am so laconic when it comes to Japaon, even toughless, idea free, just a big load of disarticulated, unidified nonetheless sensation impression feeling gounde deep behind my eyes, back in my flesh, inth this strange place behind , in time, around, like a dream, a very ancient dream.

## **vim**

### **talking to my computer**

I directly wanted to know how they worked, how programs got executed. Then I wanted to know how to do to write programs at more and more intimate level of the computer.

### **learning to touch type**

- using more tha 20% of the feature of a keyboard, demystigying it, makig sense of the layout, acknowledging differences in layout and therefore cultural differences and linguistifr
- the interface with digital, easing all processes feeling acquainted look the computer in the eye/screen when writing,
- the pleasure of the craft it rereset, or the instrument the body and mental experiene, the concentration, the practice, the mindframe of doctors
- funny to do now with ai and voice typing and such, almost participative archaeology, experimental, anachronic
- the communitcy, practitioners, whu do some people leardm, and master it\_ online pedagogies, dissensus, tutorials, retex,e tc
- everything i am doing right now, i could have not even imagined doing a quarter of it if i didnt learned to touch type, copying texte if you have to look at the paper, then the keyboard, then the screen, would have take age beside probably being an horrible and dizyness mishap

## **write and rewrite**

Its not a problem in . these notes to weite and rewrite stuff, it is not about copu pastin the perfect text, not about form ,but about content, about the very act oof writing, again and again. Its about developing a practice and ideas, about repeating, about articulating.

## grey literature

### shared intimacy

Yesterday i didn't even feel thisu sual frustration, and jealousy, didn+7t even think of it. I almost didn't wrute it. Why is it that thath soeitme the most imporan is relafgated to the edh\ge of what is worthtwile, even exist, barely noticed ? Rethinking the intimate. The tiny discussion I had with Cgarlene and how open she is about ger dream is great... We the intimy of a lot of person, kinda look the same.

also it is often that these days, understanding that you do sometiing or dont, because of fear, doubt and insecurities, the best thing do do, and the straongest, is actually to share this doubt. which seem simple and obvious, but weve so been trained to hide these, to think we have to come with solution and statement and such. but there is a value in sharing doubt, first honesty, second, because its shared. although doubt is worth it only if it doenst mean stopping searching. like the imerfection in the bowls that are only beatiful if they come from the process and trying to get a perfect bowl.

### judging books

legibility and conciseness, effiience in the information transmission aren't universal rules every book should fall under when it is not friven by carelessness at least.

### yet better feedback

- situate the feedback from where it comes, its limits and consequences
- balance the goog and the bad, there is no perfect project nor hopeless one.
- think twice the intent of every word that comes out of your mouth, dont project, try to impress, speak for yourself.
- react on whats there as well as onwhay&s missing. positivity and negativity
- propose alternative, open up possibilities,
- ask what you can do to help, what is expected from you
- speak from inside and outside perspective share emitiona and also listen !
- try to share your opinion, your values, but if not received, it is not a fight, you are here to help, so go in their direction as well.

### mpfug

a hacking dictionary

## sending letters to your neighbor 3

*laughing so cynical.*

how come we never talk about all these things we write about, or work on, i am curious about this moment when talking about work with your friends become more intimate than talking about them directly, or their day, or whatever.

## How to turn your neighborhood into a village

- the center where to meet, belong of a greater thing
- portals to delineate and welcome the shared spaces
- pathways, sense of path
- swing, bench, sharing library, cafe, art studio, concerts, events, facilities
- common water
- common agriculture, food forest, animal husbandry
- there is opportunity for food everywhere
- energy reduce the load

## counter factual history

counter factual history draws historical conclusion and hypothesis out of facts that could ve happen. It tells more about the present than the past. In fact, it showcase the present influene the past as much as the past the present.

## handwriting exceptionality, normal day

These days I'm thinking of getting back to obsidian, becauseo f the openness it proposes. counter fatual here could have open a nnew window easer to refer to) I could create an ana;og zettelkasten shelf system but why bother ? Anyway it starts to be obvious that handwriting is exceptional when it come to be done, bu illegible when it comes to be used, shared, edited. But its going to be complicated to have something so convenient to do and aestitic and original in its output on the computer. Layout, writing, drawings, phusicality). Although its food to notice that so far I kept ony vad habits and I havnet sorted my pages that still piles up mutedly. Also I havent really used all the information held in the manuscript (its history, the life\work balance) are they so valuable or do they just convey a feeling of sweat and tear when it comes to thinking through and workig hard that is a bit regressive and childish to staged like that ? What i like in the difital is the inherent discrepancy between form and content, stored differently, using differnt syntax.

## cringe

I often cringe these situation where a first contact with someone is never continued, floating... I feel like I own someone something... Eventhough i now know that it's better to go back without a gift than to wait for a gift and never come back.

## newsfeed

the newsfeed brings to the same level of importance a news report, a cat video, the break up of a friend, an outrage, a petition, a film extract, a web page, a true or a false information.

## an owl in daylight

the world didnt became more clear aer social networks, it became more confused.

the revolution wont come from social network. Social networks are not the internet. the internet is the masterpiece of the XXth century, its most significatn democratic outcome. Social networks are merely its fable.

## first level content

its nice to see that i go bacj o content 1 level info, and object and stuff. the lack of theory was actually deliberate and purposefull in this project.  
sophi&s glazing theory

## limits of the system,

with fyrther use, every attempts of systematisation breaks.  
stretching the system

The voice of my influences,  
the form of my vocabulary,  
what I observe and what is hear

## reading is a form of writing, writing is a form of reading

Writing around the line, sometime the point is always outside of the text, somewhere else. Im always a witness of the letter I draw and the sense or lack of sense sl unravel. Aif the writing are bad, what matteris the experiene, and the faith that something will open up and shed light somehow crack open  
so im documenting this process, and keeping the traces of it, the manuscript.

*The eschi's document the manuscript.*

## digging as deep in as little

to see the world in a bocal, japan in a corner, the rules in an atom

## there is always something to write

the manuscript is such a good companion.

REading as close as sharply that you start to hallucinate, and rad being the lines, that you start to see text on a blank page and meaning in a curve and a stroke, that writing and getting as as your heart that word melt down to reveal what tinted as they are, were hiding, what they mean and you start articulating this matter and write without words.

## distance ?

writing makes mundane feels important, its writing that turn individual lives into odysseys, or its writing that extract the odyssea quality underlying mundane life ?

## craft reader

understanding of the inherent relational nature of all thing that brought huamn to weave or is it the logic of weaving that created this cosmologi and lesn to some person to see many thins and the world as interwoven realtions ? Is it the blade that created dualism or dualism that gave the idea to secate something in two parts ?

## forms decays when content forms.

→ ~~ignace de loyola~~, and they ~~you~~ write (lib  
v translated).

a bigger ensemble could have not not exist.

*about transfer*

fragment tendency to to be mistaken with the whole.

is preserved only what hasnt been lost

## proto writing

### tears

the last sign of the divine confirmation in the total absence of any sign

loquela, taste of the tongue, residual flow, purgativ flow like the journal, or endless resourcing,

corporal view, corporalis visus, of tears, of the interiore eye (oculus interior) and of the visit of the eternal light (visitatio lucis aeternae)

tears open the way of the visit, that open the way of the fusion in god.

secrets of an infinite illumination (manuscript consecrated in relic)

sholar science > epistemophilie > sapiophile 1

there no paper in windland

## index

the index enable the finding of the fix point, the words of which we dont get away, , of which we come back endlessly, root words that attach other words.

maurice giuliani

## completion

strokingthrough makes the link between renounced knowledge and acknowledge power.

Between these two poles, stays incompleteness and repetition: two modes of infinity

## subcontent

i am slowly becoming an expoert of something hard to grasom a sort of subcontent, that dont have a name, yet not value and form, interest jsut exist in between the dots.

## everybody need somebody

## domino

the ancient and obscure practice of text calibrating for book layout, makes sense, when using a primitive desktop publishing software liek scribus in ththat, texts is a huge line of domino and changes made in the begining will impact andoffset the rst of the tex,t and cant really be undone without major changes.

## layout lessons

- line lenght depending on the style of the writing, that therefore should be consistent throuhout the text.
- typographic grey depend on leading and typeface choice and should match the general tone of the book gay or sad, light or heavy, easy or difficult
- fix the rivers in the text body by playig with tracking and kerning, ultimately with detail like minimum and maximum space in justification settings.
- the reading condition lead the size, 6-8 for intimate reading experience, easy texts and 9-12 for more difficult text, to study on a table, and higher changes the relation with the body, more specific case .

## barthe in the fritur

waiting for the frituur, I read BArthe's le plaisir du text, and it's perfect, I'm so focus somehow, waiting for my Bami with th few other clients, a big guy with tattos a small moustache grandpa, ~~a dude with dreadlocks~~. When the bami is ready I leave. I think that what I m searching for in all of this, once is the enlightenment, be of prosaic it could be of going out of myself. Also i hae to write, finally, for the others.

Just have to make  
occupand be in peace or just be in  
peace.

## **corrugaetd crust and rounded pie slice**

It's nice, it happens that I brought back some shells for pots, from Trouville. I went to Trouville because I was tired from Berlin, and I went to Berlin because I was tired from school. Also because I wanted to enjoy my friend in Berlin, Mathilde in Trouville. It wasn't planned, I just remembered people using them in Japan and so decided to try it up myself back in Eindhoven and P. I just saw in these shells the ceramic possibilities, I just remembered Japan and some bowls recognised in the familiar corrugated crust and rounded pie slice shape of shells, each of Japan, the imprints on these the glaze of some bowls I saw in Japan that I recognised in these shells. And so I decided to pick some up.

It brings me joy to be back in Eindhoven, that I left to go to Trouville, because I was sad, where I found the shells to bring back, to go back to Eindhoven.

All these writings, these strokes are time glued to the paper, from the pressure on the graphite bonded on the mine stuff in the irregularities of the paper, between the fibers that interwoven, make a surface, the flat surface called paper.

## **a rock or a licking boat**

2 relation to speaking out

I don't take much space. In my family when around the table, to eat we don't hear much. The conversation when occurring, might seem a bit daunting, passive, exhausting, asking a lot of effort. In some families effort is put in trying to discern who said what in the brouhaha in mine it is exhausted effort to bring few mumble out of our mouths, to keep the meal alive, to glue a bit the parts of this family, 4 different humans. Even though my father is a salesman and knows how to get chatty with clients, with his child it seems different, not so easy. Sometime I hate my parents for having seemingly nothing to say.

And now I'm with Mathilde, who used to fight to speak at dinners and get heard, who can keep talking until someone needs to answer and with whom I feel mute and locked, frozen inside somehow.

## **les mots blessent**

### **thread**

Valuing the thread over the web, looking at web is looking through the web privileged, overlooking threads woven everywhere, without having the chance, or encountering the opportunity to develop as a web, to be put together, to exist as, perceived as a unified web.

## **cynicism, bitterness, all taste of words**

### **in folio, in quarto**

Thanks for all the flower  
Thanks for my mind  
thanks for the soil  
thanks for my hands  
thanks for the bowls  
thanks for all of us  
thanks for all of it

It's the vision of the ink on the paper that makes me understand there is things to read on the blank page as well.

## reading objects

### words and letters

paradoxically, the role of the typeface designer, is to bring the complex form of a word to a point where the graspability of this form is superior to the graspability of the form of the individual signs.

### writer, designer

text-->paragraph-->layout

### capability

the capability we have to submerge ourselves with books and lists of stuff to see and watch

### interest

soetie I remember interest i could've had , ho;w, i used to be into foraging, and into architecture, and landscape architecture, and now im more into books and the text im currently writing right >

Its interesting to follow interests, their paths, lineages and form of expression, crossing the line to the interest of other peoples, who write about this topic, you are reading a book into eventhough you will only remember one page or a single sentence but that fits really your interest and continue with another book that say another brick of your interest, and yath is I guess how one white research in the end, following bits of interest, and writing through the curation of the text read.

about [#touchtyping](#) i can say two things, first the text written when closing my eyes, the first time, and the keyboard dependant based grammar (typos) it generated, and secondly, that the [Paper Booklet > digression](#)

halala obsidian is a great tool hihhi happy to be back

im probably currently polutting my #touchtyping hashtag hihi

was the first occurrence of this moment of flow typing a text on the computer, where i could write almost as fast as i thought, not at least that the speed of my writing wasn't so much of a burden to follow my thoughts. , enable me to keep track, and making the text quite fast and natural to write, giving me courage and confidence for the writing of the booklet. but then i also wrote way more anecdotal stuff and badly phrased sentences. making for low content writing.

it is also such a pleasure to touch type, like playing the guitar. that you then stick to the computer, and also give for a very different writing experience and therefore content. its crazy to think of this, that writing is an embodied experience, and that therefore the tool used and the disposition influence the text, ultimately the ideas ? virgina woolf being in the first that i can think of that gave a brilliant report of this fact.

## hyphen

Le caractère Unicode U+00AD est un trait d'union conditionnel permettant d'indiquer l'emplacement d'une césure possible dans un mot. En HTML ou SGML, ce caractère peut être indiqué par l'entité de caractère `&shy;`. Le nom shy est un acronyme pour soft hyphen en anglais ; c'est aussi un rétro-acronyme, puisque shy signifie « timide ». Or, le trait d'union « conditionnel » peut être nommé discretionary hyphen, « trait d'union discrétionnaire », qui évoque discret. C'est le trait d'union discret, qui se cache.

## fold

the notes are folded because :

- it marks the middle of the line to divide the layout into two equal columns
- it indicates information about recto verso, if consistent, which comes handy when it comes to organise the paper
- it quotes the book, even if piled, evokes and when entirely folded, makes the elongated format distinctive.
- it gives an architectural dimension to the paper by changing the sheet in a standing panel

When I think of all these houses I inhabited for years bearing the traces of all their successive use, and all these objects that I kept discovering until the last days before my departure. I think as these paths of desire witness of, all the different uses of a place, I think of these objects use bearing marks in it a more ubiquitous embodying concerns that are not mine when I use them of manufacturing and transport, for instances, technics etc... Isn't it crazy ? The number in a glass that helps to identify a defetuous mould in a manufacturer's life, that is not of any help when drinking but still there, and in such a vivid way that it became a