The set of U is a typical example of adaptive generation that illustrates my present approach of e-poetry.

It is an association of a combinatory generator of sound and an animation that changes its tempo according to the speed of the machine. So, it is not possible to synchronize the sound and the visual. But the reader has often the impression that the sound is designed for the visual process. This result is obtained by a programmed communication between the visual and the sound that uses programmed meta-rules in order to preserve the perceptive coherence. So, there is no synchronization at all.

These meta-rules not only preserve the perceptive coherence, but also create a new kind of non algorithmic combinatory generator by focusing the attention at different moments of the reading of the sentence. In this situation, the sense created by reading can lightly vary from a reading to another. The reader himself makes this combinatory by rereading. So, when we take into account that rereading is a part of the reading of such kinds of works, we can conclude that this work is interactive, not by managing input devices but through meta-rules.

Finally, meta-rules are not "technical rules", but the expression of a complex esthetical intention that lies in programming and can only be perceived by looking at the program. This intentionality is not addressed to the reader but to a "meta-reader" : reading is a limited activity that is unable to give a complete knowing of the work.

Let you read to live and meta-read to know !

Philippe Bootz

La série des U / The set of U
Text and translation by Philippe Bootz,

Le pas / the footprint
Le passe / passes it
Elle passe /she is going
Elle passe le fil / she is passing the thread
Elle passe le fil de l'eau / she is following the current
Le fil de l'eau passe / the current goes
L'eau passe / the water goes
Passe / go(es)