



Illustration  
Christian Gralingen  
0179.49 51 507  
[www.gralingen.de](http://www.gralingen.de)

Heft 2



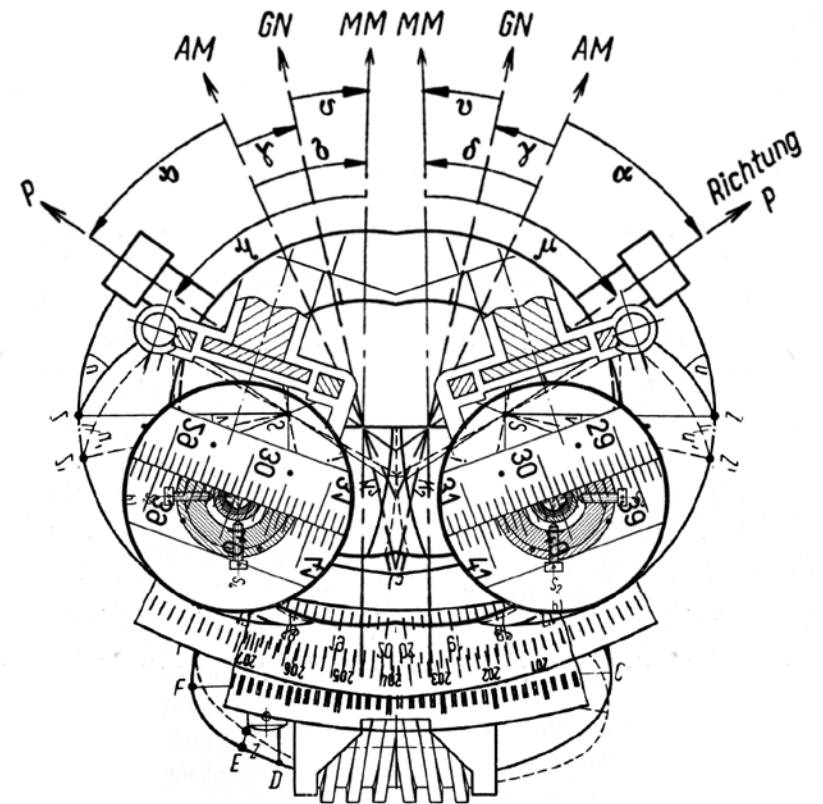
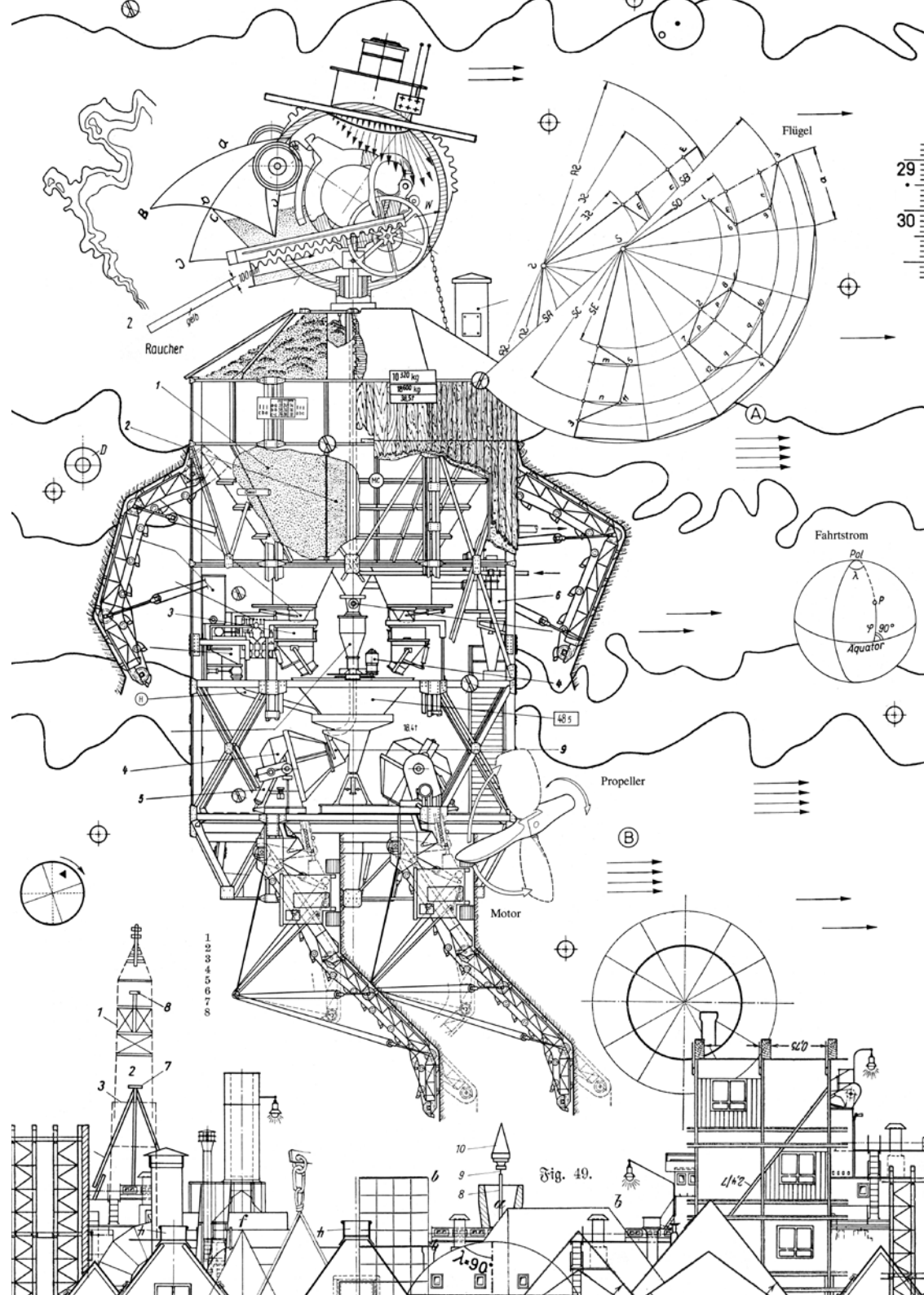
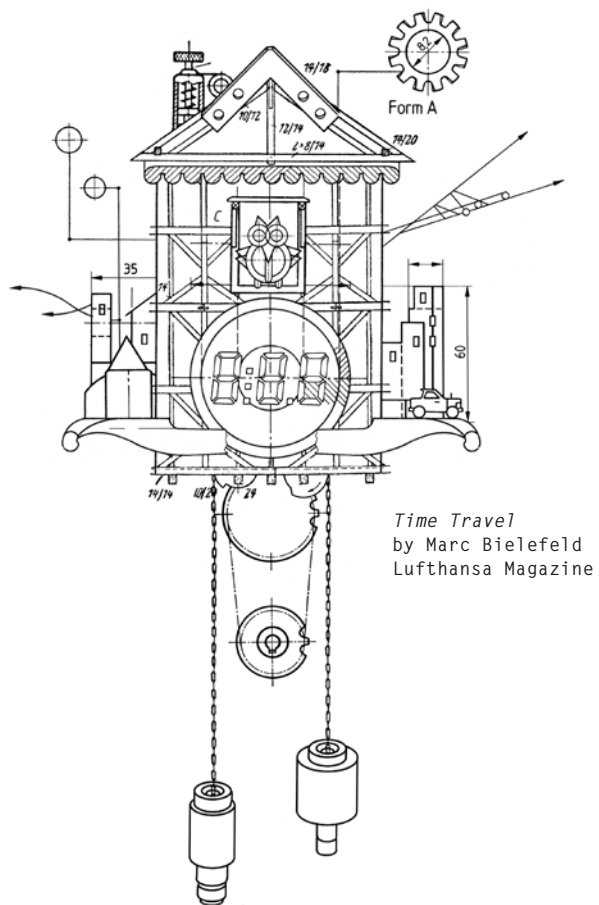


Illustration  
 Christian Gralingen  
 0179.49 51 507  
[www.gralingen.de](http://www.gralingen.de)







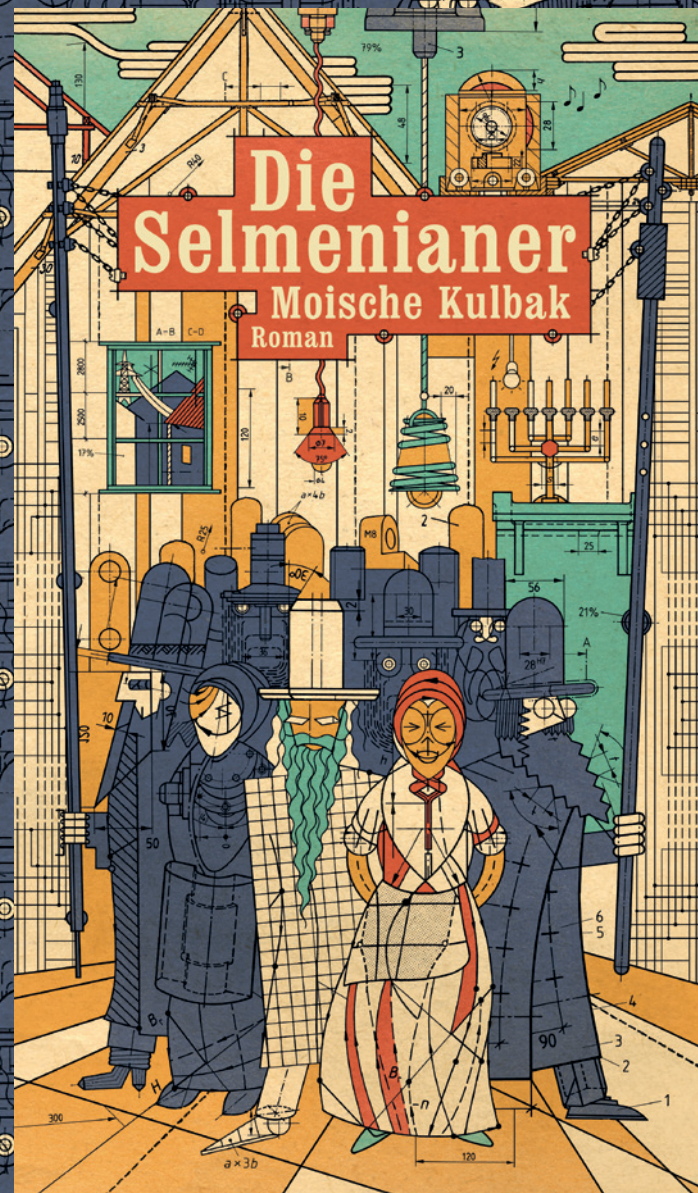






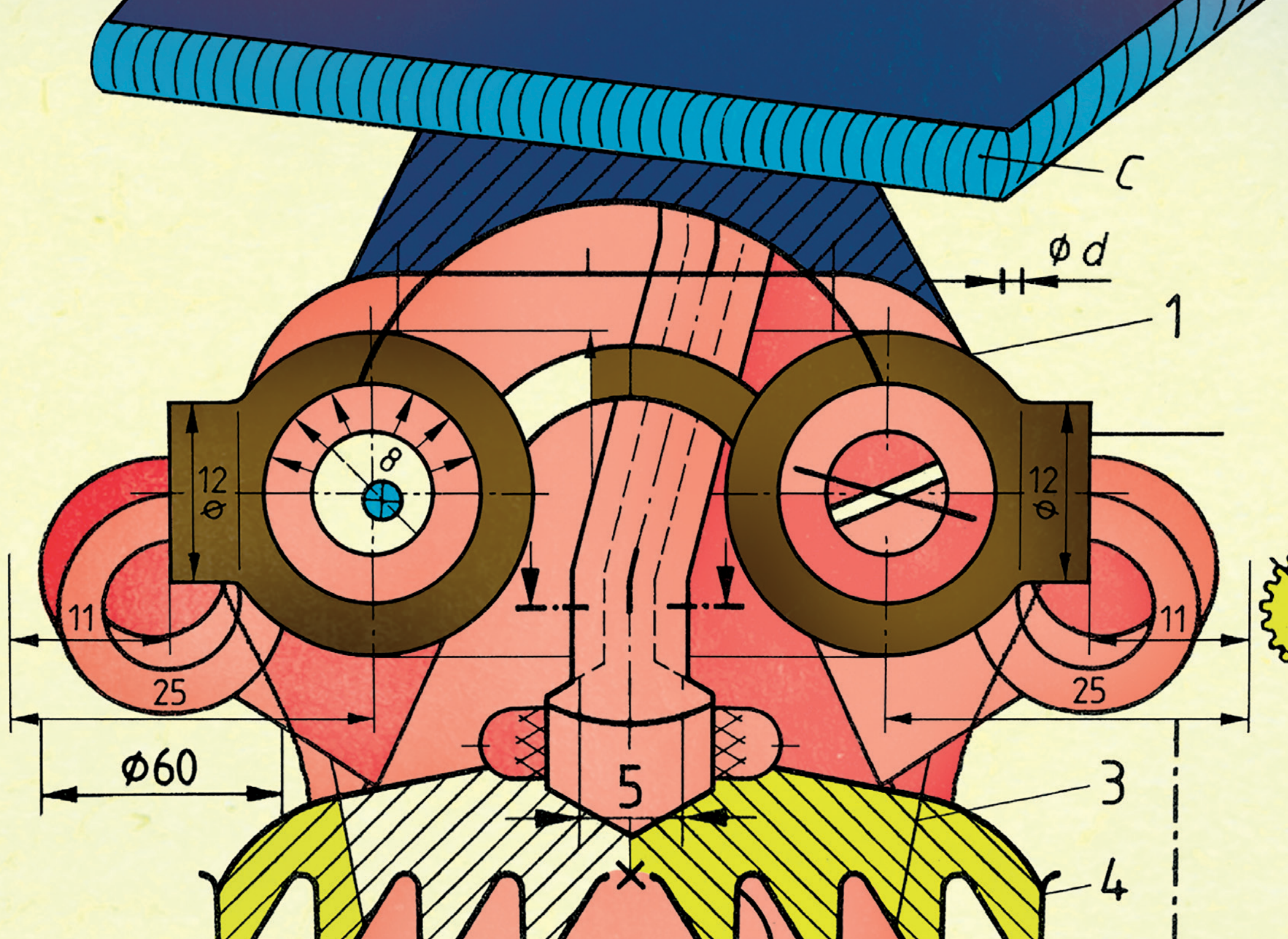


*Heart Of A Dog*  
by Mikhail Bulgakov  
Büchergilde Gutenberg

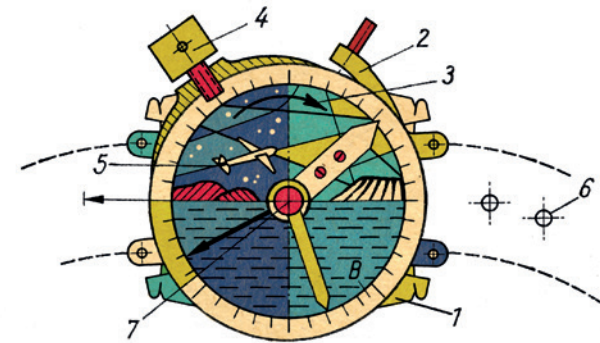
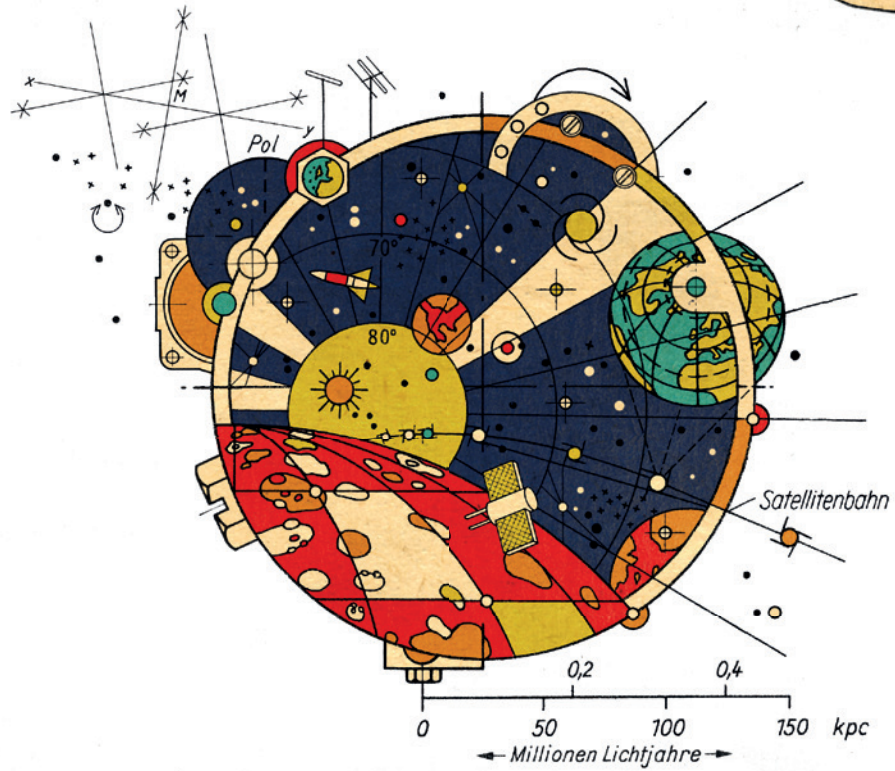
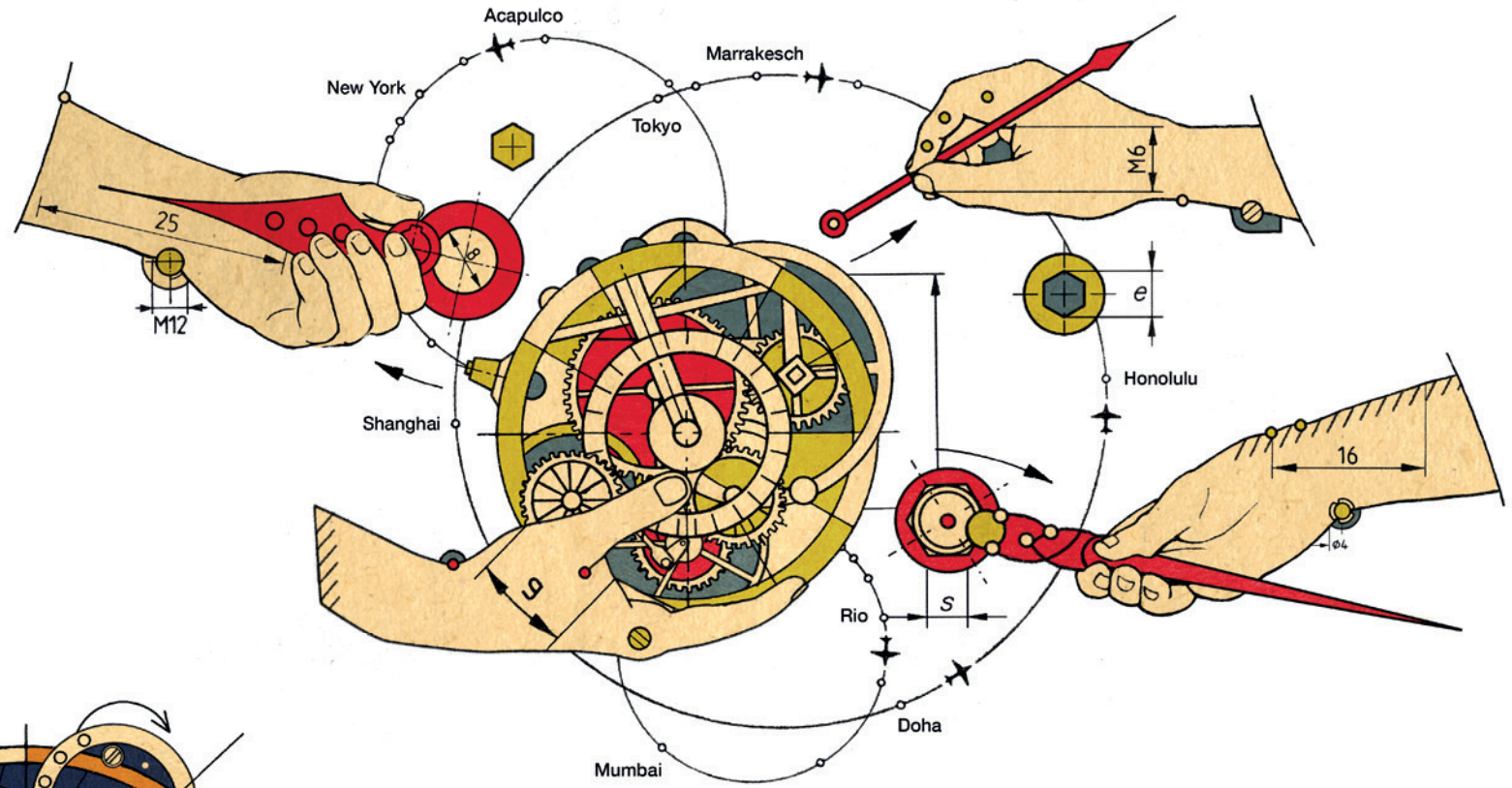


*The Zelmenyaners*  
by Moyshe Kulbak  
Die Andere Bibliothek









Time Travel  
 by Marc Bielefeld  
 Lufthansa Magazine



# T W I N K L E

# T W I N K L E

*I enlisted an algorithm to help me write the perfect piece of science fiction.*

*This is our story.*

THAT STATEMENT PROBABLY REQUIRES SOME EXPLANATION. Two researchers named Adam Hammond and Julian Brooke have spent the past few years developing software that analyzes literary databases. Their program can identify dozens of structural and stylistic details in huge chunks of text, and if you give them a collection of great stories—stories that maybe you wished you had written—they are able to identify all the details that those great stories have in common.

That's where I come in: I write stories for a living. (My last one was about werewolf billionaires. It was fiction.) And I've watched technology infiltrate countless trades and crafts, oftentimes

improving how people do their jobs, all while passing storytellers by. Where's the technology that can make me better at my job? Where's the computational system that will optimize my prose?

Hammond and Brooke agreed to collaborate with me on a simple experiment: Can an algorithm help me write a better story? I began by giving them a collection of my 50 favorite sci-fi stories—a

mix of golden-age classics and some more recent stuff. (We decided I'd write a science-fiction piece, both for the obvious reasons and because sci-fi is easy to identify.) They used their

program to compare my stories to a mass of other stories. First they came back to me with a series of stylistic guidelines that would make my story as much like the samples as possible—things like there

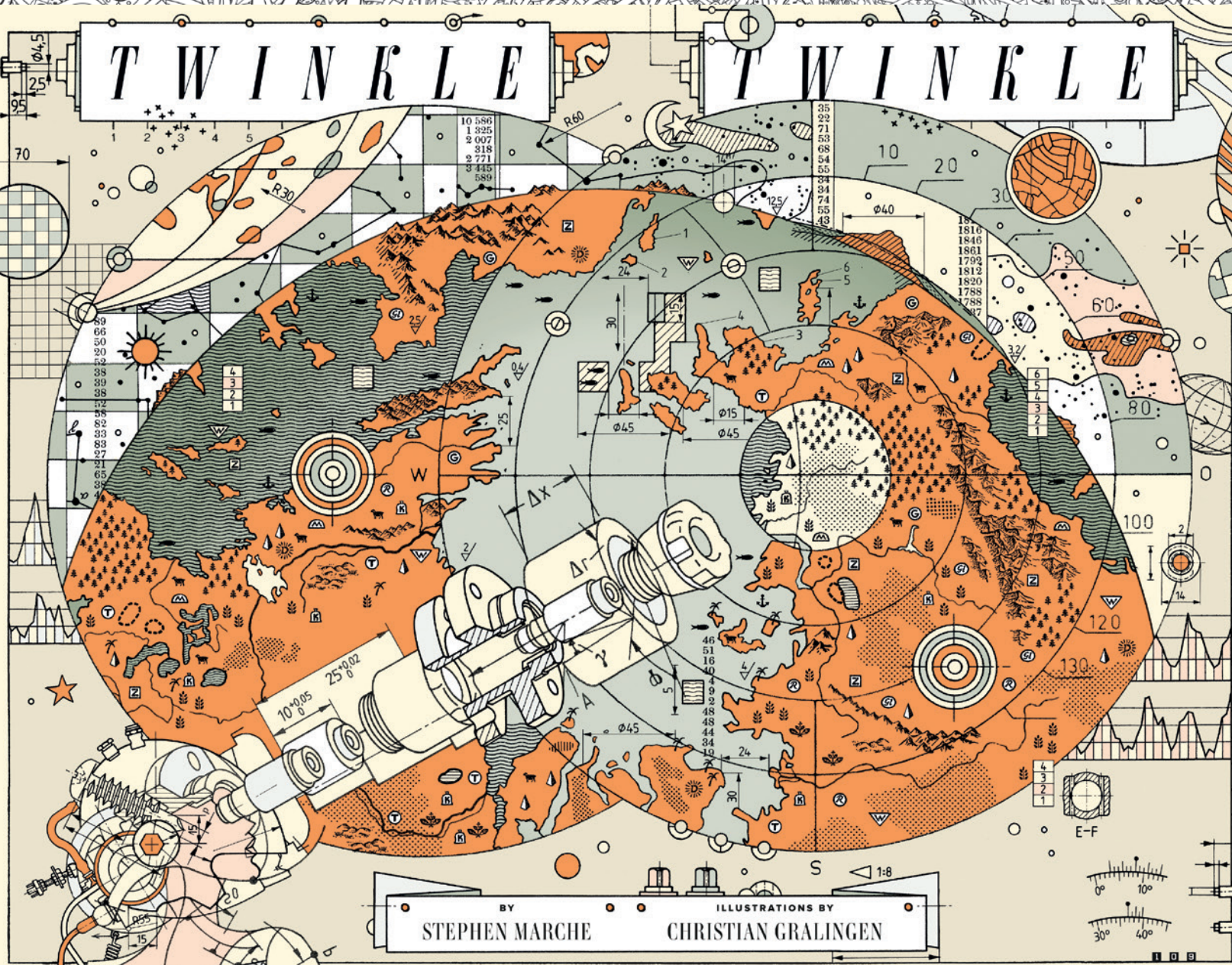
had to be four speaking characters and a certain percentage of the text had to be dialog. Then they sent me a set of 14 rules, derived from a process called topic modeling, that would govern my story's main topics and themes. All I had to do was start writing.

Hammond and Brooke created a web-based interface through which their algorithm, called SciFiQ, could tell me, on the textual equivalent of the atomic level, how closely every single detail of my writing matched the details in my 50 favorite works. (I'm talking "nouns per 100 words" level.) When I typed in a word or phrase and it was more than a little different than what SciFiQ had in mind, the interface would light up red or purple. When I fixed the offending word or phrase, the interface would turn green.

The key, obviously, was the texts that I selected: "Vaster than Empires and More Slow" by Ursula K. Le Guin, "The Father-Thing" by Philip K. Dick, "There Will Come Soft Rains" by Ray Bradbury—I can't list them all, but you get the idea. I wanted to write something incredible, so I picked stories I thought were incredible. Whether that's what I got might be another story.

BY  
STEPHEN MARCHE

ILLUSTRATIONS BY  
CHRISTIAN GRALINGEN



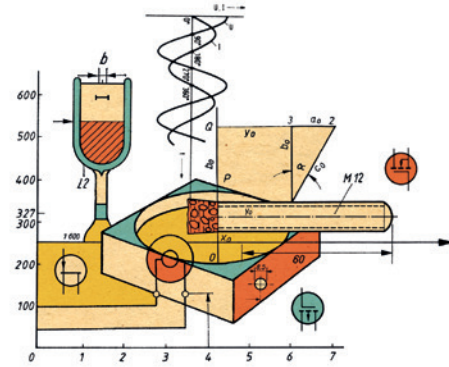




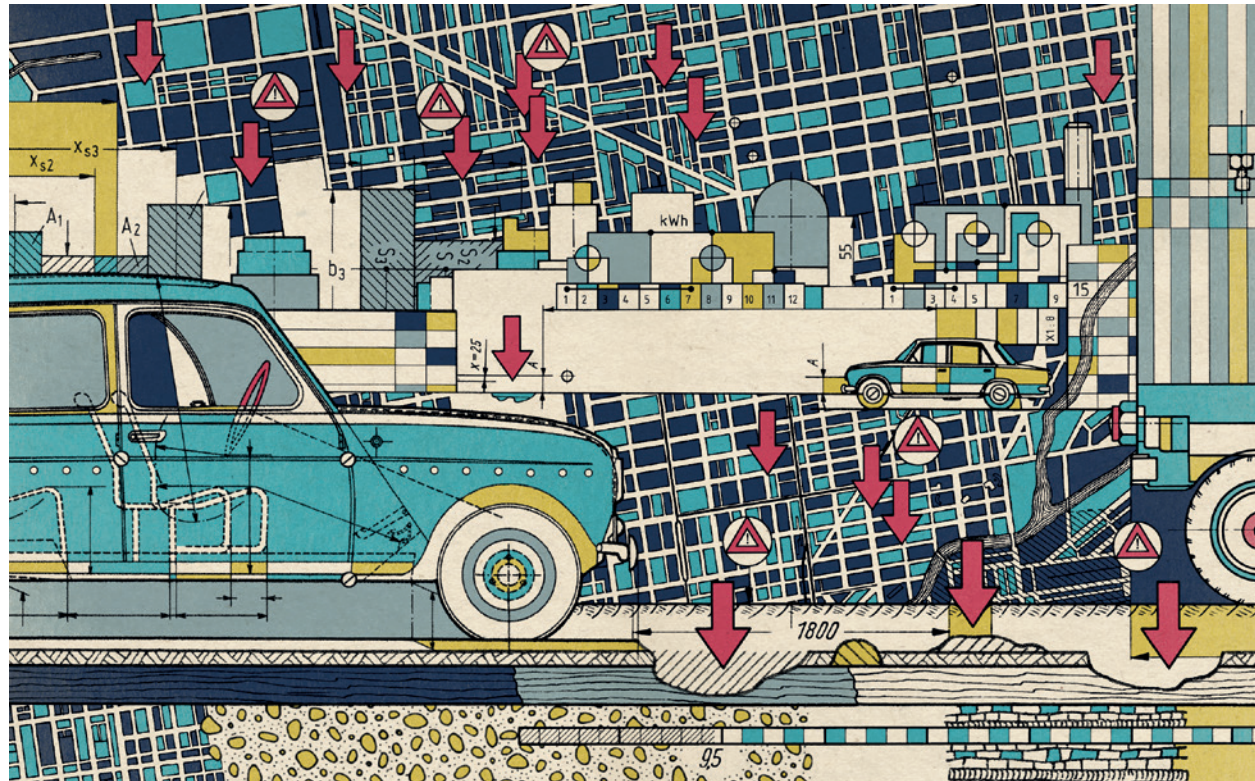


←  
*Twinkle Twinkle*  
 by Stepen March  
 Wired Magazine

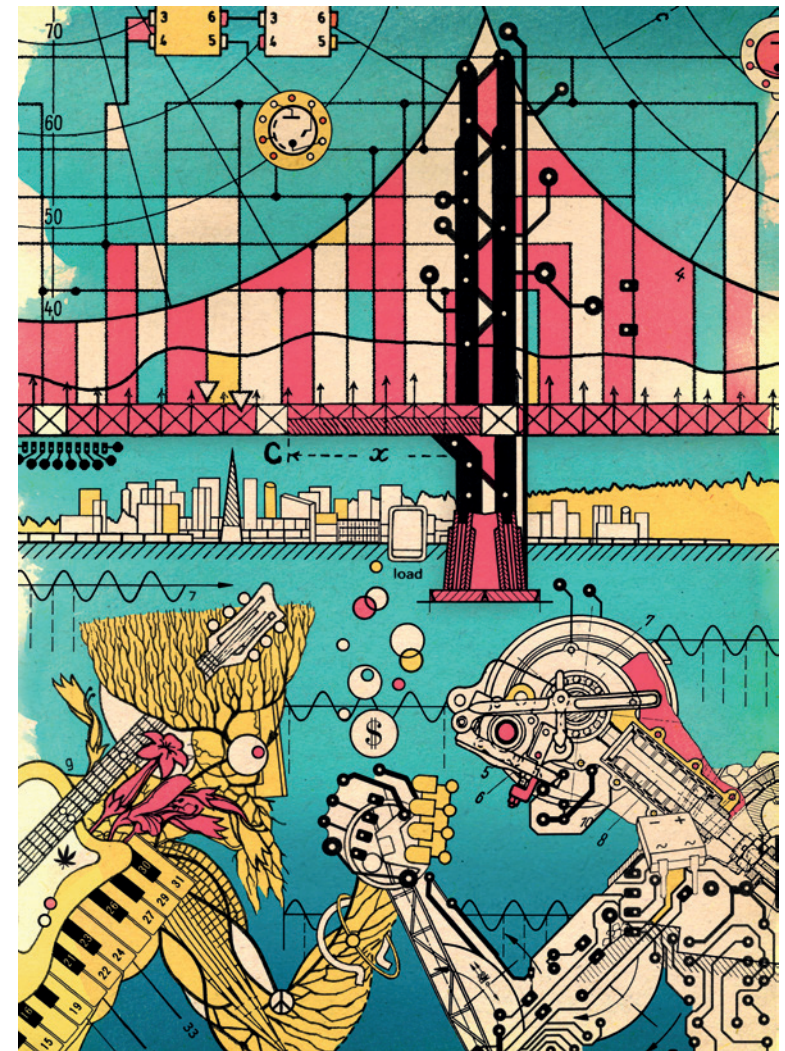
←  
*Man-Machine*  
 by Anja Kützel  
 Lamborghini Magazine



*Heart Of A Dog*  
 by Mikhail Bulgakov  
 Büchergilde Gutenberg

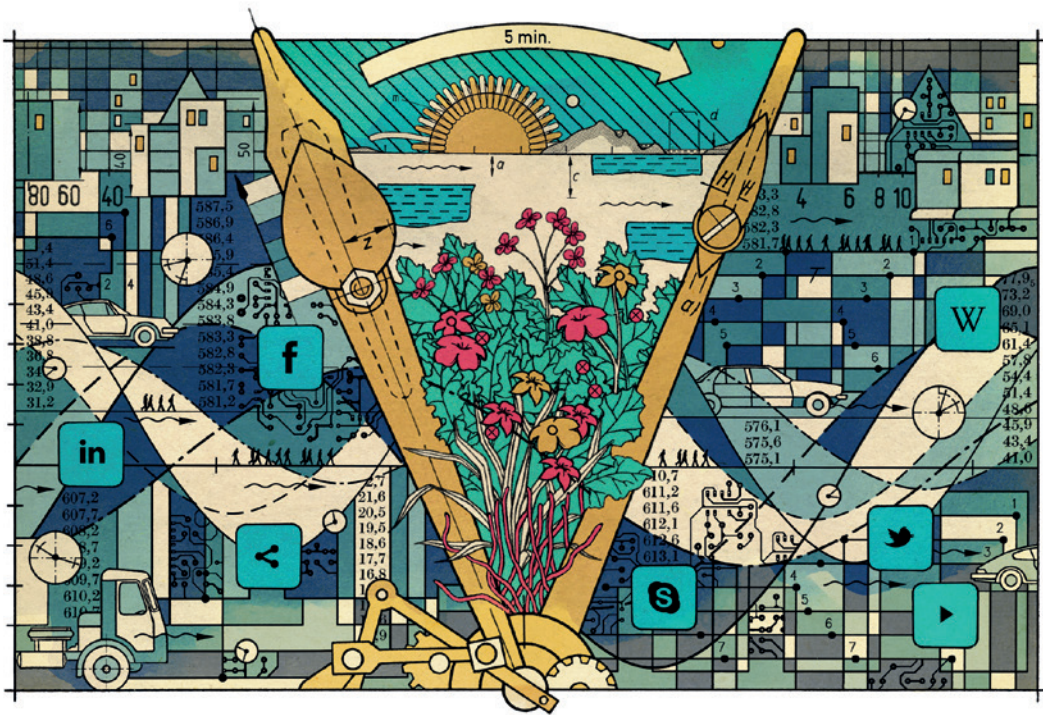


*Smart Tech*  
 by Ian Sherr  
 CNET Magazine

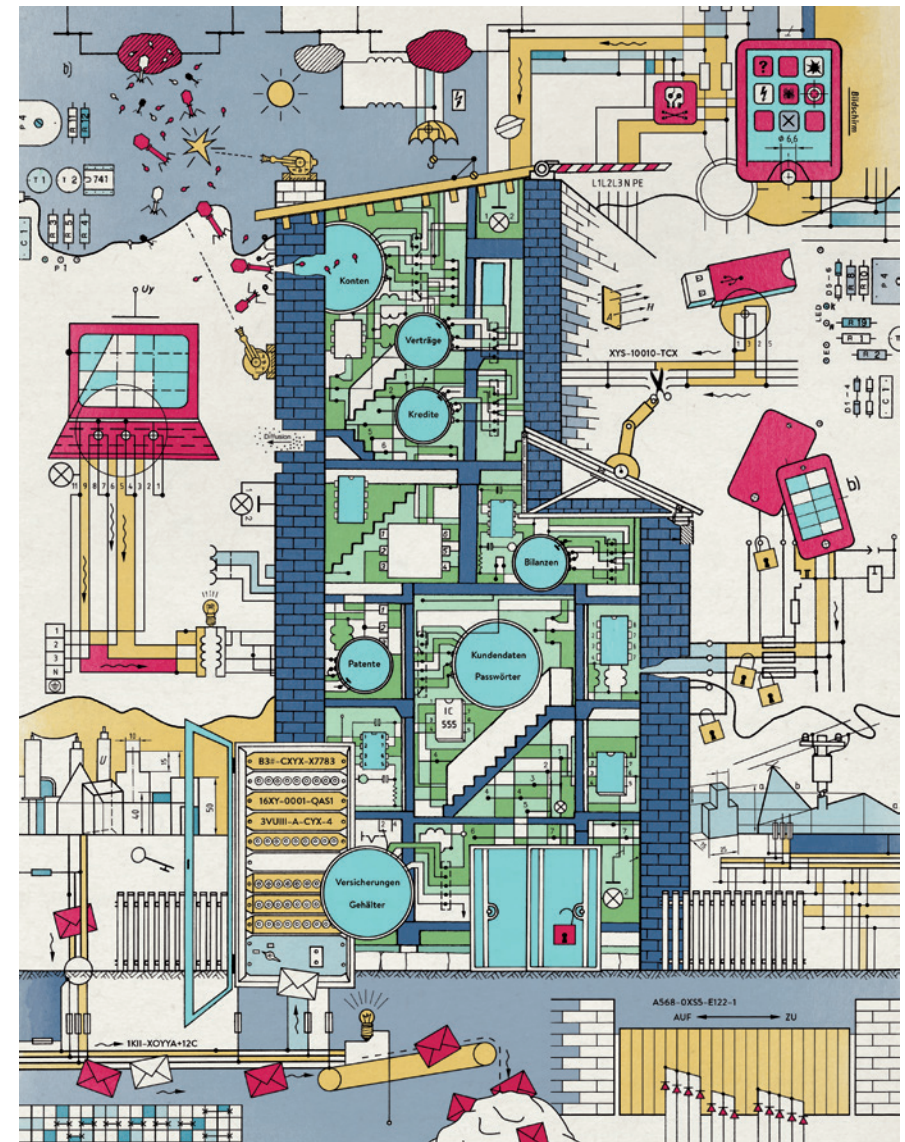


*California  
 Screaming, Letter  
 From San Francisco*  
 by Nathan Heller  
 The New Yorker

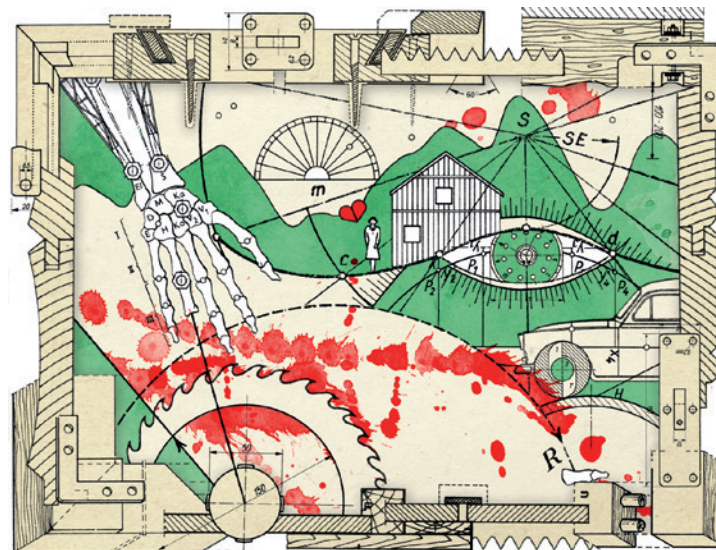




*How To Take Breaks*  
by Vanessa Van Edwards  
Entrepreneur Magazine

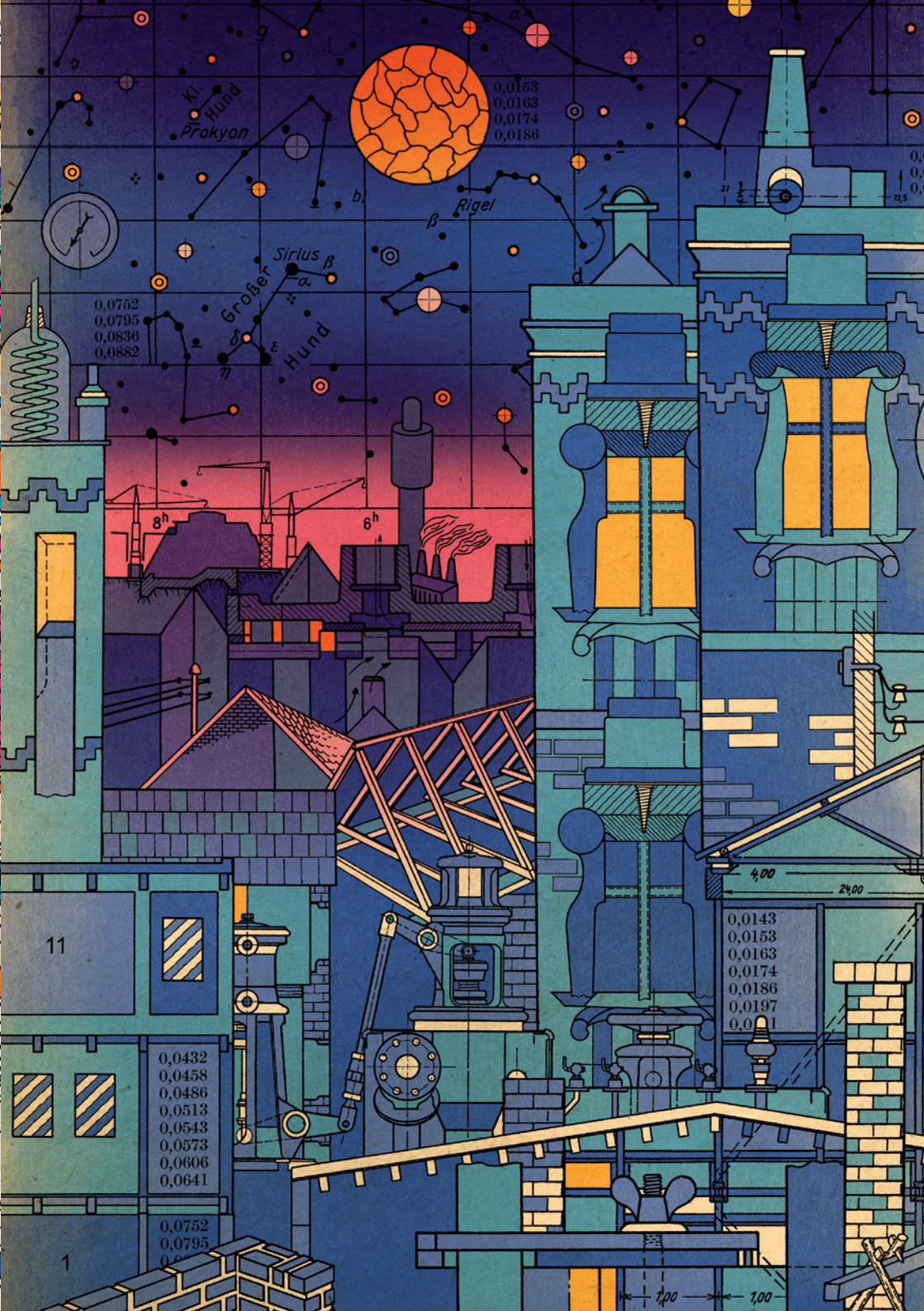


*A Fateful Visit,*  
Cybercrime  
TÜV SÜD Magazine



*Beautiful Girl*  
by Tobias Wolff  
The New Yorker



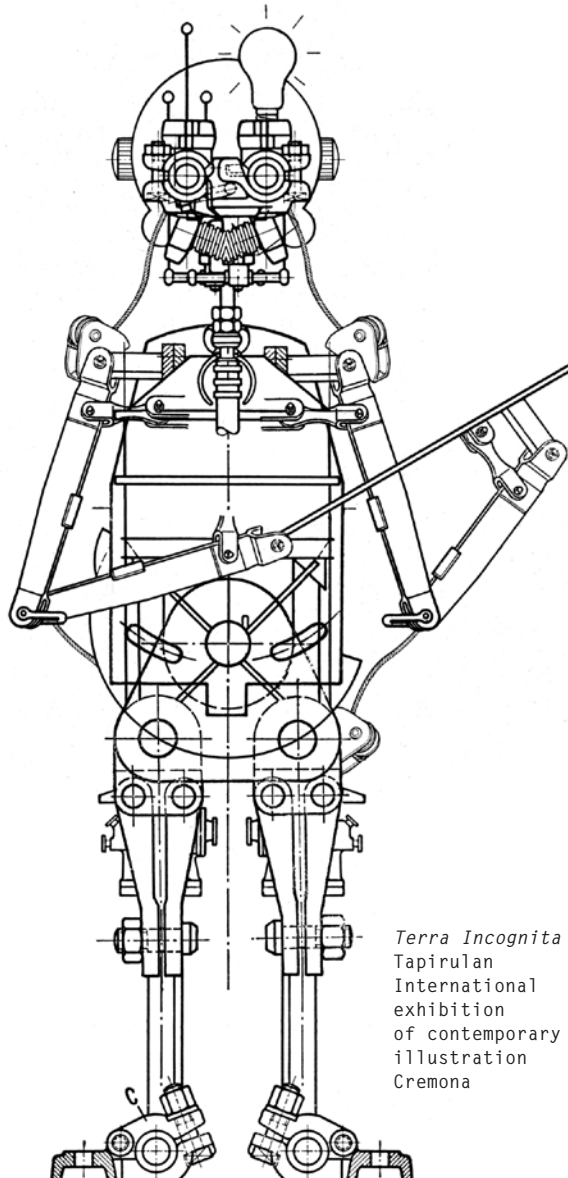




←  
*A Microscope*  
*To Save The World*  
 by Carolyn Kormann  
 The New Yorker

←  
*Heart Of A Dog*  
 by Mikhail Bulgakov  
 Büchergilde Gutenberg

←  
 Cover picture  
*The Origin*  
*Of Mathematics*  
 by Anil Ananthaswamy  
 New Scientist



*Terra Incognita*  
 Tapirulan  
 International  
 exhibition  
 of contemporary  
 illustration  
 Cremona

© 2018  
*Illustrations*  
*and Layout*  
 Christian Gralingen

*Type*  
 Letter Gothic  
 Roger Roberson  
 IBM, 1962

*Paper*  
 Metapaper extrarough  
 warmwhite

*Print*  
 AusDruck  
 Schaare & Schaare GbR  
 Berlin

