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Part One: Like,

@AnnaEBrown 2011/2012

The endless book — exploring the online, offline.

A thesis submitted in partial fulfilment
of the requirements for the degree of
Master of Design, Massey University,
Wellington, New Zealand

@AnnaEBrown 2011/2012

The endless book —
exploring the online, offline.

*To what extent can the affordances of
social media be explored and embodied
through the form of the book?*

Contents



Scope

In the context of this masters the term 'social media' refers primarily to Facebook and Twitter. These two currently dominate the landscape.

<http://www.facebook.com/>

<http://twitter.com/>

Facebook is a social networking portal providing a mashup of features such as email, instant messaging, image and video sharing. As the homepage states: "Facebook helps you connect and share with the people in your life."

Twitter on the other hand encourages constant "linking out" to anywhere and anyone. Twitter is typified by rapid responsiveness and immediacy. The homepage reads "Follow your interests. Instant updates from your friends, industry experts, favourite celebrities, and what's happening around the world."

Their amalgam under the term 'social media' covers a number of diverse online affordances and provides the scope to classify them as exemplifying Web 2.0 in 2011/2012.



#Hashtags

Hashtags are used throughout this book in the same way they are used on Twitter. In a Tweet the hashtag symbol # is used before a word to indicate relevant keywords. Like a hyperlink, the colour of a #hashtag term differs from normal text to indicate visually that the term is active. In a Twitter search, clicking on a #hashtag shows you all other Tweets in that category. A search in this book can occur in the same spirit, however the location of a #hashtag keyword must be made in a physical and not electronic way.

#endless / #endlessness

Having or seeming to have no end or limit.¹

#book

A collection of sheets of paper or other substance, blank, written or printed, fastened together as to form a material whole.²

#online

Controlled by or connected to a computer, available on or carried out via the Internet.³

#offline

Not controlled by or directly connected to a computer or the Internet.⁴

#affordances

“An action possibility available in the environment to an individual, independent of the individual’s ability to perceive this possibility” — James Gibson⁵

#social media

A broad category or genre of communications media which occasion or enable social interaction among groups of people, whether they are known to each other or strangers, localized in the same place or geographically dispersed. Such media can be thought of metaphorically as virtual meeting places which function to occasion the exchange of media content among users who are both producers and consumers.⁶

#embodied / #embody

Give a tangible or visible form to (an idea or quality).⁷

1. “endless.” *The Concise Oxford English Dictionary (OED)*. 12th ed. 2008. *Oxford Reference Online*. Web. 3 Jan. 2012 [This and all subsequent terms were accessed on the same date.]

2. “book.” *OED*. I have added the word “traditional” (meaning long established) when referring to this concept of the book throughout this text as I consider this definition to be what most people would consider a book.

3. “online.” *OED*.

4. “offline.” *OED*.

5. This is one widely quoted definition of the term “affordance” from James J. Gibson’s 1979 book *The Ecological Approach to Visual Perception*. Another widely recognised definition of the term affordance is Donald Norman’s, who states that it “refers to the perceived and actual properties of the thing, primarily those fundamental properties that determine just how the thing could possibly be used. When affordances are taken advantage of, the user knows what to do just by looking: no picture, label, or instruction needed.” As discussed by Mads Soegaard, “Affordances” *Interaction-Design.org* Web. 22 Mar. 2010. 9 Jan. 2012.

6. “social media.” *A Dictionary of Media and Communication*. (DMC) 1st ed. *Oxford Reference Online* Web. 3 Jan. 2012

7. “embody.” *OED*.

Hypertext

Hypertext links are used throughout the text of this book, referencing HTML hypertext prevalent in the #online space. A hypertext word is underlined and takes on a different colour from the main body text. A hypertext word on this page specifies a term that the user might not know or has a particular meaning in the scope of this research. Definitions are sourced from the *Concise Oxford English Dictionary (OED)*, the *Oxford Reference Online (ORO)* or from an author in the literature review. Other definitions are given on the page where the word is used: these hypertext words are not underlined.¹

In this book, the act of following a hypertext / hypertext link is conducted by the user physically engaging with the pages instead of the machine retrieving them as is done online.

The terms on this page are not alphabetised but given in an order that makes sense to the narrative.

hypertext

a software system allowing extensive cross-referencing between related sections of text and associated graphic material.²

user

A person who uses or operates something [in this case the book].³

post / posted

Put up.⁴

Web 2.0

The second stage of development of the World Wide Web, characterized especially by the change from static web pages to dynamic or user-generated content and the growth of social networking.⁵

ecosystem

(Ecology) A biological community of interacting organisms and their physical environment.⁶

performative

Of or relating to performance.⁷

self-reflexive

containing a reflection or image of itself; self-referential.⁸

1. The two versions of hypertext embody the two states of HTML hypertext: the coloured link shows it *can be* activated, while the coloured and underlined hypertext shows that the hypertext is *selected*.

2. "hypertext" *Oxford Dictionary of English*. 2010. *Oxford Reference Online*. Web. 2 Jan. 2012. A further and most useful definition of "hypertext" is "an information medium that exist only online in a computer. A structure composed of blocks of text connected by electronic links in a nonlinear manner." in Ilana Snyder. "Beyond the Hype: Reassessing Hypertext." Ilana Snyder (ed.) *Page to Screen: Taking Literacy into the Electronic Era*. (London and New York: Routledge, 1998) 126. Print.

3. "user." *OED*
The term "user" is used in the scope of this book to replicate the online space. It replaces the more familiar term "reader" usually employed when discussing actions involved in reading a book.

4. "post." *OED*. My definition of this term for the purposes of this book is "the action of participation with the pages of this book, in particular the physical application of a page to the wall within an exhibition space."

5. "Web 2.0." *OED*

6. "ecosystem." *OED*

7. "performative" *OED*

8. "self-reflexive" *OED*

How to

Part One

This #book has a number of narratives and ways of being read:¹

1. Read the text in the coloured text boxes.
2. Read the images. Beneath the coloured text boxes are images relating to the text or the concepts being explored within the text. This offers a 'visual narrative'.²
3. Each section of the text is colour coded (defined by the colour of the boxes) and has reference to a HTML cookie along the bottom of each page. This replaces the traditional folio (page number).
4. Numerous devices associated with the online environment are mimicked in the text in an effort to highlight their formal qualities and to #embody the #affordances of #social media.³
5. The footnotes are used beyond the normal scope of an academic footnote. As each page must function as an individual set of ideas, the footnotes allow space for the context to be explored in depth and for other voices to appear.

6. Each page that uses footnotes starts with number one and continues numerically. This allows each page to be experienced individually.⁴

7. The last footnote on each page is labelled **image** and provides content or context to the images being used and their authorship (when they are not my own).

How to experience this book

Each user of this book has a number of ways they can interact with and experience this book:

Part One

As a traditional linear book in its bound form (adhered together like a post-it note pad).

Part One + Two + Three

As a physical manifestation of the affordances implicit in social media. Each page can be posted and interacted with (written on, stuck to a surface) as per Web 2.0.⁶

Part Three

SHARE: As the continuation of the conversation. Add your own ideas — join in, post, tweet, share, connect.

1. "narrative." A spoken or written account of connected events; a story. *The Concise Oxford English Dictionary*, 12th ed. *Oxford Reference Online*. Web. 5 Jan. 2012

2. A "visual narrative" tells a story through the use of visual media.

3. Eg. the use of the #hashtag is a visual and embodied reference to an online Twitter feed; the action afforded by a hypertext link can only be undertaken physically and not via HTML as it is online; and the HTML cookie references user authentication and allows the user to return to previously accessed page with ease.

4. Footnotes start from number one on each page. This allows for each page to be read independently and complete in itself. When the pages of each section of this book are adhered together, they work in a typical linear narrative. However if a page is posted, (thus embodying a social media post) with this footnote system it can still exist in its own right.

5. The participatory act of "posting" is shown in the image below where pages of the book have been interacted with, and posted to the "wall".

Experiments

Experiment 1

[Experiment 1](#) was a workshop conducted as a design facilitation — investigating ideas of participation, collaboration, communities of practice (COP) and co-creation. In this experiment I observed how the participants interacted, what they interacted with and the physicality of the interactions (in particular the use of pen, paper, post-it notes, and movable tables).

Experiment 2

[Experiment 2](#) investigated whether a number of #affordances associated with Facebook could be transposed from an #online environment into an #offline physical space. I was interested in whether the users would engage with Facebook, how they would interact, what they chose to interact with and the physicality of the interactions (in particular the use of pens, paper, post-it notes, sellotape or Polaroids).

Experiment 3

Experiment 3 was conducted in three parts.

Experiment 3.1

[Experiment 3.1](#) builds on Experiment 2, and explores the use of a designed post-it note as a facilitated tool in a classroom situation. This experiment investigates what typographic approach allows users to understand the affordances inherent in the text on the post-it note.

Experiment 3.2

[Experiment 3.2](#) expands on Experiment 3.1. The **Like, post-it, SHARE:** notes are placed in a new space, without facilitation. The designated space, the toilet-to-toilet-door aimed to replicate the face-to-computer orientation necessary for #online interactions.

Experiment 3.3

[Experiment 3.3](#) was a variation on Experiment 3.1 and 3.2, and explored the use of the **Like, post-it, SHARE:** note within gender designated toilets and with the addition of a pen.

Experiment 4

[Experiment 4](#) is *The Endless Book*. This experiment builds on findings from the earlier experiments (participation, interaction, online and offline, social media) and asks how these affordances can be mediated via the form of the book.

Section One

When there is a harmony
between ideas and
methods then it is no
longer a process but an
object. The two are seen
and experienced together.

PAUL KLEE

Setting the scene

Setting the scene

The intent of this Masters of Design is twofold: the first is an exploration of the form (and future) of the [#book](#) and the second an investigation of given [#affordances](#) of [#social media](#). This project seeks to visualise contemporary approaches to [#online](#) communication, in particular social media, and explore those actions (affordances) associated with it — time, locality, endlessness — in a experimental and [performative](#) process mediated via the form of a book.

The journey of this Masters is [#embodied](#) in the physical object. The design of this book highlights the design process and research findings discovered over the course of this action research approach. This book is designed in the spirit of an [artists' book](#).¹ Its formal properties (pull-apart, post, comment, perform) direct the [user](#) to interact with it and experience it. As Clive Phillpot writes, one innovation of an artists' book is the use of the book's structure to make meaning and/or the use of the book as object, which alludes to the form of a book.² The term "book" is used loosely as a concept, where the idea of a book serves as a container for a system of ideas outside the book itself, as theorised by Marshall McLuhan in the 1960s.³ Ulises Carrión distinguishes an artists' book as comprehensible without necessarily viewing the entire book: thus upsetting the linear narration implicit in a traditional book. They tend not to have a beginning, a middle and an end, but function sequentially or thematically.⁴

Drawing on these traditions, this book plays with the idea of the artists' book to foreground similar tendencies in social media: in particular that of nonlinear sequences, the idea of [#endlessness](#), and the usefulness of the book as an object to be participated in. Finally, this book, when participated in, evolves into a [ecosystem](#) which serves as a metaphor for social media.⁵

1. Dick Higgins, active in the Fluxus art movement, describes an artist's book as a work. "Its design and format reflect its content—they intermerge, interpenetrate... The experience of reading it, viewing it, framing it—that is what the artist stresses in making it." Dick Higgins 'A Preface' in Joan Lyons (ed.), *Artists' Books: A Critical Anthology and Sourcebook*. (New York: Visual Studies Workshop Press, 1985) 11. Print.

2. Clive Phillpot. "Some Contemporary Artists and Their Books." Lyons, 106.

3. Robert C. Morgan. "Systemic Books by Artists." Lyons, 207–208.

4. In Ulises Carrión's essay, "The New Art of Making Books." Lyons, 31–43.

5. I mean here that the ecosystem of posted pages is meant to represent the interactions engaged with across social media sites like Facebook and Twitter where conversations build and die. The metaphor of an ecosystem is useful: this book, when interacted with is made up of a growing community of interacting pages and their physical environment. A visual metaphor is used to suggest a resemblance of one thing to something else, thus transforming meaning. This ecosystem has structural similarities to the *mhulenbechia*. (Also called a visual homology). Graeme Sullivan (ed.), *Art Practice as Research: Inquiry in Visual Arts* (Thousand Oaks: Sage, 2010) 196. Print.

image The native New Zealand *mhulenbechia* (or the wiggly wig bush). From an early stage the visual metaphor of the *mhulenbechia* has provided a useful image of how social media conversations might look if they were a physical thing. This plant grows in a tangled and interconnected fashion that reminds me of the diverse and interconnected relationships apparent on social media sites like Facebook and Twitter. A user's connections/friends/followers build and weave over time, just like the branches of the *mhulenbechia*. As a natural ecosystem, the *mhulenbechia* is also a useful metaphor when thinking about the organic and flexible structure of Web 2.0 and social media conversations.

Setting the scene

A linking concept

Social / media / [ecosystem](#)¹ — these three terms provide a useful linking framework for this research project and this book explores how they can be understood as a single term: “social media ecosystem”.

They are useful in this [#book](#) as three distinct terms that can be joined together in various arrangements and loops: social, social ecosystem, [#social media](#), media, media ecosystem and finally as a social media ecosystem. The interweaving of these three terms forms the thematic basis of my project.

How can a social media ecosystem be represented and [#embodied](#) in the form of a book? This book offers an exploration of this idea while also providing the [user](#) with the ability to change or add their voice to the dialogue, in other words to [participate](#).²

This concept of participation both embodies the inherent characteristics of [Web 2.0](#) and draws on a strong tradition of participatory art that emerged in the 1960s and 1970s, in particular the ideas of Fluxus and the development of Relational Aesthetics theorised by Nicolas Bourriaud in the 1990s.³

Through the narration of a number of experiments, woven together with my literary review, this book (as a narrative, a visual narrative, an object and a participatory performance) explores how the [#online](#) can be represented [#offline](#) so as to offer another way of looking at each space.

1. The term ‘ecosystem’ literally means a ‘biological’ community of interacting organisms and their physical environment. I am using the term ecosystem to mean a community of interacting pages (and participants) and their physical environment (the performative ‘posting’ aspect) which together act as an ecosystem. The post-it note, in particular, is a form that allows for flexible and organic use.

2. “participate” as defined by Rudolf Freling, drawing on the etymology of the word, means “to take part”. Rudolf Freling et al, *The Art of Participation: 1950 to Now*. (San Francisco: Thames & Hudson, 2008) 12. Print.

3. Fluxus art and events elude straightforward definition. Ken Friedman writes that the Fluxus idea transcends a specific group of people or a specific place, however he does list the following 12 tenets as the main ideas of Fluxus: globalism, unity of art and life, intermedia, experimentalism, chance, playfulness, simplicity, implicativeness, exemplativism, specificity, presence in time and musicality. Ken Friedman, “Fluxus and Company”, Ken Friedman (ed.) *The Fluxus Reader*. (Chichester: Academy Editions, 1998) 244. Print. And Nicolas Bourriaud, *Relational Aesthetics*. (Dijon: Les presses du réel, 2002). Print.

image Developed by Facebook intern Paul Butler in 2010, this visualization maps the connections of ten million Facebook users spread across the globe. As an image it shows an ecosystem of user-linkages. Paul Butler, “Mapping Facebook Friendships.” *Visualcomplexity.com*. N.p., 2010. Web. 5 Dec. 2011.

Introduction

which was good. Now I found myself reading word for

Introduction

This project explores the [#online](#) [#affordances](#) of [#social media](#) (in particular Facebook and Twitter) [#embodied](#) through the [#offline](#) form of a [#book](#).

The book, a structural device, enables each viewer to engage with the experience of the research. The affordances of the offline book invite the viewer to interact (through physical exploration) in the research and thus become part of the looping structure of the research. The book itself then bends back on itself, becoming [self-reflexive](#).¹

The concept of self-reflexivity has a long tradition in books: firstly in narrative structures held within the text, and later in the design of books and in the creation of [artists' books](#) — where the book becomes an object or rather the “idea of the book as idea”.² As early as 1759, Laurence Sterne’s *The Life and Opinions of Tristram Shandy, Gentleman* employed a number of techniques to call attention to the materiality of the text, including nonlinear narrative, regular appeals to the reader, and a self-reflexive commentary on the nature of the book, all of which anticipate the concept of [hypertext](#) fiction.³ William S. Burrough’s *Naked Lunch*, published in 1962, challenges conventional ideas of linear reading and Georges Perec’s 1969 *A void*, is written without the letter e.⁴ More recently, Jonathan Safran Foer’s book *Tree of Codes* explores and experiments with a narrative die-cut erasure from another book.⁵

Sterne’s book, whose narrative shows clear awareness of the novel’s conceits and conventions, has been visually reimaged numerous times, most recently by Will Self for Visual Editions. Tom Philips’ *A Humument* is a book which analyses almost every feature of the page deconstructed, excavated and turned inside out.⁶ Books, and in particular self-reflexivity within them, are useful forms to explore and embody thematic ideas.⁷

The sun poured in through the window behind me. It hugged my shoulders as I leaned back into it and I read some more.

The author wanted to make it all self-reflexive. It all started on an afternoon in a room with a high ceiling and a wooden floor. No one there had felt it was his place in turn felt it wasn't his place. The process of the narration matters more than the content. I would like to alter this description for the design of this book: here the “user” is drawn not only to the design, but how it is designed. The design does not matter more than the content, but it is as important as the content.

1. The concept of self-reflexivity is understood here to have similar qualities to self-reflexive post-modern fiction. In post-modern fiction the reader is drawn not to what is narrated but how it is narrated. The process of the narration matters more than the content. I would like to alter this description for the design of this book: here the “user” is drawn not only to the design, but how it is designed. The design does not matter more than the content, but it is as important as the content.

2. Johanna Drucker, *The Century of Artists' Books* (New York: Granary Books, 2004) 161. Print.

3. Christopher Keep, Tim McLaughlin, Robin Parmar, “Tristram Shandy”, *The Electronic Labyrinth*, 1993–2000. Web. 2 Jan. 2012.

4. Hernandez, Alberto. “Hybrid Novels: A New Way of Reading Narrative Fiction.” MA Graphic Design Thesis, London College of Communication, 2009. Print.

5. Jonathan Safran Foer, *Tree of Codes*. New York: Visual Editions, 2010. Print. (Cut from Bruno Schulz’s *The Street of Crocodiles*.)

6. A Humument is a treated book based on the Victorian novel *A Human Document* by W.H. Mallock. Tom Phillips, *Humument*. com, N.p., 2008. Web. 16 Nov. 2011.

7. Self-conscious attention to the book as a form can occur within a page, as an object or through the process of its own making, “all these elements can interact, playing with each other across the full field of the book...” Drucker, 162.

Image An image of pages from Louis Lüthi’s authored and designed book *Prière d’insérer: On the Self-Reflexive Page* documents the history of the page as a material arena to be foregrounded and exploited. He writes about the ‘invention’ of the page “the page not as the recto or verso of one of the leaves of paper that when bound together make up a book, but as a determined space at a specific point in a narrative.” Louis Lüthi, *On the Self-Reflexive Page* (Roma Publications, 2010) 66–67. Print.

operating systems all of which appeared to functionally to give me an edge on the wall. I suppose so,” I said. I noticed that my hand had sampled the page of the manuscript and smudged several words off into oblivion.

Introduction

top row Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*, designed by Will Self (London: Visual Editions, 2010) from visual-editions.com. Web. 7 Jan. 2011.

middle row Tom Phillips, *Humument*. com, N.p., 2008. Web. 16 Nov. 2011.

bottom row Jonathan Safran Froer, *Tree of Codes* (London: Visual Editions, 2010) from visual-editions.com. Web. 7 Jan. 2011.

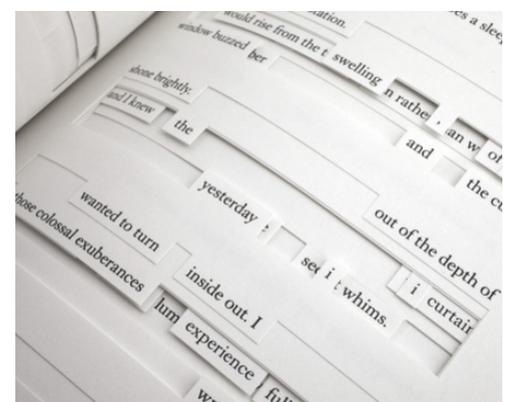
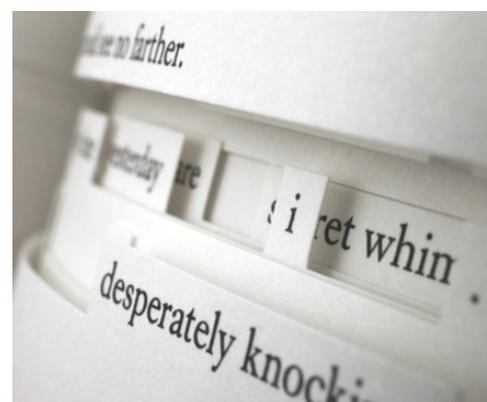
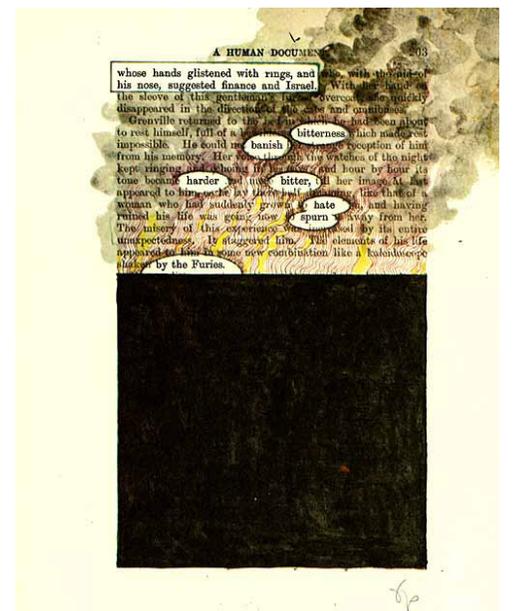
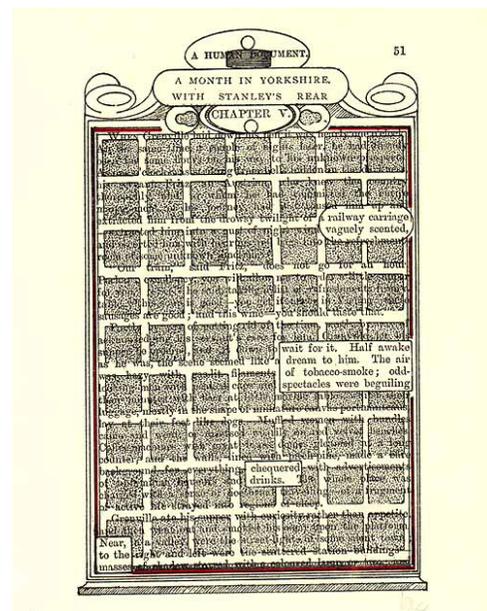
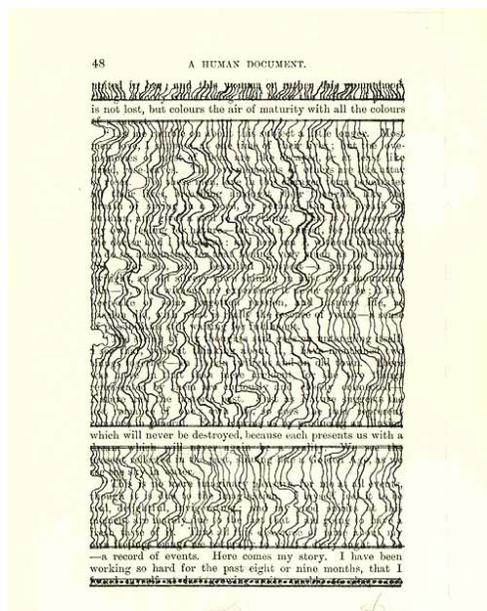
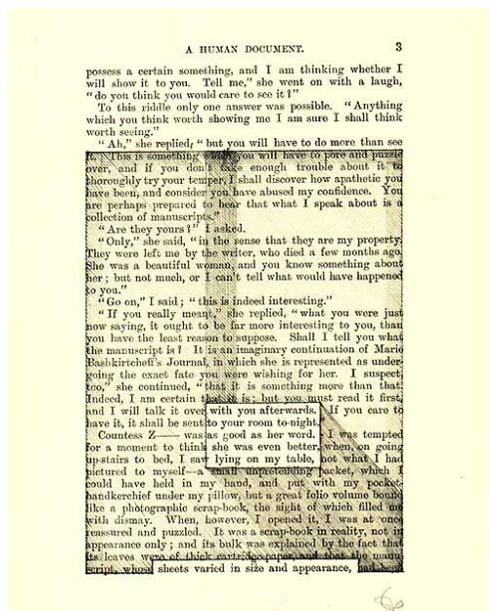
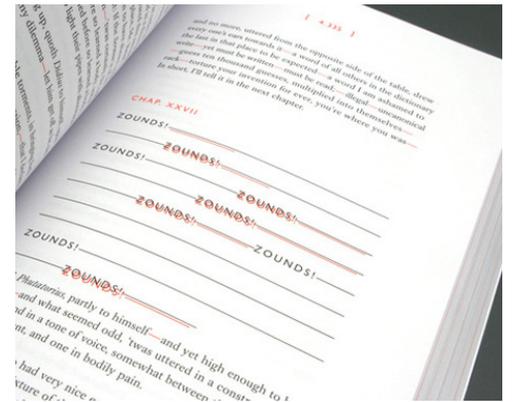
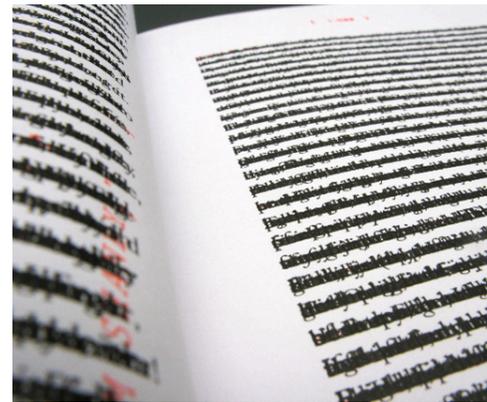
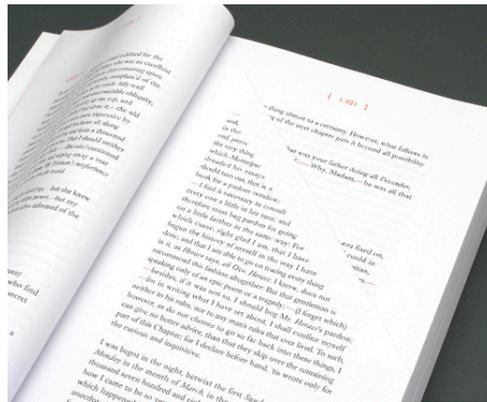
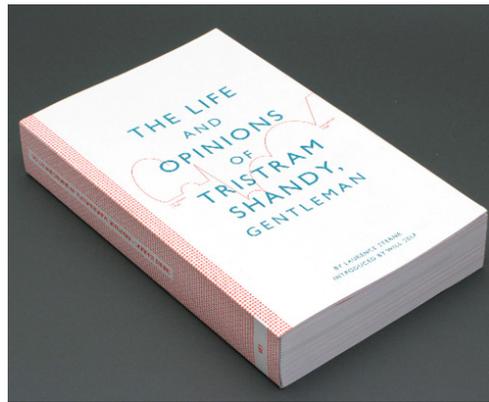


Image. Eliasson, Olafur, Luca Cerizza, Caroline Eggel, Michael Heimann, and Hendrik Schwantes. "TYT (Take Your Time)." *Printed Matter* Vol 2. 2009. 90-91. Print.

This image relates directly to the self-reflexive mode often utilised in books, and adds another layer. My photograph shows a photograph of a page in a book about books on Olafur Eliasson which itself shows all the books about him that use the colour yellow. As editor Luca Cerizza writes, this book about books is "an ever-so-slightly perverse meta-linguistic experiment; a reckless game for bibliophiles" *Printed Matter*, 2.

36

50

ROOM FOR ONE COLOUR

13

18

23

viewers'
low
image

Introduction

Within the yellow square

This book is both an [#embodied](#) appraisal on aspects of [#social media](#) and a place to challenge the boundaries of the [#book](#). When these two structural concepts (the book and social media) meet in the design of this book, the intent is that the [user](#) is reminded of, and asked to re-think, their form. Every design decision made on this page calls attention not just to itself, but also to ideas about the book, the future of the book and draws attention to concepts inherent in social media. The one makes the other different: bolder, stranger, more, less, fragmented, transitory, endless...

For example, the text on each page of this book is confined to the constraints of this coloured rectangle.¹ Within each rectangle the text has to work as an introduction, a middle, and conclusion so that each page can act as a stand alone page. Each time I am trying to introduce a concept, explain it and draw a conclusion.

The space is deliberately small, the reading length (and by default the time spent reading it) is short. This mirrors a larger debate regarding reading and internet usage. A google search of “social media and attention spans” (with about 3,570,000 results) highlights the debate: articles entitled “How Social Media Is Ruining Our Minds”, “Growing Up Digital, Wired for Distraction” and “Is Google Making Us Stupid?” can be contrasted to the uptake of technology to, say advancing education; “Using Technology to Enhance Literacy Instruction”, and numerous articles titled “The Internet is Not the Enemy”.² The focus of the debate (whether one is “for” or “against”) centres on the need for an adjustment to how we read and process information using whatever tools we have to hand, whether [#online](#) or [#offline](#). This page, therefore makes adjustments for the user, based on the technology and form of this book.

1. The rectangle is a reference to the “box” architecture of Facebook and Twitter messages. The space in the rectangle (or the “user post box”) either a) limits how we say something or b) makes us write and think in easily consumable micro-content. The debate over the pros and cons is considerable. What it means in the context of this book, and in particular this page, is that I have to retire to a footnote to complete my comment. Here in the minutiae (the small detail) the discussion really gathers momentum. The shortness of these user interfaces makes our ability to engage, argue or critique or respond “less”... (less evolved, less thorough, less you) but always quicker.

2. Google Search conducted on 5 Jan. 2012. Nicholas Carr, the author of “Is Google Making Us Stupid?” and author of the international bestseller *The Shallows: What the Internet Is Doing to Our Brains* makes his argument based on the internet’s intellectual and cultural consequences: “The Internet is an interruption system. It seizes our attention only to scramble it. There’s the problem of hypertext and the many different kinds of media coming at us simultaneously....We are evolving from cultivators of personal knowledge into hunters and gatherers in the electronic data forest.” Nicholas Carr, “The Web Shatters Focus, Rewires Brains.” *Wired.com*. N.p., 24 May 2010. Web. 18 Nov. 2011

Image Here is a self reflexive, looping page: a page of this book, posted with post-it notes made to be an image in this same book. Again, this design decision is deliberate and is aimed to draw to the user’s attention a common feature of social media exemplified on Facebook and Twitter: limitless replication of material. Consistency across platforms = the same information being shifted and pushed around. How many times have you been sent the same link by ten different people?

Introduction

Notes on using this page

The design of each page draws on a number of text-based references. The first reference it makes is to the [#book](#) as a text-based format, and in particular, the academic essay. I am referring to the footnote in particular. The role of a footnote in a conventional book format is as a place to make a citation or aside.¹ In this book, the footnote does more than this. It acts as a conversation between the author, the user, the precedent literature, the visual narrative *and* offers more space to go in-depth into the issues being discussed.² It also operates as a conventional citation device.³

The second design reference on this page is the use of the footnote as a conversational device. This is achieved in a number of ways. The first is a visual articulation of the idea of multiple user-generated comments stacking on top of each other as represented by how the footnotes look stacked on top of each other.⁴ In Facebook an initial [post](#) is called the thread starter and subsequent posts continue the discussion.⁵

In this book the footnote is a perfect distraction device. It says, “Actually there is actually something you ought to read over here” and reinforces the idea of endlessness inherent in social media.⁶ Zadie Smith, reflecting on her two month addiction with Facebook and her subsequent attempts to quit, writes, “Facebook remains the greatest distraction from work I’ve ever had, and I loved it for that....With Facebook hours, afternoons, entire days went by without my noticing. When I finally decided to put a stop to it, once and for all, I was left with the question bothering everybody: Are you ever truly removed, once and for all?”⁷

my new hairdo

Like · Comment · Share · March 28, 2011

12 people like this.



Frankie Offord OMG, they're all gone! Your stunning!

March 28, 2011 at 10:07pm · Like

Shannon Gibbs :-)

March 28, 2011 at 10:08pm · Like

Louise Vicars LOVE LOVE LOVE!!!!!!

March 28, 2011 at 10:08pm · Like · ↻ 3

Jennie Hereford Wow, that is so amazing
You are a beautiful woman

March 28, 2011 at 10:12pm · Like

Linda Penlington Gorgeous!!!

March 28, 2011 at 10:17pm · Like

Liz Hibbs Wow.

March 28, 2011 at 10:27pm · Like

Niamh Mundell gorgeous girl!!!

March 28, 2011 at 10:37pm · Like

Cuddle Mnstr Perales wow,love it Shan...
completely shaved according to Marc...
look stunning.. xo

March 28, 2011 at 10:40pm · Like

Missmandy Cairns Move over Sinead...
howse

March 28, 2011 at 11:08pm · Like

Jane Duthie oh shannon! how beautiful

March 28, 2011 at 11:46pm · Like

Chelzi Irons you look beautiful shan...
xoxox

March 29, 2011 at 12:11am · Like

Katie Nixon Doesn't it feel incredible?!?
You look great by the way.

March 29, 2011 at 3:19am · Like · ↻ 1

Kelly Gibbs ditto, and, weirdly, also yo

March 29, 2011 at 5:19am · Like

Ted Isaac Like da new look

March 29, 2011 at 12:31pm · Like

Joan Gibbs Beautiful? Of course – what else
expect with her genes

March 29, 2011 at 2:17pm · Like · ↻ 4

Joan Gibbs And she is looking for saffron robes!

March 29, 2011 at 2:17pm · Like · ↻ 1



Shannon Gibbs bloody am not

March 29, 2011 at 4:49pm · Like · ↻ 2



Diana Lawrence OMG, were you too hot! Wow, you must feel
so much lighter

March 29, 2011 at 5:30pm · Like



Amanda Blake Oh Shannon you are so gorgeous!!

1. In the latest version of the MLA (Modern Language Association) referencing system, which this essay uses as its citation style, the term “footnote” and “endnote” have been changed to “content notes” and “bibliographic notes”.

2. I am aware that using the footnotes in this way is a challenge to the user and to the very idea of an argument, which should traditionally be conducted in the main body of a text. However, by deviating from this convention I am making a metacritical reference to the structure of the footnote. Here the footnote is representing itself and calling attention to what it does, rather than merely representing something else.

3. Eg. First name Last name, *Title of the Book with Capitals*, (Place of Publication: Publisher, Year published) page number.

4. In Facebook for example, the original post is made and then members of that user's community can submit their post which is shown underneath with a time and their online identity. Visually this set of footnotes references this. Each sits below the next, in a linear time-bound sequence.

5. The “supposed to” comment here is pertinent. Web 2.0 and social media's very nature is that of distraction. Every hyperlink pulls your attention away to something else. The medium of the internet encourages non-completion. The user is in a state of unending temptation: if we just follow this next link there will be something better...

6. When is anything complete in social media? A traditional book's physical properties reinforce the idea of an “end” of reading. Its pages are finite, it has a front cover and back cover: an entrance AND exit. This book does not. It has a start, but it has no definitive end. When you have read it, you can make a comment. Once you have commented on it you can post it. Once you have posted it another user may make a comment on it. And so on and so forth.

7. Zadie Smith. “Generation Why?” *The New Yorker*. Condé Nast, 25 Nov. 2010. Web. 11 Dec. 2011.

Image A posted image and part (!) of the subsequent thread: about a hair cut!

Introduction

Endlessness

The design of this #book is aimed to explore a number of actions inherent in #social media #embodied through the form of the book. By exploring the #affordances of an #online world in a different, #offline space (the book) the book designer is confronted with “otherness” and opportunities to investigate the formal constraints of the book.

One such concept is two-way dialogue — something not usually available within the scope of a book. In Part Three: SHARE: of this book the [user](#) is given opportunities to comment, provide feedback and engage in a dialogue with other readers.¹ This two-way dialogue is a state associated with [Web 2.0](#) and social networking sites.

This aspect of user interaction also embodies another state inherent in social media — that of #endlessness.² While a traditional book starts *and* ends, this book exists in a state of endlessness. The White Rabbit, in *Alice in Wonderland* is told by the King to “Begin at the beginning, and go on till you come to the end: then stop.”³ In an online interactive world there are no singular, definitive beginnings and endings. This is the state I am aiming to represent and transpose from social media. It is an unexpected and ambiguous state for a book designer who has previously existed in a state of endings punctuated by deadlines and completion. Here mistakes can be corrected, text can change, comments can be added — the content is limitless, the physicality multiple, and the end indeterminate.

This state of endlessness in a book introduces an element of friction to the state of reading and asks a user to rethink not just the nature of a book, but the nature of social media which this book embodies.⁴

1. A user's ability to interact with other users will only become apparent when this book is engaged with as a performative and participatory context, i.e. in the exhibition space.

2. This is a term, or rather state, that I am associating with social media and not one that I know to be readily used.

3. Carroll, Lewis. *Alice's Adventures in Wonderland*. (London: Arcturus Publishing, 2008.) 115. Print.

4. This concept of Friction exists when “when something unexpected occurs, when a moment is uncomfortable, when the unknown is encountered and unprepared for. When this happens, design is questioned, and re-evaluated. When friction is introduced into an experience, into a design, the user must question themselves and the situation, and thus, must become more aware of the part they play in that situation. Friction creates opportunity for change, and the opportunity to question norms which usually exist unchallenged.” Vanessa Carpenter et al. “Ladies and mens room mixup: A critical design perspective on social norms at a clubbing environment.” (2008): 4. Web.

Image An photo of pages from Part Two of this book. The book within the book within the book — in a state of endlessness.

Background

Who?

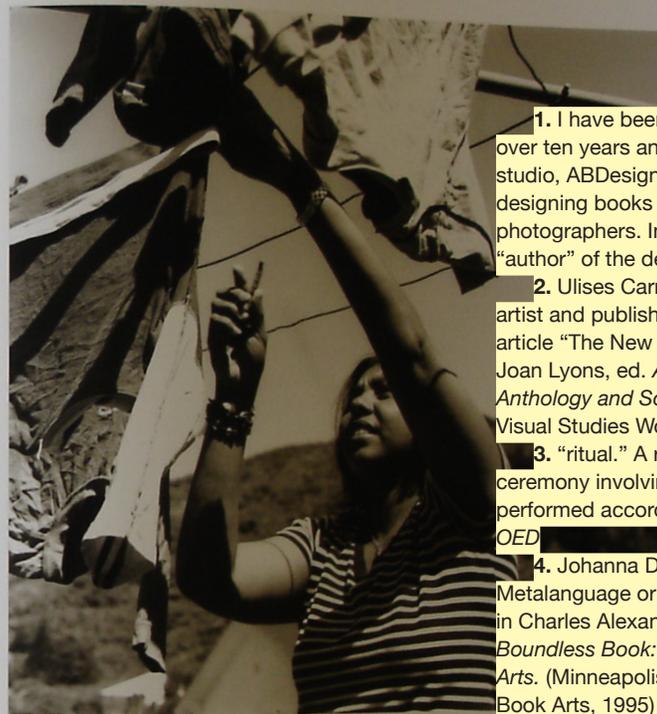
I am a #book designer.¹ Books have been my passion since the time I could hold them in my hands. The written text is just one part of my passion — for me there is much more. As Ulises Carrión writes, “A book is a time space sequence.”² There is the smell of fresh ink, paper or of dust. Each smell tells stories of other places, other people and other times — a printery in China, a previous owner or a bookshelf before mine.

I pick up a book and the ritual begins: how does the book — as a tactile object — feel in my hands?³ Is it heavy and grand or small and personal? What are the pleasures of each page? What kind of paper stock has been used? What typefaces have been chosen — are they comfortable together or at odds with each other? How have the words and images been organised on each page? Are the folios tucked away in the corner waiting to be found out or are they bold and overbearing?

These questions are only a fraction of the dialogue I have with a book every time I engage with a one. It is a ritual that can provide a deep satisfaction or a keen disappointment. As Todd Walker says, the joy of a book is “that you can find it again, years later, on a shelf, and it still works — without batteries, lights, or electricity, it makes itself available again, as a new experience, a new encounter.”⁴ This is pertinent to this book but not in the way that Walker imagined. The new experience of this book will be new in every way, complete with additions, deletions, and an unknowable physical state.

Islam is not extremist, it is moderate. I believe the source of today's extremism, and terrorism, is the oppression, degradation, and frustration in which many Muslim youth find themselves.

By definition, terrorism is an act of violence against innocent civilians for political motivation. No one can ever justify innocent civilians being the target of an attack. Even Osama Bin Laden finds it difficult. Until 1997 he always talked about targeting American soldiers. In 1998, for the first time, he called for attacks on Americans, civilian or military, wherever they are. >>>



1. I have been a designer of books for over ten years and own my own design studio, ABDesign. My career has been built designing books for authors, artists and photographers. In each case my role is “author” of the design.

2. Ulises Carrión is a Mexican writer, artist and publisher. This quote is from his article “The New Art of Making Books” in Joan Lyons, ed. *Artists' Books: A Critical Anthology and Sourcebook*. (New York: Visual Studies Workshop Press, 1985) 31.

3. “ritual.” A religious or solemn ceremony involving a series of actions performed according to a prescribed order. *OED*

4. Johanna Drucker. “A Critical Metalanguage or the Book as an Artform” in Charles Alexander (ed.) *Talking the Boundless Book: Art, Language, & the Book Arts*. (Minneapolis: Minnesota Centre for Book Arts, 1995) 32. Print.

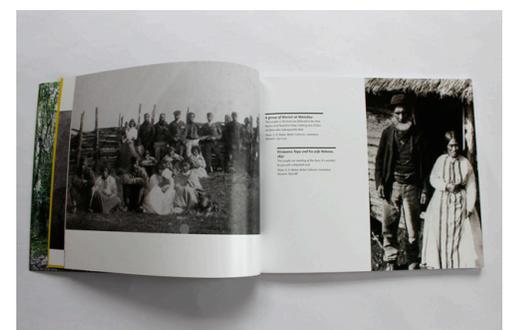
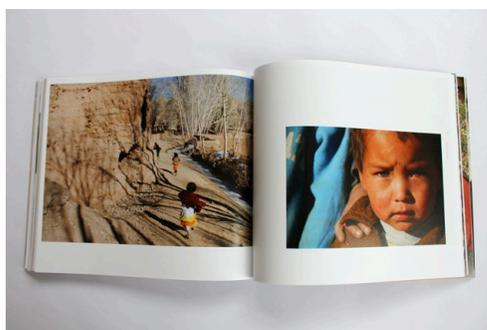
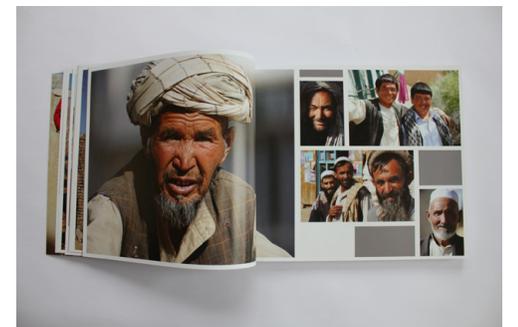
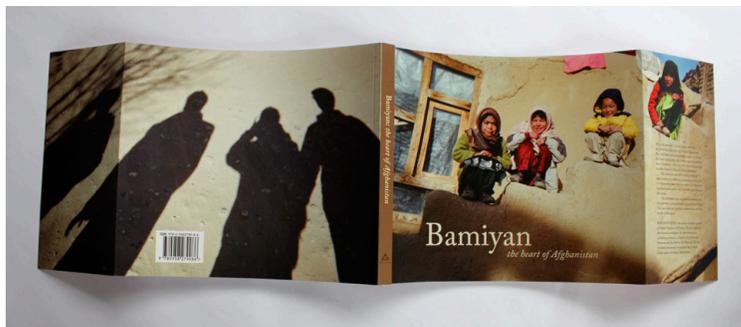
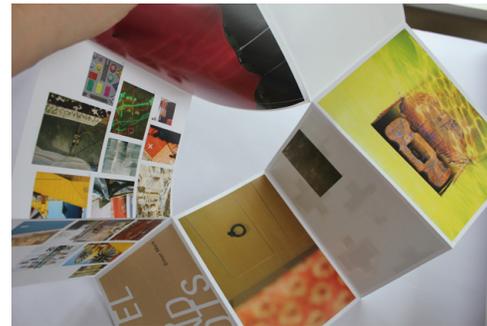
Image The book pictured, *The Crescent Moon*, is one I was commissioned to design for the Asia New Zealand Foundation collaborating with photographer Ans Westra and writer Adrienne Jensen. As author of the design, I worked to develop a design schema that referenced Islamic typography, decorative motifs, illumination, colouration, binding styles and printing technologies. A principal innovation was the creation of a typographic design that utilized left and right aligned type to allude to the left and right reading languages of the interviewees and blended contemporary NZ display typefaces with classical serif fonts.

‘How does my faith affect me as a political scientist? My values and beliefs always decide whether we know it or not. The notion of neutrality, of being scientifically objective, is a myth. What we can do is to be aware of our biases, our views, our values, and to be honest about them, and then try to approach our subject of study with that awareness and honesty.’

Sughil Lafrate

Background

images A collection of books or book-like objects I have designed over the course of this research. The physicality of the book as an object or the object as a book is uppermost in my mind when designing.



Background

A book designer in crisis

But what is a “book”?¹ This question underpins a number of concepts I explore in this thesis.

A [#book](#) is more than a text — text is only one part of the content. A book is a sequence of spaces and moments, signs, language and images.² A book is more than its formal features (size, paper stock, number of pages, and binding style). A book is also an experience of the content, the place and time it is read and of the designer who designs it. Irma Bloom, designer of ostensibly “the most beautiful book in the world” in 2007, explains that the design of a book contains the given content *plus* the interpretation of the designer.³ In conversation about her design of Otto Treumann’s book (another designer from Netherlands) Bloom states “Yes, he disliked it. He said: ‘Irma it’s your book’. I said: ‘That’s right, I made it.’ Then he said: ‘But it is a book about me’. ‘Yes, It is my book about you.’”⁴

Since 1998 the concept of the book has extended to include the [ebook](#) or digital book.⁵ Books are now accessible on digital readers; the Kindle, iPad or smart phone, arriving as a digital file (and thus in the same physical format each time). The digital book bears no witness to the times and places it was read in a physical way. There are no dog-eared pages, summertime creases in its spine, grass stains of the book as an object being read, re-read or carted around in a bag, day-in day-out. There are no signs of unknown readers, who, before you, underlined the text, folded a corner or made notes in the column. Now, in an Amazon ebook, a [user](#) can read the comments of all other Amazon readers in a clean, orderly, compact and super-portable way. Is this the death of the book as object? ⁶

1. In asking “What is a book?” I am also asking “What is my role as book designer in the future?”

2. From Ulises Carrión’s seminal musing about what a book is in “The New Art of Making Books” by in Joan Lyons, ed. *Artists’ Books: A Critical Anthology and Sourcebook*. (New York: Visual Studies Workshop Press, 1985) 31–43 Print.

3. Irma Bloom won the gold medal for “Most Beautiful Book in the World” prize at the Leipzig Book Fair for her design of *Sheila Hicks: Weaving as Metaphor*. Julia Rothman. “Sheila Hicks: Weaving as Metaphor.” *book-by-its-cover.com*. N.p., 10 Dec. 2007. Web. 4 Jan. 2012.

4. Bloom later makes a comment on how the designer’s role in the work of a book related directly to an end point — a moment of completion. “Perhaps there will be no books in my book. I never look back at my work. When a book is finished it is out of my system, it is really gone. I want to look forward, not backwards.” Peter Bilak. “Interview with Irma Boom.” *Peterbilak.com*. Abitare 405, Apr. 2001. Web. 11 Sep. 2011.

5. “e-book”. A digitized version of a printed book which can be read on a computer or a hand-held electronic device, or a book-length text designed to be read on a screen. *OED*. 1998 signifies the start of digital publishing. Digital books, at this point, consisted of interactive CD-ROMs in J. Yellowlees Douglas, *The End of Books—Or Books without End?* (Ann Arbor: The University of Michigan Press, 2001) 11.

6. The digital book means there are “no overly optimistic print-runs, no make-ready sheets, no wastage when collated or bound, no transportation, and no pulping of unsold copies. The content is delivered digitally and the user is left to decide how, or indeed whether, the book should be printed.” Sean Murphy, “The Form of the Book 4. If you don’t like the stock you can print yourself.” *EyeBlog*. N.p., 25 Mar. 2009. Web. 6 Jan. 2012.

Image A well loved and worn copy of Vince Frost’s 500 page “ideas” compendium, with musings on design and inspiration. Vince Frost and Lakshmi Bhaskaran. *Frost*(Sorry Trees)* (Sydney: Frost Design, 2006)

Background

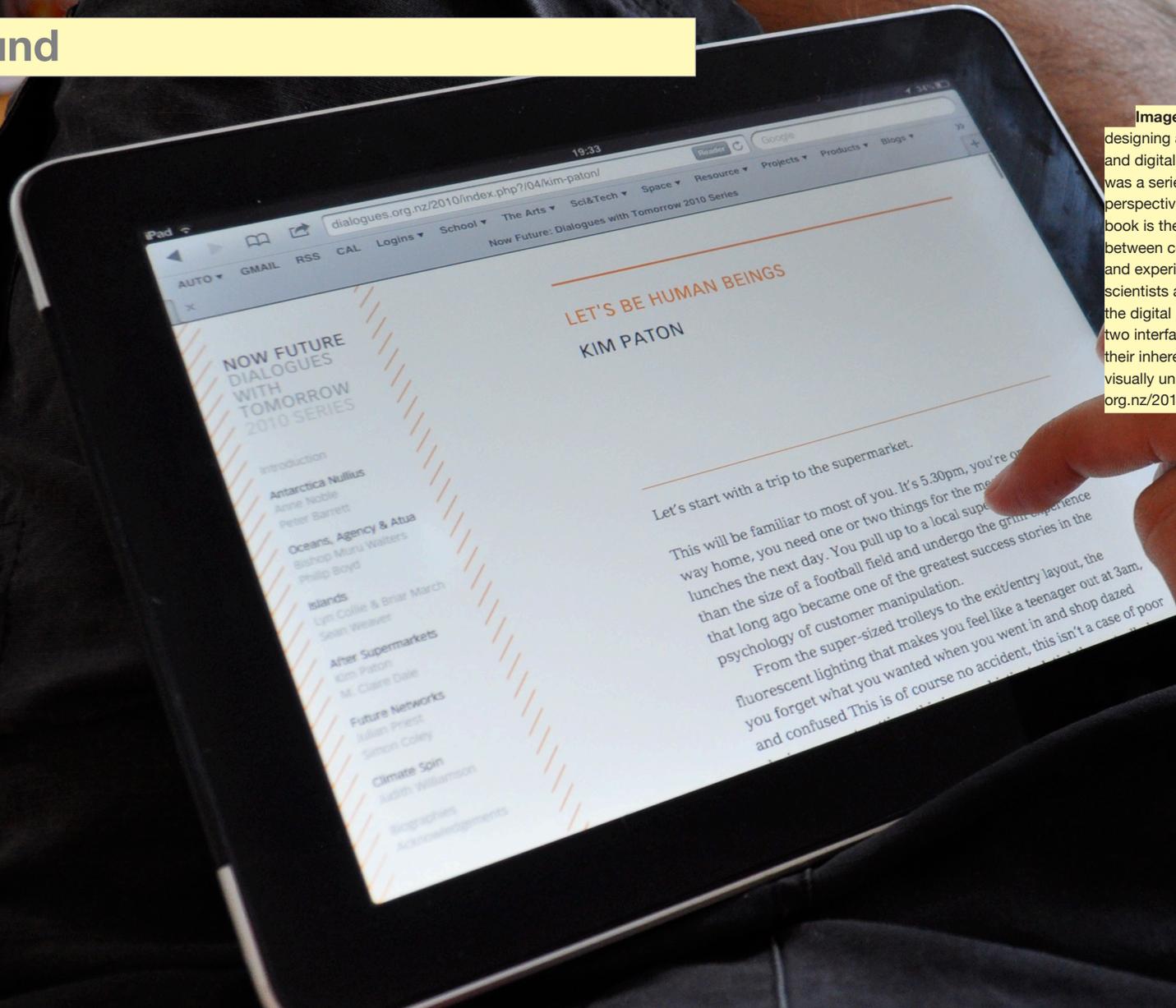


Image This book represents my first foray into designing a book in collaboration for both print and digital display. *Dialogues with Tomorrow 2010* was a series of discussions that brought a cultural perspective to the effects of climate change. The book is the culmination of these dialogues, held between contributors from various disciplines and experiences—artists, cultural historians, scientists and economists. The printed book and the digital book represent a dialogue between the two interfaces and how to make each work within their inherent constraints while also making them visually unified. Also available on <http://dialogues.org.nz/2010/>



Background

Traditional book vs ebook

Certain formal traits are expected of the traditional **#book**. As the *OED* states, a book is, primarily, a bound volume of printed pages and therefore has a linear bound sequence.¹ A book does not need power to function, it can be dropped, and needs only eyes to be read. An **ebook** is a digitized version of a printed book or a book-length text designed to be read on a screen. An ebook can contain **hypertext** (linkages out to multi-media), meaning the act of reading in an **#online** space is not constrained by one prescribed fashion or specified sequence. The “page” itself (which is actually a screen) is one sided and one size, with zoom functions, allowing text to vary in size or typeface. The screen-page can even pretend to be a physical page with page-flip animations. Ebooks are much lighter and portable than books — one device can store thousands of texts.² The ebook does, however, need a device to be read on, a power source, and if badly damaged, all the books stop working (but remain intact on the subscriber’s account).³

What then is the role of the book designer now?⁴ The formal qualities of books, such as their size, shape and smell, are absent in the online sphere. Much of the pleasure of the book designer’s job is replaced with weak references to this pleasure, e.g. how it might look on a digital bookshelf. My challenge in designing this book is to transpose⁵ digital and online concepts from **#social media** and use them playfully in designing an **#offline** book.

1. “book.” *OED*

2. Any e-book reader allows free access the Gutenberg Project, a repository of currently 38,000 ebooks that have expired copyright in the USA.

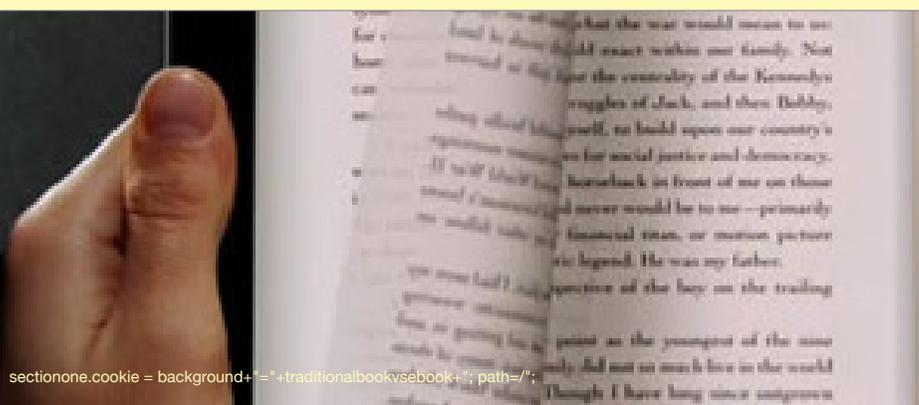
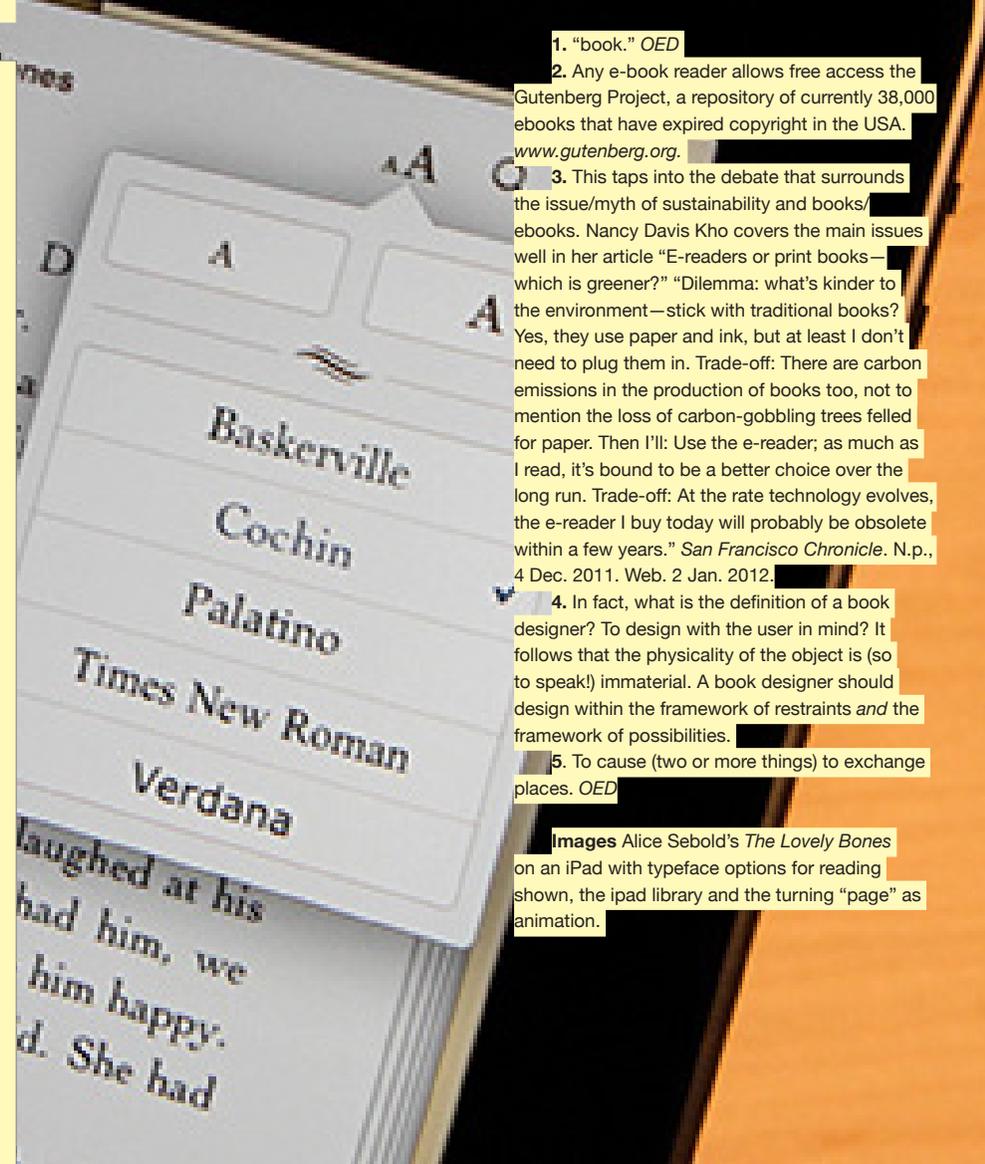
www.gutenberg.org.

3. This taps into the debate that surrounds the issue/myth of sustainability and books/ebooks. Nancy Davis Kho covers the main issues well in her article “E-readers or print books—which is greener?” “Dilemma: what’s kinder to the environment—stick with traditional books? Yes, they use paper and ink, but at least I don’t need to plug them in. Trade-off: There are carbon emissions in the production of books too, not to mention the loss of carbon-gobbling trees felled for paper. Then I’ll: Use the e-reader; as much as I read, it’s bound to be a better choice over the long run. Trade-off: At the rate technology evolves, the e-reader I buy today will probably be obsolete within a few years.” *San Francisco Chronicle*. N.p., 4 Dec. 2011. Web. 2 Jan. 2012.

4. In fact, what is the definition of a book designer? To design with the user in mind? It follows that the physicality of the object is (so to speak!) immaterial. A book designer should design within the framework of restraints *and* the framework of possibilities.

5. To cause (two or more things) to exchange places. *OED*

Images Alice Sebold’s *The Lovely Bones* on an iPad with typeface options for reading shown, the iPad library and the turning “page” as animation.



Background

On designing this book

The [#book](#) I am designing replicates some of the [#affordances](#) of [#online #social media](#) in an [#offline](#) space. For example, this book references [hypertexts](#), however accessing the cross-reference signalled by these hypertext “links” needs to be undertaken in a physical, not digital way. Blue underlined text is linked via colour, and not HTML, to a definition of the underlined term on the blue definition pages. While *this* book is made to physically replicate affordances of social media, this referencing of online ideas in an offline space mimics social media, which itself borrows many terms from books: *Facebook*, *Facebook pages*.¹

The Facebook [user](#) “posts” comments, photos or profile information to their “pages”. This concept is explored in the formal page-like qualities of the post-it note (the visible shape and configuration) of this book via the physical ability to [post](#) each “page”. Unlike a traditional book, each page of this book uses only one side of the paper.² Furthermore each page is written and designed to be readable as a single post (as well as part of a sequential narrative or conversation). The pages of this book can be taken apart and interacted with, disrupting the original sequence. In an online space this is called a “collapsed context” — and indicates a lack of spatial, social, and temporal boundaries, thus making it difficult to maintain distinct social (and in this case, sequential) contexts.³

This book could be called “The Social Book”. What it is trying to embody are the socially distributed, interactive, collective narratives found woven within online social media.

1. The book references in Twitter are less obvious with concepts like “Twitterature” (great books in 20 tweets or less) and “One Book, One Twitter” a sort of worldwide book club held online. Alison Flood. “‘One Book, One Twitter’ launches worldwide book club with Neil Gaiman.” Guardian.co.uk. Guardian News and Media, 4 May 2010. Web. 3 Jan. 2012.

2. The single side of paper, does however, have references to ebooks. There is a continual looping and borrowing happening between the offline and online again and again.

3. Danah Boyd, “Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications,” Zizi Papacharissi, ed. *Networked Self: Identity, Community, and Culture on Social Network Sites* (New York, NY: Routledge, 2010) 49. Print.

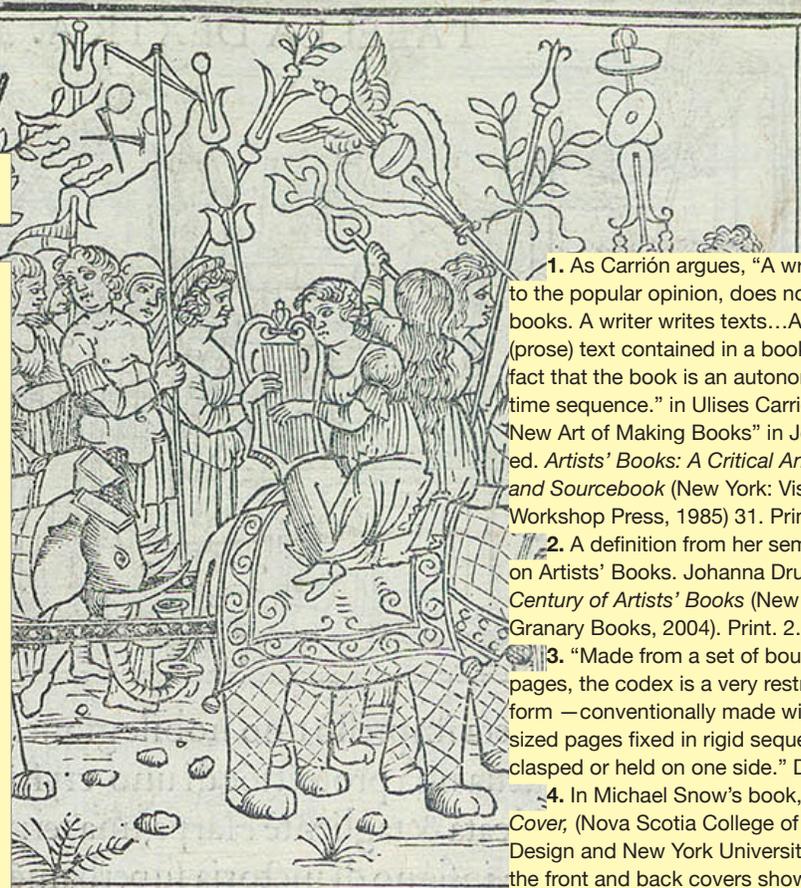
Image The collaborative team that worked together designing the online and offline book *Dialogues with Tomorrow 2010*. When looking at this photograph there is an interesting “socialising” effect going on around the central concept of the book.

Background

The artists' book

This #book is conceived of as an **artists' book**. In an artists' book the role of design changes status and the book as an entity is considered in its entirety — conceptually, formally, thematically and materially. The book as an object is no longer secondary but rather primary, not just instrumental but original.¹ The book's "object-ness" in this sense is more pronounced and potent and embodies the content. Drucker defines the artists' book as "a book created as an original work of art, rather than a reproduction of a preexisting work. And also, that is a book which integrates the formal means of its realization and production with its thematic or aesthetic issues".²

The most common, versatile and frequently manipulated form a book takes is called a codex.³ Michael Snow's *Cover to Cover* is an example of a work which uses the structure of the codex as an aspect of its conception. The book-object subverts the usual linearity of a codex and in the process the book's structural features are calling attention to themselves throughout the execution.⁴ There is a long history of conceptual book form and design. Aldus Manutius' 1499 *Hypnerotomachia Poliphili*, Geofroy Tory's 1529 *Champ Fleury* are early exemplars of artistic license and innovation being used within the form of the book. William Blake in the 18th century and William Morris and his Kelmscott Press in the 19th century designed books believing that the content *and* form contained key to spiritual and social transformations.⁵ These ideas were developed by French poet Stéphane Mallarmé, and again later by Futurist Filippo Marinetti who "gave the reader a great degree of autonomy to invent the order in which to go through the text" encouraging the reader to skip around visual arrangements of type sizes.⁶



æleste triumpho' seguiva cum q
opico scintule doro flammigia
lo gli maligni dæmonii fuga, A
c' di sopra di rote e dicto. Dap
compacte sopra narrato, erano
otere negli lumi cælesti, el suo ge
inee guttule punctulato.
oriatto in sculpto la tabella dextr
Draua in uno sacro templo' el di
fima fiola deueua seguire. Senter
del regno. Et ne per alcuno fu
uctura di una excelsa torre, Et i
ustodia la fece in claustrare. Ne
lla cessabonda assedèdo, cum e
cessiuo solatio, nel uirgi
neo sino gutte do
ro stillare
uede
ua.
*

1. As Carrión argues, "A writer, contrary to the popular opinion, does not write books. A writer writes texts...A literary (prose) text contained in a book ignores the fact that the book is an autonomous space-time sequence." in Ulises Carrión, "The New Art of Making Books" in Joan Lyons, ed. *Artists' Books: A Critical Anthology and Sourcebook* (New York: Visual Studies Workshop Press, 1985) 31. Print.

2. A definition from her seminal work on Artists' Books. Johanna Drucker, *The Century of Artists' Books* (New York: Granary Books, 2004). Print. 2.

3. "Made from a set of bound leaves or pages, the codex is a very restrained [book] form — conventionally made with standardized pages fixed in rigid sequence by being clasped or held on one side." Drucker, 121.

4. In Michael Snow's book, *Cover to Cover*, (Nova Scotia College of Art and Design and New York University Press, 1975) the front and back covers show a detailed photograph of a wood-panelled door. The book contains no text save the colophon and can be read forwards and backwards.

As bookseller Vincent Borelli writes, "As the reader progresses through the pages, which unfold in a quasi-cinematic nonlinear narrative, a succession of full-bleed images leads into and through spaces and surfaces that continuously vacillate between illusory physical and representational existence". In Drucker, 123–126 and www.vincentborelli.com. 10 Dec, 2011. Web.

5. Drucker, 21–27.

6. Cornelia Lauf and Clive Phillpot. Artist/Author: Contemporary Artists' Books. New York: The American Federation of Arts, 1998. 109. Print.

Image Perhaps the most famous image from the *The Hypnerotomachia Poliphili* which shows where text flows around images, where images serve as text and where text is shaped into images, from Aldus Manutius, "The Hypnerotomachia Poliphili: The Triumph of Leda 5 (the second of four precessions)." Codex99.com. N.p., 4 Jan. 2011. Web. 5 Jan. 2012.

Background

The embodied book

In representing my research as an [#embodied](#) book I am stimulating a heightened awareness in the [user](#) of both the form of a [#book](#) and its content.

To embody means to give a tangible or visible form to an idea or quality.¹ In this book I am not only investigating the idea of the book, I am embodying the [#affordances](#) of [#social media](#) in a visible form. Furthermore, the embodiment of social media requires [embodied interaction](#).²

Dourish writes, “In contrast to Cartesian approaches that separate mind from body and thought from action, embodied interaction emphasizes their duality...Embodiment is about engaged action rather than the disembodied cognition.”³ This book encourages the user to read *and* interact with it as an object to elicit meaning and understanding of the work. The book then becomes a tangible interface — or tangible social media [#offline](#). Once pages are “posted” the user can interact with the work at multiple distributed points in parallel rather than sequentially moving through the book.⁴ Andy Lippman believes online interactivity must contain: interruptibility, fine granularity (users should not have to wait for the “end” of something to interact), graceful degradation (parties can interact without interruption, even if unanswerable queries exist), limited look-ahead, absence of a single, clear-cut path and the impression of an infinite database (seemingly endless possibilities).⁵ Each of these states are achievable on interaction with this book and refer to many concepts also found in social media.

Other designers have more recently attempted to visualise online states and concepts in a book form (Rob Matthew’s printed Wikipedia) or engaged the reader in participation to render meaning and to extend the reading experience (Alberto Hernández’s version of *Dr Jekyll and Mr Hyde*).⁶

1. “embody.” *OED*

2. “Embodiment is the property of being manifest in and of the everyday world. Embodiment constitutes the transition from the realm of ideas to the realm of everyday experience. Embodiment, then, denotes not physical reality but participative status. When I talk of “embodied interaction”, I mean that interaction is an embodied phenomenon. It happens in the world, and that world (a physical world and a social world) lends form, substance and meaning to the interaction.” Paul Dourish, “Embodied Interaction: Exploring the Foundations of a New Approach to HCI.” (1999): 8. Print.

3. Paul Dourish, *Where the Action Is: The Foundations of Embodied Interaction* (Cambridge: MIT Press, 2001) 189. Print.

4. This concept is discussed by Dourish in relation to tangible computing. He writes, “When we move from traditional models to tangible computing, sequential ordering does not hold.” This can be related to traditional modes of book design and artists’ books.

5. Andy Lippman, MIT Media theorist in Jane Yellowlees Douglas, *The End of Books—Or Books Without End?* (Ann Arbor: University of Michigan Press, 2001) 42–43. Print.

6. Rob Matthews, “Wikipedia.” Rob-Matthews.com. Indexhibit, 2010. Web. 18 June 2011 and Apostolos Mitsios, “Dr Jekyll and Mr Hyde // A Hybrid Novel by Alberto Hernández.” Yatzer.com. N.p., 15 Jan. 2010. Web. 13 May 2011.

Image Rob Matthews’ 5000 page printed version of the featured articles in Wikipedia. Here Matthews gives tangible form to the usually online-only Wikipedia. The book, primarily as an object, visually embodies the concept of “encyclopedic” knowledge. Rob Matthews, “Wikipedia.” Rob-Matthews.com. Indexhibit, 2010. Web. 18 June 2011.

Background

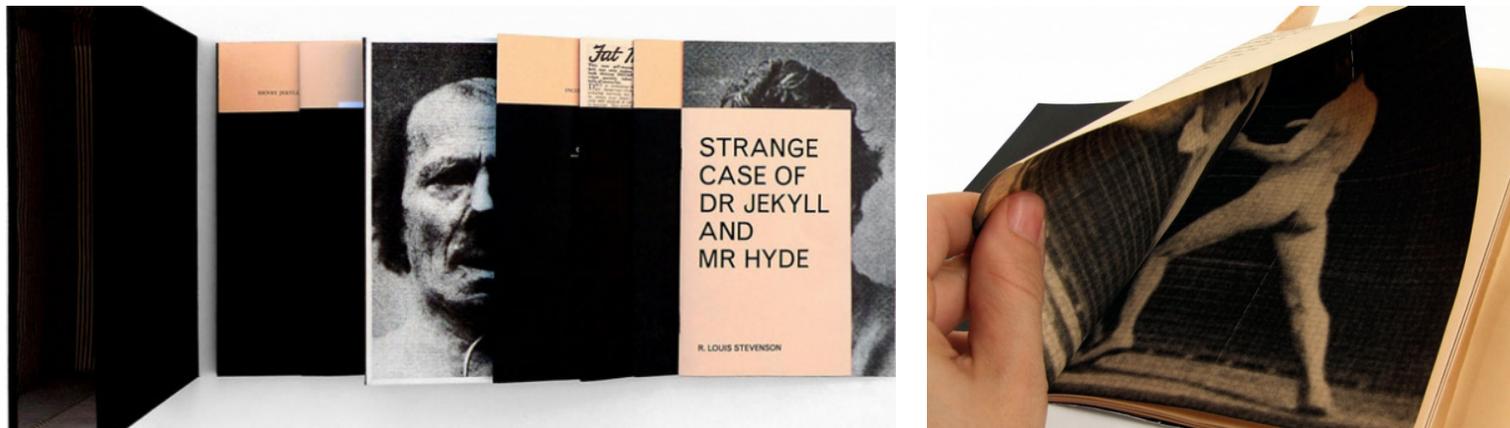
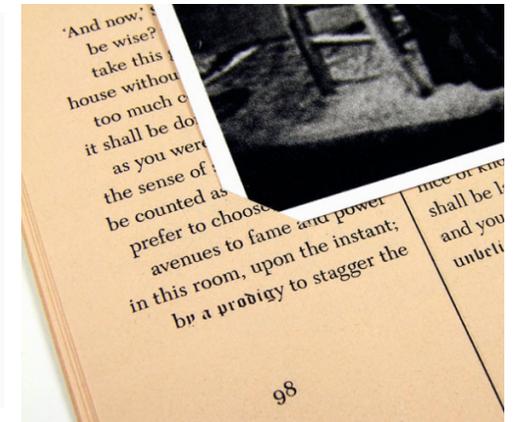
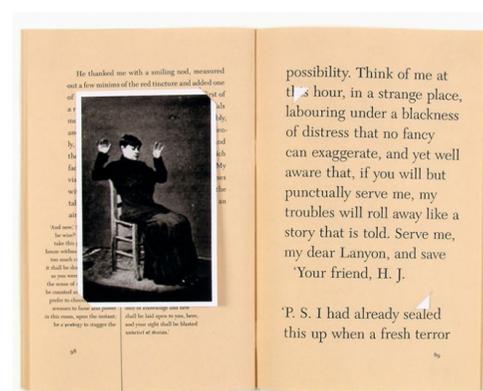


Image Images of Hernández hybrid novel which explores the hyper-physical interactions possible with each page to create meaning. Apostolos Mitsios, "Dr Jekyll and Mr Hyde // A Hybrid Novel by Alberto Hernández." Yatzer.com. N.p., 15 Jan. 2010. Web. 13 May 2011.



Section Two

Ideally a book would have no order to it, and the reader would have to discover his own.

MARK TWAIN

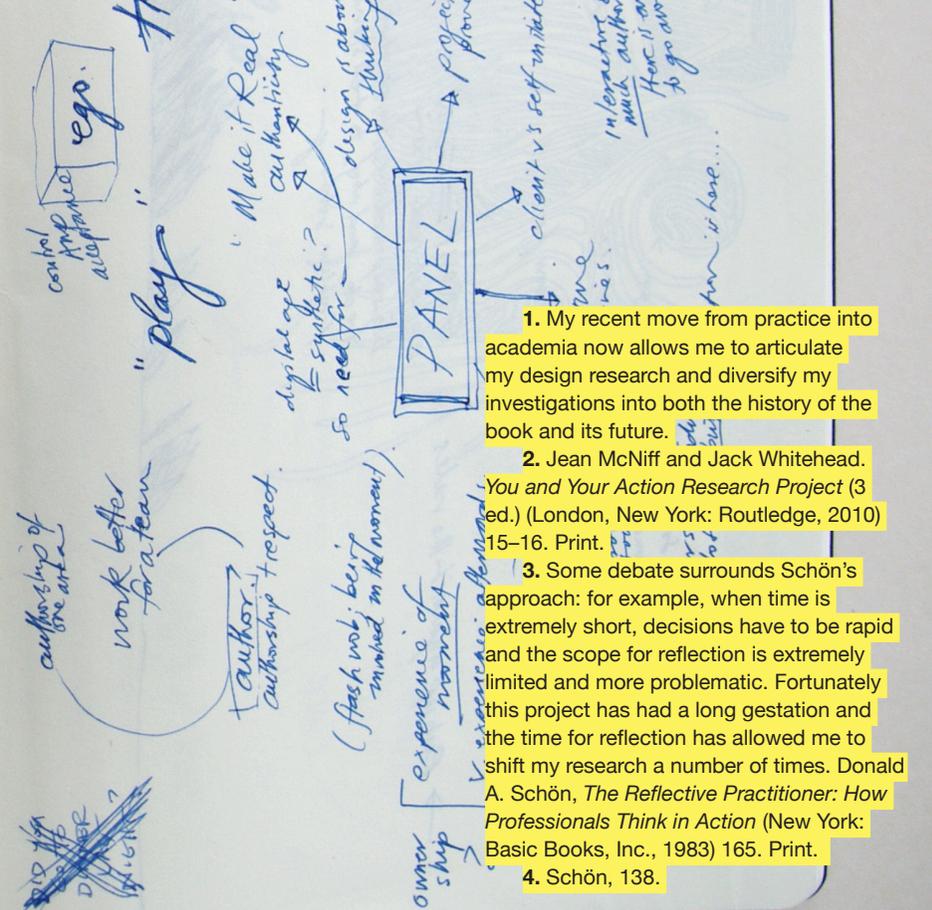
Research methods

Methods

This project has a lineage. As a design practitioner I specialise in the interweaving of words and image on the page. My background in the humanities, fine arts and graphic design is built on a design practice exploring visual communication with a particular focus on typographic #book design.¹ My evolution from practitioner to researcher/practitioner is further marked by a movement from designer of artefacts to a praxis of designer, collaborator and author. As a book designer my role as a visual problem solver or as design author of the creative space is clearly defined and has specific outcomes. When I am author of both the written content and the design, the landscape grows less familiar.

Action research uses a practice-based form of generating theory, in which the practitioner creates a theory grounded in what is known: a living theory.² I have used action research in this case because the area I am exploring is also the area I am a practitioner in. Donald Schön, who developed the idea of the reflective practitioner – reflection-in- and -on-action suggests that the inquirer “frame the problem of the situation, they determine the features to which they will attend, the order they will attempt to impose on the situation, the directions in which they will try to change it. In this process, they identify both the ends to be sought and the means to be employed.”³

As Schön suggests, my research has evolved and progressed through a reflective practice that is enacted. I have used design to explore, and in doing so have progressed my ideas, showing that the use of the post-it note could physically embody social media posts in a material way that resonated with my background as a book designer. “The familiar situation functions as a precedent, or a metaphor, or... an exemplar for the unfamiliar one”.⁴



1. My recent move from practice into academia now allows me to articulate my design research and diversify my investigations into both the history of the book and its future.
2. Jean McNiff and Jack Whitehead. *You and Your Action Research Project* (3 ed.) (London, New York: Routledge, 2010) 15–16. Print.
3. Some debate surrounds Schön's approach: for example, when time is extremely short, decisions have to be rapid and the scope for reflection is extremely limited and more problematic. Fortunately this project has had a long gestation and the time for reflection has allowed me to shift my research a number of times. Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, Inc., 1983) 165. Print.
4. Schön, 138.

Image A selection of pages from my process journals in which I used writing and drawing to record and reflect on my research.



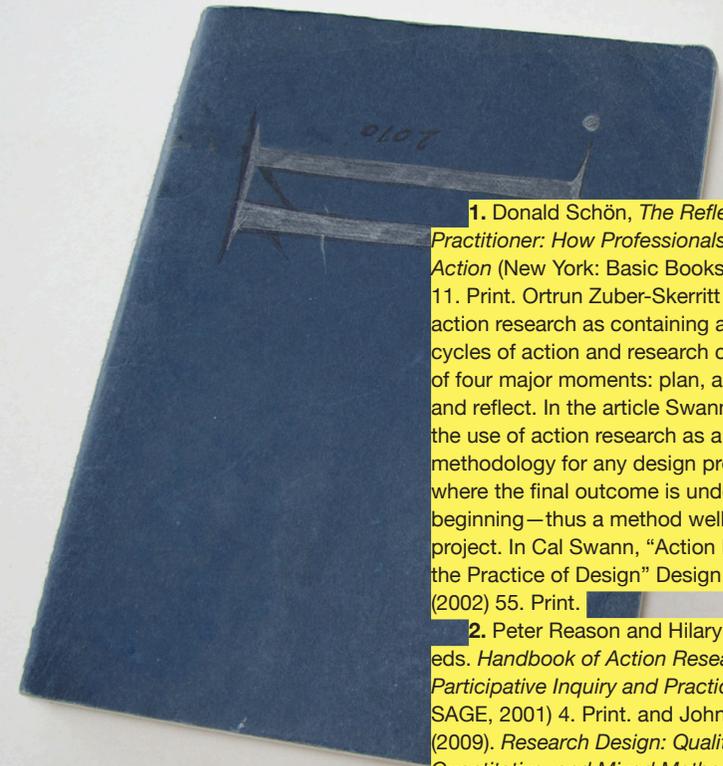
Research methods

Action research

This project has evolved out of a number of personal and professional contexts. I come to it with thoughts and memories, associations and assumptions. Its focus is on practical issues; I am reflecting on my own practice as a book designer and determining my place as designer in the future of the #book.

In the design of this book I have cycled through the phases of: plan, act, observe and reflect; I then engage with this process anew, adjusting, tweaking and evolving the work.¹ As with all design processes, this book has serendipitous moments when reflection on the process has allowed overlooked elements to enter the foreground. This occurred in a reflective engagement on [Experiment 1](#) and [Experiment 2](#) and the realisation that these two diverse experiments were materially linked via the recurring meme of the post-it note and the ideal of interaction. This reflection led me to place a greater emphasis on the post-it note in subsequent experiments and to understand the fluency of the metaphor between a post-it note and a post embodying social media explored in Experiment 3.

For Reason and Bradbury, an [action research](#) approach brings together “action and reflection, theory and practice, in participation with others, in the pursuit of practical solutions to issues of pressing concern to people, and more generally the flourishing of individual persons and their communities.”² The participation of known and unknown people throughout my research, provides an analogy with the allowance in [Web 2.0](#) for [user](#)-generated content posted in anonymity, pseudonymity or under an avatar. The way the participants interacted in each experiment contributed to the outcomes and subsequent phases of the research. The “action” propelled the research forwards (and sometimes sideways) and the “reflection” allowed for analysis of the data and a transition to the next stage.



1. Donald Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, Inc. 1983) 11. Print. Ortrun Zuber-Skerritt defines action research as containing a spiral of cycles of action and research consisting of four major moments: plan, act, observe, and reflect. In the article Swann discusses the use of action research as an appropriate methodology for any design project where the final outcome is undefined on beginning—thus a method well suited to this project. In Cal Swann, “Action Research and the Practice of Design” *Design Issues*.18(2) (2002) 55. Print.

2. Peter Reason and Hilary Bradbury, eds. *Handbook of Action Research: Participative Inquiry and Practice* (London: SAGE, 2001) 4. Print. and John W. Creswell, (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (3rd ed.) (Thousand Oaks, California: Sage Publications, 2009). Print.

Image When reflecting on my process, my journals provide an interesting insight. In the first journal the writing is tight and tidy. As the research progresses, my journals loosen up, the writing is quicker and more emphatic and the drawings more fluid. The journals become messy, creative hubs as ideas are tossed in and out.



Research methods

Action research and the book

Action research embraces the concept of process.¹ But what is process? “A process consists of unfolding temporal sequences that may have identifiable markers with clear beginnings and endings and benchmarks in between. The temporal sequences are linked in a process and lead to change. Thus single events become linked as part of a larger whole.”²

The benefits of a long gestation period is that it allows me time to reflect. Time itself is a high value commodity in #social media.³ It is also perhaps the most different state between the book and social media as the value of time is so deeply contrasting. The speed of information sharing via technology, and technological change is distinguished by a constant rate of supersession. Social media, it seems, is like the Hare, and the book, on the other hand the slow, plodding Tortoise.

Scott Thomas, a digital designer, claims we are at the cusp of the “Post Press” age. He argues that “The concept of a book has evolved more in the last three years than in the last 300 years. When the book went from being scribed by hand to set with movable type there was an explosion in publishing, I think we’re at the brink of a similar explosive period.”⁴ However, as Steven Heller points out, the printed book has been around for over a thousand years and yet we can still pick it up and read it. The future of ebooks demands of technology a similar longevity. “It would be a shame to have a history with artifacts that can’t be accessed because the Jaz drive has been discontinued”.⁵ James Birdle is a computer science/book designer who has been looking into temporality and books: in particular the ephemeral nature of internet media. He recently printed “My Life in Tweets: Vol 1. February 2007–2009” a book that sets down all his Tweets for two years in the hope of preserving all “those incidentals, the casual asides, the remarks and responses” when Twitter is inevitably replaced by something else.⁶

1. “Action Research is a work in progress” This quote highlights the academic debate around the use and value of action research. As a non-traditional research method but which has gathered an expanded legitimacy since the 1980s. From Mary Brydon-Miller, Davydd Greenwood and Patricia Maguire, “Why Action Research” *Action Research* 1(1) 2003. 9–28

2. Kathy Charmaz, *Constructing Grounded Theory: A Practical Guide through Qualitative Analysis* (London: Sage, 2006). 10.

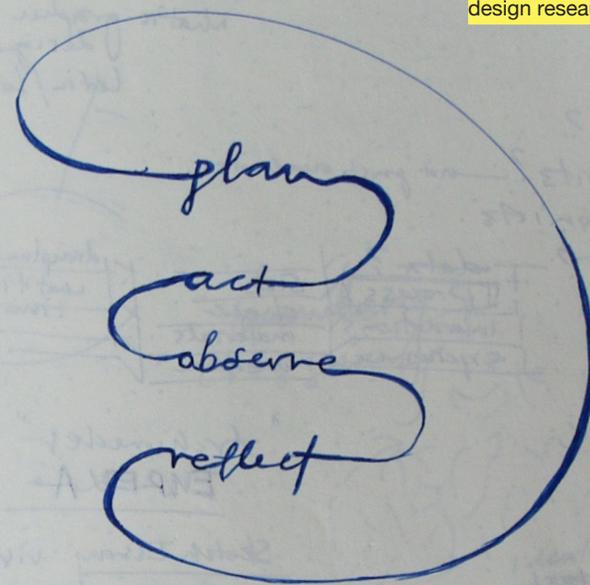
3. In fact, over the course of this research Facebook has refreshed its interface to incorporate a sequenced “time-line” which reflects the user’s life story through photos, friendships, people and places. This interface has a distinct “book-like” aspect in its attempt to aggregate, order and sequence life in tidy chunks.

4. Steven Heller, “The Future of the Future of the Book” *Imprint: Expanding the Design Conversation*. N.p., 26 Oct. 2010. Web. 5 Jan. 2012.

5. Heller.

6. James Bridle, “Walter Benjamin’s Aura: Open Bookmarks and the Future eBook.” *booktwo.org*. James Bridle, 5 Oct. 2010. Web. 5 Jan. 2012.

Image Some examples of drawing to aid understanding in my journals. Drawing allows me to try and express visually the ideas and concepts I am grappling with in my research. The lower image is a visualisation of the constant cycle that permeates an action research approach to design research.



Research methods

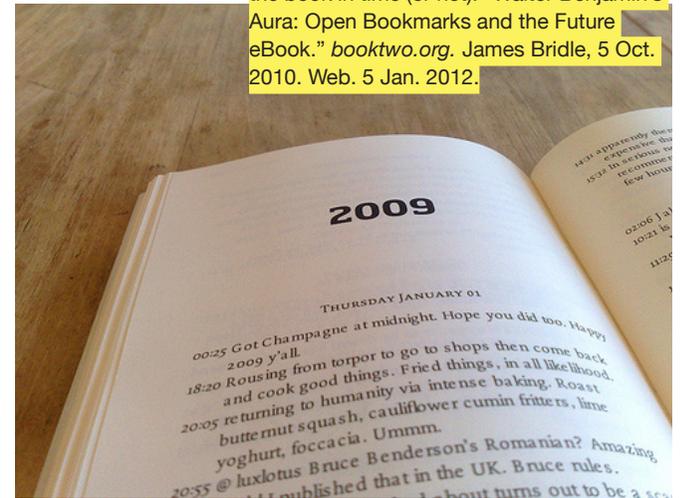
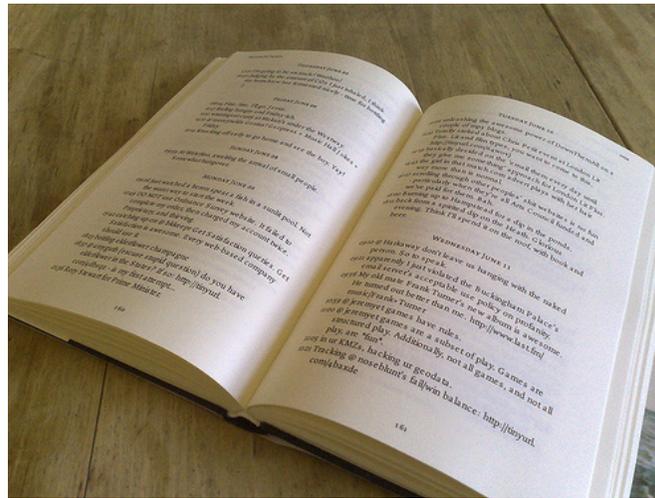
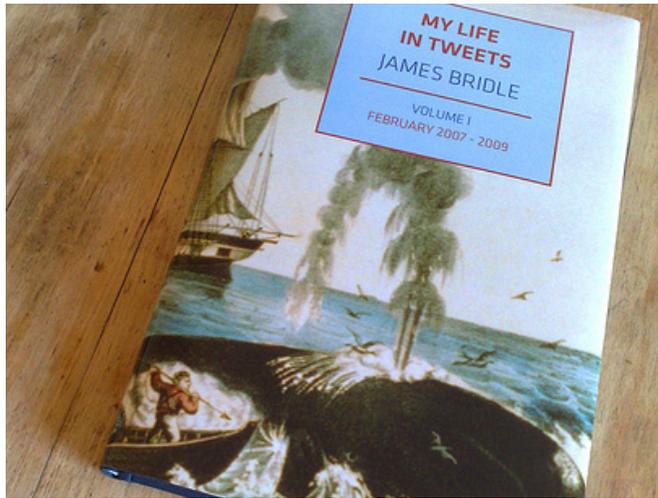
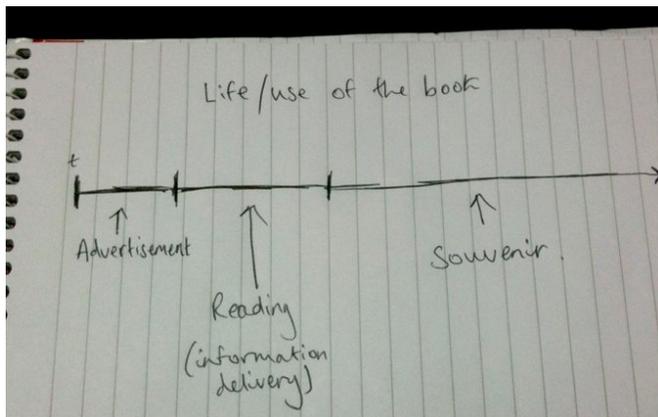
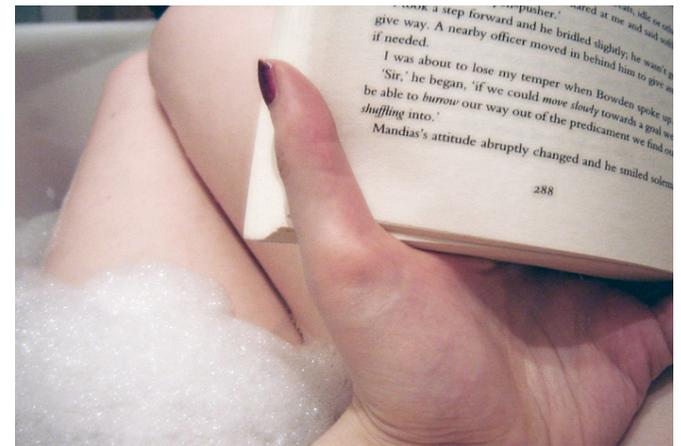
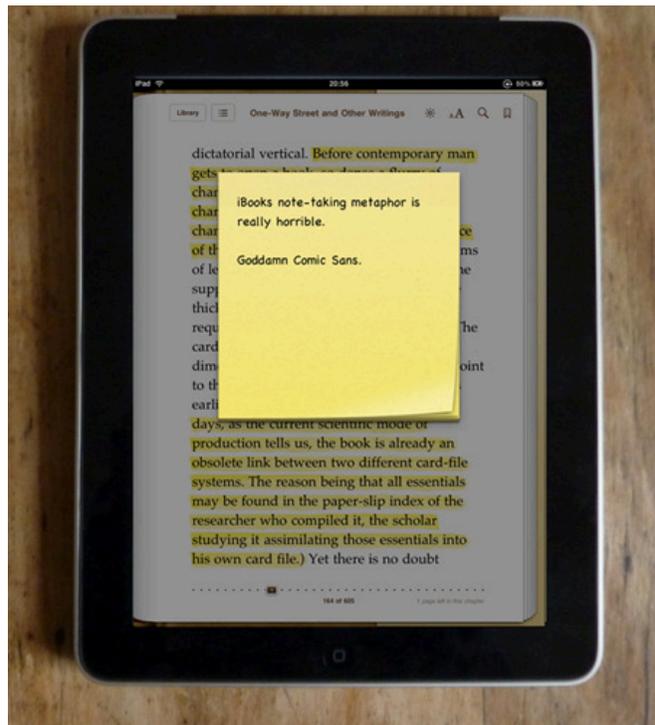
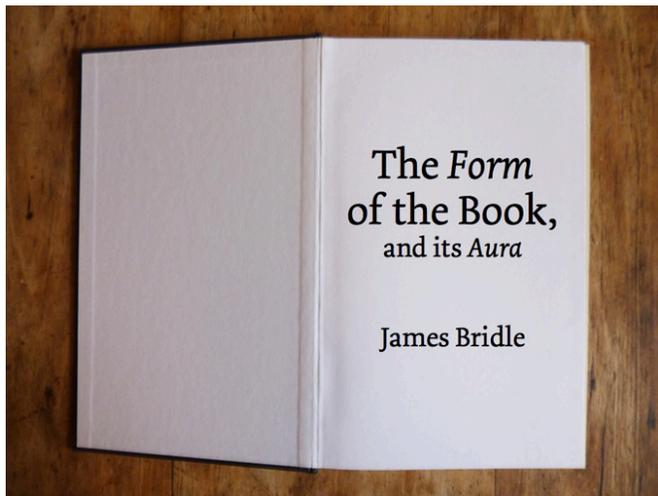


Image Images of Bridle's playful interactions with books, ebooks, and excerpts of his visual essay on the form of the book in time (or not). "Walter Benjamin's Aura: Open Bookmarks and the Future eBook." booktwo.org. James Bridle, 5 Oct. 2010. Web. 5 Jan. 2012.



that additional research makes it harder, not easier, to answer questions like: When was oxygen discovered? Who first discovered it? increasingly, a few of the most interesting questions are those that ask: perhaps science does not develop by the accumulation of individual discoveries and inventions. Simultaneously, the

red toolbox on wheels, to a battered door. She fished a small ring of keys from her trousers, which looked nearly as well armored, as the door. "Did you want to go in?" she unlocked the door. "Want to work for Hubertus. I didn't. Didn't plan to, I

core in the object of art is altered that no natural object possesses in the same degree of vulnerability. That is its genuineness. The genuineness of a thing is the quintessence of everything about it since its creation that can be handed down, from its material duration to the historical witness that it bears. The latter (material duration and historical witness) being grounded in the former (the thing's genuineness), what is rejected by consumers and ignored by elites. Copies have been dethroned; the economic model built on them is collapsing. In a regime of superabundant free copies, copies are no longer the basis of wealth. Now relationships, links, connection, and sharing are. Value has shifted away from a copy toward the many ways to recall, annotate, personalize, edit, authenticate, display, mark, transfer, and engage a work. Art is a conversation, not a patent office. The citation of sources belongs to the realms of journalism and scholarship, not art. Reality can't be copyrighted.

Research methods

Journals as a research tool

Action research is an approach to research — an **ontological** and **epistemological** orientation— rather than a single **methodology**.¹ For this project action research is useful as a meta methodology and an umbrella term. Within the span of this project I have trailed a number of methods², journeying through different techniques³ as my approaches evolved. Cresswell calls this a ‘mixed methods’ approach to research which involves the collection of both quantitative and qualitative data sequentially.⁴

I am a **#book** lover: I design books, I buy books, I write in books, I teach about books and I collect books. A book, in its **codex** form, can also be a journal. My design research and findings have been collected over two years in five journals. These journals visualise my learning process: they are tangible objects which show me reading, thinking, sketching and processing. They also show my inherent working style — tactile, analogue⁵, **#offline**, paper based and embodied. A journal, also shows by its very nature, a developmental approach and a love of collecting and cataloguing and ordering.

My journals are part of my creative process and an integral part of action research. They show a visually intimate way in which people think.⁶ Action research is “where a research diary tells, in a step-by-step way, of a practical experiment...”⁷ My journals are places where my ideas are affirmed, reaffirmed or discarded.

1. “ontological.” A philosophical term referring to assertions or assumptions about the nature of being and reality, “epistemological.” The theory of knowledge, especially with regard to its methods, validity, and scope, and the distinction between justified belief and opinion. “methodology.” A system of methods used in a particular area of study or activity. *OED*

2. These include attempts at using grounded theory, semi-structured interviews and participant observation.

3. These include: line-by-line coding, focused coding, developing a matrix of terms, memo-writing (from Charmaz), conducting a literature review, taking photography, collecting and analysing qualitative data (in particular the use of the post-it note) and the use of research journals.

4. John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 3rd ed. (Thousand Oaks: Sage, 2009) 21. Print.

5. “analogue.” Of or relating to information represented by a continuously variable physical quantity such as spatial position, etc. Often contrasted with digital. *OED*

6. Journals are a place where everything is otherwise unseen, full of scratched-out drawings, shopping lists and coffee stains. They include smudges and discarded ideas, telephone numbers and mistakes. Richard Brereton, *Sketchbooks: The hidden art of designers* (London: Laurence King Publishing, 2009) 6. Print.

7. From Christopher Frayling’s now famous paper on “Research in Art and Design”. My project follows this pattern and my journals chart my process and evolution. However, this project also steps over the line (boundary-crossing), in that the final book fits into Frayling’s *research for art and design*. This, he argues, is “where the thinking is, so to speak, embodied in the artefact, where the goal is not primarily communicable knowledge in the sense of verbal communication, but in the sense of visual or iconic or imagistic communication.” Christopher Frayling, “Research in Art and Design” *Royal College of Art Research Papers* 1 (1) 1993. 1–5. Web.

Image Some examples of drawing to aid understanding in my journals. Drawing allows me to try and express visually the ideas and concepts I am grappling with in my research.

Research methods

Journals and research design

As my journals show, process, visualisation and reflection are important to the way I design. An **action research** approach embraces these tools and is my chosen methodology for those reasons. I use action research as practical, cyclical and processual method to engage with my topic.

My research is typified by a process of evolution. I have tested ideas through a looping process of design — reflect — revisit — design — reflect — revisit. My journals are the place where I spiral back and forth, experiment and get things wrong. They are the tool I use for keeping hold of my raw and temporal thoughts and ideas. They record and collect for me — they are a filing cabinet of sorts. For me they are a way to make connections between ideas without judgement.¹

Ideas in a journal don't need to be resolved or academically rigorous and in this sense they are more visually playful than a written essay, there is space to be free, nonlinear and for thoughts to be jumbled. My journals facilitate exploration and experimentation with ideas. Journals, sketchbooks, workbooks: by whatever name they are known, these are used extensively by designers and artists in the development of projects, and in many cases, like Dieter Roth, become the artworks themselves.² They are also very important to the process of this research, and are used extensively in the visual narration of this **#book**.

create ⇒ stimulate diversity.

③.

DESIGN
IMPERFECT

CONTEXT

nature is
an ecology

strategy +
policy

④
hospitals designed
around doctors
NOT patients.

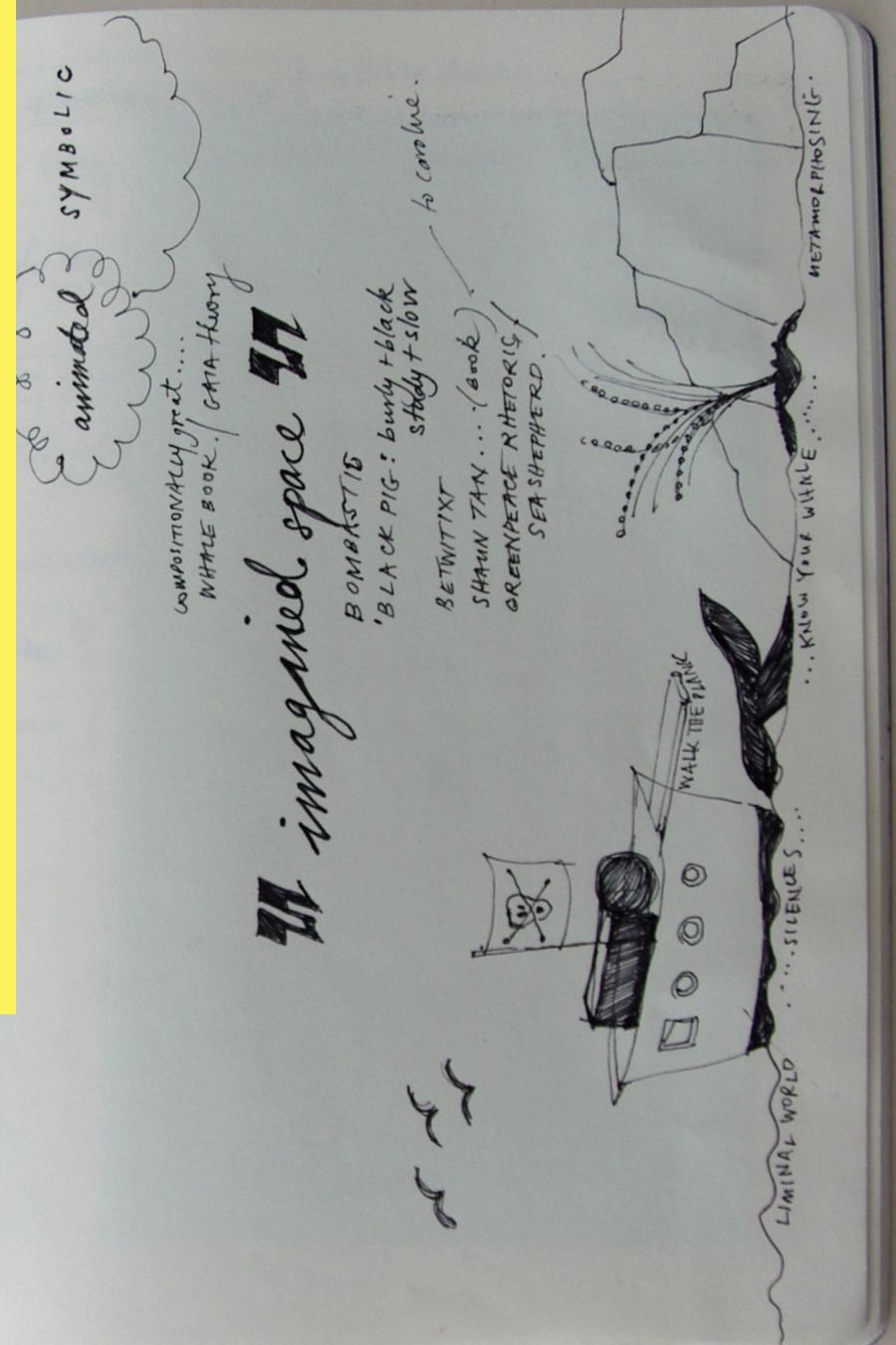
govt
+
business
+
design

design context
+ design ecology

1. Richard Brereton, *Sketchbooks: The Hidden Art of Designers* (London: Laurence King, 2009). Print.

2. Dieter Roth: *Books + Multiples*. Cur. Dirk Dobke. (London: Hansjörg Mayer, 2004) Print.

Image Some examples of drawing in my journals to aid understanding. The lower image is a visualisation of the constant cycle that permeates an action research approach to design research.

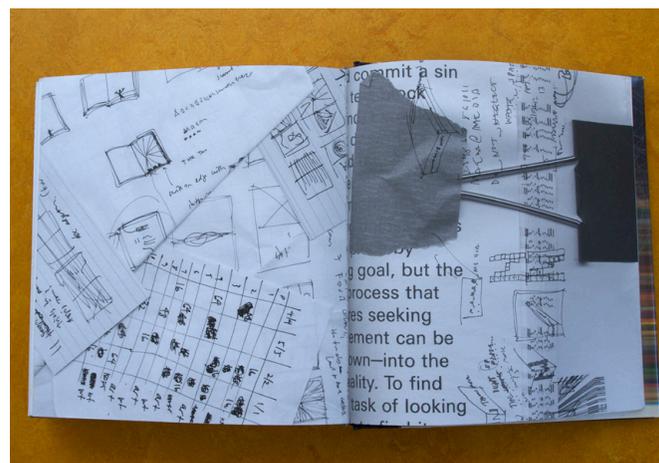
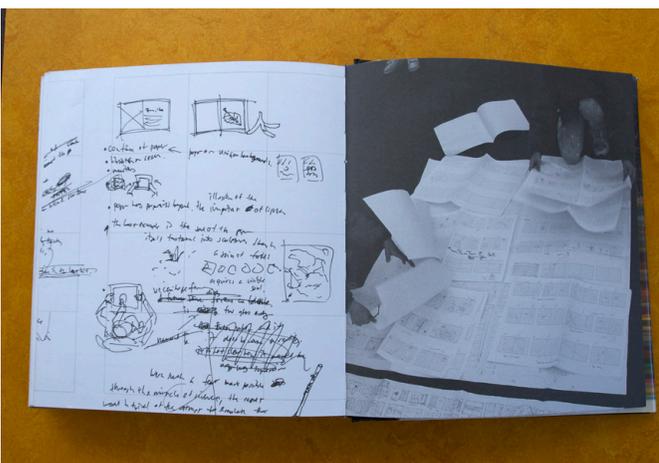
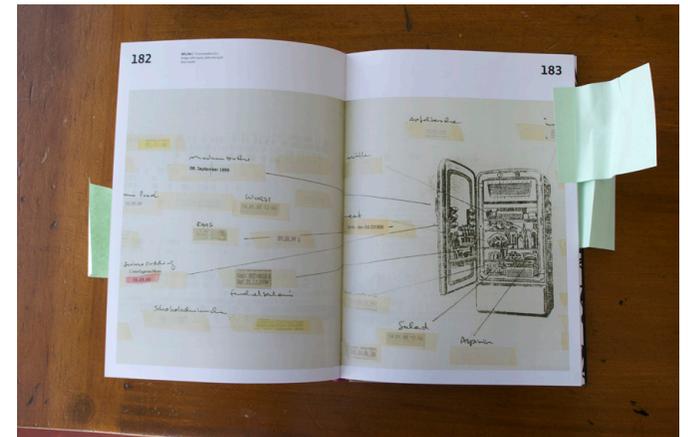
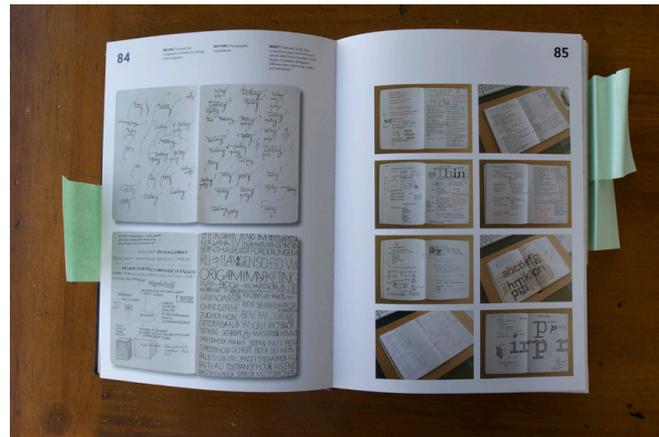


Research methods

top row Images from Richard Brereton, *Sketchbooks: The Hidden Art of Designers* (London: Laurence King, 2009).

middle row The books of Dieter Roth, process and art together. *Dieter Roth: Books + Multiples*. Cur. Dirk Dobke (London: Hansjörg Mayer, 2004). Print.

bottom row The planning workbooks of John Maeda for his book. John Maeda, *Maeda@media*. (New York: Rizzoli, 2000). Print.

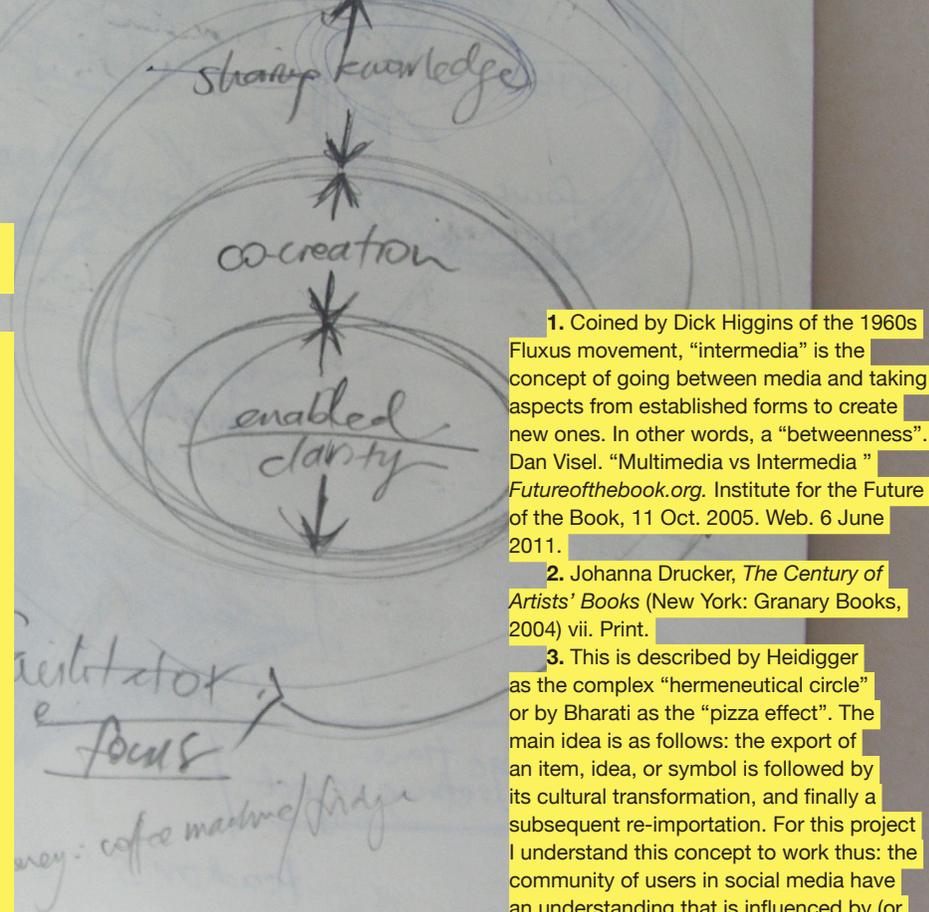


Research methods

Intermedia

The space that I am exploring in this masters is perhaps best described by the term “**inter-media**”¹. This describes the interdisciplinary activities that occur between clearly defined genres. I have called this “boundary crossing” — the merging of the understood genres and outputs between design and art and online and **#offline**. Drucker, writing about the **artists’ book** as an idea and a form, states that “Conceptualisation of web-based work often borrows **#book** metaphors, while specific critical understanding of new media has also given us new ways to reflect upon older forms. The book is a dynamic interface, a structured set of codes for using and accessing information and navigating the experience of a work.”²

My project explores the same concept of “borrowing” metaphors from **#online #social media**. Furthermore, the structured set of codes and etiquette found in online social media have themselves been borrowed from offline conversations and books. My project takes this one step further in an attempt to re-transport the concept of social media conversations offline.³

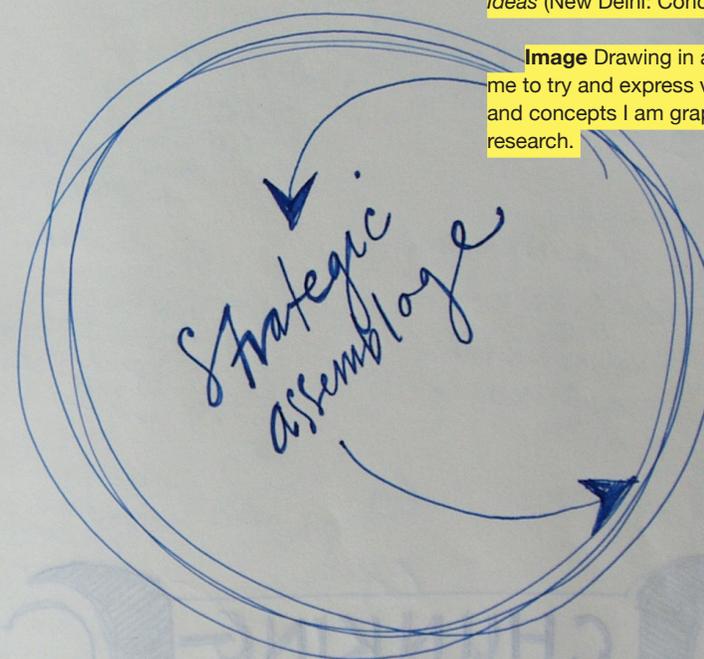


1. Coined by Dick Higgins of the 1960s Fluxus movement, “intermedia” is the concept of going between media and taking aspects from established forms to create new ones. In other words, a “betweenness”. Dan Visel. “Multimedia vs Intermedia”. *Futureofthebook.org*. Institute for the Future of the Book, 11 Oct. 2005. Web. 6 June 2011.

2. Johanna Drucker, *The Century of Artists’ Books* (New York: Granary Books, 2004) vii. Print.

3. This is described by Heidegger as the complex “hermeneutical circle” or by Bharati as the “pizza effect”. The main idea is as follows: the export of an item, idea, or symbol is followed by its cultural transformation, and finally a subsequent re-importation. For this project I understand this concept to work thus: the community of users in social media have an understanding that is influenced by (or imposed by, or imported from) a foreign source. The concept of “conversation” is not foreign in the sense that it comes from another culture, but the change from online to **#offline**, or from one media to another, replicates the “transformational” nature of the procedure and the “re-importation”. For a more in-depth discussion read Linda Fisher, “Heidegger’s Hermeneutic Circle” *Eidos* 17(2) 2003, 99–111 and Agehananda Bharati, “Indian Expatriates in North America and neo-Hindu Movements” in Vinayshil Gautam, *The Communication of Ideas* (New Delhi: Concept, 1980) 273. Print.

Image Drawing in a journal allows me to try and express visually the ideas and concepts I am grappling with in my research.



record processes / process ii
→ what kind of writing?
→ 1980s Reflective Practitioner / Schön
Design Research maturity
writing a mode of making
visual text

text... how?
talk to self → workbooks
primary element...

Material thinking: CARTER

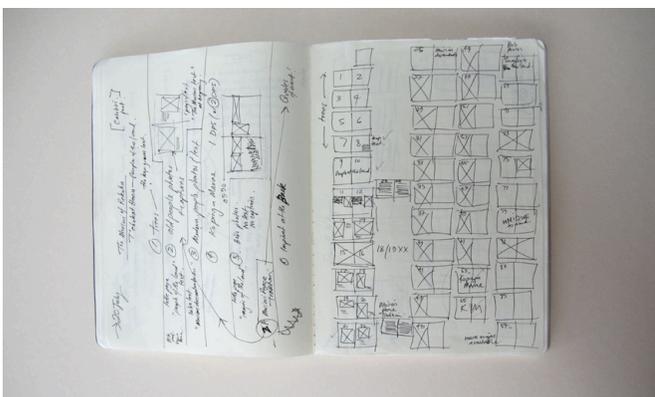
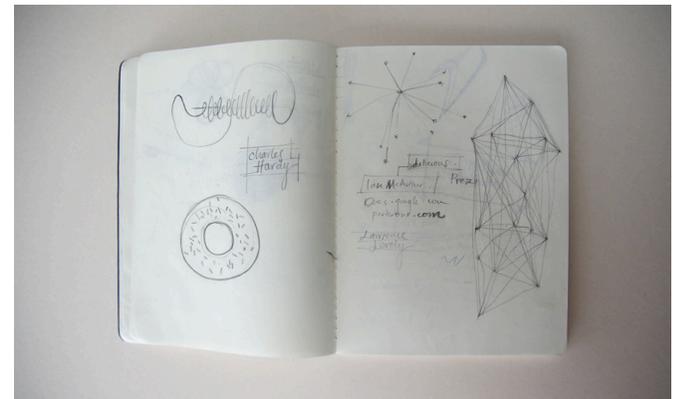
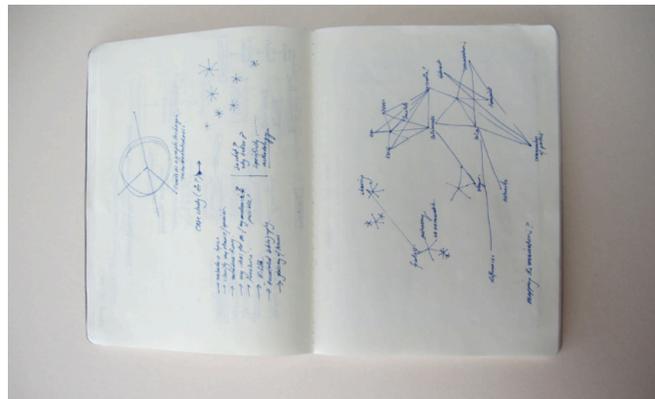
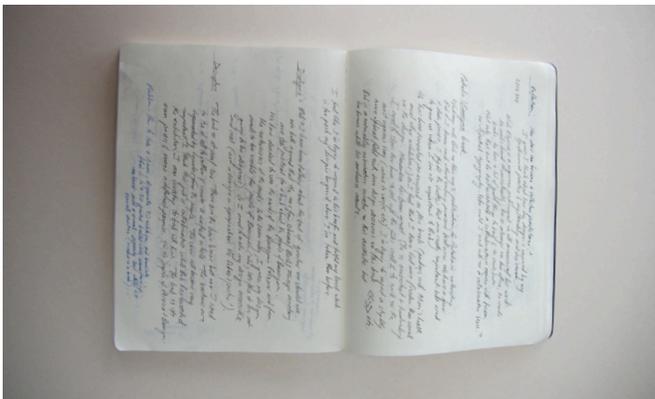
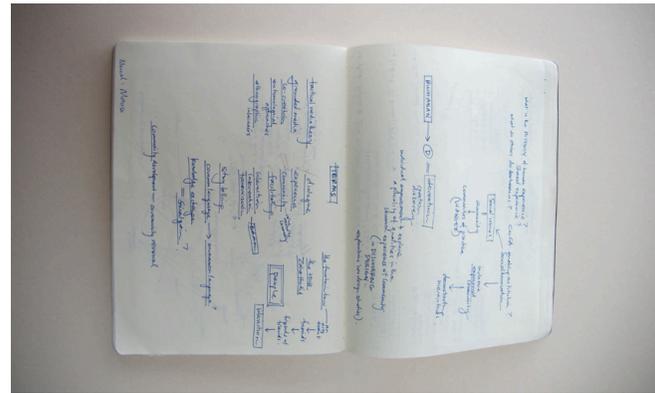
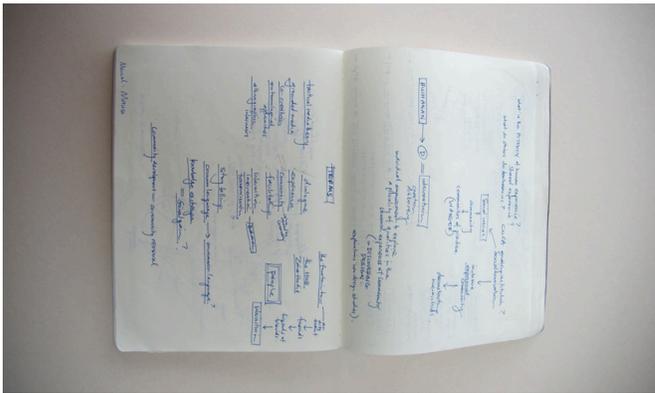
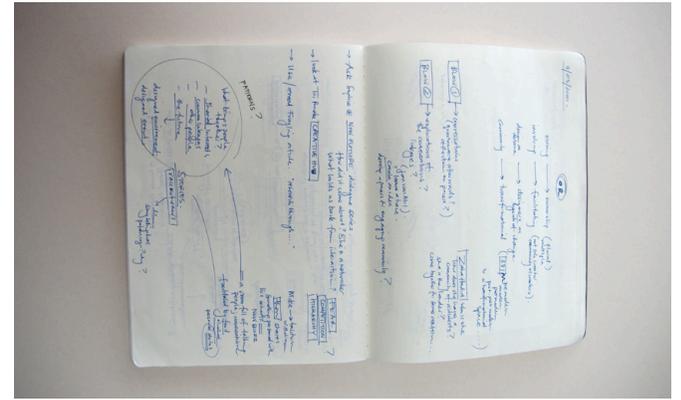
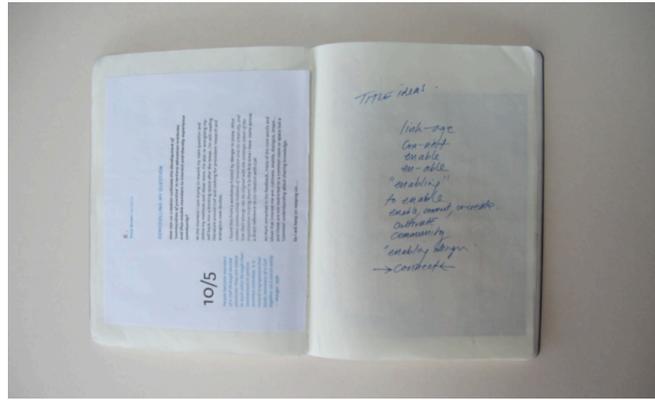
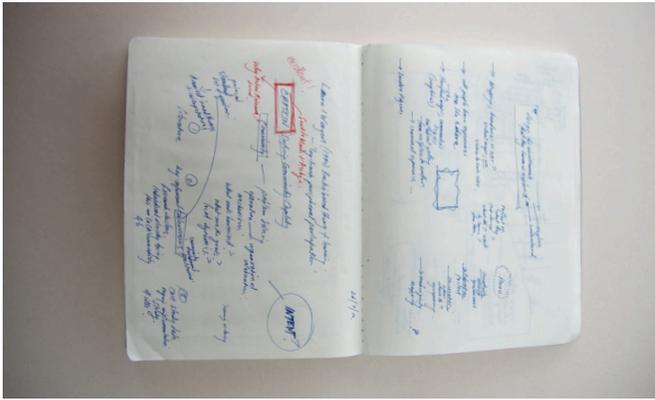
understructure
building case

— introduction
context
key ideas

— main argument
evidence that connects

Research methods

images A cross-section of pages from my journals. Over time constrained neatness gives way to mess, text to diagrams, and a sense of freedom and purpose becomes apparent in the energetic drawings and musings.



Section Three

The Frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences; it is a node within a network...the Book is not simply an object that one holds in one's hands...its unity is variable and relative.

MICHEL FOUCAULT

Social media ecosystem

A linking concept

This book is built around the linking of three core ideas — social / media / [ecosystem](#). Each concept is in conversation with the other in this embodied book. They are explored in this [#book](#) as three separate terms (social, media, ecosystem) and as one term (social media ecosystem). The terms also link together with various meanings and associations in each pairing: social ecosystem, [#social media](#), media ecosystem.

“The Endless Book” is the unifying point of all the parts only when it has been interacted with and even then, like an ecosystem, it keeps growing and evolving, organically changing with its physical environment.

image The native New Zealand *mhulenbechia* (or the wiggly wig bush) as a metaphor for the interweaving and dense relationships always evolving and spreading in social media.

community

mass co
TAPSC

Social media ecosystem

Social

“Social” has a rich variety of meanings including:

1. relating to society or its organization.
2. needing companionship; suited to living in communities.
3. relating to or designed for activities in which people meet each other for pleasure.¹

This three-part definition is useful as it combines the ideas of community, engagement and interaction which coupled with the idea of design, marked the start of my masters journey.

Liz Sanders and George Simons, John Thackara are just a few of a number of contemporary design theorists currently writing and exploring concepts of community, connection in the field of design.² An evolving design paradigm is gathering momentum where [ecosystems](#) and frameworks are being designed for human participation and interaction to take place in.³ This idea of social design and the concept of engaging and exploring community resonated with me in the early stages of my research. As Neal Haslem argues, “An ontological framing of design practice makes explicit that communication design does its work in the social. It reminds us that communication design contributes to the creation of the social; allowing communication with society and mediating interpersonal interactions of actors across all social spheres.”⁴

The social is important to this [#book](#) in its [participatory](#) aspect, while also engaging the [user](#) in a book that explores the [#affordances](#) of [#social media](#) communication.

1. “social.” OED

2. See Neal Haslem, “Communication Design: Towards a ‘Socially-Situated’ Practice”. *Visual Design Scholarship: Research Journal of the Australian Graphic Design Association* 4(1) 2009, 20–28 and Liz Sanders and George Simons, “A social vision for value co-creation in design”. *Open Source Business Resource*, (December 2009: Value Co-Creation). 8 Jun. 2010. Web.

3. Thackara on connected communities: “A network is not, per se, a community. A community embodies trust and social capital that develop through time as a result of embodied interaction between people. The internet complements communities—it does not create them. Connections between people can be enabled by technology, but trust is dependent on the passage of time and the contiguity of bodies.” John Thackara, *In the Bubble: Designing in a Complex World*. (Cambridge: MIT Press, 2006) 131

4. Haslem, 24.

Image At the Postgraduate Poster Symposium in July 2010. At this point, my project was called “Seeking community: an exploration of co-creation for social interaction”. Throughout two years of research my project has had many names: Seeking community: an exploration of co-creation for social interaction >> Enabling Community: An Ecology of Networks >> Design(ing) Process: Knowledge Transfer as a Social Transaction >> The Like-it Tool >> Turning the Online Off: Bringing Digital Conversations Back to Earth >> and finally: The Endless Book. These title changes shows the development of the idea over time. The action of doing and writing, talking and reflection helped clarified what I was exploring.

act

dialogue

communities of
(learning, meeting)
WENGER

mapping

interact

Social media ecosystem

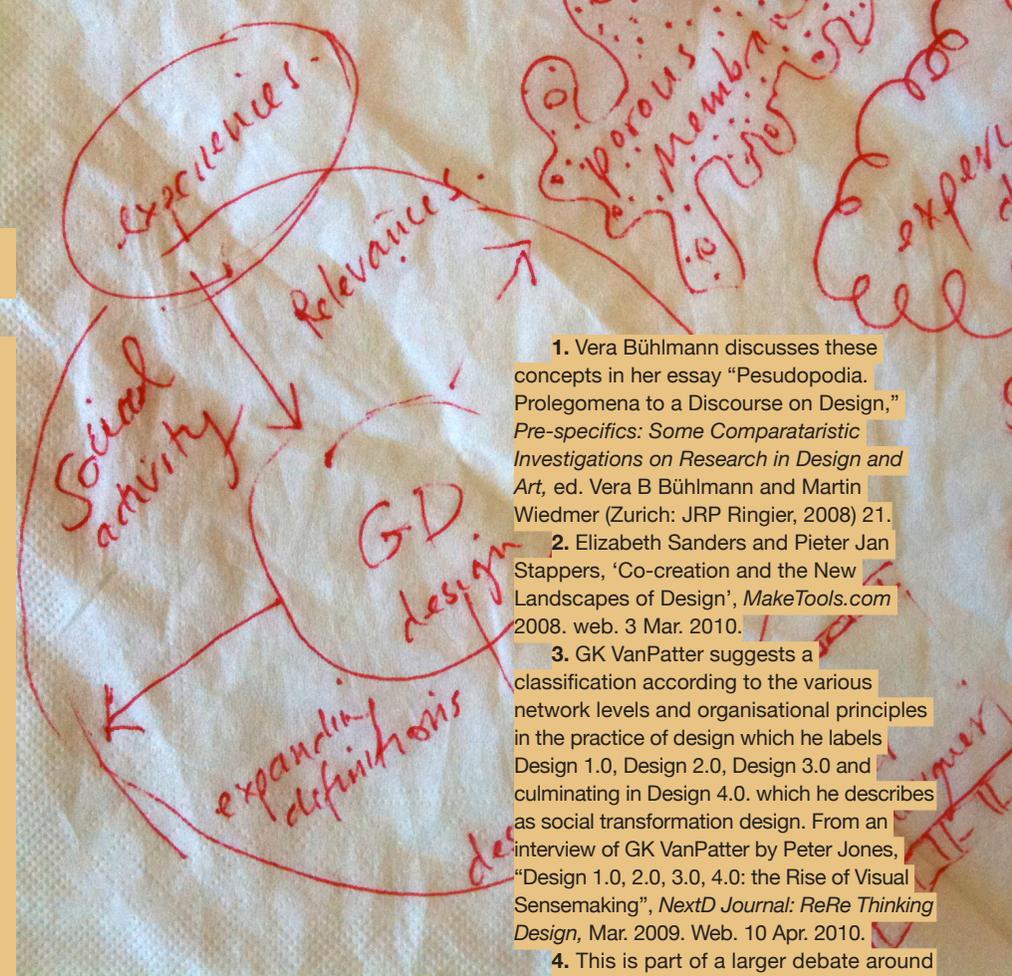
Social ecosystem

My interest in ideas about design and the larger questions of “What is design?” stem from my evolution from practitioner to researcher/practitioner and an attempt to understand the “strong shiftings, disruptions, and deferrals” bringing about transformations in the field of design.¹ This evolution has seen the emergence of terms such as **co-creation**², design 4.0³, design thinking⁴. Like VanPatter, I believe that design and designers are starting to shift the focus of design. Design exists in a social context and is affected by changes in the world. This repurposing comes in the form of designers as problem solvers being asked to apply design thinking to complex problems.⁵ Designers are being asked to engage in collaboration and utilise the power of communities.⁶

Tapscott and Williams write that “Engaging in collaborative communities means ceding some control, sharing responsibility, embracing transparency, managing conflict, and accepting that successful projects will take on lives of their own....”⁷

What is the designer’s role in a social ecology like this?

[Experiment 1](#), Dynamic Dialogues takes up this challenge, and the results filter through into the design of this [#book](#) which calls for [user](#) interaction and [participation](#), enabling groups of readers to contribute to the content and allowing them a voice in this dialogue about [#social media](#) and the future of the book. This book investigates communication conducted via the form of the book, devolving control from the sole charge of the designer to a plethora of anonymous authors. Like Wikipedia, an open source, user-generated, [#online](#), updatable encyclopedia, this book, in its [#offline](#), updatable, participatory interface calls for a “conversation that improves expertise by exposing weaknesses, introducing new viewpoints, and pushing ideas into accessible form.”⁸



1. Vera Bühlmann discusses these concepts in her essay “Pesudopodia. Prolegomena to a Discourse on Design,” *Pre-specifics: Some Comparataristic Investigations on Research in Design and Art*, ed. Vera B Bühlmann and Martin Wiedmer (Zurich: JRP Ringier, 2008) 21.
2. Elizabeth Sanders and Pieter Jan Stappers, ‘Co-creation and the New Landscapes of Design’, *MakeTools.com* 2008. web. 3 Mar. 2010.
3. GK VanPatter suggests a classification according to the various network levels and organisational principles in the practice of design which he labels Design 1.0, Design 2.0, Design 3.0 and culminating in Design 4.0. which he describes as social transformation design. From an interview of GK VanPatter by Peter Jones, “Design 1.0, 2.0, 3.0, 4.0: the Rise of Visual Sensemaking”, *NextD Journal: ReRe Thinking Design*, Mar. 2009. Web. 10 Apr. 2010.
4. This is part of a larger debate around how to evolve design from being simply a disciplinary field and relocate it to specific epistemological level of “design thinking” and “design research”. See: Alan Findeli. “Rethinking design education for the 21st century: Theoretical, Methodological, and Ethical Discussion”. *Design Issues* 17(1) (2001). 5 –17. Print; also Nigel Cross. “Designerly Ways of Knowing: Design Discipline Versus Design Science. *Design Issues* 17(3) (2001), 49–55. Print. And Richard Buchanan, “Design Research and the New Learning”. *Design Issues* 17(4) (2001) 3–23. Web.
5. As seen in a conversation between Jeff Conklin, Min Basadur and GK VanPatter entitled “Rethinking Wicked Problems” in Next Design Leadership Institute, *NextD Journal. Rethinking Design* 10(10.1) 20 Sep. 2007. Web. 10 June 2010.
6. These ideas are eloquently argued by John Thackara in his two books *Design After Modernism: Beyond the Object* (London: Thames and Hudson, 1988) and *In the Bubble: Designing in a Complex World*. (Cambridge: MIT Press, 2006). Print.
7. Don Tapscott and Anthony Williams, *Wikinomics: How Mass Collaboration Changes Everything* (London: Atlantic Books, 2006) 314. Print.
8. David Weinberger, *Everything is Miscellaneous: The Power of the New Digital Disorder*. (New York: Holt, 2007) 129–147. Print.

Image Visualising a conversation about “What is Graphic Design?” with John Walters of *Eye Magazine* in a Wellington cafe in 2010: having no journal meant I had to resort to a paper napkin!

Social media ecosystem

Social media

#Social Media — also called “[Web 2.0](#)”¹ or “Me Media”² — is a made up of a diverse and highly interactive group of platforms via which individuals and communities can share, converse and discuss user-generated content. Many social media sites are designed primarily to facilitate conversations among individuals and groups under a set of broad concepts: identity, conversation, sharing, presence, relationships, reputation and groups.³ I understand the concept of “social media” to be primarily a social instrument of communication.

Facebook and Twitter, the two forms of social media I have chosen to reference in [Experiments 2](#) and [Experiment 3](#), currently dominate social media and embody a zeitgeist of communication conducted via technology. Facebook in particular, due to its near ubiquitous use, is a compelling platform to initiate an exploration into contemporary communication and the way we relate and interact with each other. I sit between a generation of older people for many of whom the online is alien, and a younger one for whom it is second nature. My position in between is echoed in this [#book](#). This book sits in the in-between, the inter-media, between book and ebook, between participatory and interactive and somewhere between author and [user](#).

1. Web 2.0 refers to a website that does not simply provide information, but to which the user can in turn provide information. It is social, collaborative and interactive.

2. A reference to the “me-centric” nature of much of Web 2.0 interactions. Facebook uses the concept of the “wall” which provides the user with information as to what is going on between them and their friends.

3. Andreas Kaplan and Michael Haenlein. “Users of the World, Unite! The Challenges and Opportunities of Social Media.” *Business Horizons* 53(1) 2010: 59–68. Web. 15 Oct. 2011.

2. Elizabeth Sanders and Pieter Jan Stappers, “Co-creation and the new landscapes of design.” *MakeTools.com* 2008. web. 3 Mar. 2010.

Image An image from Experiment 2, entitled “[Facebook](#)”. An in-between place where social media meets the offline.

Social media ecosystem

Media

In the context of “social media ecologies” the single term “media” relates to the [#book](#) as a material object. The OED defines media as “a collective term for newspapers, broadcasting, and other vehicles of widespread communication and entertainment.”¹ In this context, the book, as an [artists’ book](#), becomes the vehicle through which the content is communicated.

In this book the media is most pronounced as a replication of the post-it note. The original Post-it™ note, invented by Arthur Fry and Spencer Silver for 3M, is a piece of stationery with a re-adherable strip of adhesive on the back, designed for temporarily attaching notes to documents and other surfaces. The post-it patent expired in the 1990 and now many companies produce a “[post-it](#)” imitation in a wide range of colours, shapes, and sizes. Post-it notes are most commonly a 3-inch (76 mm) square and recognised for their distinctive canary yellow colour. The unique low-tack adhesive allows the notes to be easily attached and removed without leaving marks or residue.²

The role of “media” is also extrapolated to include the book as a conceptual space, in particular that of performance and exhibition.³ When the book acts as a [performative](#) media the book as an object is realised as form and a space of potential — ‘the identity of the book [becomes]... a form in which concept and material integrate.’⁴

This idea draws parallels with performance artists, in particular Fluxus artists, who themselves were very interested in artists’ books, and printed matter being something else.⁵ The goal of a Fluxus artwork was to make the audience member a performer through interaction with the structure of the piece. In this book the audience has become a [user](#) and does not just read the work but [enacts](#) it.⁶

1. “media.” *OED*

2. “The history of Post-it-notes.” *The Historian*. N.p., 15 Apr. 2008. Web. 7 May 2011.

3. Johanna Drucker commits a whole chapter to this concept in *The Century of Artists’ Books* (New York: Granary Books, Inc. 2004) 309–333. Print.

4. Drucker, 309.

5. Something Else Press was founded by Fluxus artist Dick Higgins in 1964 and has a unique place in the history of alternative publishing and experimental “intermedia” arts. From Owen Smith, “Developing a Fluxable Forum: Early Performance and Publishing” in Ken Friedman, ed. *The Fluxus Reader* (West Sussex: Academy Editions, 1998) 19. Print.

6. “enact.” Put into practice (an idea or suggestion). *OED*. As Drucker writes of a Geroge Maciunas performative work Flux Paper Events, “one does not “read” this work, but enacts it”. 309.

Image The post-it note as a participated in (and on) media. From Experiment 3.2

Social media ecosystem

Media ecosystem

The concept of a media [ecosystem](#) in this [#book](#) refers to the way the physical pages (media) are posted to a surface. Like an ecology, the pages (which reference post-it notes, which in turn act as metaphors for [#social media posts](#)) share an environment, and that environment becomes an ecosystem.

Why use a post-it note? The post-it note, a ubiquitous stationery item,¹ is tactile, transient (the adhesive un-sticks over time or from overuse), and impermanent. However, the post-it note, a little piece of sticky paper, has also made its way into the digital world, variously called “Stickies” on a Mac (a digital post-it application) and “PopNotes” on an iPhone. A google search returns 1,770,000,000 hits and a search for “post-it” on twitter returns thousands of hits, with hundreds added every hour. As Richard Brereton writes, “Rarely, if ever, do I keep a Post It beyond a few days. They’re more passing thoughts, not noteworthy enough to make into a book. The purpose is to expel the thought from my mind.”² There are parallels between Brereton’s comments about the uses of the post-it note and the way in which posts are made on social media sites — most are passing thoughts that are seldom ever re-read.

[Experiment 2](#) and [Experiment 3](#) explore the idea of using the post-it note as a form of tactile media that lasts only for a short time, to reference the time-based conversations experienced in social media settings.

1. In 2011 The Science Museum in London launched an exhibition celebrating “everyday things” — one of them was the post-it note — most often used to remind, to locate, to remember, to organise, and to create to-do lists on.

2. Richard Brereton, *Sketchbooks: The Hidden Art of Designers*. (London: Laurence King Publishing, 2009) 6. Print.

Image. This image from a New York exhibition visualises the concept of a media ecosystem — where hundreds of illustrators create work on separate post-it notes and then bring them together in the ecosystem of a gallery wall. *Post-it V: Art on Sticky Notes*. (New York: 19 Jun.–7 Jul. 2010). Web.

Social media ecosystem

Social media ecosystem

[Experiment 4](#) “The Endless Book” is the place where these three terms connect and make sense of their grouping (sense-making). The enacted #book, with pages posted to the “wall” becomes the [ecosystem](#) — another page of the [endless](#), social, media-based book. The wall becomes a dynamic page; a space where a physical, visual and [performative](#) dialogue takes place. The floor too, becomes a page, as posts drop away and are replaced with the next idea. The “posting” and “falling” of each page acting as an evocative metaphor for the transient, ephemeral nature of [#social media](#). This social media ecosystem allows a new perspective on what a book is and what a book can be.

This book, as a performative and participatory object, brings to mind the collaborative and networked practices initiated by Fluxus in the 1960s and reformulated by a new generation of artists and designers in the 1990s, often under the term “Relational Aesthetics,” coined by Nicholas Bourriaud.¹ Relational artworks, writes Bourriaud, are created in a way that requires the artist to relinquish some responsibility to the audience. Art then becomes a state of encounter and an exhibition will give rise to a specific “arena of exchange”.² Relational artists create work that brings an audience together in shared social activities manifested as an aesthetic experience.

This book aims to initiate an arena of exchange between the book as an object, linking the previous participants in experiments one to three with the unknown users and participants of the future. “The Endless Book” is a designed framework that relies on sociability and tangible interaction to bring meaning to the work. The way you interact with it is part of how you experience it.

1. Rudolf Frieing, Boris Groys, Robert Atkins, and Lev Manovich. *The Art of Participation: 1950 to Now*. (San Francisco: Thames & Hudson, 2008) 45. Print.

2. Nicolas Bourriaud, *Relational aesthetics*. Trans. Simon Pleasance and Fronza Woods. (Dijon: Les presses du réel, 2002) 18. Print.

Image Early prototypes of “The Endless Book”. These prototypes tested size, adhesive properties and surfaces. It is important that the pages are able to stick and to fall away.

Section Four

My desk is frequently littered with unsightly yellow Post Its, little reminders, references and quotes. Often I struggle to read what I have written, I don't always want to re-read it. Rarely, if ever, do I keep a Post It beyond a few days. They're more passing thoughts, not noteworthy enough to make into a book. The purpose is to expel the thought from my mind.

RICHARD BRERETON

Experiments

Overview

My research has been interspersed by a number of experiments. Each one explores a set of ideas while building on the previous experiment. All of them call on interaction from the user as participant in a known and unknown capacity.¹ This, “The Endless Book” is Experiment 4. It will bring forth new ideas and lead to the next iteration, continuing this [#book](#) as a form that has fluid spatial boundaries and no finite end.

[Experiment 1](#) was conducted as a design facilitation — investigating ideas of participation, collaboration, communities of practice (COP) and co-creation.

[Experiment 2](#) investigated whether a number of [#affordances](#) associated with Facebook could be transposed from an [#online](#) environment into an [#offline](#) physical space.

[Experiment 3](#) was conducted in three parts. [Experiment 3.1](#) built on from Experiment 2, and explored the use of a designed post-it note as a facilitated tool in a classroom situation, investigating what typographic approach allowed users to understand the affordances inherent in the words on the post-it note.

[Experiment 3.2](#) expanded on Experiment 3.1. The **Like, post-it, SHARE:** notes were placed in a new space, without facilitation. The designated space, the toilet-to-toilet-door aimed to replicate the face-to-computer orientation necessary for [#online](#) interactions.

[Experiment 3.3](#) was a variation on Experiment 3.1 and 3.2, and explored the use of the **Like, post-it, SHARE:** note within gender designated toilets and with the addition of a pen.

[Experiment 4](#) is “The Endless Book”. This experiment builds on the findings from the earlier experiments (participation, interaction, offline social media) and asks how these affordances can be mediated via the form of the book.

1. I use the term “experiment” throughout this book. However, “experiment” could easily be swapped with “case study” as a corresponding and analogous term. John W. Creswell gives a clear description of how a case study works which is useful when setting up an introduction to this section. A case study is an exploration of a “bounded system” (case or multiple cases) over time through a detailed, in-depth data collection involving multiple sources of information rich in context. It is a bounded system as it is bound by time and place. The case is situated in a social, historical and/or economic setting. John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 3rd ed. (Thousand Oaks: Sage, 2009) 61. Print.

2. Nicolas Bourriaud, *Relational aesthetics*. Trans. Simon Pleasance and Fronza Woods. (Dijon: Les presses du réel, 2002) 18. Print.

Image An image of Experiment 3.3 at the half way point. This location is the male designated toilet in the College of Creative Arts Museum building.

Experiment 1

Sense-making

My first experiment involved a workshop in the 2011 Blow Festival of Creative Arts entitled Dynamic Dialogues. The invitees — graphic design educators, professionals, graduates and other interested parties — gathered together to engage in a number of exercises designed to generate discussion around the meta topic of ‘what is graphic design?’ The genesis of this idea grew from my shift from solo design practitioner to design educator and researcher. In this pedagogical role situated within the wider design community I wanted to understand the paradigm of working with other designers in a collaborative, and what I intended to be an open, design process. My aim was to engage others in an initial and ongoing discussion about the future of design, which would ultimately lead me to probing the future of the book and my own future as a #book designer.

When the designer moves from practice to research, from design author to author using the tools of graphic design, they re-frame their world and shift their priorities from form and aesthetic toward a fundamental nature of practice as “socially-situated”.¹ As Victor Margolin states, “designers occupy a dialectical space between the world that is and the world that could be. Informed by the past and the present, their activity is oriented towards the future.”² This shifting idea of design requires what GK VanPatter calls new “adaptive” skills in “largely a completely new world of behaviours, values, dynamics and skills”³

Like the thematic concerns running through this book, the exploration and motivation this questioning stems from is a need to make sense of the world around us — otherwise called “sense-making” or making the strange familiar.⁴

1. Haslem, Neal. “Communication Design: Towards a ‘Socially-Situated Practice.’” *Visual Design Scholarship* 4.1 (2009): 20–28. Web. 12 Apr. 2010.
2. Margolin, Victor. “Design, the Future and the Human Spirit.” *Design Issues* 23.3 (2007): 4. Web. 19 Apr. 2010.
3. Peter Bogaards, “GK VanPatter: The infoDesign interview”. *InfoDesign: Understanding Design* Feb. 2005. 3. Web. 3 Oct. 2010.
4. VanPatter calls this Design 4.0 where the role of “creative” genius or design star is giving way to a more cross-disciplinary design practice. VanPatter, GK. “Design 1.0, 2.0, 3.0, 4.0: The Rise of Visual SenseMaking.” *NextD Journal: Rethinking Design* (2009): 5. Web. 25 Apr. 2010.

Image The participants of the Dynamic Dialogues workshop at the four final discussion tables merged to create an overview of the whole.

Experiment 1

Dynamic Dialogues

The aim of [Experiment 1](#) was to design a facilitation – in particular to “design” a series of interactions to generate interaction and dialogue. My research question at this time was “Seeking community: an exploration of co-design for social interaction”. As Elizabeth Sanders and Pieter Stappers write, “In co-designing, the researcher (who may be a designer) takes on the role of a facilitator....This means leading, guiding, and providing scaffolds as well as clean slates to encourage people at all levels of creativity.”¹

At this point in the research I was deliberately moving beyond the role of [#book](#) designer into a newer, more exploratory role of designer as facilitator. Dynamic Dialogues was an experiment in facilitation. The role of a facilitator is to enable, not to direct the process or conversation, and a facilitator does not know where an idea will lead and needs to be open and engaged by whatever ideas emerge and whatever direction is taken.

The “design” entailed organising how the physical space was used, allocating teams (a representative from graphic design educators, professionals, graduates and other interested parties), allocating time to each question, selecting the methods to use (projective techniques, focus groups, participatory observation) and creating “media” which the participants could interact with and write on (post-it notes). The questions asked were:

1. What is the Graphic Design landscape?
Use seven words to describe this landscape.
2. What is a Graphic Designer?
What skills do they need to operate in this landscape?
3. What are the core skills needed in a Design education?

Finally, my interest was not specifically in the answers generated, but more in observing how the participants engaged, and in recording their social interactions.

1. Elizabeth Sanders and Pieter Jan Stappers, “Co-creation and the new landscapes of design”, *MakeTools.com* (2008). Web. 3 Mar. 2010

EXPERIMENT 01

Dynamic Dialogues

VENUE

Studio 1D01
Massey University
Wellington

DATE

17 November 2010

TIME

3 hours

FACILITATORS

Anna Brown
Dr. Ing Aukje Thomassen
Mark Bradford
Nick Kapica

DATA COLLECTION

photographs
feedback forms
participant observation

post-it notes

ETHICS APPROVAL

yes

Experiment 1

Dynamic Dialogues

The designed interaction of Dynamic Dialogues was a way of testing the idea of design facilitation as a data gathering strategy. The participants were photographed, I made observational notes and each person provided feedback based on a set of questions. My subsequent line-by-line coding of the feedback was used to link, reveal and engage with the data.¹

The data shows that while the invited people were engaged in the dialogue and discussion and enjoyed being able to interact with each other (their community), being allowed to ask questions, being asked their opinions on graphic design, and being listened to, they nearly all wanted a much clearer reveal of the purpose and motives of the workshop up-front, with clear guidelines and outcomes stated in advance. Most liked being part of a group that could develop together a unified voice. Many wanted a more controlled environment (less ambiguity), a structured group (controlled and like-minded), and needed some form of ownership of the task.

From this data I developed a matrix which shows the following concepts as being the essence of what was desired from that (and any subsequent) design facilitation: being (at) ease, being able to, being asked to, and being allowed to reflect, engage, discuss and interact. The participants valued the dialogue where there was clarity, interaction, ownership of the issues, allowance for varying perspectives and conflict, the creation of a sense of community and of course the inclusion of food.

² I engaged with line-by-line, a tool used in grounded theory, coding the data as detailed in Kathy Charmaz, *Constructing Grounded Theory: A Practical Guide Through Qualitative Analysis* (London: Sage, 2006) 10.

Image Hands of a group of participants in conversation at the Dynamic Dialogues workshop.

MATRIX

(at) ease
being (able, asked, allowed)
value
clarity
interact
reflect
own
engage
dialogue
community
discussion
conflict
perspectives
food

	caught somewhere in the middle. I guess the middle is not very well.	process difficulty in interacting	difficultly interacting
J	Hal Two started to conduct business! Philip was quiet and needed to be coaxed into discussion, but his responses were measured and thoughtful. I welcomed the opportunity to talk with Aaron, and as a group we were quite united in our response to the circumstances.	complex interactions, outside issues brought to table (business), having to coax quiet person into discussion	complex interactions group voice
T	For the first exercise we had great depth of discussion, and the clear nature of the brief meant that we could negotiate our different perspectives and experiences quite fluidly, and reconcile them into a common set of terms. It was fun and it felt like we were working well and that everyone's perspectives were being authentically heard, and a useful dialogue was therefore taking place. The second half of the workshop was less successful and enjoyable in my opinion. I felt that the motives behind the session were not made clear. I think we were encouraged to respond seemed thwarted by Nick placing his set of answers on the whiteboard. In so doing, he intervened as a moderator into the research process in a way that seemed likely to bias the responses of other participants. In our group, for instance, it caused one member to doggedly oppose what he came up with in the interests of "being different", which added a dimension that I found very limiting, as I couldn't then agree with Nick's approach without seeming to be "unoriginal". Added to this was the fact that staff had already engaged in another version of this process, and in my instance that I felt I couldn't be too directive as I didn't want to impose (or be thought to be imposing) some sort of 'privileged knowledge' on the group.	enjoying opportunity to talk with others, responding in a unified way enjoyment of depth of discussion with a clear brief enjoyment of fluidity of perspectives and experiences reconciled to common set of terms all perspectives meaningful, authentic, and dialogue ensued unclear motives unenjoyable rolling revelation of motives reduced relevance of responses unclear and vague instructions, open outcomes open responses thwarted by one facilitator attempting to direct intervening in answers biased results and participants being deliberately / obstructively different limiting results if 'unoriginal' not wanting to impose preconceived views worried about privileged knowledge, position	engaging in dialogue clarity of brief enabled dialogue divergent briefs confusing wanting clarity
	<h1>Experiment 1</h1>		
	The net effect in our group was to cause confusion and divergent approaches to the exercise. In my opinion then, the process we then engaged in was not one of fruitful dialogue or co-creation, but one of going in circles trying to discover a point to what we were doing. Three strong personalities resulted in 45 minutes of debating whose approach seemed valid, which we couldn't answer because the point of what we were doing was unclear.	divergent approaches confusing dialogue not fruitful because of circularity and lack of completeness difficulties with strong personalities, wanting validation, wanting answers lacking clarity having discussions, differing views	Image An integrated image of some of the Dynamic Dialogues participants and the excel document where I engaged with line-by-line coding and then the drilling down of terms and concepts to create a matrix.
G	Quite well, with good discussion around differing views		being able to contribute being allowed a voice
W	Discussion in a brainstorm manner with all people contributing ideas, and prioritising inputs	having discussions, brainstorming, contributing, prioritising	being able to contribute
T	There were a lot of arguments and disagreements throughout the workshop.	arguing, disagreements	being allowed a voice
	What was the most valuable aspect of this workshop? Please explain.		
C	I was interesting working as a team with different backgrounds of graphic design. It was really interesting speaking with Nicky, her thoughts on graphic design are quite different from mine, it was a great insight into how business and design mix.	interesting working in team situation engaged with different views on a shared career enjoyed mixing of perspectives	being allowed to contribute mixing perspectives
N	it gave me 'pause for the cause' - meaning I had to think about why I do what I do. a little self examination is a good thing I found stuff out... That graphic designers in industry and me don't speak the same language.. No one on the table was that sure what Ideation meant apart from me.. It felt a bit oh god thats a wanky academic phrase... So the importance of a shared vocabulary struck me as being important. That said this could well be the beginning of that!	interpreting self, reflecting reflecting, language interpretation reflecting on self, being aware of differences understanding importance of discussion, seeing need for shared vocabulary	reflecting on practice reflecting on practice allowing difference
I	the cake was quite good. (jokes) The most valuable aspect of it for me was to work with industry people on a common problem. It was really cool to hear their perspectives on how to solve the problems	value of cake working with others on common problem hearing other perspectives on problem solving	food being able to listen
	Talking with Aaron. Talking with the graduate students. Listening to Catherine. Getting staff, industry and students working together and sharing their perspectives.	talking, discussing, listening sharing perspectives, working together	engaging in discussion sharing perspectives working together
G	Finally put a face to the name Mark Bradford! That continuing to make new and challenging work is the priority.	prioritising, remaining challenged and fresh	being able to question
V	To interact and discuss design with mixed student/academic/industry input. The people connections.	interacting, discussing, connecting	being able to interact
T	When everything was said and done, and each team got to explain how they arrived at arrived with their coloured cards. It showed, I suppose that the underlying factors of what graphic design was/is, there is a sense of collective agreement on a meta level.	explaining process meta level agreement	being given a (group) voice
M	n/a		
	For me, getting to know some interesting individuals and getting a sense of the graphic Design unit at Massey	meeting others	being able to interact
	I think as finishing design student it was interesting to witness such discussion about graphic design at such an academic level with great industry professionals and tutors. This was valuable because as students I don't think we are often apart of such discussion, we interact mostly with each other, or two-way interaction with one tutor.	engaging in discussion mixing people, engaging students with industry changing interactions, community interactions	engaging in discussion being able to interact
	Suggestions for the enhancement of subsequent 'dynamic dialogues' events. Please explain		
C	Perhaps a mix of quicker short-fire questions, as well as longer 'pondering' tasks.	mixing responses, keeping up interest	openness
N	Perhaps less structured... it felt a little formulaic - as if a lot of the answers were kind of pre-determined - some wild cards would be nice.	less structure, less formulaic, too pre-determined	desiring clarity and purpose desiring a purpose having ownership of task
I	Introductions per group. facilitators per group, I felt that the group didn't really know why they were there ..what was the purpose (for them- what was in it for them? did this explain why they were participating.)	more facilitation, wanting purpose wanting clear guidelines and outcome from participation	desiring clarity and purpose controlled interactions
	think the most important thing is have people that are generally aligned to a common goal. Almost to the point where you remove those who aren't because they ruin the co creative dynamic. Perhaps a clear statement of exactly what the dialogue is trying to achieve (flexibility within this) but pretty clear. and then are you in or out? If your opposed to the idea don't be a part of it. I think you need to offer a point of departure in order to get truly unified teams. Excellent setting I think, see above.	seeing the need for a common goal, aligned structuring, choosing participants so it 'works' wanting clarity, wanting to know what is to be achieved wanting to make it work, wanting it to be easier offering a starting point. Launching pad	
	Would you attend another 'Dynamic Dialogues' event?		
C	Yes		
N	depends on my workflow - maybe.		
V	yep..might even try and facilitate one next year..social innovation and cocreation..watch this space..	food	food
T	Yes I would I think its a good opportunity. and you fed me. =)	opportunity	being asked
	At the promise of more dialogue (rather than 'dialogue').	wanting more open dialogue, less facilitated	desiring freedom, time
	I find 'dialogue' compelling only insofar as I understand and believe in the motive behind it, otherwise it's 'small-talk' I sort of felt that it was the latter. I also had a suspicion that the data it yielded for either project would be very difficult to authentically interpret, without detailed interviews with each group to understand what they thought they were doing (which did seem different in each instance) I therefore think that the methodology perhaps wasn't well suited to gathering data that could be relied upon for both projects (but wasn't really sure in the end if that was actually the purpose?) So if I had more conviction of the purpose of the workshop (ie the point of the dialogue, and the usefulness of the outcomes) then I'd like to attend another.	wanting clear motives putting self in researcher role confusion on data, need for interviews to clarify analyzing methodology worried about reliable data wanting to know clearly conviction and methodology up front	desiring clarity of motives

Experiment 01

Dynamic Dialogues: the three c's

As facilitator in Experiment 1, I aimed to make the interaction useful, interesting and dynamic while referencing ideas of sense-making and co-creation.¹ Sanders and Stappers define co-creation as “any act of collective creativity that is experienced jointly by two or more people... [and] where the intent is to create something that is not known in advance.”² This phase of my research involved a long process of trying to further define “co-creation” and “communities of practice” (COP) and find the cross-overs and distinctions between them so as to understand their use in my own (and others) practice and research.³ COP pioneer Etienne Wenger defines it as a social theory of learning where a group of individuals who share a concern or a passion for a specific topic gain a greater degree of knowledge and expertise on the topic through regular interaction.⁴ The idea of collaboration, where two or more people or organizations work together with a shared aim and common goals, is to share collective knowledge in an efficient and effective way.⁵

However beguiling the concepts of facilitation, collaboration, co-creation and COP sound, the actual approach to running a facilitated workshop to encourage collaboration, explore co-creation and initiate a COP created the most discussion and conflict. The most consistent feedback was the desire for a more controlled environment (less ambiguity), more structured groups (controlled and like-minded) and some form of ownership of the task. In practice these approaches involved real subjects, conflicting aims and goals, and tense conversations.

My reflection on the workshop raised further questions of social interaction and conversation and a clear avenue to explore, in particular understanding the current trends in human interaction and communication. This led to the investigation into [#social media](#) of [Experiment 2](#).

1. Elizabeth Sanders and Pieter Jan Stappers, “Co-creation and the New Landscapes of Design”, *MakeTools.com* 2008. Web. 3 Mar. 2010

2. Sanders and Stappers, 6.

3. This exploration of co-creation is visualised in later pages of this book. The term co-creation has sparked an interesting debate between design professionals and design academics who see varying use in both the term “co-creation” and the concept, most recently via the LinkedIn and PhD lists under the heading “Teaching Co-Creation Now”.

4. Wenger defines a working community of practice as containing three crucial characteristics: a domain, a community and a practice. He argues that a community of practice succeeds when the purpose and objective of the community aligns to the interests and resources of the members of that community. One of Wenger's aims for communities of practice is the gaining of social capital. Social capital by his definition is to be gained through the process of sharing expertise, learning from others, and participating in a group. In simpler terms building community builds trust and can lead to better communication and the sharing of tacit knowledge. Etienne Wenger. *Communities of Practice: Learning, Meaning, and Identity*. (Cambridge: Cambridge University Press, 2008) Print.

Image Participants discussing “What is graphic design?” at the Dynamic Dialogues workshop.



Experiment 01

perpetuating.
 ↓
 does it?
 or dialogue

is it?
 to whom
 Co-creation is an action tool, and as such has practical (how can I do it?) and ethical (what is the most respectful and low risk way I can do it?) considerations. Co-creation has a non linear focus (unidirectional) and requires open-

perhaps some digging in Krogh might help.
 or rather say:
 ... and is unidirectional.
 Now it seems like non-linear focus is the same as unidirectional.

Co-creation has a non linear focus (is unidirectional). The act of co-creation requires interaction and as such is self perpetuating.

Williams - Cultural Formation

13/14 sept. Bondsturen

Image Working definitions of co-creation. This process of attempting a definition of co-creation took over two months. It made clear to me the importance of terminology in conveying nuances of meaning.

Method: a particular approach for approaching something
 a mode of procedure

Tool: a thing used in occupation or pursuit.

Ankje

Anna Brown 09219773

philosophy / method
 co-creation

byproducts

tools

co-create
 to create in
 conjunction

knowledge creation
 = learning process

- 1) collect
- 2) process
- 3) synthesis

Co-creation is a tool. leading to ...
 It can be used to enable the creation of collective knowledge. As a knowledge creating tool it has its emphasis on the process (the intention and outcome can be unrelated and surprising).
 byproducts

Co-creation encourages dialogue, access to information (both explicit and tacit), transparency and sharing.

Co-creation is an action tool, and as such has practical (how can I do it?) and ethical (what is the most respectful and low risk way I can do it?) considerations. Co-creation has a non linear focus (unidirectional) and requires open-mindedness—the act of co-creation encourages interaction and is self perpetuating.

is it?
 to whom

↓
 does it?
 or dialogue

June Comments,

Ankje

Anna Brown 09219773

definition v1.2

- rather say philosophy that enables
- is it a philosophy?
- Not an approach?
- look up terms

1. Carraán, D. (2003). Research to fuel the creative process. In B. Laurel (ed) Design research: methods and perspectives (pp. 234-240) Cambridge and London: The MIT Press

I'm not sure if we can say that information is tacit and/or explicit. Perhaps some digging in Krogh might help.

or rather say:
 ... and is unidirectional.
 Now it seems like non-linear focus is the same as unidirectional.

please check whether method is appropriate word.
 an approach
 perhaps tool?

Co-creation is a method; an enabling philosophy. It is used in the creation of collective knowledge. As a philosophy it utilises process and the creation of new ideas (or making new associations from unrelated elements)¹.

The use of co-creation as a method can encourage interaction, provide access to explicit and tacit information, and enable transparency and sharing. Co-creation has a non linear focus (is unidirectional). The act of co-creation requires interaction and as such is self perpetuating.

Williams - Cultural Formation

13/14 sept. Bondsturen

Method: a particular procedure for approaching or approaching something
 a mode of procedure
 defined + systematic

Tool: a thing used in occupation or pursuit.

Experiment 2

Faceblock

Building on [Experiment 1](#), my research lead me to conceptualise what [#social media](#) might look like in a physical form. The aim of Experiment 2 was to explore the [#affordances](#) (an understood language and set of actions) of one form of social media — Facebook — re-designed and [transposed](#) into a physical environment. In doing so I was investigating the following: a) could the re-design of a [#offline](#) space facilitate or initiate a conversation with the [users](#) of that space that; b) could physically represent or replicate [#online](#) social media; and c) over time does this offline space generate an offline community. The experiment was entitled “Faceblock”.¹

Facebook, which itself borrows from the known language of interactions and face-to-face communications, has transcribed these actions into an online social network. Facebook as a social network has embedded in it certain affordances (set of actions) that are understood by the user and that prescribe what the user may do in that online space. In a social media space the interface of Facebook supports social interaction, feedback, conversation and networking.

Danah Boyd explains that “affordances do not dictate participants’ behaviour, but they do configure the environment in a way that shapes participants’ engagement.”² Facebook users are allowed to construct a public or semi-public profile within a bounded system, articulate a list of other users with whom they share a common connection, and view and transverse their connections. Within a bounded system, the following applies: users’ online actions (messages) are automatically recorded and archived, the content is endlessly duplicable, the number of connections are scalable and the content is accessible via search functionality.³

1. This title has a double entendre: Faceblock referring to Facebook, the concept it is modifying (and blocking) and Faceblock referring to the space it was designed to inhabit called “Block 1”.

2. Danah Boyd, “Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications,” Zizi Papacharissi (ed.) *Networked Self: Identity, Community, and Culture on Social Network Sites* (New York: Routledge, 2010) 39-58. Print.

3. Boyd, 41.

Image The campus (appropriate when you think of where Facebook was conceived and first implemented!) corridor before Faceblock started.

EXPERIMENT 02

Faceblock

VENUE

Block 1
Massey University
Wellington

DATE

22 August–5 September 2011

DURATION

2 weeks

DATA COLLECTION:

photographs
video data via evocam
post-it note collection

ETHICS APPROVAL

yes

Experiment 2

Facebooklock

[Web 2.0](#), described as an “architecture of participation”, is an [ecosystem](#) that is designed for [user](#) contribution.¹ Within the ecosystem, Facebook is just one platform that provides a frameworks in which user interaction can occur. Currently there are over 800 million active users on Facebook alone, which equates to an extraordinarily large number of conversations taking place in this ecosystem.²

[#Social media](#) has in it characteristics inherent in Web 2.0: in particular it allows users “to mix, amend and recombine microcontent, collaboratively and open to the world, inviting revision and commentary”.³ In Facebook, affordances present themselves as feedback mediators in the form of buttons — “like”, “follow”, “friend”, “accept”, “poke” or user-generated posts. This simple listing of the actions available to the user highlights how limited and limiting the affordances are. In her “Generation Why?” Zadie Smith reflects, “When a human being becomes a set of data on a website like Facebook, he or she is reduced. Everything shrinks. Individual character. Friendships. Language. Sensibility....we lose our bodies, our messy feeling, our desires, our fears.”⁴

In Facebooklock, the representation of [#offline](#) social media equated to a single user’s page — the space itself developed a Facebook profile, and other users could interact with that specific profile in the same way as they would online: by posting comments or pictures to the Facebooklock wall, poking someone, or linking to a news story (physically taping news to a wall).

1. Tom O’Reilly, “The Architecture of Participation” *Oreillynet.com*. June 2004. Web. 5 Nov. 2011.

2. Statistics obtained from the Facebook Statistics page.

3. Catherine McLoughlin and Mark J. Lee, “Social Software and Participatory Learning: Pedagogical Choices with Technology Affordances in the Web 2.0 Era” In *Proceedings ASCILITE* (Singapore, 2007) 666. Web.

4. Smith also argues that is important “to remind ourselves, at this point, that Facebook, our beloved interface with reality, was designed by a Harvard sophomore with a Harvard sophomore’s preoccupations.” Zadie Smith, “Generation Why?” *The New Yorker*. Condé Nast, 25 Nov. 2010. Web. 11 Dec. 2011.

Image The internal entrance point and guidelines which confronted any person physically walking through the corridor where Facebooklock was situated. Note the use of the term “person”. A person does not become a “user” until they interact with the work.



Facebooklock: helps you connect and share with the people in your life.

Facebooklock: © 2011 · New Zealand (MDes)

faceblock photos

Experiment 2

Faceblock

In an [#online](#) conversation the locality of the person may not affect the conversation. In Faceblock the conversation was dominated by references to the location and context (Massey University) and the actual idea of Faceblock itself. Many user posts evolved around what was happening in the specific locality of the campus (hand-in week, specific papers, presentations, specific people in the environment).¹

Communication technologies have modified our perception and use of space.² The wireless world has changed how and where we interact with people and localities. “Wireless access to the Internet increasingly renders the whole city — not just its buildings, equipment, and furniture — an interface.”³

Faceblock heightened the participants’ awareness of space with its physical interface and context (locality). The locality’s importance was heightened; constraints within the environment (in particular who had access to it) controlled the conversations that took place. The physical space also provided a low-tech version of the highly contentious privacy settings provided by Facebook, which were picked up by a number of [users](#), with [posts](#) like “I am not friends with you Tom, how do I get to the privacy settings”.³

There were also a significant number of posts that made reflexive comments on Faceblock (and on Facebook) regarding the interface, the vernacular (the semiotic language employed) ironically reflecting on conventions of form. This interests me, as it points to a reflective stance being triggered in the user. The strangeness of Faceblock asks the user to question their interaction, and in turn, reflect on Facebook.



JULIE
IS
MY
+ 10

Thomas
La Bas likes
this 👍 2

Just Jan I in our photos
with the Tom. How do I get to
privacy settings?
I remember like some 2344

Who wrote this?
MIT DA
Julie Jean and Thomas
La Bas are now friends
How Tom like I like?

1. This raises some interesting points: the first is that the concept of locality relates directly to the original incarnation of Facebook, which it served a geographically-bound community of the campus. Secondly, the idea of information technology enhancing place-based community — in other words the #offline to online being the direction of traffic, rather than online to offline. For a discussion of these concepts see Nicole Ellison, Charles Steinfield and Cliffe Lampe’s article “The Benefits of Facebook “Friends”: Social Capital and College Students’ Use of Online Social Network Sites.” *Journal of Computer-Mediated Communication*, 12(4) 2007, Print.

2. John Thackara *In the Bubble: Designing in a Complex World*. (Cambridge: MIT Press, 2006) 82.

3. Thackara, 83.

3. A google search for ‘Facebook privacy’ gives around 6,950,000,000 results which speaks to the mass of conversation, dialogue, concern —not to speak of lawsuits— currently circulating around the thorny issue of privacy in Facebook.

Image The “Faceblock Photos” wall. Below you will see a conversation between a “Julie” and “Thomas” where Julie writes “I am not Friends with you Tom. How do I get to my privacy settings?”. This illustrates how the physical space dictates the privacy settings: those who have access can post and also how the idea of “privacy” is easily rendered problematic.

LIKE
MO-FO!

Image The Facebooklock corridor in peak flow traffic. In the background a conversation is occurring between two users at the writing table.



LOL:)

Image The Faceblock "wall" on day 1.



Experiment 02

Faceblock and its Fine arts predecessors

Relational Aesthetics explores the possibility of a relational art — concerned with human interactions and social context.¹ Like relational art, Faceblock only gained form when it was interacted with. As Bourriaud writes “Our persuasion...is that form only assumes its texture (and only acquires real existence) when it introduces human interactions....Through it the artist embarks on upon a dialogue. The artistic practice thus resides in the inventions of relations between consciousness. Each particular artwork is a proposal to live in a shared world.”²

Faceblock may not be an artwork, but Bourriaud’s theory of Relational Art, and in particular the experience of experience is useful for understanding how Faceblock, and subsequently “The Endless Book” become more than an encounter between one viewer and one object, but rather a collective encounter where meaning is elaborated collectively.² Fluxus is significant as a predecessor for its repertoire of innately playful work which encourages interaction.³

In Faceblock the virtual social interactions were replaced with physical interactions. Face-to-screen was replaced with face-to-paper. For the ecosystem of Faceblock to work (or to become “social”) it required participation “in” and “on”. The same is true of this book.

1. Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les presses du réel, 2002) 14. Print.

2. Bourriaud, 17–18

3. Rudolf Frieling, Boris Groys, Robert Atkins, and Lev Manovich. *The Art of Participation: 1950 to Now*. (San Francisco: Thames & Hudson, 2008) 94. Print.

Image The detritus left on the composing table next to the Faceblock “wall”.

Experiment 3

Experiment 3, in three parts: 3.1, 3.2 and 3.3

[Experiment 3](#) was a set of three variations further exploring ideas of [#offline](#) [#social media](#) referencing both Facebook and Twitter, and investigating typographic nuances (3.1), physical placement (3.2), and context (3.3). Each experiment was based in and around Massey's Wellington campus with a slowly increasing circumference (signal). The three experiments in three different spaces aimed to generate data for comparative analysis and to see what differences the context and locality made.

Each experiment used the offline concept of the post-it note as a replica for an online social media [post](#). In each case the design on the post-it note is deliberately low-key: when one strips the content away from Facebook or Twitter what remains is arid, unadorned architecture — a series of empty boxes. It is the content and participation that make it visually and textually rich.

like
post

share.

like

post

sh

Image images from Experiment 3 which was used to explore the effective use of punctuation marks and investigate the typographic placement of text on the post-it note.

i like the contrast of the
little weighting at bottom
Big heading. i like the d
in both of these two.

Like, *post-it*, SHARE:

- like treatment of weights for artist description.
- Top title a little clumsy, maybe play with alignment, or add a rule?

like
post
share—

- I like the size Architectural Inspira
- maybe ~~weight~~ use weight?

Experiment 3.1

Experiment 3.1

[Experiment 3.1](#) was used to tease out a number of details associated with the design of the post-it note, including the pre-printed wording, the most effective choice of punctuation marks (colon or em-dash) and the clearest typographic placement of text on the post-it note. It was also an opportunity to test the concept within another environment — in this case a teaching situation.¹

Experiment 3.1 was primarily conducted to investigate how the [user](#) read and wrote on the post-it note. The text, **Like, post-it, SHARE:** is a low-impact set of commands designed for clarity, brevity and subtlety. **Like**, references Facebook both visually with the use of the typeface Klavika Basic and with the use of the word “like”.² This word (and button) is near-synonymous with the Facebook and is “tiny, but ubiquitously powerful”, allowing users to share content with friends.²

post-it, references the physical object itself, the [#online](#) concept of making a “post” and clearly indicates the action possibility available in the environment. And finally **SHARE:** means simply that: share your thoughts, connect and interact with others in a Web 2.0 world where connection is the main goal. Thus the typographic architecture of the post-it note (once resolved) uses a combination of a three word command — **Like, post-it, SHARE:**

These three words provided the rules and sequence required in the interaction (the affordances) and the colon at the end indicates an action: something like “what comes next?” or “fill me in”. When the post-it notes included no punctuation, users were less forthcoming. When the typeface choice was too quirky (unreadable) or too light (for example: SangBleu) the user wrote over the directions without heeding them, and if the text was too big the user considered the printed post-it as a “finalised” object to keep or admire, rather than write on.

1. Facebook uses a modified version of Klavika Basic.

2. The “Like” button is as the re-tweet button. Both allow connection from the user to all that users friends or followers. Jonathan Franzen notes how the verb “to like” has now evolved “from a state of mind to an action that you perform with your computer mouse, from a feeling to an assertion of consumer choice.” Victoria Barret, “Pinterest And Quora: Why Facebook’s “Like” Button Is So 2011” 4 Jan, 2012. Web. 8 Jan 2012 and in Jonathan Franzen, “Liking Is for Cowards. Go for What Hurts.” *The New York Times*, 28 May, 2011. Web. 10 October 2011.

EXPERIMENT 03

like, post-it, share_01

VENUE:

Typography Studio
Massey University
Wellington

DATE:

28 Nov 2011

TIME:

1 hour

Facilitators:

Anna Brown
Nick Kapica
Mark Bradford

DATA COLLECTION:

photographs
actual post-it notes
observation

Experiment 3.1

Experiment 3.1

The use of the post-it note in the class room environment effected the outcomes of Experiment 3.1 perceptibly. While I was able to find what typographic detailing was most beneficial to users, the collaboration and facilitation by the teachers with the concept changed how and why the post-it note ws used. One of the features of [Web 2.0](#) is the concept of invisible audiences. When a user posts on Twitter for example, a tweet may be re-tweeted once, twice, or 50 times. And each time by someone new. For every retweet the audience range changes exponentially. But who was the tweet aimed at? The context of the tweet is collapsed in each new re-tweet. Knowing one's audience matters when trying to determine what is socially appropriate to say or what will be understood by those listening. Audience is critical to context.¹

In Experiment 3.1 the context dominated the way the post-it note was used. The students were “asked” to use the post-it note as a tool to rate the typographic hierarchy of their classmates. What was being written down related directly to the task at hand and the student-teacher power relationship. The participatory aspect allowed no agency for the [user](#). Within [#social media](#) their is always agency and a choice to engage or to refrain from engagement.

Experiment 3.1 clarified how an engagement in “The Endless Book” needed to be one made by choice and not via any other process. Social media allows a user choices and scope for playfulness and freedom to express oneself (within a bounded framework) regardless of audience. This book, in embodying social media must endeavour to make these allowances too.

1. Danah Boyd, “Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications,” Zizi Papacharissi, ed. *Networked Self: Identity, Community, and Culture on Social Network Sites* (New York, NY: Routledge, 2010) 50. Print.

Image The typographic posters “posted” as directed.

Experiment 3.2

Experiment 3.2

[Experiment 3.2](#) expanded on Experiment 3.1. The **Like, post-it, SHARE:** notes were placed in a new space, without facilitation. The designated space, the toilet-to-toilet-door aimed to replicate the face-to-computer orientation necessary for [#online](#) interactions.

Facebook and Twitter are [#social media](#) tools for building and maintaining an [ecosystem](#) of networks. However these systems rely entirely on user-generated content. Jaron Lanier argues that “Information systems need to have information in order to run, but information under-represents reality”¹. He maintains that the representation of a person in a digital space is not the same as real human thoughts of relationships. This is something that a computer cannot currently do. There is something less, shallower, lighter, less complex in the “you” or “me” online.

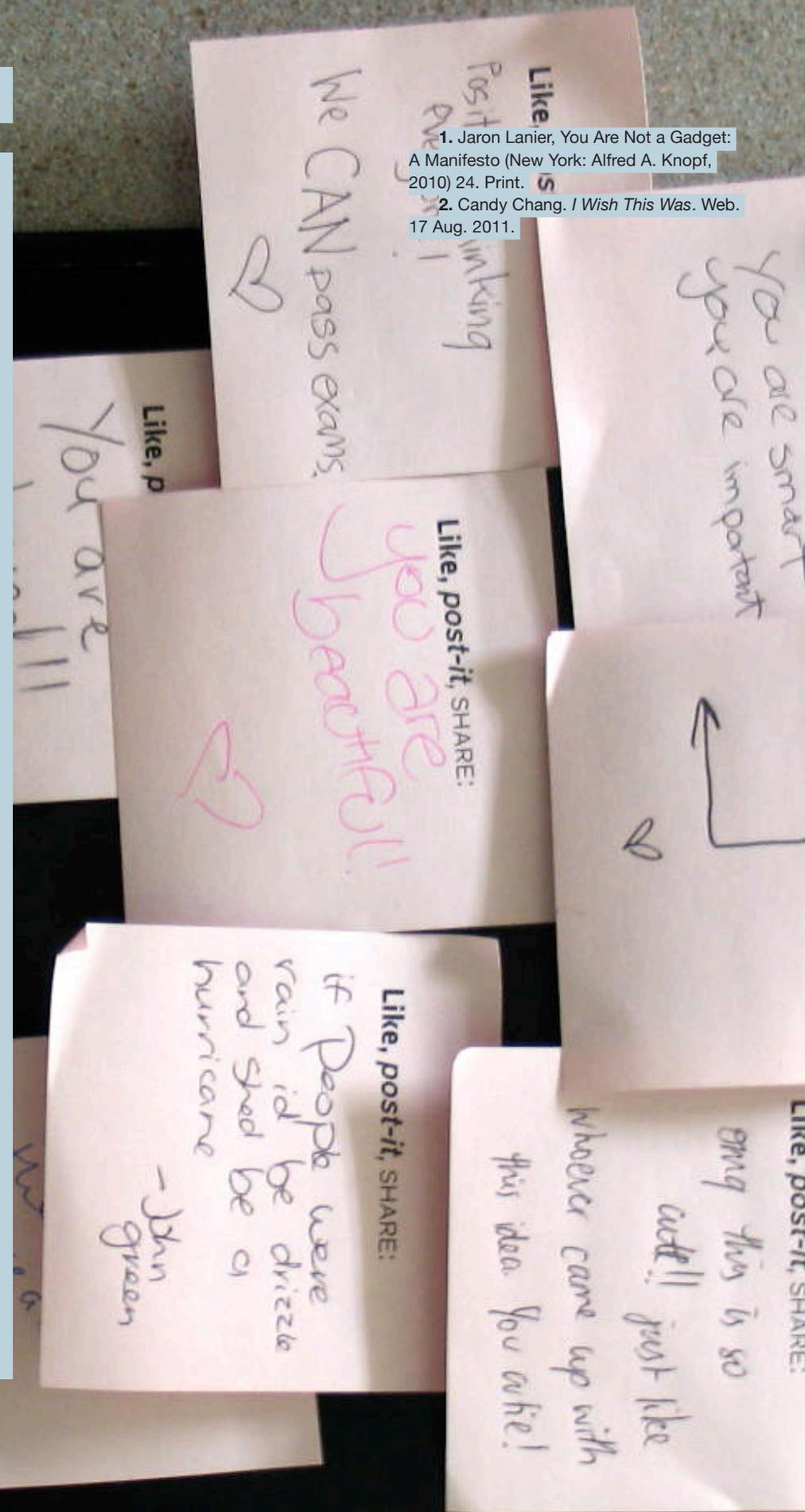
What happens when the ecosystem for connection, whose purpose is connection and the ability to see and be seen, is changed? Experiment 3.2 investigates what happens when the “you” or “me” is removed from social media.

Artist, designer and urban planner Candy Chang, has explored similar themes in her recent public art works *I wish this was* and *Before I Die I want to*. Both works provide open, public platform for dialogue, asking people to write their dreams, ideas, desires down in response to her unfinished statements.² In each case the participants’ interactions are anonymous.

Experiment 3.2 uses the designed post-it note in a public (yet temporarily private) space of a toilet cubicle with no direction other than the text **Like, post-it, SHARE:**.

1. Jaron Lanier, *You Are Not a Gadget: A Manifesto* (New York: Alfred A. Knopf, 2010) 24. Print.

2. Candy Chang. *I Wish This Was*. Web. 17 Aug. 2011.



Experiment 3.2

Experiment 3.2

Why take [Experiment 3.2](#) to the toilet? The toilet became a space that most closely represented (replicated) the public/private divide of being on the internet. When a [user](#) is “on” Facebook or Twitter they can be physically anywhere (in their room, at their desk, on a bus, in their bedroom). That place can be either public or private. However, when they are [#online](#), they are alone (but together with their friends or followers: in essence their “locality” is transportable and travels with them).

The toilet post-it note provided participants with the ability to engage (or not engage) in anonymous interactions. The toilet post-it note replicates [#social media](#) in its ability to multicast (talk to many), “post” in a nonlinear, asynchronous mode and view a post without commenting. The space of the toilet is local, public (any female/male in the vicinity can use it) but also private (when you are in the actual space you are physically alone).

The post-it note in this environment [#embodies](#) a number of online social media [#affordances](#). Furthermore, the content, comments and responses — like social media — are diverse: equal parts banal and witty, rude and polite, pointless and meaningful.¹

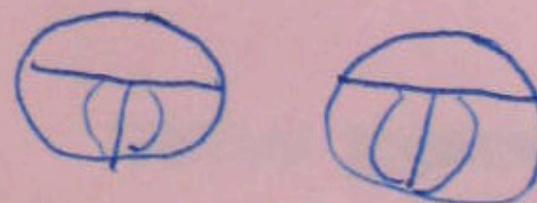
... used this
space is awesome!
I have a smile
on my face
Next person
use the pe
to the toilet

1. The concept of micro-community is perhaps a better concept As Bourriaud writes, “When Jen Haaning broadcasts funny stories in Turkish through a loudspeaker in a Copenhagen square (Turkish Jokes, 1994), he produces in that split second a micro-community, one made up of immigrants brought together by collective laughter, which upsets their exile situation, formed in relation to the work and in it. The exhibition is the special place where such momentary groupings may occur...” Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les presses du réel, 2002) 18. Print.

Image Examples of “posts” in Experiment 3.2.

post-it, SHARE:

... all ~~watch~~
Watching you



SHARE:

... post-it, SHARE:

Friends are
like flowers
you cant have

Like, post-it, SHARE:



r u who u
thought
u'd be!

Like, post-it, SHARE:

FUCK
(BOYS)

Image The good, bad and ugly.

Like, post-it, SHARE:



Holidays

Like, post-it, SHARE:

EXAMS

Like, post-it, SHARE:

You are kind
You are smart
You are important

Like, post-it, SHARE:

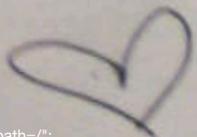
I like this



Like, post

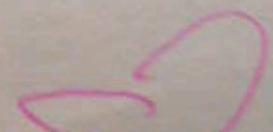
Positive thinking
Everyone!

We CAN pass exams.



Like, post-it, SHARE:

you are
beautiful!



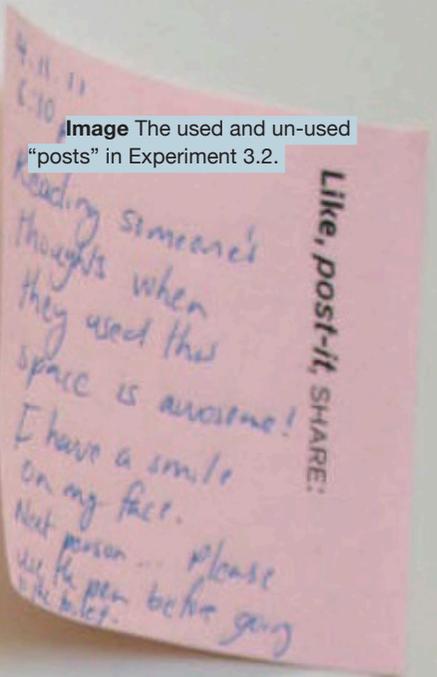
Experiment 3.3

Experiment 3.3 and beyond

[Experiment 3.3](#) was a variation on Experiment 3.1 and 3.2, and explored the use of the **Like, post-it, SHARE:** note within gender designated toilets and with the addition of a pen.

The only changes in outcome in this experiment that differed from Experiment 3.2 were the number of comments made about the pen. While the concept of adding a pen to the environment for ease of use made sense theoretically, in practice the pen became the sole focus of the conversation — especially in the male toilets. The context changed how the interactions were authored. When the pen was removed the content of interactions regulated. The pen clarified how a micro-community can develop, spurred by a joint connection.

[Experiment 4](#) is “The Endless Book”. This experiment builds on the findings from the earlier experiments (participation, interaction, [#offline](#) [#social media](#)) and asks how these [#affordances](#) can be mediated via the form of the [#book](#).



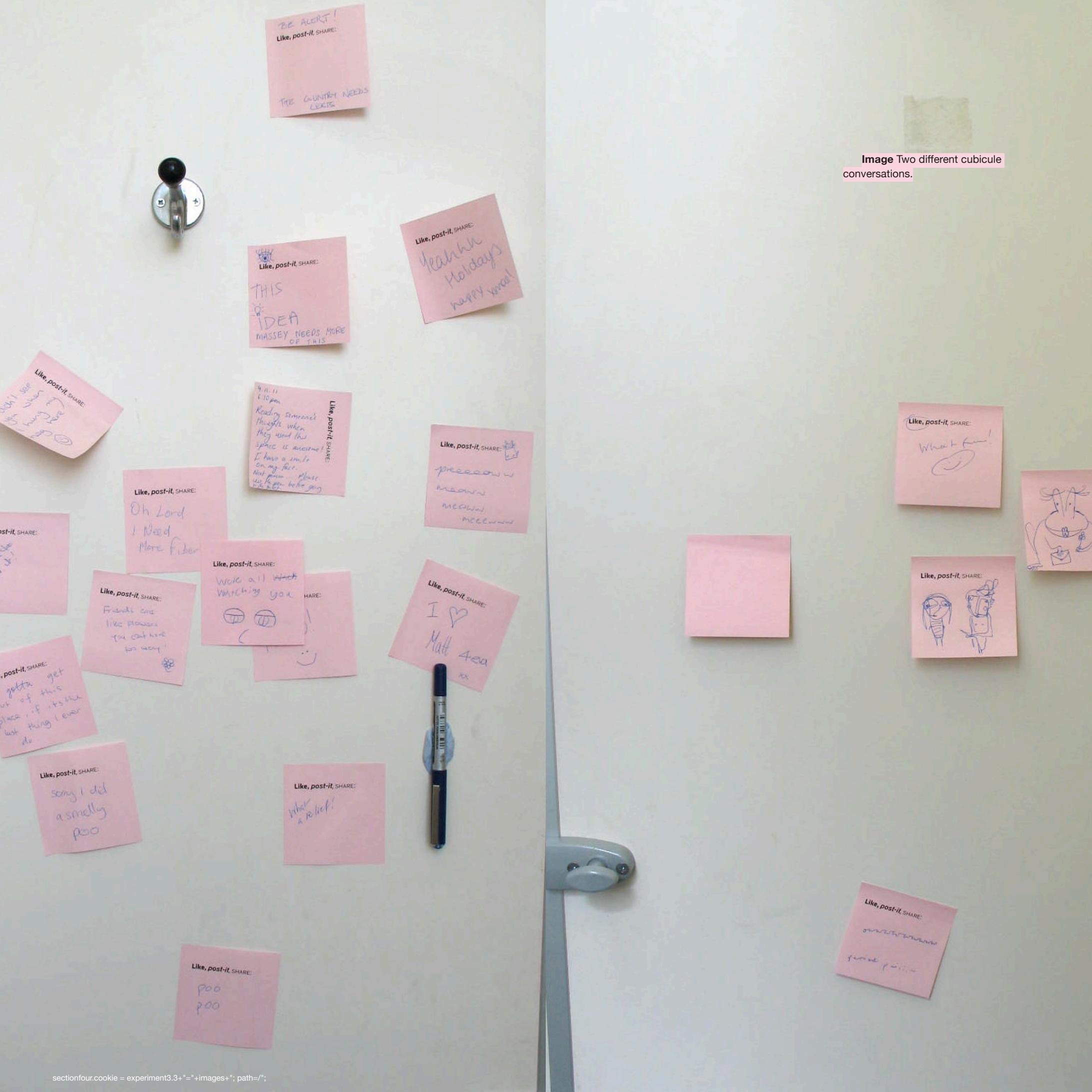


Image Two different cubicle conversations.

BE ALERT!
Like, post-it, SHARE!

THE COUNTRY NEEDS
LOLITS

Like, post-it, SHARE!

THIS
IDEA
MASSEY NEEDS MORE
OF THIS

Like, post-it, SHARE!

Yeahhh
Holidays
happy waa!

Like, post-it, SHARE!

Don't see
what I see
but I see
the
poo

Like, post-it, SHARE!

9.11.11
6:10 pm
Reading someone's
thoughts when
they used the
space is awesome
I have a smile
on my face.
Not gonna blame
the person to be gay
with it.

Like, post-it, SHARE!

prrrrrrrr
moooo
moooo
moooo

Like, post-it, SHARE!

Oh Lord
I Need
More Fiber

Like, post-it, SHARE!

poo

Like, post-it, SHARE!

Friends are
like flowers
you can't have
for every!

Like, post-it, SHARE!

We're all
watching you

Like, post-it, SHARE!

I ♥
Matt 4eva
m

Like, post-it, SHARE!

getta get
out of this
place, if its the
last thing I ever
do

Like, post-it, SHARE!

sorry I did
a smelly
poo

Like, post-it, SHARE!

what
a relief!

Like, post-it, SHARE!

What fun!



Like, post-it, SHARE!



Like, post-it, SHARE!

omg
poo

Like, post-it, SHARE!

poo
poo

Image The end of conversation—or not?

like, post-it ARE!

at Woods'

for film

and thing is

so cool! & it!

“The Endless book”

Experiment 4

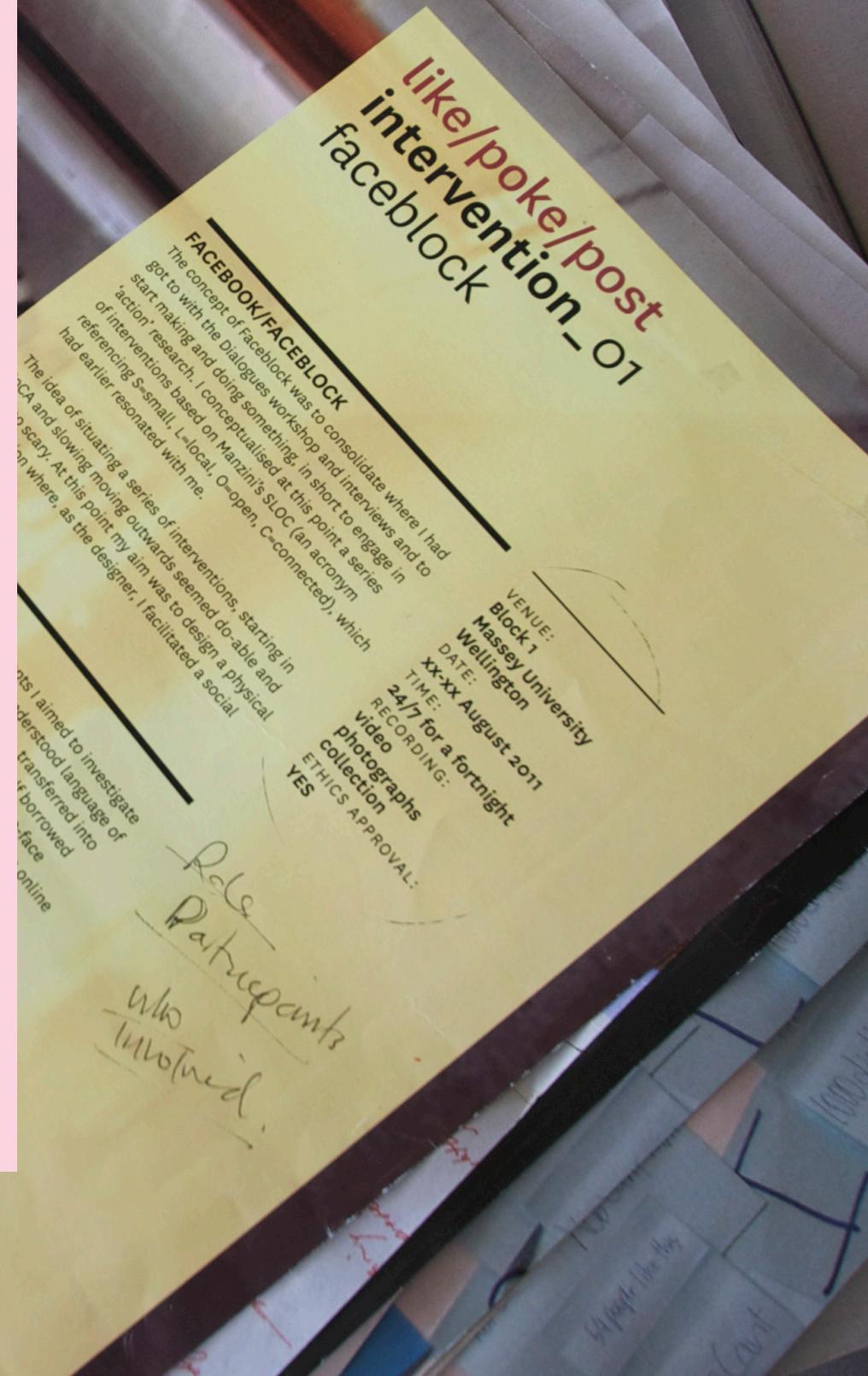
[Experiment 4](#) is the [#book](#) you are reading now. This experiment is performative and participatory. In this book the [user](#) is asked to engage and [enact](#) beyond the reading of the content and the turning of each page. These pages are designed to be posted and thus act as a [#social media](#) post. They are the metaphor for the [ecosystem](#) of social media conversations that build and die: they are transitory, asynchronous, fragmentary, and playful.

The design of this book not only conveys an embodied meaning, it is also designed to challenge how a [user](#) reads this book and to consider, perhaps, how they think about books and how they think about social media in general. This two way dialogue (interactive conversation) between what a book is and what social media is and what a book is...again embodies the concept of [Web 2.0](#).

The feedback avenue offered in this book (Part Three: SHARE:) invites revision and commentary within the actual physical object of the book. This is an alien concept to the traditional book format but directly references the ability to comment on or “like” content on a Facebook user’s “wall”.

The pages of this book have the option of being “posted” again and again – this acts like the “like” button or the re-tweet action in Twitter which allows the user to engage with a constant updating or forwarding-on action of their (and anyone else’s) content. Similarly, as the post-it notes lose their traction and fall away from the “wall”, they act as a metaphor for the way in which conversations build and die in social media.

Image Prototypes of this book.



“The Endless book”

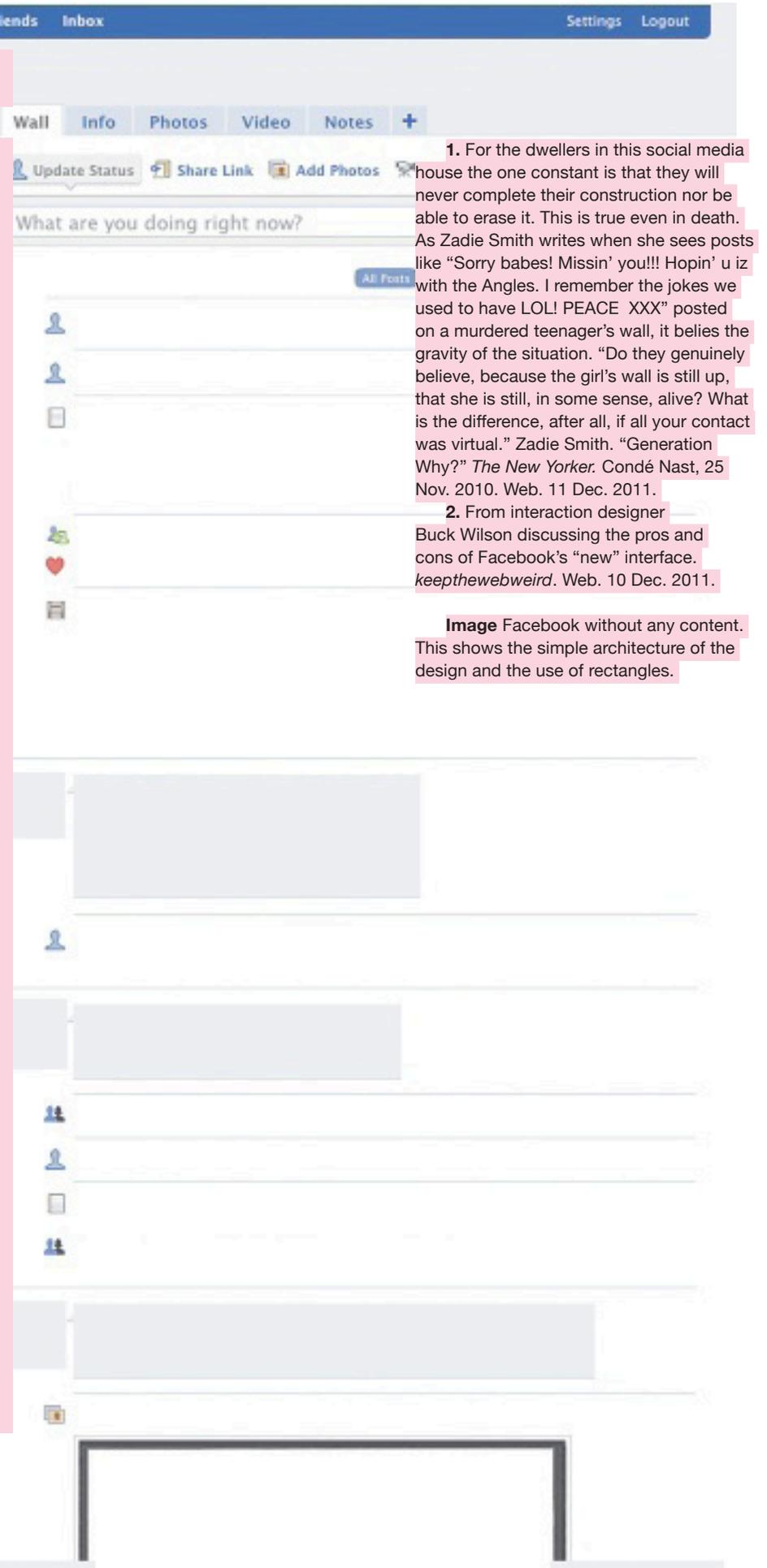
Designing endlessness

The design structure of this #book is restrained and basic, just as the design of #social media sites like Facebook and Twitter seems unobtrusive and subtle. The sites themselves are like basic wooden architectural structures that are waiting for the lining and cladding materials to arrive. Like an unencased wooden house-frame, social media frameworks are made up of squares and rectangles waiting to be built and lived in. In the Facebook “house” the architect invites the dweller to come and build a life around themselves and their friends in a particular way, using only certain styles and materials that must be assembled in one way.¹

The structure of each page of this book is similar. The 210 x 210 framework is a 9² modular grid, which can accommodate numerous squares and rectangles of text. The typefaces used are those used for screen-based design, and in particular on social media interfaces: Georgia Regular and **Helvetica Neue bold**. The design is unobtrusive and subtle, but regularised and consistent. Each page looks different, but like social media sites the framework remains constant and it is the user-generated content that makes it interesting and alive.

In this book the pages are able to be posted (post-it) or commented on (SHARE). Each can be added to, commented on and participated in. In this way this book has no pre-determined end.

When the Facebook interface was redesigned in 2008 the account settings, privacy details, and log-in access were all buried under the lock icon so that the emphasis of the whole page became even more “me-centric”.²



SueKirk Sue Kirk

She'd leave post its everywhere, including under the toilet seat telling my then boyfriend to put the seat down. Ok, will give her that one.

4 hours ago

“The Endless book”

The design of this book

The design of this [#book](#) precludes writing this essay like a traditional academic text. Each page must function as both a page in a book *and* independently as a single “posted” page. Therefore the text of each page must mirror these two functions — working as part of a longer argument and as a one page text. This poses a number of writing and design challenges, but also serves to highlight many of the ideas and concepts being explored.

Firstly it means that there is a certain amount of repetition and duplication, a notion exemplified by the actions and affordances in [Web 2.0](#) in particular the replicability and copying inherent to [#social media](#) systems.

Secondly, it means that the use of footnotes becomes a vital way to fleshout the argument.¹ The footnote number acts on the page like a miniature [hyperlink](#), taking the [user](#) from one reading condition to another. Like a online hyperlink the footnote numbers provide a visual distraction from the flow of the text. The footnotes also act as a conversation with the secondary literature, heaped upon each other like Facebook comments or Twitter tweets.

Another design feature is the movement from the detailed pages that provide visual context and precedents from other designers at the outset of this book. In the course of the book these give way to images of my own making. While this does not strictly relate to social media, it connects the design of each page with the approach of action research. As the researcher gains confidence and knowledge, their ability to generate their own work increases.

close X



@artistsmakers

Dan Thompson

Can we create a low-tech social network; simple way for students at school to form [post-it notes](#) using a pinboard

1. The footnote is where more in-depth dialogue with the user can occur.

Image A Twitter search for “#post-it note”. Interestingly the Tweet above sums up what I tried to do in Experiment 2 — create a social network in a low-tech way.

17 Nov via web

☆ Favorite ↻ Retweet ↩ Reply

Retweeted by [Mel_UKOLTrainer](#) and 3 others



Conclusion

In-betweenness

This [#book](#) has been, and will continue to be, a collaborative process. It is not a finished work, but the continuation of a conversation about the role of the book in the future and a questioning and sense-making engagement with the concept of the book as a form embodying [#social media](#).

The [#endlessness](#) named in this title refers not only to the way in which the book can be interacted and engaged with, but also to the endless perspectives open to the book designer of the future. “The Endless Book” contributes to the ongoing discussion around the future of the book and allows for a fresh vantage point and ongoing manifestations of possibility.

The method of designing this book has been motivated by analysing the [#affordances](#) of social media in a text-based and formal capacity. This book looks and functions as it does because of this analysis.

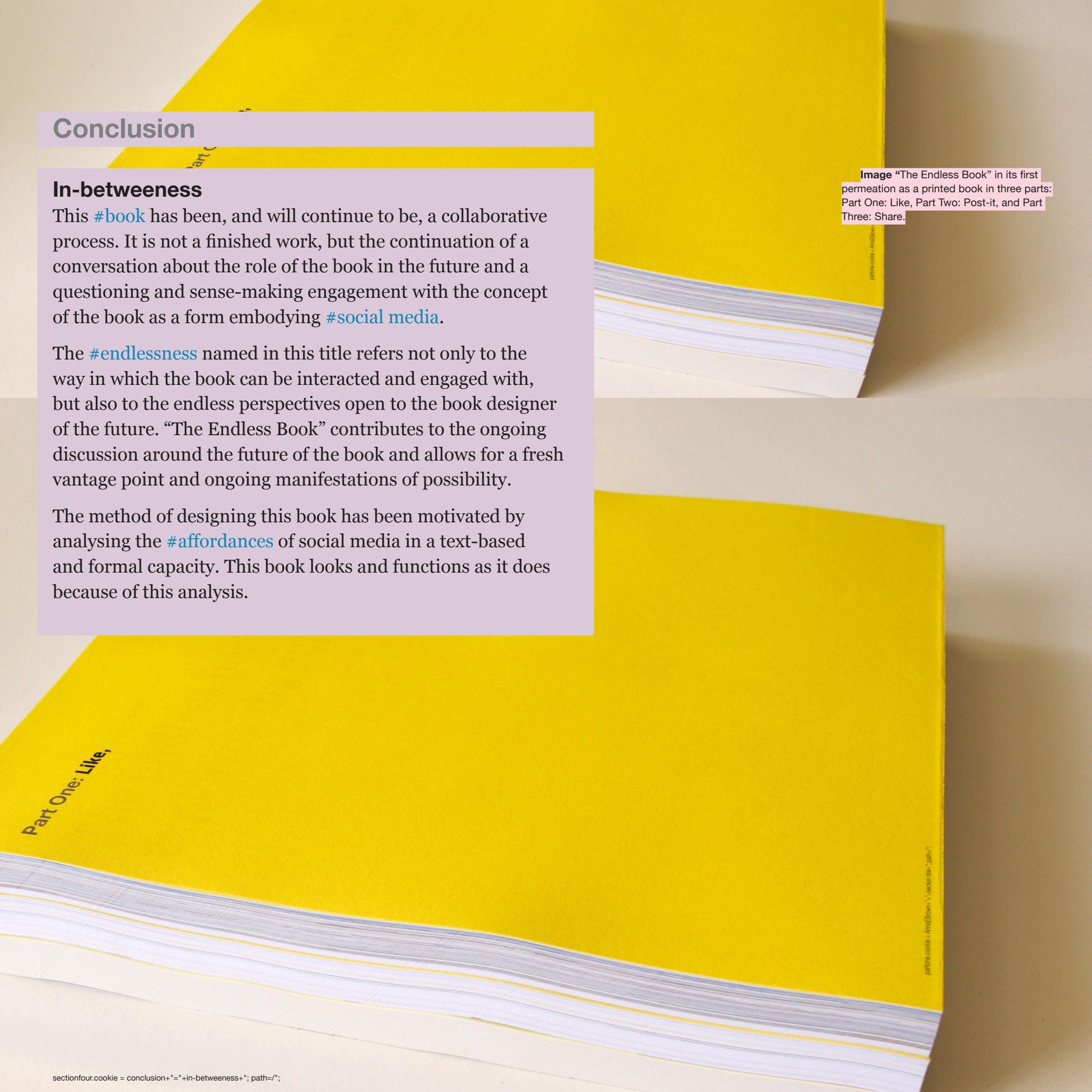


Image “The Endless Book” in its first permeation as a printed book in three parts: Part One: Like, Part Two: Post-it, and Part Three: Share.

Conclusion

“The Endless Book” explores through its content and form how the #affordances of #social media can be #embodied via the form of the #book. Throughout the course of my research, and in the content of each experiment, I have focused on the post-it note as a physical embodiment of social media and as a material book-object allowing me, as a book designer, to explore the boundaries of the book. I have shown how social media can be useful to the book designer as an enabling mechanism to see the book as something *more* than it once was.

This project has been conducted as an action research approach, allowing collaboration between myself as researcher and my participants, known and unknown.

I believe a book that is contextually driven and designed around its content to be well designed. If a book is true to these two pillars, it will not matter whether it is a book, ebook or other book of the future — it will still be well designed.

This book is conceptually driven. By using every aspect of the book form to discuss social media, I am asking the user to reflect on the concept of social media in an unfamiliar space, provoking dissonance. By using this very book to explore the future of the book, I am confronting the user with two distinct frameworks (the book and social media) merged to create a new in-between space. These are the spaces to inhabit in the future of the book, page by page, screen by screen, post by post.

I have come to conclude that the space in-between offers designers a powerful framework to explore and create. This in-betweenness is a space I will continue to explore in my future as a book designer and reflective practitioner.

Image “The Endless Book” packaged to reference the Post-it Note™ — a readily available commercial stationery item. To interact with the book you need to rip into the packaging, post the pages and significantly alter the state its form.

Acknowledgements

Thanks

I would like first to thank all the people that have been involved in this project from its outset, including all those, knowingly and unknowingly, who participated in my experiments.

To my supervisors Mark Bradford and Chris Bennewith and also to my earlier supervisor Dr. Ing Aukje Thomassen, I would like to extend my deep gratitude for their stimulating rigour tempered with forbearance. Thanks to Ingrid Horrocks for reading this text and “liking” it, to Tom Le Bas for helping me understand [#social media](#), to Patricia Thomas for her ongoing encouragement, to Hamish Wolfe and Chris Lock and the team at The Big Picture for enabling me to print this [#book](#) and to Jamie Norrish for reminding me to be playful.

Finally I’d like to thank my husband Jeremy for his love and support over two long years and to my children Nadya, William and Margot for waiting for me to “come and play” for such a long time. The future of the book is yours — may it never end!

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Appendix 1

Image "The Endless Book" in exhibition.
The top image shows the extension of the page of the book to the book as a physical space. The bottom image show "The Endless Book" being interacted with after four days.



Appendix 1

Image "The Endless Book", Masters
Exhibition, Jan. 2012.



Appendix 1

Image "The Endless Book" pre-exhibition.



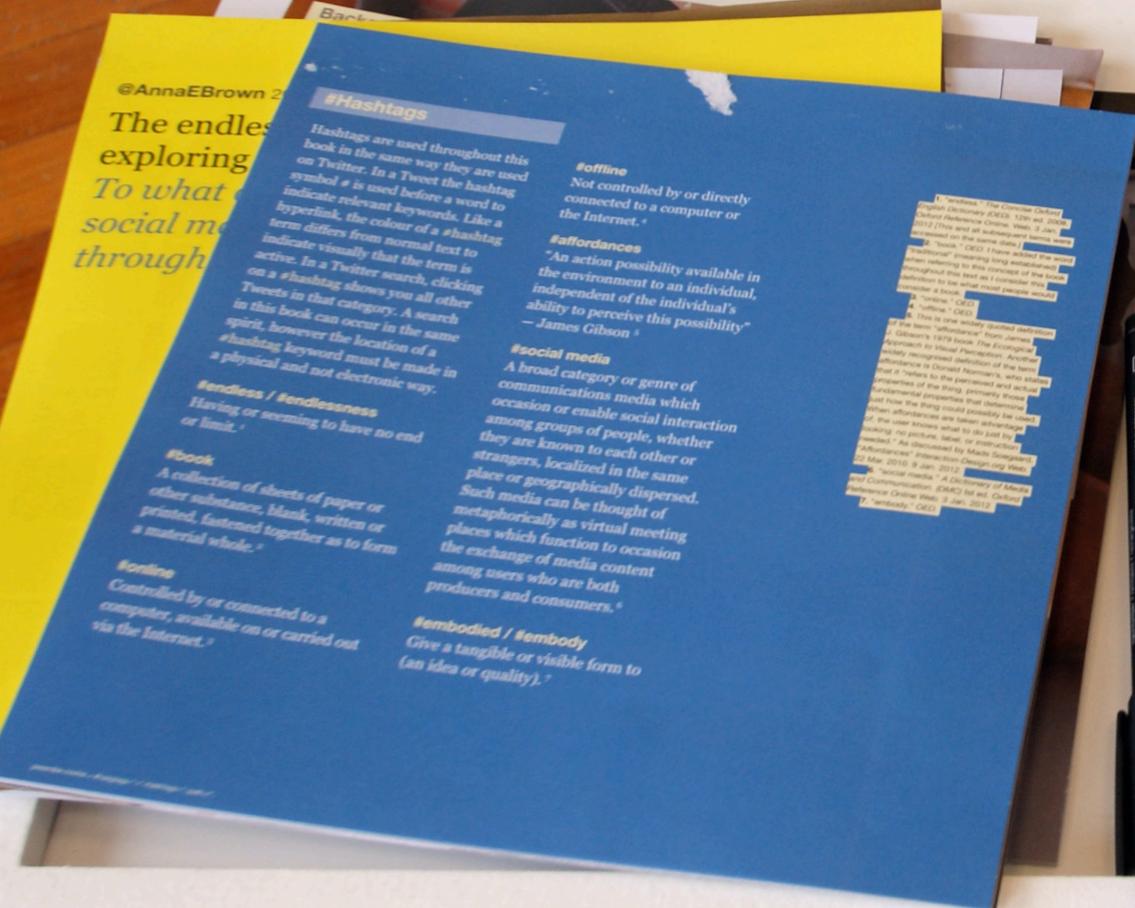
Appendix 1

Image "The Endless Book" post-exhibition.



Appendix 1

Image Pages of "The Endless Book" in the Masters Exhibition, Jan. 2012.



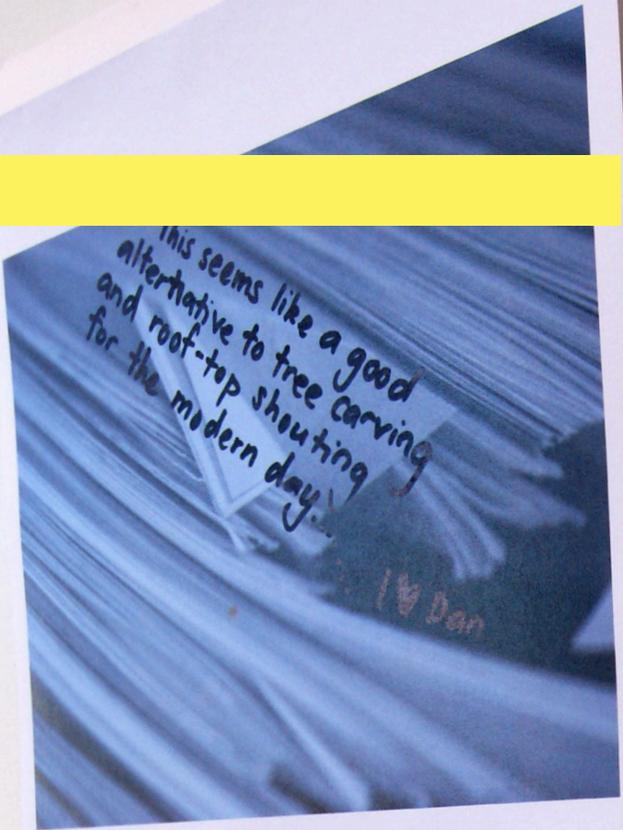
Appendix 1

Image Posts/pages of "The Endless Book" that have been superseded, Masters Exhibition, Jan. 2012.



Appendix 1

Image Pages of "The Endless Book" in the Masters Exhibition, Jan. 2012.



This seems like a good alternative to tree carving and roof-top shouting for the modern day.

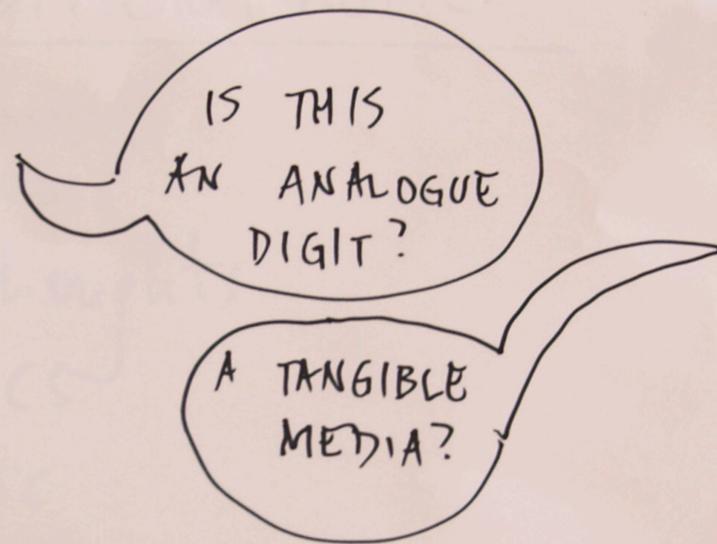
"THIS IS THE
----- THAT
NEVER
ENDS..."

TELEOLOGY ?
REVERSED
A
FROM
LEARN
WF

STÉPHAN
up in
Ever

Appendix 1

Image Pages of "The Endless Book" in the
Masters Exhibition, Jan. 2012.



IS THIS
AN ANALOGUE
DIGIT?

A TANGIBLE
MEDIA?

Appendix 1

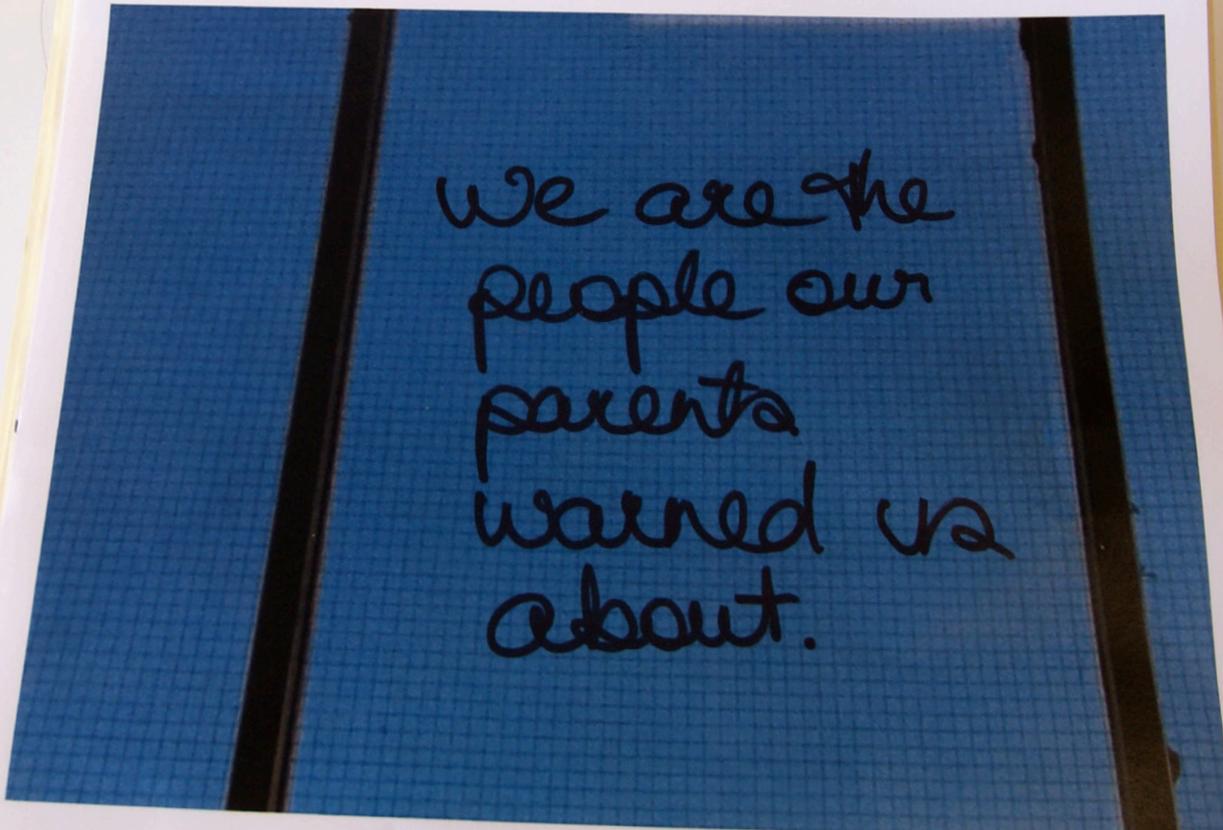
Image Pages of "The Endless Book" in the Masters Exhibition, Jan. 2012.



LOL :)

Appendix 1

Image Pages of "The Endless Book" in the
Masters Exhibition, Jan. 2012.



We are the
people our
parents
warned us
about.

Appendix 1

Image Pages of "The Endless Book" in the
Masters Exhibition, Jan. 2012.

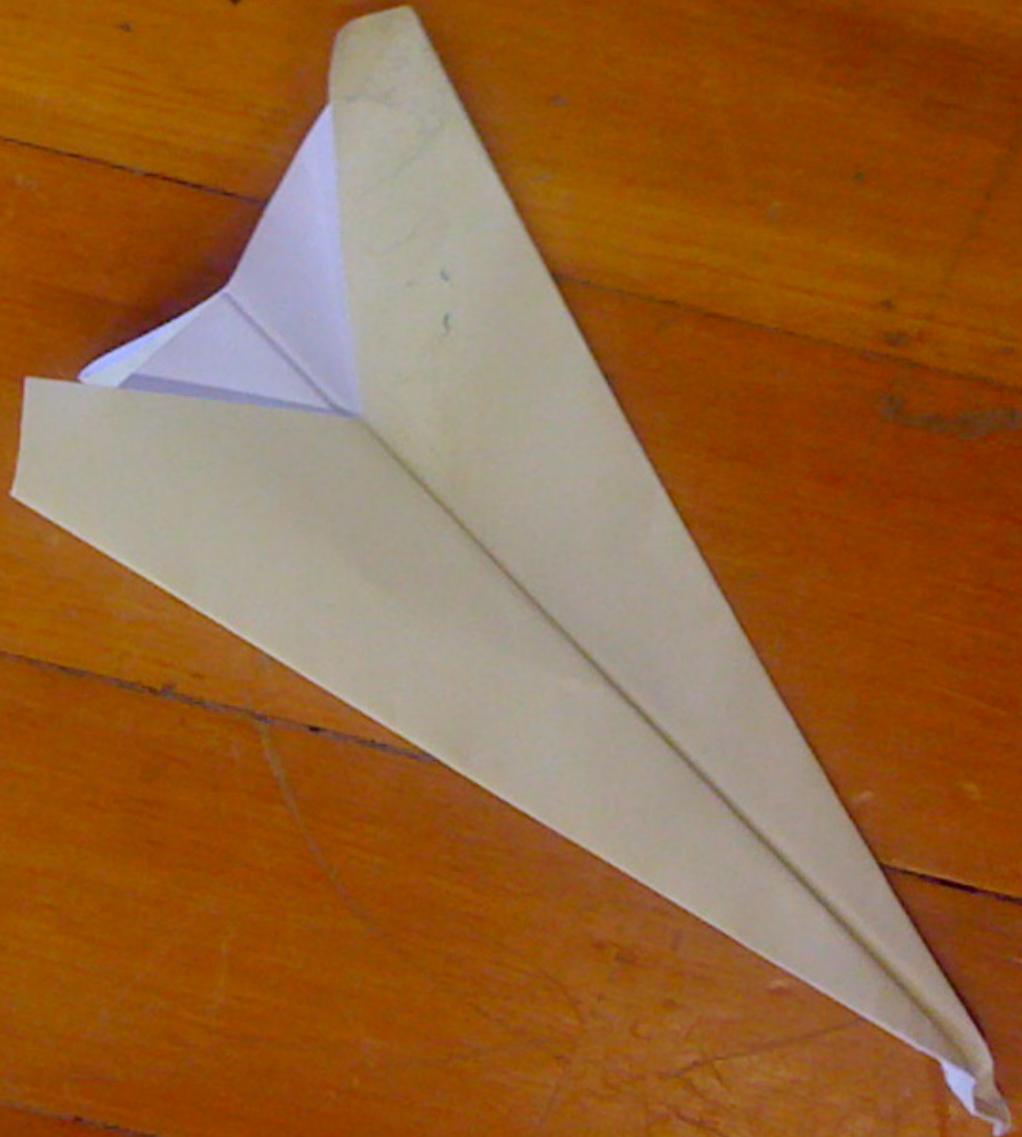
Official notice

Share
your
thoughts
pics
etc

#the_endless_bk
Anna

Appendix 1

Image Pages of "The Endless Book" in the
Masters Exhibition, Jan. 2012.





MASSEY UNIVERSITY

Appendix 2

Image Ethics approval for interviews
conducted in Brisbane in Oct. 2010.

Anna Brown
24 Krull Street
Vogeltown
WELLINGTON 6021

Dear Anna

Re: Enabling Community

Thank you for your Low Risk Notification which was received on 13 October 2010.

Your project has been recorded on the Low Risk Database which is reported in the Annual Report of the Massey University Human Ethics Committees.

The low risk notification for this project is valid for a maximum of three years.

Please notify me if situations subsequently occur which cause you to reconsider your initial ethical analysis that it is safe to proceed without approval by one of the University's Human Ethics Committees.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

A reminder to include the following statement on all public documents:

"This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named above are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz".

Please note that if a sponsoring organisation, funding authority or a journal in which you wish to publish requires evidence of committee approval (with an approval number), you will have to provide a full application to one of the University's Human Ethics Committees. You should also note that such an approval can only be provided prior to the commencement of the research.

Yours sincerely

John G O'Neill (Professor)
**Chair, Human Ethics Chairs' Committee and
Director (Research Ethics)**

cc Dr Aukje Thomassen
Institute of Communication Design
Wellington

Assoc Prof Chris Bennewith, HoI
Institute of Communication Design
Wellington

Mr Mark Bradford
Institute of Communication Design
Wellington



MASSEY UNIVERSITY

15 November 2010

Appendix 2

Image Ethics approval for Dynamic Dialogues workshop in Nov. 2010.

Anna Brown
24 Krull Street
Vogeltown
WELLINGTON 6021

Dear Anna

Re: Dynamic Dialogues: A Workshop in the College of Creative Arts Blow Festival.

Thank you for your Low Risk Notification which was received on 12 November 2010.

Your project has been recorded on the Low Risk Database which is reported in the Annual Report of the Massey University Human Ethics Committees.

The low risk notification for this project is valid for a maximum of three years.

Please notify me if situations subsequently occur which cause you to reconsider your initial ethical analysis that it is safe to proceed without approval by one of the University's Human Ethics Committees.

Please note that travel undertaken by students must be approved by the supervisor and the relevant Pro Vice-Chancellor and be in accordance with the Policy and Procedures for Course-Related Student Travel Overseas. In addition, the supervisor must advise the University's Insurance Officer.

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Yours sincerely

John G O'Neill (Professor)
**Chair, Human Ethics Chairs' Committee and
Director (Research Ethics)**

cc Dr Aukje Thomassen
Institute of Communication Design
Wellington

Assoc Prof Chris Bennewith, HoI
Institute of Communication Design
Wellington

Mr Mark Bradford
Institute of Communication Design
Wellington