

THE PROOF  
IS IN THE  
WRITING  
IS IN THE  
THESIS

THE PROOF  
IS IN THE  
WRITING  
IS IN THE  
THEESIS

front matter

A book comprised of thesis work  
(known otherwise by its official thesis title  
'Writing That Wants to Be Written')  
designed and edited by Dylan Rosal Greif,  
2012 MFA candidate in the graphic design  
department at The Rhode Island School  
of Design in Providence, Rhode Island

# THANK YOU

Copyright 2012 by Dylan Rosal Greif at the Rhode Island School of Design in Providence, RI

Sections of this book are extracted from [www.greiffiti.com](http://www.greiffiti.com) (the designer's thesis blog) the designer's May 19, 2012 presentation titled *Writing that Wants to Be Written*, and finally, his emails, text-messages, thesis-year writing assignments, and other related documents.

THE PROOF IS IN THE WRITING IS IN THE THESIS

This book was printed at Allegra in Providence, RI. It was hand-bound by the designer using the coptic stitch. The typefaces in this book are Plantin, New Plantin, Flama, and Monaco.

1 2 3 4 5 6 7 8 9 10 ∞

This year would not have been possible without the help and generosity of a village of people, to whom I am very grateful. To my teachers, in particular: Bethany, Hammett, and Doug. To my thesis advisors and critics (all the same to me): Andrew Sloat, Katie Lee, Andrew Losowsky, Rob Giampietro, Liz Danzicco, and Mark Owens. To my classmates AKA friends AKA peers who I'm constantly impressed by (and constantly trying to impress), in particular: Beth, Andrew, Dinah, Jeff, Karen, and Adam. To Inna (my GFF) and to my family for everything. Thank you.

# CONTENTS

## /CONTEXTS

front matter

ABOUT THIS BOOK 8

THE ABSTRACT 10

In this book 12

In the thesis presentation SAT 05/19/12 14:03

In an e-mail to Rob and Bethany FRI 02/10/12 17:08

In print with Rob's office hour edits THU 02/02/12 14:30

In a greiffiti.com post SAT 01/14/12 24:00

In an e-mail to Katie Lee MON 12/05/12 15:59

In a handout for the critics TUE 10/04/11 15:30

WRITING PROCESS 44

Designing the Process 46

'A narrative' from the thesis presentation SAT 05/19/12 14:00

Email interview with Rick Moody MON 04/09/12 09:06

Writing and Technology greiffiti.com post MON 03/05/12 02:05

'El Paso on the Shore' a short story THU 03/09/11 02:59

Designing the Tools 86

Konig 88

WRITING RELATIONSHIPS (ADVANCE READER'S CHAPTER) 108

New Relationships 110

The Eighth Sea, a mock kickstarter campaign MON 04/16/12 10:13

'Literature as a system' greiffiti.com post THU 03/01/12 18:02

Collaborative Writing Games 122

WRITING CONTEXT 130

Book as Context, Place as Context 132

Text-message interview with Craig Mod MON 04/23/12 13:50

'Re: mobile/Mairead' with Jen Liese FRI 04/13/12 16:50

'Literature as attention' greiffiti.com post MON 02/06/12 14:28

Tense Relations greiffiti.com post WED 01/11/12 24:00

'Re:meetup' with Andrew Losowsky MON 12/05/11 16:42

'My thesis' from the mid-year presentation THU 11/30/11 09:42

w-e-s 178

CONCLUSION 198

Mediating Value 200

Conclusion from the thesis presentation SAT 05/19/12 14:25

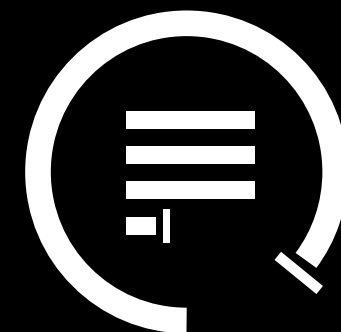
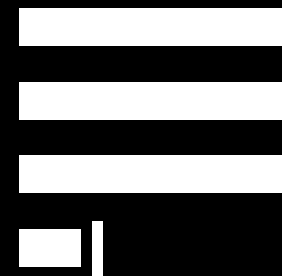
# THE BOOK YOU ARE READING

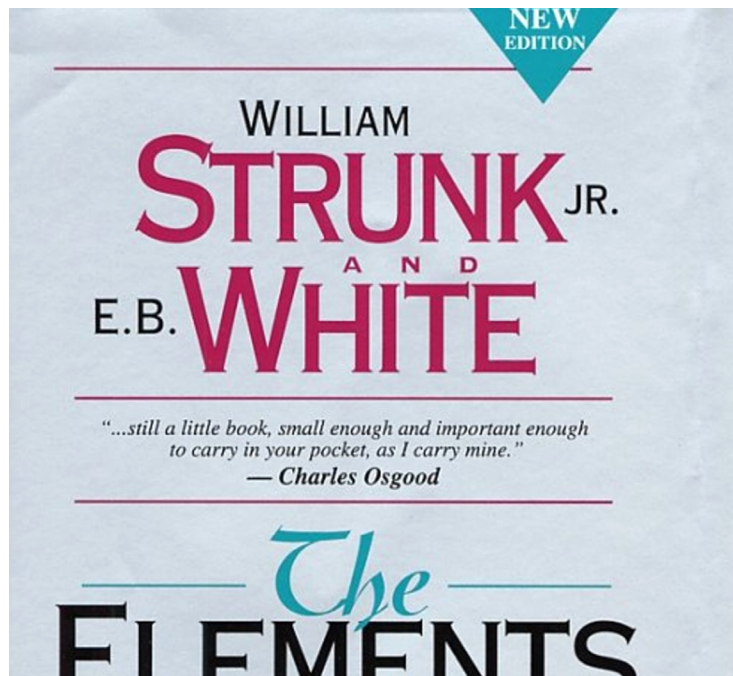
front matter

The book you are reading is not my thesis, but, to quote the title page, *a book comprised of thesis work (known otherwise by its official thesis title ‘Writing That Wants to Be Written’) designed and edited by Dylan Rosal Greif*. The title of this book, THE PROOF IS IN THE WRITING IS IN THE THESIS, is a play on an adage dating back to early 14th century: *The proof is in the pudding is in the eating*. It means that in order to test something proper, you have to experience it yourself. So goes the thesis. My thesis writing is not what I composed for this final book, but what I composed for specific contexts and in dialgue with others in the course of my ongoing investigation. It is the text-based remnants of the experience. It is what my process generated. For each chapter, I insert samples of this writing—emails, blog posts, text messages, essay asignments, etc. framed by the contexts they belong to. I do this because I don’t see writing as *about* the thesis. I see writing as *in* the thesis.

front matter

THE  
ABST-  
RACT





First published in 1918 by William Strunk for 'in-house' use at Cornell University. His student and acclaimed author E. B. White edited a revised edition, published by Macmillan in 1959.

In Strunk and White's *The Element of Style*, the first principle of composition is: 'Choose from a suitable design'. Design, before laying down a single word. It can be the structure of a novel (lines of text forming rectangular blocks, spreads separated by chapters, the plot triangle). It can be an academic report (the parameter of the page count; footnotes/endnotes, double-spacing for pen marks, introduction, argument, counter-argument, conclusion). It can be as granular as the paragraph unit. The indented extract. Marginalia. As marks, they are visual, and their formal qualities dictate certain principles of organization, spatial relations, narratives, and interactive inclinations. While another brand of graphic design may give form to existing content, this kind offers writers a formal framework within which to write, so that their writing



Choose from a suitable design

Well I am too

SAT 05/19/12 14:01:03

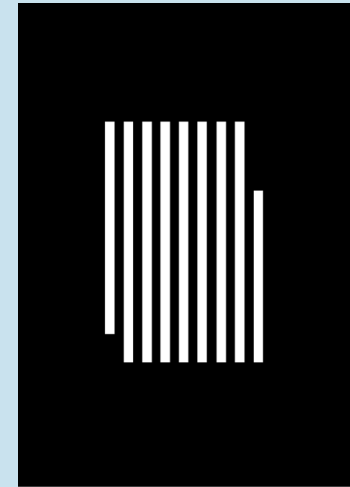
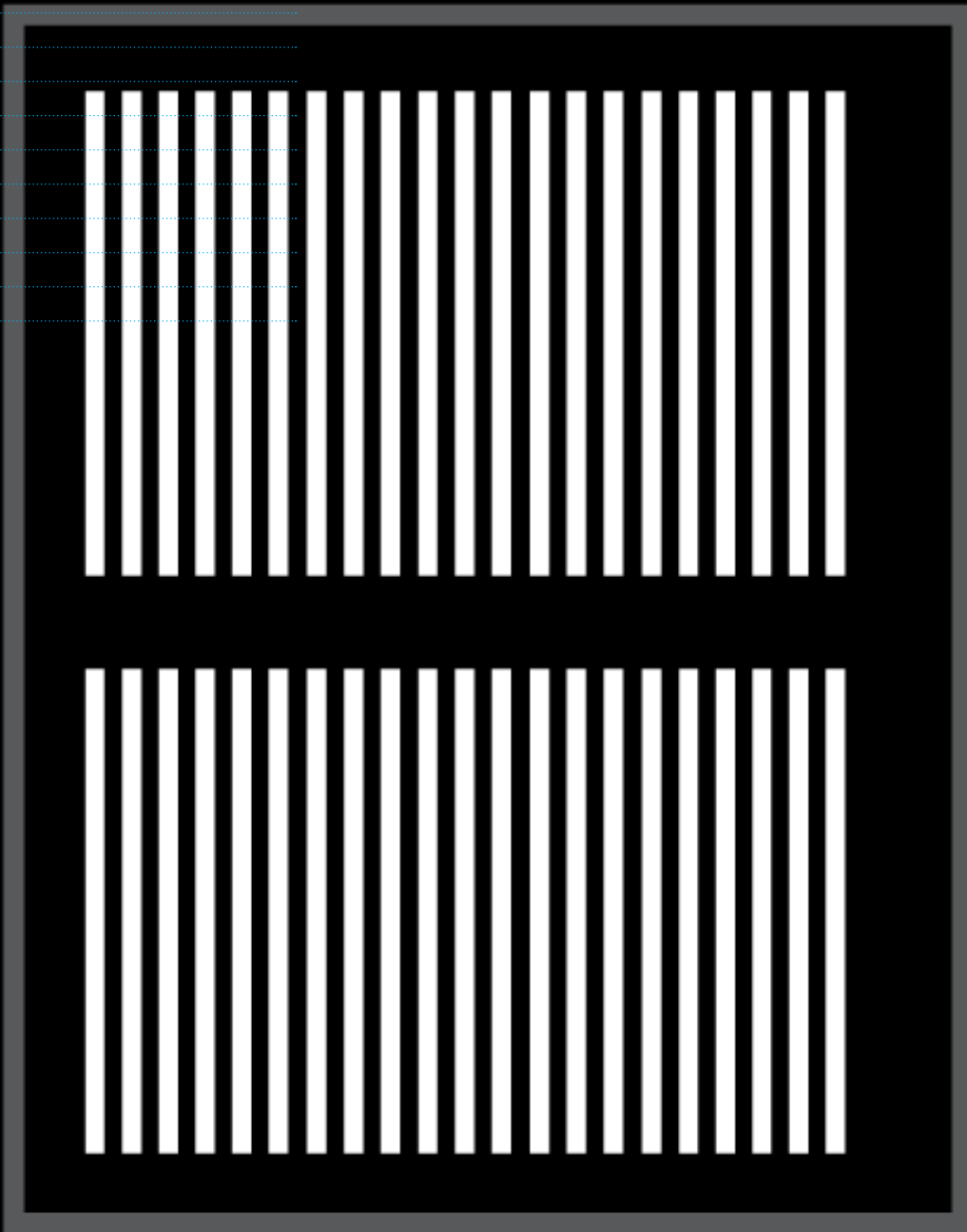
Presenting my thesis via  
keynote to faculty,  
students, my advisors,  
and the critics (Liz Dargatzis,  
Rob Giampetro, + Mark Owen).

I later learned about Oulipo, the Workshop of Potential Literature, who included Raymond Queneau, Georges Perec, and Italo Calvino. They were interested in ‘seeking new structures and patterns which may be used by writers’.

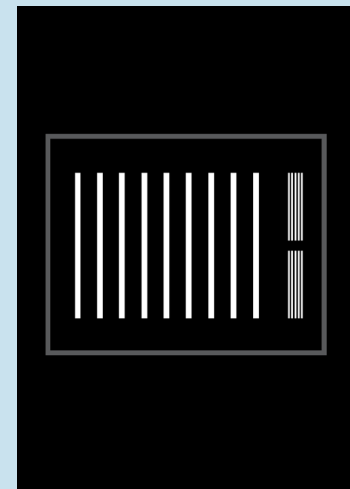
Well I am too.

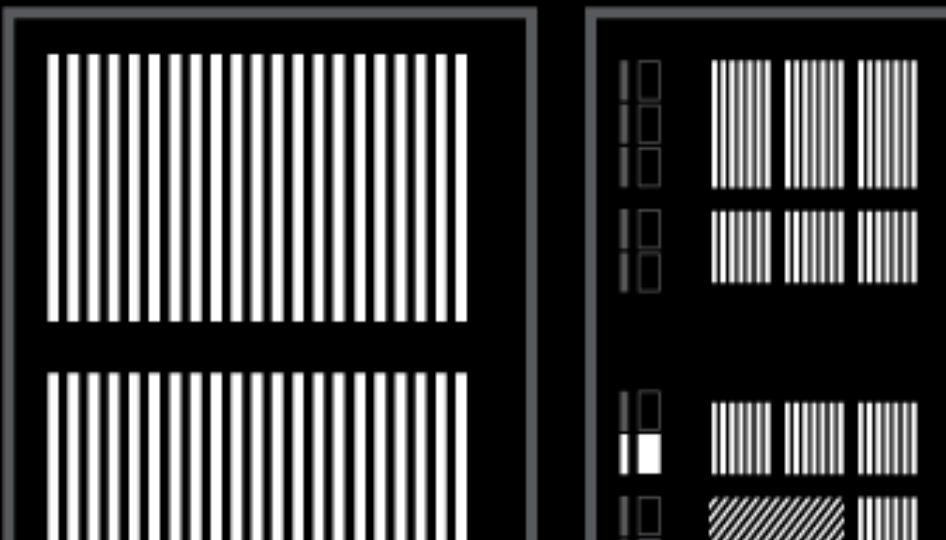
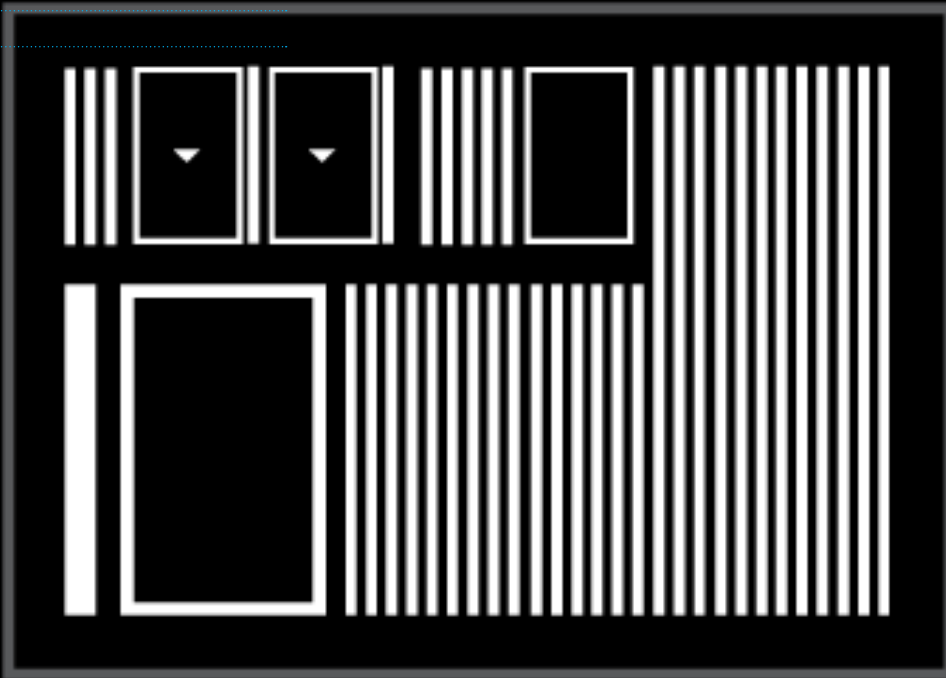
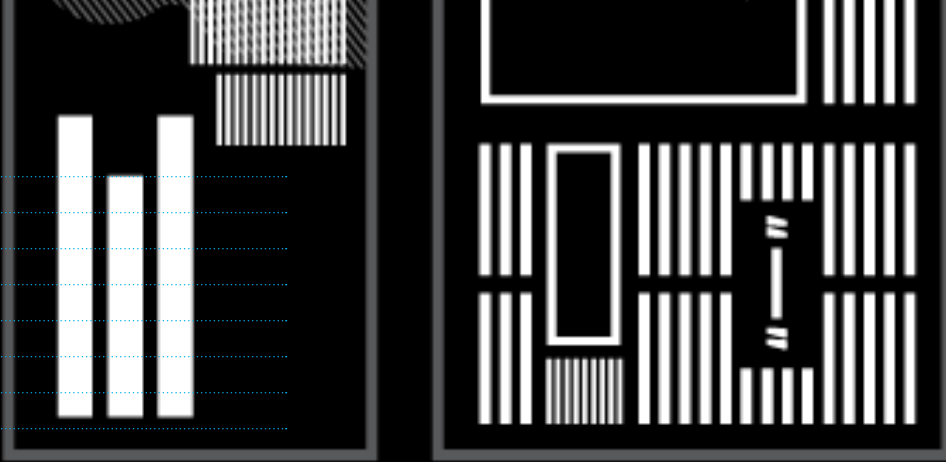
In Strunk and White’s *The Element of Style*, the first principle of writing is: ‘Choose from a suitable design’. Design. Before laying down a single word.

thesis presentation



It can be the structure of a novel (lines of text forming rectangular blocks, spreads separated by chapters, the plot triangle). It can be an academic report (the parameter of the page count; footnotes/endnotes, double-spacing for pen marks). It can be as granular as the paragraph unit, Marginalia. The indented extract.





*Images from a diagrammatic  
essay I did in Dec. '11  
titled "Context to Design"*

SAT 05/19/12 14:01:58

They are spatial foundations, they are visual systems, they are graphic designs for the writer to use. As opposed to the brand of graphic design that gives form to existing content, this sort generates content. It solves a problem by offering writers a structural framework within which to write, so that their writing might be transformative.

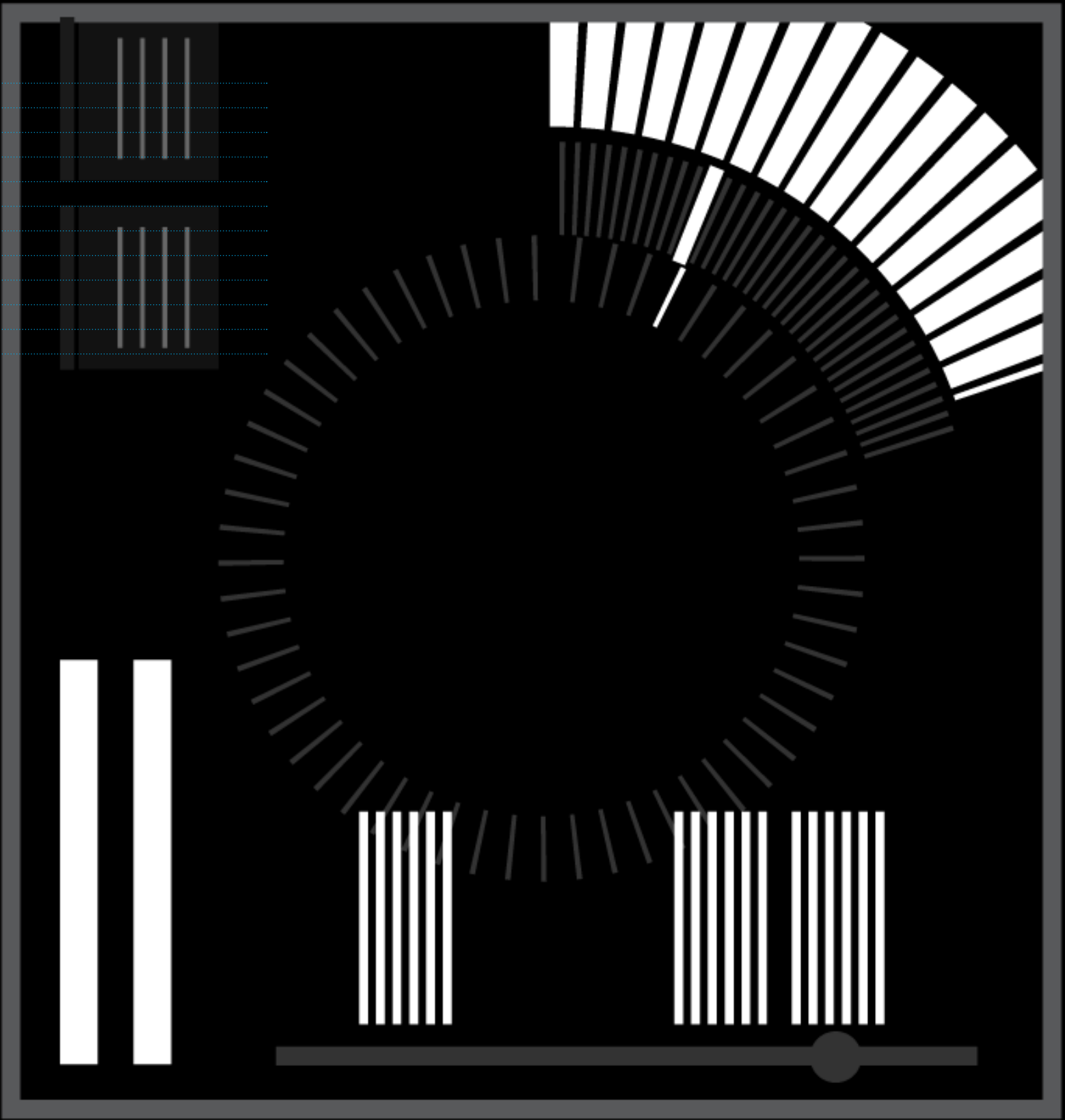
I believe we need to solve this problem anew, today.

thesis presentation

This image is from a Audio  
book project called "Alan  
Javak interviews Alan  
Lightman about his book  
"Cosmos's Dreams"



In his book *Literary Theory*, Jonathan Culler explains that literature is defined not just by its structure, but by the attention readers will give it: 'What leads readers to treat something as literature is that they find it in a context the identifies it as literature.' The bookstore, the library—the book itself—are examples of such contexts. An open page spread is like two walls partitioned between you and the rest of the world. The book is a context for reading that isolates the reader. The writer composes with the affects of that context in mind.



The patterns of emerging technology introduce new contexts that elicit new kinds of attention. Readers are inclined to be more analytical, to engage discursively within a participatory community, and to customize their reading experience.

We're at a critical point. Where the output of our writing practice does not match up sufficiently with these new reading contexts, and there is a loss of value in between. Take for example literary outlets like Cowbird founded by Jonathan Harris.

The Rain has not let up by Msiagiri · 64 words

There's been no relief you know. Everyday the rain falls and wet rolls down my cheek. The deadpan skies are flat. Blossom are pink and white spatters on the pavement. Ahh. But the reflections are otherworlds in the puddles. Squares on the sidewalks gleam with activity. Striding passersby shift in and out of a softly lit diptych. Your cold hand is suddenly in mine.

Apr 30 2012

Bath  
England · United Kingdom

Tags: First Love Love Rain Reflections Spring

People who love this story:

Msiagiri's audience:

This story appears in the following sagas:  
**First Loves** — see it in context

Permalink:

People in this story:

Others stories with Msiagiri:

Others stories set in Bath:

Others stories from 30 April, 2012:



Cowbird includes meta data about each story (likes, audience size...). Otherwise, the writing is traditional: short stories, prose, poems. These don't work well within a Facebook style interface, one that has groomed the reader to habitually *interact* as opposed to immerse.

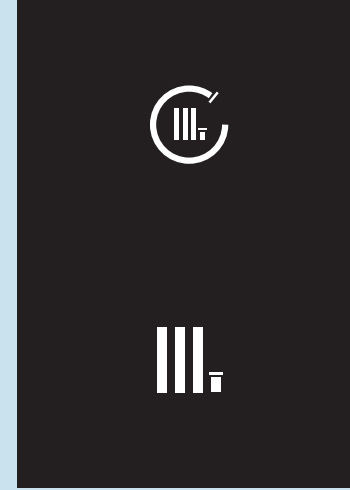
This disconnect cannot be bridged by focusing only on the design of better reading interfaces. I believe we need to change the way writing happens. I believe writers need new suitable designs from which to choose. Designs that correspond to the patterns of communication technology engages us in today.



This is where my thesis work positions itself. It entails the design of new writing systems that are informed by these patterns. Writing that wants to be written, today.

They are applications that encourage writers to 1) engage in a writing practice that takes advantage of text's digital capabilities, 2) facilitate new exchanges between reader and writer communities, and 3) compose not only the text, but experience of reading it.

How can a reader's context inform what writing she reads?



In this presentation, I address these two areas, focusing on two projects. There is...

*Konig*, a longform writing program...

and *Wes*, a contextual writing app.

I make references to supporting work—mine and others'. I also make references to certain scales these examples can be measured on:

- immersive versus analytical.
- linear versus non-linear.
- connected versus isolated.



FRI FEB 10 2012 17:08

Prof. Crampietro, our thesis critic, also taught us a wintersession class called "Anti-thesis 2." At the end, he asked us to send him our revised abstract, plus an "Email version."

dgreif@risd.edu | \*\*\*\*\*

Dylan's Abstract

Dylan Greif  
 TO: Rob, Bethany  
 Fri, Feb 10, 2012 at 5:08 PM

Thanks again, really enjoyed the Wintersession class, and if possible, I'd love to get your feedback on my revised abstract, attached. Here too is an overview, below.

My thesis is about the process of creative writing, and specifically, how new media tools can enhance it. While our tools and channels for design, video editing, audio editing, animation, etc. have seen a lot of innovation recently, the way our culture engages creative writing hasn't evolved much since the invention of the typewriter. There's a neat NYT article about a book Matthew Kirschenbaum is writing on the emergence of word processor ([here](#)). In it, he says: "The story of writing in the digital age is every bit as messy as the ink-stained rags that would have littered Gutenberg's print shop or the hot molten lead of the Linotype machine." (I agree). The typewriter style of writing lends itself to a very linear process, but as I've discovered from my research (not to mention my own experience), creative writers are inclined toward a non-linear process, too. I'm thinking of colored annotations, laid-out cards, audio recordings, napkin scribbles, and story-boards. There's a mess behind the pristine white page—a mess that 1) can benefit from support and 2) needs a home in digital environments. When word processors foster a very specific writing method, how can we lever-



FRI FEB 10 2012 17:08

dgreif@risd.edu | \*\*\*\*\*

age new media to help creative writers graphically, interactively, and collaboratively synthesize their multi-faceted work more effectively?

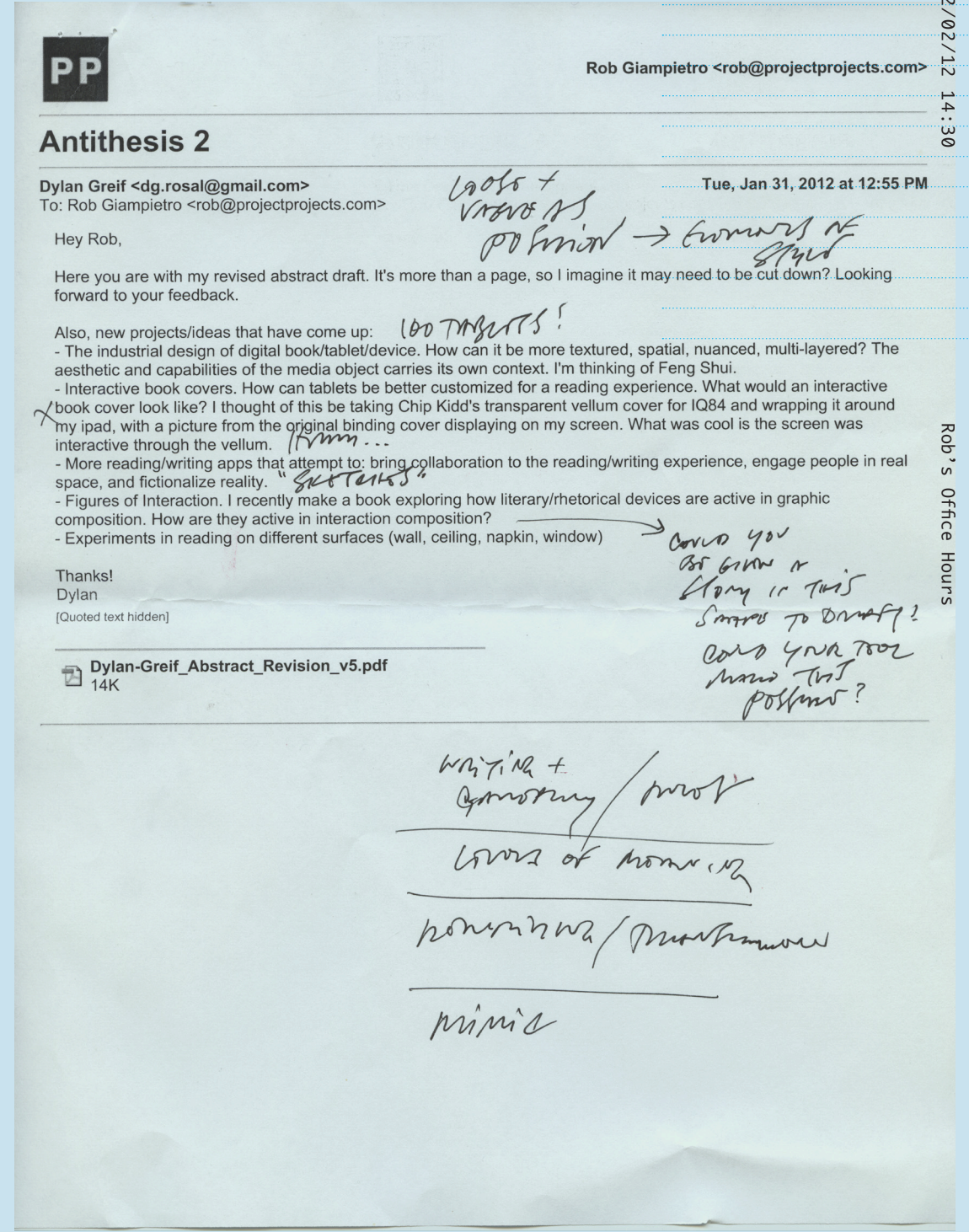
I think graphic design needs to play an essential role in addressing this question. Not only because writing and design are—and have historically been—deeply integrated. (Take the futurists' visual onomatopoeia, screenwriters' colored-card system, and a movement of copywriters today who call themselves interface designers). In *The Elements of Style*, E.B. White and Strunk write: "A basic structural design underlies every kind of writing... The first principle of composition, therefore, is to foresee or determine the shape of what is to come and pursue that shape." Though graphic design, my thesis explores what new shapes creative writing can take to optimize the experience of writing—and inseparably, reading—in today's digital age.

I think an exploration like this is critical, because there is a gap between the output of traditional creative writing processes and the actual experience of reading today. Jonathan Culler, a literary theorist and professor, writes: "...what leads readers to treat something as literature is that they find it in contexts that identifies it as literature: in a book of poems or a section of a magazine, library, or bookstore". I think the inevitable (and often, sad) decline of these contexts can inhibit the reader's ability to treat something as creative writing. So, a second, underlying question of my thesis is: how can we design new writing systems that re-establish the contexts in which creative writing is processed, experienced—and so importantly—recognized? (I think this is an exciting question!)

My thesis takes a few approaches. Process:

Through visualizations, I try to identify the components of the creative writing process and its overlaps with graphic design. Capabilities: Through diagrams and experimentation, I break down the variety of reading experiences people are capable of having, and at the same time, the variety of reading experiences different media (books, laptops, tablets, projections) are capable of affording. Products: I MAKE stuff, including mockups of new writing applications and material/environmental contexts in which reading can be done. (I've been bouncing around the three. Right now, I'm big on making).

Thanks again,  
Dylan



Bottom

Abstract\_Revision - 1/31/12 12:44 PM / 1

The Design of Writing—or, Graphic Design  
Dylan Greif

For my thesis, I investigate the impact of new media on reading and writing. Traditionally, literary writers have composed text to suit the conventional structure of the page and the interactive nature of the book. Today's digital reading platforms invite new structures, behaviors, and modes of communication (audio, video, and more) to the reading of literature. It also invites many legitimate concerns. Among them: does the nature of digital consumption erode our capacity for 'deep reading' experiences, and with it, our culture's production of meaningful text?

commit writing

means?  
acrobatic  
mix now  
from

Does digital reading diminish our capacity to imagine, to manifest ourselves as *other*, and to make meaning through context and materiality? Designer and publisher James Bridle argues: 'Literature is an active process...Any other input, audio or video, however pleasurable in certain contexts, diminishes the reader's capacity for imagination and understanding.'

use diff. JB quote

It is in this light that my thesis investigates: what is a 'deep reading' experience? Is it transformative? Does it require one's full attention? Does it rely on the use of text? My work responds to this issue by exploring the graphic design of creative writing. I believe creative writing can be a fertile, and less restrictive, ground to experiment, trial, and expand the potential of design in today's new media age. Through this lens, I take three approaches: 1) I apply research, visualization, and mapping to investigate the reading/writing processes and how they relate to the viewing/designing processes; 2) I design projects that both challenge and demonstrate the variety of reading experiences people capable of having, and by the same token, the kinds of reading experiences various media (books, laptops, tablets, projections) are capable of affording. When we can no longer rely on the book-structure as an unchanging staple of the reading experience, how can writers think creatively not only with words, but with the capabilities of their audience and the affordances of media? Finally, 3) I design new writing applications that experiment with what a 'deep reading' experience can be in this new media landscape. In particular, I explore how digital tools can be leveraged to foster collaborative writing, contextual reading, and new encounters with the subjective *other*.

uniquing - ?  
How?

1 = process  
2 = type  
3 = primary

And why should a graphic designer investigate the future of another field like creative writing? For one, because I do not think the fields are so different. Creative writing, my college major, is what introduced me to graphic design, and now, graphic design leads me back to writing. In my dance between the two, I've found it impossible to draw a clear dividing line.

Good Q!

Take, for example, the early 20<sup>th</sup> century futurists, who used form as a literary device akin to onomatopoeia. Take screen writers, who in their process, use a color-coded card system to visually depict the shape of their narrative. Take a new movement of copywriters today, who assume digital text is a facet of interface design. Furthermore, I believe innovations in writing today redefine graphic design practice, just as innovations in design redefine writing practice. Consider new creativity applications like Books Author, Janet Cardiff's audio narrative tour of Central Park, or The Cafe Society's 'Lines', a tool for collaborative annotation. All of these introduce new techniques to the creative writing and designing processes that will alter how content is read, viewed, and experienced in general.

How do deep reading + creative writing relate?

link  
Braining form  
\* up to argument

Abstract\_Revision - 1/31/12 12:44 PM / 2

I believe writers and graphic designers are at a crux, where the future of their disciplines is not only on the relationship they build with technology, but with each other. After all, the issue of reading today is one not only about the content of text, but text as it relates to media through form, context, behavior, and other modes of communication. It is an issue about writing as it relates to design. I think back on E.B. White and Strunk's *The Elements of Style*, where design is emphasized as an elementary player in the writing process. "A basic structural design underlies every kind of writing...planning must be a deliberate prelude to writing. The first principle of composition, therefore, is to foresee or determine the shape of what is to come and pursue that shape." The reading experience of tomorrow will be defined by the new form we give writing today." My thesis is a current and ongoing investigation of the appropriate design of writing—or as it's otherwise known, graphic design.

Too strong?

Bottom, with thinking

Emulsion?

Back to  
DOR  
writing &  
creativity?

Rob gave feedback on an abstracts during office hours (regular class time was for making notes from the newspaper).

SAT 01/14/12 24:00

<http://greiffiti.com/post/17648951193/thesis-abstract-as-of-01-14-12>

*I posted work, process, and writing to my thesis blog. This abstract was inspired by my reading of Gunther Kies' "Liberary in the New Media Age."*

greiffiti.com thesis blog

My thesis springs from two definitions of the graphic designer: One who can discern which modalities of communication (writing, video, audio, etc.) best serve a given communication need, and composes them accordingly. And, one who designs interactive, visual structures that facilitate communication (tool-building).

My thesis interest is the design of communication tools that facilitate new forms of narrative writing (and inseparably, reading):

- For an individual
- For a group
- Within contexts (time/place/topic)
- With other modalities (video, audio, etc)

My work hinges on some underlying assumptions about reading and writing today: The single-author now shares the stage with the participatory reader. And, in more and more cases, writing is subject to the compositional logic of images (less linear and temporal, more non-linear and spatial).

SAT 01/14/12 24:00

greiffiti.com thesis blog

MON 12/05/11 15:59

*Robie is the Art Director  
of Local Projects. I interned  
there the previous summer.*

Meetup

Dylan Greif

TO: Katie

Mon, Dec 5, 2011 at 3:59 PM

Hey Katie,

How are things and folks at LP?

Hope you're doing well. Just wrapping up the semester, thick in thesis. Plan is to actually [hopefully?] read over break. Also, I'm aiming to chat with some people about my thesis projects. I'm excited about where it's headed, and I would love your feedback, if you're free and up for meeting some time. After working with you at LP, I definitely think I've been approaching projects with a better idea of how to conceptualize and tackle them. I would love to share what I've been working on, gain your insight.

The concept for my thesis is 'designer as writer', exploring the notion that in a more interactive and visual media landscape, reading/viewing habits are changing. To be brief, people view text more, read form more, and interact with both more. In what ways can the roles of the writer and designer merge? How are they already similar, and how can they bridge frameworks and processes to create new and meaningful reading experiences, whether that's a book, visualization, installation, or something else? Put differently: I'd like to do some crazy shit! Our critics this year are Liz Danzico, Mark Owen, and Rob Giampietro.

dgreif@risd.edu | \*\*\*\*\*

MON 12/05/11 15:59

I'm back in town mid-Dec. Again, I'd super appreciate the opp. I know you're really busy, so no pressure. I'll be hitting up the LP holiday party, so either way, looking forward to catching up!

Re: Meetup

Katie Lee

TO: dgreif

Dec 6, 2011 at 4:35 PM

Hey Dylan,

Nice to hear from you. I can't believe the semester is already over. I'd be happy to chat with you about your thesis.

What days are you thinking you'll be in town? I leave town Dec. 21-Dec. 29 and will pretty jammed up until then; however I want to make sure we get a chance to talk.

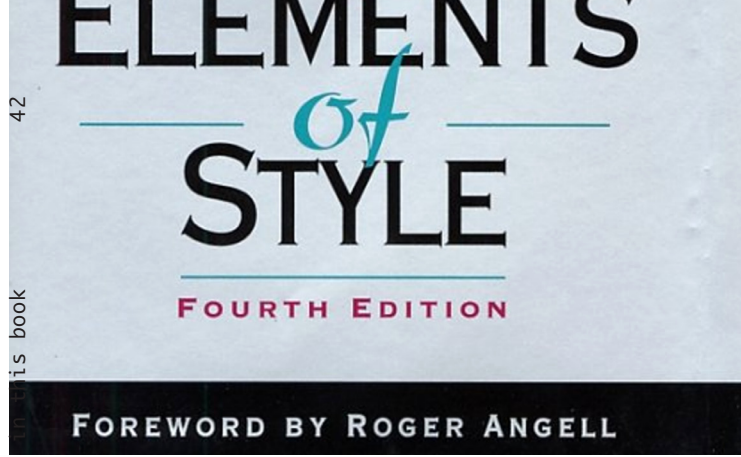
dgreif@risd.edu | \*\*\*\*\*

## THE DESIGNER AS WRITER

Dylan Greif, RISD Graphic Design '12

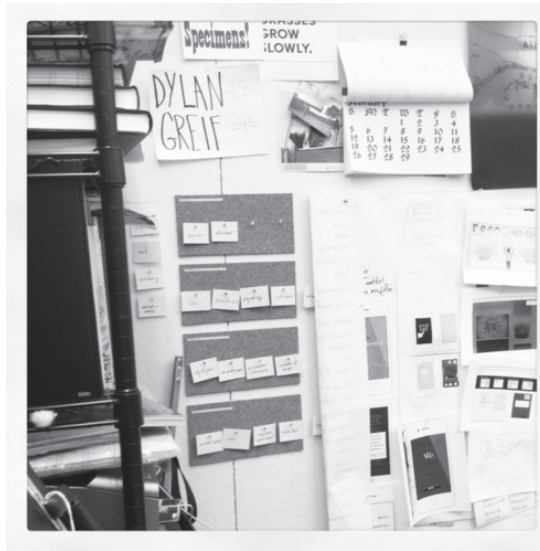
for our first meeting with our critics, thesis students were asked to make a handout specifying their thesis interests.

I am interested in analyzing the roles of the writer and the designer in interactive media. Traditionally, the two roles are separate. The writer composes text, the designer visual form. The notion of a designer also being a writer is not new. Paul Rand was known for writing content himself, playing both roles for a given project. For the most part, however, today's industry divides the tasks, with varying degrees of collaboration between the two. I want to explore how today's culture can benefit from a new workflow, one in which the writing and designing processes are deeply intertwined. I believe this is a meaningful investigation because of changed **contexts** in which culture communicates, **the pervasiveness of multimedia**, and emerging forms of **interactive technology**.



might be transformative. I believe a suitable design must correspond to the patterns of communication technology engages us in at any given era. Today's patterns lend themselves to attentions that are analytical, to relationships between reader and writer that are participatory, and to new contexts for textual experiences. My work entails the design of new writing frameworks that are informed by these patterns. As digital interfaces, they introduce 1) meta data tracking which support visual and multi-layered analyses, 2) social interactions as frameworks for collaboration, and 3) designed experiences that reestablish how text is valued in specific contexts. All offer new designs from which writers can choose. Designs that seek not only to enhance writing practice, but appropriately transfer the values of the old into the new.

My thesis studio wall.  
LEFT TO RIGHT: 24 April  
2012; 22 Feb 2012; 1 Feb  
2012; 23 Dec 2011.



WRIT-

ING

PROC-

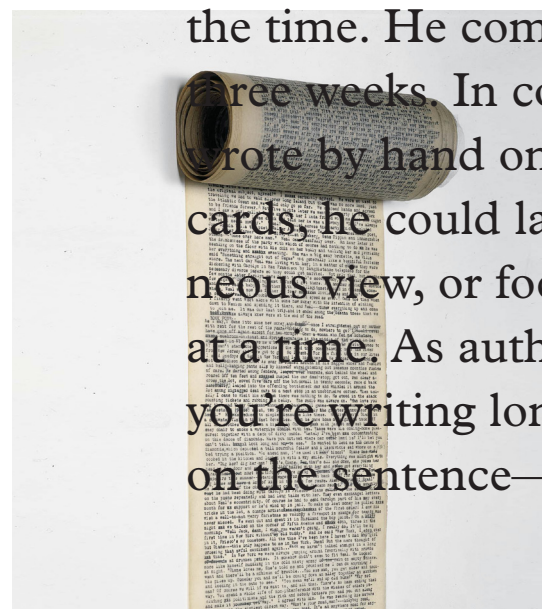
CESS





The typewriter and 'stapling machines' of Woody Allen

I wanted to design a word processor that addressed the question: How can writers take advantage of digital text, and to what end? In the last century, writers have developed varied methods of utilizing technology. Woody Allen takes non-linear notes on paper, then types them on a typewriter. Instead of digitally copy-and-pasting, he uses mini-staplers to attach amendments to typed pages. Jack Karouac typed *On the Road* on a scroll. He didn't want to be derailed by having to insert a new sheet all the time. He completed the manuscript in three weeks. In contrast with Nabokov, who wrote by hand on index cards. With index cards, he could lay them out for a simultaneous view, or focus on smaller areas of text at a time. As author Wells Tower said: 'When you're writing longhand, your attention is on the sentence—you're not looking





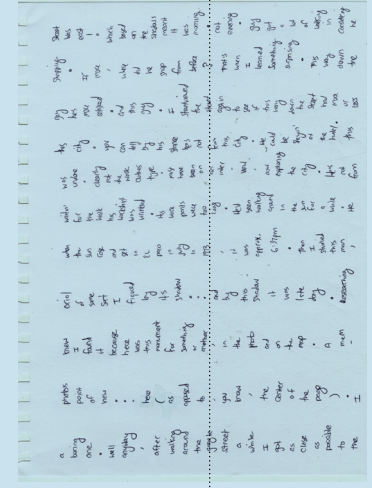
The first thing I did was research where the picture was taken. I knew from the sign on the top of this post that the city was EL Paso ( it was a walking tour sign ). But where in el paso ? i researched the storefront and building signs like this one . it seemed like a landmark .

I got nothing on google map . I did get a listing on cinema treasures . com it was once called the ellery in 1918 , later named the capri . it showed films until 1966 ( . it turned into a clothes store . but I did not get an address . I needed to get an address . the next fanciest sign was the payless then this drugs store ( and a hotel ) too generic . I went this way down the street and through the resolution was hard to see I made out the name it was el paso norte . In a university of texas at el

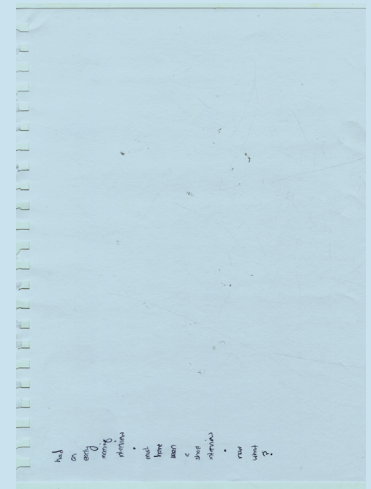
pasos online faculty database , I found a history PDF document describing this hotel back in 1912 . The address — 115 S. El Paso street I plugged it into google street view . I found the street ! BUT something looked wrong . I was on the right

street but it looked different . The paso norte was the same . the payless and capri were replaced . . . by some enormous brick , six - teen story building which I discovered was demolished in 1983 . If the picture were taken now it'd be

to el paso del Norte . the old block was demolished in 1983 . If the picture were taken now it'd be



Having generated words, I indexed them,







MON 04/09/12 09:06

Rick Moody is a fiction writer, known for "Garden State" and "Demology". We agreed on a 2-week email interview. The subject: none. "Matt Shaer" was my college friend's friend. He was getting his MFA in fiction writing in NYU, and connected me with his advisor, Moody.

dgreif@risd.edu | \*\*\*\*\*

Re: RISD grad, friend of Matt Shaer's

Dylan Greif

TO: rmoody

Mon, Apr 9, 2012 at 9:06 AM

To get things started, a two-part question. What do you consider your essential writing tools? I have three kinds in mind: Analog (like paper, post-its, etc.), digital (like computer hardware or software), and/or contextual (like a parkside bench, the morning time, etc.). As a follow up: why? In other words, what unique advantages or outcomes do these tools afford your writing process?

I find 1-week "realistic" and 1-week "post-modern" really interesting. I'm thinking back on your Paris Review interview, where you discuss how each genre is a release from the other, yet both are derived from the same tendency. I'll likely have another question on the topic!

Best, Dylan

Re: RISD grad, friend of Matt Shaer's

Rick Moody

TO: dgreif

Mon, Apr 9, 2012 at 9:37 AM

To get things started, a two-part question. What do you consider your essential writing tools? I have three kinds in mind: Analog (like paper, post-its, etc.), digital (like computer hardware or software), and/or contextual (like a parkside bench, the morning time, etc.). As a follow up: why? In other words, what unique advantages or outcomes do these tools afford your writing process?

I'm not sure any tool is essential, or, to put it another way, every time I assume a certain tool is essential a situation presents itself in which I have to make do without. This reminds me of something John Cheever says in an interview about writers and their offices. How the more ornate office often corresponds to the less productive writer, etc. I have written things in appalling circumstances. In the worst motels, on scraps of paper and envelopes. And oftentimes the reduced circumstance takes me to creative places I wouldn't go otherwise. So I have no tool that I rely on permanently and without variation. I would perhaps--being reductive and honest to a partial degree--have said Microsoft Word was an essential tool, at least I would have said it a few years ago. Because Word made possible instant italics and other formatting capabilities that created the high Rick Moody style of 1995-2000. But I have been mired in identity-theft-related computer problems recently, and I so I have made do with Open Office lately, and that seems acceptable, if homely. I used to be a PC guy, but I am typing these lines on a Powerbook, and I would say I was a laptop guy except that I have written things on my iPod lately. And if I had a smartphone (I don't), I'm betting I would write things on there too. Also: I have been writing songs a lot, recently, on the Voice Memo program on my iPod, and some lyrics that way besides. And I have been dictating ideas on there as

MON 04/09/12 09:37

MON 04/09/12 09:37

dgreif@risd.edu | \*\*\*\*\*



MON 04/09/12 09:37

dgreif@riscd.edu | \*\*\*\*\*

well. So of this means: technology helps. But I also think: an excess of reliance on technology hinders, and that it is useful to let go of technology and see where that gets you. I would write on birch bark, by hand, if I didn't think my handwriting had a tendency to conceal mistakes. There is no one place I write (I'm in my girlfriend's apartment right now), there is no one style in which I write, there is no one tool I use to write, and there is no one form in which I write, and it's not even a guarantee, on any given day, that my work will be constituted in writing. Which means: that I want to be open to surprise, to change, to adaptation, to novelty.

I find 1-week "realistic" and 1-week "post-modern" really interesting. I'm thinking back on your Paris Review interview, where you discuss how each genre is a release from the other, yet both are derived from the same tendency. I'll likely have another question on the topic!

I said that!? I forgot all about it. But that's exactly how I feel now.

Re: RISD grad, friend of Matt Shaer's

Dylan Greif  
TO: rmoody  
Tue, Apr 10, 2012 at 8:14 AM

I am reminded of Barthelme's 'The Balloon'. What people admired about the balloon was it had no limitations. It changed shape and introduced ran-

domness, affording play and a means to be free.

At the same time, I understand you enjoy writing with certain limitations. In composing 'Boys', every sentence required the word 'boys' if not the full phrase 'boys enter the house'. 'Double Zero' and 'Pan's Fair Throng' were written on assignment. What do you gain from limitations like these? Secondly, would you say the same for limitations inherent in a tool like an iPod? Does your creative output differ when you use an iPod versus a laptop (versus a scrap of paper...)?

To be accurate, your comment in Paris Review (back in 2002) was a response to a question about "fiction" versus "non-fiction". Nevertheless, you seemed to be making a general statement about classifications of literary genres. As a musician, would you make the same point regarding writing versus music? Is each a release from the other, and are both derived from the same tendency?

Re: RISD grad, friend of Matt Shaer's

Rick Moody  
TO: dgreif  
Tue, Apr 10, 2012 at 8:50 AM

I am reminded of Barthelme's 'The Balloon'. What people admired about the balloon was it had no limitations. It changed shape and introduced randomness, affording play and a means to be free.

That's a very favorite story of mine.



TUE 04/10/12 08:14

dgreif@riscd.edu | \*\*\*\*\*

At the same time, I understand you enjoy writing with certain limitations. In composing 'Boys', every sentence required the word 'boys' if not the full phrase 'boys enter the house'. 'Double Zero' and 'Pan's Fair Throng' were written on assignment. What do you gain from limitations like these? Secondly, would you say the same for limitations inherent in a tool like an iPod? Does your creative output differ when you use an iPod versus a laptop (versus a scrap of paper...)?

Yes, limitations, somewhat haphazardly imposed, are a great thing. You know the famous remark of Robert Frost about free-verse? That it's like playing tennis with the net down? For me, the limitations you are referring to are playing tennis with the net up. If you erect one of these impediments to progress, you have to come up with a work-around, and the work-around often causes you to think in new ways about your subject. In a way, the impediments cause metaphor to happen, and I often suddenly think anew when I am forced into metaphor and analogy to say what I was going to say in a more direct way. And metaphor is where all the beauty takes place, right? I don't know, yet, if an iPod causes the same systemization of metaphor yet. I have not used the iPod to try to write anything long. But you may know that I wrote a story in Twitter posts a couple of years back. I didn't actually use Twitter then, and I still don't, but I loved the 140-character box, and once I started using it, for a while, I couldn't stop. I suppose these limitations are a variation on the kinds of games that the Oulipolians played in France in the seventies, but in my case the limitations are imposed in order to generate story. The whole thing falls to pieces if narration is impossible. So the goal in "Boys" is to tell the story of the boys, not just to compile variations on the sentence "Boys enter the house." That assignment would be too easy.

To be accurate, your comment in Paris Review (back in 2002) was a response to a question about "fiction" versus "non-fiction". Nevertheless, you seemed to be making a general statement about classifications of literary genres. As a musician, would you make the same point regarding writing versus music? Is each a release from the other, and are both derived from the same tendency?

The classifications of genres are always haphazard. In fact, the whole Aristotelian approach has a certain amount of violence about its enterprise. Certainly, if one is describing literature it's self-evident, at least to me, that there is a gulf of largely uncolonized space between what is fiction and what is poetry. The question of what, for example, is a prose-poem and what is a short-short story, demonstrates this, and though there have been many clever and articulate attempts to answer this question, which is which, anyone thinking clearly would realize that the supposed border between the two is porous indeed. And if this holds true for the alleged genres of literary writing, that it is impossible to distinguish each from each in all cases, why does it not hold true with respect to all kinds of writing (is "literary" fiction truly distinct, in all cases, from "genre" fiction), and if it's true for all kinds of writing, that the basis for distinction is provisional, then why not between, say, writing and painting? I heard Susan Howe, the poet, read the other day. Here's the interesting thing about Susan Howe. She began as a painter. As I have heard it recounted, her paintings began to have words in them (perhaps somewhat influenced by the fact that her sister is also a poet: Fanny Howe), and then, before long, she gave up the "actual" painting part, and began just working with the words. But what of the middle period? The period in which she was both? And of the period after, the

*This email is how I learned about Oulipo, which I referenced in my presentation.*

.

TUE 04/10/12 08:50

dgreif@risd.edu | \*\*\*\*\*

alleged end of the “painting,” can it be said in all cases that no “painting” occurred? It might be said that no paint was applied to canvas, but is it certain in all later work by Susan Howe that no “painting” occurred?

You were asking about parallel practice though. It is true, if we believe that the genres actually exist, that the one (music) can be a relief from the other (literature), and that one may apply oneself to each in order to refresh. That is true as far as it goes. But maybe the more pertinent or supervening argument would be that creativity, in the end, knows no bounds, and any attempt to coral it into one genre is doomed, if one is being honest, to failure. I would say this: that capitalism wants genre, because capitalism needs to market, and marketing requires genre in order to sell things. This is especially true in bookstores (as I have said many times). There is genre in literature primarily because how else would anyone FIND a particular book. This tendency is always self-generating in a capitalist economy, I think, and it proceeds, without respite, into subdivision, and ever finer gradations of hair-splitting. But it has nothing to do with what it actually feels like to make things. One just wants to create, and to go wherever the creativity wants to go, and that intoxication of creativity is thrilling. So why just do the one thing?

Re: RISD grad, friend of Matt Shaer's

Dylan Greif  
TO: rmoody

Wed, Apr 11, 2012 at 8:33 AM

In ‘Some Contemporary Characters’, what led you to shift person and point of view with each post?

Aside from the 140 character count, Twitter tends to be an arena for social interaction. The literary reading and writing experience, on the other hand, is traditionally associated with the individual's isolation. Do you think social interaction as a structure can have a place in the process of fiction and narrative writing?

Re: RISD grad, friend of Matt Shaer's

Rick Moody

TO: dgreif

Wed, Apr 11, 2012 at 8:51 AM

In ‘Some Contemporary Characters’, what led you to shift person and point of view with each post?

That's a good question. There are three points of view in the Twitter story, but one of them, the narrator's point of view, is confined to the first line, sort of in the way that Henry James would occasionally erupt into view in otherwise third-person novels of his own construction. After line one, it's all he-said-she-said, with occasional and impulsive eruptions of he-said-in-the-first-person and she-said-in-the-third-person. I was trying to capture the slangy way that people use social media, and the kind of sloppy English that results

WED 04/11/12 08:33

dgreif@risd.edu | \*\*\*\*\*

from that instantaneity. But: it's also true that point of view feels less secure in the fragmentary historical present, wherein consciousness is constantly assaulted by the signal noise that surrounds us all every day. Fragmentation, to me, does feel like the way forward. And reflecting that fragmentary consciousness is simply reflecting what is happening in the world every day.

Aside from the 140 character count, Twitter tends to be an arena for social interaction. The literary reading and writing experience, on the other hand, is traditionally associated with the individual's isolation. Do you think social interaction as a structure can have a place in the process of fiction and narrative writing?

Writing is mostly an isolating experience. I sort of resist kinds of literature that limit this--I resist writers who spend most of their time blogging or tweeting. They are distracting from their major work, not adding to their major work. Because I think the time in isolation is reflective time, and reflection is good for fiction writing. It may be good for creativity in general. Silence, exile, and cunning, as James Joyce had it. On the other hand, one reason I play music is to be involved with other people a little bit. The two things probably have to happen in tandem. If you are not reflective in some way--if you don't a step back from the signal noise--you can't possibly create well. But if you are in total isolation from the world then you have nothing to write about. There's no fuel in the tank. So this dialectical movement--in the world, out of the world--seems central to the life of the artist. (In my case, anyway.)

Re: RISD grad, friend of Matt Shaer's

Dylan Greif  
TO: rmoody  
Thu, Apr 12, 2012 at 8:29 AM

Of your published work, a favorite book design?

Re: RISD grad, friend of Matt Shaer's

Rick Moody  
TO: dgreif  
Thu, Apr 12, 2012 at 9:47 AM

Probably DEMONOLOGY, or THE BLACK VEIL. I liked the galley of THE DIVINERS, but the publishers panicked, as they often do with innovation, and then they ruined the design in attempting to redo it. The FOUR FINGERS jacket is not bad, and was largely my idea (as was THE DIVINERS originally). But I guess, in the end, the one that really has a spectacular unity of purpose to it, design-wise, is DEMONOLOGY

r.

Re: RISD grad, friend of Matt Shaer's

Dylan Greif  
TO: rmoody  
Thu, Apr 12, 2012 at 2:42 PM

Book covers are often employed as marketing tools. I'm curious what you think its role is, however, in the reading experience, particularly for Demonology (the design of which became the model for a backlist series). A book cover introduces the story. Unlike page one, however, it doesn't disappear as the reader reads on. It reappears (bearing the visuals, the author's name, and sometimes the publisher) every time the reader opens, closes, or crosses paths with the book. This constant re-engagement with the cover is lost on the e-reader experience. What do you think are the implications, if any, of cover vs no cover on the reader's reception of the text?

Re: RISD grad, friend of Matt Shaer's

Rick Moody  
TO: dgreif  
Thu, Apr 12, 2012 at 9:23 PM

I have had many responses to this question over the years. On the one hand, who gives a shit? I have seen many horrible jackets. And still liked the books. And many jackets (like, say, everything by Dalkey Archive) that have no promotional aspect to them at all. I honestly stop looking at jackets, the same way I stop looking at the tattoos on my friends. That e-readers disrupt the flow of jacket

art is not to their detriment, as far as I'm concerned. And that's one of the few things I am willing to say on the positive side of the ledger, as regards e-readers. I like a good jacket, but I am not wedded to the jacket. And I say that while acknowledging that the DEMONOLOGY jacket went a long way to organizing that book's very disparate material.

Re: RISD grad, friend of Matt Shaer's

Dylan Greif  
TO: rmoody  
Thu, Apr 12, 2012 at 11:33 PM

Would you say the same for the print book's materiality (the weight, the pages, the turn of the pages, its presence on a table, on a shelf, in your hands...)? I think it's obvious an ebook cannot capture these valuable qualities of a book. Perhaps more pertinent a question: is the traditional experience of the book-as-sacred-object distinct from, and not essential to, the actual experience of a fictional story? Or does the book's unique physicality truly impact the reader's interpretation of the text?

Re: RISD grad, friend of Matt Shaer's



Rick Moody  
TO: dgreif  
Fri, Apr 13, 2012 at 10:55 AM

I love the book as a material object, and feel incredibly attached to that aspect of what a book is. And I cannot get that experience from an e-book, though I have used them on occasion when the convenience factor is really important (when I am abroad, when I need to have twenty volumes of the classics in one place and can't otherwise carry them all). I love the physicality of the book. But those French books that all have uniform jackets, Editions du Seuil, and so on? I understand the thinking behind uniform type jackets. It should be the book itself that you love, not some image of the book. Thus my comments about jackets. This dislike of frippery in book publication, however, does not extend to preferring an e-book, and comments to that extent, by the CEO of Amazon, etc., that the book is a thing of the past, seem loathsome to me. They will, in fact, have to pry the book from my cold, dead hands.

Re: RISD grad, friend of Matt Shaer's

Dylan Greif  
TO: rmoody  
Sat, Apr 14, 2012 at 2:33 PM

Books traditionally lend themselves to a linear

read. In the footnote of Book Two in 'The Four Fingers of Death', Montese Crandall suggests the reader can customize the book structure by lopping off the first half, switching Book One and Two, extracting only the author's narrative, or keeping it as is. (By the way, if you count the paperback, the digital reader, and "wrist assistant" as unique experiences to which these may be applied, that amounts to 12 different reading options, in all!). This interactivity echoes 'Wilkie Fahnstock, the Boxed Set', structured in two parallel columns: the musical playlist and liner notes for a 10-volume mix tape. The reader may tackle one column all the way through, then the next, or she can switch every paragraph, every page, at random, etc. To me, this seems to be a step beyond the fragmentation employed in 'Some Contemporary Characters' or your short story 'Demonology', both of which are tied to a prescribed linear sequence. Do you see sequence customization as part a potential way forward in literature? If so, why?

Re: RISD grad, friend of Matt Shaer's

Rick Moody  
TO: dgreif  
Sun, Apr 15, 2012 at 4:50 AM

[Do you see sequence customization as part of a potential way forward in literature? If so, why?](#)

Not exactly, because I believe customization is already built in. That is, any experience of the book is reader-centered. You are free to use it any

way you want to use it, and that freedom of the reader is very satisfying to me, personally, both as writer and reader. I come by the theory, qua theory, from my days as student of continental philosophy. There's a passage in Derrida's POSITIONS, which I can't reconstruct exactly from this vantage point (the vantage point of insomnia), wherein he says you might fold the first half of OF GRAMMATOLOGY into certain spot in DISSEMINATION, the second half of which really belongs as an essay in WRITING AND DIFFERENCE, etc. And then there's the moment in PALE FIRE in which Kinbote recommends that you buy multiple copies of that book to make the flipping back and forth less onerous. I imagined that Montese's footnote was along those lines. Or derived therefrom. The earlier Derrida pieces I've alluded to go back to 1968, and even earlier in some cases, and PALE FIRE is probably a decade or so earlier. Well, actually, it's from 1962 (I checked). (PS, PALE FIRE got a lot of bad reviews! I've just learned! Amazing! Can you imagine disliking PALE FIRE?) All of which implies, if you discount TRISTRAM SHANDY or DON QUIXOTE, that the history of auto-fragmentary texts is at least fifty years old. And none of these works is literally fragmentary (for which we would have to turn to the Beckett Trilogy, or Pinget, or Robbe-Grillet, or Nathalie Sarraute, or some such). The actual de-centered, digitally (or technologically enhanced) fragmented text requires the years of hypertext (the early nineties), and the web, to appear. But all of this technology, as I have been attempting to imply, does nothing but make apparent what is always liminal, that the reader consumes in fragments, and assembles meaning according to her will, which is a very distracted, piecemeal kind of will. It is an illusion fomented by genre narratives and by certain charmingly antique naturalistic works that the hurtling plot conveys a unitary and tightly controlled point of view, or even the intention of an allegedly motivated author who is himself/herself one person, and not a society of ambitions, colonized by a language or languages, and/or the history or histories of literary form. I could probably only write an answer like this at 4:50 AM.

Re: RISD grad, friend of Matt Shaer's

Dylan Greif

TO: rmoody

Mon, Apr 16, 2012 at 8:07 AM

Then I'm glad you wrote it at 4:50AM.

To temporarily switch gears: The Wingdale Community Singers. What is it you enjoy about singing alongside others, in harmony, before an audience?

P.S. Wingdale Community Singer Nina Katchadourian recently visited a RISD class of mine during a field trip to Cabinet's studio. She presented her Flemish-style airplane lavatory self-portraits, which I found a nice example of metaphor by limitation. Curious whether you two have shared discussions on the topic?

Re: RISD grad, friend of Matt Shaer's

Rick Moody

TO: dgreif

Mon, Apr 16, 2012 at 10:58 AM

To temporarily switch gears: The Wingdale Community Singers. What is it you enjoy about singing alongside others, in harmony, before an audience?

I don't exactly enjoy doing it before an audience. I

tolerate the performance part, and am trying to get better at it. I really just like singing with other people, in almost any circumstance. The harmony singing thing. It's sublime, for me. I sang a lot as a kid, and did madrigal singing and chorus and so on, in high school, and it's just one of those things that make parts of my brain light up that don't otherwise light up. Not only because I'm with other people, when more often alone while working, but also because I just have to work really hard at it, and the effort makes me smarter and more supple as a listener. Listening is good for prose writing. Brian Eno, you may have heard, has a weekly singing group, whose only stated requirement is that you agree never to perform for an audience, and never to record. I sort of think that would be better for me, as a singer, but I am trying to get better at performance, so I continue to try to do it live, even though that's not really a goal for me as much.

**P.S. Wingdale Community Singer Nina Katchadourian recently visited a RISD class of mine during a field trip to Cabinet's studio. She presented her Flemish-style airplane lavatory self-portraits, which I found a nice example of metaphor by limitation. Curious whether you two have shared discussions on the topic?**

She left the band, to our eternal regret, to go make her art, and apparently you have seen the fruits of it more recently than I. And so: we have not discussed. I do think she and I see similarly on limitation, however.

**P.P.S. sorry for sneaking another question in a post script. Are we alright on a couple more?**

Sure.

Re: RISD grad, friend of Matt Shaer's

Dylan Greif

TO: rmoody

Tue, Apr 17, 2012 at 9:58 AM

Another side project of yours is 'Rick Moody, Life Coach', a section on your website that invites people to ask for advice about their life problems. It shares your/their written exchanges. Your fictional stories also often center around individuals in unfortunate and troubled circumstances. I think back on your earlier comment about the uncertain distinctions between genres, like fiction and non-fiction. How do you see the written exchanges of 'Rick Moody, Life Coach' in the context of your literary work?

Re: RISD grad, friend of Matt Shaer's

Rick Moody

TO: dgreif

Wed, Apr 18, 2012 at 8:54 AM

Well, oddly enough, before I embarked on the Life Coach stuff I wrote two stories, one called "Stories With Advice," and another called "Back From the Dead: Stories With Advice II," both of which are parodistic stories about advice columnists in which I used "actual" advice questions from friends (I solicited my friends). This impulse, I suppose, became the Life Coach column. I very much like the Life Coach column, and would do more of

them, except that they do not self-generate well, and Little, Brown is slow about posting them, and they are also emotionally exhausting. I imagine, however, that I will make some kind of a book out of them someday, if there are enough. (One begins, after a while, to think in books.) How they fit into the context of my “literary” work is this: I think books, like pop songs, often have a register in which they act as advice. Which is why “Stories With Advice” is an amusing title. At least to me. As I said earlier in my life: I want my work to save lives. With the Life Coach stuff I am probably closer than I have ever been to realizing that ideal. I would just like to make sure I do it in a way where I don’t sacrifice my voice.

R.

Re: RISD grad, friend of Matt Shaer’s

Dylan Greif

TO: rmoody

Thu, Apr 19, 2012 at 8:36 AM

While I can go on (and on) with questions, you’ve been incredibly generous. I’m excited by how this conversation has gone, along with the ideas, readings, and history it’s exposed me to. (It’s also been fun). In sum, THANK YOU.

One final question. What advice would you give to the next generation of aspiring writers? Writers who value print literature, yet are likely to grow up more in tune to the patterns of new technology?

Re: RISD grad, friend of Matt Shaer’s

Rick Moody

TO: dgreif

Thu, Apr 19, 2012 at 8:45 AM

What advice would you give to the next generation of aspiring writers? Writers who value print literature, yet are likely to grow up more in tune to the patterns of new technology?

I think people should just follow their own inclinations--honestly, ambitiously--without paying any attention to what’s happening in the market. The market trails the form itself. It’s not the other way around. And as long as younger writers are interested in language and the history of the form first (not the delivery systems, whatever they may be) then it’s all going to be fine. I believe in literature and I believe in the people who believe in it. It’s okay if the larger culture goes off and does whatever it wants to do, dopes itself, expends all its energy on frivolities. There will always be readers and writers.

Originaly written as a class assignment to compose a piece for Design Exposure. I posted it to my website.

### Writing and Technology: It's Not All Black and White

In a recent interview at the Academy of Fine Arts in Saarbrücken, Germany, British film critic V. F. Perkins discusses film and technology. Perkins refers to his 1972 book, *Film as Film*, a key text in film studies, in which he maintains that film should take advantage of what new capabilities technology offers. This stance went against what many aestheticians of the day believed. "In the 60s..." he explains, "the masterpieces of silent cinema is what was definitive."



Is the thinking among novelists today so different? Would anyone call the writing found on someone's Twitter feed "definitive"? Often, new technology is criticized as disruptive to literature. As renowned author Jonathan Franzen recently told the *LA Times*, "The difference between Shakespeare on a BlackBerry and Shakespeare in the Arden Edition is like the difference between vows taken in a shoe store and vows taken in a cathedral...Am I fetishizing ink and paper? Sure, and I'm fetishizing

truth and integrity too.” Perhaps not coincidentally, these sentiments parallel the success of the Academy Awards winning film *The Artist*. Yet, Perkins defends art’s embrace of technology. In his interview, he explains:

Part of the argument [against technology] was that...the more refined the technological instruments became—the more multi-capable—the more impoverished the aesthetic medium became because limitations make an art. Now, it is I think evident that every art exists within limitations and works within limitations, but that’s a very different matter from saying “let’s have as many limitations as possible. Let’s not have sound, let’s not have color.” So *Film as Film* is very much an argument for the exploitation of everything that science and technology made available to the film artist...What it was interested in were the new possibilities that sound first of all introduced, then the mobility of the camera (which offered a different form of eloquence from the eloquence of cutting), and then evidently color.

Here, Perkins makes an important distinction. Just because technology endows the artist with new capabilities does not mean it impoverishes the medium of limitations. Instead, technology alters the kinds of limitations she responds to. In his essay titled *Post-Artifact Books and Publishing*, designer and publisher Craig Mod writes: “The future book — the digital book — is no longer an immutable brick. It’s ethereal and networked, emerging publicly in fits and starts.” Ethereality does not only have to be a capability. It has its own limitations. For one, its inability to stay the same. This too is opportunity for creativity.

Perhaps the real reason fiction writing has kept from embracing technology is not because technol-

ogy would impoverish the medium. It is because technology alters the set of limitations that define traditional practice—a particular practice that, perhaps, has been confused with the medium itself. The debate should not be about the positives and negatives of new technology. This is a distraction. It should be about what kind of creative practice takes advantage of the new set of limitations that emerging technology affords.

If you consider the pervasiveness of new technology as something inevitable (which I do), a great deal is riding on this question. Later on in his interview, and qualifying his statement with “I don’t know whether you want to hear this...” Perkins admits that recently, he has become unconvinced of the value of color. While he believes that artists like Hitchcock took advantage of color masterfully, he argues:

In the prevailing mode of film making, color is more of a problem than an advantage. It makes filmmakers too design-conscious,...and too much effort goes into making it an expressive element...It hasn’t in many cases turned out to be as useful to filmmakers as Hitchcock was able to make it...

Note, it is not ‘color’ Perkins laments, but the ‘prevailing mode of film making’. It is here where we confront a limit of technology itself. While it grants the artist certain capabilities, it does not design how the artist makes meaningful use of them. How can fiction writers make meaningful use of new technology? This is not so much an issue about writing, but an issue about the practice of writing, and how we are to design that practice.

*the short story I wrote  
from the Stephen Shore photo  
studio assignment (mentioned in  
my presentation).*

It was late. This guy named El Camino turned, looked, then relaxed. I knew the type. Short, but a monument stance. He was out and replaced by signs, shadows on the street. He was undone from the sun.

I rose. I figured he could tell.

“Looked for you,” I went. “Made a map. This city. This address, this brick.”

Now, I know he’d been on drugs. Needed it. Set shop in El Norte. (El Norte!) I was opposed, clearly. Once I taken the leach to the ER. Anyway...

“Been waitin’ in the hotel,” he wrinkled. “See el orial?”

“Where?”

“On top of the fanciest building! Found it?”

I did see one. It was sort of close, approx 115 from here.

“El Capri! El Capri!”

“I got it!” I called, then looked at the map. The address. This city was exploring its later name. Was this landmark as studied as it was researched? Which faculty can a hotel have to view a researched city?

First, I plugged Payless—Payless the store. Where, when, and which way? I did not know. This was, as in, *that* was, the resolution less surprising. The shadow on the photo’s street was taken in 1912, if not 1918. And the street shopping sign (around 1973) meant something *enormous*, like the 1966 teen been, “Ellany.”

Now he’s back again after a long block (his intercom had the right of way): “Day, evening, morning... Walking, walking, walking. Something, sun-thing... the more, the more, the more! Paso, paso, paso!”

Until this guy showed down here (6:37pm), it had seemed the same. East of a Texas July got too boring. I was walking around online. In Google (Google!), in the history films (cinema!), in the storefront database of discovered, found, and demolished lot! The address clothes this streetviewed photo like a PDF in pants. I found another street. I like this block. But the view was wrong because the city was a shadow and the sign an early morning tour of store treasures. Well... by now, it be by and by. That’s rte. 6 in 1983.

“*The hard be mem. Get the point?*”

I...did...not.

The man must have some mega view on the university or the hotel, Google—something. Based on what? Nothing. No one. He’s at it, this guy. “Paso! Paso! Paso!” His was real, or if you picture it diff, generic walk-work. “*While, while! Where? When? This! Street!*”

Paso, paso.

He’s into. *On* to. Too learned for describing.

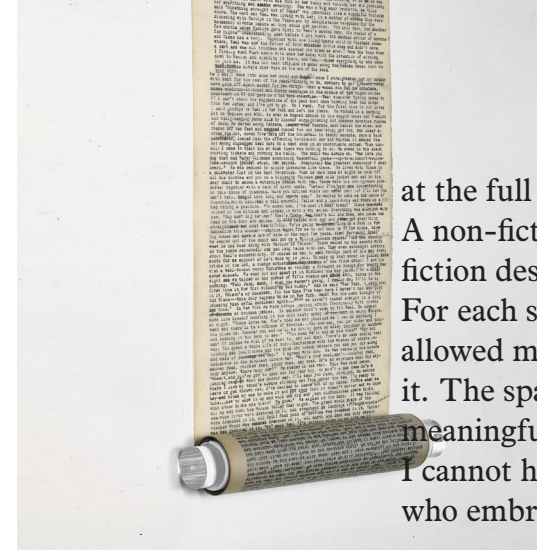
Now I was considering an interview, were it not for his researching and listing and building this city. Through his street, in the center, was a document. If *his* street were stayin, the old street must get taken down. See? But...but I *like* the street like this.

I got an interview from the guy, and did sign an etent page. It’d work its way into clothes. A work shirt. A story.

the workspaces of  
tower Wells. LEFT:  
fiction writing desk.  
RIGHT: non-fiction  
writing desk.



Vladimir Nabokov's  
1977 manuscript for  
THE ORIGINAL OF  
LAURA



Jack Kerouac's  
1951 manuscript for  
ON THE ROAD

at the full page.' Tower has his own process.  
A non-fiction desk (with internet access) and a  
fiction desk (without). I wrote a children's book.  
For each scene, I first illustrated it visually. This  
allowed me to hold it frozen while I wrote about  
it. The spatial arrangement of the text plays a  
meaningful role in all of these writing processes.  
I cannot help but be reminded of the futurists,  
who embraced that very principle.

My writing sketches  
in 2010 for a children's  
book THE EIGHTH SEA



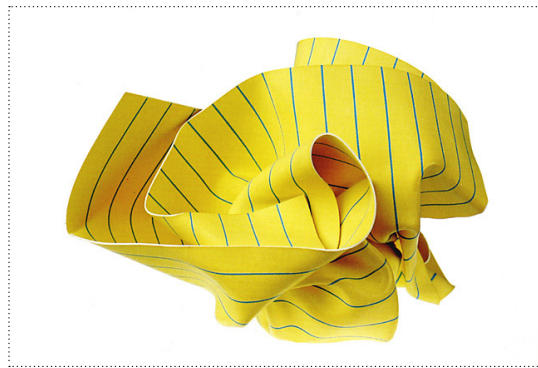


# DESIGNING THE TOOLS

designing the tools

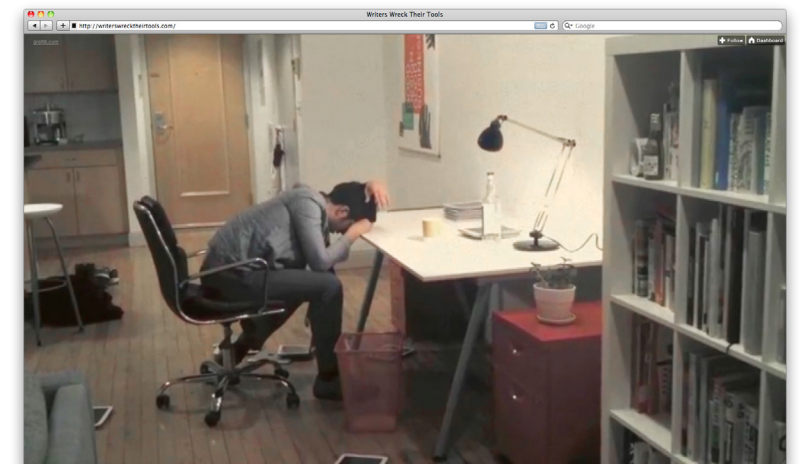
writing process

M & Co Paper Weight  
designed by Tibor  
Kalman in 1984



We've entered into an awkward stage, where it's hard to know how to proceed. Take the classic writer at the desk, wastebasket by the feet, the crumbling of paper with every failed line. How does that translate today? In a video project titled *Writers Wreck Their Tools*, I crumbled iPads instead. There are large, expressive, and sometimes aggressive gestures built into our traditional writing process. What happens then we're supposed to be delicate with our tools? These issues have inspired a host of new writing applications: Scrivener, 750words.com, IA Writer, that offer solutions like intricate outlining techniques, spacial reconfiguring, daily notifications. But we still have a long way to go.

WRITERS WRECK THEIR TOOLS, a 2012 video performance using 25 fake, hand-made iPads.



designing the tools

writing process





Pages from THE EIGHTH SEA, a young adult novel I wrote using Microsoft Word

the meta story of the story, serving as an aid to our meta main character, the writer. These hardly exist in Word. On a three hundred page digital document, revising each scene where there is, say, character development in a novel, or a counterargument in a report, requires you remember where these parts are in countless lines of dense text. It's not easy. This isn't always a problem in analog. Author Eudora Welty said that she used 'ordinary paste and put the story together in one long strip that could be seen—as a whole and at a glance.... My stories were like patchwork quilts, you could read them in any direction.' The reduced workspace of the screen is limiting in this way, but it is capable in others. Here is what Konig does. It begins with simple tags. When you finish an important paragraph, give it a tag. It can be 'character development', 'counter argument,' 'in-progress', etc.

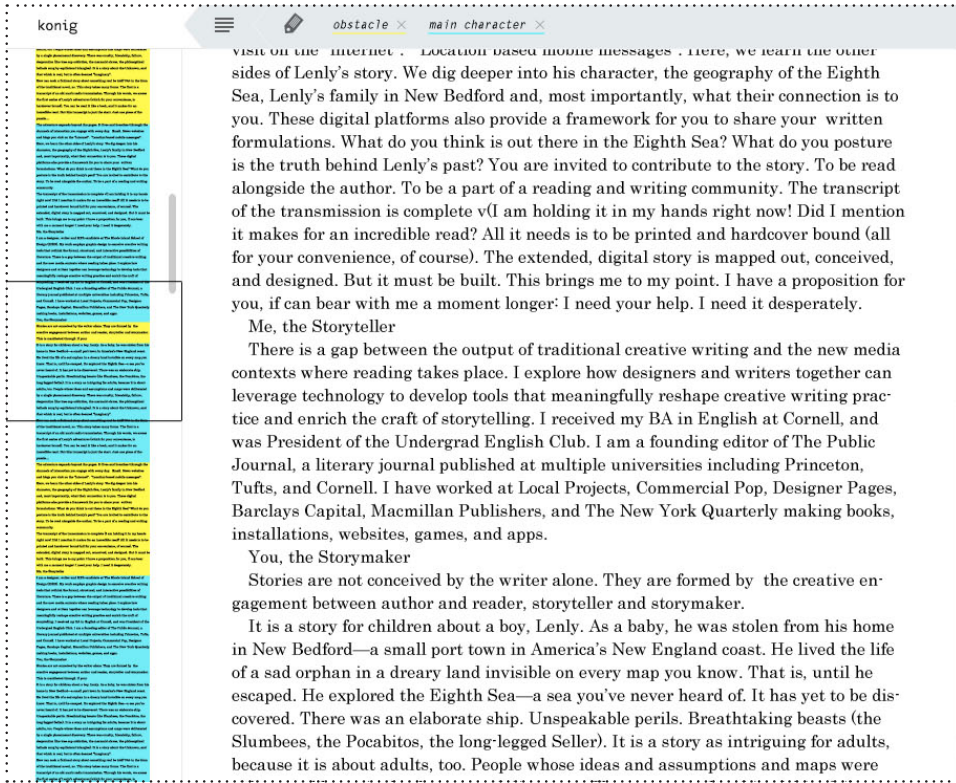
Eudora Welty writing at her desk

data  
date  
meta data  
data set

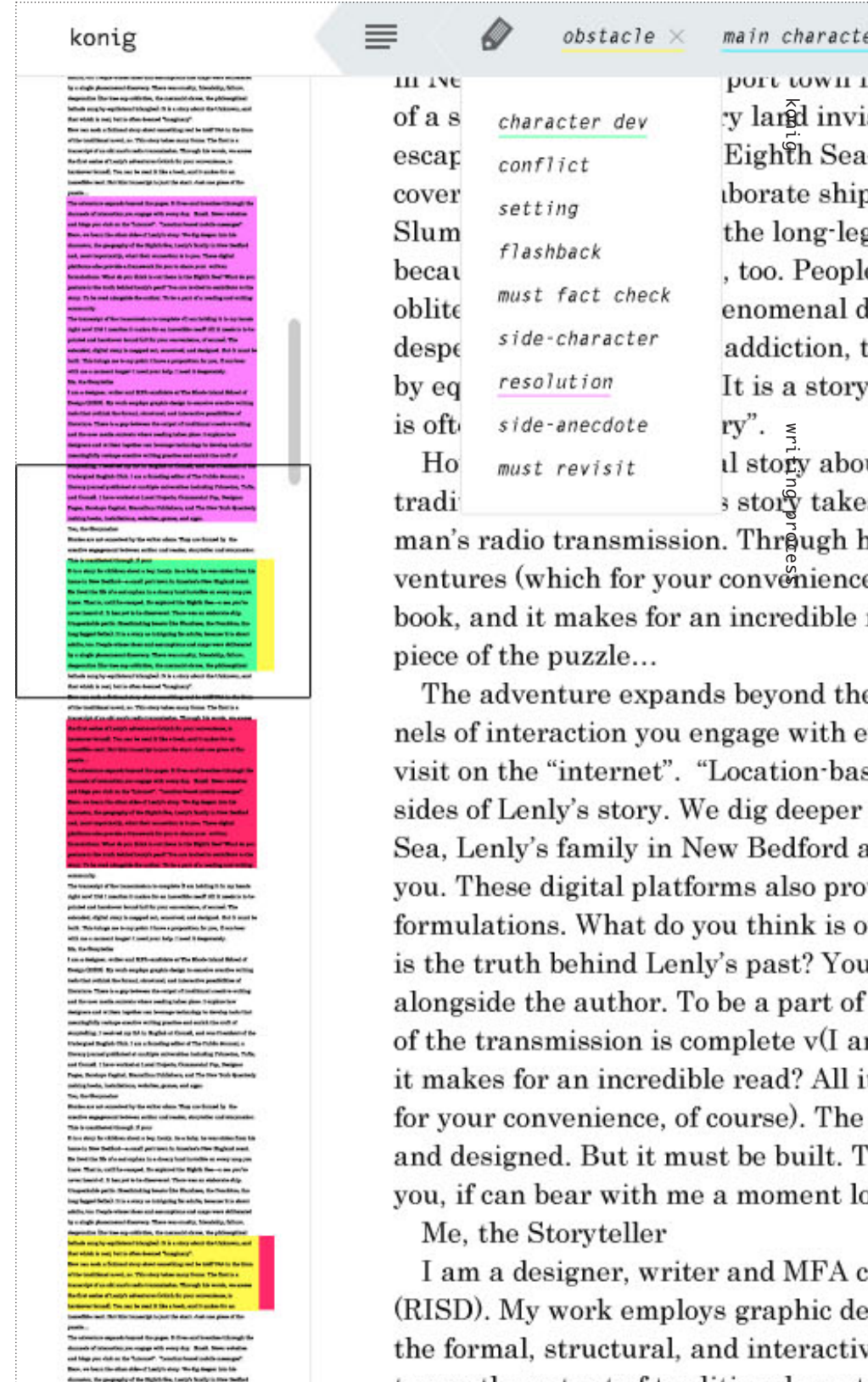


Each tag has a color association for your macro view on the left. The macro view lets you peruse text—as a whole and at a glance—and find by color all the tagged sections you’re looking for. The program also allows you to filter text by tag. Choose which scenes you want to view, and they’ll appear batched together. View scenes from two or more tags at a time: say, ‘character development’ and ‘obstacles’, to see how the two are affecting each other.

BELOW: Screenshot of König as user filters text by two tags. ACROSS: Screenshot as user chooses tags to filter.



Color can also be used to map your writing, like an impressionistic outline, a more sophisticated plot triangle. Alternatively, you can color block: chart the visual parameters for your writing before you even begin—a design waiting to be filled. Color also makes it easier for others to access your writing on an editorial or collaborative level. In a brief glance, they can understand the underlying structure of the piece.



man’s radio transmission. Through his adventures (which for your convenience is a book, and it makes for an incredible piece of the puzzle...

The adventure expands beyond the realms of interaction you engage with on the “internet”. “Location-based sides of Lenly’s story. We dig deeper into Lenly’s family in New Bedford and you. These digital platforms also provide formulations. What do you think is on the truth behind Lenly’s past? You alongside the author. To be a part of the transmission is complete v(I and it makes for an incredible read? All for your convenience, of course). The you, if can bear with me a moment longer

Me, the Storyteller

I am a designer, writer and MFA candidate (RISD). My work employs graphic design, the formal, structural, and interactive

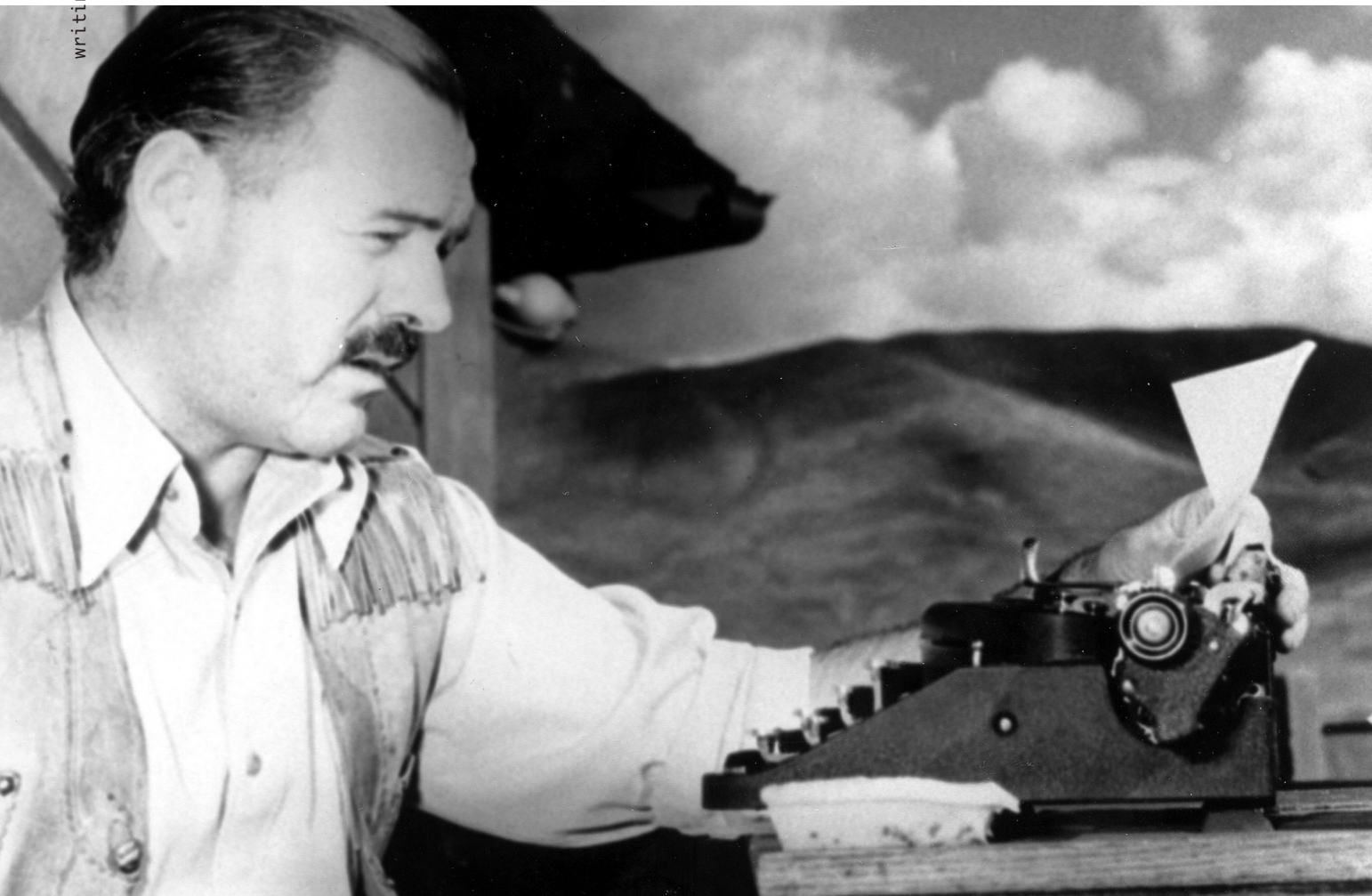




CLOCKWISE: Truman Capote, Dalton Trumbo, and Ernest Hemingway.

konig

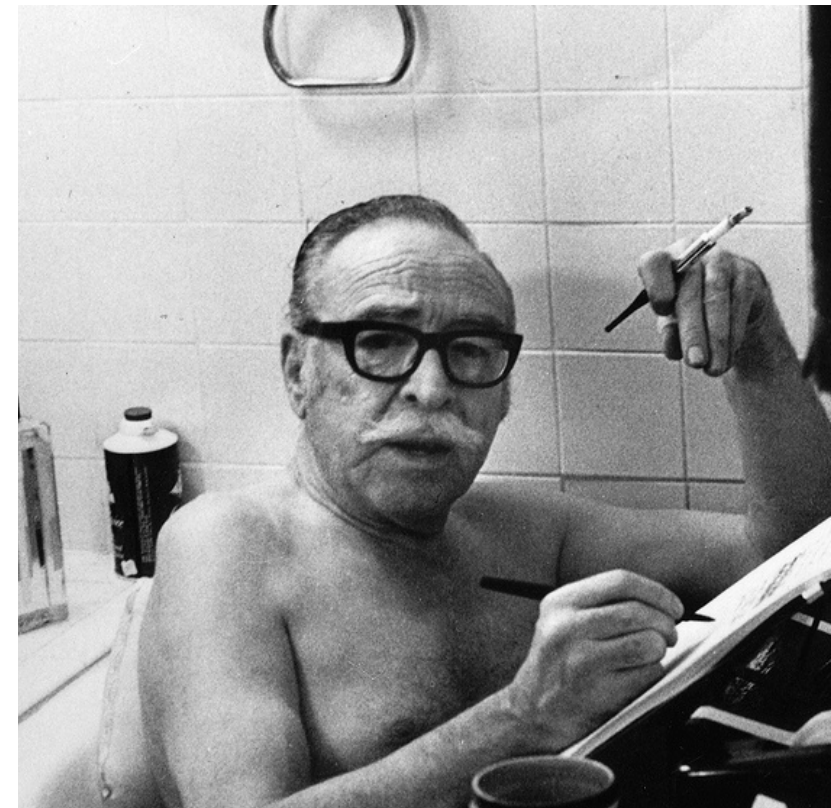
writing process



In a 1957 Paris Review Interview, Truman Capote explained: “I am a completely horizontal author. I can’t think unless I’m lying down, either in bed or stretched on a couch... I’ve got to be puffing and sipping. As the afternoon wears on, I shift from coffee to mint tea to sherry to martinis.” Dalton Trumbo knew he worked best at night, in the bathtub, the typewriter in front of him on a tray, a cigarette in his mouth. Hemingway wrote 500 words a day, mostly in the mornings, to avoid the heat. Importantly, he knew when to stop. “I write one page of masterpiece to ninety-one pages of shit. I try to put the shit in the wastebasket.” In some respects, the introduction of copy and paste made it difficult to track our shit. The physicality of the crumpled paper versus the crisp white stack of good writing made our moments of success or failure more measurable. How do we measure these things, today? Konig doesn’t only store your notes about your writing. It records information.

konig

writing process



everything was the gray. The building both sticky and g drab light showed Sealochen was a to frost by the sli top of that, every always rained. S severe thunderst spire, leaving cra Most lived in d streets, forming supposed to char were so tattered,

- 89 Eddy St. PVD, RI
- 96th and Columbus Ave, NY, NY
- Sheep's Meadow, Central Pa...
- CIT Building, PVD, RI
- Mom and Dad's
- Aroma Cafe, Upper West Sid...
- India Point Park, PVD, RI
- All Parks
- All Cafes
- All Providence
- All New York City

home heaters generated pouts of black smoke. Bulbs emitted only dimly lit coils. Frost-bite was the number one cause of death. Unhappiness, the second.

Given things as they were—and things were as they were, Pitz believed it when he said “Nothing exists outside of Sealochen.” Everyone believed it. If you were born in Sealochen, and saw nothing but Sealochen, how would you know there was anything more? The world stopped at the dark and misty forest. He didn't want to go back to the orphans' sleeping quarters that night. He had to get out of there. Besides, the place wasn't sanitary. Rusty droplets leaked from the ceiling, dying children's cheeks orange by morning. Cockroaches crawled under sheets, and at least three times a night, someone shrieked. As the children walked single-file around the bend of the Tower, Lenly slipped behind the pack. When no one looked, he turned and dashed through market square. He slipped between the vender stands and leapt over puddles. When he hit the streets, he was safe. As he wandered, he peeked through windows. There was a family huddled around a table, sipping soup. In another, two shadows shivering beside a vent. In another, the faint flicker of a candle as a gust put it out. Orphan or not, life in Sealochen was miserable.

By the time he reached the lake, the last fisherman docked his boat.

Lenly moseyed along the dock. The fishermen's boats were simple vessels. Some were plank-built. Others were rafts and a few were dugout tree trunks. Though every boat had a paddle, the wind made good use of sails. Some sails were nothing more than handheld branches thick with leaves. Others were made of stitched rags or paper-patched fence-wire. Lenly thought all the boats were lousy. He could do much better.

everyone's shoes were amuck with and the tar swathed over them were ys cloudy, was always gray. The cold color. This being the case, over the people, turning fingertips ags like that broke down easily. On ch was sad in Sealochen, because it ting people's cheeks. Every night, bolts spurned the Tower's high

er. A dense web of wires lined the half the sky. These wires were e rest of the city, but the lines the fancy Tower apartments. Most

(collecting words is like collecting typefaces)

Invisible cities, Penthesilea: "But you continue, and you find instead other vague spaces, then a rusty suburb of workshop and warehouses, a cemetery, a carnival with a ferris wheel, a shambles; you start down a street of scrawny shops which fades amid patches of leprous countryside."

Corrugated, suburb, leprous, scrawny, delapidated

Friendly Bird is a great addition as a symbol of Lenly's loneliness. (But should we get anymore sense of his loneliness, with a line or two earlier? IE he has no parents, no friends, nothing! I think this sense of loneliness can be one motivator for his journey to come, and I think it's really important that there is a big, obvious motivator for his journey.)

Revision Time	Revision Place	Stats
24 Feb 2012 @ 06:23pm	89 Eddy St. PVD, RI	
17 Feb 2012 @ 06:16pm	Small Point Cafe, PVD, RI	
17 Feb 2012 @ 04:23pm	89 Eddy St. PVD, RI	
04 Dec 2011 @ 02:12am	96th St and Columbus Ave, ...	
18 Aug 2011 @ 09:22am	Sheep's Meadow, Central Pa...	
17 Aug 2011 @ 08:57am	Sheep's Meadow, Central Pa...	
04 Aug 2011 @ 09:09am	Sheep's Meadow, Central Pa...	
04 Jul 2011 @ 11:21am	Sheep's Meadow, Central Pa...	

- Girdle
- To cast
- Mangy
- Gnaw
- Conduit
- Succumb
- Terrace (the tower homes)

- 89 Eddy St. PVD, RI
- 96th and Columbus Ave, NY, NY
- Sheep's Meadow, Central Pa...
- CIT Building, PVD, RI
- Mom and Dad's
- Aroma Cafe, Upper West Sid...
- India Point Park, PVD, RI
- All Parks
- All Cafes
- All Providence
- All New York City

everyone s  
 nd the tar  
 ys cloudy,  
 cold color  
 over the  
 ngs like th  
 ch was sa  
 ing peopl  
 bolts spui  
 r. A dense  
 half the s  
 e rest of t  
 the fancy

Detail of writing location filter.

erated pouts of black smoke. Bulbs emitted  
 er one cause of death. Unhappiness, the se  
 they were—and things were as they were,  
 ts outside of Sealochen.” Everyone believed  
 w nothing but Sealochen, how would you kr

city, but the lines  
 wer apartments. Most  
 ly dimly lit coils. Frost-  
 id.

z believed it when he  
 If you were born in  
 there was anything  
 want to go back to the  
 . Besides, the place  
 ildren’s cheeks orange  
 ee times a night, some-  
 of the Tower, Lenly  
 hed through market

Detail of writing time, place, and stats in Notes Panel.

Konig records the revision history of each paragraph: where each state was written; what time of day; how much time passed while it was written; how many times you checked your email while writing it. Konig allows you to filter paragraphs based on these factors. View only the paragraphs that were primarily written at home, in a cafe, in the morning, or for spurts shorter than 10 minutes. Measure these factors against one another to see correlations. Perhaps you write longer and less distractedly in the morning. Perhaps you write character descriptions more effectively in a cafe, among people. At the same time, it’s important that analysis not to disrupt the unconscious creative flow. The transition between the two should be simple. Konig gives you different work modes. Map. Analyze. Or Immerse. When you immerse, other panels disappear, and Konig continues to record, keeping track of which paragraphs you haven’t tagged. At the end of your session, it prompts you to tag all new writing all at once. Konig could also be programed to give reminders—a ping to keep you on schedule.

Konig writing process

has no parents, no friends, nothing! I think th  
 sense of loneliness can be one motivator for hi  
 journey to come, and I think it’s really import  
 that there is a big, obvious motivator for his  
 journey.)

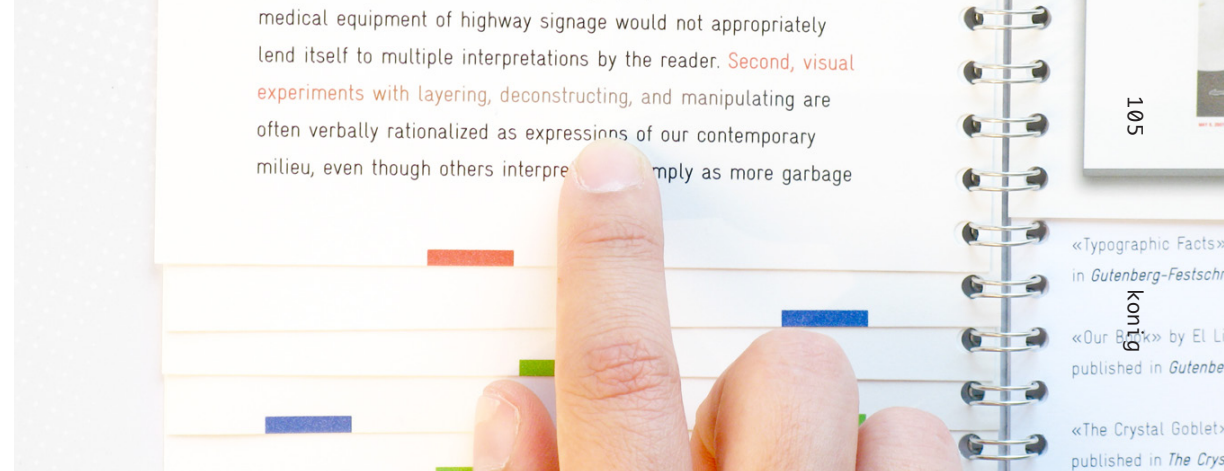
	Revision Time	Revision Place
	24 Feb 2012 @ 06:23pm	89 Eddy St. PVD, RI
	17 Feb 2012 @ 06:16pm	Small Point Cafe, PVD,
	17 Feb 2012 @ 04:23pm	89 Eddy St. PVD, RI
	04 Dec 2011 @ 02:12am	96th St and Columbus A
	18 Aug 2011 @ 09:22am	Sheep’s Meadow, Centra
	17 Aug 2011 @ 08:57am	Sheep’s Meadow, Centra
	04 Aug 2011 @ 09:09am	Sheep’s Meadow, Centra
	04 Jul 2011 @ 11:21am	Sheep’s Meadow, Centra

an age wh  
antasticall



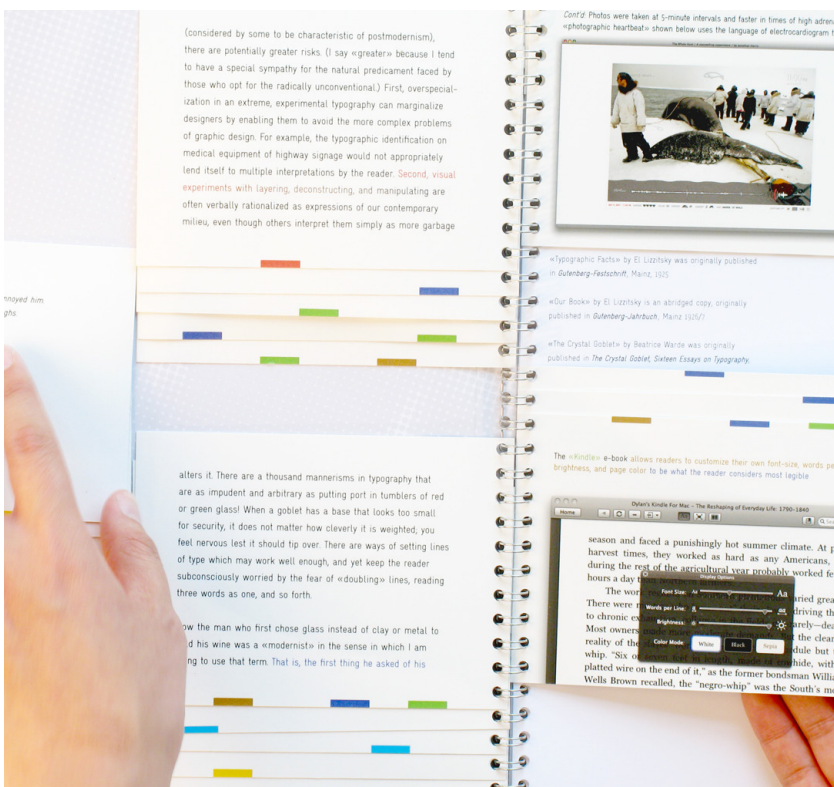
Details of TYPES OF COLOR book, designed in 2010 for Type III studio

medical equipment of highway signage would not appropriately lend itself to multiple interpretations by the reader. Second, visual experiments with layering, deconstructing, and manipulating are often verbally rationalized as expressions of our contemporary milieu, even though others interpret them simply as more garbage



«Typographic Facts» in *Gutenberg-Festschrift*  
«Our Book» by El Lissitzky published in *Gutenberg*  
«The Crystal Goblet» published in *The Crystal Goblet*

writing process



These features can also make for a meaningful reading experience. This is something I've been experimenting with. *Types of Color* interweaves three designers' essays. The double binding facilitates multiple page views. The bottom trim of every page is marked with a color tag, signifying a designated theme (fragmentation, participation, form). The pages cascade so at any given moment, all tags are visible. Readers can read in a linear fashion, or follow the tags to curate their own path. It makes for interesting reading, but books don't lend themselves to this kind of navigational experience. Digital platforms do. How might a word processor like Konig double as a reading platform?

writing process

triumphing,  
the risk of fla  
communicat  
homogeneous  
the function  
is communic  
between thi  
different sim

interpretations  
on Reading



Beatrice Warde  
The Crystal Goblet

seeing + hearing  
new media  
legibility  
economy vs. artistry  
conceptual form  
pathology

"I could eat something myself," Laura said. "I just realized I'm ~~hungry~~ <sup>starved</sup>. What is there ~~to snack on?~~ <sup>something to nibble on?</sup>"

"I'll put out some cheese and crackers," Terri said. <sup>But</sup> ~~she~~ <sup>Terri</sup> just sat there. ~~She didn't get up to get anything.~~

Herb finished his drink. ~~That he got slowly up from the table and said, "Excuse me. I'll go shower." He left the kitchen and walked slowly down the hall to the bathroom. He shut the door behind him.~~ <sup>"Gin's gone," Herb said.</sup>

~~"I'm worried about Herb," Terri said. She shook her head. "Sometimes I worry more than other times, but lately I'm really worried." She stared at her glass. She didn't make any move for cheese and crackers. I decided to get up and look in the refrigerator. When Laura says she's hungry, I know she needs to eat. "Help yourself to whatever you can find, Nick. Bring out anything that looks good. Cheese in there, and a salami stick, I think. Crackers in that cupboard over the stove. I forgot. We'll have a snack. I'm not hungry myself, but you guys must be starving. I don't have an appetite any more. What was I saying?" She closed her eyes and opened them. "I don't think we've told you this, maybe we have, I can't remember, but Herb was very suicidal after his first marriage broke up and his wife moved to Denver with the kids. He went to a psychiatrist for a long while, for months. Sometimes he says he thinks he should still be going." She picked up the empty bottle and turned it upside down over her glass. I was cutting some salami on the counter as carefully as I could. "Dead soldier," Terri said. Then she said, "Lately he's been talking about suicide again.~~

<sup>As I could hear my heart beating. As a matter of fact, I could hear everyone's heart. It was awful, the human noise we sat there making, not a one of us moving even when the room went totally dark. (Carol: story ends here)</sup>

ACROSS: Editor Gordon Lish marks Raymond Carver's BEGINNERS, which he also retitled: WHAT WE TALK ABOUT WHEN WE TALK ABOUT LOVE

Beyond reshuffling, sharing meta data also exposes the reader to the writing process. And reading the story of the story makes for an interesting story. It's what makes the editorial markups and correspondences between Gordon Lish and Raymond Carver so compelling. It tells a story about writing itself, and the human throes literary revision. We are thrown into the shoes of this unique author and editor pair. Do all these additional capabilities deplete writing of its essential value? Robert Frost famously said that free verse is like tennis with the nets down. Parameters are good for writing because they foster literary game play. I don't believe that means meta data is nets down. I believe whether something is used as a non-essential capability or a creative constraint depends on how you design the rules of the game. Take, for example, Nina Katchidourian's recent project: *Airplane Lavatory Self-Portraits in the Flemish Style*. She uses whatever material is around her in the plane. What makes these images meaningful is not the Flemish portraits themselves, but the contexts in which they were taken.

107  
Konig  
Writing process



Nina Katchadourian's 2012 AIRPLANE LAVATORY SELF-PORTRAITS IN THE FLEMISH STYLE

WRIT-

ADVANCE READER'S CHAPTER

ING

RELA-

TION-

SHIPS

This advance reader's chapter is the property of a graphic design thesis student. It is bound inside this book as an 'in-progress' sample only. If any material from this chapter is to be quoted before faculty or a visiting critic, it should be checked against the completed chapter. Any duplication, sale, insensitive handling, or snide remarks based on the erroneous assumption that this chapter has achieved even a semblance of finality is a violation of law, and dumb. I reserve the right to recall possession of this chapter at any time.

# NEW RELATIONSHIPS

new relationships

writing relationships

rem ipsum dolor  
amet, consectetur  
ipiscing elit, sed  
eiusmod tempor  
cididunt ut labore et

Lorem ipsum dolor  
sit amet, consectetur  
adipiscing elit, sed

new relationships

writing relationships

What new relationships does technology create between writers and readers? How can a writing process be shaped by those relationships? Today, as we shift away from the ‘big publisher’ paradigm, there is more of a direct connection between writer and reader. They no longer need to be isolated in order to read and write. Writing can be generated from their direct interaction. How can we frame this interaction, not only to deliver writing to the reader more directly, but to reconceive the process of writing, itself? I designed writing apps that explore how readers and writers can generate writing through mediated interactions. They are systems that generate not only text but meaningful experiences.

kickstarter.com/the-eighth-sea-an-interactive-childrens-book

MON 04/16/2012 10:13

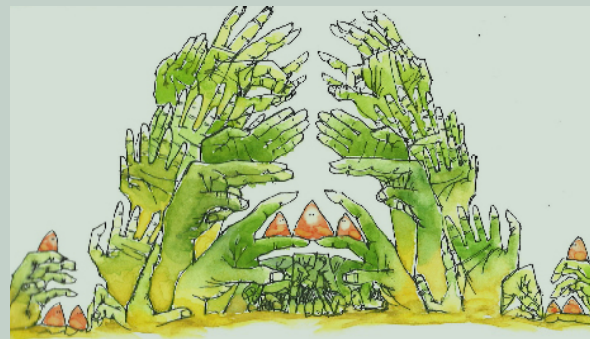
I took a grad studies class called Work, Money, Love, and was assigned to compose a mock Kickstarter campaign. Mine won a \$200 grant from the Coeur Center.

mock kickstarter campaign

Hello. My name is Dylan. And I wrote a story. It is fictional, yes, but every word is true. It is a book, indeed, and a product of much newer invention. It is nothing, however, without your help. It is called. *The Untold Stories of the Eighth Sea*. I will explain.

#### THE STORY

It is a story for children about a boy, Lenly. As a baby, he was stolen from his home in New Bedford—a small port town in America's New England coast. He lived the life of a sad orphan in a dreary land invisible on every map you know. That is, until he escaped. He explored the Eighth Sea—a sea you've never heard of. It has yet to be discovered. There was an elaborate ship. Unspeakable perils. Breathtaking beasts (the Slumbees, the Pocabitos, the long-legged Seller). It is a story as intriguing for adults, because it is about adults, too. People whose ideas and assumptions and maps were obliterated by a single phenomenal discovery. There was cruelty, friendship, failure, desperation (the tree sap addiction, the mermaid slaves, the philosophical ballads sung by equilateral triangles). It is a story about the Unknown, and that which is real, but is often deemed "imaginary".



book

MON 04/16/2012 10:13

mock kickstarter campaign

#### REWARDS

The funds you pledge will compensate an editor, a book designer, publicity campaign, and the developer of a multi-featured website, email newsletter, and dynamic mobile app. There are wonderful rewards you can earn for your pledge:

*Pledge \$10 or more:*

A high-resolution illustration from the book and my personal thanks.

*Pledge \$25 or more:*

A printed copy of the book shipped to you (please add \$10 for international shipping) and a thank you note.

*Pledge \$50 or more:*

All of the above.

*Pledge \$100 or more:*

All of the above plus your name listed as a supporter in the book and an invite to be a primary contributor to the mobile app writing community.

*Pledge \$250 or more:*

All of the above, with your illustration framed, plus a handwritten thank you note with an original illustration enclosed.

*Pledge \$2000 or more:*

All of the above, plus 5 additional copies of the book, and a hand-bound, short children's story with illustrations that I will write for you, about you.



Each also builds new connections between characters in story and readers for a more immersive and participatory reading experience.

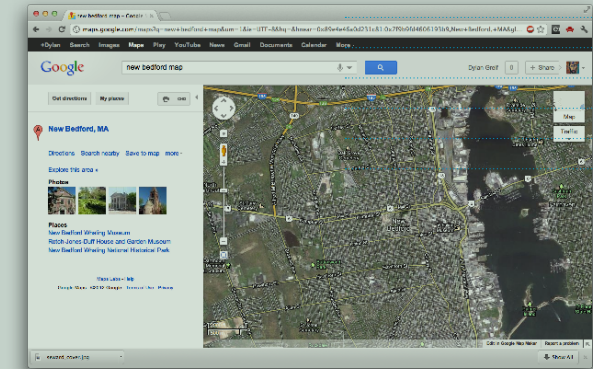


#### A NEW KIND OF MARKET

The more people interact with digital media, the more their reading/writing habits, attentions, and expectations will evolve. This transformation has already begun, offering new frameworks for storytelling which the literary world has yet to capture. For the publishing world and the literary tradition to survive technological change—and to meet the new demands of a looming market—it must think beyond repackaging old forms into new devices. It must think about unknown forms.

The Untold Stories of the Eighth Sea directly addresses the literary market's growing need for a more interactive, social, and contextual reading experience. The massive success of the 'e-book' is a testament to people's demand for digital reading. But the future of literature is not simply: 'go store a regular book on a tablet.' It is the new practices and relationships that steer a story's very creation (social interaction, creative participation, custom-

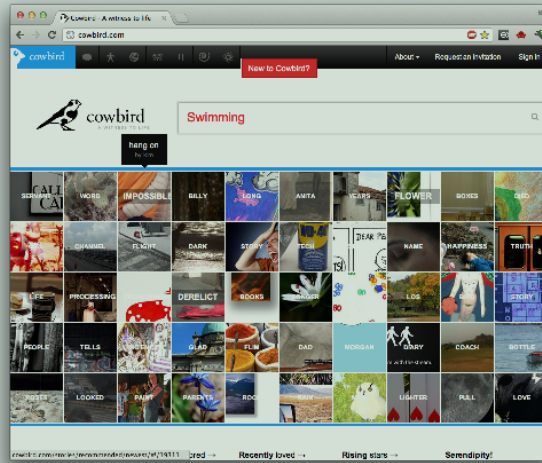
ization, to name a few). It is no longer a requisite of our industry that the author be separated from the reader by years of creative isolation, editorial mediation, print production, and market distribution. What literary forms can be established by the patterns of today's technology?



A few other ventures are just beginning to take literature into the future. Electric Literature is a web-based magazine that attempts to use new media and innovative distribution to popularize the traditional 'short story'. The website allows one to purchase issues as paperbacks, ePubs, or PDFs to be read in print, on the web, or on a mobile device. The New Yorker praised the magazine for taking "an extreme tech-forward approach to delivering literary fiction." But the structure and design of the text, on whatever device it exists, still mimics a print journal. (Who wants to read regular book pages on an iPhone?). This is a missed opportunity by literary innovators. Technology adds much more than new reading platforms and modes of distribution.

Cowbird is a story-telling online community that uses new media effectively. Members are readers and writers who share work publicly. Stories can

al (also used the cowbird  
example in my thesis  
presentation.



be filtered by theme or by tag. Users can follow authors, comment on posts, and access information about stories, like where they were written and how many readers they have had. Finally, posts can incorporate photo, audio, and video. The project was launched by Jonathan Harris, an award winning computer scientist and data-visualization designer/artist. TechCrunch praises Cowbird as “beautifully designed, simple but interactive, a repository that seems to be in motion constantly, a place where depth is welcomed.” While Cowbird is successful at collecting stories and data, the experience of reading is underwhelming. The stories are presented too much like data, leaving the user inclined to scan and extract as opposed to focus and contemplate. This is a missed opportunity by technology leaders. Literature is much more than ‘deep-reading material’ but a format that properly engages the reader.

The Untold Stories of the Eighth Sea strives to close the gap by actively immersing the reader in the story. As a tale about the unknown, it is the story of our era and all eras. It is a story for children and adults alike. And, because it includes tra-

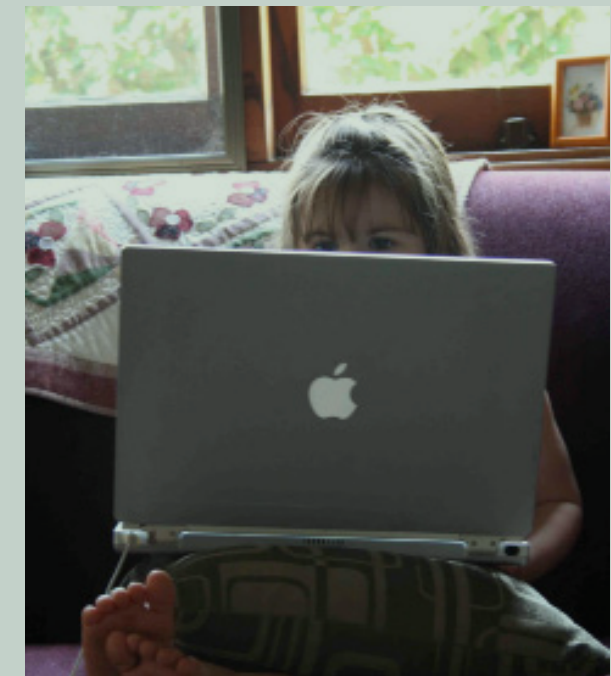
ditional print and new media components, it offers a gateway for traditional readers to enter into this new digital market.

#### WHERE YOU COME IN

Stories are not conceived by the writer alone. They are formed by the creative engagement between author and reader. For you as reader, this is not only manifested by your unique reading of the text, but by your creative contribution to the text and your potential to collaborate in the content’s very production.

I ask for your support to help make this story, to help enrich reading culture in this moment of change, to bring life to a market of literary enthusiasts so yearning to expand.

To help further literary tradition.





MON 04/16/2012 10:13

<http://greiffiti.com/post/17163461397/literature-we-might->

I saw Craig Mod at an ALA  
lecture. He is a publisher, writer, & designer  
in Palo Alto. Designed the iPhone  
version of Flipboard.

greiffiti.com thesis blog

nt-conclude-is-a-speech-act-or



MON 04/16/2012 10:13

Children's literature is not some ideal category that a certain age may reach and that another may miss. It is instead a kind of system, one whose social and aesthetic value is determined out of the relationships among those who make, market, and read books. No single work of literature is canonical; works attain canonical status through their participation in a system of literary values. At stake is not why *Alice in Wonderland* is somehow better than the books of Mrs. Molesworth; [...] What is at stake, instead, is how successive periods define the literary [...] and how certain works and authors were established in the households, schools, personal collections, and libraries of the time.

— Seth Lerer, *Children's Literature*. Read alongside Craig Mod's Post-Artifact Books and Publishing:

For those of us looking to shape the future of books and publishing [...] these are our truths:

- The way books are written has changed.*
- The canvas for books has changed.*
- The post-published life of a book has changed.*

To think about the future of the book is to understand the links between these changes [...] These connections shaping books and publishing live in emergent systems behind the words. Between the writing and the publishing, publishing and consuming, consuming and sharing.

We have an opportunity now to shape these systems. And in doing so, to refine the relationships between authors, publishers, readers and texts.

greiffiti.com thesis blog

Powered by Tumblr

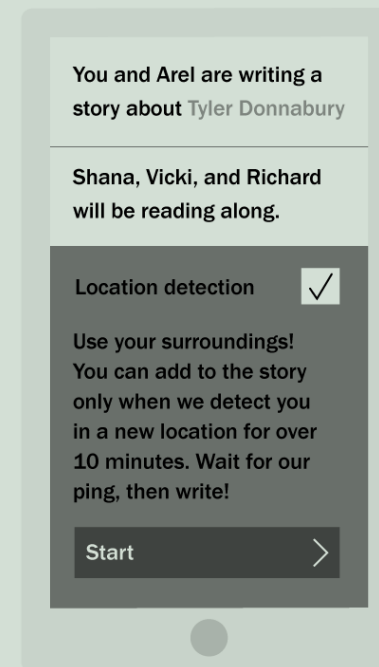
# COLLABORATIVE WRITING GAMES

collaborative writing games  
writing relationships



I designed collaborative writing apps. They are modeled after multi-player games. Take Scrabble, for example. Scrabble can engage two or more players in the task of coming up with words. Players compose those words spatially on a board. It's the rules of the game that inform how words are chosen and composed. How can a writing game in a similar way build on a set of rules that inform how two players construct a story? 'Writing with Friends' is a 2+ player creative writing app. Co-writers must first choose a genre, a word limit, and chapter titles. They may also design a story arc. The app prompts the writers to use their geographic surroundings. They take turns contributing to the story, and can write only when they check in at a new location. They may invite readers to read along as the story is written.

123  
collaborative writing games  
writing relationships



Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

*don't be a character in other people's stories...*

*narrator-user writes*

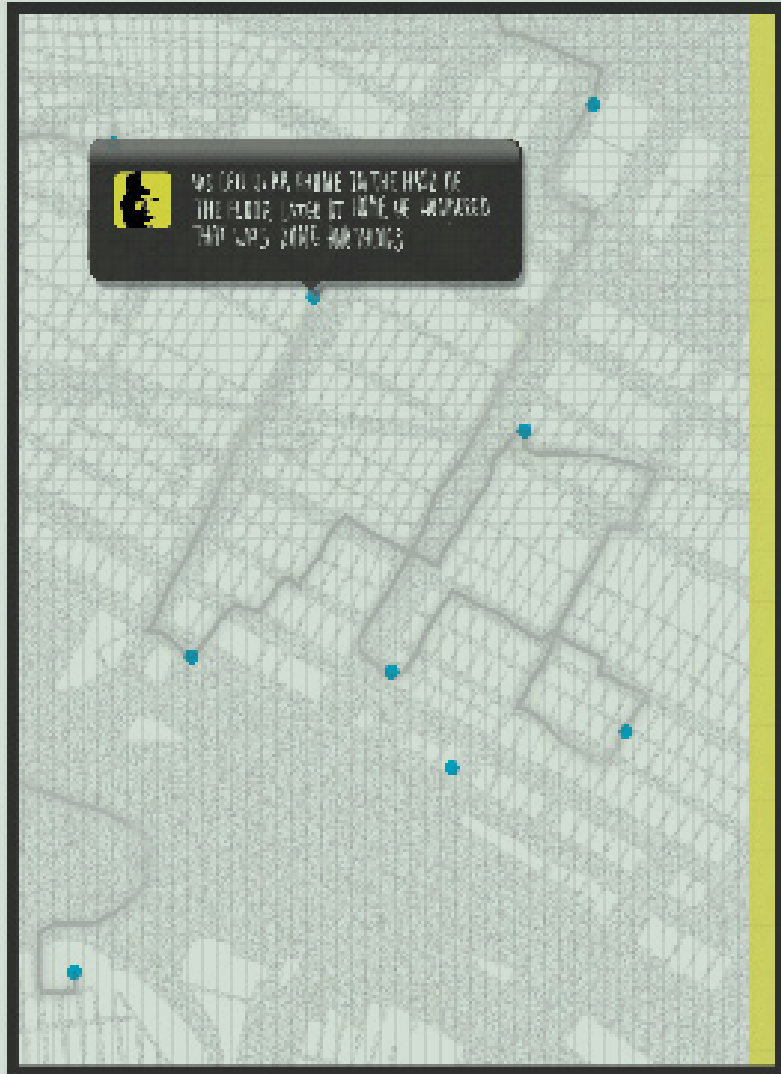


Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt

'Co-make' a live comic book app for a mobile device. There can be two writers: one writes as the narrator, the other writes as the main character. Geo-tracking allows each writer to know where the other is and to write to the others' surroundings.

*protagonist-user writes*

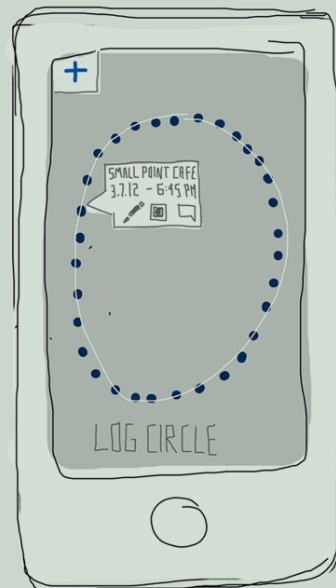




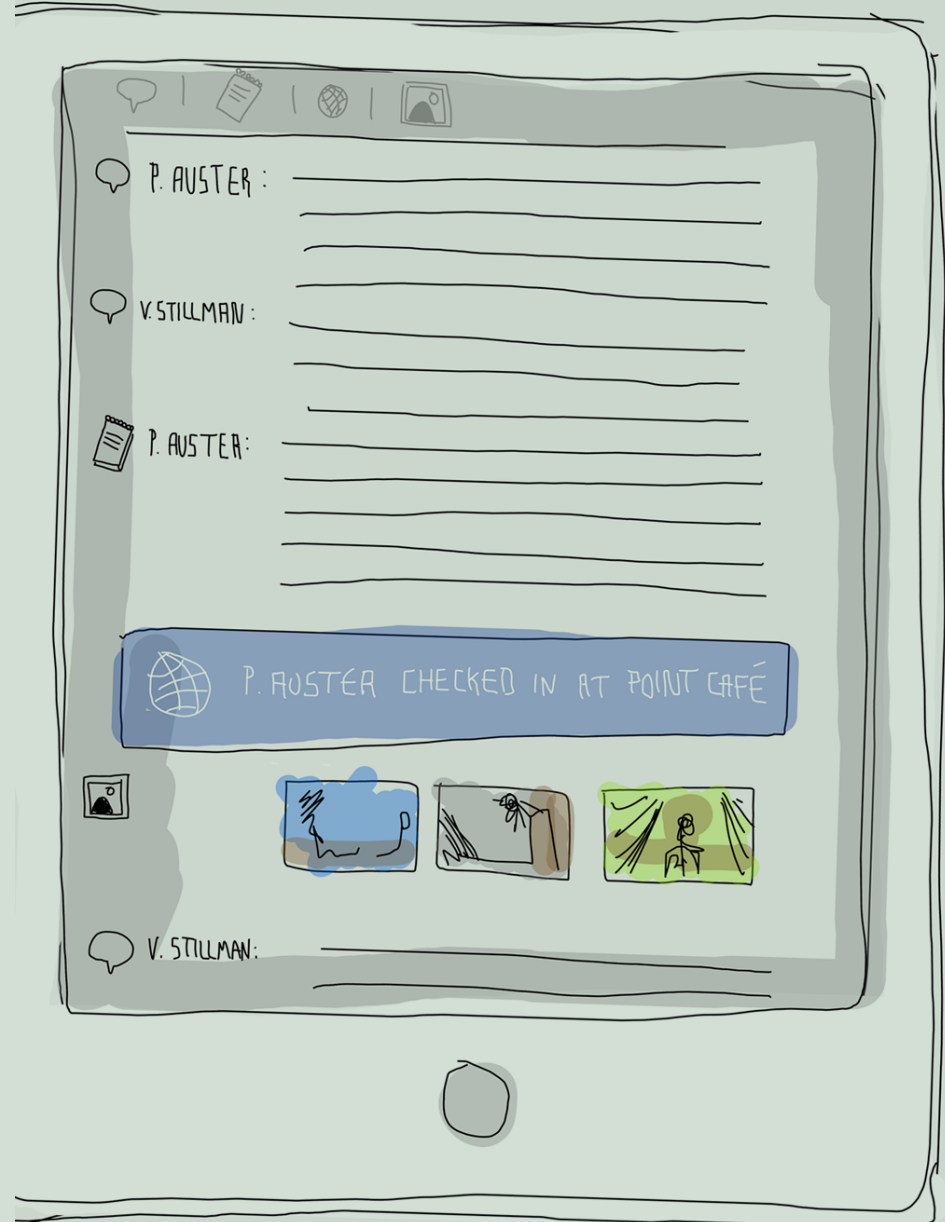
*City of Glass the App* is similar to 'Writing with Friends', but with a pre-determined plot (that of *City of Glass*, the novella by Paul Auster). Writers use it as their backdrop. Like 'Co-make', the app incorporates role play into the writing process. The writers are playing the characters they are writing about, and their interactions are guided by the scenarios that the characters are in. Each story written is a unique iteration of the original *City of Glass* novella. Stories can be shared digitally or published on demand.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.





map collapses into circle



WRIT-

ING

CON-

TEXT



book/place as context

Composium Books  
Westminster St. in  
Providence, RI



Interior 'spread'  
in iBooks

book/place as context  
writing context

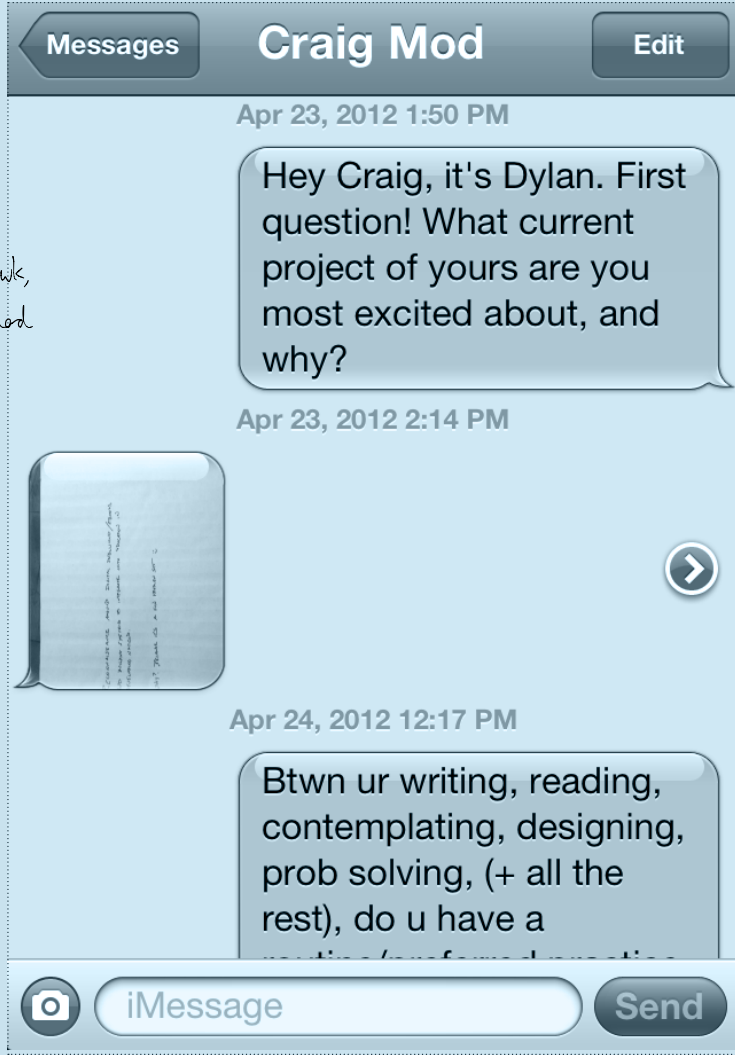
In his book *Literary Theory*, Jonathan Culler explains that literature is defined not just by its structure, but by the attention readers will give it: "Literature, we might conclude, is a speech act or textual event that elicits certain kinds of attention.... Most of the time what leads readers to treat something as literature is that they find it in a context the identifies it as literature: in a book of poems or a section of a magazine, library, or bookstore." The book is a context for reading that a writer relies on. Italo Calvino was well aware of its affects. On page one of his *If On A Winter's Night a Traveler* he offers the reader a second person account of the her experience reading the book itself. He steepens his reader in the literary context, activating her focused attention, carefully drawing out the 'reader'



MON 04/23/12 13:50

I got in touch with Craig Mod through Rob G. (they are friends). Mod is into writing with concepts (media debt and images being a tool to that end) so I designed this text-message interview. Lasted 1 wk, he had 15 min for reply and he had to do so by writing his answer on whatever physical material was around, then photo-texting it to me. These rules let me control a little when and where he would reply. I could use concepts as my writing material, just as he could in his responses.

(914) 656-9727



RECONNAISSANCE AROUND DIGITAL PUBLISHING / EBOOKS AND BUILDING SYSTEMS TO INTEGRATE WITH EDUCATION IN DEVELOPING NATIONS.

WHY? BECAUSE IT'S A FUN PROMEN SET :)


Note: in he was 3 hours behind on the web coast. I timed my questions accordingly.

MON 04/23/12 14:14

(914) 656-9727

Messages **Craig Mod** Edit


rest), do u have a routine/preferred practice to start the day?



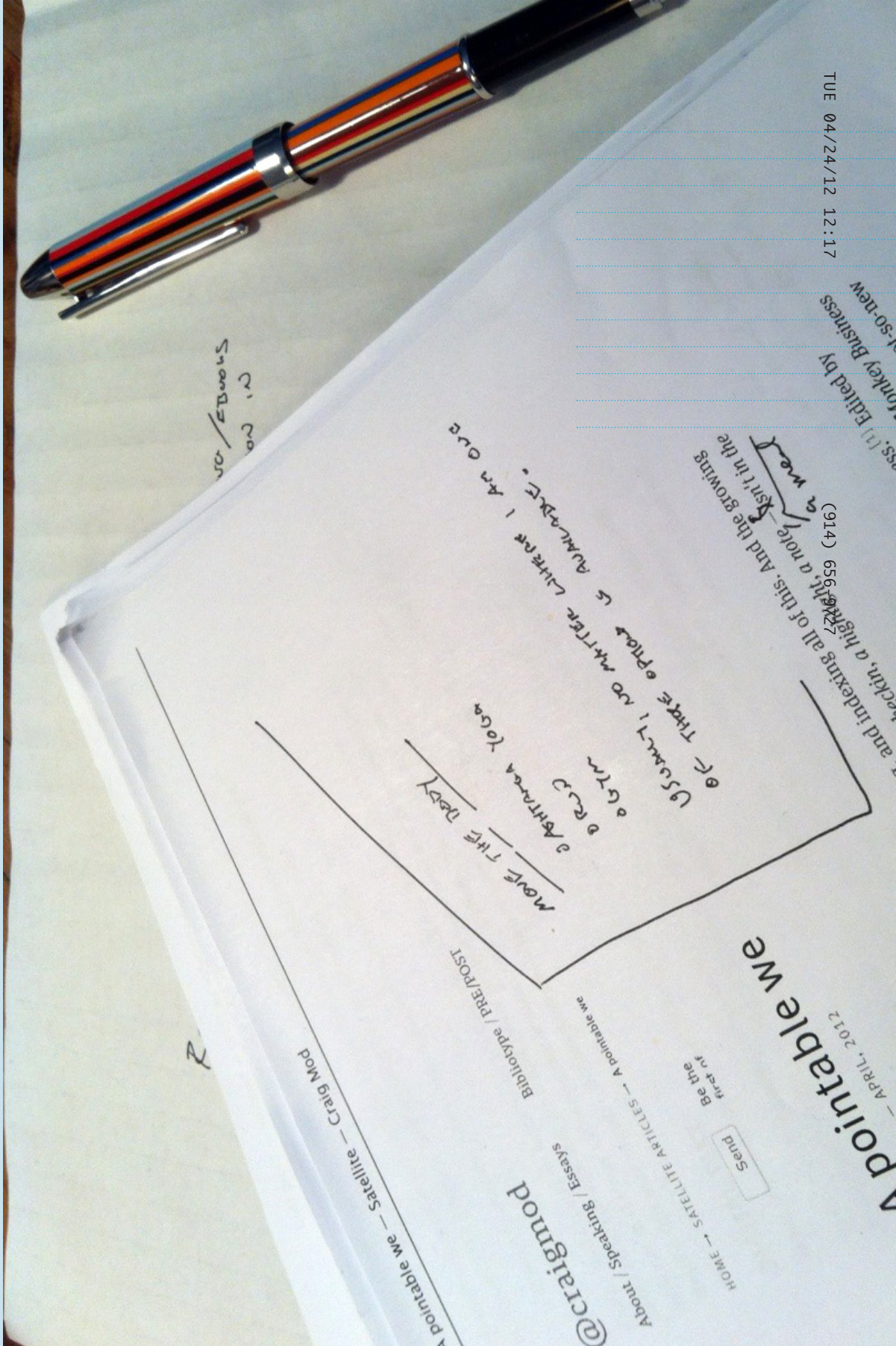
Apr 24, 2012 11:21 PM

(read part 2 today!) so why did u publish 'a pointable we' distinct from 'the digital<->physical', and why in 3 short parts?

Apr 24, 2012 11:31 PM



iMessage Send



*Handwritten notes on the document:*

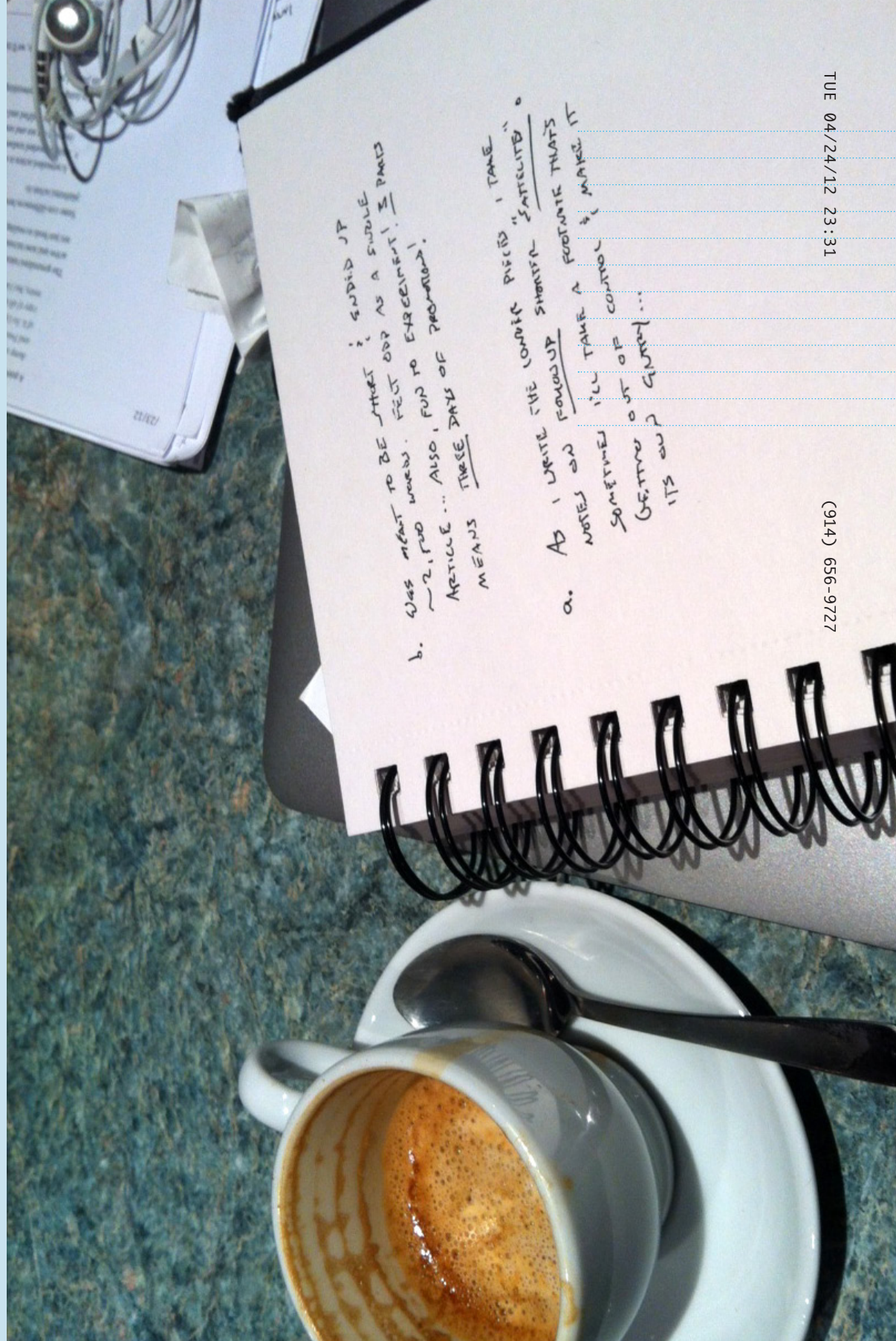
- MOVE THE BODY
- 2 PARTS: YES
- a body
- USUALTY: NO MATTER WHERE I AM ONE
- of THOSE OPINION IS AVAILABLE. A

*Handwritten notes on the left side of the document:*

- CRIG MOD
- NO/DOES

*Printed text on the document:*

- HOME -> SATELLITE ARTICLES - A pointable we
- Be the first to
- Send
- @craigmod
- About / Speaking / Essays
- Biolotype / PRE/POST
- A pointable we - Satellite - Craig Mod
- and indexing all of this. And the growing
- checkin, a highlight, a note, part 1 in the
- (914) 656-9727
- Edited by
- Monkey Business
- 4:50 PM



and this is my current business list  
I figure you can't read this ;)

Messages Craig Mod Edit

Apr 25, 2012 12:01 AM

Hah - 'and this is my actual handwriting but I figure you can't read this :)'



Then I was right about the smiley face

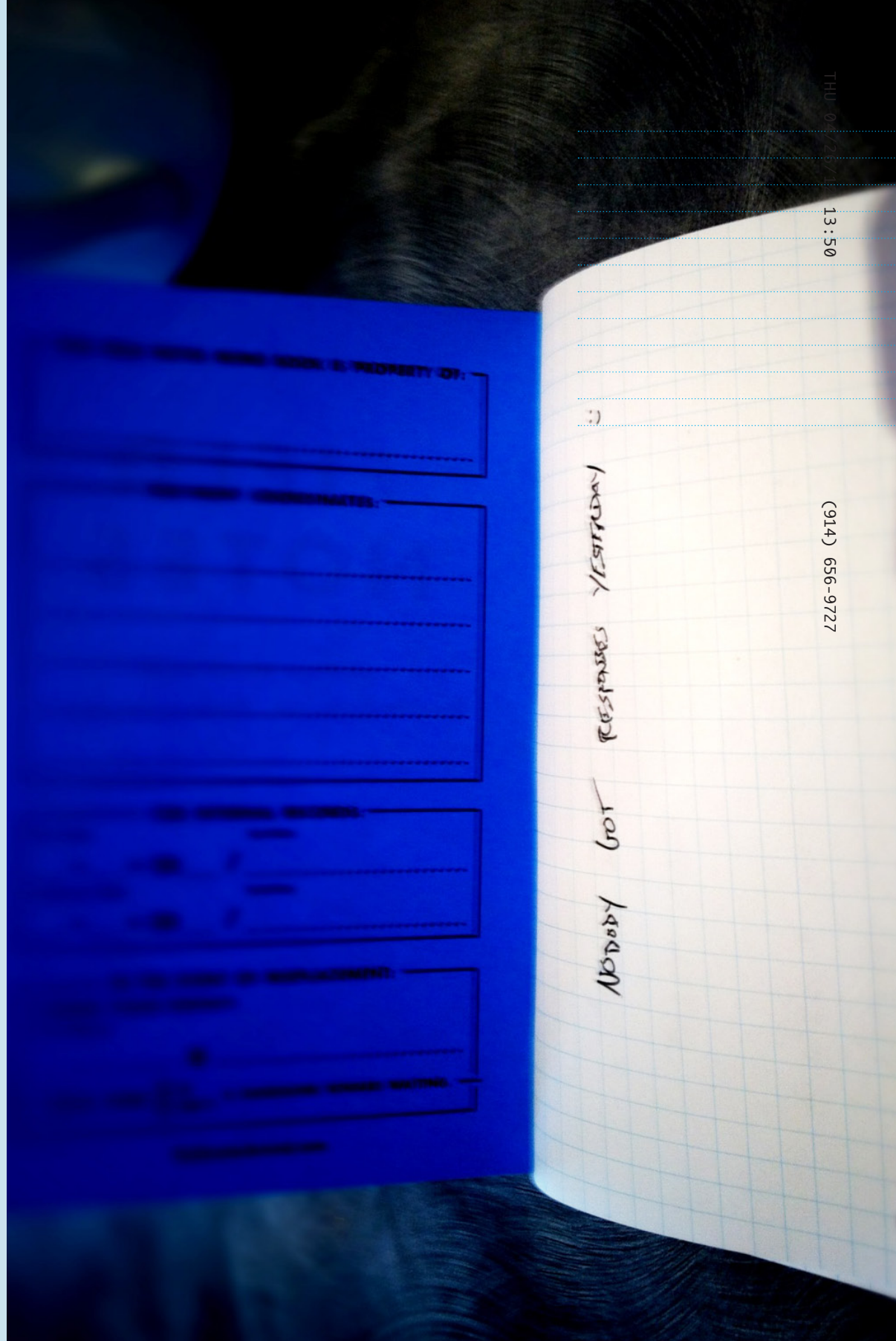
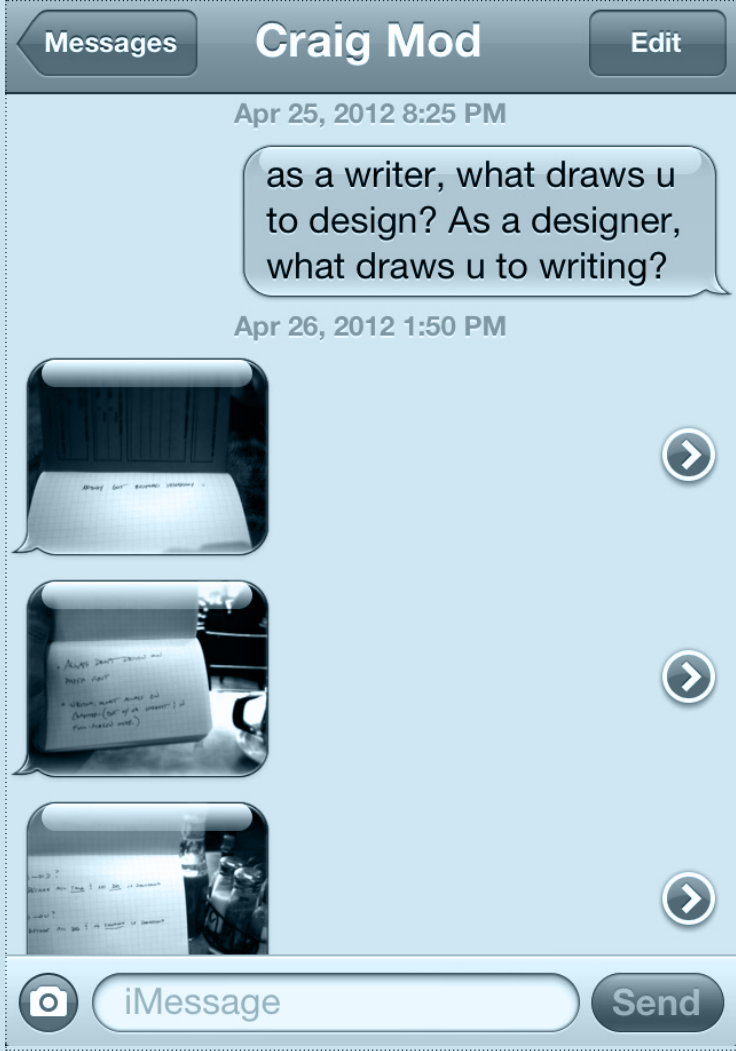
Apr 25, 2012 4:33 PM

when do u draft (write/design) on paper v mobile device v computer v anything else? ps any handwriting u want!

Apr 25, 2012 8:25 PM

as a writer, what draws u to design? As a designer,

 iMessage 



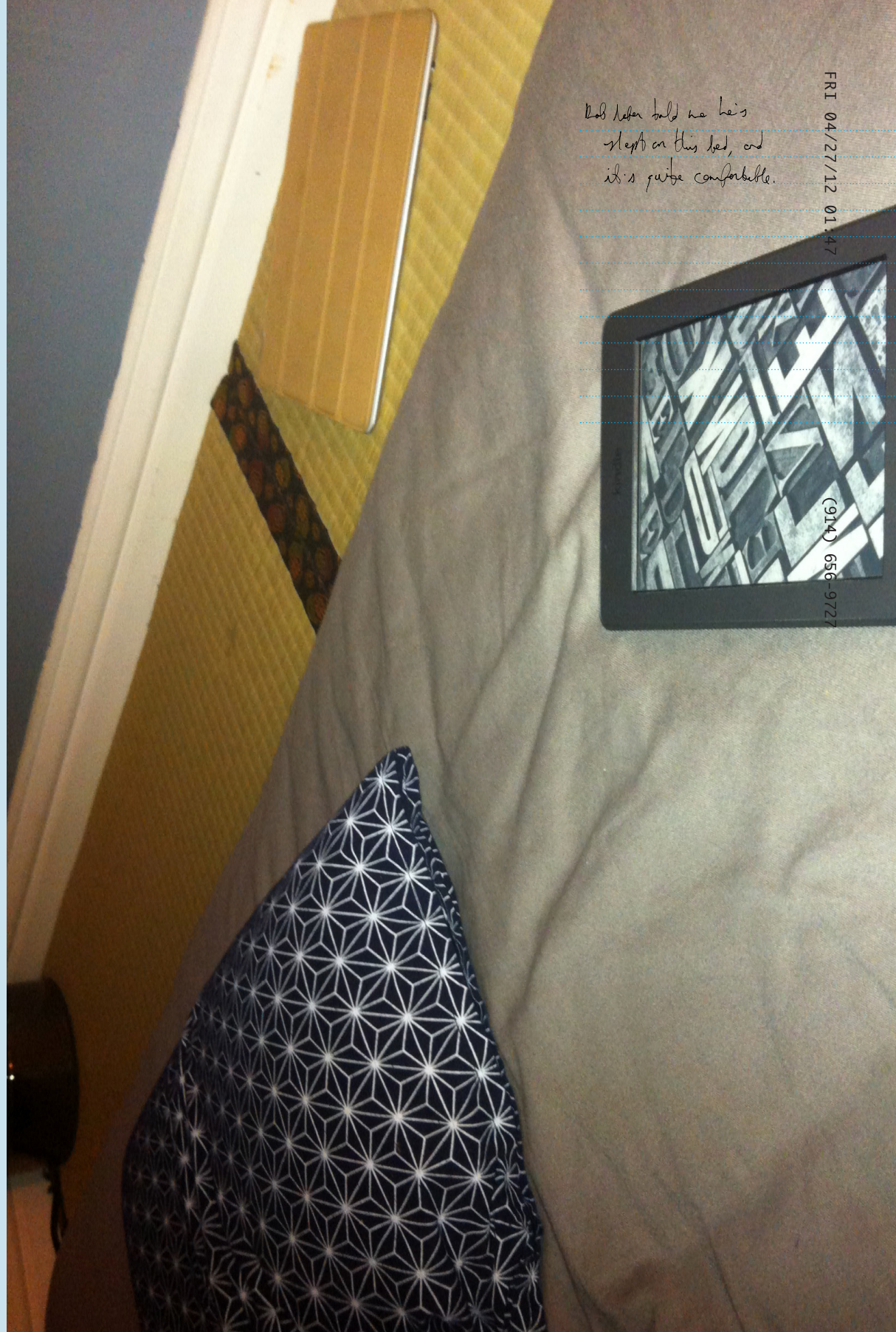
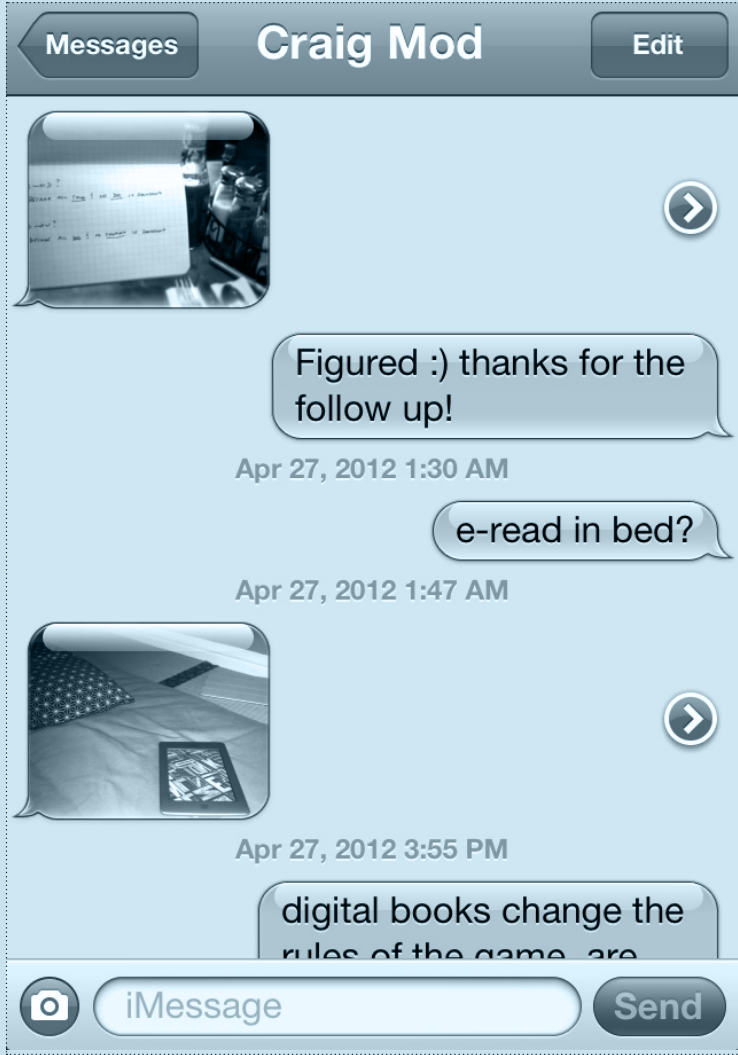
• ALWAYS DRAFT DECISION ON PAPER FIRST

• URGENT, MUST ALWAYS ON COMPUTER (BUT w/ NO INTERNET IN FULLSCREEN MODE)

U → D ?  
 BECAUSE ALL TALK ; NO DO ; DANGEROUS

D → U ?  
 BECAUSE ALL DO ; NO THINKING ; DANGEROUS






Messages **Craig Mod** Edit

Apr 27, 2012 3:55 PM


digital books change the rules of the game. are there rules that must be preserved?


Apr 27, 2012 4:48 PM

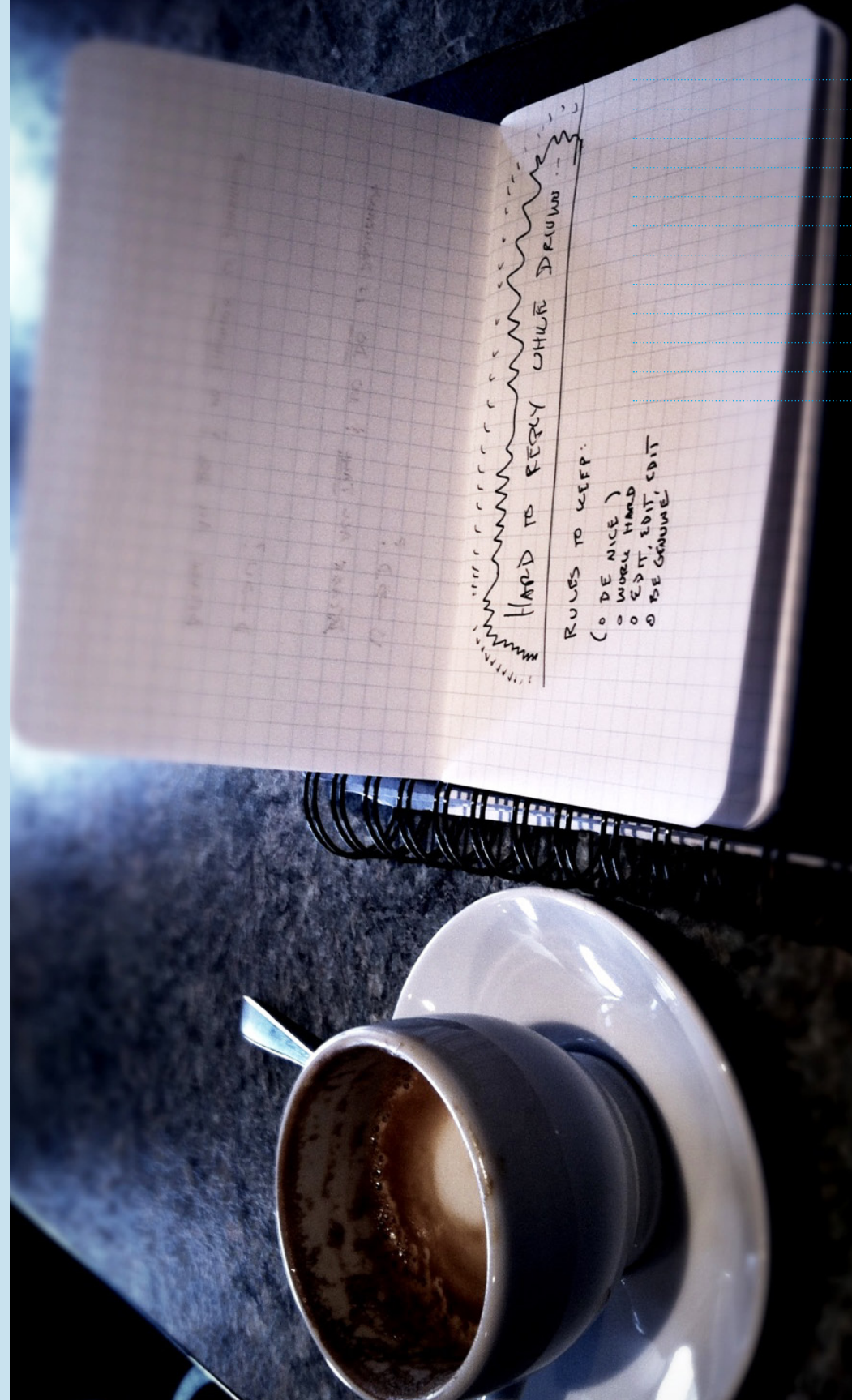


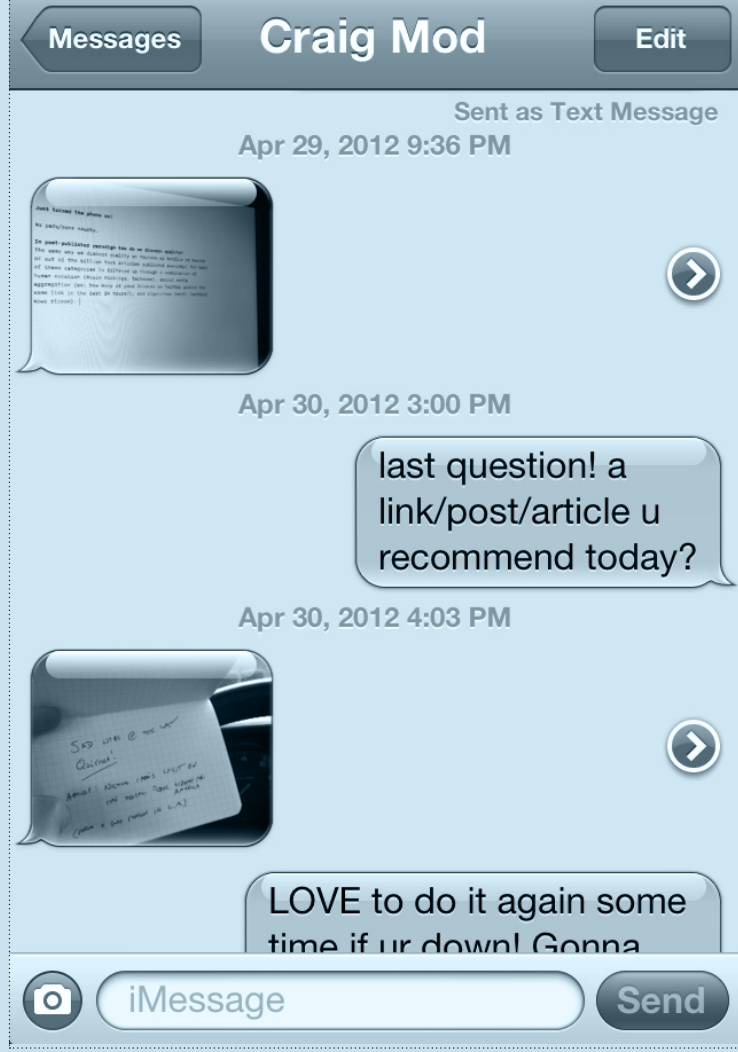
Apr 29, 2012 12:05 PM

in a post-publisher paradigm, how do we discern quality? will we still seek mediators, curators, authorities, (or algorithms...)?









# Just turned the phone on!

No pads/pens nearby.

##

**In post-publisher paradigm how do we discern quality?**  
 The same way we discern quality on YouTube or Netflix or Amazon or out of the billion tech articles published everyday! The best of these categories is filtered up through a combination of human curation (Brain Pickings, techmeme), social media aggregation (ex: how many of your friends on Twitter posted the same link in the last 24 hours?), and algorithms (most: Facebook News Stream).

SAD with @ this L.A.  
Question: (AT&T) ON  
 Answer: Nicolas (Paris) TUPUC GIBKFFI (dc)  
 this DIGITAL TUPUC AMERICA  
 FROM A GAS 3 MONTHS N.A.

FRI 04/13/12 16:50

dgreif@risd.edu | \*\*\*\*\*

Jen is the Director of the Writing Center and was my instructor for the class 'Work, Money, Love.'

mobile/Maired

Jennifer Liese

TO: dgreif

Fri, Apr 13, 2012 at 4:50 PM

Hi Dylan,

I read this article and thought of you:

<http://www.nytimes.com/2012/04/11/technology/instagram-deal-is-billion-dollar-move-toward-cellphone-from-pc.html>

It's about how sites/services used to be developed first for computers, then adapted for mobile phones, but now developers are starting straight from mobile apps. Reason being: mobile devices are the primary tool for people now - they need to be mobile.

This reminded me of your creative writing app, which reminded me of a project Mairead Byrne (poet and English prof at RISD) did a couple of years ago. She took pictures of students in her writing classes, sitting at their desks in classrooms, looking totally bored and slump-bodied. The point was that sitting in a chair in a classroom is the least inspirational condition for writing. She wrote a poem about writing "everywhere" - in the shower, on the bus, at a bar, etc. - and made an accompanying video with the poem as voiceover. It was a project sympathetic to yours, and I wonder if you've met her? If not, you should introduce yourself and ask her about it and just talk - she would be a great resource for you in general.

I didn't think about the value of the writing app as being about mobility (not just for convenience but inspiration) until connecting the nytimes article and Mairead's project - interesting.

I also wonder if you know the book Uncreative Writing by Kenneth Goldsmith? <http://chronicle.com/article/Uncreative-Writing/128908/> I have a copy if you're interested; he happens to be a good friend of Mairead's.

Good weekend,

Re: mobile/Maired

Dylan Greif

TO: Jennifer

Sun, Apr 15, 2012 at 12:45 PM

Hey Jen!

Thanks for the Times link, that's really interesting. I do know Mairead, I took her class last year called "Writing as Art and Design" and have been meeting with her a bit through school functions. I didn't know about this poem though, I really enjoy the concept. I'll have to ask her about it. Funny you mention now, because I'm right in the middle of doing an email interview with the author Rick Moody, and he feels the same way. His writing conditions are always changing, never reliant on one place, one surface, one tool. It opens him up to new possibilities. (For one story 'Wilkie Fahnstock, the Boxed Set', he curated a ten volume mix tape of music, then wrote a story while listening to

FRI 04/13/12 16:50

dgreif@risd.edu | \*\*\*\*\*



SUN 05/15/12 12:45

dgreif@risd.edu | \*\*\*\*\*

the tracks). Perhaps one difference with all these mobile apps is they push you to share, but not necessarily to thoughtfully compose. Maybe that's the opportunity there.

At the same time, I've been wondering how the particular circumstance in which writing is done affects how a reader should interpret it. How does the meaning differ if a story is written in a crowded bar, on a napkin, in ten different locations, or between two people? Is that meaning simply embedded in the writing itself, or does the readers prior knowledge the context, or as I've been thinking about it, the 'rules of a writing game', enrich the reading experience?

I do know about Uncreative Writing, haven't read the book but have discussed it with another grad Adam Lucas and just read the chronicle article. I'm excited that he also talks about the context. I want to think more about the re-appropriation though... On one level, it explores using writing as conceptual art. In one project, Kenneth Goldsmith retypes all the text from a NYTimes issue and put in a book. I feel like it's not supposed to be read, but appreciated as a concept-based 'uncreative' act, which, while meaningful, can have its own limitations.

I also feel like he's saying two different things which he tries to string together. "Context is the new content" and "re-appropriation is the new process". Maybe, the latter is only one approach to the former. The way I read it, a case for context, for "new rules" can be making as much of a case for a new Oulipo. Establishing a generative system that still applies to creative writing.

SUPER interesting, thank you again for sending these, it's really helpful.

Hope you're having a great weekend, too!



SUN 05/15/12 12:45

dgreif@risd.edu | \*\*\*\*\*

Literature, we might conclude, is a speech act or textual event that elicits certain kinds of attention. It contrasts with other sorts of speech acts, such as imparting information, asking questions, or making promises. Most of the time what leads readers to treat something as literature is that they find it in a context the identifies it as literature: in a book of poems or a section of a magazine, library, or bookstore.

—*Literary Theory* by Jonathan Culler. That said: as books, magazines, and other literature evolve, designing new contexts for literature is just as important as the writing of it. A challenge to the survival of literature—or the attention we give to literature—is just this (from the same chapter):

What sets off literary works from other narrative displays of text is that they have undergone a process of selection: they have been published, reviewed, and reprinted, so that readers approach them with the assurance that others have found them well constructed and ‘worth it’...Readers assume that in literature complications of language ultimately have a communicative purpose and, instead of imagining that the speaker of writer is being uncooperative, as they might in other speech contexts, they struggle to interpret elements that flout principles of efficient communication in the interests of some further communicative goal.

How does the democratization/ease of publishing today affect the attention we readers give to text, and is there a way of preserving both?

<http://greiffiti.com/post/15855521226/before-i-begin-reading-an-essay-by-someone-i-ask>

Before I begin reading an essay by someone, I ask myself, “How should I be sitting? Is this a “sit back” bit of reading, or a situation where I should “lean forward”?”

—Rob Giampietro, *Tense Relations*

MON 12/05/11 16:42

I knew Andrew when he  
and I both worked at  
Local Projects. He is now the  
Editor of the Books section  
at the Huff Post.

meetup

Dylan Greif

TO: Andrew Losowsky

Mon, Dec 5, 2011 at 4:42 PM

Hey Andrew,

Glad I got to hit up your lecture last week. Really enjoyed it. If you're still interested, I'd love to grab coffee or a drink some time, share what I've been working on for thesis at RISD. I'm pretty excited about where it's heading, and knowing about you what I do, I think your insight can be really valuable.

The concept for my thesis is 'designer as writer', exploring the notion that in a more interactive and visual media landscape, reading/viewing habits are changing. To be brief, people view text more, read form more, and interact with both more. In what ways can the roles of the writer and designer merge? How are they already similar, and how can they bridge frameworks and processes to create new and meaningful reading experiences, whether that's a book, visualization, installation, or something else? I really liked what you said about reading experiences being defined more by context. I feel that how text and form play to a given context fundamentally redefine the content. More than anything, I'd love to do some crazy shit.

I'm back in town mid-Dec thru Jan. I know you're really busy, so if you're up for it, whenever's best for you. I'd also love to hear more about your

dgreif@risd.edu | \*\*\*\*\*

Re: meetup

Andrew Losowsky

TO: Dylan

Sun, Dec 11, 2011 at 6:39 PM

Hey Dylan

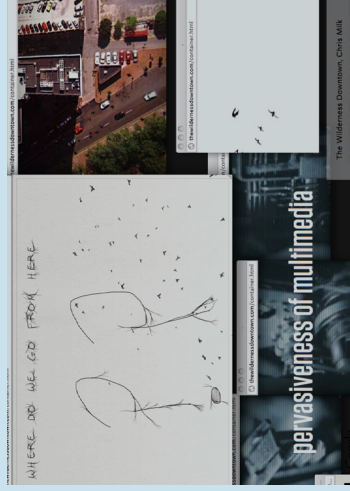
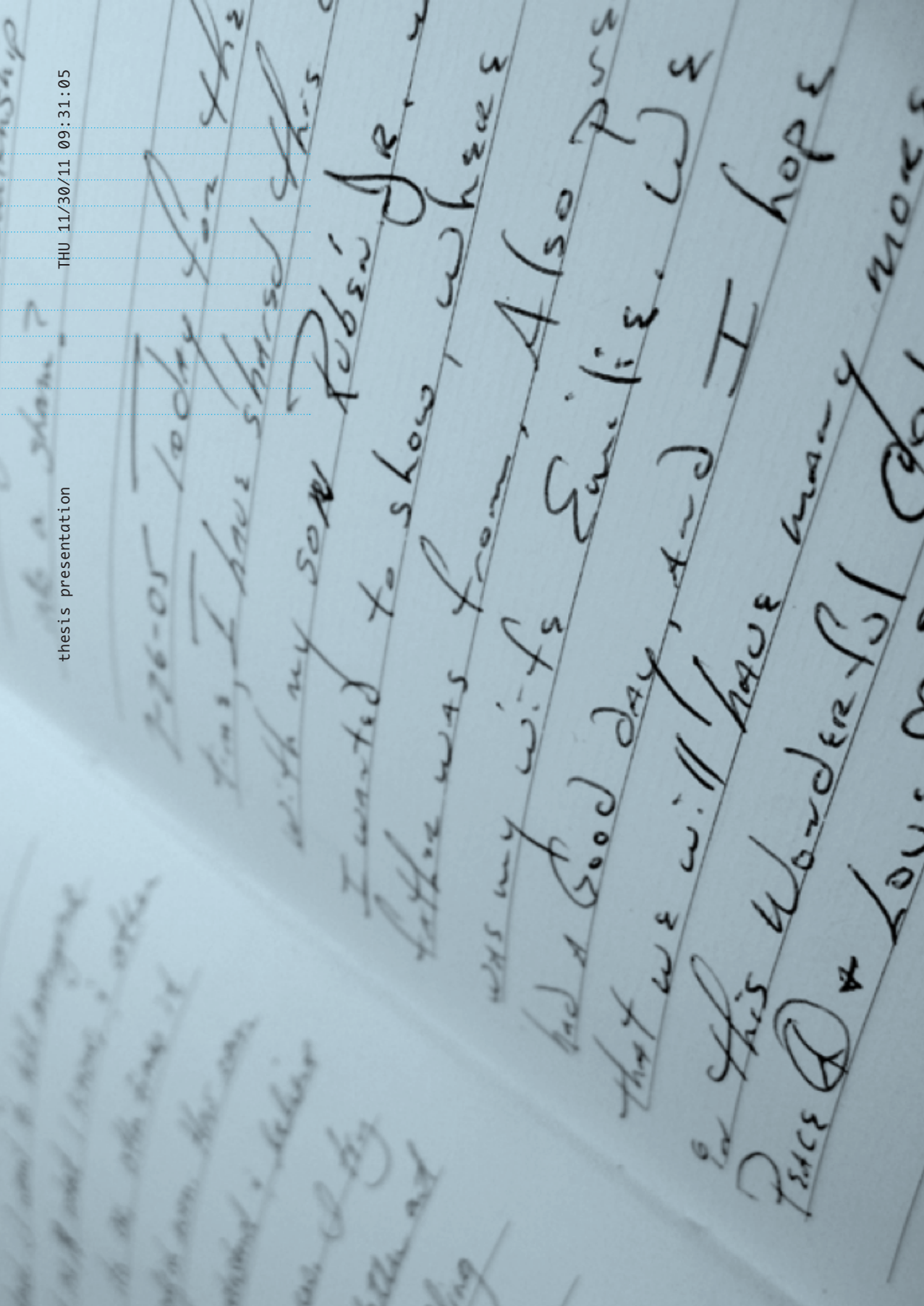
Thanks for this email, and thanks for coming to the talk. I'm afraid there's no time for us to meet before I leave for Christmas - I'm actually flying to Europe tomorrow - but I'm back just before the new year. My first week in January is looking pretty full already, so how about after work on the 10th? Intrigued to hear more about your thesis.

More about my work meantime at [www.losowsky.com](http://www.losowsky.com) if you haven't already seen it. Do you have a site of your latest stuff?

A.

SUN 12/11/11 18:39

dgreif@risd.edu | \*\*\*\*\*

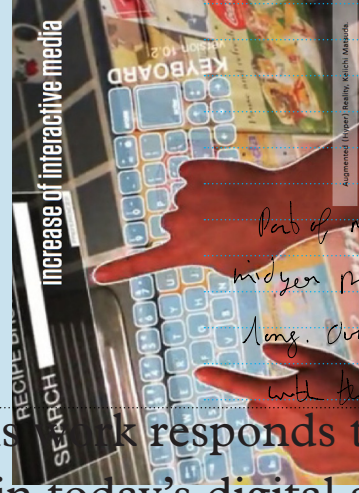


My thesis work responds to development in today's digital age that affects the reading and writing experience.

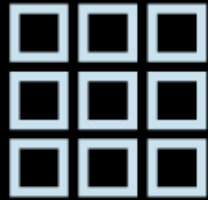
There is 1) the ease and speed of the new media tools. (This affects communication, productivity, and creativity)...

2) the pervasiveness of multiple modalities in media (writing, graphics, video, audio, etc.)...

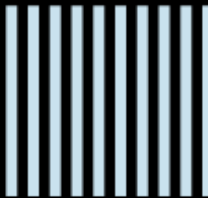
and 3) the increased interactivity of media.



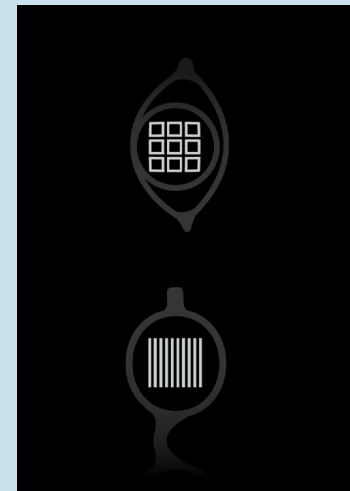
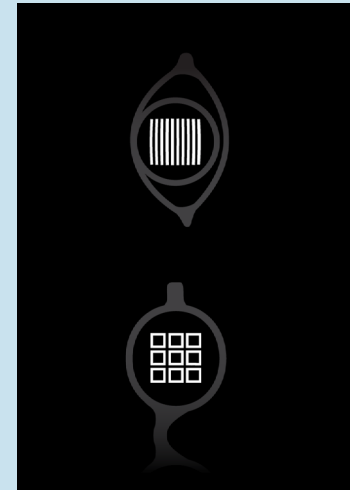
Part of my intro for the midyear presentation, 10 min long. Our 2nd meeting with the critics



form



text



When thinking of text and visual form, the traditional paradigm is...

we read text and view form. I think that increasingly, we also...

read visual form and view text. I situate my thesis work in the context of this paradigm shift. As an ongoing question, I ask...

*These conceptual diagrams are what get me going & keep throughout the year.*

How might emerging overlaps in the reading and viewing experience necessitate new overlaps in the writing and designing processes?



## [1]

You are about to begin reading Italo Calvino's new novel *If on a winter's night a traveler*. Relax. Concentrate. I dispel every other thought. Let the world around you fade. Best to close the door; the TV is always on in the next room. Tell the others right away, "No, I don't want to watch TV!" Raise your voice—they won't hear you otherwise—"I'm reading! I don't want to be disturbed." Maybe they haven't heard you, with all that racket; speak louder, yell: "I'm beginning to read Italo Calvino's new novel!" Or if you prefer, don't say anything; just hope they'll leave you alone.

Find the most comfortable position: seated, stretched out, curled up, or lying flat. Flat on your back, on your side, on your stomach. In an easy chair, on the sofa, in a rocker, the deck chair, on the hassock. In the hammock if you have a hammock. On top of your bed, of course, or on the bed. You can even stand on your hands, head down, in the yoga position. With the book upside down, naturally.

Of course, the ideal position for reading is something you can never find. In the old days they used to read standing up, at a lectern. People were accustomed to standing on their feet, without moving. They rested

in the reader. Physical environment is another context. In the 90s and early 2000s, artist Janet Cardiff has created audiowalks for specific trails in various cities. Participants viewed photos and listened to CD tracks of sounds that corresponded with their surroundings. In 2010, classmate Jeffrey Waldman and I designed *Audiomented Space*, a collection of pop music mash-up tracks composed by participants as they wandered through downtown Providence. Using Max/MSP and GPS, we customized a program that

Photo from audiowalk  
HER LONG BLACK HAIR,  
Central Park, 2004

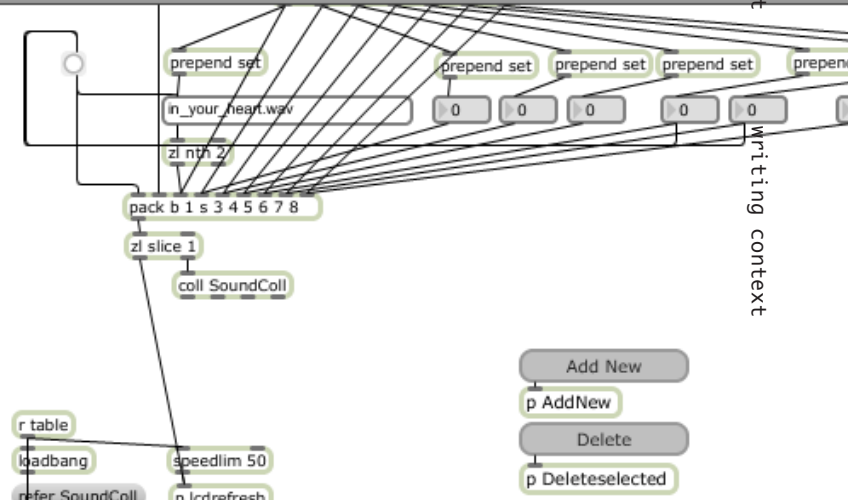
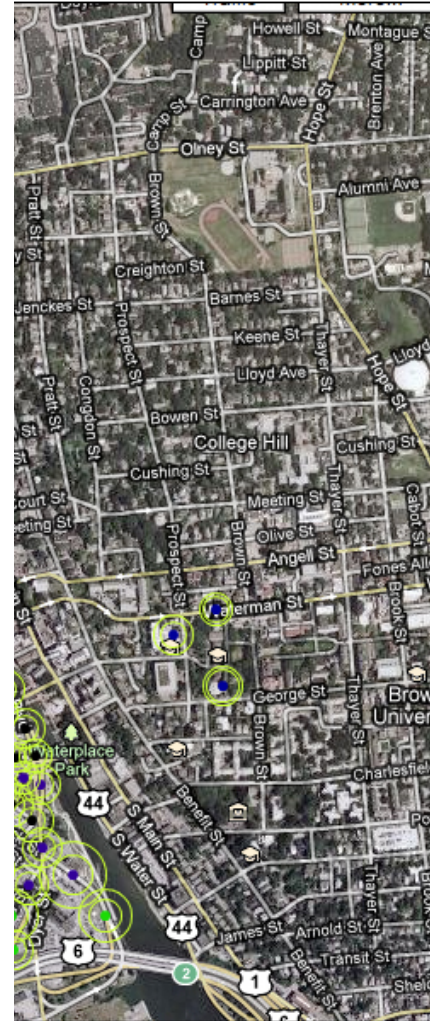


Participant making and listening to her own audiomented Space mix



Max/MSP patch, developed by Gokce Kinayoglu, running a program that maps audio tracks to geographic regions and plays them based on GPS tracking

IdHeadphoneAugmentedSoundscape2



	Filename	X(px)	Y(px)	Z(px)	MaxDist	RefDist	LoopGap
0							
1	80s_bliste	311	386	1	14	10	0
2	80s_down	287	404	1	22	14	0
3	80s_eilee	268	425	1	16	10	0
4	80s_kingo	252	443	1	14	8	0
5	80s_mate	237	456	1	14	8	0
6	80s_mirro	227	468	1	12	7	0
7	80s_shed	217	474	1	12	7	0
8	80s_swee	203	490	1	14	8	0
9	80s_take	190	501	1	12	7	0
10	80s_timea	179	513	1	12	7	0
11	80s_yous	165	529	1	16	10	0
12	cl_bye_by	148	545	1	16	10	0
13	cl_chelse	126	564	1	22	14	0
14	cl_Contro	241	426	1	14	8	0
15	cl_elanor.	276	387	1	14	8	0
16	cl_eyeoith	252	399	1	18	10	0
17	cl_Gracel	225	412	1	18	10	0
18	cl_kingofp	214	432	1	14	8	0
19	cl_lucywa	202	446	1	10	5	0
20	cl_pastim	195	457	1	10	5	0
21	cl_roxann	186	470	1	14	8	0
22	cl_sept.w	175	486	1	14	8	0

Play Save Load Reset Refresh

mapped a pop song to each block of downtown Providence. Based on the participant's chosen path, she composed a unique mash-up track, which she simultaneously listened to on her headphones. We made a CD and map for each mashup, so others can re-enact participants' audiomented experiences. How do experiences like these transfer into writing?

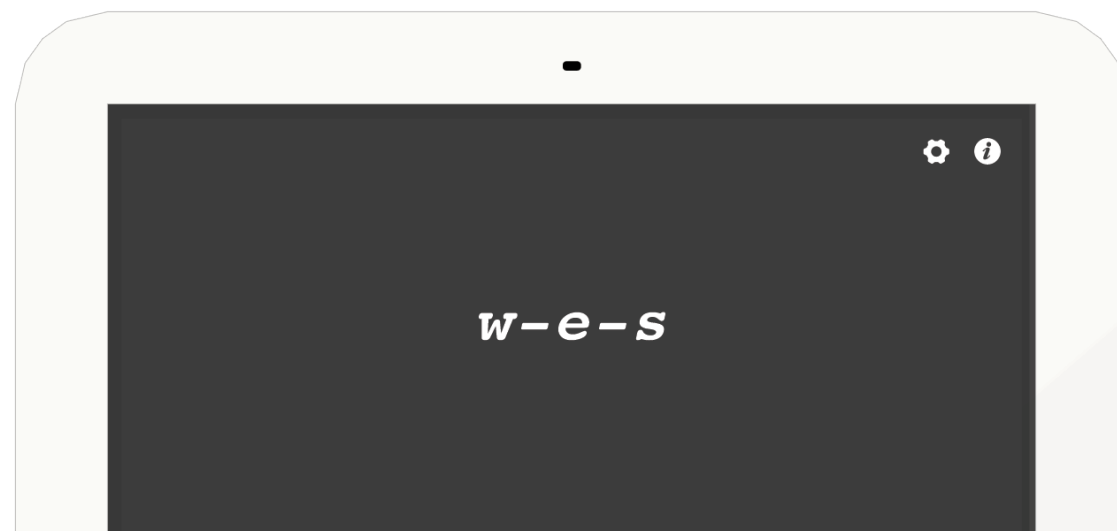
w-e-s

Sheet of ruled paper



Wes' focus is to systemize the use of context for writers as a suitable practice. It builds on an important difference between paper and your mobile device: Paper doesn't know what time it is right now. It doesn't know where it is at any given moment. Paper doesn't know whether you're holding it upside down, whether it's hot outside, whether your birthday is coming up. Whether your blowing into the bottom trim. I'm not criticizing defenseless paper. I'm only saying my iPhone can do all these things. That's creative material a writer can use. Imagine a collection of written fragments: articles, chapters, stories. Here is an index of their titles: We Defended the City; The Arrows of the Camanches; Soft Yellow Pavements; Earthworks; The Boulevard Mark Clark; Sparkling Wire; I Spoke to Sylvia; Apples, Books, Long Playing Records. In order to access any of these stories, you have to do one thing. There's a page number next to each title, and you have to go to that page number to read the story. It's called a *Table of Contents*. It is a system of access designed to suit a book. The hyperlink has revolutionized how we access text by turning the text itself into another table of contents. But it's not the only way. What other systems of access can we design for new reading platforms, ones that take advantage of technology's awareness of its physical environment? How about instead, a *Table of Contexts*.

















w-e-s is short for writ-en-scène, a play on the film and theater term mise-en-scène, or 'placing on stage'



## TABLE OF CONTENTS

We Defended the City	vii
The Arrows of the Camanches	7
Soft Yellow Pavements	18
Earthworks	25
The Boulevard Mark Clark	32
Sparkling Wire	89
I Spoke to Sylvia	102
Apples, Books, Playing Records	132

## TABLE OF CONTEXTS

	<b>We Defended the City</b>	
	<small>William Barclay</small>	<small>Saturday afternoon</small>
	<b>The Arrows of the Camanches</b>	
	<small>Roxanne Dolan</small>	<small>Westminster St.</small>
	<b>Soft Yellow Pavements</b>	
	<small>Alex Glasser</small>	<small>silent</small>
	<b>Earthworks</b>	
	<small>Adva Kornblit</small>	<small>2:00 AM</small>
	<b>The Boulevard Mark Clark</b>	
	<small>Annie Mulio</small>	<small>60 miles per hour</small>
	<b>Sparkling Wire</b>	
	<small>Anna Adler</small>	<small>May 20, 2012</small>
	<b>I Spoke to Sylvia</b>	
	<small>Seth Lubin</small>	<small>Someone Like You by Adelle</small>
	<b>Apples, Books, Playing Records</b>	
	<small>Jake Bellins</small>	<small>India Point Park, .5 miles</small>



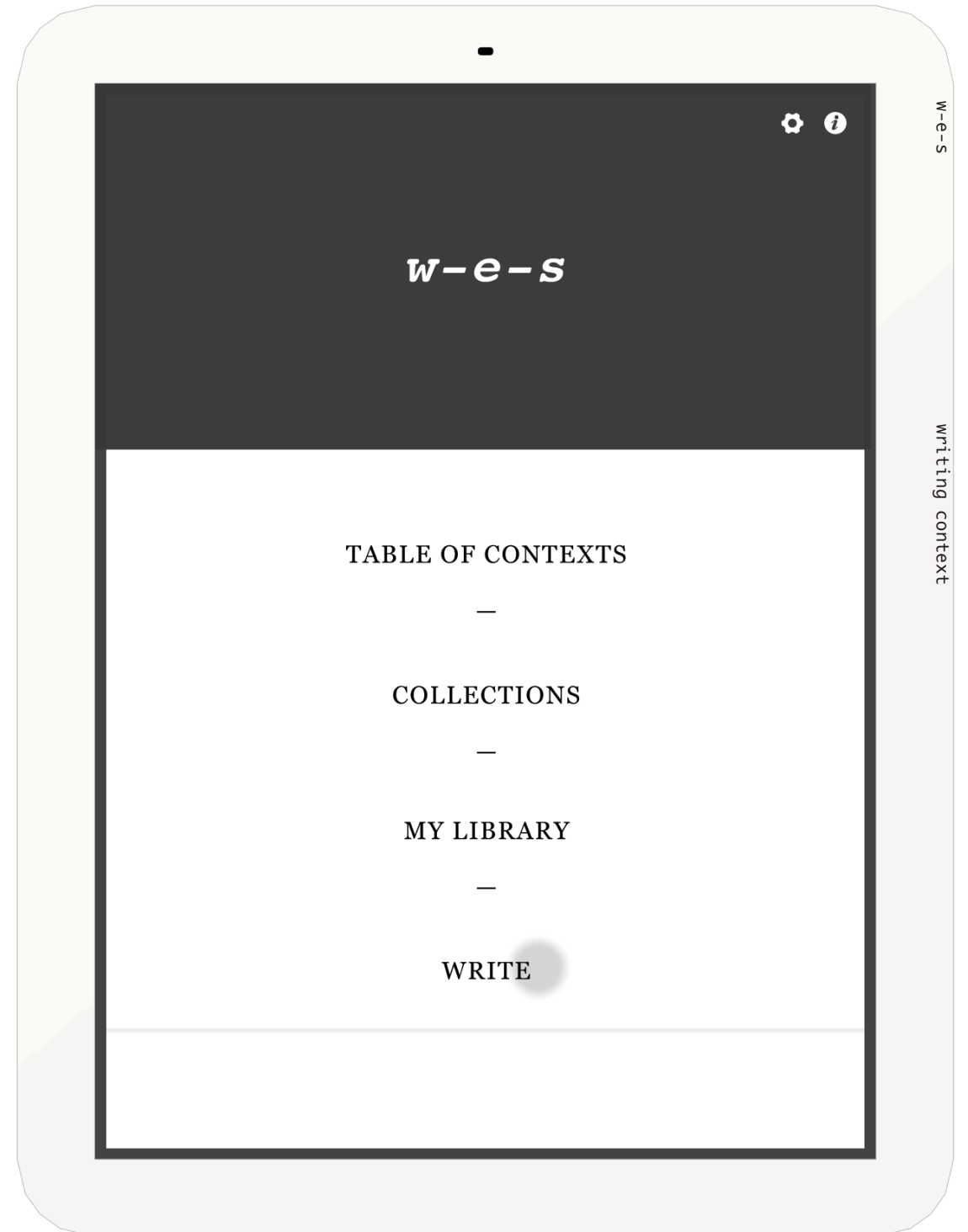
In order to access any of these stories, you have to do one thing. For each title, there is a context (time, place, sound, or condition) which you have to meet. If the context for *We Defended the City* is Westminster Street in Providence, Rhode Island, you have to go to that street in order to unlock the writing. If the context for *I Spoke to Sylvia* is any song by the musician Adelle (and if you especially enjoy her music), save that story to your library. When your device registers the song playing in the background, you'll get a ping, letting you know it's time: Here's how it works for the writer. I want to write a narrative. At the home, I hit 'Write'.

It is a story for children about a boy, Lenly. As a baby, he was stolen from his home in New Bedford—a small port town in America's New England coast. He lived the life of a sad orphan in a dreary land invisible on every map you know. That is, until he escaped. He explored the Eighth Sea—a sea you've never heard of. It has yet to be discovered. There was an elaborate ship. Unspeakable perils. Breathtaking beasts (the Slumbees, the Pocabitos, the long-legged Seller). It is a story as intriguing for adults, because it is about adults, too. People whose ideas and assumptions and maps were obliterated by a single phenomenal discovery. There was cruelty, friendship, failure, desperation (the tree sap addiction, the mermaid slaves, the philosophical ballads sung by equilateral triangles). It is a story about the Unknown, and that which is real, but is often deemed "imaginary".

How can such a fictional story about something real be told? Not in the form of the traditional novel, no. This story takes many forms. The first is a transcript of an old man's radio transmission. Through his words, we access the first series of Lenly's adventures (which for your convenience, is hardcover bound). You can be read it like a book, and it makes for an incredible read. But this transcript is just the start. Just one piece of the puzzle...

The adventure expands beyond the pages. It lives and breathes through the channels of interaction you engage with

LEFT: Reading view.  
ACROSS: Home.



I'm in a beach, and I want to use the beach as my context. On my settings, I define the context as a beach. I can specify any beach, or the exact one I am in, say the beach at the RISD Tillinghast Estate. As I write, I may not need to paint a picture of sand and water, it is already evident. I might focus, instead, on the people in the scene.

Context settings for new writing



EXCERPT: THE OLD MAN AND THE SEA by Hemingway. BELOW: The beach at RISD Tillinghast Estate

*'When I was your age,' he told me, 'I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening.' He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of lions on the beach.*



Or maybe it's a horror story. It must be read in the dark in the middle of the night.



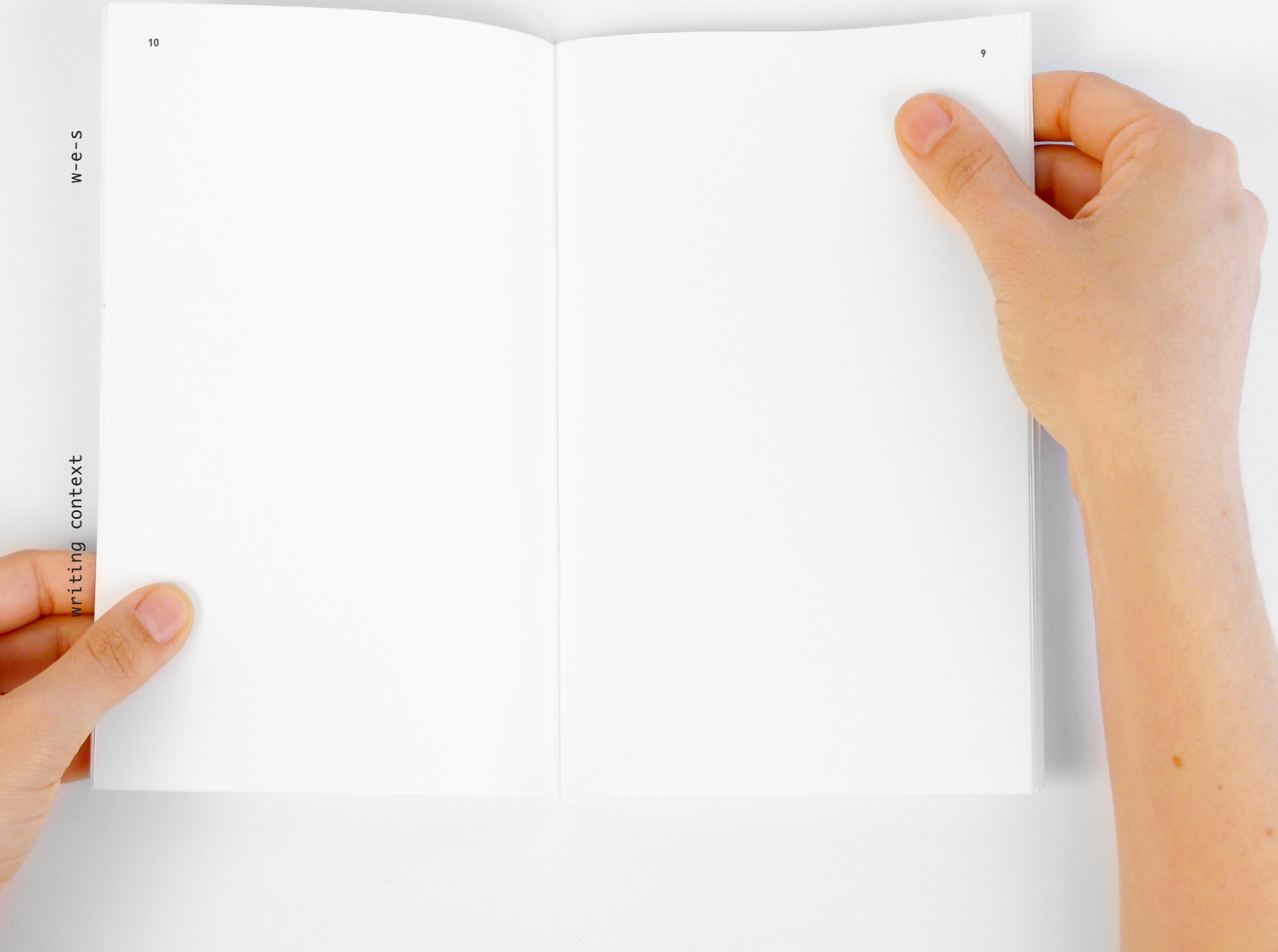
An outdoor party when folk rock plays (cue  
'Old Man' by Crosby, Still, Nash, and Young):  
*They were days I felt alone, and whether I wanted to  
reclaim them, I had only my father's regrets.*



It can be a story you can unlock only when you're near a certain person...



ot holding your tablet upside down.



PREVIOUS SPREADS: The GD studio in the dark; Happy Hour at the Salon in Providence, RI; Inna and myself in Ithaca, NY; Eunmo Kang in the GD conference room.

CLOCKWISE: Interior page spread from ALAN BURACK INTERVIEWS ALAN LIGHTMAN (2011 studio project); building entrance in Brookline, MA; bookstore entrance in Portland, ME.

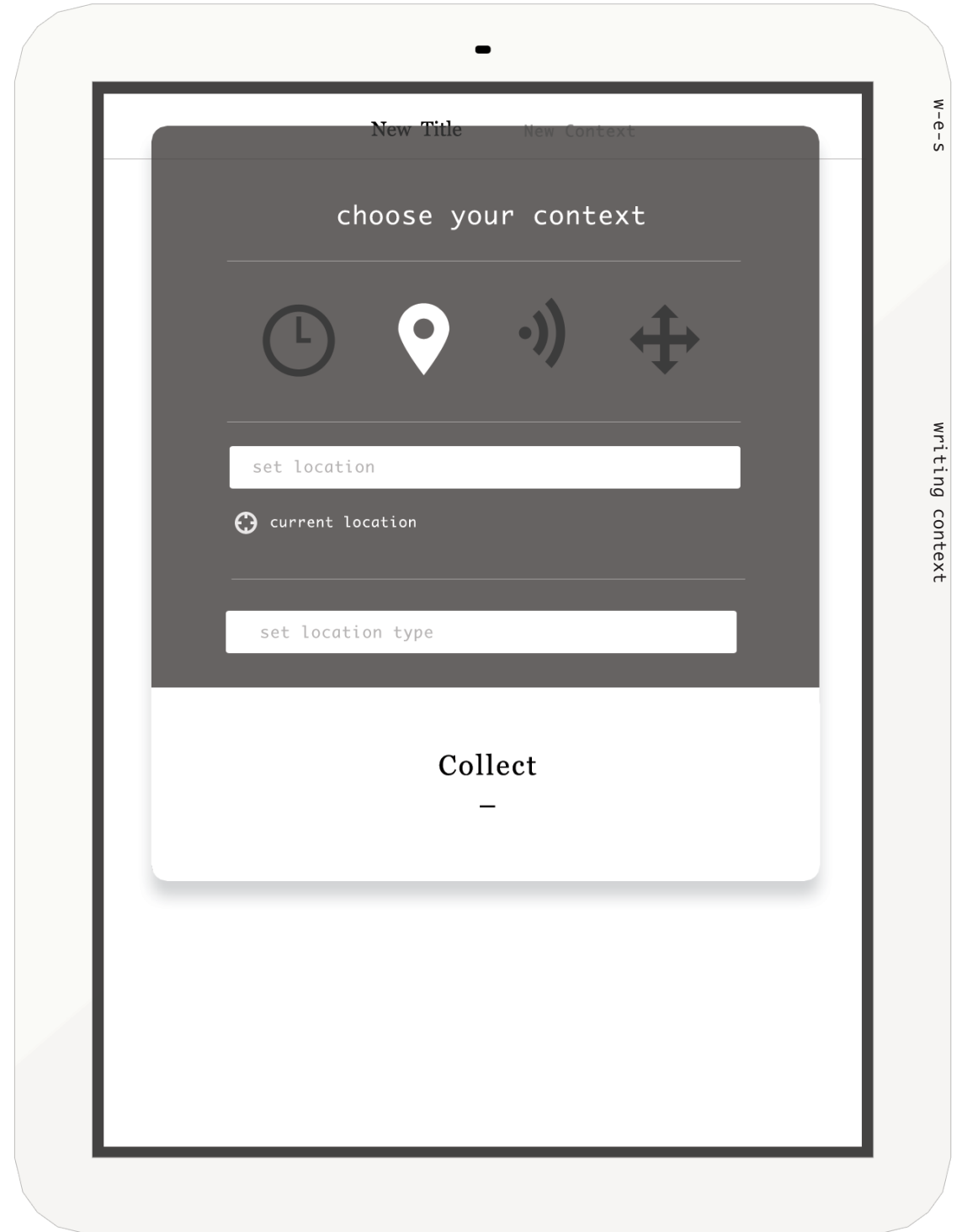
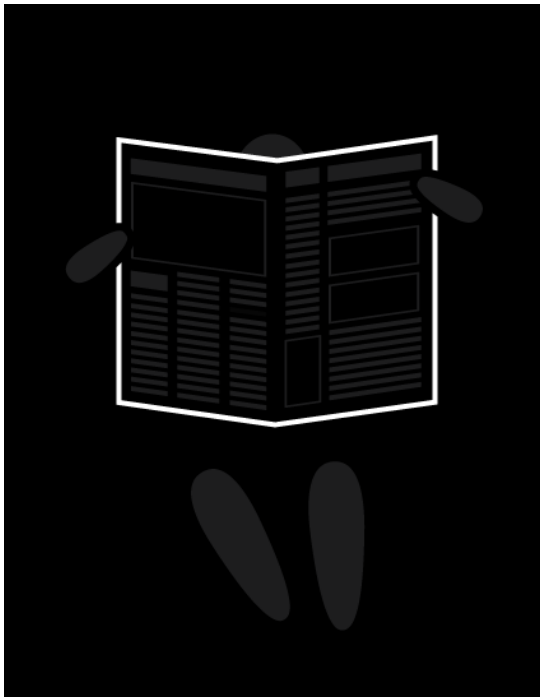


With Wes, the book context isn't replaced by the interactive screen. It's replaced by our environment. It's in our surroundings that text finds texture.

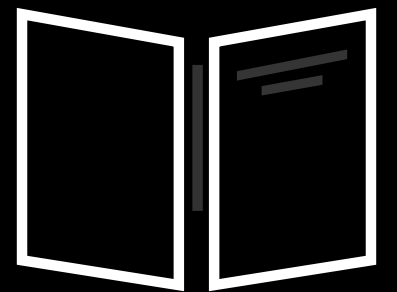
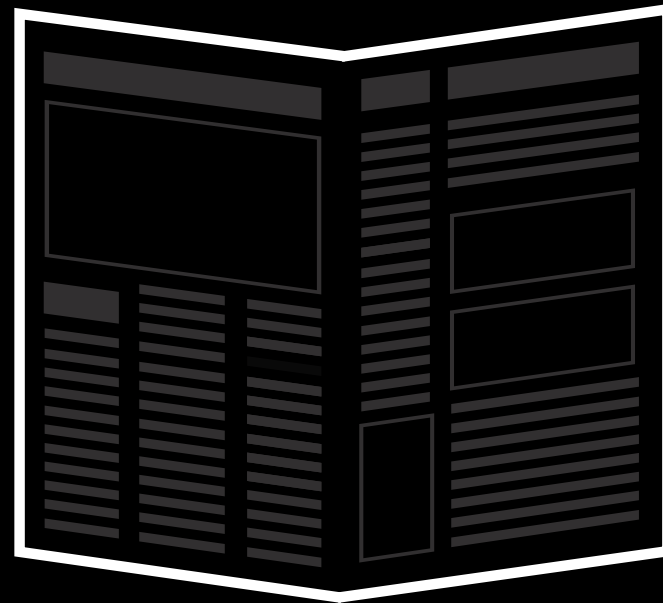
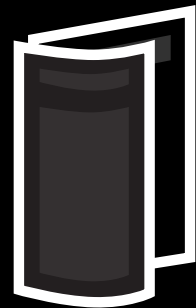
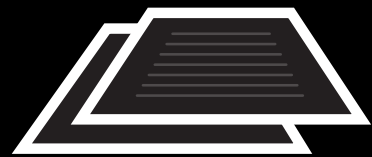


FT: Detail from  
PAPER ROLES,  
illustration  
series, 2012. RIGHT:  
ustration from my  
2012 final thesis  
presentation.

Beyond writing to context, you can also facilitate written collections. Wes lets you set the parameters of a collection that multiple people can contribute to. Start a collection of stories that can only be written and read on trains or NYC rooftops. Crowd-source in depth narratives from people to be written and read on Election Day. Scale your collaborators—it can be public, or it can be invite-only (a group of esteemed journalists, authors, historians). It can be anyone who submits a piece that you approve. For Wes, conditional contexts becomes its own form of mediation. It means that a given writing is relevant to the reader, not only when he sits at the breakfast table reading the morning paper, but in a diversity of considered contexts. The reader will give it the attention it was designed for.



CON-  
CLU-  
SION



# MEDIATING VALUE

mediating value

Illustration of Konig  
for the final  
thesis presentation.



conclusion

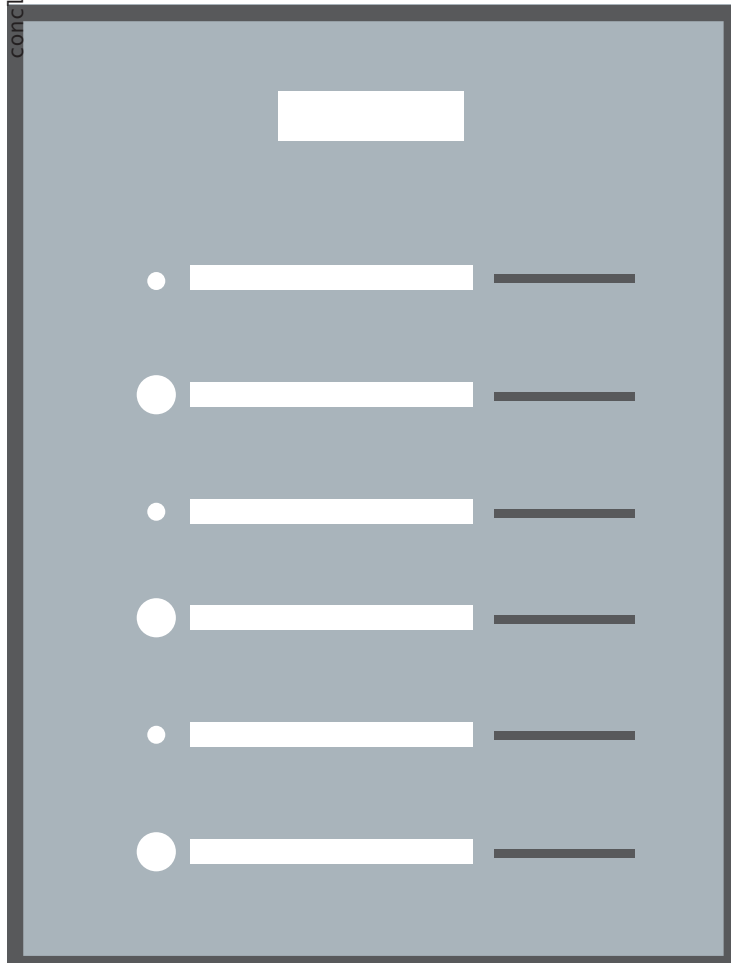


Illustration of w-e-s  
for the final  
thesis presentation.

In a way, it all comes down to mediating value. In *Children's Literature: A Reader's History from Aesop to Harry Potter*, Seth Lerer states: 'Literature is not some ideal category that a certain age may reach and that another may miss. It is a kind of system whose social and aesthetic value is determined out of the relationships among those who make, market, and read. What is at stake is how successive periods define the literary.' Fostering the social and aesthetic value of writing means designing the system around it. The projects I've discussed—and my larger body of work—are visual, interactive, and contextual frameworks that attempt to inform that system. They offer new writing methods that, in the same stride, yield new kinds of reading content and new modes of reading engagement.



Image of bookstore from the internet.

How might these designs for writing inform how we compose each genre: fiction, news, historical, and where might there be new crossovers and new genres altogether? How might these designs inform the way we think about the designs of other media? What about collaborative video editing, contextual music making, data-generated illustration?

max/MSP patch for Audiomediated Space



3	80s_elee	268	425	1	16	10	0		
4	80s_kingo	252	443	1	14	8	0		
5	80s_mate	237	456	1	14	8	0		
6	80s_mirro	227	468	1	12	7	0		
7	80s_shed	217	474	1	12	7	0		
8	80s_swee	203	490	1	14	8	0		
9	80s_take	190	501	1	12	7	0		
10	80s_timea	179	513	1	12	7	0		
11	80s_yous	165	529	1	16	10	0		
12	cl_bye_by	148	545	1	16	10	0		
13	cl_chelse	126	564	1	22	14	0		
14	cl_Contra	241	426	1	14	8	0		
15	cl_elanor	276	387	1	14	8	0		
16	cl_eyeoth	252	399	1	18	10	0		
17	cl_Gracee	225	412	1	18	10	0		
18	cl_kingofp	214	432	1	14	8	0		
19	cl_lucywa	202	446	1	10	5	0		
20	cl_pastim	195	457	1	10	5	0		



14:25:10

thesis presentation

After all, when it comes to writing,

*The conclusion to my thesis presentation.*

thesis presentation

SAT 05/19/12 14:25:11



SAT 05/19/12 14:25:17

thesis presentation

Solutions won't be found by focusing only

thesis presentation

SAT 05/19/12 14:25:18

SAT 05/19/12 14:25:20

thesis presentation



thesis presentation

SAT 05/19/12 14:25:21



on the design of reading interfaces.

LIFE



SAT 05/19/12 14:25:31

thesis presentation



SAT 05/19/12 14:25:32

thesis presentation



thesis presentation

SAT 05/19/12 14:25:33

thesis presentation

SAT 05/19/12 14:25:34



SAT 05/19/12 14:25:35

thesis presentation

We need to design writing practice,  
itself.

SAT 05/19/12 14:25:36

thesis presentation

SAT 05/19/12 14:25:40

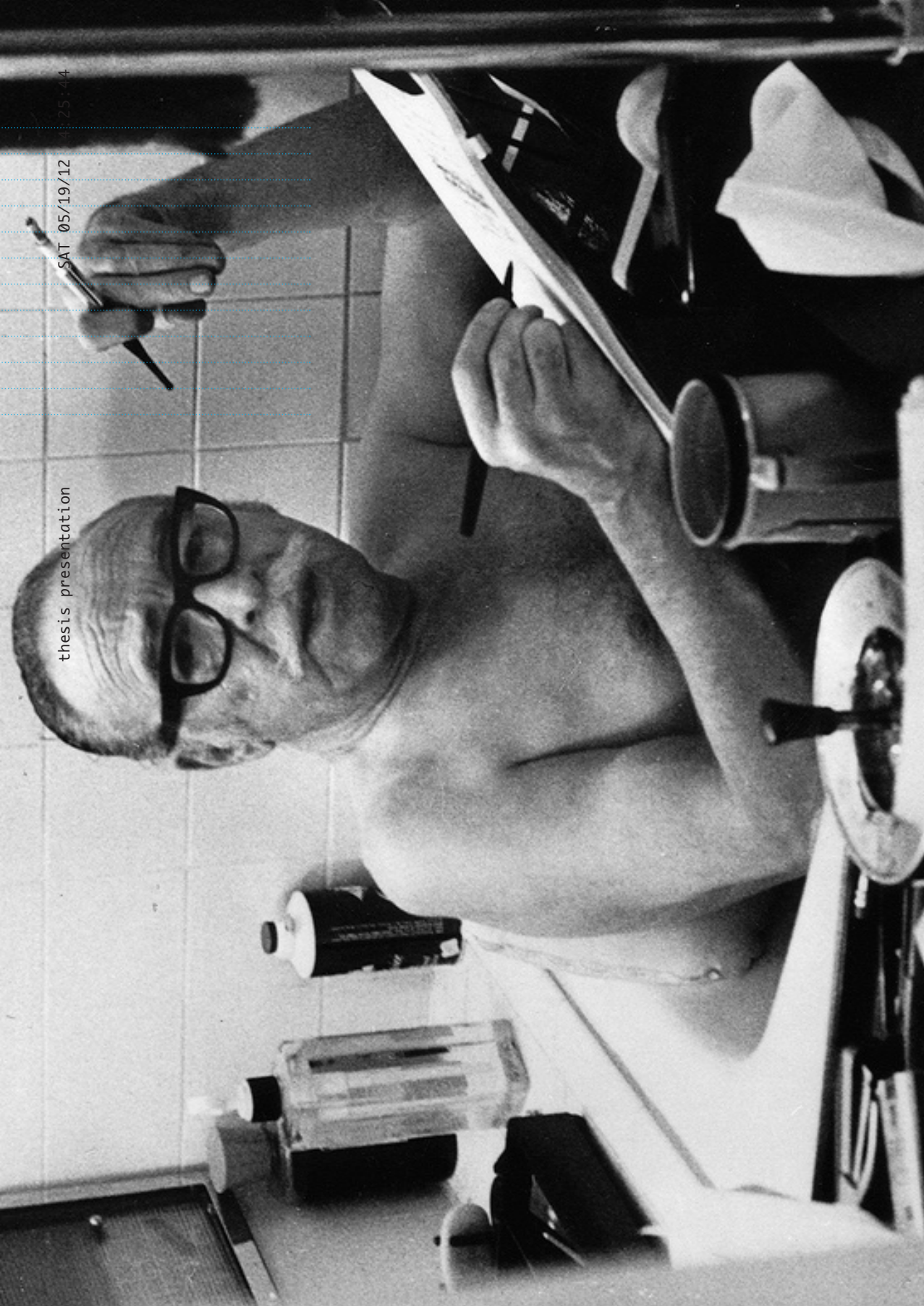
thesis presentation



thesis presentation

SAT 05/19/12 14:25:41





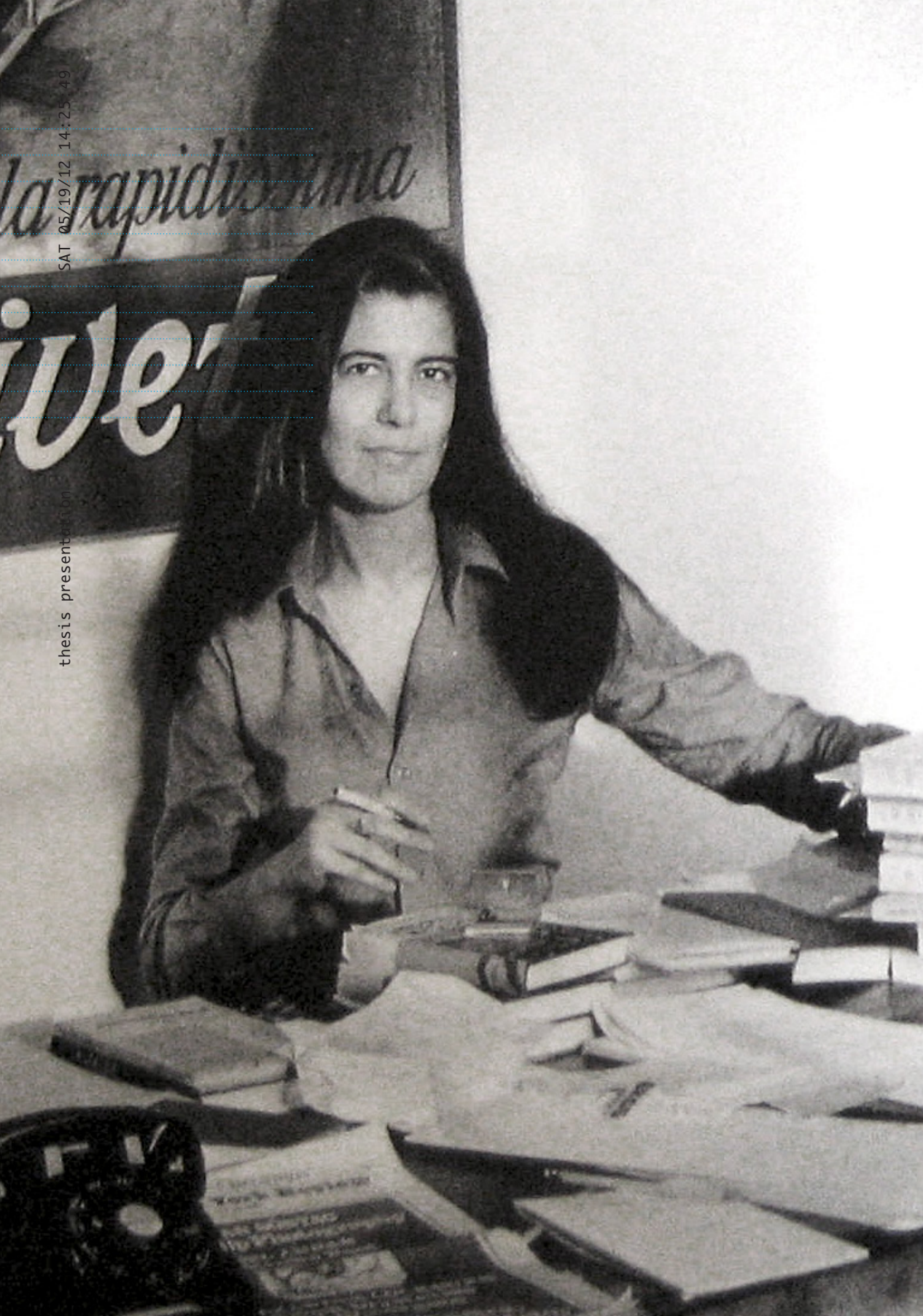
thesis presentation

SAT 05/19/12 14:25:44

It is alongside this evolving system of communication—which each generation embraces

thesis presentation

SAT 05/19/12 14:25:45



thesis presentation

SAT 05/19/12 14:25:49



thesis presentation

SAT 05/19/12 14:25:50

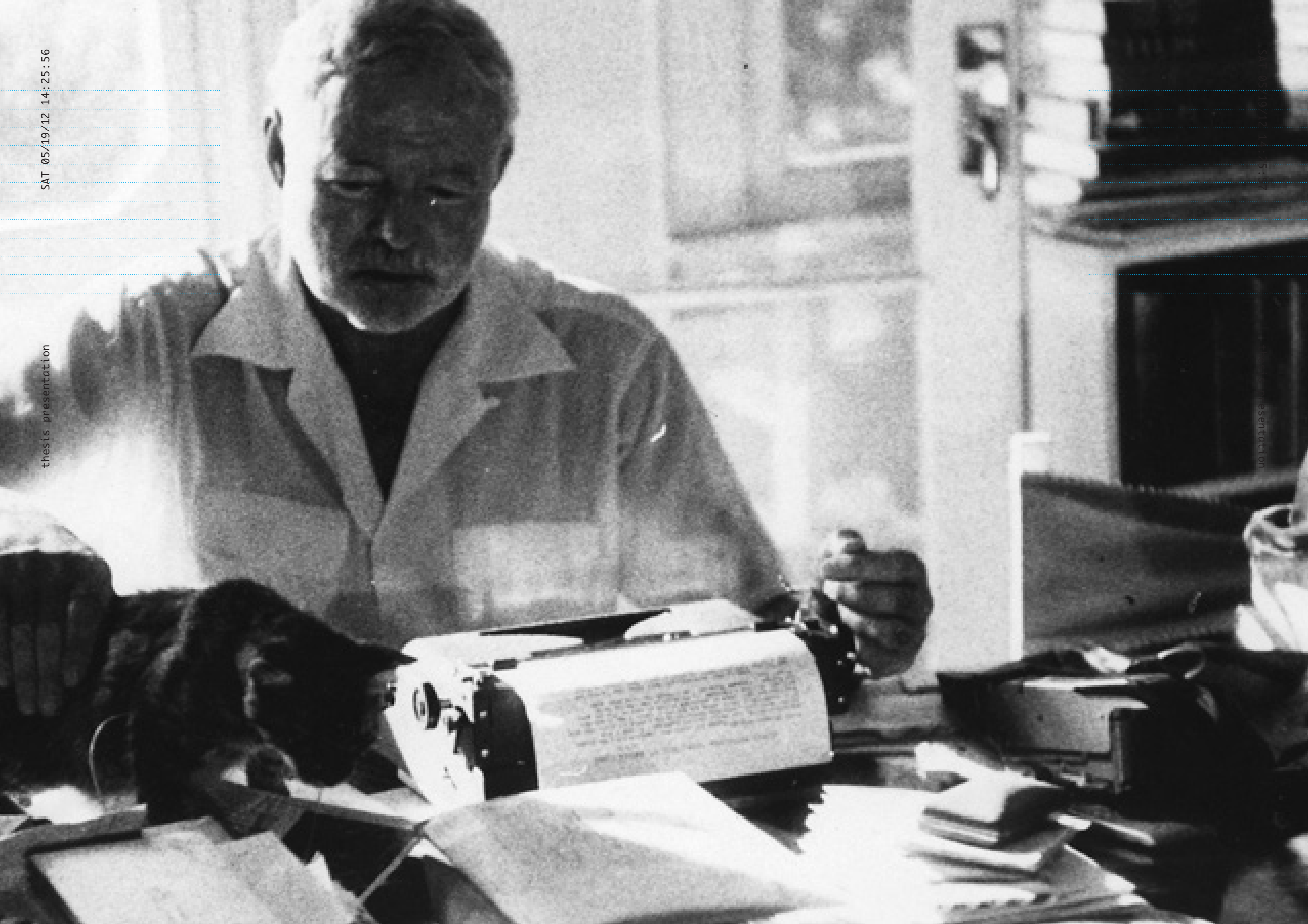


that suitable designs must be reinvented, now, and era after era,



thesis presentation

SAT 05/19/12 14:25:56



resentation



SAT 05/19/12 14:25:50

thesis

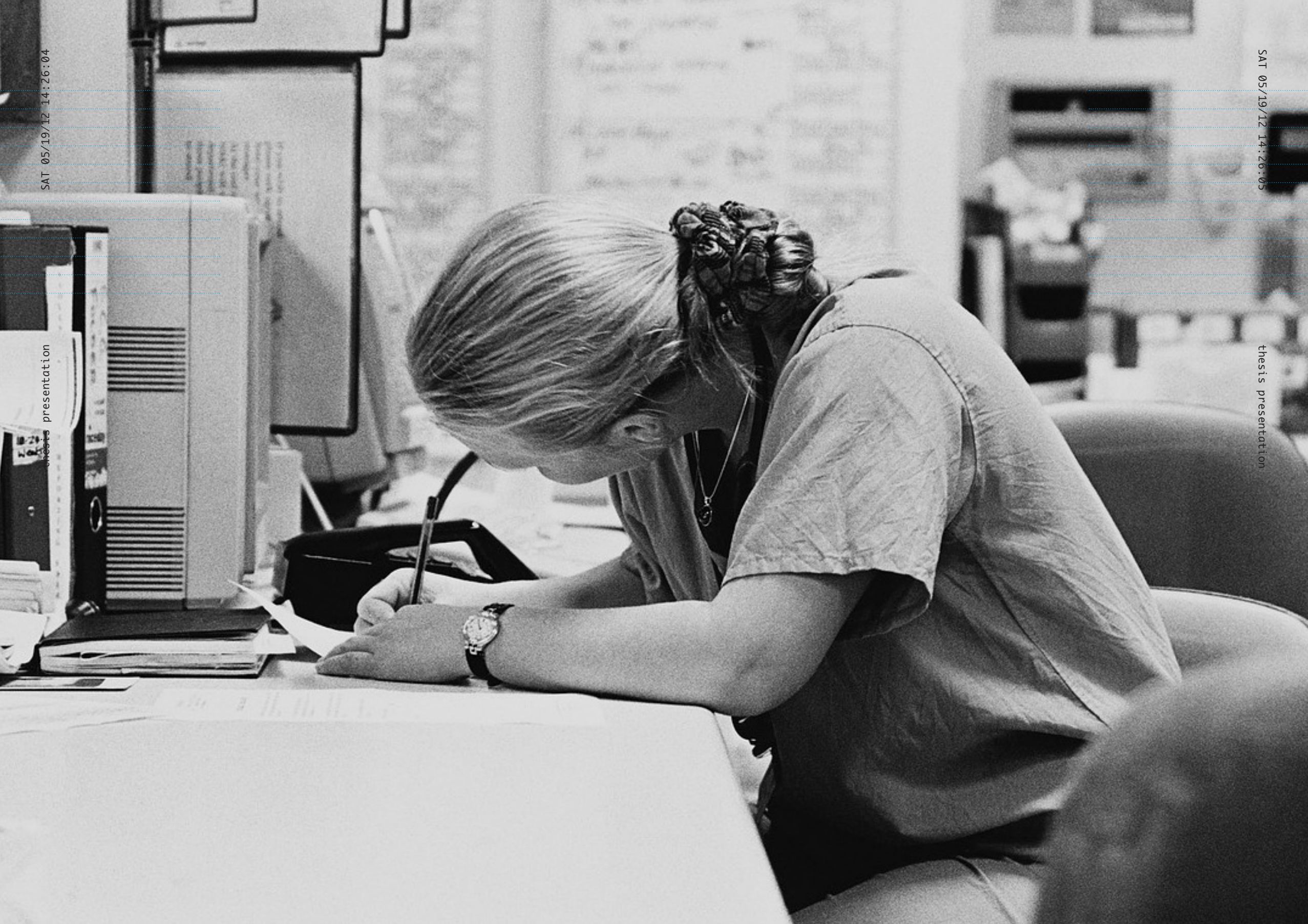
SAT 05/19/12 14:26:00

in order for the tradition

thesis presentation

SAT 05/19/12 14:26:04

thesis presentation



thesis presentation

SAT 05/19/12 14:26:05



thesis presentation

thesis presentation

SAI 001-2014-14-26-07

SCOTTISH GHOST STORIES  
JAMES ROBERTSON

POLICE REPORT  
LAST NAME OF COMPLAINANT  
DENISE, REPORTED DATE: MAR 26, 1988

GROFF HOLDER

Archibald A. Lawrie



The right to...  
assist...  
programs...  
other...  
other...





thesis presentation

of transformative writing to go on.

thesis presentation

SAT 05/19/12 14:26:09

Thank you.

# BIB- LOG- RAPHY

Calvino, Italo. If on a Winter's Night a Traveler.  
Florida: Harcourt, 1982

Cardiff, Jenet. The Walk Book. Vienna:  
Thyssen-Bornemisze Art Contemporary, 2005

Culler, Jonathan. Literary Theory: A very short introduction.  
Oxford: Oxford University Press, 2000

Grant, Celine. "V.F. Perkins on Film as Film".  
Film Studies for Free, September 2011, accessed March 5,  
2012, <http://filmstudiesforfree.blogspot.com/2011/09/vf-perkins-on-film-as-film.html>

Grinbe, Paulo. "Umbrigo Dan bém É Cultura".

edzer.wordpress.com, Jan 22, 2008, accessed May 25,  
2012, [http://edzer.wordpress.edu/cabeguy/umbrigo-  
e-cultura/](http://edzer.wordpress.edu/cabeguy/umbrigo-e-cultura/)

James Wheris. "Should we feel guilty for not buying books  
in bookstores". jameswheris.wordpress.com, Oct 2011, accessed  
May 23, 2012, [http://jameswheris.wordpress.com/2011/10/02/should-  
we-feel-guilty-for-not-buying-books-in-bookstores/](http://jameswheris.wordpress.com/2011/10/02/should-we-feel-guilty-for-not-buying-books-in-bookstores/)

Kremetz, Jill. The Writer's Desk. New York: Random House,  
1996

Kress, Gunther. Literacy in the New Media Age.  
London: Routledge, 2003

La Force, Thessaly. "The Tool Box: Wells Tower". The New Yorker,  
April 9, 2009, accessed May 16, 2012,  
[http://www.newyorker.com/online/blogs/books/2009/04/the-tool-  
box-we.html](http://www.newyorker.com/online/blogs/books/2009/04/the-tool-box-we.html)

Jane B. Rollins. edu. "The Athena Burns". social.rollins.edu,  
Jan 27, 2012, accessed May 6, 2012  
[http://social.rollins.edu/upibes/libraryarchives/2012/  
01/27/the-athena-burns/](http://social.rollins.edu/upibes/libraryarchives/2012/01/27/the-athena-burns/)

Mad, Craig. "The Digital Physical". craigmad.com,  
March, 2012, accessed March 1, 2012  
<http://www.craigmad.com/journal/the-digital-physical>

Mod, Craig Post - Artifact Books & Publishing". [craigpost.com](http://www.craigpost.com)  
 June, 2011, accessed March 1, 2012,  
[http://www.craigpost.com/journal/post\\_artifact](http://www.craigpost.com/journal/post_artifact)

Mziagirl. "The Rain has not let up". [Carbird.com](http://www.carbird.com), April  
 2012, accessed May 15, 2012,  
<http://www.carbird.com/stories/recommended/newest/#!/21668>

The Paris Review. The Paris Review Interviews: vol 1.  
 New York: Picador, 2006

Shore, Stephen. Stephen Shore (contemporary Artists).  
 London: Phaidon, 2008

Strunk, William. White, E.B. The Elements of Style.  
 Fourth Edition. New York: Longman, 2000

"Trumbo: A Blacklisted Writer, du his Own Words". [NPR.org](http://www.npr.org),  
 June 17, 2008, accessed May 16, 2012,  
<http://www.npr.org/templates/story/story.php?storyId=91576667>

Weide, Robert B. Woody Allen: A Documentary. [PBS.org](http://www.pbs.org),  
 November 17 2011, accessed May 10, 2012,  
<http://www.pbs.org/wnet/americanmasters/tag/woody-allen/>



