

POETIC MEDIATION ACROSS PRACTICES AND INSTITUTIONS

Sailing with Pequod together with poets and
interaction designers



MALMÖ UNIVERSITY

MEDEA



LIVING LAB THE STAGE



KNOWLEDGE & LEARNING PERSPECTIVES

- Socio-cultural learning perspectives
 - Lave & Wenger & Säljö
- Learning through doing and ongoing reflection through actions
 - Schön & Dewey
- STS & ANT
- Feminist standpoint epistemology
 - Haraway & Leigh Star, Suchman
- Power & Practice
 - Foucault, Bourdieu, Mouffe

RESEARCH QUESTIONS

- Now that IT and new media has become an important part of everyday life and media literacy has become essential who should be involved in its development?
 - What can collective design mean today and how can it be conducted?
- What happens when diverse regimes of newness, quality and knowledge collaborate?
 - What forms of knowledge, quality, and newness are considered legitimate
- How does accountability and initiation processes affect the learning space & outcomes?

PARTICIPATORY DESIGN

- Involves all stakeholders affected by the design, in particular resource weak groups typically excluded
- Respect for various practices skill and competence
- Design is an open-ended and negotiable process
- Design is a mutual learning process through doing
- Design activities need to be meaningful for all parties involved, but do not need to mean the same thing for all involved

INTERWEAVING

- Long-term relationships through artful integration where continuous co-development occurs (Suchman 2002)
- Pay attention to how technology connects to wider system of socio-material relation in the form of collective interweaving of people, artefacts and processes (Suchman 2002).

PROTOCOLS, REPRESENTATIVES AND CONSTITUENCIES (Pedersen, 2007)

- What protocols are in play and who are the actors accountable to?
- How are representatives and constituencies constructed and upheld? And are they as homogenous as often perceived?
- Who initiates and how is enrolment carried out around a specific inquiry?
- How are matters of concern made negotiable and reportable?

THE CASE

PEQUOD #48

ORGANISATIONAL SETUP

- 2 editors from Pequod
- 5 poets, (4 from Malmö, one from Stockholm)
- 12 interaction design master students
- 2 interaction design teachers & a guest lecturer
- 2 technical assistants
- Special competence available at Medea

THE ASSIGNMENT

- Gain insight into new mass media practices and get experience of design for cross-media and social media.
- The focus is on envisioning how cultural magazines can publish when affected by the media transformation currently going on. The concepts and production will be developed in collaboration with the editors of Pequod and five poets contributing to the issue.
- Each group will work with one poet and develop concepts and a sharp production to be published at Norzine.com.
- The production should include a mix of digital and physical elements that Pequod subscribers can experience.

THE ASSIGNMENT

You are expected to take into consideration how your production intertwines with existing media channels and practices. Some general questions to consider are:

- How can cultural magazines become more open-ended, generative and collaborative?
- In what way does temporal aspects, i.e. that magazines are published more infrequently than newspapers, affect what is designed?
- How can new temporal and spatial formats play a role in how the publication is experienced?
- How can digital and non-digital productions or experiences work together?
- How is artistic quality maintained if the borders between professionals and amateurs is blurred?
- How can what is published connect to other media channels, platforms and events?
- How are bridges created between channels, platforms and events?
- How can we think beyond one size fits all, i.e, and move toward media productions that are optimized for specific media consumption and production instances such as mobile contexts and at home or work where access to larger screens is more common.

DELIVERABLES

- **Produce a media production together with the poets and editors** that is published at Norzine.com. The production should take into account that Pequod has around 2000 subscribers. Given that the publication will be freely available online you need to include in the production some element that is exclusive to the subscribers.
- **Sketch a concept that suggests how such publication could bridge over to a mobile or physical context.**
- **Write a two page reflective essay** where you discuss central use qualities in relation to digital poetry, online magazine publishing and CSM in general drawing upon the mandatory literature. Questions to consider are: What are central experiential qualities of “reading” online, how does it differ temporally and spatially from other forms of narratives? What generalizable insights relevant to other cross- social media production can you draw from this project?

Medverkande
Prenumeration
Om tidskriften Pequod
Bilder från releasefesten
Kontakt

Vinjett: tryck på en knapp när du fryser

Efter en nu ganska lång historia med traditionellt publicerade tidskriftsnummer (papper!) prövar Pequod här ett nytt sätt att presentera litteratur. Att göra ett helt digitalt tidskriftsnummer har varit en utmaning för en redaktion född på 1900-talet, men inte desto mindre väldigt roligt. Hur kan man presentera poesi på ett nytt sätt, med hjälp av de olika digitala media som finns idag? Vad kan man göra? Finns det [...]

Jag är dikt, vi är litteratur tillsammans

Vi lever i en digital tidsålder: våra medier och teknologiska hjälpmedel är digitala och sammanblandas med andra medier i ett medielandskap som alltmer grundas på en remix-estetik. Samtidigt utmanas de traditionella läsar- och författarrollerna. Läsaren blir en multimedieanvändare som inte bara läser, utan även agerar och reagerar inför det hon upplever. Författaren öppnar upp sin ordkonst mot design, programmeri [...]



Stamsång

Klas Mathiassons verk "Stamsång" är en ljuddikt baserad på Sveriges nationalsång. Detta kombinerade ljud- och tonspråk kallar Mathiasson för fosterländska.



I bland försvinner rösten helt

Linnéa Eriksson är fascinerad av rösten och det förgängliga i att rösten bara försvinner när det sagda är sagt, det ogripbara i att rösten inte går att se eller ta på.



Do I resemble you more, or...?

Azita Ghahreman vill utmana sina läsare att fortsätta på denna text som kan förvandlas till något levande som kan följa orden ända in i evigheten med frågor som kan väcka oändliga frågor och funderingar kring poesin och människan.



I am

I Pär Thörns verk "I am" blir diktjaget samtliga personer som skriver frasen "I am" på Twitter. Dikten avslutas antingen när Twitteranvändare upphör att använda uttrycket "I am" eller när Twitter lägger ner verksamheten. Vi får se vad som sker först.



Maskrosor

Tre av poeten Helena Olssons dikter har här tolkats och gestaltats av tre studenter från Malmö högskola.





I am not
getting
any
younger,
and it

I am so
sad ='(

I am

TENTATIVE INSIGHTS

TERROTORIAL STRATEGIES

- Poets:
 - Clear & finished concept (Klas)
 - Clear but open-ended concept (Pär)
 - Open-ended & undefined (Linnéa & Azita)
 - Open-ended, but with underlying clear agenda (Helena)

STUDENTS MIRROR THE POETS STRATEGY

- If the poet sees the work as highly personal form of expression or open the students also see their work as highly personal form of expression or open
 - Eg Helena sees her work as a personal expression and that visual style should be representative of her brand. The students view their work also as a personal expression and a battle of expression occurs
 - Eg Azita is totally open and sets no restrictions. The students present concepts that are totally open and all encompassing; where everything is possible and thus nothing is in the beginning achievable.

CREATIV SPACE & ACCOUNTABILITY

- Varying degrees of freedom within a frame
 - “We were allowed to do what we wanted.”
 - “We created our own creative space.”
 - “It was too open; she agreed to everything”
 - “Executing an idea is quite nice”
- The students felt foremost accountable to themselves and secondly to the poet and to a lesser degree to the teachers and Pequod
 - This should be seen in the light of self-motivation and the wish to learn through testing and exploring
 - “The mock-up was enough for the tutors, but I wanted to satisfy Klas so I did a lot more than I was expected.”

ROLES & PROJECTIONS

POETS

- ‘It should say developer not designer on the page’
- ‘Engineers do not understand poetics’
- “Scott [a student] is the poet & I am the concept developer”
- ‘Azita felt in the beginning that she should help us since we were students’

INTERACTION DESIGNERS

- ‘It should say designer and not only developer’
- ‘The poet does not understand how long it takes to produce what she wants. She thinks that you can change things in the last minute, which you can when it comes to text, but not new media projects.’
- ‘Are we interaction designers applying our process on artistic productions or are we artists’
- We started making jokes that we were making poetry and Azita agreed.”
- She (Linnéa) saw it as a joint work.”
- Many of the students felt they needed to inform (teach) the poets what is possible: took on a teaching role

ROLES & PROJECTIONS

- The editorial role became distributed between the Pequod editors and the teachers
 - The space of negotiation & coordination increases dramatically and is time consuming with such productions
 - Due to temporal issues editorial feedback was distributed in time and space, which sometimes caused confusion and irritation from the poets
 - Students are shielded from certain organizational issues
- The teachers become mainly facilitators and provide scaffolds

QUALITY OF PRODUCTIONS

- Quality is tightly connected either to newness and/or how closely it fits the poets identity
- Poets
 - Challenge central imaginations of the lyric tradition, social media and ownership/authorship and national identity
 - Should be aligned to the poets brand
 - Remediate an old Persian poetic tradition
- Students
 - “Flash has fallen out of fashion.”
 - “It is important that is new to ID; to a lesser degree to digital poetry”
 - “What is important is that it shows that it is a poem from a specific culture.”
 - Creative & active participation preferably directly connected to the poem
 - It should be immersive
 - That the result looks fresh in my portfolio

KNOWLEDGE GAINED

- How to work with multiple stakeholders and communicate between them
- How to make up a language to bridge the gap between designer and client/poet
- How meaning shifts depending on context and how materials are mixed, rather than focusing on usability issues

PUBLICNESS

- Students

- Highly motivating, makes it more real, and raises expectations
 - “It was more of a push; you could not mess-up or fake it”
 - “It is good to see how the project is received as time passes.”
 - “Amazing; it gives the students the confidence that they can reach that level”
 - “It raises motivation and learning; I got to see how the visitors responded to the piece.”

- Pequod

- Where initially uneasy about going public as they could not predict the end-result and this was their first collaboration with MEDEA and K3

- Gallery

- The event was a return to the roots of the gallery. The different arts are too separated in Malmö

TENTATIVE RESULTS

- The means of production and accountability and thus the knowledge and the outcome is multi-sited
- The roles of the participants becomes blurred and is multi-vocal
 - Students become artists/poets & poets become designers
- Students gain knowledge on creative processes & some aspects of particular languages of new media
 - Detailed explorations & insights into how slight socio-material semiotics formations & modalities change the meaning drastically
 - Students find it difficult to generalize outcomes/insights and relate them other domains
- How open the design space should be needs to be negotiated and varies considerably
 - The naming of roles in some cases becomes a battleground

TENTATIVE RESULTS

- Regimes of newness less important than expected
 - Newness is defined in relation to the field of ID and e-poetry, and the cultural context
 - The reasoning for the importance of newness concerns challenging and “updating” the field, but also for personal gain (having a fresh portfolio).
- Going public affects the students initial mindset and is highly motivating and seen as a important learning experience
 - Demands paying attention to issues relating to re- contextualization and re-materialisation