Anastasios Maragiannis	*Paper* **How to be Creative: Collaboration in Web 2.0 community with or without text**

Topic: Design Approach – Creative communities

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Abstract:
Rob Pope (Pope 2005) states „being creative is, at least potentially, the natural and normal state of anyone healthy in a sane and stimulating community ... realising that potential is as much a matter of collaboration and „co-creation" as of splendid or miserable isolation". Just as the music design and other industries and the trajectories for musicians and designers have been evolving in response to technological change, e-readers and print-on-demand publishing have all had an impact on the landscape of authorship. If here has been a growth of collaborative and participatory cultural practices in society can the question be asked as to how creative content, distribution and engagement from collective input are produced?
Dr. Maria Chatzichristodoulou questioning in her research the role of Web 2.0 beyond the hype? O'Reilly Media and MediaLive describe Web 2.0 as "an attitude rather than a technology".1 O'Reilly and Batelle suggest that the term refers to "cumulative changes in the ways software developers and end-users use the Web"2, rather than a technical upgrade of the system.
How can processes such as „interactive", „animated" or „sound" within the field of typography be applied through a global creative design communication process?
Richard Lanham in The Electronic Word (1994) suggests that the interaction of typography and image goes back to the Greek poet Simias in the 4th century BC, when the interaction of type and objects was very common for the expansion of communication of an artistic piece or environment.
This paper will present an analysis of how the amalgamation of virtual typography and visual sound influences the process of design communication, within creative media practices, and the focus will be on representation and "hybridity" in art and design. It will examine relevant theories and practices on typography (e.g. Lapton, Bringhurst, Mencia, Hillner) and image and sound (e.g. Landy, Wishart, United Visual Artists) which have influenced the development of Typographical Experimental Research in Audiovisual Spaces [T.E.R.A.S.] within the contemporary digital era. Furthermore, it will provide an account of particular issues that artists and designers face in global communication by employing computational technologies, and it will develop a usable body of knowledge to aid the creative communication process.
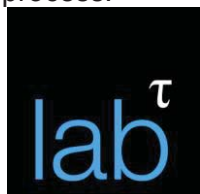
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How to be Creative:
Collaboration in Web 2.0 communities, with or without text.

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Introduction

This paper will present an analysis of how the amalgamation of virtual typography and Web 2.0 computational technologies influences the process of design communication, within creative media practices through a series of experimental workshops, and the focus will be on representation and "hybridity" in art and design. It also examines relevant theories and practices on typography (e.g. Lapton, Bringhurst, Mencia, Hillner) and image that have influenced the development of Typographical Experimental Research in Audiovisual Spaces [T.E.R.A.S.lab] within the contemporary digital era. Furthermore, it will provide an account of particular issues that artists and designers face in global communication by employing Web 2.0 computational technologies, and develops a usable body of knowledge to aid the creative communication process through the use of text or not.

Creativity can be proposed as an activity of exchange that enables (creates) people and communities (Leach 2003). Creativity can be viewed as an emergent property of communities. Marika Luders (2009) observes that creativity 'is now commonly understood as part of what constitutes human beings. Moreover, creativity is not necessarily an isolated phenomenon'. [1]

1. How to be Creative

Rob Pope (Pope 2005) states 'being creative is, at least potentially, the natural and normal state of anyone healthy in a sane and stimulating community ... realising that potential is as much a matter of collaboration and 'co-creation' as of splendid or miserable isolation' [2]. Professor Janis Jefferies declare "just as the music and fashion industries and the trajectories for musicians and fashion designers have been evolving in response to technological change, e-readers and print-on-demand publishing have all had an impact on the landscape of authorship" [3].

For example, the concept of "vernacular videos" as proposed by Henry Jenkins is increasing daily as more people make and share video across the Internet. Such

changes in video production and distribution are mapped by Tony Dowmunt in 'Video Nation and digital storytelling: BBC/public partnerships in content creation.' [4]

Is that the new and old forms of authorship co-exist in a digital context that produces both change and continuity across communities and communications. Or is the web 2.0 technology that influences the individual's creativity.

Community web 2.0

In order to explore the use, understandings and meanings of the terms creativity, community and collective in international or global cultural projects, we will have to approach the Web 2.0 applications and attitudes to redefine, consciously or not, both terms and, most importantly, to explore the collective and collaborative artistic practices within the web 2.0 technology.

O'Reilly in Media and MediaLive describe Web 2.0 as "an attitude rather than a technology"[5]. O'Reilly and Batelle suggest that the term refers to "cumulative changes" in the ways programmers, and developers and end-users use the Web, rather than just a technical upgrade of the system. [6]

The distinctive feature of this movement and one of the key lessons of Web 2.0 is that "users add value" [7] in mainly three different ways: 1) users are hired to put in value to an existing Web 2.0 application, 2) users willingly contribute and add value to an application (open source communities) or, 3) users add value as part of their regular use of the application.

Electronic Text

How does this Digital web 2.0 Technology could influence the creativity within the digital communities with the use of hypertext?

According to Richard Lanham in The electronic Word (1994), the interaction of the typography and image goes back at the Greek poet Simias from the 4th century BC when the interaction of type and objects was very common for the expansion of an artistic piece or environment.

Further to Simias artistic based approach, Brereton declares that "The page is no longer a flat surface but a virtual field unfolding in time. Words, sounds, images and graphics are now all part of the poetics of the web. Web typography now allows a kinetic plasticity of form not possible with the conventional printed page… informing the creative communities" [8]

Digital media and computational technologies has become an integral part of contemporary screen base creativity and design, and it is now impossible to ignore typography and hypertext in this field. It has a breadth and a depth that encompasses multiple media and multiple industries. Well craftiness of the experience of the user on the screen. For example, with the introduction of the iPad the question of how the qualities of a book, reading and authorship can be adapted to the manipulation of text and image on screen in order to enhance the online or onscreen creativity. A case in

point is how Touch Press has partnered with Faber and Faber digital for The Waste Land.
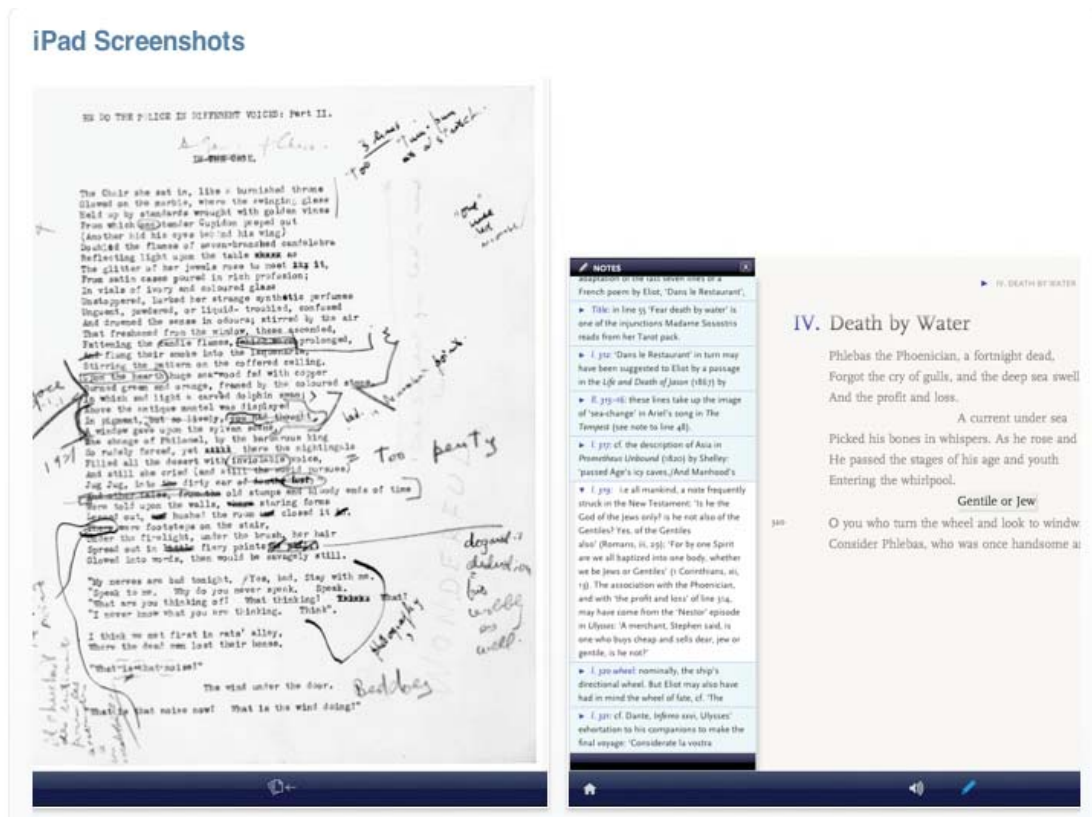
Apple, iPad Screenshots

"The Waste Land for iPad brings alive the most revolutionary poem…this digital edition carefully respects the typography and integrity of the original yet offers spectacular new ways to explore the significance and influence of the poem." [9]

The above example showcasing on of the ways that creative collaborative work can be used within Web 2.0 applications. In this particular example Electronic typography and hypertext enhances media cultural and communication experiences [10]. Further to the Development of digital technologies, Digital Arts is not only improves the creative practice but also changing both the communication research that can be done and the way researchers work and communicate.

Creativity can be proposed as an activity of exchange that enables (creates) people and communities [11]. Creativity also can be viewed as an emergent property of communities. Advances in the most of disciplines now depend on the generation or manipulation of digital data, sometimes in unimaginably large quantities. Dicky Maidment-Otletand and Judy Redfearn in their date article "A Research Revolution: The impact of Digital Technologies" describe this new JISC activity to highlight how digital technologies are changing creative or non-creative communities [12].

Current practice creative text as an image

So if creativity, in itself, 'creates' communities (Leach 2003), are all communities – local to global or global to local - potentially creative?

The V&A "Decoce" website showcasing the creativity, collaborative expansion and communicate messages across interdisciplinary communities. V&A has commissioned Karsten Schmidt to design a digital identity for the Decode exhibition using open source code. The V&A website was giving the opportunity to recode Karsten's work and users to create their own original artwork as an extension to th existing practice. The images below are some of the recorded works submitted demonstrating the outcome of this online creative community. [13]

JULIUS POPP ,Decode exhibition V&A

Talking about screen based communication and creative communities we definitely need to explore and discuss further the interface design and its relation between creativity, Web 2.0 technologies and hyper-action. Is that the new and old forms of authorship co-exist in a digital context that produces both change and continuity across communities and communications or is the web 2.0 technology that influences the individual's creativity?

The screen-based environment influenced by the computational technologies is currently very different and ambitious than it used to be. Designers and Artists are now used to another "reality" (Slagger, 2000), for example, they use typography as a

form and as the vehicle (Meggs, 1992) to create visuals instead of words of communication.

The creation of the online virtual community "TERASlab", [Typographical Experimental Research in Audiovisual Spaces] investigates the above-mentioned Web 2.0 applications where typography presented as a creative form of visual screen-based representation, influenced by processes of 'interaction', 'animation', in a global creative design communication system.

T.E.R.A.S lab - Workshops

In order to explore the significance and present role of the text in a virtual screen based environment a series of workshops contacted. In this first pilot case study, called "2D/3D Typo.graphic workshops" participants had to explore the "Project phase 1: Typeface" and Typeface Project phase 2, and define the basic rules and principles of screen based text exploited on the screen according to their own experiences and understanding.

This workshop was conducted of the repetition of a number of workshops using different tools, investigating how the use of Web 2.0 applications, mentioned above, and design approaches can affect the online communication and creative process and form participant's professional identity, as well as exploring the association between the user as designer, user and technology.

During the workshops participants in each focus group have to evaluate the experiments and to critically analyse the current typographical experimentations, and been able to operate the existing ethics of each "application" as basis for their exploration and "dialogue".
"Series-based typographic applications force the designer/user to consider variables beyond the basics of composition. Including the number of items in the system, differing format sizes or media, informational similarities…" [14].
Therefore, the participants could "envision" typography as a form of creative communication as well as create better understanding with the principles of the screen. (Morrison, 1936)

Project phase 1: Typeface

In 2009 I approached the 'Typeface' project (http://i4type.com/typeface) tentatively. It attempts to showcase different potentials of the letterforms within a screen environment. The term 'tentative method' refers to the ways in which the typeforms can be used in order to discuss and analyse a series of different approaches. It must also be specified that, as a method, this first approach of the practice-based research

used these 'experimentations' to outline an additional usable form of screen base text when employing computational technologies.

The 'Typeface' practice-based research project includes eight different experiments with a common objective. All of them attempt to showcase the different potential of letters and words in a first journey from the traditional typographic principles to screen based design, taking the participants into a journey of typographic exploration, as a communicative function. Davies and Parrinders (2009, p.270) examine, "In contrast of Acconci's settings on text in print, on screen it becomes a temporal – moving – space", unfolding characteristic and meanings that were hidden or unreached in the past.

The following practice based projects arranged into three categories that address particular issues that today's designers facing: Type in Space, Hypothesizing, Informing.

The results of this practice-based work attempt to identify the significant role of kinetic text in the art and digital design, and in particular the impact of computational technologies to the creative online collaborations. It was also being attempted to move forward existing visual communication structures, enhancing the experience between the participants and the applied typographic practice. [15].

Typeface Project phase 2

Further to the previous research project the following examples, considered in this project, deliver information about the service and use of motion/kinetic text. The medium creates a message, which is supported by sound.
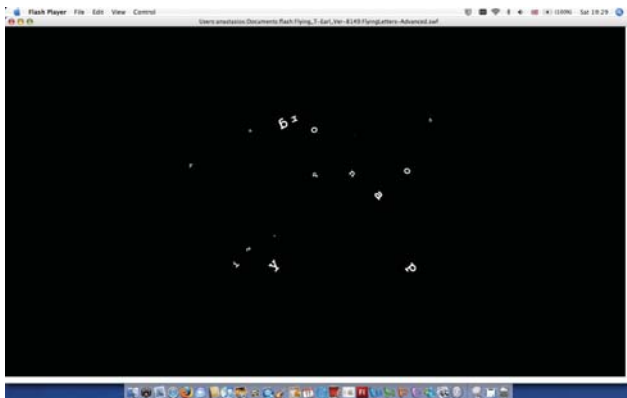
Networked narrative

Approaching a new decade and observing carefully the stories that appear on the networked environments prove that Narratives and in particular text, have lost a great deal in the communication of stories in networked collaborative environments. The text may have been preserved, however the framework in which that text was premeditated to exist has disappeared. According to Carter (2001) and Bellantoni (2002), this discrediting and reduction of the framework is set to continue in the

future. In this "Networked narrative" project, the multidimensional interactive text and the notes on non-linear context exist in a non-real space. The digital environment of that practice based work uses an invisible interface structure in order to be navigated.

This work emphasises more on a diverse approach of typographic features. There is a mixed use and overlapping methods of typographic elements and the approaches show an extensive discrepancy.

Hypothesizing

This project includes experimentations of hypertext in relation of sound. This example uses a particular code design and some mathematics and algorithms not only to express and generate how text appears on the screen but also how sounds can influence use and appearance.
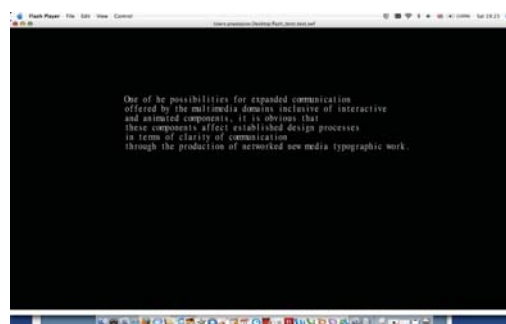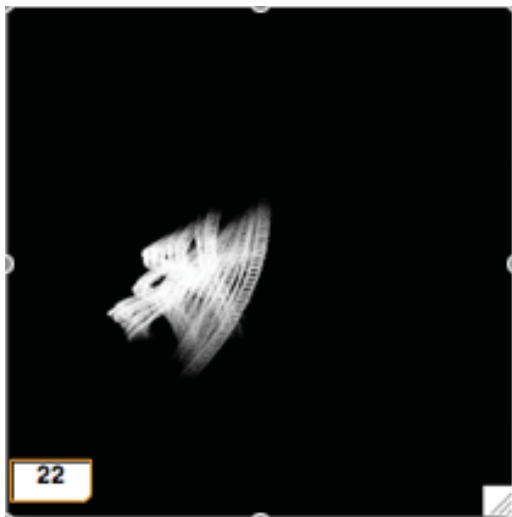
The primary goal here is the manipulations of binary code to realise new ideas, functions and methods in order to communicate the information to users within the hypertext and lettering environment. This work addresses issues such as the creation

of type in relation with the computer pixilation and approaches how these hypertext elements (type-images, letters), can be composed by using various materials for the purpose of information.

Further development of this research will investigate a number of effective ways to practice screen-based text and collaborative communications. Moreover it will go one step further and explore the use of diverse visual sound as a typographic element. To conclude, both the theory and this experiment will be an original contribution to debates around hybridisation and representation in visual art with the use of computational technologies as well as to the knowledge of synchronisation and association with Web 2.0 applications, real world sound and text as image.

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