

Turning the Page ...
Learning about the future of eBooks
from students today

“Is an eBook a book?”

Peter Jones

Redesign Research Dayton / Toronto

University of Toronto

designdialogues.net

reDESIGN

“If not, what should the e-Be?”



II. THE MOVEMENT OF THE TRIANGLE

THE life of the spirit may be fairly represented in diagram as a large acute-angled triangle divided horizontally into unequal parts with the narrowest segment uppermost. The lower the segment the greater it is in breadth, depth, and area.

The whole triangle is moving slowly, almost invisibly forwards and upwards. Where the apex was to-day the second segment is to-morrow; what to-day can be understood only by the apex and to the rest of the triangle is an incomprehensible gibberish, forms to-morrow the true thought and feeling of the second segment.

At the apex of the top segment stands often one man,

II. THE MOVEMENT OF THE TRIANGLE 15

and only one. His joyful vision cloaks a vast sorrow. Even those who are nearest to him in sympathy do not understand him. Angrily they abuse him as charlatan or madman. So in his lifetime stood Beethoven, solitary and insulted.¹ How many years will it be before a greater segment of the triangle reaches the spot where he once stood alone? Despite memorials and statues, are they really many who have risen to his level?²

In every segment of the triangle are artists. Each one of them who can see beyond the limits of his segment is a prophet to those about him, and helps the advance of the obstinate whole. But those who are blind, or those who retard the movement of the triangle for baser reasons, are fully understood by their fellows and acclaimed for their genius. The greater the segment (which is the same as saying the lower it lies in the triangle) so the greater the number who understand the words of the artist. Every segment hungers consciously or, much more often, unconsciously for their corresponding spiritual food. This

¹ Weber, composer of "Der Freischütz," said of Beethoven's VII Symphony: "The extravagances of genius have reached the limit; Beethoven is now ripe for an asylum." Of the opening phrase, on a reiterated "e," the Abbé Stadler said to his neighbour, when first he heard it: "Always that miserable 'e'; he seems to be deaf to it himself, the idiot!"

² Are not many monuments in themselves answers to that question?

Books are not going away –

- **Ever more authors & publications**

While at the same time, fewer total readers of popular books, but **serious readers love print.**

College students, the current gen that grew up with Google at hand ...

Prefer print textbooks. Even at full cost.

Why is this?

Let's count the ways users say ...

Portability

Accessibility

Usability

Easy to browse & scan

High quality artwork

Can bookmark, return

Personalizable

Mark-upable, Inscribable

Durable & persistent

Can be loaned & returned

Meaningful identity on shelf

Social identity marker

Beauty of the package & cover

Feel of the book & paper

Sensual attributes – smell & feel

Zoom out

and graphics. But Kandinsky nevertheless found the art scene in Munich too conservative, too bourgeois and narrow-minded, dominated by doctrines of academic mediocrity. In the following "Phalanx" exhibitions he tried to present trends in art that he regarded as under-represented. These were mainly the work of Impressionist, Symbolist and Jugendstil (Art Nouveau) artists.

The second "Phalanx" exhibition was devoted mainly to Jugendstil works. Kandinsky himself felt more and more drawn to the potential of abstract forms in Jugendstil, and in his sketch books he drew many designs for appliqué, jewellery, ceramics and furniture.

However, he produced almost no large oil paintings in this initial period of experiment, devoting his time to the politics of the art scene. One of the earliest *Old Town II* (p. 14), shows a colourful view of a highly stylized town inspired by a trip to Rothenburg ob der Tauber. It perfectly expresses the fantastic unworldly mood that Kandinsky was caught up in in his early years in Munich. *The Blue Rider*, a painting that seems like a harbinger of what was to come, also belongs to this romantic genre of transfiguration.

The woodcut provided him with an adequate means of creating stylized forms and at the same time giving them a symbolic dimension. One of his earliest is the *The Singer* (1903; p. 11) which, with its flowing Jugendstil lines and ornamental division of space, has an obvious affinity to music. Kandinsky was convinced that there was an inner correspondence between a work of art and the viewer. He called this correspondence "Klang" (sound or resonance). *The Singer* could be an early expression of this belief, which Kandinsky later illustrated with a similar image in his theoretical work "Concerning the Spiritual in Art":

"Generally speaking, colour is a power which directly influences the soul. Colour is the keyboard, the eyes are the hammers, the soul is the piano with the strings. The artist is the hand which plays, touching one key or another, to cause vibrations in the soul."

In 1904 Kandinsky brought out a series of woodcuts entitled *Poems without Words*. He published a second series under the suggestive title *Xylographs* (xylograph is another word for woodcut but is also reminiscent of the word xylophone). In 1915 Kandinsky's last series of woodcuts appeared in *Klänge* (*Sounds*), a book of poems and woodcuts. It was the climax of his work using this technique, a technique he regarded as most closely corresponding to lyrical poetry. The idea of merging the various art forms suggested by the synthesis of word, picture and sound in Kandinsky's woodcut cycles was common in all progressive circles in Munich and elsewhere, and accelerated the development of abstract visual expression.

The motifs of his woodcuts stemmed primarily from the world of folk tale and legend or Kandinsky's own imagination, which was particularly inspired by images from historical periods



Detail from the Poster for the First Phalanx Exhibition, 1901
Colour lithograph, 52 x 67 cm
Munich, Städtische Galerie im Lenbachhaus

Illustration opposite:
Cemetery and Fecurage in Kochel, 1900
Friedhof und Pfarrhaus in Kochel
Oil on cardboard, 44.4 x 52.7 cm
Munich, Städtische Galerie im Lenbachhaus

Illustration p. 18:
Gabriele Münter Painting in Kallmünz, 1903
Gabriele Münter beim Malen in Kallmünz
Oil on canvas, 58.5 x 58.5 cm
Munich, Städtische Galerie im Lenbachhaus

Illustration p. 19:
Gabriele Münter, 1903
Oil on canvas, 45 x 45 cm
Munich, Städtische Galerie im Lenbachhaus

Students & grad students,
everyone

**Uses Google or search, for
everything that's findable.**

In our study, students used
Google to locate UT Library!

Is this the end of reading?

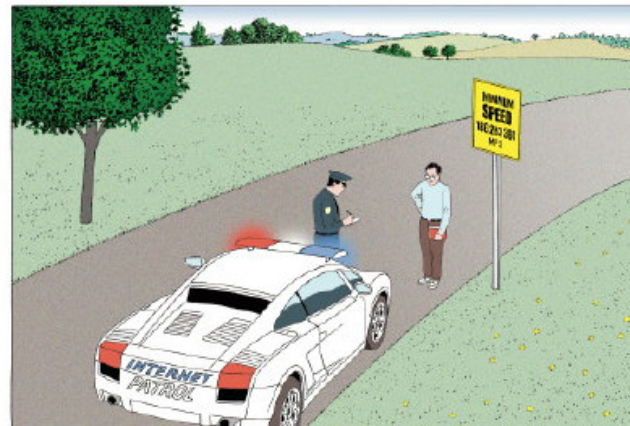
Atlantic article: “(UCL) found that people using the sites exhibited “a form of skimming activity,” hopping from one source to another and rarely returning to any source they’d already visited. **They typically read no more than one or two pages of an article or book before they would “bounce” out to another site.** Sometimes they’d save a long article, but there’s no evidence that they ever went back and actually read it.”

What the Internet is doing to our brains

BY NICHOLAS CARR

Is Google Making Us Stupid?

Illustration by Guy Billout



Probably not.

Our time for reading is limited.

We can pre-qualify any title now.

Students overwhelmed

Users info overloaded

Web overload


While it looks like MORE
OVERLOAD, all this Googling
is a natural selection.


We are Foraging & Hunting


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University of Toronto Libraries eBooks User Experience Study

Evaluate uses & user understanding of eBooks, understand contexts of use for students, faculty, identify trends & opportunities for significant adoption.

User, not market research

Understanding, not decision making

Survey + Contextual UX research

Current use of eBooks & expected trends:

- University users (Who)
- Content (What, How)
- Contexts (Where, When, Why)



eResources Survey

301 Participants:

238 Students

44 Faculty

First Year 1 %

Second Year 10 %

Third Year 10 %

Fourth Year 43 %

Master's 36 %

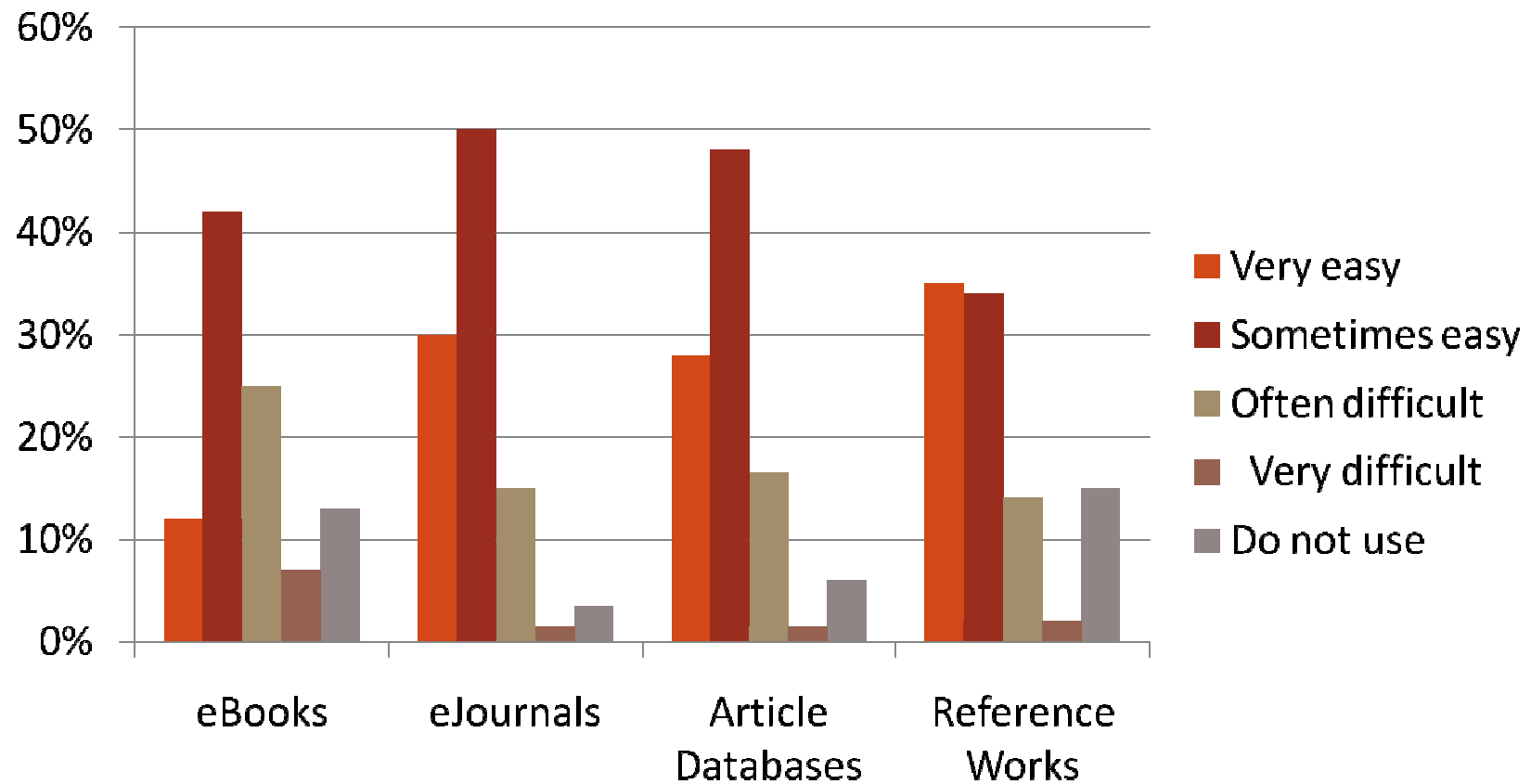
Doctoral 9 %

- 47% have used UTL eBooks:
Online texts (MyiLibrary, Books 24x7, Knovel)
- 40% have used public Web PDF books (e.g., archive.org)
- Almost as many (37%) used “PDF books” from UTL

BUT as many respondents:

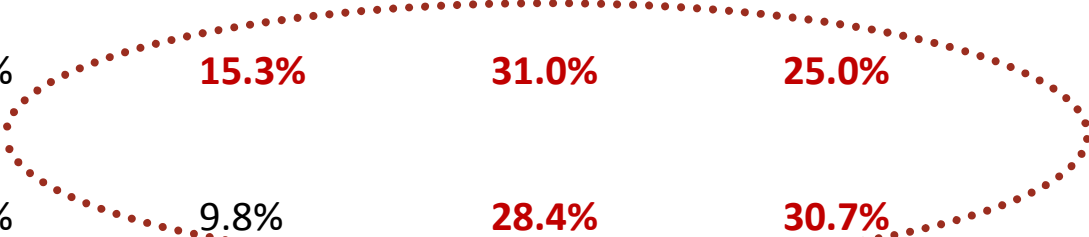
- 45% Have never seen UTL eBooks
- 33% Have used PDF books (downloadable)
- 52% Scanned books (archive.org)

eBooks show lower usability than ...



What's used in research

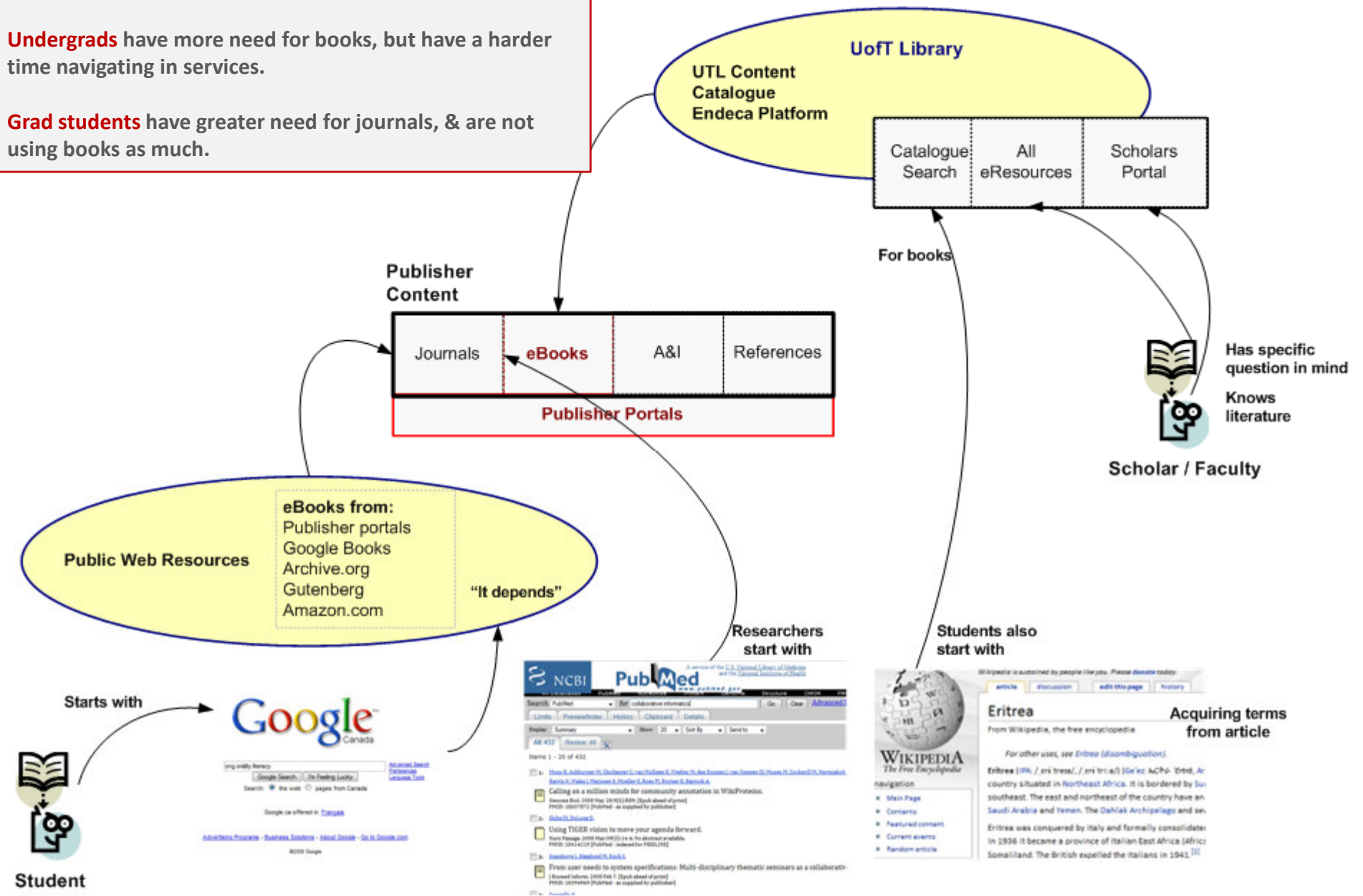
Resource	Usually start research with	Often use to start	Often use throughout research	Use as supplemental	Rarely or never use
Web search engines	32.4%	29.7%	17.8%		
Wikipedia	14.0%	23.3%	15.8%		
Google Scholar	11.5%	16.6%	17.5%		
eBooks (Web)	6.0%	15.3%	31.0%	25.0%	22.7%
eBooks (UTL)	6.5%	9.8%	28.4%	30.7%	24.7%



Students have many other options for locating resources for a question.

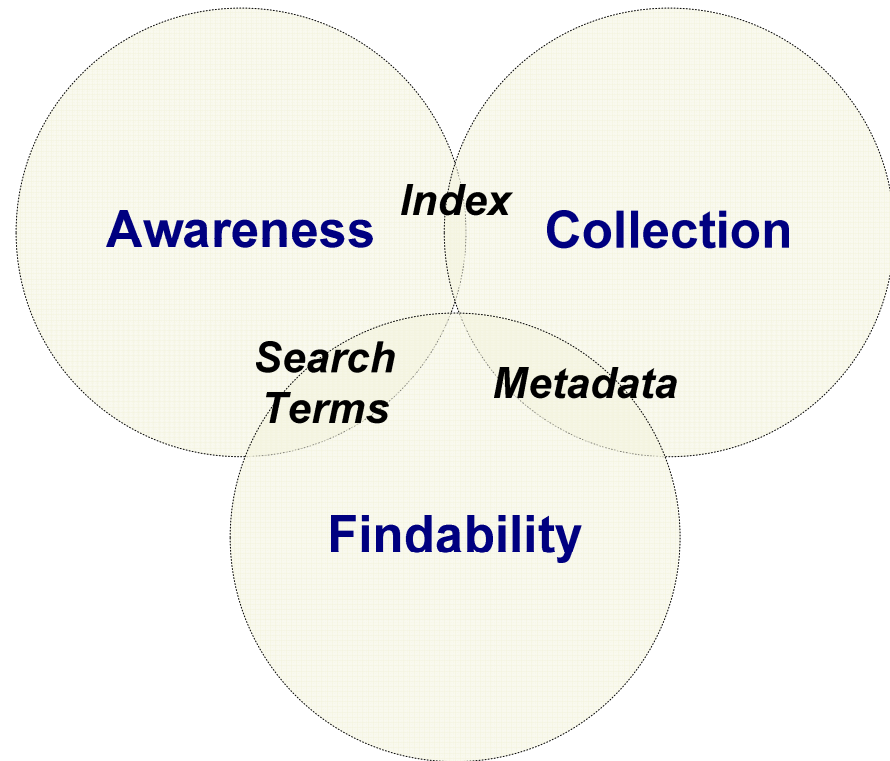
Undergrads have more need for books, but have a harder time navigating in services.

Grad students have greater need for journals, & are not using books as much.



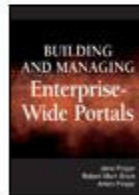
Convergence Model

- User awareness limited by what's Findable
- Findable limited by the Collection
- Which is limited by metadata about eBooks
- Which limits awareness
- Which returns users to Google.
- (Which searches full text)





- Table of Contents
- Chapter 1
 - The Idea of a Portal
 - Technology Aware Managers
 - Service-Oriented Architecture**
 - Endnote



Chapter 1 - Introduction

Building and Managing Enterprise-Wide Portals
by Jana Polgar, Robert Mark Bram and Anton Polgar
IGI Publishing © 2005

Recommend this title? yes no

Previous Next

Service-Oriented Architecture

Referring to Kishore Channabasavaiah and Kerrie Holley (2004), we describe service-oriented architecture (SOA) as a set of principles and building blocks that utilizes the idea that independent Web Services applications can be re-used and connected by all participants with a minimum integration effort. The internal interfaces can be built and achieved by current Web Services, and user interface integration can be achieved by current portal technologies. With this approach, it is possible to make the next step in building loosely coupled collections of applications that perform seamlessly in an ever-changing business environment.

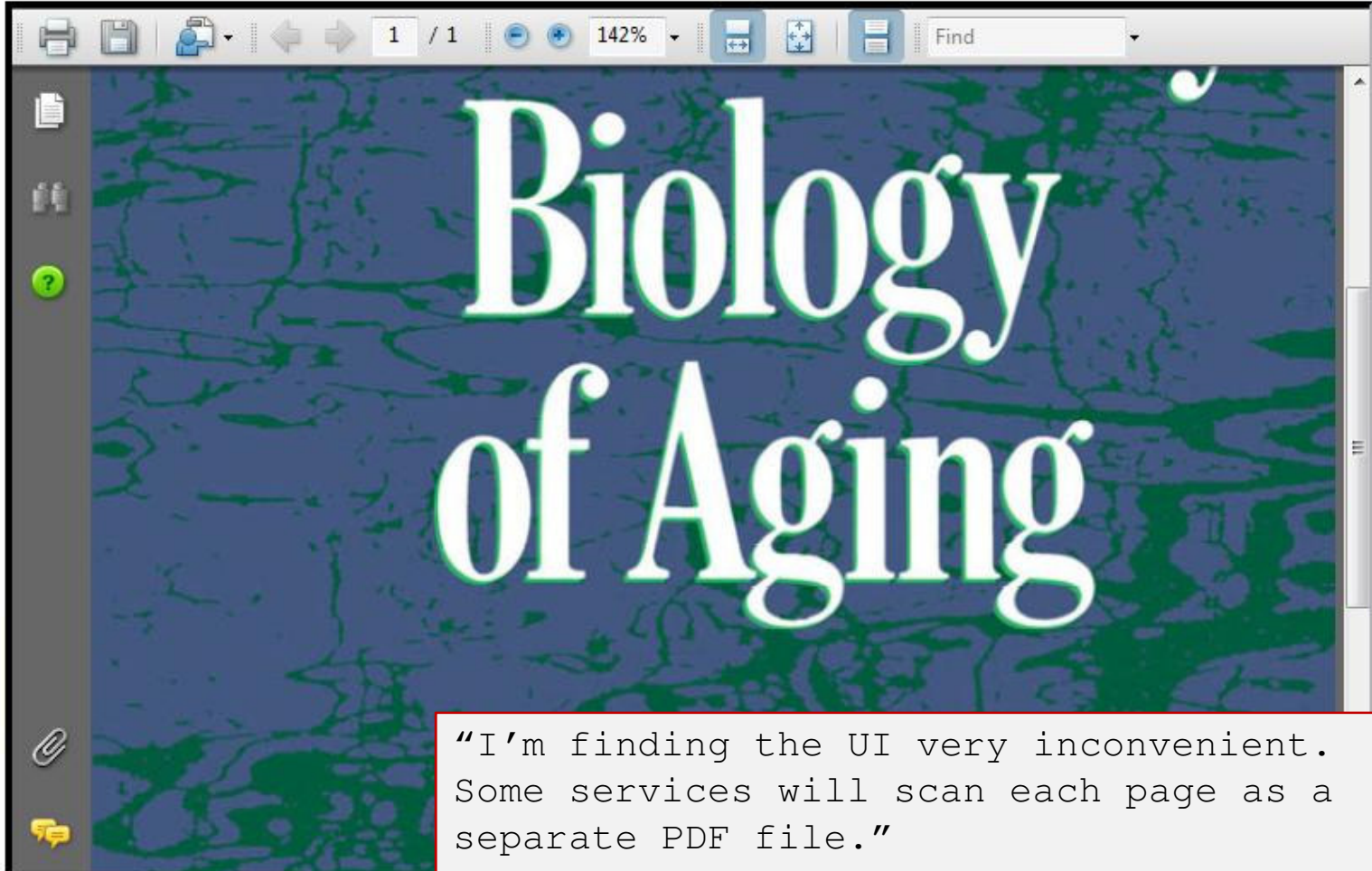
Imagine an organization that has been around for 10 or more years and has had an active IT department that developed a number of applications in a number of technological platforms. Let us define these applications as services and make them safely available on the Intranet or Internet. Each of these applications or groups of applications operates in its own environment, often on different platforms, using different and incompatible protocols. When we integrate these applications, we can build new applications built in the

“I cannot find download or print here. If I really needed it, would copy and paste the section. Normally prefer the print version.”

Browse Table of Contents

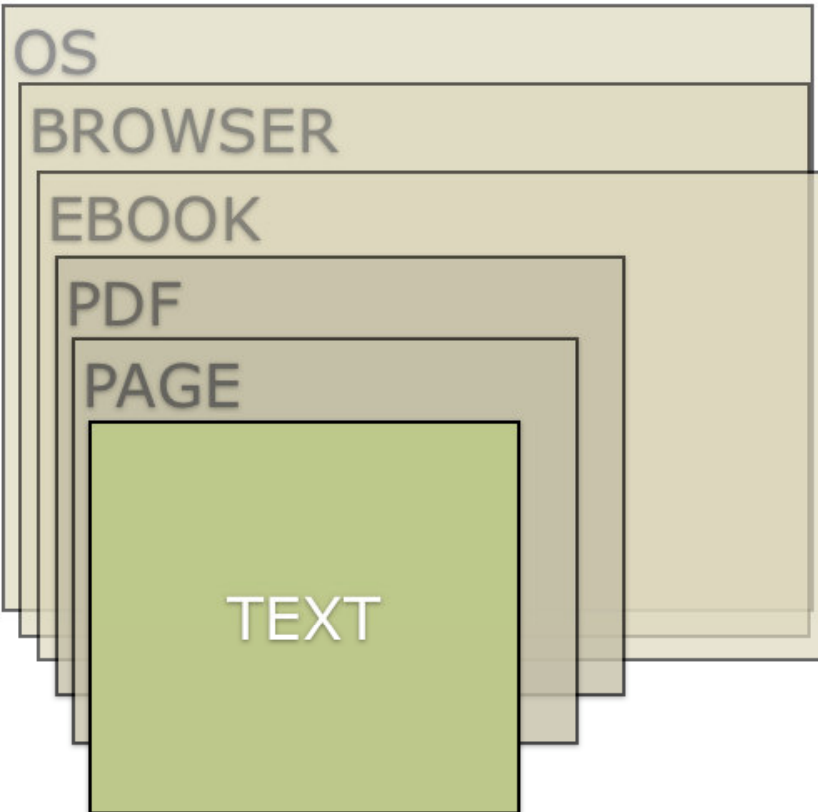
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- 2 Observation of Aging
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- 4 Genetic Mechanisms for the Evolution of Aging
- 5 Comparative Biology of Aging
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- 7 An Evolutionary Perspective on Cellular and Molecular Theories of Aging
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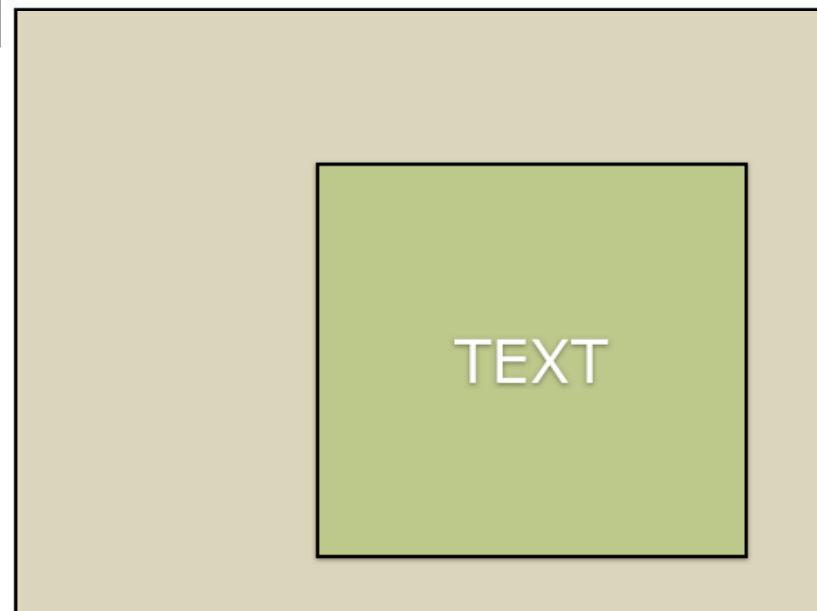
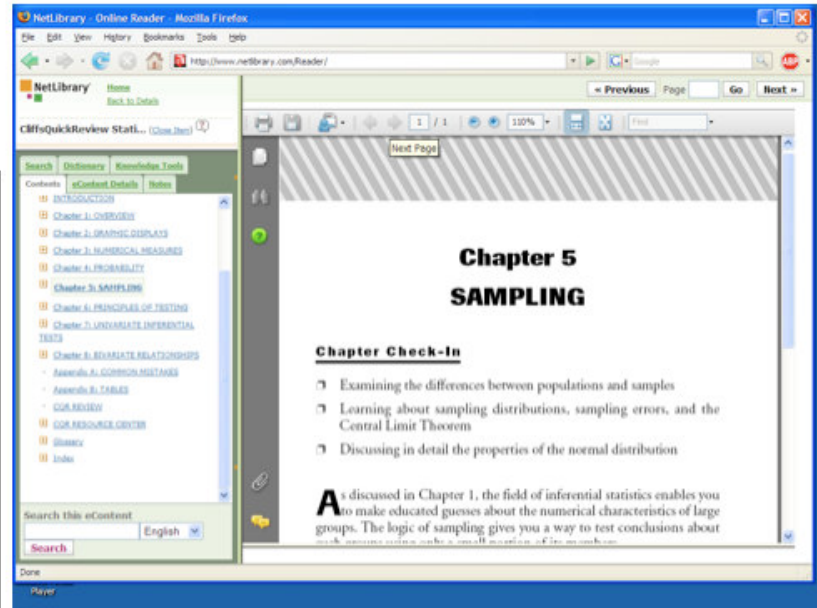


"I'm finding the UI very inconvenient. Some services will scan each page as a separate PDF file."

"This is aesthetically bad, have to scroll in single page PDF. Page does not fill the screen."



The actual text of an eBook is wrapped in several layers of interface, and typically is given less than half of the available screen real estate.



Contextual Research

Informed us that:

Relevant eBooks are still difficult to find

Scattered among multiple providers & interfaces

Access is only as good as the library interfaces

The current online services are not optimal

eBooks formats are hard to navigate

Unsatisfying compared to books

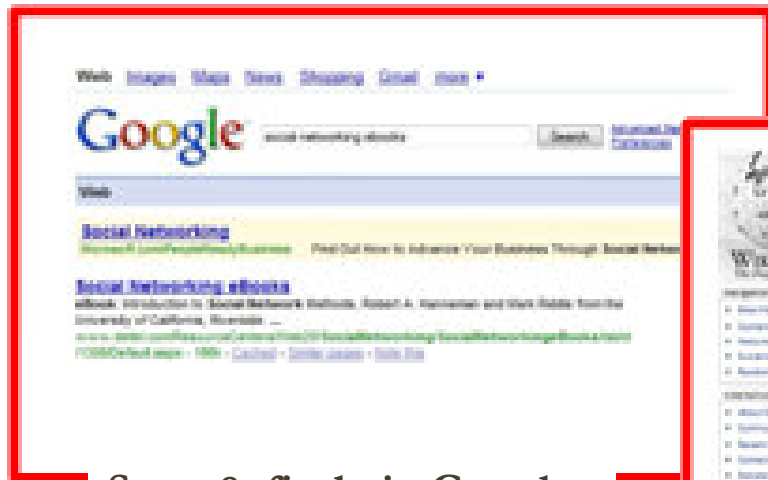
Convenience & cost savings are a huge drawing factor

But must be right content, & available when needed

Students will bypass services, restrictions if access is poor

“What should the e-Be?”

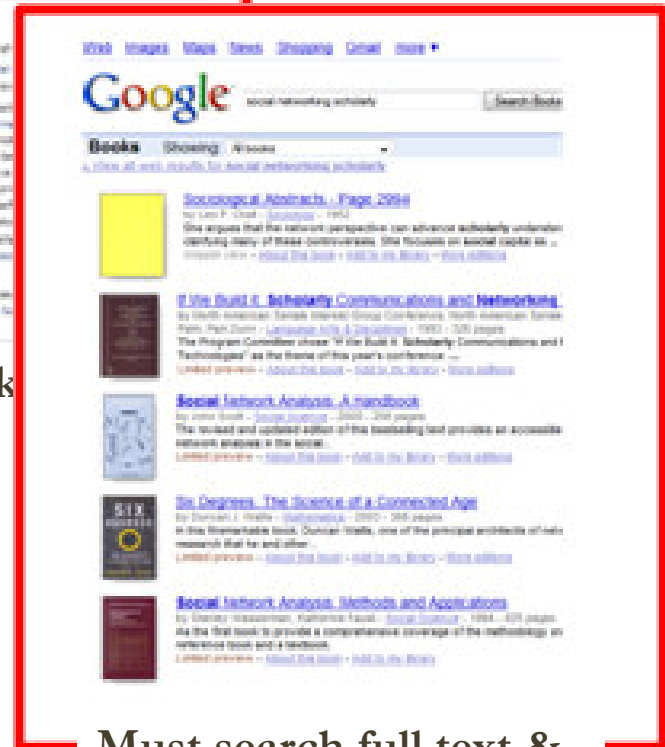
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Start & find via Google.

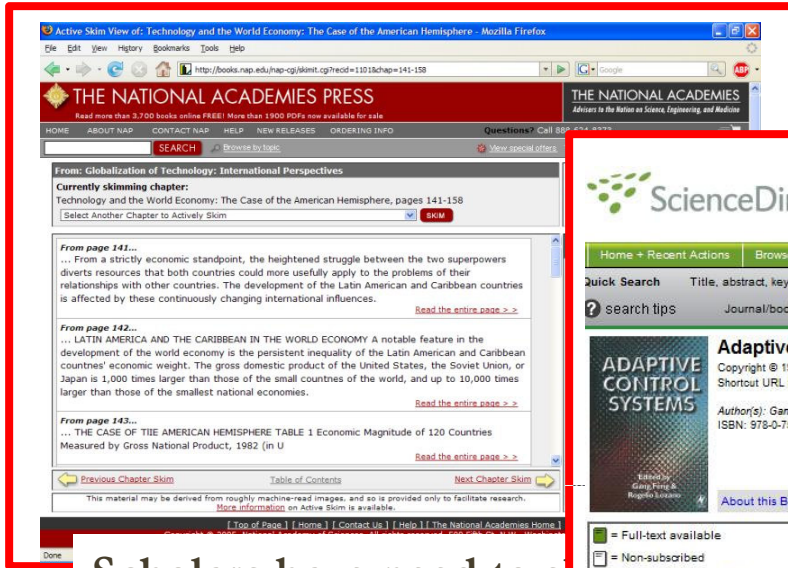


Must beat the Wik baseline.

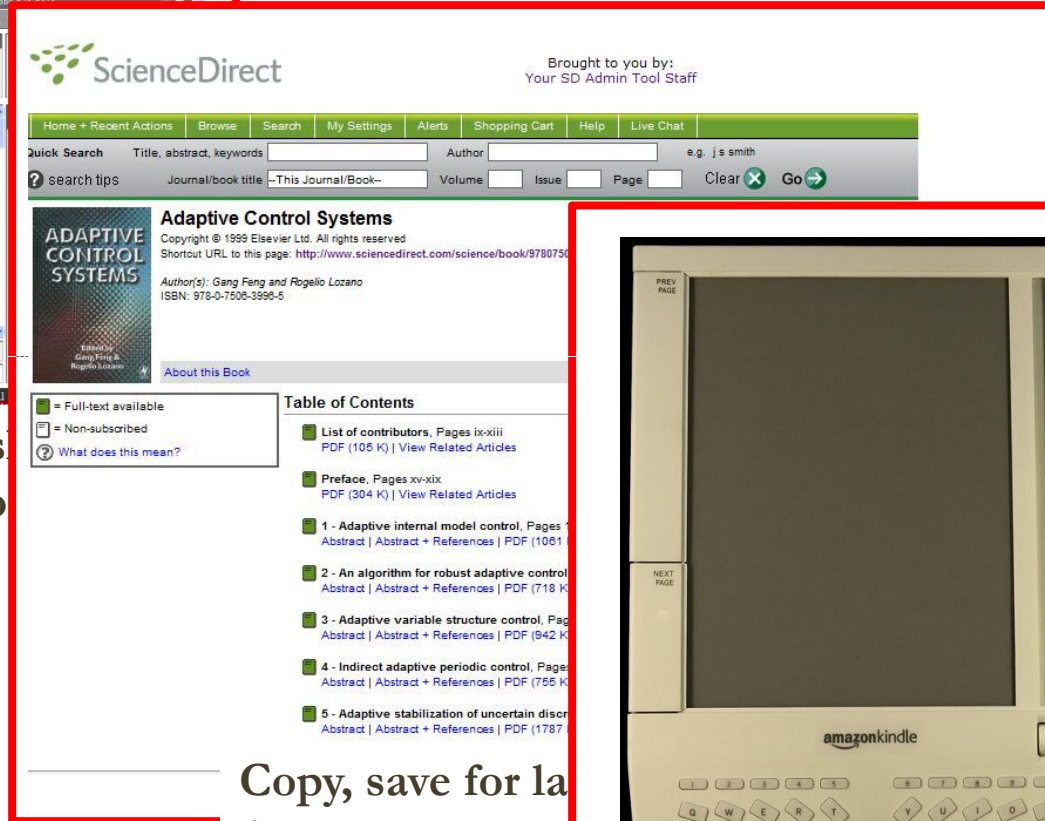


Must search full text & preview the content.

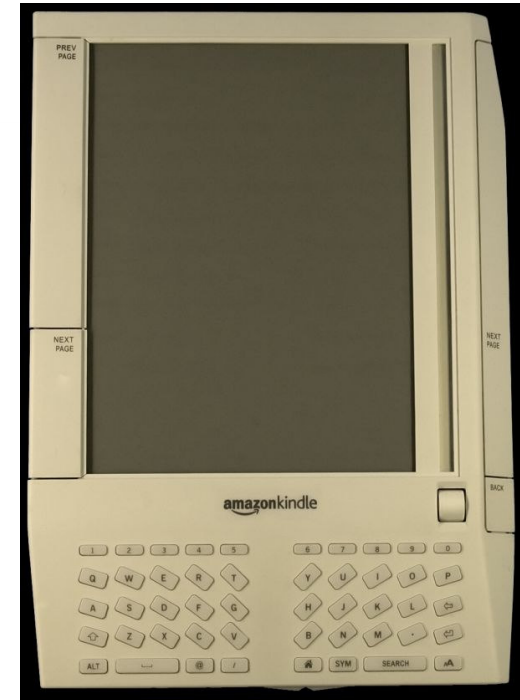
“What should the e-Be?”



Scholars have need to s
& scan large volumes o



Copy, save for la
And then read s



Students are not using
handhelds or Kindle. (Yet)

Design questions

- Can we create better eBooks ecology by *designing it*?
- Can we organize *content* around student use patterns?
- How should “we” present & organize eBooks?
- What are salient needs for metadata for discovery?
- What are better approaches to content format?
- What alternative models should publishers consider?
- What are the trends if we do nothing at all?

Perspectives

- No, Google is Not Dumbing Us Down
- We can envision a renewal of the print Book.
- eBooks are becoming “something else”
- eBooks = ‘info only,” **Books = understanding**

Questions

- What SHOULD the book become?
- Will books become a *designed* artifact?
- What are *eBooks* becoming for you?
- What next wave of media will eBooks merge into?