

University of Applied Sciences Europe  
Communication Design  
Bachelor-Dokumentation  
Prof. Emily Smith  
Dr. Sarah Goodrum  
SS 2019

# Infinite Roll

## **Bachelor Project Process Documentation**

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3rd July 2019





# Table of contents

Phase One		
	<b>The Setting</b>	p. 1
Phase Two		
	<b>The Understanding</b>	p. 3
Phase Three		
	<b>The Investigating</b>	p. 7
Phase Four		
	<b>The Analysing</b>	p. 11
Phase Five		
	<b>The Fabricating</b>	p. 15
Phase Six		
	<b>The Preparing</b>	p. 19
Phase Seven		
	<b>The Gathering</b>	p. 23
Phase Eight		
	<b>The Wandering</b>	p. 29
Phase Nine		
	<b>The Absorbing</b>	p. 35
Phase Ten		
	<b>The Settling</b>	p. 41
Phase Eleven		
	<b>The Packaging</b>	p. 45



## PHASE ONE

## The Setting

The initial idea for my bachelor thesis in communication design slowly emerged out of a general feeling of misanthropy and cynicism. My personal viewpoint towards modern western norms started to gradually develop into looking at them with disgust. I never shied away from questioning and even rejecting mainstream standards because following the herd never came naturally to me. I saw this had great potential for my bachelor project and during my internship-semester in 2017, I started looking for the parts of the society which disturbed me the most. I noticed how the biggest trends: smartphones, internet, and social media have become deep social problems. I was as guilty as anyone and suddenly I felt a rising need to shut them off. This act would directly explore the effects smartphones and social media actually had on me.

Around this time I came across the term escapism - the act of running away from reality. Consequentially, I started looking into conceptual lifestyles of nomads and hermits and realized this is exactly what I wanted to work around for my bachelor. Could a bachelor project in communication design somehow be as physical as a journey? A major illustration project in 2018 brought the beauty of working in analogue to my awareness. The desire to conduct as much of my Bachelor project in analogue must have been born out of this. Additionally, my growing negative opinion on modern consumerism deterred me from either creating another product or designing another app. I wanted to make a statement and use my visual craftsmanship in conveying a message.





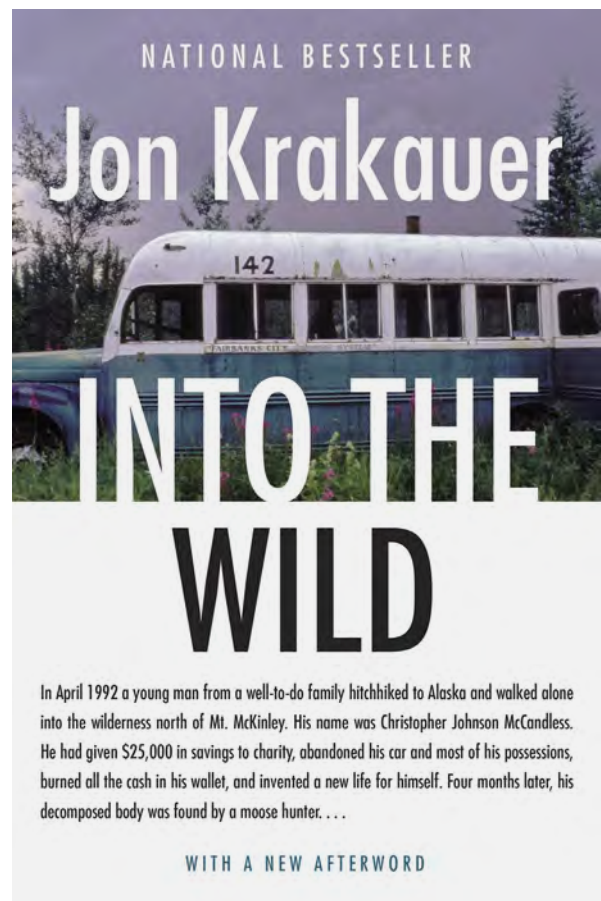
## PHASE TWO

## The Understanding

During the 6th semester I started feeling lonely and dejected in Berlin and instead of only seeing this as a negative thing, I decided to use it to my advantage. The class Research Proposal made me realize that I would have no problem leaving everything behind me and focus 100% of my time on my bachelor project. The recently mentioned term escapism started at the time to sound like a blessing, which made an idea take root and a concept started to grow. Human remoteness sounded scary, fascinating and completely achievable, and meant that I needed to look into modern communication tools. I did not only have a desire to shut down social media, the internet and my smartphone, I needed to in order to reach isolation. I knew that they were harmful and now I had a motive to know why and moreover how. I started reflecting on my personal social media usage and quickly noticed it was working more as a mechanism to escape than just a game to kill time with. The project started taking form: a travel into the unknown without bringing modern technologies, very much inspired by Jon Krakauer's 1996 non-fiction book "Into the wild".

I ended up writing the very open thesis-proposal-question "How is social media designed to make us addicted" with the mindset to narrow it down later when I had more knowledge in the field. I felt very happy and lucky to get Sarah Goodrum and Emily Smith as my supervisors, because the classes I had with them during my studies had all been successful. Smith has great ideas and always helps me find alternative design-solutions whilst Goodrum gives fantastic feedback and has also

the capacity to make me rework and edit my written texts. I was excited to start investigating and forming the thesis-question. I understood that I should not focus on the running away yet, rather chain myself to the chair in the library.





ONE MINUTE VIDEO FROM THE CLASS RESEARCH PROPOSAL.



Find the video here: <https://youtu.be/LZcejyPoy0k>

---

I am working on  
**escapism**

because I want to find out about  
**online communication**

so that I can help others understand  
**why we over/misuse social medias**

because I want to find out about  
**digital health and addiction**

so that I can help others understand  
**why digitization should decrease**

---

I am working on  
**escapism**

because I want to find out about  
**loneliness in modern society**

so that I can help others understand  
**how isolating the internet can get**

---

I am working on  
**escapism**

because I want to find out about  
**what I would do without internet**

so that I can help others understand  
**the dependence of it**

---

I am working on  
**escapism**

because I want to find out about  
**what are good and bad habits**

so that I can help others understand  
**ways to maximize our time**

I am working on  
**escapism**

---

**ESCAPISM**

and internet

with internet

from internet





## PHASE THREE

## The Investigating

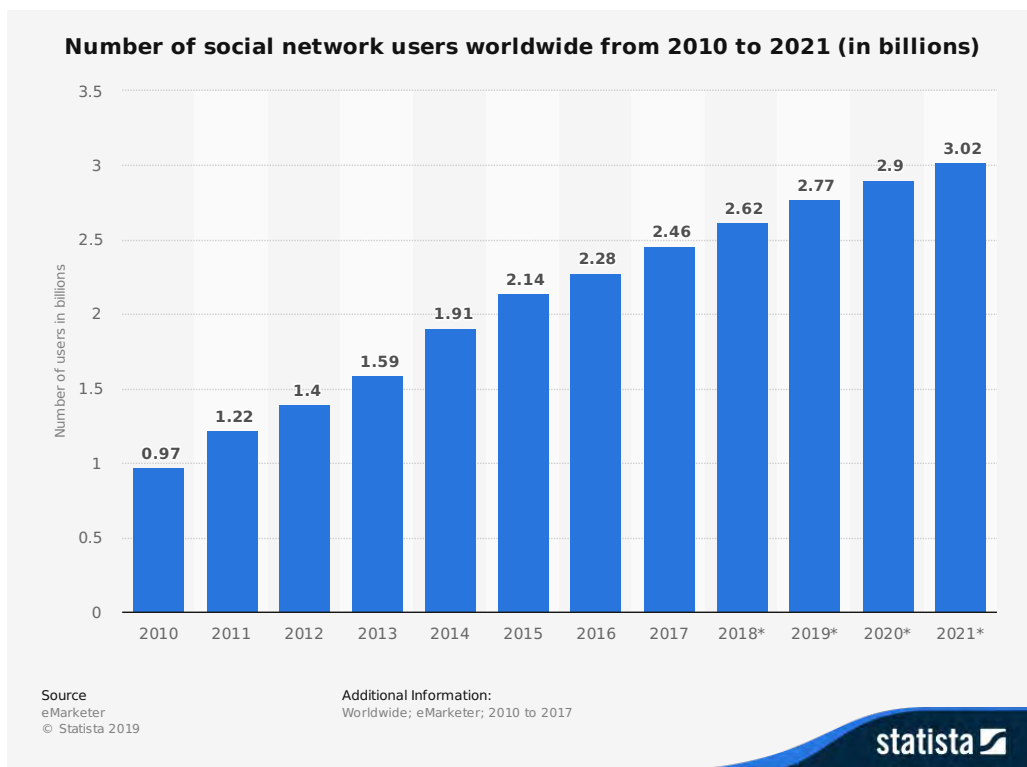
The 7th semester started and so did the research. Instead of planning it too strictly, I started reading anything relevant which I could get my hands on. In the beginning of the reading phase I was spending a fair amount of time scanning the book series *Why We Post*<sup>1</sup>, where nine anthropologists spent a year living in nine communities around the world, researching the role of social media in people's everyday lives. These separate monographs were written during 2016 and 2017 in specific field sites in Brazil, Chile, China, England, India, Italy, Trinidad, and Turkey. After I read a few introductions, conclusions, and selected chapters, I had a moment of realization and could draw conclusions of the general behavior of a social media user. My big epiphany was that social media users are simply operators driven by their culture. A person's background will define their behavior and actions online. In many societies apparently it is highly important to prove and share

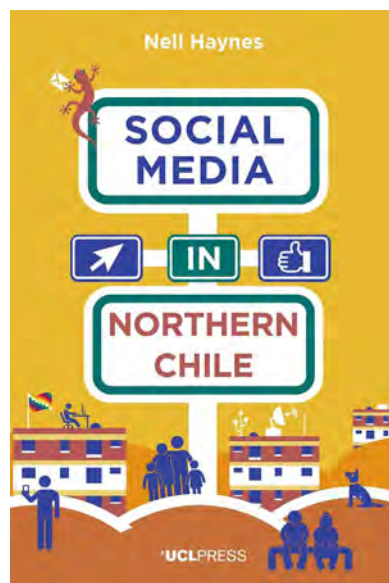
family relationships, which will be directly mirrored in the content shared online.

Additionally, I studied several journals from the book series *Computers in Human Behavior*<sup>2</sup>, where I learned how users react and perform on a more individual level. For example, a shy person is generally passive online and simply lurking invisibly around, when an attention-seeking narcissist is actively sharing ideas to selfies. After I felt comfortable defining who, or more precisely what a user is, I could continue researching. The first draft of a content's page was built surprisingly fast and after that an intense statistics-collection started.

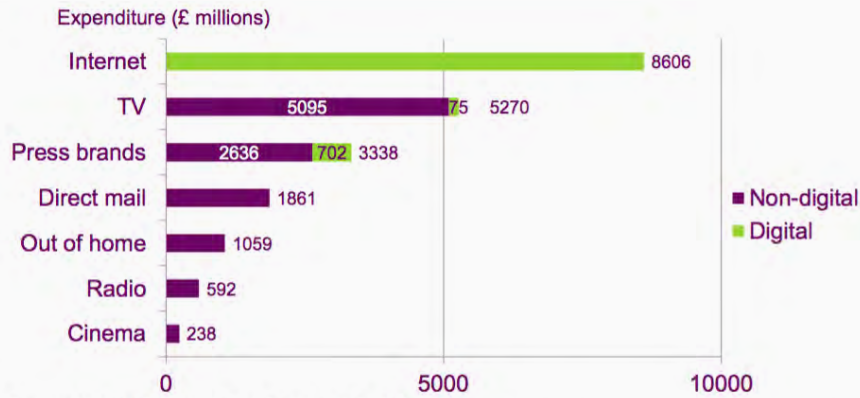
1) General link to the whole series "Why We Post," where the books are presented individually as well. University College London, accessed 25.6.2019, <https://www.ucl.ac.uk/why-we-post/research-sites>

2) General link to the whole series "Computers in Human Behavior," accessed 25.6.2019, <https://www.ucl.ac.uk/why-we-post/research-sites>





10 The Online Advertising Tax as the Foundation



Source: AA/WARC Expenditure Report, April 2016  
 Note: 'Press brands' is a consolidation of magazine brands and national and regional news brands. Total digital advertising spend is double-counted in digital TV spend (broadcaster VOD revenue), and in 'press brands' digital spend.  
 Note: The AA/WARC data are net of discounts, and includes agency commission, but excludes production costs.

Figure 2: Distribution of British advertising expenditure in 2015 based on Ofcom data (source: Ofcom 2016b, p. 211, fig 5.30).

	France	Germany	Austria	United Kingdom	USA
Newspapers and Magazines	21.9%	35.4%	46.91%	14.5%	13.8%
Broadcasting (Television and Radio)	34.3%	28.9%	32.1%	30.9%	46.4%
Cinema	0.7%	0.5%	0.4%	1.3%	0.5%
Outdoor Advertising	10.1%	5.6%	6.9%	5.8%	3.9%
Online	32.9%	29.5%	13.7%	47.4%	35.4%

Table 3: Share of % of total advertising revenue from various forms in selected countries in 2015 (data source: WARC).

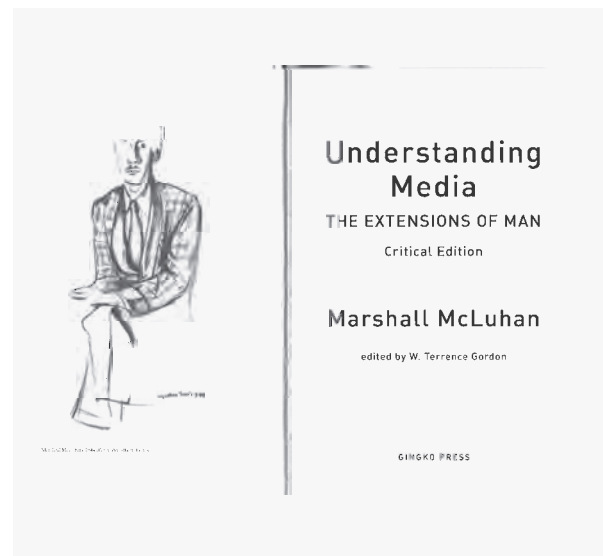
thus particularly instructive concerning the question of whether and how it is possible to tax online advertising within a national context. The United Kingdom's example also provides information on



## PHASE FOUR

## The Analysing

After collecting enough relevant data about users, platforms, algorithms, advertisement industries and mental health, I needed to back up and bind it together with media theory. Goodrum suggested that I should examine the works by the Friedrich Kittler and Marshall McLuhan and soon I drawn to the classic chapter “The Medium is the Message” in McLuhan’s *Understanding Media, The Extensions of Man*. I started writing my first chapter “Demystification of Social Media” where I defined the main terminologies of my work. It was challenging and very time consuming to outline what exactly social media, social media companies and social media users are. When the first draft was done, I continued writing about how the industry is built up and subsequently how the apps are using human vulnerability.

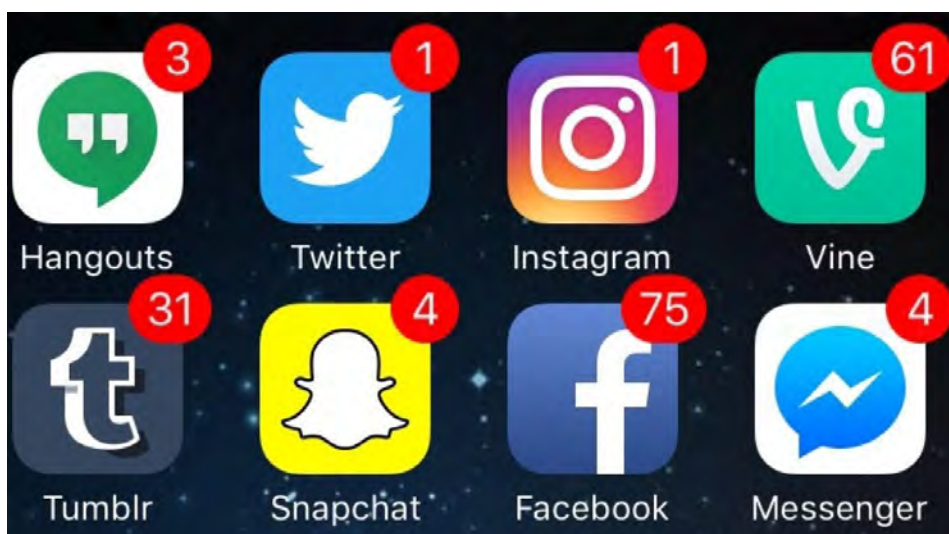






I kept on constantly reminding myself to stay neutral and in the first versions of my thesis I did not use the words “I, me or my” one single time. However, I soon needed to be more present and make standpoints. In the 4th and last chapter, I carefully combined research from different fields regarding social media and mental health. I was expecting the overall view to be negative, but many sources especially focused on using Facebook as a direct scapegoat. For example, this was a problem in BBC-journalist Hilary Andersson’s investigation. Andersson’s interviews with hot names were good and gave me great insight, however the problem I

faced was that all of the interviewees had quit working for Facebook. It felt like they were justifying their past work and mainly blaming their old bosses. I felt skeptical of the interviews and my supervisors warned me encouragingly to be careful as coming across as being bias. I found more material to work with and managed to complete the last chapter. Admittedly, it is a bit vague but there is no black and white answer on how depression and social media are connected. I am still satisfied with both the amount and the quality of the sources I found and used for my entire thesis.





Aza Raskin says he did not recognise how addictive infinite scroll could be

Infinite scroll allows users to endlessly swipe down through content without clicking.

"If you don't give your brain time to catch up with your impulses," Mr Raskin said, "you just keep scrolling."

He said the innovation kept users looking at their phones far longer than necessary.

Mr Raskin said he had not set out to addict people and now felt guilty about it.

But, he said, many designers were driven to create addictive app features by the business models of the big companies that employed them.

"In order to get the next round of funding, in order to get your stock price up, the amount of time that people spend on your app has to go up," he said.

"So, when you put that much pressure on that one number, you're going to start trying to invent new ways of getting people to stay hooked."



Mr Raskin has set his handset to work in a monochrome mode to minimise its apps' addictive powers

<https://www.bbc.com/news/technology-44640959>



## PHASE FIVE

## The Fabricating

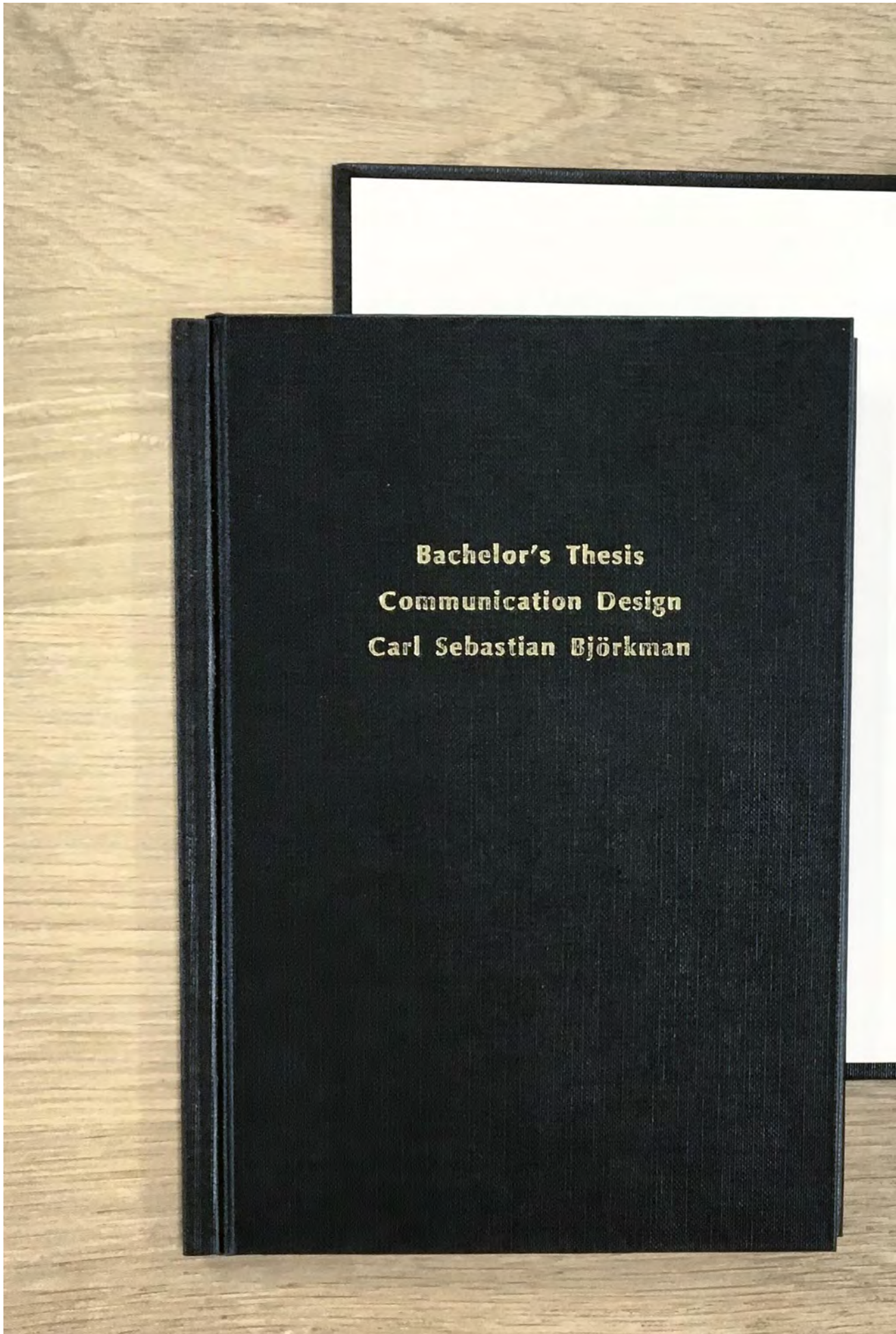
In the preparation class “BA Colloquium” Professor Eric Aichinger and the classmates were very concerned about the size of my thesis. In one of the meetings I told them that I had already reached 85 000 characters and everyone started instantly stressing. I calmly defended my work explaining that my way of producing text has always been firstly overwriting and then narrowing everything down. Excluding unnecessary written parts is like scrapping design sketches. I was also intentionally writing a slightly too long text, rather than leaving important parts out completely.

My workflow led me to write the four different chapters in separate documents: keeping thoughts in order. First, my texts were too information-based, and the structure was boring and hard to follow. I went through paragraph by paragraph and followed Smith’s instructions on how to link every section’s end with its beginning. After I was happy with the flow of every distinct subchapters, I combined all of them in one single document

and started linking the examples from different chapters with each other. The subsequent step was adding my own voice and opinions to the text. Suddenly, I was much more present as a writer and the thesis started to have a better rhythm. Goodrum gave me constructive feedback, which really helped me to bind the text and chapters further together as a whole. Finally, I had an English friend read the last draft through to improve the language. This part also insured me that a reader without background in design or media understands the thesis.

Finally, I gave the design a vintage look and feeling, by binding the book with an old-fashioned hard cover. I liked the idea of having an up-to-date topic in an old format. On the 30th of April, I gave the print-ready file to the company Copy Clara, which delivered the finished product a few days later. I am very pleased with the physical copies as well as the content.





University of Applied Sciences Europe  
Communication Design  
Bachelor-Thesis  
Prof. Emily Smith  
Dr. Sarah Goodrum  
SS 2019

# Who's using who?

How mainstream social media is designed to get users hooked

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30th April 2019



## PHASE SIX

## The Preparing

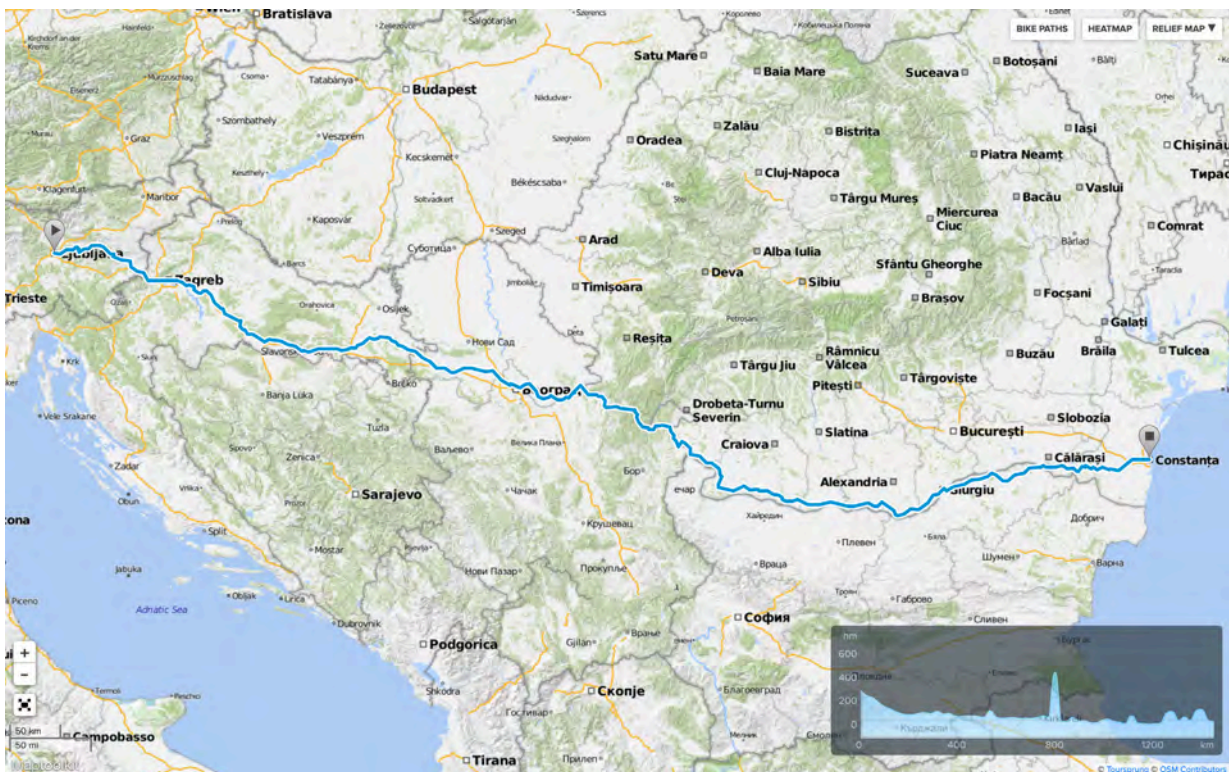
I don't know exactly when or how the idea with the bicycle was born, but I would argue that it developed slowly throughout the writing process. Maybe the simple fact that I biked to the library every morning to get fresh air had some impact. Interestingly, I was never a big bike fanatic and had never ridden with heavy baggage before. However, I had travelled by myself and slept countless nights in a tent, so I knew those part would not be an issue if I actually decided to take the trip.

After the written thesis was handed in, I let the expedition-concept sink in for a few days. After this reflection period, I decided to run away from the modern escapisms and leave for my conceptual journey on

two wheels. I argued this would be a perfect way to travel; not too slow but still very analogue. I had only a few criteria for the location: affordable countries, reasonable weather, decent roads, and places I never put my foot in before. I did not need much time on Google Earth to pick out the Balkans. I quite immediately decided to start from Ljubljana, Slovenia and from there to basically see what happens and see where the road would take me. It felt very natural that the adventure would take precisely 30 days. That would mean enough time on the road to truly understand what I was going for and also leave enough days to prepare the documentation and exhibition. My goal was to reach the Black Sea merely because it felt reasonable.

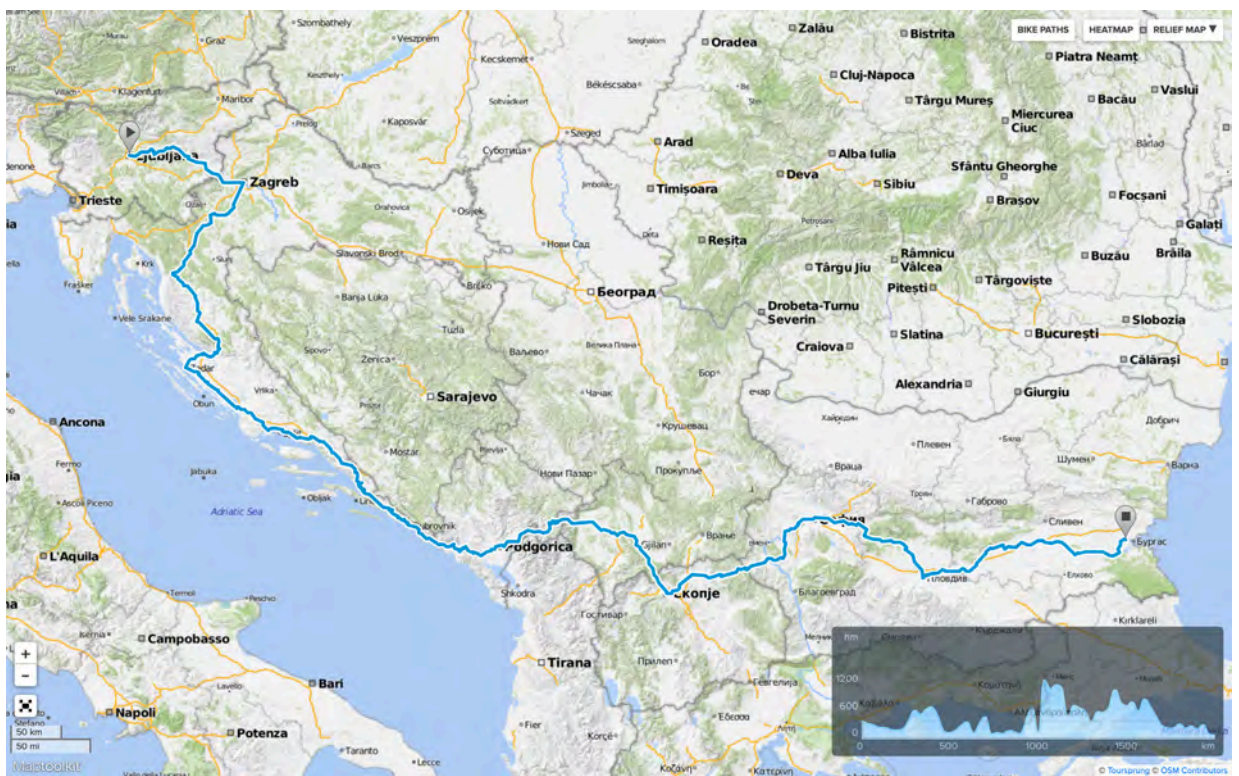
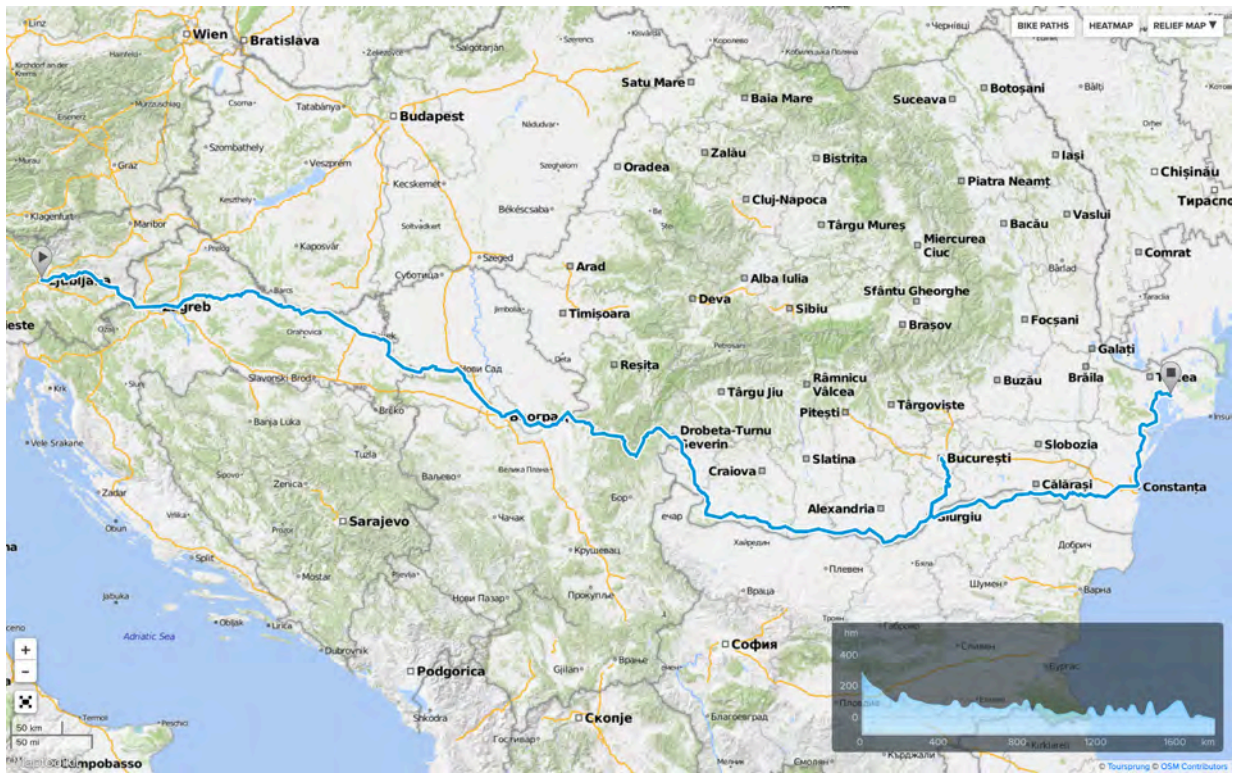






I decided to not bring a camera with me, because it felt too easy and standard. Instead of taking pictures, I wanted to prove that you can document experiences and sights in alternative ways. Everyone told me to take an analogue camera with me, but I still thought it did not fit the purpose of the travel. In 2016, I made a “one-illustration-everyday”-challenge, which made me choose to do a similar visual diary now as well. After researching and collecting information online, a to-do-list and shopping list was taking form. I was figuring out my route through the Balkans, but I realized that I am by no means able to plan a track ready to follow. I also did not want to be restricted, because locals have the best insight on which roads to go on and towns to visit. I also anticipated the possibility of getting lost and made scenarios on how to proceed if my bike broke down or got stolen.

I remember having a heated conversation with my parents about the fact that I wanted to travel completely offline with zero communication with the outer world. We came to an agreement that I would buy a GPS-tracker, so they would not have to be worried. I also agreed on creating an e-mail only for the project, which I would use sometimes during my trip. Compromising felt irritating, but I did not have the time or energy to fight over this detail. The next step was to fulfill my shopping list and get ready to leave as soon as possible.





## PHASE SEVEN

## The Gathering

Finding and buying everything on my shopping list took approximately a week. The main source was the inexpensive sport-and-outdoor-shop Decathlon, where I bought gear for my bike, a tent and camping relative equipment. I purchased a few items, such as the GPS-tracker, pepper spray, and an unnecessary foldable can-opener in the prestige shop Globetrotter. The 25-meter long drawing paper roll, bunch of high-quality pens, markers, and notebooks I bought from the overpriced art-store Modulo. I paid a visit to the pharmacy and to the everyday-shop DM to get the basic necessities I believed could be useful. I devoted one full day to locate the embassies of the Balkan countries in Berlin, because I wanted to get maps and more importantly, general insights. Some of the embassies, for example Bosnia Herzegovina's and Bulgaria's, were closed and I ended up meeting ambassadors from Romania, Hungary and Albania. It was interesting and fun, but not really worth anything for my project.



The very last thing on my list was creating a link for my project on the crowd-funding-website “go-found-me”, because friends of mine were convinced that I could earn a fair amount of income for my project. I had a last meeting with Smith, where she proposed the idea of sending postcards to myself, which was genius. I felt this was the missing piece of the project and felt as ready as I could be. After doublechecking my list, I bought a one-way night-bus ticket with Flixbus for Sunday to Ljubljana. The date was Sunday the 11th of May and I felt as excited as doubtful.





1 Bike

Invoice #mfb-1021587051

12.05.2019 10:57

12.05.2019, 17:00  
Berlin central bus station

13.05.2019, 07:43  
Ljubljana bus station

COUNTRY	NET	TAX	VAT	NET	
DE VAT	1,76 €	19.00 %	0,34 €	VAT	8,29 €
AT VAT	3,14 €	10.00 %	0,31 €		0,71 €
CZ VAT	2,73 €	0.00 %	0,00 €	<b>Total</b>	<b>9,00 €</b>
SI VAT	0,66 €	9.50 %	0,06 €		Already paid by: Credit card

Passenger transport in the name of, under the responsibility of and on the account of FlixBus DACH GmbH, Karl-Liebknecht-Straße 33, D-10178 Berlin, VAT no: DE278362610 (businessperson as defined by Section 3(2) of the Public Transport Act (PBefG)), mediated by FlixBus GmbH.

FlixBus GmbH  
Birketweg 33  
D-80639 München

Managing Directors:  
André Schwämmlein  
Daniel Krauss  
Jochen Engert  
Arnd Schwierholz

Registry Court Munich  
HRB 197620  
VAT ID No. DE 283764680



**CHECKLIST 3 FINAL**

11.5.2019

**FOR BIKE**

1. BIKE
  - A. HANDLEBAR
  - B. PEDALS
  - C. FRONT BASKET
2. 2X EXTRA SPARE TUBES
3. EXTRA LOCK
4. PUMP
5. LIGHTS
6. TOOLS
  - A. PATCH KIT
  - B. CHAIN LUBRICANT
  - ~~C. SPARE NUTS &~~
- BOLTS
  - D. CHAIN PART
  - ~~E. ADJUSTABLE~~
- WRENCH
  - F. SPARE SPOKES
  - G. DUCT TAPE
  - H. RAG
  - ~~I. SPARE BRAKE PADS~~
  - J. MULTI TOOL
  - ~~K. TIRE LEVERS~~

**TRAVEL PACKAGE**

7. TENT
8. SLEEPING BAG
9. SLEEPING PAD
10. TOWEL X2
11. BIKE BAGS
12. KEROSENE STOVE
13. LIGHTERS
14. CUTLERY
15. 1 PAN
16. KNIFE
17. ROPE
18. PHONE
19. CHARGER
- ~~20. EXTRA BATTERY~~
21. COMPASS X2
22. MAPS
23. PROTEIN-POWDER
24. CHIA
25. 2X WATER BOTTLE
26. HEAD LIGHT
27. BACK PAD

**CLOTHES**

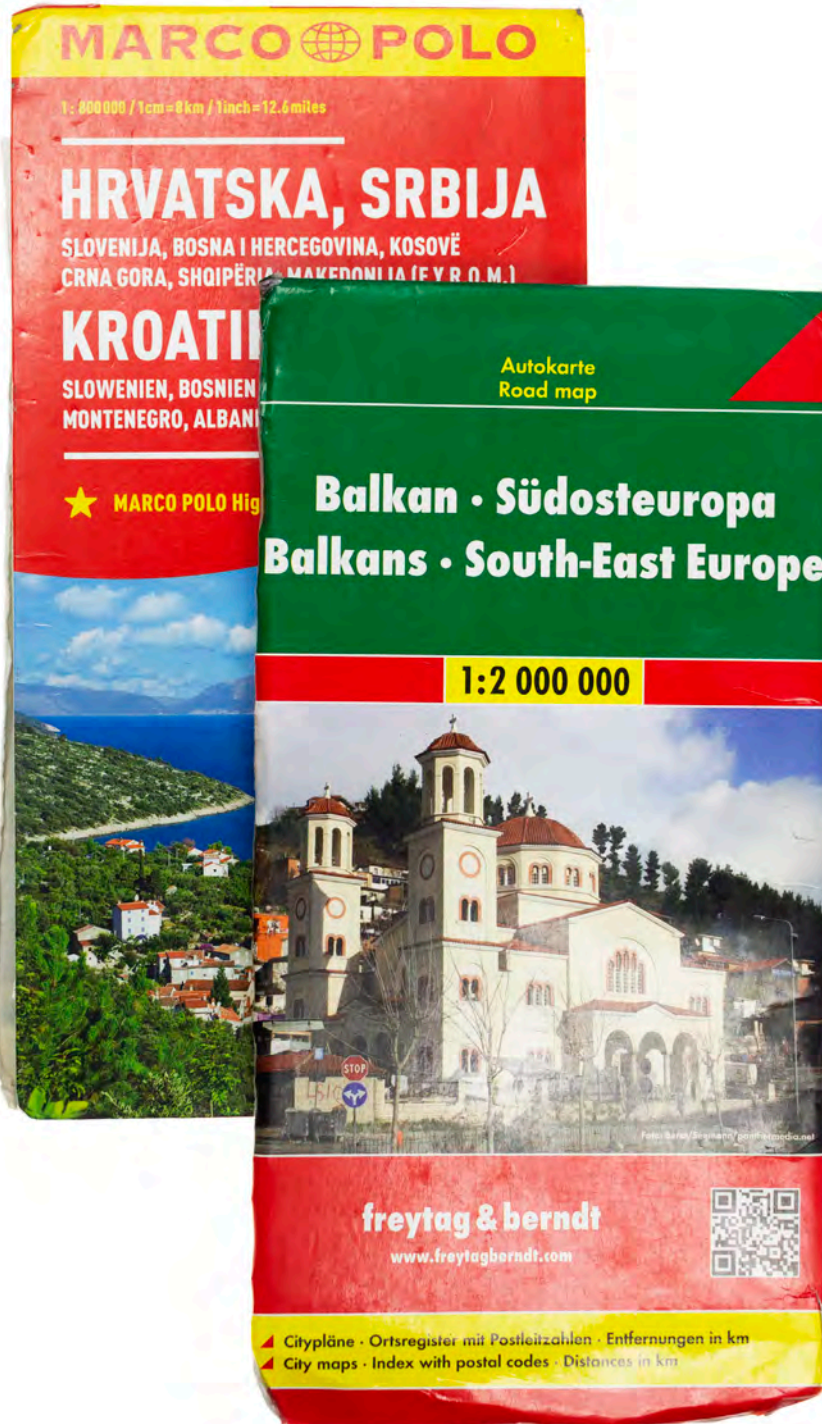
28. 2X SPORT SOCKS
29. 2X NORMAL SOCKS
30. GLOVES
- ~~31. SWIMMING PANTS~~
32. RUNNING SHOES
33. SMALL SHOES
34. HELMET
35. 4X T SHIRTS
36. 2X SPORT SHORTS
37. WIND JACKET
38. RAIN PONCHO
39. SPOL SPORT OUTFIT
40. HOODIE
41. JEANS WEST
42. LONG JOHNS
43. UNDERWEAR X 4

**HYGIENE & ACCESSORIES**

44. SUNGLASSES
45. NORMAL MILITARY SHORTS
- ~~46. NORMAL PANTS~~
47. SUN CREAM
48. PASSPORT
49. TISSUE
50. TOILETTE PAPER
51. 3X BANDANA
52. NAIL CLIPPER
53. TOOTH BRUSH
54. TOOTH PASTE
55. DEODORANT
56. SMALL LOCK
57. PEPPER SPRAY
58. PEN & INK
59. NOTEBOOK
60. SKETCH PAPER
- ~~61. FOLDER (PLASTIC ZIPLOCK)~~
62. MEDICINE
63. BABY POWDER
64. WATCH
65. PAPER-ROLL AND CARBOARD ROLL TO PROTECT

**MUST DO BEFORE**

66. INSURANCE
67. CASH
68. CROWDFUNDING
69. PHONE CARD





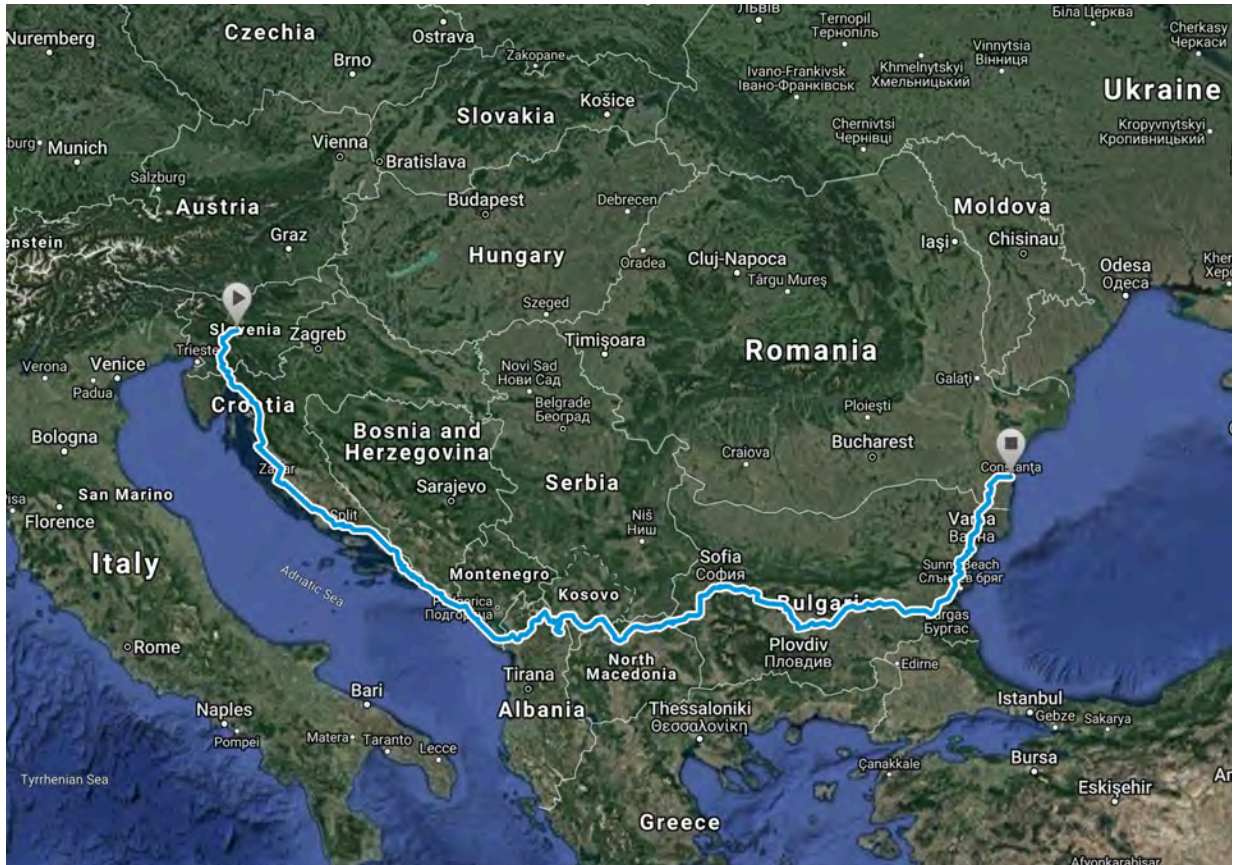


## PHASE EIGHT

## The Wandering

The journey was remarkably more challenging than I thought, but I completed it. 1 crash, 7 flat tires, 9 countries, 21 meters illustration, 30 days, 54 on-the-road snack-breaks and 2250 km later, I completed it. From Slovenia's beautiful capital Ljubljana to the shabby Romanian middle-sized city Constanta.

The difficult journey, which ended up being more of a pilgrimage, taught me an incredible number of things. In this process documentation I will mention the most meaningful lessons and give a quick overview of the journey.





Even though the phase through the cities and countries was quite hurried, I got a good overview about the different cultures and their people. Firstly, Slovenia felt magical because of the green surrounding mountains and old buildings. The journey started slowly, because I spent the first day with friends of friends. During the second day, first day of biking, I realized immediately how much rain and hills would slow me down. I reached Croatia on day three and then the monotony of travelling started. I learned that no matter how beautiful the views were, the fascination would not stay for long. If I was looking on the same sight, or the road became difficult to bike, the view became secondary. I travelled through the whole country and could draw the conclusion that for being Italy's neighbor, the quality of coffee and pizzas was very poor.

On the 9th day I entered by surprise Bosnia and Herzegovina, which apparently has a 20km slice of coast. Even though I spent just a few hours in the country, it felt very unsafe and I was happy to reach

the southern border and continue biking in Croatia. Montenegro gave me an impression to be extremely poor and underdeveloped. I celebrated my 28th birthday there and enjoyed it a fair amount. The next country in line was Albania which has generous people and difficult roads.

On day number 16, halfway through the adventure, I reached Kosovo, which became my new favorite. Even though the country is scarily corrupt, the people I met were the most humble and friendliest I could imagine. Macedonia, especially the capital Skopje, felt nice and welcoming and I'm definitely going back there one day. I spent several days in big cities in Bulgaria, which in general treated me well. I got to know wonderful people and got some really nice insight into who I am and where I want to go in life. Romania was unfortunately quite terrible and the 34-hour long train journey back to Berlin was near to nightmarish. However, I outlasted it and arrived back safely with all my gear.







DAY 28 9.7.2019 VARNA, BULGARIA



70 CM DAILY SKETCH

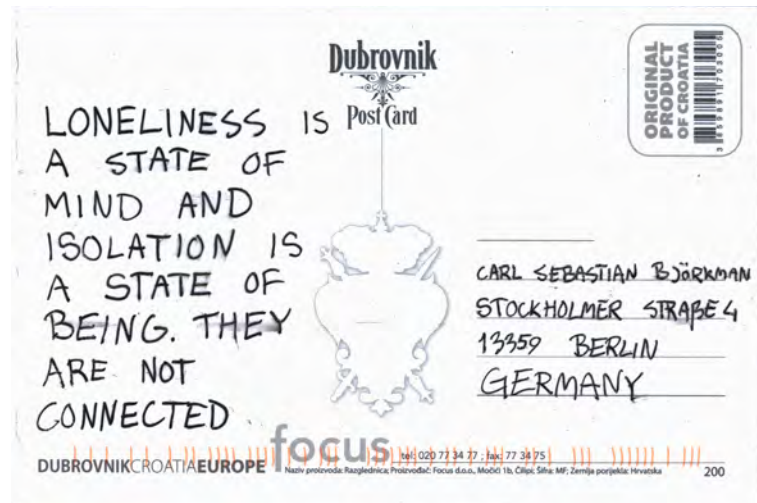


## PHASE NINE

## The Absorbing

I learned much more than simply how the different Balkan countries are. Even though I actually didn't miss anything or anyone during the trip, I experienced very different variations of loneliness. One evening due to extreme rain I had to emergency-camp next to a busy highway I was intelligently biking on. Every time a truck passed by, my whole tent jumped leaving me feeling very small and frightened but also alive and excited. The evenings I spent on busy restaurant-terraces I felt sad, pathetic and lonely. You can feel better by yourself in the middle of a heavy thunderstorm than among people. Fascinating. The travelling also taught me a bunch of amusing pointless lessons such as you can cook spaghetti in beer if you are low on drinking

water and overeating nuts and seeds will make you look ballooned. I also learned to always remain myself and stand my ground, even though the ground was unfamiliar. Be respectful to strangers and their cultures, as long as they respect you back. I realized I really do not care about churches, mosques or fortresses, but small cobblestone back-alleys with crooked windows and mismatching flowerpots are absolutely mesmerizingly stunning. The journey was much more than moving forward, it was also looking inside. Afterwards I felt lightyears more centered and happier than before and can strongly recommend low-budget travel alone to everyone. It is difficult but incredible.



22.5.2019 - DAY 10





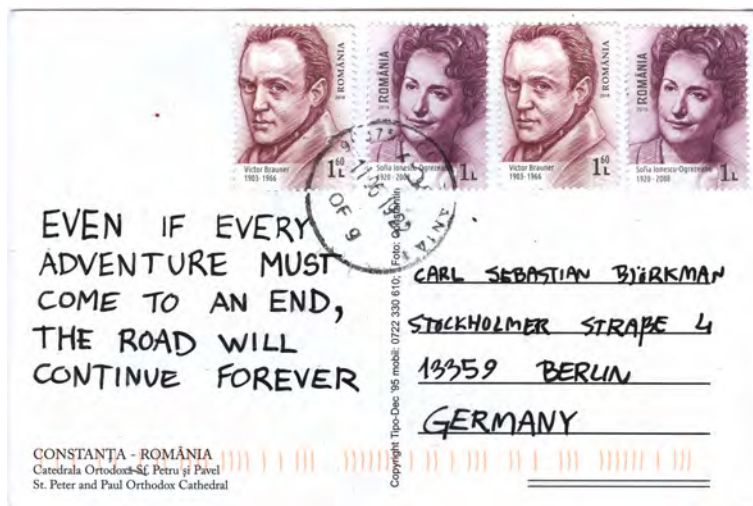
17.5.2019 - DAY 5



28.5.2019 - DAY 16

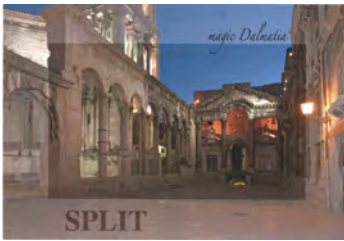


1.6.2019 - DAY 20



11.6.2019 - DAY 30

LJUBLJANA  
SLOVENIA



NEUM  
BOSNIA AND HERZEGOVINA



COUNTRY FLAG  
ALBANIA





WILDLIFE  
KOSOVO

SKOPIE  
NORTH MACEDONIA



BLACK SEA  
BULGARIA



FEW CARDS STILL MISSING WHEN THIS WORK WAS PRINTED

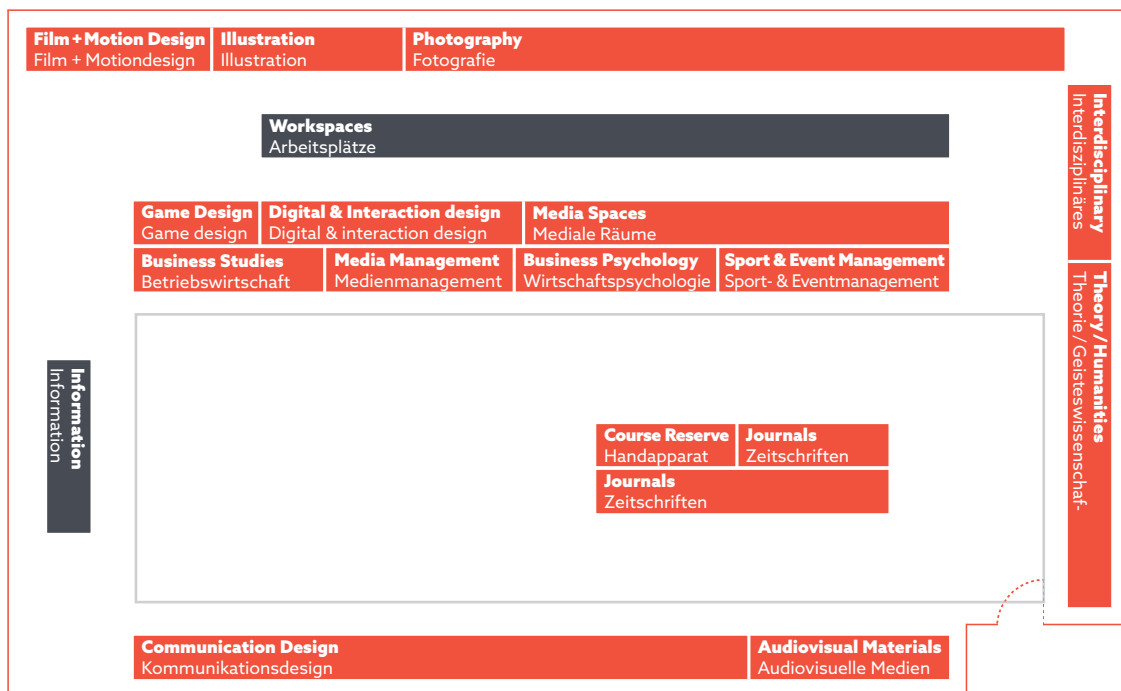


## PHASE TEN

# The Settling

Coming back from the journey felt great and after just a couple of days the whole experience felt very far away. Half of the post cards had arrived, and the 21-meter illustration and my collection of patches and pins had survived the many kilometers. Smith was very skeptical about how I would be able to fit and install my large work, but it all worked out when I talked to exhibition organizer Professor Steffen Klaue and University's librarian Thorsten Geyer. We were all three convinced

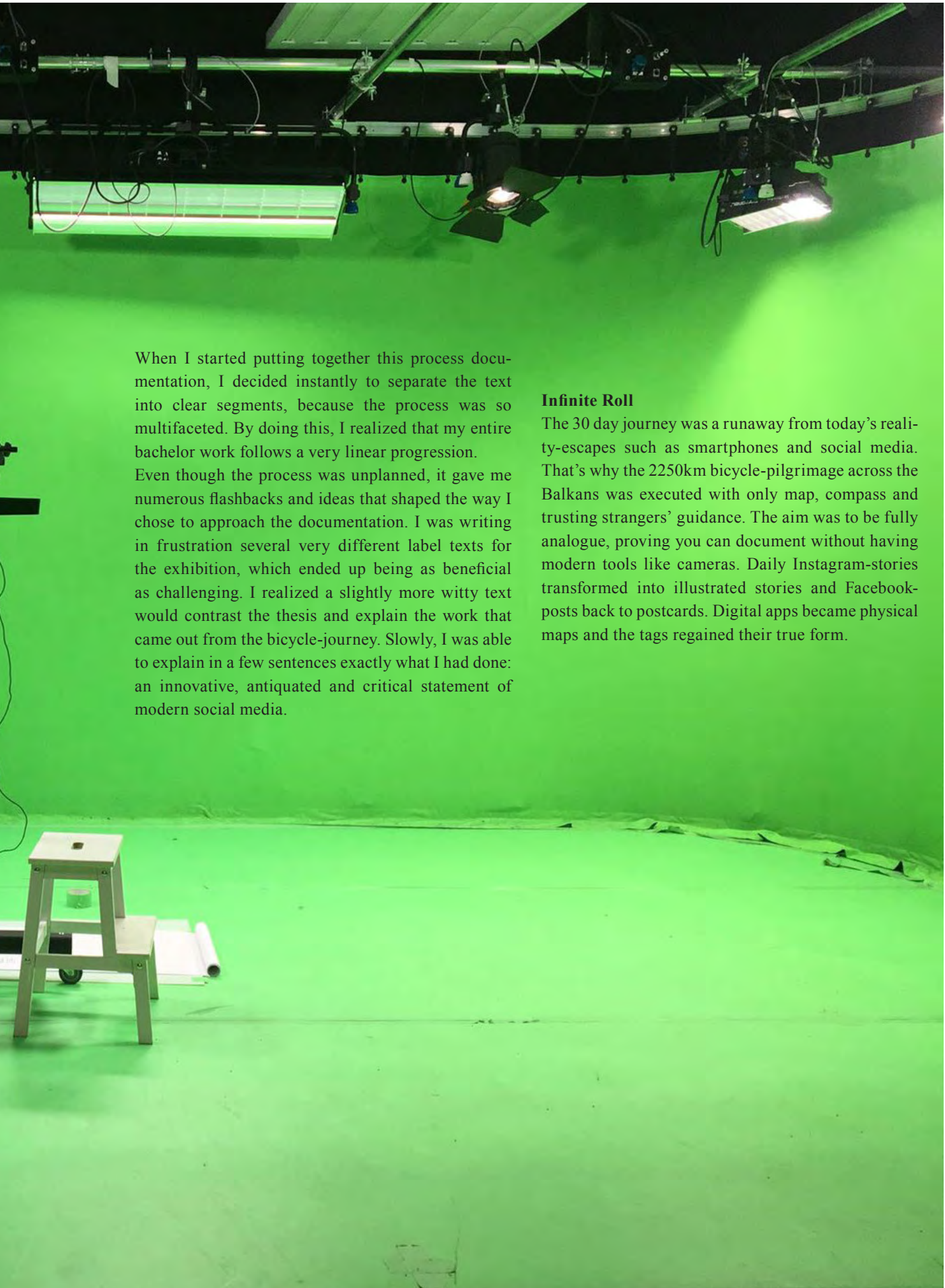
that the library would be a great space for exhibiting my work. I decided to not focus too much on this funny and exciting part before the process documentation was printed. Documenting the work took several days and when consulting with Smith, she was concerned about the way I wanted to "pack it". She emphasized that presenting the work and exhibiting the work is two different things. The main question at the moment is "what did I want to say with my work?"



## Shelving Overview Aufstellungsübersicht

### UE LIBRARY EXPLAINED SERIES #2





When I started putting together this process documentation, I decided instantly to separate the text into clear segments, because the process was so multifaceted. By doing this, I realized that my entire bachelor work follows a very linear progression.

Even though the process was unplanned, it gave me numerous flashbacks and ideas that shaped the way I chose to approach the documentation. I was writing in frustration several very different label texts for the exhibition, which ended up being as beneficial as challenging. I realized a slightly more witty text would contrast the thesis and explain the work that came out from the bicycle-journey. Slowly, I was able to explain in a few sentences exactly what I had done: an innovative, antiquated and critical statement of modern social media.

### **Infinite Roll**

The 30 day journey was a runaway from today's reality-escapes such as smartphones and social media. That's why the 2250km bicycle-pilgrimage across the Balkans was executed with only map, compass and trusting strangers' guidance. The aim was to be fully analogue, proving you can document without having modern tools like cameras. Daily Instagram-stories transformed into illustrated stories and Facebook-posts back to postcards. Digital apps became physical maps and the tags regained their true form.





## PHASE ELEVEN

## The Packaging

I would argue that there are limited ways in which I could share my Bachelor work. Photographing or filming it don't really communicate its language. Infinite Roll should be seen as an installation of performance, which was made completely in analogue and should be kept that way. A printed art book was both my and Smith's earliest idea, because it also fits the journey's visual diary. I did not plan to make a smaller version of the original work, even though every daily illustration has the same size; 70cmx42cm. The roll is long and clumsy, which would be directly mirrored in an accordion-book. I have previous experience with this kind of foldable design, and I was never a great enthusiast of the outcome. The reason is because the book's readability is difficult. However, for this work, it fits perfectly.

The accordion-book will be double-sided with the illustrated roll as one long continuous visual on one side and scanned images of the postcards on the other side. The back of the postcard is the side which will be displayed because they are visually and conceptually

much stronger than the front. I especially enjoy the stamps and upcycling them feels unusual. I intentionally bought every single postcard the same size and format, so they would fit the exhibition better. Another systematic and continuous work progress seems to pay off again. The size of the accordion-book is therefore naturally the international standard postcard; A6. I am not worried about the imperfections that will occur. The missing cards I see as a fascinating error and any spelling mistakes adds their own story.

The accordion-book naturally needs a cover and an explaining text in the back. I decided to continue juggling with my infinite roll/scroll-wordplay and ended up designing a logo. It is a clear combination of a bicycle wheel and a page-loading-icon. The text will be the same as the previously mentioned exhibition-label script. I will not be able to print a final book, because printing a 4,5 meter (148mm x 31 pages) double sided book is too costly. The Infinite Roll artbook will therefore still remain in a digital development phase.



FRONT SIDE DESIGN WITH ILLUSTRATIONS



BACK SIDE DESIGN WITH POSTCARDS



EXAMPLE OF DAY 2 TO 6  
DURING 14TH - 18TH MAY 2019  
FROM LJUBLJANA THROUGH RIJEKA, ABANDONED EAGLE RESERVATION, PAG TO ŠIBENIK

