Two projects in one, “One and Three Books” is a curatorial project that is the outcome of an ongoing research/pedagogical project; both the curatorial project and the research project are led by Danne Ojeda. Their purpose is to analyze the relationship between the book as a concept and the book as an object of communication. Inspired by Joseph Kosuth’s artwork “One and Three Chairs,” the curatorial and research projects are seen as a conceptual proposition that investigates the definition of a book while exploring the book’s form as an object throughout the book’s production process. As an ongoing research/pedagogical project, “One and Three Books” is currently being developed within the curriculum of the Editorial Design tutorial course—a course that is offered to senior students at the School of Art, Design and Media at Nanyang Technological University in Singapore since 2009. In this context, pedagogy is seen as an extension of Ojeda’s creative and professional practice.
In the ongoing research/pedagogical project, Ojeda seeks to establish a (visual) connection between a textual definition of a book and the way in which participants express meaning of words through the making of the object book. To do this first phase, participants are invited to collaboratively research diverse definitions of “book.” In this respect, a research-based understanding of visual creativity exposes students to a large spectrum of visual and bibliographical references.

During the second phase of the project development, participants are then encouraged to individually propose what their definition of a book is, based on their own personal interests and understanding of the subject. Participants create all the content of the “book-to-be” texts and images. The development of this phase, from a pedagogical point of view, comes after the understanding that the ideal academic condition—as a laboratory—is an exceptional opportunity to develop individual consciousness and consequently a sense of authorship.

In the third phase, individual book definitions are visualized by book prototypes. Each “new” book definition serves its author as a platform for experimentation to challenge the anatomy of the book. Participants test book changes by producing blank scale models or dummies.

The fourth and final phase requires participants to produce a final book that communicates their initial definition of the term. All these project phases—project development, prototyping, and final outcomes—are peer-reviewed and discussed in groups under Ojeda’s supervision.

The “One and Three Books” curatorial and research projects have resulted in exhibitions in both academic and public contexts. The first exhibition took place at the School of Art, Design and Media at Nanyang Technological University and at the 17th Biennale of Sydney, Superdeluxe@Artspace, in Australia. The second edition has been shown at the Fifth Latin-American Design Forum in Buenos Aires, Argentina, and within the event design, at the Cervantes Institute, Prague, Czech Republic. The third edition was exhibited at Book & Manuscript Studies gallery in the Faculty of Humanities at the University of Amsterdam, Netherlands (March–May, 2017). What follows is a representation of the works exhibited during this most recent edition.

**A Book is a Sequence of Spaces**

This book is based on the Japanese concept of space. It has an open body, which allows the internal space to connect with the external. The different sections resemble a spatial structure. Each separate section represents a new space that can be entered by the reader. The book enables the reader to reflect on the concepts of time and space (Figures 2, 3, and 4).
A Book is a Body

It encompasses certain ideas and contains content. The structure of a book can be compared to a human body. Not only does a book have a head, foot, and spine that holds everything together, it also contains a body of text that can be seen as its soul and voice. A book embodies a whole world of nonphysical things, such as emotions and thoughts that are captured and reflected in words. These things are as intangible as a human soul. Each book has its own

Figures 2, 3, and 4
Su Lynn Goh, _A Book is a Body_, 2016, book prototype: 188 × 248 mm, final book: 190 × 245 mm.
Figures 9 and 10
Valerie Chua, Book of Reflection, 2016,
book prototype: 150 × 210 mm, final book: 175 × 250 mm.
Design and is meant to communicate. Reading a book is similar to getting to know someone in some way; it takes time and effort. Once the reader has read the book, it is placed on a shelf. This is the moment a book becomes an object. The reader keeps the experience and treasures the knowledge that was discovered while reading (Figures 5, 6, 7, and 8).

A Book is a Kaleidoscope

It is a reflection of many things. A kaleidoscope can be seen as a colorful mirror that creates a myriad of different patterns. A book can broaden the mind and make it possible to see things in a different light. To a certain extent, a book is similar to a mirror, since it can be separated into two main components—the book cover functions as the glass and the pages as its reflective surface.

Varying effects, patterns, and colors can be seen as the reader flips through the book. The colored strings used for the binding visualize the translation of the book as a kaleidoscope. The content of the book can speak to the reader in different ways depending on how it is perceived. The book as a kaleidoscope enables the reader to process information from different viewpoints (Figures 9 and 10).

A Book is a Microscope

It is an instrumental device that enables the reader to discover another world. The table of contents divides the book into chapters, represented by different layers of pages. This reflects the way a
A microscope lens can provide gradual magnification of details. A book reveals more to the reader because of its sequential nature. When reading, the mind develops images that construct a certain world as imagined by the reader.

A microscope works together with a glass slide to uncover things that are otherwise invisible to the naked eye. The simple appearance of a slide is reflected in the plain, physical structure of a book. A microscope slide and a book are compressed forms of an undiscovered world. With a collection of slides, or by reading different chapters of a book, readers accumulate knowledge that enables them to draw conclusions (Figure 11).

**A Book is a Doorstop**

It opens the door to unrevealed stories. By keeping this imaginary door open, the reader can enter an undiscovered world. In a more abstract way, a book enables a reader to keep an open mind. Its tangibility creates a magical attachment to it. The beauty of the book as a doorstop is initially concealed by its unassuming and nondescript appearance, but it could possibly transform into an entrance to new stories, magnificent worlds, and unexplored fields of knowledge (Figure 12).
The process of becoming a book is a journey wherein the book travels far and wide, from hands to machines, across places, continents, and oceans. Even when the book reaches a reader it continues to travel during the time the book is being read. The book may be passed on to a new reader. During its travels the physical aspects of the book will transform. The book is portrayed as a blemished package: it is covered with tape and reflects the journey the book has made so far. This way the book visually communicates its traveling nature. The inside of the book can be revealed by tearing the box open, which reinforces the concept of a book cover as the packaging of a story (Figure 13).

A Book is a Cultural Vessel

The form and content can draw a parallel with a Chinese porcelain vase. Both are portable objects, which can contain and convey. A book contains information, ideas, and knowledge. A porcelain vase holds liquids or special objects deemed meaningful by the intended recipient. The choice of words is a conscious decision made by the author for the book. The majority of the decorative language that appears on Chinese porcelain has an implied meaning. This is presented implicitly through metaphors, references, and rebuses. Both the book and the porcelain are containers for the conscious mind and act as a cultural vessel. They contain tangible materials and the intangible aspects of someone else’s thoughts (Figures 14 and 15).
Figures 14 and 15
A Book is a Bridge

It is able to bridge between past and present, reality and fantasy. Regardless of its genre, a book enables the reader to immerse him-or herself in an unknown world, where they can learn and experience new things.
*Bridging Pages* is a telephone book of characters from various genres of fiction and prominent authors in literature, history, and philosophy. Throughout the book are several advertisements that relate to the featured characters. The seeming promise of the book is that one is able to contact these characters. It represents the idea that knowledge and experience become available when reading a book (Figures 16, 17, and 18).

**Participants**
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