

- Amerika, M. (2005). EXCERPTS FROM “PORTRAIT OF THE VJ”. *The Fibreculture Journal*, (7).
- Andersen, C. U., & Bro, S. P. (2013). Interface Criticism: Aesthetics Beyond Bottoms. I *Interface Criticism* (s. 7–14). Aarhus: Aarhus University Press.
- Argyris, C. (2010). *Organizational traps: leadership, culture, organizational design*. Oxford ; New York: Oxford University Press.
- Barron, F., Montuori, A., & Barron, A. (Red.). (1997). *Creators on creating: awakening and cultivating the imaginative mind*. New York: Putnam.
- Battarbee, K. (2003). Defining co-experience. I *Proceedings of the 2003 international conference on Designing pleasurable products and interfaces* (s. 109–113). Pittsburgh, PA, USA: ACM Press.  
<https://doi.org/10.1145/782896.782923>
- Benjamin, W., & Arendt, H. (1999). The work of art in the age of mechanical reproduction. I *Illuminations* (Pimlico ed, s. 211–244). London: Pimlico.
- Bille, T. (2012). The Scandinavian approach to the experience economy – does it make sense? *International Journal of Cultural Policy*, 18(1), 93–110.  
<https://doi.org/10.1080/10286632.2011.561924>
- Block, B. A. (2013). *The visual story: creating the structure of film, tv, and digital media* (Second edition). New York: Focal Press, Taylor & Francis Group.
- Boden, M. A. (2012). *Creativity and art: three roads to surprise* (Paperback edition). Oxford: Oxford University Press.
- Bowker, G. C., & Star, S. L. (1999). *Sorting things out: classification and its consequences*. Cambridge, Mass: MIT Press.
- Brown, T., & Martin, R. (2015). Design for Action. *Harvard Business Review*, 93(9), 57–64.
- Bucciarelli, L. L. (2002). Between thought and object in 12 engineering design, *Design Studies*(23), 3.
- Buchanan, R. (2008). Introduction: design and organizational change. *Design Issues*, 24(1), 2–9.

- Buskirk, M. (2003). *The contingent object of contemporary art*. Cambridge, Mass: MIT Press.
- Candy, L., & Ferguson, S. (Red.). (2014). *Interactive experience in the digital age: evaluating new art practice*. Cham: Springer.
- Chun, W. H. K. (2011). *Programmed visions: software and memory*. Cambridge, Mass: MIT Press.
- Chun, W. H. K. (Red.). (2016). Memory. I *Ubiquitous computing, complexity and culture* (s. 161–174). New York: Routledge, Taylor & Francis Group.
- Cubitt, S. (Red.). (2016). Information Environment. I *Ubiquitous computing, complexity and culture* (s. 216–238). New York: Routledge, Taylor & Francis Group.
- Dahlstedt, P. (2012). Between material and ideas: A process-based spatial model of artistic creativity. I *Computers and creativity* (s. 205–233). Berlin ; New York: Springer.
- Daniels, D. (2004). Media->Art/Art->Media, Forerunners of media art in the first half of the twentieth century. I *Medien Kunst Netz, Medienkunst im Überblick* (s. 5–26). Wien, New York: Springer Verlag.
- Daniels, D. (2011). Whatever Happened to Media Art? Published as “Was war die Medienkunst?” I *Was waren Medien?* (s. 57– 80). Zurich/Berlin: Diaphanes.
- Derrida, J. (1998). *Archive Fever - A Freudian Impression*. Chicago: The University of Chicago Press.
- Derrida, J., & Prenowitz, E. (1995). Archive Fever: A Freudian Impression. *Diacritics*, 25(2), 9–63.  
<https://doi.org/10.2307/465144>
- Dewey, J. (1934). *Art as Experience*. New York: Perigee Books.
- Dubberly, H. (u.å.). *How do you design? A compendium of models*.
- Dunne, A., & Raby, F. (2013). *Speculative everything: design, fiction, and social dreaming*. Cambridge, Massachusetts ; London: The MIT Press.
- Earhart, A. E. (2015). The Digital Humanities as a Laboratory. I *Between humanities and the digital*. Cambridge, Massachusetts: The MIT Press.

- Erickson, I., Nathan, L., Jafarinaimi, N., Knobel, C., & Ratto, M. (2012). Meta-making: crafting the conversation of values and design. *Interactions*, 19(4), 54–59.  
<https://doi.org/10.1145/2212877.2212891>
- Ernst, W., & Parikka, J. (2013). *Digital memory and the archive*. Minneapolis: University of Minnesota Press.
- Evans, B. (2005). Foundations of a visual music. *Computer Music Journal*, 29(4), 11–24.
- Fee, J. A., & Phillips, W. D. (1975). The behavior of holo- and apo-forms of bovine superoxide dismutase at low pH. *Biochimica Et Biophysica Acta*, 412(1), 26–38.
- Flusser, V. (1991). *Gesten: Versuch einer Phänomenologie* (1. Aufl.). Düsseldorf: Bollmann Verlag.
- Foucault, M., Faubion, J. D., & Foucault, M. (1998). *Aesthetics, method, and epistemology*. New York: New Press.
- Fuller, M., & Malina, R. F. (2005). *Media ecologies: materialist energies in art and technoculture*. Cambridge, Mass: MIT Press.
- Ginterová, A., & Janotková, O. (1975). A simple method of isolation and purification of cultures of wood-rotting fungi. *Folia Microbiologica*, 20(6), 519–520.
- Gray, C., & Malins, J. (2004). *Visualizing research: a guide to the research process in art and design*. Aldershot, Hants, England ; Burlington, VT: Ashgate.
- Groys, B. (1997). *Logik der Sammlung – am ende des Musealen Zeitlaters*. München/Wien: Karl Hanser Verlag.
- Gudiksen, S. (2015). Designerly influence on politics and the press: Changing a deadlocked relationship (Bd. 6). Præsenteret ved NORDES 2015: Design ecologies, Stockholm.
- Gudiksen, S. K. (2014). *Co-designing business models : engaging emergence through design games*. Aalborg: Aalborg University.

- Habermas, J. (1962). *Strukturwandel der Öffentlichkeit: Untersuchungen zu einer Kategorie der bürgerlichen Gesellschaft*. Neuwied: H. Luchterhand.
- Hannula, M., Suoranta, J., & Vadén, T. (2005). *Artistic research: theories, methods and practices*. Helsinki : Gothenburg, Sweden: Academy of Fine Arts ; University of Gothenburg/Art Monitor.
- Hatfield, J., & Littman, S. (2015). *Experimental film and video: an anthology*. Hentet fra <http://site.ebrary.com/id/11054749>
- Hayles, N. K. (2004). Print Is Flat, Code Is Deep: The Importance of Media-Specific Analysis. *Poetics Today*, 25(1), 67–90. <https://doi.org/10.1215/03335372-25-1-67>
- Holt, F., & Lapenta, F. (2013). The social experiences of cultural events: conceptual findings and analytical strategies. I *Handbook on the Experience Economy* (s. 363–381). Cheltenham: Edward Elgar Publishing.
- Ihde, D. (2009). *Postphenomenology and technoscience: the Peking University lectures*. Albany: SUNY Press.
- Kleinsmann, M., & Valkenburg, R. (2008). Barriers and enablers for creating shared understanding in co-design projects. *Design Studies*, 29(4), 369–386. <https://doi.org/10.1016/j.destud.2008.03.003>
- Krämer, H. (2015). Entangled with Effects. Finding objects of inquiry within the ethnographic research process. *Continentcontinent.cc*, 5(1), 1–7.
- Kushner, T. (1997). Is it a Fiction that Playwrights create Alone? I *Creators on creating: awakening and cultivating the imaginative mind* (s. 145–149). New York: Putnam.
- Latour, B. (1983). Give me a Laboratory and I will Raise the World. I *Science Observed* (s. 141–170). SAGE.
- Levinson, J. (2006). *Contemplating art: essays in aesthetics*. Oxford : Oxford ; New York: Clarendon Press ; Oxford University Press.

- Manning, P. (2003). The Influence of Recording Technologies on the Early Development of Electroacoustic Music. *Leonardo Music Journal*, 13, 5–10.
- Manning, P. (2013). Paris and Musique Concrète. I *Electronic and computer music* (4th ed, s. Chapter 4). New York: Oxford University Press.
- Manovich, L. (2014). Post Media Aesthetics. I *Transmedia Frictions, The Digital, the Arts, and the Humanities* (s. 34–45). California: University of California Press.
- Markussen, T., & Knutz, E. (2013). *The poetics of design fiction* (s. 1–10).
- McCullough, M. (2005). *Digital ground: architecture, pervasive computing, and environmental knowing* (1st paperback ed). Cambridge, Mass: MIT Press.
- Medinilla, Á. (2012). *Agile Management: Leadership in an Agile Environment*. Heidelberg: Springer.
- Mörtberg, C., Bratteteig, T., Wagner, I., Stuedahl, D., & Morrison, A. (2010). Methods That Matter in Digital Design Research. I I. Wagner, T. Bratteteig, & D. Stuedahl (Red.), *Exploring Digital Design* (s. 105–144). London: Springer London. [https://doi.org/10.1007/978-1-84996-223-0\\_4](https://doi.org/10.1007/978-1-84996-223-0_4)
- Parikka, J. (2011). Unnatural Ecologies. *FiberCulture Journal*, 17, 1–20.
- Parikka, J. (2015). *A geology of media*. Minneapolis: University of Minnesota Press. Hentet fra <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=96172>
- 9
- Parikka, J., & Krysa, J. (2015). *Writing and Unwriting (Media) Art History*. Cambridge, Mass: MIT Press.
- Parker, T. (1969). *Underground Film - A critical history*, Grove Press. USA: Grove Press.
- Paul, C. (2007). Feedback: From Object to Process and System. I *Feedback: Art Responsive to Instructions, Inputs or its Environment* (s. 26–48). Gijon: LABoral.
- Pickering, A. (1995). *The mangle of practice: time, agency, and science*. Chicago: University of Chicago Press.

- Pine, J., & Gilmore, J. (1999). Welcome to the Experience Economy. I *Work is Theatre & every Business a Stage* (s. 1–44). Boston, Mass: Harvard Business School Press.
- Ratto, M. (2011). Critical Making: Conceptual and Material Studies in Technology and Social Life. *The Information Society*, 27(4), 252–260. <https://doi.org/10.1080/01972243.2011.583819>
- Rees, A. L. (2011). *A history of experimental film and video: from the canonical avant-garde to contemporary British practice* (2nd ed). [Houndmills, Basingstoke, Hampshire] : London: Palgrave Macmillan ; British Film Institute.
- Renan, S. (1967). *An introduction to the American underground film*. New York: Dutton.
- Schulze, G. (2013). The Experience Market. I *Handbook on the Experience Economy* (s. 98–121). Cheltenham: Edward Elgar Publishing.
- Serres, M. (1986). *Statues*. Paris: Gallimard.
- Serres, M. (2015). Transdisciplinarity as Relative Exteriority. *Theory, Culture & Society*, 32(5–6), 41–44. <https://doi.org/10.1177/0263276415597046>
- Steen, M. (2013). Co-Design as a Process of Joint Inquiry and Imagination. *Design Issues*, 29(2), 16–28. [https://doi.org/10.1162/DESI\\_a\\_00207](https://doi.org/10.1162/DESI_a_00207)
- Sundbo, J., & Sørensen, F. (2013). Introduction. I *Handbook on the Experience Economy* (s. 1–21). Cheltenham: Edward Elgar Publishing.
- Svabo, C. et. al., Sundbo, J., & Bæhrenholdt, F. (2013). Experiencing Spatial Design. I *Handbook of Experience Economy* (s. 310–325). Cheltenham: Edward Elgar Publishing Ltd.
- Søndergaard, M., & Jacobsen, M. (Red.). (2009). *Re\_action: the digital archive experience: renegotiating the competences of the archive and the (art) museum in the 21st century*. Aalborg, Denmark: Aalborg University Press.
- Vaderbeek, S. (u.å.). Culture: Intercom and Expanded Cinema. Hentet fra [http://www.stanvaderbeek.com/\\_PDF/CultureIntercom1,2,3\\_PDF\\_LORES.pdf](http://www.stanvaderbeek.com/_PDF/CultureIntercom1,2,3_PDF_LORES.pdf)

- Verbeek, P. (2012). On Art and the Democratization of Things. Politics at issue. *Open – Journal of Art in Public Spaces*, 5–11.
- Weibel, P. (2004). New Protagonists and Alliances in 21st Century Art. I *Timeshift: the world in twenty-five years ; [the 25th anniversary of the Festival of Art, Technology and Society]* (s. 38–46). Ostfildern-Ruit: Hatje Cantz.
- Weiser, M. (1991). The Computer for the 21st Century. I *Scientific American* (s. 94–104).
- Whitworth, E., & Biddle, R. (2007). The Social Nature of Agile Teams (Bd. 7, s. 26–36). Præsenteret ved Agile Conference (AGILE), 2007, Washington, D.C: IEEE.  
<https://doi.org/10.1109/AGILE.2007.60>
- Wielgus, A. L. (2014). You had to have been there : experimental film and video, sound, and liveness in the New York underground.
- Willim, R. (2010). Looking with new Eyes at the Old Factory. I *Experiencescapes. Tourism, Culture, and Economy* (s. 136–150). København: Copenhagen Business School Press.
- Wittgenstein, L. (1986). *Philosophical Investigations*. Oxford: Basil Blackwell.
- Zappa, F. (1997). All About Music. I *Creators on creating: awakening and cultivating the imaginative mind* (s. 195–197). New York: Putnam.
- Zizêk, S. (2014). *Event. Philosophy in Transit*. London: Penguin.