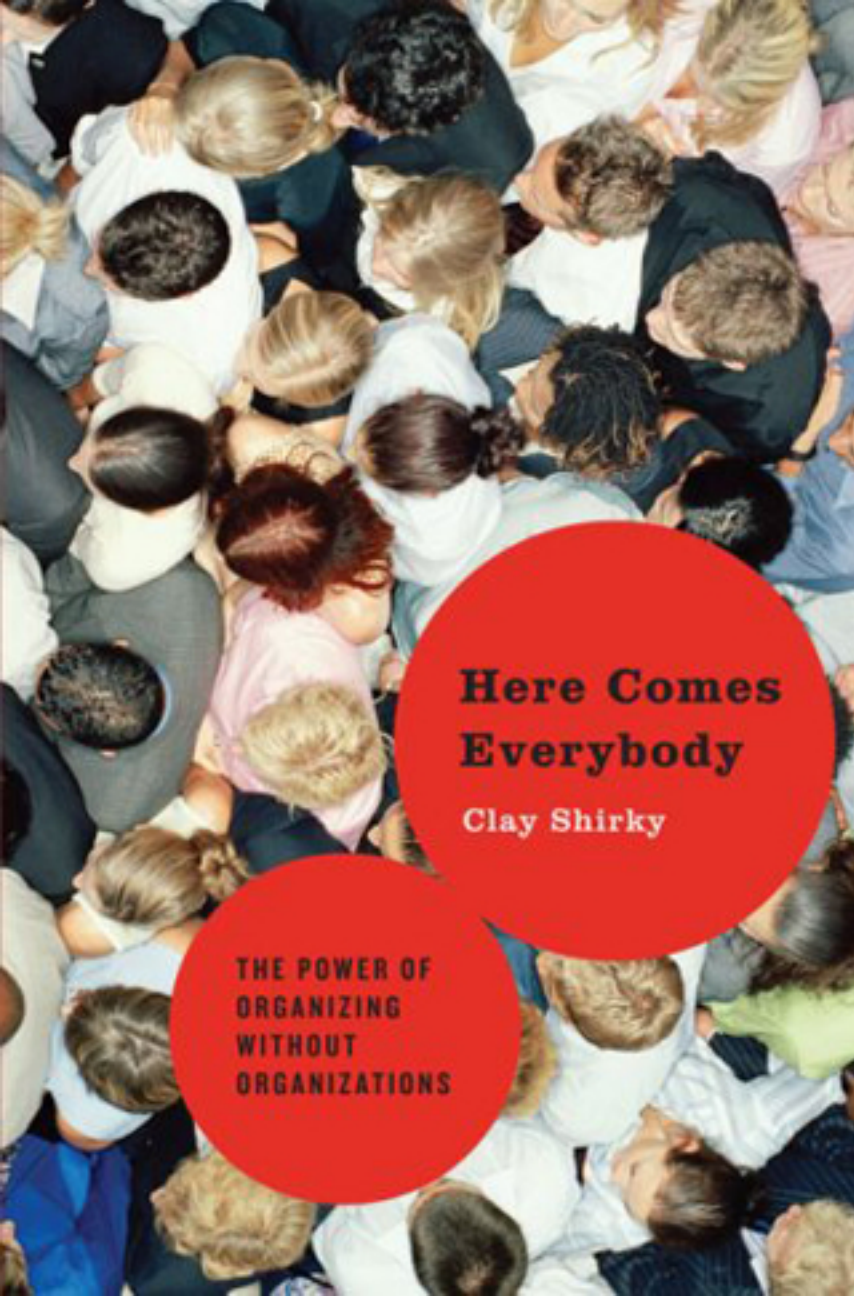


# Predictably Irrational

Dan Ariely

The Hidden Forces That  
Shape Our Decisions

**THE TIPPING POINT**  
Malcolm Gladwell



**Here Comes  
Everybody**  
Clay Shirky

**THE POWER OF  
ORGANIZING  
WITHOUT  
ORGANIZATIONS**

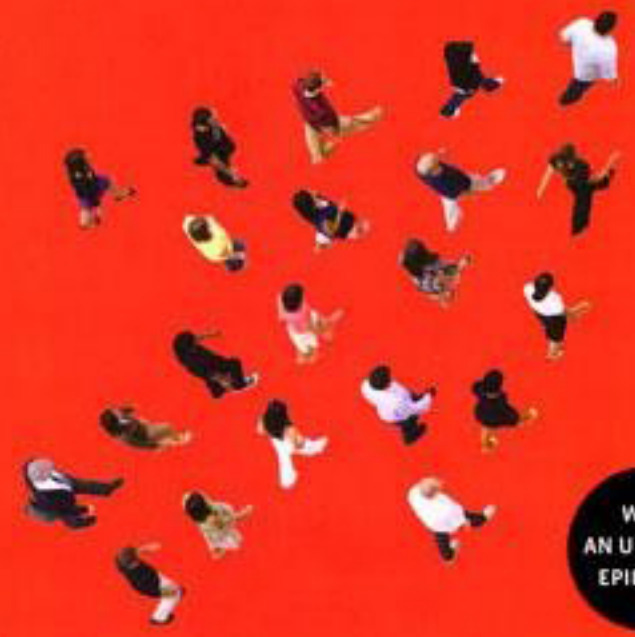


The Power of Organizing Without Organizations

# HERE COMES EVERYBODY

Revolution doesn't happen when society adopts new technology, it happens when society adopts new behaviors

CLAY SHIRKY



WITH  
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# CROWD SOURCING

HOW THE POWER  
OF THE CROWD  
IS DRIVING THE FUTURE  
OF BUSINESS

JEFF HOWE

crowdsourcing

how the power of the crowd  
is driving the future of business

jeff howe

# CROWDSOURCING

WHY THE POWER OF THE CROWD  
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FOREWORD BY DON TAPSCOTT, CO-AUTHOR OF *WIKINOMICS*

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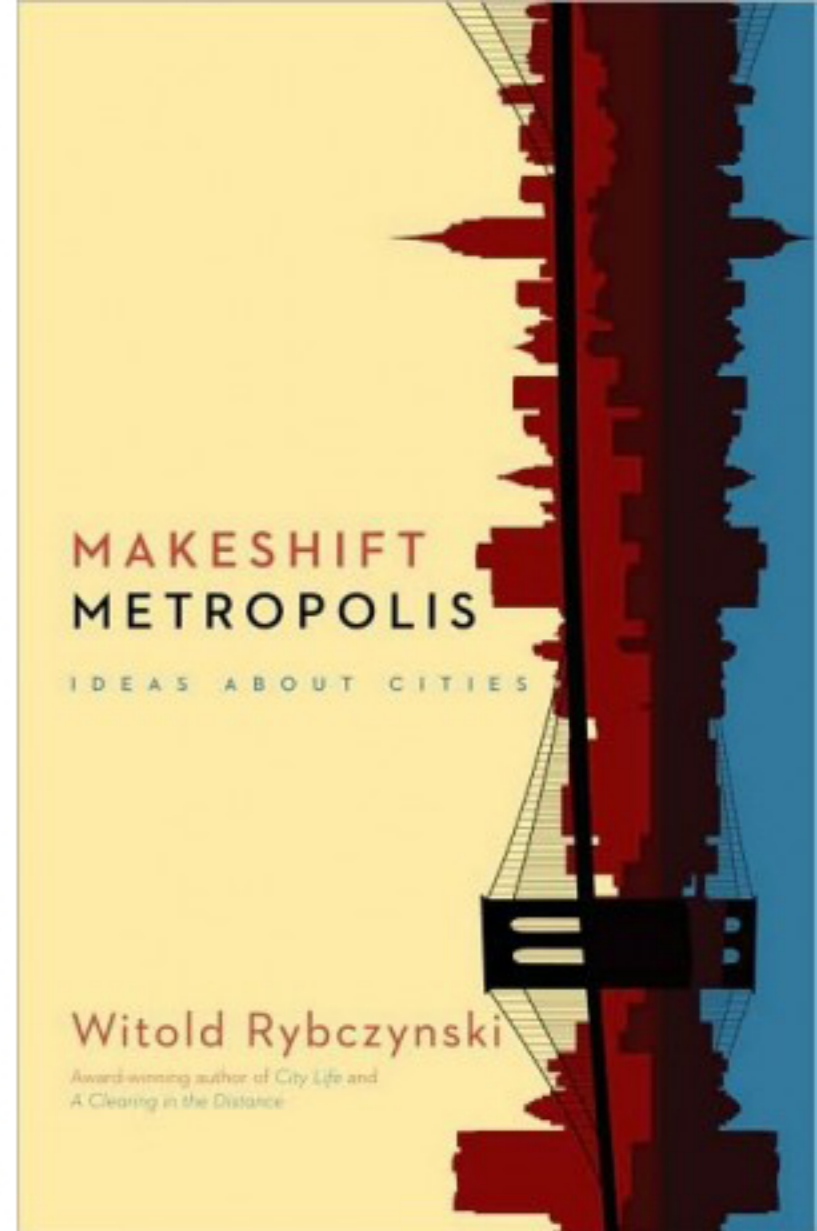
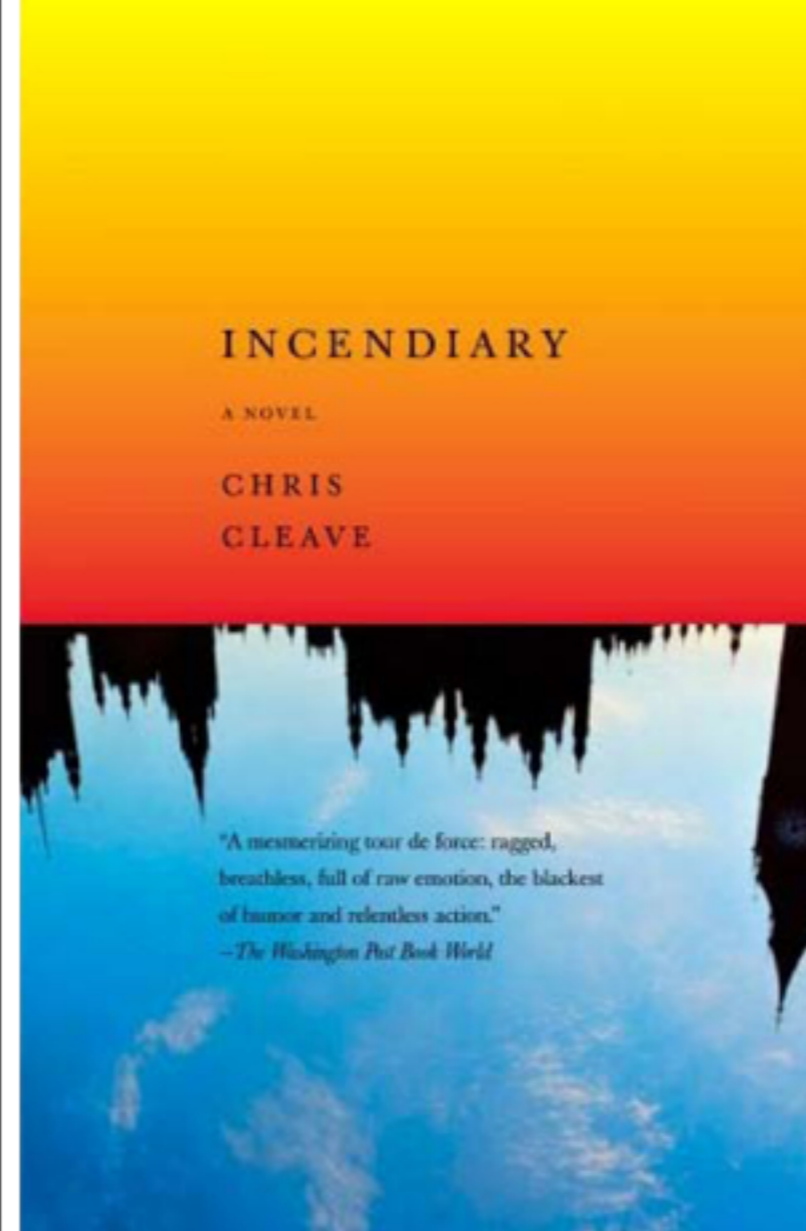
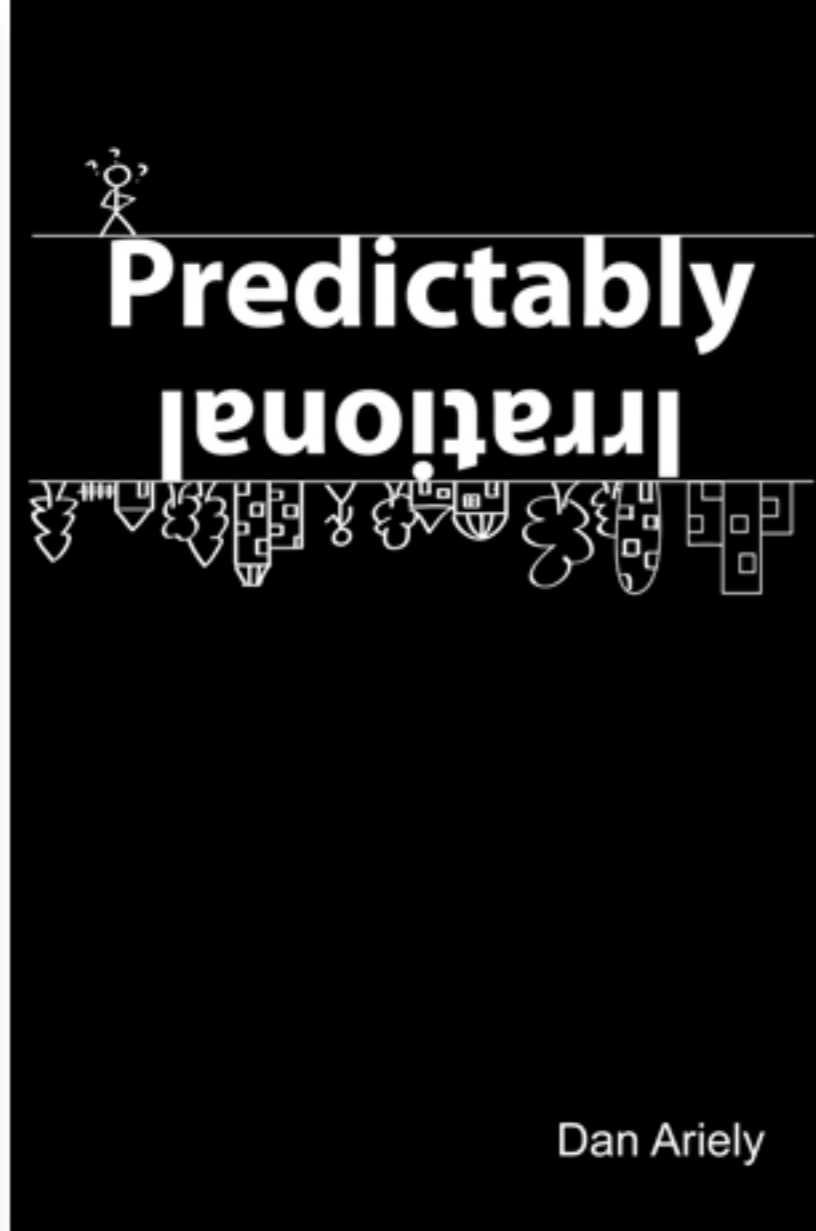
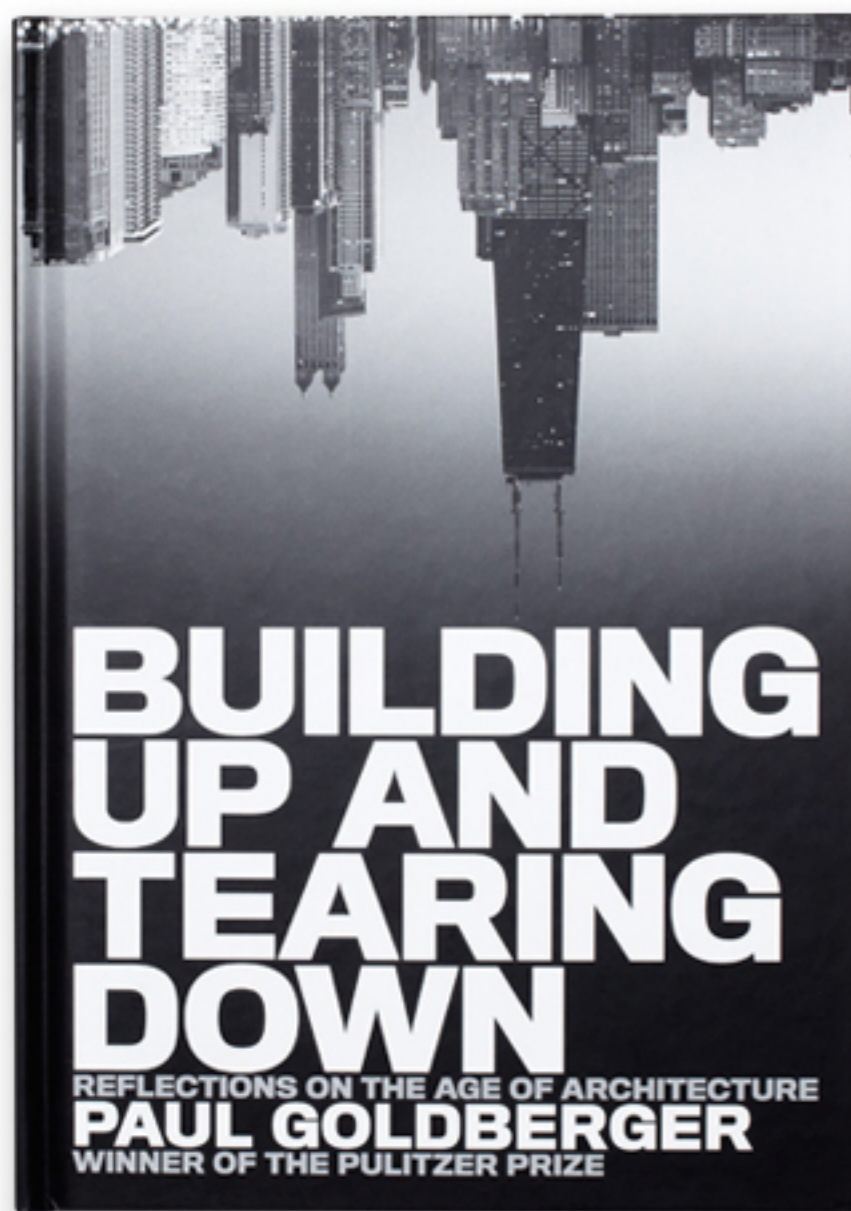
—*The Boston Globe*

# THE WISDOM OF CROWDS

**JAMES  
SUROWIECKI**

WITH A NEW AFTERWORD BY THE AUTHOR



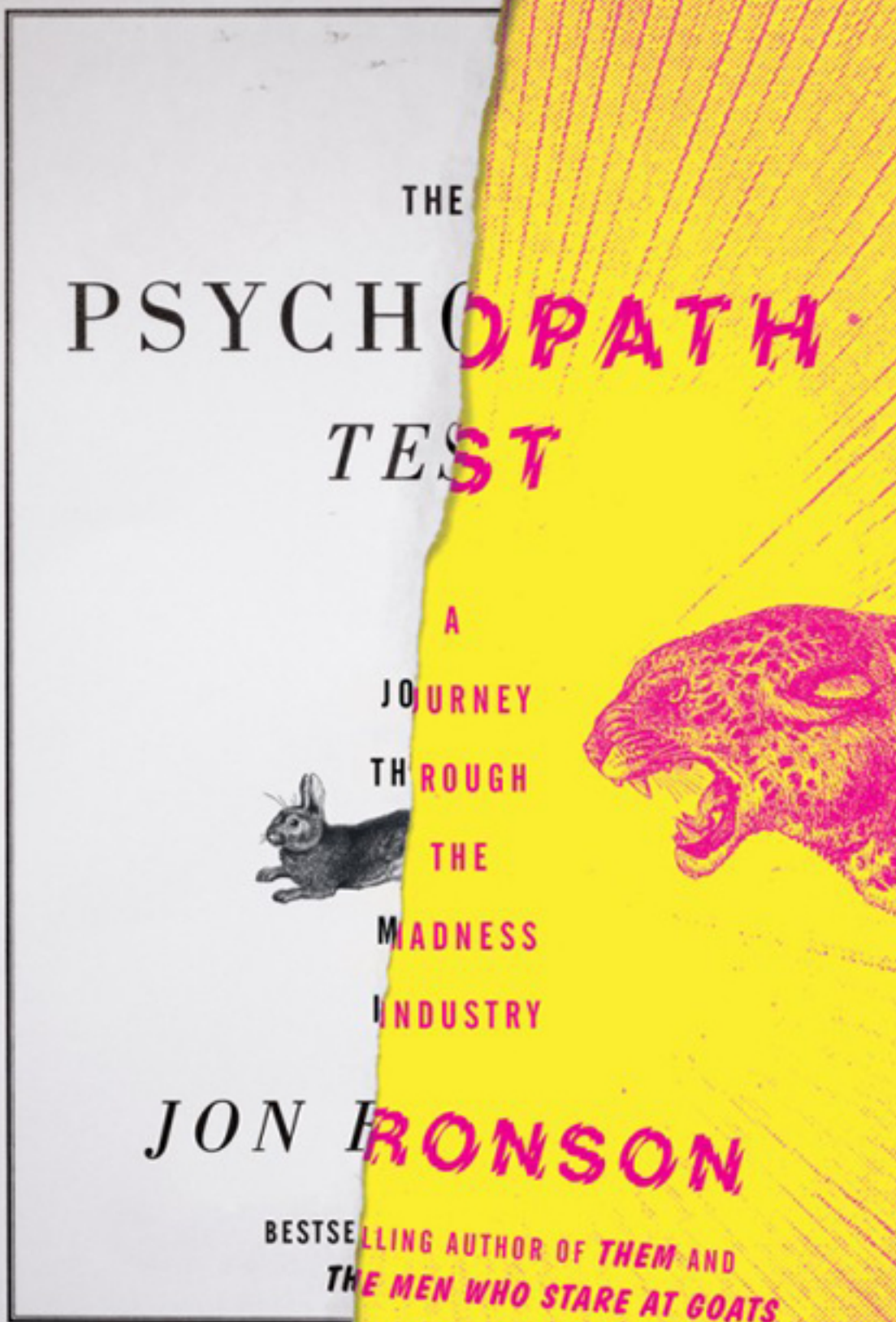


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The Hidden Forces That Shape Our Decisions



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# PREDICTABLY IRRATIONAL



THE HIDDEN FORCES THAT SHAPE OUR DECISIONS

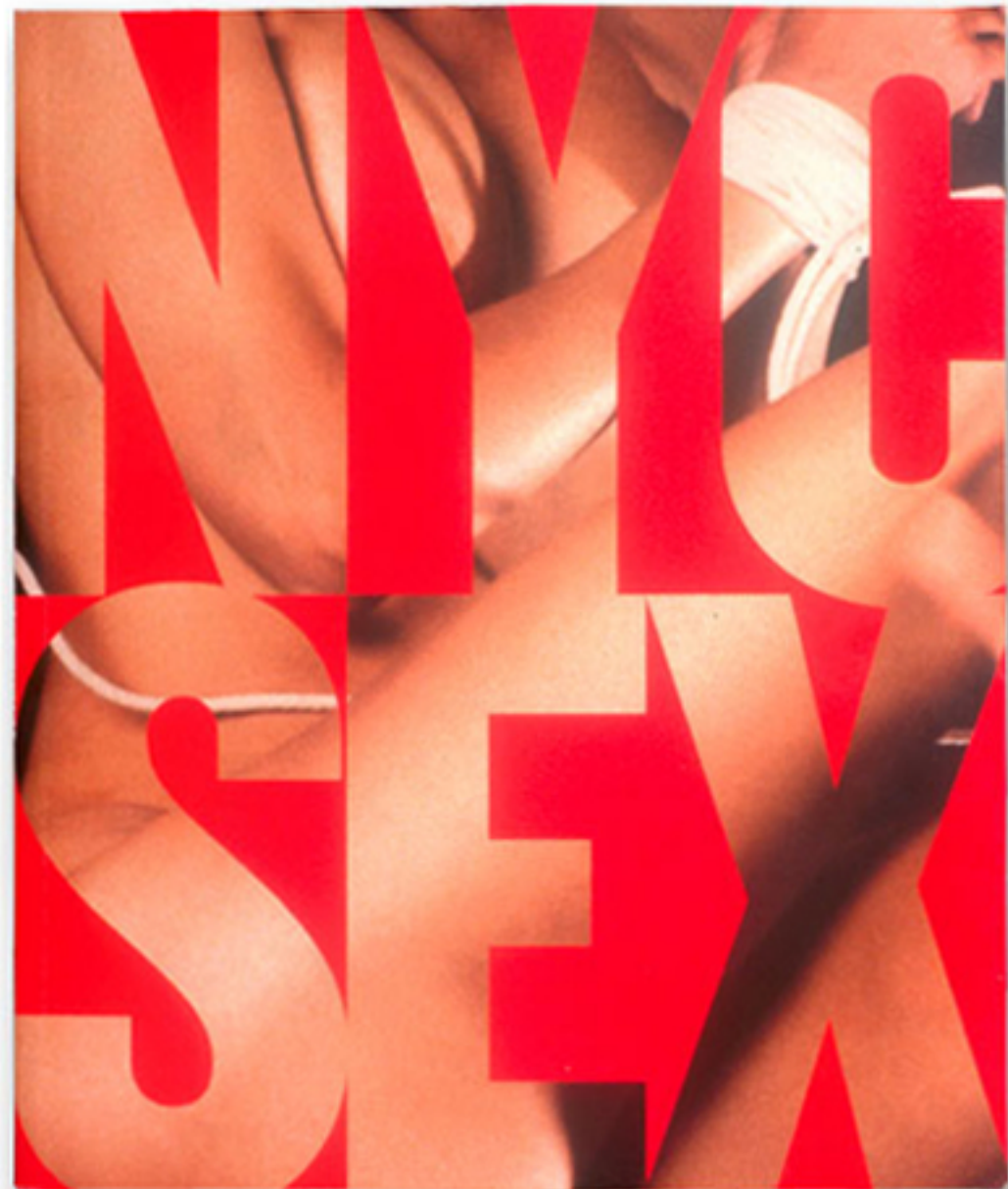
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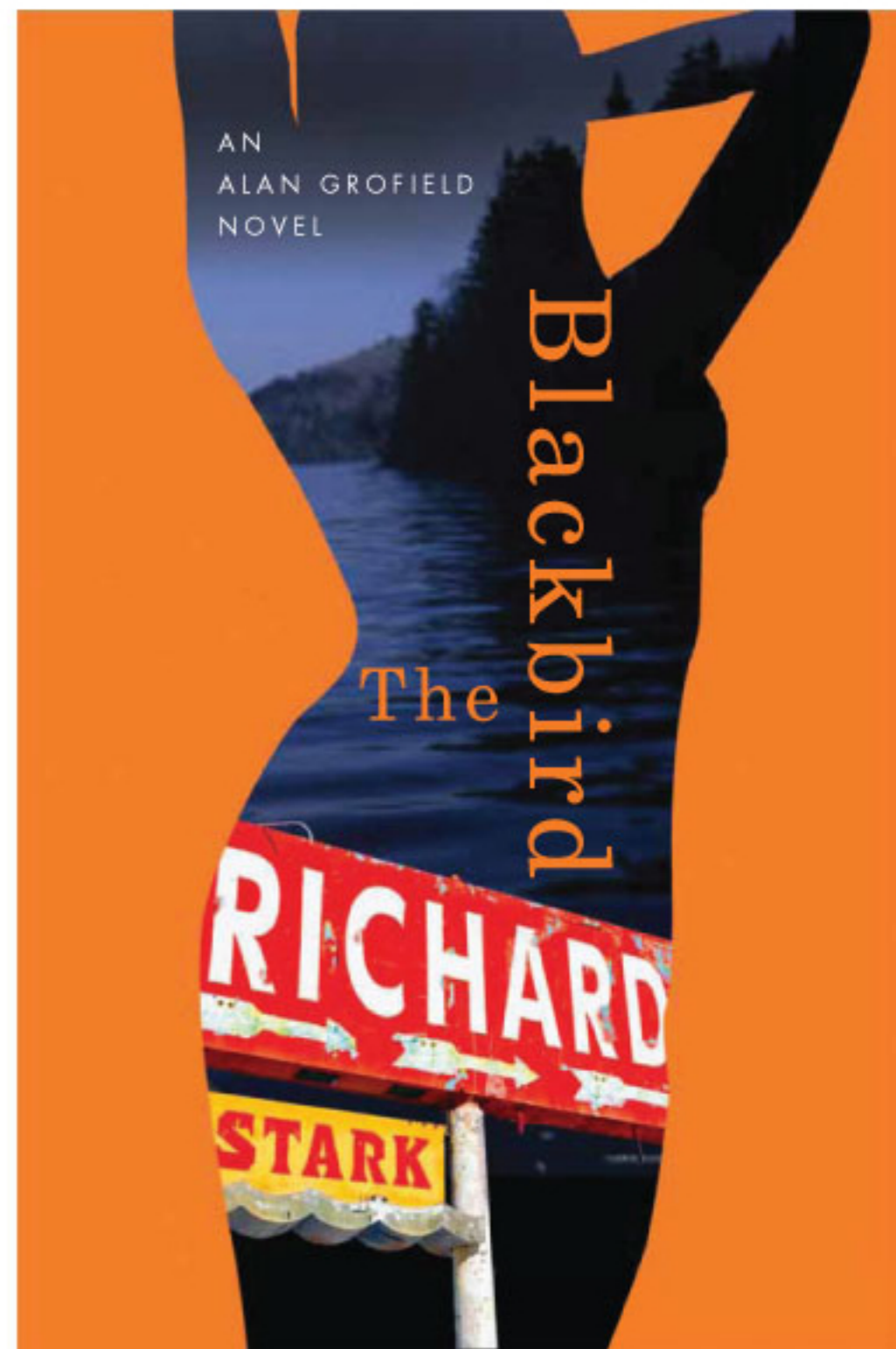
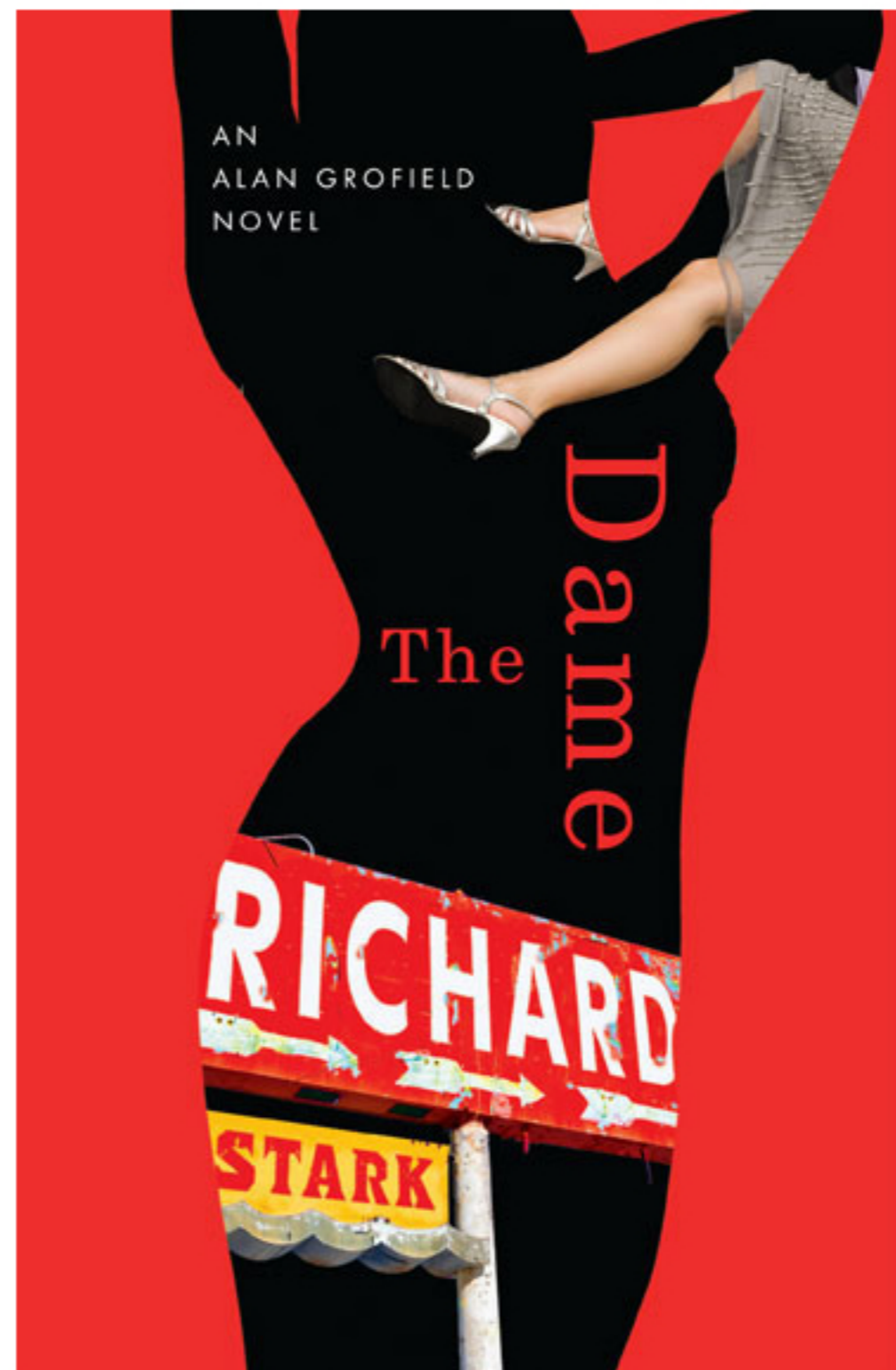
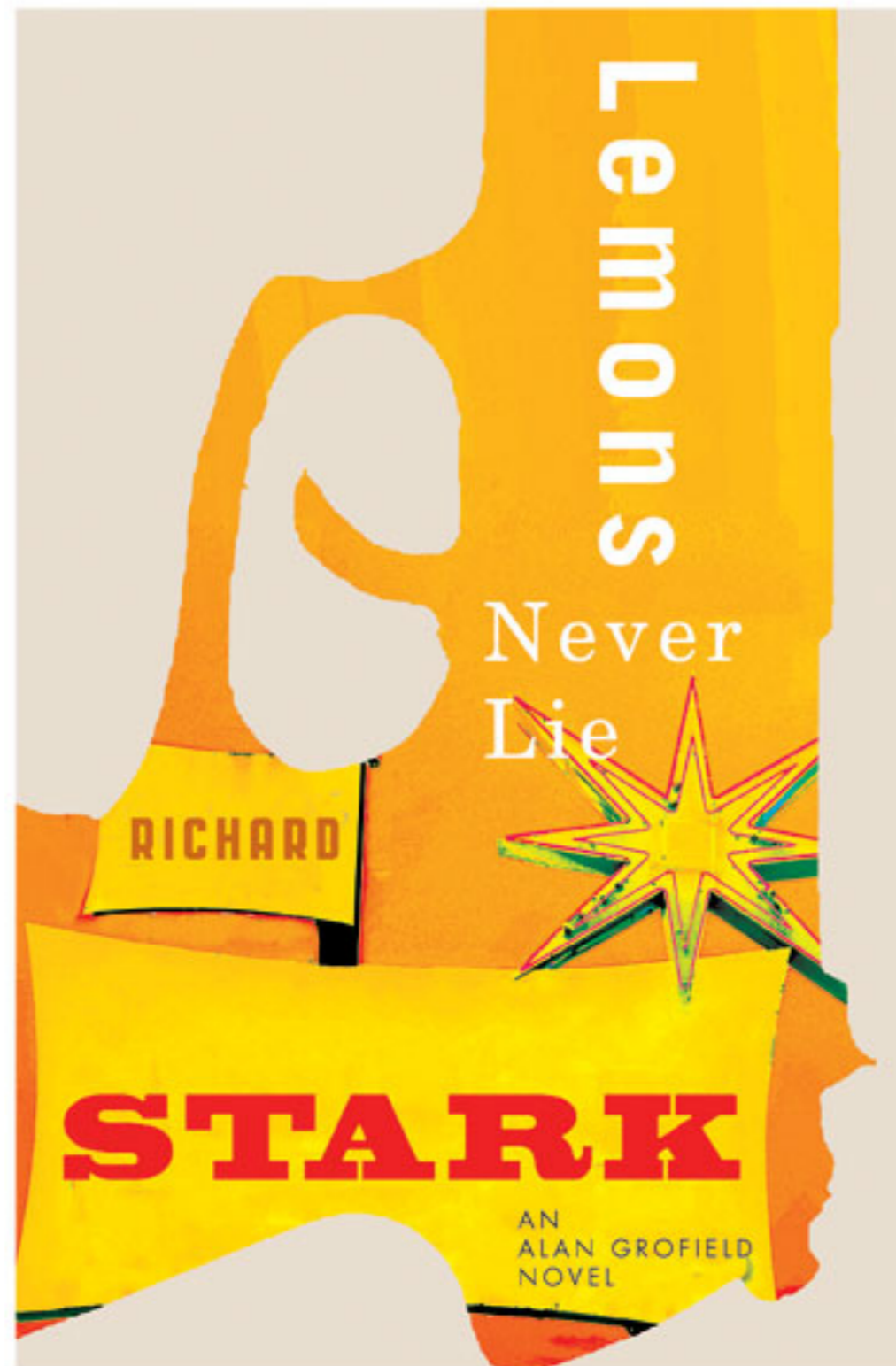
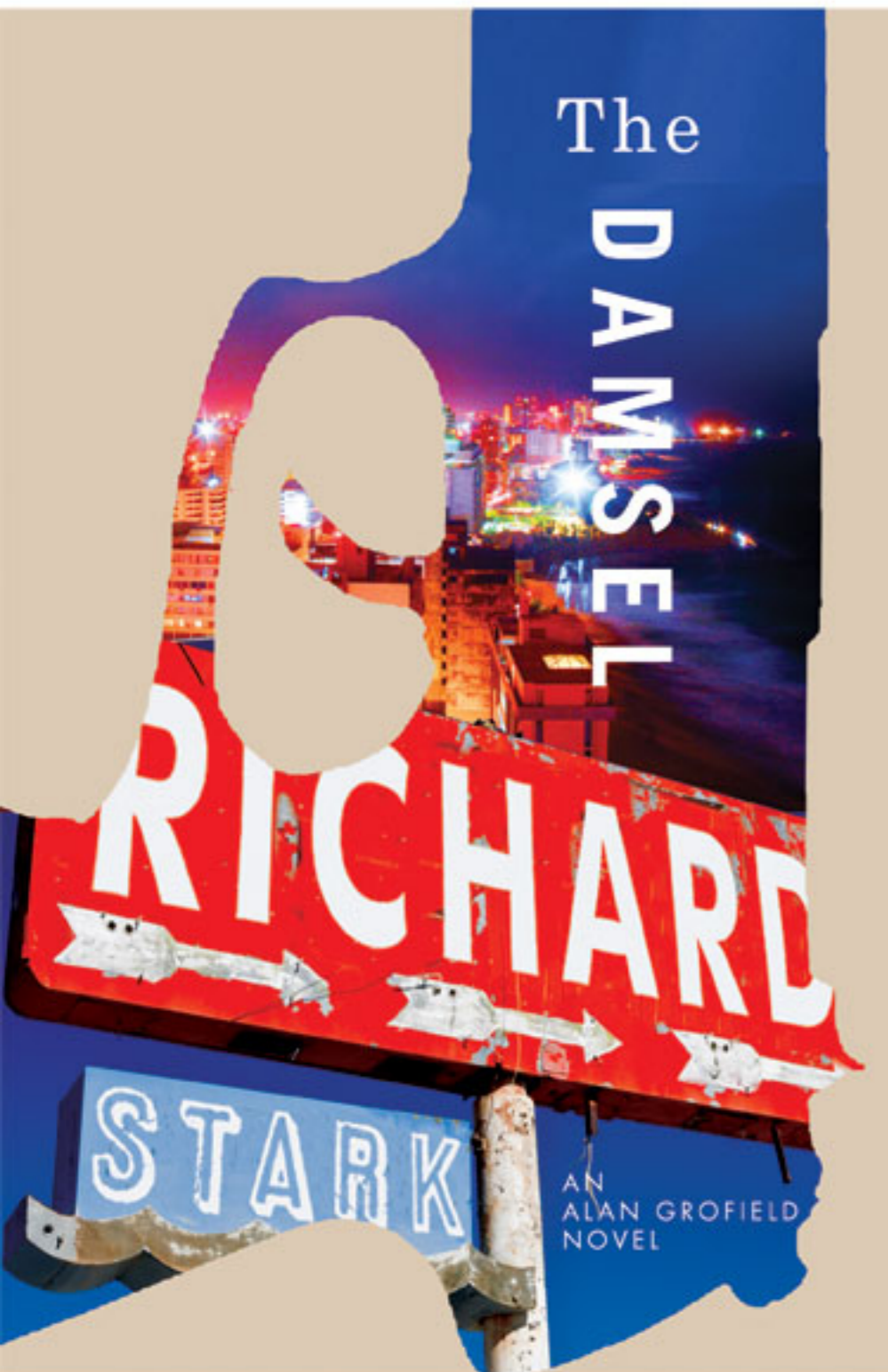
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THE HIDDEN FORCES THAT SHAPE OUR DECISIONS

DAN ARIELY







To see means to see in relation.

# 1+1=3

This scene "begins to disintegrate" and it is a reflection on the complex relationship between the viewer and the object. The red roof is not just a color, it is a signifier of a specific architectural style and a cultural context. The text "1+1=3" suggests a complex relationship between the viewer and the object, where the whole is greater than the sum of its parts.

Our perception of an object (●) is contingent upon its context relative to the objects around it (○):

### John Berger

We never look at just one thing, we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, considering what is present to it as we see. Soon after we can see, we are aware that we can also be seen. The eye of the other confronts with our own eye to make it fully credible that we are part of the visible world.

### Ann Marie Barry

Relations depend on situations. More generally, to see means to see in relation, and the relations actually encountered are not simple. To see the object means to see it from a perspective from which it is seen, and to see it from the other side. The process of observing something in relation means understanding to higher levels of complexity and visibility, but it expands the observer at the same time to the reality of possible connections. It charges her with the task of distinguishing the pertinent relations from the important ones and of seeing watching the effects things have upon each other.

### R.L. Gregory

Given the standard claim to the nature of surrounding objects we identify them and act not so much according to what is directly sensed, but what is believed.



# CULTURAL

Our communication is always coded. It gains transparency only because we know the code already, and we are not aware of it. But without knowing what it is that we know, without being the means for letting some one else be aware of what we know.

The picture of a black, rectangular, something, it is being used against the cultural image to illustrate a point. The image is not a simple representation of a thing, but a complex one. It is a signifier of a specific cultural context and a social function. The text "CULTURAL" suggests a complex relationship between the viewer and the object, where the whole is greater than the sum of its parts.

### Rudolf Arnheim

To see the object means to see it in relation to the other objects which it is seen with. The appearance of any form in the world has elements of its own and function in the world which are not determined by their own form, but by a pattern which is already there. The form is not a simple representation of a thing, but a complex one. It is a signifier of a specific cultural context and a social function.

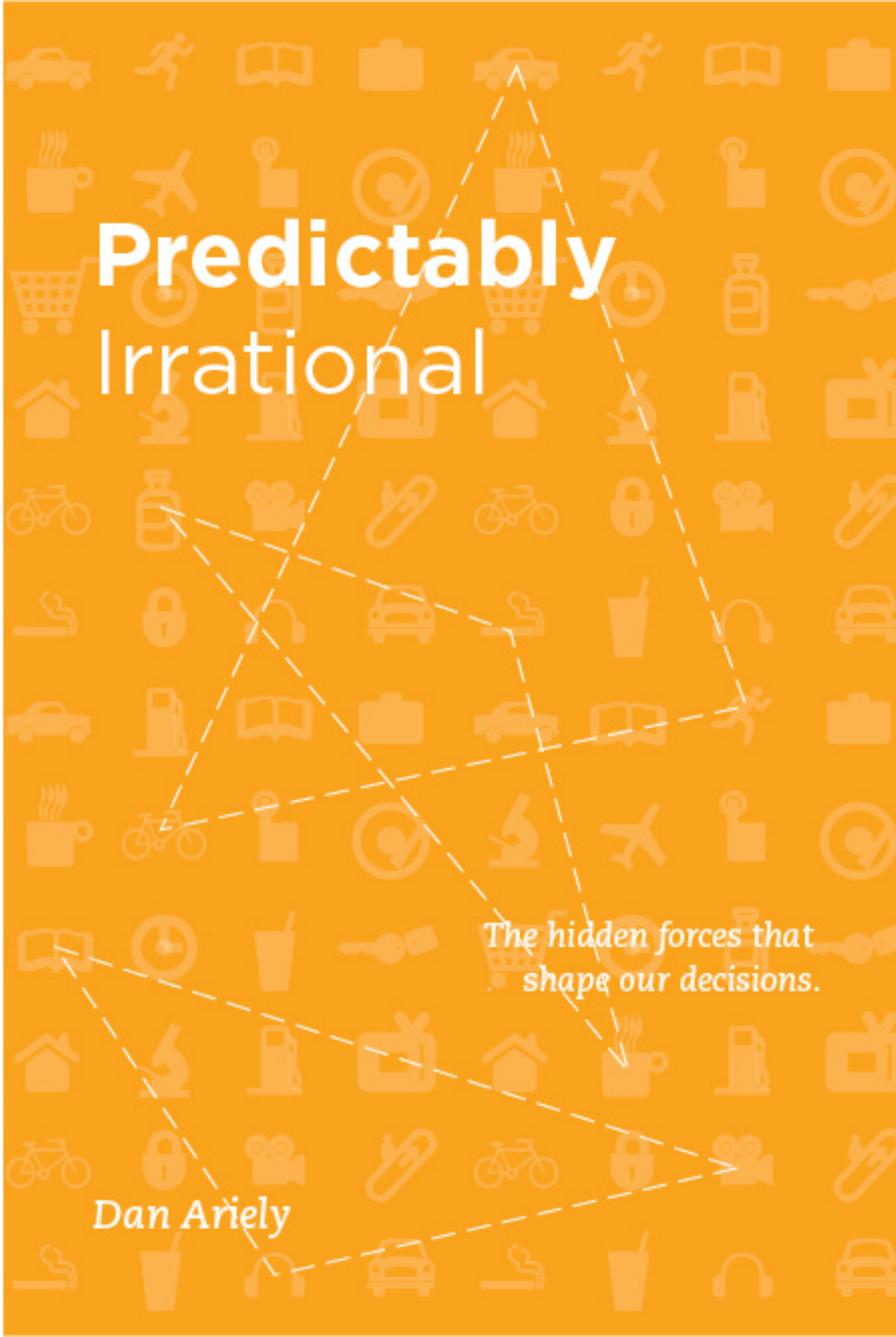
### Gunther Kress and Theo vanLeeuwen

Our approach to communication starts from a social base. In our view the meanings conveyed by speakers, writers, photographers, painters and sculptors are first and foremost social meanings even though we acknowledge the effect and importance of individual differences. They are meanings which arise out of the society in which individuals live and work. Given that societies are not homogeneous, but composed of groups with varying, often contradictory, interests, the messages produced by individuals will reflect the differences, contradictions and conflicts which characterize social life.

### Donis A. Dondis

The museum dweller, for instance, has to invent his way of seeing on a flat, windowless pane, however so the more complex than in the act of the Euboean. Having experienced a most undifferentiated white area and light sky in the environment, which results in obscuring the reference of the horizon, the Euboean artist takes liberties with right side up and upside down.

From our shared cultural background to our individual upbringing, environment has a large influence on perception. Our perception of an object is contingent upon its context relative to the objects around it. The image of a black, rectangular, something, it is being used against the cultural image to illustrate a point. The image is not a simple representation of a thing, but a complex one. It is a signifier of a specific cultural context and a social function. The form is not a simple representation of a thing, but a complex one. It is a signifier of a specific cultural context and a social function.



# Predictably Irrational

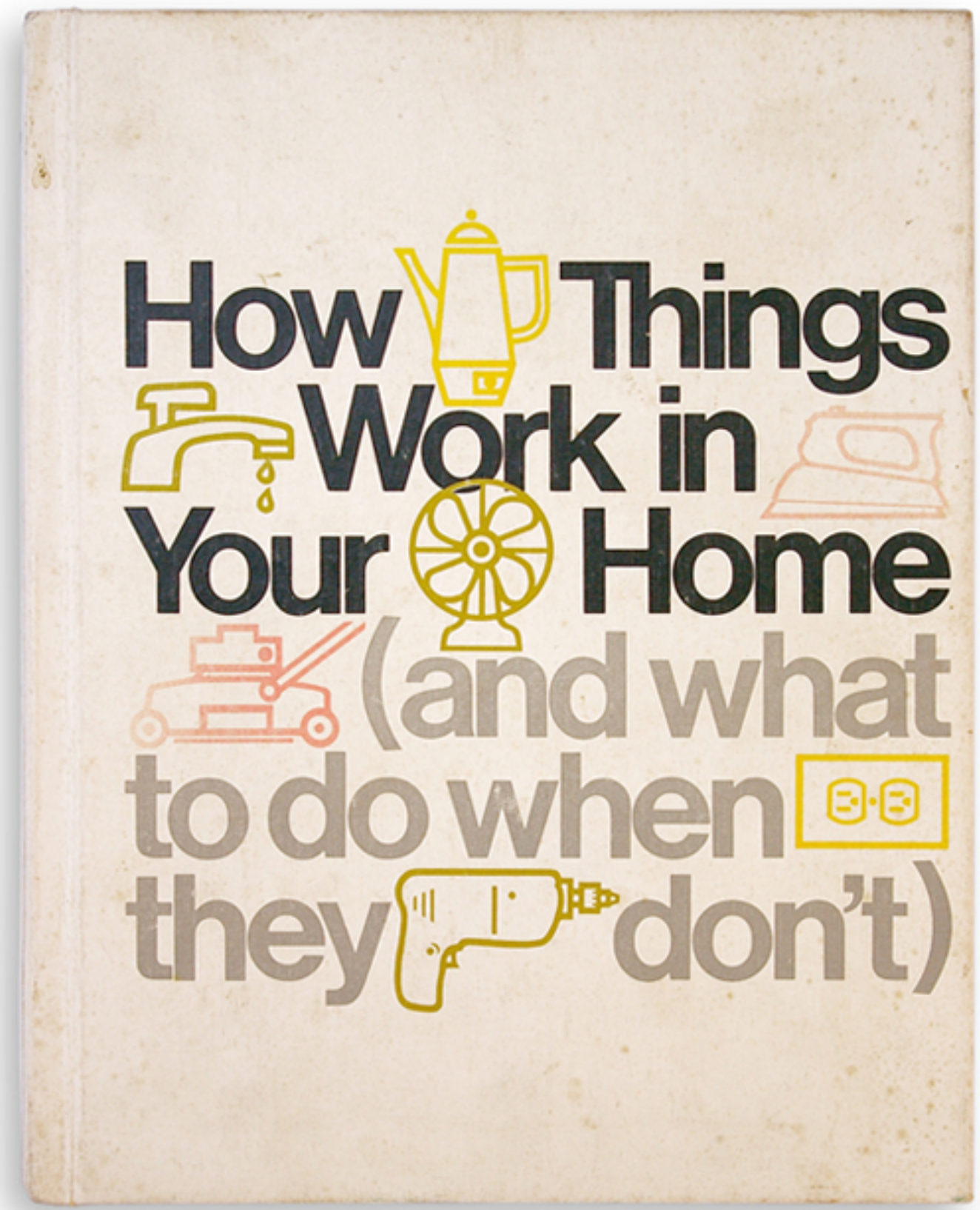
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Dan Ariely



# The Tipping Point

Malcolm Gladwell



# How Things Work in Your Home (and what to do when they don't)

# Odd Bits

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Jennifer McLagan

author of *Fat*, James Beard Cookbook of the Year



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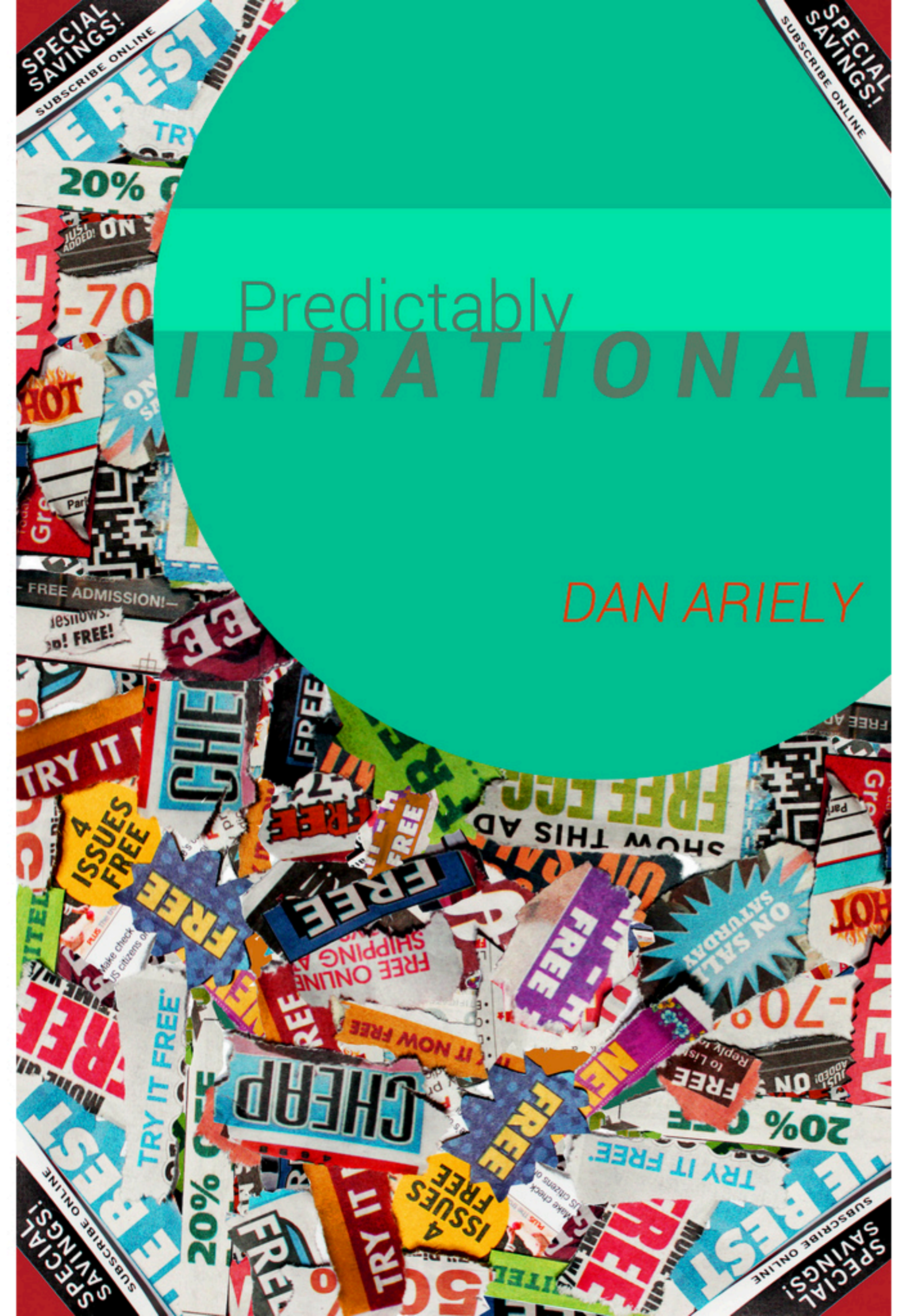
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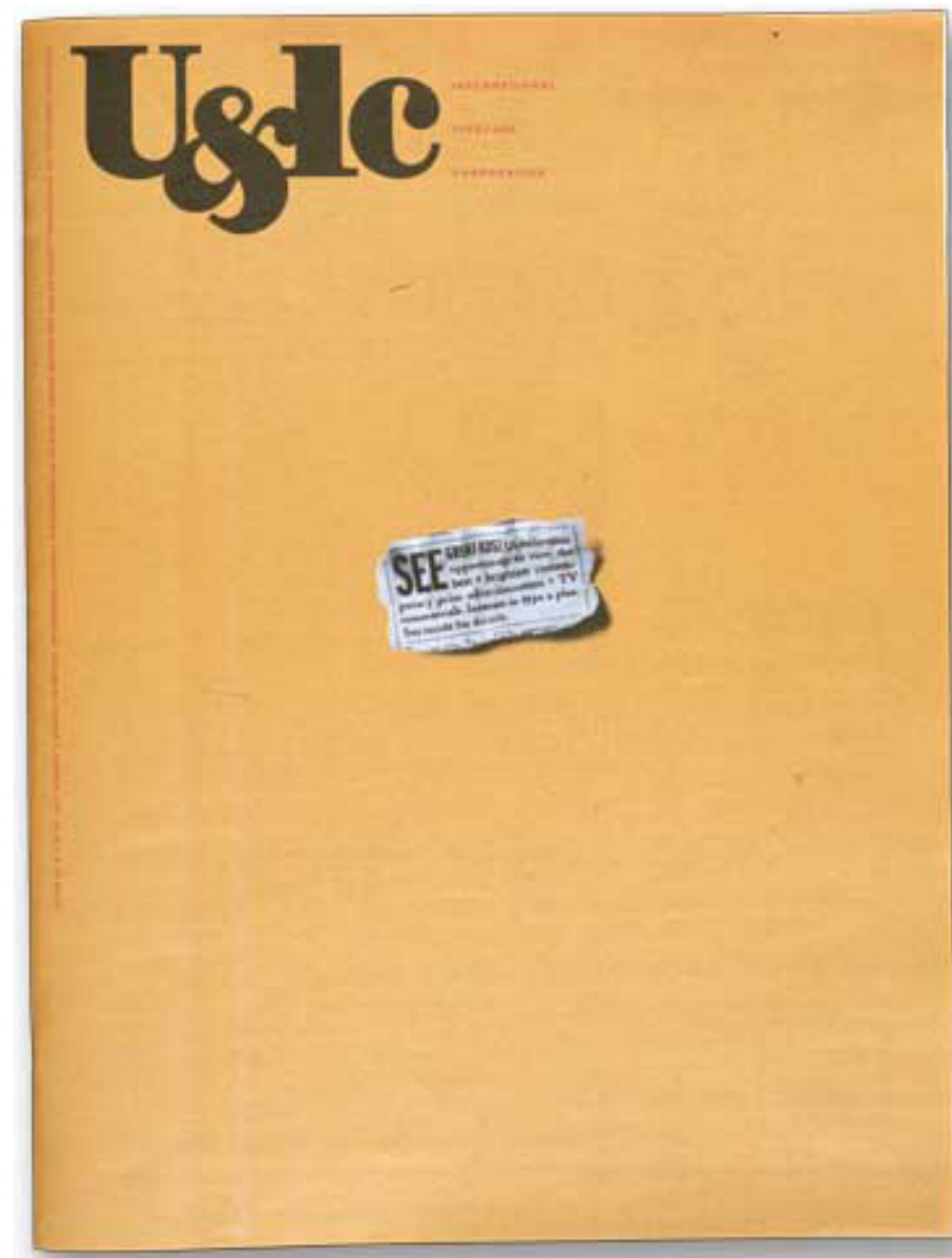
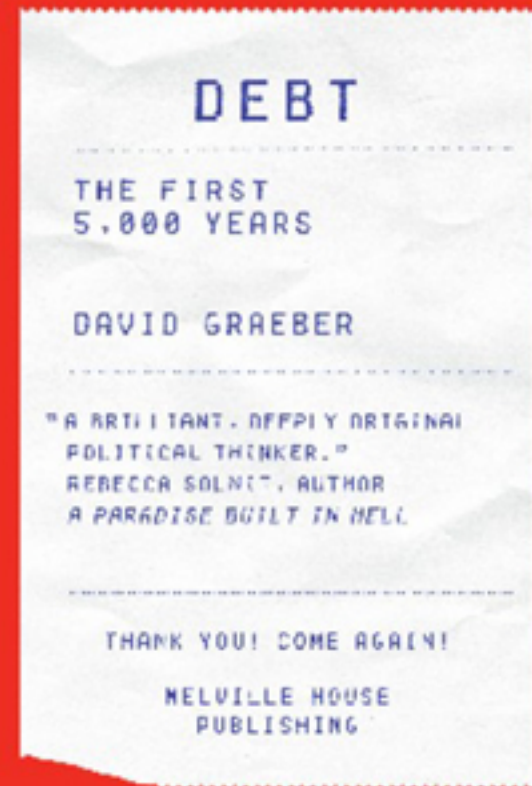
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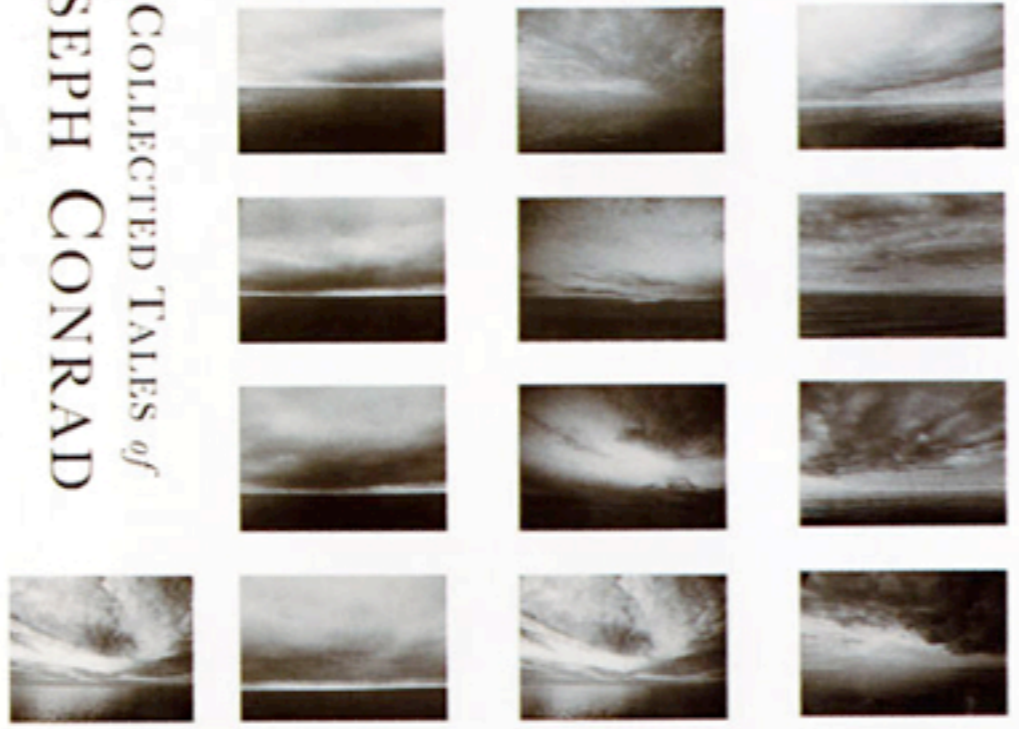


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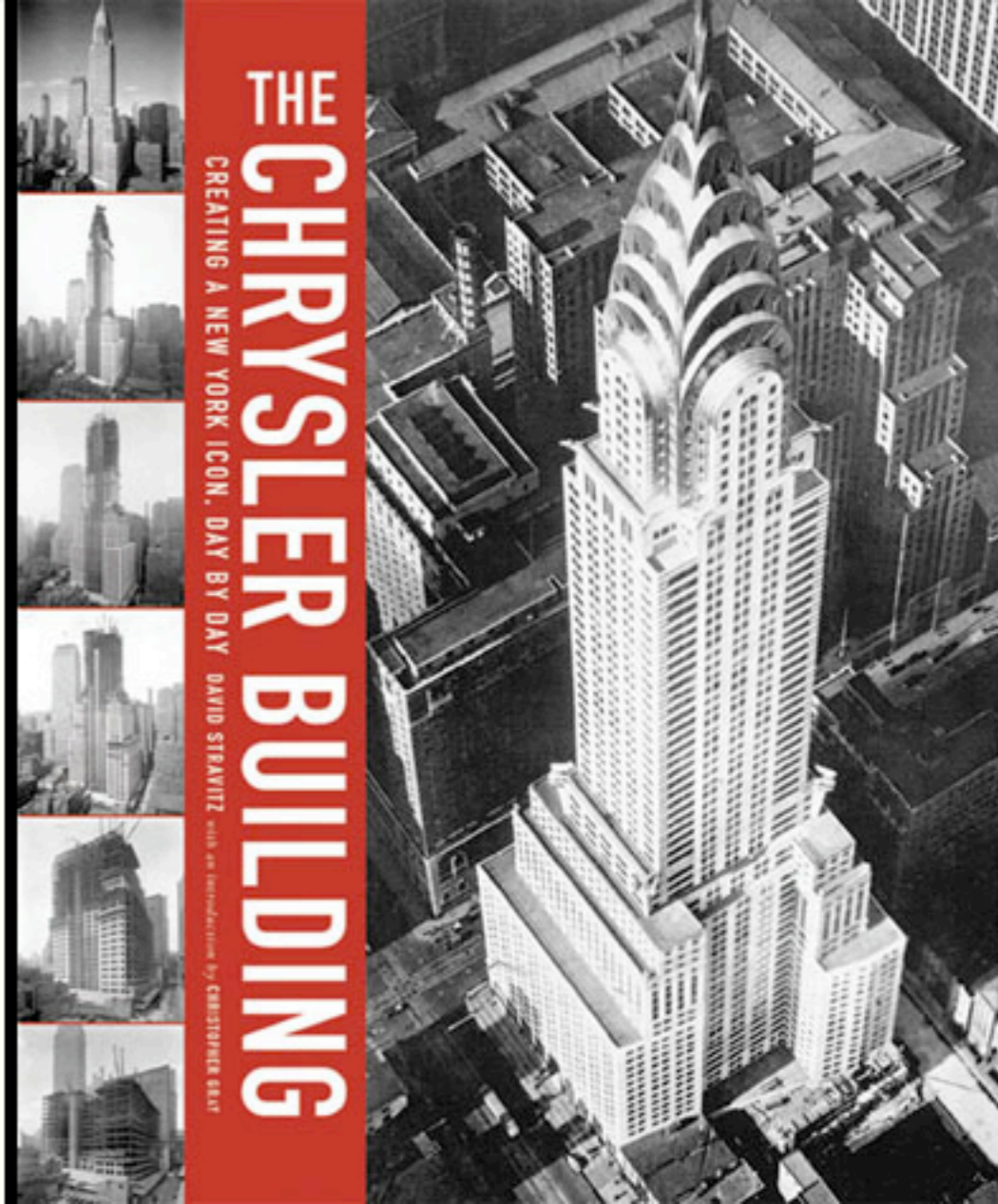
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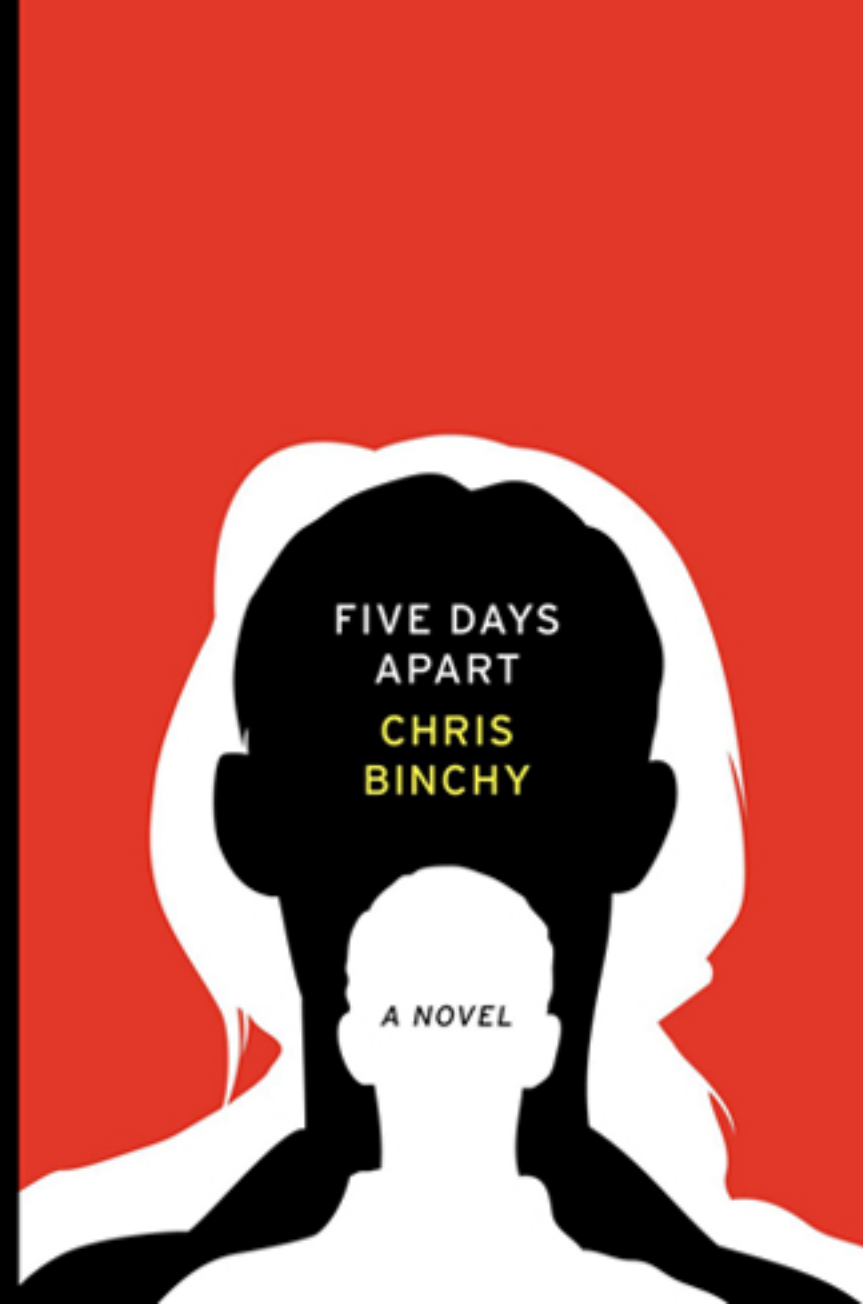


DAN ARIELY

# PREDICTABLY IRRATIONAL

*The Hidden Forces That Shape Our Decisions*

predictably Irrational  
Dan Ariely



# DAN ARIELY

*New York Times* Bestselling Author of *Predictably Irrational*

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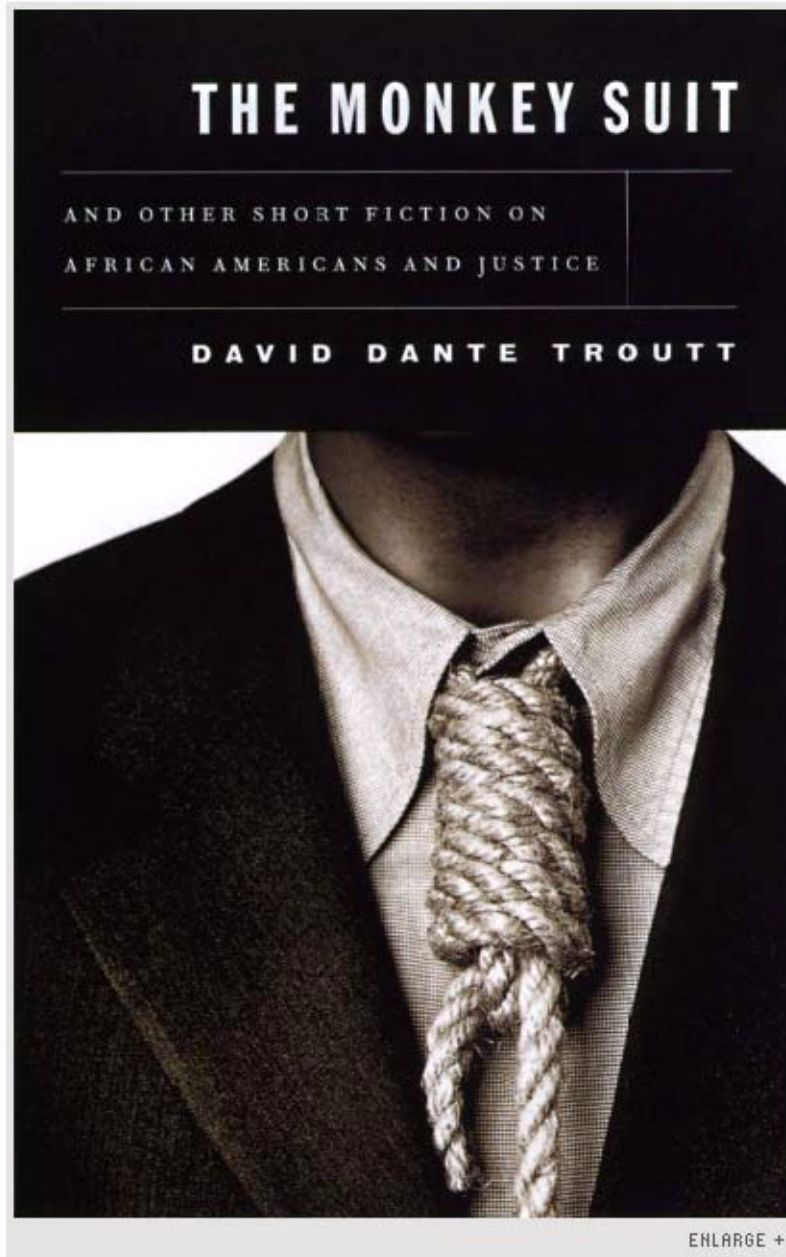
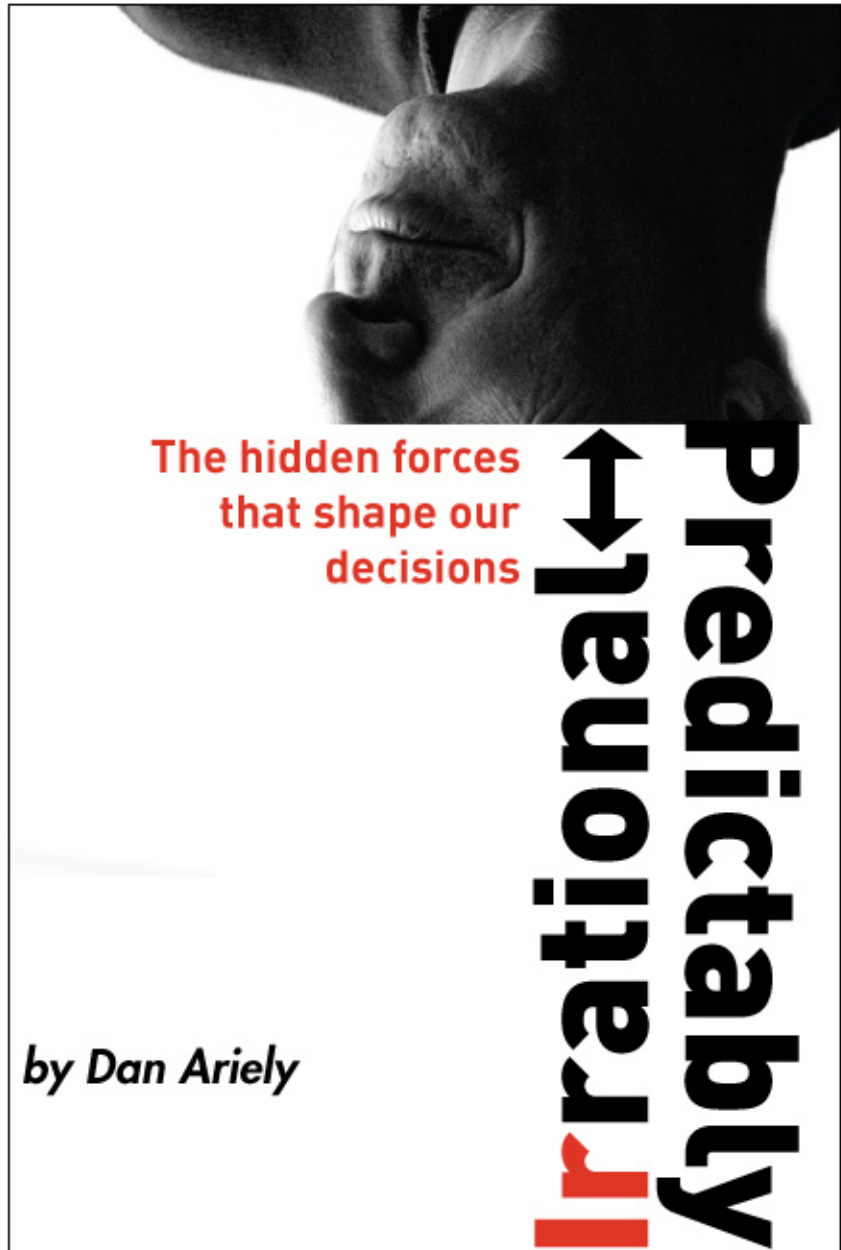
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## The Monkey Suit

DESIGN CATEGORY

Book design, 1997

DESIGN FIRM

Evan Gaffney Graphic Design (New York, New York)

COLLECTION

(1998) 50 Books/50 Covers of 1997

DESCRIPTION

CREDITS

*The Monkey Suit* is a collection of fictionalized retellings of famous legal cases involving African Americans. Stories of senseless racism are told with the gentle, impressionistic tone of an oral history. My aim was to create something both elegant and shocking—to express the charm of the writing as well as the rage behind it.

SEND THIS PAGE

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*The hidden forces that  
shape our decisions*

*Dan  
Ariely*

