

# THE FORM OF THE BOOK IN HYBRID PUBLISHING PRACTICES

Kingston School of Art, The Design School, 18.02.2019

Lozana Rossenova

lozana@lozandarossenova.com



# Background: University of Reading, 2012

## TYPOGRAPHY WITH A VIEW

volume 1 / issue 1 / 2012



The archive - item 1

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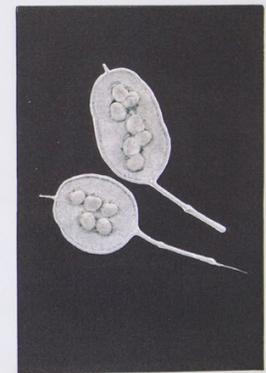
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### NATURE PRINTING Pia Östlund

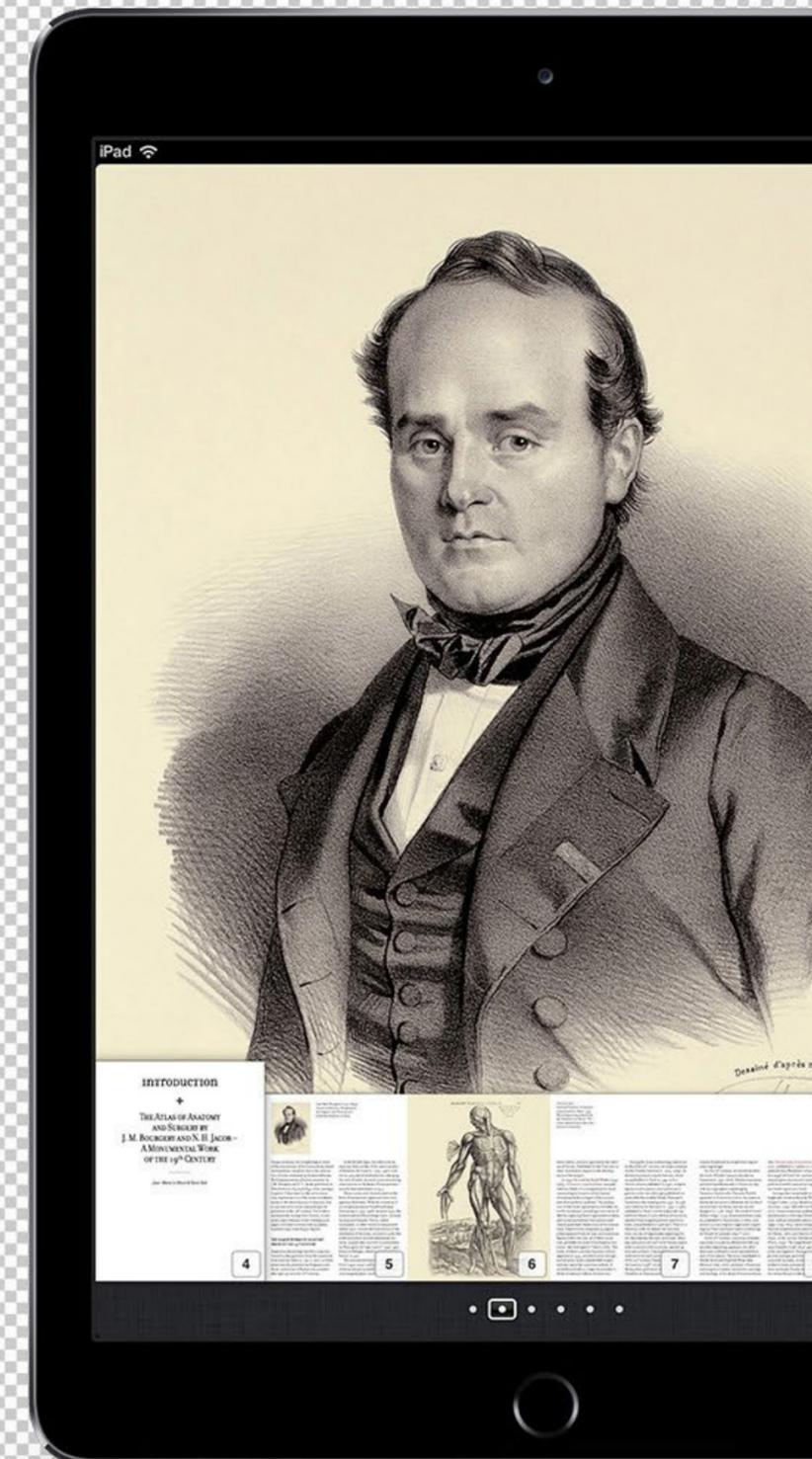
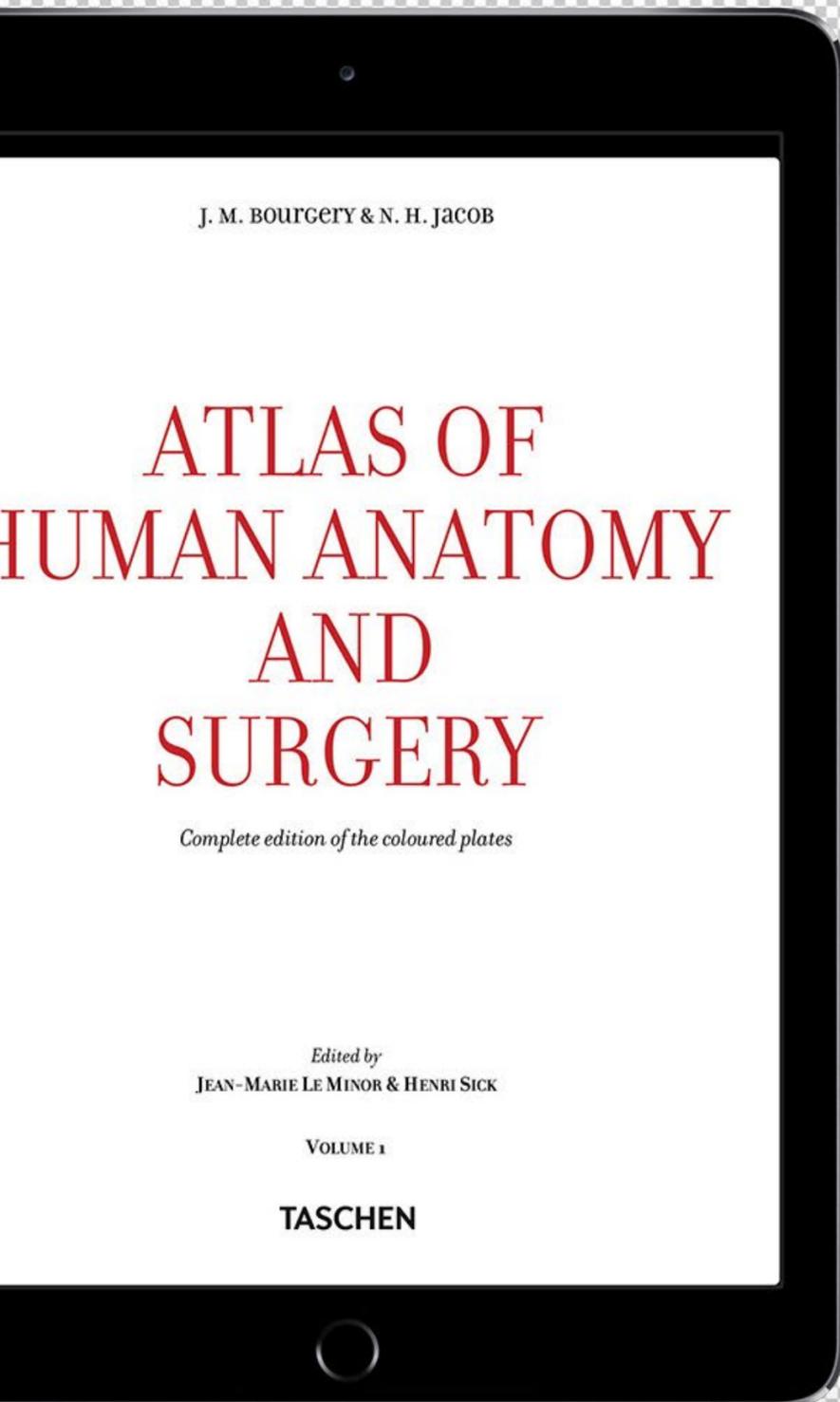
Nature printing is a printmaking technique  
which allows a natural object to be repre-  
sented by taking an impression from the  
surface of the object itself. In Europe the  
history of nature printing closely follows  
the history of botany. The practice dates  
back to as early as the 15th century when  
nature printing was introduced as a teaching  
aid for physicians and apothecaries in their  
study of medicinal and useful plants.

The prints on these pages are experiments  
with monoprinting using a rolling press,  
a copperplate, and fresh plants collected  
in the green surroundings of the Department  
of Design Arts. They form part of a project to  
reconstruct a largely forgotten 19th-century  
process which sought to reproduce the nature  
process with slight modifications using  
nature printing. A pressed, dried plant was  
placed on a polished sheet of lead and sub-  
jected to high pressure, leaving a detailed  
impression behind. From this lead plate,  
which was too soft for printing, identical  
copper printing plates were obtained using  
electroforming.

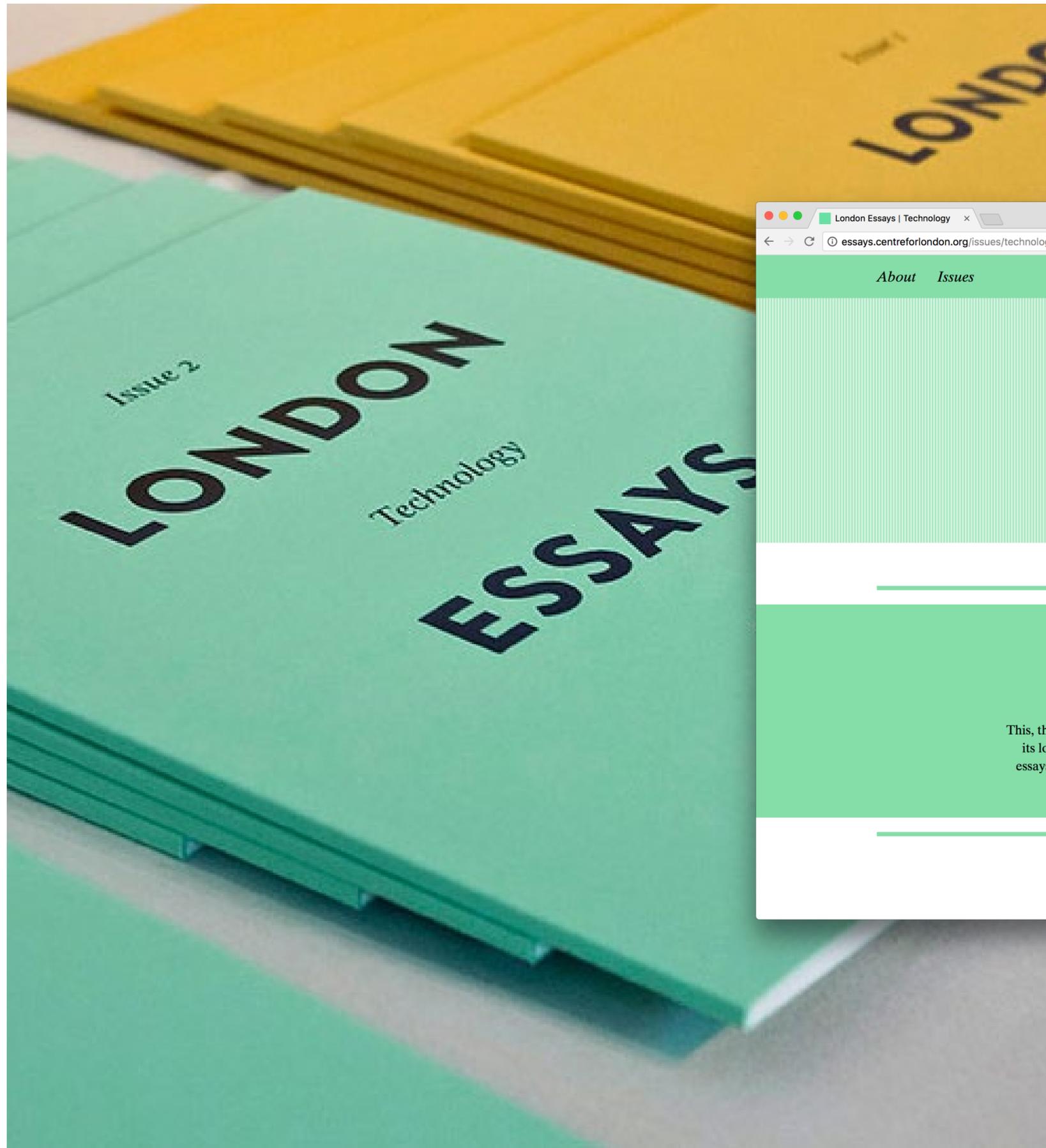


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Background: Taschen, digital editions, 2013



Background: London Essays, hybrid publication, 2014



The screenshot shows a web browser window with the URL [essays.centreforlondon.org/issues/technology/](http://essays.centreforlondon.org/issues/technology/). The page has a green header with navigation links for 'About', 'Issues', 'LONDON ESSAYS', and 'Contents'. The main content area features the title 'Technology' in a large, elegant serif font, flanked by horizontal lines. Below the title, it says 'Issue 2, 2015'. A 'Contents' link is centered below a horizontal line. The next section is 'EDITOR'S INTRODUCTION' by Ben Rogers, with a paragraph of text and a 'Read more →' button. The final section is 'FOREWORD' by Ian Hawsworth, also with a 'Read more →' button.

London Essays | Technology x

← → ↻ [essays.centreforlondon.org/issues/technology/](http://essays.centreforlondon.org/issues/technology/) ☆ 📧 📱 📺 📄 📅 📌 📎 📏 📐 📑 📔 📕 📖 📗 📘 📙 📚 📛 📜 📝 📞 📟 📠 📡 📢 📣 📤 📥 📦 📧 📨 📩 📪 📫 📬 📭 📮 📯 📰 📱 📲 📳 📴 📵 📶 📷 📸 📹 📺 📻 📼 📽 📾 📿

About Issues **LONDON ESSAYS** Contents

—  
*Technology*  
—  
Issue 2, 2015

Contents

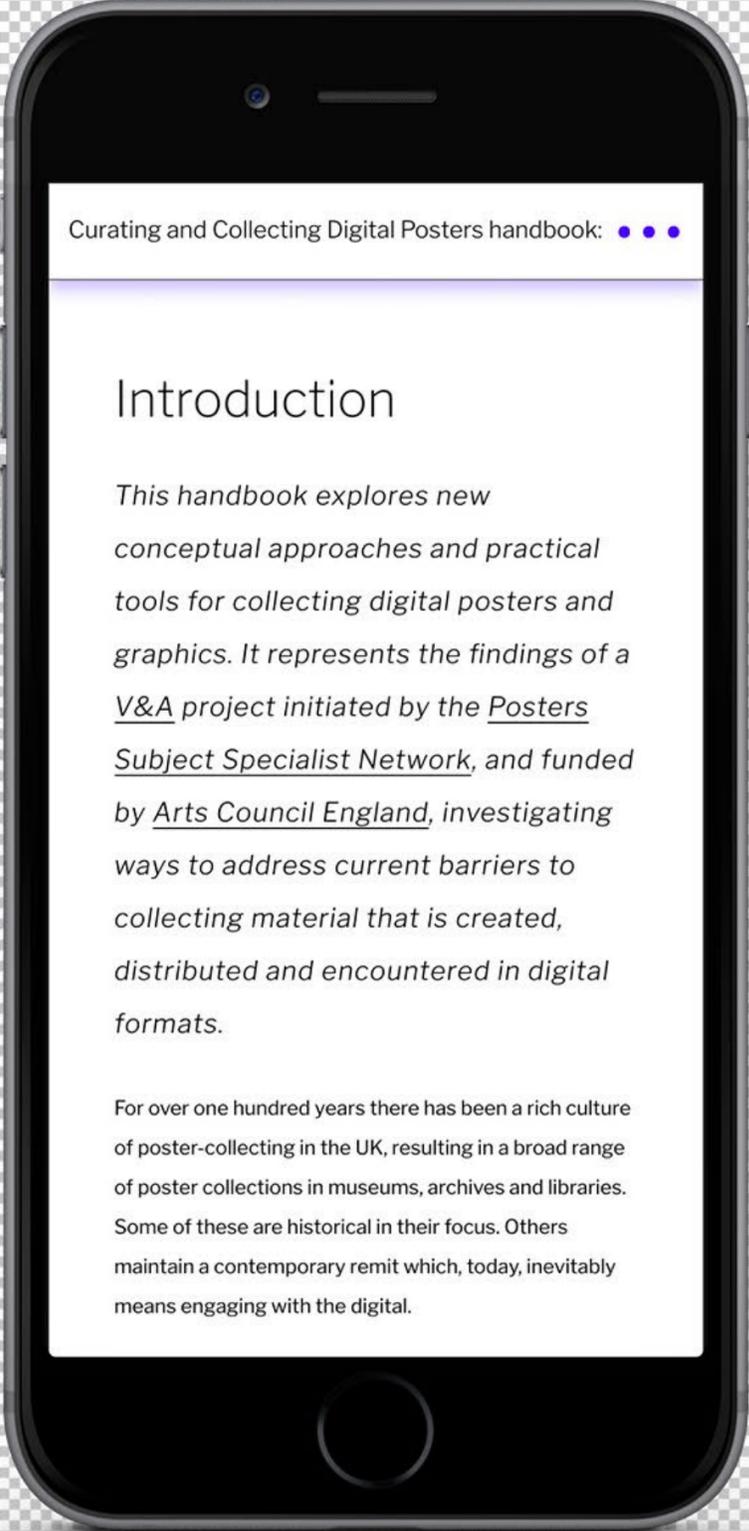
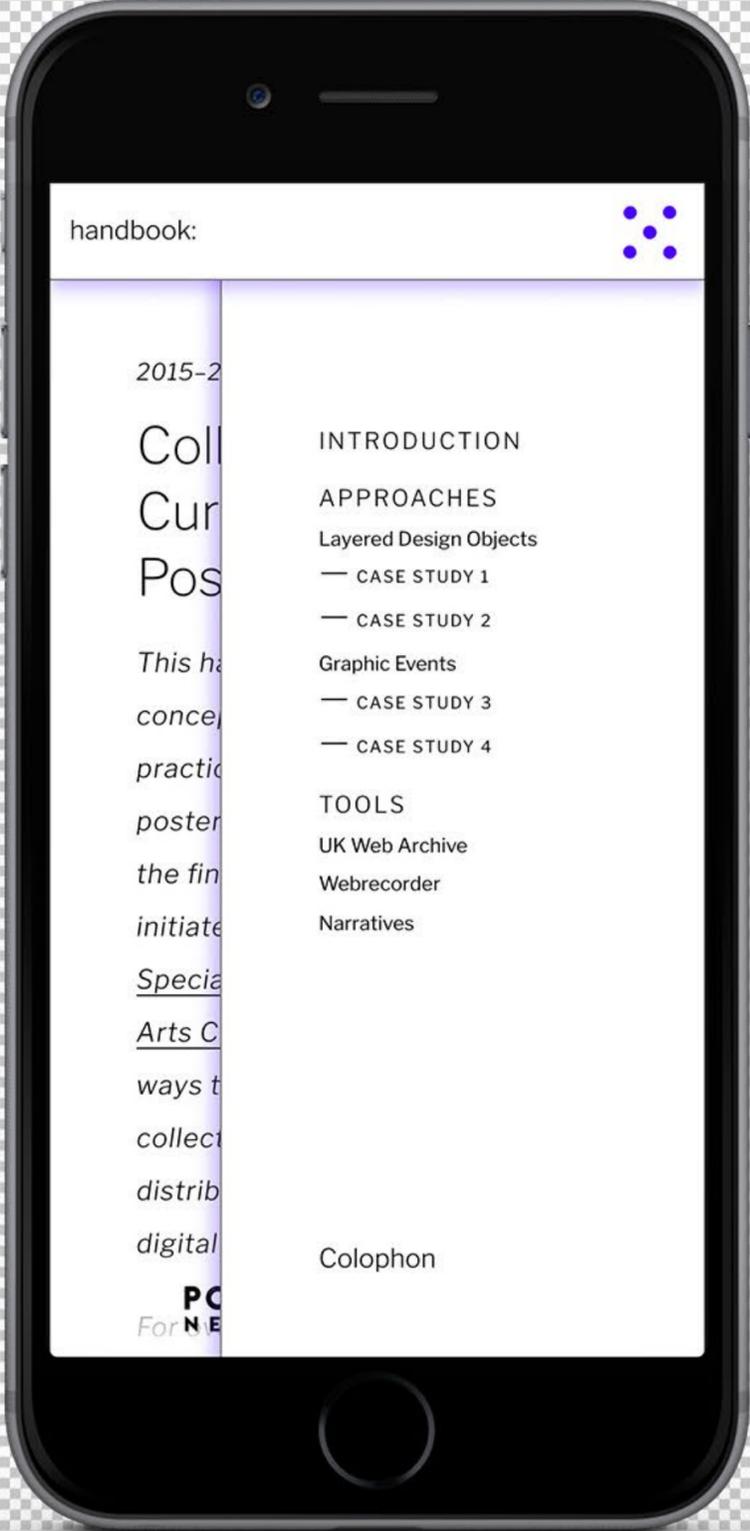
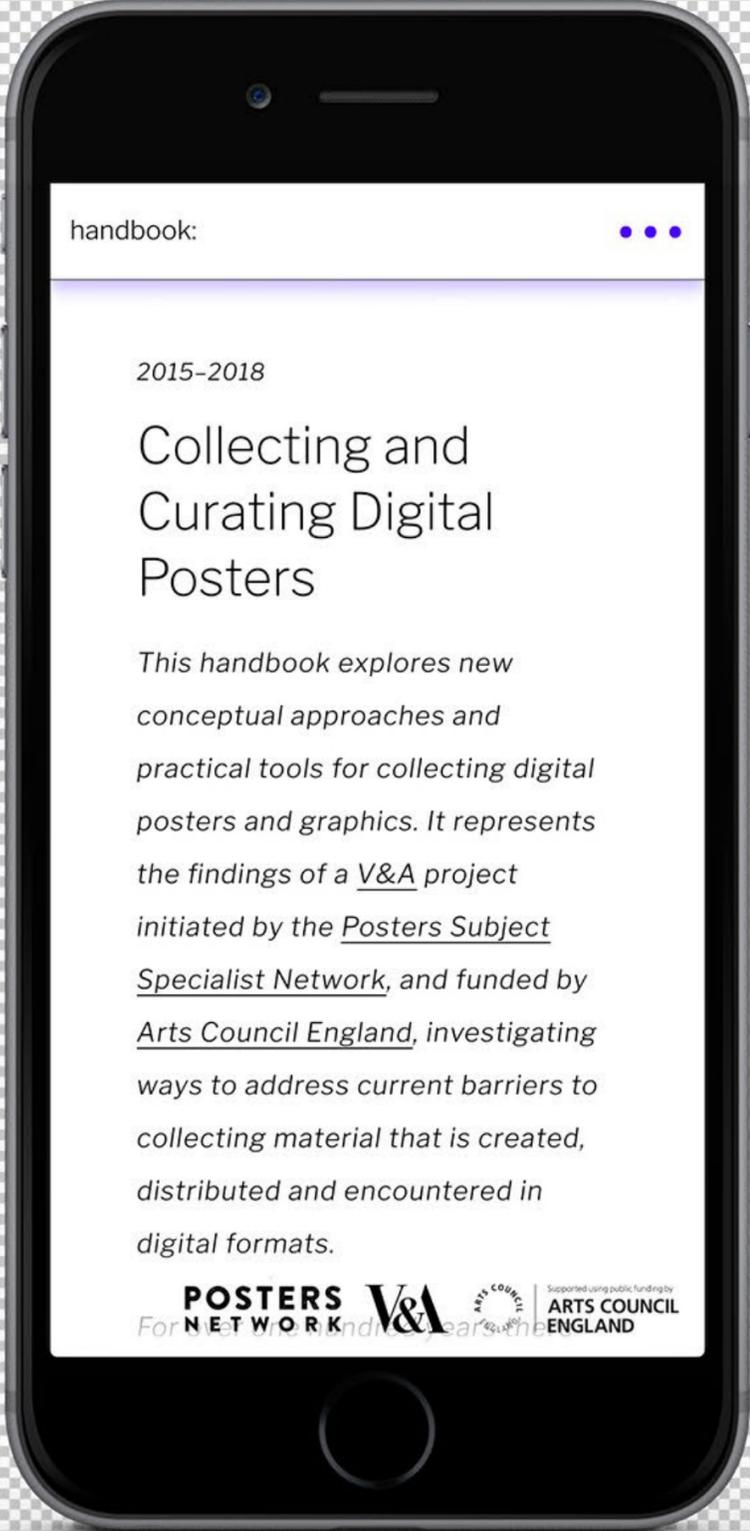
**EDITOR'S INTRODUCTION**  
—  
*Ben Rogers*

This, the second edition of London Essays, focuses on technology. Again and again over its long history London has been transformed by technological innovation. But the essays in this collection all look to the future. There is every reason to think that new technologies will continue to transform London in the decades ahead.

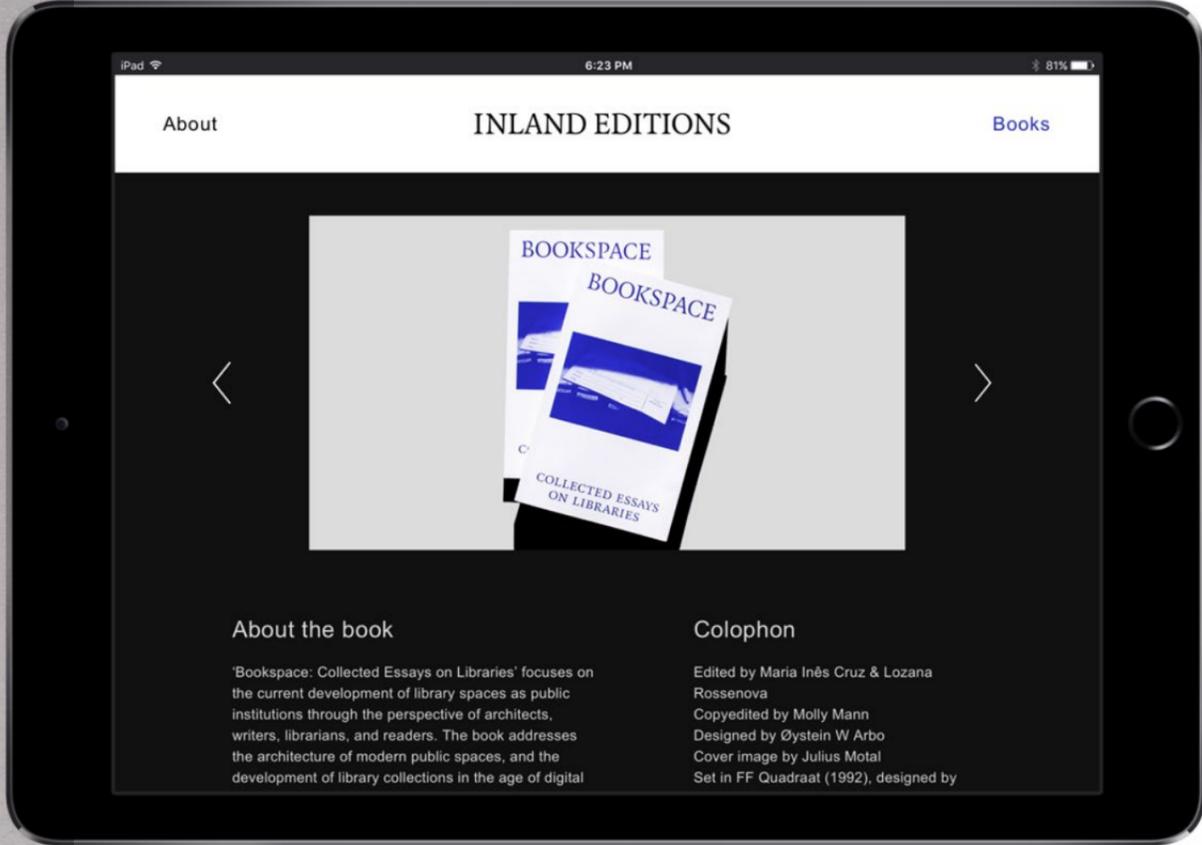
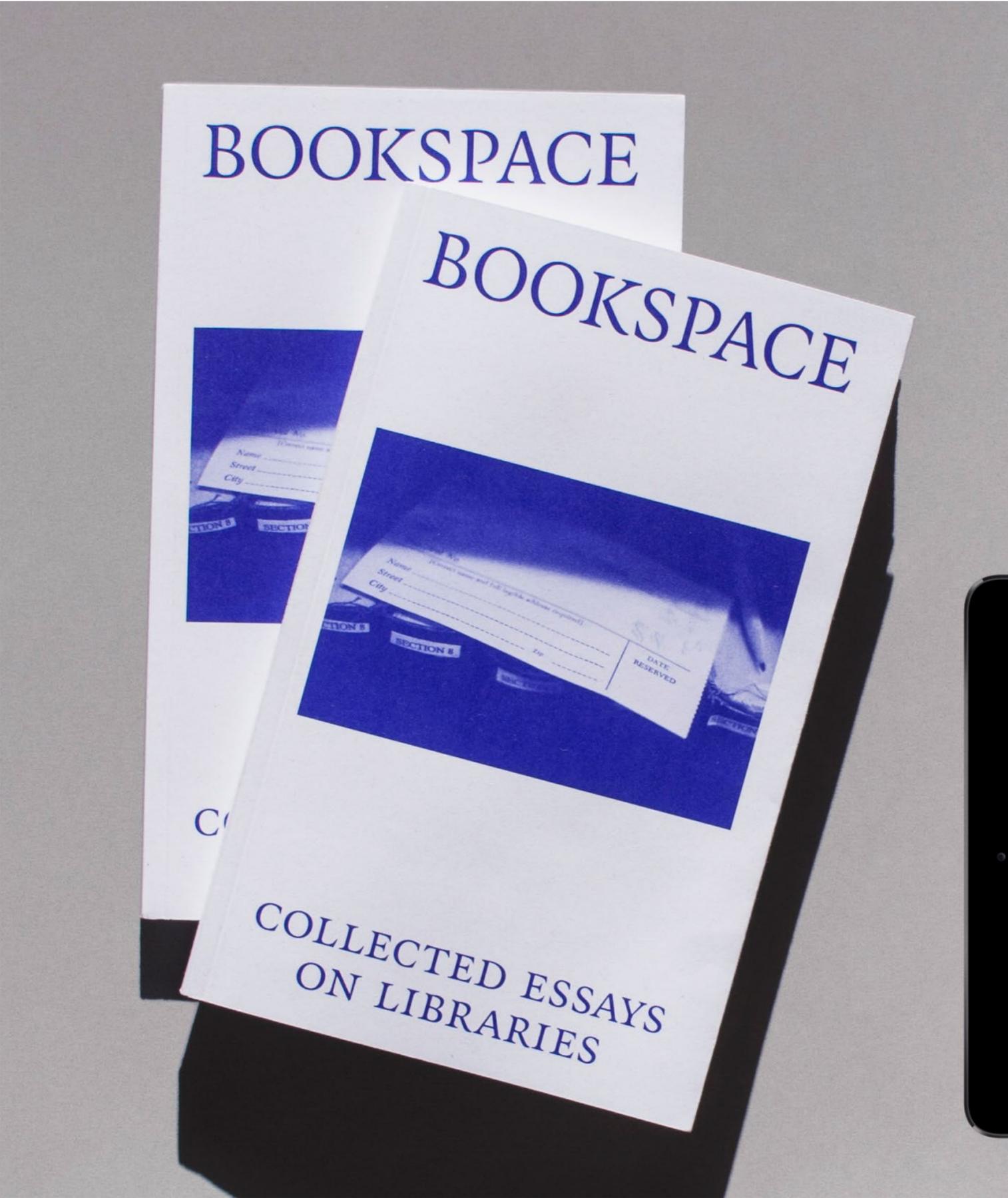
[Read more →](#)

**FOREWORD**  
*Ian Hawsworth* [Read more →](#)

# Background: Curatorial handbook, V&A, 2018

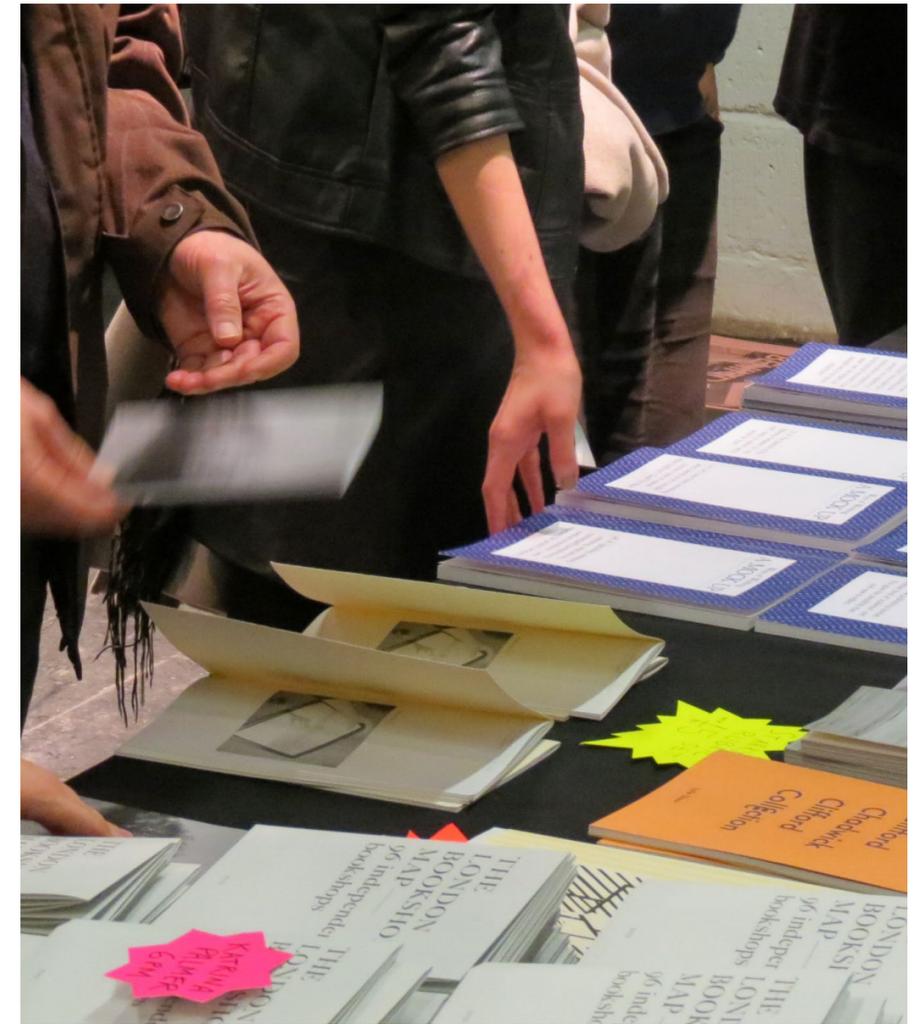


# Background: Inland Editions, indie publishing, 2014-17

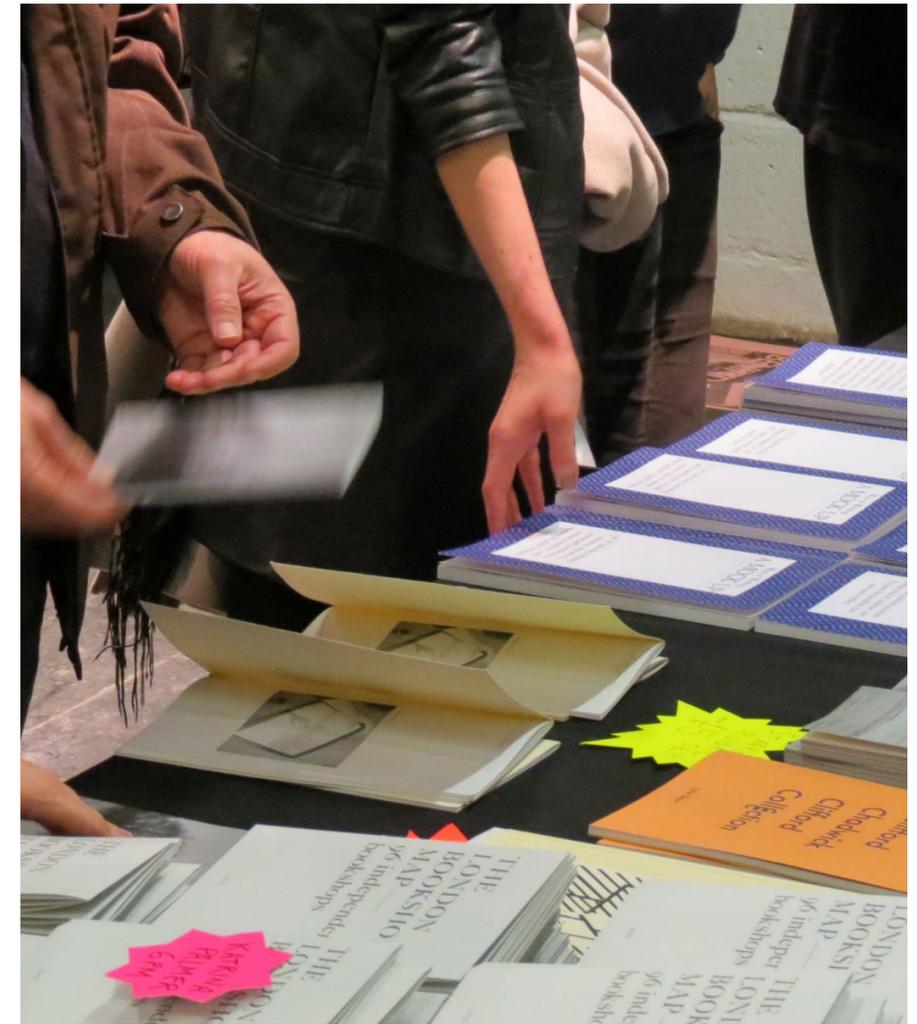




# Contemporary publishing landscape



# Contemporary publishing landscape



Add to Basket



The increasing democratisation of the means of book production and distribution has led to the influx of independent publishers who are developing new hybrid programmes and alternative operation models.

This talk will focus on different strategies for developing:

{ Content and editorial approach

{ Design and art direction

{ Production and distribution

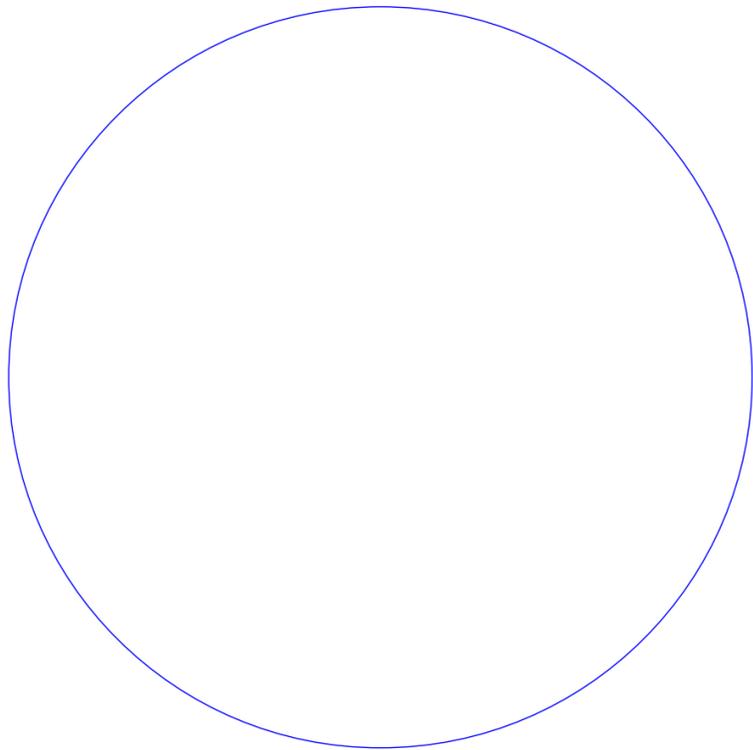
{ The social life of the book



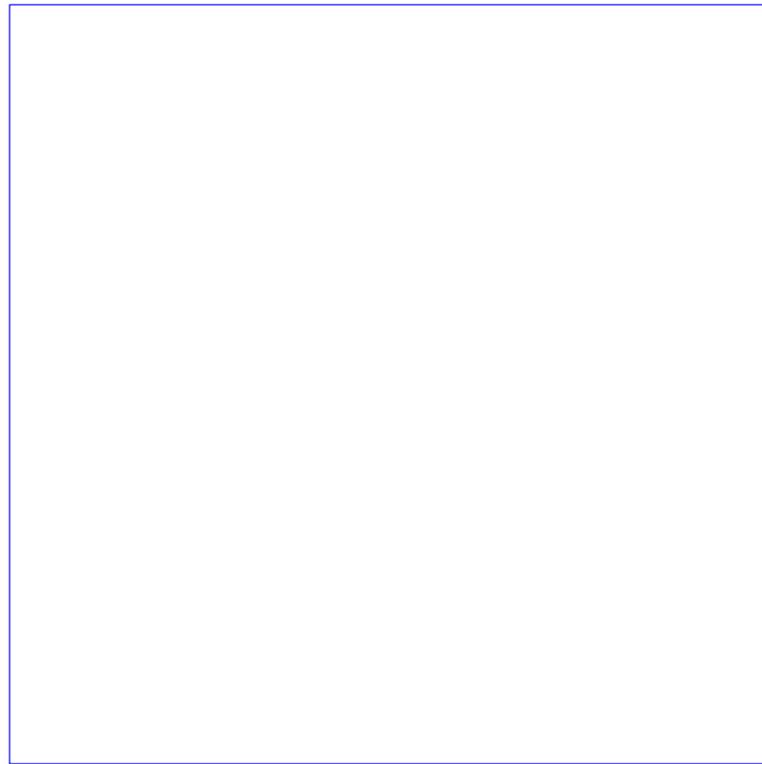
Just in Time, or a Short History of Production, 2010; Image credits: Xavier Antin

# Traditional publishing model

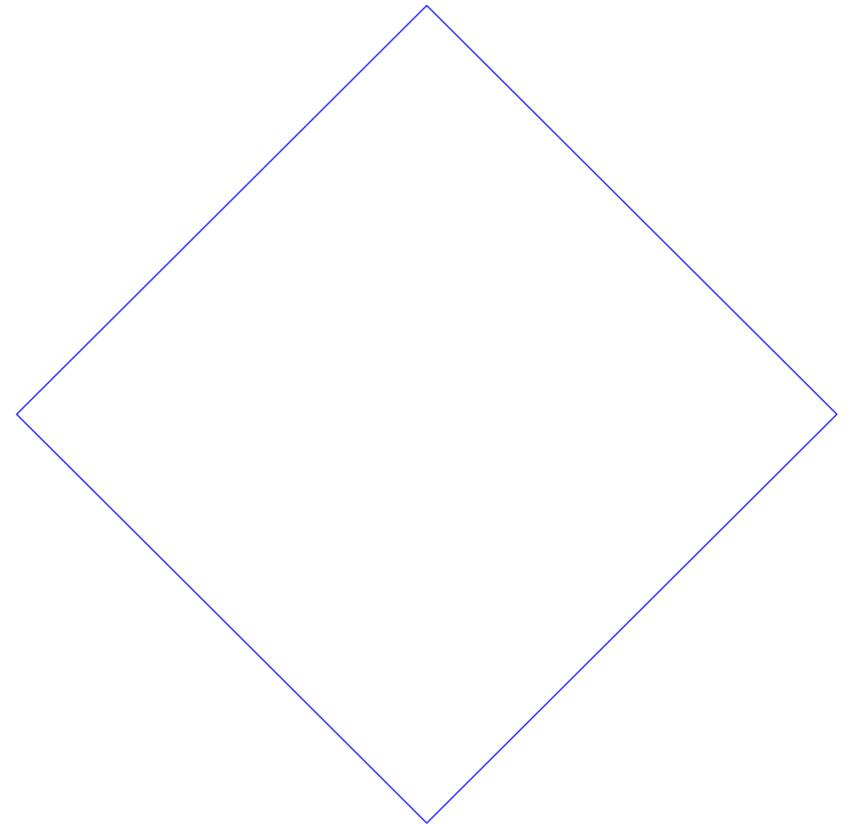
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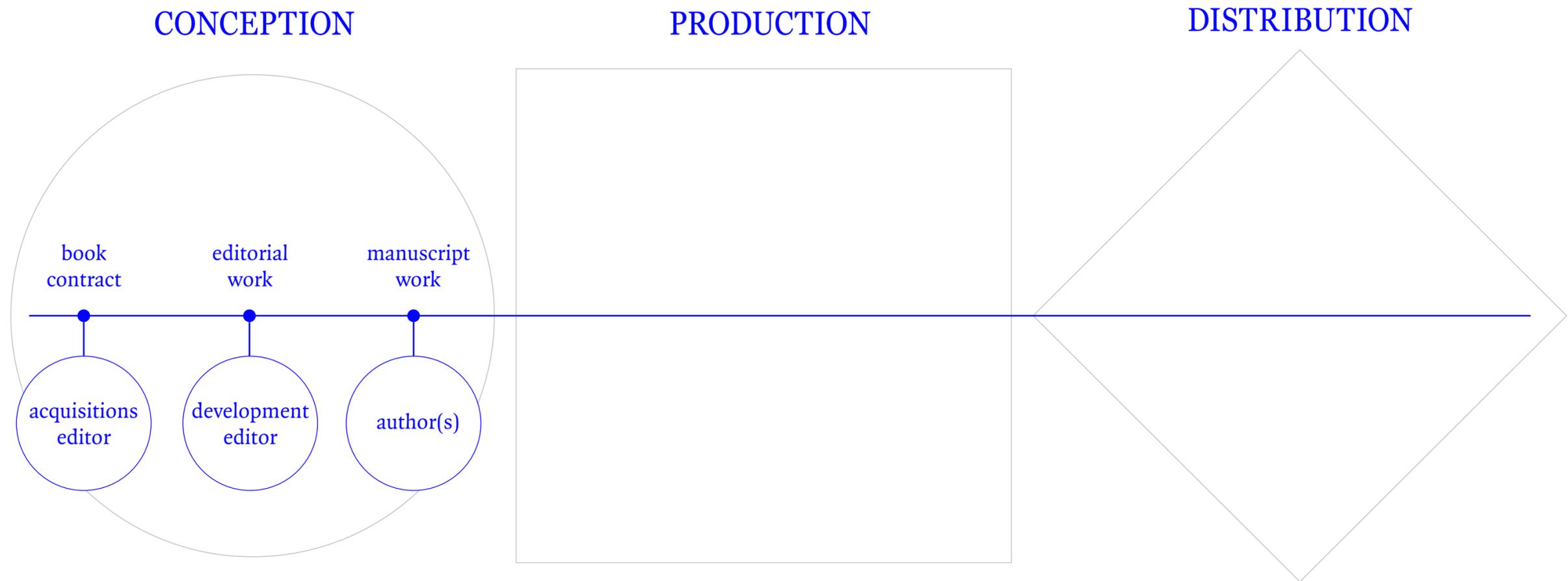
PRODUCTION



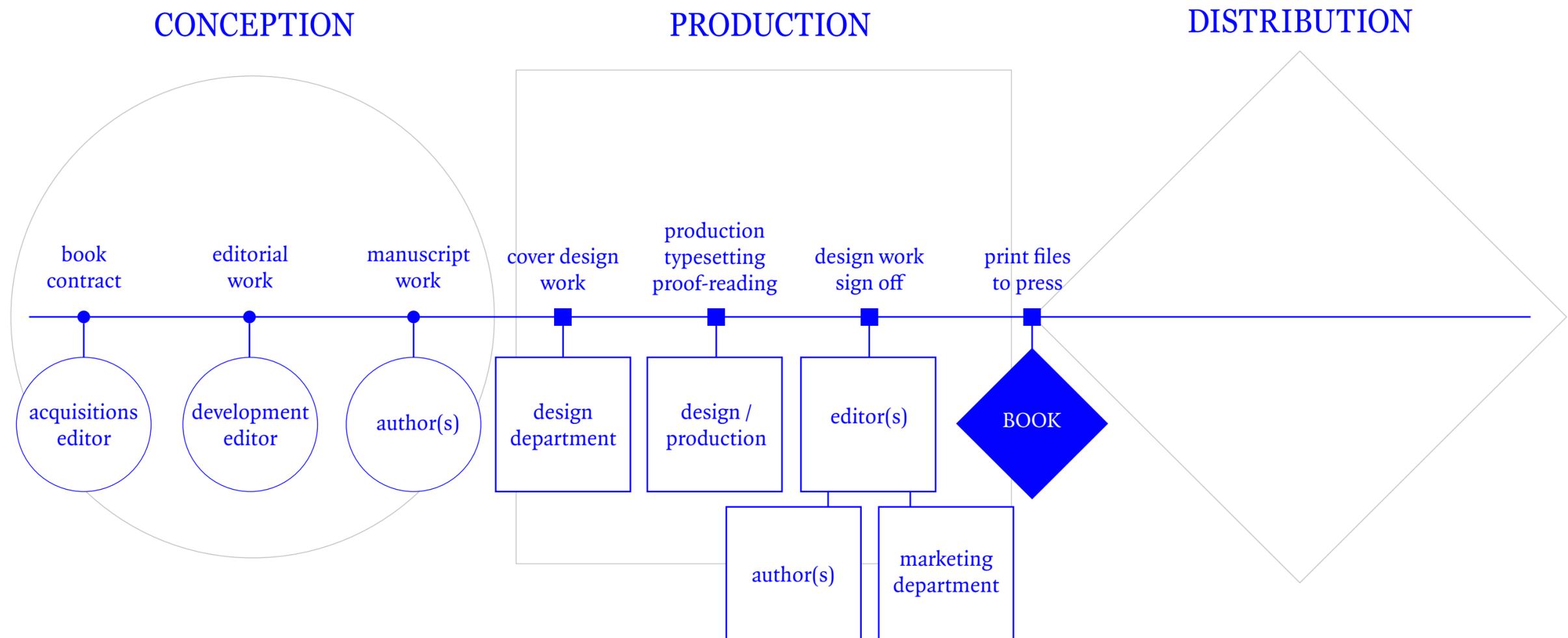
DISTRIBUTION



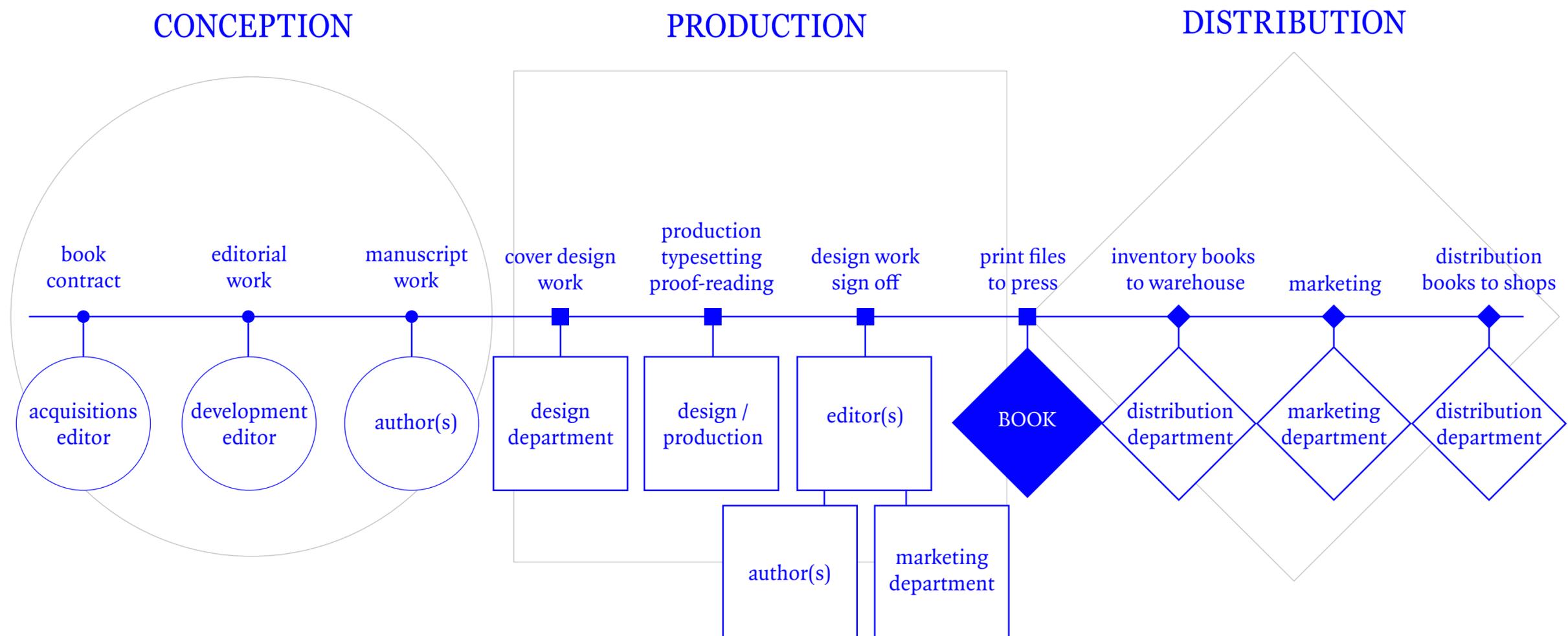
# Traditional publishing model



# Traditional publishing model

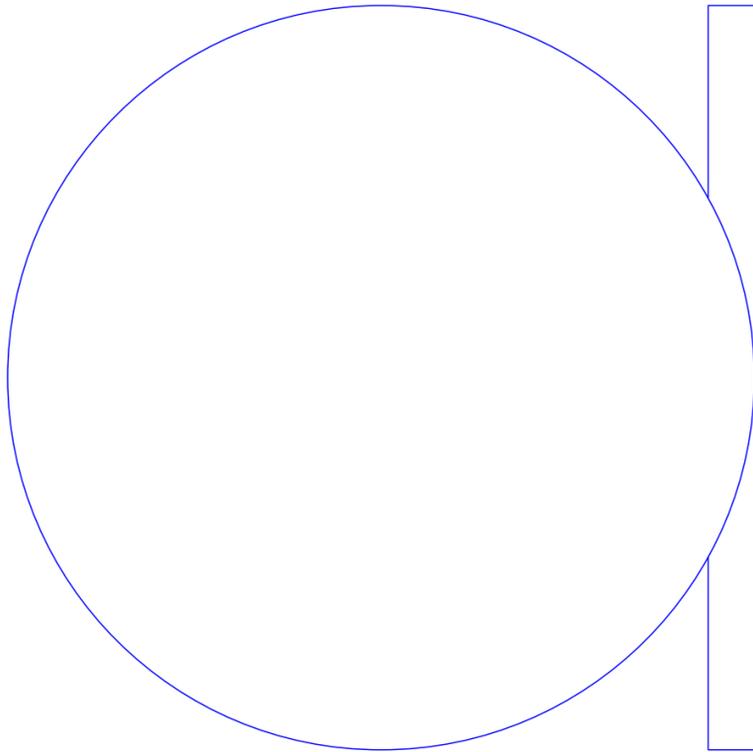


# Traditional publishing model

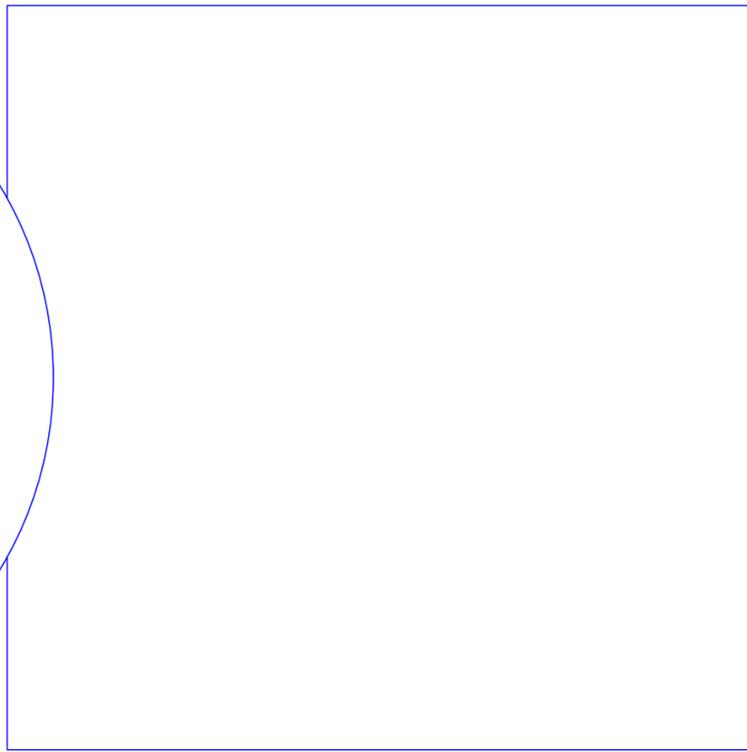


# Alternative publishing model

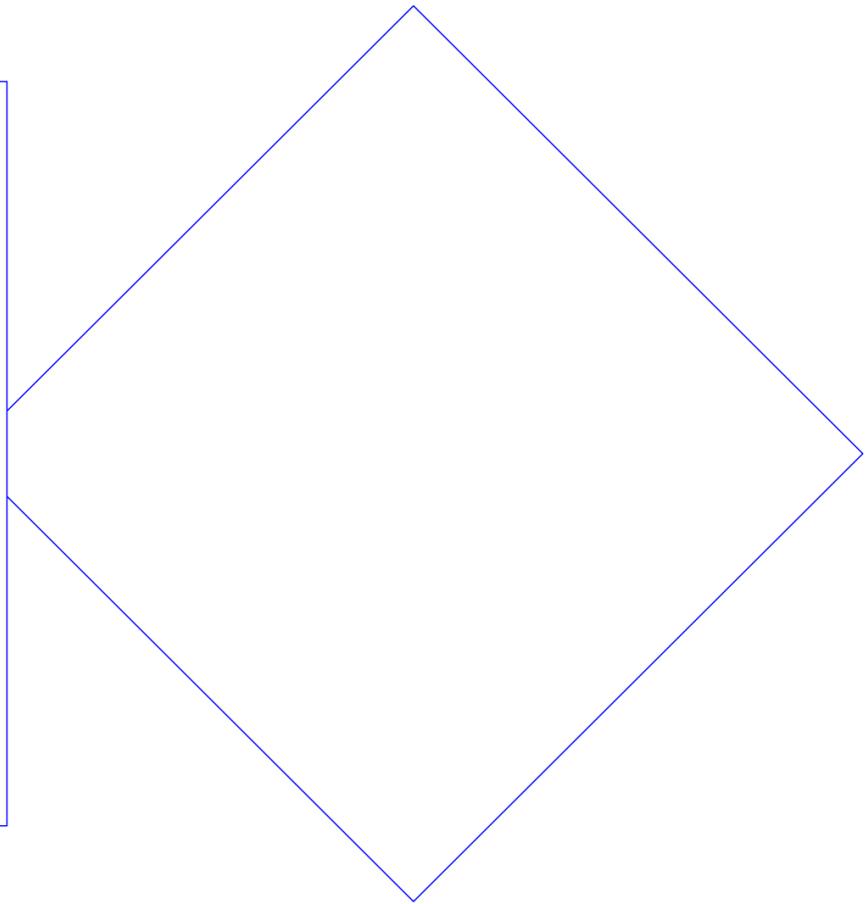
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PRODUCTION

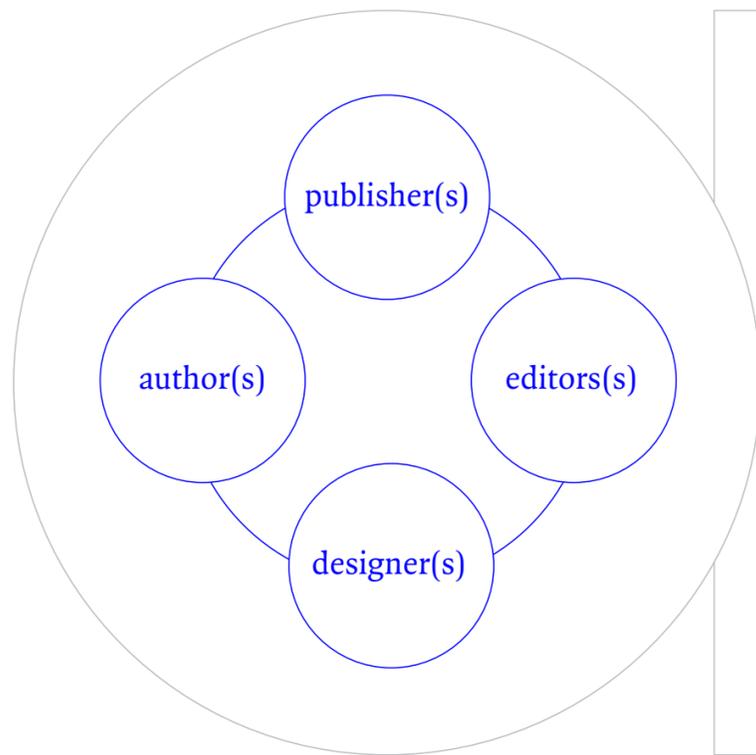


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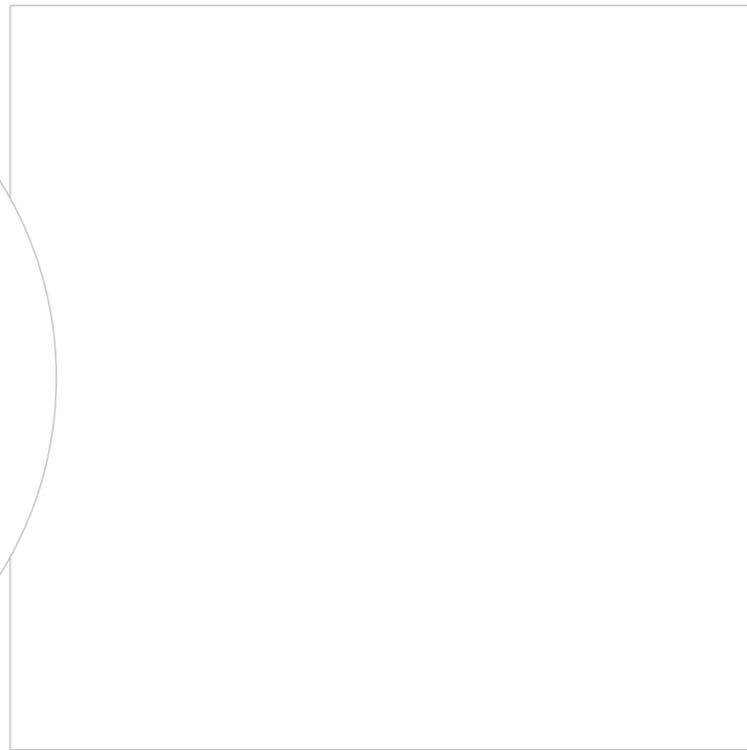


# Alternative publishing model

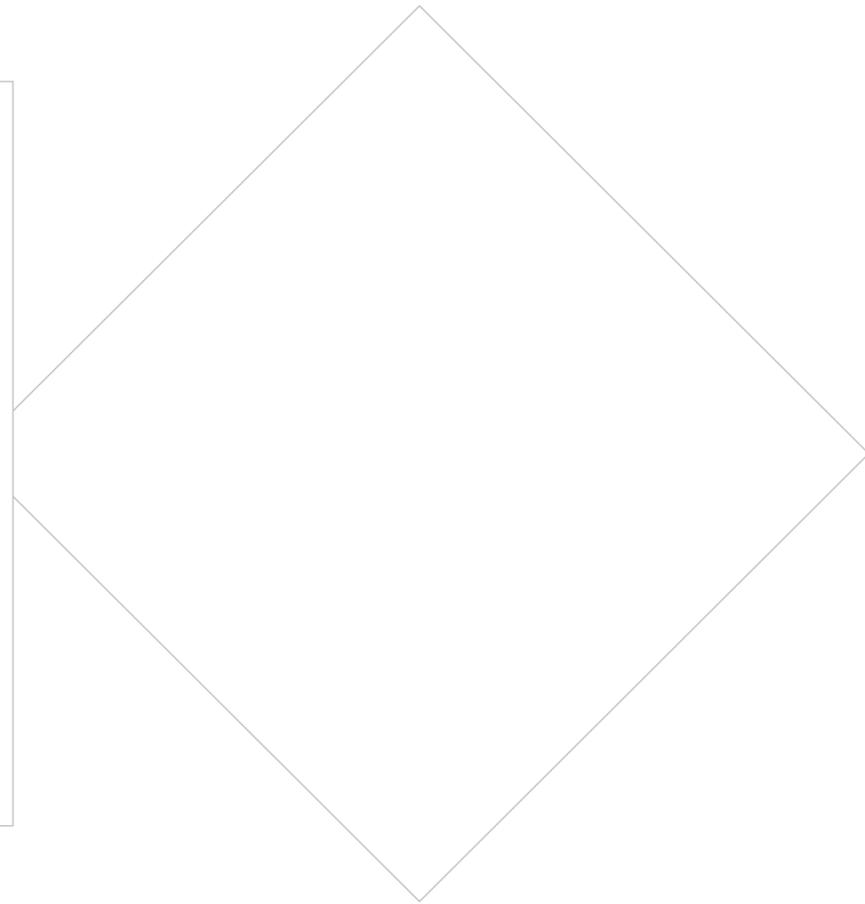
CONCEPTION



PRODUCTION

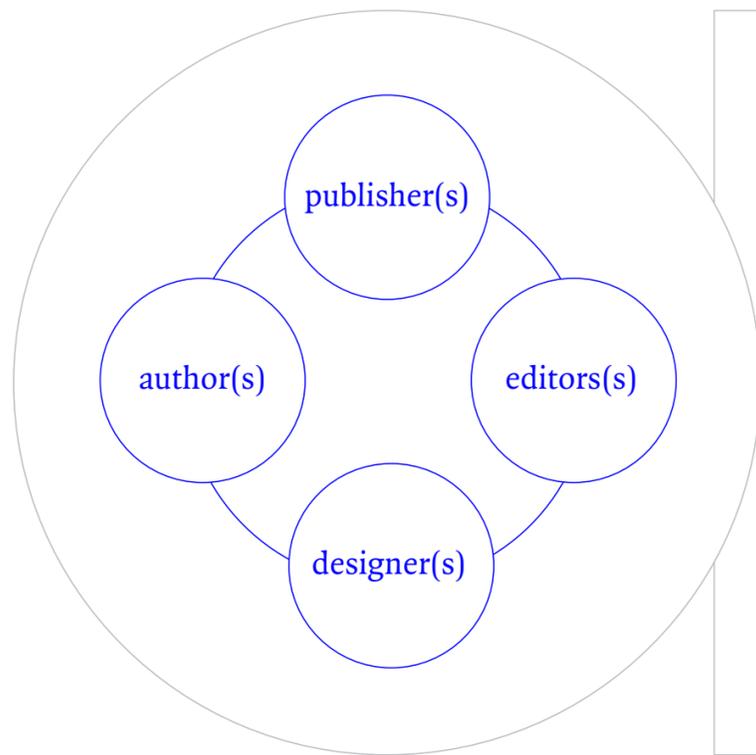


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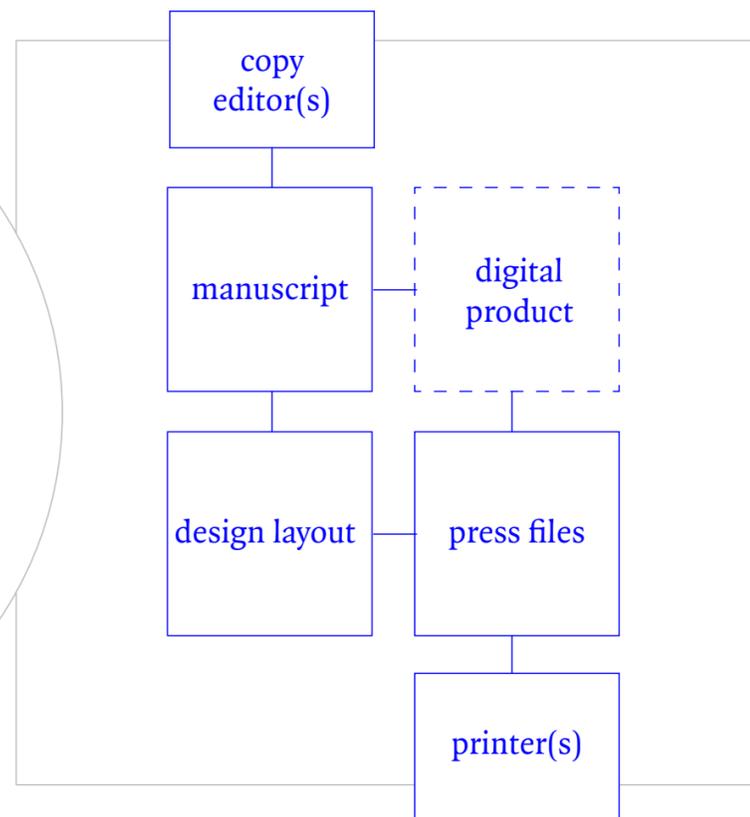


# Alternative publishing model

## CONCEPTION



## PRODUCTION

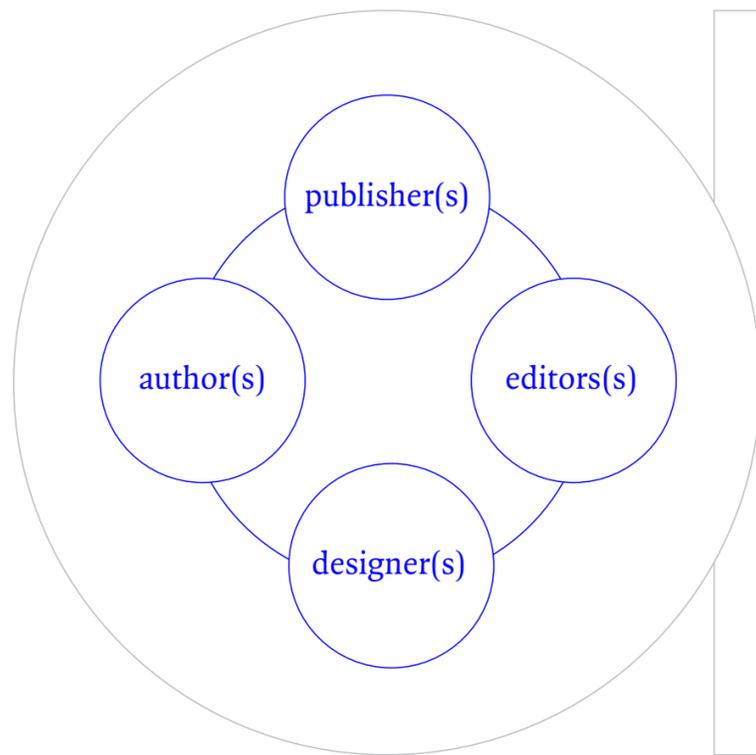


## DISTRIBUTION

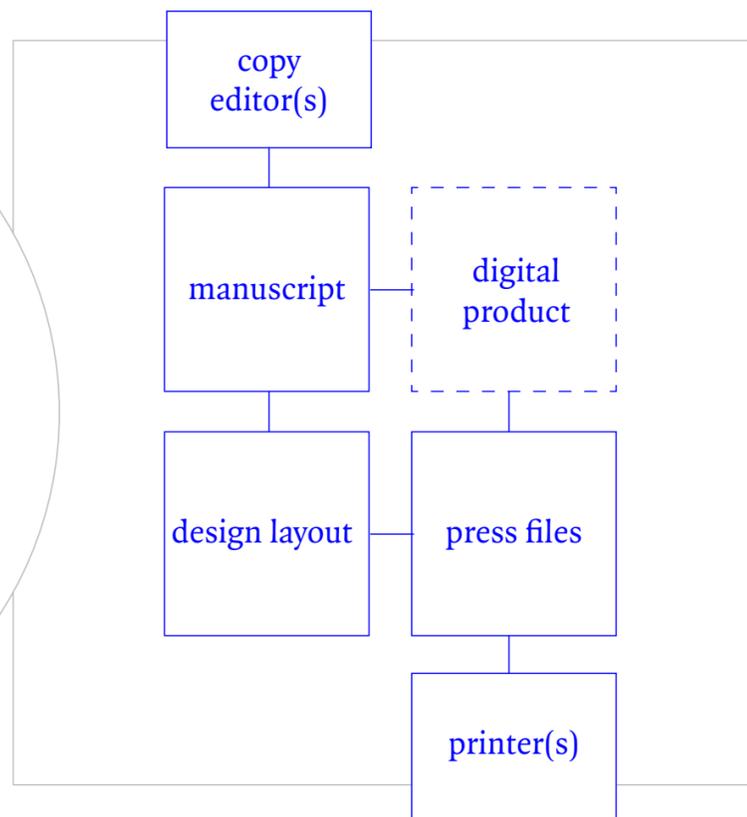


# Alternative publishing model

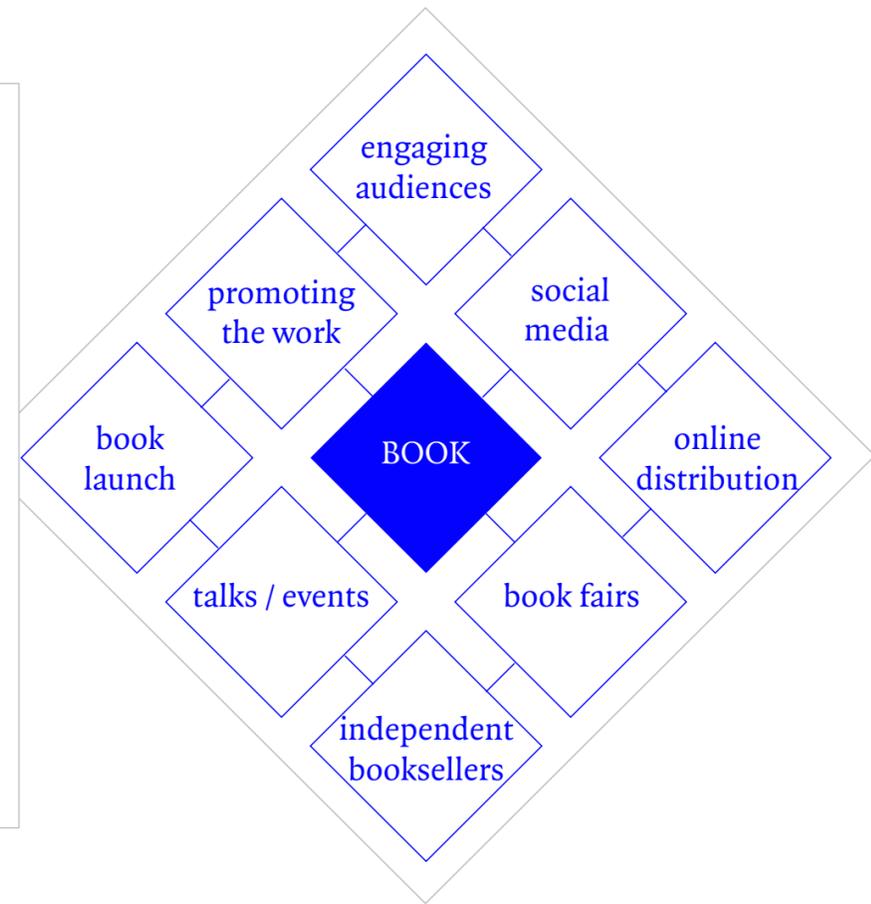
## CONCEPTION



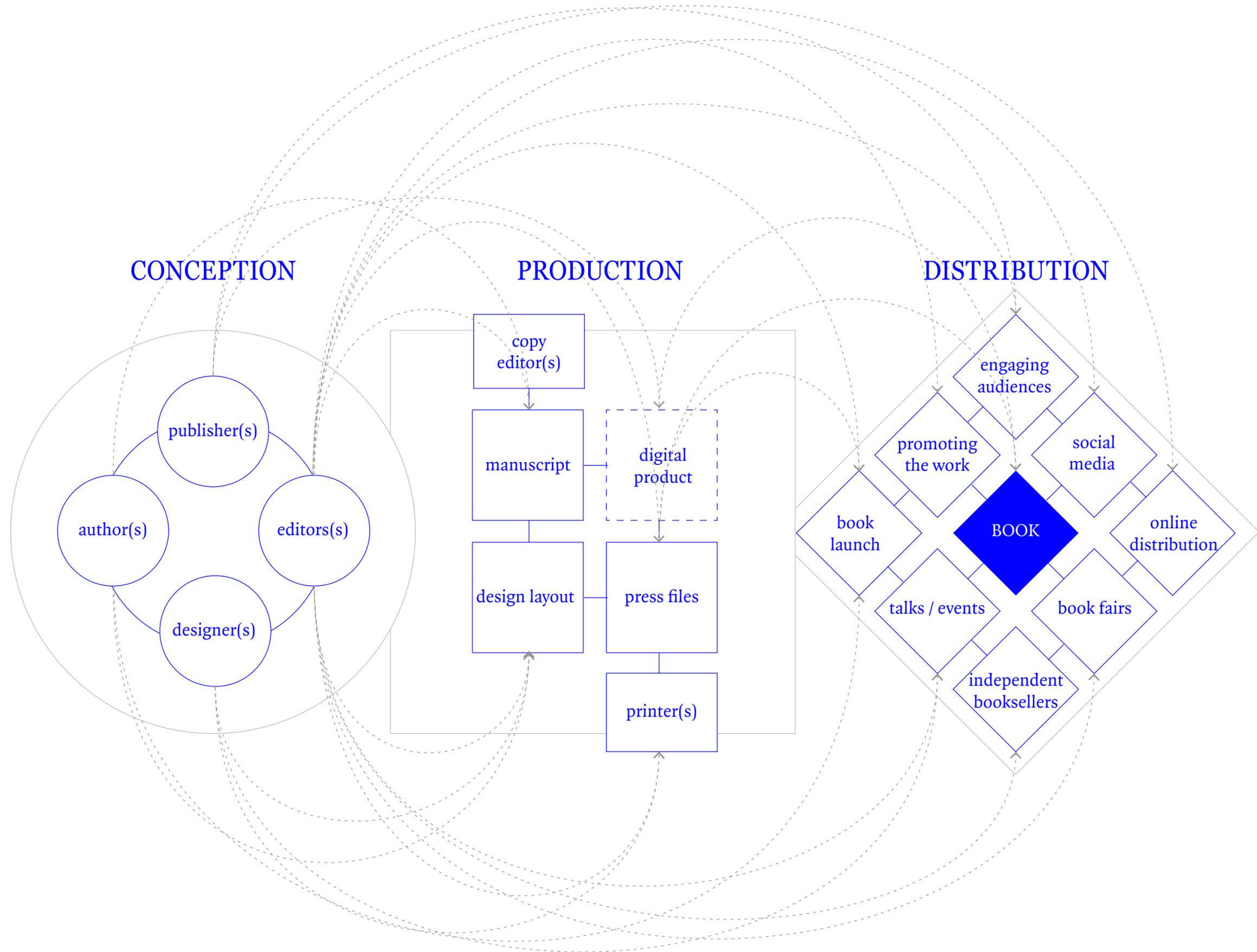
## PRODUCTION



## DISTRIBUTION



# Alternative publishing model





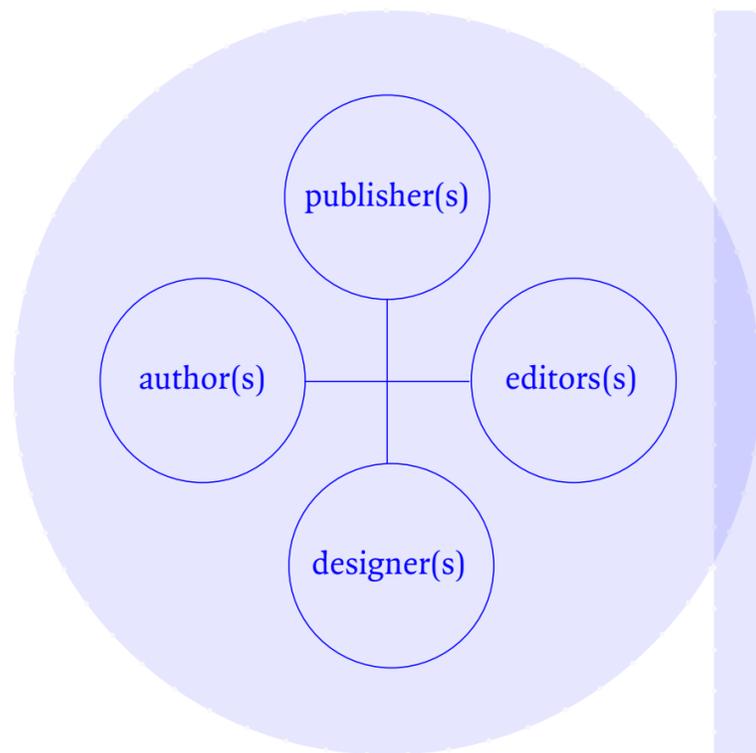
Publication Studio - Live Publishing of Plastic Words. Image credits: Raven Row Gallery, London

# Publisher case studies

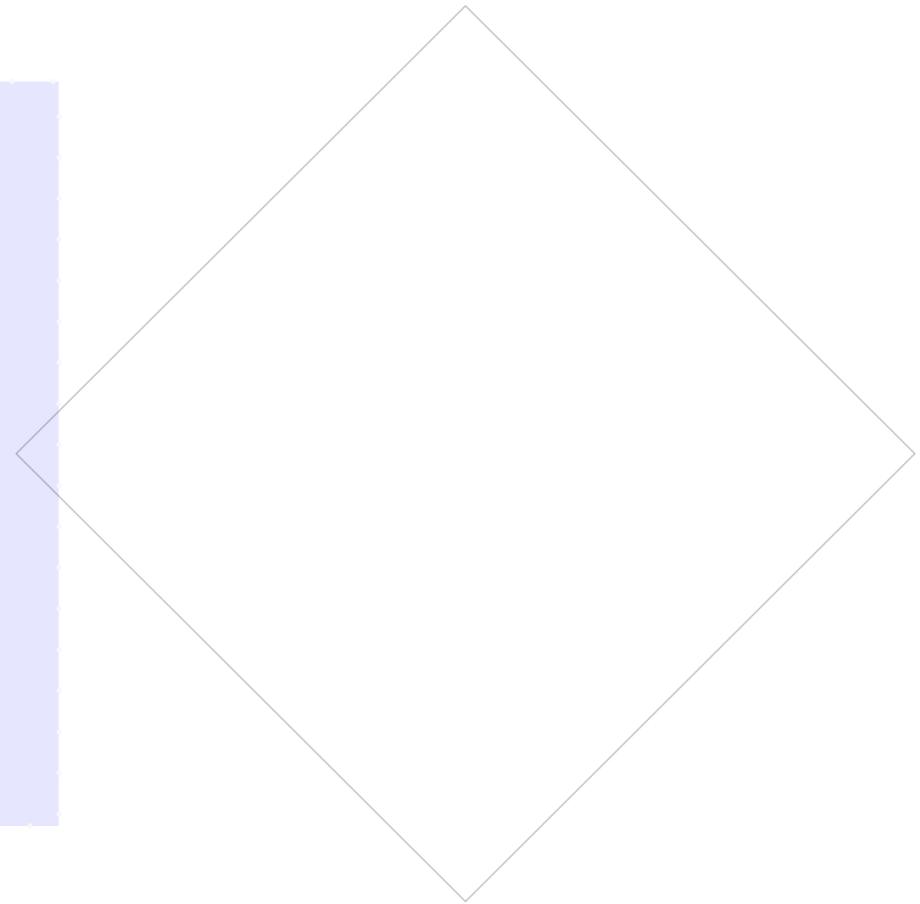
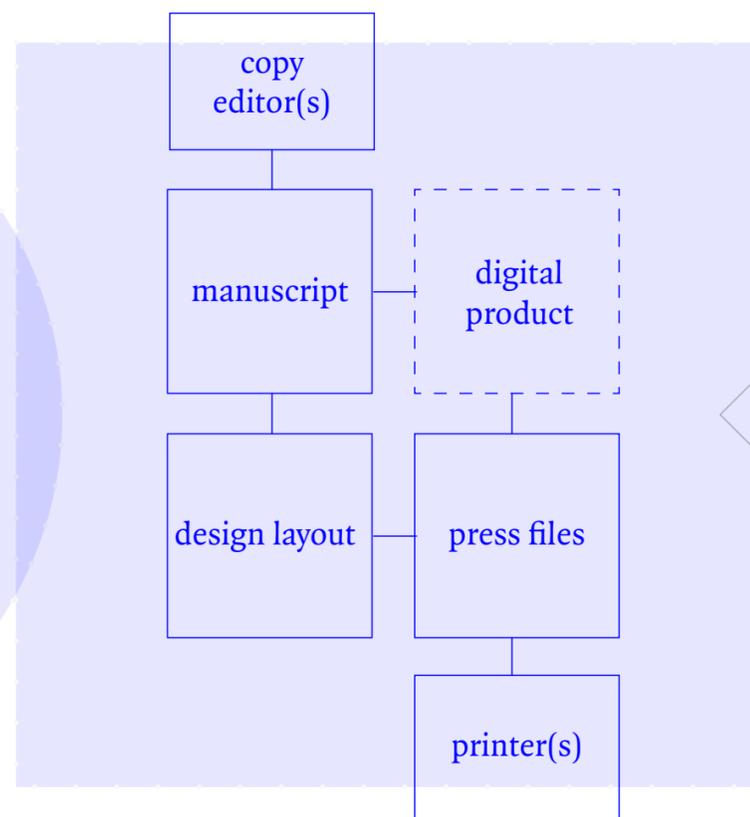
- { Content and editorial approach
- { Design and art direction
- { Production and distribution

# Content and editorial approach

## CONCEPTION

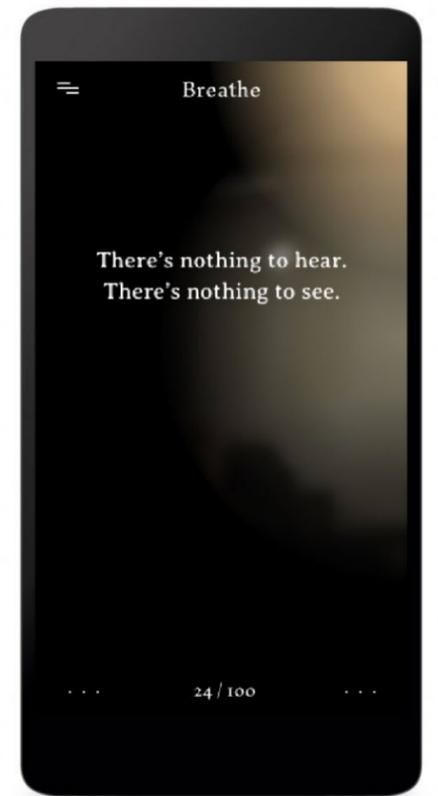
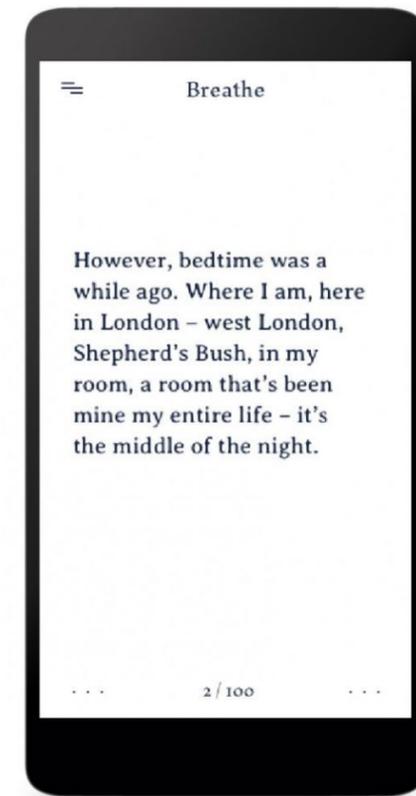
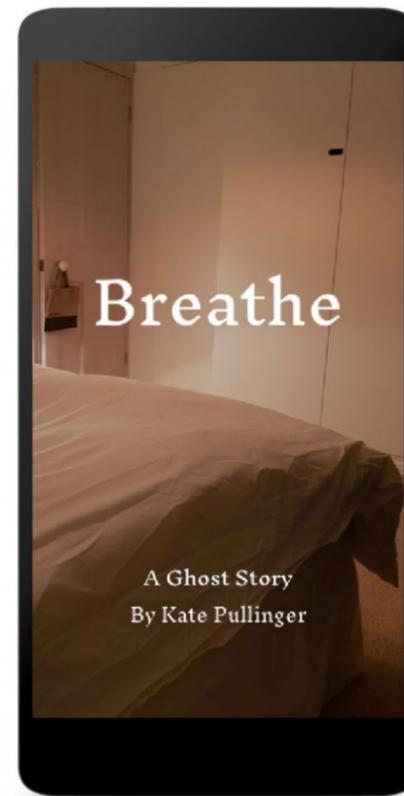


## PRODUCTION



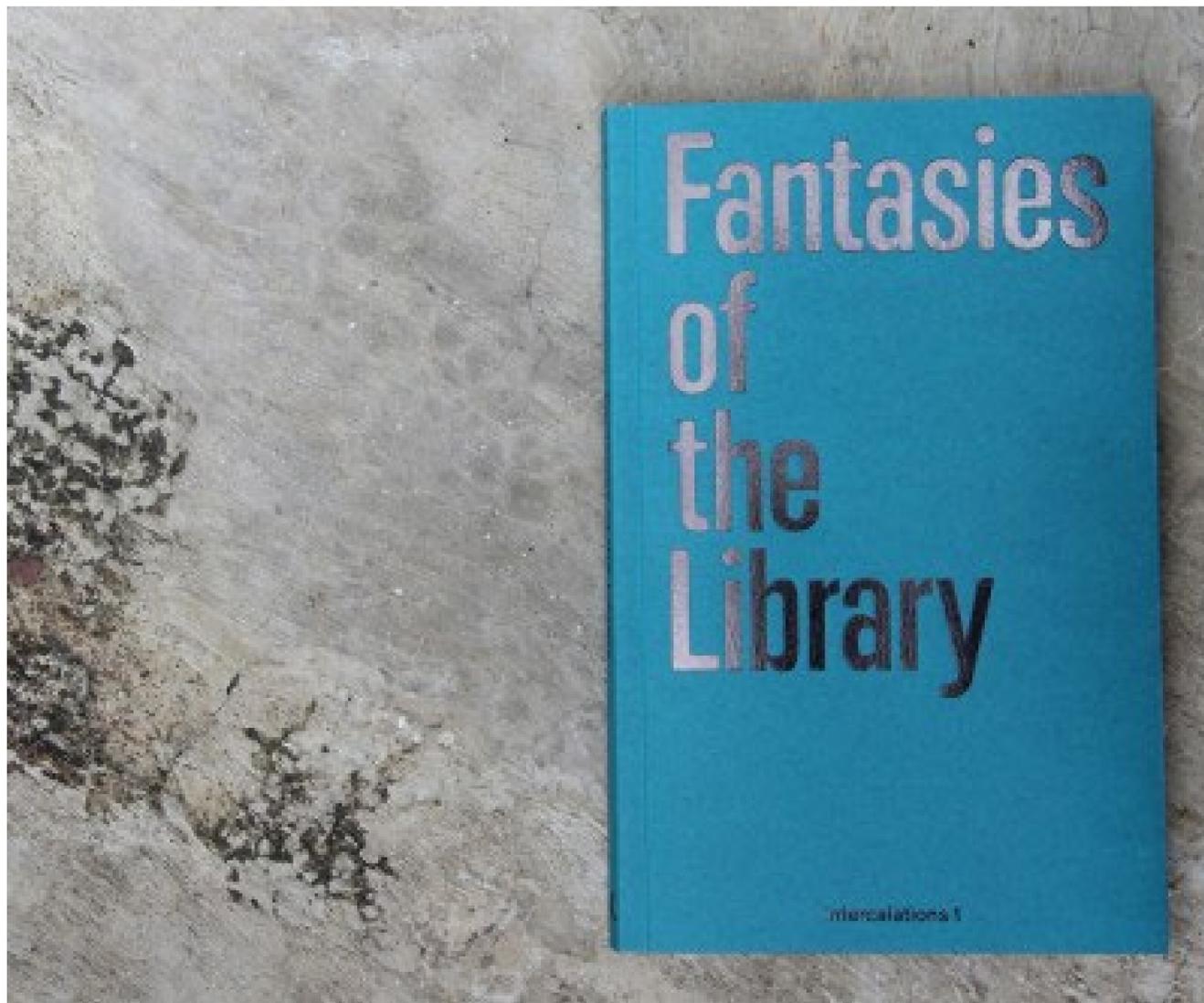
# Content and editorial approach

{ Cross-disciplinary narratives: creating spaces for collaborations  
(literature, art, design)



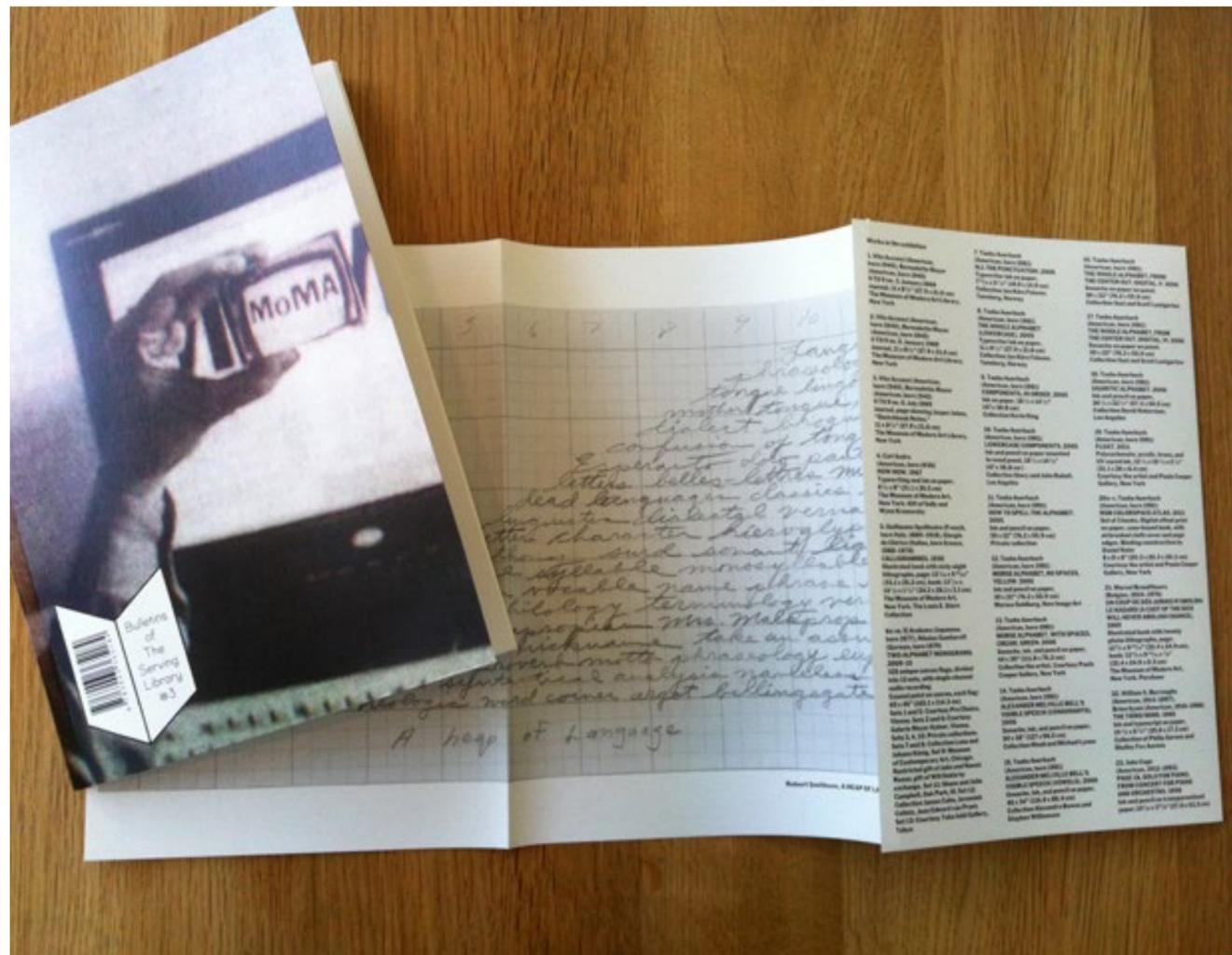
# Content and editorial approach

{ Non-linear narratives: curating the pages of a book as an exhibition space



# Content and editorial approach

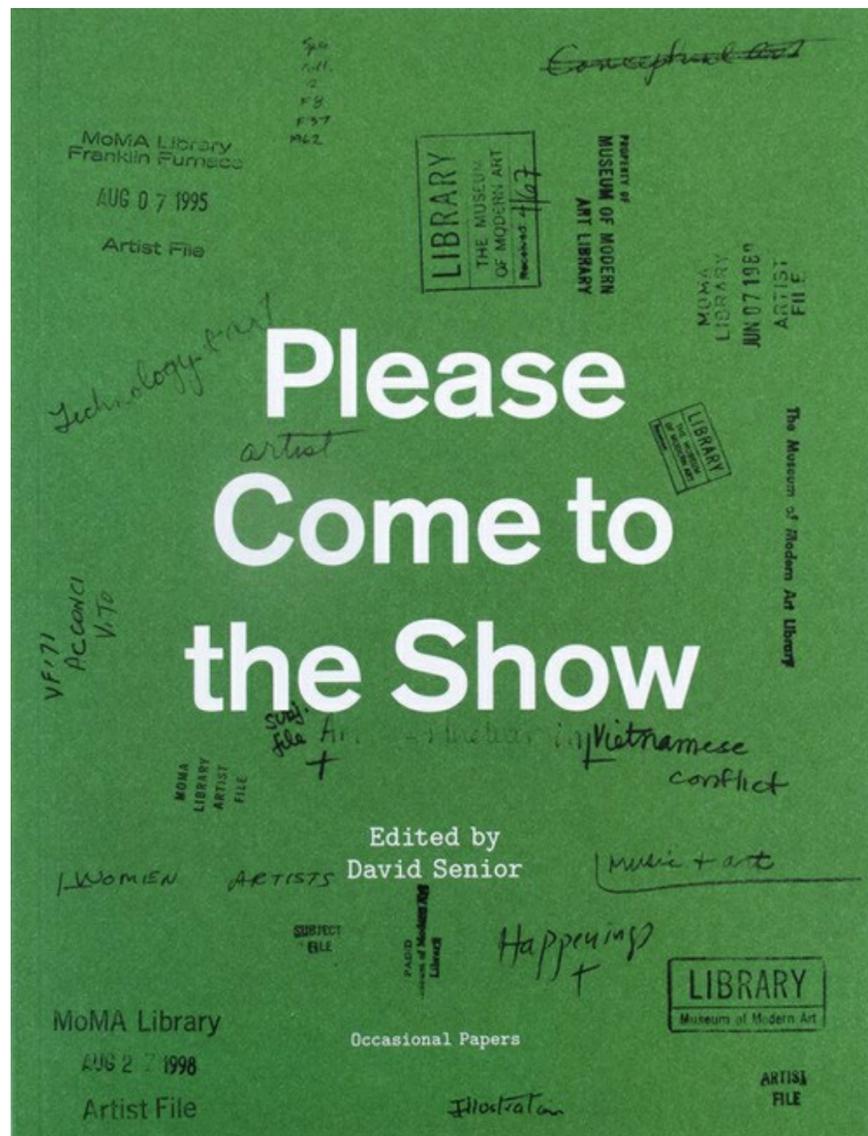
{ Catalogue narratives: extending the exhibition space onto the pages of a book



'Bulletins of the Serving Library #3', The Serving Library, New York; Image credits: Museum of Modern Art, New York, website

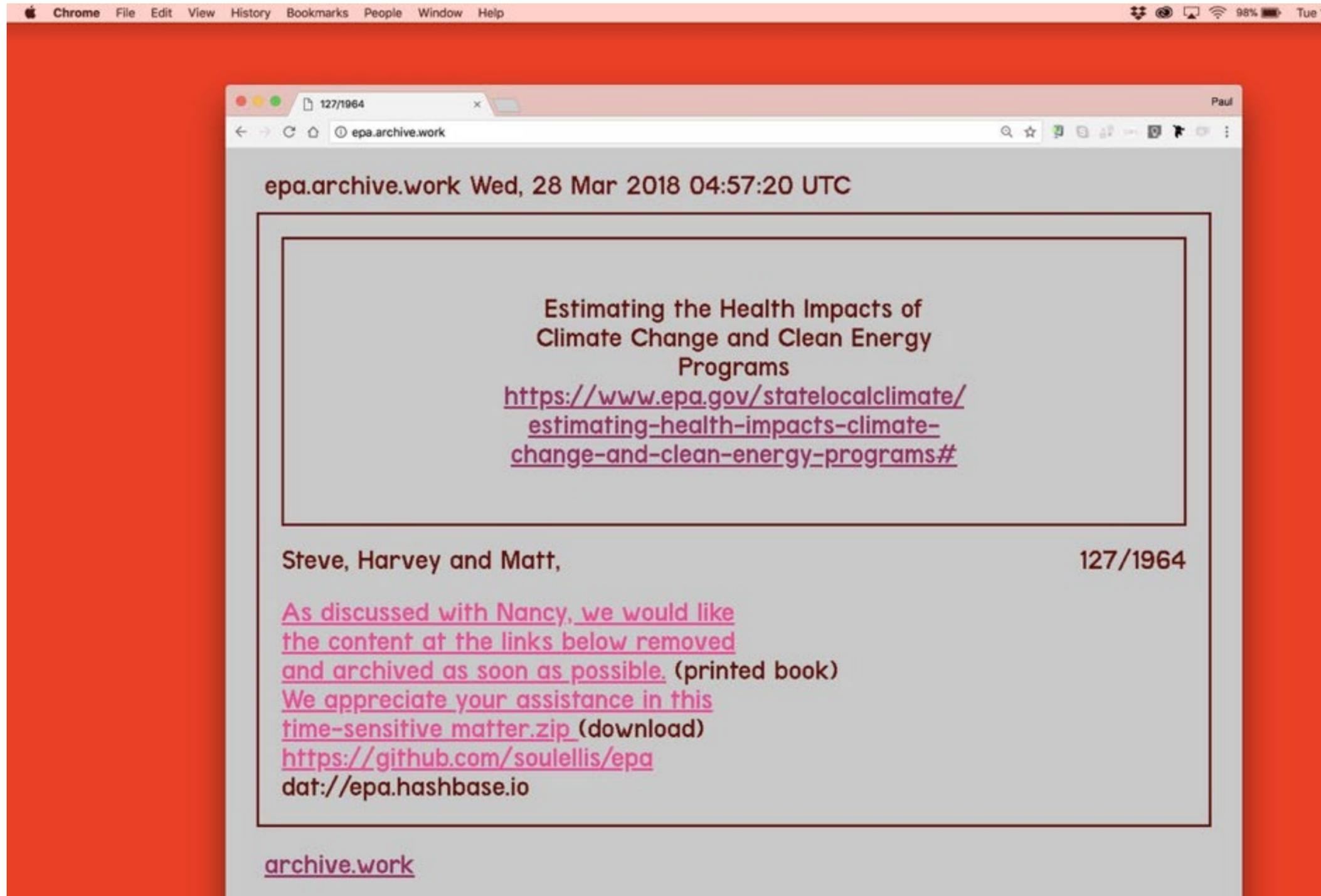
# Content and editorial approach

{ Historical narratives: archival images and new texts



# Content and editorial approach

{ Reframing digital archives in hybrid publications

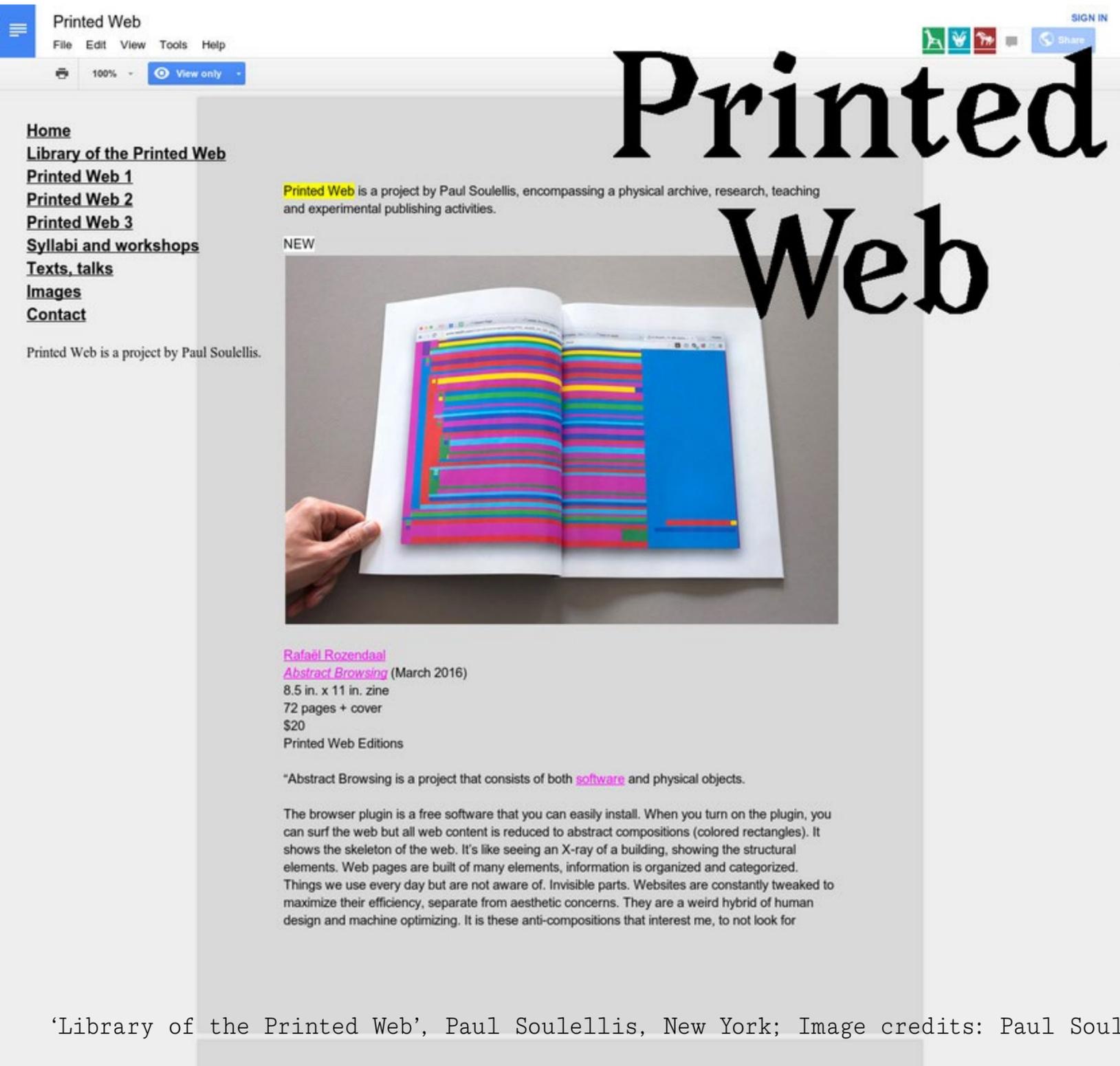


“With more and more media readily available through this unruly archive, the task becomes one of packaging, producing, reframing, and distributing; a mode of production analogous not to the creation of material goods, but to the production of social contexts, using existing material.”

– Seth Price, ‘Dispersion,’ 2002

# Content and editorial approach

{ Reframing digital archives in hybrid publications



Printed Web

File Edit View Tools Help

100% View only

SIGN IN

# Printed Web

Printed Web is a project by Paul Soulellis, encompassing a physical archive, research, teaching and experimental publishing activities.

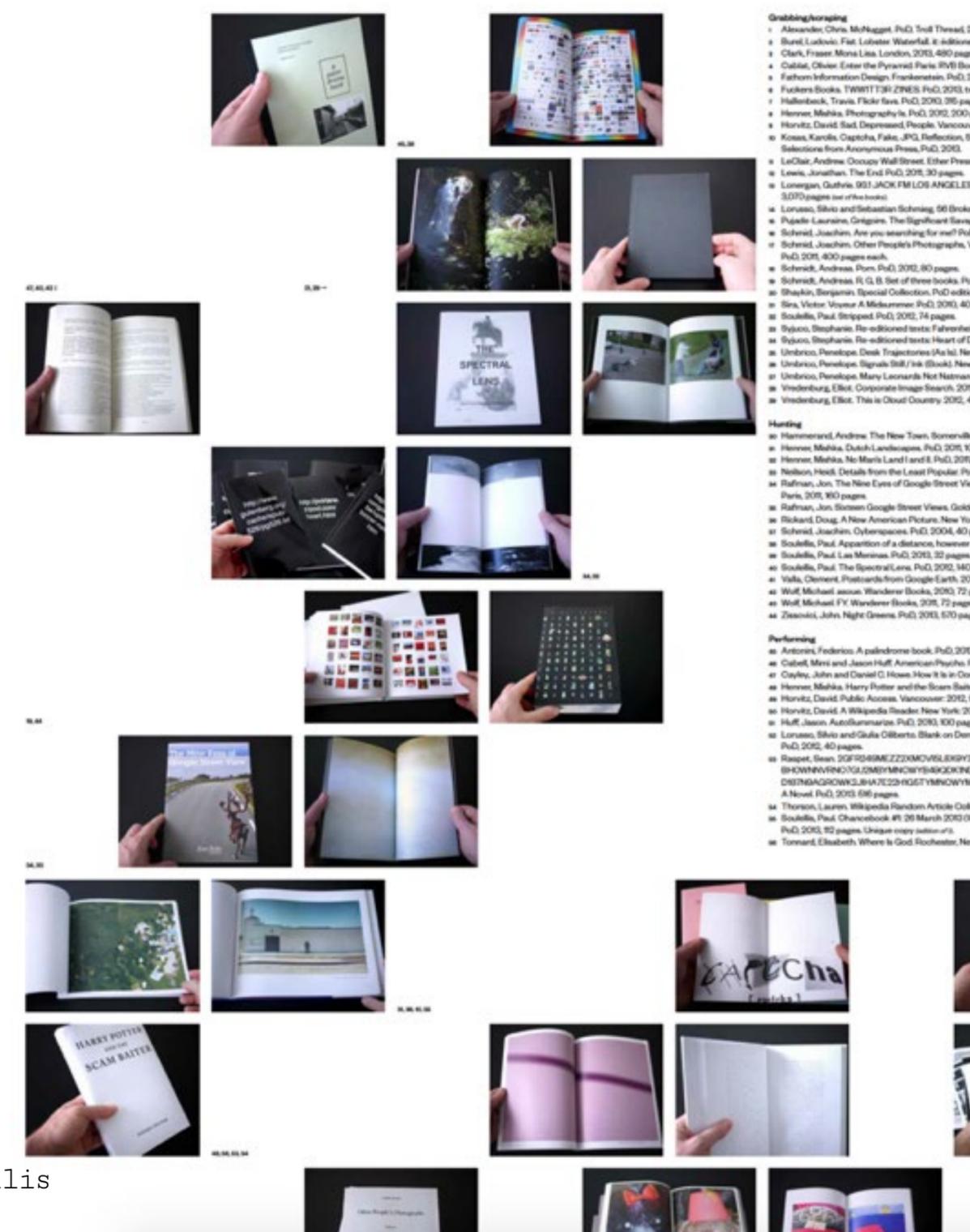
NEW



**Rafaël Rozendaal**  
*Abstract Browsing* (March 2016)  
8.5 in. x 11 in. zine  
72 pages + cover  
\$20  
Printed Web Editions

\*Abstract Browsing is a project that consists of both [software](#) and physical objects.

The browser plugin is a free software that you can easily install. When you turn on the plugin, you can surf the web but all web content is reduced to abstract compositions (colored rectangles). It shows the skeleton of the web. It's like seeing an X-ray of a building, showing the structural elements. Web pages are built of many elements, information is organized and categorized. Things we use every day but are not aware of. Invisible parts. Websites are constantly tweaked to maximize their efficiency, separate from aesthetic concerns. They are a weird hybrid of human design and machine optimizing. It is these anti-compositions that interest me, to not look for



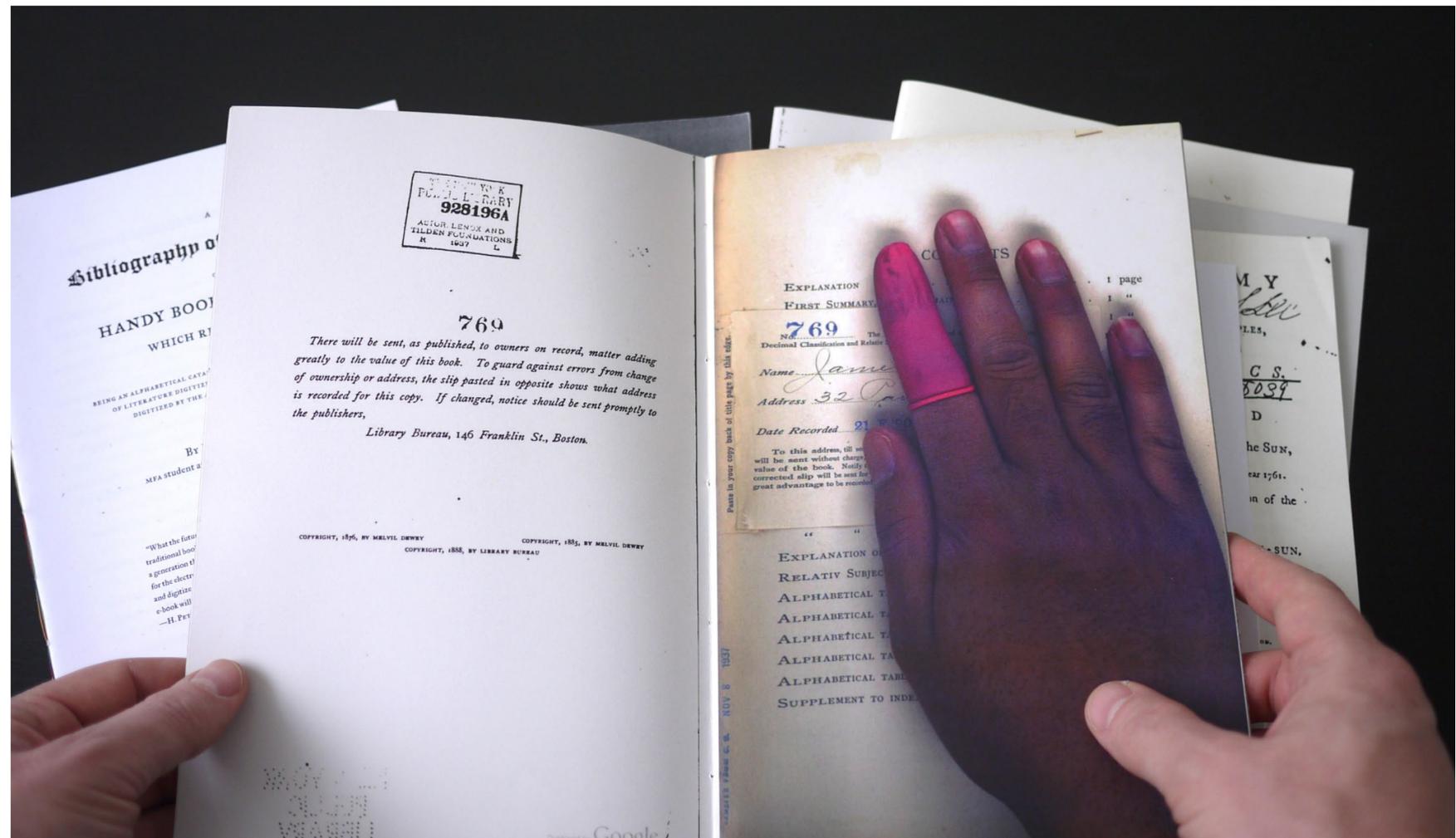
'Library of the Printed Web', Paul Soulellis, New York; Image credits: Paul Soulellis

“As libraries become increasingly digitized through projects like Google Books, what gets lost? What do we lose – and what can we gain – in the transition from physical objects to digital forms? How does the dematerialization of books effect our understanding of them? Can digital books be made physical again?”

– Benjamin Shaykin, ‘Special Collection’, 2009

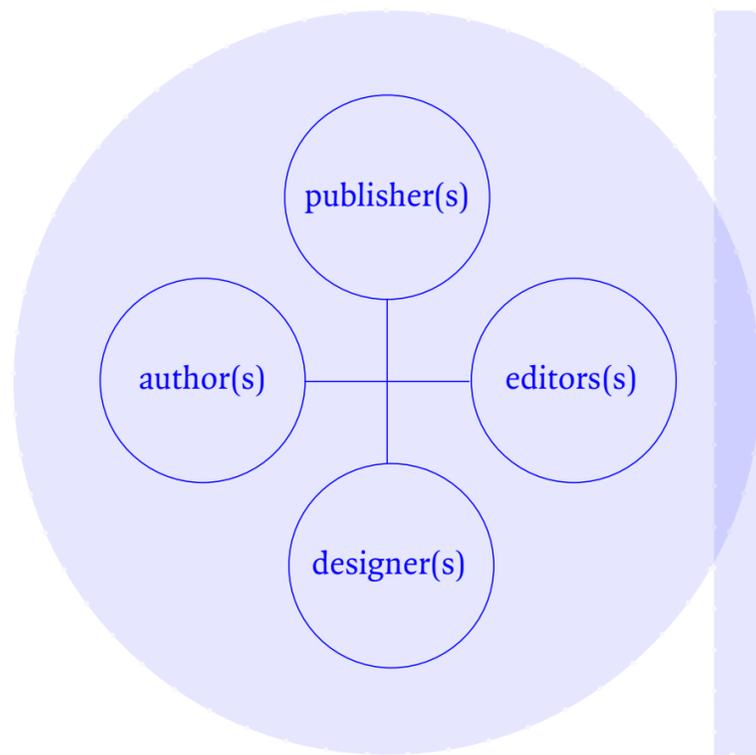
# Content and editorial approach

{ Reframing digital archives in hybrid publications

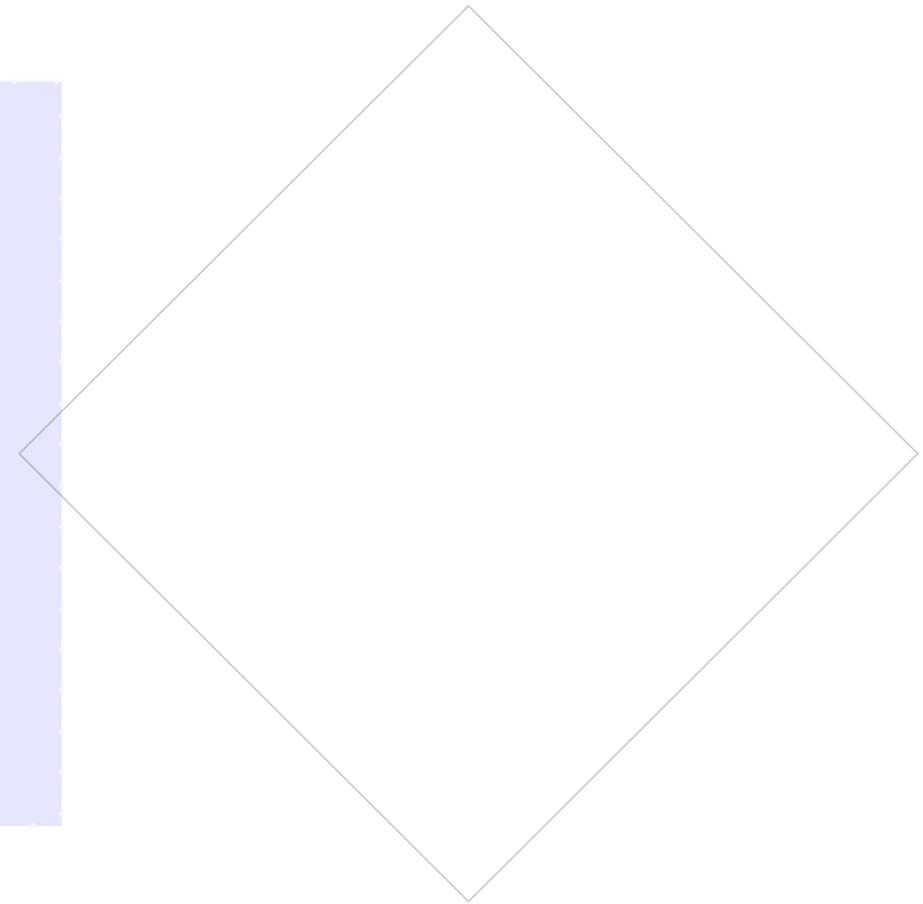
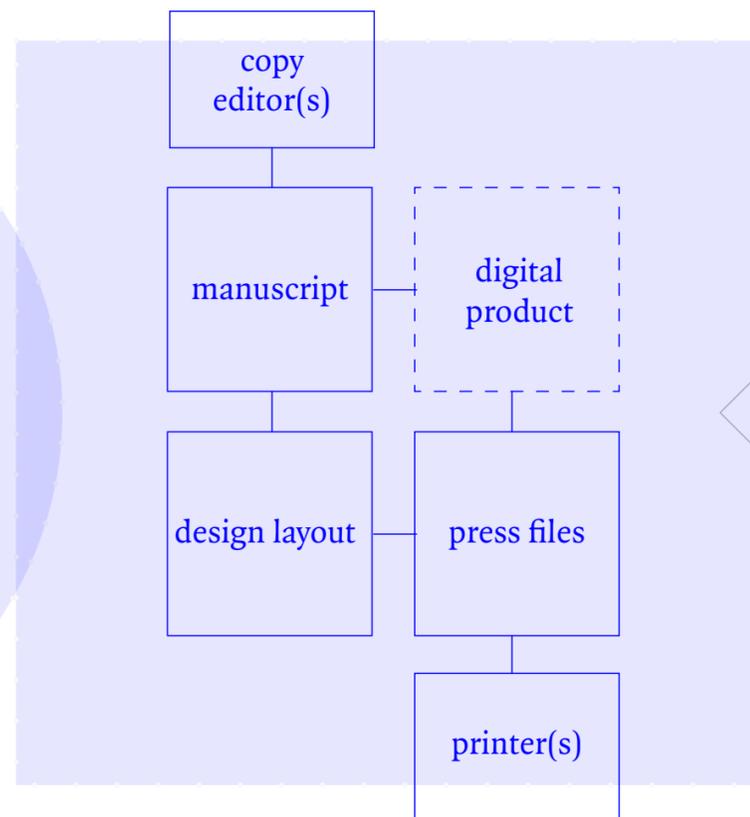


# Design and art direction

## CONCEPTION



## PRODUCTION

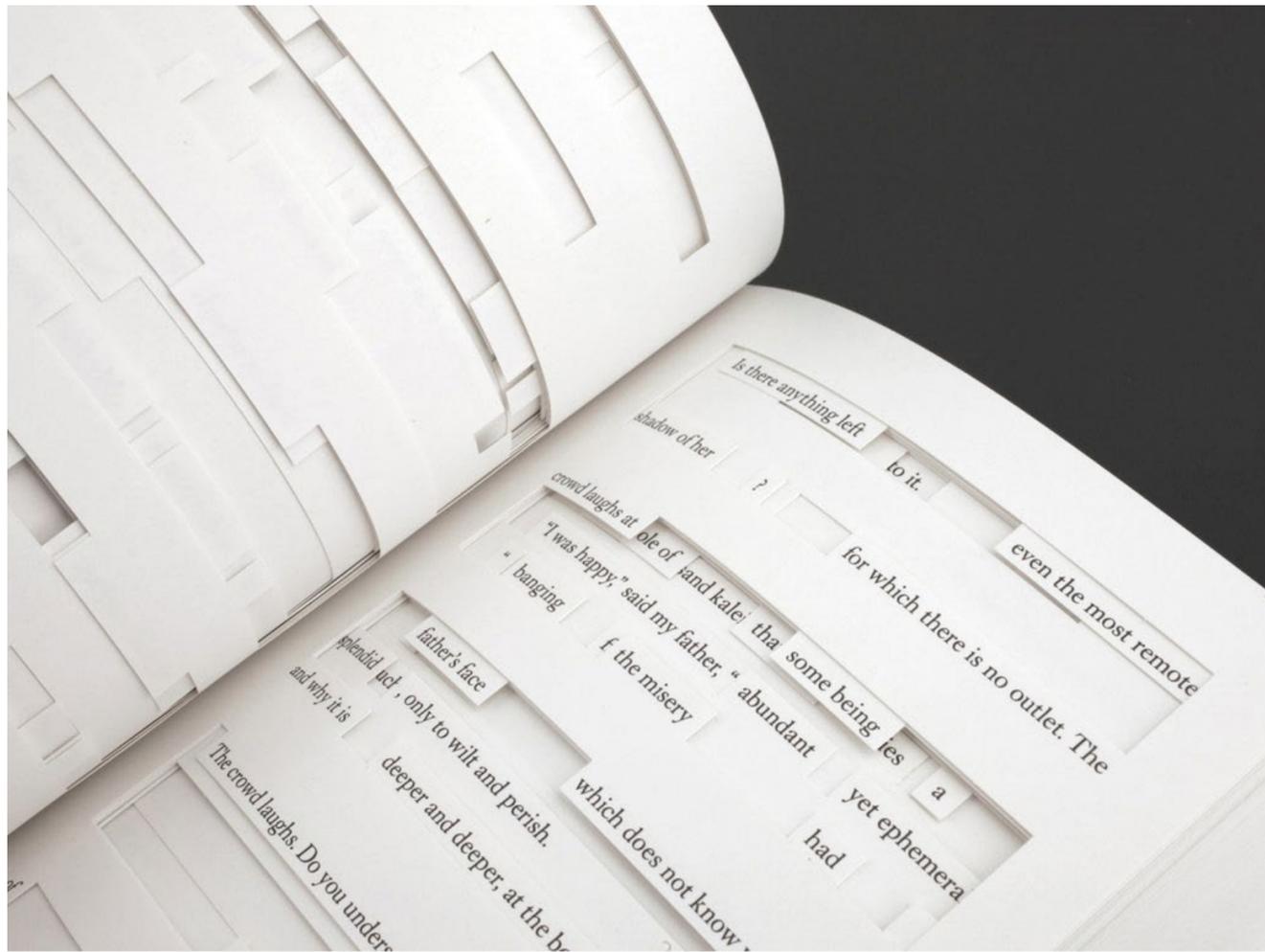


“The projects’ content serves the design first and foremost. We don’t have any strong ideas about the design until we’ve had those initial meetings; there’s an openness to what we do.”

– Wayne Daly, Bedford Press

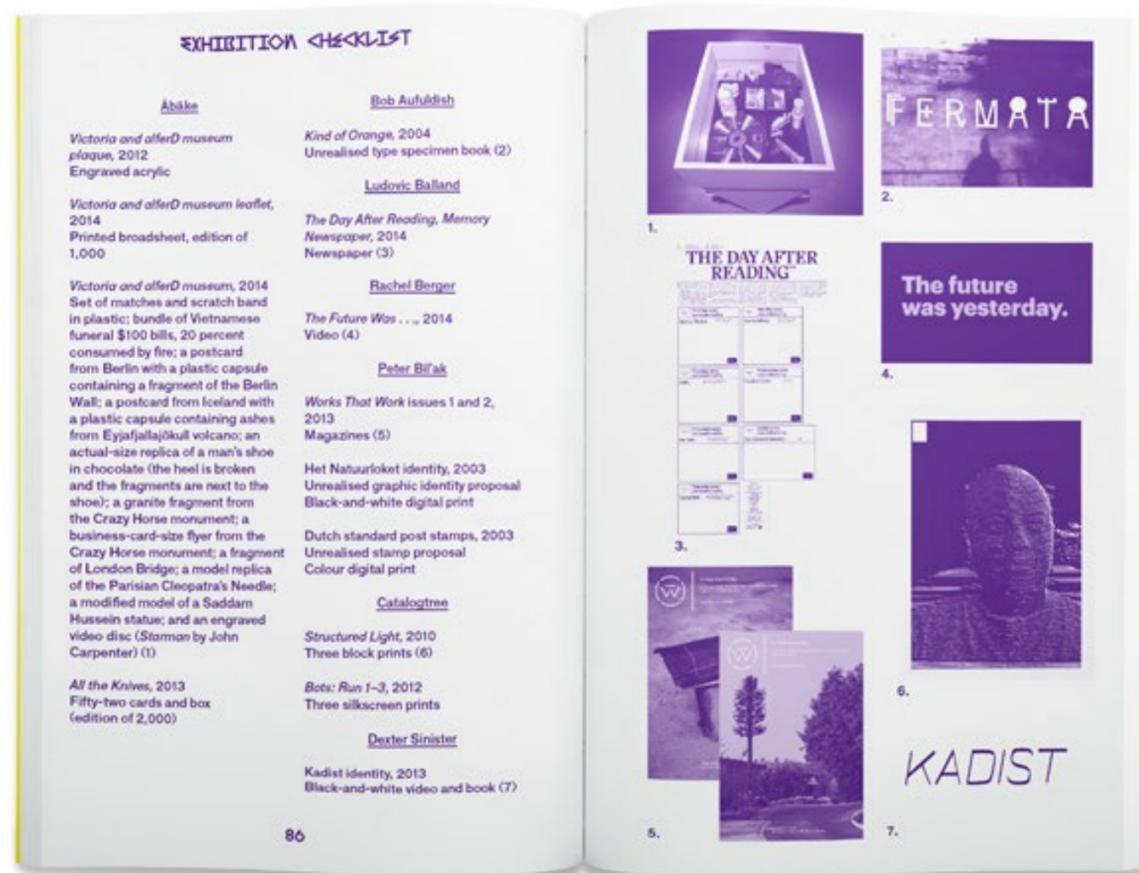
# Design and art direction

{ Design as integral part of the narrative experience:  
'Creating great looking stories'



# Design and art direction

{ Developing a new visual language to reinforce the narrative structure



# Design and art direction

{ Developing a new visual language to reinforce the narrative structure

ALL  
POSSIBLE  
FUTURES

ALL  
POSSIBLE  
PLANETS

ALL  
POSSIBLE  
FATES

ALL  
POSSIBLE  
ACTIONS

ALL  
POSSIBLE  
WORLDS

ALL  
POSSIBLE  
VISIONS

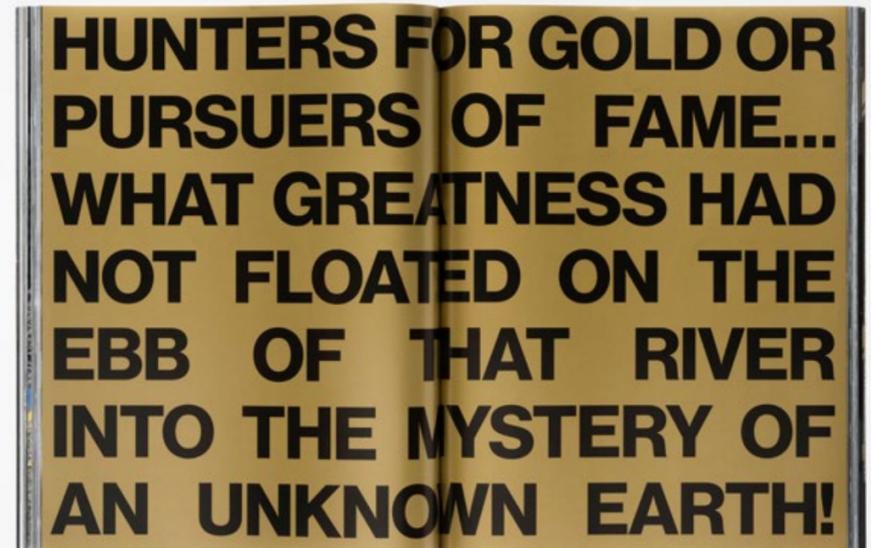
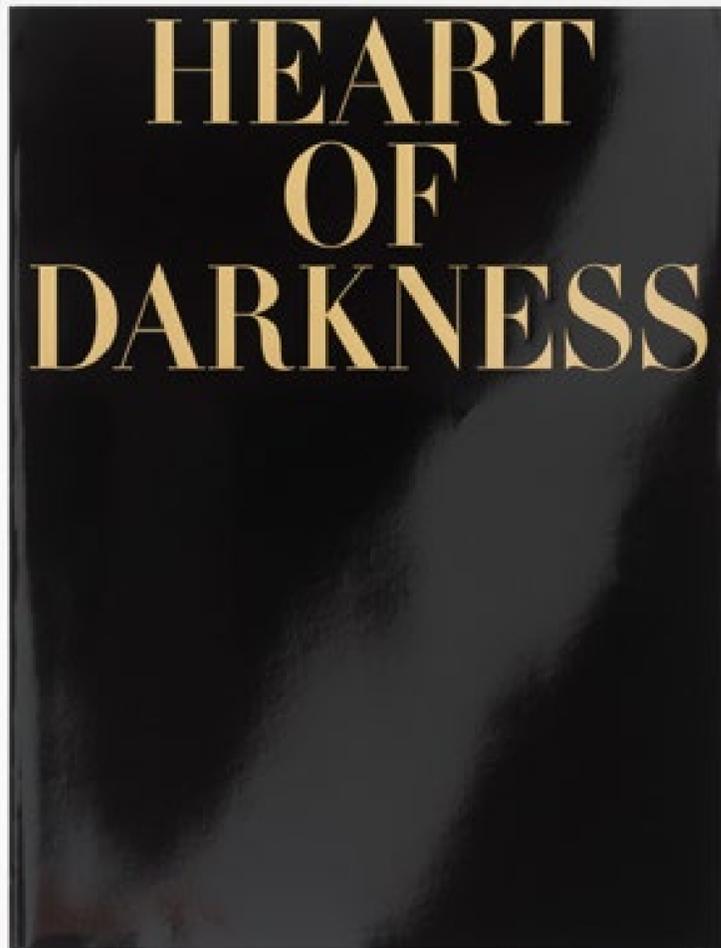
ALL  
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POSSIBLE  
OPTIONS

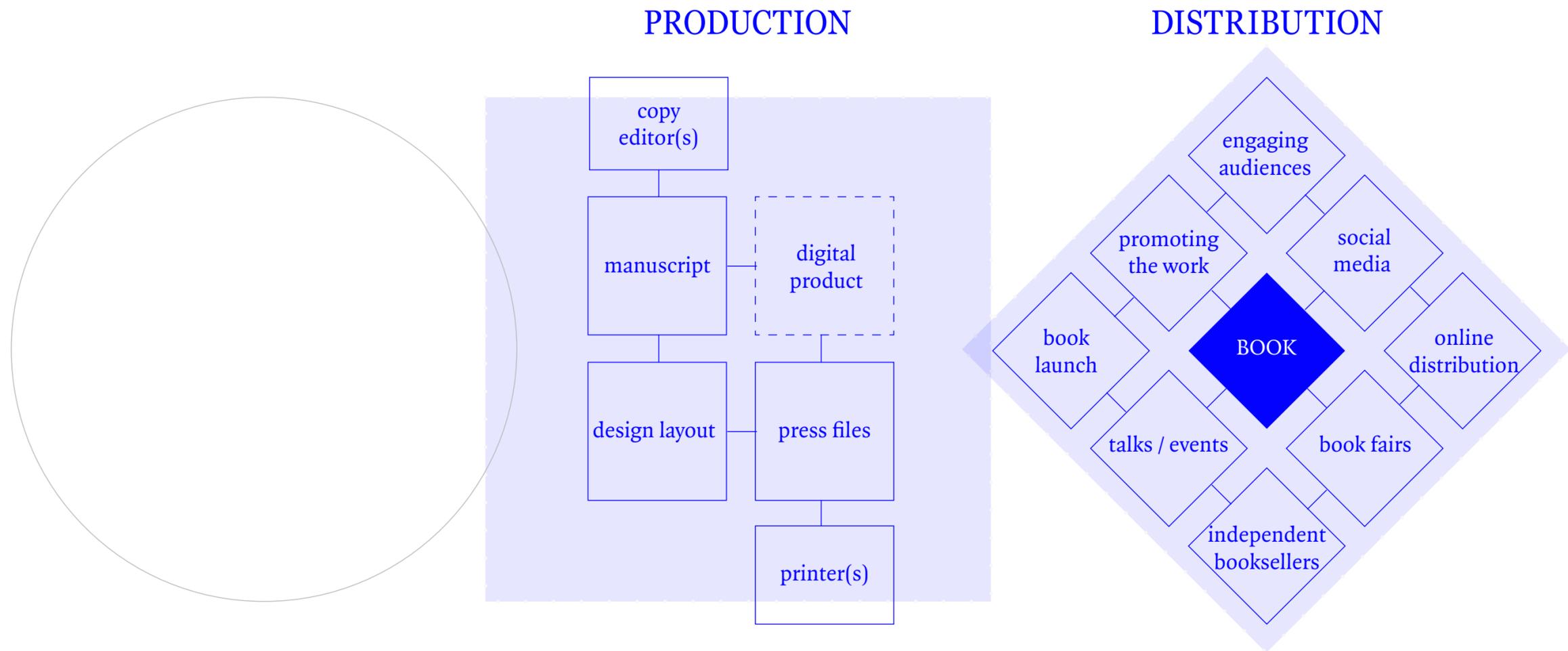
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# Design and art direction

{ Developing a visual language which expands the context of the narrative



# Production and distribution

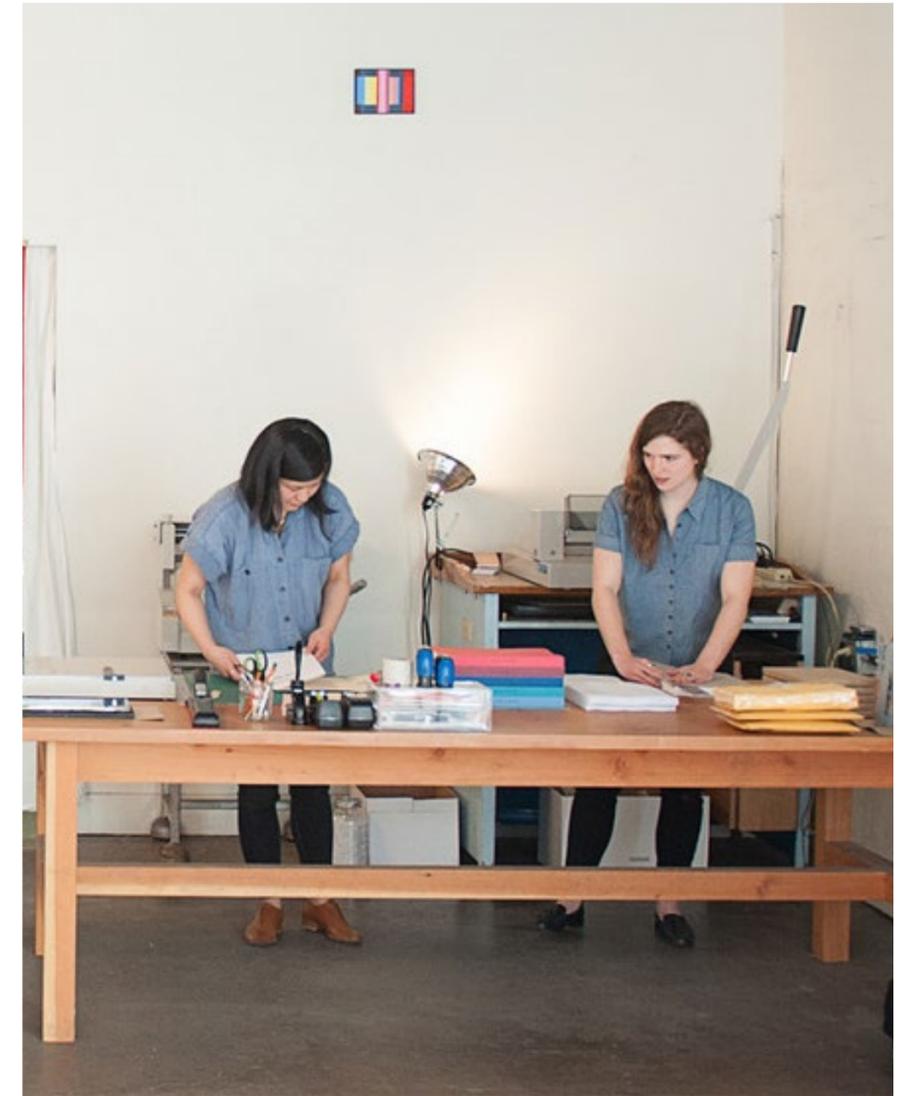
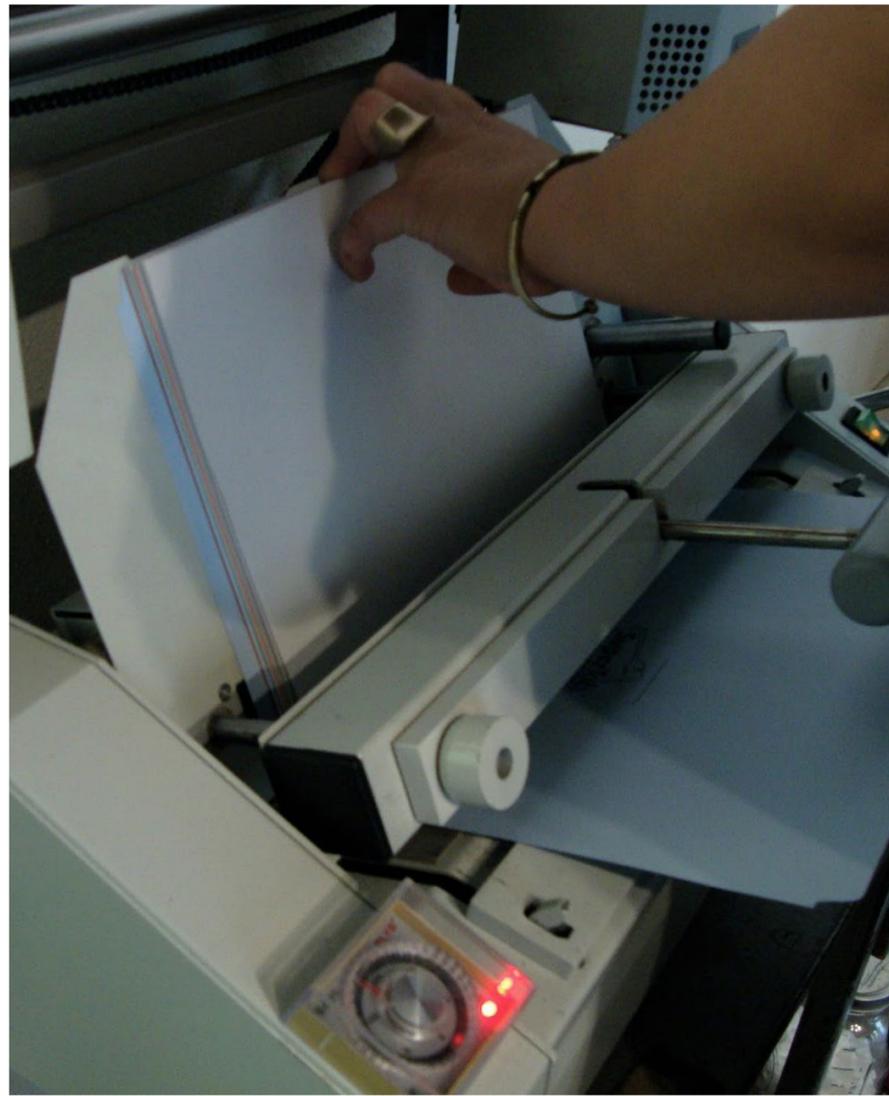
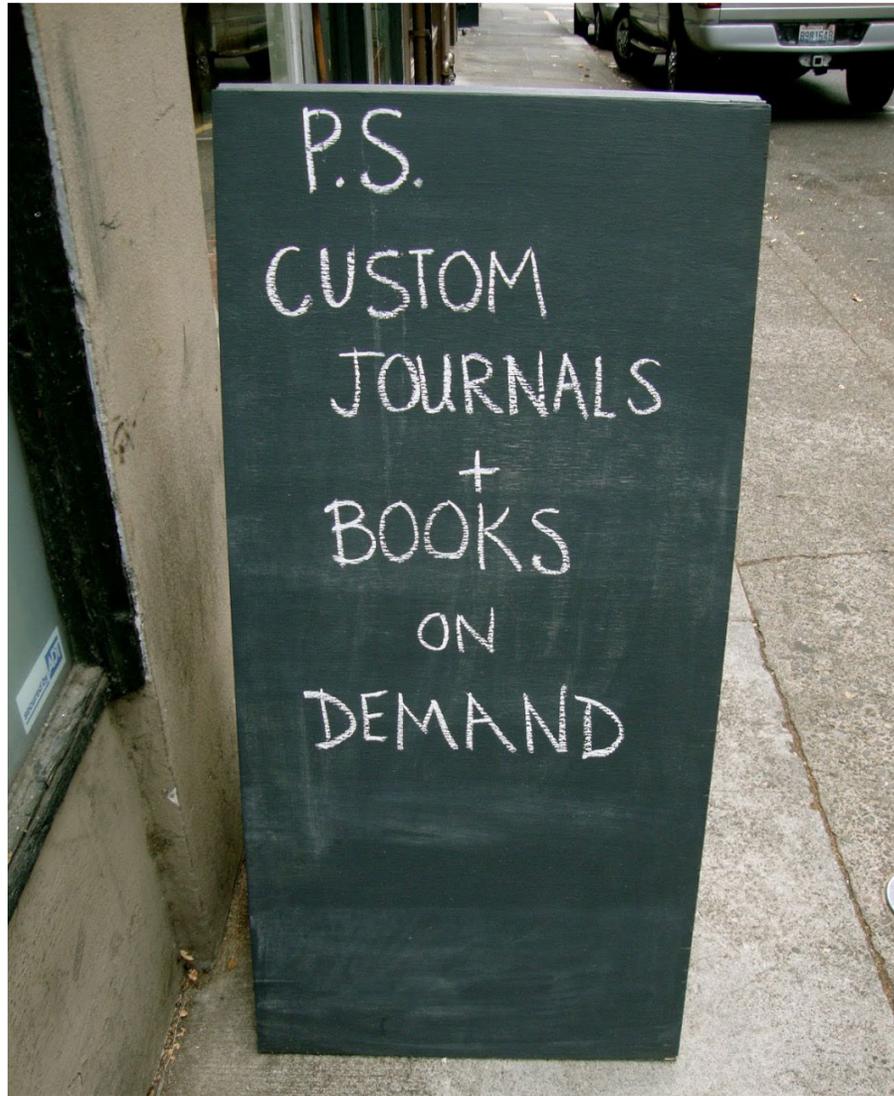


“... POD books represent a genuine hybrid of digital and analog processes: under the guise of the “traditional” book form, there is a complex ecosystem made of file formats, metadata, retail platforms, multiple connections to online stores and, sometimes, even YouTube book trailers, authors’ blogs, etc. Sent through the regular postal system, the physical book is the tip of the iceberg of an infrastructure that takes advantage of digital printing, desktop publishing, PDF format, and Web 2.0. Therefore, POD is not a new technology in itself, but a fruitful combination of existing ones.”

– Silvio Lorusso, ‘Print on Demand – The Radical Potential of Networked Standardisation,’ 2015

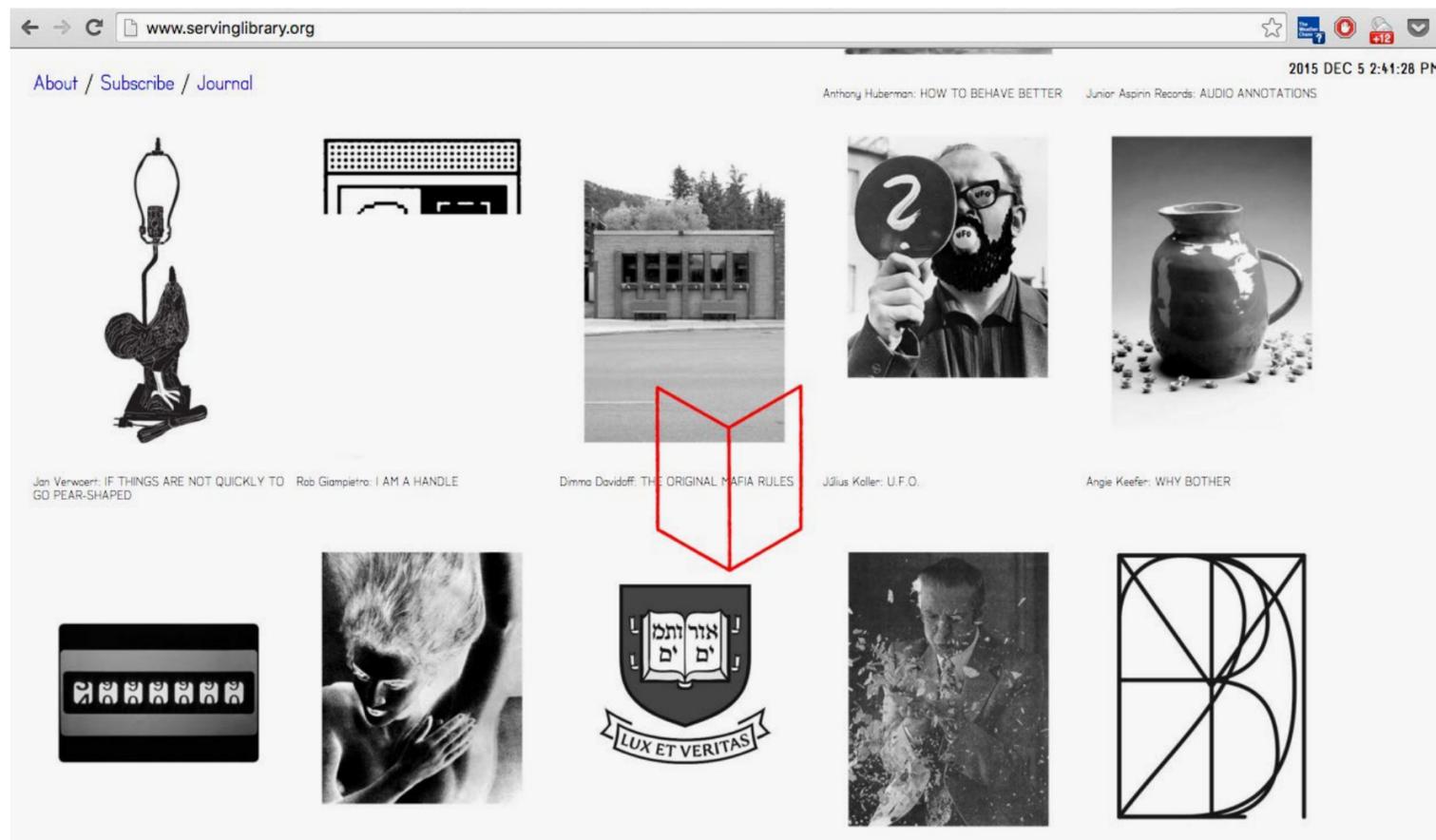
# Production and distribution

{ Print-on-demand: Producing the books on location and minimising distribution and shipping costs



# Production and distribution

{ Digital archives: ‘An archive that publishes and a publisher that archives’ – a digital platform, bi-annually collected in a publication, printed on demand



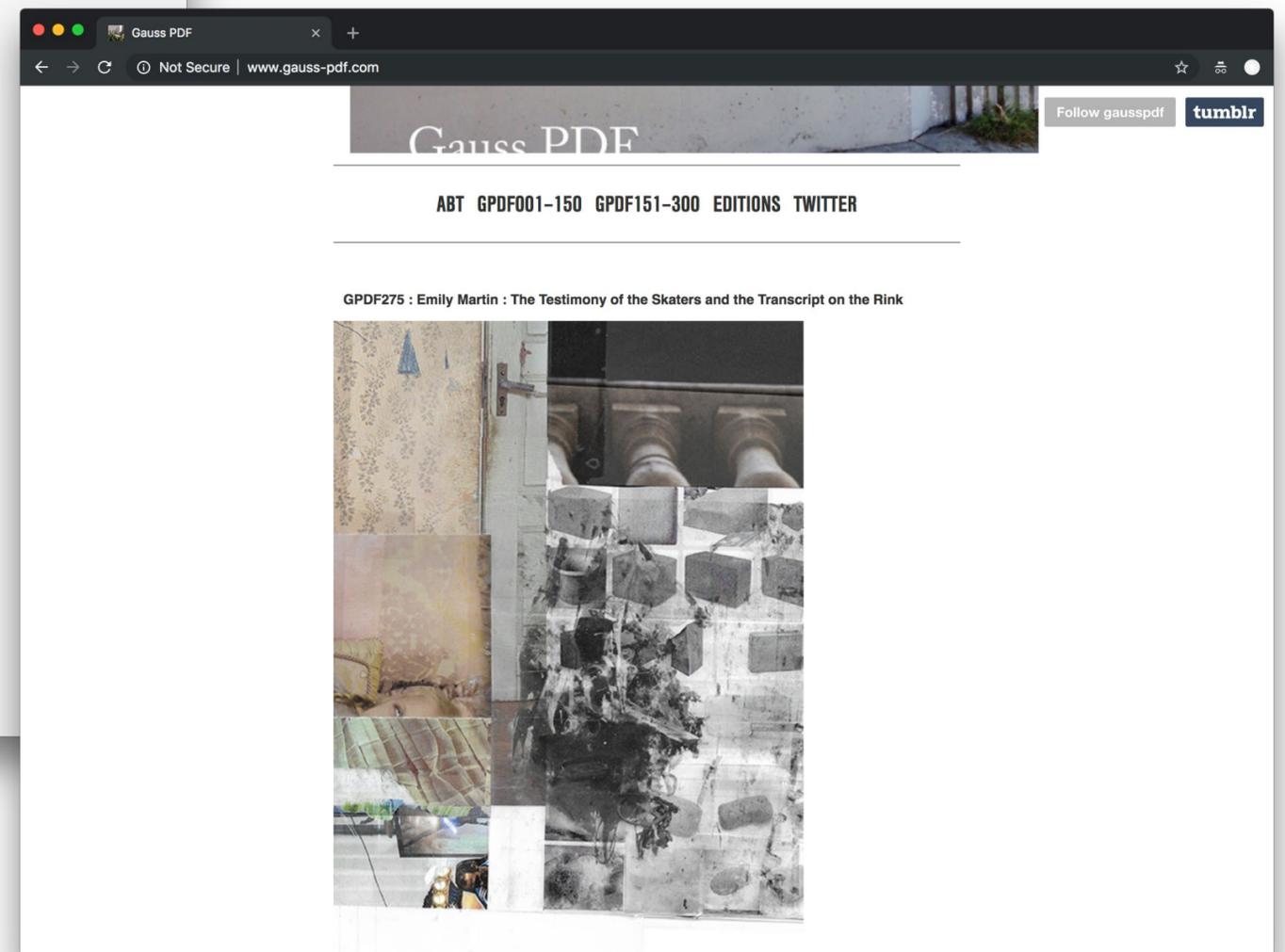
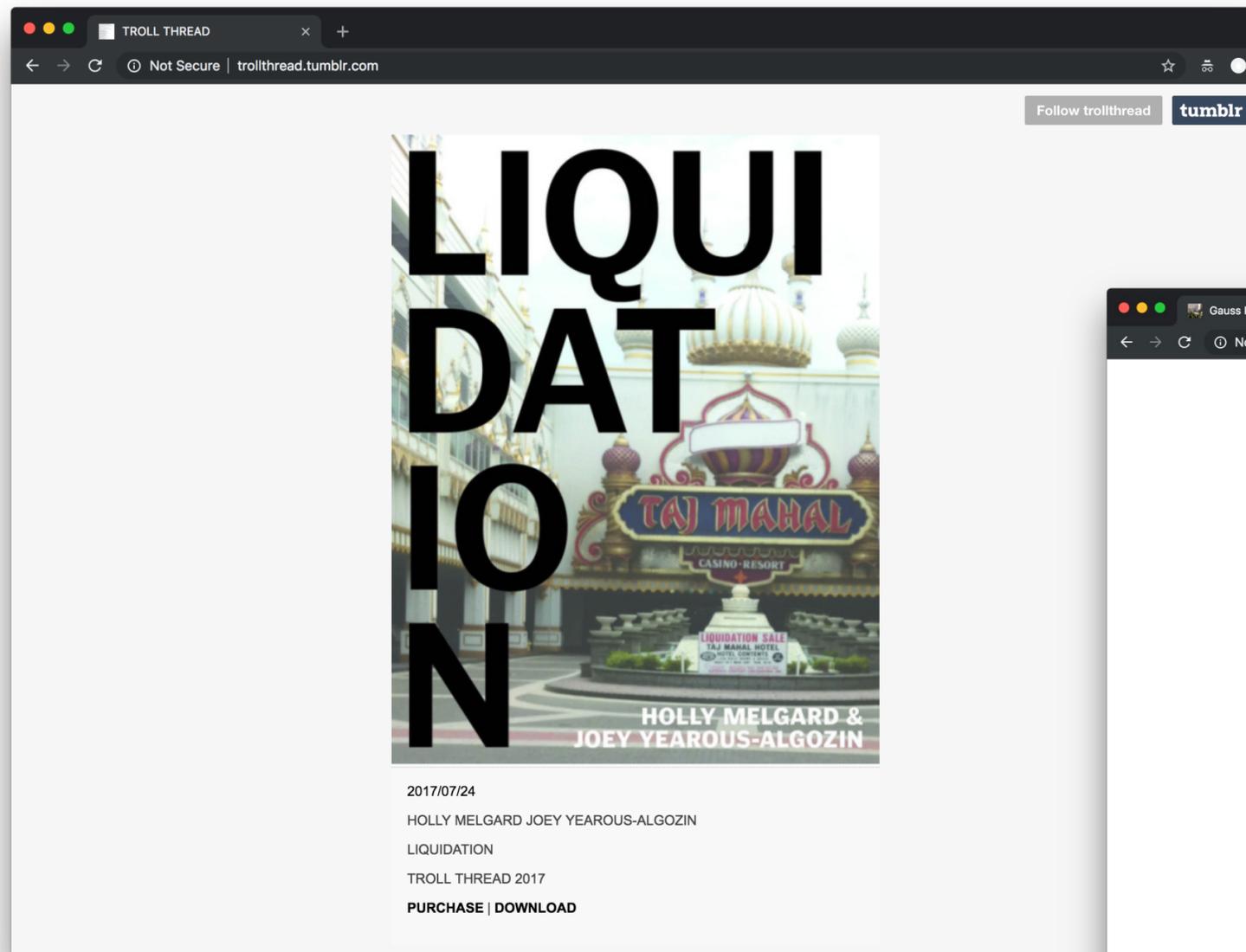
“The status of a PDF file available on a private website changes considerably once the very same file has been ‘published’ on the website of ‘publisher.’ ... thus providing an ‘infrathin platform for the staging of submitted works.’

But in a literary system largely devoid of monetary expectations, this staging has a social rather than a commercial function. It not only makes public, but also publicises; it offers recognisability, multiplication, and an advance of trust for the author.”

– Hannes Bajohr, ‘Post-Digital Literature and Print-On-Demand Publishing,’ in *Publishing as Artistic Practice*, 2016

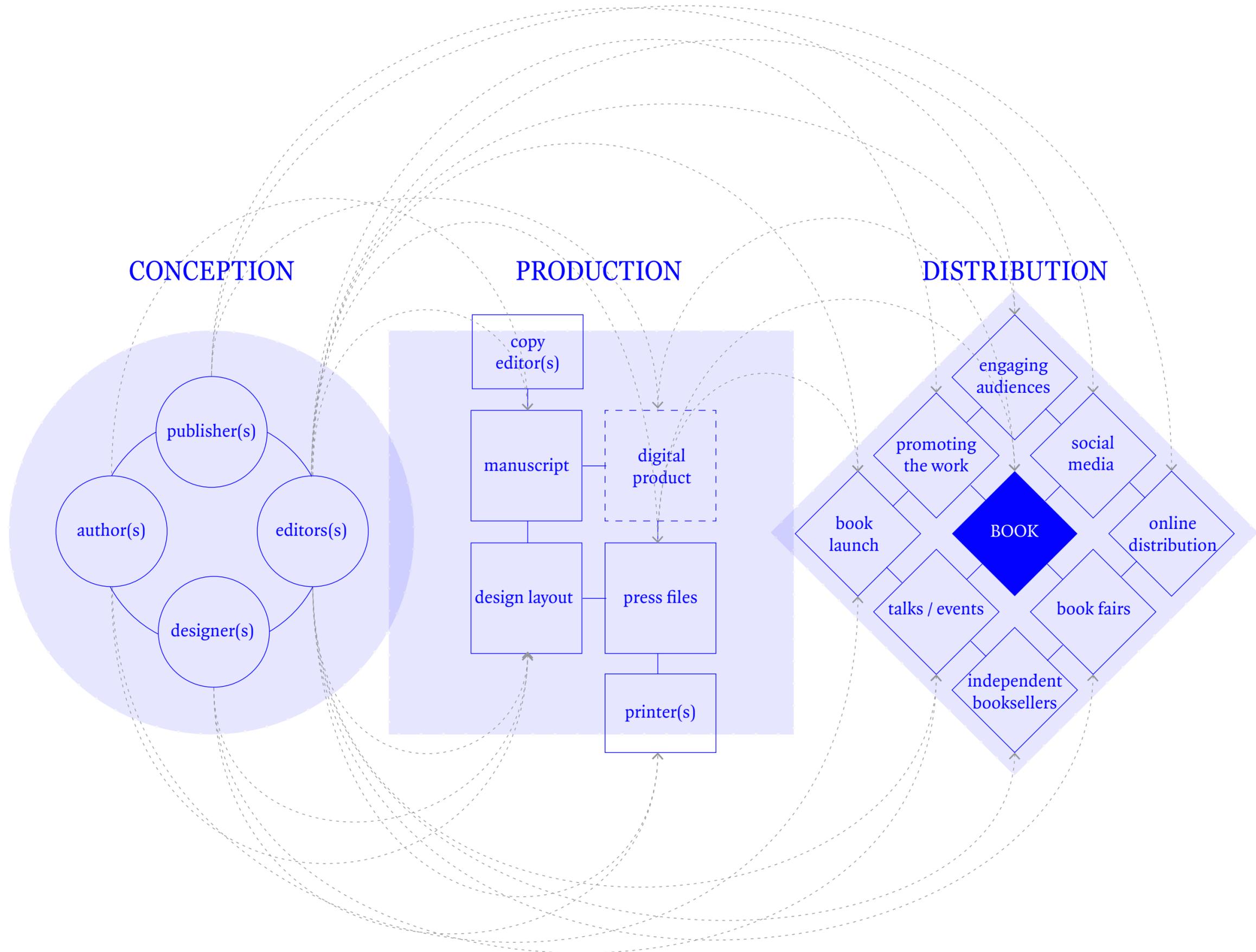
# Production and distribution

{ Infrathin platforms



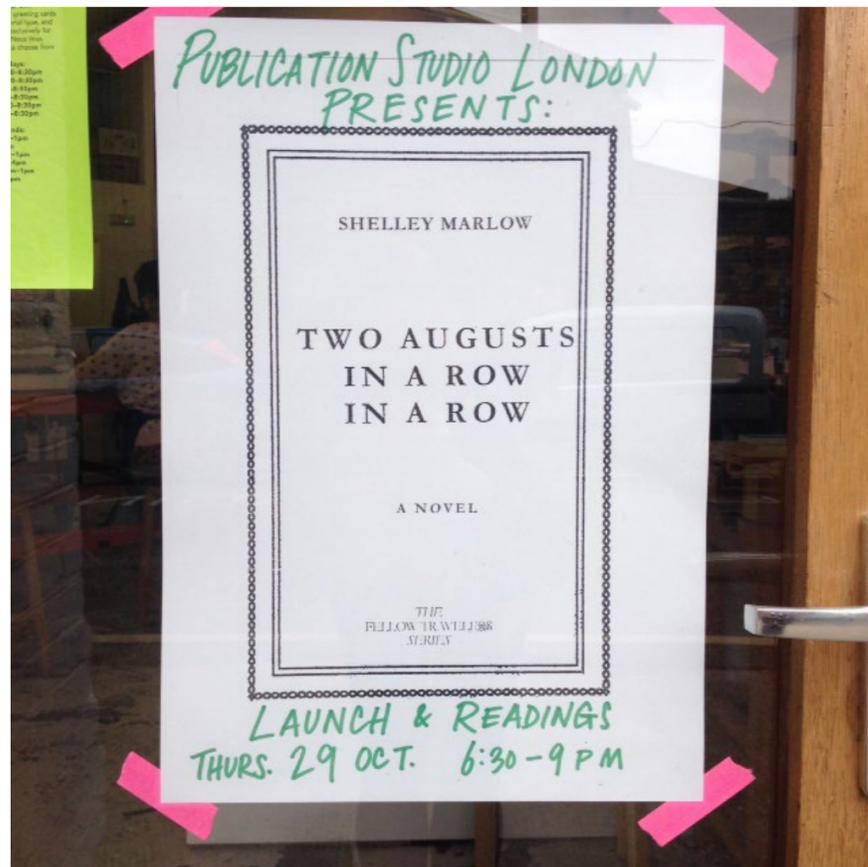
The form of the book in hybrid & independent publishing practices is not only related to the process of making a book, but to the ways in which the book engages the public and the ways in which the public interacts with the book.

# The social life of the book



# The social life of the book

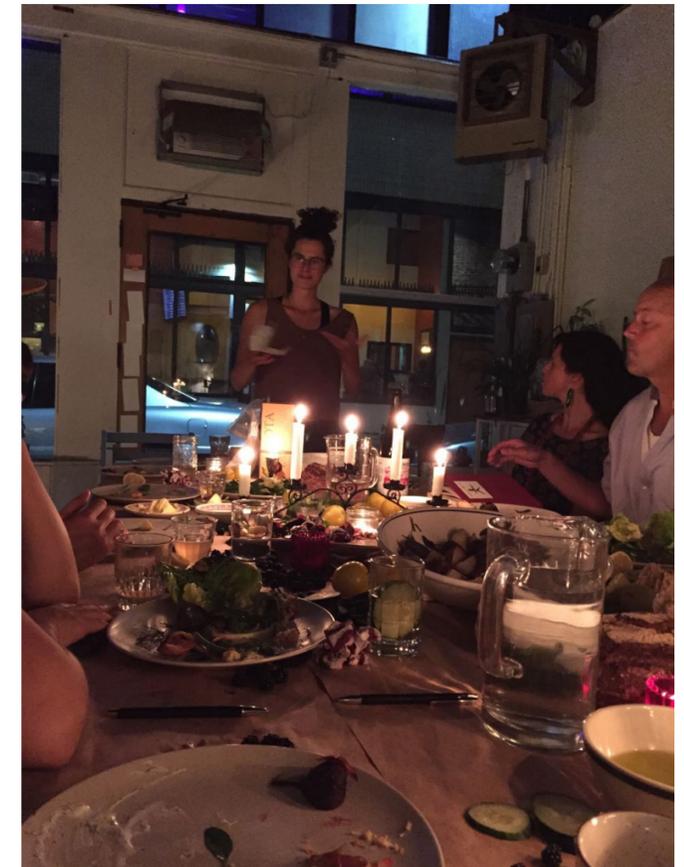
{ Post-production: the life of the independently published and distributed book



PS London



PS Rotterdam



PS Portland

# The social life of the book

{ Post-production: the life of the independently published and distributed book

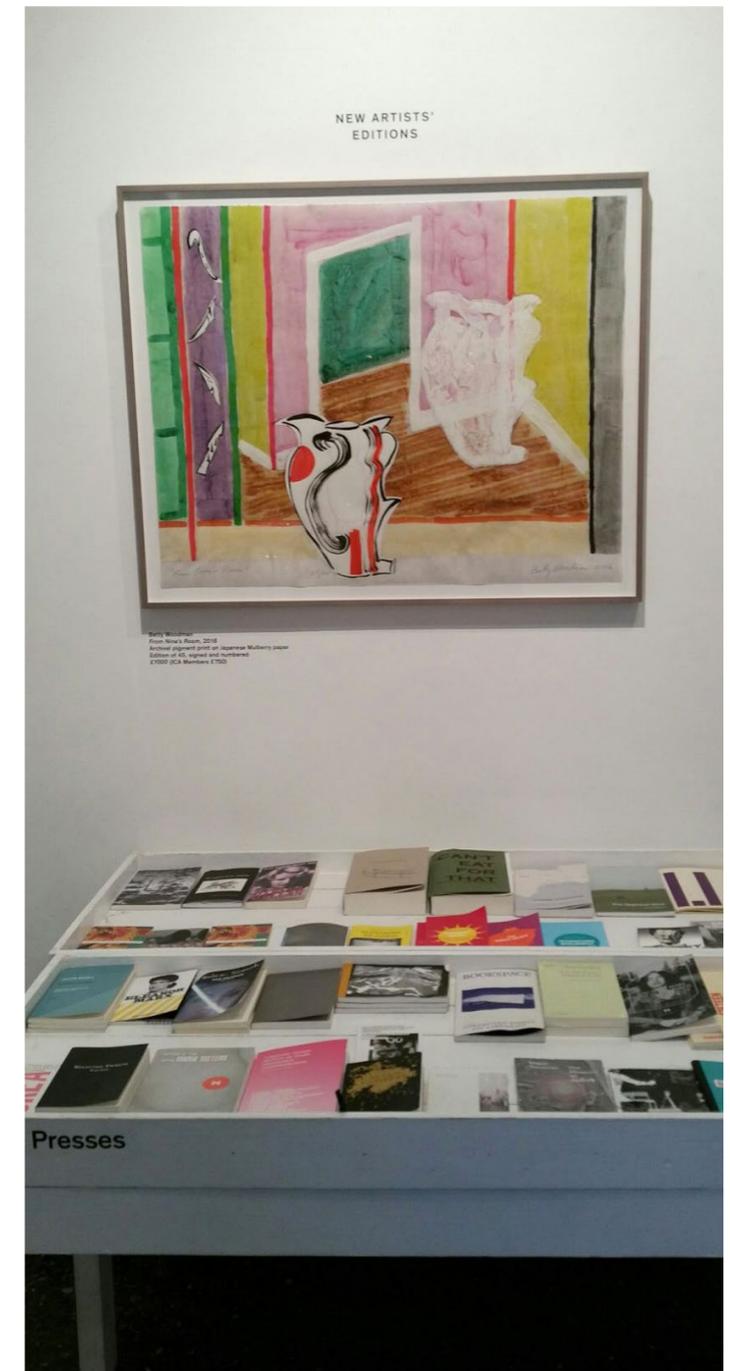
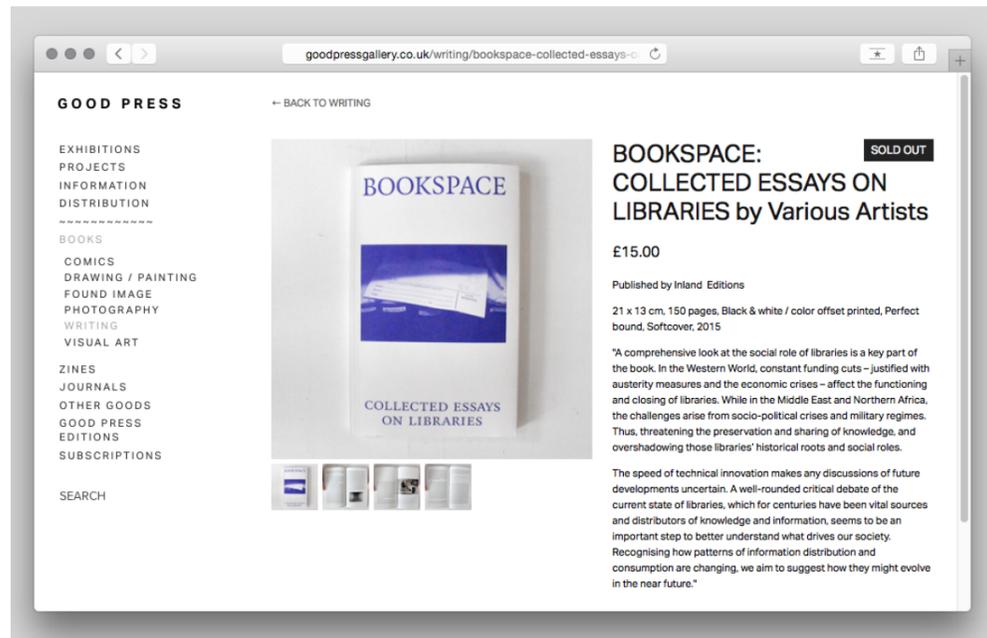
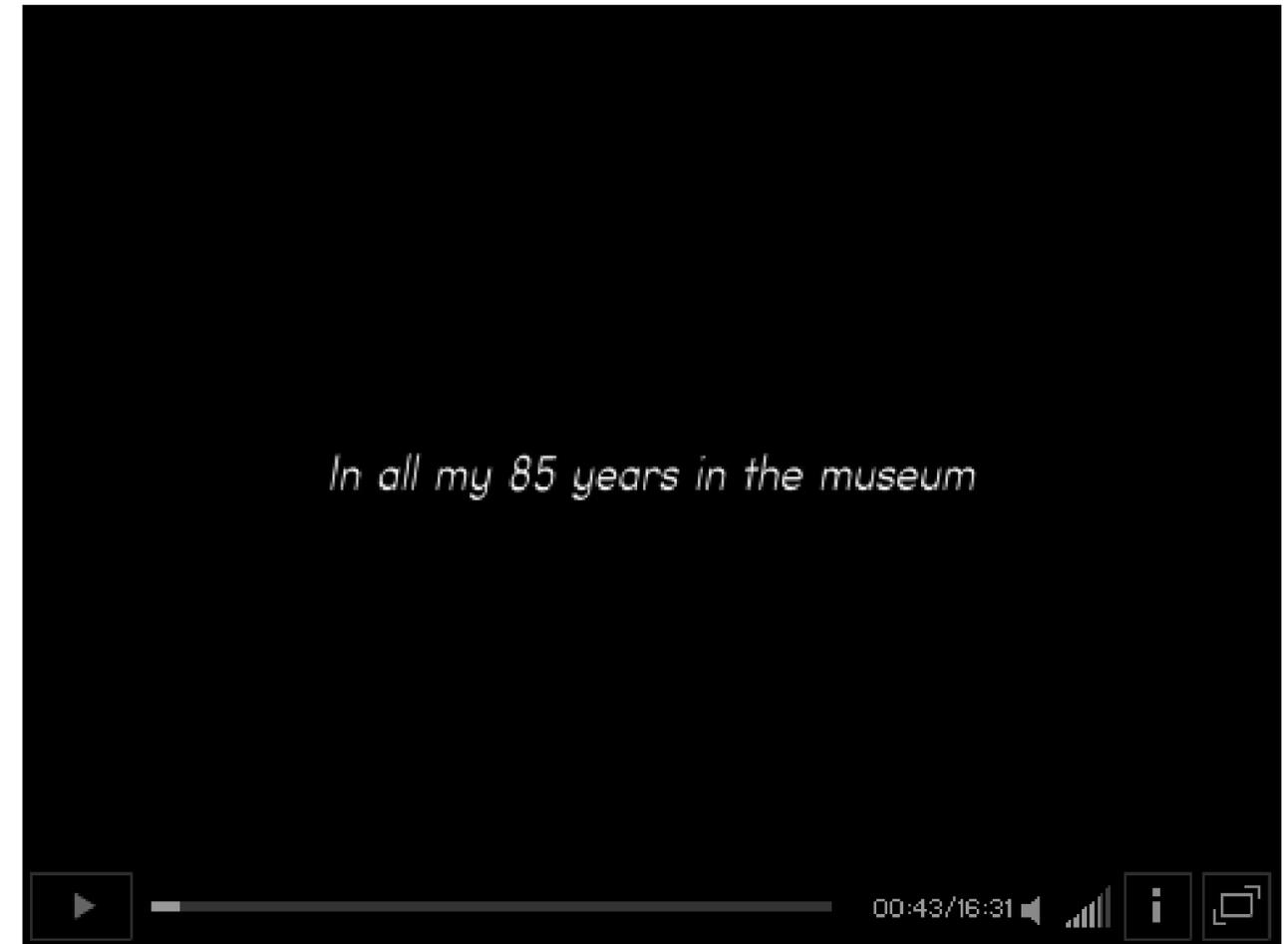
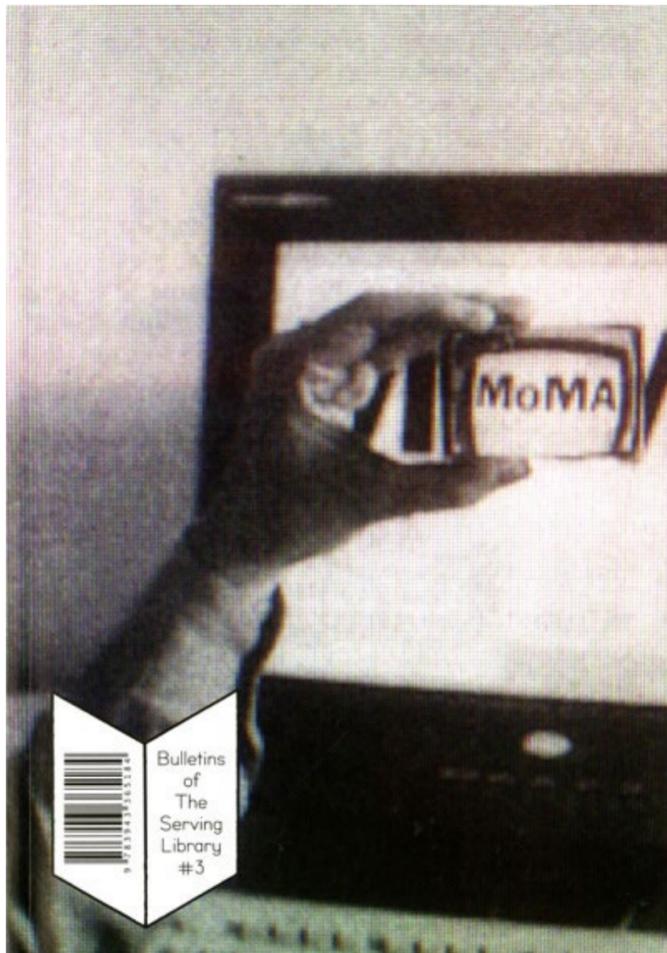


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# The social life of the book

{ The [art] book-space beyond the page: creating adjacent, parallel, or extended curatorial spaces





# The social life of the book

## { Crowd-sourcing campaigns



# The social life of the book

{ Platform saturation and the return of email – books as newsletters  
(subscription model)



## Hate Inc.

How, And Why, The Press Makes Us Hate One Another.  
A serial book, delivered by email, by Matt Taibbi.

Let me read it first >

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# Links / References

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Visual Editions, <http://visual-editions.com/>

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Thank you! Questions?