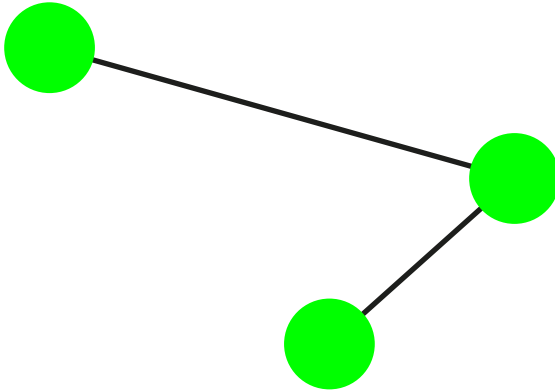
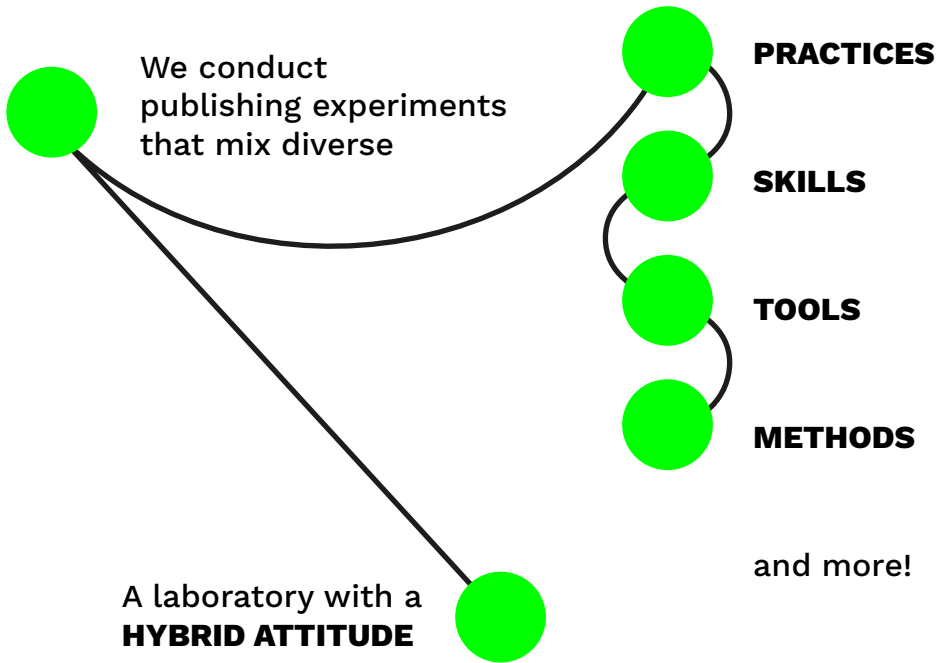


**WELCOME**



**TO THE**

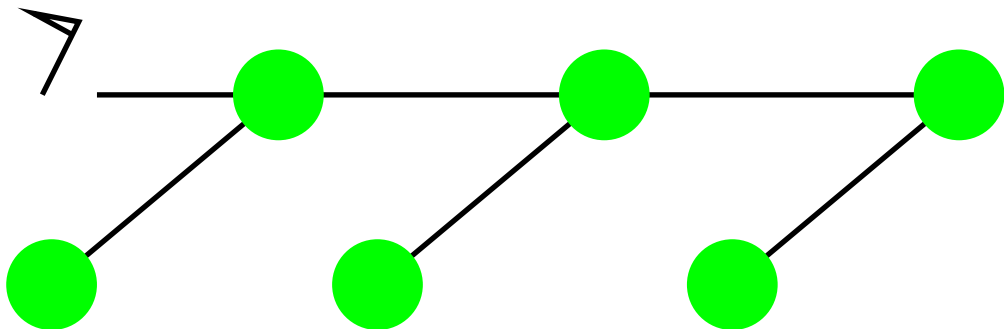
PublishingLab



A decorative graphic on the left side of the page consists of several black lines of varying lengths and angles, some ending in bright green circles. One green circle is at the top left, and another is in the middle left. The lines radiate from these circles and other points, creating a dynamic, abstract shape.

Part of the **AMSTERDAM UNIVERSITY OF APPLIED SCIENCES** and the **INSTITUTE OF NETWORK CULTURES**, the PublishingLab is an applied research lab focusing on the intersection of publishing practices and digital technologies, creating output for screen, paper, and all imaginable in-betweens.

The PublishingLab works with young enthusiasts, still studying or recently graduated, that come from different backgrounds and employ **DESIGN, HACKING, WRITING AND MANY OTHER MEANS** to produce experiments with digital publishing workflows, publication formats, reader interaction and user interface design. The PublishingLab also works with various partners, ranging from small publishers, government institutions, to large international companies in the field of digital media.



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**MEMBER OF**



AMSTERDAM  
CREATIVE  
INDUSTRIES  
NETWORK



Hogeschool van Amsterdam  
Amsterdam University of Applied Sciences

**CHALLENGE:** How can De Persgroep build sustainable relationships with millennial 'hit 'n' run' readers from social media?

## TRANSFORMING HIT 'N' RUN MILLENNIALS

**RESPONSE:** To find innovative ways of taking this first moment of interaction and build a sustainable relationship out of it, the project team built a prototype that focussed on the communication between the newspaper and its readers, improving the community engagement of readers, and finding alternative mechanisms for a newspaper to get to know its readers.



**CHALLENGE:** How can the 'Theory on Demand' book series be designed for the web to facilitate online reading and browsing through its contents?

## NAVIGATING THEORY ON DEMAND

**RESPONSE:** The new TOD web design has several features that facilitate online reading, like bookmarking, annotating paragraphs, a citation tool, keyword highlights etc. Users can easily find their way through large amounts of content to arrive at the point that's relevant to them and find connections to other information outside of the publication.

The screenshot shows a web browser window displaying a digital article page. The browser's address bar shows the URL `networkcultures.org/menigetting-tod/tod77.html`. The article title is "Neutralizing Engaged Subjects in the Creative City" by Josephine Berry Slater. The page includes a search bar, a "Download" section with options for PDF, Epub, and M4, a "Referencing tool", and a "Share" button. The article text is annotated with a yellow highlight and a "Define" tooltip. The page also features a vertical sidebar on the left with the text "THE GRAY ZONES OF CREATIVITY AND CAPITAL".

45 Josephine Berry Slater  
6872 words | 36390 characters (43730 with spaces) | approx. 27 min  
art state life public city economics production development

46 *This article is a version of a lecture given by the author in the course 'Biopolitics and Aesthetics', Centre for Cultural Studies at Goldsmiths University.*

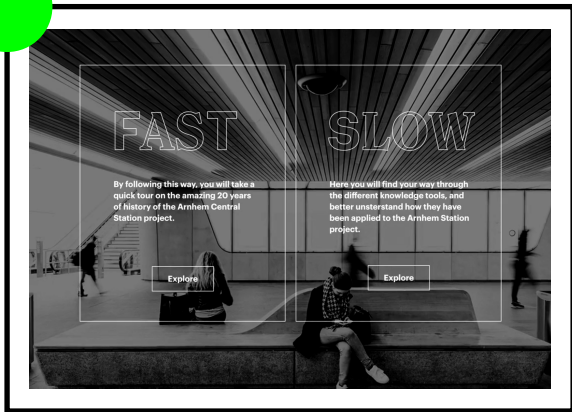
47 During the Blair government, a new criminal offence was passed for nearly every day spent in office – this period saw the biggest expansion in the legal regulation of conduct of any time since the end of WW2. This was also a period which saw an explosion in the commissioning of public art across Britain – a commissioning frenzy buoyed by the liquidity of the financial bubble, which has consequently been called 'the public art bubble'. I think these phenomena can be linked, because what they represent are two prongs of a pincer that form a governmentality that acts to engage and activate subjects with the one prong, while neutralizing them

Define  
7 Reference this

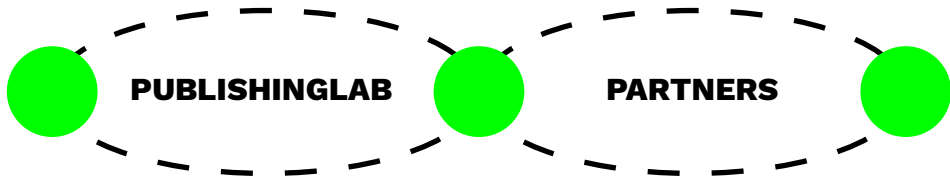
**CHALLENGE:** How can an interactive experience help a reader understand the architectural principles underpinning 25+ years of work and research in a way that print can't?

## KNOWLEDGE MATTERS

**RESPONSE:** The project's team made a digital extension of a printed book by UNStudio, that represents the Arnhem Station project. It is divided in two ways of navigating through the content, based on time. The 'fast' mode is a selection of highlights of the project. The 'slow mode' offers more detailed information which fits the 'academic' type of user, who is searching for in-depth knowledge.



SHOWCASES



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**Canon**

**DOMEIN  
VOOR  
KUNSTKRITIEK.** *EXPERIMENTELE*

**valiz**

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network cultures



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