WELCOME

TO THE

PublishingLab
We conduct publishing experiments that mix diverse

A laboratory with a HYBRID ATTITUDE

PRACTICES
SKILLS
TOOLS
METHODS

and more!
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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The initial idea that led to the preparation of this publication was not a reflection of the editors’ wish to merely add another publication focusing on a critique of the relationship between creative industries and capital to the huge corpus of similar publications taking a critical stance towards the process of co-optation of creativity, creative industries, art or the domain of abstraction in general by capital. Even though, precisely through the logic of the mass production of critical texts dealing with the above-mentioned context, this publication as well will ultimately exist in such a register, the distinctive feature of this publication is its aspiration to place the relationship between creativity and capital in the context of an analysis wherein capitalism is treated as the framework of a broader relationship of domination, which to a great degree goes beyond the currently popular critical niche focused on
Bryn Mawr Summer School for Women Workers in Industry

The Bryn Mawr Summer School for Women Workers in Industry (1921–1938) was a residential summer school program that brought approximately 100 young working women—mostly factory workers with minimal education—to the Bryn Mawr College campus, in Bryn Mawr, Pennsylvania, each year for eight weeks of liberal arts study. As part of the workers’ education movement of the 1920s and 30s, the experimental program was unique in several ways. It was the first program of its kind for women in the United States; and it was hosted by a women’s college.

Originally the brainchild of Bryn Mawr alumnus and labor leader John D. Rockefeller Jr. and taught by distinguished faculty drawn from the labor movement that served as the model for the school, the program’s students went on to become leaders in labor and other social justice movements. No other school for working class women had ever given workers the education that Bryn Mawr offered; and it was taught by a women’s college.

The school was founded as a response to the growing need for workers to have access to education that would help them in their jobs and lives. The school was unique in its focus on the intersection of education and labor, and its commitment to providing women with the skills and knowledge they needed to succeed in their careers.

The school's curriculum was designed to meet the needs of workers, with a focus on practical skills and knowledge. The school's faculty included well-known labor leaders and academics, and its courses covered a wide range of topics, from history and philosophy to mathematics and science.

The school's success was due in large part to the commitment of its faculty and students. The faculty were dedicated to the goal of providing workers with the education they needed, and the students were committed to their own growth and development. The school's success was also due to the support of John D. Rockefeller Jr., who provided the funding that allowed the school to operate.

The school's influence was significant. Its graduates went on to become leaders in labor and other social justice movements, and its success inspired the creation of other schools for workers. The school's legacy can still be felt today, as schools for workers continue to provide education and training to help workers succeed in their jobs and lives.
Next Semester
What is the state of the art of publishing in the fashion industry?
I even start to wonder if the places I go to haven’t already been predicted by the algorithms and suggested to me on a very subconscious level. Do I start to think as an algorithm too? Maybe it already knows my next steps, my thoughts of tomorrow or my future reaching ideals. Do I have a digital twin-like mind being formed between the layers of the network that I use? Do I exist in two forms? Is my life a dream of a machine?

Crafting Longforms: Great visual content by upcoming authors

GHOST HARDWARE

Does the internet have anything that would resemble a soul? As I am expressing myself, my personal experiences and information through technology, my personality migrates to the machines. I feed the information that is reaching about me. And what about the fact that all of these computer servers now know me better than I know myself? These are the questions that filmmaker Antonio Virgini investigates from the point of view of a mysterious spirit, roaming around a maze of data servers.
Final Projects
Analogy

Ik ben Wikipediër sinds 2003, met actieve en minder actieve periodes. Mijn eerste bewerking was het aanmaken van het artikel Magnum Photos op de Engelstalige Wikipedia, op 1 september 2003. Ik vertolke ook graag op Wikimedia Commons en ben de laatste jaren vooral heel actief op Wikidata.

http://www.linkedin.com/in/sandrafauconnier
http://www.twitter.com/sanseveria

Inhoud [verbergen]
1 Betaalde Wiki-opdrachten
   1.1 Wikipedian in Residence in 2014
   1.2 Projectleider bij Wikimedia Nederland
   1.3 Vlaamse musea op Wikidata
   1.4 E-books op basis van Wikimedia-inhoud
2 Eigen stokpaardjes op Wikipedia
   2.1 Todo-lijs

Betaalde Wiki-opdrachten [bewerken]

Wikipedian in Residence in 2014 [bewerken]

Van januari tot december 2014 was ik Wikipedian in Residence bij de Stichting Academisch Erfgoed, voor het project Expedition Wikipedia. Het project kreeg nog een aantal uitlopers tot mei 2015. Op de projectpagina vind je meer info over wat dit precies inhield.

Projectleider bij Wikimedia Nederland [bewerken]

Ik heb van medio februari 2015 tot eind augustus 2015 gewerkt als projectleider bij de Vereniging Wikimedia Nederland. In die functie heb ik Wikipedia bewerkt met de gebruikersnaam Sandraf (WML). In de zomer 2016 heb ik de vereniging verlaten vanwege overlast van werknemers.
AN ALTERNATIVE
www.publishinglab.nl/wiki-ebook/
unfold.cinekid.nl
Initial Research Question
Cinekid Festival 2016
Je kunt nu je gedicht afscheuren
van de typemachine en meenemen.
Process
What is Enter the Writers?

Enter the Writers is an initiative of Cinekid, and was set up in collaboration with Domini voor Kunstlicht. The editorial board - a group of young writers and critics with multidisciplinary background – has been invited to investigate the works commissioned by the MediaLab 2016. The board will explore other fields that focus on how new technologies can change the way we tell stories and imagine the impact these technologies have on our society. The blogs will be gathered together on this page.

Cinekid will use the MediaLab theme, Storytelling: Machines between hardware and software to understand how new technologies create new forms of storytelling, and what impact these technologies have on our society. The ways we currently tell, and experience stories is subject to sudden, and seemingly constant change. The film and television industries have only just recovered from the fables around transmedia and cross-media, where the role of the screen – as an online or interactive presence – was paramount. The advance of virtual reality brings with it new challenges regarding vocabulary and content. And identifying what constitutes high quality in art or content is becoming increasingly contested, even in the world of games and apps.

In addition the “Internet of Things” plays an increasingly important role in our daily lives. Everyday objects and appliances are now “smart”, and interactive with each other. Objects now communicate both with each other and with us, and seem to possess a degree of emotional autonomy. These developments provide new creative tools and stories to work with, and the Enter the Writers wants to uncover new narratives and grammatical forms for the coming era.

The Team
Between March and June 2016, the editors of Enter the Writers will post blogs about their findings. The editorial staff is led by Anna van Leeuwen. The editors are: Mark van der Jagt, Kees Houter, Dirk Vis, Tim Knoke van der Kuyt and Marion Coadh.
Result
Enter the Writers

Smart Illusion
By: Marlooke van der Vlugt

In an infomercial I came across while browsing around YouTube, an enthusiastic, bespectacled inventor explained a new innovation. The sleek, shiny Smart Pipe, easy to install in your toilet, will catch your stool and analyse it on the spot. This allows germs and bacteria to be detected at a very early stage. You receive tips and tricks via your smartphone to keep your intestinal flora in top shape. Potential disorders are tweeted to the relevant authorities so that they can respond in a timely manner and prevent related undesirable behavior.

In order to match the right person to the right excrement, the Smart Pipe takes an anal photo during the first use. The collected and stored information can then be shared or sold. According to the infomercial, many companies are interested in the metadata. For example, how do your bowel movements relate to your coffee machine or to the (too tight?) clothing you wear? With this information, restaurants can offer you tailor made dinners that cater perfectly to your particular constitution. All information will be secured on a server and maintained by Smart Pipe.

The Smart Pipe is of course a parody, but it is easy enough to fall for it. There are sometimes even self regulation agencies but also...

(1) See: Link

Eye Catcher, Interactive Architecture Lab
unfold.cinekid.nl

Hope to see you there!