

Day 1

Synopsis

- hybrid publishing / digital publishing
- theory
- guest
- work sessions

A new thematic format - intense and short.

Project: Hybrid Publist Toolkit <http://networkcultures.org/digitalpublishing/> the basics of the basic on digital publishing.

Thematic: How can we stretch epub as much as possible - how can we incorporate more media on test.

Documenting the documentation.

What is a document? What is documentations? Documentation goals: (previously established in the last 3 years of this thematic with Annet)

- for press?

- for funding purposes?

- for reinstallation of the concerned work?

(Then documents seem to be directly related to larger economic/political contexts, e.g. the art market?)

conversations between author and documentator. *the process of the work. how do you capture the creative process?*

How could documentation be beyond a representation of the work?

Depending on the aimed format, focus was made on different aspects: when producing a web object, for example, maybe the process of the creation is as valuable as the outcome itself.

So now the extra step is the wrapper of documenting the documentation. Deal with all the formats, deal with the physical objects, gather the documents into a general document.

<https://pzwiki.wdka.nl/mediadesign/User:Castrobot/Hybrid-Publishing>

<http://p-dpa.net/>

<http://badlandsunlimited.com>

Reading exercise:

- objects - elect
- what object would mean as a collective

We should write up an abstract of what went on during the game organised by Julia, Samira and Nadine. Three objects displayed. Pick one. explain why.

Making it public for who? — First presentation by Aymeric

Making it public for who? *The limits of consensus in free culture access and distribution.*

Notion of public & public space

Making it public for who?

the term 'Public' does not acknowledge its actual *social* content

taking free culture and free software as examples how notions can become confusing.

1The Public Realm:

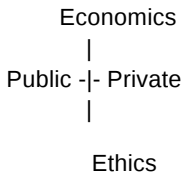
Positive space of freedom and liberation (at least that is the idea of Hannah Arendt, a political theorist)

The importance of the public realm in relation to one's private life.

Through the typical post modern scheme, people were isolated from the commons and the commodities.

What you are sharing is the same lifestyle, isolate individual experience
multi-user environments are not so much a public space, but isolated spaces.
You are just sharing the same template to a lifestyle as the next person.
By preventing the creation of the public realm you are preventing the creation of the notion of the commons.

The importance of the word 'commons' viewed as the bricks and mortar for the public realm.
Creative commons, multitude - a space inhabited by the commonness and diversity of culture
How can these spaces encompass diversity as well as be a common space
You end up with more of a feeling of exclusion than one of inclusion.
Because: instead of having this view (ref Aymeric's first circular diagram) you have an opposition of private and public.



opposition. At the juridical levels this distinction is clean.
Problematic: a public common space.

In the fields of Economics and Ethics, the arguments and notion of 'public' is formulated with different intensions
is it morally good to share? or for some documents, is it better to keep it private? sharing is caring?
--> for example in the pirate culture, ethics are an important argument

Economist that was been busy with notions of open-source software. Yochai Benkler. The Penguin and the Leviathan: How Cooperation Triumphs over Self-Interest

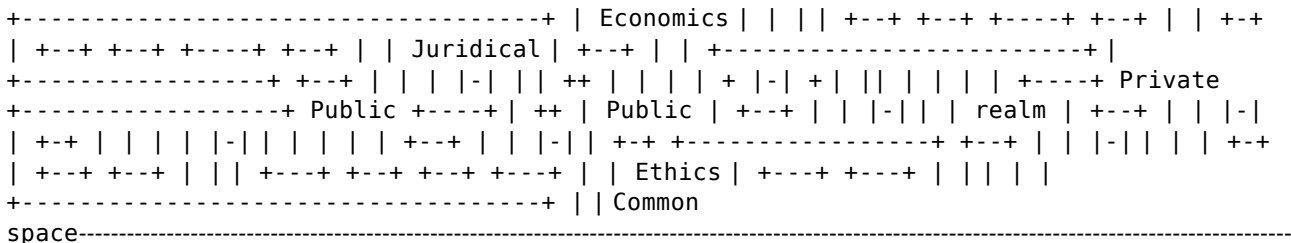
there is a vague notion of the public space (it's a black box, this is dangerous)

Common Pool Resource - Saskia Sassen - the difficulty in collaboration
How it is for our species unable, without rules, to share a public pool (common pool)
It only can work in the scheme of punishment for digressants

Ref to Ferdinand Tonnies, *Community and Civil Society*.

Community being something you are part of without your decision, society being something you must engage with, you must go out of your way to be part of a society.

(referring to the diagram) Such systems are organizations of society, and there is not only public / private / economics / ethics, but also other combinations. (c = culture?)



beautiful

free software and free culture

Free software managed to bring into practice a system like this

Also free software managed to revive this model and make it employable:

but came at a price:

free software has struggled to create an environment for people to collaborate

FLOSS (Free Libre and Open Source Software)

FOSS

OPEN (source)

FREE (software)

LIBRE (software)

different ways of naming the same

All these communities gives an illusion of uniformity, but on a close inspection they reveal themselves quite different they are not societies, in the way that Tonnie describes them.

the birth of free software

an universal mechanism to make things public

in the early 80s Richard Stallman(stallman.org) found himself in an alienated position while working on proprietary software. He came up with the concept of open source software.

sharing of source-code

Software that is claimed back by it's author, to bring it back in the public space.

For this, he simply used law. He owns the content as he is the creator. Copyright protects this work, but he, as the owner, can apply a license to this work. (GPL)

Inside this license, you can embed rules. These can be various, but Stallman's main one was about enforcing the 're-sharing' of the code when it is used (and modified).

Free Software (FS)

Proprietary Software (PS)

FS got inhabited by a lot of people. But many were then digressing the original purpose:

Richard Stallman was driven by *ethics*

other people like Eric S. Raymond (*The cathedral and the Bazaar*).... were more driven by *economics* (*Proprietary Software - PS*)

So, FS became a construction between FS-ethics & FS-economics. Different ideologies) So the public space became a space of conflicts.

FS --> FS-etics

OSS --> FS-economics

Here is a nice recap from the point of view of Stallman on **the split between open source and free software:**

<https://www.gnu.org/philosophy/open-source-misses-the-point.html>

(here I am not going to try and reproduce the diagram in ascii -> <http://asciiflow.com/>) :(

Within the large space of information , 2 counter culture groups: FS and Open Source came into existance. Creating conflicts within that space and themselves.

free software was regarded as a sub-ideology

but in that sub-group there was a conflict as well)

Groups and projects that are names FLOSS, are actually naming the two 'sides' in one term

We now end up with (crap - defined by A) social movements like:

FREE

SOFTWARE

MOVEMENT

= not communities

Different agendas, different ideologies.

Nobody know what this is about anymore.

Yes, there is free and open source software, but this is a ~~label term concept~~ 'something word' for almost nothing. A hegemonic struggle. It's a way of working from another position then copyrighted ideologies.

cultural appropriation

Forking FOSS for cultural appropriation ; but only adopting the surface of FOSS

there was a cultural appropriation of this term: it does acknowledge the idea that there is a closed private development world that needs to be fought against, but no real identity yet.

then a ton of new licences (30 to 40 licences according to A) designed by non software practice concerns. They were applied to many new contexts, not software exclusively.

the pluralism of culture was displayed through this revamp. In terms of democratic purposes, smaller communities around software employed these licenses to expel the top down working structures. This pluralism revealed the diversity of communities and aims that needed to fit specific licenses. (THAT WAS A GREAT TIME, IT DID NOT LAST VERY LONG) (1999-2003)

(We're really in the middle of the *Dick Hebdige* context of cultural renewal; classes-ideology-iconism-semiotics-transgression-reinterpretation)

Yet a failure was still visible. There was no resolve between the Ethical and the Economical POV.

The development of this led to two of the newest ideas:

1. Free culture Definition | 2. Creative Commons

1. The deliberative model

2. The aggregative model

(ref Chantal Mouffe — Hegemony, *Radical democracy and the political*)

Free Culture: term that put forward the juridical system where people can share things with each other.

What are the *rules* of sharing things together? => creative commons

These models have come full circle: Free Culture definition vs Creative Commons is the same spacial issue as **Public Realm**, versus **Common Space**

You are choosing the notions of others when following systems, such as CC, Free Culture License, GLP, etc.

A's point is that while this might be the norm at the current time, but when you start to look at how these methods are assembled and put together, there are no real spaces for Public Realm or Common Space.

The public space as a space of conflict.

saskia: "people only cooperate when there are rules" - what about Aymeric's experience with goto10?

Q&A

< Do Ethics and Economics opposed each other?

> Yes they do, they are different means of approaching a problem, they can overlap

< But why would I want to place my work under a free license?

> As a move against intellectual property

-> A then argued as to why you should oppose intellectual property, but in a way, this question can not be answered without political ideology. It's a huge debate.

< what led to the openness of thinking in the 1999-2003 period? how can we overcome a moment that is 'stuck'?

> a group of people tried to avoid privatisation. it's a question to know where certain licenses are coming from.

< but the set of rules that define free and open source software seem to work, no?

> they work for who? Yes, they end up working quite well for Google. They don't work that well anymore for the FSF (Free Software Foundation)

< in 'how deep is your source': it's the cake that is shared, and you can make combinations to make combined cakes, but the recipes are not shared

> free culture is understood as a commodification of culture: music, books, source-code. The culture of 'free culture' is not free culture.

Enforcing of the title of the talk, and it's question: *Making it public for who? The limits of consensus in free culture access*

and distribution.

? Have you use a free culture license? What does it mean for the work?

importance of terminology in a pluralist space where does not exist

when you make something public it is not public - it is still private in terms in intellectual property. To make it public you need to use the juridical system.

Fanzines and underground networks of publications' distribution. — Second presentation by Amy Wu

Taylor made presentation: Desktop folder presentation.

Hybrid! quite connected to Amy's identity

Zinecamp

Holy crapparel

home made, diy, fast production, - ideas connect to zines, but hadn't been doing them.
Zinecamp 2015: (2nd time the event happens — in Worm)

Liberation through self publishing. Liberating in the sense of not being afraid to voice opinions.
what publishing politically stands for
craft and art of making
bridging all the separate and isolated art communities (societies?) in Rotterdam.
Aim: facilitate, foster and nurture a community of zine makers

First year, collaboration with Print Room
also a collaboration with (recult (recoat?) - zine organization in Amsterdam)
the contamination and energy that comes from joining all events in one space

A deliberate effort to not over program: it's about making, not so much about showing.
Bibliotecha -
Conversas - conversations with one member of a community. A conversation without a divide between audience and presenter.

Dishwasher Pete - spent 10 years washing dishes in different states of USA
the changes that zines went through. 10years ago their were more textual, and served to express a voice that the mainstream media wouldn't cover.
Currently they are more visual work, experimental with printing techniques
he zine as a way to validate the authors' voices.

Zine of the Zone (<http://zinesofthezone.net/selfpublishing-mobile-library/>) - nomadic zine library; group travelling around Europe photographic zines.

What is a network? A Network is about people, little stories, anecdotes.

Zines and squatting.

Currently: revival of zine culture:

It's currently being revamped by the side fiction and fan art communities, like fan fictions and soccer enthusiasts.
Self-published books have been ignored by the publishing industry. But mass reproduction made possible
It's, in Amy's view, a reflection for the need of an offline community. Reference to Bibliotheca.
Smaller, more comfortable communities. More intimate, more personal. And from there: more expressive.

A festival about the people who (want to) make zines.

What is underground press?

not main-stream?

self published?

minority?

alternative channels?

What means to self-publish?

In a sense it's not underground, explains Amy, because of their methods of communications, which are most commonly mainstream (Facebook, Tumblr, ...)

Is it underground or is it local?

Q: difference between digital and paper version of zine:

A: tangibility; invisibility in the physical space; electronic zine making is more 1 to 1 unless you are connect to others.

Change in backlash need for physicality and communal objects.

What is a book

based on Ullisses Carrilon "The New Art of Making Books"

Defining books through a sequences of spaces

TLRTLW

<http://toolongtoreadandwrite.tumblr.com/>

Think though how visual be the attitude to information compression.

How information is received by Amy, how information is produced by Amy, and what it means to assimilate it.

how do we communicate to future generation that places are not to enter.

From a graphic design background - how can the same msg be transmitted in 10 000 years

How can a visual message be intemporal.

What is the most intemporal sematic mode of representation. http://pzwart1.wdka.hro.nl/pad/p/Making_It_Public

— A monopoly of emotions? <http://toolongtoreadandwrite.tumblr.com/post/128206751024/emotion-as-language-sustainable-code>

<http://thenewinquiry.com/essays/the-conservatism-of-emoji>http://pzwart1.wdka.hro.nl/pad/p/Making_It_Public

every language or system should be questioned, since it structures what can be said.

Emoticons to represent internet slang created from shorthand.

Day 1 Practice:

- o Documentation goals: publicity, funding, process
- o digital / analog / how big / small
- o Exploring the documentation materials and their different media(video, photography, text, print) - (As 1 single group OR 1 group per year for?)
- o Exploring overlaps: funding + process for different purposes
- o Strategies for digitizing off-line content
- o Strategies for common and retrievable storage

(this means: oldest archive group: Documented projects of students who started in 2011 by students who started in 2012.)

Dennis van Vreden seen by Yoana Buzova

performance
mp4; 28 MB (Interview)
PDF; 427 KB (Project description)

André Castro seen by Michaela Lakova

instalation
mp4; 360,2 MB (work in progress with voiceover by the author + interview with participants)

Astrid van Nimwegen seen by Nicole Hametner

video instalation
PDF; 2,2 MB (description, photodocumentation of the exhibition, interview)

David Young seen by Roel Abbing

workshop
there probably was a site about project; now pdf of website; flat;
PDF; 376 KB
PDF; 1,3 MB
PDF; 1,9 MB

Jasper van Loenen seen by Matthijs van Oosterhoudt

instruction how to make a drone
mp4; 14,6 MB (video presentation)

Marie Wocheer seen by Marlon Harder

PDF; 297 KB

Petra Milicki seen by Menno Harder

PDF; 1,2 MB
PDF; 13 KB
printed booklet (photodocumentation of the performance with text explaining what happening)

In the 2011—2013 student list: files for these students are missing:

- Demet Adigüzel *documented by Niek — retrieval in progress*
- Eleanor Greenhalgh *documented by Joseph — was not done?*
- Janis Klimanovs *documented by Nan — documents will be retrieved on 3rd of November*
- Javi Lloret — *no info*
- Jonas Lund *documented by Lasse — retrieval in progress*
- Manó Dániel Szöllösi *documented by Mat — Lost*
- Lucian Wester — *no info*

2014 year of second years graduation

Documentation of documents

The Art of Archiving

Lasse vd Bosch
Archiver: Nikos
Type: Web (Timeline), Txt

Marlon Harder
Archiver: Lucia
Type:

1) Photographs (jpg), Audio-Interviews

- > Website with GIF and Txt
- > printed Flipbook

Oscilating Shadows

Nicole Hamenter

Archiver: Elleke Hageman

Printed Booklet, made of paper & transparent paper (20 pages)

Niek Hilkmann

Archiver: J. Chen]

Type: Video-Interview (Duration: 4:22)

Roel Abbing

Archiver: Lidia Pereira

Type: Illustrations, Photographs, Txt > PDF, Printed Booklet

Yoanna Buzova

Archiver: Henk Jelle

Type: Video-Interview (Duration: 4:30)

Mapping the Middelland

Menno Harder

NOT MISSING

small printed cards (texts, photographs,) and a folder

Michaela Lakova

MISSING

Yoanna

Archiver: max dovey

MISSING

Portraits

Artyom Kocharyan

Archiver :unknown

Type: Photographs

Evening 1 Paul Otlet

1868 - 1944

Information scientist known for devising the system of UDC (Universal Decimal Classification system)

introduction

'documenting'

from Latin: doceren, teaching

'proofing things'

bibliography studies / library studies / information science

'documents' were referring to books

later: even objects of art could become 'documents'

Otlet had imagined a networked system resembling a universal library. A sort of pre-internet. Due to the technological impossibilities, that never happened, but the model stayed alive. Otlet was not a general layperson, he worked with various people around him to build the Mundaneum.

M u n d a n e u m
the name of this network library

but the context was not ideal: he lived in Germany in the 30s.
after the war, there was no context, no interest in these ideas, the community was not looking for such an object.
Le Corbusier and Lafontaine as helpful characters as well as ideals.

His influence has been neglected, though and his work is not really recognised.

influential french librarian: Suzanne Briet http://polaris.gseis.ucla.edu/gleazer/260_readings/Buckland.pdf uses the example of an antelope to explain what a document can be. an antelope in the wilderness does not count as one, however once you change its context and place it in a zoo, the situation changes.

Also, he was a collector himself, so Brussels, then Mons inherited his archive.
Google, was the first instance to take interest in the archive of Otlet.

<handshake moment, Annet hands over to Andre & Martino>
departing from the moment that the archive moved to Mons (1993)

There is a problem of the density of the story of the Paul Otlet archive.

No political real interest in the reclaim of this archive by the institutions in Mons. It got ignored for ages until:
Museum opened in 1998.

Google implants in Mons around the same time (under the pseudonym of *Crystal Computing*). Slowly, deals are struck and Google end up getting of very easy (tax free) with the installation of this huge data farm inside the old industrial quarter of Mons.

Belgian Political note: Di Rupo, at the time the prime minister of Belgium, is also the Mayor of Mons. He's the one who overlooked and handled the deals with CrYstal Computing / Google. In the same year, the plan to make Mons Cultural capital for the year 2015 is revealed. (this succeeded and Mons is currently experiencing huge tourism and visibility as a result of the 'capital')

In 2012, Di Rupo also applied that Mons would be the cultural capital in 2015, which happened.

After Google champions Otlet as the original information organiser, he becomes the 'grandfather of Google'.

With the fear of Google being the only institution willing / interested in handling all this archive and data, the Mondotheque comes into play.

<http://mondotheque.be> — a platform to attempt to deal with the legacy of Otlet.

It's a wiki — a semantic cross referencing tool.

The fact that this wiki is the tool of choice is a topic of reflection for Martino: pointing out that he embedded strengthened neutrality of a wiki might actually not correspond to the way Otlet worked.

http://www.mondotheque.be/wiki/index.php/The_fundamental_problem_of_documentation

random notes section:

Page ranking is a centralised system.

"ethic database"

Day 2

Reading exercise:

Sandra Fauconnier

http://pzwiki.wdka.nl/mediadesign/Thematic-Making_It_Public/Writing_Wikimedia

Day 2 practice

Group: Colm, Nataliya, Pleun

(Catalog ?) Automation

Aim: automation, sustainability, updatability.

We would like to propose a recipe to sort through these documentation projects, for them to be able to be outputted at any particular moment in a collective manner. This recipe is the central element and it uses different conventions and editorial decisions to form the publication.

Therefore every result of the recipe could be different. The order could change, or the amount of content. The output wouldn't be stuck in time and place, but evolve with the input.

There would be certain rules of how each type of media would be presented implemented in the script. For example, for the offline usage of video the script would automatically screenshot every few seconds.

("The book of the future will not simply imitate the forms of a codex migrated onto new platforms ... It will arise from an analysis of the functions of each element of design for the purpose of navigation, orientation, representation, reference and commentary and then rethink the ways the capacities of networked electronic environments can extend these functionalities and encode them in a innovative approach to design".

Johanna Drucker *Graphesis: Visual Forms of Knowledge Production.*)

Group: Julia, Samira, Sara, Stone

Quite possibly the opposite approach:

production of a document that better reflects the inside of the available content. Content variations are what create this new document.

Group: Chloe, Nadine, Max

Thinking things along a narrative, a story. A more organic relation between the items.

Using a story line to guide the content flow

Structure >< Template

The folders and subfolders of the HDs being what defines the levels of headings.

Ref from Andre: <http://www.wired.com/1996/12/ffglass/>

Michael Murtaugh

http://activearchives.org/wiki/Making_it_public

An extra structure through Narration

How would we translate the intended combination of the factual data driven structure with the narrative, introspectional more read approach of the content.

Each of us must come up with a way of dealing with this, in a practical form, to then eventually devise a way of managing the workflow and all of our roles.

Day 3

Hybrid publishing with PANDOC presentation by Andre

Docs by Andre: https://pzwiki.wdka.nl/mediadesign/User:Castrobot/Hybrid-Publishing#cite_note-2

about Pandoc: <https://en.wikipedia.org/wiki/Pandoc>

<http://pandoc.org>

Tool from html to wiki or wiki to html or to epub: pandoc

```
pandoc -- from mediawiki -- to html NAME.wiki -- output NAME.html
```

```
pandoc -- from mediawiki -- to epub3 NAME.wiki -- output NAME.epub
```

You can use stylesheets:

uses argumen --epub-stylesheet with and equals sign:

```
pandoc --from mediawiki --to epub3 --self-contained --epub-chapter-level=1 --epub-stylesheet=styles.css --epub-cover-image=cover.jpg --epub-metadata=metadata.xml --toc-depth=1 --output=mybook.epub page.wiki<pre>
```

FYI, all these arguments to Pandoc can be shortened: double dashes usually refer to a more verbose writing of the argument. In many cases, you could call the same argument by a single dash and one letter would call the same option: for example --output can be also called with a simple -o

calibre (epub viewer)

redium

references:

Beyond Social <http://beyond-social.org>

Hackers and Designers (Amsterdam) <http://hackersanddesigners.nl/#/>

```
pandoc [OPTIONS] [FILES] Input formats: docbook, haddock, html, json, latex, markdown, markdown_github, markdown_mmd, markdown_phpextra, markdown_strict, mediawiki, native, opml, rst, textile Output formats: asciidoc, beamer, context, docbook, docx, dzslides, epub, epub3, fb2, html, html5, json, latex, man, markdown, markdown_github, markdown_mmd, markdown_phpextra, markdown_strict, mediawiki, native, odt, opendocument, opml, org, pdf*, plain, revealjs, rst, rtf, s5, slideous, slidy, texinfo, textile [*for pdf output, use latex or beamer and -o FILENAME.pdf] Options: -f FORMAT, -r FORMAT --from=FORMAT, --read=FORMAT -t FORMAT, -w FORMAT --to=FORMAT, --write=FORMAT -o FILENAME --output=FILENAME --data-dir=DIRECTORY
```

source --> process --> multiple outputs

<https://github.com/DigitalPublishingToolkit?tab=repositories>

https://github.com/DigitalPublishingToolkit/workshop-going_hybrid/wiki

<https://gitlab.com/Castro0o/iki2Frontend-MMDC> MMDC Graduation website

Project focus and workflow design:

Splitting into functions? is it three ways or is it two ways:

conception
handeling
design

or

conception / narration
handeling /

N O T E S:

viewing a documen of a project is a -1 view on the project
zoom levels
loop levels

projects

documentation of projects
documents produced by us to understand these documents
ebook we produce

ebook produced
document view produced
project x viewed by person y

projects

ebook

documentation archive
person x as viewed by person x
projects
our intervention on the projects

Remediation? How many steps of remediation are we going to allow ourselves.
Facsimilé: document inserted inside an other document

Project outline

Philosophy!

“Distortion as inevitable consequence of Documentation”

We reached a narrative:

A mechanical narrative through the rules we've structured
we can produce a preface.
By incorporating these elements through the design
we are telling the story of what we are thinking
One step documentation of documentation... distortion

Audience:

“For who it may concern”
?

Format of documentation:

set of instructions for ourselves on how to treat materials
constrained by time and one transcription - one extra step

video: scans

(Creative process of format comes later)

alongside of each a typographic element: reflecting upon *our* process of documentation
possibly hyperlinking to other projects displaying the bonds between the project and mediums used

Text

There will be Preface: *scanned text?*

a comment on trans-mediation

Trace back from where the document started to where it is now

Written style

a little more abstract and fun as contrast to the potentially dry subject matter

Navigation

Map - cemetery map: so many students already buried in the work

A graveyard

"In a way the process kills the work"

Lost works: unknown graves

http://40.media.tumblr.com/0d21a3f37e80d1f0359339f60815e3b1/tumblr_nxanp5JAAL1sish01o1_500.jpg

scanned text?

OCR?

What, **Why** and How

In one or two A4 (include an example)

Notes

Why:

whole process of digitising printed books through scanning.

Scanning is looking at all parts of something carefully in order to detect some feature

"look quickly but not very thoroughly through in order to identify (relevant) information"

scanning is a process

Scanning devices - a moment of negotiation between printed object and ebook - pretending to be more analogue
the observation of the scanning machine - line by line, scanning through to discover features,

the process of line by line analysis - scanning is a process that takes fragments to present a full image.

We can take this as a general strategy

fragmented process yet systematic with the aim of creating an entity

we can imply this process on various mediums

the wholeness is not there - going line by line without an understanding of the whole.

and what is scanning: a strategy

if we are scanning something, there exists the framework - even it is a successful or unsuccessful - just doing it once

scanning

Scanning in a digital way

the process

Our strategy does not condemn documentation as a negative thing.

It simply considers documentation to remain in flux, and the values evolve, it becomes different not necessarily negative or positive.

we are focussing on the process of documentation
our method exists as a process - when you are scanning the scanner has no idea of the whole.

the image is that of the fragmented images

How:

Rules: Scanned image
Digital: Scanner - Image Scanner
the method implies precision, line by line,

Analogue:

Video: Scan playing video = one image

Navigational objects can be treated in a way of 'scanning'

In every detail of the project = the scanner

The text: we take each word and list them, everything becoming spaced in the same way

Fragmenting the text - there exists an entity but it cannot be seen as a whole.

The scanning machine as a tool under the umbrella of the method of scanning 'the act of scanning'

systematic fragmentation can be applied by literally scanning the object
but fragmentation can exist through other tools

Remain under the concept of scanning but liberate ourselves from the scanning machine as our only tool.

fragmentation - scanning.

Navigation

Cemetery: could act as an index
(the shape of the school)

from page to page a new navigation
pleun: info items are clickable within the page, so for example any typographical information on the page - can
hyperlink to any other page with similar information.
e.g.: 2002 - another work also made on 2002

possible to reorganise every time it is opened
but an ePub has to have order - due to its format

maybe random page numbers - not in order?

one project - one page
at the end of the project page - mark the page number

Prepare spaces for our own future projects - graves for the second years

Index: fixed
Pages: Anchored

Proposal Outline

"Distortion as inevitable consequence of Documentation"

What we are going to make:

Epub: Documentation of documentation, (it's a good thing)

We're looking at the process as our subject, which seeps into our method as well as design.

Why:

Why are we looking at the documentation of documentation as a process in the first place
Fragmentation/scanning as a subject

How

Method of scanning - the tools to imply our concept

How we envision videos: WITH AN EXAMPLE

how we envision the index: WITH AN EXAMPLE

Missing projects:

Samira: Scanning the air (ceiling)

Andre: scanning the electromagnetic spectrum

Ask Leslie about the story of the school

name SEEN BY name

name SEEN BY scanner

name SEEN BY name SEEN BY scanner

name SEEN BY name SEEN BY scanner SEEN BY epub