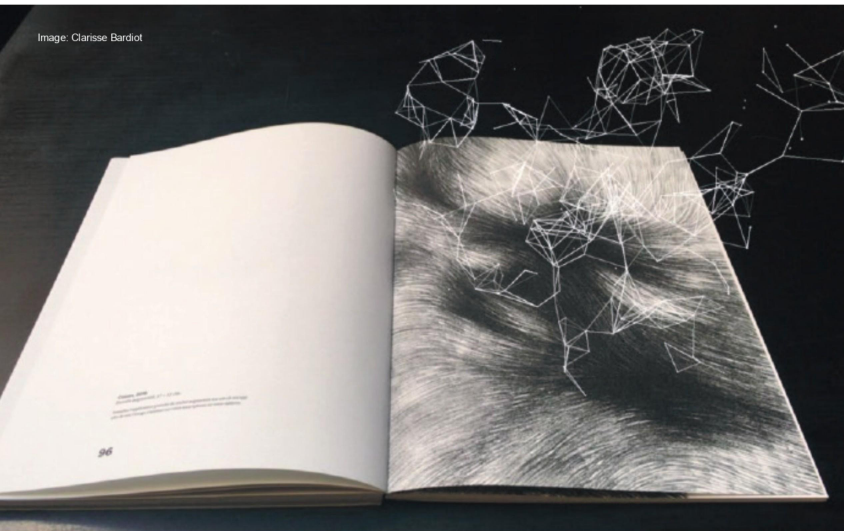# PROJECT 1

Image: Clarisse Bardiot

Project 01

Publishing Forms

"Once the book becomes electronic or hybrid, the permanence, immutability and stability typical of physical books is likely to mutate into dynamic, modular, and participative forms."

– Digital Publishing Toolkit Collective, From Print to Ebooks: A Hybrid Publishing Toolkit for the Arts, 2014

The brief
How might we re-imagine content beyond a static page?

Using the given text, create a published object that amplifies the content in new and exciting ways. This project explores different approaches to organizing, designing, and distributing information in a published form, online and offline.

Overview
Today, "making [information] public" is not a fixed activity but something that can be hybrid and connected, offline and online. We share content through interactive channels that can communicate beyond the page. But is this activity lost within the noise of modern communication? What are the actual benefits of the digitization of content? Do some forms of content still work better on paper? Are we genuinely utilizing the full potential of digital formats?

We would like you to reflect on the book as an interactive object and an object of communication; books — novels, dictionaries, catalogues, instruction books, recipe books, travel guides, picture

books, and photo books, all need to communicate and impart information. Analogue books are interactive — think about turning the page, flipping through forwards and backwards, using an index. What can new digital tools offer us within this communication? You can take these ideas further by de-constructing the book and reconstructing it in your way.

This project actively encourages alternative ways of approaching the book form to explore experimental design methods and bring your original static content to life.

Task/s
Part 1 UNDERSTAND **WEEK 01**
Explore your given texts fully and think about the following:
- the meaning of the text
- tone of voice
- key words and adjective words
- the narrative structure

Part 2 PLAY **WEEKS 02-03**
From work undertaken in the Understand stage, you must plan to design this into a new publication form. Be playful and have fun; it's really about your creative ideas at this stage. We will also have book-binding workshops in these weeks.
- decide who your audience will be for your communication
- consider how your given narrative can be expressed through our layout and visual design choices
- consider imagery and sound
- consider the most appropriate channels and tools to activate your content

Part 3 AMPLIFY **WEEKS 04-05**
Create the final publication.
You will be assessed on the appropriateness of your output, how this has been elevated beyond the original static content, and your overall craft skills in presenting the final design.

Project Aims
This project aims to engage in experimental practice-based research to further your understanding of the book and publications as objects of communication. You will identify how the alternative book format can function as a practical, interactive object of information and storytelling, how your ideas can be curated and presented experimentally, and how concepts and content can work together.

We expect you to push the limits of a publication, to overturn common preconceptions of the printed page whilst making an object that the reader can pick up, enjoy and understand. In short, we are looking for a new type of Publishing Form that works in terms of effect and storytelling and the documentation of ideas that must be aligned with the content.

Think carefully about what a book does and how you can make it do more by adopting the format. Think about loose leaves, fold-out pages, supplements, and multiple volumes;

Project Staff
Andy Lapham
Danny Aldred
Jennifer McHugh
Tracey Bush

think about incorporating hyper-links; you can incorporate motion design or sound; think about boxes and other containers as books; think about shape, size and volume. What is suitable for your chosen audience? It could be a printed publication, an e-pub, a web-based or a combination. Your Publication Form may be completely book-like in form but hybrid within its function.

The deliverables
(1) Your finished Publishing Form containing the full text. You can use imagery, and audio. Created by you or online repositories of public-domain content to consider during this stage: Internet Archive; Flickr or Wikimedia Creative Commons; various individual institutions releasing archival content online (eg Met Museum, Getty Foundation, British Library, etc)
(2) Minimum of 2 x Sketchbooks of research
(3) Evidence of experimentation and idea development

Resources
Internet Resources https://queer.archive.work/library/download/ index.html
https://oa.letterformarchive.org/ https://toolkit.press/index.html http://avant.org/
https://print.are.na
http://p-dpa.net
– Post-Digital Print, The Mutation of Publishing since 1894, Alessandro Ludovico
– From Print to Ebooks, A Hybrid Publishing Toolkit for the Arts, DPT Collective
– Collect the WWWorld, The Artist as Archivist in the Internet Age, LINK Editions
– Public Domain imagery https://guides.library.harvard.edu/law/pd-cc

Project mode
This is an individual project, but please take advantage of the availability of your peers to critique and test your project throughout.

Considerations
You must decide how you will present your ideas within the structure of a new book form, considering the beginning and end and how you could use sequence or narrative to create a 'journey' through your book.

Making
This will be assessed on your technical and processing skills and your craft skills in presenting the design visuals and final published form.

This project focuses on the following module learning outcomes:

A1	the lab project topic and an advanced understanding of a research topic
A2	theoretical underpinnings of design research and practice-led research.
B1	independently select and effectively employ advanced media production and design research methods.
B2	analyse complex range of material, identify and communicate a clear research focus.
C1	communicate the process and outcomes of design activities in a range of outputs including an exhibition;
C2	collaborate effectively on a group project and manage your time proficiently.
D1	demonstrate exploratory, experimental and critical approaches to design via speculative outcomes;
D2	define a design approach and research focus;
D3	write reflectively and critically debate module's key themes at an advanced level.

Project 1. Publishing Forms.

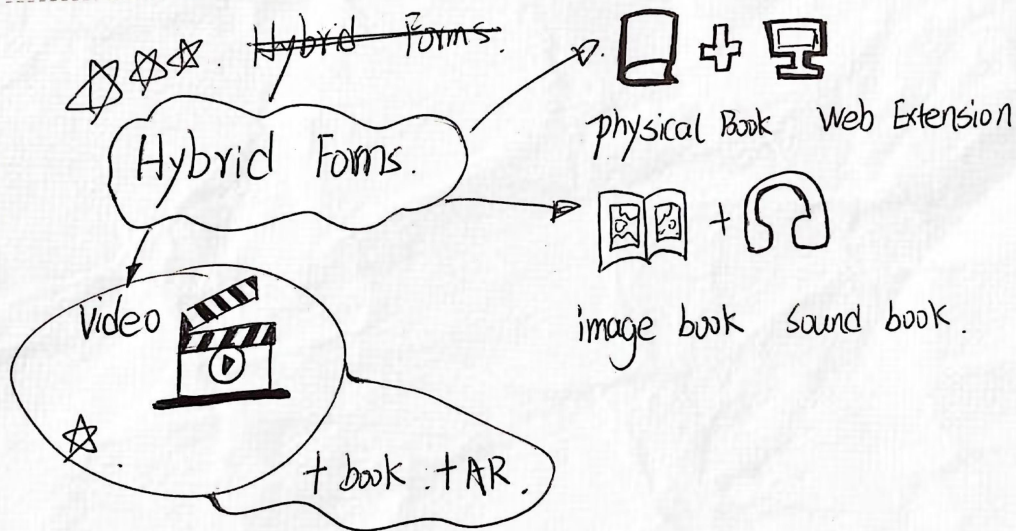Article: Ghosts in the Machine.

1. Core Theme.
This is a philosophical critique of whether, in a world dominated by AI and digital technology, human being are voluntarily abandoning their "human" subjectivity and becoming abstracted and manipulated "ghosts" in the system.
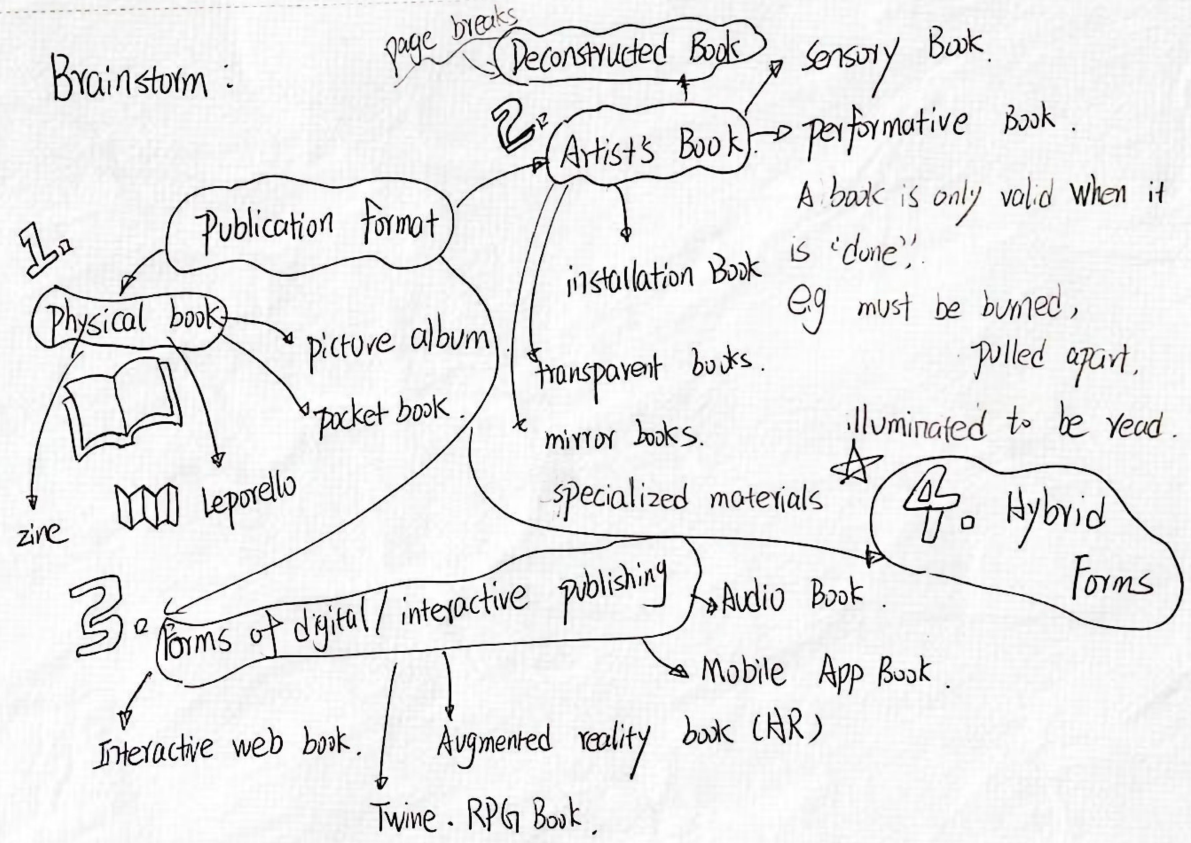
2. Tone.
Alarming, critical, with a touch of philosophical sadness and poetry

3. keywords.
Ghost. Machine, Digital Self.
Surveillance., Immersion.
Technological Desire. Immortality.
poetic subjectivity. Secret Garden

Brainstorm:

1. Publication format
   - Physical book
     - picture album
     - pocket book
     - zine
     - Leporello

2. Artist's Book
   - page breaks → Deconstructed Book → sensory Book.
   - → performative Book.
   - A book is only valid when it is "done". e.g must be burned, pulled apart, illuminated to be read.
   - installation Book
   - transparent books.
   - mirror books.
   - specialized materials

3. Forms of digital / interactive publishing
   - Interactive web book.
   - Augmented reality book (AR)
   - Twine. RPG Book.
   - → Audio Book.
   - → Mobile App Book.

4. Hybrid Forms

Hybrid Forms.

→ Physical Book + Web Extension

→ image book + Sound book.

Video + book : + AR.

SKETCH BOOK

Draft book.

white letters on a black background

CKAHIO HOBOOO

66 Theve

text

CLBEO SOLO DKOY

cover (of the book)

1. 2. 3

Graphic: represents disspation.

ELE E →Title

Text. →Picture

Text text

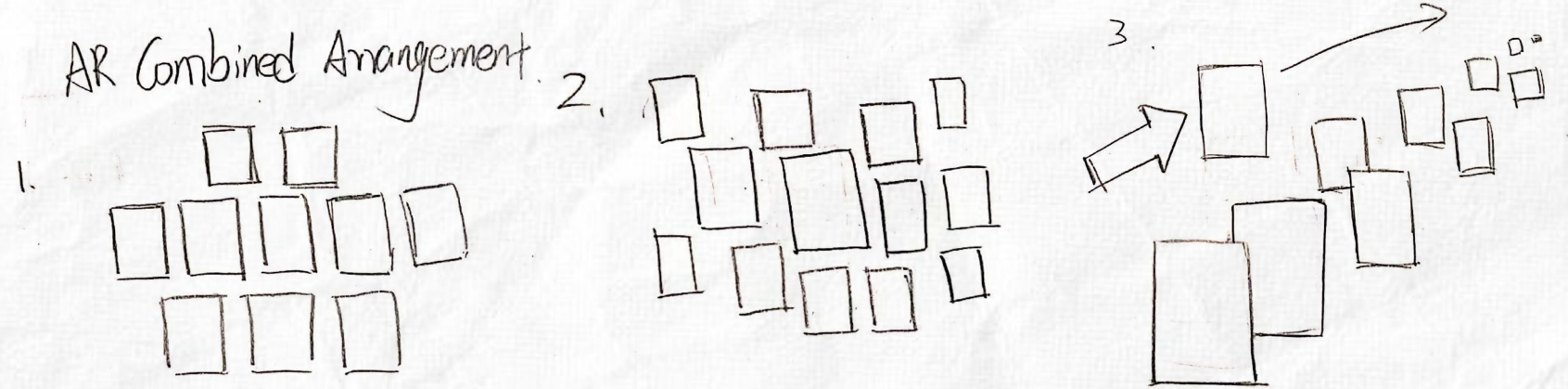1901
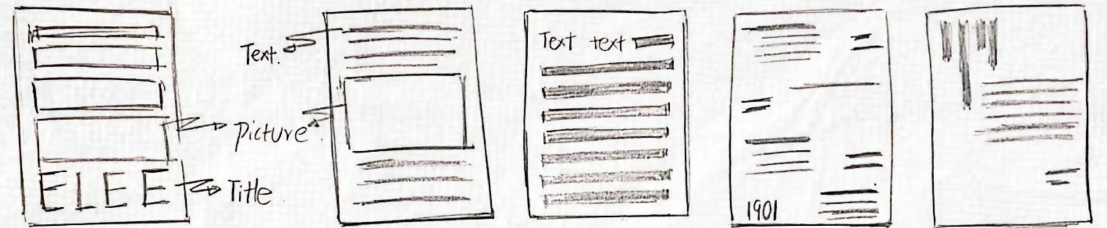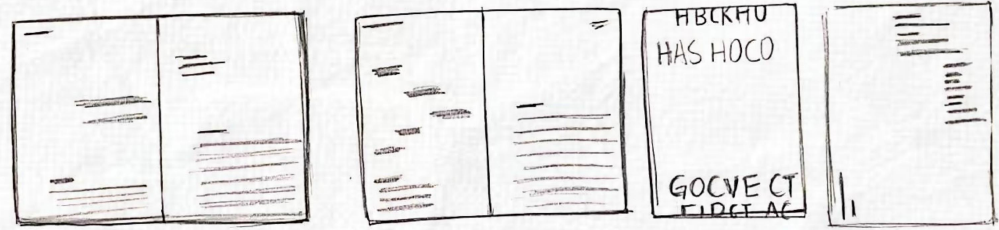
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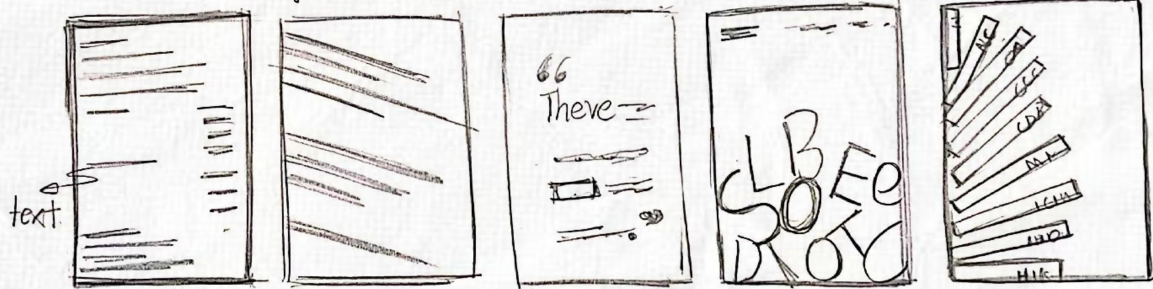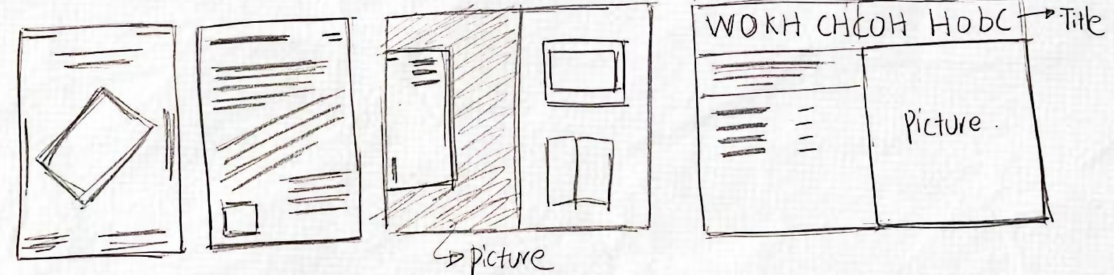
WOKH CHCOH HobC →Title

Picture.

picture

AR Combined Arrangement

1.

2.

3.

SKETCH BOOK

Form of publication

The task of this project is to create a new way of publishing our given text. The title of my text is Ghosts in the Machine.

1.Core ideas of the text

The phenomenon of the gradual "ghosting" of humanity in the age of digitalization and artificial intelligence is explored. The article argues that technology is no longer a mere tool, but an overwhelming presence that reshapes human thought, behavior, creativity, and even ways of being. Human dependence on technology, fantasies of digital immortality, and the tendency to surrender our bodies, emotions, and consciousness to the dominance of machines are leading us to a future of "self-deletion."

2.Tone of Voice

Critical + Philosophical + Poetic Fusion

Critical: in-depth critique of AI, digital governance, digital utopias (e.g. Metaverse and Neom), digital censorship, techno-myths, etc.

Philosophical: extensive references to philosophers (e.g. Derrida, Arendt, Deleuze) & theoretical works for abstract reflection.

Poetic language: the author uses a wealth of metaphors (e.g. "secret garden", "artificial soul", " digital nervous system", " machine god") to create a sense of literature. ") to create a sense of literature.

3.Key concepts

Technology Related

AI artists, digital nervous system, algorithmic control, cloud computing, surveillance

Human condition

Digital ghosting, poetic subjectivity, whimsical annihilation, emotional erasure, self-deletion

Philosophical theory

Artificial soul, leviathan, shadow banning, atopian age, technological sovereignty

Space and Society

Metaverse, neom, isolation, virtual habitat, deserts of the real, secret garden

Art and Creativity

Frida Kahlo, the broken column, creativity, originality, finitude, aura (benjamin)

4.Narrative Structure

The entire essay follows a clear and layered structure, progressing from philosophical foundations to real-world critique, and ultimately to poetic reflection:

1. Historical Review and Theoretical Origins
By referencing Descartes, Gilbert Ryle, and Koestler, the text introduces humanity's long-standing philosophical anxiety about being replaced by machines.

2.Political Modernity and Technological Sovereignty
Drawing on Derrida's reading of Hobbes, the essay argues that the modern state has become an "artificial soul" governed by technology.

3.The Fusion of Culture and Technology
Through examples like Metropolis and Frankenstein, it illustrates how cultural works have long warned against technological fantasies.

4.Critique of the Contemporary Technological Landscape
By comparing McLuhan and Williams, the text explores the tension between digital determinism and social agency, asserting that the "Digital Nervous System" has overtaken human cognitive frameworks.

5.Observations of Present-Day Symptoms
It analyzes Neom and the Metaverse as symbols of technological utopias and virtual isolation, constructing a vision of the "Atopian Age."

6.The Conflict Between AI and Human Creativity
Through the contrast between Frida Kahlo and AI-generated art, the text critiques the emotional emptiness and mimetic nature of machine-made creations.

7.Whimsical Annihilation and Self-Ghosting
The concept of "Whimsical Annihilation" is introduced, emphasizing that humanity is actively participating in its own erasure.

8.Seeking a Path to Redemption
Using the "Secret Garden" as a metaphor, the essay calls for a quiet, non-programmed space of self-awareness in an age overwhelmed by technology.

Digital Technology leads to the "Ghostification" Of Humans

Impact of Digital Ghosting

ARTIFICIAL SOUL

"This sovereignty is like an iron lung, an artificial respiration, an 'artificial soul.'"

"We need to break out of our virtual isolations and return to the deserts of the real."

WHIMSICAL ANNIHILATION
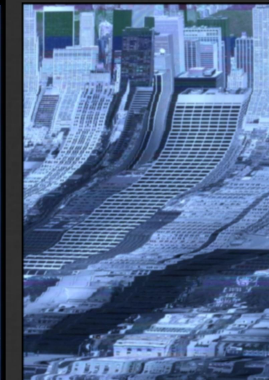
The atopian age and social isolation

NEOM FUTURE CITY PROJECT IN SAUDI ARABIA

AI VS. HUMAN CREATIVITY

FRIDA KAHLO (THE BROKEN COLUMN)

ROBOT ARTIST AI-DA'S WORK

THE SECRET GARDEN AS HUMANITY'S REDEMPTION SELF-REDEMPTION

THE SECRET GARDEN

BY MOVING AWAY FROM DIGITAL DISTRACTIONS, HUMAN BEINGS CAN REDISCOVER CREATIVITY AND THE MEANING OF EXISTENCE.

GHOSTING
ARTIFICIAL SOUL
ATOPIAN AGE
DIGITAL DETERMINACY
AI ARTISTS
SOULLESS
DEHUMANIZING
DESERTS OF THE REAL
IMITATIVE
SHADOW BANNING
ALGORITHMIC
NEURAL NETWORK
IMMORTALITY VS. FINITUDE
MECHANIZED
FINITE
WHIMSICAL ANNIHILATION
THE SECRET GARDEN

"Our desire for a certain transcendence has led to a particular fetishization with technology that was hurtling us towards oblivion."
Arthur Koestler

"I think perfection is ugly, somewhere in the things humans make, I want to see scars, failure, disorder, distortion."
Yohji Yamamoto

"This sovereignty is like an iron lung, an artificial respiration, an 'artificial soul.'"

"So, the state is a sort of robot, an animal monster, which, in the figure of man, or of man in the figure of the animal monster, is stronger, etc., than natural man, like a gigantic prosthesis designed to amplify the power of the living."
Jacques Derrida

"Foregrounded The Problem Of Technology, Especially Its Violence And Depoliticization, As Arising From The Triumph Of Calculative Thinking."
Marshall Mcluhan

"such Annihilation Today Is Whimsical In A World That Is Encouraged To Believe That It Can Technologically Innovate Itself Out Of Every Problem."
Hannah Arendt

GHOSTING OF HUMANITY
AND TECHNOLOGICAL SOVEREIGNTY
FROM DIGITIZATION TO DIGITIZATION
AND SOCIAL ISOLATION
AI VS. HUMAN CREATIVITY
WHIMSICAL ANNIHILATION
GARDEN AS HUMANITY'S REDEMPTION
AND ETHICAL CHALLENGES
DISCOVERY OF THE SELF

HAVE WE FINALLY BECOME GHOSTS
The Machine.

Have we finally become ghosts in the
Machine

" WILL WE REMAIN GHOSTS IN THE MACHINE, OR REDISCOVER ESSENCE OF BEING HUMAN? "

Video+AR

Testing and exhibiting

AR test video

E-book-video

AR exhibiting video