

# Navigating Theory on Demand



PublishingLab  
06-10-2015

Josip Batinic  
Léna Robin

# New objectives

# Re-designing the Publications webpage

## **Interview with Silvio Lorusso**

General tips/recommandations on how to proceed further  
Confirmed our assumptions

## Website Development

30 Jan.



Final  
Website

# New factors in play

New book: *Gray Zones*

New deadline: Moneylab (3rd Dec.)

## Website Development

30 Jan.



Final  
Website

**MoneyLab**

03 Dec.



30 Jan.



Final  
Website

Website Development (Gray Zones)

Website Development (Gray Zones)



Final Draft



Feedback

# Process

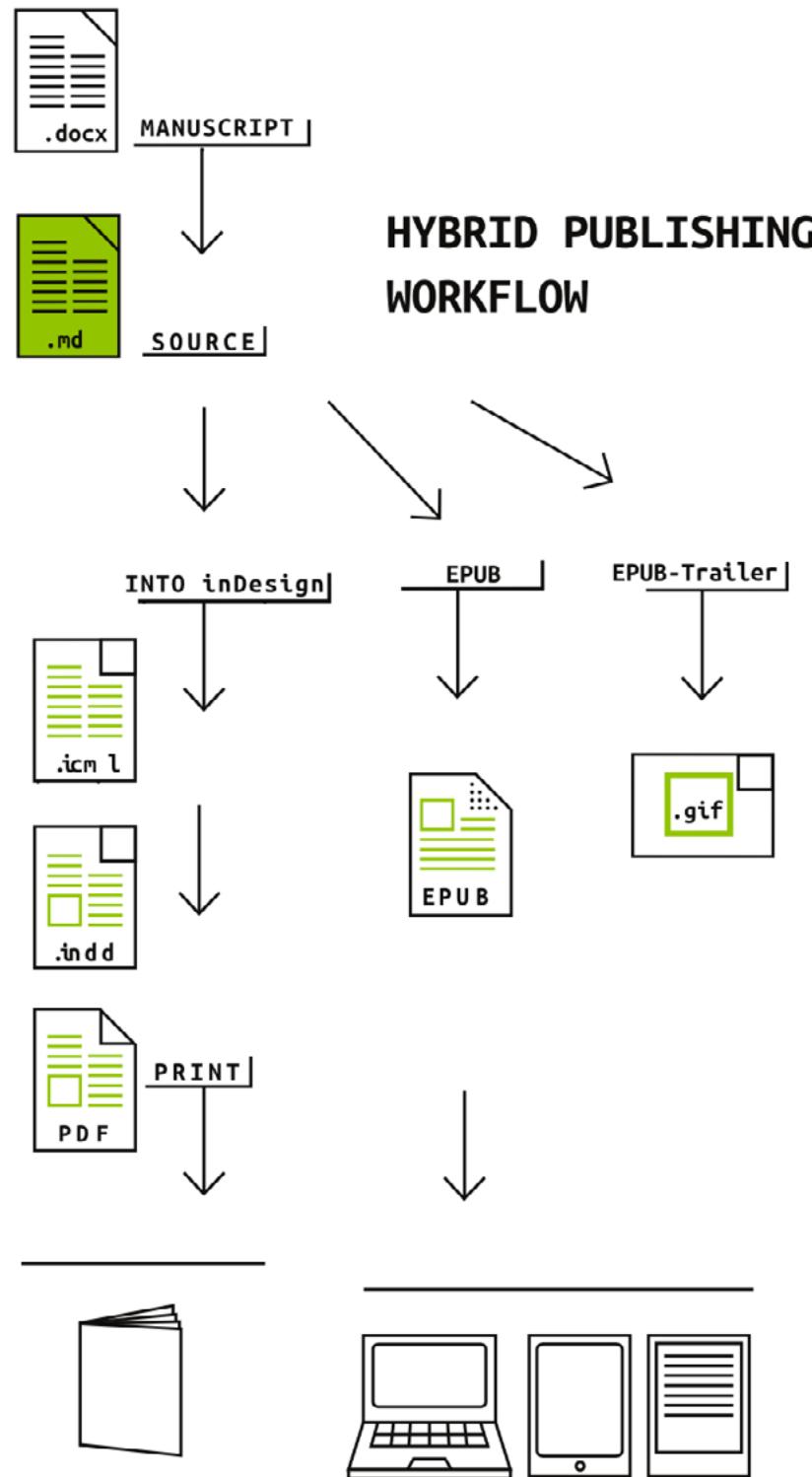
# **HTML/Wordpress**

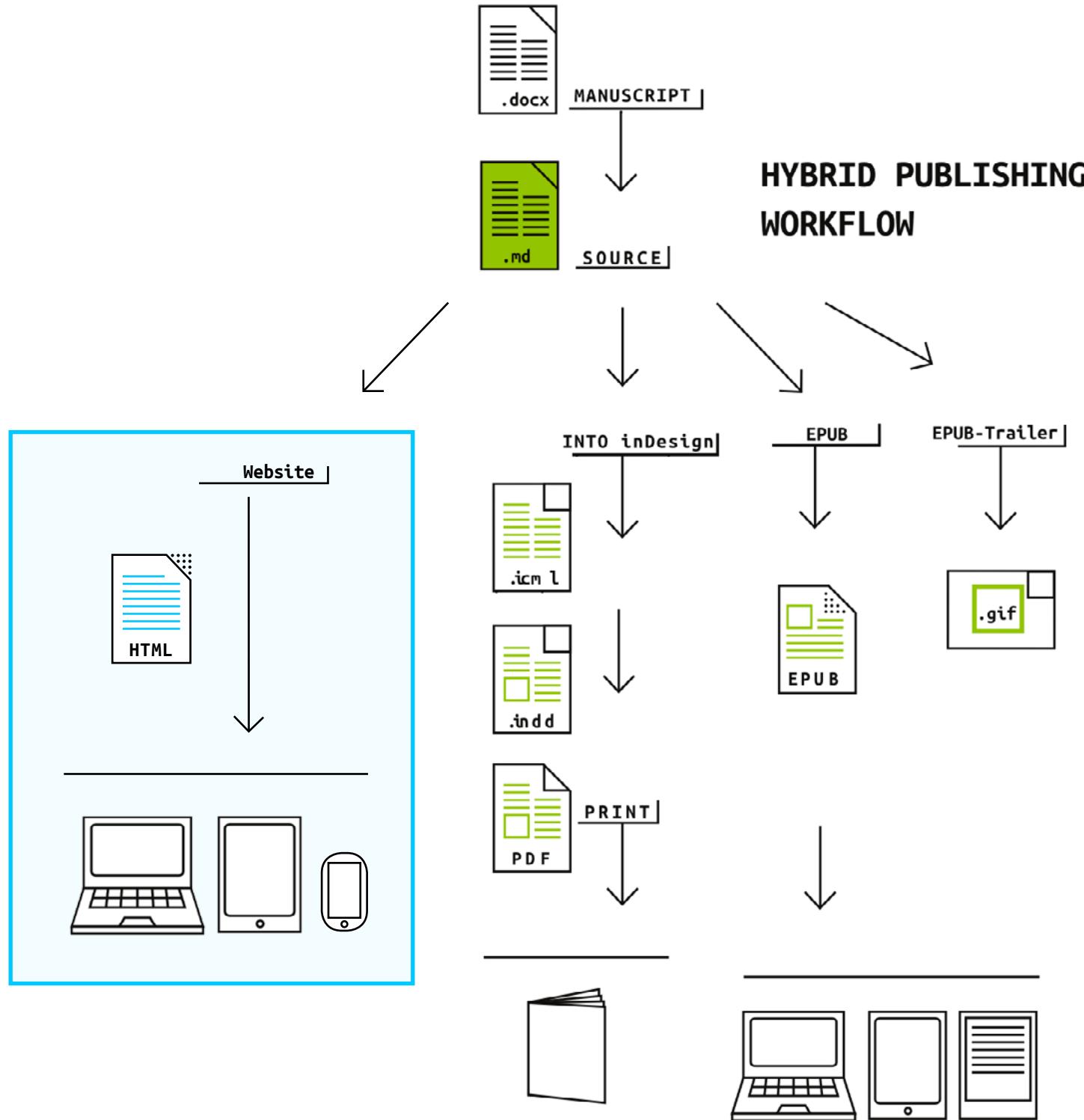
## **HTML:**

Control & Consistency with the project,  
More freedom for the layout,  
Infinite potential,  
Contributing to the Hybrid Publishing Workflow (Pandoc)

## **Wordpress:**

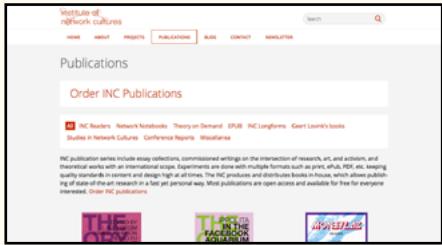
Ideally, it would be adaptable to Wordpress





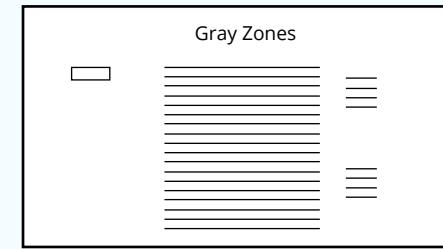
## Institute of Network Cultures

<http://networkcultures.org>



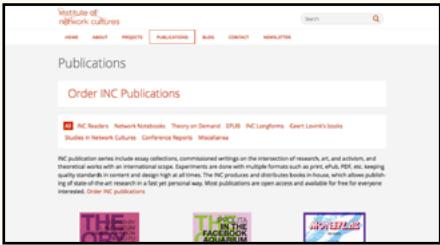
## Gray Zones

<http://books.networkcultures.org/tod/grayzones>



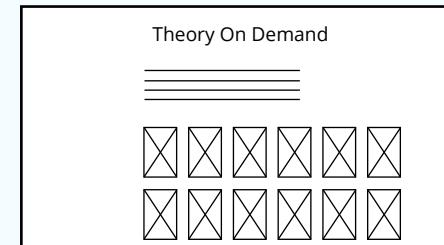
## Institute of Network Cultures

<http://networkcultures.org>



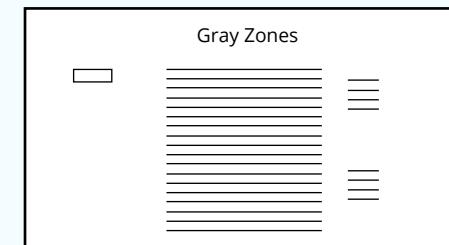
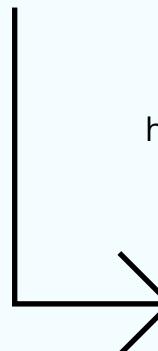
## Theory On Demand

<http://books.networkcultures.org/tod>



## Gray Zones

<http://books.networkcultures.org/tod/grayzones>



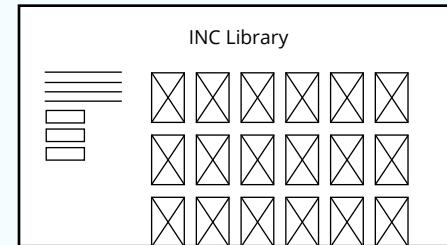
## Institute of Network Cultures

<http://networkcultures.org>



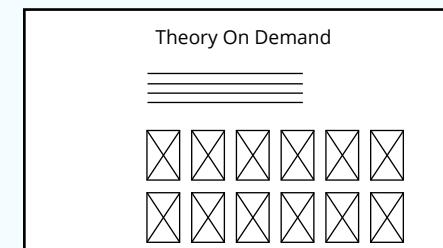
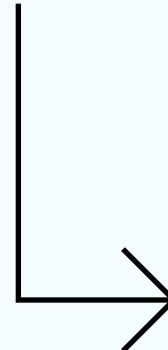
## INC Library

<http://books.networkcultures.org>



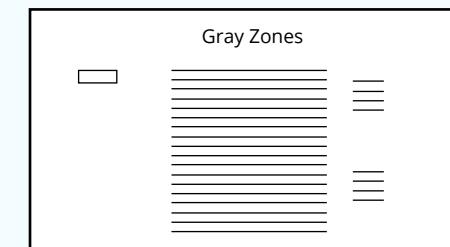
## Theory On Demand

<http://books.networkcultures.org/tod>



## Gray Zones

<http://books.networkcultures.org/tod/grayzones>



# Survey

## **Sent to:**

INC mailing list (newsletter)

Geert's contacts

People who have purchased INC publications

## **Shared on:**

Facebook

Twitter by @PublishingLabNL (28 Sep.)

**So far: 84 answers**

# 80 réponses

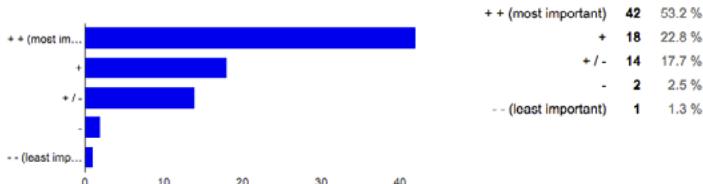
[Afficher toutes les réponses](#) [Publier les données analytiques](#)

## Résumé

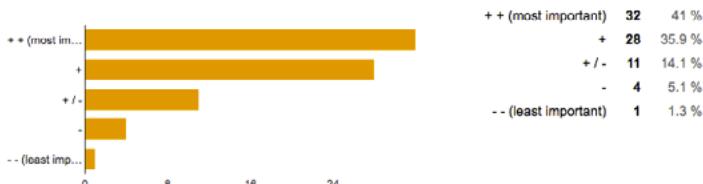
[Image]

## 1/ Researching online

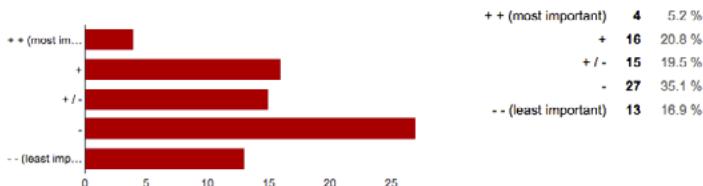
### Title [1- When looking for a publication online, what are the essential things you search for?]



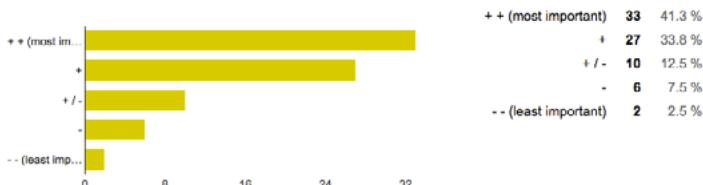
### Author [1- When looking for a publication online, what are the essential things you search for?]



### Editor [1- When looking for a publication online, what are the essential things you search for?]

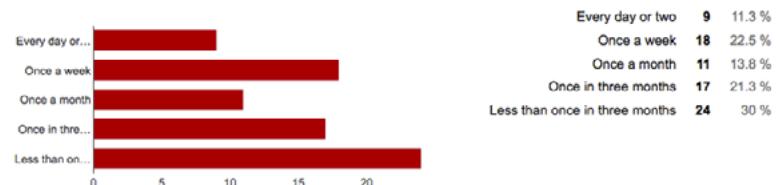


### Keywords/Thematics/Tags [1- When looking for a publication online, what are the essential things you search for?]

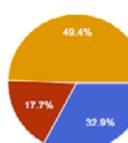


## 2/ Reading on computer (laptop & desktop computer)

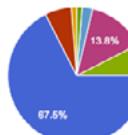
### Ligne sans nom 1 [3- How often do you read on digital publishing platforms? (Issuu, Scribd... ) ]



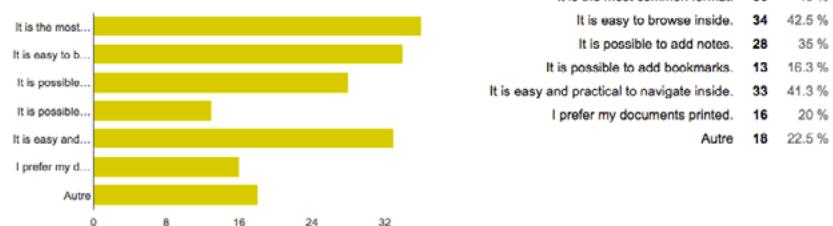
### 4- Which online platform do you prefer to read on?



### 5- a. Which solution do you usually opt for, when reading a long publication online on your computer?



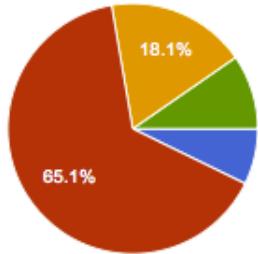
### 5- b. Please explain your answer.



### 6- How would you evaluate your experience of reading PDFs on a computer screen?

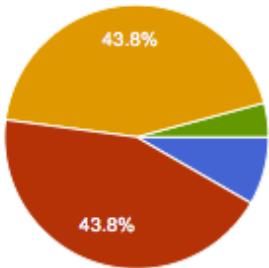


**7- When reading on your computer, do you prefer...**



To read on an "emulated"/"spreaded" book: 2 pages face to face and click on bottom to turn the pages.	6	7.2 %
To read one page on a screen and to scroll down to read the whole content.	54	65.1 %
To read one page on a screen but paginated (not scrolling, click on bottom to turn the pages)	15	18.1 %
Autre	8	9.6 %

**13- When reading on your tablet, do you prefer...**



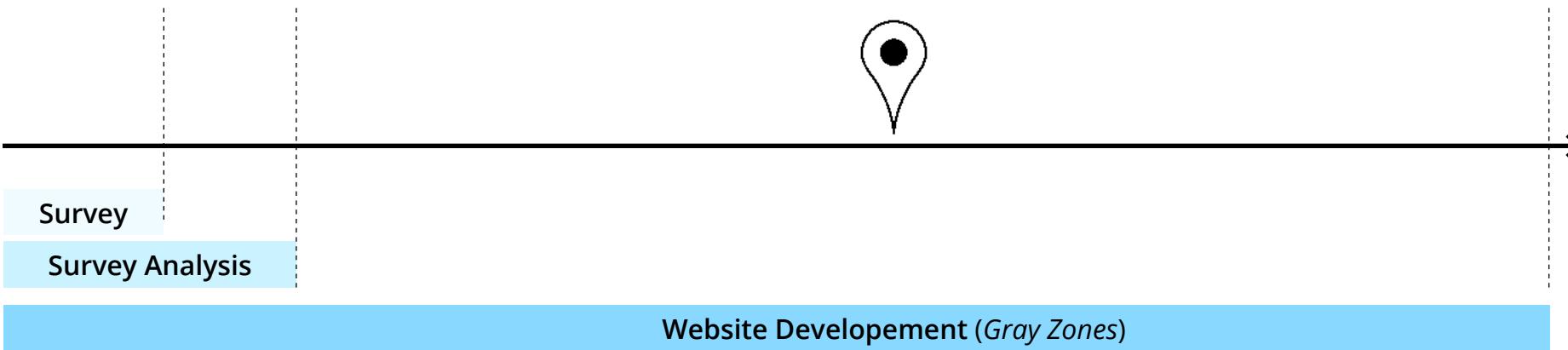
To read on an "emulated" book: 2 pages face to face and click on bottom to turn the pages	4	8.3 %
To read on a "simple" webpage and to scroll down to read the whole content.	21	43.8 %
To read one page on a screen but paginated (not scrolling, click on bottom to turn the pages)	21	43.8 %
Autre	2	4.2 %

23 Oct.    30 Oct.

## MoneyLab

03 Dec.

30 Jan.



# Scope of Work

Produce different versions of the website,  
Archive it on Github,  
Using the survey to help us making choices.



This repository Search

Pull requests Issues Gist

Unwatch 2 Star 0 Fork 0

## LenaRobin / navigatingtod

Unwatch 2

Star 0

Fork 0

### Navigating TOD — Edit

8 commits

1 branch

0 releases

1 contributor



Branch: master

navigatingtod / +



Html+CSS



LenaRobin authored 4 days ago

latest commit 0140f6a262



SprintPresentations/Dossier NavigatingTheoryOnDemand... indd

4 days ago

webdesign/test1

Html+CSS

4 days ago

INC\_library\_draft.ai

add

4 days ago

README.md

Update README.md

4 days ago

README.md

# navigatingtod

We are currently re-designing the Publications webpage of the Publishing Lab (part of the Institute of Network Cultures) website.

Here is where the process is archived.

### Code

Issues 0

Pull requests 0

Wiki

Pulse

Graphs

Settings

HTTPS clone URL

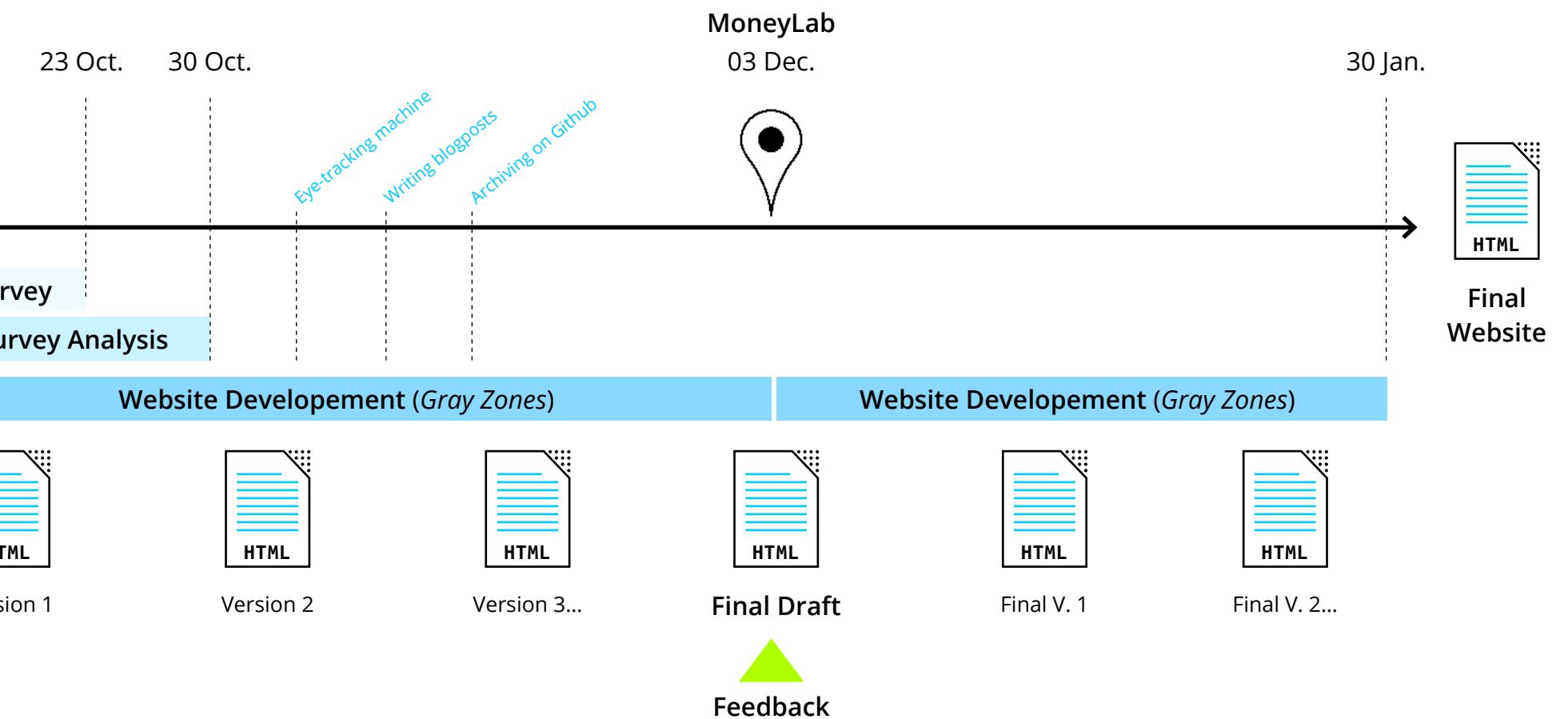
<https://github.com/LenaRobin/navigatingtod>



You can clone with [HTTPS](#), [SSH](#), or [Subversion](#).

Clone in Desktop

Download ZIP



First

Productions



HOME

ABOUT

PROJECTS

PUBLICATIONS

BLOG

CONTACT

NEWSLETTER

Go to the INC Library 

# Publications

88 books

Title

Author

Keywords

Year

1998

2004

Tags

Social Media

Facebook

Design

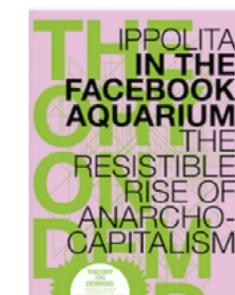
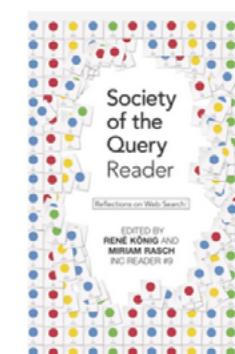
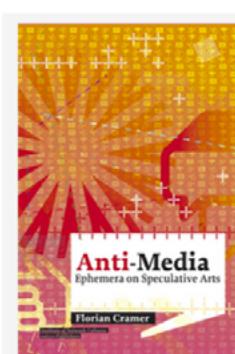
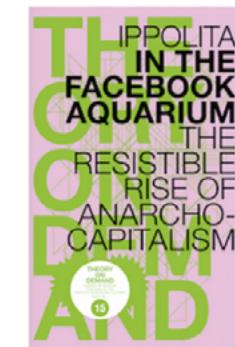
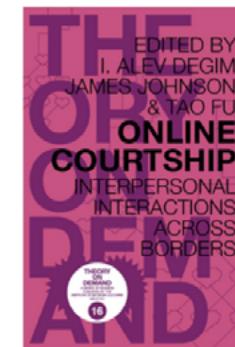
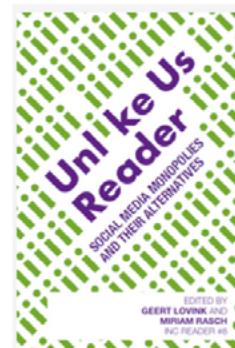
Activism

Art

INC Longform

Theory On Demand

Reset selection





Gray Zones  
Gordana Nicolic, Sefik Tatlic  
2015  
ISBN : 9782334007061

Introduction

*The Missing Chapter of Empire*  
Santiago Castro-Gomez

*Within The Image*  
Jonathan Beller

*Neutralizing Engaged Subjects in  
the Creative City*  
Josephine Berry Slater

*The Agency of Art in the Unconscious*  
Marc James Léger

*The Art of New Class Geography in  
the City*  
Ana Vilenica

*The Creative Factory: Collective Creativity and Autonomy in the Neoliberal Machine of Creative Industry*  
Sandi Abram

*Neoliberalism and the Autonomy of Art: The Culture of Power, the Power of Culture*  
Irmgard Emmelheinz

Search 

See also

Economics   Moneylab  
Capitalism

[PDF](#) [epub](#) [Md](#) [Print](#)

Share on [Facebook](#) [Twitter](#)



# The Gray Zones of Creativity And Capital

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 analyzing the relationship between creativity, abstraction or representation in general and capital.

The vast majority of such publications are characterized by such a perception of the relationship between creativity and(1) capital, which implies that the co-optation and exploitation of work, creativity and attention occurs in a post-

1. 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



Gray Zones  
Gordana Nicolic, Sefik Tatlic  
2015  
ISBN : 9782334007061

Introduction

*The Missing Chapter of Empire*  
Santiago Castro-Gomez

*Within The Image*  
Jonathan Beller



*Neutralizing Engaged Subjects in  
the Creative City*  
Josephine Berry Slater

*The Agency of Art in the Unconscious*  
Marc James Léger

*The Art of New Class Geography in  
the City*  
Ana Vilenica

*The Creative Factory: Collective Creativity and Autonomy in the Neoliberal Machine of Creative Industry*  
Sandi Abram

*Neoliberalism and the Autonomy of Art: The Culture of Power, the Power of Culture*  
Irmgard Emmelheinz

Search 

See also

Economics Moneylab  
Capitalism

[PDF](#) [epub](#) [Md](#) [Print](#)

Share on [Facebook](#) [Twitter](#)

# The Gray Zones of Creativity And Capital

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 analyzing the relationship between creativity, abstraction or representation in general and capital.

The vast majority of such publications are characterized by such a perception of the relationship between creativity and(1) capital, which implies that the co-optation and exploitation of work, creativity and attention occurs in a post-class, post-ideological or post-colonial context of the so-called "networked world or networked democracy", wherein<sup>1</sup> all subjects and their actions are reportedly subjected to the logic of capital in the same way. Regardless of whether we speak of the ideological use of the concept of creativity in the name of rationalization of the neoliberal strategies of transforming the city into ghettoized class and racial apertures, whether we speak of the exploitation of attention (the economy of attention) by financial capital or generally about the

1. 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



Gray Zones  
Gordana Nicolic, Sefik Tatlic  
2015  
ISBN : 9782334007061

Introduction

*The Missing Chapter of Empire*  
Santiago Castro-Gomez

*Within The Image*  
Jonathan Beller

*Neutralizing Engaged Subjects in  
the Creative City*  
Josephine Berry Slater

*The Agency of Art in the Unconscious*  
Marc James Léger

*The Art of New Class Geography in  
the City*  
Ana Vilenica

*The Creative Factory: Collective Creativity and Autonomy in the Neoliberal Machine of Creative Industry*  
Sandi Abram

*Neoliberalism and the Autonomy of Art: The Culture of Power, the Power of Culture*  
Irmgard Emmelheinz

Search 

See also

Economics Moneylab  
Capitalism

[PDF](#) [epub](#) [Md](#) [Print](#)

Share on [Facebook](#) [Twitter](#)



# The Gray Zones of Creativity And Capital

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 analyzing the relationship between creativity, abstraction or representation in general and capital.

The vast majority of such publications are characterized by such a perception of the relationship between creativity and(1) capital, which implies that the co-optation and exploitation of work, creativity and attention occurs in a post-

1. 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



Gray Zones  
Gordana Nicolic, Sefik Tatlic  
2015  
ISBN : 9782334007061

Introduction

*The Missing Chapter of Empire*  
Santiago Castro-Gomez

*Within The Image*  
Jonathan Beller

*Neutralizing Engaged Subjects in  
the Creative City*  
Josephine Berry Slater

*The Agency of Art in the Unconscious*  
Marc James Léger

*The Art of New Class Geography in  
the City*  
Ana Vilenica

*The Creative Factory: Collective Creativity and Autonomy in the Neoliberal Machine of Creative Industry*  
Sandi Abram

*Neoliberalism and the Autonomy of Art: The Culture of Power, the Power of Culture*  
Irmgard Emmelheinz

Search 

See also

Economics Moneylab  
Capitalism

[PDF](#) [epub](#) [Md](#) [Print](#)

Share on [Facebook](#) [Twitter](#)

# The Gray Zones of Creativity And Capital

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 analyzing the relationship between creativity, abstraction or representation in general and capital.

The vast majority of such publications are characterized by such a perception of the relationship between creativity and(1) capital, which implies that the co-optation and exploitation of work, creativity and attention occurs in a post-class, post-ideological or post-colonial context of the so-called "networked world or networked democracy", wherein<sup>1</sup> all subjects and their actions are reportedly subjected to the logic of capital in the same way. Regardless of whether we speak of the ideological use of the concept of creativity in the name of rationalization of the neoliberal strategies of transforming the city into ghettoized class and racial apartheds, whether we speak of the exploitation of attention (the economy of attention) by financial capital or generally about the

1. 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



Gray Zones

Gordana Nicolic, Sefik Tatlic

2015

ISBN : 9782334007061

## Introduction

*The Missing Chapter of Empire*

Santiago Castro-Gómez

*Within The Image*

Jonathan Beller

*Neutralizing Engaged Subjects in the Creative City*

Josephine Berry Slater

*The Agency of Art in the Unconscious*

Marc James Léger

*The Art of New Class Geography in the City*

Ana Vilenica

*The Creative Factory: Collective Creativity and Autonomy in the Neoliberal Machine of Creative Industry*

Sandi Abram

*Neoliberalism and the Autonomy of Art: The Culture of Power, the Power of Culture*

Irmgard Emmelheinz

democracy



See also

Economics

Moneylab

Capitalism

[PDF](#) [epub](#) [Md](#) [Print](#)

Share on [Facebook](#) [Twitter](#)

optation and exploitation of work, creativity and attention occurs in a post-class, post-ideological or post-colonial context of the so-called "networked world or networked democracy", wherein all subjects and their actions are reportedly subjected to the logic of capital in the same way. Regardless of whether we speak of the ideological use of the concept of creativity in the name of rationalization of the neoliberal strategies of transforming the city into ghettoized class and racial apartheid, whether we speak of the exploitation of attention (the economy of attention) by financial capital or generally about the epistemological positioning of **democracy** creativity, abstraction or the domain of representation within the dominant form of rationalization and reproduction of capitalism, this publication strives to retain a critical view that sees these processes as forms of the perpetuation of the hegemony of capitalism in the so-called contemporary era.

As regards the temporal framework encompassed in this publication, although certain texts, through the logic of the necessity of historicization of specific strategies and practices refer to historical periods preceding the 21st century, the majority of the texts contained in this publication refer to social and political processes from the end of the 20th and the beginning of the 21st century, that is, the current period. In this sense, the dominant ideological discourses, strategies and power **democracy** relations of today constitute the focus of attention of the topics of this publication.

This publication, then, occupies a position that treats "the networked world", its democracies, cognivities, attention and culture as domains wherein, or with help of which, forms of the reproduction of capitalism as a heterogeneous form of hegemony, primarily of the First World of capital or the West, are reorganized, "modernized". The title "The Gray Zones of Creativity and Capital" does not, therefore, point primarily to instances of vagueness and dichotomy in the analysis of the social meaning of the cooperation between creativity and capital, but assumes a critical stance towards "gray areas" in those dominant interpretations of capitalism that try to view it as a post-ideological, post-class or post-bloc system.

In this sense, the introductory text by Santiago Castro-Gómez, entitled "The Missing Chapter of Empire - Postmodern reorganization of coloniality and post-Fordist capitalism", critically addresses the interpretation of contemporary capitalism (presented in the text "Empire" by Antonio Negri and Michael Hardt) that views it as a system of equal exploitation of all. Castro-Gómez sees the

2. art or the domain of abstraction in general by capital. Even though, precisely

3. 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



Gray Zones  
Gordana Nicolic, Sefik Tatlic  
2015  
ISBN : 9782334007061

## Introduction

*The Missing Chapter of Empire*  
Santiago Castro-Gómez

*Within The Image*  
Jonathan Beller

*Neutralizing Engaged Subjects in the Creative City*  
Josephine Berry Slater

*The Agency of Art in the Unconscious*  
Marc James Léger

*The Art of New Class Geography in the City*  
Ana Vilenica

*The Creative Factory: Collective Creativity and Autonomy in the Neoliberal Machine of Creative Industry*  
Sandi Abram

*Neoliberalism and the Autonomy of Art: The Culture of Power, the Power of Culture*  
Irmgard Emmelheinz

Search 

See also

Economics  Moneylab   
Capitalism 

[PDF](#) [epub](#) [Md](#) [Print](#)

Share on [Facebook](#) [Twitter](#)

optation and exploitation of work, creativity and attention occurs in a post-class, post-ideological or post-colonial context of the so-called "networked world or networked democracy", wherein all subjects and their actions are reportedly subjected to the logic of capital in the same way. Regardless of whether we speak of the ideological use of the concept of creativity in the name of rationalization of the neoliberal strategies of transforming the city into ghettoized class and racial apertures, whether we speak of the exploitation of attention (the economy of attention) by financial capital or generally about the epistemological positioning of creativity, abstraction or the domain of representation within the dominant form of rationalization and reproduction of capitalism, this publication strives to retain a critical view that sees these processes as forms of the perpetuation of the hegemony of capitalism in the so-called contemporary era.

As regards the temporal framework encompassed in this publication, although certain texts, through the logic of the necessity of historicization of specific strategies and practices refer to historical periods preceding the 21st century, the majority of the texts contained in this publication refer to social and political processes from the end of the 20th and the beginning of the 21st century, that is, the current period. In this sense, the dominant ideological discourses, strategies and power relations of today constitute the focus of attention of the topics of this publication.

This publication, then, occupies a position that treats "the networked world", its democracies, cognivities, attention and culture as domains wherein, or with help of which, forms of the reproduction of capitalism as a heterogeneous form of hegemony, primarily of the First World of capital or the West, are reorganized, "modernized". The title "The Gray Zones of Creativity and Capital" does not, therefore, point primarily to instances of vagueness and dichotomy in the analysis of the social meaning of the cooperation between creativity and capital, but assumes a critical stance towards "gray areas" in those dominant interpretations of capitalism that try to view it as a post-ideological, post-class or post-bloc system.

In this sense, the introductory text by Santiago Castro-Gómez, entitled "The Missing Chapter of Empire - Postmodern reorganization of coloniality and post-Fordist capitalism", critically addresses the interpretation of contemporary capitalism (presented in the text "Empire" by Antonio Negri and Michael Hardt) that views it as a system of equal exploitation of all. Castro-Gómez sees the

2. art or the domain of abstraction in general by capital. Even though, precisely

3. 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

optation and exploitation of work, creativity and attention occurs in a post-class, post-ideological or post-colonial context of the so-called “networked world or networked democracy”, wherein<sup>1</sup> all subjects and their actions are reportedly subjected to the logic of capital in the same way. Regardless of whether we speak of the ideological use of the concept of creativity in the name of rationalization of the neoliberal strategies of transforming the city into ghettoized class and racial apartheds, whether we speak of the exploitation of attention (the economy of attention) by financial capital or generally about the epistemological positioning of creativity, abstraction or the domain of representation within the dominant form of rationalization and reproduction of capitalism, this publication strives to retain a critical view that sees these processes as forms of the perpetuation of the hegemony of capitalism in the so-called contemporary era.

As regards the temporal framework encompassed in this publication, although certain texts, through the logic of the necessity of historicization of specific strategies and practices refer to historical periods preceding the 21st century, the majority of the texts contained in this publication refer to social and political processes from the end of the 20th and the beginning of the 21st century, that is, the current period. In this sense, the dominant ideological discourses, strategies and power relations of today constitute the focus of attention of the topics of this publication.

This publication, then, occupies a position that treats “the networked world”, its democracies, cognitivities, attention and culture as domains wherein, or with help of which, forms of the reproduction of capitalism as a heterogeneous form of hegemony, primarily of the First World of capital or the West, are reorganized, “modernized”. The title “The Gray Zones of Creativity and Capital” does not, therefore, point primarily to instances of vagueness and dichotomy in the analysis of the social meaning of the cooperation between creativity and capital, but assumes a critical stance towards “gray areas” in those dominant interpretations of capitalism that try to view it as a post-ideological, post-class or post-bloc system.

In this sense, the introductory text by Santiago Castro-Gómez, entitled “The Missing Chapter of Empire - Postmodern reorganization of coloniality and post-Fordist capitalism”, critically addresses the interpretation of contemporary capitalism (presented in the text “Empire” by Antonio Negri and Michael Hardt) that views it as a system of equal exploitation of all. Castro-Gómez sees the capitalism of today as a modernized form of the colonial division of the world,

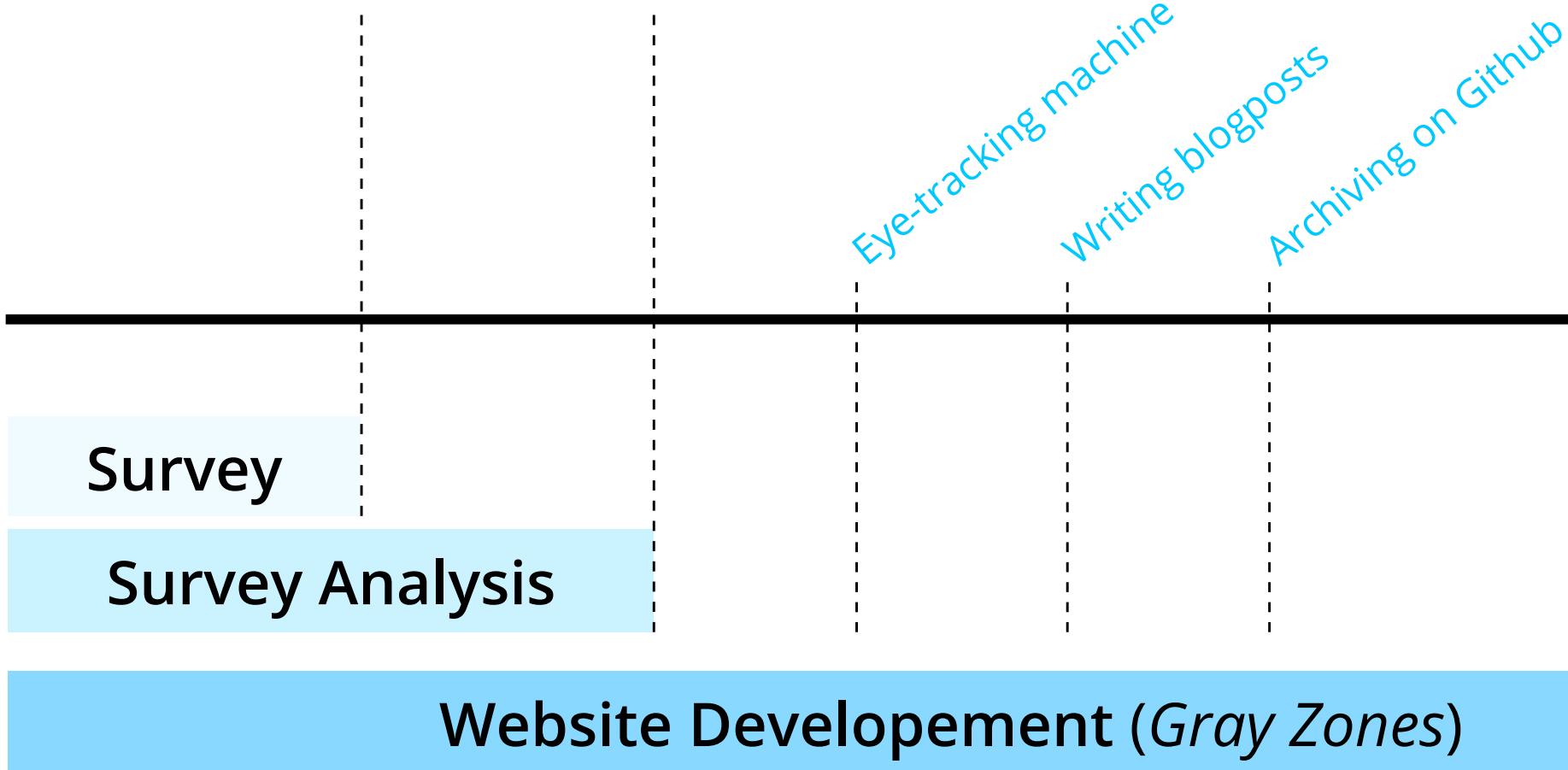
2. art or the domain of abstraction in general by capital. Even though, precisely

3. 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

# Next Steps

# Next sprint

23 Oct.      30 Oct.



# Next sprint

## Survey

- Analysis of the survey
- Which functions should be implemented?  
(based on the collection of references)

## Design

- Designing countless prototypes

## MoneyLab

- Planning the unfolding of the event
- Thinking about the functions which can be implemented