

The production through LULU^F in the new design proposal was no longer a condition, but a variation of several exercises in execution. The book altogether appeared in four versions, whose distribution is meticulously traceable with state of the art surveillance and tracking features through time stamps inscribed in the PDF-files.

On October 30, 2010, the book was uploaded on <http://aaaaarg.org>^G, a semi-clandestine file-sharing platform. When it was published with LULU, it was also made available as a PDF^H download on their server, at the pre-set cost of EUR 0,79, which they charge for the use of their infrastructure. The respective paper copy is available at the pre-set manufacturing cost of EUR 17,04. This time, the whole procedure of print-on-demand was followed through and no bulk order was placed to be delivered to and distributed from Maastricht. The graded values of distribution and materiality are stated on check boxes on the cover, where it becomes apparent that they exist as figures separated from the unknown value of the content's production.

It is common practice that on the periphery of art (academy) productions, designers are treated as part of this realm in the sense that budgets are often given only for production or material costs, but do not include an artist's/designer's fee for the hours spent working. In the case of this book, the designers chose to tell a lot about the former but nothing about the latter.

The designer's position in the production process of such publications is one that would seemingly still allow for throwing the old wooden shoe of sabotage, as it constitutes a central node even in networked production: Missed deadlines of contributors, late deliveries of not-yet-color-corrected images, last-minute editorial changes, wrong versions of proof-read documents, they all pile up in the designer's dropbox.

Complaints amongst colleagues about late hours spent typesetting, exceeded free storage size limits and attempts at keeping the printer in good mood are fashionable, but rarely have designers made these conditions visible and refused performance, as for example the lithographers have in that famous edition of the International Herald Tribune which appeared in Paris on June 5, 1987, with neatly framed white void spaces instead of images.

In this book, Sergio Bologna identified the working place as a precondition of worker's coalition in Fordist production environments, with its "similar jobs, similar timetables, and similar salaries" (p. 173). What remains hidden in the final designs of this book, where all designers are unspecifically acknowledged in the colophon, is that when the new designer was commissioned to revamp the discontents of post-Fordism, the files effectively moved two meters across the room from one laptop to the next in a shared studio space. All designers involved were subsidized by similar if not the same grants by Dutch foundations. Yet despite the superficial comparability of their situation, similar commissions, similar preferences of facebook pages, similar self-exploitation, nobody was in the same place at the same time, be it virtual or physical.

But back to the surface. The fourth variant of the design, finally, is this book, offset-printed in an edition of 250 copies on October 18, 2010, at a sales price of EUR 30. The relation of (high) value and (limited) edition here hints at a consciously produced shortage to establish it as a collector's item, yet it is also a result of the exhausted budget. The design conceals the constraints of LULU as best as possible, rather than making them most apparent as in the rejected design proposal. The offset printed book however appears to be a stunt double that mimics the poor choices of LULU, with the same constraints of format and the cheap-looking glossy cover. It is most obviously distinguished by an unplanned anomaly, its paper stock which had to be replaced last minute as it was not available at the paper supplier's.

This book wears a zombie's costume of a well-designed paperback.

N.N.⁷

⁷ "What is the benefit of utilizing a Ghostwriter? There are several benefits. First, if you don't have the time to write the book, this service is extremely well organized and takes only a few days of the author's time upfront. Once the book is written, the author/publisher will need to review before it goes to the final editing phase. You can have the book ready to go to market in eight weeks. Second is cost. This package is a bargain for any professional needing a book as a tool to market his expertise or business. If you are using this service to promote your business, you can take a few days to work with the Ghostwriting team and have a book available for sale in a reasonable amount of time."

This book is a zombie. It is long deceased and yet acts as if alive in the form of a well-designed paperback. Undead predecessors started circulating long ago, yet a launch party for 250 instances of its content is thrown today.

On October 11, 2010, "Post-Fordism and Its Discontents" joined "How to Cook a Peacock" and "Chariots of Firefighters" on LULU.com. It is common to introduce the activities of this online service by citing a few catchy and outlandish-sounding titles from its stock, to illustrate its function as a harbor to the poor huddled masses of content no publishing house feels content to invest in. On LULU, they all align in peaceful coexistence. LULU could tolerate yet another lonely tag cloud generated by "post-Fordism": Industrial production, Marxism, economic structure, anthology. Except that LULU does not care too much about tagging content, or making it browsable beyond its own one-dimensional system of categories.

On LULU.com, "Post-Fordism and Its Discontents" had by that time already made its second appearance. In a former life, the book had 310 DIN A4-sized pages. A copy was ordered on November 20, 2009 for the price of EUR 29,53, including shipping.

To organize the production of this book through LULU was not a necessity, but the designers' decision. To mingle with the content produced by the "Authorgeddon", even though the Jan van Eyck Academie guaranteed to finance and handle the publication in the conventional way, was meant to be a statement which could effectively illustrate the discontents of newly emerging just-in-time reproduction models. It did, as it started the following chain of questions about when design today is reproduction, when production, and when their plurals.

A first compromise was the condition stated by the JVE to still handle publishing through the institute. The edition, or demand, was specified in advance and a bulk of 250 copies was to be ordered from LULU.com, just like from a conventional printer, with manufacturing costs per book at EUR 8,75.

In the pre-press process of the book, there was no mediation from the file to the finished product, apart from clicking a few pre-determined consumerist multiple choice options about paper, cover and format. Then LULU delivered it, and the book looked alien and bleak. The designers had selected

a standard A4 format, chosen a streamlined, non-descriptive typeface¹ set with overemphasized line spacing. LULU had then perfect-bound the pages and wrapped a glossy cover^A around it.

The design template was so reduced it looked coded. The book resembled a barebone, it was entirely depleted of the comfort of a store-bought commodity. It must have hit a nerve. The reaction of the commissioner, the Editorial Board of the JVE, prompted a rejection, both of the designer's and of LULU's jobs. It might have looked just too familiar, just too much like work done at home in front of a computer whose default settings² seem impossible to change for the average self-employed writer.

The catalogue of publications that appear under the imprint of JVE shows that it accommodates a vast variety of styles acknowledging the respective editor's and designer's decisions. To ask for a complete make-over was an unusual demand. Along with the rejection message came a definition of design, specified as "paper, cover, format and line spacing". Those elements should be reconsidered. The note ended on: "The Editorial Board would be happiest if *Post-Fordism* looked like a well-designed paperback."

1 A note on the type. "Minion Pro is an Adobe Original typeface designed by Robert Slimbach. The first version of Minion was released in 1990. Cyrillic additions were released in 1992, and finally the OpenType Pro version was released in 2000. Minion Pro is inspired by classical, old style typefaces of the late Renaissance, a period of elegant, beautiful, and highly readable type designs. Minion Pro combines the aesthetic and functional qualities that make text type highly readable with the versatility of OpenType digital technology, yielding unprecedented flexibility and typographic control, whether for lengthy text or display settings. [...] With its many ligatures, small caps, old-style figures, swashes, and other added glyphs, Minion Pro is ideal for uses ranging from limited-edition books to newsletters to packaging."

2 "My formatted book doesn't look like the manuscript I submitted. Why has it changed?
The formatting process inserts your manuscript into the template design that you choose. With the Advanced Formatting service, your book's elements are styled to look like the template sample, not the other way around. However, the following formatting services allow certain options to be customized: Ultimate Format and Kids Format. If you want to change the layout of the template sample (e.g., font type, font size, heading alignment), you must purchase one of these services."

Only one copy had been produced, there was no budget wasted, no print run had to be pulped, the failure remained immaterial and negotiable and since it looked so entirely un-designed, a new designer was commissioned to find the book a different appearance. The redesign departed from the rejected PDF-file, which already vagabonded further to its first interested readers.

In spring 2009, the Slovene language version was released in an edition of 400 copies at EUR 12, printed in Slovenia. The content was translated and fit into the layout grid of the "Politike" series published by the Peace Institute Ljubljana. The cover^B includes an illustration appropriated from the poster used in 2004 for the Workers'-Punks' University's seminar on post-Fordism. It evokes familiar imagery of labor activism: A miner, carving a tunnel, only here using a speech bubble as a hammer, undermining a whole city held together by those same speech bubbles.

The anthology "Umherschweifende Produzenten"^C in which Maurizio Lazzerato's essay on immaterial labor was published in German in 1998, opted to illustrate it with a black and white drawing of a ping-pong player.

On the cover^D of Ash Amin's 1994 reader on post-Fordism, hand-drawn figures are crammed into comic strip-sized spaces, doing what exactly is hard to say, but there is a computer and there is frustration. And if it is read as a sequence, the frustrated person bends down to allow the computer person to stand on his back to point towards something outside of the book's top right corner. A speech bubble? A ping-pong ball? Is this what the making of this book looked like?³

3 "Will the designers help me with ideas for the cover design, I've never done this before and I have no idea what the cover should look like?
If you have any visual elements (i.e. photos, artwork, etc.) to show us a style you like, you can send that to us as well and we'll use that as a reference. Our Basic Cover design provides cover template options, to help make the cover design process even simpler. All of our cover design services include access to our database of stock photos. You'll have the opportunity to select an image of your choice. You can have as much input as you like or turn it over to our expert designers. It is up to you."

The second proposal for the design of this book was completed by May 2010. It took care to accommodate a few corrections and additions to the content⁴, and fulfilled the requested design changes; paper, cover, format⁵, as well as line spacing were changed, along with a replacement of the typeface⁶.

The typesetting made it apparent that it had been done using upscale software packages, it was easily distinguishable from the aesthetics of commonly available text editors. However, the redesign paid homage to its predecessor by also waiving color, and choosing LULU as the manufacturer. Both with a slight twist in execution:

Just like the first design, the cover^E is not reminiscent of any further potential predecessors, neither of the attempts to find iconic imagery of the post-Fordist condition, nor of the 1960s and 1970s books dealing with Fordism and its discontents (a lot of them with two-tone covers, most likely in red and black). It is void of any color and iconography, but employs a familiar effect to make it look 'designed' at no cost: the type is inverted white on a black background.

4 "Where do I get testimonials for my back cover?
You can get testimonials regarding the quality of your book from colleagues, family and friends. You can also get professional book reviews which can be used. Publishing print-on-demand, gives you the flexibility to come back and make changes to the cover down the road. You can publish the book and if you get a good review, you can always have a new back cover version designed to revamp the marketing copy."

5 "Who should purchase a formatting service?
Here are just a few good reasons to purchase a formatting service:

- You want to make sure your printed book looks clean.
- You want to make sure your printed book looks professional.
- You want to make sure your organizational scheme is clear to the reader.
- You want to make sure the visuals of your book meet your readers expectations.
- You're unfamiliar with the formatting options in your word processor.
- You want your book to meet distribution requirements if you're looking to sell retail."

6 A note on the new type, Grotesque MT. "This updating of Berthold's Ideal Grotesque was supervised at Monotype in 1926 by F.H. Pierpont. With some of the eccentricities in the borrowed original reduced, this series retains enough character to have become one of the world's great sanserifs."