



Book design politics in the context of new technologies

A política do design de livros no contexto das novas tecnologias

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Abstract

Graphic design is a mediation process that involves project choices and decisions, which carry invisible dimensions and intentions, such as the ideologies that defines them. In present times, this mediation process is more complex, as new production and consumption arrangements take place. This paper seeks to discuss questions concerning book design in the context of new technologies, from theoretical and practical approaches, in a political perspective, raising reflections on the need for a conscious and responsible practice in search of a more ethical society. It also presents considerations about writing and typography, images, technologies and devices, business model, algorithms, and some trends and perspectives of the publishing market. The paper concludes by stating that the editorial design process, essentially in the contemporary scenario of new technologies, has to be carried out from a critical and political stance, considering the factors that influence praxis and compose the complexity of the editorial context.

Keywords: Editorial design, Technologies, Politics.

Resumo

O design gráfico é um processo de mediação que envolve escolhas e decisões projetuais, que carregam dimensões e intenções invisíveis, como as ideologias pelas quais são definidas. Na atualidade, esse processo de mediação se complexifica, à medida que novos arranjos de produção e consumo acontecem. Este artigo busca discutir questões relativas ao design de livros no contexto das novas tecnologias, a partir de abordagens teóricas e práticas, em uma perspectiva política, levantando reflexões sobre a necessidade de uma prática consciente e responsável em busca de uma sociedade mais ética. São feitas considerações sobre escrita e tipografia, imagens, tecnologias e dispositivos, modelo de negócios, algoritmos e algumas tendências e perspectivas do mercado editorial. O trabalho conclui afirmando que é fundamental que o processo de design editorial, essencialmente no cenário contemporâneo das novas tecnologias, seja realizado a partir de uma postura crítica e política, considerando os fatores que influenciam a práxis e compõem a complexidade do contexto editorial.

Palavras-chave: Design editorial, Tecnologias, Políticas.



In a 1982 interview published in the design journal *Skyline*, Foucault was asked whether architecture can be a technique of domination or a tool of liberation. In response, Foucault refused to say that architecture is in itself oppressive or liberating. Instead, design assumes power only when it enters the domain of other discourses, for example, when governments look to the structure of a city as a model for the state, or when criminal justice looks to the organization of prisons as a way to control inmates, or when medicine looks to the improvement of home sanitation as a way to prevent disease.

[...] To open his discussion of the disciplines, Foucault looked at the apparent physical unity of the printed book as a prototype for the unity of professional discourse. A book, although it appears to be a complete and autonomous object – a model of thingness – is in fact dispersed along a network of other texts. Similarly, the cumulative knowledge of a discipline is not a "huge book being continuously written" but rather a "system of dispersion."

Ellen Lupton and Abbott Miller, *Design, writing, research*.

Introduction

The history of graphic design relates closely to the history of writing and the development of technologies and media, and involves not only technique, but also social issues and meanings (CARDOSO, 2008; GRUSZYNSKI, 2008). This trajectory was and is marked by "assumptions of objectivity and universality" that are "closely linked to the principles of modernist design taught in the West" (PATER, 2020, p. 4).

In this way, authors such as Papanek, Bonsiepe and, more recently, Manzini, Ansari and Escobar have warned about the fact that the practice of design is not neutral, which is inferred both in relation to the cultural background and worldview of the designer as well as the interests and goals circumscribed in the project. As Cepa (2018, p. 115) states:

Style, trends, graphic tics, or the formal treatments that we designers attribute to objects or communication artifacts reveal then to be in fact another terminology used to translate ideological and power relations that are rooted in the conceptions of the producer/author himself.

By involving a series of choices and decisions, every design becomes political. This is evidenced in the post-modern context, in which, increasingly, the idea of an invisible design is abandoned, a mere neutral mediator between the author and the reader (GRUSZYNSKI, 2008). Nowadays, the designer deals with changing and complex scenarios, and the challenges that arise derive from the abundance of available and disconnected information and from the arena of intangible and immaterial attributes of consumer goods:

To understand the phenomenon of complexity and its influence on design, it is first necessary to understand the reality of the scenario(s) that are positioned today as changing vector(s) in the established globalization model. The scenario is characterized as the panorama and landscape in which we live (the existing scenario) or in which we will live (future scenario); it determines the guidelines for the new realities to come and the alternatives of our daily scene (productive and marketing). Thus, it defines the roles of people as agents and social actors (DE MORAES, 2010, p. 66).

For Gómez (2012), more than acting as a maintainer of the current structure, the designer must act as a "hacker", in that he must "question his context, his own doing, how this develops in society, and appropriate the technique to think and start building new possible futures"

(GÓMEZ, 2012, p. 100). According to the author, the designer's action relates deeply to the productive processes, which are determined by technologies.

The (in)visible mediation

According to Chartier (2012), the editing process involves a diversity of techniques, individuals, spaces and equipment, so that the decisions and interventions that mark this process confer materiality to the texts. Thus, it is the different actors involved with the publications that give meaning to the texts they transmit, participating deeply in the construction of meanings, in a given historical context. It is not possible, therefore, to dissociate the content of the written production from its physical form:

Between the genius of the author and the aptitude of the reader, as Moxon wrote, a multiplicity of operations defines the publishing process as a collaborative process, in which the materiality of the text and the textuality of the object cannot be separated (MASTEN, 1997 apud CHARTIER, 2002).

As Gruszynski (2008) points out, the designer is responsible, along with the editor and the other professionals involved, for the decisions about the structuring of the text and the materialization of the book as an object. This highlights the mediating character of his practice, since he has the role of shaping the messages conceived by the writers, using graphic elements (such as typography, grids, colors, images, etc.), considering the target audience and the types of reading devices.

Incidentally, the term “device”, mentioned above, should have its ambiguity highlighted here. Taking up a concept that, in his view, would be “a decisive technical term in the strategy of [Michel] Foucault’s thought”, Giorgio Agamben characterizes the device, beyond its strictly juridical sense and also its purely technological sense, as a heterogeneous set of practices, processes and discourses, configured in a network, that “always has a concrete strategic function and is always inscribed in a power relation” (AGAMBEN, 2009, p. 28-29). We would thus say that the designer acts in this network of devices, that is, from a “set of praxis, of knowledge, of measures, of institutions whose aim is to manage, to govern, to control and to guide, in a sense that is supposed to be useful, the gestures and thoughts of men.” (AGAMBEN, 2009, p. 39).

Still in the field of philosophy, Flusser (2018) brings reflections on the process of “experience codification”, a phenomenon through which design performs mediation (between man and the world) to give meaning to reality through signs and techniques, i.e., to give form to matter following a certain intention. Thus, to design is to in-form, that is, the product of design is the materialization of information.

Also according to Flusser, some of the definitions of the word design in the English language would be “purpose”, “plan”, “intention”, “goal”, “evil scheme”, “conspiracy”, “form”, “basic structure”, and all of these would be related to “cunning” and “fraud”. “The designer is, therefore, a malicious conspirator who engages in devising traps”. (FLUSSER, 2018, p. 181-182).

In Communication theory, the concept of mediation (or mediatization) seeks to characterize and understand the modes of communication and culture, especially those related to new media technologies. The most recent studies on the subject gained momentum mainly from the 1990s, when the Internet and other digital media technologies were massively incorporated into workplaces, schools, homes, and leisure activities (LIEVROUW, 2009). For the authors Lievrouw and Livingstone (2006), mediation:

[...] enables, supports, or facilitates communicative action and representation. It is not simply the intervention or insertion of technology into the process of communication or information production; it involves all three elements of infrastructure: artifacts [...], practices [...], and social arrangements [...] (LIEVROUW; LIVINGSTONE, 2006, p. 9).

Writing and typography

Although the history of writing spans many centuries and different civilizations, always the motivation of power – the writing of power, in Ladislav Mandel's expression – appears as central in the construction and dissemination of a writing system that, in turn, will be tied to an empire, a conquest, or a control.

The long path taken by our writing has been traversed in great strides, and great stages mark our itinerary. In ancient civilizations, in Mesopotamia or in Egypt, writing was always an instrument of local power, the appanage of priests, officials or military personnel in charge of the management and maintenance of social order. For millennia, writing, solely in the service of power, was an absolute brake on its propagation (MANDEL, 2012, p. 67).

However, Mandel, despite citing other examples in which language and writing are instruments of domination and of “a will to extirpate the cultural specificities of peoples” (ibid., p. 73), ends up advocating a shift “from the writing of power to the power of writing”, as well as a division between spirit and matter, in the field of writing. There is, in this thought, a perception about the effects of writing (and reading) on the body, posture, vision, hands, in short, the presence of rituals that certainly have to do with the way we insert ourselves in the field of language, but also with the means by which we exchange, produce and receive messages of all kinds.

Typography, in turn, plays a fundamental role in the mediation process, as it has been intertwined with design since its emergence and allows messages to gain a social flow, transmitting thought and demonstrating ideas (GRUSZYNSKI, 2008; LUPTON, 2013). When dwelling on the appearance of movable types and their importance for the dissemination of books, Michel Merlot (2012) brings a reflection on the preponderance of the Latin alphabet (for its simplicity and possibility of standardization) in relation to oriental and Arabic writings. However, more than just a technical issue, the primacy of certain alphabets and types is the result of the conformation of power structures, marked by the colonization process (PATER, 2020).

Since language structure conditions thought processes and vice versa (CHU, 1977), different spellings can influence design decisions and visual communication. It causes the need for care in editorial projects, on the part of the designer, in order to be well aware of the message conveyed to certain cultures and avoid racist clichés or stereotypes. In any case, the way of

thinking to which we are accustomed is often exclusionary, placing itself in a centralizing manner and denying other “de-westernized” knowledge, such as, for example, in the case of Brazil, the indigenous knowledge – and their writings – of minorities such as quilombolas and river dwellers.

In addition, in relation to typography in the digital context, it is worth mentioning that until 1992, with the creation of Unicode, computers communicated via ASCII (Standard American Code for Information Exchange), which was based on the English language. Thus, for decades, the other languages, spellings and forms of writing were on the margins of the digital coding system (PATER, 2020). In the realm of digital books, there is a strong influence of large technology companies such as Apple, IBM, Google and Microsoft in the final shape of the text to the reader. In order to create standards and guide interface developers in relation to design, some of them make available interface style guides, with guidelines on various design situations, including guidance on the use of typography (WOLOSZYN, 2018). In the case of books with dynamic layout, the typography will depend on the devices used for reading. In most of them, there is a pre-selection of fonts available for the reader to choose from, as well as options for spacing, margins, and colors. Thus, the characteristics of the device override those designed specifically for the title.

Images

As Pater (2020) states, the designer cannot evade the understanding that choices regarding images are influenced by their cultural background, and that visual literacy develops differently in each context and therefore influences communication. According to Berger (1999, p. 13-14):

An image is a view that has been recreated or reproduced. It is an appearance or set of appearances, which has been isolated from the place and time in which it first appeared, and preserved - for a few moments or for a few centuries. All images embody a way of seeing [...]. The photographer's way of seeing is reflected in his choice of subject. The painter's way of seeing is reconstituted through the marks he leaves on canvas or paper.

Not only does the meaning of images vary according to culture, but also the very instruments used for capturing and recording are imbued with worldviews. According to Flusser (2012), this is the most important characteristic of technical images, the fact that they materialize certain concepts about the world, the same concepts that guided the construction of the devices that shape them. This is the case of the Kodak films used in the 1950s to 1970s, which were calibrated for people with white skin (PATER, 2020).

With the computerization of image editing processes, there emerges what Santaella (2005) calls the post-photographic paradigm, characterized by a kind of algorithmic prefiguration of machines: images are synthetically generated, calculated by computation. In the same sense of Santaella, for whom the three paradigms of the image (pre-photographic, photographic, and post-photographic) function as “differential and irreducible vectors”, Flusser, in his book *The universe of technical images: praise of superficiality*, (2008, p. 15), defends the thesis that “the new [synthesis] images do not occupy the same ontological level as traditional images, because they are phenomena without parallel in the past.” In means, they are dots, pixels, programs.

Virtuality and simulation. The ease and speed of manipulation of photographic images through digital technology, for example, can lead to the loss of reference of what is (or was) real.

[...] every change in the way we produce images inevitably brings about changes in the way we perceive the world and, even more, in the image we have of the world. However, all these consequences come from a material base of resources, techniques, and instruments, without which no other changes of a more mental and less social order could exist. (SANTAELLA; NÖTH, 2008, p. 158).

This “black box”, the result of the codification of devices originating from scientific texts, is even more significant in the context of the digital book, since it is an intersection of the possibilities offered by the project, by the reading device and by the software that provides access to the file.

Technologies and devices

With the development of editing technologies, profound changes radically altered the graphic design process, not only in the way designers work, but also brought countless opportunities in terms of layout and illustration (CARDOSO, 2008; GRUSZYNSKI, 2008). As Gruszynski (2008, p.12) points out, “computer graphics expanded the possibilities of manipulating forms and graphic resources, centralizing in the hand of the graphic designer a series of decisions [...]”.

As a novelty in relation to previous moments, mediation, now, is marked by the ubiquity of information and communicative action, and by the continuous and mutual reformulation of this from the dynamics of personal engagement and interactivity provided by new technologies (LIEVROUW; LIVINGSTONE, 2006; LIEVROUW, 2009). Digital technologies of reading and writing are incorporated by society, with significant impacts comparable to the Gutenberg revolution (RIBEIRO, 2018).

In addition to the changes and ruptures caused by them, technologies per se are not neutral instruments, as they “embody anti-democratic values” due to their link with capitalism (CUPANI, 2011). In this way, the values and interests of the dominant classes are embedded in the very design of the procedures and machines, and one has to question how the technological development of media and editing techniques is related to power structures.

One of the consequences of this digitalization process of the written culture is the dematerialization of the book (DICK; GONÇALVES, 2020). According to the Oxford dictionary, digital book is “a book that is displayed on a computer screen or on an electronic device that fits in the hands, instead of being printed on paper” (our translation). This description brings two important features: the fact that the digital book can be read on different devices, and its distinction from the printed book.

On the first aspect, it is the various possibilities of configuring the digital book (regarding customization, layout, multimedia, interactivity, language, format, etc.) that confer greater complexity to the design process, since the way the text will present itself to the reader will depend on a combination of factors and, therefore, on the work of more or less multidisciplinary

teams. This means that the graphic designer alone no longer has control over how the text looks to the reader, let alone the reading experience.

On the other hand, the digitalization of processes causes a “disintermediation” in the book chain, so that there is a reconfiguration of the roles and boundaries between the actors involved in the publishing chain, facilitating, for example, self-publishing (DICK; GONÇALVES, 2020). As Chartier (2020) points out, this does not mean the elimination of tasks characteristic of traditional production (layout, cover, distribution, marketing, etc.), but the absorption of these activities by different players: publishers specialized in self-publishing, traditional publishers (who edit but do not include the book immediately in the catalog), “bookstore” platforms (such as Amazon), and digital distributors.

It is important to mention that several publishers currently hire these digital distribution companies – also called content aggregators – for the transposition of printed books to digital, which perform the mirroring of printed books, integrating services for metadata attribution, information security, and distribution on digital platforms (SANTOS, 2017). If part of these has a “by production from scratch” approach, i.e., it is pre-designed to be digital, another portion is characterized by the “by conversion” approach, which “does not take into consideration the distinctive characteristics that separate paper media from digital media and the effects of remediation in moving from one medium to another”. (RODRIGUES, 2015, p. 485).

Although there is the possibility of expanding the reach of digital books when compared to paper books, there is the high cost, incompatibility and obsolescence of reading devices, which restrain the increase in consumption. In addition, the cases of digital piracy, which on the one hand also weaken the market and discourage publishers, on the other hand, constitute a form of ambivalence of the technology, since the dominated ones appropriate it for their own or collective benefit, through reading clubs or online groups of digital book exchange.

Business model

Another important point to consider is the fact that publishing is circumscribed in a market, a cultural industry, which, although it has contributed to the standardization and globalization of the diffusion of books (MELOT, 2012), must be questioned and problematized as to its moral limits (SANDEL, 2016).

Digital media, although they can be seen as a democratization of the publishing process, give rise to an “even heavier and more concentrated” industry (MELOT, 2012). Still, in a commercial relationship increasingly based on algorithms governed by large technology companies (such as Amazon and Google), one cannot disregard the interests of these players nor the fact that visibility is also monetized and commercialized.

Moreover, we observe reconfigurations in the publishing scenario and business models, such as the rise of Amazon and its growing market monopoly, accompanied by political lobbying actions and accusations of immoral and illegal actions, such as workers in precarious situations or unfair competition strategies.

Regarding merchandising in books, it is possible that electronic publishing “is likely to bring the reading of books closer to advertising”. As an example, there is the Kindle version marketed by Amazon, starting in 2011, which has “special offers and sponsored screensavers”. Thus, it is worth questioning to what extent the book is not being corrupted, contributing to “undermining the reader’s trust in the authenticity of the narrative” and transforming their relationship with the object, in which commerce becomes the ultimate end, and not reading itself (SANDEL, 2016).

For Carrión (2019), Amazon, by adopting practices that seek to offer the lowest possible price, disguises the intermediation it performs in the sales process, through censorship or the priority given to certain books, according to its interests. In addition, it eliminates the human factor in a socially and culturally important market, turning books into mere commodities (not that, in a sense, they have not been commodities since forever), and it transforms consumers in data, objectifying them. Thus, although this model may reach a market “optimum”, morally we have to reflect on the appropriation of the “prestige” of books through their symbolic expropriation.

It is also worth reflecting on how government policies – such as the establishment of (dis)incentive structures – derive from the desired conception of society, and that both individuals and marketed goods are affected by the relationships that are established based on these policies. An example from the publishing field that can be considered in this analysis is the recent proposal to tax books at 12% by the Brazilian federal government. There is no doubt that this onus is a disincentive that excludes the poorest from this market, worsening the inequality of opportunities. Furthermore, as Bernardo Gurbanov – president of the National Association of Bookstores and owner of Letraviva publishing house – states: “It is not only the act of buying, but what the book means as a vehicle for the transmission of information, knowledge, and cultural production. Not only from Brazil, but also from all countries. The side effects will be very serious, and Brazil will pay dearly if this bill is passed” (DW, 2020).

Algorithms and programs

As mentioned above, commercial relationships within the publishing market are increasingly based on algorithms controlled by large corporations, which enable both computer systems and readers to find books and content in the online environment (DICK, 2019).

While they can bring new opportunities for relationships with current and potential readers, facilitating an understanding of how they engage with publishing products, it is necessary to pay attention to the fact that algorithms are created by people, based on databases (fed by metadata), and thus are not neutral.

Besides the fact that they can be discriminatory and reproduce stereotypical and harmful associations regarding race and gender, for example (CARREIRA; CARVALHO, 2020), algorithms are built for profit maximization, “where procedures of techno liberalism – such as

classification, pseudo-meritocracy, measurement, and surveillance – are automated and consolidated into black-boxes that allow for little deviation” (SILVA, 2019).

Text and image editing programs, in turn, dominate the contemporary publishing production landscape, as if dictating a “potentially universal language of making” (LUPTON; PHILLIPS, 2008, p. 9). Thus, software such as Photoshop and InDesign organize the structural and visual elements of image and typography from parameters that ultimately consolidate themselves as “tools that are universal in their social omnipresence, their interdisciplinarity, and their descriptive power.” However, Lupton and Phillips warn us, software tools offer us models of visual media, but it is up to the designer to produce, with them, “work that is relevant in real-life situations [...] and conveys meaningful messages and rich, palpable experiences.” In short, for the authors, perhaps in an optimistic view, “each producer animates the essential structures of design from his or her own place in the world.” (LUPTON; PHILLIPS, 2008, p. 9).

Some tendencies and perspectives

In his recent book, entitled *A world without books and without bookstores*, Chartier (2020) argues that we observe a significant change in the reading experiences, marked by discontinuity, speed and fragmentation, dispensing with the understanding of the identity and coherence of the works as a whole. This makes it necessary to implement new ways of thinking about texts, “which become polyphonic palimpsests” (GRAMOONT apud CHARTIER, 2020, p. 23). These transformations have practical implications for the editorial designer’s work, since, more than the adoption of a “per conversion” approach, there is the need to think new forms of graphic mediation based on the specificities of the digital book. Moreover, the book design must consider the forms of publication and the implications in relation to its circulation and consumption: decisions about the availability for one or several platforms or specific media have as background the large companies and their disputes for the hegemony of the publishing market.

On the other hand, although there is an extensive bibliography regarding the potentialities of the digital book, with prescriptive and predictive clippings on issues such as interactivity, hypermedia and hypertext, few market initiatives really explore these possibilities. This kind of experience expands the designer's scope of work and increases production costs, since multimedia digital books require multidisciplinary teams, involving, for example, interaction designers and developers (DICK; GONÇALVES, 2020). However, these initiatives can provide reading experiences that are more adequate to readers' realities and, why not, boost the digital book market, which, at least in Brazil, still occupies a small portion of consumption.

Another trend in the publishing scenario in whose development the designer can play a relevant role is independent publishing. For Muniz Jr., an independent publishing house is:

[...] one that is outside – sometimes by choice, sometimes by condition – of the circuits and mass markets; that does not adopt the logic of the big cultural and media conglomerates; that identifies itself with artisanal methods of production, with aesthetic experimentalism, and/or with dissonant, alternative, counter-hegemonic discourses. (MUNIZ JR., 2016, p. 16).

As stated by Lupton (2011), independent books are part of the long tail of the publishing market, that is, individually they constitute negligible portions of the market, but collectively they represent a large portion.

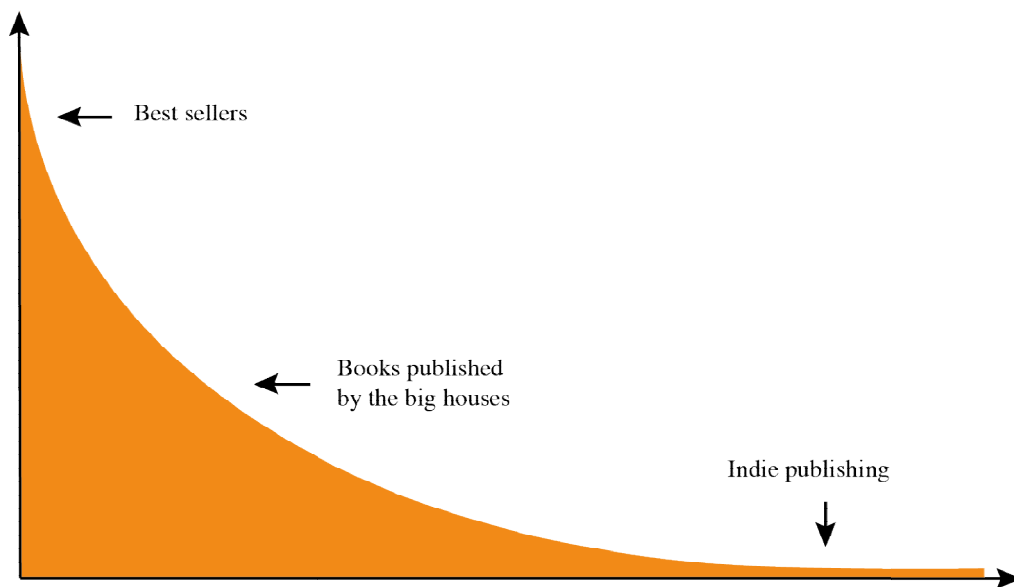


Figure 1: Publishing market long tail model. Source: adapted from Lupton (2011, p. 6).

In this type of edition, the aesthetic experimentalism usually transforms the books into objects of desire and places the graphic design in a level as important as the narrative itself. There is, therefore, a rescue of graphic production as a form of valorization of the support, in a blend of craft techniques or knowledge of the past with modern production and printing techniques (ZUGLIANI, 2020). In this way, as Mattar and Braga (2019) state,

[...] new possibilities for professional performance are indicated. Within a context of digital valorization and loss of book consumers, designers may have realized that the resistance of the print market would be in the poetic materiality of their projects (MATTAR; BRAGA, 2019, p. 111).

Still, this kind of publication, by not necessarily being tied to the rules and the homogenization of the market, also finds an experimentalism and a greater diversity in relation to the narratives themselves, so that it constitutes a fertile ground for ideological and cultural expressions, in which the designer can play a significant role. Thus, as Zugliani (2020) points out, at the same time that editorial design of independent publications externalizes amplified authorial relations, through the curation of narratives, it appears as a space for activism, with social and political actions.

In addition, the traditional publishing market is in crisis in most of the world: the global percentage of book readers is decreasing, while the percentage of people who consume cultural goods only online has increased. In Chartier's (2020) compilation of research, further mutations are shown to be aggravated by the COVID-19 pandemic. With bookstores closing due to circulation restrictions, large companies (such as Amazon) appear as an even greater threat due to competition in online sales.

In Brazil, from 2006 to 2018, the publishing market saw a 25% shrinkage, as pointed out by data from the Brazilian Publishing Sector Production and Sales Survey (CBL, 2019). Several companies showed a drop in revenues and some of them were driven to bankruptcy, for presenting unsustainable business models in the national economic scenario, based on the consignment of printed books (ESTADÃO, 2018; MEIO E MENSAGEM, 2019). In the 5th edition of the Retratos da Leitura no Brasil (Portraits of Reading in Brazil) survey by InstitutoPró-Livro and Itaú Cultural, the percentage of people who reported not having read any books in the last year rose from 44% in 2015 to 48% in 2019, which represents a loss of 4.6 million readers (INSTITUTO PRÓ-LIVRO, 2020). The dispute between bookstores and online sales companies is intensifying with the intensification of internet purchases: in recent months, Amazon has sent a communication to several smaller publishers to propose a new agreement of discounts on the cover value of their books, also increasing the advertising fee.

Some measures are under discussion to improve this scenario: one of them is the approval of the Fixed Book Price Bill, which proposes that all bookstores (physical and virtual) will be able to offer a maximum 10% discount on a title during the first year after its release. After that, it would be up to each retailer to decide to offer higher discounts. The bill – similar to those developed in countries like France – has been stalled in the Senate Economic Affairs Committee since 2017. There is also the development of joint actions between bookstores and the attempt to strengthen the relationship with the reader through social networks, subscription and reading clubs, and partnerships and initiatives in public libraries. As Bernardo Gurbanov points out: “the book is a cultural product and requires cultural actions” (AMAZONAS ATUAL, 2021).

Final thoughts

Graphic design is a process of mediation, in that the professional works as a visual articulator of messages conceived preliminarily. This mediation involves design choices and decisions, which are not disconnected from the values and concepts that originated it, that is, there is no neutral design.

Furthermore, there are different movements that characterize the current condition of the book not only as a product, but also as a macro system, which encompasses creation, consumption, and distribution, that is, the entire production chain. Moreover, understanding this complex system, which involves several interrelated actors and components, is fundamental to the designer's work, who must perceive reality in a broad way in order to understand the dynamics surrounding the artifact under development and the politics and power disputes involved.

In this sense, it is fundamental that the editorial design process, essentially in the contemporary scenario of new technologies, be carried out from a critical and political stance, considering the factors that influence praxis and compose the complexity of the editorial context.

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