

Various Format Implementations Interpreted Through Kafka's Metamorphosis

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RESUMO

O códice, cujo uso se vulgarizou desde o seu desenvolvimento pelas primeiras comunidades cristãs, é, actualmente, o formato universal dos livros impressos. Como resultado de avanços tecnológicos e de alterações nas necessidades do público, os designers podem intervir e usar o formato códice como ferramenta para reforçar a relação leitor-conteúdo.

O objectivo deste estudo é o de inspeccionar as mudanças no formato códice convencional e os seus efeitos na interacção do leitor com o livro. Para fazer essa observação, 10 formatos diferentes foram referidos como possíveis tipos aplicáveis à Metamorfose de Franz Kafka, baseados nos componentes anatómicos do códice e na evolução histórica do formato livro. De entre esses formatos, o "Broadsheet", o Desdobrável, o Página por Página, o de Bolso e o Três Capítulos foram escolhidos para serem aplicados. Nas várias aplicações dos formatos, outras variáveis, como a fonte e o tipo de papel, foram mantidas constantes, de modo a que o leitor se concentrasse apenas no formato.

Para avaliar a interacção de leitores reais com os formatos aplicados, trabalhou-se com um grupo de pesquisa composto por 30 pessoas, com idades compreendidas entre os 22 e os 71 anos. Os dados usados para a análise qualitativa foram obtidos através de questionários. Também foram feitas filmagens, tomadas como referência para as observações.

Como resultado da análise e das observações, o estudo concluiu, por um lado, que o formato livro é um meio que pode ser desenvolvido para oferecer soluções alternativas de interacção do leitor com o livro, e, por outro, que as alterações aplicadas ao formato influenciam as escolhas dos livros pelos leitores.

Palavras-Chave: Livro, Franz Kafka, Formato, Metamorfose, Códice

ABSTRACT

The codex format, which has been in common use since its development by early Christian communities, is a universal format for today's printed books. As a result of technological advances and changes in the public needs, designers can intervene and use the codex format as a tool to reinforce the reader-content relationship.

The aim of this study is to inspect the changes in the conventional codex format and their effects on the reader-book interaction. In order to observe these, 10 different formats are mentioned as possibly applicable types for the Metamorphosis by Franz Kafka based on the anatomical compounds of codex and historical evolution of the book format. Out of all these formats, Broadsheet, Foldable, Page by Page, Pocket Size and Three Chapters are chosen to be applied. Other variables used in format applications such as font and paper type are kept constant for the reader to only focus on the format.

In order to evaluate the interaction of true readers with the formats we apply, we work with a research group of 30 people between the age of 22 and 71. The data used for the qualitative analysis are obtained from survey results. Additionally, video recordings are taken as a reference for the observations.

As a result of the analysis and observations, the study concludes that the book format is a medium which can be developed to offer alternative resolutions to the reader-book interaction, and that the changes applied to the book format influence the readers' choice of books.

Keywords: Book, Franz Kafka, Format, Metamorphosis, Codex

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Introduction

With the effects of Industrial Revolution, technology used for the production of today's books allows formal interferences of the book. The book, which is in a physical interaction with the reader, has become a medium of communication. Graphic designers play an active role in strengthening the relationship between form and content, and increasing the interaction between the reader and the book as an object.

According to Haslam (2006), even though contemporary graphic designers are using parameters such as colour, typography and image in their designs, they are usually ignoring the format, which has a strong communication potential. This project aims to address the "format" factor, look at the relationship between the book and the reader from another perspective, and analyze the interaction between the reader and the examples prepared.

Format trials applied within the scope of the project are approached under three titles; the content of the story, the evolution of the book, and new reading forms. Within this project, the possibilities of transforming the book experience through format is first applied with Franz Kafka's *Metamorphosis* (Originally *Die Verwandlung*) published in the 1915.

In the first part of the project, the development of book from past to present, and the influence of it on the format are inspected. The conducted research includes the periods from Sumerian writing tablets used in the years 5000 - 2000 BC to the serial production enabled by the technological advances seen through the Industrial Revolution.

In the second phase; binding, cover, paper, pages and grid components are examined while referring to the anatomy of the book. The historical progress of each component and the effects of these changes in the format were taken into consideration.

In the third chapter, researches about codex format are elaborated. Personal design decisions of designers in determining the format are the main aspect of emphasis. Specific to this part, unusual format applications by designers and artists are inspected.

In the fourth part of the project, Kafka's life and basic information about his work *Metamorphosis*, upon which the project is founded, are shared.

In the following chapter, in order to have a better understanding of the relationship between the designer and the format, interviews conducted on eight designers in four countries are evaluated, and format trials approached by contemporary designers are archived.

In the sixth phase of the project, various format suggestions are worked on. The first step of this chapter consists of sketch works. In the next step, the formats and dimensions of the books are determined, and the number of formats to be applied is decreased from 10 to 5. Advantages and disadvantages of eliminated formats are inspected, and why they are not applied is explained. The designs applied are put together by referencing the contents of the story, historical evolution of the book, and new forms of reading. In this context, Broadsheet, Foldable, Page by Page, Pocket Size and Three Chapters formats were decided to be applied. Details of advantages and disadvantages of these formats are applied, their layouts are given.

In the final part, a research group of 30 readers is arranged to investigate the interaction between the actual reader and the prepared format. In order to inspect these interaction outputs systematically, the readers' experiences were recorded on video, and surveys were accordingly conducted. The observation results from the videos were reported and the survey data obtained were examined with qualitative analysis methods. Later on in the study, we seek answers on the effects of format variables on book-reader interaction.

1- History of The Book



Fig 01: Cuneiform, Sumerians
Date: 3,000 BC

1.1. From Past to Present: The Format of the Book

Over the course of history, the form of the book has reached its current state after taking on various forms, functions and content depending on geography, culture, politics and technology.

In order to be able to comprehend the formation and development of the book, which is one of the most fundamental elements in the development of civilization, it has to be examined as far back as the clay tablets and stone plates, which are what we may call as the first writing surfaces used by the Sumerians. If the page is considered as a single spatial unit, we might conclude that Sumerian clay tablets and stone plates, which were used between the years of 5000 and 2000 BC, form the first examples of the page (Stoiche & Taylor, 2014).



Fig 02: Lontar Manuscript from South Sulawesi, Indonesia



Fig.03- Wood and Wax
Dimensions: 35.8/36 x 15.7/15.8 cm
Date: 1306-1309

In Mesopotamia¹, basalt, limestone, gypsum, and even though not widely used and useful, wooden tablets were used by the Sumerians as writing surfaces, besides clay and stone plates. The agglomeration of wooden tablets besides other surfaces bears the first traces of the modern understanding of the book (Dündar, 2011).

In the first millennium B.C, a number of the wooden tablets prepared for writing in Mesopotamia were joined together with leather strips and metal hinges from the long side, then brought together and placed under and over protective covers. This combination method which was used in the palaces over the course of this period was used to bring together wooden tablets in the Roman period as well. These plates were named as diptych², triptych³, polyptych⁴ according to the number of pages (Yıldız, 2014).

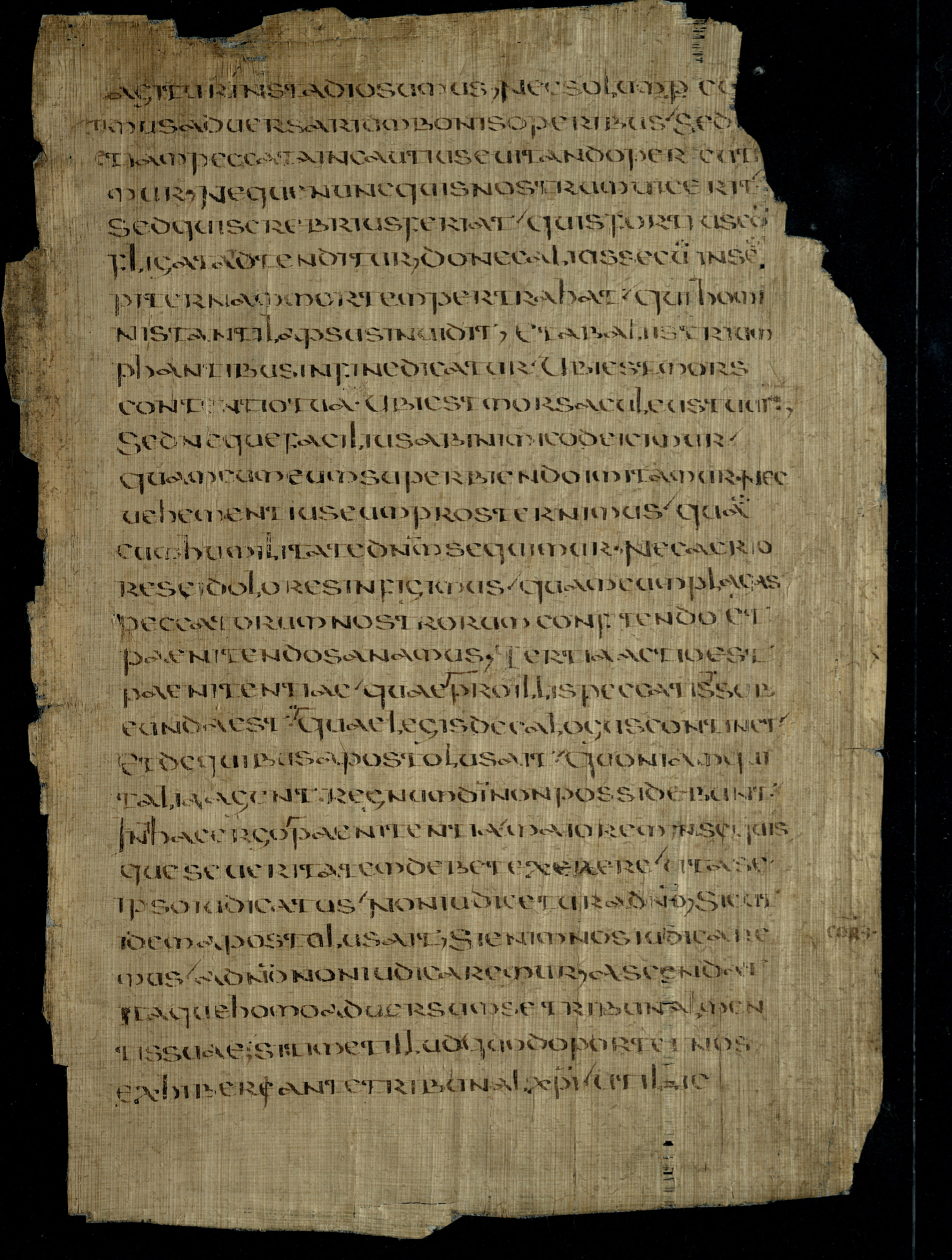


Fig. 04- Augustini Hipponensis Fragmentum Sermonis (Papyrus)
 Dimensions: 30 x 21/21.5 cm
 Date: 7th / 8th Century

In Ancient Egypt, the papyrus, a paper-like writing material was formed out of papyrus plant strips, which were placed on top of each other, soaked, and pounded into a single page. The widest of these papyri was 49 cm wide, and they were brought together into a scroll allowing long texts to be written on. A copy of the Chinese version of the “Diamond Sutra” is the oldest known book in history, which is in a scroll form of five meters length, and consists of seven panels. This book was made of paper, which is a less resistant material compared to parchment, and it was stored in a cave in China in 1400, together with 40,000 handwritten manuscripts, and it has reached today intact and unbroken (Taşcıoğlu, 2013).

After the widely used papyrus, the parchment vellum obtained from the cultivated leathers of animals such as goats, sheep, calves and roe deer was used (Dündar, 2011). The parchment was a material that could be folded more easily than papyrus and was apt to be written on both sides. Compared to Egyptian scrolls, they were intended for more practical use and were made shorter and more comfortable to hold by hand (Taşcıoğlu, 2013).

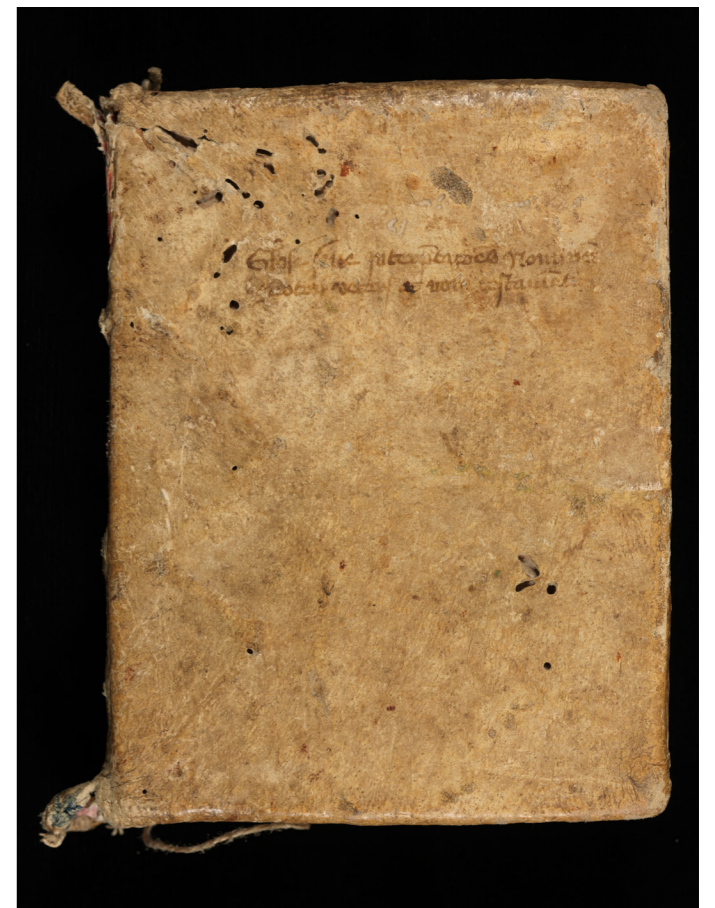


Fig. 05- Glossaria latino-germanica. (Parchment)
 Dimensions: 11,6 x 15,2 cm
 Date: 11th century

When preparing books made of parchment, the leather which was formed into parchment was cut into a rectangular shape and folded in order to maximize the writing surface. These rectangular parchments stitched from one side were named as ‘codex’ and they were an early period type of book (Dündar, 2011).

One of the most crucial developments which supported the increase of the form-content importance of the modern book is the discovery of the moving printing press by Johannes Gutenberg. The Gutenberg Bible, intended to stand on display, was printed in 12 and 16-inch quartos.

Thanks to easy and cheap production facilities, the book found new markets consisting of 'people who could read books on their own.' Therefore, the need for large-format books became outdated, and those who came after Gutenberg started producing smaller, pocket-sized copies.

Italian humanist Aldus Manutius realized the difficulty of education without portable scientific copies, and established a publishing house in Venice where these books could be printed and the body of knowledge provided by Eastern scientists could be also utilized. Along with this endeavour, individual libraries became widespread and the book size began to shrink. In order to use the page more efficiently, an italic typeface designed by the Bolognian punch-cutter Francisco Griffo was used in books which are half-size of quartos (Manguel, 2015).



Fig.07- A 17th century miniature dos-a-dos binding on a "Thumb Bible". Alum-tawed goatskin over wooden boards with blind-stamped decoration.
Dimensions: 4.5 x 3.3 x 2.0 cm
Date: 17 century

In the 17th and 18th century Europe, it was thought that books should be read indoors, behind the protective walls of private or public libraries. Bookmakers were beginning to make books that were specially produced for travelling, which could be easily carried outdoors. The expansion of the network of railways in the 19th century in the United Kingdom increased the enthusiasm for travelling, and as a result of this, literate passengers required books of a certain content and dimension. These books, which varied in shapes, were mostly exported to the market in octavo sizes and cardboard covers. Thus, sixteen pages could be created from a single sheet of paper; furthermore, layers were folded in twelve thus creating twenty-four pages. With the shrinking of the size, the book became part of everyday life (Manguel, 2015).

With the effects of the Industrial Revolution, the borders of the modern book became more distinct. In the 19th century, printing, typesetting, binding, illustration, and paper production techniques were developed, and the methods of publishing and distribution became different. All sectors related to book production faced the need to develop new methods to adapt themselves to new developments (Dündar, 2011).

Fig.08- Medieval folding almanac
Date: 15th century



The printing presses that were developed at the dawn of the Industrial Revolution eventually enabled to increase the number of prints up to 24.000 copies per hour in the 1850s. Among the factors that sped up the book production were Ottmar Mergenthaler's discovery of Linotype machine in 1886, the development of sorting systems, mechanical production instead of manual production of paper, and the use of fabric cover (Taşçıoğlu, 2013).

As a result of the advancement of social and cultural developments, a reader group arose alongside the need for the book and information. Over the course of this process, the volume of production has increased thanks to technical and mechanical developments in order to meet the growing demand for the book. The use of wood pulp, the primary material of paper production, became widespread after the second half of the 19th century. Producing paper using wood pulp had a positive impact on meeting the growing need (Dündar, 2011).

- 1 Mesopotamia (Mark, 2018), (in Greek means 'land between rivers') is a historical region corresponding to today's most of Iraq, parts of modern-day Iran, Syria and Turkey
- 2 Diptych ("The Definition of Diptych", 2018): A hinged two-leaved ancient writing tablet.
- 3 Triptych ("The Definition of Triptych", 2018): A hinged, three-leaved ancient writing tablet.
- 4 Polyptych ("The Definition of Polyptych", 2018): A hinged, more than three-leaved tablets.



Fig. 09- Hornbook
Dimensions: 4 x 5 cm
Date: 1630

2. Anatomy of the Book

2.1. Anatomy of the Book

According to the definition made by UNESCO in 1964 (as cited in Dündar, 2011), the book is defined as “made up of at least 49 pages with the exception of page covers and is a non-periodical publication”. According to the Grand Larousse Encyclopedia, book is defined as “the sum of pages either made up of hardcover or paperback” while another definition given by 1986 edition of the same encyclopedia follows as “the whole of either bound or unbound, published or gathered pages together”.

The main components of the current conventional book are binding, cover, paper, pages, and grids.

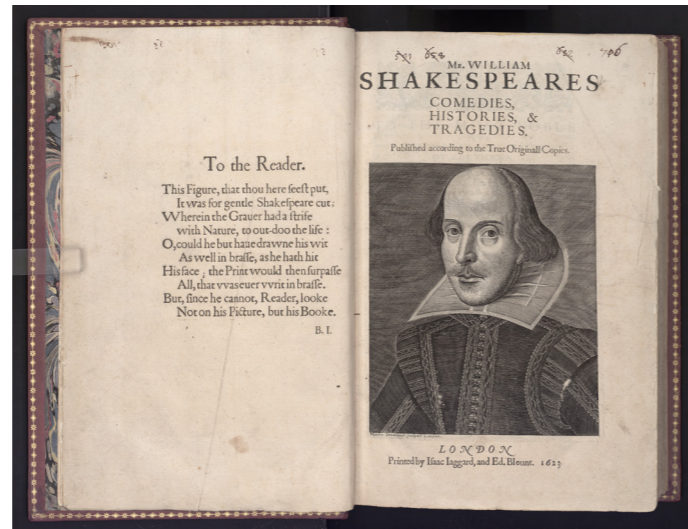


Fig. 10- Mr. William Shakespeares comedies, histories, & tragedies
Dimensions: 30.48 x 48.26 cm
Date: 1623

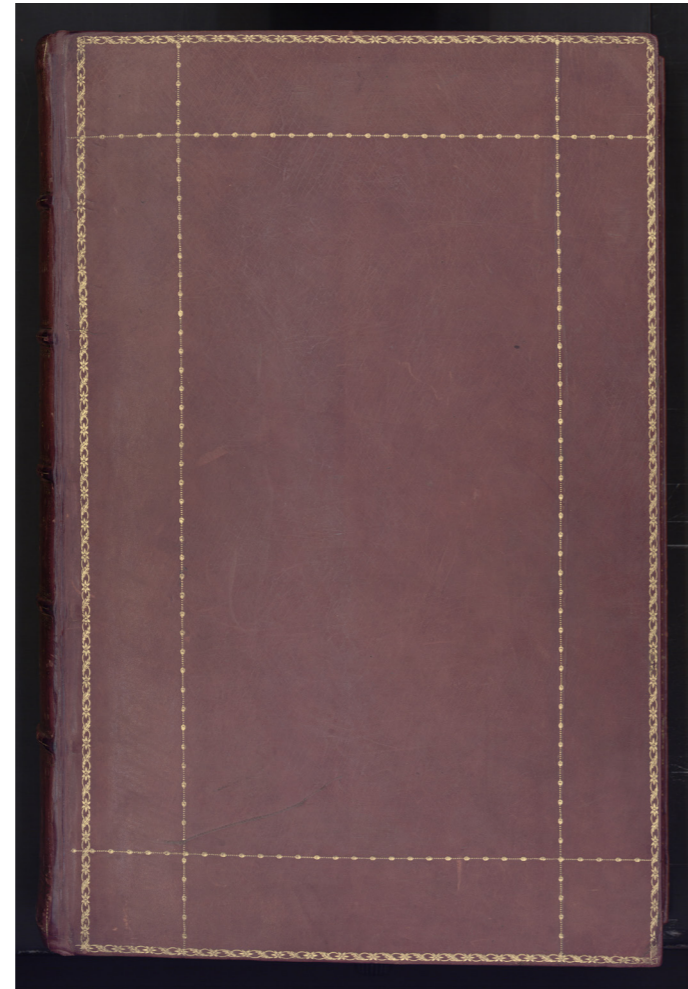


Fig. 11- Cover of the Mr. William Shakespeares comedies, histories, & tragedies
Dimensions: 30.48 x 48.26 cm
Date: 1623

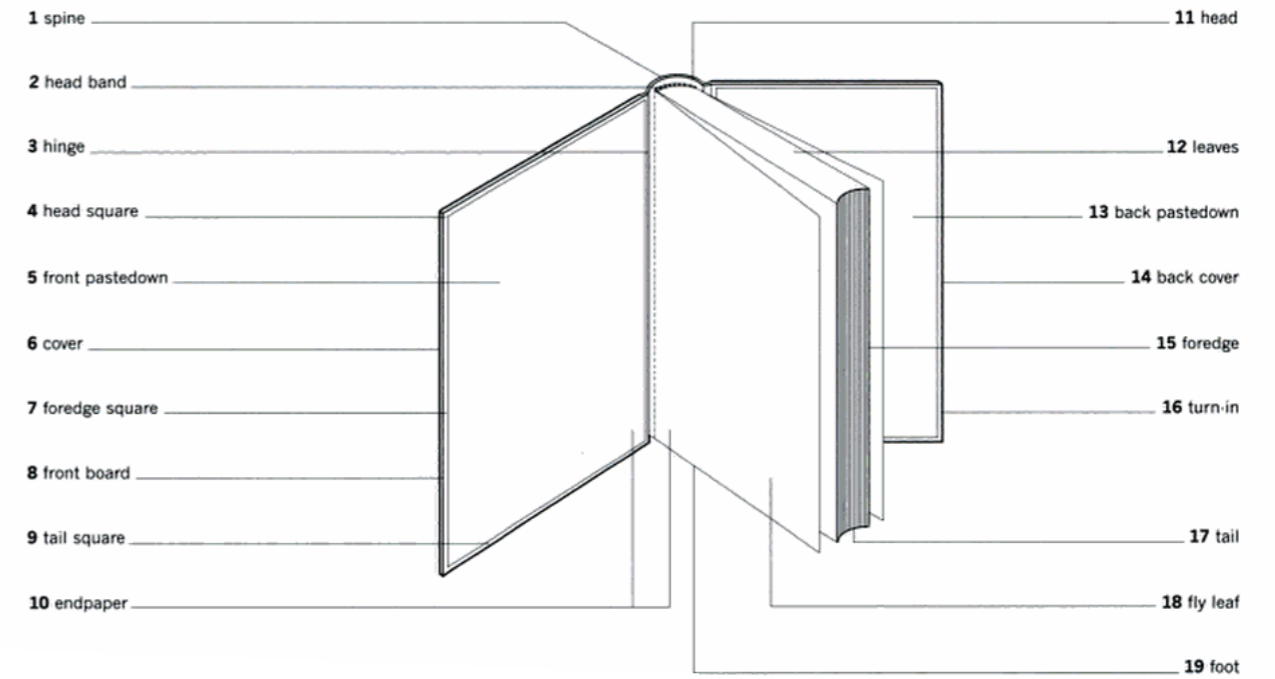


Fig. 12- Components of the book

2.1.1. Binding and Cover

Manuscripts were written on scrolls and were sometimes kept in wooden boxes, or on library shelves without any protective covers at all. When, however, wax plates, and subsequently, parchment was initiated for writing, there arose a need for a protective material. Hence, the first materials used for protection were wooden boxes and covers. Binding was formed as a result of the folded folios of the sheets of paper gathered together. In order to make the book easily read and maintain its endurance for a long while, it was covered with a book cover made of leather, cloth or cardboard (Öcal, 1971).

Animal skin has been used as a primary material for the cover of books from past present because of its durability and ability to protect the pages of the book against negative external conditions. In addition to being a protector, the book cover is also the carrier of its contents. This is an important element of the book as it provides a surface that can be designated.

Blank pages called end sheets were placed to the inside of the front or back cover of a book which were produced in medieval ages. Thanks to end sheets, the pages of the book were protected from damage that would be caused by the skin (Dündar, 2011).

The covers of books could be soft or hard. When the soft cover was prepared, vellum⁵ was used as a material. On the other hand, for the hardcover, pigskin or other animal skins were used. Metal parts were used to consolidate the edges of the book cover while clasps and catches were often used to join the front and back covers (Dündar, 2011).

The cover skin was used extensively for books until the 14th century. The cardboard usage on the bookbinding began to surface during the Renaissance period. In the 16th and 17th centuries, embroidered, gilded, thin and flamboyant covers were seen. Especially until the 17th century, bookbinding had been a meticulously performed art by masters using fine materials.

With the development of the industrial revolution, bookbinding lost its old value and the book started to standardize towards mass production (Taşçıoğlu, 2013).

⁵Vellum (Dündar, 2011): Parchment prepared by using the calfskin.



Fig. 13- A Danish peasant almanac (eternal calendar in Latin)
Dimensions: 5 x 5 cm, rolled 63 cm.
Date: 1513



Fig. 14- Angers
Dimensions: 16 x 26 cm
Date: 11th century



144 folior
19145

Psalterium iustorum
19145
diligit iniquitate. odit animam suam.
[luct sup peccatoris laqueos; ignis & sul-
phur. & sp[iritus] peccatorum pars callos eorum.
in iustis d[omi]ni & iustitias dilexit. acquirat
tem uidit uultus eius.
XXI. IN THE OCTAVA. PSALMVS DAVID.
Salua me fac d[omi]ne. q[ui]a defecit s[er]u[us] tu[us]. q[ui]a
diminuit sunt ueritates a filiis hominu[m].
Vana locuta sunt ut u[er]us quisque ad prom[issu]m
sui: labia dolosa in corde & corde locuta s[un]t.
[i]p[er]dat d[omi]n[us] uniuersa labia dolosa.
linguam magniloquam.
Qui dixerunt. lingua nostra[m] magnificabim[us].
labia n[ost]ra a nobis sunt; quis n[ost]r[us] d[omi]n[us] est?
propter miseria[m] inopi & gemitu[m] paup[er]u[m]
non exurgam: dicit d[omi]n[us].
[i]n saluam fiduciam age in eo.
Locuta d[omi]ni eloquia casta. argenti igne
examinati. probata terrae. purgati
sepulchrum.
Ex libris Montij s. Albini andeg. Cong. s. claurij.

BIBLIOTHEQUE
D'ANGERS

Fig. 15- Angers
Dimensions: 16 x 26 cm
Date: 11th century

2.1.2. Paper and Pages

According to Ambrose and Harris (2012), two main variables affect the size of a book: the size of the sheet of paper and the number of times the sheet of paper is folded before trimming. Considering these variables, codex process was as follows: The animal skin prepared for the codex form was washed and kept in lime for a few days. The dried frames and the quires were adjusted when pages were prepared. Holes were opened on the parchment and the margins where the script was to begin were designated. Quires⁶ were often folded four times while the pages were combined. The faces of the skin were facing one another and were all identical. In the next stage, the prepared forms were threaded and connected to the spine so that they would not disperse. The books prepared in this way were able to be read for a long time, thanks to their protective covers by which they have been preserved in until present (Yıldız, 2014).

The paper was first discovered by Ts'ai in China in 105 AD, started to be produced in Samarkand after the war between the Arabs and the Chinese in 751 AD, and spread to Europe through the Middle East (Taşcıoğlu, 2013).

Paper took over the previously used bark and leather because it was easy to produce, economical and practical. Paper is still widely used because of its durability and sturdiness and is the most important material in keeping text and visuals (Williams, 1998).

In the 15th century, a vast majority of the books were made out of papers in four main sizes respectively: Imperial, Royal, Median, and Chancery ("Size and Format", n.d.).

According to the history of the conventional book, it can be said that the size of the page is the determinant factor of the book size and the name reference. In printed books, after the entire pages are folded in 2, 3, 4, 5, or 6 times, the book is cut from the three edges. Except for the folio, which is the largest sheet, the name of the size shows the fractional section (referred to as the octavo "eighth") of a page (Trussel, n.d.).

Evaluating the connection between sheet and octavo allows us to reach the following outcomes: the royal sheet is eight times the size of the royal octavo, a medium sheet is eight times the size of the medium octavo, and a crown sheet is eight times the size of a crown octavo (Trussel, n.d.).

Three of the more common sheet sizes have been determined as Royal 20 x 25 inches, medium 18 x 23 inches and crown 15 x 19 inches. Page sizes are slightly smaller than designated sizes because pages are trimmed at the top, outside and bottom. When the sheets are folded into page size, the inner edge becomes a part of the binding (Trussel, n.d.).

Looking at today's commercial printing world, Baines and Haslam (2002) state that the metric ISO paper sizes are often in use (as cited in Lafratta, 2017).

ISO 216, which sets the standards for paper sizes used in most countries of the world, defines two types of paper sizes: A and B. Standard paper measurements, which are useful and efficient tools for product features, reduce costs for designers and publishers (Livingston & Livingston, 2003). The ISO metric, which is a standardized format system, is based on a single rectangle divided into two equal parts. According to this system, each size is reduced in half from the previous format. Based on this standard, half of the A0 form is size A1, half of the size A1 form is A2 and half of the A2 form is size A3 (Haslam, 2006).

For two thousand years, pages, which are the carriers of the human memory, have come together to form the book. The primary function of the page is to facilitate the communication between the reader and the content. All the components of the book, such as page layout, must be carefully designed so that this communication can be established in a right way.

⁶Quire: A set of paper sheets (eight sheets, sixteen sheets) made up of four pieces of paper

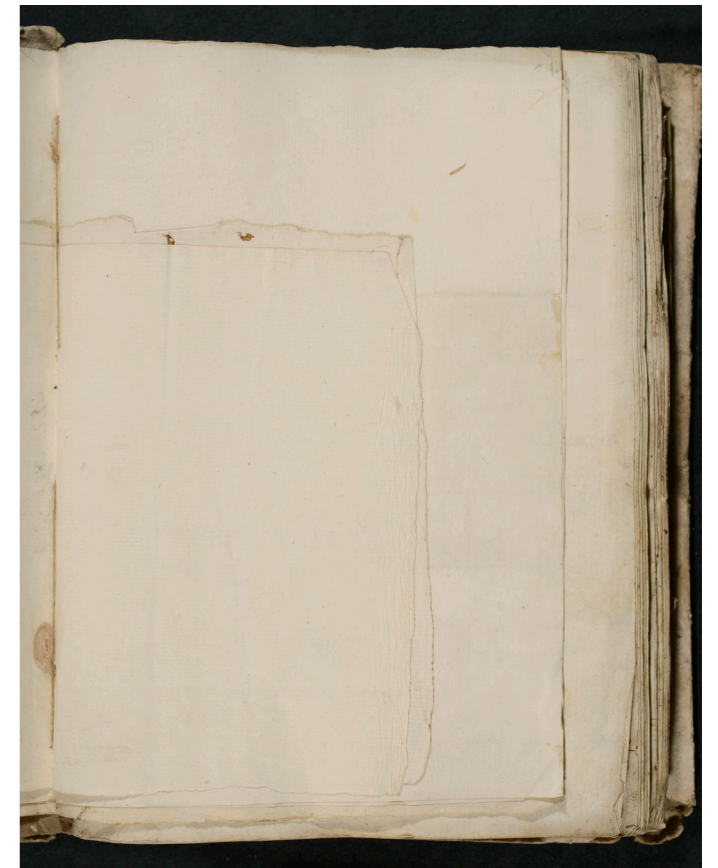


Fig. 16- Book of records and accounts of the Jewish community in Venice
Dimension: 22cm x 16.5cm
Date: 1735-1792

2.1.3. Grids

Josef Muller-Brockmann (1995) says: “The grid allows endless individual variations.”

The grid helps designers to organize information more efficiently and systematically. At the same time, it is the basic page layout that guides one vertically and horizontally in a structured and consistent construction. This grid system, in which the text and images are placed, is an area which can be differentiated periodically with the initiative of the designer.

The grid system is based on mathematical rules, and the most adopted one was developed in the 9th century. According to this system, presuming that it is worked on a page with a height of five units and a width of four units, the height of the text field has to be four units. The width of the margins outside the page on the left or the right should be three times more than the width of the margin close to the binder. The space between the columns if the double column is used and the space above the page and the line spacing should also be adjusted according to the length of the text (Howard, 2005).

It is possible to summarise the grid system, which guides the designer in the design-oriented page in a short time, in two main headings termed as symmetric/asymmetric grid and geometry based grid (Haslam, 2006).

Pioneered by Tschichold in the modern sense, the symmetrical grid depends on proportions rather than exact measures, whose basic rules went down to manuscript periods when Gutenberg was the first practitioner. The left-hand page of the book uses a mirror-like system (Haslam, 2006, p.42). The asymmetric grid consists of mutually facing pages using the same page layout. In this type of grid, there is more space available than the symmetrical grid (Dündar, 2011).

Many early printed books have grid systems based on geometric construction rather than measurement. In the 15th and 16th centuries, geometry-based grid constructions were used instead of measured structures. Due to the lack of the standardized system of measurement, primitive measuring sticks and type sizes were developed by individual printers and used instead of the proper grid system (Haslam, 2006).

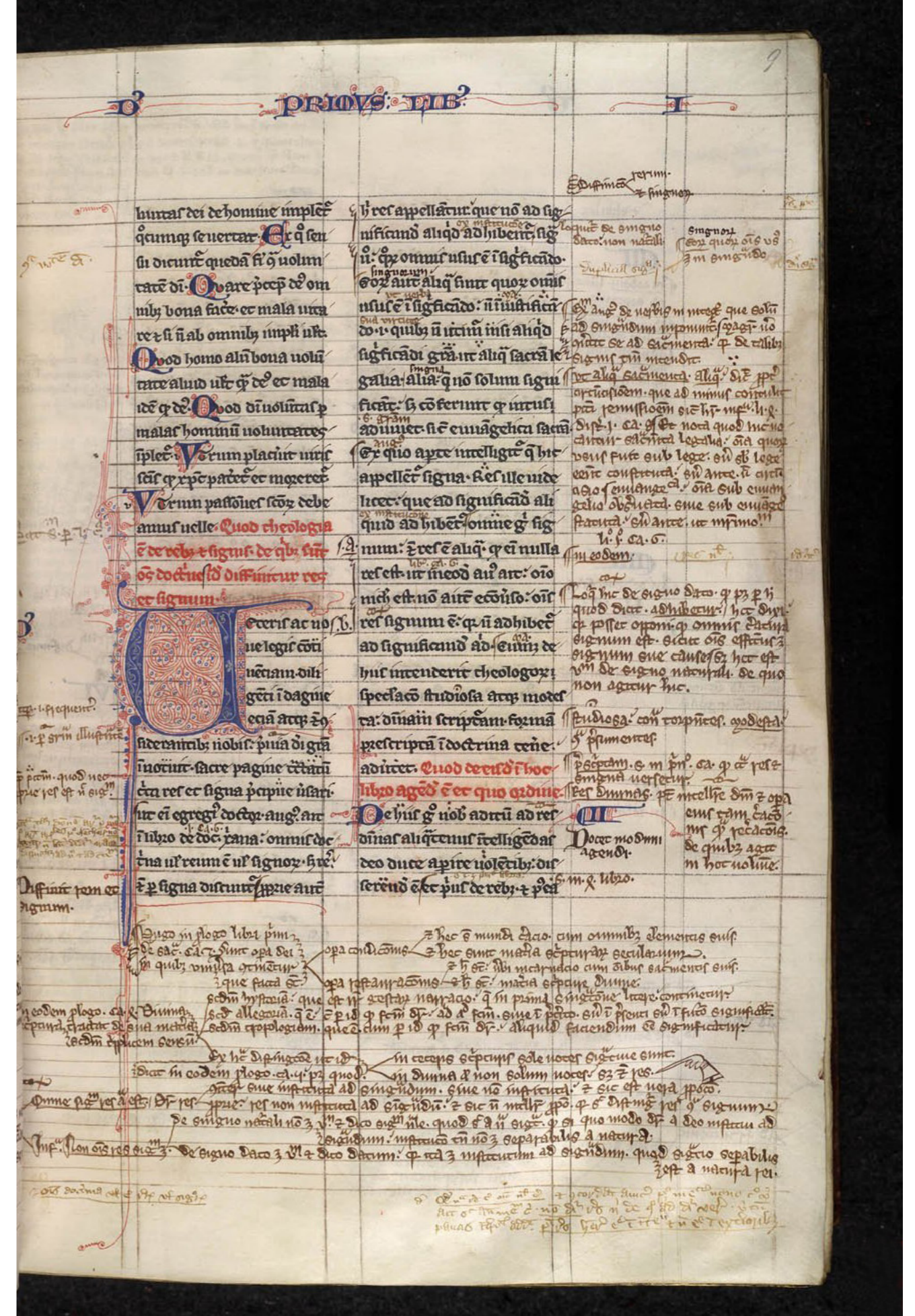


Fig. 17- Catalogue of Illuminated Manuscripts Egerton (Parchment codex)
Dimensions: 39 x 26 cm
Date: 1st half of the 14th century

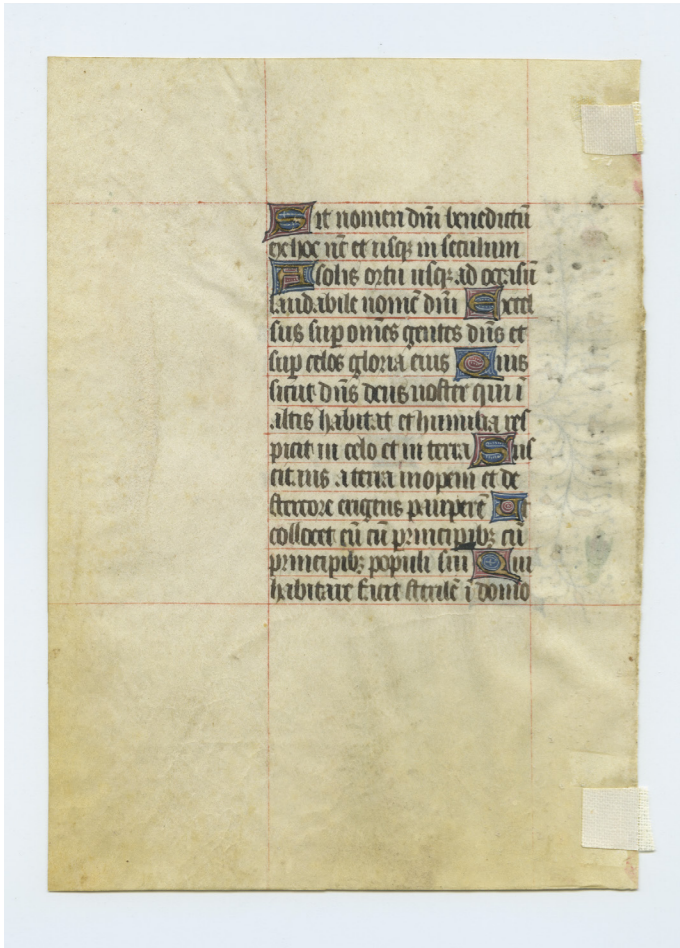


Fig. 18- Bible. Psalms
Dimensions: 19 x 13.5 cm
Date: 1450

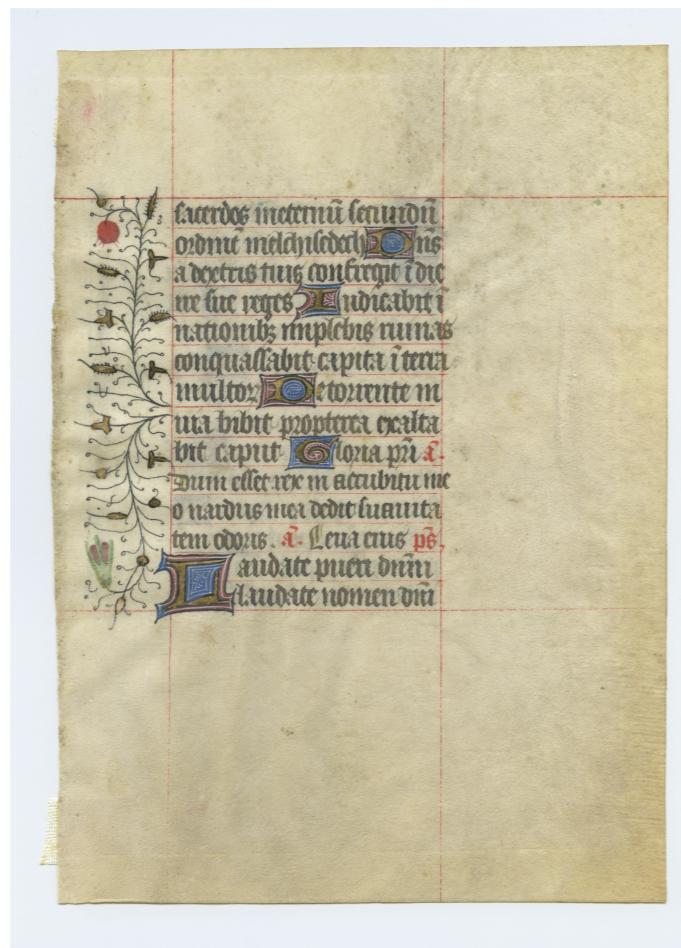


Fig. 19- Bible. Psalms
Dimensions: 19 x 13.5 cm
Date: 1450



Fig. 20- Treatises On Natural Science, Philosophy,
and Mathematics
Date: 1300

3. Looking at Book From Different Perspective: Format

3.1. Format

Considering the height and width ratios of the book, the possible proportions are unlimited for the designer.

According to Cave and Aya (2017), the format is the size and shape of a book, as determined by the number of times the original sheet of paper has been folded to form the leaves. When we take into account of technological developments, we can improve the definition of the format by adding the number of pixels and their aspect ratio on a computer monitor (Haslam, 2006).

The format of a conventional book is determined by the relationship between the width of the page and height. In publishing, sometimes the term of format is deceptively used with reference to a particular size. However, different sized books can be in the same format. Transformation of the content through format into the effective communication tool is one of the primary domains of interest in graphic design (Haslam, 2006).

The format of a book is determined by its purpose and the readers' needs. When old books are examined, we can say that the books do not differ from the currently usual formats except for the large ones which were prepared for the kings (Tschichold, 1995).

The factors such as the age range of the readers, the space to be used, and the conditions of storage of the book play an important role in determining the format. For instance, while determining the size of children's books, the proportions and mobility of the children themselves should be considered. In this case, we can say that the folio format is not suitable for children's books (Tschichold, 1995, p.53).

The weight of the book is also a determining variable for the format, regarding the fact that the heavy books may not be carried by readers of old age (Tschichold, 1995, p.45).

In general, one of the factors affecting the weight of the book is paper. When compared to modern books, we can say that old books are lighter than current conventional books as the Chinese had tried different methods to achieve lightness and produced books that can be called feather-light. Dividing thick paper rolls into two volumes was offered to accomplish that while paper producers put an effort to produce lighter cover art and offset papers (Tschichold, 1995).

The format range of textbooks varies from large octavo to large quarto in general. Textbook formats, which do not change the reading position, are supposed to rest on the table. The hand-held book formats are based on octavo. A small or free-hand book has to be slim if we want to handle it easily (Tschichold, 1995).



Fig. 21- IMPERIAL FOLIO (48 x 32.3)
Antoninus Florentinus. Summa theologica.
Nuremberg: Anton Koberger, 17 October 1478.
The first of five volumes of a lengthy theological treatise, bound in southern Bavaria, and later owned by the Jesuits of Burghausen.

ROYAL FOLIO (41.3 x 28.8)
Biblia latina. Mainz: Peter Schoeffer, 24 February 1472.
The first of two volumes of the Latin scriptures, bound in Bohemia, and owned by the Franciscans of Tachov.

MEDIAN FOLIO (33.9 x 24)
Johannes Marchesinus. Mammotrectus super Bibliam.
Mainz: Peter Schoeffer, 10 November 1470.
A widely consulted explication of the Bible, bound in southern Bohemia.

CHANCERY FOLIO (29.1 x 21)
Juan de Torquemada. Quaestiones Evangeliorum de tempore et de sanctis. [Basel: Johann Amerbach, not after 1484].
A guide to the study of the Gospels, bound for the Franciscans of St. Anne in Bamberg.

MEDIAN QUARTO (23.5 x 16.2)
Petrus Niger. Stern des Meschiah.
Esslingen: Conrad Fyner, 20 December 1477.
A popular criticism of Jewish theology, bound in Erfurt, and owned by the Benedictines of St. Peter and St. Paul in Erfurt.

CHANCERY QUARTO (21.1 x 14.4)
Johannes Trithemius. Liber de triplici regione claustralium.
Mainz: Peter Friedberg, 6 August 1498.
Essential reading for Benedictine monks, bound in Germany with three other works by the same author and from the same press.

MEDIAN OCTAVO (17.9 x 11.9)
Antonius de Bitonto. Expositiones evangeliorum dominicalium.
Venice: Johannes Hamman, for Nicolaus de Frankfordia, 15 August 1496. A handy exposition on the Gospels, bound in Italy and later owned by the Carmelites of Venice.

CHANCERY OCTAVO (14.4 x 10.6)
[Thomas à Kempis]. Imitatio Christi. [Ulm: Johann Zainer], 1487.
The most popular private devotional tract of the fifteenth century, bound in Bavaria and owned by the Augustinian canons of St. Nicolaus, Passau.

CHANCERY SEXTODECIMO (11.4 x 7.7)
St. Benedict. Regula [German].
[Memmingen: Albrecht Kunne, ca. 1485-1490].
Rules for monastic living, bound in south Germany, with a later brass clasp.

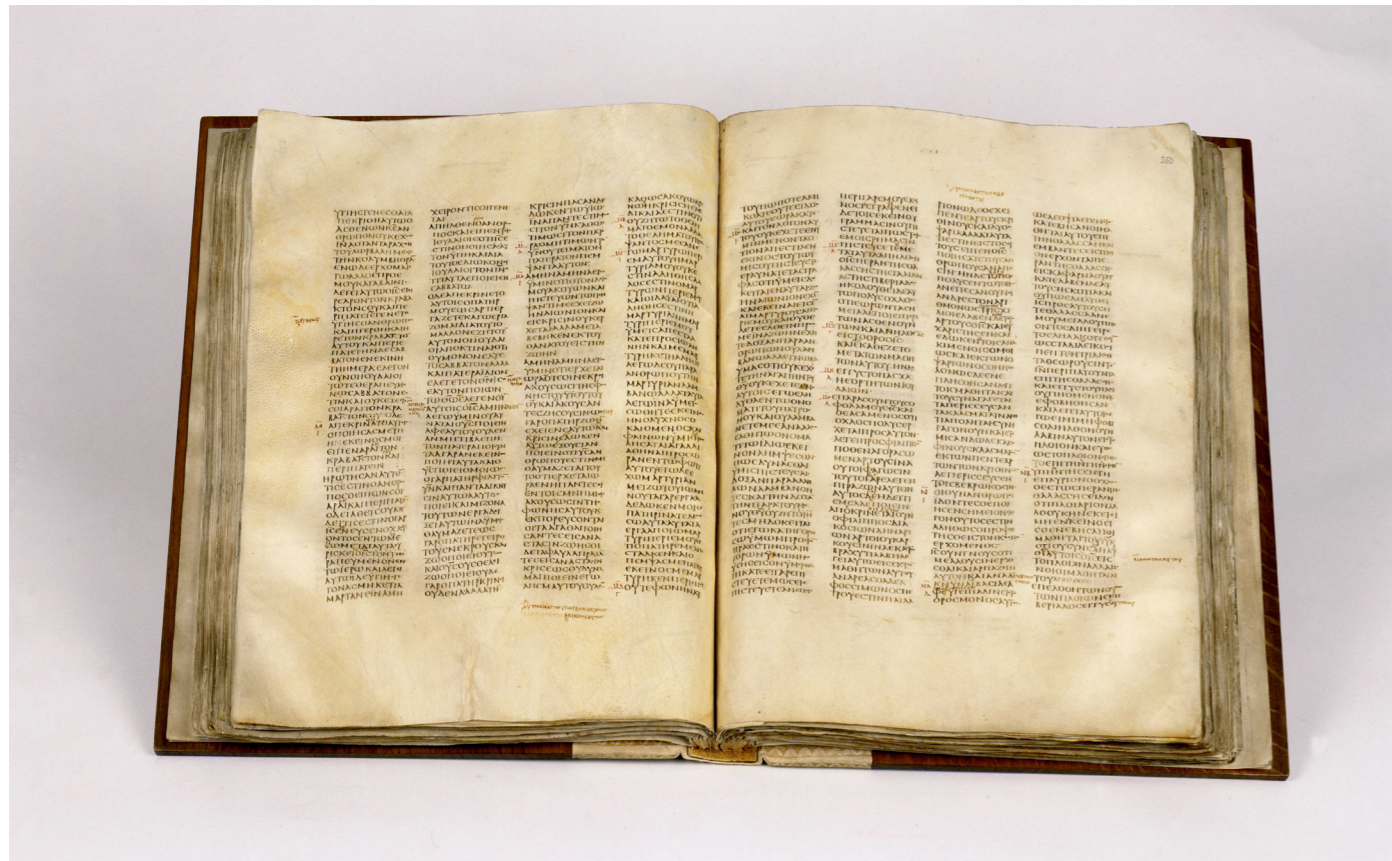


Fig. 22- Codex Sinaiticus
Dimensions: 41 x 36 cm
Date: Mid 4th century

Choice of the space is also one of the crucial parameters for the format. When the relationship between reader and space is considered, the book that is intended to be moveable must not be selected in a very large format, nor should the book for desk use be very small. The effect of the environment on the reader-book habits is variable, especially that of the sacred space. For instance, only during the church service, the distance between the reader's eyes and the book is an arm's length. On the contrary, the reader's eyes are only a forearm's length from the book in most other cases of conventional act of reading (Tschichold, 1995).

The excess width or the size of the book is another factor that is taken into consideration for the choice of the format. For instance, the square book format is rarely encountered, except for the four-column Codex Sinaiticus which is one of the oldest books. Even though square books have recently become fashionable in certain circles, the usage area is limited because of various reasons. These square books, due to being unwieldy and clumsy, are less portable than the other formats. It is not only the height and width, however, which can cause a problem for a given format; the depth of the book is just as important. When the format of the book is decided, the depth of the average shelf should also be considered. For instance, the books, which are wider than 24 cm, are unsuitable for storage.

Because of the square format is not capable of standing upright on a shelf, they cannot be found quickly.

Another problem encountered in the square format is the difficulty it presents while holding the book without a supporting hand (Tschichold, 1995).

In some cases, due to the occasions which are out of the designer's control, they may not have a particular idea about the format to begin with. Hence, making a detailed analysis, knowing how to use materials effectively and understanding the target audience's needs are necessary for the decision of the book format (Baines & Haslam, 2002).

The ISO standard is often used to select the paper size. Thanks to these standards, maximum efficiency is achieved with minimum expenditure. Exceptionally, due to the effect of the content, non-standard paper sizes can be used. Not only paper size but also illustrative material can have a crucial role. As can be seen in the photographic books, decisions on the format relate to the content of the book, not necessarily geometry or the grid structures (Haslam, 2006).

Format	Width × Height (mm)
A0	841 × 1189 mm
A1	594 × 841 mm
A2	420 × 594 mm
A3	297 × 420 mm
A4	210 × 297 mm
A5	148 × 210 mm
A6	105 × 148 mm
A7	74 × 105 mm
A8	52 × 74 mm
A9	37 × 52 mm
A10	26 × 37 mm
2A0	1189 × 1682 mm
4A0	1682 × 2378 mm

Format	Width × Height (mm)
B0	1000 × 1414 mm
B1	707 × 1000 mm
B1+	720 × 1020 mm
B2	500 × 707 mm
B2+	520 × 720 mm
B3	353 × 500 mm
B4	250 × 353 mm
B5	176 × 250 mm
B6	125 × 176 mm
B7	88 × 125 mm
B8	62 × 88 mm
B9	44 × 62 mm
B10	31 × 44 mm
B11	22 × 32 mm
B12	16 × 22 mm

Format	Width × Height (mm)
C0	917 × 1297 mm
C1	648 × 917 mm
C2	458 × 648 mm
C3	324 × 458 mm
C4	229 × 324 mm
C5	162 × 229 mm
C6	114 × 162 mm
C7	81 × 114 mm
C8	57 × 81 mm
C9	40 × 57 mm
C10	28 × 40 mm
C11	22 × 32 mm
C12	16 × 22 mm

Fig. 23- ISO 216 International paper size standard

Except for the occasions mentioned above, it is seen that the ways of making decisions about proportion differ by the personal methods of the designer.

The German typographer and book designer Jan Tschichold (1995) had discovered that golden section was used in many book formats. The golden-section rectangle can be divided into smaller and larger rectangles whose ratio of the longer side to the shorter side has a consistent harmonic repetition. This ratio is defined as $a:b = B(a+b)$. Adding a square to the long edge or within the rectangle allows us to create a new golden section which obtains a logarithmic spiral sequence. Golden sections are created infinitely by the Fibonacci series which can be used to determine the conventional book format (Haslam, 2006).

According to Robert Bringhurst, there must be a connection between proportions of the page and chromatic scale of Western music. Just as it can be seen in the example, the octavo and the double square maintain the 1:2 proportion, all the chromatic scales are defined by numeric intervals as well.

The French architect Le Corbusier proposed a modern 'golden section,' which he regards as a universal design tool, is based on human proportions. Through this 'modular system,' he offered an alternative method of the proportion selection in the field of architecture and design (Haslam, 2006).

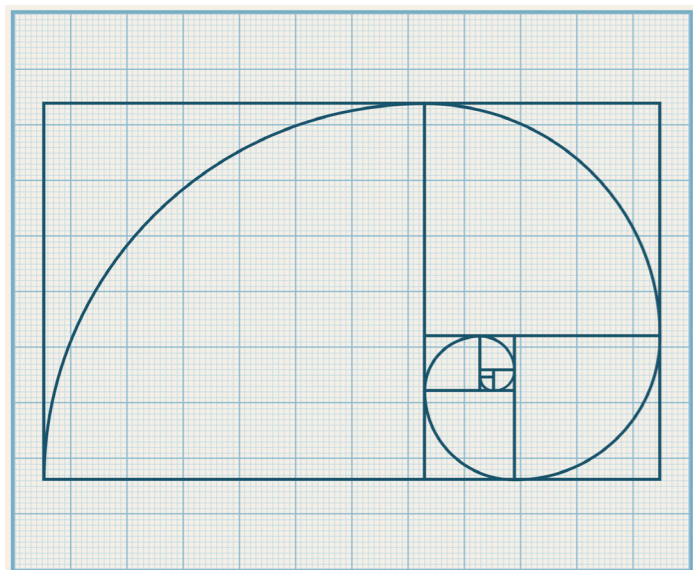


Fig. 24- Golden ratio

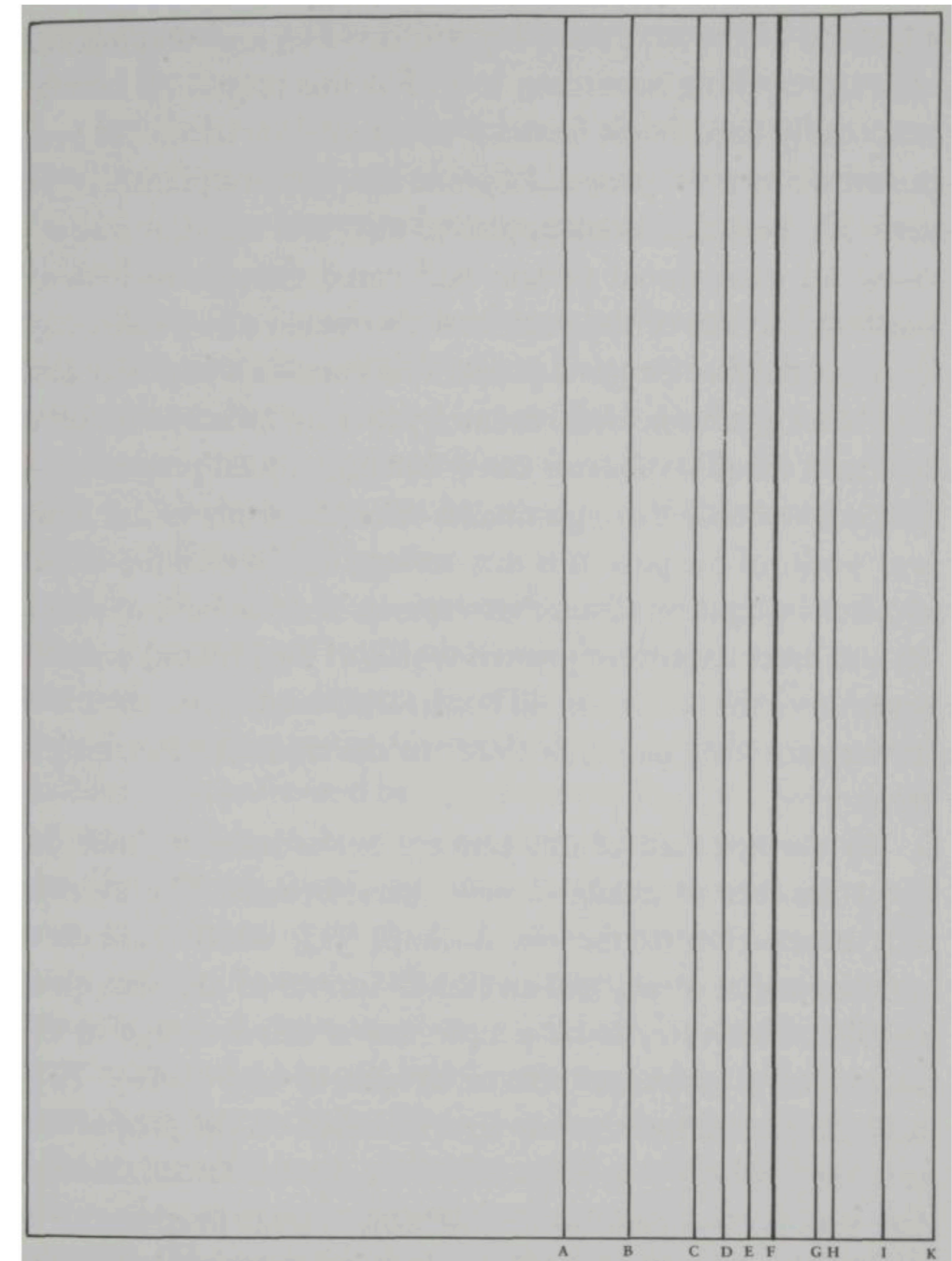


Fig. 25- Proportions

- A 1:2.236 ($1: \sqrt{5}$)
- B 1:2 ($1: \sqrt{4}$)
- C 5:9
- D 1:1.732 ($1: \sqrt{3}$)
- E 3:5
- F 1:1.618 (21:34) (Golden Section)
- G 1:1.538
- H 2:3
- I 1:1.414 ($1: \sqrt{2}$)
- K 3:4- Golden ratio

3.1.1. Codex

The word "Codex," meaning "wooden piece," stems from the Latin word *caudex* (as cited in Dündar, 2011).

Thanks to early Christian societies, a crucial breakthrough was made following the papyrus roll, which had been the traditional form of the first-century book. It is the development of the codex form, which describes successive pages embedded and bound upon one another. The codex form dissociated from the Pagans was spread with the adoption of Christianity by different masses (Clement, 1997).

The early Christians adopted the codex because it made it easier to carry texts and to hide them under their clothes as they were banned by the Roman authorities. However, the other important characteristic of the codex form is that pages could be numbered and readers could easily access different parts. The codex, which has become the most significant means of transferring the written word in the Western world starting from the 400 A.C., included advantages to make it easier to write on both sides of the pages and reducing the production costs, making it more comfortable for the reader to use, and making the navigation easier between texts. In addition to all these characteristics, it has made it possible to keep the book intact and undamaged to carry around for a long time easily, thanks to the protective covers prepared for the written and assembled pages (Stoiche & Taylor, 2014).

The process of preparing the codex was quite arduous. The animal skin prepared for the codex form was washed and kept in lime for a few days. The frames were dried and the forms were adjusted when the pages were ready.

The holes were punched on the parchment and the margins where the script would begin were designated. Forms were often folded four times, and while the pages were combined, meticulous care was required to ensure that the faces of the skin were facing one another and were all identical. In the next stage, the prepared forms were threaded and connected to a spine, so that they would not disintegrate. The books prepared in this way were kept to be read for a long time, thanks to their protective covers by which they have been preserved so far today (Yıldız, 2014).

By the early 15th century, there was an increase in book demand in Europe. As a result, attempts have been made, in countries such as Germany, France, Italy and the Netherlands, as to how to produce books faster and cheaper (Cave & Ayad, 2017).

With the spread of Christianity, the form of the codex, developed in the West, had spread over time to the Middle East and the rest of the world, and its use had become widespread.

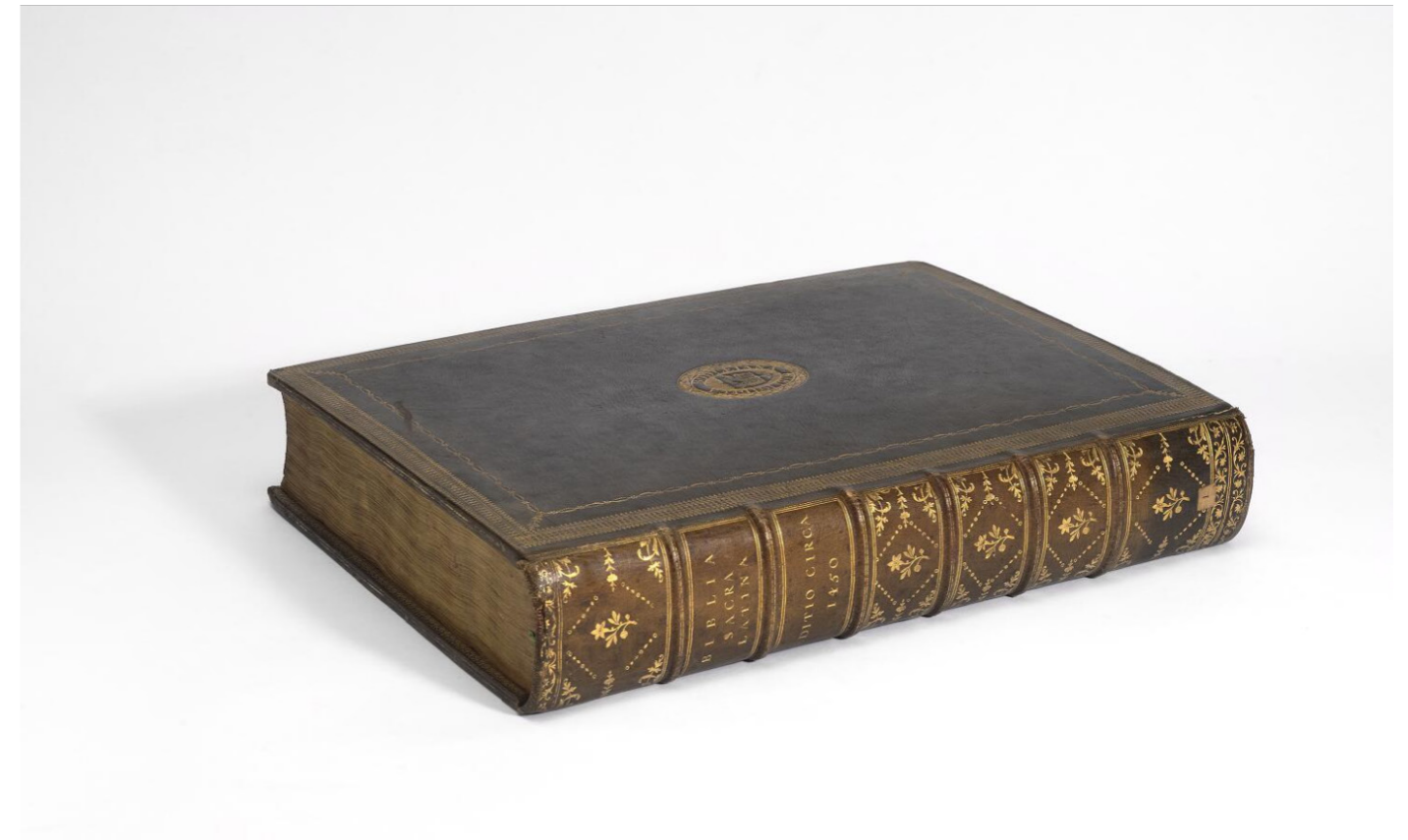


Fig. 26- Biblia Latina, 42 lines
Dimensions: 30.7 × 44.5 cm
Date: 1455

Fig. 27- Biblia Latina, 42 lines
Dimensions: 30.7 × 44.5 cm
Date: 1455

3.1.2. Alternative Formats

According to Cave and Ayad (2017), some readers see the book as a container of the message itself. This expectation is the same in the e-readers. For many, the text is the trigger of new ways of thinking and creating new fields. Hence, the text needs to be supported by the material, colour and tactile qualities. By means of fine printing, the text goes one step further. The text is not only legibly but also touchable, enjoyable on an aesthetic level.

Unlike the tendency to determine the traditional book dimensions, some book formats are designated by the content which is the carrier of the message. As a result of these formats, which are determined independently from the geometry and internal grid structures, the book has started to transform into an unexpected form.

Under the increasing influence of free public libraries, new methods of teaching children to read began to develop. As a result of this fresh movement in the 18th century, children's books were enriched with writings and drawings (Cave & Ayad, 2017).

Although the effects of the first examples in this period were not so visible, the addition of illustrations and typographic elements were vitally important. These changes, which were only applied to the internal content of

the book, led to the emergence of radical ideas that would be developed in the following decades. The production of pop-up books is undoubtedly the most radical format example seen in children's books.



Fig. 28- Meggendorfer's Grand Circus
Date: Paris, 1857

Both Roman Lull (c.1231-c.1315) and Matthew Paris (c.1200-1259) are known to have used folded papers and rotating disks (volvelles) for the scientific books. However, the real impetus in terms of the development of pop-up books was the children's books published by Robert Sayer in 1765, which included moving parts (Cave & Ayad, 2017).



Fig. 29- Lull's Astronomical Volvelle
Date: C. 1305



Fig. 30- A Hebrew Bible on a pin head
Dimensions: 0.0002 mm high

When examining the history of the books, it is observed that the size of the books changed according to the needs of the technological developments and target groups.

For instance, when the first examples of the changed 'format' of literary publications are considered, it is seen that the format chosen for the Penguin books was optimized for soldiers to carry with them. As the size of the holy books was arranged for the same reason, they included supporting tools such as a mini magnifier which made it easier to read.

Developing technology allowed for smaller books, eliminating the concern of portability. The size of the miniature books, whose dimensions were decided by the international society for the miniature book collectors, could be no more than 76 mm (3 inches) in height, width or thickness (Cave & Ayad, 2017).

Fig. 31- Miniature Kor'an
Date: 1900-1910



3.1.2.1. Artist Books

The conventional book form which had been thus developed in Europe came to be questioned in the 20th-century as artists and designers tried to offer alternative formats. Art books arose through the emergence of the educated upper-class elites in the course of the 19th-century Industrial Revolution as a consequence of an interest in artistic consumption. 'Livres d'artistes' were established as illustrative books produced in small editions with high-quality material and delicate craftsmanship. The classic texts of writers such as Dante, Aesop and Shakespeare were presented with the application of receptive illustrations made by artists such as Henri Matisse, Joan Miro, Max Ernst, Pablo Picasso (Drucker, 2014).

For the reasons such as portability and low cost, books were used as a production tool by the artists. At the beginning of the 20th century, the attempts to produce and turn the book itself into an art object were initiated by the Russian avant-garde. With these books, which involved communication between the form and the content, artists created an alternative communicational channel by discovering the potential to convey their masterpieces to wider circles. The emergence of this conceptual background was meant to disperse and deconstruct all the habits regarding conventional book production (Rowell, 2002).

The artists' books can be described as books entirely created by the artist. These books which were printed with different techniques were limited editions. This approach can be seen as a result of the quest for a 'different art' by the post-Vietnam War artists in America. Over time, the emphasis on the interaction between the audience and work had led to the rediscovery of the book on a conceptual ground (Dündar, 2011).

In 1963, the book of an American Pop Artist Ed Ruscha, "Twentysix Gasoline Stations", was accepted as the first art book (Dündar, 2011). The first edition of this book, in which there are photographs of twenty-six gas stations, had only 400 copies. Each of these prints was numbered and signed by the artist ("Ed Ruscha: Twentysix Gasoline Stations, n.d.).

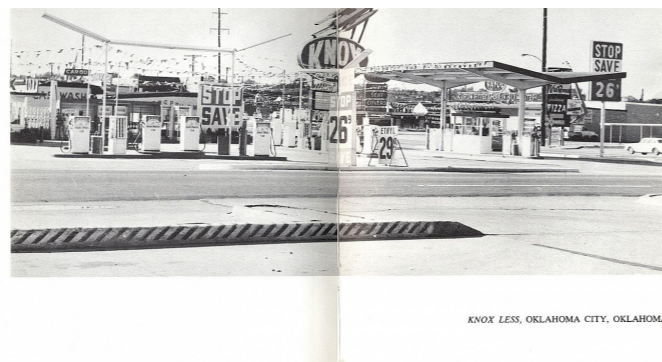


Fig. 32- Ed Ruscha: Twentysix Gasoline Stations
Dimensions: 17.8 x 14 cm
Date: 1969

La Cantatrice Chauve also has an important place due to the portrayal of a theatrical stage in the book. The design of the book, La Cantatrice Chauve, the first and an important example of the Absurd Theatre, written by Eugene Ionesco in 1950, was made by French graphic designer Robert Massin, who was one of the most significant representatives of typographic expressionism. He wanted to create the sensation of the time and the place of a real theatrical stage in the form of a book by making use of the relationship between photography and script. While highly contrasting photographs of performers were used, the creation of the each character's own voice was achieved by appointing specific typography to each character. With the help of deformed typography, intonation differences in the talk were passed on to the reader (Dündar, 2001).

Charles Lamb defined almanacs and directories as Biblia a-Biblia, unreadable books. Some artists questioned books in terms of the physical and conceptual basis. The tradition of attentive bookish poetry sensitive to typographic traditions was seen in the work of Chilean poets, Pablo Neruda and Nicanor Parra. This book-like structure which is called 'antibook' is very different than Biblia a-Biblia (Cave & Ayad, 2017, p.251).

Parra's poem influenced a London-based



Fig. 33- La Cantatrice Chauve
Dimensions: 17.5 x 10.7 cm
Date: 1950

Chilean book artist Francisca Prieto to make another definition of the antibook from such a different perspective as origami. Prieto's antibook was very different than previous examples. Her ongoing series called Between Folds transformed the Victorian periodic maps, books, and magazines into patterned origami structures (Cave & Ayad, 2017).

Thanks to new developing interpretations about the format, the content-form relationship of the book came to be reinforced by the artists and designers through format.



Fig. 34- Prieto's Antibook
 Dimensions: 15 x 17 x 19 cm

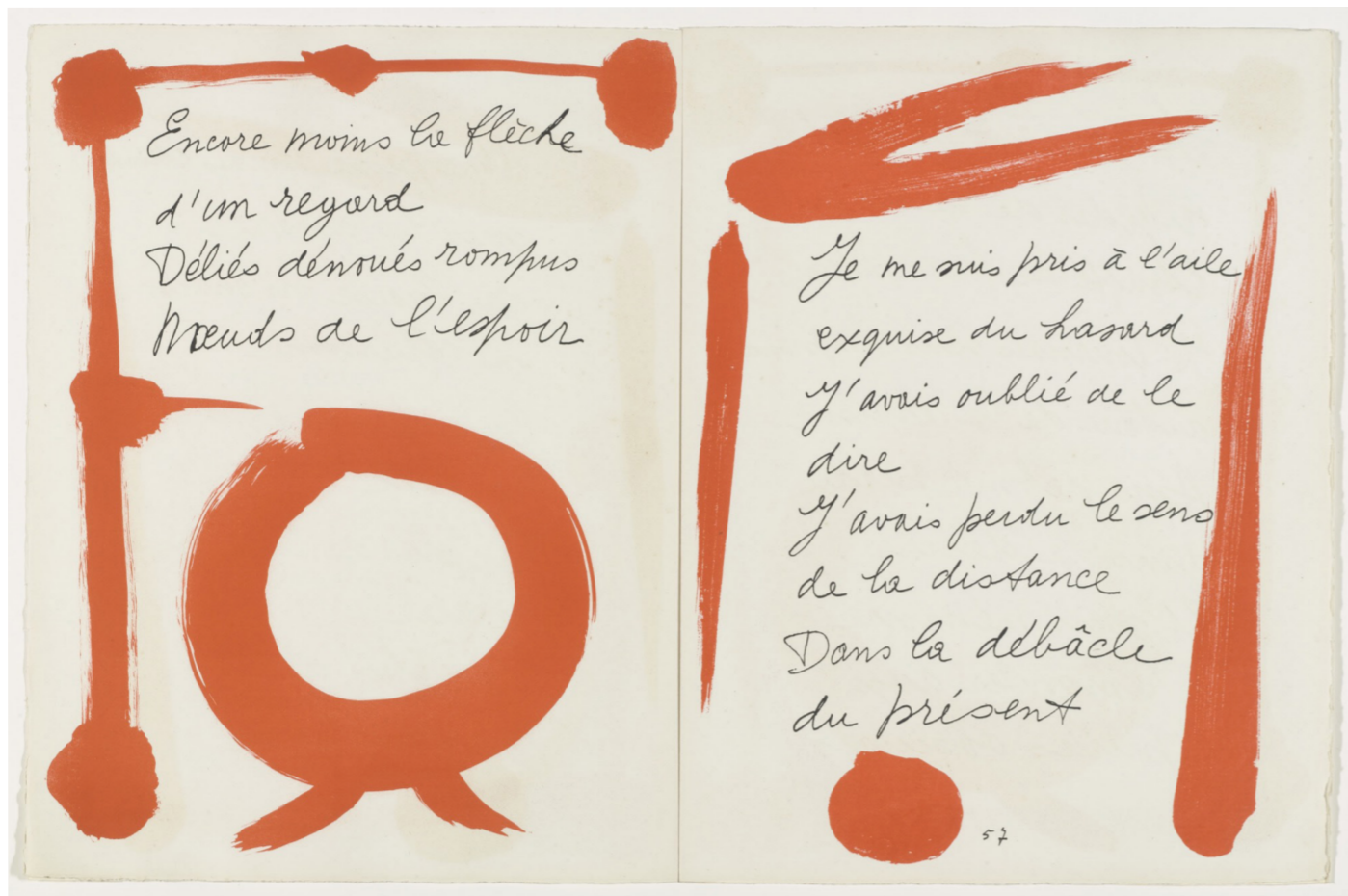
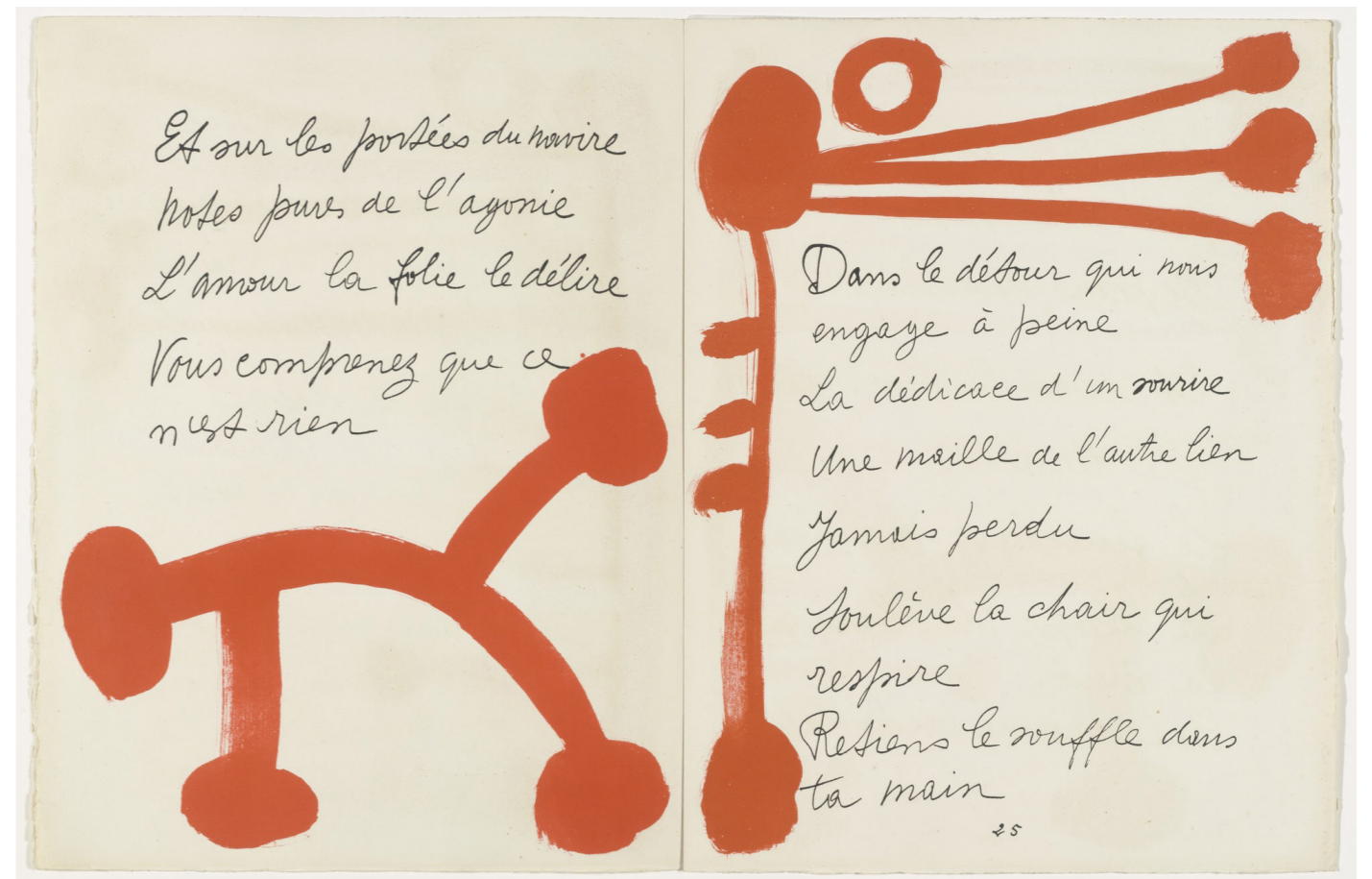
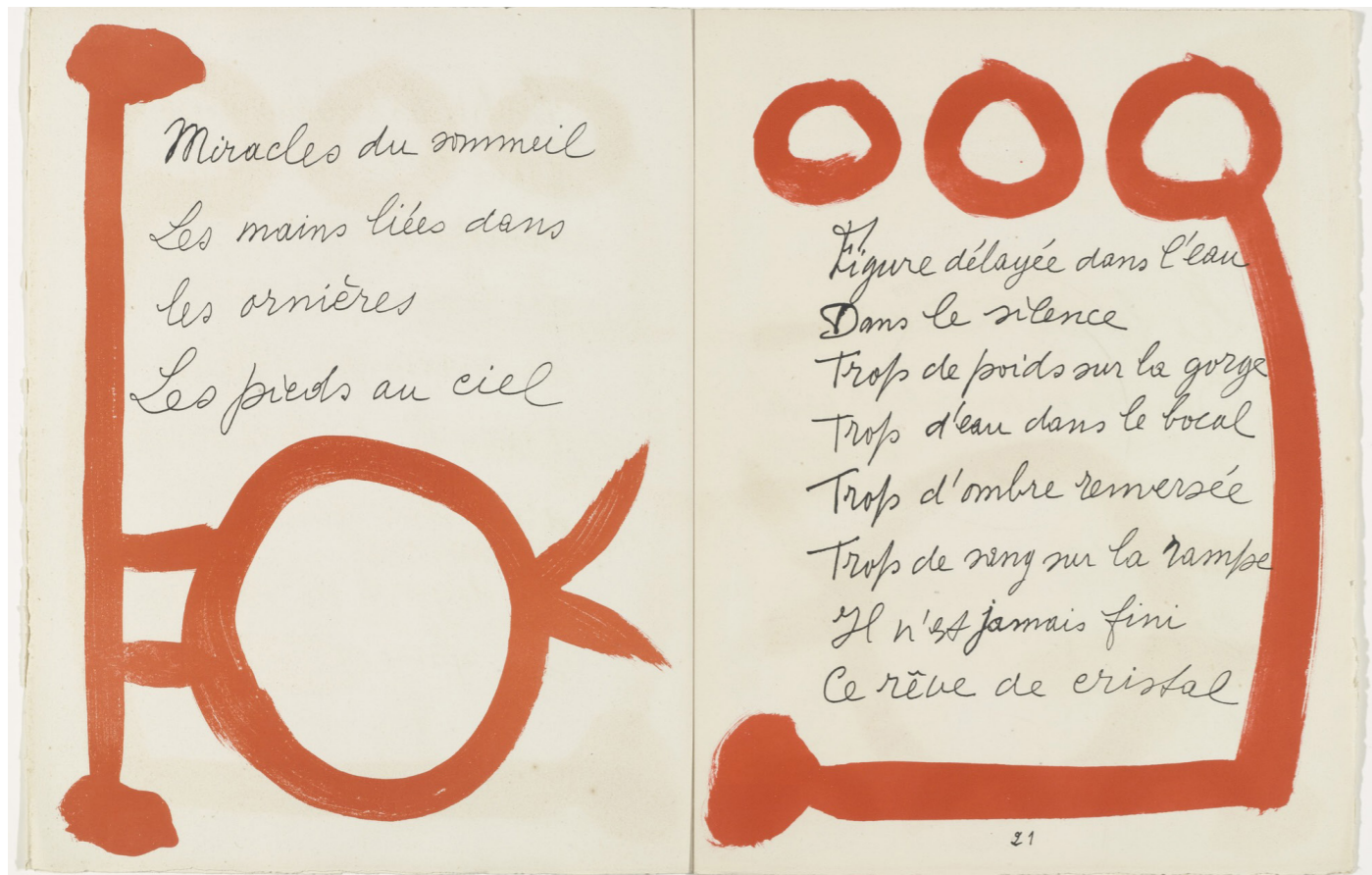


Fig. 35, 36, 37- Le Chant des morts by Pablo Picasso
 Date: 1948

3.1.2.2. Other Examples

In the 20th century when the effects of design could be seen more intensely, designers began to give different answers to the question 'what is the book.' Most of the time, designers have questioned the components of the books that they designed for their customers. Unlike artists, the primary focus of designers has been to reach the reader most effectively by using design tools. The reinterpretation of each component of the book by the designers allows us to look at the reader-book interaction from a different perspective (Meggs, 2012).

According to poet and designer Maden (1984), the book cover is like a sheath to protect the book, is an object to increase its resistance and is a means to protect it from dirt and wearing off. The most important of all is to pass across the information of its content and its own internal questions.

"SHV Think Book 1996-1896" was designed by Dutch graphic designer Irma Boom in 1996 for the 100th anniversary of "SHV Holdings." This book, which describes the 100-year history of the foundation in 2,136 pages with a weight of 3.5 kg, was edited and designed for five years. Boom was involved in the production of the book, not only in the design phase but also in the editorial work. The formative decisions of this book produced without budget restrictions are different from those used for a "book." The explanations of Irma Boom's structure are as follows:

"Dimension is quite vital for what one wishes to succeed. We did not wish to give any clue or to use page numbers or any system of the index. The book is a journey in which you find things you do not want to find and that you make coincidental discoveries, and the only thing that can be a clue to it is chronologically unrelated histories. This is a book produced for the reader's mind, with errors and difficulties (Boom, 2001)".

In this book and other books designed by Irma Boom, content and form coexist.



Fig. 38- SHV Think Book 1996-1896
Dimensions: 22.5 x 17 x 11 cm
Date: 1996

"S, M, L, XL" designed by Bruce Mau has 1,344 pages (Karol & Tanyeli, 2007). The book, which weighs 2.7 kg, consists of Rem Koolhaas' writings and sequences formed by Bruce Mau (Koolhaas & Mau, 1995)

"S, M, L, XL" is built on "dimension" and has a structural array of architectural nature. The content of the book is based on 'scale' which is one of the essential elements of city and architecture. The book is divided into four parts; The first section S consists of 166 pages (8mm), M 282 pages (14mm), L 334 pages (16mm) and XL 475 pages (24mm) and the parts of the book occupy the same space as the scales of the projects (Karol, 2003).

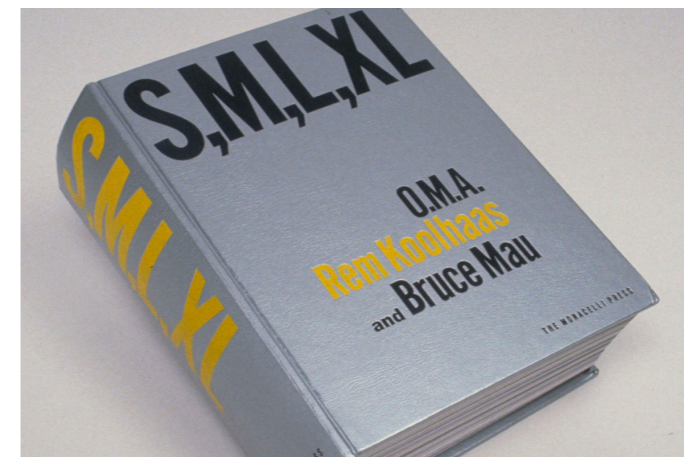


Fig. 39- S, M, L, XL
Dimensions: 24 x 18.5 cm
Date: 1995

"Things I have learned in my life so far" designed by Stefan Sagmeister is composed of the texts written as a diary, and the texts produced on these thoughts were transformed into typographic works in different places and with different approaches of Sagmeister. This content is divided into 15 books, each consisting of a form, which is grouped into a rigid bookcase on one side in an open, boxed form. At the front, the photograph of Sagmeister's face is applied as disintegrated by laser cuts and as the order of the independent forms in this box is altered, the facial image of Sagmeister changes as well. The reader can decide what the cover will be like from within 30 different alternatives (front and back cover of each booklet, offering different alternatives).

Besides such books, which have become popular and "familiar" in publications made especially on design, publishers also started to publish non-conventional books in the mainstream of the world of books (Popova, n.d.).

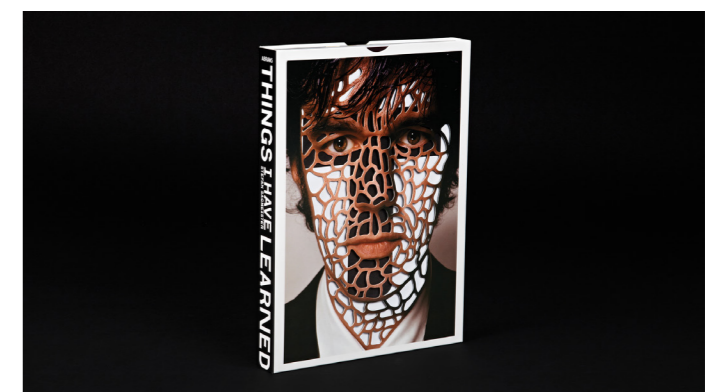


Fig. 40- Things I Have Learned In My Life So Far
Dimensions: 17.1 x 24.1cm
Date: 2008

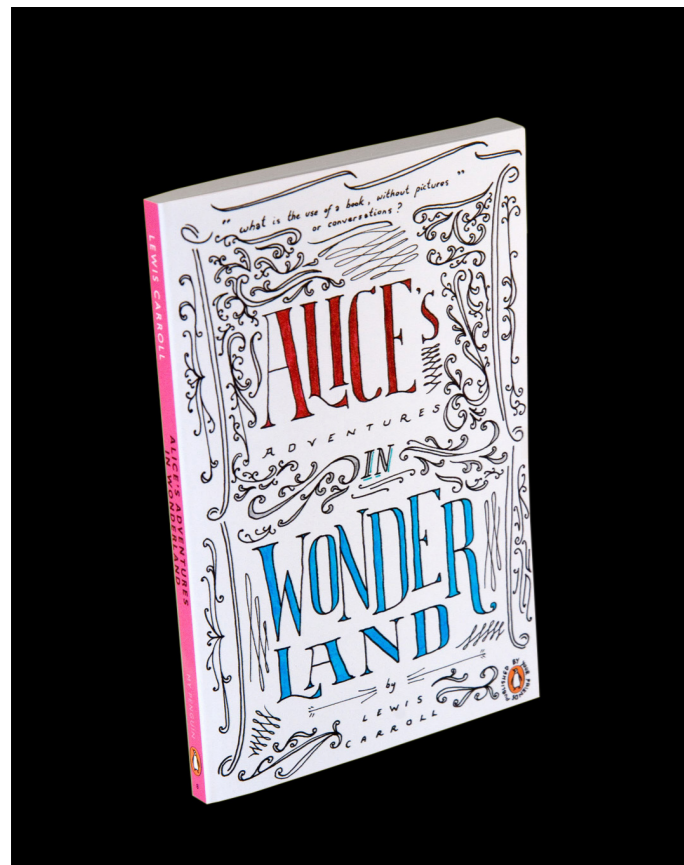
'My Penguin' series constitute important examples of reaching wide masses and aiming to be part of the direct expression of form. The Penguin Publishing House has left the cover of their 'My Penguin' classics, which is situated among the series of their literary classics' books, as blank so as to enable their readers to design them in the way they wish. The back side and the back covers of the books were sold as designed in a state of plain white and blank, similar to other paper-covered books of the publisher whereby the front is only covered with the logo of the publisher. The design of the front covers of the books by the reader has increased the interaction between the book and the reader. Selected examples of cover designs sent by readers to the publishing house have been exhibited on a website specially prepared by the publisher (Dündar, 2011).

The Deitch's Book designed for Deitch Projects by Sagmeister & Walsh is a monograph about the Deitch Projects over the course of its 448 pages. Intervention to the cover of the book by the designers invites the reader to eat off the cover. This unusual book cover of the book has been transformed into a sculpture-like form by the designers. The works of artists like Jean-Michel Basquiat, Keith Haring, Shepard Fairy, Paul McCarthy, Martin Kersels, Terry Richardson, Mariko Mori, Michel Gondry and many more have taken parts (Sagmeister, n.d.).



Fig.41- My Penguin
Dimensions: 13 x 20 cm
Date: 2007

Fig.42- The Deitch's Book
Dimensions: 27 x 34 cm
Date: 2014



'31.05.13' designed by Ali Emre Doğramacı is a thesis project about the first two weeks of Gezi Park Protests in Istanbul, Turkey, that began in May of 2013 (Doğramacı, 2014). By the intervention of the designer, the concrete box which surrounds the book becomes the container of the content. The reader is required to break the concrete books to reach the book which was designed as an expression about the political conditions of the period. Thanks to this interaction, the reader of the book becomes an active figure in this process.



Fig.43- 31.05.13
Dimensions: 17 x 28 cm cm
Date: 2013

Anna Gerber and Britt Iversen (2010), the founders of Visual Editions, state that the books they produced should not be confused with art books as they are to become highly circulated productions with low prices .

Books were produced as new model proposals for communication, rather than as an object of art. In this new model, there is a close connection between the object and the content of the book. Such a relationship is one of the replies given in the present world about what the book should be in the context of the new state of communication. This is also regarded to be one of the earliest models of the structure about what the future book will "turn into" since they offer a new reading experience at the same time. The book called 'Tree of Codes' by Jonathan Safran Foer, designed by Sara De Bondt, and published by 'Visual Editions' is one of the most important examples of the way the form participates in narration, even though it is a commercial edition.

The different parts of each page of the book are removed with a die cut, and some parts of lines, punctuation marks, words, or word groups are left behind, spaced and arranged separately for each page. Thanks to gaps, these disintegrated pages appear with other pages below at the same time, as each page is singularly read. It took a long time to resolve the relations between the text and the pages: Owing to technical difficulties, much effort had to be made to find a printing house to undertake the production of the book. Certain decisions about the format of the book had to be renewed: For example, a book initially designed as a hardcover could not be produced in this way, as the pages thus cut would collapse on their own ("Tree of Codes", 2010).

Chanel No. 5 designed by Irma Boom features 600 pages with a total thickness of five centimeters, embossed with her original designs. The concept of the book is built on the story of Gabrielle Chanel and the launching of the Chanel No. 5 brand. The airy white-paged book is ink-free. Thanks to Boom as a 'visual writer,' Braille-like patterns play with senses through touch (Stinson, 2013).



Fig.45- Chanel No. 5
Dimensions: 21 x 25 cm (Only 1,000 numbered copies will be printed of this limited-edition collector's item.)
Date: 2013

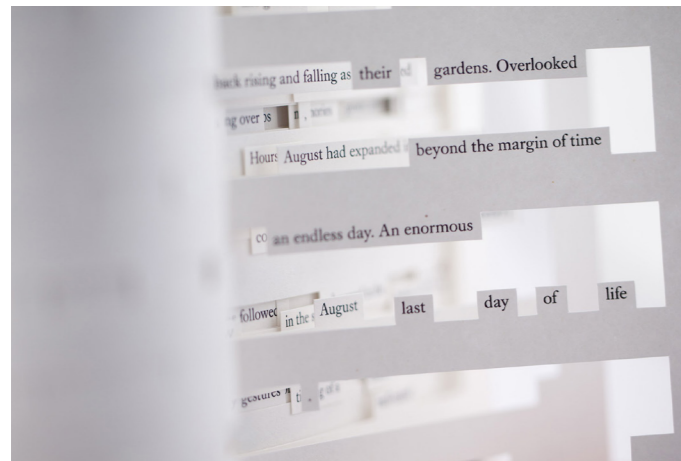


Fig. 44- Tree of Codes
Dimensions: 14 x 22.3 cm
Date: 2011

Columbia University's annual publication, 'Abstract' was designed by Stefan Sagmeister in 2016. The image of potato was used as a metaphor for the cultivation of ideas and creative solutions. It contains three giant holes drilled through the whole book which connect ideas with one another. Thanks to the designer's touch, the form-content relation has become stronger through the transformation of the form (Hubert & Fischer, 2011).



Fig. 46- Abstract
Dimensions: 28 x 43 cm
Date: 2010

Jonathan Monk's 'Billboard Project Book' designed by OK-RM (Oliver Knight and Rory McGrath) was exhibited and published in 2012. There are five formats which have a different fraction of twenty folded sheets of 'Royal' paper. The sheets were folded and trimmed to form the books. When all the books are stacked on top of each other, a Fibonacci-like rhythm occurs. One of the goals of the project is attempting the book 'object' in a different perspective with having a reference from the history of British bookmaking tradition (Monk, 2012).

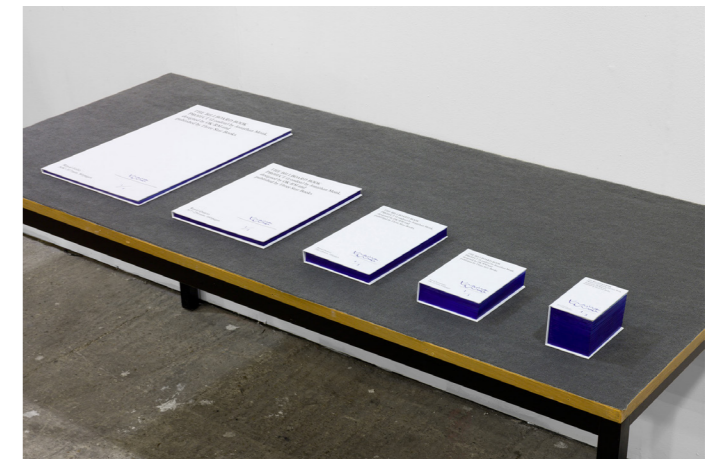


Fig.47- The Billboard Project Book
Dimensions:
50.8 x 31.7 cm
31.7 x 25.4 cm
25.4 x 15.8 cm
15.8 x 12.7 cm
12.7 x 7.9 cm
(Billboard is in 2032 x 3175 and consists of twenty royal layers, each 508 x 635 mm.)
Date: 2012

'City by Landscape: The Landscape Architecture of Rainer Schmidt' is designed by the founder of the Hort studio, Eike König. König (2014) says that "Both the product and graphic design reference the conceptual elements of landscape architecture. They form an autonomous layer of the design creating a neutral platform for the different contents." Each book is a variant of the B series format, and the thickest book features 192 pages. The format of individual books was taken as a reference for the typography and composition. Books of different sizes are put together to form a complementary system (Siddall, 2014).

Another Irma Boom book published in 2010, 'Irma Boom: The Architecture of the Book' presents a general overview of Boom's personal work history. The well-known architect Rem Koolhaas designed the logo of the book. The book was published in two different formats, miniature and XXL edition, which extraordinarily contrast in dimension. As a design process, Boom was working on to make miniature models for all the books she designed, and that process was used as an inspiration for this book. Popova (2013) called the mini edition "a micro-manifesto for the printed book at its most alive".

Sheila Hicks's 'Weaving as Metaphor' designed by Irma Boom in 2006 which won a gold medal as 'Most Beautiful Book in the World' at the Leipzig book fair. The edges of the book were transformed as a reference to the content with the unusual design decision. Thanks to the instructions of the paper proposed by the designer, the selvages of the artist's textile works were emulated. To obtain this texture, a circular hacksaw was used, and the appearance of the book was meant to evoke a bale of cotton. 'Weaving as Metaphor' book is part of the permanent collection at MoMA ("Reinventing the Book", 2015).

The book named 'Marina Abramović Biography: When Marina Abramović dies' was designed by the Ps.2 studio in 2016. The design concept of the book was constructed on Marina Abramović's performances. The performances which are the events of her own death planned by the artist are used as a reference to the name of the book. Thanks to the use of the fore-edge technique, while the reader turns on the pages, the word VIDA (life) appears at the right edge. On the other hand, the word MORTE (death) can be seen on the left edge throughout the book. The use of red colour alongside the black and white pictures represents the source of energy in her life (Moura, n.d.).

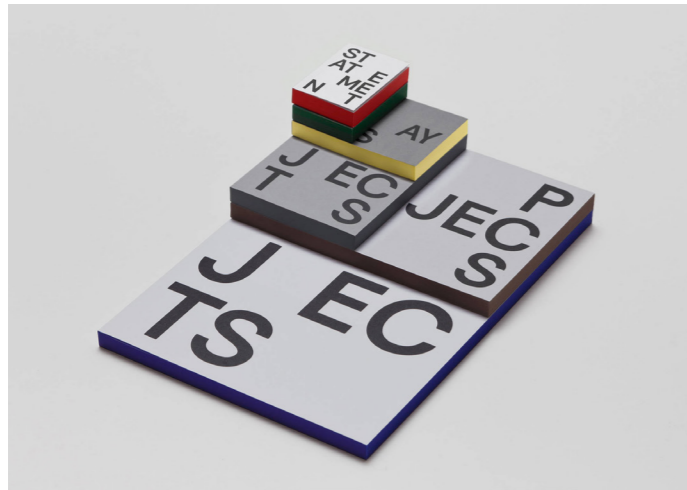


Fig. 48- City by Landscape: The Landscape Architecture of Rainer Schmidt
Dimensions: 26.7 x 36.8 cm
(Each book is the variant of B series format)
Date: 2012



Fig.49- Irma Boom: The Architecture of the Book
Dimensions: (miniature) 4.14 x 5.4 cm and 34.5 x 45.5 cm
(XXL edition)
Date: 2010 and 2014



Fig. 50- Sheila Hicks's 'Weaving as Metaphor'
Dimensions: 22 x 15.5
Date: 2006



Fig. 51- Marina Abramović Biography
Dimensions: 17.8 x 22.9
Date: 2016

The 4,716-page book called 'Long story / Dragon story' was designed by Studio Toko in 2012. The book provides detailed information about the story of the Chinese Dragon which supposedly dates back to 2697 BCE. Due to the intervention of the designer, the height of the spine of the book is larger than the width of the front and back covers, which makes the spine itself a cover-like section of the book.



Fig. 52- Long story / Dragon story
Date: 2012

The 2013 RISD Yearbook designed by Wesley Chau in collaboration with Emily Albert, Scott Brower, and Jane Brown in 2013 is one of the intervened spine examples. Unlike the conventional examples, the spineless book has consisted of the individual pages, and a rubber has been used as an element to keep the book together ("RISD Yearbook", 2013).



Fig. 53- 2013 RISD Yearbook
Dimensions: 20.5 x 25.5
Date: 2013



'Kenneth Goldsmith's Theory' book designed by Group CCC has offered an unexpected reading experience to its readers. Five hundred selected texts were assembled in the form of a ream of paper. The individual pages provide a nonlinear reading experience as the reader tears the protective package, which differentiates the book from the conventional book form and affects the process of reading through the form itself (Goldsmith, 2015).

Fig. 54- Kenneth Goldsmith's Theory
Dimensions: 21 x 29.7 cm
Date: 2016

4. Franz Kafka and Metamorphosis

chief clerk go away in this danger. That was something and become convinced that they had so much to worry about the future. Gregor, though calmed down, convinced himself on it! If only his sister was still lying peacefully on the floor, he would have been able to persuade him; she would have been in a shocked state. But his sister, without considering that he was in his present state, or that he would not let go of the door; pushed her foot against the door, and she fell immediately over and landed on his numerous little legs. At first, he began to feel alright; to his pleasure, they did not touch him where he wanted to be. Finally at an end. He held himself there on the floor. His mother, quite engrossed in herself, did not notice and her fingers spread out as if she suggested she wanted to get up. Her backwards showed that

his right hand (the chief clerk had left it behind on a chair, along with the key) picked up a large newspaper from the table with his left, and used them to drive Gregor back into his room, stamping his foot at him as he went. Gregor's appeals to his father of no help, his appeals were simply not understood, however much he humbly bowed his head; his father merely stamped his foot all the harder. Across the room, despite the weather, Gregor's mother had pulled open a window, leant far out of it and pressed her hands to her face. A strong draught of air flew in from the street towards the street, the curtains flew up, the newspapers on the table fluttered and some of them were driven onto the floor. Nothing would stop Gregor's father as he drove him back, making noises at him like a wild man. Gregor had never had any practice in moving backwards; he was only able to go very slowly. If Gregor had only been allowed to turn round, he would have been back in his room straight away, but he was afraid that if he took the risk that his father would become impatient, and there was the threat of a lethal blow to his back or head from the stick in his father's hand any moment. Eventually, though, he realised that he had no choice as he saw, to his disgust, that he was quite incapable of moving backwards in a straight line; so he began, as quickly as possible and with frequent glances at his father, to turn himself round. It went very slowly, but perhaps his father was able to see his good intentions as he did nothing to hinder him, in fact now he used the tip of his stick to give directions from a distance as to which way to turn. He was afraid that his father would stop that unbearable hissing! It was making Gregor quite confident that he had nearly finished turning round, still listening to that hissing, he made a little turn, turned himself back a little the way he had just come. He was pleased when he put his head in front of the doorway, but then saw that it was too narrow, and his head too broad to get through it without further difficulty. In his present mood, it did not occur to his father to open the other of the double doors so that Gregor might have enough space to get through. He was merely fixed on the idea that Gregor should get through as quickly as possible. Nor would he ever have allowed

4.1. Franz Kafka

Franz Kafka, who was born in Prague in 1883, studied both German Studies and Law between 1901 and 1906. After graduating from the law department, he began to work as an officer in an Italian company ("Franz Kafka", 2014).

His relationship with his parents, the political environment he lived in, and his Jewish identity led to his alienation from his environment. Looking at his writings, it is possible to trace out his emotional situation and his problems he had with his family, particularly with his father (Cemal, 1996).

In his book called 'A Letter to My Father,' he mentions his inability to talk to his father and uncovers the negative influence of the problems with his father on his whole life and his relationship with other members of the family. In his story called the Metamorphosis, Kafka reveals all the details of the destructive side of the family. The Metamorphosis and his other works such as The Castle and The Trial reveal the signs of his inability to express himself because of the feeling of guilt coupled with his innocence, loneliness and lack of communication (Özbek, 2016).

Kafka contracted tuberculosis in 1917. Despite the long-lasting treatments, he passed away on June 3, 1924, in the sanatorium where he spent his last six weeks ("Franz Kafka", 2014).



Fig. 55- Franz Kafka
Date: 1883 - 1924

4.2. Overview of The Metamorphosis

'Die Verwandlung' is the original name of the book. 'Ungeziefer' is used to refer to a dirty, disgusting bug which is not worthy of sacrifice, or sometimes insects in general (Özbek, 2016). According to Thiebaut (2013), 'Metamorphosis' is one of the longest texts which has the most potent narrative among the Kafka's works. The book is divided into three sections. Each section ends up with a disaster through the loss of consciousness. The writer relates Gregor's alienation from society and family to his transformation into a bug.

The transformation of Gregor Samsa into a bug as a physical entity is realized before the beginning of the narrative. However, the interpreted conclusions can be observed within the framework in its assessment. The mother, despite seeming to be good-hearted at the initial stage, reveals the ruthlessness in herself as the pages progress. His sister, Grete, appears to be a character showing much interest in him, yet she condemns Gregor to death (Cemal, 1996). After Gregor dies because of the apple his father throws at his back, his body is tossed into a dustbin by the housekeeper. While the whole narrative is told from the Samsa's perspective, the limited omniscient narrator continues after his death by focusing on other characters' point of view.

The book was first published in October 1913 in the 'Weisse Blätter' magazine, not long before its republication in a magazine called 'Der Jungste Tag' by Kurt Wolf Verlag (Thiebaut, 2013). It has also continued to appear in film adaptations and stage performances up to the present.



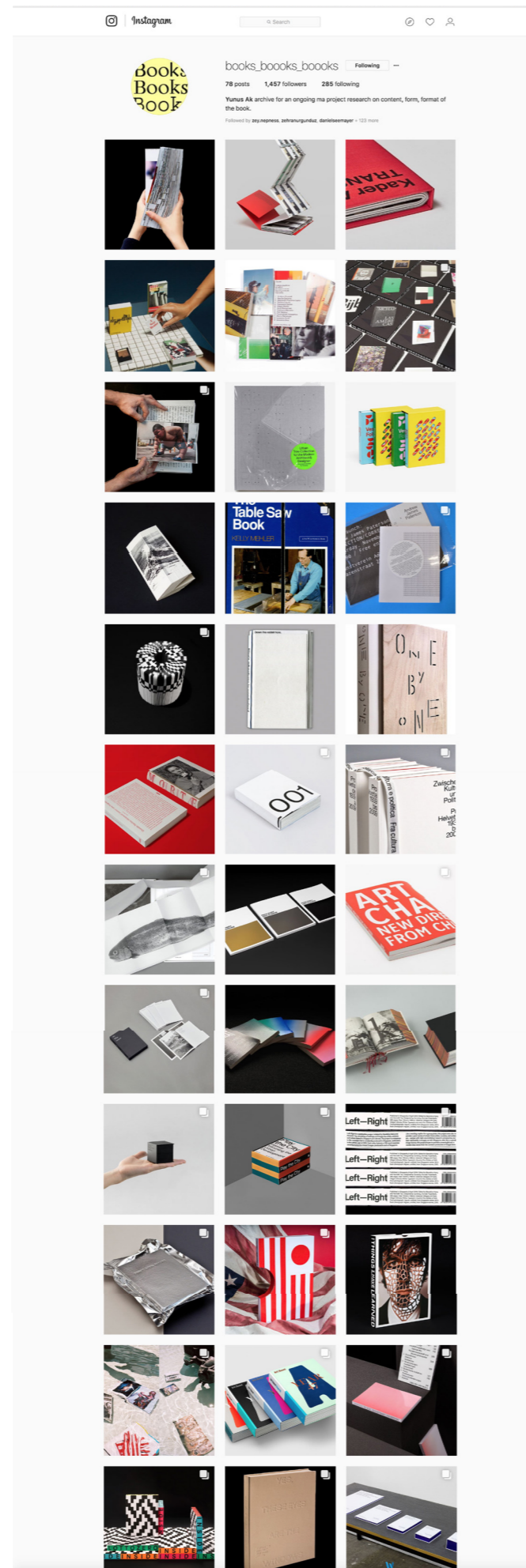
Fig. 56- Metamorphosis by Franz Kafka
Dimensions: 17 x 21 cm
Date: 1913

5. Designer Approaches

5.1. Collecting Examples

Different formats applied by various designers have been collected in an Instagram account named 'books_boooks_boooks.' The selection of the books in this collection is based on the distinct approaches with which the designing variables such as material, size, form, cover and surface are treated by the designers. Some of these archived books have also led to the designation of the formats used in this study. The account is open to submissions, and the expansion of the archive continues with the support of followers.

Fig. 57- 'books_boooks_boooks' Instagram account
Date: 2018



5.2. Questions and Answers

To better understand the format selection of designers, eight designers from ten countries were interviewed as is seen below.

The questions are constructed to evaluate the connection between designers and format. Selected designers and editors, were reached via e-mail. Eight designers from America, France, Switzerland and Germany answered the questions.

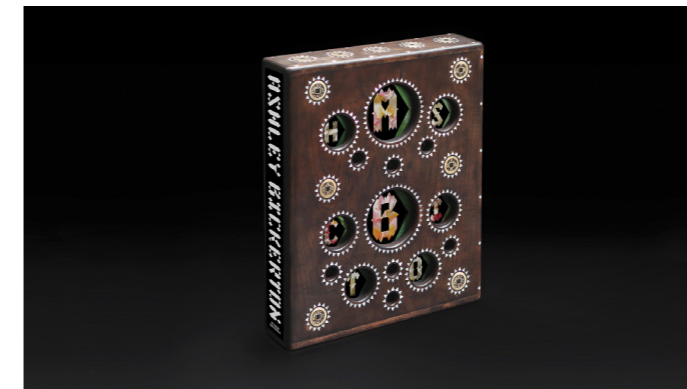


Fig. 58- Ashley Bickerton by Hubert Fischer
Dimensions: 28 x 33 cm
Date: 2015

1- How do you choose the right format for a given design project? And how do you create a unique piece of design using a traditional format?

Marietta Eugster, (CH):

1- The format should always follow the content and focus/approach to it: see your 2nd question.

Hubert and Fischer (DE):

1- Depends on the project, publishers sometimes already have specifications for the book and that includes the format. Sometimes we stick with it or discuss it with the publisher.

Usually, we review the content and make a decision which supports the content the best and find the balance between the given budget and the message.

There a lot of possibilities to create a unique design, you can cut, glue, fold, die cut or use any other finishing for the book to make the design unique and break the traditional format, but in our opinion, it should go together with the overall concept of the book.

Daniel Seemayer (USA)

1- Format and materiality often depend on trivial conditions such as print run, budget and content.

I edit and structure all the books I get to make: If necessary, I remove parts, request additional content, edit images or graphics and define a sequence.

When it comes to layout, first I come up with a set of rules for different types of material that I think make sense, to organize it in an accessible way. Together with the content, that system pretty much generates the design by itself and often leads to quirky and interesting results. Besides that, I put a lot of effort into finding a good typeface. Despite the common idea that typography is supposed to be functional in the first place, I also think that it can be looked at from an angle that allows us to engage more in the content rather than just creating a solely practical framework.

I think there is no such thing as neutral typography and since each project is different we have the privilege and responsibility to narrate through that extra layer of reading. Therefore two things are very important to me when choosing a typeface: a distinctive form and a certain degree of functionality. If you look for these two qualities in a specific context, your choice gets very limited already. However, for each project it takes some time to understand or to get a feeling of what may be a good pick.

Basically, it's one big puzzle in which everything affects each other until you find a solution. Format, materiality, printing technique, content, structure, typography and layout - all together, these aspects develop a unique experience.

Olivier Lebrun (FR):

1- Format is most of all based on the economy of the project. This doesn't mean, the bigger budget is, the bigger the book will be. It's just I really think the format helps to understand the meaning of the book, the audience it tries to reach. My publications intend to be cheap, accessible, transportable, from a hand to another, a reader to another. If it is too big, it will finish on the shelves. Moreover, if so, it has to have the biggest spine so you cannot forget it.

Jesse Reed: (USA):

1- We base the format of our books off of the original document, so we do not really "make it up." the materials are usually far superior to the original, which elevates the traditional format. So far, all of our books except for one have been hardcover, which we think also elevates the original content.

Tobias Faisst (DE):

1- I go to my bookshelf and take out magazines and books I find suitable, measure them and discuss with the client which is the best size for his product. It is also a question of budget how big or small we print. I try to avoid DIN normed formats as they look too familiar. Sometimes I also cut out new formats out of A3 or A4 sheets of paper. For poster, flyers and business card I go for the standard sizes as they have to be designed in a normed way to fit in their surroundings.

Christof Nüssli: (CH):

1- a) The proportion is often given through the content, like the proportions of the photographs in artist books. However, then the format is decided according to what I and the editor/artist think fits most to the content. So the format always follows the content of the book. And in posters, the format is always given through the standard formats for posters because they have to be hanged on poster walls, etc.



Fig. 59- Nasa Graphics Standards Manual Reissue by Jesse Reed
Dimensions: 24 x 29 cm
Date: 2015

b) I do not think there is anything like a traditional format. There are formats more frequently used to a certain extent, but that is not traditional. Anyway, my aim is to create a stringent outcome where form, materiality, etc. communicate precisely with its content.

2- How does the choice of format either add to or detract from a message?

Marietta Eugster, (CH):

2- The choice of format necessarily influences the content/message. In the same way, different mediums (TV, radio, digital, analog, etc.) do so; different book formats do so.

Hubert and Fischer (DE):

2- For us, the content influences the format, and we think it should support the concept and usually our choice of format is to add something to the message. However, it can also detract, but this could be considered as part of the concept.

Daniel Seemayer (USA):

2- Texts, plans, maps, photographs need to be legible and comprehensible. If the format does not achieve this, your design has failed, unless the failure is your intention. Therefore a book should always be a facilitating vehicle for its content that allows the reader to access it properly and easily.

Olivier Lebrun (FR):

2- As I said before, I think the format helps to understand a book proposal. Does the book content have to be read, or viewed? Does the reader, viewer, has to carry the book with him... Would it be bad to think we are designing books as cultural mass products? You have to visit the book fairs - Paris, Leipzig, Francfort - and I do not mean «Artbook fairs,» to understand how as graphic/editorial designers we are working in a nest. A good read on this is there.

Jesse Reed: (USA):

2- We hope that it enhances the message. Our mission is to preserve these lost artifacts of design, and by presenting them in a printed medium, we hope that it allows our audience to focus on the information, rather than be distracted (as they would be online).

Tobias Faisst (DE):

2- I think the format of the book seldom distracts from its message. Sometimes it can be a problem if the amount of information is too much for the format, then the typo gets too messy and small for its purpose

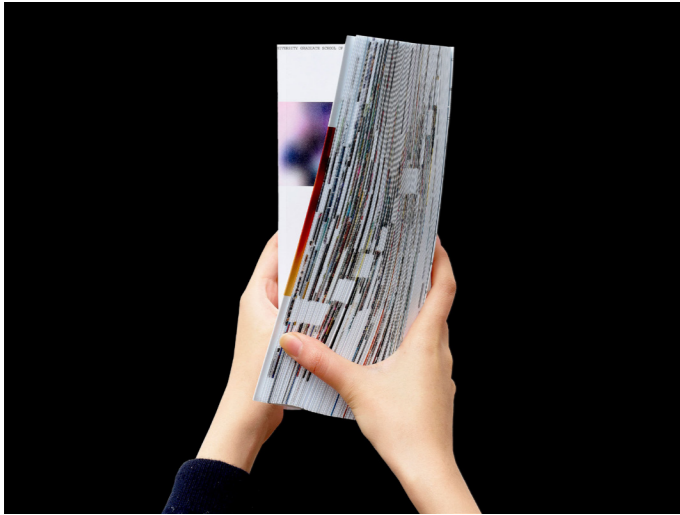


Fig. 60- Harvard Graduate School of Design's annual compendium showcasing student work and events designed by Pentagram
Date: 2018

The format can add to the message if the theme gets interpreted in its format. The big book of..., the small book of..., can work with its size for example.

Christof Nüssli: (CH):

2-I do not know.

3- How do you interpret modern-day understanding of book in terms of the relationship between the content and the form?

Marietta Eugster, (CH):

3- The book and the format of the book is a statement. The book as a contemporary document gives an immediate reference to the present.

Hubert and Fischer (DE):

3- The shape of the book did not change over centuries, and if you say "book" to someone, they understand what kind of physical object it is.

Daniel Seemayer (USA):

3- Making books has never been more exciting than today. Since the function of reading is no longer the exclusive property of printed books, they are no longer generic reading media, but increasingly become objects. Marshall McLuhan's statement that 'the medium is the message,' basically boils down to not looking at content as something detached from materiality. Abstract paintings are a good example of this as they no longer have a classical content - a depiction, portrait or landscape - but the painting is actually about painting, and so its medium is the message. We also see the same development with books.

Olivier Lebrun (FR):

3- I am very attached to the content. Since the form can work well with it, the book can be interesting. A book of forms - apart of those made on purpose - could be quite boring. There's sometimes a misunderstanding about publishing/editing/designing. I'm attached to the three.

Jesse Reed: (USA)

3- Not everything needs to be made into a book. However, we feel strongly that the original medium of the standards manuals that we have published are best reissued in the same manner.

Tobias Faisst (DE):

3- Content and form go hand in hand, paper, binding, finishing, etc are tools to form a product that transports the wanted message.



Fig. 61- Various books designed by Marietta Eugster,
Date: 2014-2016

These days less books get printed, but on the other hand, it becomes more a niche where the book becomes more a product of value with more effort into design, look and feel.

Christof Nüssli, (CH):

3- See the answer to question 1. Maybe not only form follows content, but form supports the content and sometimes form also adds content.

Michael Beirut: (USA):

1, 2, 3- For me, the format of a book is determined by two things: first, its subject matter; and second, the way it is intended to be read. Most books (and most things in life) are designed using 'traditional formats' because they work, and because we are used to them. This is fine.

When designers misjudge the two criteria above, the book is usually a favor, and occasionally an inadvertent work of genius.

THE ASSESSMENT OF THE ANSWERS

Firstly, the interviews reveal that designers apply different methods in the format selection.

Designers state that parameters such as the content of the book, the publisher, the material used, the needs of the customers, standard paper sizes and technical possibilities have a significant role in choosing the format. In addition, processes such as editing graphics and images, cutting, gluing, folding, die cutting, typography selection and the elimination of unnecessary components are considered significant for establishing a unique designing approach.

As for the impact of the format selection on the message of the medium, the designers stress the necessity of the relevance of the format to the message. According to Hubert and Fischer, the format can both reinforce the content and, still depending on the concept, weaken the effectiveness of the delivery of the message. It needs to allow the audience to focus on information rather than distract them.

Finally, as can be seen in the answers which comment upon the form-content relationship in modern understanding, the idea which identifies "the medium" with "the message" is prevalent. In addition, as Christof Nüssli states, the form is also the facilitator of the content. For Daniel Seemayer, the modern book has gone beyond its traditional status as the primary conveying medium of the act of reading and become an object in itself. It has thus become a tool more open for the appropriation of the designer than it has ever been.

6. Design Process

6.1.1. Fixed Variables

According to Haslam (2006), although modern designers have many tools such as colour, typography and image, they often do not recognize one of the most powerful tools, the format itself.

Although the tools in the hands of the designers provide endless possibilities, variables such as the concept and content, target mass and technical possibilities of the designed book can be limiting factors. Therefore, in order to objectively evaluate the formats designed in this project, it is decided to keep other variables such as typeface or paper type constant.

Margin settings are arranged separately according to the requirements of each format. The neutral design approach is maintained on back and front cover design. On the back cover, the iconic sentence on the entrance page of the *Metamorphosis* is used.

The choice for the paper type used in designed formats accords with the physical relationship established by the user with the book, the content of the text and technical situations. When these parameters are considered, the use of thick art papers, which can be one of the negative factors of the heavy books, is avoided (Tschichold, 1995).

In four of the five designed forms within the scope of the project, the 90-gram cream shade Munken Pure paper, developed for offset prints and also suitable for different kinds of printing techniques such as digital printing, is used. For the digital broadsheet format, which was printed in the London-based print house Newspaper Club, the 55-gram newspaper paper is used. The paper used for this format is much lighter than the papers of the others. Thanks to the newspaper paper, this format can be folded or rolled to carry and store.

In the process of selecting the appropriate typeface; Malaga, Book Mania, Fazeta Caption and Novel Pro fonts were tried with using different font sizes. Afterwards, it was decided to use the Novel Pro font of Berlin-based Atlas Type Foundry. The choice of the Novel Pro makes it easy to read long texts, alongside its use as a display font. One of the features of the Novel Pro is that it is a humanistic antique, as well as a serif font with classical proportions and modern details. In addition to being functional, it is a reader-friendly and elegant typeface. This font family, as an OpenType font, consists of 12 styles.

Another fixed design element is the positioning of the page number. The page numbers are centred on the bottom of the pages and different typeface font sizes are used for different formats. As different color choices might affect legibility, the black colour is used for the text.

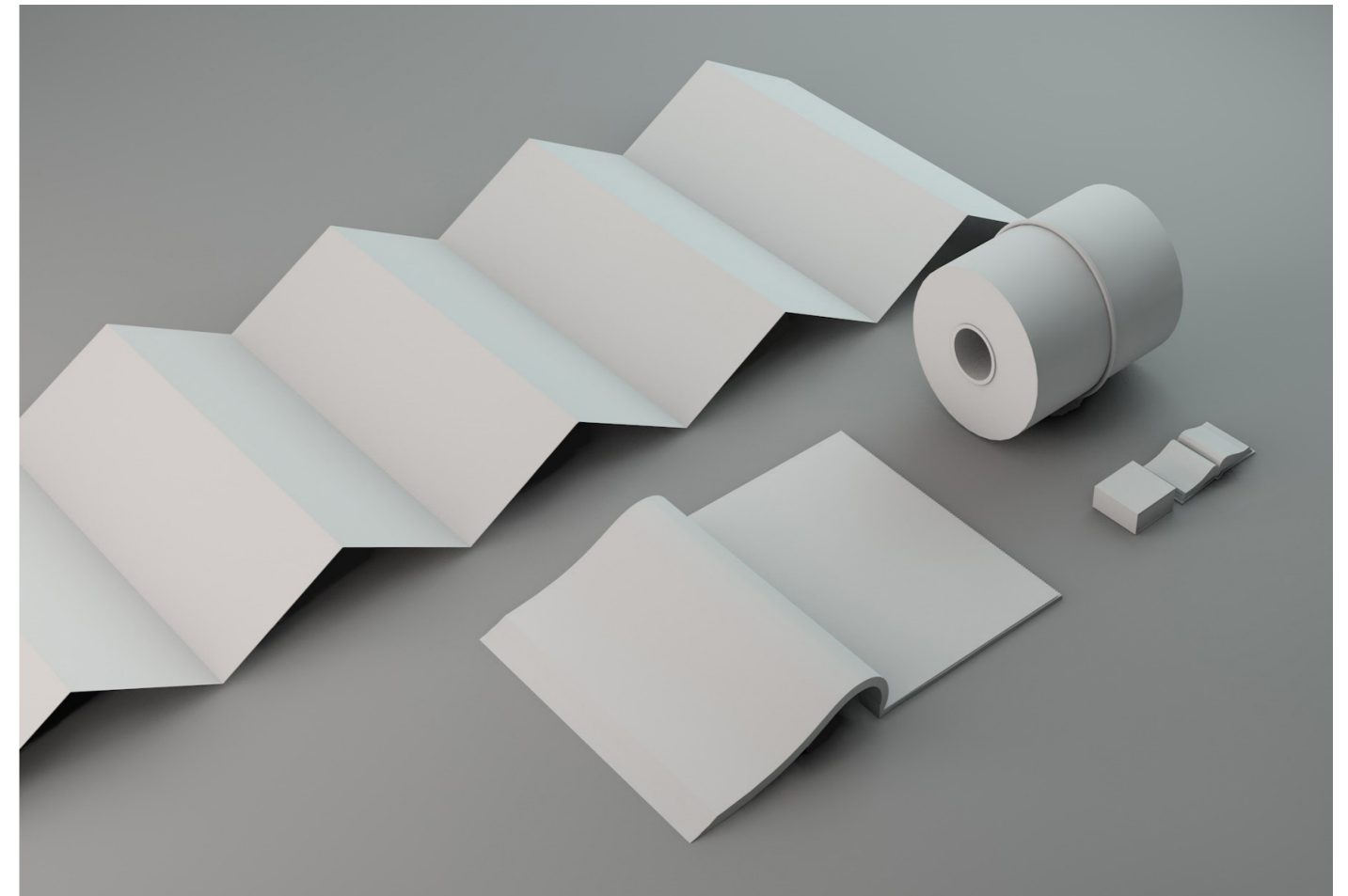


Fig.67- Unapplied Formats

6.1.2. First Templates

Within the scope of the project, as an alternative to the usual book format, we have designed formats that will enable us to look at the reader-book interactivity from a new perspective. *Metamorphosis* is examined in ten different formats with reference to historical, textual, and new reading experiences; however, five formats out of ten are applied.

6.1.2.1. Accordion Format

Although the accordion format is portable, it is difficult to use due to its structure. One of the most important challenges is navigating through the pages.

Another difficulty is to print a 21,810-word text ("The Great Novella Search," 2013), typed in 12 point fonts, on both sides of the paper in digital print by sticking to the A5 scale.

In addition, due to the characteristics of the format, the paper must be thinner. Otherwise, problems will arise in the folded sections of the paper.

As a consequence of these predictable challenges, it is decided to remove the accordion format from the study.

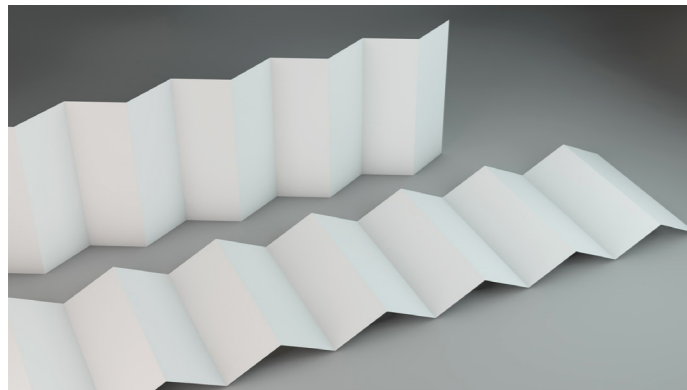


Fig. 68- Accordion Format

6.1.2.2. Mini Book Format

Mini Book Format, in which the portability is emphasized, is influenced by the examples of the 'miniature sacred book' (Tschichold, 1995) mentioned earlier in this study within the context of the historical development of the conventional book.

The adaptation of the text to the Mini Book Format, which is prepared with a legible typeface point, causes the spine of the book to be thicker. For this reason, it becomes difficult to read the book with two hands.

One way to reduce the thickness of the spine is to choose the paper as thin as possible. In this case, it may cause the text on the front and back of the paper to overlap, as is the case in scrolling and accordion formats. Another possible solution to the problem of the spine's thickness is to use smaller typeface size, which leads to a decrease in the reading distance.

Another problem may be the difficulty of turning the page if we consider the size-paper weight ratio of the book.

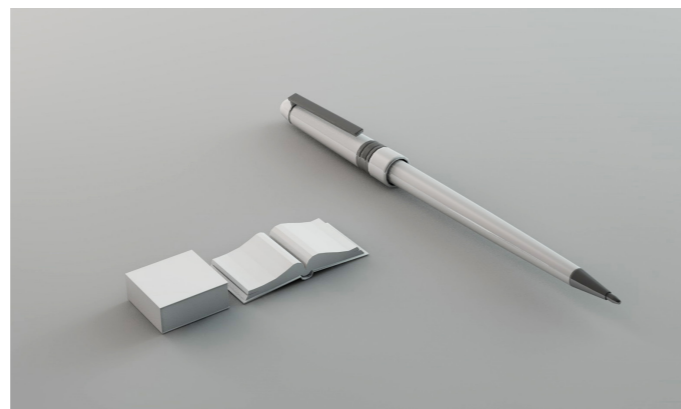


Fig. 69- Mini Book Format

6.1.2.3. Perforated Format

One of the formats that intended the reader to interact with the format itself is Perforated Format. This format which offers a different reading experience is created by the reference of the physical transformation of Gregor Samsa.

Separation of two sections of the paper is quite difficult while the reader stands, one hand and a supportive object are needed to open the perforations.

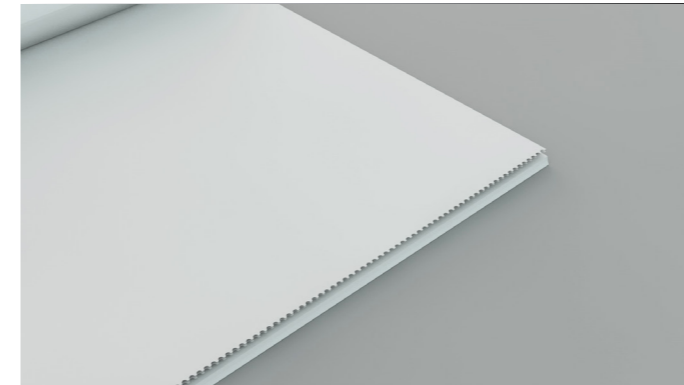


Fig. 70- Perforated Format

6.1.2.4. Scroll Format

Scroll Format, which is the earliest editable record-keeping format mostly used for manuscripts (Cave & Ayad, 2017), involves various difficulties when it is applied to digital printing techniques. Like the accordion format, it can also deform easily, and the problems associated with paper and ink can be observed. Additionally, it is quite difficult to follow the text and access to the pages that are read beforehand. Although it offers more interactivity than codex format, it is not suitable for reading outside. As a result, the Scroll Format is not implemented due to the technical difficulties it rises in digital printing.

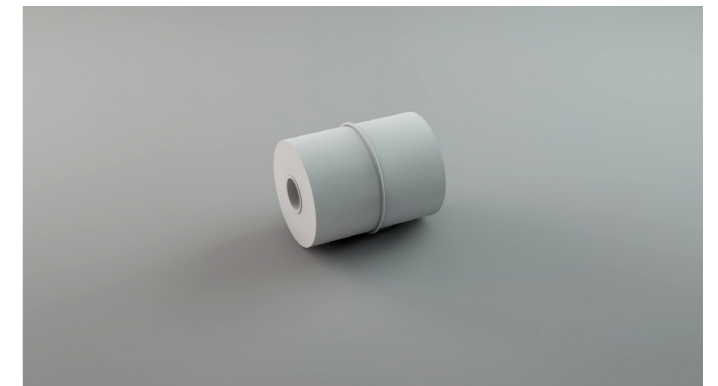


Fig. 71- Scroll Fomat

6.1.2.5. Wall Book Format

Wall Book Format is inspired by the main character in Metamorphosis, Gregor Samsa, and his relationship with the place. It offers an unusual reading experience to the reader. However, the act of reading forces the reader to be bounded by the place itself.

The main problem arises during the manipulation of this triple place-reader-book relationship, the navigation between pages and the use of perforation on larger format pages, which is not usually suitable for such sizes. This format, created with the reference from the story itself, has been eliminated because portable formats are selected for the project.



Fig. 72- Wall Book Format

6.1.3. Applied Formats

Form and function are the two main components of a design work. The form of a design is the physical expression which could serve as a means of communication for the target group. If the designer manages to combine the form and function in a right manner, this combination could offer a solution far beyond the needs of the user (Ambrose & Harris, 2012).

There are two factors to keep in mind when determining the format: purpose and meaning (Ambrose & Harris, 2012). For instance, the use of folio size should not be preferred for the children's books due to the fact that the format is not handy for them. Likewise, it can be also said that the use of heavy books is not welcomed by the elderly (Tschichold, 1995).

While choosing the book format, the use of design variables that do not distract the reader's attention, and the requirements of the theme, content and storytelling should be taken into the consideration by designers as the decision of the book format can affect the perceptions of the target group (Ambrose & Harris, 2012).

In the next step of the project, five different book formats are applied as they accord with the information mentioned above and the variables to be questioned.

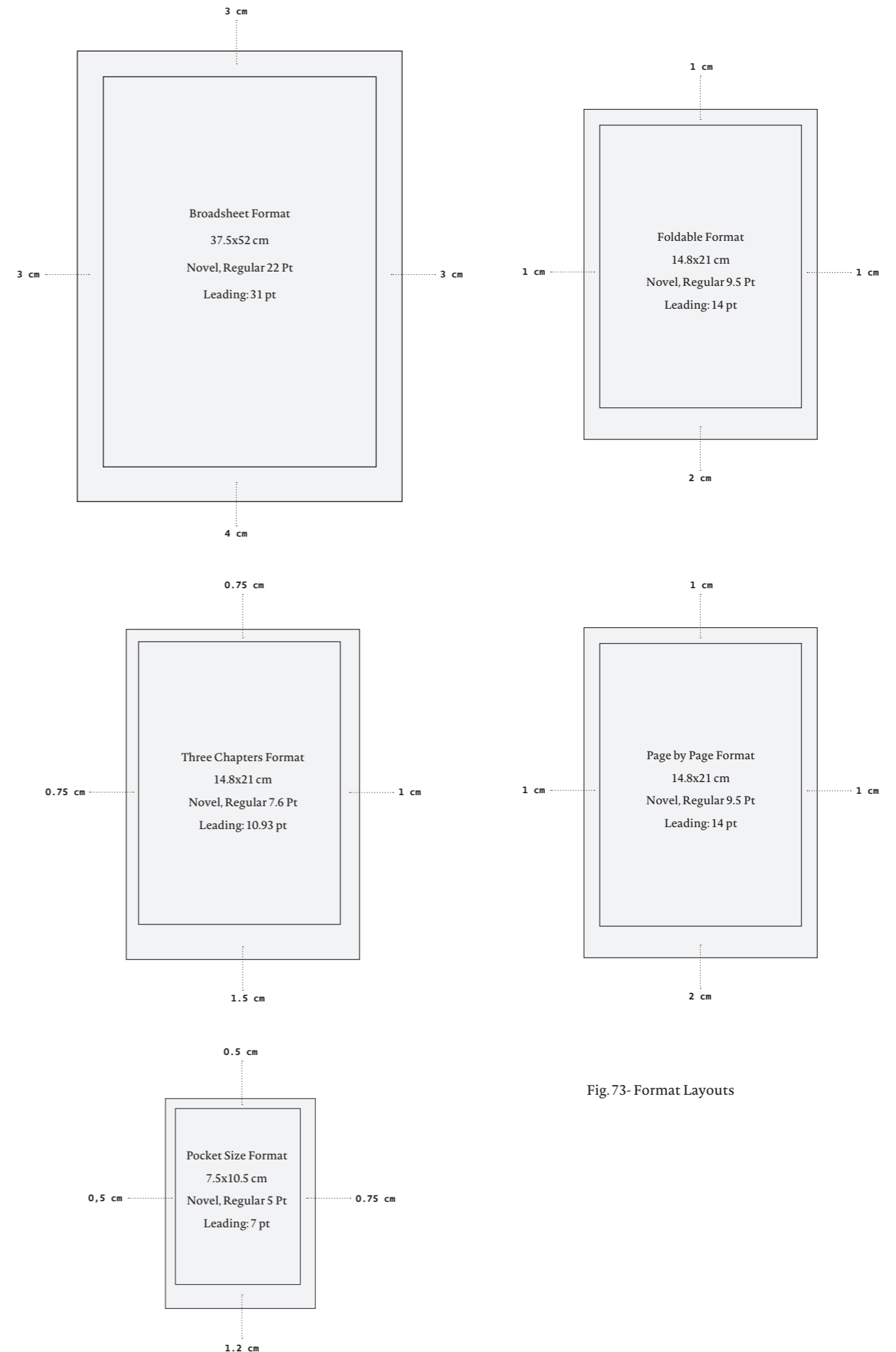


Fig. 73- Format Layouts

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THE METAMORPHOSIS

They
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tired and

hours on end. Or he might go to all the effort of pushing a chair to the window, climbing up onto the sill and, propped up in the chair, leaning on the window to stare out of it. He had used to feel a great sense of freedom from doing this, but doing it now was obviously something more remembered than experienced, as what he actually saw in this way was becoming less distinct every day, even things that were quite near; he had used to curse the ever-present view of the hospital across the street, but now he could not see it at all, and if he had not known that he lived in Charlottenstrasse, which was a quiet street despite being in the middle of the city, he could have thought that he was looking out the window at a barren waste where the grey sky and the grey earth mingled inseparably. His observant sister only needed to notice the chair twice before she would always push it back to its exact position by the window after she had tidied up the room, and even left the inner pane of the window open from then on.

If Gregor had only been able to speak to his sister and thank her for all that she had to do for him it would have been easier for him to bear it; but as it was it caused him pain. His sister, naturally, tried as far as possible to pretend there was nothing burdensome about it, and the longer it went on, of course, the better she was able to do so, but as time went by Gregor was also able to see through it all so much better. It had even become very unpleasant for him, now, whenever she entered the room. No sooner had she come in than she would quickly close the door as a precaution so that no-one would have to suffer the view into Gregor's room, then she would go straight to the window and pull it hurriedly open almost as if she were suffocating. Even if it was cold, she would stay at the window breathing deeply for a little while. She would

it would have been difficult for her to immediately open the window while he was still there, but not only did she not come in, she went straight back and closed the door behind her, a stranger would have thought he had threatened her and tried to bite her. Gregor went straight to hide himself under the couch, of course, but he had to wait until midday before his sister came back and she seemed much more uneasy than usual. It made him realise that she still found his appearance unbearable and would continue to do so, she probably even had to overcome the urge to flee when she saw the little bit of him that protruded from under the couch. One day, in order to spare her even this sight, he spent four hours carrying the bedsheet over to the couch on his back and arranged it so that he was completely covered and his sister would not be able to see him even if she bent down. If she did not think this sheet was necessary then all she had to do was take it off again, as it was clear enough that it was no pleasure for Gregor to cut himself off so completely. She left the sheet where it was. Gregor even thought he glimpsed a look of gratitude one time when he carefully looked out from under the sheet to see how his sister liked the new arrangement.

For the first fourteen days, Gregor's parents could not bring themselves to come into the room to see him. He would often hear them say how they appreciated all the new work his sister was doing even though, before, they had seen her as a girl who was somewhat useless and frequently been annoyed with her. But now the two of them, father and mother, would often both wait outside the door of Gregor's room while his sister tidied up in there, and as soon as she went out again she would have to tell them exactly how everything looked, what Gregor had eaten, how he had behaved this time and whether

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FRANZ KAFKA

THE METAMORPHOSIS

THE METAMORPHOSIS

6.1.3.1. Broadsheet Format

Broadsheet Format is designed to explore the size of the portable book from a different perspective and observe the changes of the reading positions of real readers. For the digital Broadsheet Format, which was printed in the London-based print house Newspaper Club, 55-gram newspaper paper is used.

This foldable format consists of 40 pages in 37.5 x 52 cm dimensions and it offers a limited reading and storage space due to its form. The paper type of the Broadsheet Format, which differs from the others, tends to turn yellow and deform over time. Compared to a conventional book, its durability span is shorter.

For this format, 97-pt is used in the back cover of the book. However, the 22-pt text is not suitable for long-term readings. The margins are set as 3 cm, 3 cm, 4 cm, and 3 cm.

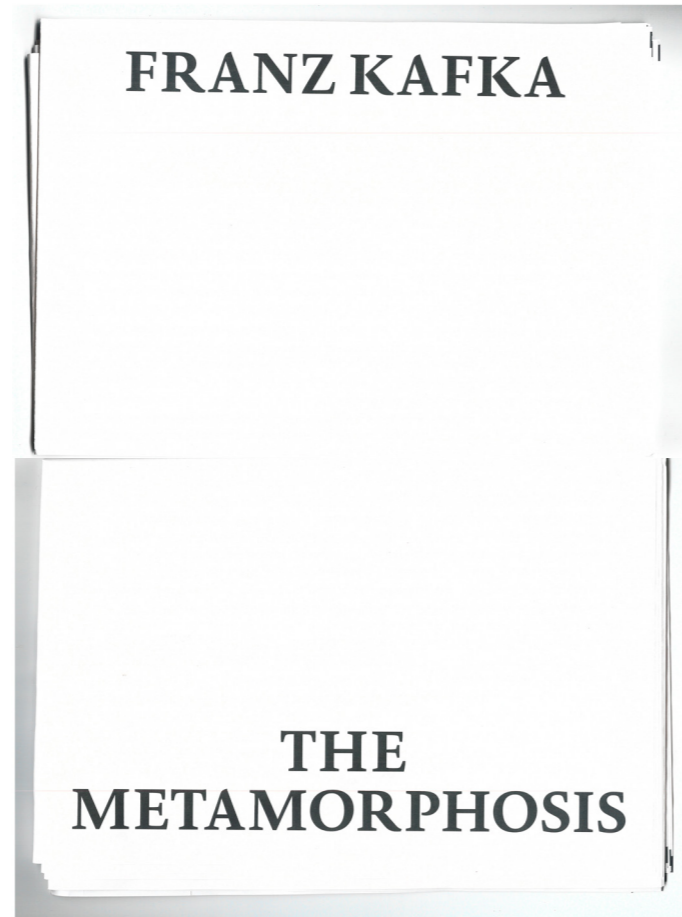


Fig. 74- Broadsheet Format
Dimensions: 37.5 x 52 cm

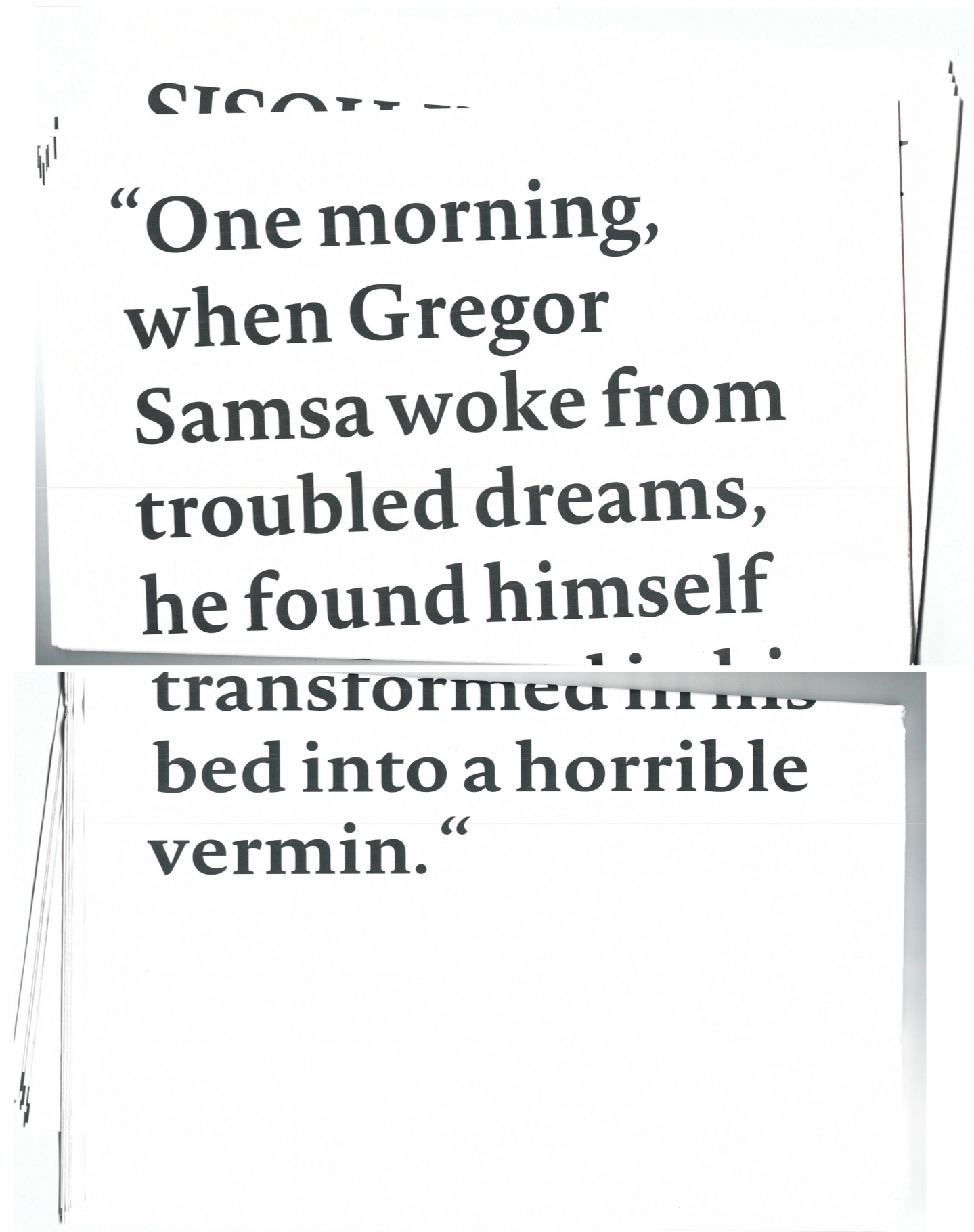


Fig. 75- Broadsheet Format
Dimensions: 37.5 x 52 cm

6.1.3.2. Foldable Format

Foldable Format is a format developed on the idea of not preserving the quire structure. When the quire is unfolded, it becomes different than the usual conventional codex form and turns into a poster-like structure. The pages are printed on both sides and A3 size is selected to apply.

This designed structure consists of A5 size pages when folded. In this proposed system, a black plastic rubber is used as the spine of the book. Although the physical interaction with the reader is quite strong, it is difficult to navigate between pages.

9.5 pt is used in inner texts, 34 pt is used in the front cover, 40 pt is used in back cover, and 7 pt is used in page numbers. The margins are set as 1 cm, 1 cm, 1 cm, and 2 cm.

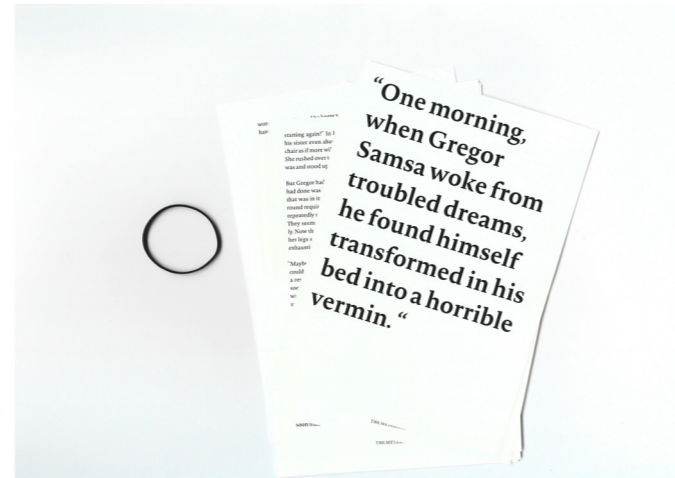
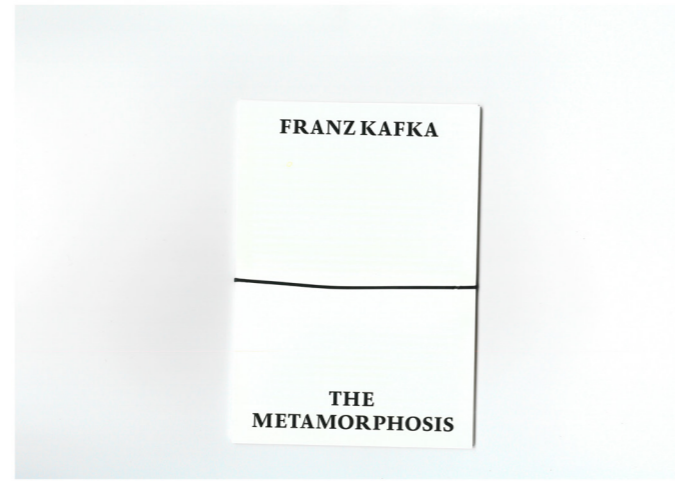


Fig. 76, 77- Foldable Format
Dimensions: 14.8 x 21 cm

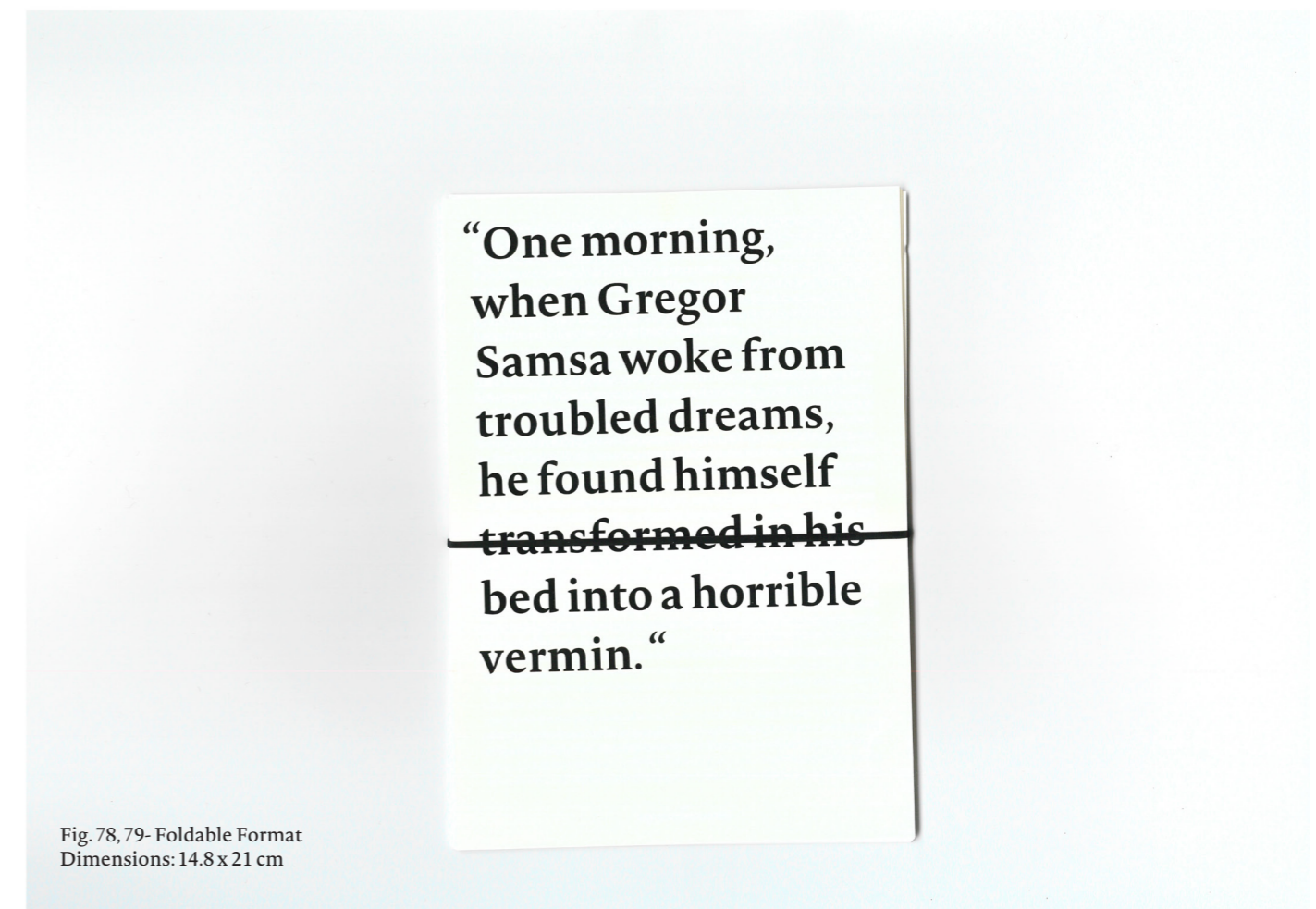


Fig. 78, 79- Foldable Format
Dimensions: 14.8 x 21 cm

6.1.3.3. Page by Page Format

The Page by Page Format intends to create a new spineless structure. The design decision in this format is inspired by the fragmentation of the psychology of the protagonist Gregor Samsa.

This format is made up of individual A5 size pages arranged in a row. There is a protective material used to protect the integrity of the structure. As a result of the spineless design, readers are able to physically intervene in the narrative directly. However, it is difficult to navigate between pages.

9.5 pt for text and 24 pt for the back cover are used. The margins are set as 1 cm, 1 cm, 2 cm and 1 cm.

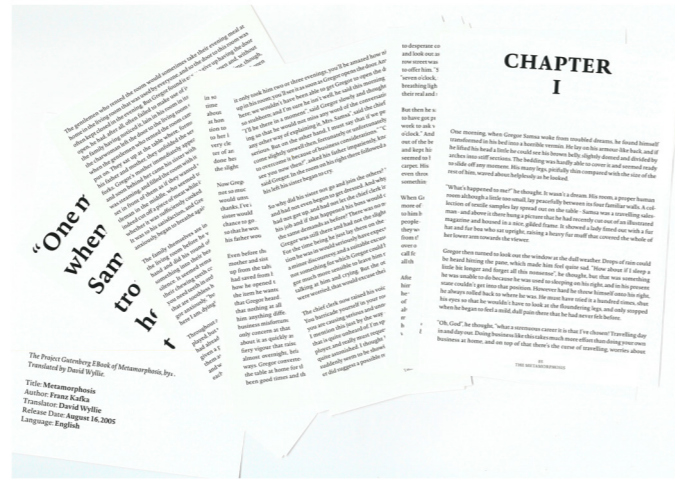


Fig. 80- Page by Page Format
Dimensions: 14.8 x 21 cm

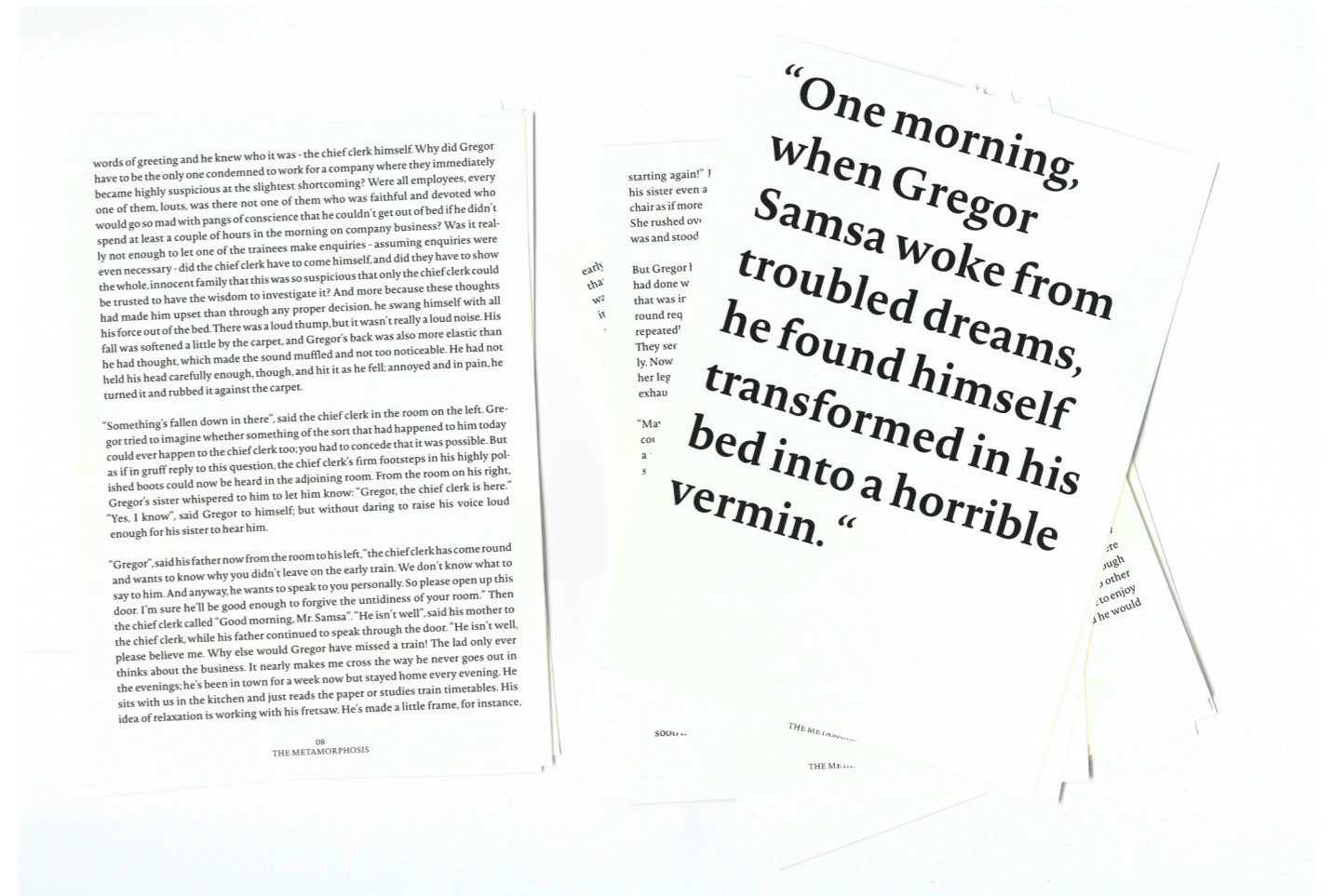
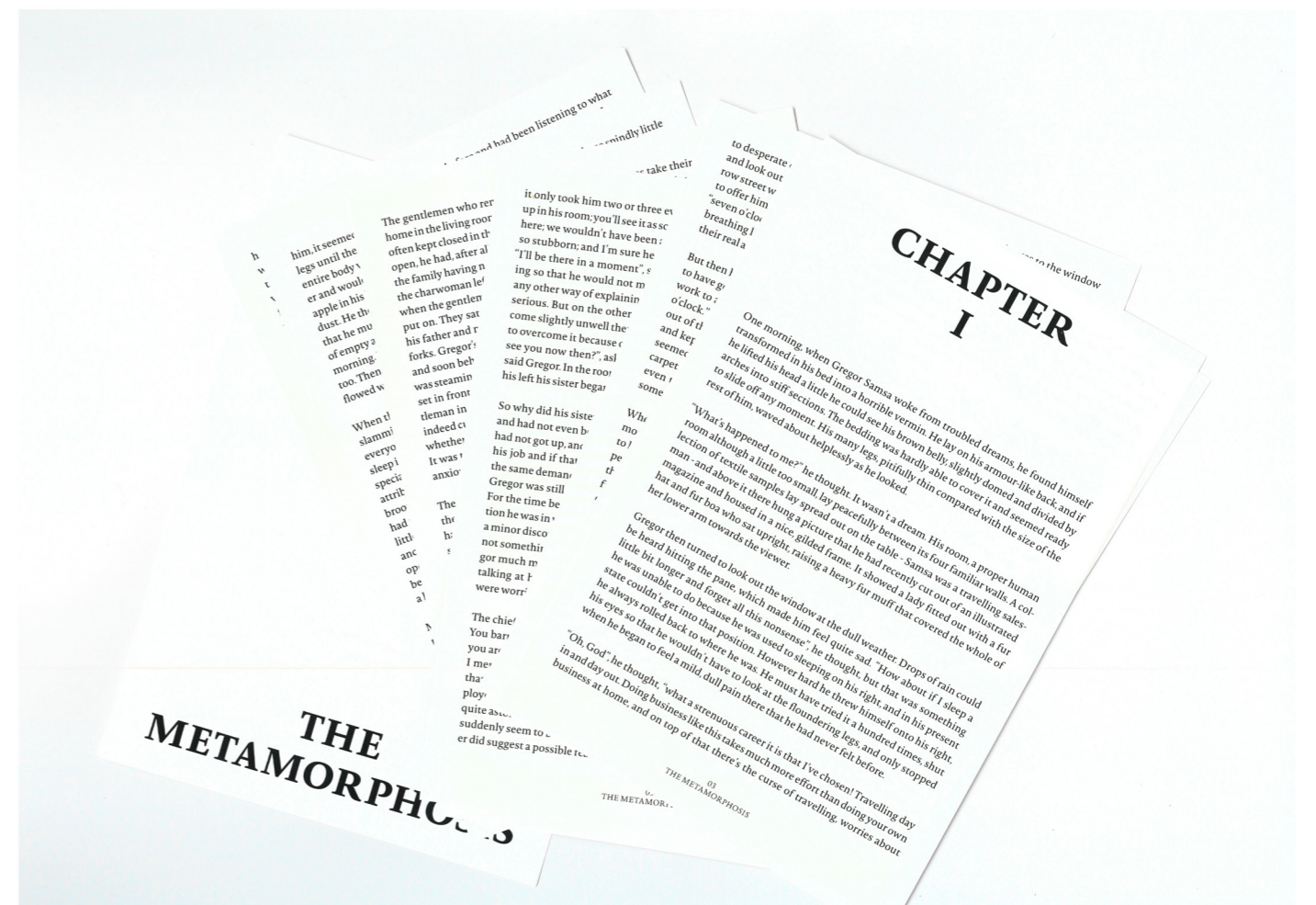


Fig. 81,82- Page by Page Format
Dimensions: 14.8 x 21 cm



6.1.3.4. Pocket Size Format

As designed in 7.5 x10.5 cm format, Pocket Size Format requires a close-range reading because of the 5 pt size of the text whereas it is rather easy to carry and store. In this format, a rubber band is used to keep the pages together, which is designed as an open binding.

When the size of the book is considered in the Pocket Size Format, features such as portability and one-handed book reading is taken into account. The book, designed as an open bound format, is rather easy to carry and store. In this format, a yellow rubber band is purposefully chosen to keep the pages together. In this way, it is aimed to evaluate the reactions of the readers to different materials.

Even though the rubber helps to keep the pages together, its material tends to deform. This could be perceived as a disadvantage since a broken rubber band may cause the pages of the book to scatter.

In this format, 5 pt for the text and 17 pt for the cover are used. The margins are set as 0.5 cm, 0.75 cm, 1.2 cm and 0.5 cm.



Fig.83,84- Pocket Size Format
Dimensions: 7.5 x 10.5 cm



Fig.85,86- Pocket Size Format
Dimensions: 7.5 x 10.5 cm

6.1.3.5. Three Chapters Format

The novel Metamorphosis, written by Kafka and published for the first time in 1915, is composed of three main chapters. As one of the formats, Three Chapters offers a different reading experience by assembling separated booklets each of which represents one chapter of the novel. The cover is designed as a fourth chapter, separate from the three chapters.

The book has presented a structure to the reader as a whole that can be stored and read separately as desired.

7.6 pt font for the text, 24 pt on the front cover, 30 pt on the back cover and 6 pt for the page numbers are used. The issue of legibility determines the size of the typeface point of the text. The margins are arranged as 0,75 cm, 1 cm, 1,5 cm and 0,75 cm.



Fig. 87,88- Pocket Size Format
Dimensions: 14.8 x 21 cm



Fig. 89,90- Pocket Size Format
Dimensions: 14.8 x 21 cm

7. Observations and Analysis

7.1. Video and Survey Analysis

It has been decided to conduct observations and analyses to systematically evaluate the relationship between the reader and applied formats. Each has its strengths and weaknesses regarding their validity.

Individual's attitudes, feelings and behaviors have been aimed to categorize with the video observations. This observation path looks beyond the precise numerical evidence and creates semantic subcategories related to the collected videos.

Video recordings and surveys were conducted to evaluate the interaction between the formats and the reader. Participants of the study are 30 people consisting of 16 undergraduates, 10 postgraduates, and 4 doctoral students whose ages range between 22 and 71. Upon examining the videos, notes were taken and the correlated remarks were classified in order to apply the proper analyses of the recorded user experiences. In consequence, it was observed that the users expressed their opinions within 6 main topics.

7.1.1. Video Analysis

The data used for the observations is obtained from the video recordings conducted by the research group. On the first step of the analysis, code groups were developed, then comments of the participants and observation notes were systematically categorized (Grbich, 2007, pp.8-21). In this classification method, a symbolic short name is attributed to a part of verbal or visual data which summarizes or catches the essence (Saldana, 2010, p.2).

The codes are gathered under six subcategories; space-format relationship, reader proportion, format-content relationship, portability-storage, format variables and user comments.

BROADSHEET

Subcategory 1: Space-Format Relationship

Participants stated that the environment in which they interacted with the book would directly affect their reading experiences.

Therefore when compared to other formats, they have made a more detailed comment about the space:

"...Cannot be read on the subway."

"...More appropriate to be exhibited.

Simple and beautiful."

"I would like to read in a private place, for example, at home."

"If the size gets bigger, the relationship of reader would be different..." "I cannot physically control it, and I will have to consider the environment as well."

"Impossible to put vertically on the bookshelf, and if I put it vertically, pages will be deformed because it does not have a protective cover."

Subcategory 2: Reader Proportion

Participants stood up before they started examining this format. Although the tendency to use the format varied, typically the first action of the readers was to fix the middle hogging.

Subcategory 3: Format-Content Relationship

Participants emphasized that Gregor Samsa's conceptual value was completed in this format. "Considering the size-reader relationship, the true embodiment of the story is this format."

Subcategory 4: Portability-Storage

A participant noted that the portability and storage of this format were very difficult:

"Without hardcover, the pages are unprotected."

"Considering that you will store it on the bookshelf, the possibility of tearing is very high, and it is hard to carry.

Additionally, another participant stated that this format was a design worthy to be archived.

Subcategory 5: Personal Suggestions- User Experience

Participants noted that they were attracted by the fact that they were not familiar with the broadsheet format as a book.

In particular, they expressed their views based on the effects of seeing the newspaper as a book.

"...An exciting format. It is a newspaper format, but a book. If someone gives it to you, you cannot be indifferent."

"I need to spend time to read."

"It is an unfamiliar format."

"Text flow is like a book, it still retains the features of being a book, in this sense, you are used to this format, but you are not used to seeing the format as a book."

"It is interesting to see the usual and unusual combinations together."

"It is like a ritual. You sit somewhere, open it and you begin to read."

"It is not a format that you can put in your bag."

"It is something more special."

"It is more convenient to read when I am alone.",

Subcategory 6: Format Variables

Participants have made the following comments on the dimension:

"There is a peremptory attitude because the dimensions are too large."

"It is like the large and old Bibles of Europe."

"...In a dimension where the reader can be distracted."

"Some things must be small. Contradiction and tension make it interesting and legibly."

Participants have made different interpretations of the font size:

"The font size in the newspaper can make it easier to read."

A participant at the age of 71 said that the font size is appropriate:

"A format that people with myopic eyes, just like me, can read."

A participant said that the size of the font is compatible with the selected format. Contrary to this idea, another participant stated that because of the size of the font, the text was perceived only as a black spot.

Two participants said that they found the black stains on the edges of the pages interesting: "The black lines on the edge are attractive." "Black rectangles on the edge are very remarkable."

A participant compared the 55-gram paper used in the broadsheet format to the paper used in the other formats: "... Differentiation of the material affects the tendency of the reader."

A participant found it very difficult, exhausting and overwhelming to follow a line-height which is set as 14.

THREE CHAPTERS

Subcategory 1: Space-Format Relationship

Participants stated that they saw the advantages of reading this format, which was composed of 3 chapters and kept in a package, at different times and various locations:

"I can read the chapters wherever I want."

"A very convenient format for reading on the subway."

"I enjoy the fact that the pocketbook gives me the message that I do not have to carry the entire book."

Subcategory 2: Reader Proportion

The general view of the participants is that packaging is a determiner for portability and storage:

"Even if the concept has three individual booklets, plastic package functions as a book cover."

"Three small booklets can be protected with a waterproof zip bag ..."

Subcategory 3: Format-Content Relationship

Participants stated two contradictory opinions about the semantic relationship between the form and content which follows as:

"Even though the chapters are separated, I could not forge a semantic bond to the story itself."

"It's not formally connected to the content..."

"It reflects Samsa's mental disunity..."

"I think how the format is divided into chapters is a reference to the content. Ultimately, the writer divided the book into three chapters according to the story's construction..."

Subcategory 4: Portability-Storage

Participants stated that it was easier to store and carry the book thanks to the protective package of this format.

"The use of the bag is a good design choice, this way I can carry it in my bag."

"Because it is made of three chapters, you do not have to carry the entire book. I can carry whichever chapter I want to carry with me."

Subcategory 5: Personal Suggestions-User Experience

Participants noted that prioritizing the choice of zip-bag was useful:

"Having a package prompted me to open it directly. That is why I chose this form for the first time."

"...because it is in a zip bag makes the object more attractive."

Contrary to these views, some of the participants also pointed out that the packaging effected the reader-format relationship in a negative manner:

"I thought that the zip bag is protecting the book from tearing. That it automatically gives the message: "Don't open and don't damage." ",

"The book seems like an untouchable object."

"I would like to ask why that format is so sheltered."

"Is there any specific reason to use zip bag?"

This format seems more valuable than others. It is better not to open."

Subcategory 6: Format Variables

Participants said that the use of omega stitching provided a clue that the book-reader interaction would continue:

"Are you going to give an extra folder to keep them together?"

"Are these metal stitches, that you had preferred to use, offer a new suggestion?"

"I guess you have a second step for binding these separated chapters."

Only one participant did not want to read because of the inappropriate font size.

Contrary to this idea, some participants say that the texts are quite legible.

Only three participants asked why the cover was separate and why there was no omega stitching:

"Didn't you need to have omega stitching on the cover?"

"The cover was handled differently from the content. It was an inconsistent design decision."

FOLDABLE FORMAT

Subcategory 1: Space-Format Relationship

Participants stated that even though the foldable format was offering a new way of reading, this independent structure without binding had problems with the space.

"Highly probable to be damaged outside because of its size."

"The high possibility of tearing when the pages are opened, that is why I prefer to read it at a library or home."

Subcategory 2: Reader Proportion

Participants tended to open folded papers first. However, because of the page layout which they were not familiar with, they had difficulty in understanding the navigation between pages. This made them tend to refold the paper and rotate the page.

Subcategory 3: Format-Content Relationship

Participants expressed that the content corresponded to the designed format:
"The complex and intelligible structure in the physical interaction has also referred to the context itself."
"This format has a truly dazzling effect, which I think metaphorically references to the novella."

Subcategory 4: Portability-Storage

More than half of the participants stated that they were having inter-page navigation problems.
"Physical interaction is stronger compared to other formats. However, there are serious problems about navigation."
"The constructed system is hard to understand."
"As a reader, I am having a hard time connecting with the book because the reading direction is interfered with."
"It offers a different reading experience, but this is not a positive comment."
"The text keeps on getting interrupted, it is hard for me to connect with the text."

Subcategory 5: Personal Suggestions-User Experience

Participants showed various reactions when interacting with the format:
"Do I have to put the pages together so that it becomes a book?"
"The cover was not supposed to be included in the quire."
"...Hard to navigate between the pages, but using page numbers solves this problem."
"The actual aim was to design a poster?"
"There are problems about the paper of the cover and the back page. The front cover and the back cover are in the same quire. Normally, the covers should not be in the same quire."

Subcategory 6: Format Variables

Participants stated that the choice of the font size was appropriate:
"When I compare it with the other formats, this format's ratio between the dimension and the font size is the most appropriate one."
"...more legible due to format's dimension-font size decision..."

PAGE BY PAGE

Subcategory 1: Space-Format Relationship

While the participants find the page by page format different in structure, they stated that it offers a reading experience dependent to space.
"I prefer reading it at home because it is made up of different parts."
"I would never read this outside. I'm sure I'd lose the pages."
"...Pages would scatter if the rubber band is broken."

"Even though it is a portable size, the structure is dependent to space."

Subcategory 2: Reader Proportion

Before participants started examining the format, they put the pages in order with their hands or by slamming the pages on the table.

Subcategory 3: Format-Content Relationship

Participants stated that the format was consistent with the conceptual meaning of the content.
"...Whether the pages stand alone or stand together without a spine, they have formed a strong connection with the traits of Samsa."
"Considering the physical interaction-content relationship, the design decision is appropriate."
"...The fact that the pages are separate from the binding emphasizes the personal traits of Samsa, but a thick protective box design could be included to underline the transformation of the insect..."

However, one of the participants believed that the story-format relationship was deteriorated because he thought that the content was directly intervened with the format:
"...The story is completely fragmented, I think it should not be edited in this way"
"I do not find it correct to intervene so much with the storyline ..."

Subcategory 4: Portability-Storage

Almost all of the participants noted that the storage and portability of this format are difficult:
"...It seems impossible to carry because it is not bounded ..."

Subcategory 5: Personal Suggestions User Experience

Participants noted that the format of the Page by Page was not familiar to them. Therefore they thought that this format did not seem complete.
"...This format looks more like a draft."
"It does not look like a book."
"...If I had not known that the book is Metamorphosis, I would not have thought of it as a book."

Comments on independent pages were positive as well.
"...The best format for exploring..."
"I actively take part in reading because of the structure."
"The progress of the text is quite interesting regarding the way it is open to the manipulation by the reader."
"Gives the chance to intervene in the reading of the story."
"... I could punch the pages and put them in one place."
"The designer maybe expects us to take an active role..."

Participants expressed their views and suggestions on navigation between pages:
"As someone who had not read the book, it is not possible for me to follow the story."
"It seems like pages can be mixed up because they are not bounded, but it is not possible because there are page numbers."
"...maybe it would be more interesting if the page numbers did not exist..."

Subcategory 6: Format Variables

Participants underlined that the dimensions identified were close to the book format they were accustomed to:
"I am familiar with this dimension..."
"...A dimension we are familiar with..."
"...Reading is more comfortable because we are talking about familiar book dimensions."
"It is a good choice when considering the reader's proportion."

POCKET SIZE

Subcategory 1: Space-Format Relationship

Participants found it portable because of the size of the format.
"I can read it anywhere. It is easy to carry especially when traveling."
"...definitely no space limitations."

Subcategory 2: Reader Proportion

Almost all hypermetropic participants tended to get closer to the book when they take the book in their hands. Therefore, the readers have questioned whether this format was specifically designed for a particular age group. Many participants were interested in the yellow rubber used in the back.

Subcategory 3: Format-Content Relationship

One of the readers stated that the Gregor Samsa's feeling of entrapment was reflected in the reading action.

Subcategory 4: Portability-Storage

Users stated that pocket size format was convenient for portability:
"...Especially for travel..."
"...Very easy to carry."

Subcategory 5: Personal Suggestions-User Experience

One of the participants addressed the "holy book" analogy because of the dimensions of the format. Three of the participants stated that the story got monotonous and the reading continuity had been interrupted.

Subcategory 6: Format Variables

Participants have commented that the choice of the font size made it difficult to read:
"...Not possible to read."
"...It especially seems difficult to read on the road."
"I cannot read it because I am weak-sighted."
"I definitely would prefer to have bigger font size."
"Only the title of the book and the text on the back cover are legibly."

Participants emphasized that the use of the rubber was aesthetic. On the contrary, some of the participants found it dysfunctional:
"The rubber was a pretty nice detail."
"I think, it is an unnecessary detail."

7.1.1.1 Observation Results

The following results are deduced from the video recordings.

Subcategory 1: Space-Format Relationship

Participants state that the place in which they interact with the book directly affects their reading experience.

With respect to the Broadsheet format, they remark that a controlled location is preferable since it is hard to read it in a public space.

As far as the location-format correlation of the Three Chapters format is concerned, participants find it easy to carry due to the size. In addition, they point out that the format allows the reader to read different parts of the text in various places because the chapters are separated.

Participants consider the reading experience offered by Page-by-Page format dependent on location due to its spineless form.

As for the Pocket Size format, which is the smallest format of the survey, it has been stated that it is legibly regardless of the location.

It can be concluded from these remarks that the portability of the book is limited as the size of the format increases, offering a reading experience contingent upon the location.

Even though a smaller size is easier to carry, the designing factors such as the spine and navigations through pages can lead to spatial restrictions.

Subcategory 2: The Proportion of the Reader

It is observed that the posture of the reader alters according to the book size and different format features. For instance, some participants tend to smooth the pages over while interacting with the Broadsheet format, whereas others stand up to turn the pages. Due to the dimensions of the Pocket Size format and the font size applied to it, the participants are disposed to hold it closer than other formats. Therefore, it can be said that the font size changed according to the format size determines the distance between the book and the reader.

At the first encounter with the Foldable format, the participants rotate the pages in order to find the course direction of them, whereas all participants are inclined to straighten the pages of the Page-by-Page format.

Subcategory 3: Format-Content Relationship

The participants who have read the story consider the Broadsheet and Page-by-Page formats related to the psychological makeup of the protagonist Gregor Samsa. In addition, the Broadsheet, Foldable and Pocket Size formats have been metaphorically identified with

Gregor Samsa's physical metamorphosis, whereas the Three Chapters format has been associated with the structure of the story.

Subcategory 4: Portability-Storage

Participants state that the 55-gram paper used for the Broadsheet format, the format size and the lack of a firm protective cover make it hard to preserve.

A similar conclusion has been reached for the Page-by-Page format which consists of same-size independent chapters, even though it can be easily carried and read in various locations. The Foldable format, which is also the same size in its folded form as the other two formats, becomes difficult to preserve due to the lack of cover and its A3 paper size in the unfolded form.

Participants propose that the Three Chapters format, consisting of three independent booklets, is suitable to carry and preserve in terms of size and design.

Subcategory 5: Personal Suggestions-User Experience

Participants find the Broadsheet format distinguished from the familiar Codex format because of its structure which resembles a newspaper.

The Foldable format, which operates like a poster free of a spine, allows the users to develop individual solutions during the reading session. Each of these solutions differs from one another.

The Page-by-Page format, besides giving the impression of an incomplete book, is widely considered interactive and accessible for exploration. The Pocket Size format has been found analogous to the holy scripture because of its dimensions.

Subcategory 6: Format Variables

Participants have questioned the content-form relation of each designing decision applied to the formats. Additionally, they have stated their opinions on the format variables such as rubber and zipbag. For instance, 12 point size used in the Foldable format is the more preferred than other formats for the issue of legibility, whereas 7 point size of the Pocket-size is found difficult to read.

It is observed that the colour and weight of the paper used in the Broadsheet format can influence the choice of the users.

The 7 point size novel pro of the A5-sized Foldable, Page-by-Page and Three Chapters formats is found convenient for legibility.



Fig. 91- Participant with Broadsheet Format

Fig. 92- Participant with Three Cheapters Format

Fig. 93- Participant with Foldable Format

Fig. 94- Participant with Page by Page Format

Fig. 95- Participant with Pocket Size Format

Fig. 96- Participant with Broadsheet Format

Fig. 97- Participant with Three Cheapters Format

Fig. 98- Participant with Foldable Format

Fig. 99- Participant with Page by Page Format

Fig. 100- Participant with Pocket Size Format

Fig. 101- Participant with Broadsheet Format

Fig. 102- Participant with Three Cheapters Format

Fig. 103- Participant with Foldable Format

Fig. 104- Participant with Page by Page Format

Fig. 105- Participant with Pocket Size Format

Fig. 106- Participant with Broadsheet Format

Fig. 107- Participant with Three Cheapters Format

Fig. 108- Participant with Foldable Format

Fig. 109- Participant with Page by Page Format

Fig. 110- Participant with Pocket Size Format

Fig. 111- Participant with Broadsheet Format

Fig. 112- Participant with Three Cheapters Format

Fig. 113- Participant with Foldable Format

Fig. 114- Participant with Page by Page Format

Fig. 115- Participant with Pocket Size Format

Fig. 116- Participant with Broadsheet Format

Fig. 117- Participant with Three Cheapters Format

Fig. 118- Participant with Foldable Format

Fig. 119- Participant with Page by Page Format

Fig. 120- Participant with Pocket Size Format

Fig. 121- Participant with Broadsheet Format

Fig. 122- Participant with Three Cheapters Format

Fig. 123- Participant with Foldable Format

Fig. 124- Participant with Page by Page Format

Fig. 125- Participant with Pocket Size Format

Fig. 126- Participant with Broadsheet Format

Fig. 127- Participant with Three Cheapters Format

Fig. 128- Participant with Foldable Format

Fig. 129- Participant with Page by Page Format

Fig. 130- Participant with Pocket Size Format

7.1.2. Survey Analysis

Google Form survey tool is used for compiling the qualitative data. The relationships between the reader and the book are evaluated through 2 multiple choice questions and 17 Likert-scale questions, which are scored between 1 (strongly disagree) to 10 (strongly agree).

The data obtained from the surveys conducted on 16 male and 14 female participants is presented as following;

1. 80 percent of the participants have read Kafka's Metamorphosis.
2. 24 participants scored 6 and above for the question about the importance of the format in choosing the book.
As a result of this, it is concluded that format plays a determining role in the book choice.
3. While only one participant strongly disagreed on the content-format relationship, 9 of the participants strongly agreed on the statement that content is determining the book format.

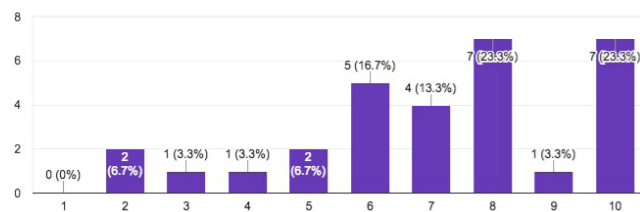


Fig. 131 - Linear scale showing the effects of format in choosing books

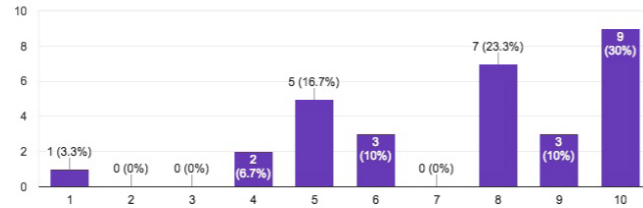


Fig. 132 - Percentage of format-content relationship scoring

4. When the pie-chart regarding the first format is evaluated, it is found that eleven participants chose broadsheet, eleven participants chose Three Chapters, four participants chose Pocket Size Format, three participants chose page by page, and one participant chose foldable format.

It can be concluded that Broadsheet and Three Chapters are the two most chosen formats.

After the overall scoring, the formats designed in the scope of the project are evaluated by participants individually regarding legibility, portability and preservability.

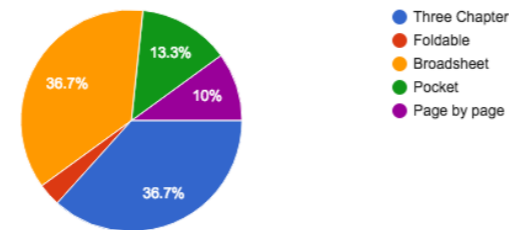


Fig. 133 - Pie Chart showing of format decision priorities

When the legibility of the formats is evaluated, it is observed that twenty-six participants for broadsheet format, twenty-seven participants for Three Chapter format and thirteen participants for foldable format scored six and above. As a result of the evaluation about the legibility of page by page format, it is concluded that twenty-six participants scored 6 and above. After evaluating the scoring of Pocket Size format, it is observed that twenty-seven participants scored between one and five. In the light of this data, approximately 90 percent of the participants find Broadsheet, Page by Page and Three Chapters formats legibly whereas 90 percent of the participants find pocket size unlegibly.

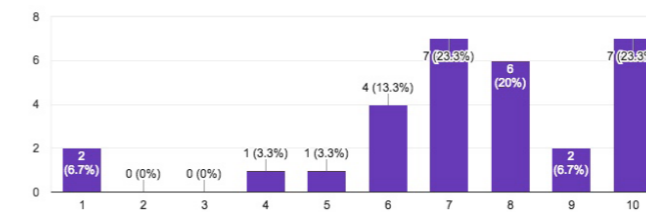


Fig. 134 - Percentage of user scorings on legibility of Broadsheet format

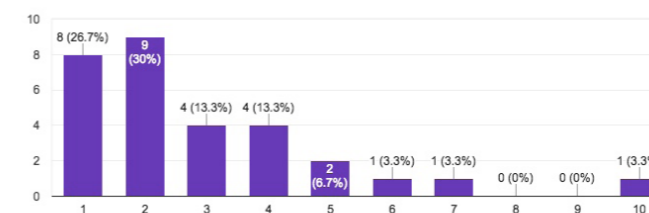


Fig. 135 - Percentage of user scoring on legibility of Pocket Size format

When the results of the portability of the formats are evaluated, it is found that while nineteen participants scored five points or below for the broadsheet format, twenty-seven participants scored six or higher for three chapter format. When evaluating the foldable format, it is observed that seventeen participants scored between 1 and 5 whereas only seven participants scored 6 or higher on the page by page format. When evaluating the Pocket size, the smallest format in size, it is observed that all participants scored 6 or higher.

When the data is evaluated, it is concluded that pocket size is convenient in portability, but page by page format creates difficulties in portability according to participants.

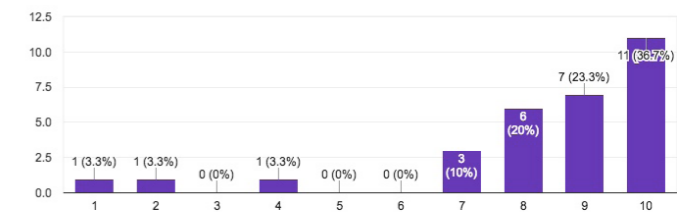


Fig. 136 - Percentage of user scoring on portability of Three Chapters format

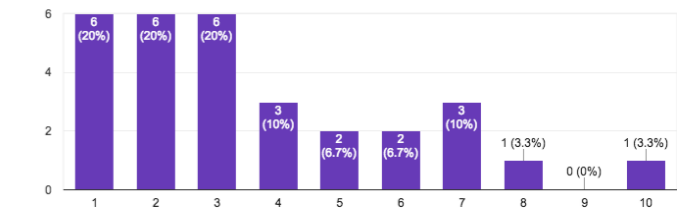


Fig. 137 - Percentage of user scoring on portability of Page by Page format

When the preservability of the formats are evaluated, it is observed that the scoring about the preservability of broadsheet format is dispersed evenly. While twenty-six participants scored 6 or higher in three chapters, only nine participants scored 6 or higher for the preservability of foldable format.

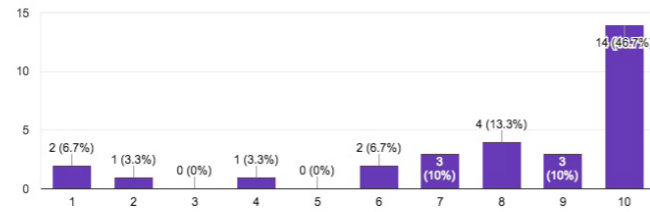


Fig. 138 - Percentage of user scoring on preservability of Three Chapters format

When the scoring on the Page by Page format in which pages are designed without a binding is evaluated, it is observed that only eight participants scored 6 or higher. Looking at the scoring of the preservability of the pocket size format, it is observed that twenty-two participants scored between 6 and 10. As a result, while pocket size and three chapters formats are found to be more easily preserved than others, foldable and page by page formats are more difficult to preserve.

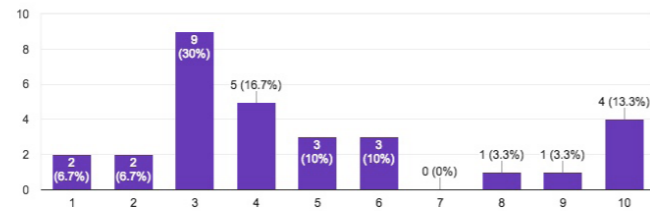


Fig. 139 - Percentage of user scoring on preservability of Foldable format

7.1.2.1. Results of the Analysis

As a result of the conducted survey, it is demonstrated that the format is a decisive factor for book choices. The scores of 29 participants confirm the significance of the relationship between format and content.

As can be seen in video recordings, the Broadsheet format has a high score due to its relatively large size compared to the other formats and its significant difference from the Codex format. It can be said that the differentiation of the format features despite being the same size and the factors such as the ratio of the font size to the book size all have an impact on the decision of the users.

The general scores on legibility suggest a preference towards the Broadsheet, Foldable and Three Chapters formats.

The results of the poll also show that changes applied to the book size and font size can influence the readers' opinions on legibility. As can be seen in the scores of the Pocket-size format, the small-size formats are considered harder to read. This idea is supported by the selection of the Broadsheet format as one of the easiest types to read.

The users' scores on size and portability display them to be inversely proportioned. However, the low score of the Page-by-Page format despite its equal size with two of the formats allows us to conclude that the format variables other than size also affect portability.

Even though it is emphasized in the video recordings that the Broadsheet format is hard to carry, survey results show a homogenous scoring prospect in this regard.

The formats which are coverless and/or offer a space-dependent reading experience have low scores of storage. That the users consider the formats presented with an additional protective material easy to store supports this view.

Conclusion

Conclusion

When the book format from past to present is inspected, we can see that it's shaped in accordance with social needs and technological advancements. With the new mass mediums differentiated in the early 20th century, the conventional book which is designed to carry content, turned into a channel which can be used as a multi-purpose medium.

Considering the competition between the printed media and digital technology of today, we can say that the form of the book, and how it's processed by designers help the 'book object' evolve into a constructure offering new reading forms creating differences. With this point of view, contemporary designers such as Stefan Sagmeister and Irma Boom, interfered with the form of the book, and reinterpreted the content-format relationship.

In this project inspecting the reader-format interaction, archiving the size-form-format applications in the books approached by today's designers is the first step of the research.

When the examples are examined, including the side surfaces, we can see that every surface of a conventional book is used. As an alternative to common codex format, there are examples which are entirely independent of the binding, in which the rectangular structure is broken down. In addition to the book, we can see that the rubbers and headbands used in holding different books together are used as a message carrier.

In the next step, in order to evaluate the connection which today's designers form with the format, three questions were sent to designers by e-mail. After evaluating the answers taken from 8 designers, it is concluded that designers are taking the content as a reference when deciding the format.

Additionally, designers stated that variables such as the cooperation with the publishers, the budget, the needs of the target group, accessibility and portability are affecting the format decisions.

In the first step of the design part of the project, ten different formats were suggested based upon sketches. Examples of Wall Book format, Accordion format, Mini Book format, Scroll Book format and Perforated format are eliminated regarding the factors of technical impossibilities, portability and legibility. The formats which are decided to be applied, Three Chapters, Foldable, Page by Page, Broadsheet and Pocket Size formats are chosen regarding the history of the book, content of the story and new reading suggestions.

Before designing the formats, variables such as the font to be used, color and paper type were decided to be kept fixed. In order to help the reader focus on the format, a neutral design approach which avoids illustrative and typographic interferences. In the three formats designed, extra variables were used with the aim of observing the reaction the readers have towards different material uses.

To analyze the interaction between formats applied and the readers, a research group of 30 people whose ages are ranging between 22 and 71 was worked with. Video recordings and surveys had been conducted to evaluate the interaction between the formats and the reader.

The survey data which is obtained by using Google Forms were analyzed based on qualitative analysis basis. The data is classified under titles of legibility, preservability and portability. When the scoring of legibility is evaluated, it's concluded that the users are preferring formats which are close to the usual codex dimensions. Additionally, it's observed that the book dimensions-font size ratio is playing an active role in format choices. When the data under the portability title is evaluated, the inverse proportion between dimensions and portability is observed. But for a format to be portable, having appropriate size variables is not enough. When the scoring of the readers on preservability is evaluated, it is concluded that formats kept in a protective cover are more convenient in preservation. Formats in which the books without Coptic binding or with independent pages are scored as not to be convenient for preserving. As an addition to these data, 80 percent of the participants think that format is a decisive factor in choosing books.

The results from video observations is separated into subcategories as; Space-Format Relationship, Reader Proportion, Portability-Storage, Personal Suggestions-User Experience, and Format Variables.

While the participants found big sized formats rather dependent to the space, they stated that portable formats can be used independently from the space. As a result of the observations, it is founded that the size of the format is determining the distance between the reader and the book. So that, some of the participants examining the newspaper size tend to stand up. 80 percent of the research group which read the Metamorphosis found a metaphorical connection between the main character of the book Gregor Samsa and the formats which have inter-page navigation difficulties.

When the variables composing the book are evaluated, it's seen that extra features such as zip bag, rubber band and omega sewing decide the choice priority of the participants. Additionally, the size-point ratio also decided the choice priority of the participant.

Taking the everchanging social needs and technological advances into account, conventional book format itself plays a key role in delivering the content more effectively to the reader. As a result of the works conducted, even in the examples which all variables except the format are kept constant, different format applications determined the choice priorities of the readers.

...men"
...when
...sams
...not
...ofed
...st
...i bed
...m

"One morning,
when Gregor
Samsa woke from
troubled dreams,
he found himself
transformed in his
bed into a horrible
vermin."

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Fig. 32- Ed Ruscha: Twentysix Gasoline Stations Dimensions: 17.8 x 14 cm, Date: 1969 Retrived from, <https://www.vincentborrelli.com/pages/books/112098/ed-ruscha-edward/ed-ruscha-twentysix-gasoline-stations-second-edition-of-500-signed>

Fig. 33 La Cantatrice Chauve, Dimensions: 17.5 x 10.7 Date: 1950, Retrived from, http://dc3.fba.ul.pt/joana_oliveira/gallery3.html

Fig. 34- Prieto's Antibook, Dimensions: 15 x 17 x 19 cm Reprinted from History of The Book (p.250, by Roderick Cave and Sara Ayad 2014, London: Quarto Publishing

Fig. 35,- Le Chant des morts by Pablo Picasso, Date: 1948 Retrived from: <https://www.moma.org/collection/works/29588>

Fig. 36- Le Chant des morts by Pablo Picasso Date: 1948, Retrived from: <https://www.moma.org/collection/works/29588>

Fig. 37- Le Chant des morts by Pablo Picasso, Date: 1948 Retrived from: <https://www.moma.org/collection/works/29588>

Fig. 38- SHV Think Book 1996-1896, Dimensions: 22.5 x 17 x 11 cm, Date: 1996, Retrived from, <https://www.moma.org/collection/works/110948>

Fig. 39- S, M, L, XL, Dimensions: 24 x 18.5 cm, Date: 1995 Retrived from, <http://oma.eu/publications/smlxl>

Fig. 40- Things I Have Learned In My Life So Far Dimensions: 17.1 x 24.1cm, Date: 2008, Retrived from, <https://sagmeisterwalsh.com/work/all/things-i-have-learned-in-my-life-so-far/>

Fig. 41- My Penguin, Dimensions: 13 x 20 cm, Date: 2007 Retrived from, <http://t24.com.tr/k24/yazi/kitap-nesnesne-olarak-kitap,603>

Fig. 42- The Deitch's Book, Dimensions: 27 x 34 cm, Date: 2014 Retrived from, <https://sagmeisterwalsh.com/work/all/deitch-book/>

Fig. 43- 31.05.13, Dimensions: 17 x 28cm, Date: 2013 Retrived from, <https://www.behance.net/gallery/16080967/310513>

Fig. 44- Tree of Codes , Dimensions: 14 x 22.3cm, Date: 2011 Retrived from, <http://visual-editions.com/tree-of-codes>

Fig. 45- Chanel No. 5, Dimensions: 21 x 25 cm (Only 1,000 numbered copies will be printed of this limited-edition collector's item.), Date: 2013, Retrived from, <https://www.wired.com/2013/11/a-beautiful-book-printed-without-ink/>

Fig. 46- Abstract, Dimensions: 28 x 43, Date: 2010 Retrived from, <https://sagmeisterwalsh.com/work/all/columbia-abstract-1011/>

Fig. 47- Billboard Project Book Dimensions: 50.8 x 31.7 cm 31.7 x 25.4 cm 25.4 x 15.8 cm 15.8 x 12.7 cm 12.7 x 7.9 cm

(Billboard is in 2032 x 3175 and consists of twenty royal layers, each 508 x 635 mm.), Date: 2012, Retrived from, <http://www.threestarbooks.com/work/jonathan-monk-the-billboard-book-project-london>

Fig. 48- City by Landscape: The Landscape Architecture of Rainer Schmidt, Dimensions: 26.7 x 36.8 (Each book is the variant of B series format), Date: 2012, Retrived from, <https://www.itsnicethat.com/articles/graphic-design-hort>

Fig. 49- Irma Boom: The Architecture of the Book Dimensions: (miniature) 4.14 x 5.4 and 34.5 x 45.5 (XXL edition), Date: 2010 and 2014, Retrived from, <http://www.designersandbooks.com/book/irma-boom-architecture-book>

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Fig. 51- Marina Abramović Biography Dimensions: 17.8 x 22.9cm, Date: 2016, Retrived from, <https://www.ps2.com.br/projetos/quando-marina-abramovic-morrer/livro/>

Fig. 52- Long story / Dragon story, Date: 2012, Retrived from, <http://www.designbytoko.com/>

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Fig. 75- Broadsheet Format, Dimensions: 37.5 x 52 cm

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Fig. 84- Pocket Size Format, Dimensions: 7.5 x 10.5 cm

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