Minimal and One-Means Type

Minimalism is about creating complete harmony and not about making simple. Naoto Fukasawa

The Strokes

Comedown Machine

- Extra Strength
- Splice Free
- Professional Standard

Comedown Machine

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A Journal for Ideas and Criticism in Architecture Published for The Institute for Architecture and Urban Studies

By The MIT Press

Summer 1976

OPPOSITIONS 5

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> 1926 – 1928



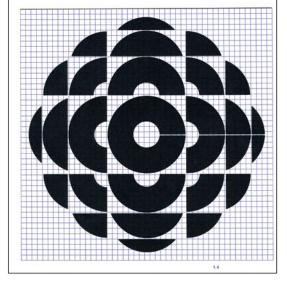
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display, exhibition, interiors, etc., there will be a need to construct a symbol drawing. In such an ovent, the grid shown here is to be followed accurately to ensure proper relationships.

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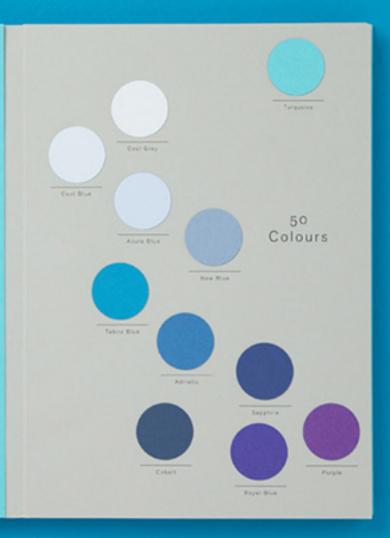
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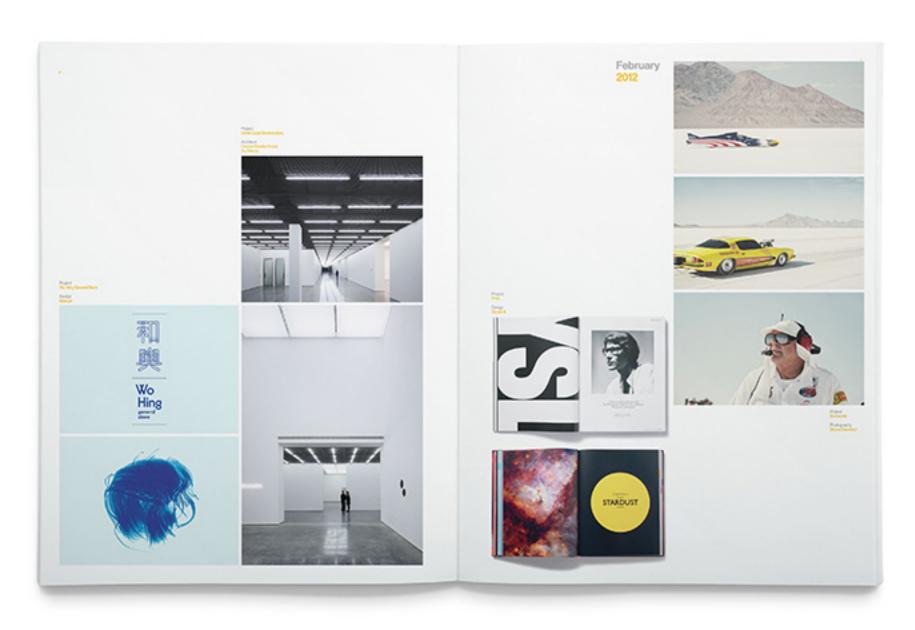
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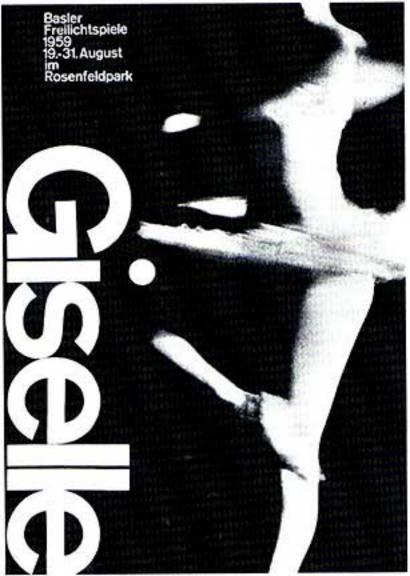
















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Ausstellung Kunsthalle Basel 12.0kt. bis 24.Nov.

Plakate aus der Sammlung des Gewerbe museums Basel

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JULI - SEPT.1923

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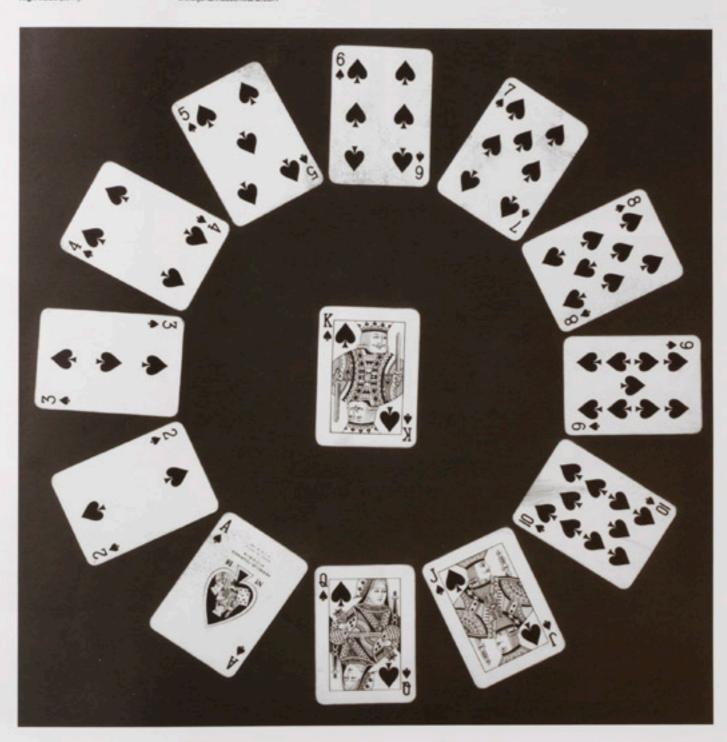
HIGH RISK

Misch Blink

A project by Johannes Schwartz Graphic design by Experimental Jetser

In the same series: High Noon (2003), High Nature (2004), High Light (2005), High Rise (2005), High Resolution (2007), High Land (2006), High Ideals (2006), High Reflex (2010), High Value (2011). High Risk was published on the occasion of the exhibition Uniter den Baum by Anna de Jong and Johannes Schwartz at Institute for Concrete Matter - Photography for collectors, Hearlem, in March 2012.

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EXTERDAG 20 DECEMBER 2012

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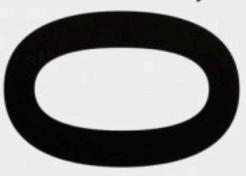
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BONNEFANTEN MUSEUM,



Academie Beeldende Kunsten Maastricht, Bonnefantenmuseum, Jan van Eyck Academie, Marres, centrum voor contemporaine cultuur en NAIM / Bureau Europa

nodigen u uit voor hun nieuwjaarsreceptie op vrijdag 11 januari 2013 van 17 tot 19 uur. De nieuwjaarsreceptie vindt plaats bij: NAIM/Bureau Europa Avenue Geramique 226 (ingang Daemslunet) 6221 KX Maastricht De deeinemende instituten wensen hun gasten graag persoonlijk uit te nodigen. Het is daarom mogelijk dat u deze uitnodiging meermaals ontvangt.

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Postbus 1217, 6201 BE Maastricht

Marres, Centre for Contemporary Culture

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Port Betaald

Graphic design: Experimental Jetset Printing: Lenoirschuring

January, 2013

Experimental Jetset for Fur Free Fashion

Animal liberation, human liberation.

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THE ITALIAN
AVANT-GARDE

VOL.1

1968 -1976

Sternberg Press*

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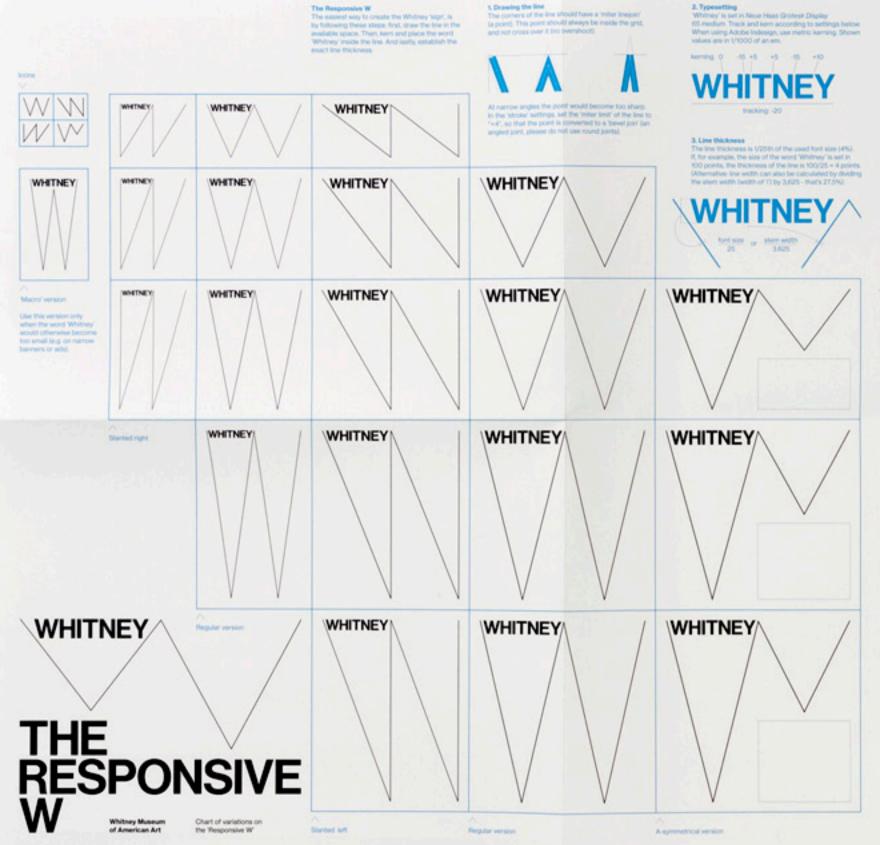
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4. Placing the word Whitney'

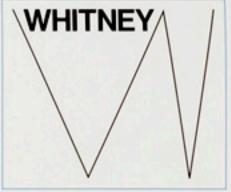
The horizontal distance between the top and bottom left points of the letter W makes distance is as shown right. The distance between the bottom right point of the letter Y to the line should be the same as it.



When placing the word Whitney' inside a stanted line, the distance to the line (%) is the same as the stem width of the letters forming Whitney'.



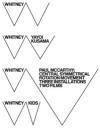


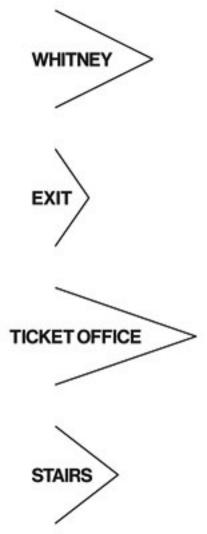


Emphasized version

To be used in specific cases, where 'Whitney' needs to match the size of other type (i.e. titles), or needs extra emphysis.

Experimental Jetset 2012/2013





Dvě nebo tři věci



Two or Three Things I Know About Prove



co vím o Provo,

Dvě nebo tři věci, co vím o Provo /Brněnská verze

Pro 25. mezinárodní bienále grafického designu Brno 2012 připravilo studio Experimental Jetset. Do katalogu přispěli Johannes Schwartz a Auke Boersma.

Two or Three Things

IKnow About Provo,

Two or Three Things I Know About Provo

An exhibition curated by Experimental Jetset, for the 25th International Biennial of Graphic Design, Brno 2012.

Catalogue includes contributions by Johannes Schwartz and Auke Boersma.

/Brno Edition

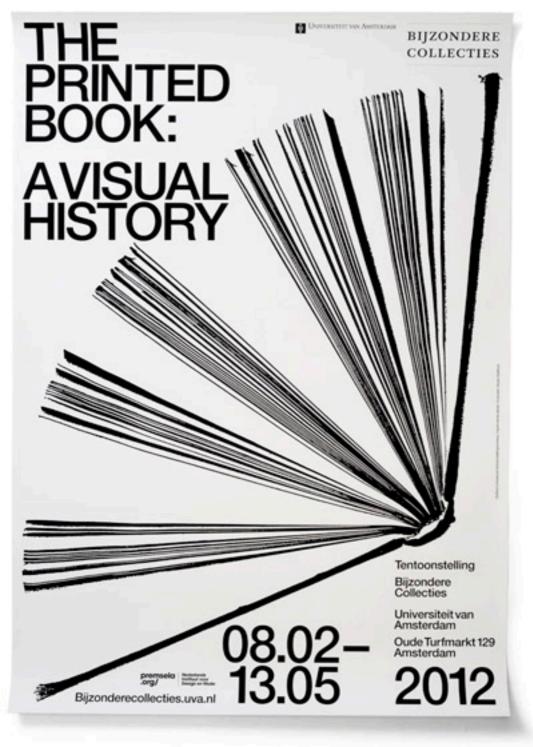
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05.11.2011 29.01.2012

NAiM / Bureau Europa Avenue Céramique Maastricht www.bureau-europa.nl

Gedeelde Grond: Leegstand als potentie Common Grounds: Vacancy as potency





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naim/ bureau europa

Het zomerprogramma van NAiM/Bureau Europa vindt de komende maanden plaats in het Sphinxpark te Maastricht. Volg www.bureau-europa.nl voor alle informatie.

DO COME!

The NAIM/Bureau Europa summer program will take place in the Sphinx Park the coming months. Visit www.bureau-europa.nl for more information.

Postcard design by Experimental Jetset Printing by Lenoirschuring

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www.bureau-europa.nl NAiM / Bureau Europa Avenue Céramique Maastricht A project by Malkit Shoshan 03.03 2012 -20.05 2012 naim/ bureau europa



NAM / Bureau Europe presenteert

ZOO Or the letter Z, just after Zionism

3 maart 2012 - 20 mei 2012

"Two white donkeys dyed with black stripes delighted Palestrinan hids at a small Cazza zoo who had never seen a zotra in the feet." (Peuters, 8 cktober 2008)

Opening Zaterdag 3 maart 2012

Guus-Beumer, directeur van NAM/Bureau-Europa, en Makkt Shoshan, anthitect en auteur van het boek Atlas of the Conflict, foarel-Palestiner, nodigen u van harte uit voor de opening van 2000, or the letter Z, just after Zonien' op zaterdag 3 maant om 17.00 uur.

Zonismir op isterdag 3-maart om 17:00 uur.

Pulm tien jaar geleden kreeg Makkt Shoshan als anchfoctuurstudent in Israeli de opdracht een wirkskichting to de proping op een braakliggend terreen in de omgevring van 1st Anis, Nader onderzoek wees uit dat dit terreen ooit een Palestijnse begraafsjaats was. Deze ontdekking was de aanleding voor haar tien jaar durend onderzoek naar de geschiederins van Israel in relatie tot Pfelestras.
Tot haar vertracing inntdekte zij dat meer den 80 Palestijnse dooppen nist meer op officiele kaarten te vinden zijn, maar wei nog vorden bewoond door meer dan 100.000 mensen. Dat deed haar besluiten de vinsch filmensen van het braafsch-Palestijns oorfisct in kaart te beregen. In haar beels in 100 oorfisct on 100 ook op ook op 100 ook

met beige tape. Een witte ozel, die door een Palestijnee jongen wordt getransformeerd in een zebra, om tegemoet te komen aan het verlangen naar normaliteit in de Gaza. In hit gewal in de vorm van een dierentuin als numte voor stedelijke recreatie.

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Het archief bestaat uit verhalen, anekoldes en
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van Vitas of the Conflict, braei-Pasestiner', gepublioerd
in samerwerking met Publication Studio.
Het hevede is die catalogue, 2DO, or the letter Z, just
after Zonisen' met teissten van Cavid Hanoocks,
Sara-Roy en Edo Amin.

Processense streening.

Programme opening 1700 – 18.00-sur Welson door Gaus Beumer Inleiding sp de tentoonstelling door Malkit Shoshan Bornel en betolchtiging

NAM / Bureau Europe Avenue Céramique 226 6221 KX Masetricht www.bureau-europe.rli

Openingstijden Dinsdag 1/m zondag 11.00 – 17.00 uur

NAM/ Bureau Europe wordt financieel mede mogelijk gemaald door hoofdsponsor Westeda en structureel gesubsideerd door Provincie Limburg en Gemeente Maastricht.

Grafisch ontwerp uitnodiging: Experimental Jafaet. Typografie tertoorestelling: Bart de Baets en Sendra Kassenaar, Amsterdam Drukwerk: Lanoirschuning, Amstelveen

NAM / Bureau Europa presents

200 Or the letter Z. just after Zionism

3 March 2012 - 20 May 2012

"Two white donkeys dyed with black stripes delighted Palestrinan kids at a small Gaza abo who had never seen a seting in the feet." (Pleuters, 8 October 2009)

Opening Saturday 3 March 2012

Guus Bourner, director of NAM / Bureau Europe, and Malkit Shoehan, architect and author of the book Atlas of the Conflict, tarset-Palestiner, condaily invite you to the opening of (2000, or the letter Z. just after Zioniani on Saturday 3 March at 5 pm.

Over ten years ago, as an architect student in tersel, Maint Shonhan was assigned to design a shopping mail on an empty piot near fiel Anix. Site research showed that the feld was a runned Pleietrisian cerretery. This discovery was the beginning of a ten year research into the history of facual in suistion to Pleietrism. Mailet Shochan was surprised to find out that there are over 80 Palestrisms villages that do not appear on any of the official maps, but are still inhabited by more than 100,000 people. She decided to start mapping and to illustrate the various dimensions of the brasel-Palestrinan conflict. With hundreds of detailed maps. the Aflas of the Conflict reflects the processes and mechanisms behind the shaping of larsel-Palestrine.

The Wilss of the Conflict is the anchor point for a new project. 7200, or the letter Z, just after Zornert. The story or page 437 of the book instigates a faccinating exploration of cleas, snapshots and associations that could be raised after sooing a white-conflay fed with a rope, ourself with beings tape and being trendomed into a setra by a Palestrian boy. This in order to fulfil the desire of the Cazati, to normality, which in this case means possessing a zoo as a space for urban lessure.

'200, or the letter Z, just after Zonism', as part of a research on the relationship between architecture and conflict, consists of an installation, an archive and teo books. The installation is a hybrid of shouse, a cage, a LPI shelter, a poo. . The archive consists of stories, aneodotes and statistics on a variety of flemms concerning the arc and the Gaza Strip, such as moderners, behavioral since, proximities, don'sieys, the exotic, classification, walls and paradite. The teo books are an updated edition of the Alias-of the Conflict, brasis-Palestine published in cooperation with Publication Studie, and '200, or the letter Z, said after Zoniem' a calladge, with firsts by Clavid Hancooks, Sara Rey and Edu-Amer.

Opening program
5-7 pm
Visco of veicome by Quus Beumer
Visco of veicome by Quus Beumer
Visco of veicome by Salet Shoshan
Drinks and view of the exhibition

NAM / Bureau Europa 226 Avenue Céramique 6221 KX Masstricht www.bureau-europa.ni

Opening hours Tuesdays to Sundays, 11 am 68 5 pm

NAM / Bureau Europa is made possible by main sponsor Vesteds and by structural funding of the Province of Limburg and the Municipality of Massinchi.





www.bureau-europa.nl

NAiM / Bureau Europa Avenue Céramique Maastricht

03.03 2012-20.05 2012 A project by Malkit Shoshan

naim/ bureau europa

Militar Section 2 and also former

WAY. Sures, Surigar and Thermal medicing games to a facility copy to medicar and an university population of the Promote String.

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S M www.bureau-europa.nl www.recentre.org

recentre for sustainable design

17.07.2011-02.10.2011

Sustainability through Social Innovation

Re-Action!

presents

an exhibition by REcentre

NAiM / Bureau Europa





NAM / Bureau Europe prese

Re-Action! Sustainability through Social Innovation

Een tentoonshelling door REcentre

17 juli 1/m 2 oktober 2011

Drie jaar na de start van haar programma maakt REpentra, platform voor duurzaam design in de Eurego Maas-Pign, de basans op. Duurzaamsteid in het tovenwoord van deze tijd, maar van een duurzams revolutie kan niet worden gesproken. Duurzaams involveis lijth vooralenog synoniem aan-borrypeeliteit. Verduurzams vraagt grote investeringen – zoved in tijd en geld – van producenten en een ooi innovatie en feskolitiekt gerichte relatie met een gebruiker. Maar in tijden van cries kunnen producenten weinig resco nemen.

Hell is daarom daf nu eerder kansen liggen in 'bortom up' initiatieven. Initiatieven die dankcij hun organische structuur en kleinschaligheid meer feisbell en wendbaar zijn dan de grootschalige industrie. Een sociale agenda waarbij de leefbaarheid van een gebied en de participatie van een gemeenschap voorop staat, biedt allement een maatschappelijke impuls en vervorgens een economisch rendement.

REcentre presenteert verschällende "best practices" uit binnen- en buitenland en spiegelt die aan acht projecten uit Maastricht en omgeving. Niet de inclustrie speek hierbij ten alle tijden de roli van intitator maar individuen en gemeenschappen vormen de aanleiding voor een duurzame verandoring. Dit heeft voor Ricentre, platform voor duurzaam design in de Euregio Maas- Pijn, geleid tot die keuze het belang van sociale innovatie als agent voor duurzaamheid te benadnukken binnen "Re- Action".

De tentoonstelling is vanaf 17 juli 2011 voor u geopend. Quus Beumer, directeur van NAM/ Bureau Europa, nodigt u van harte uit voor de teestellijke middisaage' van de tentoonstelling "Re-Action!" op zaterdag 18 september, 15 00 uur.

Tertoonstellingsontwerp: Maurer Linited Architects Grafisch ontwerp: Experimental Jetset.

Pilicentre is een Interreg Waproject dat wordt ondersteund door partners ZSI (Hasselt / DE), Wallonië Design (Luik / ISE) en NAM / Bureau Europa. Met haar programma el Pilicentre bijdragen sam de ontwikkeling van de Eurogo tot een kenniscentrum op het gebied van duur zaam design (weww.recentre.org).

NAM/BureauEuropa

Averue Céramique 226 6221 KX Maistricht www.bureau-europe.rl

Openingstijden Dinsdag t/m.zondag, 11.00-17.00 uur

NAM / Bureau Europa wordt mede mogelijk gemaakt door hookdsponsor Vesteda, partners 3W Vastgoed en RG Groep. NAM / Bureau Europa wordt structureel gesubsideerd door Provincie Limburg en Gemeente Maastricht.

vesteda 🐧

Druk: Lanoinschuring, Amatakeen

NAM / Dureau Europa presents

Re-Action! Sustainability through Social Innovation

An exhibition by REcentre

17 July to 2 October 2011

Three years after the start of its programme, REcentre, centre for sustainable design in the Meuce-Phine Europion, looks back and assesses the current shustion. Afflough sustainability is the magic word three days, we cannot yet apeal of a sustainability revolution. Sustainability emoustion still seems to be synonymous with completing Establishing sustainability and durability requires producers to make substantial investments, both in time and money and is based on an innovative and flexible instainability with the user. In times of crisis, however, producers often simply cannot afford to take risks.

It is for this reason that opportunities now lie in bottom-up initiatives. Thanks to their organic structure and smaller scale, such initiatives are more flexible than those in large-scale industries. When the quality of life within an area and the participation of a contemption of grammore of importance, a social agenda can provide a social imputes that can lead to economic yest.

PEcentre presents several best practices from home and abroad, and compares these to eight projects from Massimicht and the region. The common factor is that it is not the industry that assumes the role of instation, but incliniduals and communities that bend to give the impetual for sustainable change. For PEcentre, pattorns for sustainable change, for PEcentre, pattorns for sustainable change in the Masse-Fitner Europion, this lad to the decision to emphasize the importance of social innovation as an agent for sustainability in the exhibition Re-Action!

The exhibition will be open to the general public from 17 July 2011 onwards.

Guas Deumer, director of NAM / Bureau Europe, is honoured to milite you to the "midissage" of the exhibition 'Ne-Action" on Seturday 18 September at 15:00 hours.

Exhibition design: Mauner United Architects Graphic design: Experimental Jetset

FEcentre is an Interneg IVa project supported by local partners Wallonio Design (Luige, BE), 233 / Design Platform Limburg (Hasself, BE) and NAM / Bureau Europa (Massiricht, NL). Through its programme, FECentre aims to contribute to the development of the Europa on the aimsoft open into a knowledge contrib in the field of sustainable design (www.recentre.org).

NAM / Bureau Europa Common 226 Avenue Céramique 226 6221 KX Massinicht www.bunsau-europa.nl

Opening hours Tuesday to Sunday, 11.00-17.00 hours

REcentre is sponsored by:





















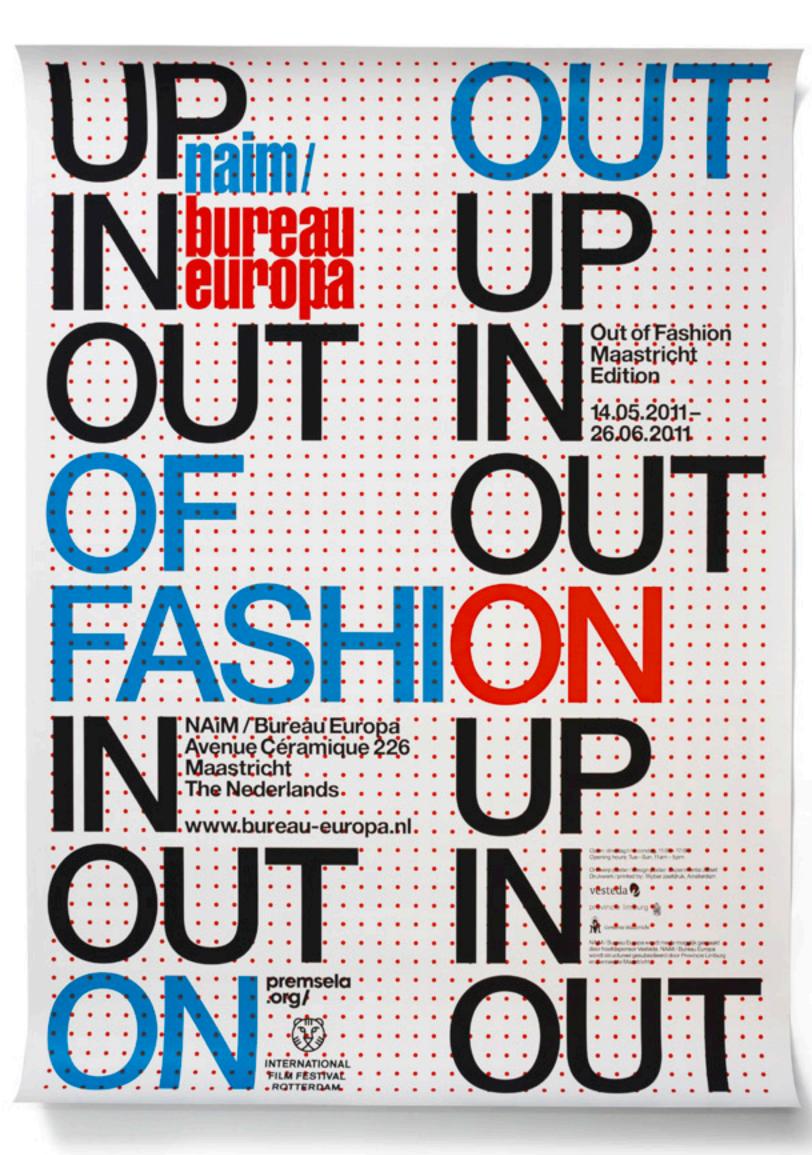




The European Commission invests in your future.
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CUTLURE



Page 1 Page 1 Page 1 Page 1 Pamphlet 0: Introduction text rovo) Page 1 Page 1 mpiled t (2011). Two or Three Things I Know About Provo An impromptu installation for W139, compiled and constructed by Experimental Jetset (2011). aled 2011). topiled (2011). LETETETET RU REE 84 848 --berate Yourself from the set was published in 1991, view with Sara Historisch Tijdschrift le as ghly 1967 Walls and words My organized form 1965 until stracted ing' ("Youth and Society"). w (or are looking at to from the very "Walls and words, silk-screen posters and hand-printed flyers, were the true revolutionary media in May 1968. The streets where speech he three main g text to a radio between 18:00 artist Tjebbe van Tijen, the Barst), we e of which 37 issues and May 1983. The first Werk, while issues 9 ection of people that were, the exhibition. started and was exchanged: everything that is an immediate inscription, given and exchanged. Speech and response, moving in the same time and in the same place, reciprocal and antagonistic". (the leaflet sted by Red Light ngs I Know About printing of independent youth ning book to navigate tolk (in all 37 issues, g interviewed was Rob Stolk. to are grateful ing issue. March 13, 2011, interview. gment, on the old news. Newspaper Baudrillard wrote these words (in "Utopia Deferred") specifically en focusing on subjects 2, etc.) were compiled, The magazine often about Paris, May 1968; obviously, Provo took place much earlier, in Amsterdam, Still, we think this notion of 'words and walls' can Skilled Activist sil, personal a, so I wasn't fully aware of all blishing pemphlets. And if you liovement in be used very well to describe the Provo movement (as well as documents hniques, and came many of the post-Provo actions). thing you're focused on, and bly Aktiegroep lice dog tore n the role of After all, at the center of Provo was this marriage between walls duced in April n idealistic background, and kd panties were for the exhibition, and words, between bricks and printed paper. In 'Two or Three ranslated as movements. sgazine. The text is by for example an anti-war pened and Things I Know About Provo', we'll try to explore this relationship: piled and ob Stolk. ou won't recover your money. on in my torn es Tijds, and close the link between the city and the printing press. Kroeze and English) by EJ.

Alt: First AM. 29 junt — De Aender-damor politie is gisteren en vandaag een paar maal opgetreden tegen men-sen die op overduidelijke wijze lieten blissen dat zij tegen een verloving van, prinses Bestriv met Claus von Amsberg

Austrongen beeft men een benamer vor de Stavelotreat in Oost verzecht de zware- waepel bennen te halen die bij aan de stag bad gebangen. Verschillende austere weneners badden zich hieraan geergerd. De vrouw beeft aan bet verzoel, voldaan. Zij verklaarde dat haar man 's mogreus de zwarte wimpel tegen haar zin in had buitengebangen.

En Beseige exportesanger uit de von Beschritstal hing gisternichte de het ertherest bekend worden van de eerheving zijn vlag halfstek. Daarmost hing hit een kaalcode vlag met een zwert hikestkrins. Tegen de man is niese verkoul engenaakt. De vlag met hitenkrins word in beslag genoeme. noon.m.

Een commissaris van politie verklaarde ens desgevraagd dat het in Amsterdam verhoden is deze dagen de vlag halfverboden is deze dagen de vlag half-dok te hangen of op andere wijze uition te geven aan deoefheid of teleurstellier ingevotge een richtlijn die maandag van de burgemeester is uitgegaan. Volgens deze speciale richtlijn moeten deze soort handelingen op grond van de algemene politieverordening als verstoring van de openbare orde worden beschouwd. Er kan proces verhaal tegen worden opge-maakt.

Politiemotor rukt meisje een been af

COEVORDEN, VIIJAGE

Tijdens de jacht op een auto-mobilist die een grove verkeers-jout had gemaakt, reed gistere-bij Duien, in Drente, een opper-wachtmeester van de Dalenst rijkspolitie met zijn zijspan-motor het veertienjarig meiste Hillie Kuilman zo ernstig aan, dat voor haar leven wordi-gevreesd. Tijdens de jacht op een autogevreesd. Tijdens zija jacht op de voort-

rarende wegpiraat zag de poli-tieman, in een onoverzichtelijke bocht tussen Dalen en Ooster-hesselen, plotseling Hillie en een vriendje op hun fietsen voor zijn

motor

De motor reed dwars over het meisje heen. Het linkerbeen vanhet meisje werd afgerukt.

Het meisje is in het ziekenhutsvan Coevorden opgenomen. Haar onders, met vakantle in Dultsland, zijn met spoed maar hutsgekomen.

UTRECHT, dinse..., De Studenten Vakbewegirg heeft een rerobitie opgesteld aangaande het politieke- antveedentenonderzoek door de
tiumenlandse Veiligheids Dienst voor benoemingen aan universiteiten er
benoemholen.

hegescholen. Wetenschap zon een a-politieke be-

Wetenschap zon een a-politieke beagheid zijn en men doet in de reseiute dan ook en neroep op de resering en p-litieke partijen een oplosing te vanlen voor de proldemen van het pelitieke- anteredentenenderzoek.
D- SVB betwijtelt of politieke controke, voerafgaanste nan everheidsbenoomingen, in Nederland wel een wettelijke toasis heeft. In dit vertoend attendeert zij op artikel 5 van de grondwet, dat bepaalt dat in Nederland
iedereen tot landsbediening, benoembaar is. baar is.

inhoud:

inleiding tot het provocerend
denken
Bin Claus, Bin Reich 5
de practische anarchist9
leonhard huizingamiddenpag.
vrolijke zondaars 22
peuleschilletje24
hoe maak ik mijn eigen beknopt
anarchisties woordenbook26
marksisme
vrije liefde 27
weiger to doden,weiger de
dienstplicht28
de zinloze zin van de onzinni-
ge zinnenbedenker
provoctjes & vopcotjes33

The first issue of Provo was originally published in July 1965, in an edition of 500; of this edition, 400 copies were immediately confiscated by the police.

The facsimile edition you are holding in your hands was published in February 2011, on the occasion of 'Two or Three Things I Know About Provo', an exhibition that took place at W139, Amsterdam.

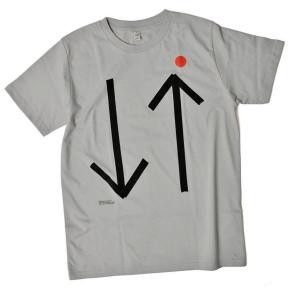
Reproduced by Experimental Jetset Printed by De Stencilkelder, Amsterdam Published in an edition of 400

weest prove provo, een onzettend fin provo, het super idag offitie. provo, uniek en illegaal jeugd



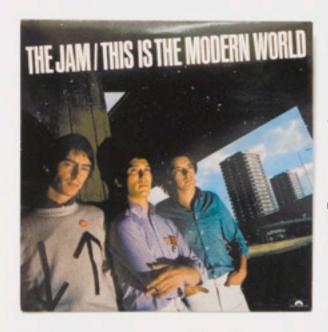
Designed by Experimental Jetset Limited edition of 50 Numbered: 50/50 Signed: EJ

Screenprinted by SMLX (Studio HS) on fair-trade Earth Positive shirts Thanks to Sophie Krier / Dawn Ray



Instead of a lecture, we made this shirt:





Which refers to this album on the left...

The shirt comes with a 'mini-zine'—It was printed in a limited edition of 50 pieces, signed and numbered and costs euro.

PLAYBOY ARCHITECTURE 1953–1979

naim/ V#VI bureau

door/by: Beatriz Colomina director, Ph.D. program in Architecture, Princeton University

Maybe Anthonyo, NO. 879 MAY Surper Long and Shorton production for Parties principal larger Superior or advanced for NO. Shodengal robust NAME OF THE PARTY OF THE PARTY

4----

met/with:
Britt Eversole;
Federica Vannucchi;
Margo Handwerker;
Pep Aviles; Marc
Britz; Daria Ricchi,
Ph.D candidates,
Princeton University
School of
Architecture

NAiM/ Bureau Europa Avenue Céramique Maastricht

> en/and: Guus Beumer, artistic director NAiM/

Soften where party of the State of the State

Event Architectuur, exhibition design

> 29.09 2012-10.02 2013





PLAYBOY A PLAYBOY'S BUYING GUIDE

Stedeliik Museum

Artikeinummer 321161

Aarrvang verkoop: 24 september 2012 · a

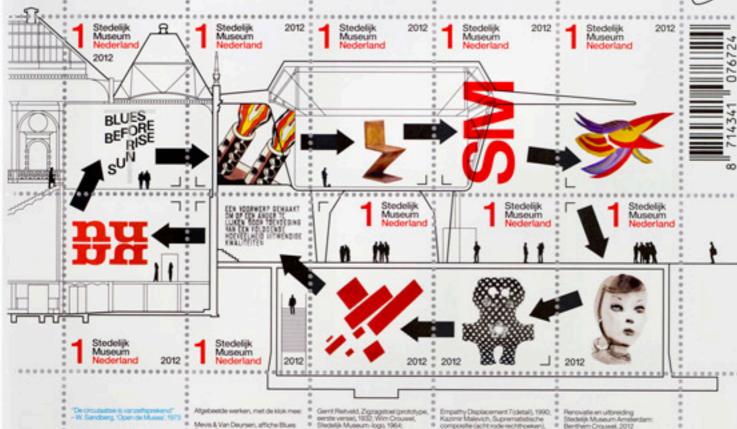
STEDELIJK MUSEUM OPEN



Benthem Crouwel, 2012

Experimental Johan 2012

Grafisch ontwerp postzegelvei.



Karel Appel, Wandschildering (detail).

1956; Mariene Dumas, Barbie Irret.

pareketting), 1997; Mka Kalley,

1915, Lawrence Weiner, Ein-

voorwerp gemaakt... (detail), 1968;

Willem Slandberg, Nu 2 (detail), 1967.

Before Sunrise, Steve McQueen

(detail), 2012; Floy Lichtenstein,

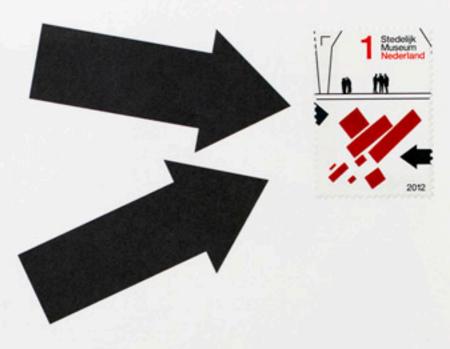
As I Opened Fire Idetail, 1964:

Stedelijk Museum Open

A sheet of ten stamps, displaying one single collage incorporating ten different artworks. Published by PostNL, on the occasion of the re-opening of Stedelijk Museum Amsterdam. Graphic design by Experimental Jetset.

Release date September 24, 2012

The full sheet can be seen at www.experimentaljetset.nl/open



"De cirkulaatsie is vanzelfsprekend..." W. Sandberg, 'Open de Musea', 1973

Postcard printed by De Raddraaier



OBSERVATORIUM deVolkskrant BET STIEF VADER **OVER PLEEG MOEDER GROOT SCHOON DOCHTER BROER** ZOON **ZUS** OUD **NICHT** NEEF 00M **KLEIN**

(FAMILIE)

Some ods ment whosen, some must beent. But whatever the tone of soins, created topographe speaks with a detailer, describe topographe speaks with a detailer than the strength of the speaks of the sp

type talk

THE LONG ZEEK ZEEK FEMALE

PARADISE DUCKS SARAH JANE BARNETT

ILLUSIONS

New Zealand Moving Image & Performing Arts Criticism

Nos. 43/44 Spring 2012



ECHOES OF AWE SPRING/SUMMER 2011/12 WWW.LELAJACOBS.CO.NZ OF AVE ECHOES

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ECHOES OF AWE SPRING/SUMMER 2011/12 WWW.LELAJACOBS.CO.NZ



MAN RUNS A SARAH JANE P BARNETT

Gavin Hipkins Bible Studies (New Testament)





































Venue: Embassy Theatre The Film Date: 8.30pm, Monday 8th O Advance Tickets: \$18 via viv Deor sales: \$20 cash-only Presented by: Klim Type Fou Date: 8.30pm, Monday 8th October Advance Tickets: \$18 via www.eventfinder.co.nz

Presented by: Klim Type Foundry & Design Meetup

Launch Party

6pm Friday 19 April 2013

Courtenay Place Park Light boxes

THE PUBLIC / COLLISIONS ISSUE













Vignelli-isms Poster series. In recognition of his outstanding contribution to the world of graphic design. On the evening of Tuesday, March 8, The Architectural League gave its President's Medal to Lella and Massimo Vignelli. In 1971, Massimo founded Vignelli Associates with his wife, Lella. He and his wife continue to work from their New York office. Vignelli was involved with filmmaker Gary Hustwit in the documentary Helvetica, about the typeface of the same name. Vignelli also recently updated his 1972 New York City subway map.

Massimo Vignelli Five phi

Five phrases to live by: Massimo Vignelli

01

One life is too short for doing everything

02

We like design to be visually powerful, intellectually elegant and above all timeless

Vignelli-isms Poster series.
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On the evening of Tuesday, March 8, The Architectural League gave its President's Medal to Lella and Massimo Vignelli.

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Massimo Vignelli Five p

Five phrases to live by: Massimo Vignelli

One life is too short for doing everything

We like design to be visually powerful, intellectually elegant

and above all timeless

03

If you can design one thing, then you can design everything 04

If you do it right, it will last forever

05

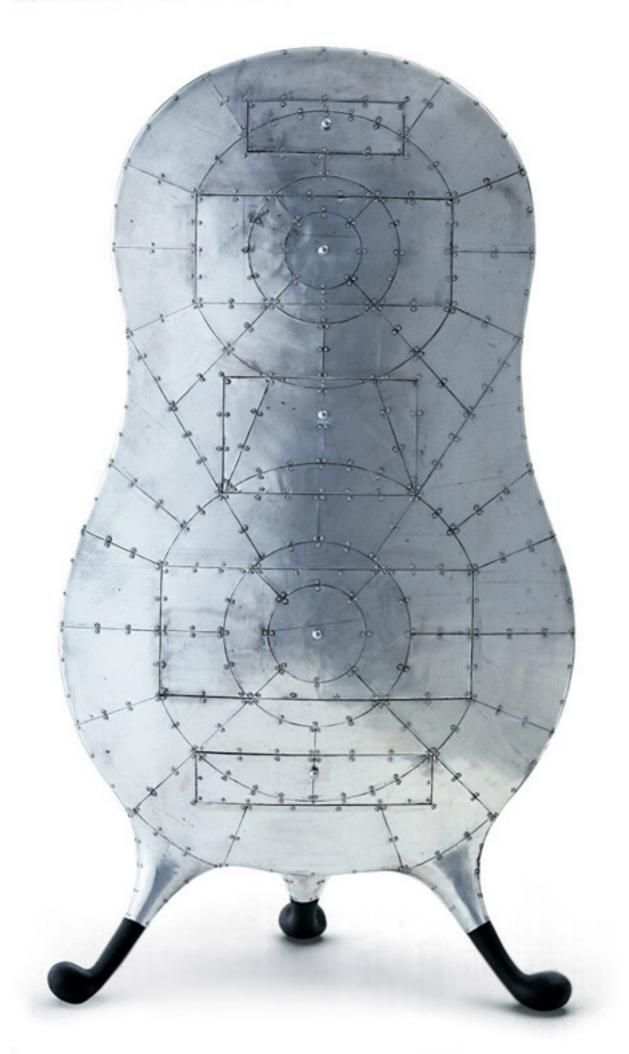
The life of a designer is a life of fight against the ugliness

Massimo Vignelli Born 1931 in Milan, Italy, Vignelli Associates, co founded with wife Lella. Vignelli works firmly within the Modernist tradition, and focuses on simplicity through the use of basic geometric forms in all of his work.





























New York City
Transit Authority

Graphics
Standards Manual

M

I like design to be semantically correct, syntactically consistent, and pragmatically understandable.

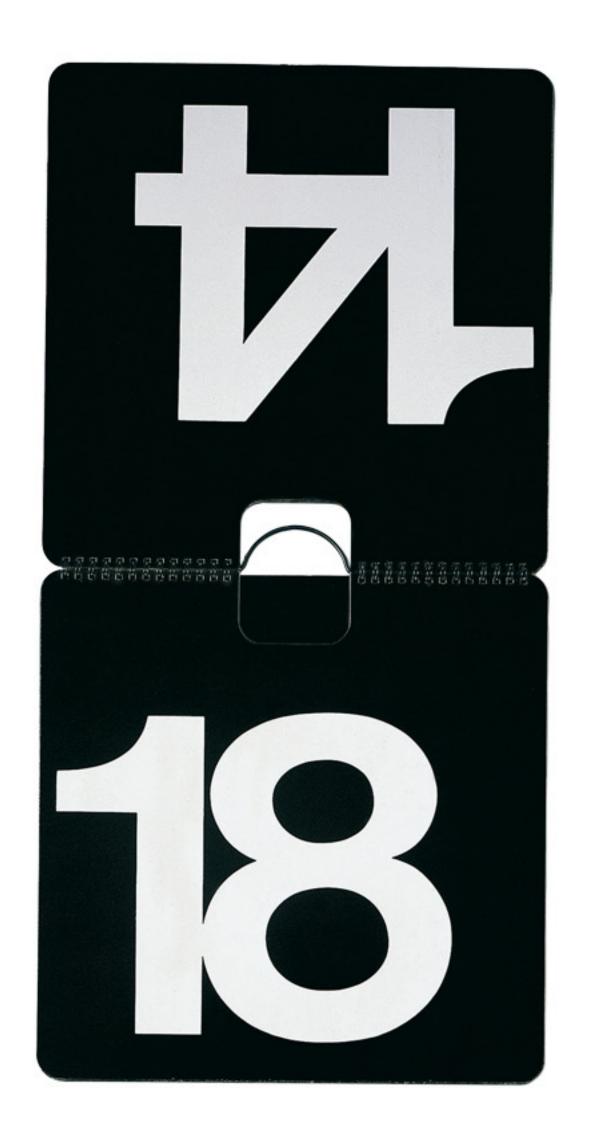
I like it to be visually powerful, intellectually elegant, and above all timeless.

Massimo Vignelli

Brooklyn Bridge City Hall Station 4 5 6 J Z



t00 elegant, doing and above We like design ghon timeless. If you do it right, it will right, forever. YOI If you can designone If you do it right, it will last forever. ation of fight net the Mess against the ugliness. like design ning, you can design visually erful, - Ling Col Onelifeis Supply of Co. is suode everythin ectually short for everythi int, bove all













THE FORT WORTH ART MUSEUM

That's Entertainment: The American Musical Film

June 19 SWING TIME Ginger Rogers, Fred Astaire directed by George Stevens Jure 26 MEET ME IN ST. LOUIS Judy Garland, Margaret O'Brien directed by Vincente Minnelli August 8 AN AMERICAN IN PARIS Gene Kelly, Leslie Caron directed by Vincente Minnelli Anarost 11 A STAR IS BORN Judy Garland, James Mason directed by George Cukor



Series 86,00; Art Maseum Members 84,50 Individual \$2,00, Members 84,50

Saturday 1250 p.m. Scott Throfes In the new computer age the proliferation of typefaces and type manipulations represents a new level of visual pollution threatening our culture. Out of thousands of typefaces, all we need are a few basic ones, and trash the rest. So come and see A Few Basic Typefaces

The Masters Series: Massime Vignelli February 22 to March 8, 1991

Bomption: Thursday, February 21, 6 to 8 pm Lenture: Tumbay, February 26, 7 to 9 pm, School of Visual Arts Emphitheann. The third in a series of exhibitions honoring the great visual communicators of our time.

Vimal Arts Massum, 209 East 23rd Street, NYC, 10000 Massum Buses: Monday to Thursday, 9 on to 8 ym, Friday, 9 on to 5 pm. Closed Weshands. Ryan Shelley 1 ras@ryanshelley.net www.raspluse.com

Education

MFA, Graphic Design / Maryland Institute College of Art (MICA) / Baltimore, MD / graduation, May 2011
Directors: Ellen Lupton and Jennifer Cole Phillips

Work: Graphic Design, Interactive, Screen-printing, Alternative and Digital Photography, Video, Letterpress, Installation, Alternative Printmaking, Activist Art, Graffiti, Creative and Design Writing

BA, Graphic and Interactive Design / Moravian College / Bethlehem, PA / graduation, May 2007 / 56 studio credits / 3.85 GPA (summa cum laude) / Director: Anne Dutlinger

Work: Graphic Design, Performance, Installation, Video, Alternative and Digital Photography

Honors and Awards: Comenius Scholar / Add-Venture Program / The Zeta Psi Award (art major with strong scholastic record, artistic achievement) / Kappa Pi (International Honorary Art Fraternity) / Charles A. Albrecht Memorial Award (academics and effective participation) / Scholars Day Presenter, featured in Moravian College Magazine, 2007 / Dean's List every semester Ryan Shelley 2 ras@ryanshelley.net www.raspluse.com

Teaching

Instructor, Full Time / Principles of Graphic Design, Principles of Typography / Bowling Green State University / Bowling Green, OH / Sept 2012 to present

Lecturer, Full Time / co-teaching positions with Elizabeth Herrmann / 2D Foundation, Interactive Foundation, Time-Based Design, Graphic Design 1, Typography 1, Typography 2 / Northeastern University / Boston, MA / Sept 2011 to May 2012

Faculty Advisor / co-held with Elizabeth Herrmann / Arts Collaborative / NEU / Boston, MA / Sept 2011 to May 2012

Alternative Printmaking / class co-taught with Elizabeth Herrmann / adjunct / MICA / Baltimore, MD / June 2011

Graduate Teaching Assistant / Advanced Graphic Design 1, Typography 1, Electronic Media and Culture / Fall 2009 to Spring 2011 / MICA / Baltimore, MD / assist with critiques of senior projects, teach technology, assist with lectures, run classes, create a Letterform project

Legacy Arts and Music Camp / instructor / Standing Rock Reservation, ND / July 2004, 2005

Drum Instructor / Lititz, PA / June 2001 to Dec 2003

Presentations

Visiting Artist / ras+e / University of South Florida St. Petersburg / St. Petersburg, FL / Oct 2012

Alternative Printmaking Workshop / co-taught with Elizabeth Herrmann / Morean Arts Center / St. Petersburg, FL / Oct 2012

Alternative Printmaking Workshop / co-taught with Elizabeth Herrmann / Studio@620 / St. Petersburg, FL / Sept 2012

Ryan Shelley 3 ras@ryanshelley.net www.raspluse.com

TE@CH presentation / with Elizabeth Herrmann / UCDA Design Education Summit / Blacksburg, VA / May 2012

Visiting Artist / ras+e / Thinking Creatively conference / Kean University / Union, NJ / April 2012

Alternative Printmaking Workshop / co-taught with Elizabeth Herrmann / NEU / Boston, MA / Oct 2011

Alternative Printmaking Workshop / co-taught with Elizabeth Herrmann / AIGA at MICA / Baltimore, MD / March 2011

Alternative Printmaking Workshop / co-taught with Elizabeth Herrmann / Linden Hall Boarding School / Lititz, PA / Jan 2011

Exhibitions

Focal Point / artist / Maryland Federation of Art / Circle Gallery / Annapolis, MD / Feb 2013

Paradox / artist / ArtLink Gallery / Art Basel Week / Miami, FL / Dec 2012

BGSU School of Art Faculty & Staff Exhibition / artist / Dorothy Uber Bryan Gallery / Bowling Green, OH / Dec 2012

re:visit / ras+e solo artist / Studio@620 / St. Petersburg, FL / Sept 2012

Wicked Games / artist / C. Emerson Fine Arts / Saint Petersburg, FL / Aug 2012

Corrugation Nation / artist / Waterfall Arts / Belfast, ME / Apr 2012

Northeastern Art+Design Faculty Exhibition / artist / Gallery 360 / Boston, MA / Jan 2012

Illusion and Chemistry/juror Christopher James / artist / Kiernan Gallery / online / Dec 2011

Ryan Shelley 4 ras@ryanshelley.net www.raspluse.com

Some Bodies in a Mausoleum / artist / PhilaMOCA / Philadelphia, PA / Nov 2011

Body Language / artist / Keystone Art and Culture Center / Lancaster, PA / May 2011

Coming Home: A Group Printmaking Show / artist / The Infantree / Lancaster, PA / April 2011

MFA Thesis Exhibition / artist / Meyerhoff Gallery / MICA/Baltimore, MD / April 2011

GD MFA Exhibition / artist / Rosenberg Gallery / MICA / Baltimore, MD / Nov 2010

MFA First Year Exhibition / artist / Pinkard Gallery / MICA / Baltimore, MD / April 2010

Instant Messages / co-curator, artist / Maryland Art Place / Baltimore, MD / Dec 2009

The Black Show / director, artist / Zeu activist art show / Lititz, PA / March 2009

Digital Video Premiere / artist / Moravian College / Bethlehem, PA / April 2006, 2007

Performance Art Premiere / artist / Moravian College / Bethlehem, PA / Dec 2006, 2007

Hot Young Artists of the Lehigh Valley art exhibition / artist / organized Moravian College's graphic design installation / Bethlehem, PA / Dec 2006

Published

re:visit ras+e show reviewed in Tampa Bay TImes / Lennie Bennett / Sept 2012

TE@CH / co-writer with Elizabeth Herrmann / UCDA / May 2012

Ryan Shelley 5 ras@ryanshelley.net www.raspluse.com

Graphic Design Thinking / contributor: co-designer and co-writer for chapters about design collaboration, site research, grafting disparate influences and mediums, and a section on humor in design / MICA / Baltimore, MD / Princeton Architectural Press, NY / May 2011

DesignCast on *Graphic DesignThinking* / published by *Print* (online) / May 2011

Q+A with Rodrigo Corral / published by *Metropolis* (online) / March 2010

Style Tour with Carlous Palmer / interviewed as featured artist / CMBC Channel 75 / Baltimore, MD / Dec 2009

Paper on David Fincher's Fight Club added to course curriculum / Women and Religion in Film class / Moravian College / Bethlehem, PA / April 2005

Employment

Freelance Graphic Designer / recent projects include Ready To Die independent film, cardboard posters for MICA's Environmental Health and Safety, identity and promotional work for local artists and musicians / Sept 2009–present

Residence Hall Advisor / Thaddeus Stevens College of Technology / Lancaster, PA / Nov 2007 to July 2009 / responsible for students in a campus dormitory at a state school dedicated to underprivileged youth

Freelance Graphic Designer / Burgard Design Group / Columbia, PA / Jan 2005 to Dec 2009

Graphic Designer / principal member / StudioSouth / Bethlehem, PA / Fall 2003 to Spring 2007 / managed large-scale, multi-designer projects, production and printing, and developing work with clients

Ryan Shelley 6 ras@ryanshelley.net www.raspluse.com

Tech Assistant / Moravian College Art Department / Bethlehem, PA / Fall 2004 to Spring 2007 / managed a graphic design lab and a new media lab with their associated printers, computer updates, and scanners; helped digitize the art history department

Resident Advisor / Moravian College / Fall 2004 to Spring 2007

Experience + Research

re:press / custom Tshirt shop / graphic design and alternative printing process with Elizabeth Herrmann / Feb 2013

re:type / digital type foundry / original typeface design with Elizabeth Herrmann / contemporary modular and monospace fonts / Feb 2013

TE@CH: Domesticating Technology in the Design Classroom / co-written with Elizabeth Herrmann / collegiate design tech posed as style vs. substance / Feb 2012

ras+e / design collaboration with Elizabeth Herrmann / interdisciplinary blend of design, alternative and digital photography, writing, video, printmaking, installation / May 2010-present

Pessimistic Idealism thesis project / MFA Graphic Design program / MICA / Baltimore, MD / Fall 2009 to Spring 2011 / Exploring democratic design post-print through designer as writer and artist. Interdisciplinary, includes writing as process, prose and lyrics. Content emphasizes collision as design philosophy.

RE: thesis project / MFA Graphic Design program / MICA / Baltimore, MD / Fall 2009 to Spring 2011 / Inter-disciplinary collaborations with Elizabeth Herrmann (ras+e) / addresses mitigated communication mediums

Alternative Printmaking process / created with Elizabeth Herrmann / lo-fi multiples / content draws on personal writing and digital communication / Aug 2010-present

Ryan Shelley 7 ras@ryanshelley.net www.raspluse.com

Contributor / The Haiti Poster Project / Mar 2010 / published in Graphic Design Thinking

Drummer and Songwriter / The Fibs / 2008-present

Co-founder / Zeu arts collective / Lititz, PA / Jan 2008

Betel of Britain / charity website design + photography / Birmingham, England / June 2004, 2006, 2008

Skills

Adobe Photoshop, Illustrator, InDesign, After Effects, Acrobat, Premiere Pro, Soundbooth, Final Cut Pro, Soundtrack, Dreamweaver, Wordpress, HTML, CSS, Microsoft Office, Quicktime, Font Book, Blackboard

Competitions

Adobe Design Achievement Awards semifinalist / re:mail / Installation Design / online / April 2011

Unleash Your Yellow finalist / FOX design contest / online / April 2009

Art of Office winner / Microsoft Office art contest / online / March 2008

EDWARD PERRAUD BATTERIA BENJAMIN DUBOC FONDAMENTA CONTRABBASSO JEAN-LUC GUIONNET SASSOFONO

GIOVEDÌ 6 MARZO 2008, ORE 21, TEATRO NUOVE, VENEZIA

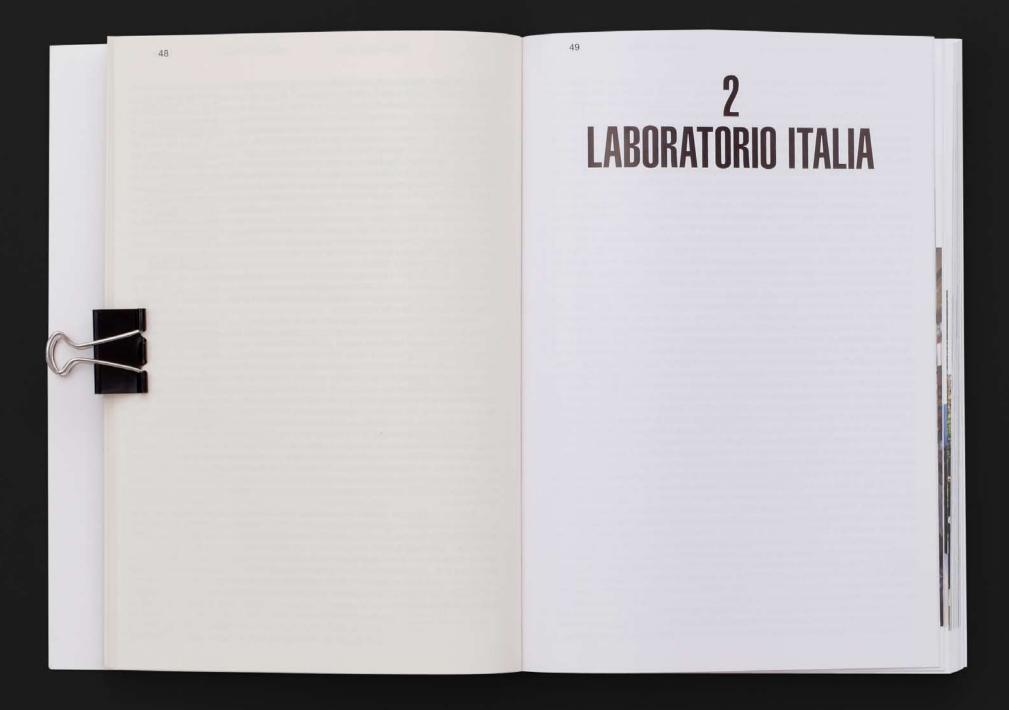






19\1\12		
Una selezione di	otto	progetti

3\6	Ailati, catalogo del
	padiglione Italia
7\9	Pallucco, cataloghi 2011
10\16	Rebel Rebels 1979—1989,
	arte e attivismo a New York
17\18	A small conversation about
	things we've always wondered
	about but never understood,
	libro realizzato per la mostra in
	triennale "Graphic Design
	Worlds"
19\22	The Last Neighbourghood
	Standing, progetto editoriale
	di Alessandro Zuek Simonetti
23\27	Manifesto, libro realizzato per
	la seconda edizione della
	mostra
28\29	Circuito off, paper/catalogo per
	un festival di cortometraggi
30\31	Love Mails, una raccolta di
	messaggi spam ricevuti nel 2008



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Laboratorio Italia

QUALI SPAZI PER LE DIVERSE COMUNITÀ?



I LUOGHI E GLI EDIFICI PENSATI PER ACCOGLIERE LE TANTE, DIVERSE COMUNITA CHE POPOLANO LE NOSTRE AREE 61

Laboratorio Italia

METROPOLITANE. SPAZI DI INCONTRO E MEDIAZIONE TRA DIFFERENZE E IDENTITÀ DI UN QUADRO SOCIALE FLUIDO ED ETEROGENEO.

· Nel tentativo di rendere evidente la coralità del dialogo e delle tante ricerche in corso sul paesaggio e sull'architettura italiana contemporanea abbiamo invitato una quarantina di autori tra studiosi, architetti, designer, curatori e paesaggisti a produrre un lemma di duemila battute circa. La richiesta era quella di partire dalle proprie ricerche e ossessioni culturali per dare forma a un termine che rappresentasse un tema chiave del presente/futuro italiano.

Il risultato è un'improbabile antologia, racconto collettivo per frammenti utili che ci consegna delle riflessioni libere e problematiche su cosa vuol dire pensare architettura e città contemporanea. Ogni autore ha agito in totale autonomia e con grande generosità intellettuale. L'augurio è che da questa grande tavola possano nascere filoni di discussione e confronto pubblico utili al dibattito futuro.

ABITARE

"For a minute there, I lost myself, I lost myself"

Penso all'abitare non solo come esigenza sociale, ma come necessità di vivere con un luogo e per il luogo. "Un luogo talmente normale da apparire come un 'non-luogo' ma proprio per questo un modello, un paradigma per un'idea più ampia di paesaggio". Da qualche anno sono sensibile a questo lemma. Ne vedo molte declinazioni, ma ciò che mi attrae è l'applicazione reale nei territori che vivo e attraverso. Sono sempre piccole architetture, sono esempi minuti. Ed è proprio il fatto di essere esili a trasmettermi la loro forza. Mi chiedo il perché.

Mi aiuta Henry David Thoreau: "quando la loro vita sarà altrettanto semplice quanto piacevole all'immaginazione". Deve essere questo. Pare quasi che La nazione è sempre meno vincolata à il piccolo gesto riesca a definire i limiti, a renderli immaginabili e palpabili. Ciò che

è minuto non sfugge alla nostra attenzione di individui. Ha a che vedere con la quotidianità, con l'abitudine appunto È quell'essere normale e semplice alla stesso tempo. Forse per questo riesco. no a scatenare l'immaginazione. Hanno una dimensione intima, sono luoghi dove l'uomo riesce a sviluppare la propria familiarità in modo spontaneo, naturale e a rivelare la bellezza di ciò che è modesto, rustico, imperfetto. Sono il prodotto di una cultura materiale. E ne trasmettono il valore. Sono testimonianze di una tradizione. Sono categorie di sensibilità ordini di sostenibilità. Credo anche che la condizione minima dell'abitare debba corrispondere non solo a un occupare. ma a occuparsi di un territorio, di un ambiente, di un paesaggio, instaurando un rapporto di scambio tra le parti, qualsiasi sia la funzione.

Queste piccole architetture tutte diverse e tutte unite dagli stessi principi costitutivi rappresentano un modello, cellule staminali per una sostenibilità antropologica. Non devono più fare sforzi per apparire in un certo modo, tutto diventa armonioso. Hanno a che vedere con la storia, con la ricerca. Penso a Pagano e Távora, ma anche alla tradizione giapponese, incline al piccolo per cultura. Penso alla capanna e alla dignità che ci ha narrato Giovanni Michelucci. Questo è l'abitare che mi interessa. Quello che provo quando mi trovo di fronte a un'architettura minima. A un abitare minimo. A un minimo abitare. Una sorta di karma architetturale. For a minute there, I lost myself, I lost myself.

Paolo Mestriner

- 1 Elena Re, Luigi Ghirri, Fondo Eredi Luigi Ghim/ Galleria Massimo Minini, Brescia 2006.
- 2 Henry D. Thoreau, Walden, ovvero vita nei boschi, Bur, Milano 2009.

ARCHITETTURA POST-TERRITORIALE

contesti politico-geografici d'elezione e più relazionata a quelli culturali. Sono gi 267

ambiti culturali ora a contenere forti forme di appartenenza. Non si tratta di un nazionalismo implosivo né diffusivo. La kulturnation ora è piuttosto la sintesi dei liberi movimenti umani accelerati dall'alta tecnologia che si emancipano dal proprio territorio. Il vecchio concetto di kulturnation, proprio di un popolo che condivide fittamente sul territorio cultura, tradizioni, religione, architettura, è abbandonato. Di conseguenza il più significativo dei suoi simboli, il monumento, utilizzato dalle dottrine metafisiche per consolidare il sentimento nazionale, decade. I suoi valori laici e religiosi si nebulizzano.

Neppure il concetto relativista di "deterritorializzazione" si addice più a questa nuova modellazione dei fatti storici: questo è un termine che descrive una situazione di crisi, richiede un abbandono del territorio più che una sua riappropriazione concordata. L'architettura si confronta ora con il post-territorio, ossia con un territorio separato da ciò che si muove al di sopra di esso, e di cui può anche fare a meno stabilmente. In fondo, per certi versi, questo desiderio dell'umanità contrassegna da tempo l'architettura. Finora questa aspirazione è stata relazionata a ragioni etiche: densificazione, consumo di suolo, sovrappopolazione mondiale, inquinamento.

Anche se timidamente, sia la progettazione che la costruzione sul mare di comunità (come su terre sottratte al mare) hanno spesso eluso o sfidato il controllo statale centralistico diventando fatto politico. È ormai indubitabile che l'alta tecnologia ci consentirà di separarci dal territorio procedendo anche nello spazio aereo. Le macroutopie di Atlantropa (Sörgel), Ville Volante (Krutikov), Marine City (Kitutake), Paris Spatial (Yona Friedman), Habakkuk (Pyke), Spatiovore (Constant), Walking City (Archigram) sono servite come grandi narrazioni "letterarie".

L'architettura post-territoriale è il passo ulteriore, è l'esempio compiuto, capillare, anonimo. L'architettura post-

territoriale richiede la formazione di una forte vicinanza d'intenti spirituale, e non più necessariamente spaziale. La perdita di orientamento sarà relativa. Se il territorio non rientrerà più nell'idea di possesso dello stato-nazione muterà in una libera, infinita infrastruttura terziaria di movimento. Saranno disinnescate le guerre tra popoli. Il concetto stesso di popolo, inteso come massa umana compatta, non esisterà più. Esso assomiglierà piuttosto a un cangiante sciame multiforme organizzato, distribuito cineticamente sul pianeta. Se sorgeranno tirannie, velocemente saranno sconfitte,

sioni terrestri o extraterrestri. Giacinto Cerviere

ARTE

Lemmi

L'arte, da sempre, ha instaurato un rapporto tra il proprio tempo e la coscienza che da questo si genera. L'architettura e l'arte sono due discipline complementari, con finalità diverse.

i loro imperi saranno svuotati della pre-

senza umana in fuga verso altre esten-

Nella contemporaneità, in seguito alle rivoluzioni introdotte dalle avanguardie del Novecento, l'architettura è penetrata nel mondo dell'arte e l'arte in quello dell'architettura. In Italia questi interscambi sono stati visualizzati nei campi del design, ma in quello del progetto più comunemente inteso stenta a formarsi una condizione di strumentalizzazione dei processi artistici.

Il nodo è capire se l'arte può offrire all'architettura nuovi percorsi ideativi: penso in questo alle grandi letture fatte da Alvar Aalto sull'Annunciazione di Cortona di Beato Angelico, o ancora al modo con cui le relazioni artistiche e quelle del progetto si fondevano nel lavoro di Le Corbusier, in quell'imprescindibile unità tra la ricerca espressiva pittorica, scultorea e spaziale.

L'Italia vanta in questo un patrimonio unico, su cui costantemente si è alimentata la cultura internazionale. Oggi sembra che questo patrimonio non sia



PALL























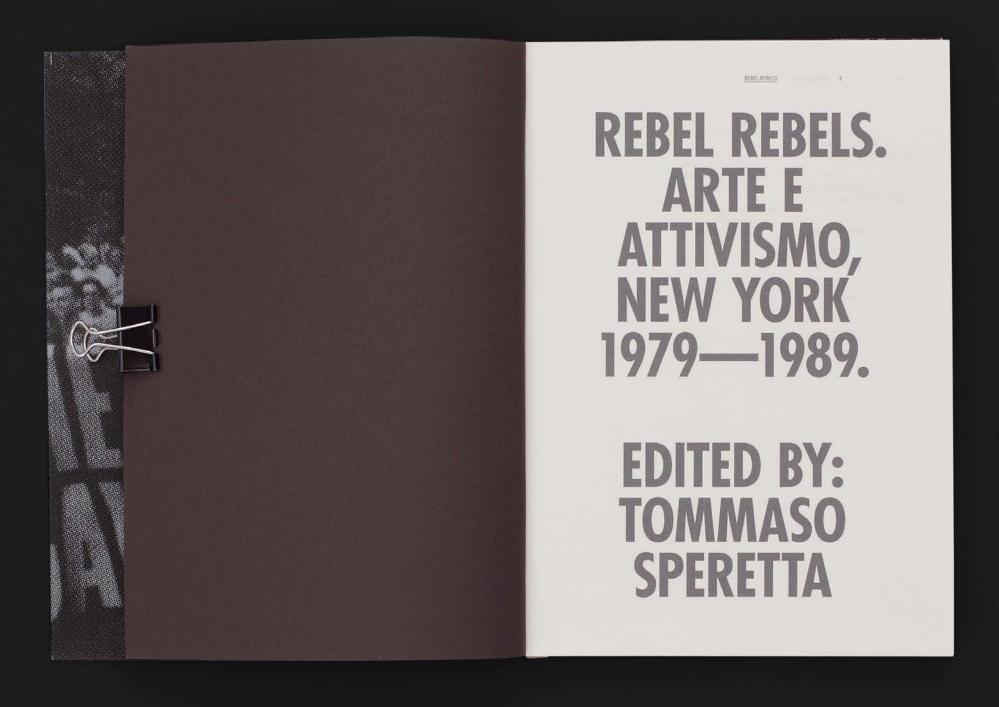
pallucco

PALLUCCO LIGHT & LIVING PUBLIC PRICE LIST. ITALIA 2011

pallucco

REBEL REBELS 1979





10

REBEL REBELS

arrivano là dove le parole spesso non arrivano. In secondo luogo queste immagini raramente sono circolate al di là di un loro iniziale e breve flash, perché il più delle volte fanno riferimento ad un'occasione o ad un avvenimento in particolare: riproporle mi ha permesso di venire in contatto con chi quelle esperienze le ha realmente vissute. Senza il loro aiuto questo lavoro sarebbe stato in parte impossibile.

Per questo motivo ringrazio tutti quelli che mi hanno aiutato a chiarire dubbi, suggerito fonti e fornito materiali importanti. Un ringraziamento particolare va a Cornelia Lud, per aver creduto nel mio lavoro, a Julie Ault per la sua infinita pazienza, ad Aaron Betsky per avermi dato i primi iniziali e preziosi suggerimenti, e soprattutto ad Andrea Goffo per avermi seguito in questa difficile

Arte e attivismo. New York, 1979–1989 è il risultato finale di un progetto realizzato lo scorso 1 dicembre (2009) in occasione della giornata mondiale alla lotta all'Aids con la collaborazione di Andrea Goffo, Claudia Zini, Elena Xausa, Lorenzo Mason e Marco Campardo (Tankboys) e il supporto della Fondazione Claudio Buziol.

Si è trattato di un progetto di arte pubblica nelle strade e negli spazi di Venezia, pensato come un tributo all'esperienza e alla lotta di Act Up. Una campagna di comunicazione sui principali media locali e nazionali e la possibilità di organizzare ed allestire una mostra negli spazi della Fondazione Claudio Buziol, ci ha permesso di riportare a galla un pezzo di storia spesso dimenticato e in parte anche sconosciuto. Per questo motivo ringrazio tutto lo staff della Fondazione Claudio Buziol, in particolare Renzo di Renzo, Simona Casarotto e Federica Pezzato, e tutti i giornalisti e i professionisti del settore che hanno creduto nel nostro progetto.

PREMESSE TEORICHE: DEFINIRE L'ARTE ATTIVISTA

Il lavoro – facendo leva su un codice culturale condiviso che garantisce di attrarre l'attenzione del passante – funziona su più livelli contemporaneamente: innanzitutto confonde la spettatore che non capisce perché il simbolo del patriottismo nazionale (ossia il "Je Me Souvien") costituisca un elemento di congiunzione e/o comunione tra la cultura quebecchese e quella americana; successivamente delude le sue aspettative rivelando con un sottotitolo che si tratta di un gioco retorico per incoraggiare pratiche di sesso sicuro. Solo alla fine svela ogni dubbio, contrapponendo il motivo d'orgoglio americano (140.000 morti di Aids) al motivo d'orgoglio quebechese (la lotta all'indipendenza). L'operazione, come è presumibile, destò non poche critiche, non solo da parte delle autorità governative locali, ma anche di una fetta consistente dei membri di Act Up Montreal.

Si accusava il collettivo di avere una visione troppo americano-centrica del problema dell'Aids e di ignorare le peculiarità e le storie del luogo in cui era stato invitato a lavorare. "Je Me Souvien" è effettivamente il risultato di una conoscenza maturata in ambiente americano (e soprattutto newyorkese). Questo certo non dimostra l'incapacità di confrontarsi con altre realtà al di fuori degli Stati Uniti, ma da questo momento in poi auesta eventualità diventerà un chiodo fisso per i membri di Gran Fury. "Mentre sapevamo come parlare alla comunità newyorkese, era diventato estremamente difficile andare in un altro paese e parlare della loro situazione"51. Per quanto non potessero esserne allora consapevoli, il progetto a Montreal sarà uno dei loro ultimi importan-

ti lavori. Anche collaborazioni con gruppi come Guerilla Girls e Pony (Prostitutes of New York)52, nonostante la loro notorietà. non riscossero un grande successo. "Ci siamo sciolti perché c'erano degli argomenti di cui volevamo parlare ma non riuscivamo a trovare i mezzi per farlo. Avevamo scoperto che il nostro modo di lavorare era inadeguato alla situazione, ma non potevamo cambiarlo".53 A partire dai primi anni novanta si cominciano a sponsorizzare e realizzare progetti sull'Aids, che non sono più il risultato dell'iniziativa di gruppi di attivisti arrabbiati, ma di agenzie pubblicitarie, emittenti televisive, personaggi famosi, organizzazioni governative, grosse istituzioni arfistiche. Ciò significa che lo sforzo di aprire uno spazio dove dibattere pubblicamente il problema dell'Aids era andato a buon fine.

Inoltre nel 1992 Bill Clinton, che più volte nella sua campagna elettorale aveva promesso che l'Aids sarebbe diventata "la sua ossessione", viene eletto Presidente. A poco a poco dentro la comunità omosessuale pare che l'Aids ceda il posto a tematiche che in quello specifico momento storico sembrano essere più urgenti - come il diritto per gli omosessuali al servizio militare o la legge per il riconoscimento delle coppie di fatto. Si assiste ad "una nuova forma di indifferenza, un'indifferenza chiamata la

52 Gran Fury realizza nel 1991 in collaborazione con Pony (Prostitutes of New York) l'installazione Love for Sale Free Condoms Inside, per la finestra del New Museum di New York (16 febbraio-29 aprile 1991)

53 Crimp (2003). Gran Fury si scioglie ufficialmente nel 1995. Good Luck ... Miss You, Gran Fury, (anche conosciuto come Pink Slip) è il loro ultimo lavoro, una sorta di manifesto d'intenti con cui l membri del collettivo dichiarano pubblicamente il loro sciaglimento. Good Luck è prodotta in occasione della mostra Temporarily Possessed al New Museum di New York (9/5/1995 - 12/7/1995)

GOOD LUCK_ MISS YOU

Life at the end of every century is typified by fear and arouety. Apocalypse theories abound nationalism and xenophobia encourage isolation. Urban violence, economic decline and AIDS have environment where progressive thought is anothema.

The circumstances surrounding since its beginning in 1986. Both the Executive Branch and the Congress "decline" Communism is "dead" Internationally, politics have moved further to the right, and the citizenry of the United States has become more

and burned out, gay activists have adapted to the apparent permanence of the AIDS crisis. The notion that AIDS is here to stay threatens to overpower the idea that it should be fought. This shift away from seeing AIDS as a political crisis gained momentum once it became obvious there would be no quick solution for II. Our horizons thus re-drawn, we are shunning the political questions and searching for new methods of coping practical ones, personal ones

Our calture is run on carefully crafted words and images. They are given tremendous authority, and have the

ACT UP E L'ESTETICA DELL'AIDS 95

power to shape society's responses. It is worth noting that the images which have endured through the AIDS crisis are not ones of activism. Rather, they are symbols of remembrance and reprieve: quilts, ribbons and angels. The symbols and symptoms of our acceptance of AIDS, our acceptance of death. Acceptance may be an appropriate response to the tragedy of AIDS. It is not a political response.

responses are confused with civic ones? In the case of AIDS, we are left without solutions for a constellation of woes far beyond the tragedy of human loss - such as the economics of health care, society's in need, the skewing of scientific and race, and the depletion of entire

Our culture's acceptance of these images denotes a complicity between individual citizens, AIDS where the responsibility for elsewhere. Our government wants the responsibilities privatized When these images are backed by philanthropic organizations, it enables the government to steer responsibility from governments to

Since the beginning of the AIDS crisis,

con l'Aids che si tengono informate e partecipano attivamente ai loro trattamenti vivono più a lungo e in miglior salute. Praticare il sessa sicuro è una responsabilità di ciascuno. Sii saggio a letto")

in conflitta, la politica vince sempre. Le persone

51 Meyer (1995, p. 80)

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REBEL REBELS

zione di Koch che ha ridotto la stima del numero dei casi di contagi a New York per risparmiare soldi anziché vite. Oggi marciamo per continuare a combattere e far luce sui rapporti tra omofobia, misoginia e sessismo. Oggi marciamo per chiedere di essere riconosciuti. Oggi marciamo per tenere le nostre vite nelle nostre mani. Marciamo per la nostra liberazione.

Lo scopo finale è uscire allo scoperto:
"Rights Are Given, Liberation Is taken!
Come Out, Way Out". Per l'occasione
Adam Rolston reinterpreta un lavoro di Barbara Kruger (il famoso "I Shop, Therefore I
Am") è realizza "I Am Out, Therefore I Am".

Nel dicembre del 1988 Gran Fury, invitato a partecipare alla mostra "Vollbild: The Full-Blown Picture" aveva realizzato – coi colori della bandiera tedesca: rosso, nero, oro – il dipinto "RIOT", ispirandosi alla scultura "AIDS" del collettivo canadese General Idea, il quale a suo volta riprendeva il famoso LOVE dell'artista pop Robert Indiana. L'invito alla lotta di Gran Fury, unito al ricordo di "Stonewall '69" e "Aids Crisis '89" diventa il simbolo della marcia del 24 giugno.

Un "Act Up ad hoc Gay Pride Committee" realizza (appropriandosi di nuovo dello stile di Barbara Kruger) 24 cartelloni diversi – "AIDS Facts" – ognuno dei quali riporta informazioni e statistiche sull'Aids.



26 luglio 1989 All The News That's Fit to Kill: New York Times Building, NYC

Il 29 giugno del 1989 il New York Times pubblica l'editoriale "Why Make AIDS Worse Than It Is?" I membri di Act Up rispondono infuriati intasando con lettere di protesta i fax della redazione, e incollando adesivi sui distributori automatici per boicottare la vendita del quotidiano: "Buy Your Lies Here" e "Out Of Order". La notte del 23 luglio disegnano sagome di corpi umani - a simulare il luogo di un omicidio – sulla strada di fronte la residenza dell'editore del Times, e lo slogan "All The News That's Fit to Kill" (per farsi beffa del motto del quotidiano "All the News That's Fit to Print"). Tre giorni dopo 200 manifestanti protestano prima di fronte alla residenza dell'editore e poi al quartier generale del quotidiano. La stampa non riporta la notizia nei giorni seguenti.

The New York Times

AIDS REPORTING

IS

OF

OF

ORDER



THE AIDS CRISIS

1.47

14 settembre 1989 Sell Wellcome, Free AZT: New York Stock Exchange, NYC

ta Burroughs Wellcome si rifiuta di abbassare il prezzo di vendita della AZT. Act Up produce il poster per i tunnel della metropolitana "It's Big Business". Un gruppo di attivisti, riuniti sotto il nome di Power Tools, la mattina del 14 settembre si infiltra alla New York Stock Exchange e bloccano le transizioni di scambio per qualche minuto. Vengono arrestati per atti di disobbedienza civile. Un'ora dopo 1.500 manifestanti protestano di fronte all'edificio: distribuiscono volantini dal titolo "Sell Wellcome, Free AZT".

Vincent Gagliostro disegna i cartelloni "Wellcome PLC, AIDS Profiteer" e "Free AZT". Quattro giorni dopo il prezzo del farmaco viene abbassato del 20%. Il costo è ancora troppo alto (6.000 dollari all'anno). Imembri di Act Up boicottono la casa farmaceutica, incollando su tutti i prodotti della Burroughs Wellcome in vendita nelle farmacie di New York l'adesivo "AIDS Profiteer" 10 dicembre 1989 Stop The Church: St. Patrick's Cathedral, NYC

Il Cardinale O'Connor, vescovo di New York, continua ad opporsi alle campagne di educazione al sesso sicura e all'uso del preservativo per prevenire la trasmissione del virus dell'HIV. Inoltre, lavorando al fianco di realtà come la Operation Rescue, incrementa e diffonde la sua politica antiaborto. Il vescovo gode dell'appoggiato dal sindaco Koch, Act Up insieme a WHAM! (Women's Health Action and Mobilization) organizza un die-in di massa di fronte alla Cattedrale di San Patrizio, al quale partecipano più di 4.500 persone. Alcuni manifestanti entrano in Chiesa e bloccano il sermone del Cardinale O'Connor. Più di 100 i manifestanti arrestati, Vincent Gagliostro disegna l'adesivo "Stop The Church" e il poster "Public Health Menace". Richard Deagle e Victor Mendolia producono il poster "Know Your Scrumb" affisso illegalmente sui tunnel della metropo-





REBEL REBELS



Act Up ah hoc Gay Pride Committee, AIDS Facts (24 versioni), 1989

> FUCK YOUR PROFITEERING. People are dying while you play business.

Dan Keith Williams, We Die, They Do Nothing, 1988



White Heterosexual Men Can't Get AIDS... DON'T BANK ON IT.

WHY ARE WE HERE? Because your malignant neglect KILLS.

Gran Fury, Wall Street Money, 1988

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Key to Authors

A small conversation about things we've always wondered about but never understood.

Conversation

54

Т

Do you have any other suggestions for the future? Where and/or how should we direct our design practice and our personal growth?

LC

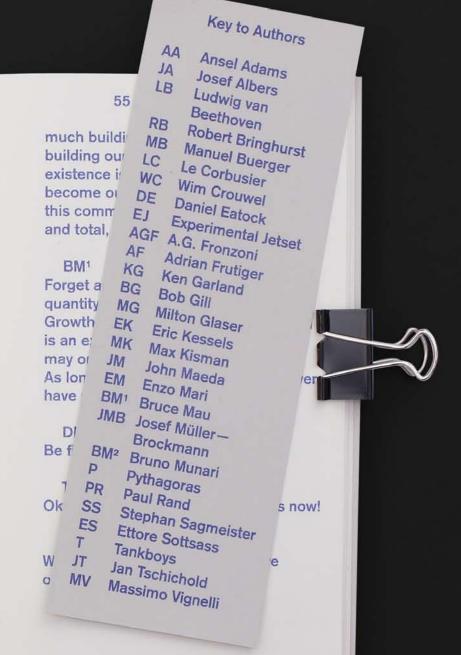
I prefer drawing to talking. Drawing is faster, and leaves less room for lies.

AA

Draw benefit from anything; do not get dominated by anything but your own convictions. The philosophy of letting it go reflects a considerable amount of social unconsciousness. I have felt a strong need to go beyond the things I have learnt from publications, education and professional activities. I have written some weighty critical articles, I have fought some unrealistic tournaments with the world and I have developed an almost fanatic attitude towards a rigorous style and perfection in art.

AGF

The profound sense of designing isn't so





"The Last Neighborhood Standing" is a project by Alessandro Zuek Simonetti Issue n.1. November 2009

All the photographs were taken in the Manhattan Chinatown area between the 2007 and the 2009

Presented in occasion of the exhibition at Leica Gallery, New York City, november 18th 2009

Photos by Alessandro Zuek Simonetti Text by Tony Arcabascio Logotybe by Steve Powers Graphic Design by Tankboys Translation and Consulting by Xiaomin Zhang



我想在过去的五年中纽约的大多数街区都被同一化了。这一现象在一个生活成本不断上升的城市里是不可避免的。多种多样的街区主要是由于不同种族的移民在城市里建立起各种球域而形成的。但是现在由于在曼哈顿住不起了,这种多样性也消失了,而那些迷你城即使还没消失也缩小了。我知道已经有成百万篇文章写过这种"中产阶级化"现象了,而那些工作侵略这个城市的雅皮士们和时髦男女们是应该被谴责的,但这完全不是我这篇文章的重点,亦不是我的初衷。这里的重点是确立一个文化和生活多样性流失的基调。并且对一个在过去十年里在曼哈顿下城(城市重要的那部分)经营自己生意的人的角度来看,在我眼中只有一个社区从所有这些变迁中生存下来了,并且还发展了,那就是。。。唐人



唐人街给我最深印象的还是它的餐饮。注意,由于我是意大利人的后裔,我对食物是家庭生活的一个主要部分这一点并不陌生。从小到大,每件事都围绕着做饭和吃饭展开,对于大多数来自意大利的新移民都是如此(我的父母都来自意大利)。但是正如我提到过的,像大多数街区一样,"小意大利"(紧接着唐人街)实在应该改名叫"超小意大利",因为它











但是我想了解。我想知道怎么用那个看起来像块厚树皮的东 光客似的"感觉在使我鼓起勇气去问一个本地人问题的时候 又阻止我这样做。如果我是在上海的话我会问那个问题的(我到过上海,也问过问题),但是在纽约,我的城市,这样 做就是别扭。可是你猜怎样?我仍然每天路过,仍然盯着 看,而且我会随便地摸摸一样食品,仿佛我知道自己在干什 么似的。我就快每次经过都要买点什么了,哪天你可以来我 家吃晚饭。我保证。

唐人街成为城市里流量最大的街区是有原因的。它是为数不 多的充满活力的真正的街区之一,即使可能有个有些钱的人 刚刚搬到街角甚至楼上,它依旧坚持存在。那些中国人用自 己的方式经营这个街区,而你们只能由他们去吧。

Adbusters, Anthony Burrill,
Cai Shi Wei Eric, Allan
Chochinov, Delaware,
Daniel Eatock, Experimental
Jetset, Ken Garland,
Bob Gill, Milton Glaser,
KesselsKramer, Enzo Mari,
Bruce Mau, Mike Mills,
Bob Noorda, Peter
Nowogrodzki, Bre Pettis
and Kio Stark, Slavs and
Tatars, Stefan Sagmeister,
Filip Tydén and Gemma
Holt, Vignelli Associates.

Manifesto.

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	Ken Garland

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hold back the final result for once and move the attention on what is usually kept out from exhibition spaces: the work process. Because it's along the winding, potholed road that a designer embarks upon every time he gets a new job that lays the real meaning of every project. By collecting and displaying these 21 manifestos, we want to suggest that only by focusing on his or her own work process can a designer fulfill his or her role in society: that of building—or revealing—a meaning for what surrounds us. Making sense, if you prefer.

Tankboys and Cosimo Bizzarri

MANIFESTO - 17

First Things First 2000, Work Hard and Be Nice to People, Idea Innocent Originality Reasonable, 1.000 Words Manifesto, Worse Is Better, Mini-Manifesto, Disrepresentation Now!, First Things First, Otherwise Forget It, Ten Things I Have Learned, Life Is Too Short to Spend It with Assholes, Barcelona Manifesto, An Incomplete Manifesto for Growth, Humans, Credo, The Pesto Manifesto, The Cult of Done Manifesto, Slavs, Obsessions, Manifesto Generator, The Vignelli Canon.

MANIFESTO - 82

PETER NOWOGRODZKI "THE PESTO MANIFESTO"

This is the pesto manifesto; an improvised recipe of sorts. When making pesto, here are some things to keep in mind:

- en Must use organic garlic if you live in the 21st Ce.
- Must use fresh basil from your mom or neighbor's garden.
- Must use pine nuts.
- 34 No food processing allowed.

These are important because pesto is a delicacy that deserves to be made right. Pasta should not be smothered in mediocrity! Or should it?

- 81 Become inspired by mediocre productions.
- Don't covert production and experimentation recipe.
- 83 Always leave the edges rough, so that someone can cut themselves.
- ₀₄ A photoshop'd joke is deep and meaningful.
- Take the knife to cultural icons and produce: produce the produce for the recipe and destroy the recipe.
- Follow and muddy up every else's recipe; pun and play, annihilate and resurrect meaning.

Keep in mind: pesto is delicious when it's made fresh.

MANIFESTO - 83

BRE PETTIS AND KIO STARK "THE CULT OF DONE MANIFESTO"

- There are three states of being. Not knowing, action and completion.
- Accept that everything is a draft. It helps to get done.
- [®] There is no editing stage.
- Pretending you know what you're doing is almost the same as knowing what you are doing, so just accept that you know what you're doing even if you don't and do it.
- Banish procrastination. If you wait more than a week to get an idea done, abandon it.
- The point of being done is not to finish but to get other things done.
- 07 Once you're done you can throw it away.
- Laugh at perfection. It's boring and keeps you from being done.
- People without dirty hands are wrong. Doing something makes you right.
- 10 Failure counts as done. So do mistakes.
- 11 Destruction is a variant of done.
- If you have an idea and publish it on the internet, that counts as a ghost of done.
- 13 Done is the engine of more.

SLAVS AND TATARS "SLAVS"

You can take the Slav out of Bulgaria, Poland, Slovenia, Slovakia, Russia, Serbia,

APPENDIX - 106

Gerrit Rietveld Academy, Amsterdam.

> KEN GARLAND "First Things First" (1964)

Details Written and designed by Ken Garland.

Biography Ken Garland completed his studies in graphic design at the Central School of Arts and Crafts, London, in the 1950s. He was Art Editor of Design magazine from 1956-62, when he left to establish his own graphic design studio as Ken Garland and Associates. Among his many clients were Galt Toys, Race Furniture, Barbour Index, The Butterley Group, William Heinemann, Paramount Pictures, Harper & Row, Otto Maier Verlag, The Science Museum, Cambridge University Press, The Ministry of Technology, Jonathan Cape, The Arts Council, the Royal Parks Agency and the Barbican Gallery.

BOB GILL "Otherwise Forget It" (2009)

Details Written and designed by Bob Gill.

Biography American illustrator and graphic designer, Gill has won a number of awards, sold illustrations to Esquire, Architectural Forum, Fortune, Seventeen, and The Nation magazines and has illustrated children's books and designed film titles.

He attended the Philadelphia Museum School of Art (1948–1951), Pennsylvania Academy of Fine Arts (1951), City College of New York (1952, 1955). In 1954 he became a professional graphic designer in New York City.

However, in 1960 after an interview in a New York hotel room for a job in London, he moved there to work for Charles Hobson, a hack advertising agency, which was later sold to Grev Advertising (now Grev Global Group). In 1962, Gill, Alan Fletcher and Colin Forbes established Fletcher/ Forbes/Gill design studio, the forerunner of Pentagram. More than 100,000 copies of the partnership's book, "Graphic Design: Visual Comparisons" (Van Nostrand Reinhold, New York 1963), were sold.

In 1967, Gill left the partnership and assumed independent freelancing again, including teaching, filmmaking and writing children's books. In 1974—1975, he returned to New York, proposed a so-called peace monument

APPENDIX - 107

for Times Square, directed hardcore pornographic movie "Double Exposure of Holly" and worked with Robert Rabinowitz on multimedia "Beatlemania" (musical), which ran 1977—1979 (1,006 performances) on Broadway.

Independent, unorthodox and outspoken, he has also designed for Apple Corps records, Rainbow Theater, Pirelli, Nestlé, CBS, Universal Pictures, Joseph Losey, Queen (now Harpers & Queen) and High Times magazines and the United Nations.

MILTON GLASER "Ten Things I Have Learned" (2001)

Details Written by Milton Glaser, designed by Tankboys.

Biography Milton Glaser is among the most celebrated graphic designers in the United States. He has had the distinction of one-manshows at the Museum of Modern Art and the Georges Pompidou Center. In 2004, he was selected for the lifetime achievement award of the Cooper Hewitt National Design Museum. He was the first graphic designer to receive the National Medal of the Arts award (2009). As a Fulbright scholar, Glaser studied with the

painter Giorgio Morandi in Bologna, and is an articulate spokesman for the ethical practice of design. He opened Milton Glaser, Inc. in 1974, and continues to produce a prolific amount of work in many fields of design to this day.

> KESSELSKRAMER "Untitled" (2009)

Details Written and designed by KesselsKramer.

Biography
KesselsKramer is an
independent international
communications agency
located in Amsterdam. It
works and has worked for
national and international
clients such as Nike, Diesel,
J&B Whisky, Oxfam, Ben,
Vitra and The Hans Brinker
Budget Hotel. He has won
numerous international
awards.

KesselsKramer comprises thirty-eight people of eight different nationalities and has been in operation since 1996. It believes in finding new ways for brands to tell stories using whatever media is most relevant to their message. In January 2008 KesselsKramer opened a new office/shop/exhibition space by the name of KK Outlet in London's Hoxton Square.

Film Festival

www.circuitooff.com

August 31—September 4 2010 Ca' Foscari University—Venice Blue Moon Beach—Lido

11 Circuito Off Venice International Short

OFF INTERNATIONAL COMPETITION I September 1-18-15 Auditorium Santa Margherita-Venezia



LA BAIE DU RENARD / FOX BAY Grégoire Colin 2009, Fiction, 12'07", 35mm, Color, France

Una rupe a strapiombo sul mare. L'ambra di un adalescente tra le rocce. Sta quardando l'entrata di un lussuoso yacht nella baia. A bardo c'è una coppia, sembrano felici.

Gettano l'ancora in acqua. La giovane donna è molto bello. Il racazzo la spia mentre cala la notte Qualcasa cresce dentro di lui. Che cosa farà durante la notte? Sembra cost debale ed invidiosa.

A cliff overhanging the sea. A teenager's silouhetta between the rocks. He is watching the entrance of a luxuriou yacht in the bay. On board a couple, they seem happy

They are dropping the anchor in the cove. The young woman is very beautiful. The teenager is spying on her as night is falling. Something has grown in him. What will he do at night? He looks so powerless and envious.



TUNELES EN EL RIO / TUNNELS IN THE RIVER Igar Galuk 2009, Fiction, 20'00", HD. Color, Argenting

Ogni estate centinaia di persone scampaiono nelle acque del Rio de la Plata. John e i suoi due figli vanno a pesca con le reti nella costa di Punta Piedras

Every summer hundreds of people disappear in the waters of he banks off school and goes the Rio de la Plata. John and his in search of his own solution two sons go fishing with trammel on the coast of Punta Piedras



THE GOOD NORTH Jonathan Entwistle 2010, Fiction, 07'00", 35 mm/Digital Betacam/ HD, Color, England

Gli ahitanti di uno sperduto villaggio del Nord si confrontano con il recente pestoggio di un del debito pubblico, con il cala del posti di lavoro, sta cominciando a farsi sentira suali abitanti ed inizia ad incidete sui rapporti sociali nel villaggio.

The people of a remote northern village come to terms with the recent beating of a young Asian lad. The rise of the she, along with the decline of jobs, is starting to take its tall on the inhabitants. With nawhere to turn, it starts to affect relationships within the village



WASHDAYS 2009, Fiction, 10'00", HD, Color, England

Kyle ha 11 anni e convive con un problema imbarazzante. Sua madre non la aluta, anzi, peggiora solo le cose. Quando quest'ultima scrive una lettera al suo professore informandala della verità. Kyle marino la scuola per trovare da solo una soluzione

CONCORSI / COMPETITIONS

Kyla is 11 and he has an embarrassing problem. His mum doesn't help, in fact she makes things worse. When she writes a note to his teacher stating the unvamished truth,



L'OISEAU / THE BIRD Samuel Yal 2009, Animation, 9'54", Beta SP/Digital Betacam Mini DV, Calar, France

Uno strano personaggio si innamora del solo essere libero incontrato nel suo universo meccanico: un uccella Affascinato, cerca di scoprire il mistero di questo essere, ma a poco a poco sprofonda in una spirale di follia.

A strange character falls in love with the only one to be free met in his mecanique universe. a bird. Fascingted, he tries to find out the mystery of this being, but he little by little sinks into the spiral of a madness.



DAS PAKET A THE PACKAGE Marco Gadge 2009, Fiction, 9'13". Beta SP/Digital Beta cam, Color, Germany

Due gangster, Klaus e Bernd devone consegners un poccherto. in questo attività è molto importante che le cose signo fatte n tempo, e le scadenze devono sempte essere rispettate. Ma non à sempre semplice... e così Klaus e Bernd si rendono conto

che un piccolo sematoro può diventare un proalema enorme.

Two gangsters, Klaus and Bernd, must deliver a package again. In this business is really important that things are made in time, and deadlines have to be respected But things aren't always simple. and so Klaus and Bernd realize that a small traffic light can become a huge problem.



COLD TURKEY Gavin Keans 2009, Fiction, 11'06", HD Color Ireland

"Cold Turkey" narra le disavventure di un artista frustrato, bambini curiosi e pollame pietrificato.

"Cold Turkey" concerns the misadventures of a frustrated Foley artist, curious children and petrified poultry.

OFF INTERNATIONAL COMPETITION 2 September 2-16:00 Auditorium Santa Margherita-Venezia



ALTI EI ENAA KEILAA / MOTHER DOESN'T BOWL ANYMORE Teemu Nikki 2009, Drama/Comedy, 10'00", Beta, Color, Finland

Il giovane skinhead Väino toma a casa dalla prigione. Sua modre non c'è ma c'è invece suo fratello. Il fratello non gli rivela nulla sulla madre. ma per qualche ragione c'è un sacco di carne cruda in giro per l'appartamento

Young nazi skinhead, Väino, comes home from prison. His mother is not ground, but his big brother is. The brother is not telling whereabouts of mother, but for some reason there's a lot raw meat around the apartment



AIR Luke Davies 2009, Fiction, 18'37" Beta SP HD. Color, USA

Il viaggio di un giovane attraverso il deserto e le pianure del Texas si incrocia con quello di un ragazzino in cerca di un passaggio in città, portando al progressivo svelarsi di un mistero in uno spazio senza tempo.

The journey of a young man traversing a deserted road in the high plains of Texas intersects with that of a young boy searching for a ride to town, ultimately unlacking a mystery seemingly playing out in a timeless space.



BETTY B. AND THE'S Felix Stienz 2009, ShortDrama/ Romantic/Musical, 12'51", 35 mm, Color, Germany

La vita di Tobias B. non è certa un successo. È un uomo senzo avoro, senza amici e che non sorride mai. Una sera incontra Betty B. l'enorme contonte della band Betty B. & The 'S.

Tobias B.'s life is not crowned with success. A man with no work, no friends and no smile on his face. One evening he come across to Batty B the huge chanteuse of the band Betty B. & The 'S.



CORPS A CORPS / HAND TO HAND 2009, Fiction, 18:00", HD. Color, France

Raphaelle lavora in una palestra Una notte mentre torna a casa, viene aggredita. Questo episodio cambia radicalmente la sua percezione di sè e la sue relazioni con gli altri, una giovane donna, che si confronta con la violenza degli uomini e decide di non voler essere più donna... mo per quanto potrá nascandere chi è in realtà?

Raphaelle works in a gym. One sight, on her way home, she is attacked. This event profoundly changes the way she sees herself and her relationships with others: a young woman, facing men's violence, decides she no longer wants to be a woman... but for how long can she hide who she really is?



GEBOREN EN GETOGEN / BORN AND RAISED Felko Serwenda 2009, Fiction, 03'30", Digital Betacam, Color, Netherlands

Bo e Elsa stanno per avere un fialio. e Bo sta scrivendo una melodia per il momento in cui il loro bambino verrà al mando

Bo and Elsa are having a baby and especially for the moment their child is born Ro is writing a piece of music.



PARIO Nely Reguera 2009, Fiction, 13'00", 35mm, Color, Spain

Una famiglia cerca di ritornare ad una certa normalità.

A family is trying to get back to same kind of normality.



OFF INTERNATIONAL COMPETITION 3 September 2-18:00 Auditorium Santa Margherita-Venezia



SØPLA / THE GARBAGE Magne Pettersen 2009, Fiction, 09'00°, Digital Betacam, Color, Norway,

Ottar è una spazzina, Il sua percorso giornaliero passa attraversa una delle zone più ricche della città, un quartiere dove vivono dei marmocchi viziati. In questo quartiere le cose possono prendere una piega davvero brutale

Otto: is a garbage man His daily route goes through one of the richest parts of the town, a neighbourhood where spoiled grown-up brats live. In this neighbourhood things can get really brutal.



KAVL Gregg Helvey 2009, Fiction, 19'00", Super 16, Color, India

Kavi è un alayane ragazza indiano che vuole giocare a cricket e andare a scuola, ma invece è costretto a lavorare in una fornace di mattoni. come un moderno schiovo Kavi dovrá sceallere tra l'accettare il suo destino o il lattare per una vita diversa, anche se con un esito incerto.

Kavi is a young boy in India who wants to play cricket and go to school, but instead he is forced to work in a brick kiln as a modern-day slave. Kavi must choose to either occept his fate or fight for a different life, even if he's unsure of the outcome



SIMON VAGYOK / AM SIMON Tünde Molnär 2009, Animation/Fiction. 11'41", Digital Betacam, Color, Hungary

Simon e i suoi amici stanno facendo la loro carsa giornaliera insieme. finché uno di loro si ferisce seriamente.

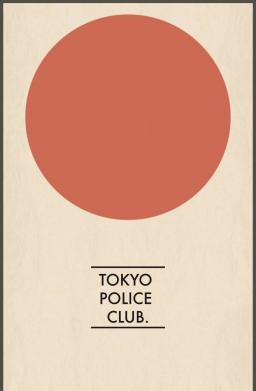
Simon and his friends have their daily run together until one of them gets injured badly.



Fire your gun at full blast.

Feel the power of your new tool.





Choose Life. Choose a job. Choose a career. Choose a family. Choose a fucking big television, choose washing machines, cars, compact disc players and electrical tin openers. Choose good health, low cholesterol, and dental insurance. Choose fixed interest mortgage repayments. Choose a starter home. Choose your friends. Choose leisurewear and matching luggage. Choose a three-piece suite n hire purchase in a range of fucking fabrics. Choose DIY and wondering who the fuck you are on a Sunday morning. Choose sitting on that couch watching mind-numbing, spiritcrushing game shows, stuffing fucking junk food into your mouth. Choose rotting away at the end of it all, pishing your last in a miserable home, nothing more than an embarrassment to the selfish, fucked up rats you spawned to replace yourself. Choose your future. Choose life.

1 Type I

E. Herrmann elizabetherrmann@gmail.com

GRA 2206C Fall 2013 [Graphic Design Majors Only]

Mon / Wed 3:00-5:45 PM [office hours by appointment]

202 Harbor Hall

description

An entry into the cornerstone of graphic design, Type 1 is an exercise in fundamentals. The curriculum emphasizes the relationship of foundational theory with digital type applications. Students learn Adobe InDesign and Illustrator as it relates to proper use of typographic treatment: micro, layout, formatting, grids, context, and meaning in relation to form. We tackle the abstract idea of Type through the merger of digital/physical execution.

deliverables

Project 1: Cropped Letterforms

Project 2: Initially

Project 3: Typographic Hierarchy

Project 4: Alternative Grids: The Photo Grid

Project 5: Type Sample Book + Poster

Project 6: Book Cover

Design Sprints: [paired with projects]

- 1. Re:Trace, 2. Action/Object, 3. Guide Me,
- 4. Exercises in Style, 5. Typographic Telephone,
- 6. Quick Release, 7. Experimental Lettering

Exam: Typeset a Page

policy

All assignments, critiques, and classes* are mandatory and participation is expected. Readings are required. All work is due pinned up for crit at the START of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. All work may be revised and presented on the final class during Individual Final Crits with Before & After documentation. Revised work will be graded and averaged with the initial grade. Late work cannot be revised.

stedelijk van abbemuseum sindhoven

fernand leger

dagelijks geopen van 10-17 uur zondag van 13-17 uur dinsdag- en donderdagavond van 20-22 uur

10 maart 1957

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4 oktober - 10 november 1974 stedelijk museum amsterdam



Wim Crouwel: architectures typographiques, 1956–1976





5 februari tm 28 maart 1965

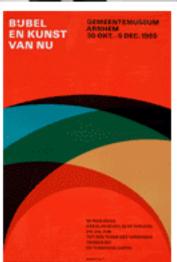
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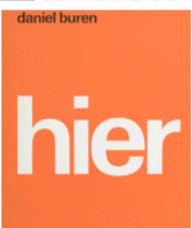
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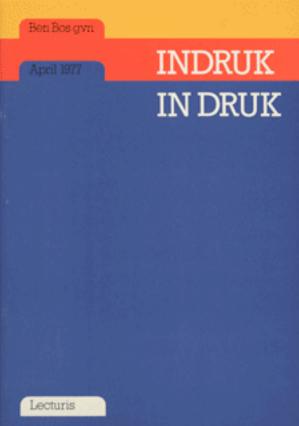














22 oktober t/m 5 december Stedelijk Museum Amsterdam Paulus Potterstraat 13 dagelijks geopend van 10-17 uur zondag van 13-17 uur/maandag-gesloten

Hi

han terkonstelling is mode magelijk gemaakt door Amway shet laader van het 200-jurig bestear van de algebreatieke etrakkingen tussen histoliske land en de likewingde Basten



Verpackung - international