

Aalto 03.02.2022

Taiton historia
& nykypäivä

Aalto 03.02.2022

Mistä kaikki lähti?

Aalto. 03.02.2022

- Keskiajalla kirjat tehtiin käsin luostareissa.
- Kesti usein noin vuoden valmistaa yksi kirja.
- Yhteiskunnan eliitti oli kirjojen ainoa lukija.

Johanna Bruun

Inkunaabeli

- Kirjapainotaidon varhaisaikana painettu kirja; *kehtokirja*, joka painettiin ennen vuonna 1501.

- 1400-luvulla painettiin noin 40 000 teosta.

Ainoa Suomen kirjahistoriaan kuuluva inkunaabeli on *Missale Aboense* eli Turun hiippakunnan latinankielinen messukirja, jonka painoi Lyypekissä 1488 Bartholomeus Gothan.

- Kahta eri tyyppiä:

Xylografiat on painettu yksittäisillä painolaatoilla (usein tehty puusta), joille sivun teksti ja kuvat on kaiverrettu.

Typografiat on painettu irtokirjasimilla Johannes Gutenbergin tyyliin. Useat tutkijat käyttävät sanaa inkunaabeli ainoastaan jälkimmäisistä.

Aalto. 03.02.2022

- Taitto oli varsin samanlainen sekä käsintehdyissä, että ensimmäisissä painetuissa kirjoissa.

-Kultainen leikkaus.

Johanna Bruun

Aalto 03.02.2022



Book of Hours illuminated by Vante di Gabriello di Vante Attavanti (act. c.1480-1485), Florence, c.1480 - c.1490 © Fitzwilliam Museum, Cambridge

Aalto 03.02.2022



Aalto 03.02.2022



Incunabulum: Image of two facing pages from "Phisicorum", fols. 57b and 58a, with doodles and drawings. HMD Collection, WZ 230 M772c 1485



The '35th' Gutenberg Bible, from the collection of the Library of Congress.

a b c d e f g h i j k l m n o p q r s t u v x y z ab jh h.
 A B C D E F G H I J K L M N O P Q R S T U V X Y Z TH PH H.
 a b c d e f g h i j k l m n o p q r s t u v x y z ab jh h.

a e i o u u. oi au ii uu ti ia n ie io ia ia ii so.
 ab ac ad ae af ag ah ai aj ak al am an ao ap ar as at.
 ba bb bc bd be bf bg bh bi bj bk bl bm bn bo bp br bs bt.
 ca cb cc cd ce cf cg ch ci cj ck cl cm cn co cp cr cs ct.
 da db dc dd de df dg dh di dj dk dl dm dn do dp dr ds dt.
 ea eb ec ed ee ef eg eh ei ej ek el em en eo ep er es et.
 fa fb fc fd fe ff fg fh fi fj fk fl fm fn fo fp fr fs ft.
 ga gb gc gd ge gf gg gh gi gj gk gl gm gn go gp gr gs gt.
 ha hb hc hd he hf hg hh hi hj hk hl hm hn ho hp hr hs ht.
 ia ib ic id ie if ig ih ii ij ik il im in io ip ir is it.
 ja jb jc jd je jf jg jh ji jj jk jl jm jn jo jp jr js jt.
 ka kb kc kd ke kf kg kh ki kj kl km kn ko kp kr ks kt.
 la lb lc ld le lf lg lh li lj lk ll lm ln lo lp lr ls lt.
 ma mb mc md me mf mg mh mi mj mk ml mn mo mp mr ms mt.
 na nb nc nd ne nf ng nh ni nj nk nl no np nr ns nt.
 oa ob oc od oe of og oh oi oj ok ol om on oo op or os ot.
 pa pb pc pd pe pf pg ph pi pj pk pl pm pn po pp pr ps pt.
 qa qb qc qd qe qf qg qh qi qj qk ql qm qn qo qp qr qs qt.
 ra rb rc rd re rf rg rh ri rj rk rl rm rn ro rp rr rs rt.
 sa sb sc sd se sf sg sh si sj sk sl sm sn so sp sr ss st.
 ta tb tc td te tf tg th ti tj tk tl tm tn to tp tr ts tt.
 ua ub uc ud ue uf ug uh ui uj uk ul um un ou op or os ot.
 va vb vc vd ve vf vg vh vi vj vk vl vm vn vo vp vr vs vt.
 wa wb wc wd we wf wg wh wi wj wk wl wm wn wo wp wr ws wt.
 xa xb xc xd xe xf xg xh xi xj xk xl xm xn xo xp xr xs xt.
 ya yb yc yd ye yf yg yh yi yj yk yl ym yn yo yp yr ys yt.
 za zb zc zd ze zf zg zh zi zj zk zl zm zn zo zp zr zs zt.

O Padre nostra, che ne i cali flai,
 Laudata sia'l tuo nome, il tuo valore;
 Vigna vir noi la pace del tuo Regno.
 In terra fatto sia tuu valore;
 Come si fa re la celeste corte.
 Da' hoggi a noi la carissima matrona.
 Et tu come il mal, che havem sofferto,
 Perdonama a ciascuno, e tu perdona
 Quel, che havem fatto contra i tuoi peccati.
 Nun ci tentar con l'antico avversario;
 Ma fa, che siamo liberi dal male.
 Amen.



A vi Maria di molte grazie piena,
 Con teo sia l'altissimo Signore.
 Tu fra le Donne benedicta sii;
 E benedicta il frutto del tuo ventre
 Iesu. O Madre de l'eterna Sire,
 Porgi i tuoi dolci prighi inanzi a lui
 Per noi, che siamo erranti, e peccatori.
 Amen.
 C hi darà queste in genocchi devoto,
 Col vultu volto verso l'aurante,
 E col cappello giù del suo capello,
 Spiriti del vultu suo non sarà rotto.

"Vicentino Ludovico degli Arrighi, Type Specimen Sheet, Vicenza: Tolomeo Janiculo, 1529. This stunning layout is a rare specimen sheet showing type based on Arrighi's italic hand, containing a set of complete alphabet, as well as the Lord's Prayer and Hail Mary in Italian."

<http://guity-novin.blogspot.com/2012/04/modern-newspaper-magazine-layouts.html>

- Käsintehtyjä kirjoja tehtiin noin 120 kappaletta vuodessa.

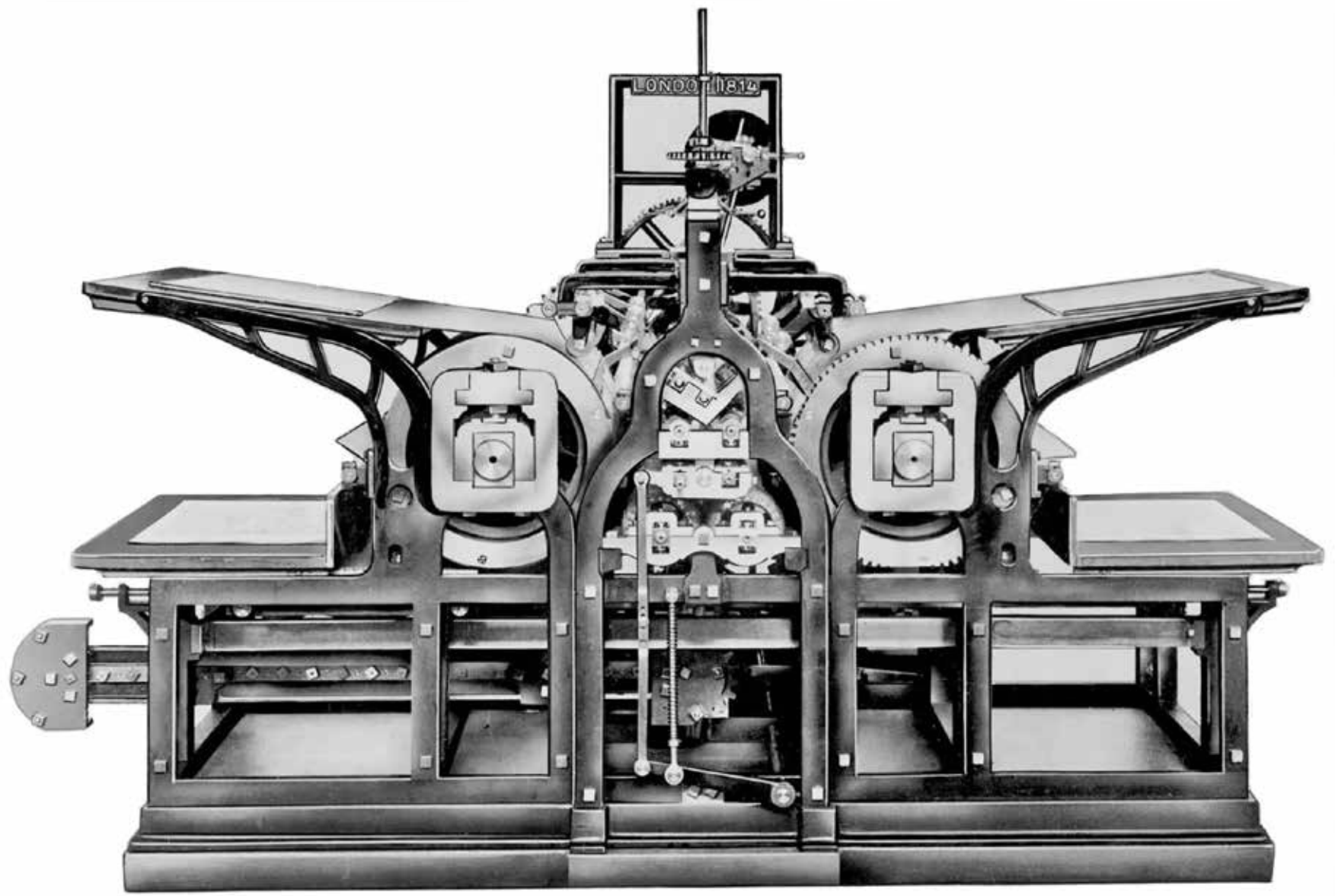
- Vuonna 1790 painettiin jo 20 000 miljoona kirjakappaletta vuodessa.

-Konteksti: Valistusaika

- 1812 Friedrich Koenig & Andreas Friedrich Bauer, the steam-powered printing press (höyrypainokone)

- Pystyi painamaan 10 000 sivua/tunnissa.

- Konteksti: Teollinen vallankumous



Aalto 03.02.2022

Pears' Soap

THE WORLD RENOWNED

IT KEEPS THE PORES OPEN, THE COMPLEXION CLEAR, AND THE HANDS AND SKIN SOFT. A VERY DURABLE SOAP.

ENGLISH COMPLEXION SOAP

ESTABLISHED IN LONDON 100 YEARS, INTERNATIONAL AWARDS FIFTEEN

A BRIGHT HEALTHFUL SKIN AND COMPLEXION ENSURED BY USING **PEARS' SOAP.**

AS RECOMMENDED BY THE GREATEST ENGLISH AUTHORITY ON THE SKIN, PROF. SIR ERASMUS WILSON, F.R.S., PRES. OF THE ROYAL COL. OF SURGEONS, ENGLAND, AND ALL OTHER LEADING AUTHORITIES ON THE SKIN.

COUNTLESS BEAUTEUS LADIES, INCLUDING MRS. LILLIE LANGTRY, RECOMMEND ITS VIRTUES AND PREFER **PEARS' SOAP TO ANY OTHER.**

The following from the world-renowned Songstress is a sample of thousands of Testimonials:

Testimonial from Madame ADELINA PATTI.

"I HAVE FOUND IT MATCHLESS FOR THE HANDS AND COMPLEXION."

PEARS' SOAP IS FOR SALE THROUGHOUT THE CIVILIZED WORLD.

- Teollinenn vallankumous
- Kaupunkilaistuminen
- Vapaa aikaa
- Viihdettä
- Kulutusyhteiskunta
- MAINOKSIA

Aalto 03.02.2022

1888. The Farming Era, p. 188. AMERICAN AGRICULTURIST. 213

MELLIN'S
FOR INFANTS & INVALIDS
FOOD

James Pyle's
Pearline

SCOTT'S
EMULSION
PURE
Cod Liver Oil
HYPOPHOSPHITES

RELIABLE AGENTS WITHOUT CAPITAL!
INDEPENDENT \$27,500 FROST TRAIL.
LAWRENCE & SONS, CHICAGO, N. Y.

H.W. JOHN'S ASBESTOS LIQUID PAINTS.
LAWN MOWER
GRASSMOWER

BEN PERLEY POORE!
WATERWORKS

B. F. BROWN & CO.
Satin Polish
French Dressing

WEBSTER
DICTIONARY

TELEGRAPHY
PHONOGRAPHY
SHORTHAND

HORSE POWERS.
LATEST IMPROVEMENT
THE BEST
AHEAD OF ALL COMPETITION.
1888.
LAWN MOWER

Business Essentials
TELEGRAPHY

Supplement to the Alvinston Free Press, May 17th, 1888.

DISASTER NEAR GLENCOE.
Two Men Killed and a Number Badly Injured.
About 9 o'clock last Thursday morning, while working near the waterworks bridge, a small steamer from Glencoe and between the mountains of Hardscore and Ridge, a collision occurred which resulted in the death of two men and the injury of several others.

THE KILLED.
In sailing, Mr. L. SMITH, of Astoria, Ore., the captain of the Excelsior, Bridge, Columbia, was struck on the head by a heavy timber, which killed him instantly.
ALEX. WATSON, son of Mr. Joseph Watson, of Astoria, was killed.

THE INJURED.
DANIEL MILLER, from Astoria, and J. W. MANNING, Hamilton, head of the steamer, were injured.
ALEX. WATSON, son of Mr. Joseph Watson, of Astoria, was injured.

Subscribe for the Free Press. Balance of '88 for 40c.
People's Jewellery Store
Jewelry & Silverware
AN IMMENSE STOCK OF Gold and Silver Watches, Clocks, Jewellery, Silverware, and Spectacles to Select from.
AT LOWEST LIVING RATES.
GIVE ME A CALL.
W. J. BURKE,
Practical Watchmaker and Jeweler.

WALLACE NEWELL
CAN SHIP YOU IN ALL KINDS OF
Blacksmithing
AND
Horseshoeing.

ALSO GENERAL CARRIAGE BUILDING.
Can Fix Points and with Speed, and SATISFACTION GUARANTEED.
SHEPHERD'S, Gillette's Plating Mills, Railroad W. Alvinston, Alvinston, Aug. 18th, 1887.

COURT OF REVISION
NOTICE
That the Minutes of the Court of Revision of Alvinston will meet as a Court of Revision in the County of Alvinston on
Monday, the 28th day of May, 1888.
AT THE HOUSE OF COMMONS.
ALL parties wishing to appear before the court are requested to file their petitions with the Clerk on or before the 14th day of May, 1888. After that date no appeals will be entertained.
RICHARD GODDARD, Clerk.
Alvinston, May 1st, 1888.

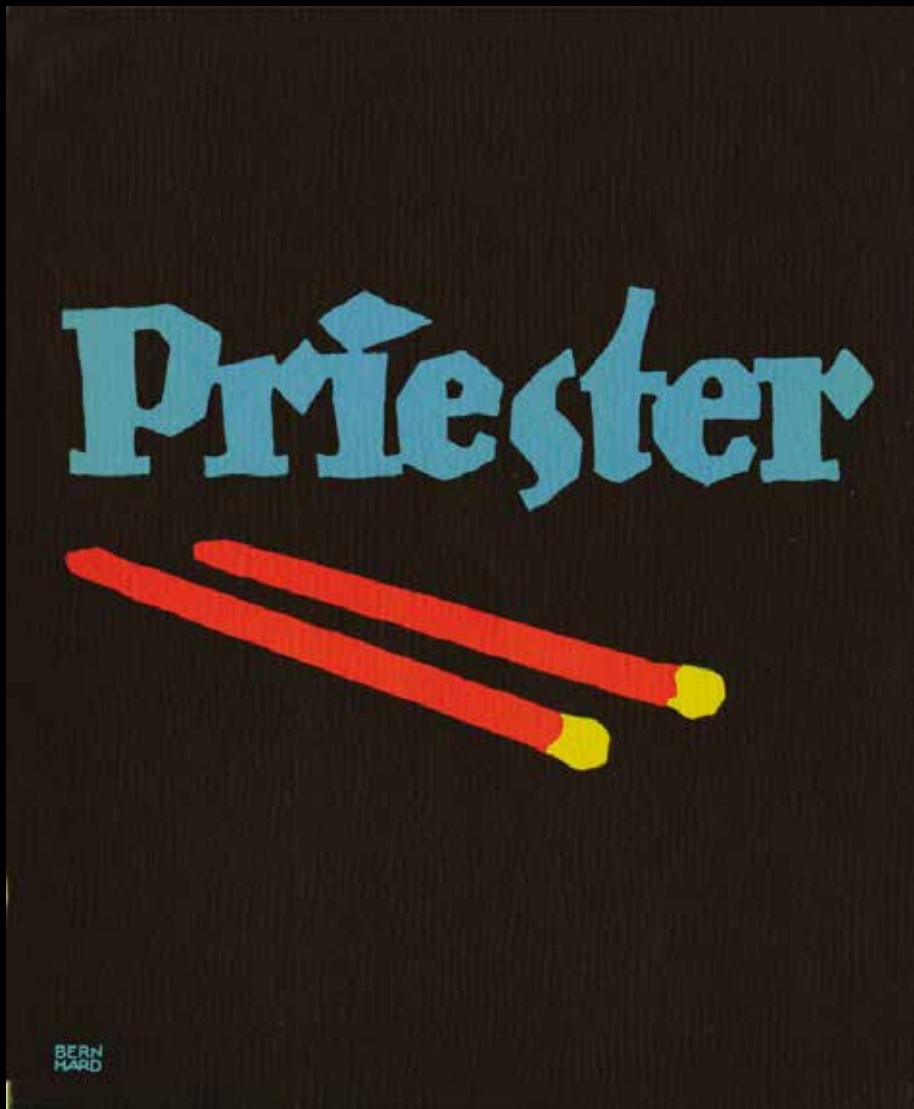
DECORATIONS!
JOS. E. HURST
desires to announce that he is prepared to receive all orders for decorations in
Paint and Paper, Sign Painting, Graining, and Fancy Work
OF EVERY DESCRIPTION.
ALL ORDERS PROMPTLY EXECUTED AND SATISFACTION ASSURED.
Prices as low as consistent with Good Work.
JOS. E. HURST.

PROTECT YOUR HOMES!
MARLIN DOUBLE ACTION REVOLVER.
A GOOD REVOLVER
These revolvers are a great improvement on the ordinary
EMILY & WESSON

1900-luku

- Sota ja avant garde
- WW I jälkeen: Futurismi, DaDa, Bauhaus ja konstruktivismi
- Vastavirtoja impressionismille ja porvarilliselle yhteiskunnalle -> "The new objectivity"
- Uusia tyylejä uudelle yhteiskunnalle.

Aalto 03.02.2022



Plakatstil ("julistetyyli") oli saksalainen vuosina 1900–1930 vaikuttanut julistetaiteen tyyli-suuntaus. Plakatstilin keskeisiä tyyli-piirteitä olivat näyttävät tekstit, suuri pääkuva ja selkeät väripinnat.

Plakatstilin läpimurto tapahtui vuonna 1905, kun Lucian Bernhard osallistui Preisterin tulitikkutehtaan sponsoroimaan julistekilpailuun uudentyyppisellä ehdotuksella. Bernhard piirsi julisteeseensa kaksi suurennettua tulitikkua ja tekstasi niiden yläpuolelle valmistajan nimen selkeillä, vankoilla kirjaimilla. Sommitelman vahva yksinkertaisuus toi hänelle kilpailun voiton. Se merkitsi irtiottoa siihen saakka julisteissa vallinneesta jugendin pikkutarkasta ja koristeellisesta tyylistä, joka alkoi jo menettää parhaan teränsä.

Aalto 03.02.2022

”The new
Objectivity”

KUNSTVEREIN JENA

16. MAI BIS 13. JUNI 1926

PRINZESSINNENSCHLÖSSCHEN
MITTWOCHS U. SONNABENDS 3—5, SONNTAGS 11—1
AUSSER DER ZEIT FÜHRUNG DURCH DEN HAUSMEISTER

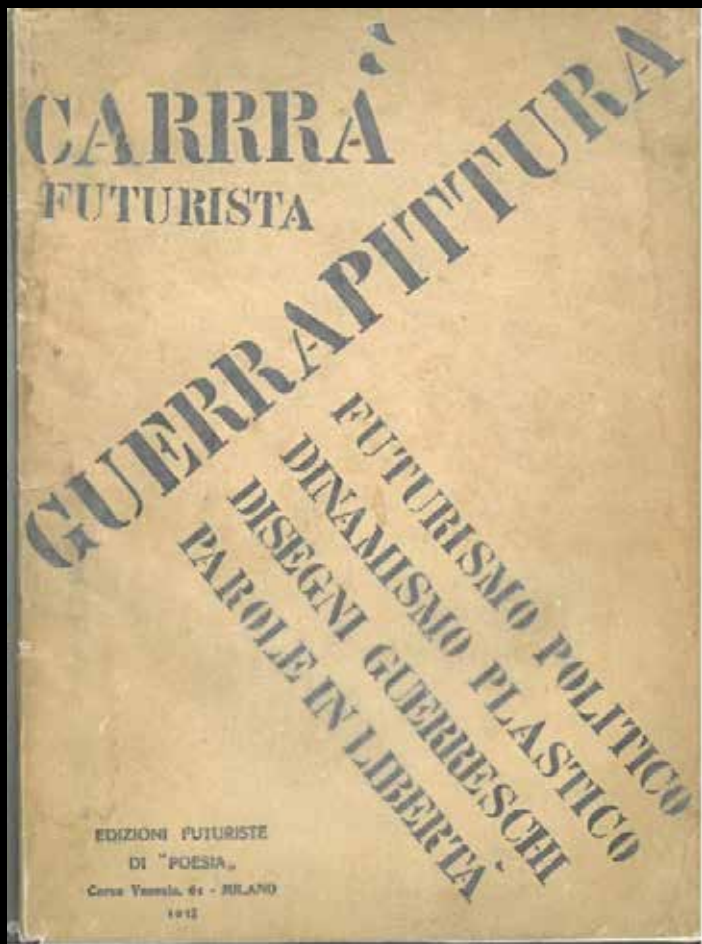
NEUE SACHLICHKEIT

IWAN BABY	FRITZ BURMANN
H. M. DAVRINGHAUSEN	OTTO DIX
ADOLF ERBSLÖH	ERNST FRITSCH
GLUSTSCHENKO	GEORGE GROSZ
ALEXANDER KANOLDT	GEORG KARS
CARLO MENSE	KAY H. NEBEL
ANTON RÄDERSCHIEDT	KARL RÖSSING
GUSTAV SCHAFFER	RUDOLF SCHLICHTER
GEORG SCHOLZ	GEORG SCHRIMPF

”In the aftermath of World War I, the German Die Neue Sachlichkeit, The New Objectivity, movement that was founded by Otto Dix and George Grosz may be characterized as an anti-war realistic style that was informed by their cynical stance towards the existing European socio-political power structure. The spirit of a ”New Objectivity” and its ideological stance influenced layout designers like Karel Teige, El Lissitzky, Herbert Bayer, Laszlo Moholy-Nagy, Marcel Breuer, Jan Tschichold, Paul Renner, Kurt Schwitters and others. They fell in love with the ”new” Grotesk typography, or what in the English speaking world is known as Sans-Serifs, and was supposed to represent the proletarian spirit of socially-oriented internationalism and fraternization of the new industrial society.”

<http://guity-novin.blogspot.com/2012/04/modern-newspaper-magazine-layouts.html>

Aalto 03.02.2022



Carlo Carrà', Guerrapittura: futurismo politico, dinamismo plastico, 12 disegni guerreschi, parole in libertà (Milan, 1915) RF.2018.b.187



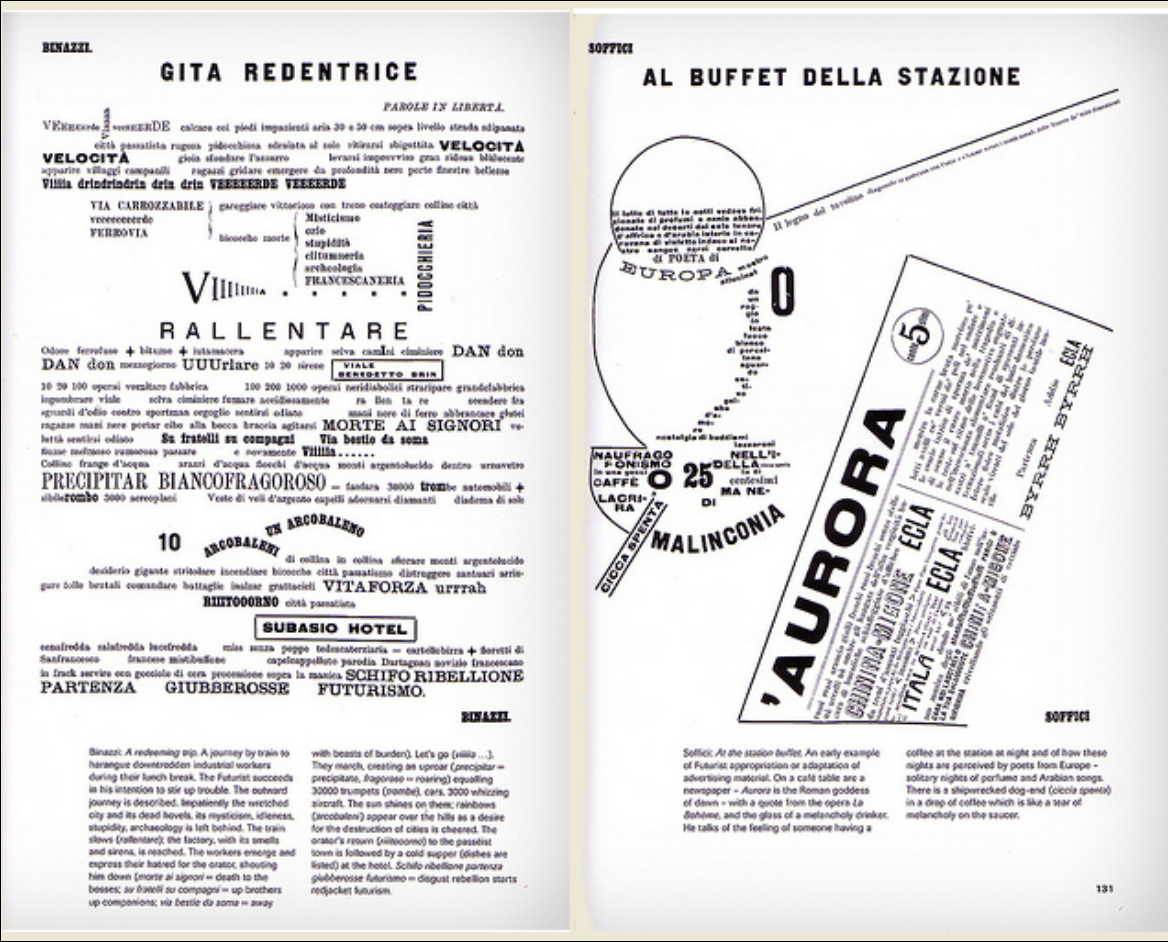
'Sintesi futurista della Guerra', (Futuristinen synteesi sodasta), Guerrapittura, p. 109

Aalto 03.02.2022

"The Italian painter Carlo Carra' wrote *Guerrapittura* ('War-painting') in 1915, when the First World War had started but Italy had not yet entered the conflict. His words are an important contribution to the *interven-tismo* (interventionism), where artists and intellectuals played a huge role in lobbying the public opinion to enter the War.

Guerrapittura is Carra's last contribution to the Futurist movement. From 1917 he joined the painter Giorgio De Chirico on his conception of *pittura metafisica*. His patriotic views are expressed quite strongly in *Guerrapittura*, the war being an 'incentive to creativity' and a way to celebrate the 'Italian creative genius'"

<https://blogs.bl.uk/european/2018/09/war-painting-the-end-of-futurism.html>



"The Futurists were poets, not designers; they strove to weld the literary word with the visual word in order to express ideas beyond words. Their layout was often intentionally chaotic, but as they discarded old conventions, a new aesthetics was given the space to develop."

<http://guity-novin.blogspot.com/2012/04/modern-newspaper-magazine-layouts.html>

DADADA

Aalto 03.02.2022

BULLETIN

DADA

SALON DES INDEPENDANTS
GRAND PALAIS DES CHAMPS-ELYSEES
(Avenue d'Antin)
Jours le 5 Février et 12/13
M u s e e
MOUVEMENT DADA

FRANCIS PICABIA
manifeste lu par 10 personnes

N° 6

Prix: 2 fr.

écrire à
tristan
tzara
32,
Avenue
Charles
Floquet
Paris
(VII)

ANDRÉ BRETON
manifeste lu par 8 personnes

PAUL DERMEE
manifeste lu par 7 personnes

PAUL ELUARD
manifeste lu par 6 personnes

LOUIS ARAGON
manifeste lu par 5 personnes

TRISTAN TZARA
manifeste lu par 4 personnes et un journaliste

Toutes les femmes sont décorées de la Légion d'honneur
les hommes portent cet insignes à leur boutonnière.
Francis Picabia le journaliste.

Mouvement Dada le 5 février 1920

PROGRAMME de la
M A T I N É E
D U

Dada, oli ensimmäisen maailman-sodan aikana Zürichissä, Sveit-sissä kehittynyt taidesuuntaus, joka vaikutti vuosina 1916–1923 kuvataiteessa, kirjallisuudessa (lähinnä runoudessa), teatteris-sa ja graafisessa suunnittelus-sa. Liike oli voimakasta kapinaa länsimaiden porvarillisuutta ja sen taide-elämää vastaan.

Bulletin Dada No.6.
Paris: [S.n.], 1920.

The sixth issue of the magazine of the Dada movement, edited by Tristan Tzara and illustrated by Francis Picabia.

The Dada review was published in 8 numbers (7 issues) between 1917–1921, first in Zürich, later in Paris

Aalto 03.02.2022

Copie d'un autographe d'Ingres

par
Francis Picabia

391

Dieu nous aide et fait pousser le cacca

DESSIN

"391"

DADA

011

16€

Francis PICABIA

Francis Picabia propose un message très important de philosophie et d'artères géométriques sur la nouvelle culture de base et de connaissance comparées.

Il est le premier peintre à Dada et le premier représentant du boucan de la poésie.

Tous ses peintres sont des peintres au service d'art.

Je fais l'homme entre deux genres

Il faut lire Dadaisme
C'est vraiment en dit
Mais tout Francis Picabia
Lisez Robert Desjardins
Lisez Tristan Tzara
Et vous ne lirez plus

Très est Sobolev.
Bibliothèque se soigner au miroir.
Les arbres ont des feuilles en été
pour se garantir du soleil.

Francis Picabia

391

Francis Picabia propose un message très important de philosophie et d'artères géométriques sur la nouvelle culture de base et de connaissance comparées.

Il est le premier peintre à Dada et le premier représentant du boucan de la poésie.

Tous ses peintres sont des peintres au service d'art.

Je fais l'homme entre deux genres

Il faut lire Dadaisme
C'est vraiment en dit
Mais tout Francis Picabia
Lisez Robert Desjardins
Lisez Tristan Tzara
Et vous ne lirez plus

Très est Sobolev.
Bibliothèque se soigner au miroir.
Les arbres ont des feuilles en été
pour se garantir du soleil.

Francis Picabia

391

DER dada

50 Pfg.

3/ 3333/3333

5,0

Ach

314150

dadadegie

Die neue Zeit beginnt mit dem Todesjahr des Oberdada

Ad 1

16€

Francis Picabia

Francis Picabia propose un message très important de philosophie et d'artères géométriques sur la nouvelle culture de base et de connaissance comparées.

Il est le premier peintre à Dada et le premier représentant du boucan de la poésie.

Tous ses peintres sont des peintres au service d'art.

Je fais l'homme entre deux genres

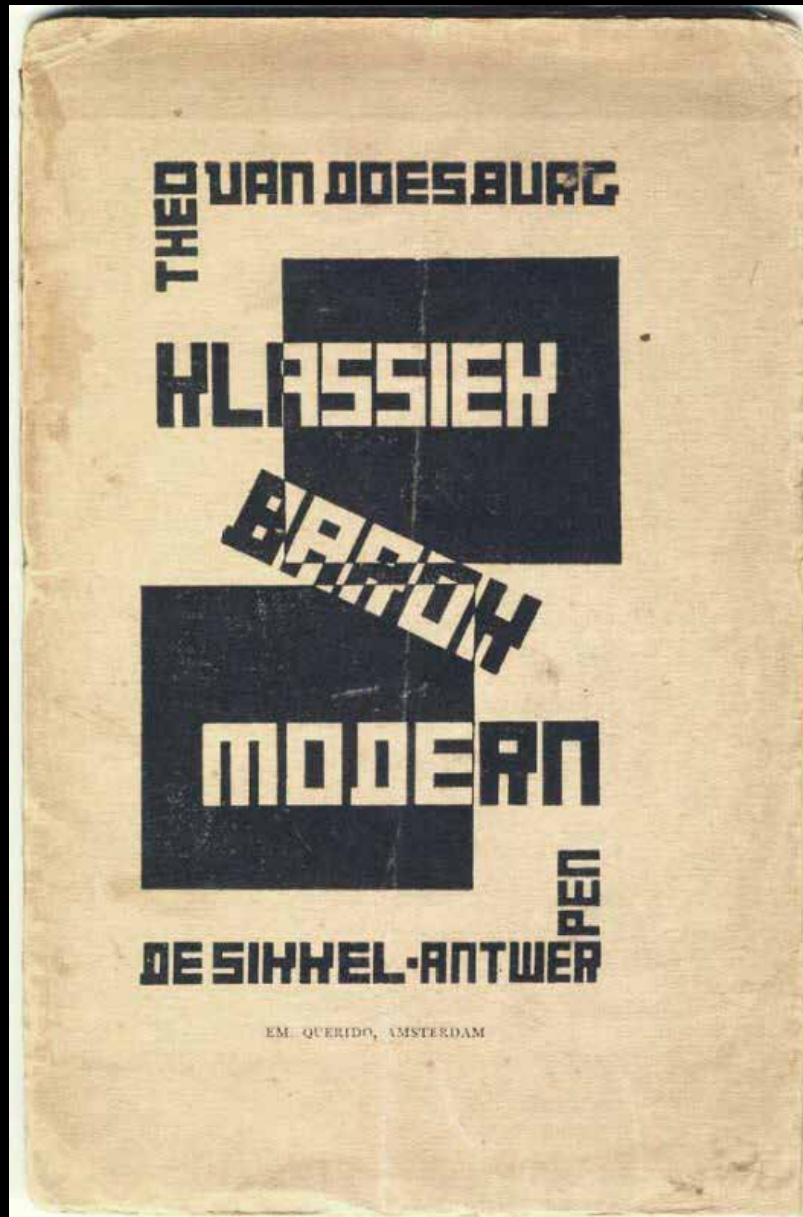
Il faut lire Dadaisme
C'est vraiment en dit
Mais tout Francis Picabia
Lisez Robert Desjardins
Lisez Tristan Tzara
Et vous ne lirez plus

Très est Sobolev.
Bibliothèque se soigner au miroir.
Les arbres ont des feuilles en été
pour se garantir du soleil.

Francis Picabia

391

Aalto 03.02.2022



Theo van Doesburg, De Stijl, 1920.

De Stijl (hollantia = 'tyyli') oli pääasiassa hollantilainen taidesuuntaus ja taiteilijaryhmä, jonka perusti vuonna 1917 Leidenissä Alankomaissa taidemaalari ja arkkitehti Theo van Doesburg.

Ryhmä vaikutti 1920-luvun ajan ja hajosi van Doesburgin kuoltua 1931. De Stijl suosi perusmuotoja, erityisesti kuutioita, pysty- ja vaakasuuntia. Tyyli vaikutti funktionalismiin ja modernismiin.

"Theo van Doesburg made a distinctive contribution to the avant-garde layout by introducing the diagonal axis. The effect of diagonal lines on layout was dramatic due to the tensions between them and vertical lines of composition, and enhanced emphasis on horizontal vertical axis of the layout."

<http://guity-novin.blogspot.com/2012/04/modern-newspaper-magazine-layouts.html>

DE STIJL

MAANDBLAD VOOR NIEUWE KUNST, WETENSCHAP EN KULTUUR. REDACTIE: THEO VAN DOESBURG. ABONNEMENT BINNENLAND F 6.-, BUITENLAND F 7.50 PER JAARGANG. ADRES VAN REDACTIE EN ADMINISTR. HAARLEM MERSTRAAT 73A LEIDEN (HOLLAND).

4e JAARGANG No. 11.

NOVEMBER 1921.

LETTERKLANKBEELDEN (1921)

IV (in dissonanten)

U ^l	J—	m ^l	n ^l
U	J—	m ^l	n ^l
V—	F—	K ^l	Q ^l
F ^l	V—	Q ^l	K ^l
X ^l	Q ^l	V ^l	W ^l
X ^l	Q ^l	W	V
U ^l	J—	m—	n—

		g ^l	
A—	O—	P ^l	B ^l
A—	O—	P ^l	B ^l
D—	T—	O ^l	E—
d	t	o	e

	O ^l	E ^l	
	B ^l	D ^l	
Z ^l	C	S	B
		j	P
			D

Aanteekening: te lezen van links naar rechts. Voor de teekens zie men Stijl no. 7.

X-Beelden (1920)

hé hé hé
hebt gij 't lichaamljk ervaren
hebt gij 't lichaamljk ervaren
hebt gij 't li **CHAAM** lijk er **VA** ren

Oⁿ

— ruimte en
— tijd
verleden heden toekomst
het achterhierenginds
het doorelkaar van 't niet en de verschijning

kleine verfrommelde almanak
die men ondersteboven leest

MIJN KLOK STAAT STIL

uitgekauwd sigaretteteindje op't
WITTE SERVET

ZIG - ZAG

vochtig bruin
ontbinding
GEEST
346

VRACHT AU TO MO BIEL

DWARS

trillend onvruchtbaar middelpunt

caricatuur der zwaarte
uomo electrico

rose en grauw en diep wijnrood

de scherven van de kosmos vind ik in m'n thee

Aanteekening: Oⁿ: te lezen nulⁿ; — ruimte en — tijd: te lezen min ruimte en min tijd.

Theo van Doesburg, Typografiaa julkaisussa De Stijl, 1921.

Bauhaus

Aalto 03.02.2022



Between 1925 and 1930 the Bauhaus published 14 books, written by teachers and friends of the legendary avant-garde school. The volumes aimed to link all phenomena of the modern world with the content of the Bauhaus and to make this knowledge usable for the future design of all areas of life.

Aalto 03.02.2022



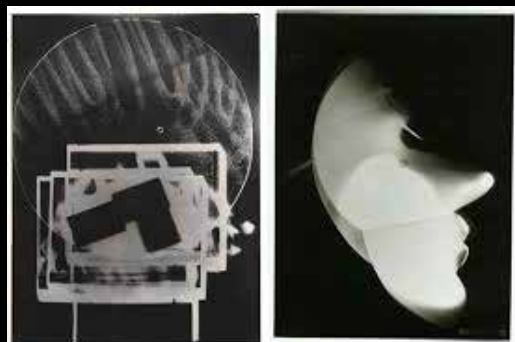
"In 1923, Moholy-Nagy wrote a short treatise on the new typography for the Bauhaus exhibition catalog Staatliches Bauhaus in Weimar, Munich.

In it he firmly grounded his argument for the design of layout which he later dubbed 'typofoto', which he defined as a new form of expression using type and photographic images. In fact, Moholy-Nagy's tenure as a teacher at the Bauhaus (from 1923 to 1928), played a crucial role in the development of modern page layout which was reflected in the design of a number of publications embodying the tenets of his treatise for the Bauhaus press."

<http://guity-novin.blogspot.com/2012/04/modern-newspaper-magazine-layouts.html>

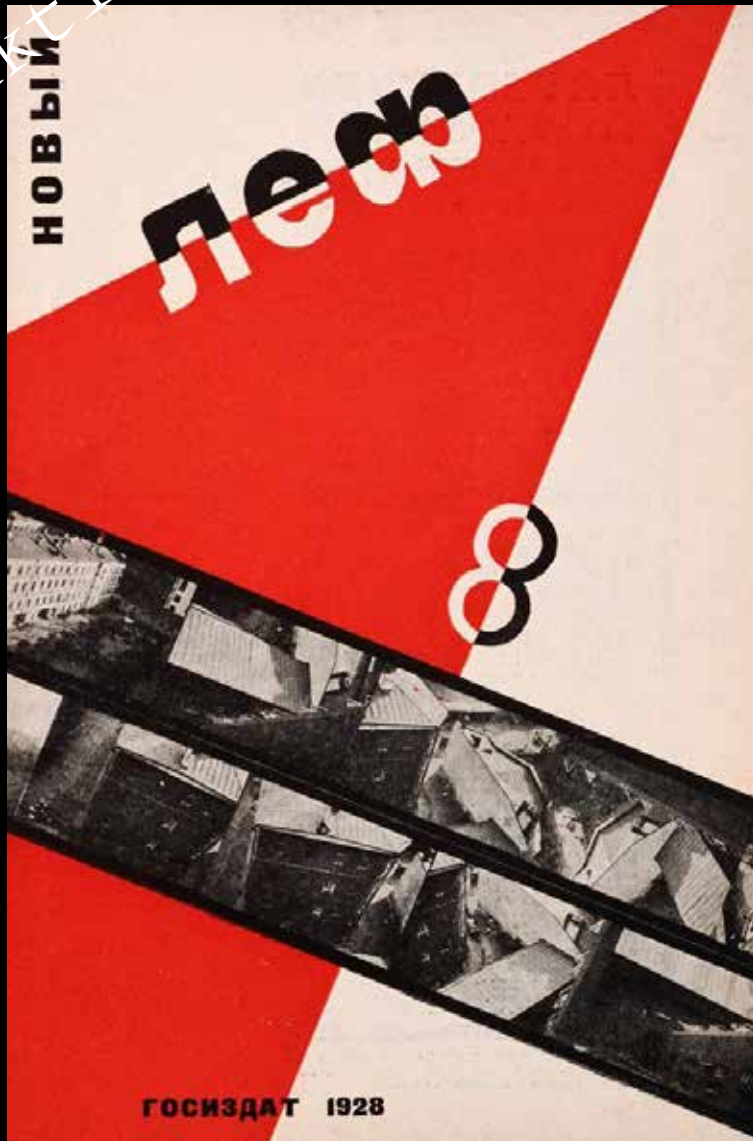
Bauhausin
valokuvat

Aalto 03.02.2022

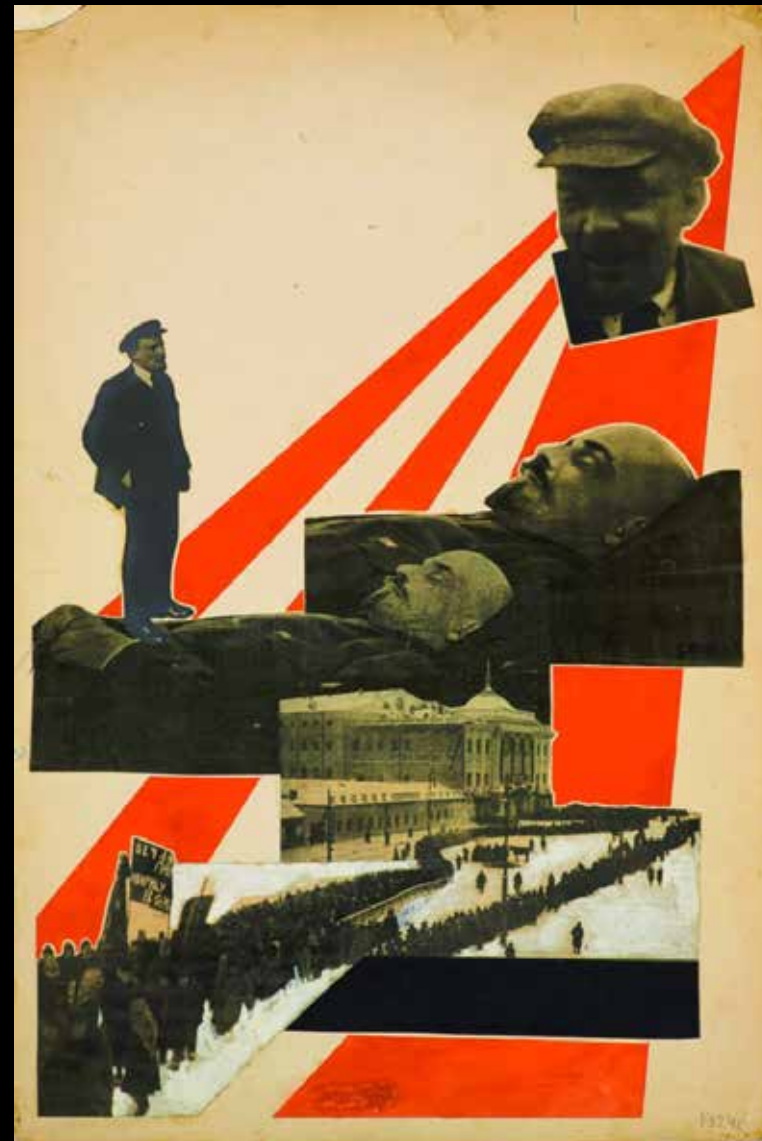


Konstruktivistit yrittivät luoda uutta tapaa olla taiteilija ja uutta ei-porvarillista, sosialistista taidemuotoa. Uusi taide perustui porvarillisten arvojen ja kuva-aiheiden sijaan modernin maailman ilmiöihin, kuten liikkeeseen, dynamiikkaan ja mekanistisuuteen. Nämä ideat otettiin lyhyesti käyttöön Venäjällä työläisvallankumouksen jälkeen (v. 1917).

Taiteen piti toimia työläisten ja sosialistisen yhteiskunnan palveluksessa. Yksi keino tähän oli massatuotanto, kollektiivinen luominen ja taiteellinen ilmaisu poliittisena välineenä. Kollaasi, valokuva, Julistetaide, teollinen muotoilu ja kirjat, eli yleisesti ilmaisumuotoja, jotka ovat monistettavissa ja välineellisiä olivat konstruktivististen taiteilijoiden luovan työn keskiössä.



Aleksandr Rodchenko. Novyi LEF. Zhurnal levogo fronta iskusstv (New LEF: Journal of the Left Front of the Arts), no. 8, 1928.



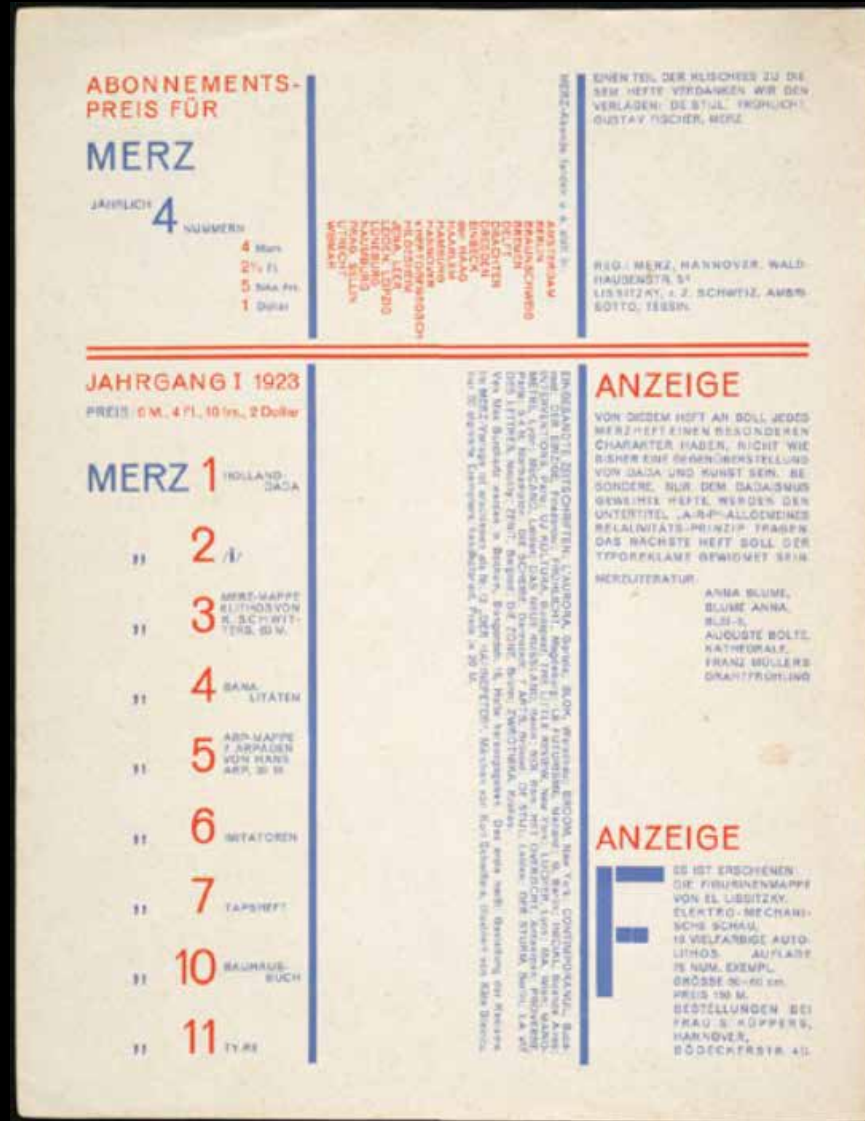
Alexander Rodchenko, Funeral of V.I. Lenin, 1924.

Аalto 03.02.2022



Alexander Rodchenko and Varvara Stepanova's famous Books! poster (1924) employs a stark grammar of simple geometry and flat colour to promote a campaign for worker education

Aalto 03.02.2022



Merz, 8-9, Special issue, Nasci (Nature), April-July, 1924, Edited by Kurt Schwitters and El Lissitzky, No. 8/9 (Hanover, April-July 1924, Cover and back cover.

Aalto. 03.02.2022

WW II jälkeen

- Mainosmaailma Amerikassa

-Suuri määrä saksalaisia intellektuaaleja ja taiteilijoita, kuten Walter Gropius ja Mies van de Rohe Bauhaus-koulusta, pakenivat kansallissosialismia Amerikkaan.

- He veivät mukanaan taiteellisia suuntauksia ja ideoita.

Johanna Bruun

Aalto. 03.02.2022

- 1920-1930 tapahtui valtava printtimedian nousu USA:ssa.

Vuosien 1914-1929 välillä painoteollisuus kasvoi 600 000 dollarista 3 miljardin dollariin.

- Graafinen suunnittelu oli kuitenkin merkittävästi konservatiivisempi Eurooppaan verrattuna.

- Tärkein kaupallinen tyyli oli Art Deco.

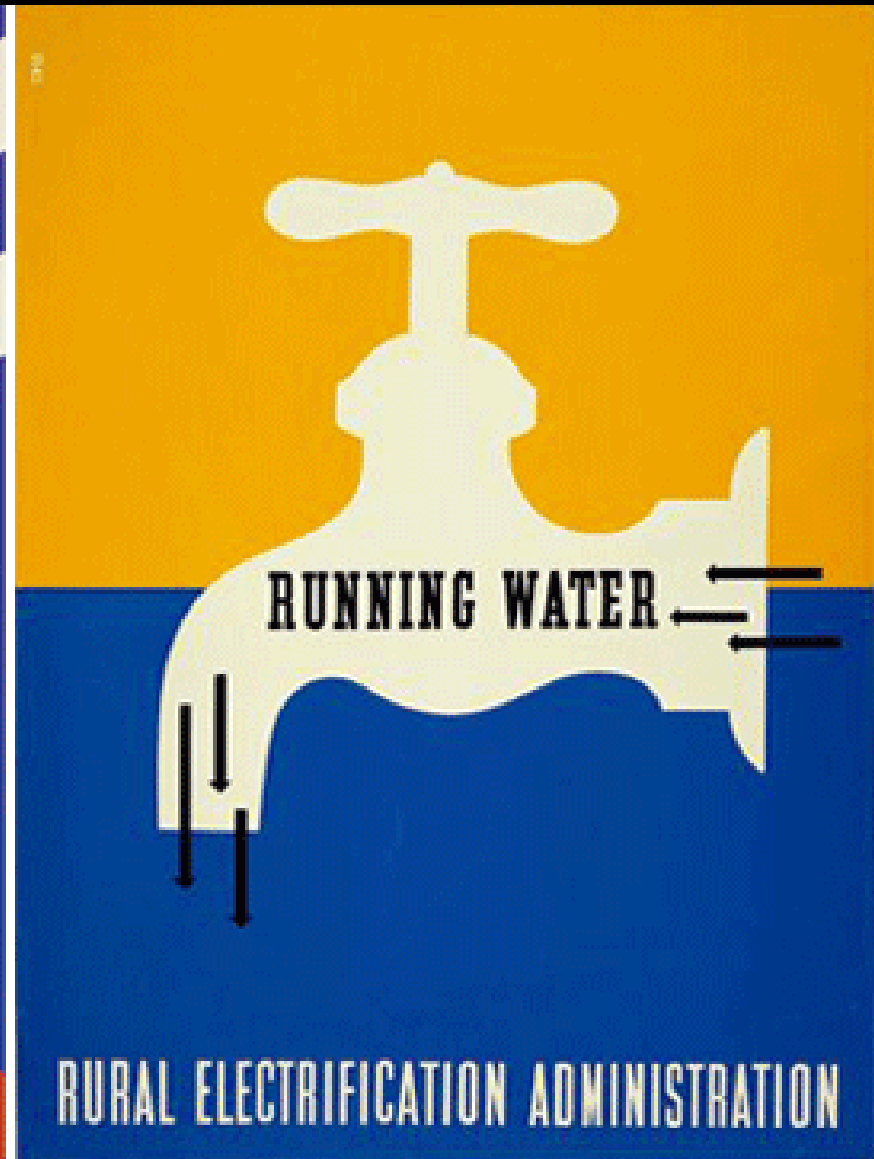
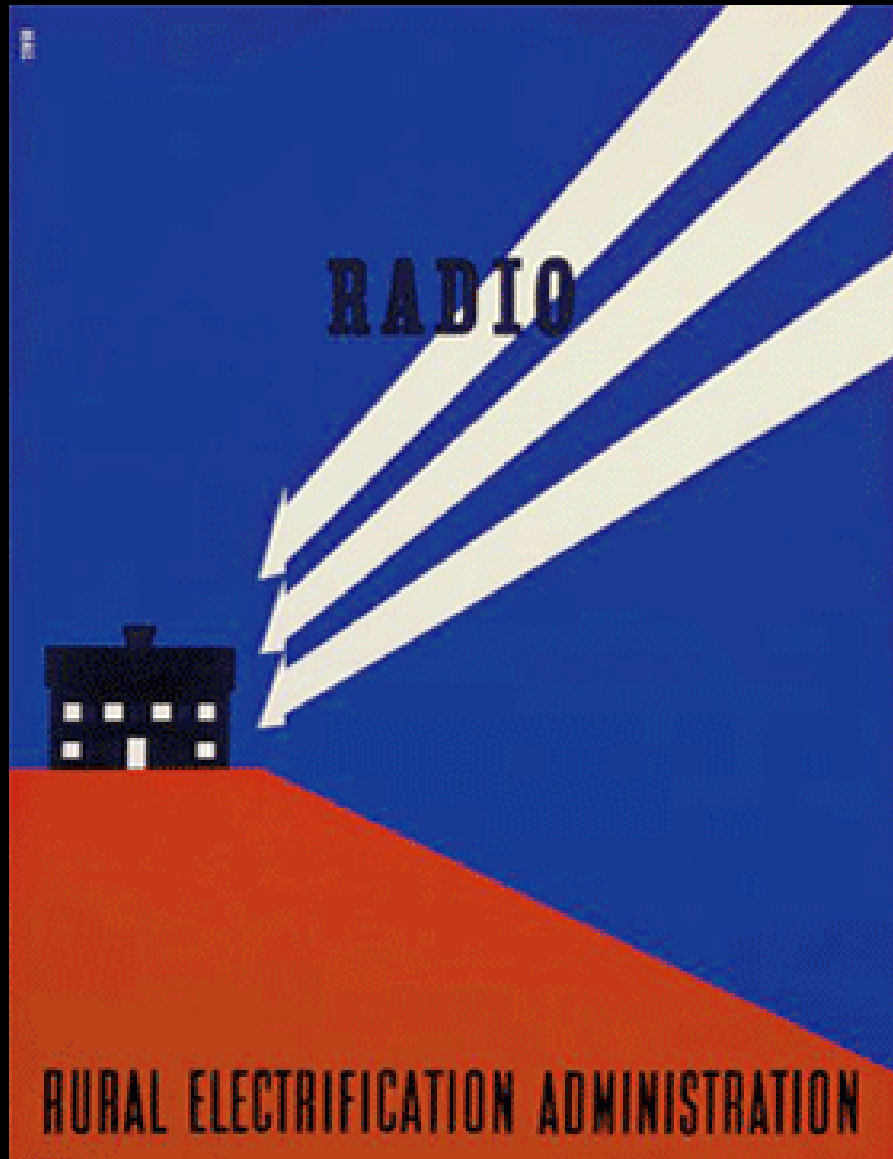
Johanna Bruun

Aalto. 03.02.2022

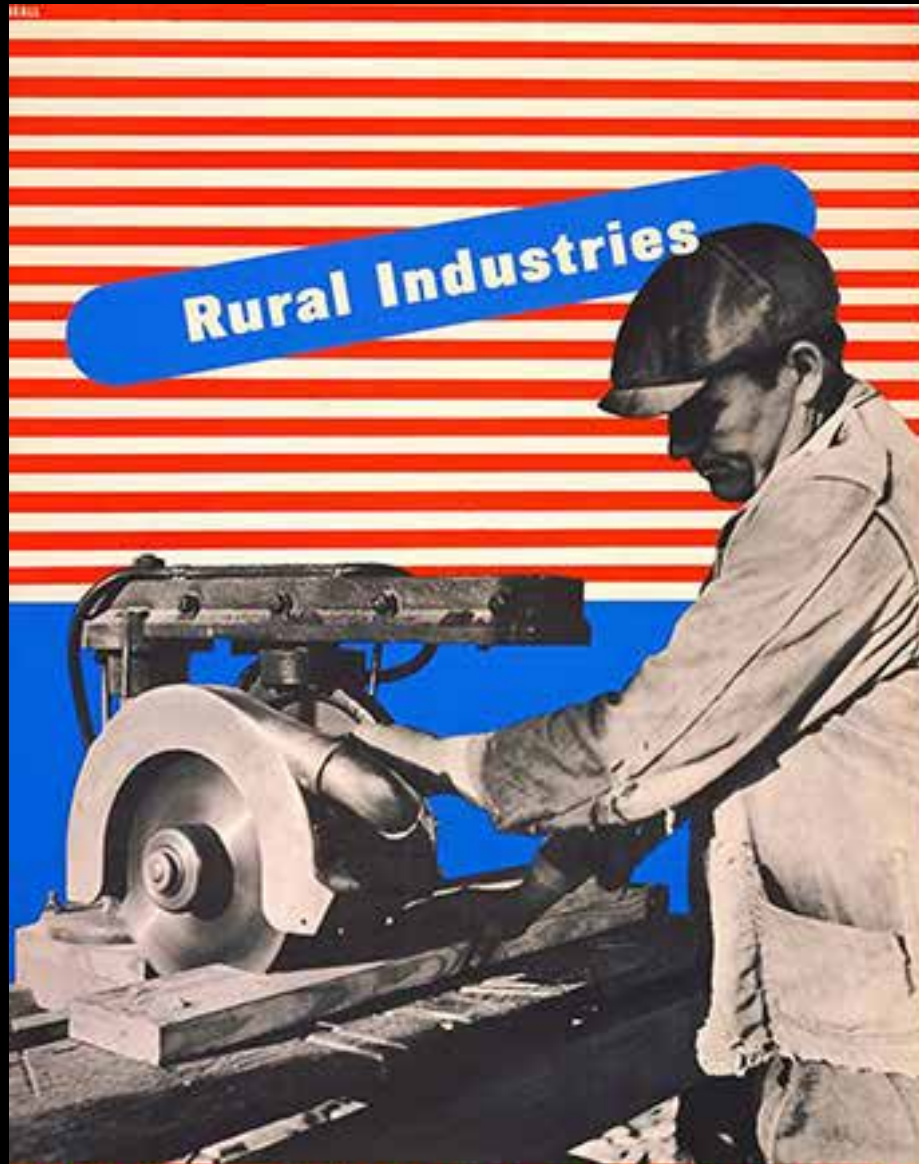
- Pakolaisvirtojen mukana modernistiset tyyllilajit kuitenkin rantautuivat Amerikkaan.
- Muun muassa lehdet kuten Fortune, Vanity Fair ja Vogue olivat osaa tätä kehitystä.
- USA:ssa kansainvälinen konstruktivismi oli apoliittinen.
- Amerikkalaiset lehdet suosivat eurooppalaisia graafisia suunnittelijoita kuten Lucian Bernardia ja *Sachplakat-tyyliä*.
- Ensimmäinen selvästi konstruktivistinen amerikkalainen graafinen suunnittelija oli Lester Beall.
- Lester Beall työskemnteli kansallisen FAP-projektin (Federal Art Project) parissa, joka teki isoja kansalaiskampanjoita graafisien julisteiden kautta.

Johanna Bruun

Aalto 03.02.2022

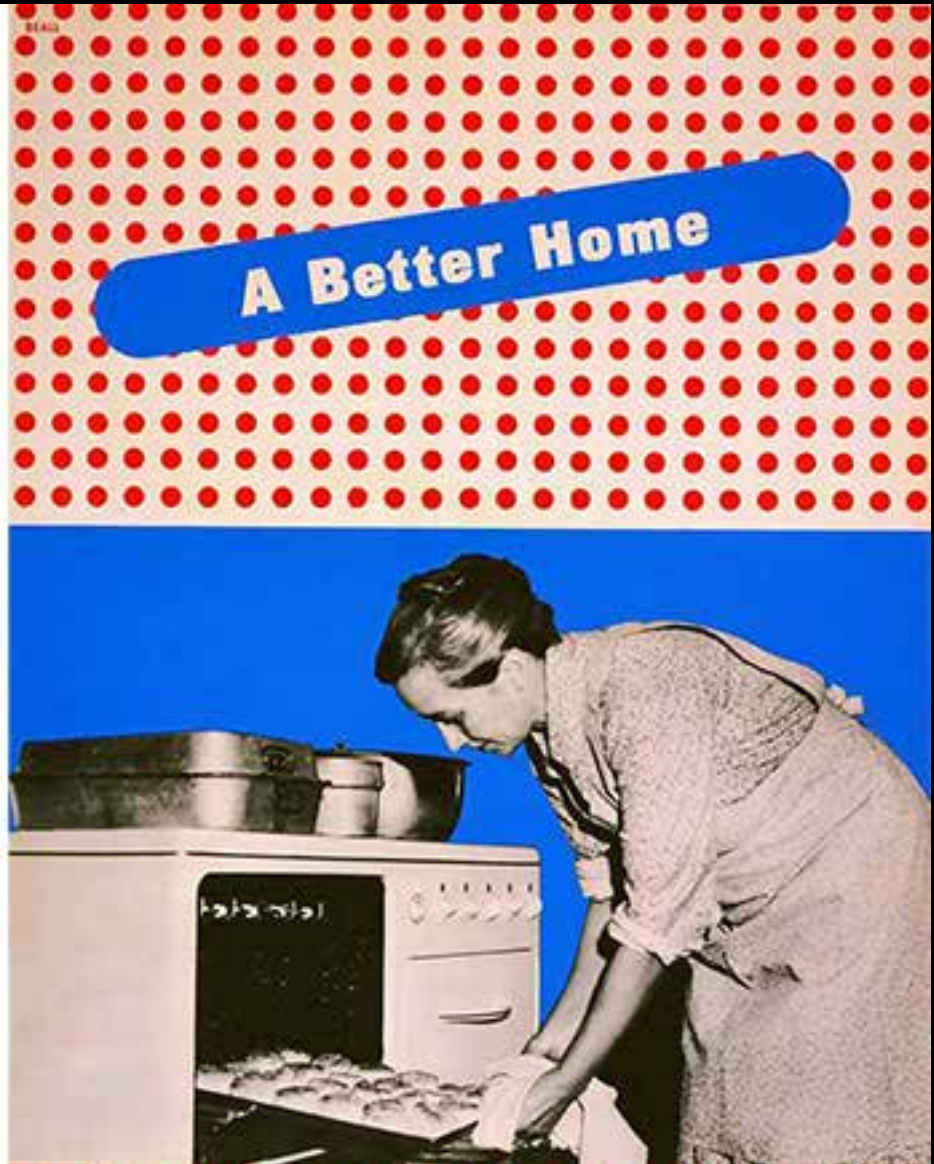


Aalto 03.02.2022



Rural Industries

RURAL ELECTRIFICATION ADMINISTRATION
U. S. Department of Agriculture



A Better Home

RURAL ELECTRIFICATION ADMINISTRATION
U. S. Department of Agriculture

1950-1960-
WW II jälkeen
Euroopa/
Sveitsi

Aalto. 03.02.2022

1950 The Swiss style/ International typographic style/ International style.

- Ikään kuin Bauhausin ja konstruktivismin jatke Euroopassa.
- Sveitsi oli sodan jälkeen neutraali maa ilman omaa sotahistoria ja onnistui näin apolitisoida konstruktiovismi Euroopassa.
- Alkaa Zürichissä ja jatkuu Baselissa.
- Zürich: Max Bill, Richard Paul Loshe, Müller-Brockmann
- Basel(vahvempi keskittyminen typografiaan): Emil Ruder, Nelly Rudin, Karl Gerstner.

Akzidenz grotesk/ Helvetica: "Neutraali" fontti, jolla ei ollut kytkeyksiä Bauhausiin.

Johanna Bruun

Akzidenz Grotesk.

Berthold

aA bB cC
 dD eE fF
 gG hH iI
 jJ kK lL
 mM nN oO
 pP qQ rR
 sS tT uU
 vV wW xX
 yY zZ 01
 23456789
 \$%&'()*+,-
 ./:;<=>?@
 [] ^ _ ' { } ~ ¡

Akzidenz (sic) Grotesk was released by Berthold in Berlin in 1896, according to their own literature. It was obviously based on faces already offered by other foundries, some of which were later taken over by Berthold. One of the contemporaries of AG was Royal Grotesk from Theinhardt. In Berthold's specimen booklet no. 429, which was most likely released in 1954, Akzidenz Grotesk Mager (light) was still referred to as Royal Grotesk. In brackets, Berthold acquired a typeface in 1906, when they bought Ferd. Theinhardt's which they released as Akzidenz Grotesk Halbfett (medium). They kept adding weights, some of them from other faces, acquired from other foundries. Every foundry had a version of that type of face, more often than not available in a few sizes only. The original series remained quite diverse, individual weights showing not much resemblance but in names. It was mainly its marketing and naming success. That only changed when they cut Series 57, and then Series 58, named for the years of release. These had some sizes (but not all) recut under the direction of Gnter Gerhard Lange, who was their (freelance) artistic director at the time.

1900 SANS SERIF

The first of the sans serif typefaces were considered awkward and unappealing since they lacked the traditional serif. There are three kinds of sans serifs: Grotesque are earlier Grotesques and more elegant Neo-Grotesques. Geometric are influenced by Bauhaus design; Humanist sans serifs contain some features of serif typefaces. In general, sans serif typefaces have little or no variation between thick and thin strokes, lack serifs, have larger x-heights and no stress in rounded strokes.

1825 SLAB SERIF

Slab serif typefaces originated early in the Industrial Revolution of the 18th century. Slab serif fonts were bold and easy to read making them ideal for advertising posters which began to appear due to labor availability of printing technology. Characteristics for Modern typefaces include minimal variation of thick and thin strokes, heavy serifs with squared-off ends, large x-heights, vertical stress in rounded strokes.

1775 MODERN

Modern typefaces arose with the distribution of the copper and steel engraving in the 17th and 18th century. The appearance is technically exact. Characteristics for Modern typefaces include extreme contrast between thick and thin strokes, hairline serifs with out bracketing, small x-heights, and vertical stress in rounded strokes.

1750 TRANSITIONAL

These typefaces form the transition of Renaissance Old Style to Modern typefaces. With the change of the woodcut to the copperplate engraving in the 17th century became the trace of the letters more lively and more lively in contrast. Transitional typefaces show greater contrast between thick and thin strokes, wider gracefully bracketed serifs with fat bases, larger x-heights, vertical stress in rounded strokes and the height of capital matches that of ascenders. Numerals are cap height and consistent in size.

1475 OLD

Old style typefaces are like Venetian typefaces regarding their origin. A refinement of letter forms is to be recognized during the further development of the letterpress. Characteristics for Old style typefaces are minimal variation of thick and thin strokes, small, coarse serifs, often with slightly concave bases, small x-heights, in the round curves the stress is diagonal, or oblique in their design shows the hand-held angle of the pen nib of the scribes. The base of lowercase ascenders often exceeds the height of the capital characters.

«Typisch für Berthold» und weltweit verbreitet: die «klassische» Akzidenz-Grotesk

1 Akzidenz-Grotesk schmalhalbfett
 2 Akzidenz-Grotesk breit
 3 Akzidenz-Grotesk halbfett
 4 Akzidenz-Grotesk schmalhalbfett
 5 Akzidenz-Grotesk fett

Berthold Akzidenz-Grotesk
 die Schrift der

Typisch unbegrenzten Möglichkeiten weltweit verbreitet
 Berthold Akzidenz-Grotesk Akzidenz-Grotesk

Auf der Linotype: Linotype-Akzidenz-Grotesk mit halbfetter! Identische Handsatztypen

1950-1960
WW II
Jälkeen
USA /
Kapitalismi

Aalto. 03.02.2022

- Talous kasvaa vauhdilla USA:ssa. Teollinen boomi.
- Mainosmaailma kehityy: enemmän töitä graafikoille.
- Nuorisokulttuuri ja rockmusiikki.
- Identiteetti kulutuksen kautta
- Sveitsiläinen konstruktivismi (International style) lyö läpi USA:ssa yritysmaailmassa 1950-luvun lopussa.
- LOGOJA - Paul Rand - Inspiroitunut Dada-taiteesta mutta ilman poliittinen taustaidea

Johanna Bruun

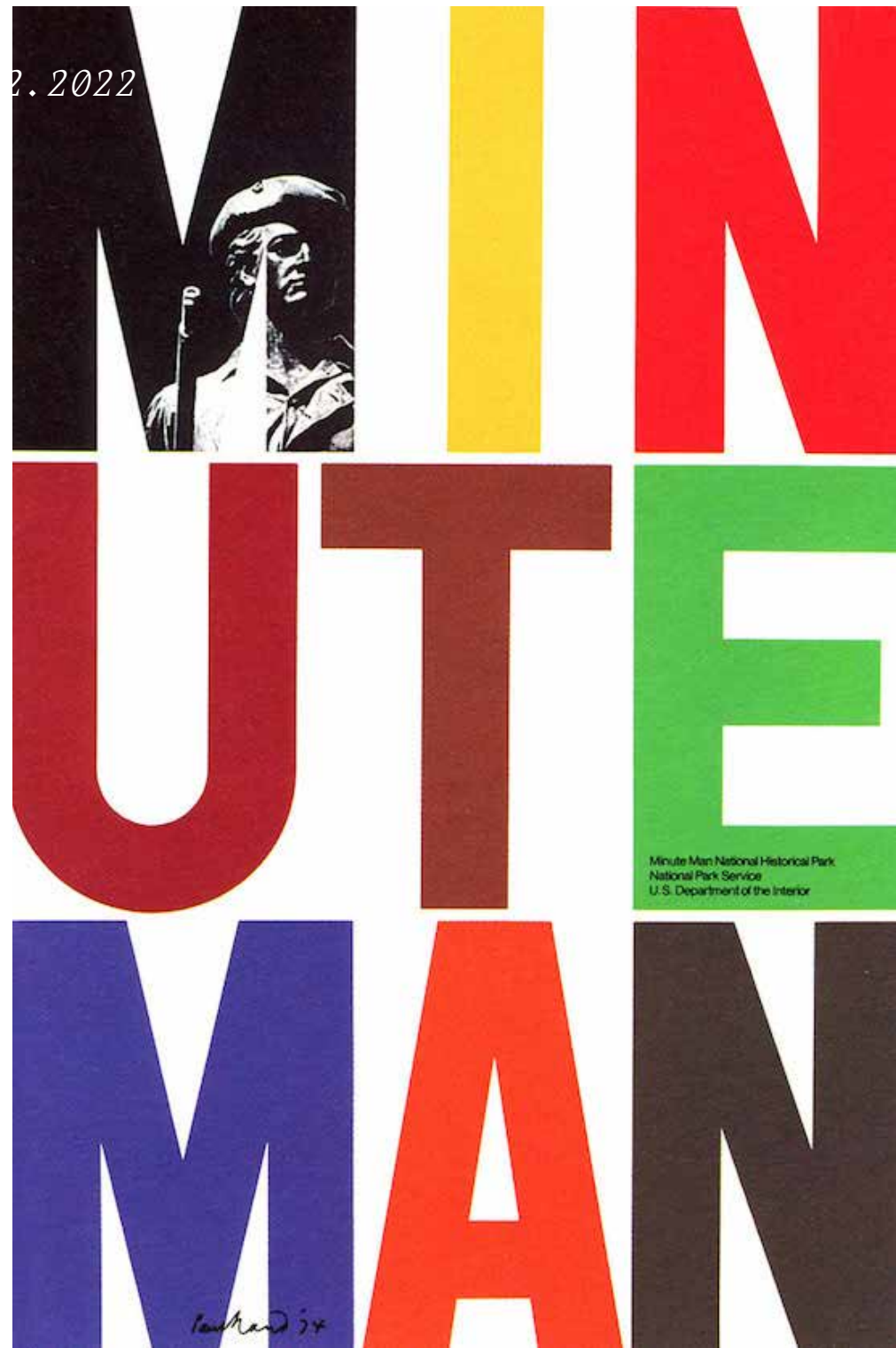
Aalto 03 2.2022



Eye: for perception, insight, claim.
 Bee: for identification, direction, performance.
 M: for motivation, mark, moral strength.

A research of cultural perspectives of the Minute Man
 200 landmarks and a high resolution of national flag leads
 visual solution that harmonize the landscape
 the composition of visual solution leads, and only
 continue to find the essence of the 200 landmarks

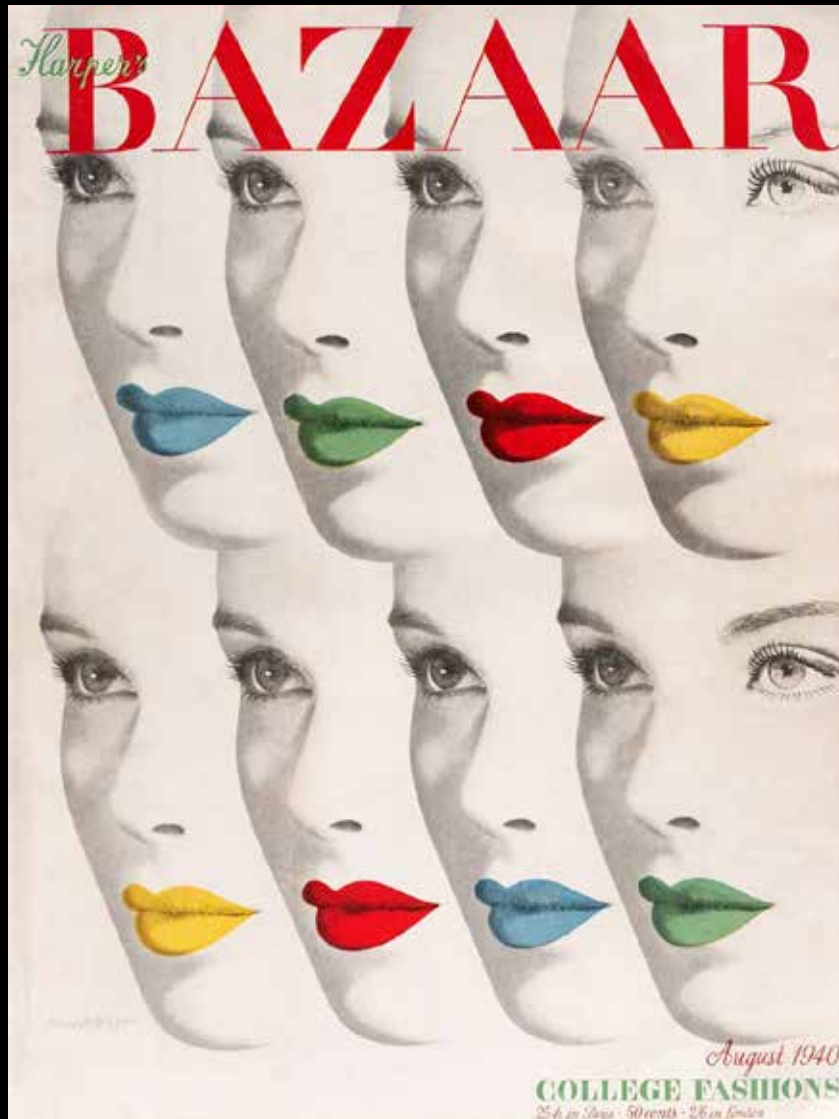
huskard



Minute Man National Historical Park
 National Park Service
 U.S. Department of the Interior

huskard 34

Aalto 03.02.2022



"In the 1930's, Alexey Brodovitch revolutionized the world of periodical publications by changing the accepted notions on the relationship between text and images in magazine spreads. Brodovitch was also a trailblazer in commercial and fashion photography, alongside such well-known photographers as Irving Penn (1917-2009) and Richard Avedon (1923-2004). Some of Brodovitch's double-page spreads are considered classical magazine layouts."

<http://guity-novin.blogspot.com/2012/04/modern-newspaper-magazine-layouts.html>

Aalto 03.02.2022

THE BEAUTIFUL INDIVIDUALIST

• An Englishman touring America by our reports that he had a strange illusion—
for weeks he thought he was traveling one jump
behind a bus load of beauties because in every town
where he stopped he saw the same pretty girls with the
same pretty hair and the same dazzling smiles.
An Irishman has the same reaction; he labels American girls
Kate and Douglas. And a mother tells us that she sent a real girl off
to boarding school and got back a carbon copy of a thousand others.
The more we hear, the more we are sure that the high
standard of American good looks is not only our pride but our dilemma.
How can a woman today stand out from the masses
of other pretty women who cross her path? It seems to us that the clue
to the beautiful individualist is EMPHASIS.
The face you never forget is the one that knows its best features and
deliberately accents them. Your beauty may be in your eyes—
then remember that the difference between pretty eyes and unforgettable
eyes is determined by make-up. It may be your hair—
then lavish time and money on its care, tint it and coil it in wonderful ways.
Your beauty may lie not in your facial contours
but in your quality—ethereal, vivid, or polished as porcelain.
Or—and don't struggle to hide it—your very irregularity may be what you've got
that she hasn't got: an erratic eyebrow, a bold
nose or, like the lady opposite, a neck long and curving as a swan's.



Aalto 03.02.2022



ANDERSON'S NEW LINE. THE DOWN BLOWN AT THE BOTTOM. BROADWAY GARDENS.

PARIS 1935

by BEATRICE MATHIEU

In Paris, life is a gamble. Anything might happen. Nobody knows what. In the face of wars and rumors of wars, Paris dressmakers, the great gamblers, have tossed on a world going socialistic the most extravagant and remarkably fashions in years. What is going to happen? Is this just a last wild splurge before uniformity sets in? A madness born of fear? A giddiness due to the coming inflation? Or is it the beginning of a new era of dressiness, and are we going to adopt these thrilling fashions to our present hectic lives?

You see women crossing the Champs-Élysées, wearing ankle-length dresses whose full hems swing with the wind, and with picture hats whose brims flop down to their shoulders with every passing breeze. The "agents de police" stare, gaping, after them; these clothes are as strange to the streets of Paris as a parade of elephants.

You see "à bas la guerre" sprawled in big hand-written letters across the sides of buildings; and you hear, on the streets of Montparnasse any evening, young men in military caps and carrying flags, haranguing the crowds to stand together in the new war against national enemies.

The crowd at the Crématoire—the women wearing sables or blue fox, and blouses of lace—rush to the windows every noon to watch the President's Guard march by in gold braid uniforms and plumed helmets.

In Boucheron's windows, at the angle where the rue de la Paix meets the Place Vendôme, there are little chain bracelets with hanging bangles made of miniature carved wood Scotties wearing tiny collars of diamonds; and across the square, under the porticoes of the Ritz, three men in bowler hats and cutaway coats are standing talking and saying that there will be no war, that no one can afford it.

In Paris, the people themselves have never been so French. The years when Americans crowded the Café de la Paix have disappeared. The night clubs where Argentines tangoed and flashed diamond bracelets, elbow-deep, are as if they had never been. In the student cafes along the Boul Mich you hear practically no Polish, no more Hungarian. The "English Spoken" and "Se Habla Español" signs are disappearing from shop windows.

For the Paris couture, this is the miracle, the manna in the desert, the rainbow on the sea. For the first time in years, the couture is really French.

There is nothing international about the new clothes. The Paris 1935 Winter Collections could not have been done anywhere but in Paris, by any but a French people.

Again the paradox: thoroughly French, made by and for a French people, French clothes have never been of such quality. Never have they exerted such influence on the world at large. It is almost as if it were the beginning of a new epoch. We shall soon be looking back to these few weeks as the launching of the period of the picturesque, the lavish, the extravagant, the beautiful in the world's history of costume.

In reality, none of this is new, it only seems so because it has been so long forgotten. We (and the French, as well) have forgotten that the really creative thing is born of the individual, not of machines. 1935 teaches us, already, that fashions are not made in factories, nor even in designing rooms by designers; they are born in the common travail of many individuals—the weaver, who makes thread and color, the designer, who cuts and drapes, the fitter, who struggles to make each woman the lovely picture she longs to be; and even the little apprentice, who sews the seams and gives to each dress a certain touch that is all her own. In this scheme of things each individual contributes to the growth, not only of the thing in itself, but of all creative fashion. Each little apprentice works on her seams with her hands, but her mind creates the entire dress; every stitch sews, within her, another seed of growth toward the great couturier.

Someone has said of one of the famous Paris couturiers that she is like a priest who must commit no sin, but who must know all vices and understand all penitence. This woman leads no worldly life; she is as the simplest worker in her own sewing rooms. Yet, in the fitting salon, with her clients, she must understand all phases of life. She must know equally well the woman who must

Aalto 03.02.2022



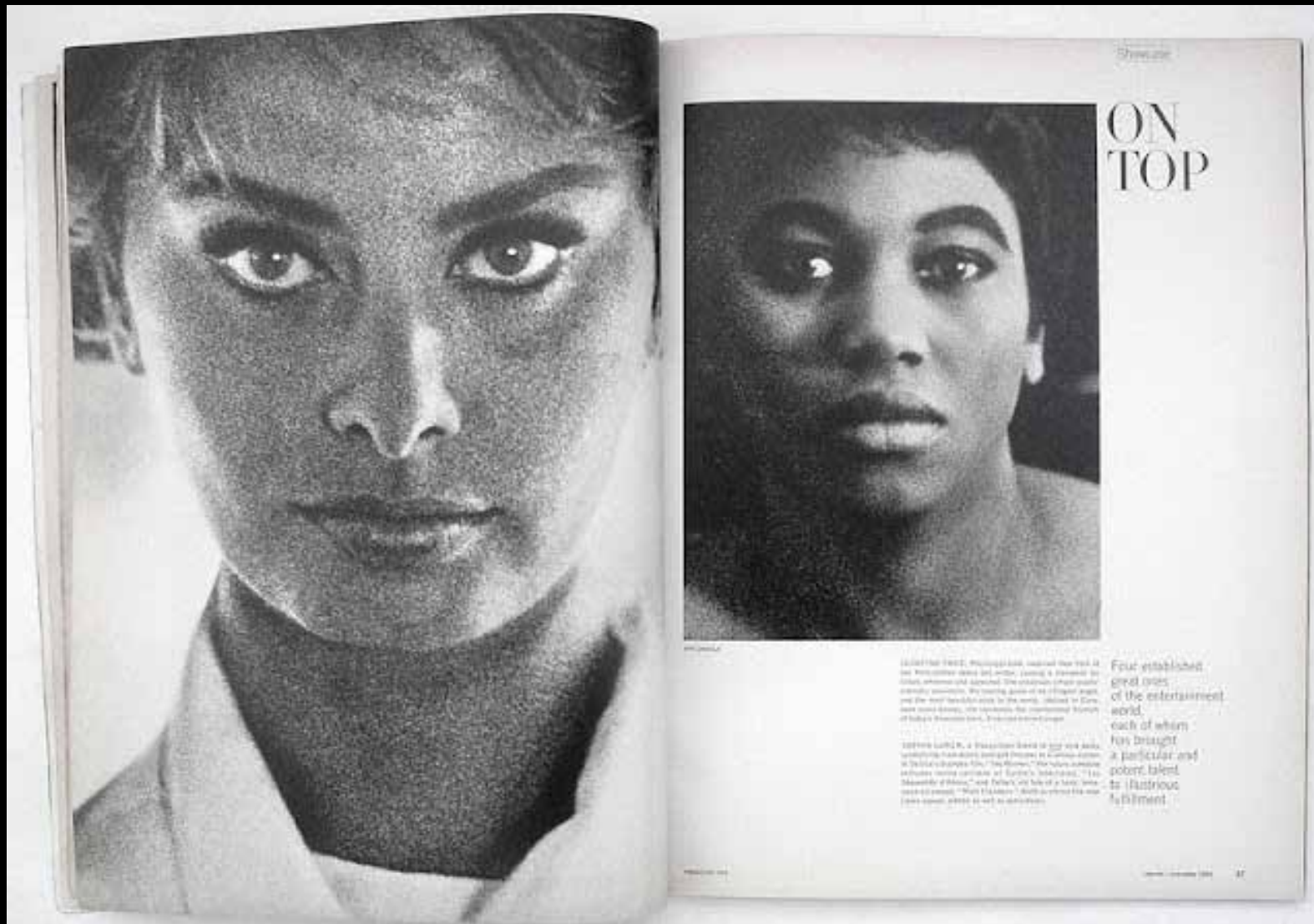
New Arrangements for Dinner

• Left: A dinner and dancing dress designed to look particularly alluring across a table top. Its top, a blaze of pearls and gold embroidery; the bodice, white; the cummerbund, a saffron color; the skirt, a dark chocolate—all in Calanese slipper satin. By J. L. F. Originals. About \$70. Saks Fifth Avenue; Julius Garfunkel.

• Above: A short evening duster of vanilla moire (the white coat for night is new and delicious). This flows from a high waistline into a circumference huge enough to cover the largest crinoline. By J. L. F. Originals in Euka moire. About \$50. Saks Fifth Avenue; William H. Block. Caprio shoes. The harp, from Lyon and Healy; the bass viol, from G. Schirmer.

STILLMAN

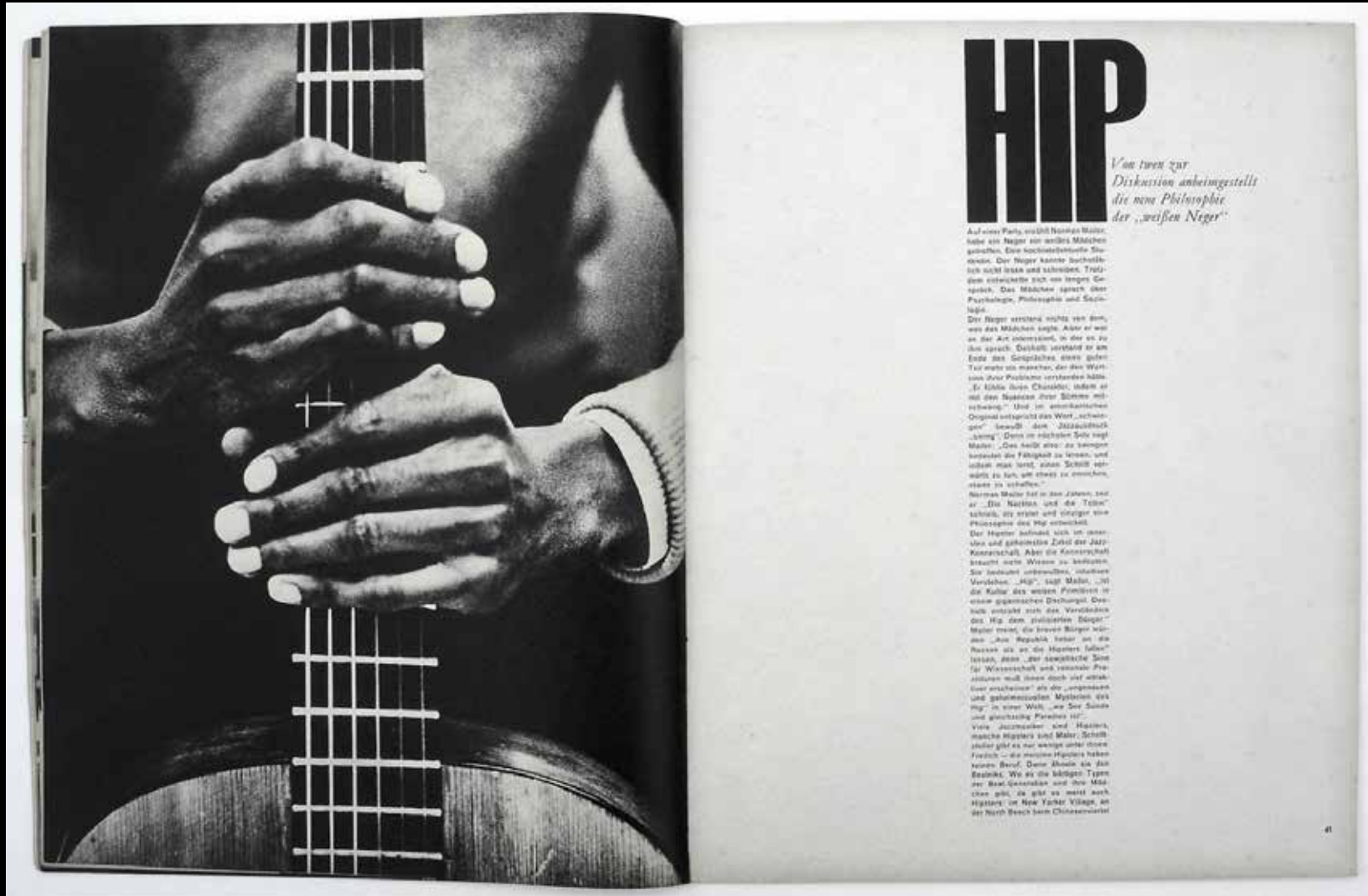
Aalto 03.02.2022



Show Magazine / first issue 1961. Henry Wolf (1925-2005) was one of great Art Editors of the period. First for Esquire in 1952, then Harper's Bazaar 1958, replacing Alexey Brodovitch and Show 1961.

http://westread.blogspot.com/2014/06/look-magazine-sixties-december-30-1969_15.html

Aalto 03.02.2022



HP

Von twen zur
Diskussion anheingestellt
die neue Philosophie
der „weißen Neger“:

Auf einer Party, erzählt Norman Mailer, habe ein Neger ein weißes Mädchen gesehen. Eine hochintellektuelle Studentin. Der Neger konnte herbstlich nicht lesen und schreiben. Trotzdem unterhalte sich ein legeres Gespräch. Das Mädchen ignoriert den Psychologen, Philosophen und Soziologen.

Der Neger versteht nicht von dem, was das Mädchen sagt. Aber er weiß es der Art intuitiv, in der er zu ihm sprach. Deshalb versteht er am Ende des Gesprächs einen guten Teil mehr von dem, was der Weiße von ihrer Probleme verstanden hätte. „Er hätte kein Konzept, indem er mit dem Menschen ihrer Stimme mitzuhören.“ Und in romantischen Original entspricht das Wort „schwingen“ dem „Jähling“.

„Denn in nächsten Teil sagt Mailer: „Das heißt also: zu langem besteht die Fähigkeit zu lesen, und indem man liest, einen Schritt vorwärts zu tun, um etwas zu erreichen, steht zu schaffen.“

Norman Mailer hat in den Jahren, seit er „Die Neger und die Teufel“ schrieb, die ersten und größten neue Philosophen der Hip entwickelt.

Der Hipster befindet sich in einem von und gekennzeichneter Zeit der Jazz-Konkurrenz. Aber die Konkurrenz braucht nicht Wissen zu besitzen. Sie bedeutet unerschütterliche, intellektuelle „Hip“, sagt Mailer, „die die Kultur der weißen Punktion in einem gigantischen Durchbruch.“ Deshalb versteht sich das Verständnis des Hip dem prägenden Bürger-Maler meint, die besten Bürger würden „aus Regukel haben an die Nation als an die Hipster Kultur“.

„Das heißt, dass der gewöhnliche Sinn für Wissenschaft und rationale Präzision nur immer noch ist attraktiv „erschaffen“ als der ungenau und geheimnisvollen Mythen der Hip.“ In einer Welt, „wo der Sünde und gleichzeitig Paradoxie ist.“

Wird zusammen sind, Heister, manche Hipster sind Mailer, Schell, außer gibt es nur wenige unter ihnen. Frisch – die meisten Hipster haben keinen Beruf. Denn Musik ist das Beruf. Wo es die köstliche Typen der Beat Generation und ihre Mühen gibt, die gibt es meist auch Hipster: im New Yorker Village, an der North Beach beim Chinatown.

twen issue 1 / 1962

http://westread.blogspot.com/2014/06/look-magazine-sixties-december-30-1969_15.html

Aalto 03.02.2022

THE SIXTIES

OUR UNBELIEVABLE DECADE

What great life events have been so marked with tragedy, horror and change? As America moves into the Seventies, the road is very different from just a year or two ago. For most of us, I've said, things up, we start and retirement during the Sixties. I was shaken by mechanization after "robotic assembly" I was born to see automation, aging generation, men against men, white against black. My first school with the motto of "Progress, Power, Peace" (TEEN) and I was (and so far of myself) taught when the revolution happened—three years earlier in the South. (The Sixties and the seven the same year.)

... We are taught in the course of our lives that we are in the Sixties, the young, struggling to overcome the tremendous forces of Establishment and the State to secure that fundamental right, "life."

There has been a determination to cut through the mire, as the young would say, but it has caused more problems to be cut away. The total phenomenon, a protest against the heavy and monotonous of middle- and upper-class life, has also been a protest against the life and the hopelessness for those under. School progress became an obstacle if it was difficult, some were protesting for the sake of protesting. The social aspects, movement of my soul toward beauty and bottom of all things and were few of them worthy of existence. It just slipped us into a real world of uncertainty. Some of the few, however, were by the young, including me, made a shift in the world, a physical experience. Later years with, including love, and even for because systems of personal freedom while in Vietnam, the war ground on.

... As a result of a child's approval, it happened a great deal of a lifetime because she was high on it. The Sixties had reached us brightly. When John Fitzgerald Kennedy was inaugurated and won January 1961 (John F. Kennedy, Jr., born in the field, heading a team) he brought peace, civil and culture with him to the White House. He started the Peace Corps, asking people (called to play) The President made a mistake—Cuba—just for good, but Vietnam, someone against Communism. But he was wrong.

... After two years three years in office, he was shot and killed while in an open car down a sun-drenched Dallas street, Jack's 1961, with his brother Robert, Caroline and John's father in Arlington on the 11th. The nation watched and what... REBECCA COFFIN



NEW LANGUAGE (continued)

We tend to use language as a barrier

gotten. You? Yes! And then—when—out of the group? Very, certainly, or rather a long, heavy slip-while-not-like a rattling of the world's very set sheet of fur. Jaws drop the ribs, shoulders suddenly limp, brows a heavy "thanks" and turn away from the crowd to gaze for a safer sea. (Diane Carr of Southern Comfort sitting in the aisle.) They look to the side.

No, they, mouth-muscles these long herks. And also here can possibly disengage more than a few have words out of that joined-together tunderation of wailed syllables? ("AhweeWOC-Phaughlt won," she enunc again.) Not me, any way. But everybody gets the point. The point is how one feels, and they're eager to put it all down in, but it with her. They are armed for the best of things. People don't speak this way to their neighbors also—even at home. No one says it on the line, so one translates deep-felt feelings into language and says it like they sense it.

Probably because most often they can't. And because they can't say it, they can't imagine it being said. And because of that, it sometimes, they were able to, the chance are they might've at least not right off. So as it turns out, there's a whole new style not only of emotions but of newly grasped sensations that seem destined to be locked up, unworkable, in our heads. Our language, in its present shape, just can't handle it, and people—particularly young people—are slowly becoming aware of this flaw in their tongue.

Their awareness comes first—as a vehicle for conveying new sensations, perceptions of consciousness and the hope of new ideas and information—straight English is inadequate. And because, at present, it's untrained to express in this dimension, people are feeling around elsewhere for ways to express the new reality or words for it: walk, growth, growth, always to describe no one's yet learned, in parts of California. For example, young people are working a speech form some call "Surf-speak." It's based on how things sound and how it's used: talk, funny talk," says a blonded girl in Pittsboro. "But our parents would never understand a word we're saying like, when we start reading, we stop at the usual connections between thoughts."

"I.A.A.W. (It's a word) . . ." [and (a word)] "OOOHHH (hoo-hoo) Umppppp!" (like a covey in the chest) like is looking out into the rotating multicolored spins and undulating against them and against the actual pulse-bump-ings-been of the hand. She hums and bumps, howling, and, for a moment, becomes an upright moving garden in the uttering squish flitter of the circles. "Jib when high, wooooo—low, and with such squish. Some near the front nod in sympathy. She is seeking how to think beyond words. AMMS.

Words diving from a mental tagging of experience. Today, though, the sudden gain of new words—has not only impeded the development of our language but also shown us the limitations of its structure. It's not that conventional language

has become inadequate for communicating breakthrough ideas merely because of a lack of new words. It's because of the whole way of thinking that's forced us into it.

Psychologists say all higher levels of thinking depend on language. But at the same time, the structure of whatever language we use affects the way we see the world—otherwise, in fact, our attitudes and thought processes themselves. The 20th-century reality is that our brains have out-evolved our tongue. Every major language, says Dr. Merle P. James in a rough-hewn text, "is only for personal communication, and then succeeded by public and often used to the point of becoming a vehicle for almost cultural thought."

Obviously, our language has done well in keeping its technological advantage polished up. But just where we need it most today, it is in down. It's clear that there are important new kinds of levels of perception that defy its ability to convey in communication—or seem to survive. The whole business nowadays of people talking about available situations they resolve from this or that suggests the existence of awareness of reality beyond the subtle limits of our language's vocabulary. Our language, after all, is a thought trap: when certain sorts of notions don't fit into its framework they remain unexpressed. It's a message barrier. We are so used to our tongue's even the words to think about all these thoughts that might have been.

That, too, there are concepts expressible in great language that simply don't translate into ours—except, perhaps, as vague approximations. The Hopi Indians, for example, can put forth ideas and feelings we can't even think about. The Hopi have a whole conception of time and space that's so far removed from our frame of reference it seems like work of mythology. What this means, in other words, is that there are other ways of regarding reality. "A change in language," wrote Benjamin Whist, "can transform our appreciation of the Cosmos."

But today, our awareness of the Cosmos, our exploratory experience (whether psychedelic or otherwise) into human consciousness, its whole content of our collective minds, in fact, have grown beyond the present capability of any conventional language to express. At the same time, the growing global nature of the human community is about to place enormous demands upon our capacity for interpersonal communication. "Our new understanding commits committed and passionate. We have become irrevocably involved with, and responsible for, each other," says McLuhan. Our future, then, requires more than everyone becoming merely multilingual. What we need is a new basis for communication—a new language and, going with it, a newly understood function for language itself.

As it stands, we are hampered to a large and a actually doing bad things to us. Much of our modern-bound speech is structured in a way that creates a polarity between us and ourselves (and everything else). Our language forces us to con-

ceive as much of life as an abstract, pre-processed message, a veil. And because, in even the most advanced, it depends in outright hostility and hostility. We grope with, strike, clash, cross swords, look down, stare, confront, engage, fight for or into the offensive to believe (with flying colors) a triumph, victory, conquest, a win, a mastery, a position, a killing, etc. Roger's Theorem: the way we see the world—otherwise, in fact, our attitudes and thought processes themselves. The 20th-century reality is that our brains have out-evolved our tongue. Every major language, says Dr. Merle P. James in a rough-hewn text, "is only for personal communication, and then succeeded by public and often used to the point of becoming a vehicle for almost cultural thought."

And today, there is, at least, a real foundation factor enters in here. For the long time, abstract feelings have largely been left in metaphoric limbo while our language has developed itself along more "practical" lines. To make things worse, so much traditional emotional baggage has been heaped on so many words that our ability to voice a gut-felt notion is self-defeating. We fall back on euphemisms that remove us even further from reality. If words are sounds that symbolize meanings, it's obviously the meanings not the sounds that are the things we try to get across. OK? Then why do you persist in the idea that "intentional" or "knowing" is acceptable while "unintentional" is an unworkable moral alibi? It's a perfect example of thinking backward, reaching to the symbol rather than the subject—a response to behavior that no one even knows why he does it. Somewhere along the line, things just got so tangled around that new people are scared of their own words. We make ourselves feel guilty about our behavior and call us like bread machines what "unintentional" words are uttered—or perhaps it's just those word sounds that touch a nerve or feeling of any thing directly.

So, while the framework of our language hampers the brain's ability to think, we cramp our heads. As a result, we go about transmitting all of our most deeply felt intentions with equipment that's inadequate to begin with.

If there is transfer of meaning, there is language. But this transfer doesn't have to be in an ordered order now in sentences nor even in words. Numbers or lines or computer tapes will do it. There are some American Indian languages in which the verb can include the subject, object and all modifiers so that the whole sentence is a single continuous



There is a cigarette for the two of you I.B.M.

Aalto 03.02.2022

Our Changing Symbols

A society's icons—its greatest images—tend to fall over in times of fast change. That was true for James and Dwight D. Eisenhower and Dwight D. Eisenhower in San Francisco prompted the painting. The "V" of victory is also the call for peace. "Orchestra and Indians?" Now the cowboy likes the deer. (Could Tom Mix have kicked himself the way John Wayne does in True Grit?) "Langhair" was once a hero of most one of the west—what will it be. You can tell Redwood from the Myra of The Doors. Can't you? Or do you need a U.S. Grant's sword, but Che's promises. ... Hereditary And look what grew from the kingly named Jackson. Mark white. "Square" was extreme before it got square, and the white-collar job (with) will be a shot up the ladder. How the hell, the a "Stomach" between what and today. Change some people up. What more will change by 1985? Your guess.

PAINTING BY PAUL DAVIS

42



Look magazine / The Seventies / January 13, 1970

Aalto 03.02.2022

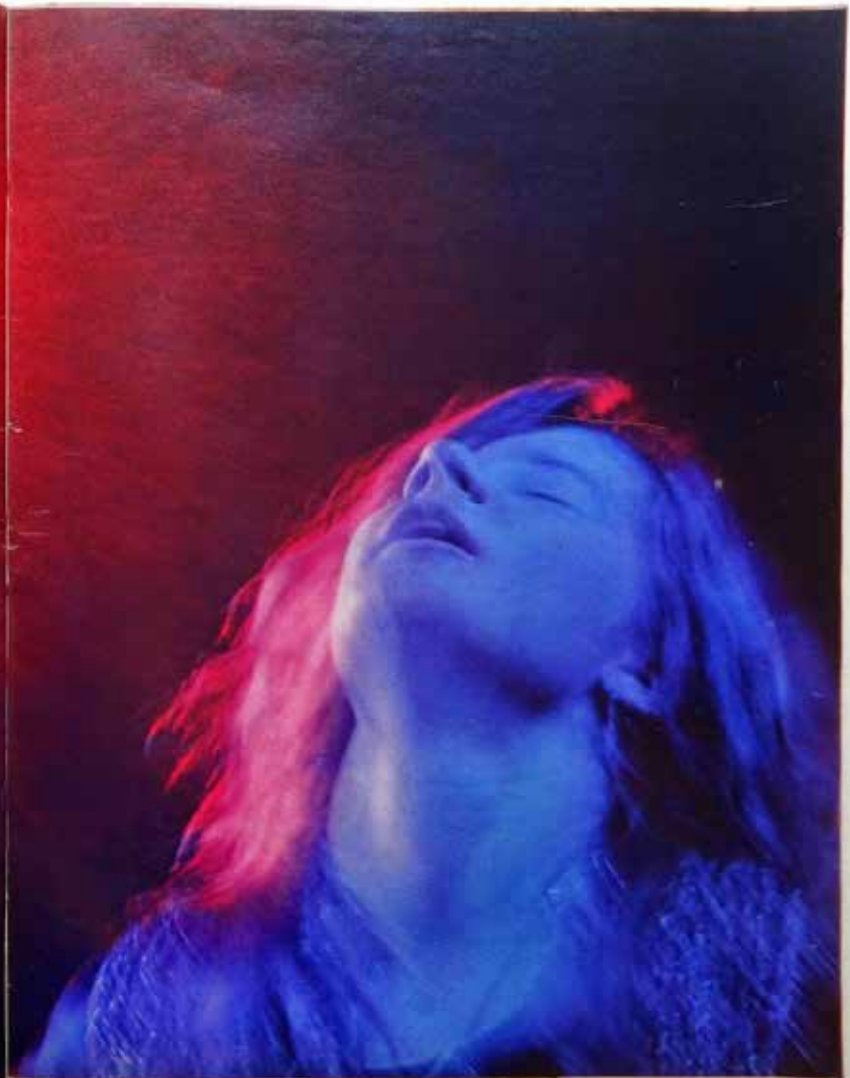
*Growl
to Me
Softly
And I'll
Under-
stand*

**We need
new ways
to say
what's real**

BY
WILLIAM HEDGEPETH

flashes of light beam
from the rear—flare,
pulse, flutter, blue,
green, yellow, "yes,"
now it's red, Jane,
a red, whining,
wrenching words
right out her joints.
"Puh... Publessooze
...up straight from
her toes, shot through
cosmos, amplified
2,000 watts. Stamp-
stampstampstamp.
Oh, Mornin' Janis.
Hospital Room booms:
thousands out there,
in the dark, feel the
vibes. Supercharged.
Slow glow grows in
eyes. Does she mean it?
"WAH!" Mike
jammed to her teeth,
kicking, stomping,
keeping time. Crouch
down, up slow, slider
now—tell us, tell us—
"Awww wish how
fine." Cyrillus
crash, crash, drum
thump. Silent. Now
it's over. Screamed
hush. Did she mean
it? Did she? Wah?
Yes! Yes! The hall
explodes. Message
loud(loud).

PHOTOGRAPH
BY PAUL FUSCO
48



Quick! Look at Jean-Louis Godé's folding metal Pichler. Light, like, available in 11 colors, Godé's chair is shipped to its barest components: spartan seat, back, legs. But it won't sit still for long. Arms and front legs coil together to lunge forward. Rear legs are poised on

metal balls to bound away. Even the aluminum back suggests a racing machine. Approximately \$125, the chair caused a stir at the design fair this September in Milan. Find it at Furniture of the Twentieth Century, New York City; Square One, Los Angeles. Going fast.

SIT UP

FRIBELLEN

PHOTOGRAPH BY PHILIP LOUIS HOUSTE



Pump, stately and tentative, Italian design-group Cane's Flavel leans back exuberantly at the past. A modern counterpart to the ubiquitous club chair, this fall's Flavel is ideal for a catnap. The classic club's square shape turns graceful with a gently arching, oval-shaped back. Arms curve out, spreading themselves wider in a welcoming embrace. Thickly

padding seat and back beckon you to sit down. As you do, two smaller pillows flank your sides, to cushion close and soft. Available next month at Donna Italia in New York City, Flavel, about \$1,400, comes in floral jacquards as well as solids. Its stuffed plushness, at odds with postmodernism's leaner, sparer shapes, is homage to tradition—and a piece to remember.

CURL UP

INTERNO

PHOTOGRAPH BY STEVE ADELFINO





Diamond petals accentuate the deep hues of Burmese and Ceylonese sapphires in this \$1.2 million necklace by Tiffany & Co.

The Seductive Sapphire

HOW TO JUDGE

Vibrant color makes it the most alluring of gems

Why make so much of fragmentary blue... when Amazon presents its sheets the solid hue? — ROBERT FRISKY

WELL, THERE IS SCARCITY, for one thing. The sky is for everyone; the sapphire is for the few. King Solomon knew that back in the 10th century B.C. when he sent emissaries to bring him the finest sapphires for the Queen of Sheba. A few kings later, when Prince Charles chose a gemstone to seal his betrothal to the Lady Diana, he said it with a sapphire. Of course, not every blue rock requires a royal salary. You can get a genuine sapphire for about \$25. But you will need a magnifying glass to appreciate it. A blue-chip jewel will cost at least \$3,000 a carat.

If price is no object, quality should be. There are few emeralds who need more care than the prospective buyer in search of that rare and mystical mineral.

It has become newly popular, due in part to Diana's collection, consisting of 17 stones worth an estimated \$1.4 million. The demand has increased just at the time when the supply of top-quality sapphires, particularly the most beautiful blues from Kashmir and Burma, has diminished. Prices have risen—20% this year—and, predictably, counterfeiters and cut men have made their appearance, flecking jewels that belong on a stage, not a rock.

A true sapphire is a variation of a scarce mineral, corundum, an aluminum oxide compound. Corundum that is not red is considered sapphirine; red corundum is, of course, ruby. Technically a sapphire can be yellow, green, pink or purple. But it is the blue shade that has always suggested the blood—and the treasury—of aristocrats.

This history suggests the need for a court appraiser to help you select such a stone. But what matters most is your eye, not his. All gemstones are evaluated by the four Cs: clarity, cut, carats and, most important,

color. "You can forgive a lot about a sapphire if the hue is right," says gemologist Joel Aron of Gaithersburg, Md. The blues can range from a pale, spring-water shade to an inky blue-black, but the most coveted color is the purest Mediterranean blue without a hint of gray, green or violet. The blue should not be as transparent as the sky; it should have a soft, almost velvety appearance, like a calm summer sea.

The best way to size up a sapphire's color is to examine stones side by side and compare nuances. C.R. Beeley, president of the American Gemological Laboratories, an independent testing facility in New York City (580 Fifth Ave., Suite 1211, New York, N.Y. 10036), advises you to let your sapphire wander under various light sources, natural and artificial. The color should be deep enough to show its richness of tint by daylight, and the gem should retain some of its hue under incandescent light, where it is likely to be seen.

The ability to hold its color under any lighting condition is a hallmark of only one kind of sapphire: the intense and vibrant Kashmir jewels from the remote Indian state in the northwest Himalayas. Kashmir blue has become the standard of perfection for sapphire color. Unfortunately, the nearly exhausted Kashmir mines now produce only a trickle of stones, although recent and would Kashmir—which cost up to \$20,000 a carat for a five-carat stone—often find their way to the foremost jewelers and auction houses. Burma blues, which tend to be a trifle darker, are the next most desirable—up to \$7,000 a carat—but because of the political turmoil in that country, few stones are being exported. Sri Lanka, once known as Ceylon, is producing most of the current supply of high-grade sapphires despite the political unrest there. These stones tend to be somewhat light in color, but the very best of them can approach the quality of the Kashmiris, at a far lower price—about \$5,000 a carat.

Besides the purity and depth of color, look for uniformity of shading throughout

the stone. Turn the sapphire upside down on white paper and seek concentrations of color—using the gemologists' term, The more evenly distributed the color, the more desirable it is. Tilt the stone and look for "windrows," unwanted areas that have no color at all. The presence of bubbles, mineral fragments or featherlike fractures—especially those that are visible with the unaided eye—also detract from a sapphire's value.

Cut is another consideration. Most sapphires are ground and faceted into oval or round shapes. These forms accentuate a stone's liveliness—the tendency of flashes of light to wink back.

All that sparkles these days may not do as naturally. By most accounts, about 90% of all stones sold today are enhanced by dealers. Heat treatment is the weapon of choice. By subjecting the stones to temperatures of 1,000 degrees centigrade, color is often improved. According to gemologist Joel Aron, the change is permanent and cannot be detected without laboratory equipment. Heating is not likely to affect the price of a stone unless it is the crime of the Kashmiris. But who would dare to subject such a jewel to the furnace?

The gem market is also rife with synthetic stones, made by cooking aluminum oxide with other elements such as iron and titanium. The best of the fakes are hard to spot—even under microscopic examination. About the only way to protect yourself from these high-gloss imposters is to buy stones only from a reputable jeweler—preferably one that trades frequently in sapphires. For that reason, many shoppers often home in on a carriage-trade store such as Cartier or Tiffany. Wherever you shop—and however knowledgeable you become—you might want to have the sapphire you select tested by an independent laboratory such as the American Gemological Laboratories to verify the gem's properties. It is the one true way to get the blues without feeling sorry for yourself. Q

BY CANDACE E. TRUNZO

QUALITY WORTH 23

The new Apple IIGS is faster, smarter, more symphonic and vastly more colorful than its predecessors in the II series. (The software being checked out here is Paintworks Plus by ArtEdison.)



RESEARCH

COMPUTERS

THE PRECIOUS COMPUTER USERS seen on this page are showing the appropriate mixture of contemplation and curiosity about the remarkable machine that has joined them. It is the Apple IIGS that graphics and sound, the latest PC to drop from the Apple tree and one that could hold with a Newtonian impact. By combining in one computer the slickest and newest technological features of the moment with an exciting software base of 10,000 programs already written for the workhorse Apple II series, Apple hopes it has given every parent (as well as every school) the one computer everybody can love and live with.

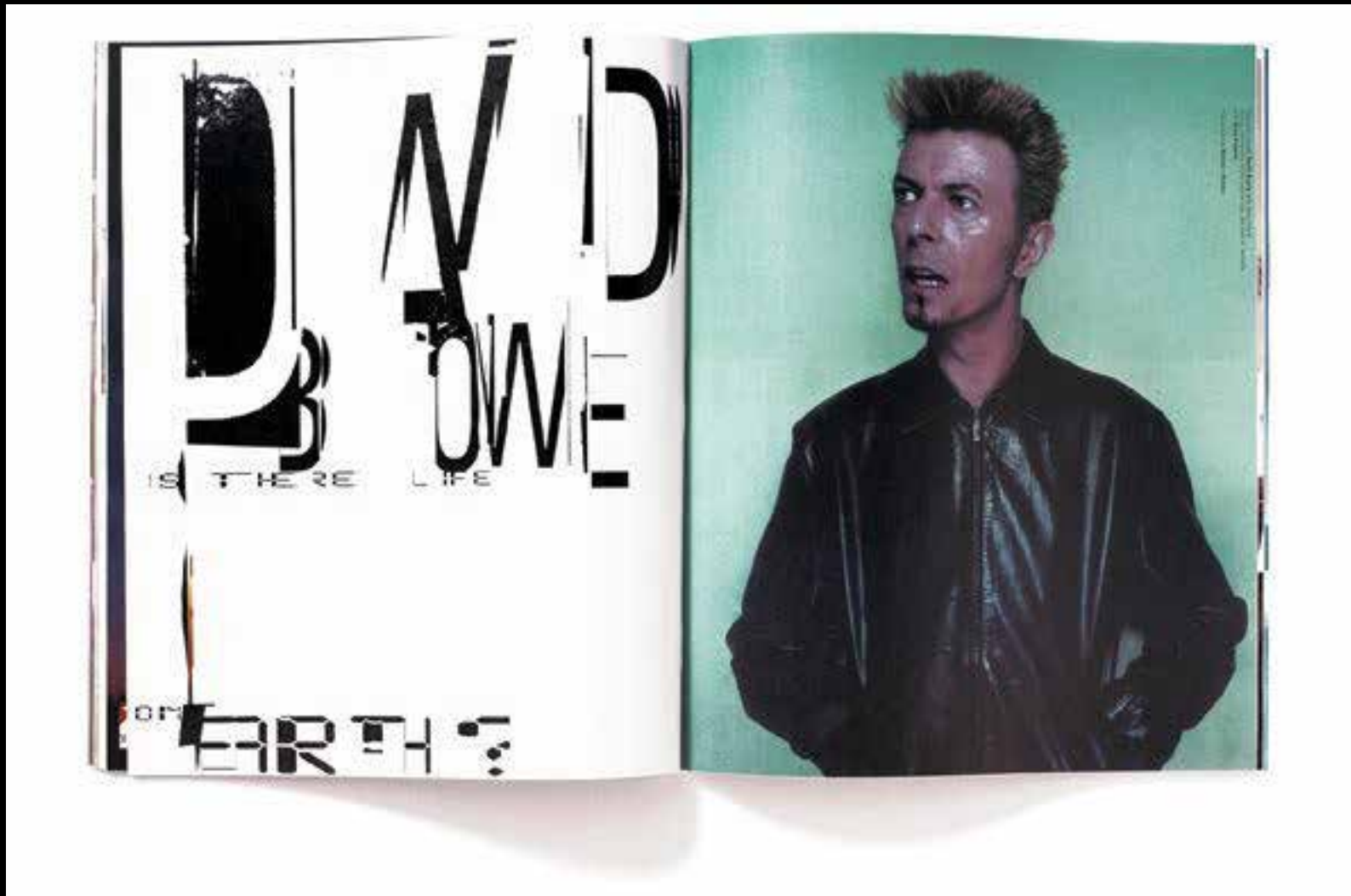
The GS (\$1,900 for computer, RGB monitor and 3 1/2-inch disk drive) combines the best of two time zones. Consider first

the future. AST Research, a company in Irvine, Calif., is developing a video digitizer for the IIGS. With this device (which should be ready in December and will cost \$300), it is perfectly possible to capture a photographic image of, say, the Mona Lisa on the computer's screen, change the color of her robe to ochreous, stretch the enigmatic smile into a lopsid grin, switch the river at her left shoulder with the winding road at her right and place a separate image on the road of—why not?—Martha and the Vandellas. Add an optional memory card and animate the picture. Then use the computer's digital oscillator chip to lay a vocal accompaniment over the animation and— it's Mona and the Vandellas moving on down the road.

This Little Apple Went to Market

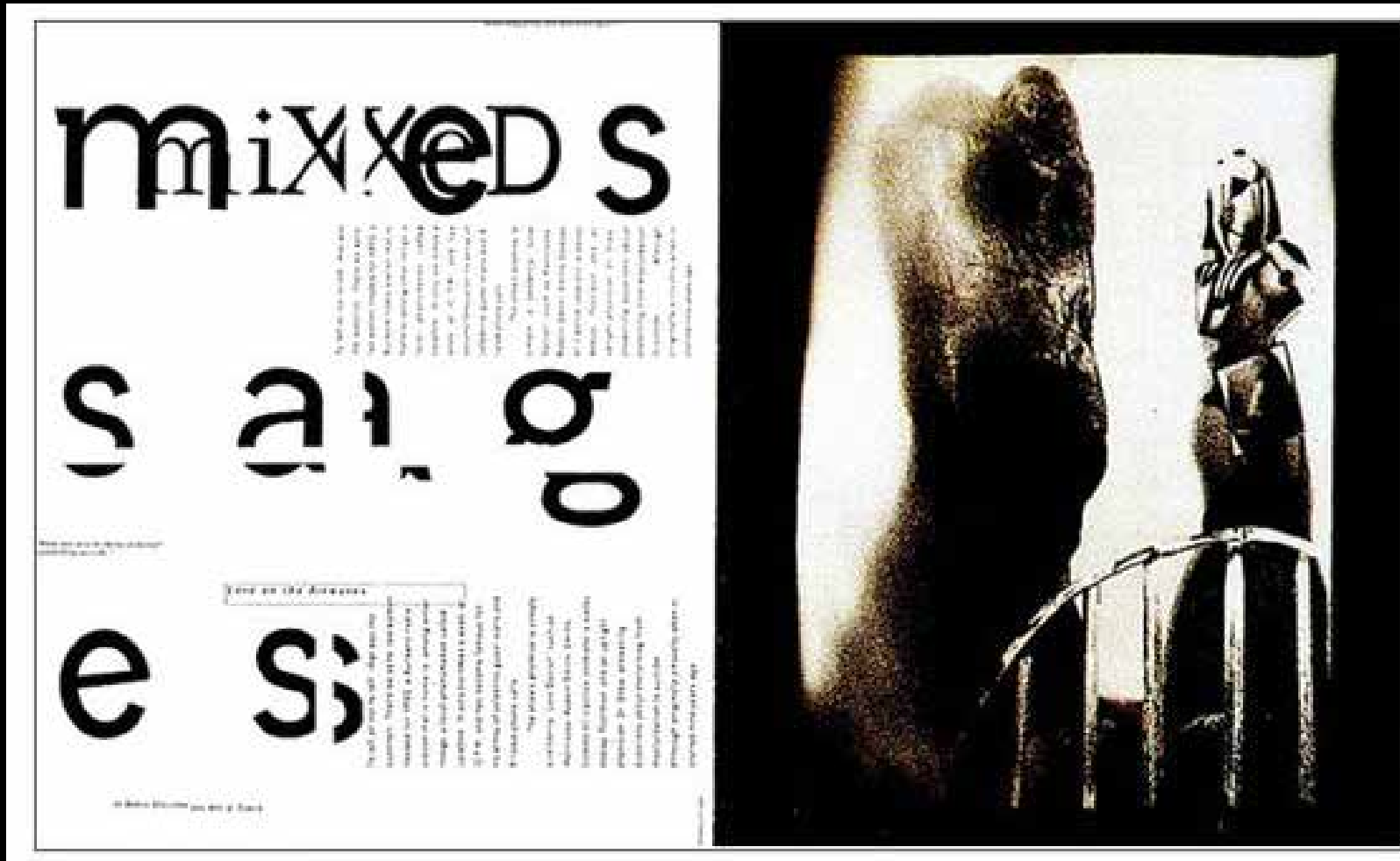
HOOKING A GENERATION WITH GREAT GRAPHICS AND SUPER SOUND
BY AUGUSTIN HEDBERG

Aalto 03.02.2022



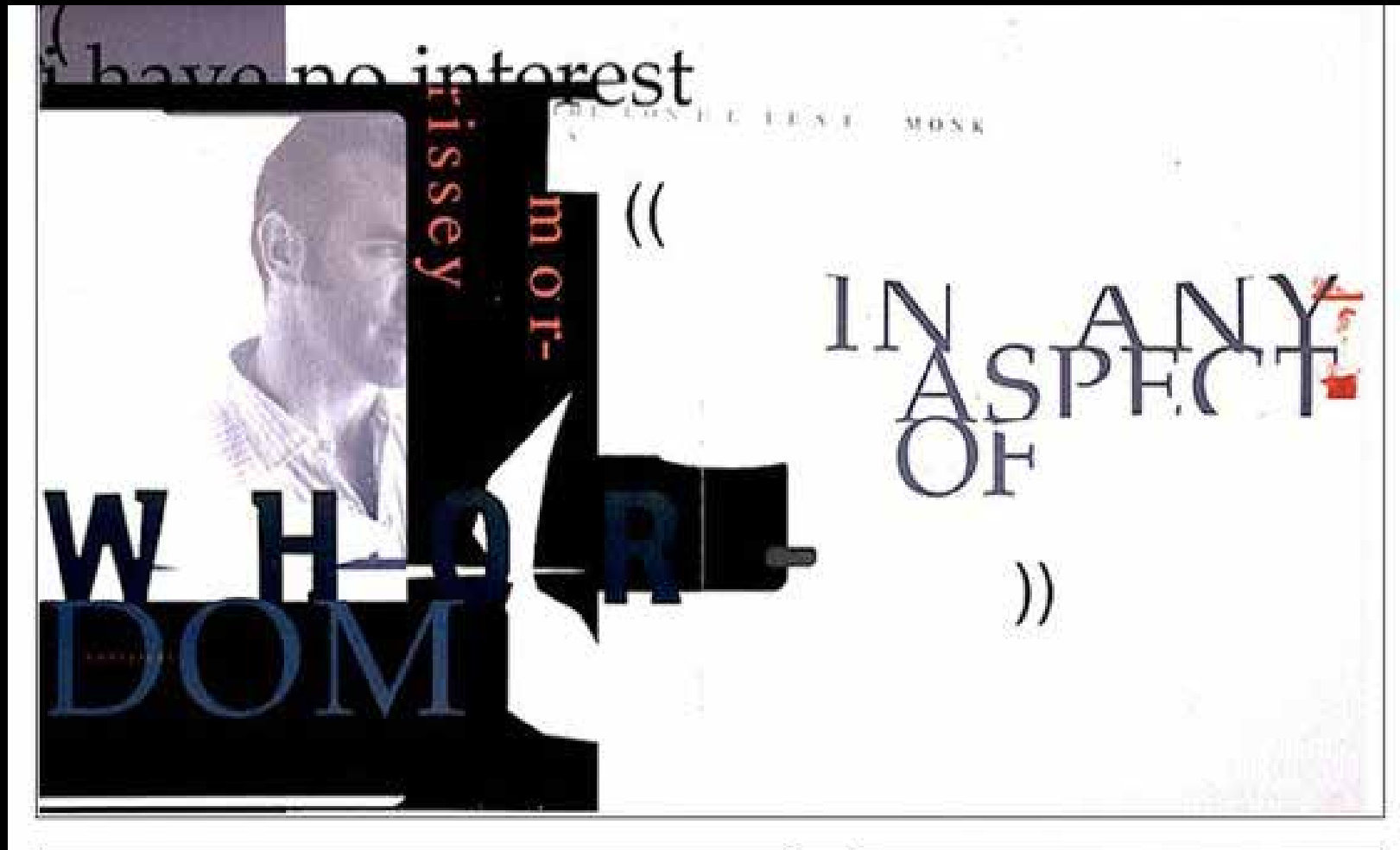
David Carson - Ray Gun layouts - 1990's

Aalto 03.02.2022



David Carson - Ray Gun layouts - 1990's

Aalto 03.02.2022



David Carson - Ray Gun layouts - 1990's



David Carson - Ray Gun layouts - 1990's

—PRIVATE ICON

crazy for you

winona ryder and angelina jolie make a case for some seriously mental beauty in 1999's *girl, interrupted*. by jade taylor

It doesn't come as a huge shock that someone would be checked into a psychiatric hospital after downing a bottle of aspirin. "trying to make the shit stop." This is exactly what happened to Susanna Kayser (played by Winona Ryder) in the film *Girl, Interrupted*, based on the real-life Kayser's novel of the same name, and set in the year 1967. After befriending an eclectic group of women inside the walls of Claymore Hospital, Susanna becomes enraptured by fellow patient Lisa Rowe (Angelina Jolie)—a peroxide blonde sociopath with baby bangs, rosy cheeks, dark polish, and a mean pout. Of course, Susanna couldn't be more the opposite (hence, the attraction) with her brunette pixie chop, angelic skin, and fierce frown.

After Lisa is taken away, Susanna falls into a deep depression, until one night when Lisa returns and the two break out by hitching a ride with some hippies. They stay with newly released patient Daisy Randone (Brittany Murphy), but find her dead body hanging the next morning. Unsurprisingly, Lisa handles this terribly: She steals cash and hits the road, leaving behind a mortified Susanna, who's taken back to the hospital after the police arrive.

Over the next few weeks, Susanna, free of Lisa, begins to cooperate with her treatment and is soon to be released. A dirty-blonde Lisa returns to Claymore in handcuffs and, after learning that Susanna is about to leave, decides to taunt her on her last night by reading aloud her private doctor's file. Susanna sticks up for herself, screaming at a corpse-like Lisa that she's "already dead," at which point she suffers a mental breakdown. The next day Susanna is released, and the film drifts to her stating that by the '70s most of her friends had been released, some of them to be seen, and others to never be heard from again.

072

al girls real clothes

Four friends from Lewisham in London show *It's Bliss* how posing comes naturally

Holly, 13
"I love my boots – I got them for Christmas. I tend to ask for clothes for Christmas or birthdays. A lot of my ideas for clothes come from mags and friends. I love wearing short skirts – boys can't go around doing that can they!"

Kate, 13
"I'm wearing my favourite baby-doll dress from Miss Selfridge. My clothes reflect my personality. I wear really bright, daring stuff. I don't care what other people think – I just go for it."

"I don't care what other people think – I just go for it!" Kate

Bliss
Masses of fashion and beauty ideas EVERY MONTH

14
"I like to be in a high neck – I like low-cut tops, like to draw too and don't to wasn't sure a skirt at first. I think it looks good on me!"

14
"I don't like to be in a usually live in like quite casual don't like dull stuff. I'm not outrageous and to be a coin – I like clothes that I can't be in."

Aalto 03.02.2022

Mikä muu asia on
saattanut vaikuttaa
taiton kehitykseen yhtä
paljon kuin painokoneen
keksiminen?

Aalto 03.02.2022



Aalto 03.02.2022



ORGANISATION EUROPEENNE
CERN EUROPEAN ORGANIZATION FOR NUCLEAR RESEARCH
This machine
Do Not
Touch

CERN INFOC
Information Management: A Proposal
Abstract

Computer center etc. → WWW/NOTES → CERN GroupTalk → WWW News → Hierarchical systems

Tämä CERNissä sijaitseva NeXT-työasema oli Tim Berners-Leen käyttämä maailman ensimmäinen web-palvelin.

Aalto 03.02.2022

Millä tavalla internet on
vaikuttanut graafiseen
suunnitteluun?

Mobile first / Iphone:

- Ensimmäinen Iphone julkaistiin vuonna 2007. Älypuhelimella on ollut todella merkittävä vaikutus web-suunnitteluun.
- Näyttö on pienempi ja lukusuunta on ylhäältä alas.
- Kuvien ja lyhyiden tekstien merkitys kasvaa.
- Responsiivinen suunnittelu.
- Painettu ja digitaalinen aineisto näyttävät yhä enemmän samalta.
- Universaali suunnittelu.

Aalto. 03.02.2022

"Print and web design are more alike than ever before. The lines are fading and the concepts that dictate good design are becoming more universal every day. Designs in the two mediums also look more similar than ever before and more designers are working in both digital and print.

And it is not just because web designers are learning more about design theory from the world of print. More and more print projects (and designers) are learning from the web. Some of this is because many designers work in environments where both skill sets are necessary but moreover more print designers are looking for inspiration and learn from their digital-publication peers."

Johanna Bruun

Aalto. 03.02.2022

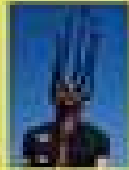
”The brighter, bolder color schemes are a direct take-away from web design. While many digital designers have scaled back on the use of animation and bright flashing colors to grab your attention, print designers have evolved with the trend. More ads appear in full color (and bright color), newspaper pages are built using color navigation tools (similar to those on websites) and sport brighter color palettes than in the past.”

Johanna Bruun

1. Isompia korkealaatuisempia kuvia

- Muun muassa parempia kameroita ja korkeampi näytön resoluutio on nostanut kuvan merkitystä sekä web-suunnittelussa että taitossa.
- Isompia ja värikäämpiä kuvia ja enemmän zoomattuja lähikuvia.
- Stock-kuvien räjähdysmäinen saatavuus.

6 13



ALDO FALLAI



27 35

ALDO FALLAI

14 23



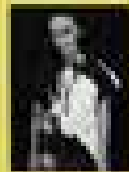
ALDO FALLAI

77



ALDO FALLAI

86



ALDO FALLAI

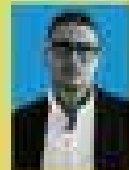
70

78

94



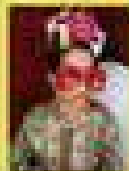
33



50 61

ALDO FALLAI

34 41



ALDO FALLAI

ALDO FALLAI

84 90



ALDO FALLAI

82

89



ALDO FALLAI

93



ALDO FALLAI

80

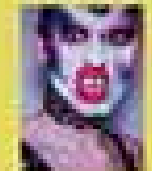
104

105



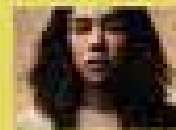
ALDO FALLAI

100 111



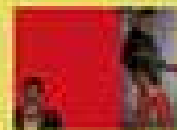
ALDO FALLAI

130 145



ALDO FALLAI

160 167



ALDO FALLAI

103



112

ALDO FALLAI

140 155



ALDO FALLAI

2. Kokeellinen typografia

- Nykyään löytyy helposti korkealaatuisia fontteja. Ennen fontteja saatiin vain tietyiltä isoilta fontintekijöiltä.

Aalto 03.02.2022

prague school of design
 -20% до 15.04
 summer school of design
 летняя школа дизайна
 prague
 -20% до 15.04
 -20% до 15.04
 -20% до 15.04
 -20% до 15.04
 -20% до 15.04
 -20% до 15.04
 -20% до 15.04
 -20% до 15.04
 -20% до 15.04

WELCOME TO IDSA IN MILANO
 VENTURA (AMBROSIO) TEAM UP!
 YOU SET THE CATCH UP

I 8—13 3
 B APRIL Б
 A
 T RUSSIAN DESIGNERS EXPLORE
 Z 3
 B TRADITIONS OF RUSSIAN LIVING
 A

OnlyReal (UK, live) 11.00
 VV (live) 22.00

AFISHA PICNIC
 AFTERPARTY
 25.07 23:00
 STRELKA DJ-SET
 MUJUICE DJ-SET
 HOT CHIP
 TOM FURSE
 THE HORRORS
 DJ-SET
 ПАНАТАМ
 DJ-SET

STRELKA	СИНЕМА	1
	"TIME MACHINES"	
	КИНО-МА-СТРЕИ	
	МАШИНЫ ВРЕМЕНИ	
ОТНУР ЭЛЕМЕНТ		
THE FIFTH ELEMENT		
18.08		22:00
ПЛАНЕТА БУРЬ		
PLANETA BUR		
23.08		22:00
STRELKA	ВХОД БЕСПЛАТНО	ПРИНЦИПИАЛЬНО
	INSTITUTE	1000 ММ ПРИБЛИЖИТЕЛЬНО

STRELKA
 NEW YEAR PARTY 2016
 MACADAM MAMBO DJs:
 SACHA MAMBO (FR)
 GUILLAUME DES BOIS (FR)
 ALBION (SE)

31.12.2015 / 22:00

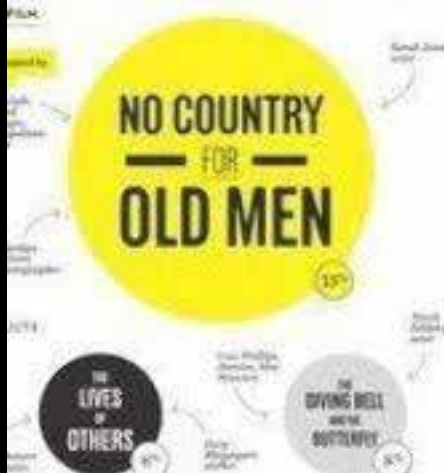
BECKY, UNDER THE BETTER KNOWN ALIAS OF SUI ZHEN, HAS WORKED METICULOUSLY TO CREATE A FANTASY WORLD THAT DRAWS UPON THE STRANGE, INTERESTING DETAILS WE ENCOUNTER IN OUR DAY TO DAY. HAVING PLAYED IN THE BAND NO ZU, AS WELL AS COLLABORATING WITH ARTISTS LIKE HTMLFLOWERS, BECKY SEEMS READY TO GO INTO THE WORLD AS A RECORD ARTIST. HAVING JUST RELEASED HER DEBUT SECURELY SUSAN. WE TALKED ABOUT HER ARTISTIC PRACTICE AND WHAT IT FEELS LIKE TO EXPLORE THE MANY ELEMENTS OF YOUR PERSONALITY USING A MASK.

3. Yksinkertaisuus

- Flat design
- Flat colors
- Instagram
- Yksinkertaisia vektoroituja infograafeja ja ikoneja löytyy sekä netistä, että printistä.

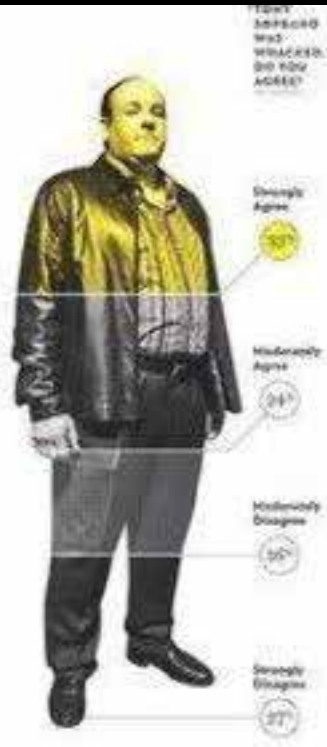
THE CULTURATI CAUCUS

AT YOU SEE HERE is our first concerted year-end effort to peer inside the city's cultural live-mind: polled 133 people—actors, musicians, museum directors, even a columnist or two—on what they've hated, and avoided in 2007. Should Wikipedia entries be amended from these results? Um, no; in many cases, a "winner" got all of twenty-odd votes. Not everyone answered every question, a few came out late last year (see *The Lives of Others*), and of course only movie critics have seen all of 2007's as yet. But think of this as a mini Oscar/Tony/Grammy/Pulitzer. Or at least the Golden Globes.



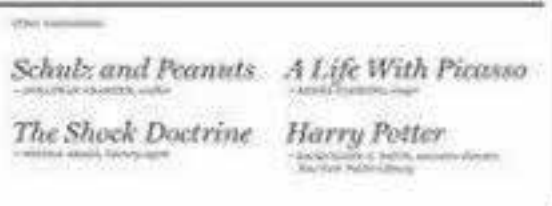
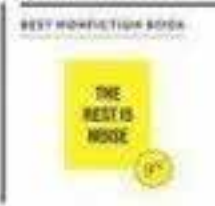
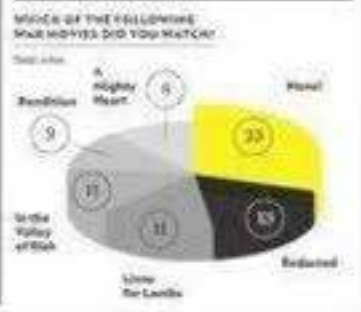
"I can't wait for Javier Bardem's role in *No Country for Old Men* to become a cliché. That's what I thought the first time I saw it: 'I can't wait till this is rehashed.'" —G.J. MORALE, actor

"I loved Tilda Swinton in *Michael Clayton*. It was just wild and mean and terrifying, and she was the best badlie I think I've seen in a movie." —ERIC MORTON, actor



"STRONGLY DISAGREE, TOTAL BULLSHIT." —DREW PEAR, actor

"TONY SOPRANO WAS EATING DINNER." —ALAN WOOD, musician



BEST MOVIE

Best Album and Comedian (not the general Best standard)

"The Oscar-nominated album is probably the biggest 'big' award of music. I have heard all year—nothing returns."

"It's not often that you see a group that really shines up and down your spine. The album was great. The movie was good to do that—really a better movie."

"Thank God for his performance. I saw early on the Oscar. I don't like that there is a 60-70, but I have been kicking your ass since then."

"I really loved 'Kiss Through the Ceiling' from it. It was a great album for dancing and listening. They really pulled out and don't do it that often."

"Karen White's *Goodman*. Not even close. Luckily it's already. Add that to the production value and man—the girl is a genius!"

Only eleven respondents opted to downloading the *Best* album. What did they get?

\$20 —ANDREW BARNES, actor

\$15 —ANDREW BARNES, actor

\$12 —ANDREW BARNES, actor

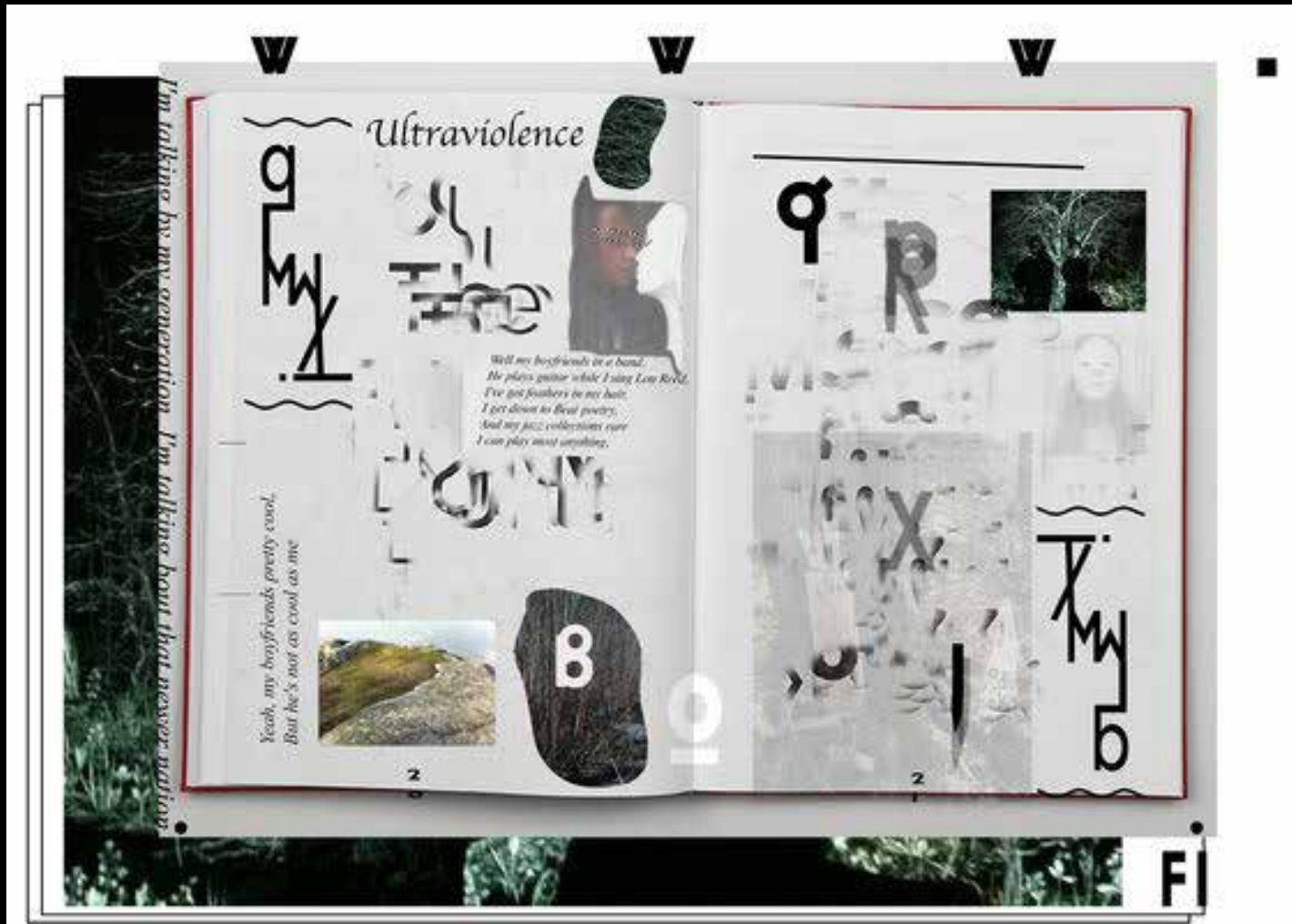
\$0 —ANDREW BARNES, actor

4. Kaos

- Toinen selkeä suuntaus on yksinkertaisuuden vastakohta eli kaos.

- Löytyy yhä enemmän toimintoja (esim. photoshopissa ja Illustratorissa) sekä erilaisia luovan työn työkaluja, joilla suunnittelija voi leikkiä.

Aalto 03.02.2022



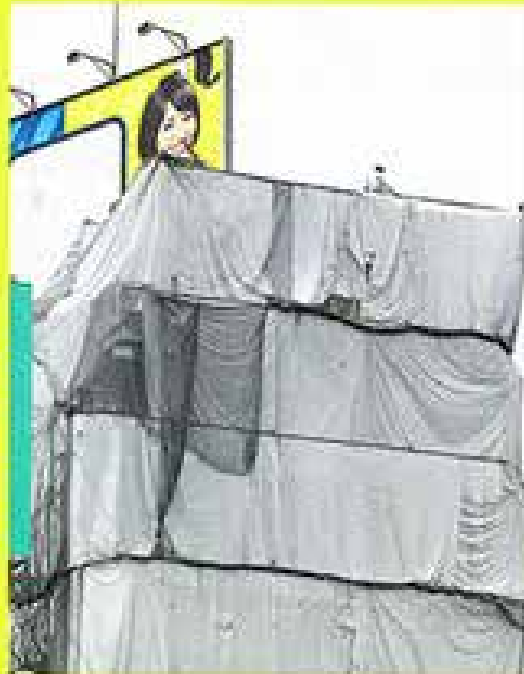
5. Vahvat värit

- Suunnittelija helposti suunnittelee RGB eikä CMK mielessä.
- Helpompi käyttää erikoismusteita tänä päivänä.

A EMPTINESS

DEEP

Photography by
Daniel Everett



by Triple Candie



truism of our times is that we have become adept at selling almost everything, from the most common object to the most fleeting experience. Within the visual arts, we have people like Marcel Duchamp to thank (we're thinking of his bottling of Paris air in 1919) and James Lee Byers (whose donation of a smile to Cologne's Museum Ludwig in 1994, and their acceptance of it, resulted in the first museum acquisition of a performance artwork). Suffice it to say that for more than a century now, an art object's or act's value, historic or economic, has had little to do with its substantive qualities but is instead determined by factors external to it.

Aalto 03.02.2022

Digitaalinen ja
visuaalinen maailma
kuuluu kaikille.

Miten saavutettavuus
vaikuttaa graafiseen
suunnitteluun?

Laki digitaalisten palvelujen tarjoamisesta (306/2019) eli digipalvelulaki tuli Suomessa voimaan 1.4.2019. Taustalla on Euroopan unionin saavutettavuusdirektiivi. Lisäksi taustalla vaikuttaa YK:n yleissopimus vammaisten henkilöiden oikeuksista, joka korostaa vammaisten ihmisten osallisuutta ja mahdollisuutta itsenäiseen asiointiin myös digitaalisessa ympäristössä. Saavutettavuus on yksi sopimuksen keskeinen periaate.

Laki velvoittaa käytännössä noudattamaan kansainvälisen WCAG-ohjeistuksen A- ja AA-tason kriteerejä.

<https://www.saavutettavuusvaatimukset.fi/digipalvelulain-vaatimukset/>

Mitä WCAG
koskee?

Millä
tavalla?

Aalto. 03.02.2022

Teksti:

- Sanamuodot eli tekstin selkeys
- koko, riviväli- ja vaihto, jäsentely
- “alt” -teksti ja ARIA-labels
- Ei tekstiä pikseleinä

Kuva:

- Värit ja värikontrastit
- Kuvan / Kuvituksen / infograafikan selkeys

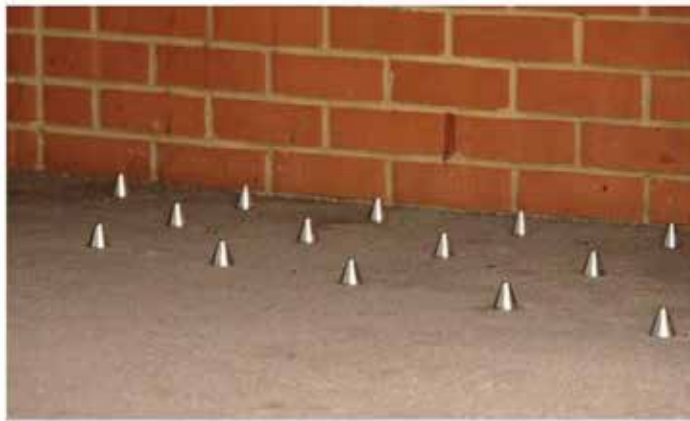
Käyttöliittymä:

- Liikkuminen näppäimistöllä
- Custom asetukset
- Ruudunlukija
- Teksti myös audiona, audio myös tekstinä
- Videoiden tekstitys

Aalto 03.02.2022

Inklusiivinen tai
eksklusiivinen suunnittelu

London, Britain



Spikes to keep homeless people from taking shelter

MiC

Vancouver, Canada



Benches designed to allow homeless people to take shelter

April 03.02.2022

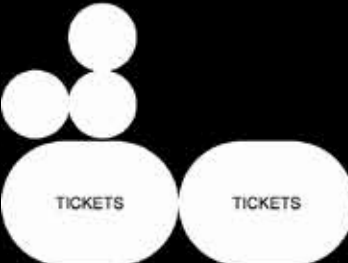


Aalto 03.02.2022

NAME OF LOVE, FREEDOM, AND IMAGINATION. NEW YORK, NY.

@SECRETFRIND
@PUNEMING
@PSYMONSPINE.LLC

AYESHA
BESHKEN DJ SET
PSYMON SPINE DJ SET
PHOTO GALLERY BY ANYONE/ANYWHERE



SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021

SF SUMMER SESSIONS VOL 3
HoLo @ 1090 WYCKOFF AVE
6-11PM
07.17.2021





Ei leikata FASD-toiminnalta – FASD-ihmisiä ei saa jättää yksin!

Kehitysvammaliiton FASD-toiminnan rahoitus on vaarassa. Olemme Suomessa ainoa edunvalvojataho, joka tarjoaa vertaistukea FASD-ihmisille sekä heidän sijais- ja adoptiovanhemmilleen.

FASD-KAMPANJASTAMME



AJANKOHTAISTA



Welcome to GOV.UK

The best place to find government services and information
Simpler, clearer, faster

Search on GOV.UK



Popular on GOV.UK

[Coronavirus \(COVID-19\): guidance](#)

[Brexit: check what you need to do](#)

[Sign in to your personal tax account](#)

[Find a job](#)

[Sign in to your Universal Credit account](#)

[Benefits](#)

Includes eligibility, appeals, tax credits and Universal Credit

[Births, deaths, marriages and care](#)

Parenting, civil partnerships, divorce and Lasting Power of Attorney

[Business and self-employed](#)

Tools and guidance for businesses

[Childcare and parenting](#)

Includes giving birth, fostering, adopting, benefits for children, childcare and schools

[Citizenship and living in the UK](#)

Voting, community participation, life in the UK, international projects

[Crime, justice and the law](#)

Legal processes, courts and the police

[Disabled people](#)

Includes carers, your rights, benefits and the Equality Act

[Driving and transport](#)

Includes vehicle tax, MOT and driving licences

[Education and learning](#)

Includes student loans, admissions and apprenticeships

[Employing people](#)

Includes pay, contracts, hiring and redundancies

[Environment and countryside](#)

Includes flooding, recycling and wildlife

[Housing and local services](#)

Owning or renting and council services

[Money and tax](#)

Includes debt and Self Assessment

[Passports, travel and living abroad](#)

Includes renewing passports and travel advice by country

[Visas and immigration](#)

Apply to visit, work, study, settle or seek asylum in the UK

[Working, jobs and pensions](#)

Includes holidays, finding a job and redundancy



Accessible Design has the distinct purpose of meeting the environmental and communication needs of the functional limitations of people with disabilities. Accessible design aims at minimum requirements to achieve usability.

Universal Design is the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design (Center for Universal Design, 1997). [...] While Accessible Design is focused on the needs of people with disabilities, Universal Design considers the wide spectrum of human abilities. It aims to exceed minimum standards to meet the needs of the greatest number of people.

<https://www.nchpad.org/529/2457/Designing-for-Inclusive-Play---Applying-the-Principles-of-Universal-Design-to-the-Playground>

Accessible design has guidelines in place to assist people who are hard of hearing. But UX designers following those guidelines may ignore a temporary disability (the ear infection) and would likely never consider the commuter in their design process.

On the other hand, *inclusive design* looks at the diversity of experience that may exclude a person from using an interface effectively. In fact, they may start with the commuter, and then consider the other types of people who could benefit from the same solutions. In the case of audio content, that may be subtitles or a transcript of the audio content.

<https://www.toptal.com/designers/ui/inclusive-design-infographic>

Aalto 03.02.2022

”A Universally Designed product
is the goal: Universal Design
is the process.”

Aalto 03.02.2022

Journalistisen
Haastattelemisen
käytännöt ja metodit

Aalto 03.02.2022

Minusta:

- 10 vuoden kokemus toimittajana ja taidekriitikkona.
- Henkilöhaastattelu on lempialani.
- Haastatellut paljon taiteilijoita. Muun muassa: Meeri Koutaniemi, Eija Liisa Ahtiala, Kiba Lumberg, Iiu Susiraja, IC98, Tommi Toija, Kimmo Modig etc.
- Myös nykyisessä duunissa teen paljon henkilöhaastatteluja.
- Rakastan mahdollisuuden tavata mielenkiintoisia ihmisiä ja kysyä heiltä asioita.

Kurssin tehtävä

Aalto. 03.02.2022

HENKILÖHAASTATTELU:

Tee henkilöstä lyhyt haastattelu 1500-2500 merkkiä (puolikas A4).

Kirjoita lisäksi

- esipuhe (noin 1000 merkkiä)
- kuvatekstit, jotka ovat osa julkaisun kokonaisuutta ja rytmiä (ei tarvita joka kuvassa)
- numerolista, 5- 10 kohtaa: mikä tahansa henkilöön liittyvä lista (esim. 7 parasta irtokarkkia, 5 kotiani, 3 burnouttiani jne.)

Lähetä tekstisi omalla nimelläsi nimettynä pdf-tiedostona viimeistään 15.3.: mail@johannabruun.com.
Johanna lukee tekstisi ja antaa palautteen.

Johanna Bruun

Aalto 03.02.2022

MITÄ ON
HAASTATTELU?

Mitä haastattelu on?

Aalto. 03.02.2022

“Haastattelun historia on pitkä, sillä sen juuret ulottuvat jo Aristoteleen ajoille. Filosofeista Platon on osoittanut puheissaan, miten keskustellen on mahdollista saada esille asioiden moniselitteisyys. Vastaavasti Sokrates käytti haastattelua saadakseen oppilaansa ajattelemaan. (Hirsjärvi & Hurme 2010, 41.)

Johanna Bruun

Mitä haastattelu on?

Aalto. 03.02.2022

Sanan interview etymologia paljastaa osittain, mistä haastattelussa on kyse. Sanan perustana on ranskan *entervue*, joka tulee verbistä *entrevoir* 'nähdä epätäydellisesti', 'nähdä vilaukselta'. Taustalla on myös ranskan *s'entrevoir*, 'käydä toistensa luona'. (Hirsjärvi & Hurme 2010, 41.)”

Johanna Bruun

Mitä haastattelu on?

Aalto. 03.02.2022

“Haastattelua verrataankin usein keskusteluun. Eroa jokapäiväiselle spontaanille jutustelulle on se, että haastattelussa haastattelija ohjaa keskustelun kulkua päämääränään informaation kerääminen, eli haastattelijalla on tiedon intressi. Tämän vuoksi hän tekee kysymyksiä ja aloitteita, kannustaa haastateltavaa vastaamaan, ohjaa keskustelua, fokusoi sitä tiettyihin teemoihin, motivoi ja osaa myös lopettaa oikeaan aikaan. (Ruusuvuori & Tiittula 2005, 23.)”

Johanna Bruun

Asia / henkilö

Aalto. 03.02.2022

”Haastattelun kaksi päälajia ovat asiahaastattelu sekä henkilöhaastattelu. Asiahaastattelussa haastateltava edustaa yhteisöä, ammattikuntaa tai muuta vastaavaa.

Asiahaastattelu tuo esiin tietoa yleisellä tasolla: se analysoi, erittelee, tekee yhteenvedon.

Henkilöhaastattelussa pääosassa on yksityinen henkilö, joka edustaa itseään ja tuo esiin omakohtaista elämyksellistä tietoa. Henkilöhaastattelu välittää kokemuksen tai mielipiteen.”

Johanna Bruun

Aalto 03.02.2022

METOODIT

METODI

Aalto. 03.02.2022

Haastattelu voidaan tehdä eri tavoilla.

Eri metodit luovat sekä erilaista sisältöä että visuaalisuutta.

Johanna Bruun

1. Eyyysinen henkilöhaastattelu

Aalto. 03.02.2022

Tapaat henkilön, joka haastattelet:

Voit kirjoittaa tarinan, jossa oma tulkinta toisesta ihmisestä ja tapaamisesta on keskiössä. Tällöin teksti on ikään kuin reportaasi.

Vaihtoehtoisesti voit kirjoittaa henkilökuvan. Tässä toisen ihmisen elämä tai kokemukset ovat tarinan keskiössä. Miksi tämä ihminen on kiinnostava? Mitä hän on kokenut? Mitä hän voi kertoa omasta elämästään?

Johanna Bruun

2. Haastattelu eri viestintä- välineiden avulla

Aalto. 03.02.2022

Voit antaa haastateltavalle valmiiksi kirjoitettuja kysymyksiä, joihin hän saa vastata omassa rauhassaan.

Tai haastatella sähköpostin kautta niin että koko keskustelu tapahtuu sähköisesti.

Tai chattailla, ja käyttää siitä syntynyttä dialogia sellaisenaan tekstinä.

Tai kirjoittaa toisilleen kirjeitä, vaikka käsin tai kirjoituskoneella.

Johanna Bruun

Aalto 03.02.2022

Design & Architecture
in Finland 2022

Design & Architecture

Lotta Nieminen

DESIGNER/ILLUSTRATOR

Lotta Nieminen is an illustrator, graphic designer, and publisher for Studio Puhonka, Finland. She studied at the University of Art and Design Helsinki and the Helsinki School of Design. After working for a gallery together with Heidi Kumpulainen, she founded Studio Puhonka. Lotta has worked for many years for the Finnish design magazine Design magazine and has been selected by the Finnish design magazine Design magazine. In 2018, she was awarded the Finnish Design Award for her work on the book and magazine company Lotta. She has also worked for the design magazine and has been awarded the Young Design Award. Her work has been exhibited in various galleries, museums, and exhibitions.



Joanna:
Alltså är megabussen vid gällor pengar,
så när vi var som pengar och har behålet dej,
så kanske vi kan betala något mer åt ns...

Sonja:
Kan betala mer åt dej nu
Jag kommer inte att ta
ett fab + mars lönera
Du kan ta dem

Joanna:
nej nej, det är ju helt klart
de kan inte ens ta ett ut för

Sonja:
Du kan ta dem

Joanna:
nej, jag kan inte ta den lön

Sonja:
Ja, det kan du

Joanna:
det blir ju självklart

Sonja:
Nej
Jag har pengar
På riktigt. Helstodigt att du
ska vara megapenk då jag
på riktigt klarar mej

Joanna:
Jo man det känns bara så enkelt
att du alltid gör upp den lön
och jag inte kan för att jag inte
klarar mej för jerna sjukdom!!!

Sonja:
Nej inte såigt.
Jag klarar mej
Jag har pengar på ett sparbank

Joanna:
Jag
Jag vet, men det är inte fattigt

Sonja:
Jag är rik

Joanna:
Ja ja

Sonja:
Det är fattigt
Jag klarar mej

Joanna:
Men liksom lön, du vet
jag jobbar inte mer än du

Sonja:
men alltså, okej

okej
jag måste emilla detta
men så är det kanske

Joanna:
ha ha
det finns inget skydd
kärlek handlar för mej om
att ta bort alla skyddsnät

Sonja:
att vara i underläge
jag klarar det inte
det är helt omöjligt för mej

Joanna:
är det att vara oskyddad att vara i underläge?
det tror jag inte

Sonja:
eller att ha krav på mej som jag inte kan möta

Joanna:
dina egna krav?

Sonja:
eller jag menar kanske att det är svårt för
mej att veta, hur jag ska ta emot kärlek

Joanna:
det är ju du som ställer dem

Sonja:
det är väl det som är pudsens kärna
att jag får tänka

Joanna:
för att på riktigt kunna seka så
måste en väl lära sig älska

Sonja:
ja men det är det som är svårt

Joanna:
ja

Sonja:
på något sätt

Joanna:
kärlek är raklet och sårbart och skrämmande

Sonja:
jag mottar mej det

ja
jag är dum, det är klart
men jag kan inte, jag vet inte

Joanna:
men har du på riktigt släppt in någon
alltså på riktigt stängt bakdörr

Sonja:
nej
det har jag inte

Joanna:
då du måste lära oss utifrån komma in
jag tror inte du kan uppleva
kärlek med skydd
för det är just skyddslöst och
sårbart och kaos och ovisshet

Sonja:
ja

Joanna:
och om en talar så talar en jävligt hårt
det är proat

Sonja:
det känns ju "så där"

Joanna:
men jag tror inte att en kan
gärda sig mot smältarna

Sonja:
ha ha!

nej, eller ja, jag har kunnat hitta

Joanna:
men nu är du på en annan plats
och känner säker
och det är bra

Sonja:
men ja, nu är det annat,
på väg åt något håll

det känns hemskt
men också bra

Joanna:
du är segare än vad du tror

Sonja:
det är vi alla säkert

Joanna:
jag är mindre seg än jag tror

Sonja:
nej det tror jag inte

jag tror du har kraften

Joanna:
jo för jag tror alltid att jag har kraft till allt och
blir lika chockerad varje gång när kraften tryter

Sonja:
ok

Joanna:
arg och frustrerad och KRÄNK

JOHANNES: Mulle sanottiin joskus aikoinaan Nolla.netin foorumilla "kelaa vähemmän, skeittaa enemmän"...

JANNE: Kyllähän sitä täytyy kelata myös... Mut joo. Sä haluat kuvata nyt? Nauhotaksä samalla ku mä rullaan?

TEEMU: Eiku ei tehä sitä.

JANNE: Nyt sä vaan painat rekkii ja mun pitäis osata sanoa oikeet sanat?

TEEMU: Jep.

JANNE: No pitäiskö sen olla sellanen tarina? Tarina on aina mielenkiintonen... Että tota... "Kun mä aloitin skeittaa niin ei ollut skeittipuistoja... Me skeitattiin kaduilla ja paikoissa jotka ei ollu tarkotettu skeittaukseen. Skeittauksen täyty sopeutua. Tai liikkeen. Nykyään nuorille tehaän mahtavia paikkoja ja mä oon päässy... Tai päässy mukaan suunnittelemaan niitä. Nyt arkkitehtuuri muotoutuu skeittauksen ja liikkeen mukaan..."

TEEMU: Sano enemmän silleen että "sun" suunnittelema arkkitehtuuri... Tai kun "sä" suunnittelet puistoja niin...

JANNE: Niin, pitääks mun erottuu muista skeittipuistojen suunnittelijoista?

TEEMU: Se olis varmaan ihan hyvä...

JOHANNES: Onks ketään muita skeittaavia maisema-arkkitehteja jotka tekee betonipuistoja?

JANNE: Ohan niitä. No mulla on se että jokaisen puiston pitäis olla oma...

JERE: Mut eiks kautta aikojen skedeejät oo suunnitellu omat puistonsa?

JANNE: On... Ei nyt oikeestaan. Rhino parkit ja ties mitkä...

JERE: Nojoo...

(kolinaa)

JANNE: Olishan noikin kaikki obstaakkelit voinu olla vaan tossa silleen peräkkäin. Mut mulla ne asettuu silleen vast sit kun on kokonaiskonsepti joka sitoo siit semmosen teoksen.

JOHANNES: Tuntuuks sust että siinä on jotain eroo millasta parkkii sä haluisit skeitata ja millast muut haluu skeitata?

JANNE: On siinä varmaan... Mut ei se oo enää sitä kiinni. Mä ehdin enää skedee niin vähän nykyään...

JOHANNES: Kuvitteletsä sillai eri tyyppejä, ja mitä ne vois tehdä johonkin?

JANNE: Mut joo, kyl mä kuvittelen. Että jos mä olisin yhtä hyvä skedee ku Jere, tai Enis, niin sit mä vetäisin tost noi, boing, ja tost noi boing... Tonne joku nosebluntti. Että ehkä mä kuvittelen millast olis jos mä olisin tosi hyvä skeittaa... Mut sit tosi paljon myös maisemallisesti, miltä se näyttää... Miten se tilallisesti toimii.

(taustaa kuuluu nuoren pojan ääni: "Vittu! Nyt tulee airi, perkele!"; toinen ääni: "Oliks toi sun temppu?"; "Turpa kii, saatana!")

JOHANNES: Ihmiset ei uhoo samalla tavalla, iän myötä...

(huutoa)

JANNE: Ei tarvii todistella... Sit kun on päässy tekee tiettyjä asioita. Äh! Mun pitäis palkata joku kirjottamaan mulle...

TEEMU: Me voidaan kyl nauhottaa se sit erikseen.

(puhelin soi)

JERE: Hellou. Mitäs täs.

JANNE: "Mulle on tärkeetä että sen lisäksi et puisto on hyvä skeitata..."

JERE: Saarion veljesten kaa skedemäs Vuosaares.

JANNE: "...mulle on tärkeetä minkä näkönen se on... Mä oon pinnallinen ihminen. Skeittaus on tosi visuaalinen"... Miten mä nyt sanoisin...

JERE: Mitä? Joo. On sitä! Joo. Tsiigataan. Moi!

JANNE: Ja sit ehkä se että niiden pitää olla uniikkeja... Mikä se on suomeks?

JOHANNES: Ainutlaatuisia... Autenttisia?

JANNE: Ainutlaatuisia. "Skeittipuiston täytyy olla ainutlaatuinen"... Ehkä just se on...

JERE: Teetsä mitään muuta ku skeittiparkkeja?

JANNE: Aika vähän. Kyl mä haluisin. Mut täl hetkel niit on sen verran paljon ettei sit... Tyyliin parin vuoden päästä olis kiva tehä...

JERE: Ei näit skeittiparkkei ihan vitusti voi tehä enää...

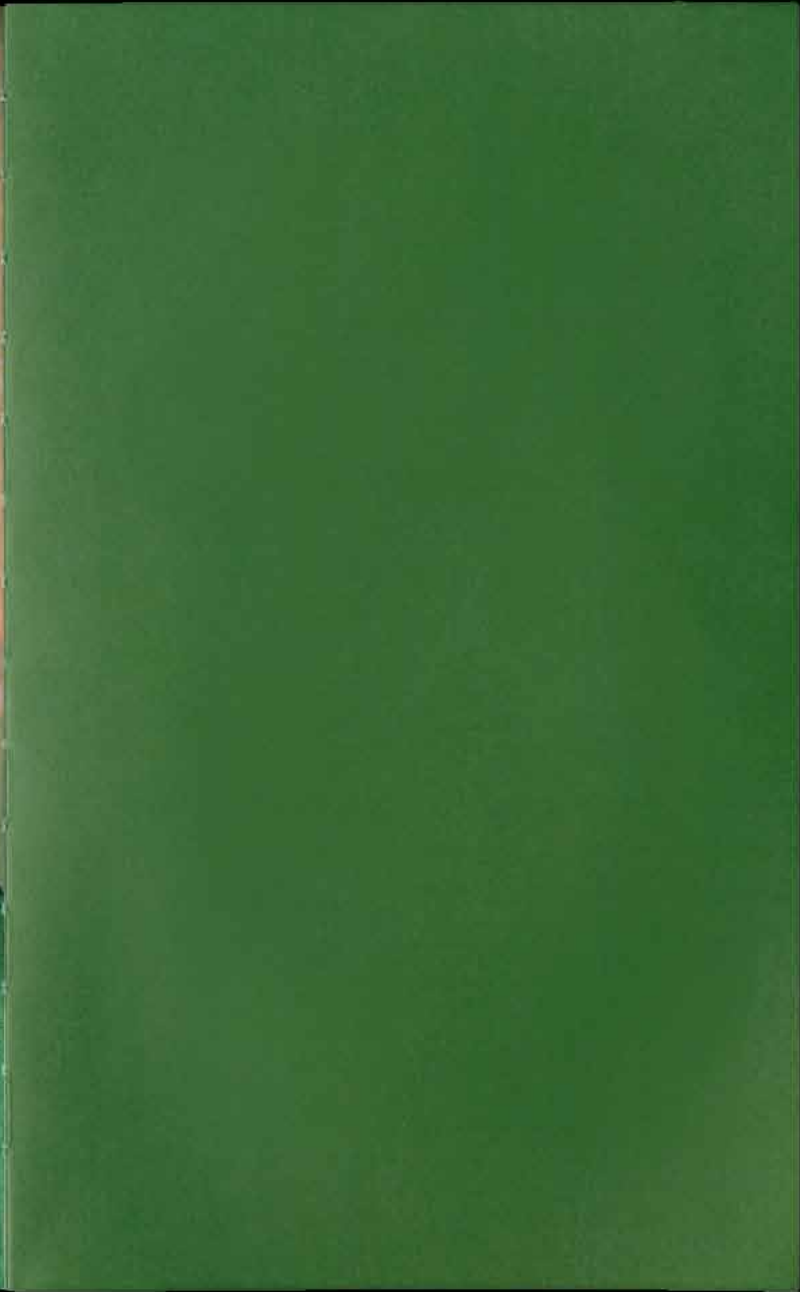
JANNE: Nyt mä oon tekemäs tönne Örebrohun... Tuhat viissataa neliöö skedettävää... Ja sit esiintymislavt ja systeemit.

JERE: Hä? Ja sit staget ja kaikki!

JANNE: Ja viel ehkä joku paviljonki ja...

JERE: Sinne sit pidetään avajaistapahtuma!

JANNE: Joo. Toi oli vast sellanen luonnossuunnitelma. Sit vast poliitikot päättää sen suunnitelman pohjalta... Piitä vaan tehä vahva konsepti ja hieno pienoismalli mistä saa hienot kuvat...



PIKUL

Pikul runs the Thai massage parlour "Oijyhieronta Hieronta" on Vähä Hämeenkatu in Turku. She is fifty-two years old and comes from the town Buriram in northeast Thailand. Buriram is famous for its football team and motorbike races. Pikul also enjoys riding bikes. Pikul has lived in Finland for six years and in Turku for one and a half years. Before moving to Turku she lived in Helsinki. Pikul is married to a Finnish man and has two daughters from a previous marriage in Thailand, the younger is nineteen and the older twenty-one years old. Her older daughter works at an animal hospital and her younger daughter studies at a school for applied science. Pikul also has a grandchild.

How did you design the window, piece by piece or did you have a clear idea in your head?

I made it piece by piece. I would still like to add something. I don't think it's that beautiful right now, but I don't have a clear idea on how to change it. I'm waiting for some inspiration. When I see something I like, I might add it to the window.

Why don't you think the window is beautiful?

I will probably change it again and again. That's how it goes: time passes and you get bored of something and want to change it. I used to have a piece of red and blue fabric in the window but decided to place an orange fabric in front of it. I would also like a frieze of mine in Thailand to cut some stickers in the style of traditional Thai ornaments. The same ornaments can be found in temples and all over the cities in Thailand. It's the most traditional Thai style decorations.

Where did you get the decorations from?

I've ordered the decorations from Thailand. If someone comes to visit me, they might bring some decorations with them, but I don't always like them. It would be better to buy decorations by myself. My youngest daughter came here to pick lingonberries and brought me some purple stickers for my shop. I asked her to purchase some nice-looking stickers for me. I wanted stickers with the small child figures, but she couldn't find those, so she brought these purple ones instead.

Why did you want the stickers with the child figure?

I don't know they're just cute somehow! And because after all I'm from Thailand and I like that they are doing the traditional Thai greeting – it's a symbol of respect. The way they hold their hands means both hello and thank you, and it's for all the customers that come here.

For how long will your daughter be here?

She'll be in Finland for three months. She goes to pick berries in the morning and comes back in the evening. Her husband is here too and both work with picking berries.

Is it difficult to live in a different country than your children?

It's not that difficult since you can talk over the phone and also see each other through Skype. I talk to my daughters every day.

Why are many of the Thai massage windows so colourful?

Thai people like beauty, so most Thai massage owners want to make their own windows as beautiful as possible. In Thailand it's summer most of the time, and there are flowers everywhere in the nature, so that's why we like to decorate everything with flowers. We are used to many colours.

Are there some other Thai massage windows that you find especially beautiful around here?

Yes, my friend who runs "Lucky Thai massage" near the train station and "One One", which is close by.

You said you love colours, do you have a favourite colour?

My favourite colours are yellow and white. Yellow is the colour of Monday and the province of my home town. It's also the colour of king number nine – Rama nine. He was a very beloved king and when he died the whole country mourned him and dressed in black clothing for months.

What's your favourite part of the display window?

The fabrics and the colours, I like them. Especially the blue and red fabric, the one you said you liked as well.

Yes, I really like it!

Why do you have those thick fabrics in the windows?

During summer there's too much light, so I need the fabrics. Also, the customers like it when it's dark here.

What's more important, that something is decorative or practical?


Well you need to check if something fits, it can be decorative but not too many decorations.

When you add something to the window, is it a spontaneous thing or do you plan it in advance?

I just try different things. If I think some part of the window feels a bit empty, I'll add something, if it doesn't fit I just leave the space empty until I find the right kind of decoration. It's like an intuitive process, trying things out. It's an ongoing project, I think it's a good thing that it's never really finished. When I feel the decorations are getting old I will change them again.

Hey June,
This is really nice June. You've
got a way with words and a
way with me as well.

The fire and excitement may
be gone now that we
there and sing them
the ring of
burns around you.
Our love hotter
pepper sprout.

Love 



The smiles were real
An intimate bond of togetherness
Of knowing that our hearts are
beating for each other
in tempo

This is called happiness
I also call it total joy
that I am married for life
to the only one I love

Isn't it funny,
the weights
we so desperately need
to let go,
are the same
that we feel so safe
carrying?

-Tyler Knott Gregson-

Aalto 03.02.2022

Konkreettisia vinkkejä
haastattelun tekemiseen

Ketä haluat haastatella?

Aalto. 03.02.2022

Mieti ketä haluat haastatella. Voi olla melkein kuka tahansa: julkkis, poliitikko, jonkun mummu, lapsi, kauppias, ekonomi, filosofi, maahanmuuttaja, taitoluistelija, kalastaja, kirjoittaja, työtön.

Ota yhteyttä s-postitse ja soita pian perään.

Mieluiten haastateltava saa valita paikan.

Ole ystävällinen ja selkeä: luottamus syntyy heti ensimmäisestä kontaktista.

Kyse ei ole sinusta vaan hänestä. Kuuntele ja tarkkaile.

Johanna Bruun

ESINE

Aalto. 03.02.2022

Pyydä haastateltava valitsemaan etukäteen itselleen tärkeää esinettä. Selvittelee miksi juuri tämä esine on valittu.

Johanna Bruun

Haastatteluun valmistautuminen

Aalto. 03.02.2022

Valmistaudu hyvin, tee taustatyöt.

Kirjoita miksi aihe/ihminen kiinnostaa sinua, mitkä ovat ne jutut joihin haluat haastattelun kautta saada vastauksia?

Ota mukaan jotain millä nauhoittaa keskustelu (esim. puhelin), kynä ja paperia.

Mieti valmiiksi runsaasti kysymyksiä, jotka vastaavat ydinkysymyksiin. Kysymyksien kautta voit aina palata asiaan jos keskustelu on siirtynyt pois valitsemastasi aiheesta.

Haastattelu lähtee kysymyksistä: älä mieti vastauksia liikaa ennakkoon.

Johanna Bruun

Haastattelun valmistautuminen

Aalto. 03.02.2022

Avoimet kysymykset ovat aina parempia kuin
kyllä- / ei-kysymykset

Esim:

“Miltä tuntui olla Suomen vahvin
jämsäläinen?”

Eikä:

Onko raskasta olla Suomen vahvin jämsäläinen?

Johanna Bruun

Haastattelun tekeminen

Aalto. 03.02.2022

Anna haastattelun viedä ja ole avoin. Paras lopputulos syntyy, jos pystyt pysymään agendassasi samalla kun kuuntelet ja seuraat tarkasti sitä, mihin tarina on menossa.

Voit toki keskustella haastateltavasi kanssa, mutta tärkein roolisi on kuitenkin kuuntelussa.

Hyvä temppu on vahvistaa puhujan pointteja toistamalla niitä omilla sanoilla.

“Tarkoitat siis, että...”

Johanna Bruun

Haastattelun tekeminen

Aalto. 03.02.2022

Siedä hiljaisia hetkiä, tarvitset aikaa myös miettimiseen ja kirjoittamiseen haastattelun aikana - hitaampi tempo on usein parempi. Usein haastateltava ryhtyy täyttämään hiljaisuuden ja kertoo sillä tavoin spontaanisti enemmän itsestään.

Ole rohkea ja uskalla kysyä jatkokysymyksiä. Uskalla olla jopa vähän "ärsyttävää". Älä lopeta kysyminen ennen kuin olet todellakin ymmärtänyt asian.

Johanna Bruun

LOPUKSI

Aalto. 03.02.2022

Anna haastatellun lukea ja hyväksyä teksti ennen kuin taitat ja painat sen.

Vain hyvin harvoin, esim jos on kyseessä poliitikko tai muu yhteiskunnallisesti merkittävä henkilö, kannattaa sellaista sisältöä pitää tekstissä, jota haastateltu ei siihen haluaa. Tämä vain luo antipatiaa toimittajia kohtaan.

Johanna Bruun

LISTA

Aalto. 03.02.2022

Voit myös kysyä erilaisia määrällisiä asioita esim.
”Kuinka monta kenkäparia omistat”, ”Kuinka monta
kerta sydämesi on särjetty” ”Kuinka monta kuppia
kahvia juot päivittäin” jne?










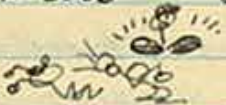




Johanna Bruun

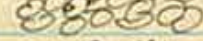


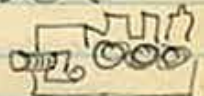



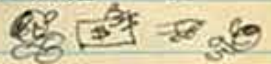






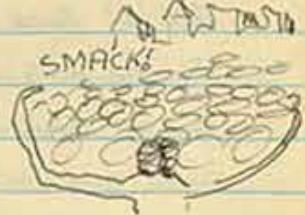


Aalto 03.02.2022

MIDDLE
OF
BOOK

to write me her new set of New Years
Resolutions I'll write down a set of
them my own self:

NEW YEARS RULIN'S

1. WORK MORE AND BETTER 
2. WORK BY A SCHEDULE 
3. WASH TEETH IF ANY 
4. SHAVE 
5. TAKE BATH 
6. EAT GOOD - FRUIT - VEGETABLES - MILK 
7. DRINK VERY SCANT IF ANY 
8. WRITE A SONG A DAY 
9. WEAR CLEAN CLOTHES - LOOK GOOD 
10. SHINE SHOES 
11. CHANGE SOCKS 
12. CHANGE BED CLOTHES OFTEN 
13. READ LOTS GOOD BOOKS 
14. LISTEN TO RADIO A LOT 

15. LEARN PEOPLE BETTER 
16. KEEP RANCHO CLEAN 
17. DONT GET LONESOME 
18. STAY GLAD 
19. KEEP HOPING MACHINE RUNNING 
20. DREAM GOOD 
21. BANK ALL EXTRA MONEY 
22. SAVE DOUGH 
23. HAVE COMPANY BUT DONT WASTE TIME 
24. SEND MARY AND KIDS MONEY 
25. PLAY AND SING GOOD 
26. DANCE BETTER 
27. HELP WIN WAR - BEAT FASCISM 
28. LOVE MAMA 
29. LOVE PAPA 
30. LOVE PETE 
31. LOVE EVERYBODY 
32. MAKE UP YOUR MIND 
33. WAKE UP AND FIGHT 

Aalto 03.02.2022



THINGS TO DO TODAY! Date: _____

Urgent ✓		Done ✓
<input type="checkbox"/>	1. Not Smoke	<input type="checkbox"/>
<input type="checkbox"/>	2. Kiss June	<input type="checkbox"/>
<input type="checkbox"/>	3. Not kiss anyone else	<input type="checkbox"/>
<input type="checkbox"/>	4. Cough	<input type="checkbox"/>
<input type="checkbox"/>	5. Pee	<input type="checkbox"/>
<input type="checkbox"/>	6. Eat	<input type="checkbox"/>
<input type="checkbox"/>	7. Not eat too much	<input type="checkbox"/>
<input type="checkbox"/>	8. Worry	<input type="checkbox"/>
<input type="checkbox"/>	9. Go See Mama.	<input type="checkbox"/>
<input type="checkbox"/>	10. Practice Piano	<input type="checkbox"/>

NOTES:
Not write notes



1	LAPROSKOPIA
3	IVF-HOITOA
33	PISTOSTA VATSAAN
4	ALKIONSIIRTOA
5	NEGATIIVISTA RASKAUSTESTIÄ
1	VUOSI POHJATONTA SURUA
6	ADOPTIOEUVONTAKERTAA
346	BLOGITEKSTIÄ
5	VERTAISRYHMÄÄ
12	LÄHEISTÄ VASTASYNTYNYTTÄ
1	KUMMILÄPSI
1	KOHDUNPOISTO
11	KIVUTONTA KUUKAUTTA
4	VUOTTA ADOPTIO-ODOTUSTA
0	LASTA

Kaverihaastattelu

Aalto. 03.02.2022

Aika: About 1 h tehtävän tekemiseen, 1 h läpikäyntiin

Keksikää noin 10 ”ystävänkirjakysymystä” tai määrällisiä kysymystä.

Kysykää luokkakaverilta kysymykset.

Kirjoita koosteen vastauksista.

Esiteltkää vastaukset (5 per ihminen) luokalle.

Johanna Bruun

Aalto. 03.02.2022

Esimerkkejä kysymyksistä alla. Keksi omia!

Perheeseeni kuulu:

Minut tunnetaan:

Asun:

Valitsemani esineeni on:

Miksi valitsin tämä esine:

Tyylini kolmella sanalla:

Itkin viimeksi kun:

Nauroin viimeksi kun:

Hermoni menee kun:

Häpeän:

Vihaan:

Rakastan:

Ihailen:

Kaipaan:

Kadun:

Innostun:

Elämänfilosofiani on:

Johanna Bruun



What would be the one thing you'd change about yourself?
What is your deepest fear?
If you could meet one person, dead or alive, who would it be?
What is your favorite thing to wear?
What's your favorite food?
Who is your secret crush?
Best dressed?
Best couple?
Favorite friend?
Favorite Actor n actress(post one only)?
Favorite 2Songs two lines?
Hottest guy?
Most likely to be arrested?
Who looks like a used car salesman?
If you give another chance to live ur life.. what will you do?
If you are alone in Island and you have only one partner to choose..to whom you choose , why?
Hottest person in IF?
If you can invisible tell wat first naughty things u do?

1. Favorite roller coaster
2. Something that cheers you up
3. Favorite kind of weather
4. Coolest (or biggest) scar you have
5. 3 best things about yourself
6. Accomplishment you're most proud of
7. Favorite disney movie
8. Favorite sound
9. Nicknames you have
10. Most important object you own
11. Funniest way you've been injured
12. Biggest doubt you have
13. Something you wouldn't do for 5 million dollars
14. Something you day dream about
15. Place you go when you want to be alone
16. Most useless thing you know how to do
17. Sport you'd play in the Olympics
18. Friend you've known the longest
19. Something you really loved as a kid
20. Favorite number
21. What do you bring with you everywhere you go
22. 3 words to describe yourself
23. How you feel right now
24. Last time you cried and why
25. Best school memory



Aalto 03.02.2022

Kiitos + Lycka till!