



Color in Townscape

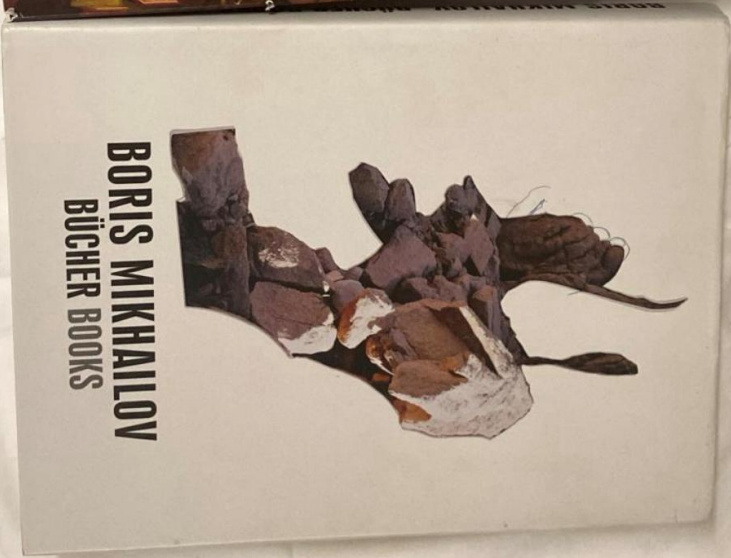
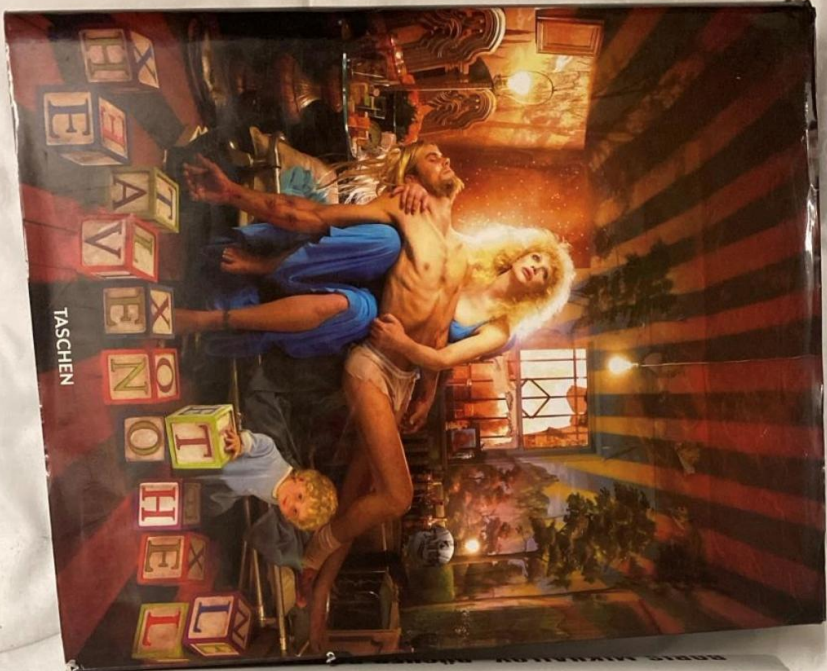
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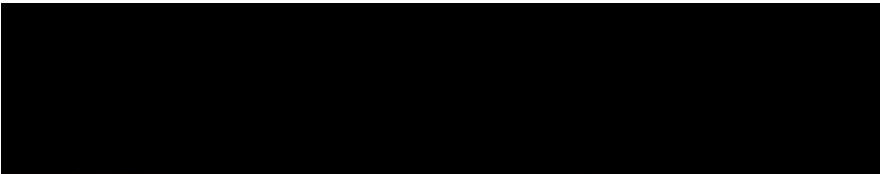
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MATERIALIEN





PHIS POSTER





The Atlas of Infographics
 Sandra Rendgen / Venezuela
 Ed. Julius Wiedemann

32	69	Thailand	80	78	13	16	63
29	39	Venezuela	62	77	15	69	48
40	62	Jamaica	66	76	13	58	59
43	73	Dominican Republic	70	77	13	42	46
45	67	Chile	58	82	15	58	59
39	67	Costa Rica	72	82	12	64	64
19	56	Panama	54	79	11	42	36
39	64	Peru	50	77	12	55	61
22	67	Uzbekistan	59	72	14	51	60
23	61	Paraguay	70	75	15	55	61
29	60	Mexico	67	80	12	51	60
35	52	Kuwait	39	76	15	55	61
20	61	Kyrgyzstan	46	72	12	55	61
32	59	Bolivia	34	69	13	51	60
28	65	Ecuador	59	79	12	55	60
20	65	South Africa	60	54	12	55	60
17	62	Trinidad & Tobago	38	74	12	55	60
27	62	Bahrain	31	76	13	51	60
19	51	Mauritius	39	77	14	42	42
19	70	Sri Lanka	53	78	12	56	56
9	75	Cape Verde	57	78	13	49	49
23	67	Armenia	19	77	13	57	57
21	21	Tunisia	52	77	15	28	28
24	67	Namibia	54	63	11	25	63
22	59	Maldives	27	79	13	7	54

TASCHEN





RETRODESIGN
stylelab

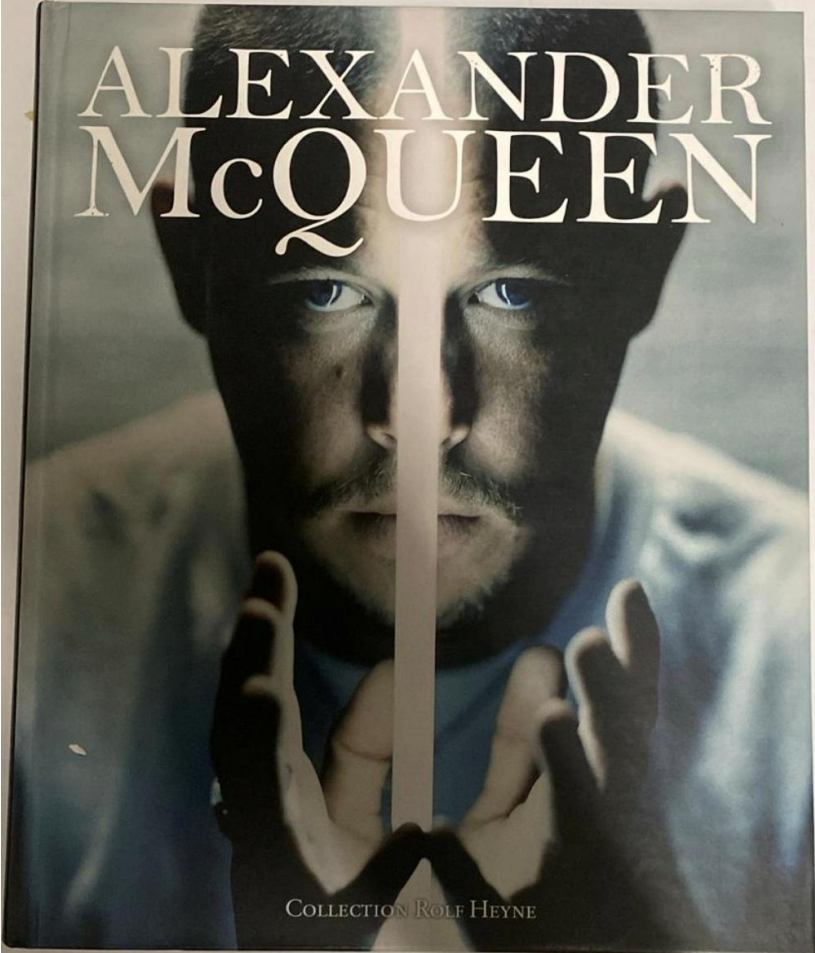
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DALI

DUMONT





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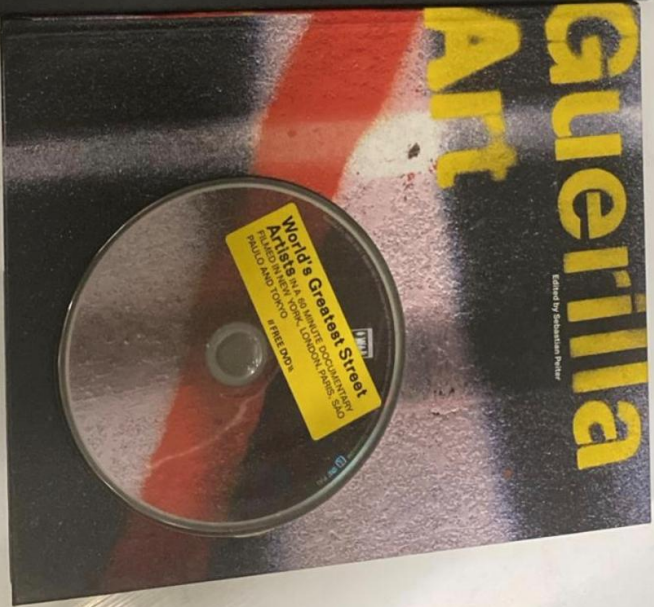
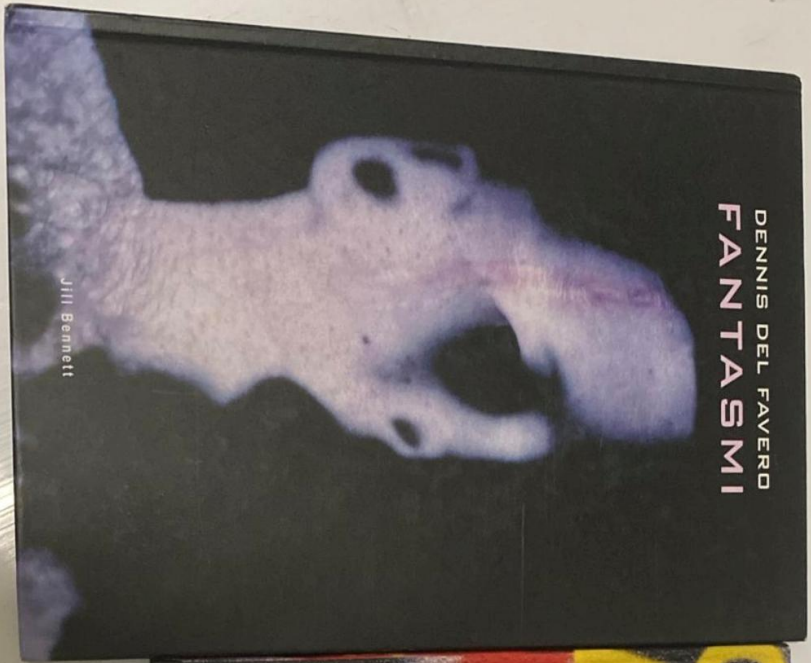
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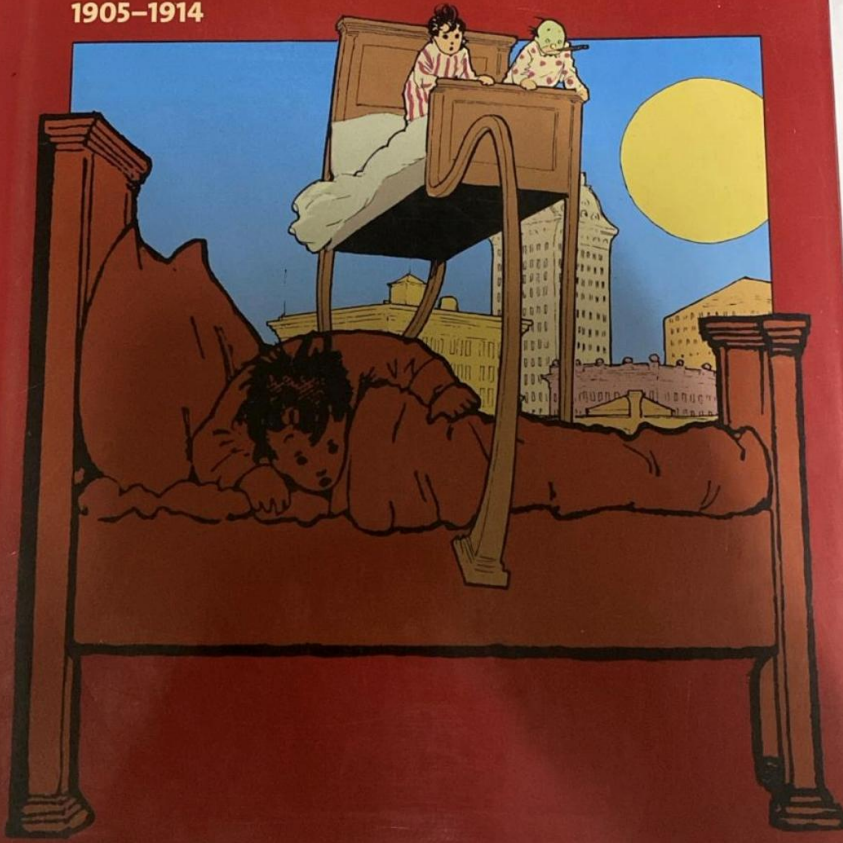


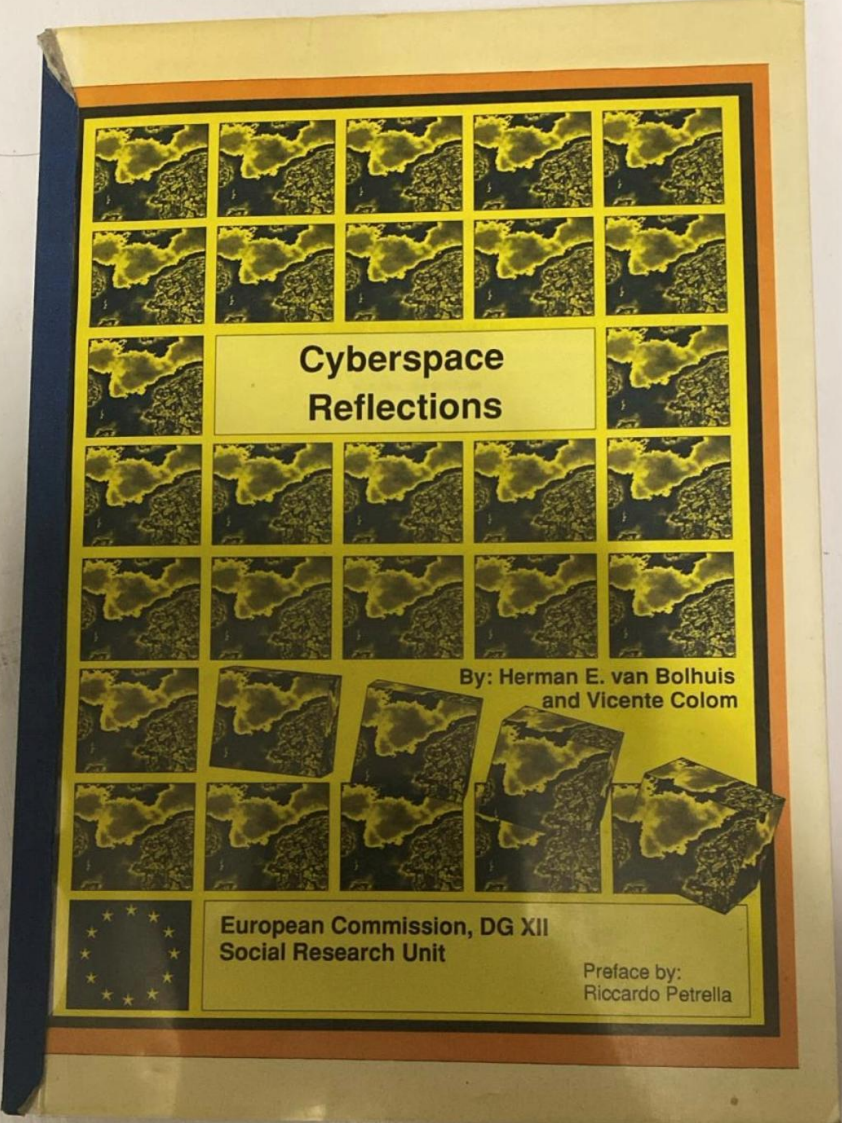


Winsor McCay

LITTLE NEMO

1905-1914





**Cyberspace
Reflections**

By: Herman E. van Bolhuis
and Vicente Colom



European Commission, DG XII
Social Research Unit

Preface by:
Riccardo Petrella



Armin Schreiber

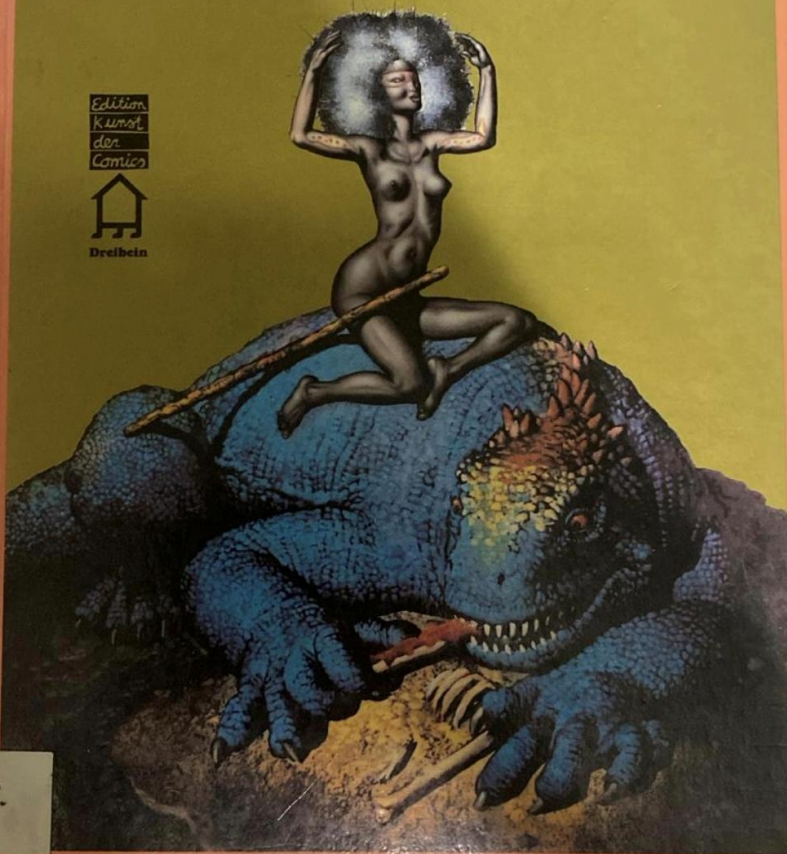
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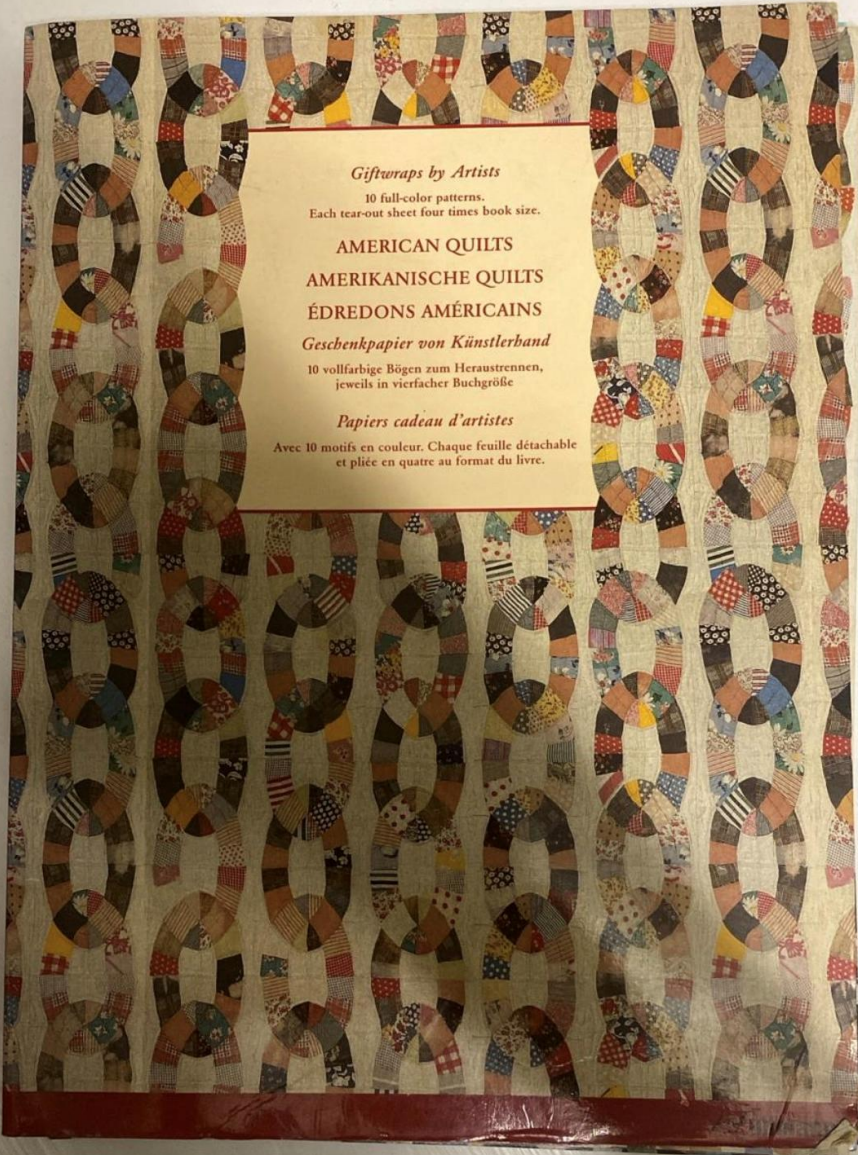
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Anton Stankowski
Das Gesamtwerk
1925-1982



Ricardo Soto

Westfälischer Kunstverein Münster, 1994



ALL CITY WRITERS



Pages 125 - 148

Lifestyle
Street culture crossover



Pages 37 - 100

Fanzine circuit
Home-made network

From New York to Europe: a movement in transition

The graffiti diaspora



The cult of Writing in the street, which was born in Philadelphia at the end of the 60's and expanded in New York in the following decades, has given rise to a global phenomenon involving generations of adolescents driven by a personal obsession to display their Name in the city. As soon as the movement penetrated the infrastructure of New York's subway, spilling out into the neighbourhood streets, considerable media attention started associating this phenomenon with the word *Griffin*, a term that was dug up

and re-appropriated by the local press especially for the occasion. From that moment on, the growing interest of journalists, researchers and photographers prepared a launching pad for Writing to spread into other metropolitan territories. Exported to Europe in the early 80's, it was visible only in fragments that could be intercepted through the media. Just a few TV frames of the walls of New York playgrounds with painted trains flashing in the background, sufficed to strike and capture the attention of the

kids in Europe. Beginning with these partial and inevitably superficial images, the collective imagery of the painted subway would be generated, accompanied by music videos, television series, and movies set in the marginal neighbourhoods of the city: *Wild Style*, *Breakin'*, *Saturday Night Fever*, *The Warriors* and the first *Rocksteady Crew* videos represented a vision, though fleeting, of the reality in New York. Graffiti pieces were inevitably scenery for any external shot, and soon became almost incomprehensible chaos for the European public, powers

of suggestion that returned and surrounded, detail after detail, as a background for the actors on the screen. 1982 was a turning point: Malcolm McLaren released *Buffalo Gals*, the music video which portrayed Dondi in the act of tracing an outline. Finally, the gestures in painting were filmed by a video camera, demonstrating the technique and the tool. In the following months, with the distribution of *Wild Style*, the first feature film on the theme of Hip Hop, *Beat Street*, *Style Wars*

Bernard Zeki / Paris

Is Europe ready for Hip Hop?

I remember a dark staircase, mirrors on the walls and large black and white tiles that gave the dance floor a plastic tablecloth look. The height was a club on 2nd Avenue where Reggae was played, and there were never that many people, maybe two or three tables, and a couple in the corner. That was it.

ARTICLE ON PAGE 38

Mode 2 / London

Covent Garden

Every Sunday we'd meet at Covent Garden because Frida lived on the other side of London. Scribbles and South-West. Covent Garden was the ideal middle ground and the subway by Charing Cross Station nearby was ideal for dancers to practice. We'd meet at Mr Donald's every Saturday just hangout there, show each other sketch books, before going to where the others hung out.

ARTICLE ON PAGE 104

Train-bombing was and is a phenomenon directly related to a person's attitude: a balance based on risk and adrenaline that makes this scene almost a whole separate movement.

—NEON MUNCH

ARTICLE ON PAGE 124

CITY CHRONICLES

Focus on Italy

Through the narrazes of the direct protagonists, the characteristics of an apparently homogeneous scene are delineated and revealed as a specific reality diffused throughout the country and often influenced by the peculiarities of the individual urban contexts.

ARTICLE ON PAGE 148



GENERATIVE GESTALTUNG

Entwerfen
Programmieren
Visualisieren

Hartmut Bohnacker
Benedikt Groß
Julia Laub
Claudius Lazzeroni (Hrsg.)

Verlag Hermann
Schmidt Mainz





Edward Steichen



PHOTO-GALERIE

Andre Kertész



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Erich Salomon

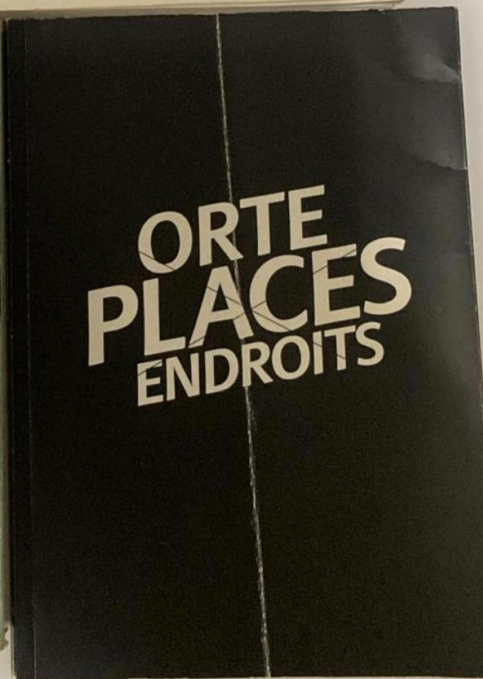
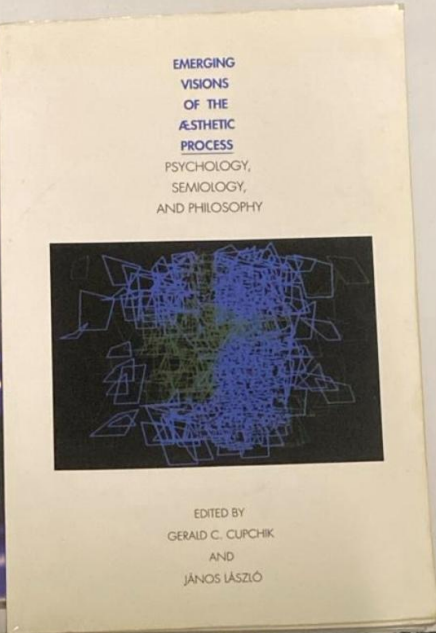


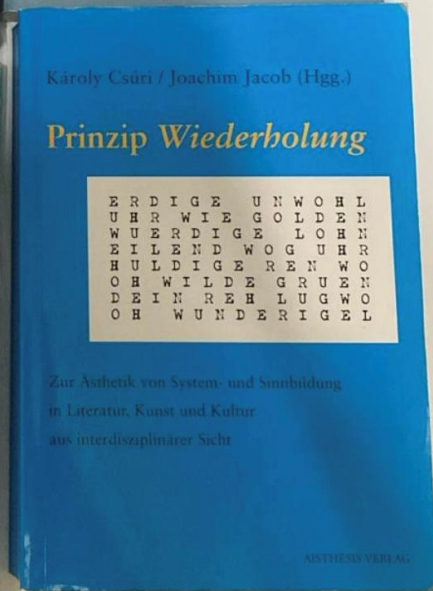
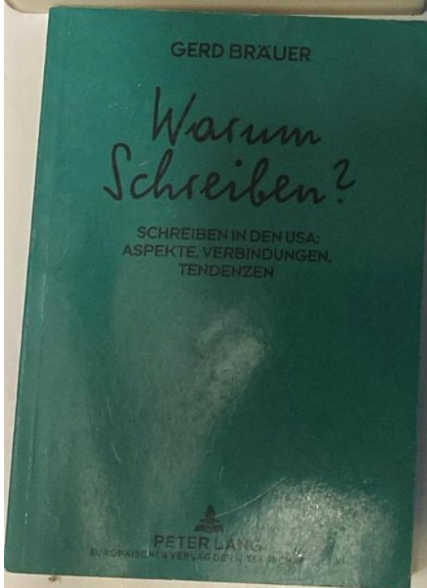
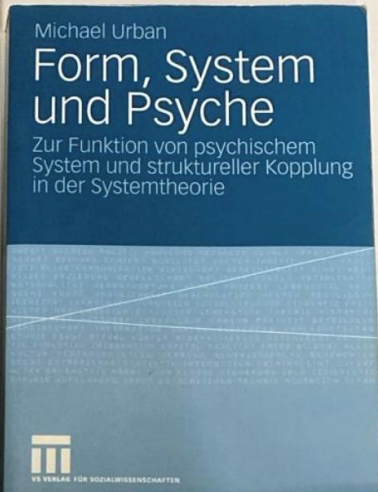
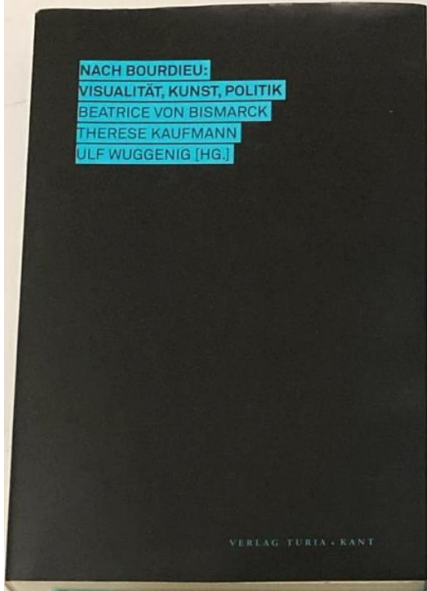
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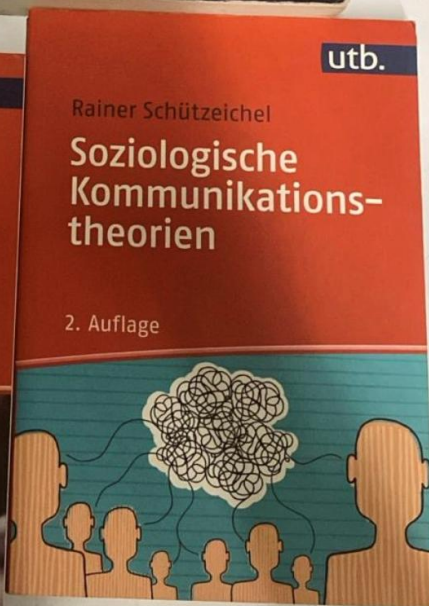
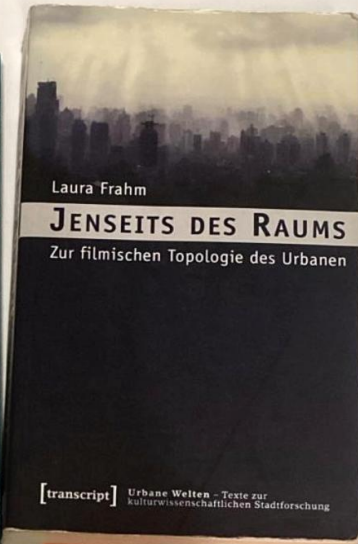
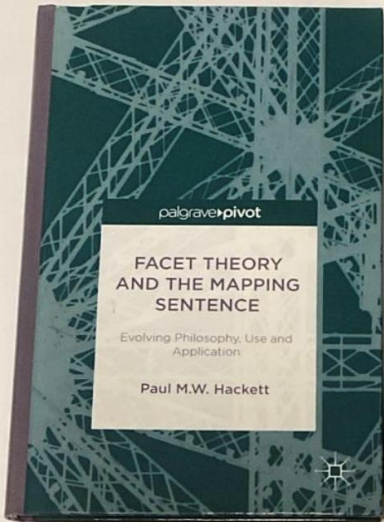
Henri Cartier-Bresson

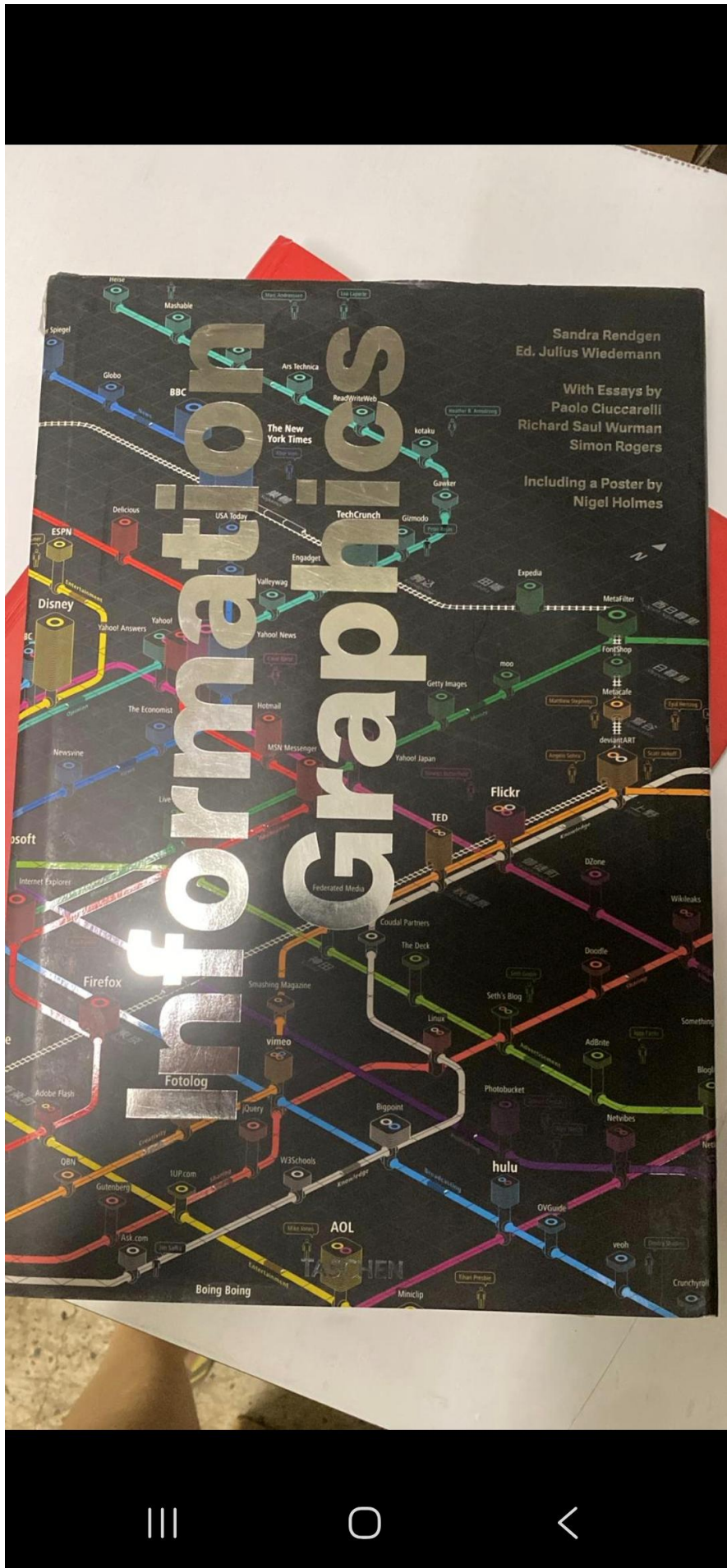


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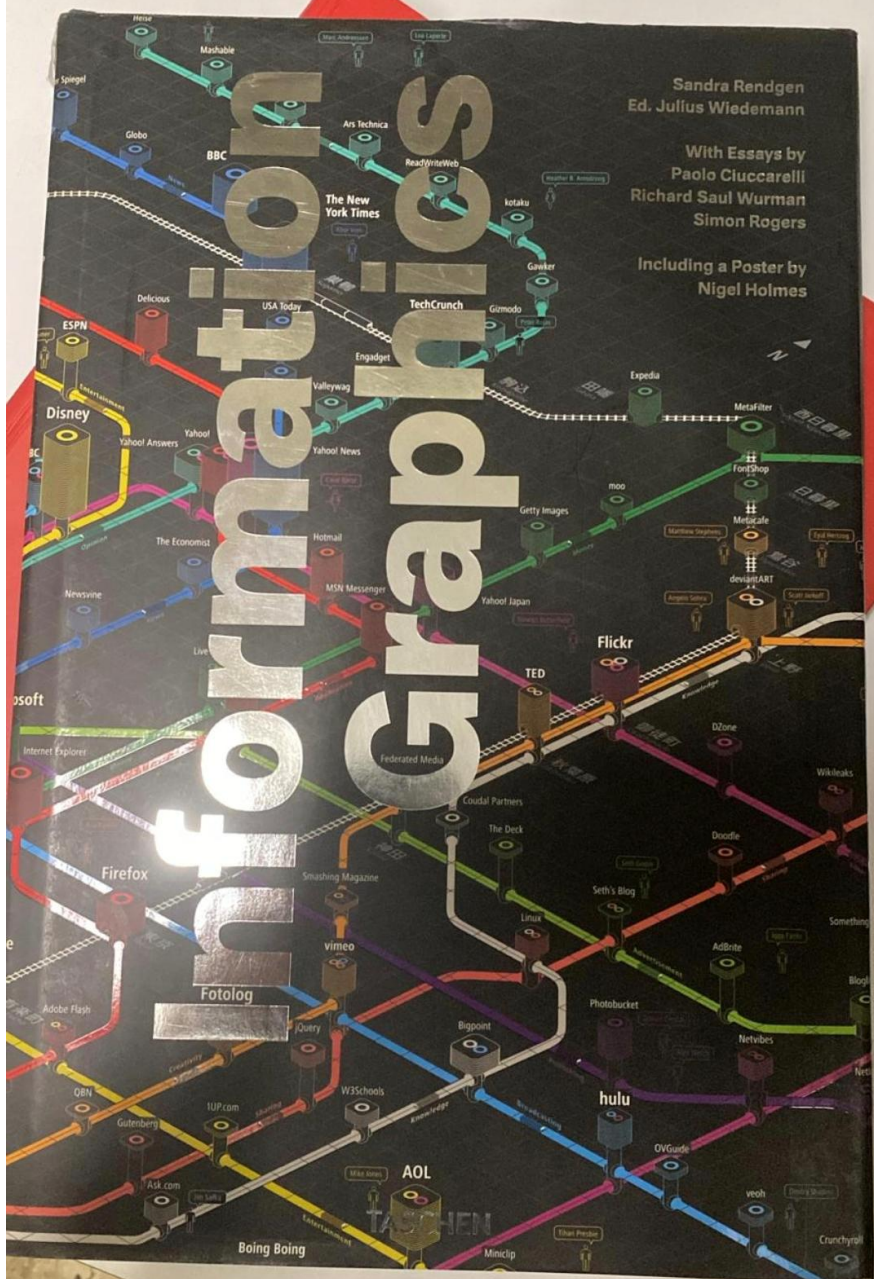


Sandra Rendgen
Ed. Julius Wiedemann

With Essays by
Paolo Ciuccarelli
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Nigel Holmes

Information Graphtics



**ART
OF MODERN
ROCK**
THE POSTER EXPLOSION
PAUL O'BRYEN & DENNIS HAY

BEYOND NATION

Love,

Writing,

and

Community

in the Work of Achebe

RICHARD F. CALICHMAN



LEHRBUCH


Nicola Döring · Jürgen Bortz

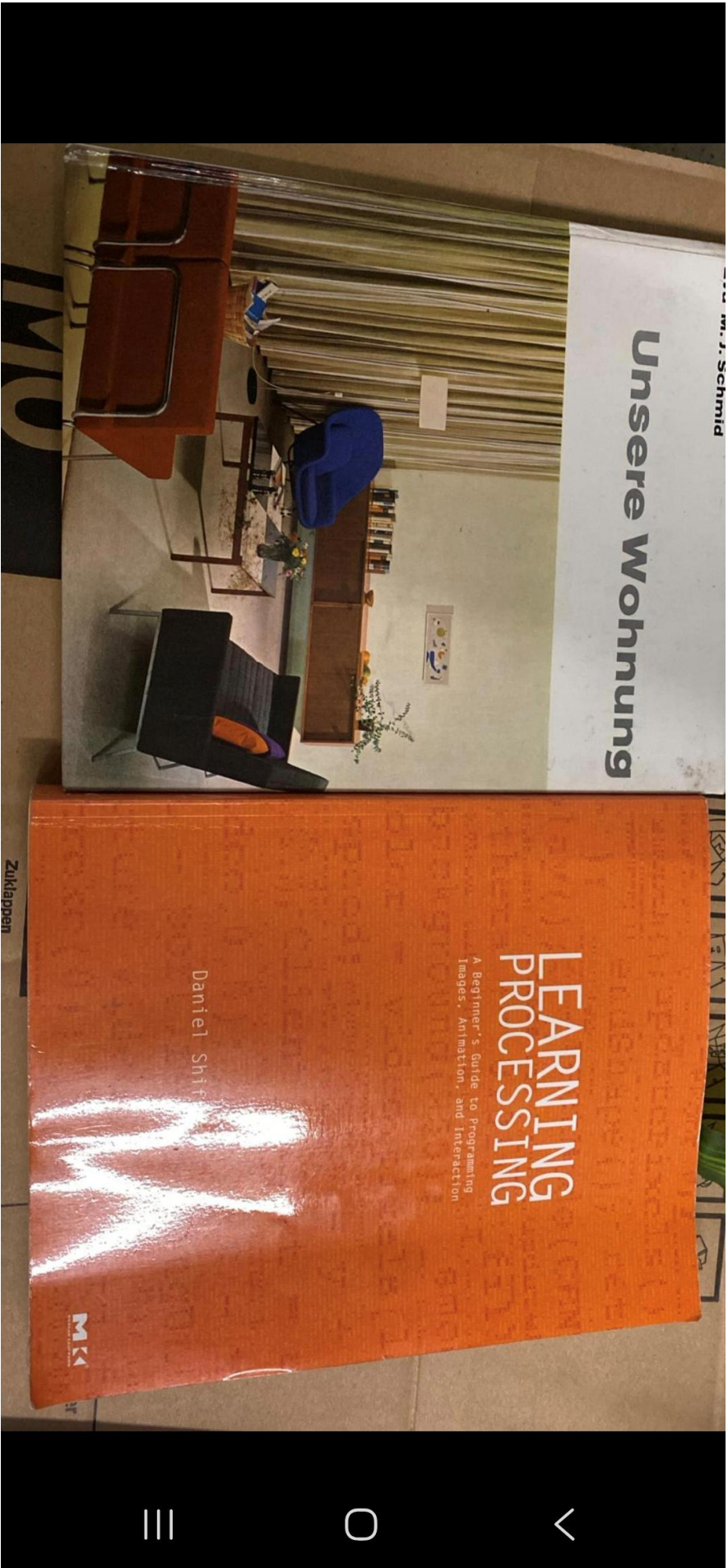
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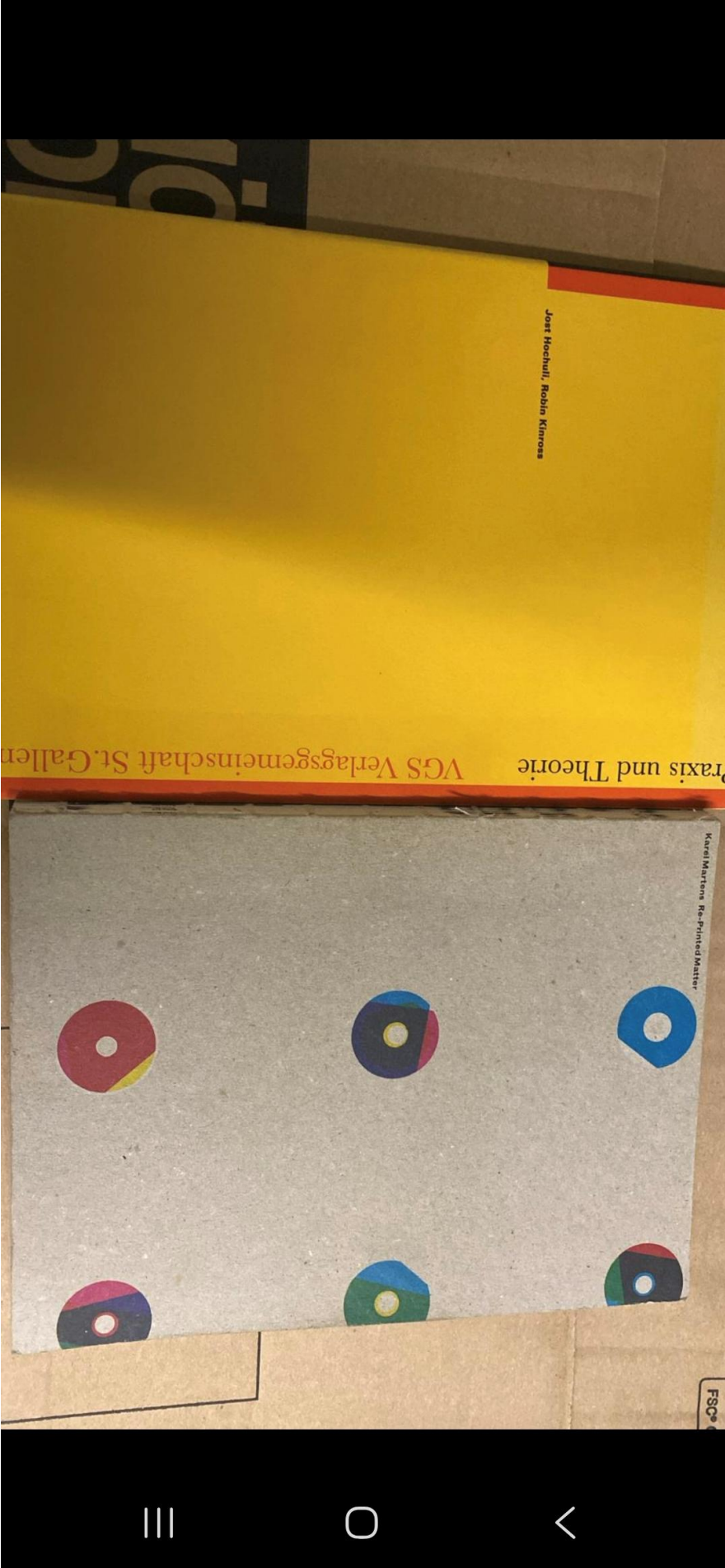
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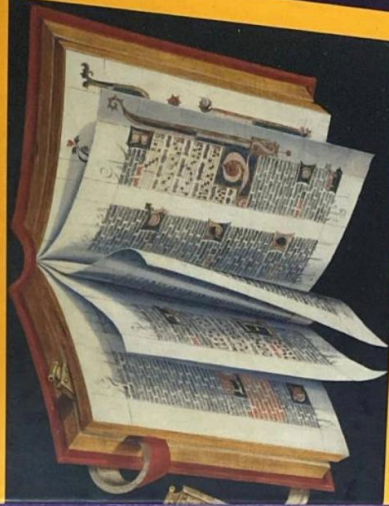


LITERATUR - WISSEN - POETIK

BAND 4

POETIKEN DES BLÄTTERNS

Christoph Benjamin Schulz



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OF
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Gerard Unger

ralo10





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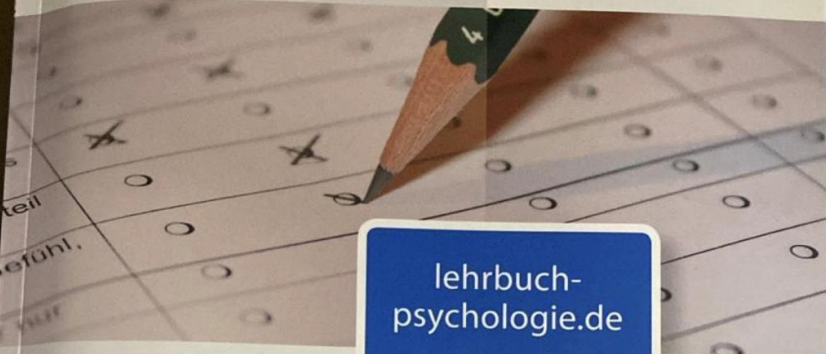
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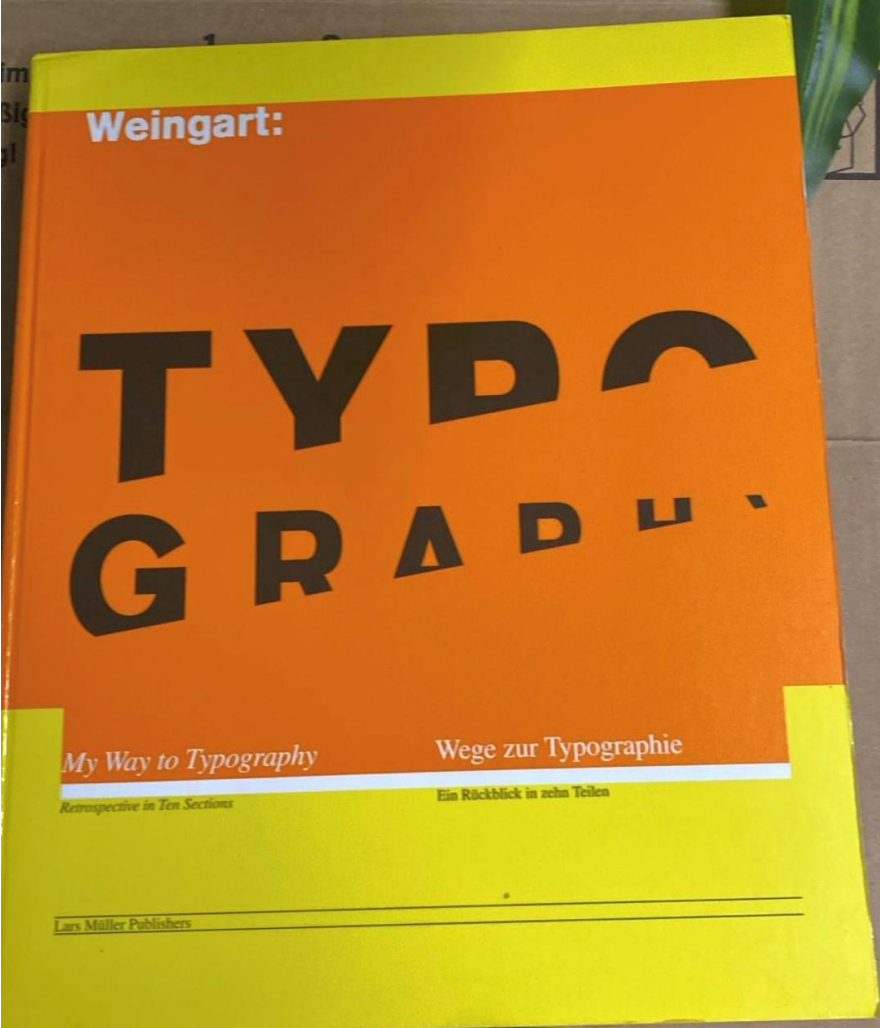
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Adrian Frutiger Zeichen

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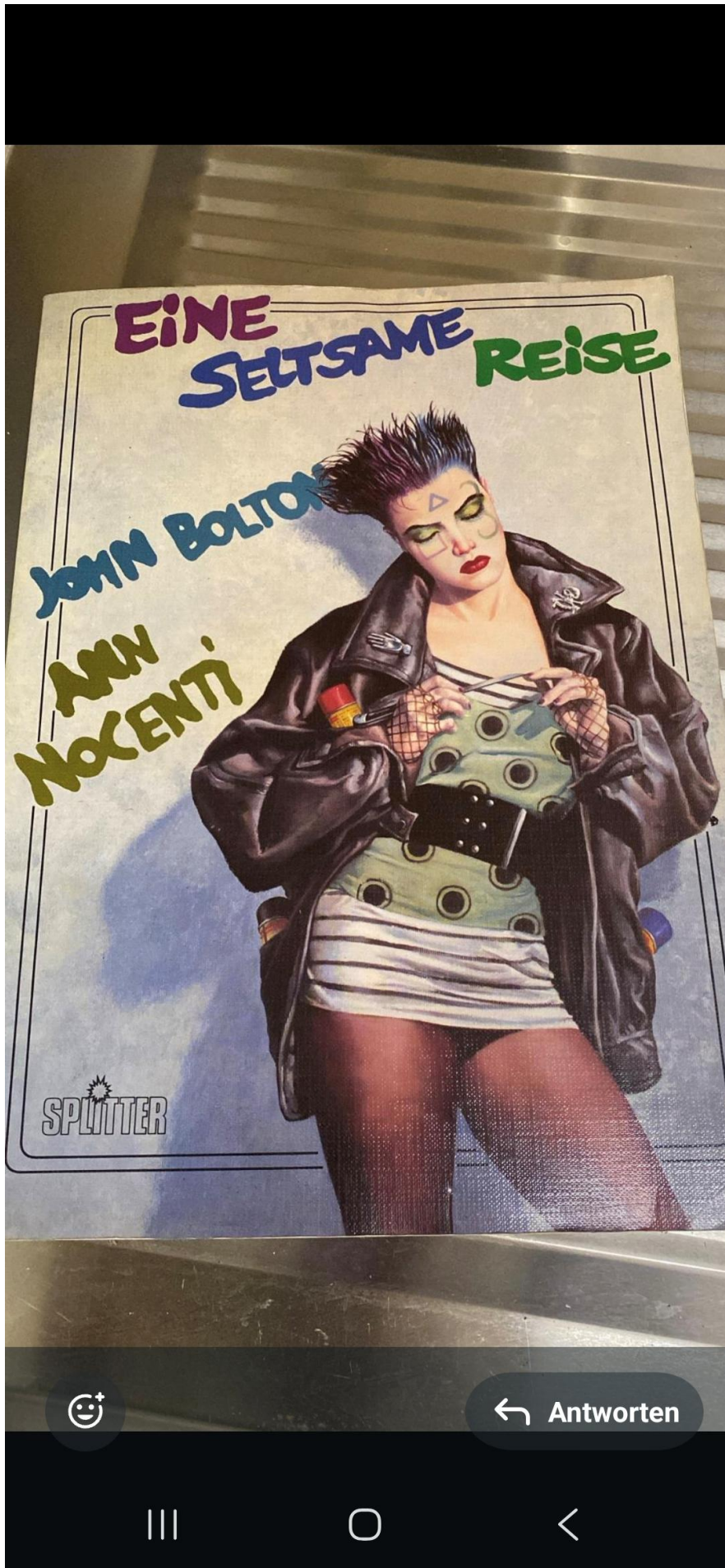
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