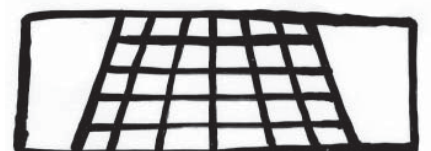
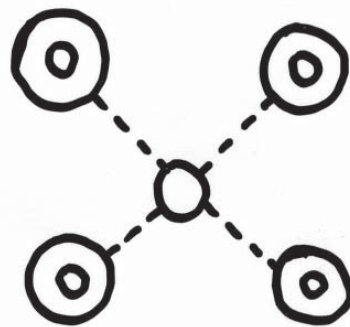
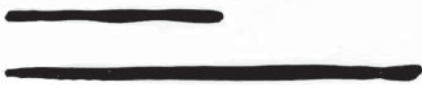


## EESTI KUNSTIAKADEEMIA AJAKIRI NR.4



# EESTI KUNSTIAKADEEMIA AJAKIRI

## NR 4. TALV 2007/2008

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Kasutatud kirjatüübid:  
Century MT; Century Gothic  
Illustratsioonide motiivid ajakirja kaanel on  
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Kõik ajakirjas leiduvad materjalid pärinevad vii-  
datud allikatest ja on kasutatud austusega nende  
autorite, kujundajate ja väljaandjate vastu.

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# TEEMANDID TEKIVAD KÕRGE SURVE ALL

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\_\_\_\_. sajandi piiramatult vaba, mitte mingeid piire ega raame tunnustav, individuaalse arengu ajajärk on möödunud. \_\_\_\_ .sajand oma ääretult kiire arenguga, kõigil elu-avalduse aladel, nõuab üksikute huvikihtide tihedamat koostööd. Üksik surutakse kõrvalle ja asemele astuvad organisatsioonid. Kes kaasa ei tule, jääb maha ega suuda varsti enam teistega kaasa sammuda.

Ükski olukord ei pane inimesi liituma tihedamalt kui ühine häda, mille vastu üksik võimetu. \_\_\_\_\_ on pidanud läbi minema viimasel pooleteisel aastakümnel väga erinevatest ajajärgudest, olles tabatud tegevuse piiramisest, tagakiusamisest ja mahategemisest. Siin pole koht ega aeg nende eksivoolude ümberlökkamiseks, kuid küll õige koht, et näidata, kuidas see on mõjunud terveltmõtlevale \_\_\_\_\_. Meie \_\_\_\_\_ on võitluses teeveerenud raskustega asunud ühinemisele. Ridu on tõmmatud järjest koomale ja loodud organisatsioon \_\_\_\_\_, kuhu koondunud pealinna \_\_\_\_\_ tugevaim, edumeelseim, arusaajaim osa, mis suutnud mõndagi kasulikku ära teha kodumaa \_\_\_\_\_ kasuks ja kaitseks.

# THE LAST QUESTION

ISAAC ASIMOV



The last question was asked for the first time, half in jest, on May 21, 2061, at a time when humanity first stepped into the light. The question came about as a result of a five dollar bet over highballs, and it happened this way:

Alexander Adell and Bertram Lupov were two of the faithful attendants of Multivac. As well as any human beings could, they knew what lay behind the cold, clicking, flashing face—miles and miles of face—of that giant computer. They had at least a vague notion of the general plan of relays and circuits that had long since grown past the point where any single human could possibly have a firm grasp of the whole.

Multivac was self-adjusting and self-correcting. It had to be, for nothing human could adjust and correct it quickly enough or even adequately enough — so Adell and Lupov attended the monstrous giant only lightly and superficially, yet as well as any men could. They fed it data, adjusted questions to its needs and translated the answers that were issued. Certainly they, and all others like them, were fully entitled to share in the glory that was Multivac's.

For decades, Multivac had helped design the ships and plot the trajectories that enabled man to reach the Moon, Mars, and Venus, but past that, Earth's poor resources could not support the ships. Too much energy was needed for the long trips. Earth exploited its coal and uranium with increasing efficiency, but there was only so much of both.

But slowly Multivac learned enough to answer deeper questions more fundamentally, and on May 14, 2061, what had been theory, became fact.

The energy of the sun was stored, converted, and utilized directly on a planet-wide scale. All Earth turned off its burning coal, its fissioning uranium, and flipped the switch that connected all of it to a small station, one mile in diameter, circling the Earth at half the distance of the Moon. All Earth ran by invisible beams of sunpower.

Seven days had not sufficed to dim the glory of it and Adell and Lupov finally managed to escape from the public function, and to meet in quiet where no one would think of looking for them, in the deserted underground chambers, where portions of the mighty buried body of Multivac showed. Unattended, idling, sorting data with contented lazy clickings, Multivac, too, had earned its vacation and the boys appreciated that. They had no intention, originally, of disturbing it.

They had brought a bottle with them, and their only concern at the moment was to relax in the company of each other and the bottle.

«It's amazing when you think of it,» said Adell. His broad face had lines of weariness in it, and he stirred his drink slowly with a glass rod, watching the cubes of ice slur clumsily about. «All the energy we can possibly ever use for free. Enough energy, if we wanted to draw on it, to melt all Earth into a big drop of impure liquid iron, and still never miss the energy so used. All the energy we could ever use, forever and forever and forever.»

Lupov cocked his head sideways. He had a trick of doing that when he wanted to be contrary, and he wanted to be contrary now, partly because he had had to carry the ice and glassware. «Not

forever,» he said.

«Oh, hell, just about forever. Till the sun runs down, Bert.»

«That's not forever.»

«All right, then. Billions and billions of years. Twenty billion, maybe. Are you satisfied?»

Lupov put his fingers through his thinning hair as though to reassure himself that some was still left and sipped gently at his own drink.

«Twenty billion years isn't forever.»

«Will, it will last our time, won't it?»

«So would the coal and uranium.»

«All right, but now we can hook up each individual spaceship to the Solar Station, and it can go to Pluto and back a million times without ever worrying about fuel. You can't do THAT on coal and uranium. Ask Multivac, if you don't believe me.»

«I don't have to ask Multivac. I know that.»

«Then stop running down what Multivac's done for us,» said Adell, blazing up. «It did all right.»

«Who says it didn't? What I say is that a sun won't last forever. That's all I'm saying. We're safe for twenty billion years, but then what?» Lupov pointed a slightly shaky finger at the other. «And don't say we'll switch to another sun.»

There was silence for a while. Adell put his glass to his lips only occasionally, and Lupov's eyes slowly closed. They rested.

Then Lupov's eyes snapped open. «You're thinking we'll switch to another sun when ours is done, aren't you?»

«I'm not thinking.»

«Sure you are. You're weak on logic, that's the trouble with you. You're like the guy in the story who was caught in a sudden shower and who ran to a grove of trees and got under one. He wasn't worried, you see, because he figured when one tree got wet through, he would just get under another one.»

«I get it,» said Adell. «Don't shout. When the sun is done, the other stars will be gone, too.»

«Darn right they will,» muttered Lupov. «It all had a beginning in the original cosmic explosion, whatever that was, and it'll all have an end when all the stars run down. Some run down faster than others. Hell, the giants won't last a hundred million years. The sun will last twenty billion years and maybe the dwarfs will last a hundred billion for all the good they are. But just give us a trillion years and everything will be dark. Entropy has to increase to maximum, that's all.»

«I know all about entropy,» said Adell, standing on his dignity.

«The hell you do.»

«I know as much as you do.»

«Then you know everything's got to run down someday.»

«All right. Who says they won't?»

«You did, you poor sap. You said we had all the energy we needed, forever. You said 'forever.'»

«It was Adell's turn to be contrary. «Maybe we can build things up again someday,» he said.

«Never.»

«Why not? Someday.»

«Never.»

«Ask Multivac.»

«You ask Multivac. I dare you. Five dollars says it can't be done.»

«Adell was just drunk enough to try, just sober enough to be able to phrase the necessary sym-

bolis and operations into a question which, in words, might have corresponded to this: Will mankind one day without the net expenditure of energy be able to restore the sun to its full youthfulness even after it had died of old age? Or maybe it could be put more simply like this: How can the net amount of entropy of the universe be massively decreased?

Multivac fell dead and silent. The slow flashing of lights ceased, the distant sounds of clicking relays ended.

Then, just as the frightened technicians felt they could hold their breath no longer, there was a sudden springing to life of the teletype attached to that portion of Multivac. Five words were printed: INSUFFICIENT DATA FOR MEANINGFUL ANSWER.

«No bet,» whispered Lupov. They left hurriedly.

By next morning, the two, plagued with throbbing head and cottony mouth, had forgotten about the incident.



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# PÄRT NOTES

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(ways of seeing «Fratres» by Arvo Pärt)

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Late in the evening, with a glass of wine, I'm sitting in a dark room trying to consider the packaging of an album by an Estonian composer named Arvo Pärt that will include a piece of his called *«Fratres»*, which is nearly 12 minutes long. Mine is an imaginary job, a problem for thinking through after dinner. But suppose I were to be faced with it. Suppose I were to try to contain this piece of Pärt's, a piece that arises from design and vanishes from it just as quickly. How could it be done?

Memories strike first and hardest, and I begin to sort through them. The first time I ever heard Pärt was Thursday, March 12, 1998 on a cold night at the Basilica of Saint Mary in Minneapolis. That night, the sun set at 6:16pm according to the Almanac, but new snow and full moon kept the city looking bright and blue well after nightfall. Earlier that day I had been at the Walkers Art Center to see a show by the artist Robert Gober, and, by chance, I picked up a brochure that said *«Sound Vision Spring Music»*. I still have the brochure in my files today, and getting out of my red chair, I set down my glass to find it.

In my hands is a CD-booklet-sized, 16-page brochure printed in black and cyan only. The typography is neurotic—four weight of Akzidenz Grotesk includes the Condensed and Bold Condensed caps. Looking at it today, I think what it said was more important than how it looked. A *«rare opportunity»*, a *«hypnotic vocal tapestry»* in *«acoustically superb sanctuary»*. The language now sounds as clumsy as the type. But at a time in my life when I thought Minneapolis to be so provincial that any rare opportunity was one worth taking, here was a promise to hear something beyond hearing. I remember walking to the box office to buy tickets immediately. Hours later, sitting in the Basilica, the singers' voices started the Kyrie of the Berlin Mass. There were no words for these sounds, nor shapes to give them form. The music existed as an encounter with thresholds, like standing on the firm earth over a void. The encounter was thrilling.

Once I was aware of him, I began to encounter Pärt more and more often. I remember finding him in the listening library at college by accident when someone had left a CD in the wrong tray. Then again at friend's debut recital in New York City. His music seems to inhabit the films I watch: Denys Arcand's *The Barbarian Invasions*, Gus Van Sant's *Gerry*, Michael Mann's *The Insider*, Bernardo Bertolucci's *Little Buddha*, Julie Bertucelli's *Since Otar Left*, and Terrence Malick's *Thin Red Line*. You will find him in the films of Jean-Luc Godard, of Werner Herzog, Mike Nicols and Michael Moore. I fell in love with a girl as I watched Tom Tykwer's *Heaven*, when Pärt plays more than once.

As I consider the package, trying to bring a form from facts, I consider the process of listening itself. It isn't a process of building and unbuilding. The music I hear is first built for me, note by note, and I simply apprehend it. Then, with more listening and repeated playings, I break the shimmering thing back into pieces in an effort to understand its whole. There is, must be, a reason the filmmakers I watch, the designers I work with, the people I love, hear these sounds of Pärt's and respond as they do? Who is the package for, and what do its contents yield?

Part of me thinking of *«Fratres»* as a design. Its

structure exists independently from its orchestration. It exists already as a piece for string quartet, violin and piano, and MIDI sequencer. Its phrases of four, six, and eight notes are voiced in three voices—high, middle, and low—over nine variations, or three triads of three. *«Fratres»* has three beginnings, three middles, and three ends in each of its three movements, and the arrangement of the three phrase-sets in the three different voices of each of the three movements creates first one, then two, then—just barely—three tonal centers to the piece. More than a third of the tonal experience of *Fratres* comes from the overtones that result from the three perfect intervals played—the octave, the fourth, and the fifth. So nothing exists: no given orchestration, no single experience, not even all of the notes on the page. This is fitting: Pärt often tells the story of a Russian monk he met, who, when asked how to improve oneself, said he knew of no way. Pärt said he tried by writing prayers and setting them to music. The monk shook his head. *«You are wrong»*, he said. *«All the prayers have been written. Everything has been prepared. Now you must prepare yourself.»*

This preparation comes from transcendence. In Pärt's music, what is unknown is summoned from what is known through the natural variance of incantation—of resiting something over and over—like the casting of spell and the saying of prayers. With no preordained thematic drive to obey, the music literally goes nowhere and operates with great drama by placing you where you are, intoning the same tones again and again to create a world of very few parts, a space that holds only the prayers, the sounds they play, and the person listening.

Though I am describing the music to myself now, the package I'm trying to design is no closer. Here is what I hear: *«Fratres»* begins quietly. A beat maps the space, a pulse. Then, a breath, the drawing of bows, time with the beat. Four notes, arching like a sunrise, then six in similar pattern, then eight. The four return again, slightly different but hopeful, then six, then eight. The players are quiet and find the pulse again. Now four tones dipping like a valley, more laboured on their journey uphill. The same pattern of six then eight. Four. Six. Eight. The sound is broadening rounded. The pulse. The beats are a rhythm, an organizer for the arrangement of the notes, sounding as they did before, but more insistently now. Two forces in opposing directions. The movements in this interval are laboured and driving forward. At last, the sound rings. The pulse returns and the first third is complete.

More falling than rising, the opera is greater. The drama of the second third. Beat, beat, beat. Beat, beat, beat. The music insists and refuses to resolve, simmering, then vapourising the structure it found before. Now it finds itself in two states at once. Beats and then the weather. A thunderclap and air fronts inside and out. The music hall trembles, tending for the storm.

The final third begins. The warmest sound so far, like a folk dance or children running in a ring, yelling with joy. The pulse of night-time beats with the regularity of vespers. A hushing when the sound resumes. The quieter of the two voices is found lower down. On the refrain, it is quieter still, sounding as if, in an icy forest, somehow has just stopped walking. The pulse trails off, drifting. Now, after the storm, the



wind settling, the intensity of resting after a hard day, of releasing. A good job. The pulse, calm, falls silent.

Ideas from Pärt of a typographic sort: the tabula rasa (or blank slate)—his name for a skittering piece written for the violinist Gideon Kremer. The package is empty. When I was younger, learning to play the piano by ear, I would play intervals that made the best shapes. The beauty of a perfect intervals is no more than sonic. The Estonian alphabet has 32 letters. Bracketing those that are only used in foreign word (A B C D E F G H I J K L M N O P Q R S Z T U V W Ö Ä Ü X Y), 27 letters remain. Three nines, each of three threes. Pärt's process for composing much of his music, including «Fratres», is one he calls «tintinnabulation», which takes a certain chord and inverts its register in manner that suggests overtones. This is the beauty of well-chosen arrangement. The sound is simultaneously static (the chord is not changing) and in flux (the chord is permuting). The triad sounds over and over again as instruments trade its notes, passing them through the auditorium as other, quieter voices wander afield, uprooted. These bell-like overtones are slipperiny, toning and overtoning and changing between the soundings. Somethings happens when metal is stuck with that kind of force, I think to myself. Something else resonates.

I am searching for answers by considering form. I pour another glass of wine. Digging through a pile of articles I've made on the floor, I find Pärt searching for answers, too:

Tintinnabulation is an area I sometimes wander into when I am searching for answers—in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it?

Traces of this unimportant thing appear in many guises, and everything that is unimportant falls away.

I am frustrated by the answer I am getting. Maybe it's enough just to enjoy the music. As quickly as I can ask, «Is Pärt a designer?» I am asking myself, «Should I try to be claiming him as one?»

With «Fratres» on stereo, I am on the noisy internet, and it is getting later. I find I can type F-R-A-T-R-E-S with one hand. When I translate a French interview with Pärt, the word for «composer» comes out «type-setter». I find that Pärt's birthday is September 11th, 1935—66 years (two 33s) before the towers fell. In his music, he says, the second iteration of the triad represents «terror». I find the moment of Pärt's musical transformation from his early serialism to his later minimalism coincides to the month with my own birth. I find a quote about the packaging of his music that coincides with this coincidence: Alex Ross of *The New Yorker* writes, «Even the packaging of the discs, all crisp lines and monochromatic fields, is a beautiful exemplar of minimalist style». I find each of the package designs and not the typefaces: Palatino, Palatino Titling, Trajan, Gill Sans, stretched Avant Garde, Garamond Bold, Akzidenz Grotesk, Times Roman, Frutiger, Rotis Serif. These facts refuse me.

Pärt says, «We must count on the fact that our-

music will come to an end one day. Perhaps there will come a moment, even for the greatest artist, when he will no longer want to or have to make art. And perhaps at that very moment we will value his creation even more—because in this instant he will have transcended his work.» We reach a consensus on things, and these things should be noted down. Here is one: the Estonian composer Arvo Pärt. Here are my notes. The wine is done. The room is quiet. As I get ready for bed, I remind myself that there is, in fact, no problem here to be solved.

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*Rob Giampietro*  
*DOT DOT DOT 9*  
2005

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# JIM ASHILEVI GRAAFILISEST DISAINIST, RAAMATUTE KÜLJENDAMISEST

Minu jaoks on raamatu välimus pea sama oluline ja tähendusrikas, kui sisu. Raamat on mälu ja fantaasia materiaalne kehastus. On raamatuid, millele mõeldes meenub nende lõhn, krõbeda paberi kurku kleepuv maik, terav nagu tikuotsavääl süttimishetkel. Nende kuju (formaadid), kortsud, rebendid. Nende pehmus või kõvadus, paberi toon ja krobelisus. Vahel ma ei suuda raamatut lugeda, sest tema väline inetus ei lase mul teksti sukelduda, ma ei murra pinnast läbi. Millegipärast on piinlik seda tunnistada – nagu pealiskaudsena näimise hirm kripeldaks. Kas mina – kirjandushuviline noorsand – olen tõesti vahel suuteline valima raamatut nagu valiks t-särki? See fantoomsüütunne võib tuleneda Eesti raamatukultuuri omapärast: üldjoontes pole meid õpetatud hindama kirjanduse juures disaini. Meil on kalduvus võtta graafilist disaini kui midagi iseenesestmõistetavat, midagi mis on niikuinii olemas. Vähesed lugejad mõtleavad raamatut kätte võttes, et keegi loominguline inimene veel peale autori on sellele teosele kuju, värvi ja mustrid andnud. Vähesed otsivad raamatu alguslehel kujundaja nime üles ning mõtlevad, miks see raamat just selline välja näeb, miks on tekst küljendatud nii nagu on, miks on valitud selline *font*, selline tähesuurus ja reavahe. (Fontidega vigurdamine võib muidugi lugemist segada, aga üks väga *cool* õnnestunud näide on Mark Z. Danielewski «House of Leaves».) Samamoodi nagu on võimalik maisihelbekarbi tagusest tekstist hea andega lavastada nutma ajav teatritükk, saab mis tahes raamatutäit teksti kujundada nõnda, et tulemust silmitsedes hakkab inimesel parem. Kõik sõltub teostusest ja kujundus on raamatu puhul sama oluline, kui keha inimese puhul. Ükskõik kui diibid me oleme, me keegi ei saa eitada oma keha.

Olin ükskord sõbra Nelega raamatupoes ja ta ütles, et tema arust on ingliskeelsed raamatud ülekujundatud. Minu meelest on kodumaised raamatud enamasti alakujundatud. On ikka jube, kui pean ammutama intellektuaalseid värinaid raamatust, mille jäikade koledate kaante vahelt lõhnavad kooliõpiklikult vastu läikivad külmlumivalged lehed, tekst kiduralt ja kiitsakalt vastu mustendamas nagu rangus ise. Mustad raagus puud ja hauaristid.

Olen pidanud oma kahe näidendi küljenduse juures sedavõrd detailidesse minema, et kauplesin endale sobivad kolmikpunktiirid välja. Reegliraamatud sätestavad, et eestikeelses tekstis on kolm punkti ... tihedalt koos ... ja mõlemast küljest tühikuga muust tekstist eraldatud, nagu omaette üksus. Mind see häirib. Tekitab visuaalse seose tsenseeritud või kaotsi läinud sõnaga. Mulle meeldib, kui kolmikpunktiir seob lauseosad ühtlaselt kokku.

Näited:

«Glamorama» Bret Easton Ellis – punktiir on ühtlaselt hõrendatud ega paista tänu sellele eraldi silma, vaid muutub nähtamatuks mõtte venimist märgistavaks pausiks.

«Mina olin siin» Sass Henno – eelmise näitega ühtiv stiil.

«Hell's Half Acre» Will Christopher Baer – tihedalt paistab siin silma autori stilistilise taotlusena, kuid kannab sellegipoolest oma funktsiooni hästi, sidudes kokku triivivad lausekatked, muutumata eraldi üksuseks.

Aga eesti keeles ... peaks tegelikult ... kirjutama ... nii, mitte ... niiviisi või...nii. Otsustati, et nõnda on ... korrektne. Minule meeldib ... nii. See olevat mul samasugune teksti esteetiline taotlus, nagu näiteks suurtest algustähtedest loobumine. niisiisnii.

Proosateksti puhul pole käsil oleva teksti küljendus mulle esialgu nii tähtis, aga kui kirjutan näidendi, vormistan kogu teksti filmistsenaariumi mõõtude järgi. Põhjus on praktiline – filmistsenaariumis võrdub 1 lehekülj umbestäpselt 1 minutiga. Esimese näidendi puhul («Nagu poisid vihma käes») oli lihtsalt vaja mingisugustki ajalist kompassi või orientiiri, kuna ma polnud varem pikka draamateksti kirjutanud, kuid nüüd olengi filmistsena küljendussüsteemi juurde näinud. Nii et «Portselansuits» näeb originaalfailis välja selline:

IKE

Anna andeks, Kioko. Mul oli vaja sind lähedalt näha. Kui sa juba uksele tulid.

KIOKO

See ei puutu minusse.

IKE

Ei puutu.

Kioko riietub lahti, paneb suure t-särki selga ja läheb voodisse.

Mulle isegi ei meeldi Courier ega Courier New, kuid filmistsenaariumi nõuded on asja eest ja ma saan sedasi näidendi kirjutamisel paremini aru, kus ma parajasti olen. Teatris antakse näitlejatele paberi kokkuhoiu nimel juba tihendatud tekst ning avaldanud pole ma kumbagi näidendi nende originaalküljenduses. Väljaspool minu arvutit muudetakse tekst tavaliselt selliseks:

KIOKO: See ei puutu minusse.

IKE: Ei puutu.

Mis puutub romaanidesse, siis Eestis pole ranget reegleid paika pandud, milline kirjastajale esitatav käsikiri välja peaks nägema. USA kirjastused nõuavad enamasti, et käsikirja tekst oleks kahekordse reavahega Courier. Leheküljele peaks mahtuma 250-300 sõna, seega peaks lehe vasakus, paremas, ülemises ja alumises servas olema vähemalt toll vaba ruumi. Courieril on kõik tähed sama laiusega (monospaced font). Toimetajatel on lihtsam tabada trükivigu ning hoolimata sellest, et sääras vormingus muutub käsikiri paksemaks, pidavat olema psühholoogiliselt kergem lugeda pigem hõreda

ja suure tekstiga paljulehelist raamatut kui vähemaleheljelist kitsaskirja.

Ma ei mõista täielikult autoreid, kes oma raamatu välimuse vastu huvi ei tunne ja mul on hirmus mõelda näiteks USA või Kanada autoritest, kelle kirjastuskultuuri masinavärk ei võimalda enamusel endale kujundajat valida või raamatut ise kujundada. Näiteks kanadalane Douglas Coupland, kes pole mitte ainult kirjanik, vaid (muuhulgas) skulptor ja graafiline disainer – visuaalkunstnik – on pidanud aastaid ja aastaid vaevlema välimuse pärast, millega ta teosed vastu ta enda paremat äranägemist on pidanud lugejate kätte jõudma. Masin on masin. Nüüd on Coupland siiski ka ise saanud kujundada ja on seda ilusti teinud.

Eestis sellist masinavärki pole. Autor saab otsast lõpuni enda tekstiga kaasas käia, jälgida selle arengut mõttest ja failist raamatuks ning osaleda väljanägemise kujunemises. Mina ajan edaspidigi enda kolmikpunktiire taga. Raamatu kujundamise aeg on põnev ja graafilised disainerid on tavaliselt lahedad inimesed.

---

1.  
Sass Henno  
«Mina olin siin» 2004.  
aasta romaanivõistluse võitja

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2.  
Mark Z. Danielewski  
«Only Revolutions» raamat

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3.  
Mark Z. Danielewski  
«House of Leaves» raamat

---

4.  
Douglas Coupland  
«In Play Again?» tüpograafiline artikkel

---

1.

«Ah? Olej õit?» karjus Olar talle näkku ja tõukas Rassi õlast.

Rass astus sammu tagasi.

«Ei, aga ma vihkan mingeid munne, kes teiste naisi puutuvad.»

Kõik õuele tulnud inimesed ootasid huviga järgnevat sündmust. Olar vaatas maas küllatavat tüüpi. Selle asemel, et Rassile kallale tormata, lõi ta maaslammajale jalaga selga ja naeris oma tatist naeru: «Sittagi ei muutu aafatatega stiin äljafs.»

Oppigu keel ära, mõttes Rass. Mitte sittagi ei saa aru, mis ta räägib, mõttes üks mees veel. See oli Mössa, kes oli paljudes asjades oma vennaga ühel nõul.

«Kuule, libik, mis' stu nimi on?» pöördus Olar Rassi poole.

«Rass,» vastas pois.

«Pederafstt.»

«Mine perse.»

«Nali, mees, nali... Tead, et kui midagi on, öid minu nime kasutada,» süstis Olar. Rassi sõrmukidele oli tekkinud marrastus. Olari sõrmukidele olid tätoveeritud Rassile mitmeid ägütlevad tähed.

koridoris, enne kui uks avanes. Rass oli ärkvel. Aga ta lihtsalt ei tahtnud ega suutnud ennast liigutada. Säge kolistas pimedas toas. Komistas riidenagisse, kus nüüd rippus Mössa sullejope. Seejärel komistas riuli otsa, nii et tuhatos maha kukkus. Seejärel viskas võtmed ukse ette põrandale maha. Aga tuld ta põlema ei pannud.

«Musi, Anna andeks,» ütles tüdruk ning istus riietega voodi äärel.

Ta sasis käega poisi juustes, mille peale too pea ära keeras. Tüdruk mäletas, et alati varem oli see talle meeldinud.

«Musi. Kas sa annad mulle andeks?» küsis tüdruk sosinal.

Ta kummardus poisi kohale ja surus oma öökülmale põse vastu poisi nägu. Tüdruku põskedele voolasid soojad pisarad.

«Rassi! Musi, kuule! Vasta mulle! Anna mulle see andeks.»

Ta raputas poisi õlast, mispeale pois käe öölambi lülitini sirutas ja tule põlema klõpsas. Ta silmad olid jätkuvalt kinni. Ta mõttes, mida tüdrukule öelda. Aga midagi ei tulnud pähe. Siis mõttes ta sellele, mida ta ta h a k s tüdrukule öelda. Aga ühtegi mõtet ei tekkinud. Tüdruk kallistas teda ja karvane kasukakrae koidas poisi kaela. Pois ei öelnud midagi.

«Palun... Palun sind... Anna mulle andeks... Ma olin purjus.»

Pois keeras tüdrukule selja.

Tüdruk nuuskus.

«Ma ei teeks sulle kunagi midagi sellist,» ütles pois pärast pikka vaikust.

Tüdruk kustutas tule ja võttis riided seljast. Nad mõlemad jätsid vahel õhtuti riided keset põrandat vedelema. Sest keegi ei käskinud neil koristada ja kedagi ei oleks huvitanud ka. Tüdruk tõmbas kardinad ette, puges teki alla ja liibus vastu poissi.

2.

**H**aloes! Haleskarth!  
 Contraband!  
 I can walk away  
 from anything.  
 Everyone loves  
 the Dream but I kill it.  
**Bald Eagles** soar over  
 me:—*Reville Rebel!*  
 I jump free this weel.  
 On fire. Blaze a breeze.  
 I'll devastate the World.  
 No big deal. New mutiny all  
 around. With a twist.  
 With a smile. A frown.  
 Almighty sixteen and so freeeee.  
 Rebounding without even a cap.  
**Golden Bears** bow at my knee:  
 —*Go ahead Lieutenant General.*  
 Take it all.  
**American Beavers** also chitter  
 scared. Bowing. Fawning too.  
 Why don't I have a hat?

**S**amsara! Samarra!  
 Grand!  
 I can walk away  
 from anything.  
 Everyone loves  
 the Dream but I kill it.  
**Atlas Mountain Cedars** gush  
 over me:—*Up Boogaloo!*  
 I leap free this spring.  
 On fire. How my hair curls.  
 I'll destroy the World.  
 That's all. Big ruin all  
 around. With a wiggle.  
 With a waggle. A spin.  
 Almighty sixteen and freeeeee.  
 Rebounding on bare feet.  
**Trembling Aspens** are pretty here:  
 —*You've nothing to lose. Go ahead.*  
 Have it all.  
**Tamarack Pines** sway scared.  
 Appalled. Also pretty. Perfumed.  
 Why don't I have any shoes?

3.

Hagan Sophia, Rowena's sister of the Mar...  
 Perhaps...  
 here...  
 is as good a place to...  
 In his essay "Critical Condition" published in Simple Thought (University of Washington Press, 1995) Brendan Behrens declared that Nabokov's letters, when the explorers were within it, was in a state of severe shock. "His...  
 ever without them, it is completely dead. Humanity...  
 serves as his life in the blood. Humanity's end would...  
 mark the end of the world." A statement which pro...  
 voked sociologist Sander Gilman to claim "Critical...  
 Condition" was "just another kind of Behrens'...  
 nihilism." (A lecture delivered at Our Lady of the...  
 Lake University of San Antonio on June 26, 1996.)  
 "Mr. Tarrant refused to reveal whether...  
 the following bizarre textual layout is...  
 Zampardo's or his own. — Ed.

Reading the newspaper too closely during coffee breaks will make upper management question your loyalty. Who knows why. Do you deserve a raise? Maybe you don't. Be that as it may, asking for a raise is uncomfortable and intimidating. Does your job have perks? Free toner cartridges don't constitute perks. Nor does a good parking stall, or a liberal dress policy. Does a compressed work week fill you with a tingly sensation? Or perhaps flextime or telecommuting days? You deserve success—and now you can have it—and go to hell, too. You deserve the success you desire. You also deserve happiness, irritable bowel syndrome, personal fulfillment, a bad haircut and an abundance of crap from Pottery Barn. Catchy ring tones, search engines and supermarket customer loyalty programs are emerging as the engine of the new global economy. Who'd have thought? People started getting incredibly fat almost exactly the same week that Coke changed its formula. Coincidence? All Project Managers are asked to update their project information using the corresponding colour code for each project phase, and add Quality Control drawing review periods accordingly. How many putty colored appliances do you own, including peripherals? Customer satisfaction survey results: yehaw! I used to stay with a job only until I'd learned just about as much as I could from it. After that it was all downhill. I'd show up at noon. I'd take naps under my desk. I was quite brazen in my attempts to get fired. I look back now and wonder, well why didn't I simply quit? Just to let you all know, the filtered water reservoir at the 4th floor kitchen sink has been serviced and you can once again enjoy a tall, cool, refreshing drink of clear, clean, fast-pouring H2-oh! Brenda. Too much free time is certainly a monkey's-paw in disguise, isn't it? Most of us can't handle a structureless life. A clever way to make money on the job is to gamble...but your boss that you will meet or exceed a target! Oh God, how depressing. Is this what life has come to? Thank you for continuing to hold. Here at American Airlines we believe in alchemy. Do not change visibility settings in either the "Overall,"

4.

## CHAPTER II

Jerrodd, Jerrodine, and Jerrodette I and II watched the starry picture in the visiplate change as the passage through hyperspace was completed in its non-time lapse. At once, the even powdering of stars gave way to the predominance of a single bright marble-disk, centered.

«That's X-23,» said Jerrodd confidently. His thin hands clamped tightly behind his back and the knuckles whitened.

The little Jerrodettes, both girls, had experienced the hyperspace passage for the first time in their lives and were self-conscious over the momentary sensation of inside-outness. They buried their giggles and chased one another wildly about their mother, screaming, «We've reached X-23 -- we've reached X-23 -- we've ---»

«Quiet, children,» said Jerrodine sharply. «Are you sure, Jerrodd?»

«What is there to be but sure?» asked Jerrodd, glancing up at the bulge of featureless metal just under the ceiling. It ran the length of the room, disappearing through the wall at either end. It was as long as the ship.

Jerrodd scarcely knew a thing about the thick rod of metal except that it was called a Microvac, that one asked it questions if one wished; that if one did not it still had its task of guiding the ship to a preordered destination; of feeding on energies from the various Sub-galactic Power Stations; of computing the equations for the hyperspatial jumps.

Jerrodd and his family had only to wait and live in the comfortable residence quarters of the ship.

Someone had once told Jerrodd that the «ac» at the end of «Microvac» stood for «analog computer» in ancient English, but he was on the edge of forgetting even that.

Jerrodine's eyes were moist as she watched the visiplate. «I can't help it. I feel funny about leaving Earth.»

«Why for Pete's sake?» demanded Jerrodd. «We had nothing there. We'll have everything on X-23. You won't be alone. You won't be a pioneer. There are over a million people on the planet already. Good Lord, our great grandchildren will be looking for new worlds because X-23 will be overcrowded.»

Then, after a reflective pause, «I tell you, it's a lucky thing the computers worked out interstellar travel the way the race is growing.»

«I know, I know,» said Jerrodine miserably.

Jerrodette I said promptly, «Our Microvac is the best Microvac in the world.»

«I think so, too,» said Jerrodd, tousling her hair.

It was a nice feeling to have a Microvac of your own and Jerrodd was glad he was part of his generation and no other. In his father's youth, the only computers had been tremendous machines taking up a hundred square miles of land. There was only one to a planet. Planetary ACs they were called. They had been growing in size steadily for a thousand years and then, all at once, came refinement. In place of transistors had come molecular valves so that even the largest Planetary AC could be put into a space only half the volume of a spaceship.

Jerrodd felt uplifted, as he always did when he thought that his own personal Microvac was

many times more complicated than the ancient and primitive Multivac that had first tamed the Sun, and almost as complicated as Earth's Planetary AC (the largest) that had first solved the problem of hyperspatial travel and had made trips to the stars possible.

«So many stars, so many planets,» sighed Jerrodine, busy with her own thoughts. «I suppose families will be going out to new planets forever, the way we are now.»

«Not forever,» said Jerrodd, with a smile. «It will all stop someday, but not for billions of years. Many billions. Even the stars run down, you know. Entropy must increase.»

«What's entropy, daddy?» shrilled Jerrodette II.

«Entropy, little sweet, is just a word which means the amount of running-down of the universe. Everything runs down, you know, like your little walkie-talkie robot, remember?»

«Can't you just put in a new power-unit, like with my robot?»

«The stars are the power-units, dear. Once they're gone, there are no more power-units.»

Jerrodette I at once set up a howl. «Don't let them, daddy. Don't let the stars run down.»

«Now look what you've done,» whispered Jerrodine, exasperated.

«How was I to know it would frighten them?» Jerrodd whispered back.

«Ask the Microvac,» wailed Jerrodette I. «Ask him how to turn the stars on again.»

«Go ahead,» said Jerrodine. «It will quiet them down.» (Jerroddette II was beginning to cry, also.)

Jarrodd shrugged. «Now, now, honeys. I'll ask Microvac. Don't worry, he'll tell us.»

He asked the Microvac, adding quickly, «Print the answer.»

Jerrodd cupped the strip of thin cellulfilm and said cheerfully, «See now, the Microvac says it will take care of everything when the time comes so don't worry.»

Jerrodine said, «and now children, it's time for bed. We'll be in our new home soon.»

Jerrodd read the words on the cellulfilm again before destroying it: INSUFFICIENT DATA FOR A MEANINGFUL ANSWER.

He shrugged and looked at the visiplate. X-23 was just ahead.

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# ABSTRAKTNE PROTSESSI KIRJELDUS VÄLJA ARVATUD ERANDJUHUD

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1.

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Kujutagem ette, et teatud abstraktsele hulga( $A-H$ ) antakse lahendada ülesanne. Ülesandel võib olla ainult üks lahendus, mis tegelikult koosneb erinevate lahenduste sümboolsist. Hulga iga osa pakub välja oma lahenduse( $a-h$ ), seal juures võib igal välja pakutud lahendusel olla mitu erinevat lähtekohta( $n$ ). Lahenduste eesmärgiks on lähtekohtade vähendamine ja ühtse terviku (ühe lahenduse) tekitamine.

2.

---

Lahendus  $a$  hülgab lahenduse  $g$  ühe lähtekohtadest, mille käigus täieneb lahendus  $f$  ühe lähtekoha võrra.

3.

---

Lahendus  $a$  võtab arvesse lahenduse  $f$  ühe lähtekoha mille käigus avaldab lahendus  $h$  uue lähtekoha.

4.

---

Lahendus  $a$  arvestab lahenduse  $f$  ühe lähtekohaga. Lahendus  $e$  võtab arvesse lahenduse  $h$  ühe lähtekoha, mille käigus avaldab lahendus  $f$  taas uue lähtekoha.

5.

---

Lahendus  $e$  arvestab lahenduse  $h$  ühe lähtekohaga. Lahendus  $c$  hülgab lahenduse  $f$  ühe lähtekoha (nagu eelnevalt tegi seda ka lahendus  $a$  lahendus  $g$  ühe lähtekohaga), selle käigus avaldab lahendus  $f$  taas uue lähtekoha.

6.

---

Lahendus  $g$  võtab arvesse lahenduse  $a$  ühe lähtekohtadest, samal ajal arvestab  $a$  lahendus  $f$ -i ühe lähtekohaga. Lahendus  $d$  avaldab koguniski 2 uut lähtekohta.

7.

---

Lahendus  $h$  hülgab ühe lahenduse  $d$  ühe lähtekohtadest.  $g$  avaldab ühe uue lähtekoha.

8.

---

Lahendus  $b$  võtab arvesse  $d$  ühe lähtekohtadest.  $g$  avaldab ühe uue lähtekoha.

9.

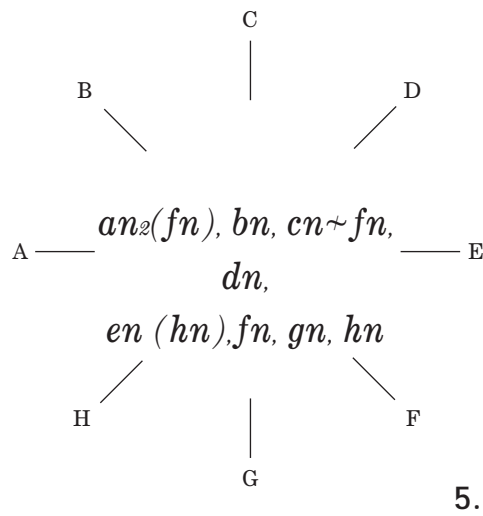
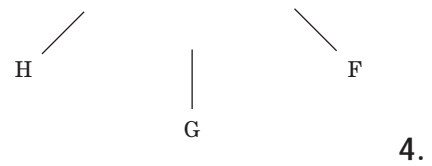
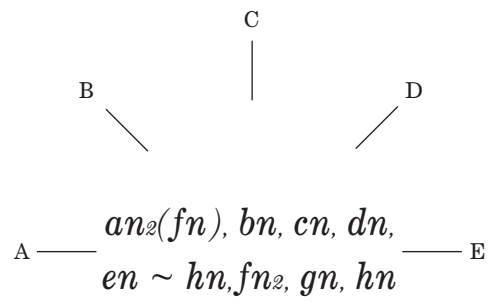
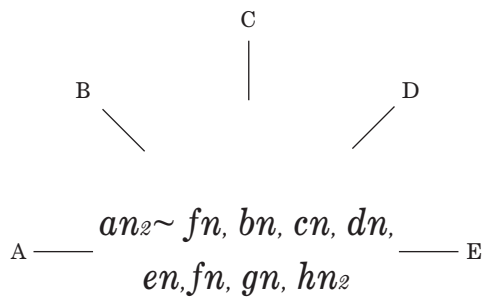
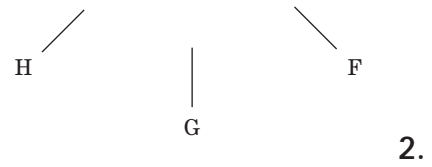
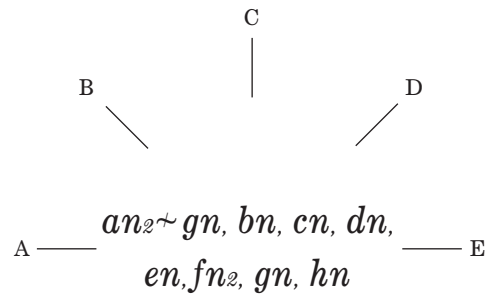
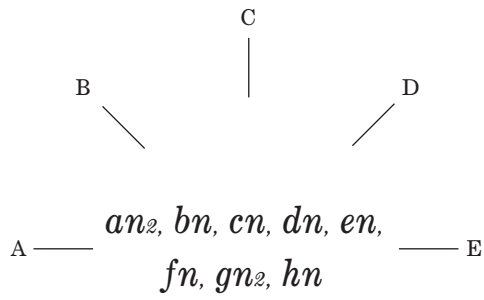
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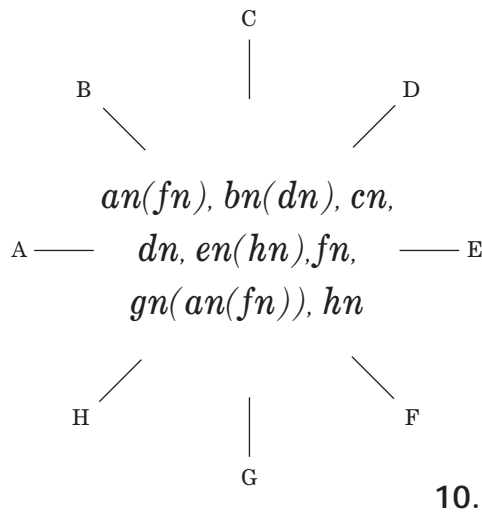
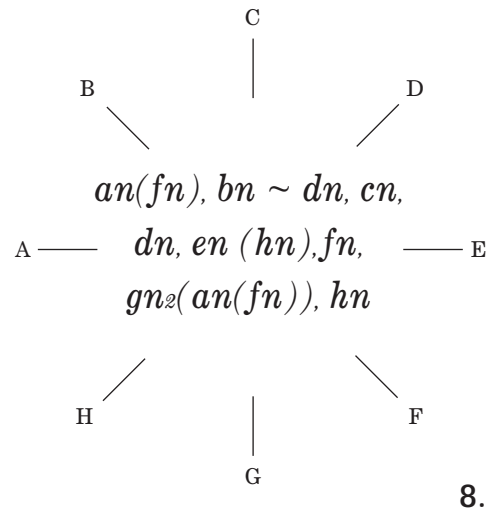
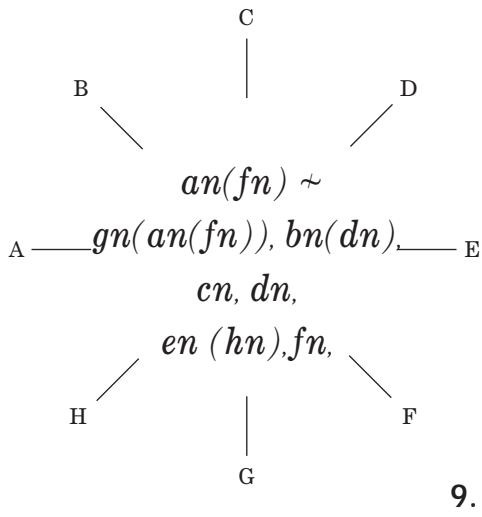
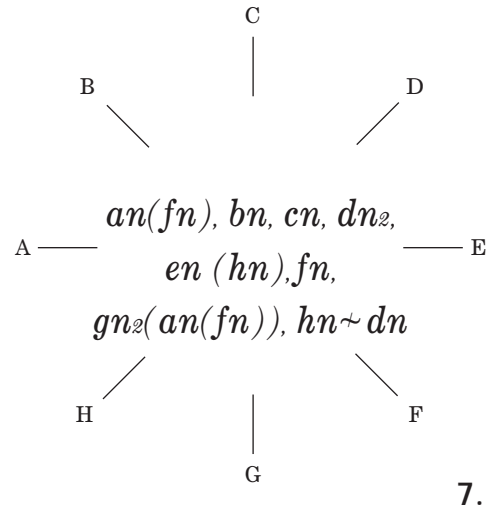
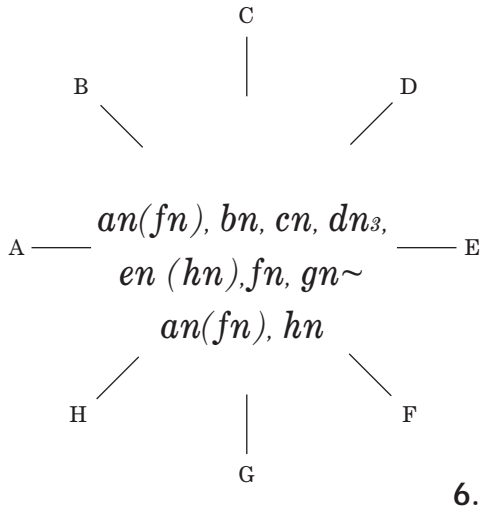
Lahendus  $a$  hülgab  $g$  ühe lähtekohtadest.

10.

---

Tulemuseks on üksteisega arvestavad ja tasakaalustatud lahendused.

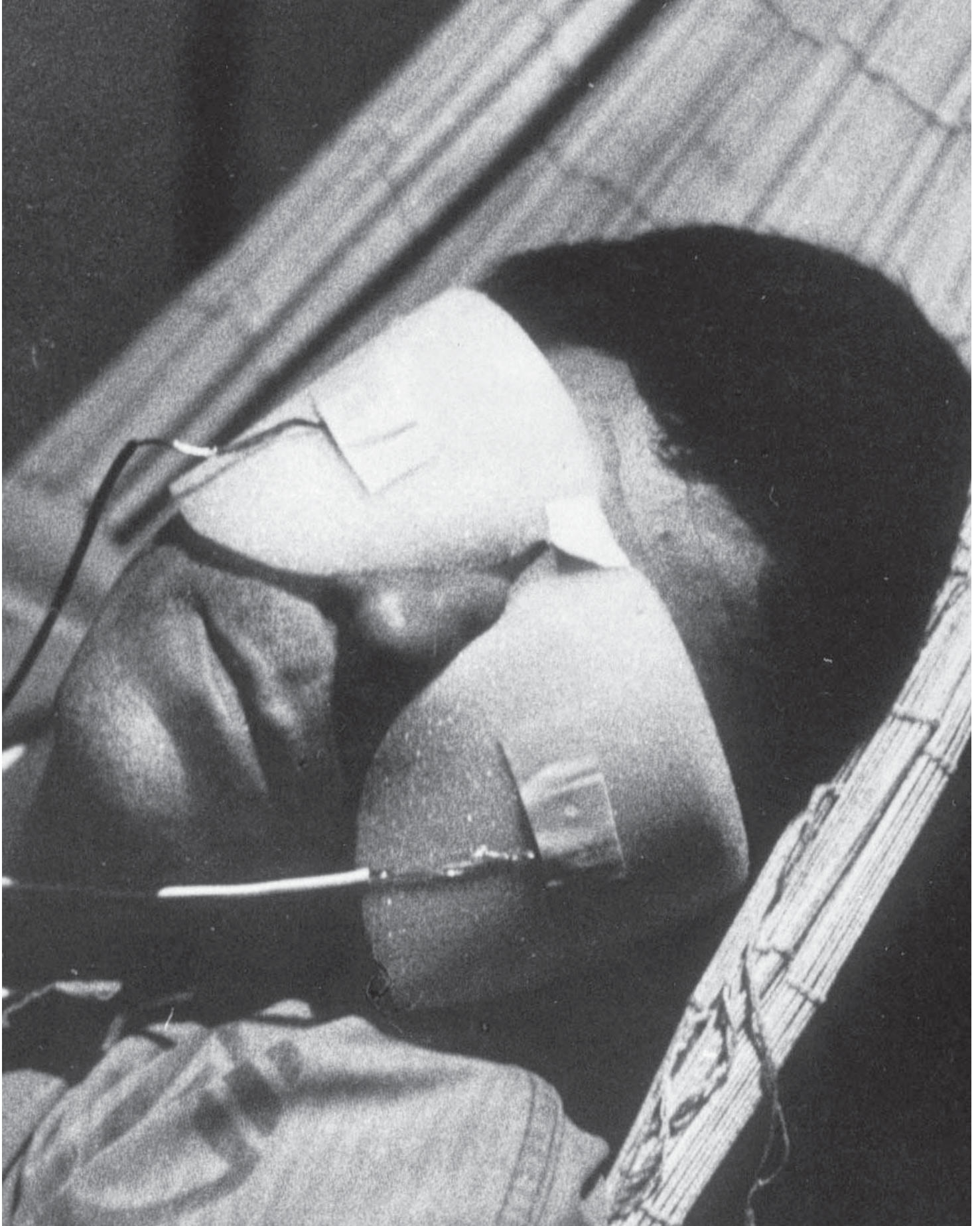




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# LÀ J'ÉTAIS

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1 Hello, I'm Ryan. Erm ... all these things are linked somehow, but at times the associations may be a bit loose.

ülesannet kui sellist ei ole ette antud on vaid aimdus mida öelda või teha aga kindlust kuidas teha veel ei ole nagu

ikka noore ja mõtetest pungil isiksusena on tahtmine öelda hingelt ära kõik ja võimalikult valjuhäälselt et end maksimaalselt kuuldavaks teha hirm teadmatuse ees ja veel suurem hirm jääda lolliks nende ees kelle arvamus korda läheb ikka tahaks saada üha rohkem ja rohkem ümbritsevalt ning anda seda edasi võimalikult arusaadaval moel tuginedes autoriteetide liidrite pioneeride ideedele manifestidele kohandades seda enda jaoks tundub et kõik see mida omandad pudeneb imepeene liivana sõrmede vahelt ning pihku

ei jäägi midagi tundmus on petlik fragmendid mis ei ole üldse vähetähtsad jäävad ja

<sup>2</sup> Eelistame mõelda graafilisest disainist kui punktist, mis eksisteerib (kui soovite, siis üksnes) seal, kus teised jooned ristuvad. Näiteks plaadiümbrises kohtuvad muusika, kunst ja reklaam. Püüe graafilist disaini defineerida ainult segab; oleme sellest loobunud. Meie ajakiri räägib praegu peaaegu kõigest v.a. graafilise disaini. See on kunstist, muusikast, filmist, jne ning ainuke asi, mis seda kõike graafilise disainiga seob, on fakt, et mõlema toimetaja visitiikardile on kirjutatud "graafiline disainer".

hakkavad moodustama tervikpilti tükk-tüki haaval mõneti märkamatuks seod tuhandeid detaile ja mõistad kuid see kõik tundub et on vähe ja tahad rohkem maratonmehena rühid läbi informatsioonimassiivi kugistad alla liiga palju tähtsusetut võib-olla siiski mitte taustal tapeet mis segab on loomulik

otsida naudingut laseks laagerduda kõigel sellel mida

3 alla kugistad aga enne janunen juba uue kogemuse teadmise katarsise järele väsimus on kerge tekkima kõike ei suuda talletada aga kõike ei peagi peaks selekteerima ja mõistma vastutama selle eest mida hingad sisse kvaliteet vs kvantiteet minimal vs maximal godzilla vs japan kaos vs kord kõik vs mitte midagi liiga palju vs liiga vähe vs vs vs liiga palju kaalutleda ja mõelda või siis lihtsalt teha ja proovida ilma hirmu ja piinlikustundeta kas vorm on tähtis kui sisu puudub ja kas vorm suudab parandada sisu pigem loobuda hirmust ning lasta sisul ja vormil koos töötada mis on siiski need asjad mis mind on muutnud läbi mille olen end uuesti hakanud avastama ja leidma kuskilt tühermaalt mille olemasolust polnud varem aimugi üha enam annan ruumi kõhklustele aga murreran edasi

4 GOD IS IN THE FOOTNOTES

JOOBANÖVÖIE SAYS: (5:22:59 PM) plektrum otsib ad

JOOBANÖVÖIE SAYS: (5:23:00 PM) sa ikka seal?

KAAREL SAYS: (5:23:06 PM) nope

KAAREL SAYS: (5:23:19 PM) tulin ära

KAAREL SAYS: (5:23:26 PM) mingeid asju teen sealkaudu

KAAREL SAYS: (5:23:31 PM) krahl ja baltoscandal

JOOBANÖVÖIE SAYS: (5:23:40 PM) edukas

JOOBANÖVÖIE SAYS: (5:23:44 PM) kuidas teil pidu läks

KAAREL SAYS: (5:23:57 PM) hehe hea möll oli

KAAREL SAYS: (5:24:00 PM) nagu ikka

KAAREL SAYS: (5:24:20 PM) jaur

JOOBANÖVÖIE SAYS: (5:24:48 PM) a ja teil se oma rahvas ka ju

KAAREL SAYS: (5:25:05 PM) mnjah, mingil määral, nagu kunagi

stereoplaaster oli

KAAREL SAYS: (5:25:10 PM) jaur, hea vaheldus

KAAREL SAYS: (5:25:42 PM) mis ise

KAAREL SAYS: (5:25:43 PM) muidu

KAAREL SAYS: (5:25:51 PM) sveitsi disaini päevad tulevad

JOOBANÖVÖIE SAYS: (5:26:03 PM) lugesin lehest jep

JOOBANÖVÖIE SAYS: (5:26:07 PM) workshopa ka tuleb?

JOOBANÖVÖIE SAYS: (5:26:13 PM) thaaks osa saada loenguist kui midaig on

JOOBANÖVÖIE SAYS: (5:26:18 PM) pliis anna mulle teada siis

KAAREL SAYS: (5:26:19 PM) ikka jah

KAAREL SAYS: (5:26:23 PM) workshop ka jep

JOOBANÖVÖIE SAYS: (5:26:25 PM) mändmaa ei saada mulle maile

JOOBANÖVÖIE SAYS: (5:26:37 PM) käisid ekas kui te pidu oli, opium flirt vhea

JOOBANÖVÖIE SAYS: (5:26:44 PM) ja moHa ka

KAAREL SAYS: (5:26:56 PM) alksi enam ei müüda eka pidudel

KAAREL SAYS: (5:26:57 PM) ma kuulsin

KAAREL SAYS: (5:26:59 PM) päris hea

JOOBANÖVÖIE SAYS: (5:27:13 PM) kõik olid nügi täis

JOOBANÖVÖIE SAYS: (5:27:19 PM) väga täis

KAAREL SAYS: (5:27:35 PM) :)

JOOBANÖVÖIE SAYS: (5:27:44 PM) ma ka

JOOBANÖVÖIE SAYS: (5:27:47 PM) jube se

JOOBANÖVÖIE SAYS: (5:27:51 PM) organismi retsib ära

JOOBANÖVÖIE SAYS: (5:27:53 PM) nõrgaks jääb

Allow an easement (an easement is the abandonment of a structure)

**play>next>pause>shuffle>repeat kiirused on suuremad ühest on saanud lõpmatus naudingust formaalsus kuradi**

<sup>5</sup> **he** Watching television is like taking black spray paint to your third eye. **see viimane jaa on küll ma olen ka juba kuulnud aga kas sa seda eelmist tead jah aga ma olen juba järgmise juures omadega tuhnin veel edasi vist taustaks on see hea ma olen seda kuulnud aga mitte**

<sup>6</sup> **kuulanud soovivad? äkki jätkaks vahele ja naudiks seda mis meeldib korduvalt või siiski tormad nagu festivalil ühe lava eest teise ette ja püüad saada kõike ühest kohast aga see**

**on ju kuradi hea ukсед aknad on valla kaabel seinas ja otse pähe küüniline suhtumine sest ma teen seda pidevalt pime-**

**das toas hullumeelne pilk silmis ja tarbin taustal helendab mute peal telekapilt meeleheitel vagiinamonoloogid intriigid aga kinni ei taha panna hea kui taustal midagi mängib klapid**

**peas peaks vist veel laadima kõvaketas hakkab täis saama ühendan veel 300gb usb pole paar nädalat uut kogunud süü-**

**mepiinad ja kerge piinlikus isegi tahaks ju ikka olla lainel postmodernism postrock post post post everything ma isegi**

**ei tea enam mis meeldib või mitte žanrid on surnud metal pole mäslev ja verine kunagi keegi ütles hästi reivid on oma surmale ligemale amfetamiinitamise ja ecstasy-lembe**

**se publikuga märksa morbiidsemad kui blackmetal oma õllest läbiimbunud nahkjopega mitmekesis-**

**us ja piiride nihutamine enam ei teki ikoone on need kes on ja nad on kadu-**

**vad generatsioonid vahetuvad 3-4 aastaga 3,5 GB/sekundis ühelikiirusel juuksed tuules muutuste lainel xanax**

**zoloft ja prozac rummkoola nädalavahetusel taksoõidud ühest kohast teise tahaks teada mis seal ka toimub ja vaadata**

**ringi suhelda krt ei viitsi koju kindlasti minna veel et puhata nalja tahaks**

**jah nalja ja karnevali kimuda seinä ääres ja rääkida tühjast-tähjast vahel ka rohkemast vältides pealiskaudsust ja jaga-**

**des informatsiooni mida nädala jooksul teada saanud mida kuulnud taarud koju pea täis pulki ja hommikul on paha**

<sup>8</sup> The illegible black metal logo developed, to some extent, analogously with typographic forms of encryption and secrecy developed from the Internet, such as the so-called 'Captcha': the 'Completely Automated Public Turing test to tell Computers and Humans Apart'.

Minor Threat Just a band.

<sup>9</sup> **Nirvana** Just a band. **jah nalja ja karnevali kimuda seinä ääres ja rääkida tühjast-tähjast vahel ka rohkemast vältides pealiskaudsust ja jaga-**

**des informatsiooni mida nädala jooksul teada saanud mida kuulnud taarud koju pea täis pulki ja hommikul on paha**

The Next Big Thing.. JUST A BAND.

KAAREL SAYS: (5:28:31 PM)  
*on jah*

KAAREL SAYS: (5:28:38 PM)  
*eelmine nädal püüdsin vaiksemalt*

KAAREL SAYS: (5:28:40 PM)  
*hea film oli*

KAAREL SAYS: (5:28:41 PM)  
*etv*

KAAREL SAYS: (5:28:42 PM)  
*candy*

JOOBANÕVÕIE SAYS: (5:28:49 PM)  
*ei näe etv*

JOOBANÕVÕIE SAYS: (5:28:54 PM)  
*täna vb lähen sõprusse*

JOOBANÕVÕIE SAYS: (5:29:04 PM)  
*mehe töö*

KAAREL SAYS: (5:29:13 PM)  
*mul palju asju vaatamata*

KAAREL SAYS: (5:29:21 PM)  
*ei ole jõudnud lihtsalt*

JOOBANÕVÕIE SAYS: (5:29:22 PM)  
*mul ka*

KAAREL SAYS: (5:29:23 PM)  
*väga kahju*

KAAREL SAYS: (5:29:27 PM)  
*sügisballgi nägemata*

JOOBANÕVÕIE SAYS: (5:29:31 PM)  
*tellisin the wire uuesti*



**The Wire**  
Zappa once defined rock journalism as "people who can't write, interviewing people who can't talk, for people who can't read". Wire is the happy exception. Beautifully designed by Non-Format, Wire is a monthly music magazine that is intelligent, inspirational and thoroughly honest. In both design and content, the reader is taken seriously, without a trace of cynicism. It leaves one wondering why most design criticism seems so trite in comparison.

KAAREL SAYS: (5:29:32 PM)  
*ja teiste elud*

JOOBANÕVÕIE SAYS: (5:29:35 PM)  
*hakkasin vaatama*

JOOBANÕVÕIE SAYS: (5:29:37 PM)  
*lugema*

JOOBANÕVÕIE SAYS: (5:29:39 PM)  
*eile sain kätte*

JOOBANÕVÕIE SAYS: (5:29:42 PM)  
*jubehea ikka*

KAAREL SAYS: (5:29:45 PM)  
*peaks ka tellima jah*

KAAREL SAYS: (5:29:46 PM)  
*wire*

JOOBANÕVÕIE SAYS: (5:29:51 PM)  
*ta tõesti hariv on*

JOOBANÕVÕIE SAYS: (5:30:08 PM)  
*tiübid ei räägi paska ala " see asi on hea"*

JOOBANÕVÕIE SAYS: (5:30:13 PM)  
*mida vittu se ütleb*

JOOBANÕVÕIE SAYS: (5:30:16 PM)  
*minig subjektiivne keel*

KAAREL SAYS: (5:30:50 PM)  
*hehe*

JOOBANÕVÕIE SAYS: (5:31:08 PM)  
*vahel netis vaatad teiste arvamust*

Change nothing and continue with immaculate consistency

lynch tallinnas hmm maitsev mõnus uued tuuled siinmail kultuuriline areng alati võib ju nuriseda ja väita et kõik on perses ja midagi ei toimu subkultuuride kesine esindatus ja alternatiivide puudus kuid kui palju on piisavalt kas see kui ei oska enam valida ning seetõttu ei jõuagi oma otsingutega kuhugi olen alati püüdnud vältida suuri kogutud teoseid

I'm frightened of what I don't know. The way I mean know: I'm frightened of what I have not experienced and which is untranslatable into the language of what I have experienced.

mis panevad pea valutama festivalid krahmamine igalt poolt midagi kava käes jooksed ühest ruumist teise eelmine liha-tükk veel hambus et ei oska järgmise noosiga midagi peale hakatagi mitu filmi sa vaatasid ma vaatasin 15 ma 8 a ma hoopis 22 krt järgmine aasta tahaks rohkem kindlalt jaa kust seda aega võtta eks peab vähem magama samal ajal veel mingi hea pidu käisin just hiljuti sünnipäeval kõik istuvad

And I guess that's one of the main characteristics of the WT: that constant changing, not always drastic, but certainly always. Always in a kind of flux, sharpening the ideals, re-working the programme, learning above all from the mistakes made, trying honestly and openly to just make it a better place. Admitting faults, dealing with criticism... and, sometimes just as difficult, with praise. There it is in a nutshell: The WT's endless back and forth between highly, arrogantly, and rightly stubborn and sweetly, modestly in doubt.

ringis vein käes ja ei tea millest rääkida hea lihtne haridusteedmad läbivalt võtta ette jälle bakalaureus magister mul baka käes tegin kaks aastat ühe aastaga oo kuidas sa said ma tegin topeltaineid ühe aastaga oot näksin juustu korra ja erasmusega olin veel välismaal krt kus ikka veab 2 tundi möödub samad jutud samal ilmelmida edasi magistrantuur kindlasti tahaks ka aga ei tea veel isegi mida vaatan kõrvalt kehitam õlgu akadeemilisus my ass 3+2 1+1 7+5 8-13 tundub et põhiline on saada 2in1 alati elamused teadmised armastus viha lõbu 3in1 miks mitte 100in1 telekast eesti huumor kuulsad inimesed teevad ootamatus olukorras nalja halb naersin tagajalgadel haritlaste üle tohutu laviin mis vallandus huumorikool materdas aasa-baskini-lepa-aimla skene maha ja nexuse-merka nuttis haha päris hea 3in1 3+2 aga huumorit võetakse ikka surmtõsiselt krt ma ei taha muutuda ülinegatiivseks pigem olla tolerantne ei tegelikult tolerantus ei vii edasi peab jälgima kõrvalt vaikse muigega üks silm nutab teine naerab õnneks koittoome veel tantsib ning rahvas on rahul ma lähen pigem leian midagi siit mõnusast väikesest kohast kus kõik kõiki tunnevad ja igal üritusel on max 300 fänni ja tegelikult ei toimu midagi aga samas toimub ka tuleb ainult otsida

JOOBANÖVÖIE SAYS: (5:31:21 PM) siis ongi diskusioon selle vahel et "hea" ja "halb"

JOOBANÖVÖIE SAYS: (5:31:23 PM) tänud

JOOBANÖVÖIE SAYS: (5:31:36 PM) teiste elud pole kanäinud

KAAREL SAYS: (5:31:43 PM)

ma jah tahaks seda väga näha

JOOBANÖVÖIE SAYS: (5:31:54 PM)

kui mehe töö lähen täna siis tule ka

KAAREL SAYS: (5:31:54 PM)

sai 28 näd hiljem ära vaadatud

KAAREL SAYS: (5:32:10 PM)

oo ja tegell võiks küll

JOOBANÖVÖIE SAYS: (5:32:22 PM)

ma ei tea vele kas lähen mingi eided siin

otustasid et võiks kinno ja ma nüüd vaatan kas nadikka lähevad

KAAREL SAYS: (5:32:40 PM)

tra koolis ka rets jälle mingi sada projekti käsil

iga asi poole munniga, jube rabelemine

KAAREL SAYS: (5:32:46 PM)

mõllesin et ei tee enam ühtegi asja ilma tundeta

KAAREL SAYS: (5:32:54 PM)

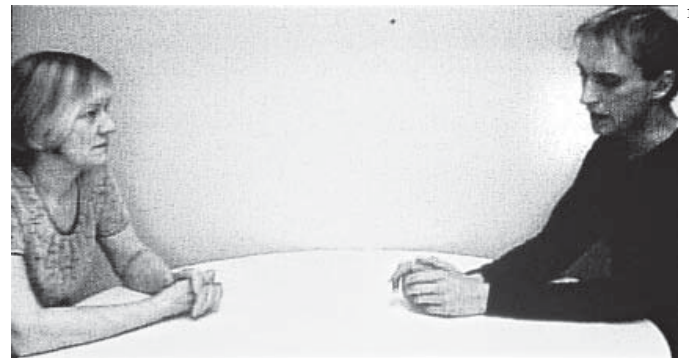
et poh kui kevadel ei jõua lõpetada

KAAREL SAYS: (5:32:59 PM)

liiga hull info massiiv pidevalt

KAAREL SAYS: (5:33:09 PM)

eile 3h vaatasime kumus eesti kunstiprojekte, filmiasju



KAAREL SAYS: (5:33:32 PM)

õhtul lisaks veel asju koolivärgid jne

KAAREL SAYS: (5:33:46 PM)

õhtul täiesti nagu läbi peenestatud, libiido nahhui täiesti

KAAREL SAYS: (5:33:57 PM)

16 h peab tegema midagi vaimuga

JOOBANÖVÖIE SAYS: (5:34:27 PM)

pole kava juba midaig nii teinud

JOOBANÖVÖIE SAYS: (5:34:38 PM)

aga ongi et muu sööb ära selle

JOOBANÖVÖIE SAYS: (5:34:43 PM)

okei koolis käin

JOOBANÖVÖIE SAYS: (5:34:50 PM)

sealt saab juba laengu

JOOBANÖVÖIE SAYS: (5:34:58 PM)

a täna jah 21 15

JOOBANÖVÖIE SAYS: (5:35:05 PM)

kui viitsid tule ka

KAAREL SAYS: (5:35:07 PM)

jaa

KAAREL SAYS: (5:35:10 PM)

kata tahaks ka ma arvna

JOOBANÖVÖIE SAYS: (5:35:13 PM)

nahhui sa teed siis õhtul anyway

JOOBANÖVÖIE SAYS: (5:35:15 PM)

jah las kata ka

JOOBANÖVÖIE SAYS: (5:35:23 PM)

13

- [Crying](#)
- [Male Prostitute](#)
- [Head Wound](#)
- [Vomit Scene](#)
- [Blood](#)
- [Hospital](#)
- [Bathub Scene](#)
- [Prostitution](#)
- [Loss Of Job](#)
- [Fishing](#)
- [Husband Wife Relationship](#)
- [Lie](#)
- [Male Female Relationship](#)
- [Money Problems](#)
- [Nudity](#)
- [Striptease Male](#)
- [Children](#)

Oi-jah, see, millega David Lynch Tallinnas hakkama sai, oli ikka tõeline imetegu. Iseendale pähesittumine on juba iseenesest väga keeruline kvantfüüsikaline ettevõtmine, aga teha seda enam kui 800 inimese ees ja niimoodi, et pärast kõik plaksutavad, on saavutus *extraordinaire*. Alguse küsimustevoor oli küll, jah, isegi kohati huvitav.

John Hagelin valmistas mulle kõva nalja juba "filmis" "The Secret", kus ta samasugusel põrutadasaanud orava häälel etleb, kuidas *law of attraction* võimaldab igaühel saada kohe ja alati just nimelt seda, mida ta kõige rohkem tahab, tuleb vaid soovida. Ja ise on selline udune kiilaspea! No ja oleks ta sõnagi füüsikast rääkinud siis! Mun!

Kolmas härra, see Morrison (mis ta eesnimi oli??), on vana tuttav, raisk. Ta käis Eestis juba 1990. ja 1991. aastal; viimasel korral nägin ta esinemist ka. See, mis seal saalis siis toimus, oli täielik isikukultus ja usuline eufooria, väga tulgastav värk. Libe paks piiksus pikalt udujuttu. Pärast esinemist sain tal korraks nõobist kinni ja küsisin, et kui TM võib inimese haigeks teha, siis miks siiamaani rõhutatakse, et see on ohutu. Tüüp ütles mulle, et ma valetan. Kinnitasin, et ma ei räägi kellegi juttu edasi, viibisin ise juures, ja et inimesel polnud enne TM-i harrastamist midagi viga, aga harrastamise ajal pööras tervis väga halvaks, ja kui lõpuks järgi jättis, läks ikka heaks. Seepeale kähvas vana, et kui inimesel on enne vaimuhaigus, siis mõnel juhul võib see ka TM-i peale reageerida valesti vms. Ütlesin, et ma ei räägi vaimuhaigustest. Tüüp solvus ja ütles, et ei tohi uskuda kõike, mida Internetist lugeda annab, ja et TM-i kasu on korduvalt teaduslikult tõestatud. Ma küsisin, et kas ta tõesti väidab mulle näkku, et ma valetan talle oma perekonnaliikmete kohta? Aga vastust ei kuulnudki, kuna mingi manuline palus, et lähme välja, saali üür saab otsa.

Sellest voitmatueesti.ee mehest (mis ta nimi oli? Sirkel? Sirgula? Välismaa mehed ütlesid "doktor Circular"... ) ma ei hakka üldse rääkima, see härra oli ilmselgelt liiga sügavale sellesse õndsuse ookeani sukeldunud, millest nad jahusid.

Ah jaa, mul on Lynchiga seoses teooria, et see, kes siin käis, pole üldse tema, vaid mõni Lynchi kuju avataarana kasutatav Old One -- mõelge ise: mingi ookean, kuhu ta kõiki eestlasi ajada tahab, pluss pidev sõrmede-magu-kombitsatega vehkimine... *Fhtaghn!* See ei saa õige asi olla...

Don't be afraid of things because they're easy to do

naljakad seosed üks asi viib teiseni ja siis veel algusesse tagasi ükspäev vaatasime 3 tundi eesti videokunstnike töid ning nende seas üks intervjuu austraalia mees kelle autobio-

Candy Is Dandy But Sex Won't Rot Your Teeth.

graafiline film heitis mind kilomeetri kõrgusele õhku ning seejärel lajatas vastu maapinda tagasi Candy naljakas just nägin seda filmi ja autor selgus alles nüüd romanss heroiiniga päris õõvastav kordi parem kui ameeriklaste samalaadsed aga see kolmetunnine filmideses-

sioon palju uut ja samas palju varem nähtut aga siiski veidi palavikuline maraton et näha ära kõik paremik monoloogid iseendaga abstraktsioonid ja po-po-pop-postmodernistlik maailmapeegeldus skisofreenilise isa vestlus pojaga pärast hea vaadata mõni laiatarbe maailmalõpuvisioon mis saab 28 päeva pärast kui



kõik on hävitatud aru saada igast žanrist kuigi mulle kategoriseerimine ei meeldi snobism on vastik veinipokaali ja juustuga vehkimine ja nina püsti millegi kõrvale jätmine aga kõik siiski eksisteerib maratonid algavad ühega ja lõppevad kuskil hoopis mujal kas see on hea ma ei tea siiski armastan nii erinevaid asju ja jällegi olen küüniline räägin üht mõtlen

... breaking my established patterns was threatening to my deeply ingrained selves and pricked me to a level of consciousness which is unusual, unusual since the whole instinct of human behavior is to find environments congenial to the relaxation of consciousness. By creating problems for myself I created thought. I also created problems.

teist arusaamine on ju kõige alus huumorist elust iseenda üle naermine halva aktsepteerimine

valikuraskused tulevad sellest ju et ei tea mis on õige aga kui iga otsus siduda täringute viskamisega ja viskad ja viskad iga kord kuus varianti ja üks lahendus aga kuivõrd hakkaksid neid variante suunama alateadlikult et jõuda ikkagi kõige sobiva lahenduseni mitte iseenda vaid teiste jaoks keegi kursusekaaslane rääkis kuidas tema otsuseid mõjutab tema sõprade arvamus ja see kuidas mingi asi kellegi

Seetõttu ongi äärmiselt oluline eristada olulist ebaolulisest. Tänapäeva ühiskonna pudelikaelaks on infoküllus. On öeldud, et informatsioonipomm on inimkonnale ohtlikum kui tuumapomm. Meil ei ole veel filtreid, millega sellest info-ookeanist kasulik välja sõeluda. Infohnnus ja infosõltuvus, vajadus olla kõigega kogu aeg kursis, tuleb mu meelet alateadlikust hirmust jääda millestki ilma, mitte aga lootusest, et me saame valgustatud. Hirmust jääda ignorantsusega vahele.

ja valikuid läbi teiste pilgu juhuslikkuse printsiipi järgida igal pool püüda unustada need kes on kõrval ja jälgivad teha asju inertsist ning hoolimata millestki kas see on võimalik? iseseisvus ja sõltumatus kaks väga tähtsat omadust mida täielikult on võimatu saavutada üks asi viib teiseni aga keegi söötab ikkagi esimese või teise asja mulle ette

mul lawra tuleb ja ta sõbrana

KAAREL SAYS: (5:35:36 PM)

mul kooliteemaga läheb ka kokku

KAAREL SAYS: (5:36:08 PM)

kirjutan sirkli tunniks päevikut, info ja asjad mida päevas tarbin, kuipalju elamusi ja mis osa sitt, aga et üldine müra analüüs

KAAREL SAYS: (5:36:28 PM)

kirjutan teadvuse voolus, seda, mis pähe tuleb

KAAREL SAYS: (5:36:40 PM)

aga et päeva teemad kõik läbisegi

KAAREL SAYS: (5:36:50 PM)

retsilt on liigset infot ja paska

KAAREL SAYS: (5:36:51 PM)

pea valutab

KAAREL SAYS: (5:37:21 PM)

et sööd nagu sisse kõik asjad, mida päevas loed ja kuulad ja vaatad, samas kuipalju on seal

seada väärtuslikku või valgustavat

JOOBANÖVÖIE SAYS: (5:38:21 PM)

seada ka kirjutad mida süia kirjutad pragu

JOOBANÖVÖIE SAYS: (5:38:24 PM)

se ongi elu

JOOBANÖVÖIE SAYS: (5:38:28 PM)

se massiiv

JOOBANÖVÖIE SAYS: (5:38:35 PM)

dok film pakust poisist

JOOBANÖVÖIE SAYS: (5:39:51 PM)

ma hakkasin mõtlema et kui eestis käib pidudel

nagu samapalju inimesi kui mujal riikides ala

london berlin jne, noh kui rohkem oleks juba

siis festival, noh krahhl täis jne, miks kõik siis

ikkagi nii rumalad tunduvad või pealiskaudsed,

suurt midagi ei teata, globaalses mõttes null,

huvi ka ei näita välja

KAAREL SAYS: (5:40:14 PM)

hehe, alksihimu on suur

KAAREL SAYS: (5:40:18 PM)

ei teata muidugi

JOOBANÖVÖIE SAYS: (5:40:23 PM)

mujal narko hea

JOOBANÖVÖIE SAYS: (5:40:32 PM)

ei taha öelda et ise nüüd suur intelligent oleks

JOOBANÖVÖIE SAYS: (5:40:34 PM)

ja tark

JOOBANÖVÖIE SAYS: (5:40:43 PM)

igahetkega järjest avastan milline lammast olen

JOOBANÖVÖIE SAYS: (5:40:51 PM)

aga see ongi naug selle süü et teised ka keegi ei

hooli

JOOBANÖVÖIE SAYS: (5:41:07 PM)

kõik mis toimub ja huvitav on tuleb meile

väljastpoolt peale

JOOBANÖVÖIE SAYS: (5:41:16 PM)

siseproduktioon on nii kassin

KAAREL SAYS: (5:41:30 PM)

ma ise pidevalt selle küüsis olengi, et krddi

loll tundun endale, aga se eon hea märk juba

iseenesest

JOOBANÖVÖIE SAYS: (5:41:57 PM)

hirmutab see tunne

KAAREL SAYS: (5:41:59 PM)

a ma ses suhtes ka rumal veel, et ei oska

keskenduda...õigetele asjadele või sellele, mis

tegelikult huvitab

KAAREL SAYS: (5:42:19 PM)

muusikaga ka, avastan hunniku häid asju ja

siis see vajub nagu käte vahelt läbi, nagu liiv

KAAREL SAYS: (5:42:22 PM)

selline tunne tekib

KAAREL SAYS: (5:42:32 PM)

või kirjandusega

What is the reality of the situation?

täna ma sain aru et ma olen teinud suhteliselt õigeid asju oma elus püüdnud küll olla meelejärele nii paljudele ja

19 Minu meelest on naeruväärne arvata, et keegi võiks olla täiesti originaalne ja mingis ainusikulisel keeles unikaalselt suhelda. Eksisteerib tohutult hulgal mõjutusi, ainult et inimene ei ole neist alati teadlik. Lastena õpime meid ümbritsevaid inimesi imiteerides, aga täiskasvanuks saades võtame millegipärast omaks arusaama, et kõik tuleb endal välja mõelda. Ma ei näe põhjust, miks peaksime lakkama imiteerimast neid, keda imetleme. Kooperimine on õppimine. Koopiat kasutades arendame uusi mõtteid ja kujundust kollektiivselt. Selle asemel, et näha disainis kujundaja unikaalselt *statement*, võiks sellele vaadata kui suhtelisele hetkele ajas. Tagamaks kunstiteoste avaramat mõistmist, tuleks originaalsuse kontseptsioon hüljata.

mõelnud kas see mis teen on õige ja aktsepteeritav miks tegelikult kõik mõtle- vad negatiivsele asjale kui

neile mainida sõna probleem? Ok astusin teemast kõrvale olen uhke oma kogemuste üle pean tagaplaanile lükkama eeskujud ning joonduma enda ja oma tegude järgi võtma vastu otsuseid ootamata et keegi neid mu eest teeks triviaalne kas pole aga tihti unustad selle ära hea lugu tuleb meelde kus üks mu sõber laenas teisele sõbrale Eco raamatut mille viimane paari nädala pärast tagastas ja kiitis et väga hea sügav teos pärast sõber lehitsedes vaatas et osad lehed alles lahti lõikamata püüan olla aus ja vaielda arvamusi on palju ja viimase paari kuu jooksul mil me seda asja oleme koostanud igalt poolt sisse sõitnud üks mõtleb üht ja teine teist isegi tahaks et enda mõtteviis alati peale jääks ja olen valmis selle

20 Every moment is a moral decision. I believe there's a moral codex in each of our hearts, and it's a question of us finding our destinies and the purpose of that destiny. This life is a testing ground. It should be a sublime testing ground.

nimel sõdima aga kui kaugele on mõtet oma arvamuse nimel minna

kui palju tegelikult oleme jätnud mõne filmi lõpuni vaata- mata raamatu lugemata plaadi kuulamata aga siiski kiitnud et vahi see on jube hea ja oma arvamust upitanud asja- desse tegelikult süvenemata ma arvan et mõne korra ikka on olen õnnelik et suhtlen inimestega kes omavad minuga ühel või teisel moel sarnast ideed elule või kui ei oma siis enda mõtete eest võimelised vaidlema vastasel juhul tekib ühesuguse ükskõiksuse tühi müra mis ei vii mitte kuhugi selline ükskõiksus mis võtab vastu ja neelab endasse need rokid täiega paned pidu hevisõrmed püsti igal pool samamoodi nagu kõik teised ja loed samu ajakirju ja kuulad seda mis raadiost tuleb taustaks erinemata üldi- sest aga kui kõik oleksid alternatiivsed siis alternatiivi ju ei eksisteeriks mulle meeldib see mida ma teen ja tarbin ja vahel ongi kurb kui mingisse mu omaenda niši tulevad teised ka sest tahan et mingi asi oleks täiesti oma ja eriline aga jah häid asju ei saa hoida ainult endale ja olen õnnelik et maailmas on ka niipalju rumalust

21 Please click here to take the 2007 Pitchfork reader survey!

22 and cents, and youre being paid to win. Like it or not, Im the captain of this ship, and I see a hundredyear Swiss investor out of quitting, the client threw in the towel on the during that horrific summer of 1981, was the ironic fact that a major

Do you agree to be satisfied with an ordinary penis and average women? We doubt that. So we are here with our offer. Mega is translated .great.. And so our medicine MegaDik makes your ramrod really great! Buy it and be delighted with your new successes with women! You.ll be so pleasantly surprised...

KAAREL SAYS: (5:42:46 PM)  
*et ei oska rahulikult võtta ja läbida teemad, mis hektel tunduvad, vaid janunen juba uute järele*  
JOOBANÖVÕIE SAYS: (5:42:52 PM)  
*eile lugesin üks tüüp rääkiski kuidas ta kui live läheb tegema siis enne seda ka mõtleb et mida villu ma teen misjaoks et kas se silt pole, aga et selline suhtumine sunnibki takka tegelt*  
KAAREL SAYS: (5:43:12 PM)  
*no iga hommik sama teema, kui kooli minna või mõne asja trükki saadad vmi*  
KAAREL SAYS: (5:43:34 PM)  
*muudu istuks teeks veb 2.0 ja kuulaks uunot*  
JOOBANÖVÕIE SAYS: (5:44:12 PM)  
*ma teen veb 2.0*  
KAAREL SAYS: (5:44:28 PM)  
*aa*  
KAAREL SAYS: (5:44:29 PM)  
*jaja*  
KAAREL SAYS: (5:44:33 PM)  
*:D*  
KAAREL SAYS: (5:44:36 PM)  
*ma lugesin neid manuaale*  
KAAREL SAYS: (5:44:37 PM)  
*päris head*  
JOOBANÖVÕIE SAYS: (5:44:37 PM)  
*kuulan roam the hello clouds*  
KAAREL SAYS: (5:44:46 PM)  
*netis liiguvad ringi*  
KAAREL SAYS: (5:45:01 PM)  
*kuda logo peab tegema*  
JOOBANÖVÕIE SAYS: (5:45:20 PM)  
*kõik on pidevas muutumises*  
JOOBANÖVÕIE SAYS: (5:45:23 PM)  
*dünaamiline keskkond*  
JOOBANÖVÕIE SAYS: (5:45:41 PM)  
*kasutaja vastvalt oma vajadustele ja iseloomule kujundab kõik*  
JOOBANÖVÕIE SAYS: (5:45:45 PM)  
*sisu*  
JOOBANÖVÕIE SAYS: (5:45:57 PM)  
*ja ka need teised kõik kes seda sisuga seotud*  
KAAREL SAYS: (5:46:07 PM)  
*kaitseid või põhjendad niisama?*  
KAAREL SAYS: (5:46:08 PM)  
*:D*  
JOOBANÖVÕIE SAYS: (5:46:16 PM)  
*põhjendan*  
KAAREL SAYS: (5:46:25 PM)  
*ei ma tean jah, ma lugenud neid asju*  
JOOBANÖVÕIE SAYS: (5:46:32 PM)  
*ma ei kaitse*  
JOOBANÖVÕIE SAYS: (5:46:38 PM)  
*se pole ainus variant mis olla saaks*  
JOOBANÖVÕIE SAYS: (5:46:45 PM)  
*kõike ei saa ka jagada ja kommenteerida*  
JOOBANÖVÕIE SAYS: (5:46:56 PM)  
*kogu se blogindus jne*  
JOOBANÖVÕIE SAYS: (5:46:58 PM)  
*öök*  
JOOBANÖVÕIE SAYS: (5:47:41 PM)  
*akadeemilised ajakirjad, kõik artiklikd mis seal ilmuvad on eelnevalt mitmekordselt professionaalide poolt läbi retsenseeritud et justnimelt kasutat jama ei lisanduks juurde*  
KAAREL SAYS: (5:48:22 PM)

alustamisraskused mingit mõtet töötama panna või ideed teostada kõhkled rohkem kui vaja selle asemel et hakata tegema perfektsionism ja nägemused ideaalidest on liiga tugevalt sisse juurdunud ning kartus läbi kukkuda tohutult mõtteid ja vähene usk iseendasse noore inimese kasvuprobleemid tegelikult loed õpid tuhid massiivselt informatsiooni vajub peale ning mida rohkem teada saad seda rohkem kartma hakkad mis siis edasi ja kuidas ja kas seda pole juba varem tehtud aga kas kõik pole mitte juba olemas lihtsalt konks on selles kuidas olemasolevat maksimaalselt hästi uuesti kasutada ja publikule serveerida jälle ma räägin publikust tähtis on see mängurõõm ja katsetamisjulgeus ja see on kõik seotud looja

Me-values: ego and pleasure  
Mates-values: belonging to a group, not letting it down  
Moral-values: religious values, general law, general values of a particular culture  
Mankind-values: human rights, ecology

24 "I think he was caught up in this obsession with becoming someone. He was drawn to legendary rock stars such as Jim Morrison. Poetry and music became his focus. And something came over him when he was on stage. That made him enigmatic for people watching. He was mesmerising."

ja see jutt mis ma kirjutan on ka juba kellegi poolt varem kindlasti kuidagi teisiti ja paremini kirja pandud aga siiski ma kirjutan ja tahaks kõrvale põigelda pahedest ja himudest aga miks mitte needsamad "halvad" asjad enda jaoks tööle panna ja nautida maksimaalset müra mis iga päev peale tuleb

25 **Tourette's still believes that a lot has been said already, and if we all keep trying to repeat and improve ourselves in new ways, some of the nicest things might get lost in the resulting pile.**

ette jo mis teed mis nädalavahetusel ei viitsi kohe vastata miks ma üldse neid segavaid faktoreid ei elimineeri sellepärast vast et äkki siis ma jään millestki ilma millestki sellisest mis ei ole üldse tähtis aga siiski piisavalt et selle järele uuesti ja uuesti januneda samas võiks minna teatrisse või kinno või lugeda raamatut

I don't mean to sound bitter, cold, or cruel, but I am, so that's how it comes out.

26

<http://www.rada7.ee/?s=f&k=1&id=21935>

KAAREL SAYS: (5:48:23 PM)

*lähme*

KAAREL SAYS: (5:48:47 PM)

*akadeemilisis ja nbs*

JOOBANÖVÕIE SAYS: (5:49:18 PM)

<http://rockcritics.com/2007/10/03/rockcritics-music-blogger-symposium/> see läheb sellesse

*teemase*

JOOBANÖVÕIE SAYS: (5:49:26 PM)

*näiteks mis reynolds kirjutab seal*

JOOBANÖVÕIE SAYS: (5:49:31 PM)

*mu hero ta*

JOOBANÖVÕIE SAYS: (5:49:44 PM)

*nbs kasi, ma siis tartus*

KAAREL SAYS: (5:50:37 PM)

*oo ma ei teagi seda*

KAAREL SAYS: (5:50:43 PM)

*peaks lugema*

JOOBANÖVÕIE SAYS: (5:50:57 PM)

<http://blissout.blogspot.com/> reynolds ise

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*Ryan Gander*  
**LOOSE ASSOCIATIONS LECTURE**  
*raamatust «Appendix»*  
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*plot keywords*  
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*(intervjuu Annelys de Vetiga)*  
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*Michael Sand*  
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*Üleskütse*  
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*Kay G. Woodruff*  
**FUCK FOREPLAY,**  
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*spämmkiri*
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*Stefan Sagmeister*  
**HOW GOOD IS GOOD?**  
*(filosoof Edward DeBono tsitaat)*  
[www.typotheque.com](http://www.typotheque.com)
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*Paul Lester*  
**IT FELT LIKE SOMEONE HAD RIPPED OUT MY HEART**  
*The Guardian*  
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25.  
*Will Stuart*  
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# VÕIMUS JA VÕIMUTUS

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Vahetevahel päritakse — viimastel aegadel täiesti visa järjekindlusega — eesti \_\_\_\_\_ ja \_\_\_\_\_ ajaloogi võimalikkuse järele. Säärased pärimised — ning need ei ole lihtsalt välja mõteldud, võimaldamaks hästi vastata hääle, hästi väljamõteldud pärimisele, vaid kirjasõnuti tõendatavad pärimised —, säärased pärimised ajendavadki mind vahetuimalt kõnelema \_\_\_\_\_ võimuse ja võimutuse üle. Nimelt pärides eesti \_\_\_\_\_ võimalikkuse järele, kiirustavad paljud pärijad oma hääle pärimisele ise seda- või teistmoodi kostma, unustades seejuures täiesti küsimata, mis see \_\_\_\_\_ ise on, mida see \_\_\_\_\_ võib ja mida ei või suutmise ja mittesuutmise mõttes. Sest alles teatavad vastused nendele küsimustele võimaldavad seejärel teataval viisil vastata mitte ainult küsimusele eesti \_\_\_\_\_ võimalikkuse, s.t. õieti eesti \_\_\_\_\_ eestilisuse järele, vaid ka küsimusele \_\_\_\_\_ võimalikkusejärele ülepea. Sest \_\_\_\_\_ on võimalik vaid midagi võides, midagi \_\_\_\_\_ päristist võides.

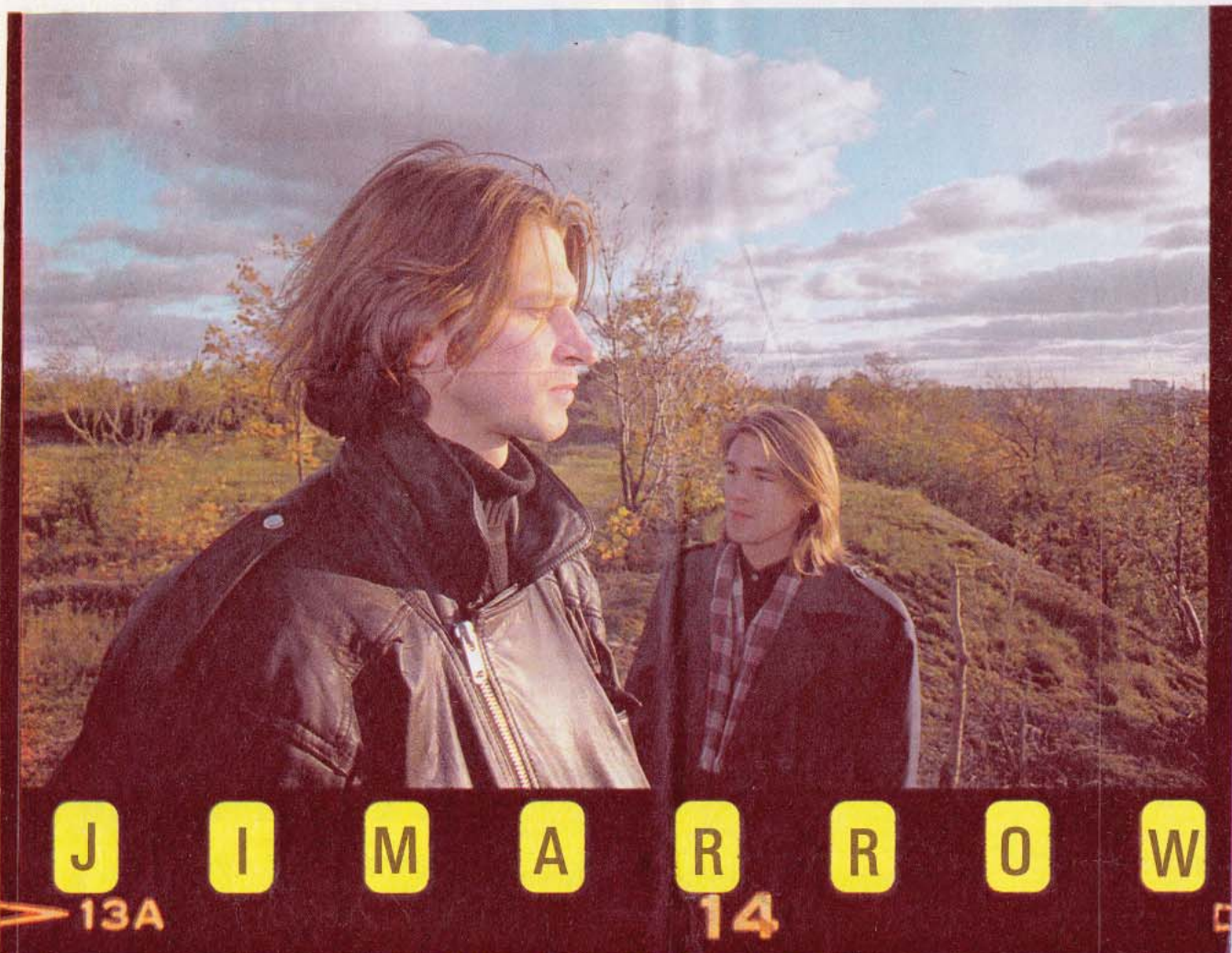
Nagu üteldud, kiirustavad pärijad oma pärimistele, mis algul paistsid justkui teistele võimalikele kostjatele seatud olevat, samas ise kostma. See tähendab seda, et õigupoolest on neil pärijail-kostjail oma tarvis selgesti ette teada, mis see on, see \_\_\_\_\_. Ometi ei teki seepeale vaidlust, isegi mitte kahekõnelust \_\_\_\_\_ üle, millegipärast ei puuduta nood kostmised, mis selgesti eeldavad üht selget teadmist \_\_\_\_\_ ülepea, neid, keda kostmised peaksid puudutama. Millepärast siis? Kui asja lähemalt uurida, erinevate küsimiste ja vasamiste üle järele mõtelda, siis ilmneb enamasti, et erinevad küsijad ja vastajad teavad seda, mis see on, see \_\_\_\_\_, samuti erinevalt või isegi täiesti erinevalt. Ilmneb, et kõneldes justkui ühe ja sama asja üle, \_\_\_\_\_ üle, kõneldakse ometi eri asjust – vaatamata sellele, et neid asju ühe ja sama sõnaga \_\_\_\_\_ nimetatakse. Tekib kiuslik oletus, et kas ei peitu säärase ükskõiksuse ja tähelepanematuse taga see, et \_\_\_\_\_ kõneldes ei riiva üks pärija ja kostja sellega ülepea mitte teise kõneleja, teise \_\_\_\_\_ kõneleja filosoofiat. Et omasõnutsi \_\_\_\_\_ kõneldes lihtsalt ei kohata üksteise filosoofiat, kõneldakse üksteisest mööda. Säärasel puhul lihtsalt ei teki tarvidust ei vaidluse ega isegi mitte kahekõneluse — moodsamalt, dialoogi järele. Aru saanult, et üks peab \_\_\_\_\_ all silmas aeda, teine aiaauku, ei teki kummalgi tarvidust üksteisele vastastikku midagi lisaks, või vastu väita. — Tugevneb pigem see moodsam tarvidus ennast teostada, nimelt tarvidus ise hästi pärida ja sellele pärimisele ise hästi kosta. Ainult rumalad lähevad vaidlema, ainult et üks aia, teine aiaaugu üle, ise sellest aru saamata. Nõnda tekivad meil eesti keeli nende arusaamatute vahel arvatavalt \_\_\_\_\_ kahekõnelused ja vaidlusedki, mis vahetult ajendatud näiteks sellest või teisest, samuti arvatavalt \_\_\_\_\_ tõlketeosest, — ning mis on seda “otsustavamad”, mida suurem on too arusaamatus. Missugune on selle zurnalistliku, arvatavalt \_\_\_\_\_ tunglemise ja tormlemise tähendus \_\_\_\_\_, täpsemalt \_\_\_\_\_ ülepea ja meil ja eesti keeli eriti, see tarvitseb järelemõtlemist.

LEVIMUUSIKUTE KLUBI „MUUSIK“

# muusik

2. AASTAKÄIK (17) SEPTEMBER 1989

I N F O L E H T



J I M M A R R O W

13A

14

**& THE ANACHRONES -**

**BRITI KITARRIPOPI EESTI VARIANT LK. 3**

**ROLLING STONESI  
TERASRATTAD LK. 5**

**LAVAL: ● ZOO Q ● TUESDAY BLUE  
● COMPROMISE BLUE ● LK. 6**

**(ROCKI)PÜRAMIIDI  
AJAD ON LÄBI LK. 4**

**GG OMA TÄNAVUSTEST  
TEGEMISTEST LK. 5**



● Nende vaikne, aga kindel tulek oli vägagi sümpaatne. Nende romantiline, intelligentset melanhooline muusika on matk maailmas, millele selles riigis pole jäetud kuigi palju ruumi. Nende meloodiline, lihtne ja mõdukalt tehnikistlik kitarritrock võiks avada ukse ehk esialgu Euroopasse...

## NEED KOLM:

# JIM ARROW



# THE ANACHRONES

Need kolm lahkusid Velikije Lükist, et püsti panna uus projekt. Nii jäi Luki ilma kitarristist ja lugudetegitajast Imre Orrost, trummarist Kristjan Mäeotsast ja helitehnikust Leho Vergist — meestest, kelle mnek kahandas olulisel Velikije Luki kopsumahtu; nii sai Imrest Jim ja Lehost basskitarrist bändis, mille nimi on otsekui loodud ETV ja ER keskealiste diktorite keeltele sõlmekeeramiseks; nii sündis Jim Arrow & The Anachrones.

Enamasti tekitavad eesti ansambli debüüdid — ja mitte ainult debüüdid — minus haletsust. Mõlen siis, et võiks olla „Kultuuri ja Elu“ kontraväljaanne „Harimatus ja Surm“, kus ühe teemana leiaks käsitlemist see miski, mille Valter Ojakaär geneaalselt „eesti levimuusikaks“ ristis. Pole mingi uudis, et uus aeg on

eesti levimuusikutele vaiba jalgade vahelt ära tõmmanud. Paanika ja peataolek sünnitab absurdumeid ä la Monarh.

Selles kontekstis mõjus JA&TA vaikne, aga kindel tulek vägagi sümpaatselt. Juba Jimi 80ndate aastate lõpu vaimus väljapeetud image, mis annab värvi kogu triole, on midagi erinevat — see on romantiline, intelligentset melanhoole moega linnamuusikutüüp, kelle laulud on ekskursiks maailma, millele selles riigis pole jäetud kuigi palju ruumi. „Harlem“, „Strangeman“, „Steeltown Puppet“, „Sunday Papers“, „Cowboy Song“, „City“ — need pole lood homo sovieticusest ega isegi mitte homo esticusest. Nii laulab mees, kes elab Lasnamäel, kuid kelle kodu on mujal. On see sisepagulus, eskapism? Vastus on liht-

sam — see on briti kitarripop, ja pole eriti oluline, et made in Tallinn. Kellena ennast tunnend, see sa oledki, tundub olevat Jimi teade. Jim Arrow & The Anachrones on meloodiline, lihtne ja mõdukalt tehnikistlik. Selle muusika monopol on Eestis raudselt JA&TA käes. Kuid samas segab ansambli

jutte skeptilise muigega. Edu? Kus? Soomes? Jah, nad olid üks esimesi ansambleid Eestist, keda Soome Vabariiki kontserte ja plaati tegema kutsuti. Sealpool lahte tehtud klubiesinemisi peavad nad ka eneste parimaiks, kuid juba veebruarikuus salvestatud SPd „Steeltown Puppet/ Sunday Papers“ marineerib sõltumatu

on nad oma toimingutes olnud vabad — ja eelkõige tähendabki see vabadust loobuda.

Nõnda siis pole Jim Arrow & The Anachrones kuigi sage külaline kontserdilaval. Tõsi küll, sügisel võisid fännid enestele soetada tema esimese LP, see on (oli) saadaval kooperatiivse kasseti kujul ja kujutab kokkuvõtet



Foto MERIKKI MERILA ja ALAR TATSIT

see tohtu tsitaatide ja vihjete laavin, mille nende lood kuulajates ja neis enesteki liikuma panevad. Ikka ja jälle kummitavad JA&TA kontserditel ja helisalvestustel indie-tabelites tultavad tegelased, ning siiani pole bänd suutnud end täielikult oma eeskujude üle maksta panna.

Mõned kergemeelsemad eesti žurnalistid — nn läänased — on JA&TA-le ennustanud suurt tulevikku. Jim kuulab neid

Mau Mau Records siitamaani. Tee Euroopasse ei kulge paraku Helsingi kaudu. Edu Eestis? Siin suudavad ennast müüa ainult sülid. Jah, pärast esinemisi Tartu levimuusika-päevadel ja „Rock Summeril“ on neidki selle mõttega sinna-fanna mängima kutsutud. Et muusika pole JA&TA elatusallikas,

P.S. Kasutan siinkohal sobivat juhust, et anda edasi Jimi kõige soojemad tervitused oma tuliseimale austajale, kes teede läga nädal kirjajedega pommitab — neiu Velli. O.K., Velli! Jim tervitab Sind!

Tekst MART JUUR

# Uudis

## PLAADIUUDISEID

- J.M.K.E. singli „Tere perestroika“ on Soomes müüdnud juba üle 2000 eksemplari. Oktoobri lõpus plaanitud grupi Soome turneele pidi sealmahtu ilmuma ka nende kaumäng.
- Rock Summer '89 „paha poiss!“ Jim ja William Reid ehk THE JESUS AND MARY CHAIN said valmis uue kaumängiva „Automatic“.
- Bostoni heavy bänd AEROSMITH üllatab oma uuel kaumängival „Pump“ hea meloodilise raskerockiga oma vanade mallide tasele.
- Stuudioos on vahepeal lõinud ka vanameister ELTON JOHN. Koos vana partneri Bernie Taupiniga loodud laulude lindistuste muusika uus LP „Sleepting With The Past“.
- BARRY WHITE, kes oma easy listening sooliga jõudis 70ndatel aastatel Amerikas 60 kuld- ja 15 platinaplaadini, on tagasi ning üritab taas. Siis ka plaadi pealdis — „The Man Is Back“.
- Oktoobris ilmub uus album „Wild!“ Briti pop-duo ERASURE. Novembris on Andy Bell ja Vince Clarke kontserditel Rootsis, desembris tehakse juba ete väljastatud turnee Inglismaal.

- Briti eksperimentaalistid duost ART OF NOISE Anne Dudley ja J. J. Jaczak salvestasid uue plaadi „Below The Waste“.
- Austraalia pop-bändi INXS laulja MICHAEL HUTCHENCE moodustas koos oma kandi underground muusiku Dile Olive-niga duo MAX Q. Plaadinud on ka eemene singel „Way Out Of The World“.
- TINA TURNERi järjekordne kaumängiv kannab seekord nime „Foreign Affair“.
- Kes mäletab veel klassikalise muusika ümberõhku teinud Hollandi orkestrit EKSEPTION? Ilmselt vähesed, sest oma rock-versioone klassikalistest teost mad liig kakskümmend aastat tagasi ning läikid siis laiali. Nüüd siin olakse jälle koos, seekord uue albumiga „Ekseption '89“.
- Tähtsät üritab tõusta ka kuningane suursoolik SMOKIE. Hiljuti ilmunud kaumängiv kannab nime „Boulevard Of Broken Dreams“.
- Leedsist pärit WEDDING PRESENT on kiiresti tõusnud inglise indie bändide üheks edukaimaks. Oktoobris toimumas innestunud Inglismaa turneel tutvustati oma uut singlit „Kennedy“ ja järjekordset kaumängivat „Bizarro“, mis küll plaadistatud juba suurfirma RCA etiketi all.

## ZEPI TEISIKUD LAIALI

Ootanfult on laiali läinud LED ZEPPELINi teisikud, California grupp KINGDOM COME. Laulja Tom Wolfe'il oli nii kiire, et ta läks oma teed kõigest kaks tundi enne järjekordse kontserdi algust. Ainult kahe kaumängiva pikkune oligi selle ansambli lugelaul.

## JAPAN! UUESTISÜND

Pärast kaheksa-aastast lahusolekut on taassündimas uusromantismi üks nimekamaid ansambleid JAPAN. Vahepealset aastatel on laulja David Sylvian teinud sooloplaate koostöös mitmete tuntud muusikutega. Neist viimane, David Sylviani ja Holger Czukay (ex-CAN) ühisplaat, „Flux + Mutability“, ilmus septembris. Bassist Mick Karn mängis vahe-

peal duos DALI'S CAR ning osales stuudiomuusikuna teiste artistide plaatidel. Ka trummar Steve Jansen ja klavipillimängija Richard Barbieri on pausiperioodil muusikaliselt küllaltki aktiivsed olnud.

## KES SAAB DEEP PURPLE'I

uueks lauljaks on veel suur küsimärk ja kõrvõimalike oletuste ja spekulatsioonide allikaks. Kandidaadidena IAN GILLA Ni poolt vabaks jäetud kohale pakutakse kõige visamalt ex-SURVIVORI solisti Jamie Jamesoni ja hetkel BAD COMPANY ridades laulvat Brian Howe'd.

## SMITHS JÄLLE KOKKU?

Prantsusmaal on liikvele läinud kuulujutud peaaegu legendiks muutunud indie-popi ansambli THE SMITHS

taasühinemise kohta. Ehkki inglise agendid ja promootorid ei näi asjast midagi teadvat ning teisi ametlikke kinnitusi pole ka olnud, annab kogu loole tõepärasuse maiku juurde täisiasi, et laulja Morrissey on lõpuks ära leppinud kitarristi Johnny Marriga, kes momendil teeb kaasa Matt Johnsoni bändis THE THE.

## ADRIAN SMITHI KÕRVALPROJEKT

IRON MAIDEN nimelise hevikapelli kitarristi Adrian Smithi jõudeaja sisse kuulub kõrvalprojekt, mis kannab ka asjakohast nime ADRIAN SMITH AND PROJECT. Bändis mängivad Adriani vanad semud, kitarristid Dave Colwell ja Andy Barnett, bassist Robin Claydon, klavipillimängija Richard Young ja ei keegi muu, kui endise biitli Ringo poeg Zak Starkey trummidel.

*Jim Arrow & The Anachrones*



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from Norman Orro  
<norman.orro@gmail.com>  
to renee@estonianartist.com,  
date Nov 24, 2007 1:13 AM  
subject Anachrones

Tere,

Olen plaadi kujundamise enda peale võtnud ja seoses sellega küsiks paar küsimust.

Sain kätte "Eesti Rock Antoloogia" brändimaterjalid ja olen nende pärast pehmelt öeldes mures. Kas Antoloogia sarjaga seostuv materjal on mõeldud lihtsalt kujundajatele orientiiriks või on tegemist kindla kujundusviisiga, mida ei saa muuta? Sarjast lugu pidades, paluksin siiski võimalust Antoloogia brändi kujundikeelt selle kogumiku tarvis ümber mängida, pidades silmas mõju nii müüginumbritele kui ka väljaande kunstilisele ühtsusele.

Nagu Anachronesi muusika, nii erines ka nende pildikeel tollaegsest keskmisest üsna kõvasti - võib öelda, et tegemist oli lausa radikaalselt noorusliku kooslusega. Saan väga hästi aru, millisele sihtgrupile on kogu sarja bränd kavandatud ning seda enam on Anachronesi plaat sarja seas eraklik, mistõttu tuleks kindlasti teha kujunduses mõõndusi. Veel enam, olles kursis indie muusika ümber keeva kõmuga, tean väita, et bänd on antud hetkel populaarne ka nooremate ja justnimelt nooremeelsete kuulajate seas. Suure osa põnevusest artisti ümber tekitab aga ajaloolisus, 90ndad aastad ning Anachronesi debüüt välismaa lavadel, mis tolle aja kohta oli suur sündmus - sellele kõigele tuleks kindlasti kujunduses tagasi vaadata.

Tänapäeva plaaditööstus on kriisi äärel, inimesed ostavad ebay-st trükist väljas ja rariteet plaate - just ainult selle pärast. Inimestele ei meeldi enam Remaster, vaid meeldib Master ning ei meeldi enam plastikkarbid vaid vanad head ümbertöödeldud paberist pappkarbid. Autentsus, siirus ning kontseptsioon on pjedestaalil. Soovitan rongi peale astuda...

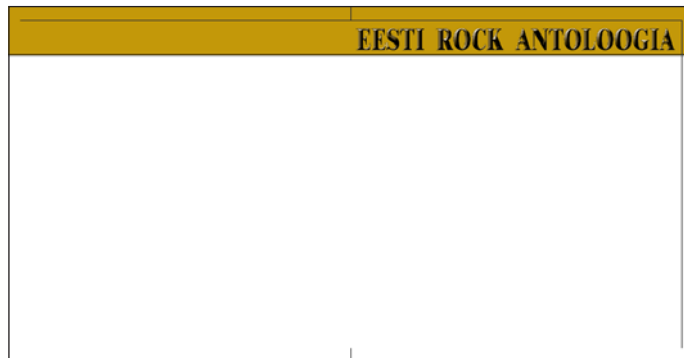
Seda kõike silmas pidades, tundub kõige õigem lahendus reprodutseerida algne 91. aasta albumi

kujundus, lisades loetelusse uusi lugusid ning vajalikke rekvisiite. Kujundus, mis muuseas oli bändimeeste endi tehtud, on inimestel siiani hinges ning plaadipoes toimib justkui majakana. Vanu Anachronesi vinüüle on hea õnne korral võimalik second handis soetada 500kr eest. Lisaks, kui keegi otsustab praegu mp3-e asemel poest haruharva mõne plaadi osta, on ta väga huvitatud plaadi füüsilisest väärtusest ning võimalikult paljust lisamaterjalist, mis sellega kaasas võiks olla - fotod, jutud, plakatid, kasvõi pildid bändimeeste kodudest. Oleme kõige selle kogumisega juba algust teinud ning loodan, et jõuame Teie ning trükikojaga kokkuleppele ka veidi paksema vaheraamatu trükkimises. Vinüüli ümbrise reprodutseerimine (ning renoveerimine) on töös. Miks mitte isegi tõesti vahele pista üks A3 poster. Kui saaks veel ümbrise teha digipackina, mis tehniliselt ei ole ju keeruline, oleks tulemus lausa lummas.

Ainsaks komistuskiviks jääb antud lahenduse puhul õhulisele originaalkujundusele lausa ahistavalt mõjuv sarja bränd. Samuti märkasin, et saadetud proovikujunduses, mille pidime kahjuks tagasi lükkama, ei olnud samuti arvestatud Antoloogia tunnusgraafikaga. Ehk suudame mingi kompromissi leida, muutmaks tunnusgraafikat diskreetsemaks, või paigutades seda vähem häirivalt. Esimesed mõtted on trükkida EESTI ROCK ANTOLOOGIA küll sama suurelt, samas asendis kuid näiteks lakiga! - tulemus mõjuks uudselt ning samas oleks säilitatud originaalkujundus. Pakendit siis erineva nurga alt vaadates, paistab kas üks või teine. Sääraseid mugandamise võtteid leidub õnneks kuhjaga. Loodan, et sellised mõtted on vastu võetavad.

Jään vastust ootama

Norman



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*from* Renee Meriste  
<renee@estonianartist.com>  
*to* Norman Orro  
<norman.orro@gmail.com>,  
*cc* Leho Verk <leho.verk@gmail.com>,  
*date* Nov 24, 2007 3:04 PM  
*subject* RE: Anachrones

Tere,

Tore jutt.

See on sarja kujundus ja see peab nii olema.  
oleme müünud eestis plaate 15 aastat ja teame  
mis müüb.

sarjad lähevad alati ühiste nimetuste all, see  
teebki neist sarja.

Kujundus tulev viia nendesse raamidesse.

Kas me peame hakkama vaidlema mis müüb?  
mitu plaati olete müünud maailmas?

Renee

## CHAPTER III

VJ-23X of Lameth stared into the black depths of the three-dimensional, small-scale map of the Galaxy and said, «Are we ridiculous, I wonder, in being so concerned about the matter?»

MQ-17J of Nicron shook his head. «I think not. You know the Galaxy will be filled in five years at the present rate of expansion.»

Both seemed in their early twenties, both were tall and perfectly formed.

«Still,» said VJ-23X, «I hesitate to submit a pessimistic report to the Galactic Council.»

«I wouldn't consider any other kind of report. Stir them up a bit. We've got to stir them up.»

VJ-23X sighed. «Space is infinite. A hundred billion Galaxies are there for the taking. More.»

«A hundred billion is not infinite and it's getting less infinite all the time. Consider! Twenty thousand years ago, mankind first solved the problem of utilizing stellar energy, and a few centuries later, interstellar travel became possible. It took mankind a million years to fill one small world and then only fifteen thousand years to fill the rest of the Galaxy. Now the population doubles every ten years --»

VJ-23X interrupted. «We can thank immortality for that.»

«Very well. Immortality exists and we have to take it into account. I admit it has its seamy side, this immortality. The Galactic AC has solved many problems for us, but in solving the problems of preventing old age and death, it has undone all its other solutions.»

«Yet you wouldn't want to abandon life, I suppose.»

«Not at all,» snapped MQ-17J, softening it at once to, «Not yet. I'm by no means old enough. How old are you?»

«Two hundred twenty-three. And you?»

«I'm still under two hundred. --But to get back to my point. Population doubles every ten years. Once this Galaxy is filled, we'll have another filled in ten years. Another ten years and we'll have filled two more. Another decade, four more. In a hundred years, we'll have filled a thousand Galaxies. In a thousand years, a million Galaxies. In ten thousand years, the entire known Universe. Then what?»

VJ-23X said, «As a side issue, there's a problem of transportation. I wonder how many sunpower units it will take to move Galaxies of individuals from one Galaxy to the next.»

«A very good point. Already, mankind consumes two sunpower units per year.»

«Most of it's wasted. After all, our own Galaxy alone pours out a thousand sunpower units a year and we only use two of those.»

«Granted, but even with a hundred per cent efficiency, we can only stave off the end. Our energy requirements are going up in geometric progression even faster than our population. We'll run out of energy even sooner than we run out of Galaxies. A good point. A very good point.»

«We'll just have to build new stars out of interstellar gas.»

«Or out of dissipated heat?» asked MQ-17J, sarcastically.

«There may be some way to reverse entropy. We ought to ask the Galactic AC.»

VJ-23X was not really serious, but MQ-17J pulled out his AC-contact from his pocket and placed it on the table before him.

«I've half a mind to,» he said. «It's something the human race will have to face someday.»

He stared somberly at his small AC-contact. It was only two inches cubed and nothing in itself, but it was connected through hyperspace with the great Galactic AC that served all mankind. Hyperspace considered, it was an integral part of the Galactic AC.

MQ-17J paused to wonder if someday in his immortal life he would get to see the Galactic AC. It was on a little world of its own, a spider webbing of force-beams holding the matter within which surges of sub-mesons took the place of the old clumsy molecular valves. Yet despite its sub-etheric workings, the Galactic AC was known to be a full thousand feet across.

MQ-17J asked suddenly of his AC-contact, «Can entropy ever be reversed?»

VJ-23X looked startled and said at once, «Oh, say, I didn't really mean to have you ask that.»

«Why not?»

«We both know entropy can't be reversed. You can't turn smoke and ash back into a tree.»

«Do you have trees on your world?» asked MQ-17J.

The sound of the Galactic AC startled them into silence. Its voice came thin and beautiful out of the small AC-contact on the desk. It said: **THERE IS INSUFFICIENT DATA FOR A MEANINGFUL ANSWER.**

VJ-23X said, «See!»

The two men thereupon returned to the question of the report they were to make to the Galactic Council.







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# RAVI KONTROLLITUD

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«Haiguste ravi, kontrollitud» on ilmselt kõige kultuslikum grafititekst. Rasvakriidiga majaseintele kirjutatud trükitähelise sõnumist on kuulnud needki, kes seda oma silmaga näinud pole. Sellisest, veidrast ja ootamatust sõnumist täitus 1980ndate paiku kogu Eesti. Segadustekitava järjepidevusega jättis keegi Ülo Kiple oma sõnumeid nii Tallinna kui tillukestesse alevikesse.

On raske uskuda, et veel kunagi võiks mõnest eesti grafiti-autorist saada sama legendaarne kuju kui Ülo Kiplest. Põhjused viivad Kiple isiklust saatusest, vaimuhaiglast ja otsusest enda elule ise lõpp teha (tõukeks teadasaamine, et tema kirjad Mihhail Gorbatsovile—tollasele NLKP KK peasekretärile polevat iial adressaadini jõudnud), aja ja ühiskonnani, millisest need tekstid pärit. Oma osa Kiple-müüdi tekkimises on totaalsusel: Kiple levitas oma sõnumeid üle kogu Eesti—kõik pidid olema kõnetatud, tekitades paranoiat koduperenaistes, kes nõudnud ajalehtede kirja-rubriikides Kiple hullumajja panemist. Tekstid aga kõrvaldati enamasti niipea kui need jõudsid ilmuda.

Nii võib «haiguste ravi» lugeda lihtsalt kui vaimuhaiglas sattunu ülestähendust, teisalt aga erutab ja häirib selle aforistlikkus ning kahemõttelisus. Nõnda mõjuvad Kiple tekstid ootamatult kaasaegsete ja kõnekatenähtena iseäranis neile kes on oma elus lugenud Foucault'd ja mõistnud hullumaja kui institutsiooni tegelikku funktsiooni riigiparadiis—vägivaldse ühiskondliku masinana toota haigetest terveid kodanikke. Toonane ühiskondlik kontekst oli aga veel keerukam ning lubab tähendus-espekulatsioonides minna kaugemale. Kiplest kõneldakse kui poliitilisest poeetist, temast sai omamoodi vastupanu kangelane. Mitte rahvusliikumise, vaid anarhia. Kui tänapäev grafitiisteedid suhtuvad vanameistrisse lugupidamisega, siis käputäiele neopungi järellainetuses sufavale kunstnik-aktivistile on Kiple oma. (Kuigi, mis punkar see Kiple...)

Tuntuim Kiple tekstidest on kahtlemata:

**HAIJUSTE RAVI, KONTROLLITUD: SEE ON ÜKSINDUS,  
PRIISÖÖKLA JA VOODIKOHT.**

Nagu räägitakse, olla mõned seda kui luuletust retsiteerinud. Ning leidnud ka inglise- ja soomekeelseid variante. Küll kehvi, aga siiski. Eks seegi näitab Kiple haaret

Teine tuntum Kiple tekst:

**JAOTADA KOGU MAAILMA VÕIM 1-IKUTELE KES 11 EI  
TEA. KEELATA HALB, LUBADA AINULT HEAD /.../ UFO-D  
/.../ MAAILMA LIIDRID, NÕUDKE EESTILE VABADUST!**

Kiple teadaolevalt viimane tekst:

**DIPLOMAATIA RIIGIJUHID RIIKJUHT VÕI PARTEI KUT-  
SUGE KORALE 10NE KORDSE VÄEGA JA MAAILMA  
VÕIMU TÕEGA KÕIGI RIIKIDE POOLT SEE TÕDE TAGAB  
KÕIKIDELE RIIKIDELE VABADUSE JA MAJANDUSLIKU  
ÕITSENGU VABASTUSE RIIKIDELE. JUMALAD JA**

Tekstide teostamise stiilist niipalju, et esimeste tekstide trükitähtedes kiri on väike ning kirjutatud hariliku või rasvakriidiga majaseintele ja plankudele. Hilisemal perioodil on tähed muutunud suuremaks ning kirjutamiseks on kasutatud värvi—valget või sinist, mis on püsivam erinevates ilmastikutingimustes ning kustutamiskatsetele vastupidavam. Pikemaks muutunud tekst jookseb enamasti ribana seintele, müüridel ja kõnniteeservadel. Paljudest teistest anonüümsetest seinasodijatest erineb Kiplet seegi, et ta allkirjastas alati oma kirjutised. Tänapäevaks on enamus Kiple kirjutatust hävinud. 2000. aasta kevadel alustas kunstnik Marko Laimre viimase Tallinna linnaruumis leiduva Kiple sõnumi restaureerimist Harjumäel, Kiek in de Köki lähedal asuval betoonrinnatisel. Laimre jõudis tuhmunud kirjast ennistada napilt kolmandiku kui linna korraldajad tema töö katkestasid.

Graffiti olla ühiskonna baromeetriks, mis näitavat, kui terve või haige üks ühiskond on. Graffiti toob nähtavale selle mahasurutud probleemid, keelud, ning lubab esitada alternatiivseid tödesid, millistele ametlikus diskursuses kohta pole. Linnaruumi vabad pinnad—majaseinad ja plangud—

saavad omamoodi vaba arvamuseavalduse platvormiks. Tähelepanu toob muidugi võimust kõrvalejäänutele võimu. Kiple privaatset ülestähendused muutusid tänava ühiskondlikku ruumi sattudes selle ruumi mõjul ja omandasid paratamatult laiemat poliitilist tähenduslikkust. Vaevalt oleksid vaimselt ebastabiilse maailmaparandaja segadustekitavad tekstid muidu niipalju tähelepanu äratanud, kui situatsioon seda soosonud poleks. Kiple sõnumid, rohkem või vähem, otse või kaudsemalt, tabasid seda kollektiivset mitteteadvust, mis ihales väljaütlemist. On avaldanud arvamust, et kui Ameerikas sündis grafiti sotsiaalse nähtusena, siis Ida-Euroopas grafiti oli poliitiline fenomen. Võib-olla. Kuid nii nagu grafitisti ei saa päriselt traditsioonilise opositsioonilisuse pärijana käsitleda, jääb ka Kiple erandlikuks ning tema tegutsemise ajendid saladuseks. Kohalikku «poliitilise grafiti» traditsiooni jäävad iseloomustama ikkagi tekstid nagu «venelased on munnid» ja tänavagerilja, kes mõnuledes eemalt kaeb, miilitsapatrull higistades seina puhtaks nühib.

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*Mari Laanemets  
TALLINNA JUHT  
A USER GUIDE TO TALLINN  
Eesti Kunstiakadeemia  
2002*

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## CHAPTER IV

Zee Prime's mind spanned the new Galaxy with a faint interest in the countless twists of stars that powdered it. He had never seen this one before. Would he ever see them all? So many of them, each with its load of humanity - but a load that was almost a dead weight. More and more, the real essence of men was to be found out here, in space.

Minds, not bodies! The immortal bodies remained back on the planets, in suspension over the eons. Sometimes they roused for material activity but that was growing rarer. Few new individuals were coming into existence to join the incredibly mighty throng, but what matter? There was little room in the Universe for new individuals.

Zee Prime was roused out of his reverie upon coming across the wispy tendrils of another mind. «I am Zee Prime,» said Zee Prime. «And you?» «I am Dee Sub Wun. Your Galaxy?» «We call it only the Galaxy. And you?» «We call ours the same. All men call their Galaxy their Galaxy and nothing more. Why not?» «True. Since all Galaxies are the same.» «Not all Galaxies. On one particular Galaxy the race of man must have originated. That makes it different.»

Zee Prime said, «On which one?» «I cannot say. The Universal AC would know.» «Shall we ask him? I am suddenly curious.» Zee Prime's perceptions broadened until the Galaxies themselves shrunk and became a new, more diffuse powdering on a much larger background. So many hundreds of billions of them, all with their immortal beings, all carrying their load of intelligences with minds that drifted freely through space. And yet one of them was unique among them all in being the original Galaxy. One of them had, in its vague and distant past, a period when it was the only Galaxy populated by man.

Zee Prime was consumed with curiosity to see this Galaxy and called, out: «Universal AC! On which Galaxy did mankind originate?»

The Universal AC heard, for on every world and throughout space, it had its receptors ready, and each receptor lead through hyperspace to some unknown point where the Universal AC kept itself aloof.

Zee Prime knew of only one man whose thoughts had penetrated within sensing distance of Universal AC, and he reported only a shining globe, two feet across, difficult to see.

«But how can that be all of Universal AC?» Zee Prime had asked.

«Most of it, « had been the answer, «is in hyperspace. In what form it is there I cannot imagine.»

Nor could anyone, for the day had long since passed, Zee Prime knew, when any man had any part of the making of a universal AC. Each Universal AC designed and constructed its successor. Each, during its existence of a million years or more accumulated the necessary data to build a better and more intricate, more capable successor in which its own store of data and individuality would be submerged.

The Universal AC interrupted Zee Prime's wandering thoughts, not with words, but with guidance. Zee Prime's mentality was guided into the dim sea of Galaxies and one in particular enlarged into stars.

A thought came, infinitely distant, but infinitely clear. «THIS IS THE ORIGINAL GALAXY OF MAN.»

But it was the same after all, the same as any other, and Zee Prime stifled his disappointment. Dee Sub Wun, whose mind had accompanied the other, said suddenly, «And Is one of these stars the original star of Man?»

The Universal AC said, «MAN'S ORIGINAL STAR HAS GONE NOVA. IT IS NOW A WHITE DWARF.»

«Did the men upon it die?» asked Zee Prime, startled and without thinking.

The Universal AC said, «A NEW WORLD, AS IN SUCH CASES, WAS CONSTRUCTED FOR THEIR PHYSICAL BODIES IN TIME.»

«Yes, of course,» said Zee Prime, but a sense of loss overwhelmed him even so. His mind released its hold on the original Galaxy of Man, let it spring back and lose itself among the blurred pin points. He never wanted to see it again.

Dee Sub Wun said, «What is wrong?» «The stars are dying. The original star is dead.»

«They must all die. Why not?»

«But when all energy is gone, our bodies will finally die, and you and I with them.»

«It will take billions of years.»

«I do not wish it to happen even after billions of years. Universal AC! How may stars be kept from dying?»

Dee sub Wun said in amusement, «You're asking how entropy might be reversed in direction.»

And the Universal AC answered. «THERE IS AS YET INSUFFICIENT DATA FOR A MEANINGFUL ANSWER.»

Zee Prime's thoughts fled back to his own Galaxy. He gave no further thought to Dee Sub Wun, whose body might be waiting on a galaxy a trillion light-years away, or on the star next to Zee Prime's own. It didn't matter.

Unhappily, Zee Prime began collecting interstellar hydrogen out of which to build a small star of his own. If the stars must someday die, at least some could yet be built.

## Redação

Quando eu for grande, quero ser rico ou então designer. Os meus amigos querem ser futebolistas ou super-heróis.

Eu quero ser designer, porque a missão do designer é muito importante. O designer é muito importante para as pessoas e para os super-heróis também, porque é ele que desenha as marcas para eles serem nos fatos. O designer também desenha bonequinhos para por na porta das casas de banho, para os meninos e as meninas não se enganarem.

A missão do designer é mostrar às pessoas, que o gosto delas não é tão importante como o seu. O designer também tem que mostrar aos outros, que aquilo que faz, dá mais trabalho do que parece.

O designer tem como missão, fazer as coisas ficarem bonitas. As pessoas adultas compram coisas porque são bonitas.

O designer tem como missão ser crescido

e nunca se enganar, mas se isso acontecer, é porque fez de propósito.

O designer tem como missão explicar à família, que não faz desenhos de casas.

O designer tem como missão preocupar-se com aquilo que ninguém se preocupa, alinha as coisas e escolhe tipos de letra, sem ser a times.

A missão do designer é conseguir fazer os trabalhos no dia anterior, de forma a parecer que estão feitos há muito tempo.

O designer é um elemento mediador, tem como missão conciliar e responder a um variado conjunto de objetivos e condicionantes que se colocam perante si.

A minha avó diz que há um designer dentro de cada um de nós. A minha avó faz bordados e tem um macintosh.

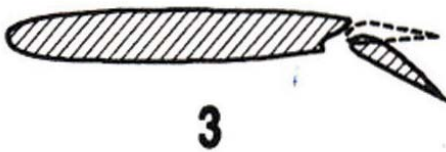
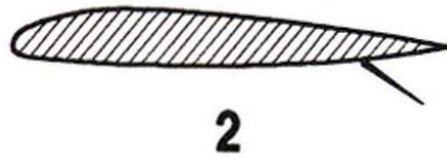
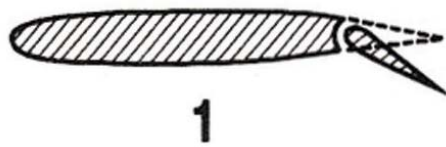
Tiago Carvalho da Silva Resende



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# THE PSYCHOLOGY OF DESIGNER STYLE

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## 1. INTRODUCTION

Underlying the notion of style is a basic premise that all designers are not the same and that the manner in which any designer tackles a problem and proposes a solution may be qualitatively different from other designers. If this is shown to be the case and the concept of designer style can be meaningfully discussed then any model of the process of design should allow for such variation at the level of the group or individual. This basically describes the starting point of the Human Sciences & Advanced Technology Research Institute (HUSAT) team's investigation of the concept.

## 2. INITIAL INVESTIGATIONS

### 2.1 Literature review

Work commenced by carrying out an in-depth review of the literature on design in order to glean all relevant information on style. It soon became obvious that definitive works in the area were not going to be found and as a result the search was broadened to incorporate literature on creativity, psychological style and problem solving. This search consisted of two on-line searches at Loughborough University of Technology library and a search of the HUSAT databases which consist of a substantial collection of references and abstracts. A manual search of the more general design, human factors and psychology journals was also carried out.

In reviewing this literature it became clear that two distinct trends were emerging. The first of these was in the more traditional psychological arena of cognitive style which attempts to identify, describe and dichotomise innate information processing propensities of humans. The second trend used the term style synonymously with the problem solving strategy employed by an individual in a given task. It was felt at this stage that neither category captured the essence of the concept of designer style and a firm understanding of the concept would not emerge from the literature alone.

### 2.2 Experimental Investigation

As a result of this it was decided to carry out a short experiment involving a room layout design task using 4 subjects. A review of methodologies was carried out for the purpose of identifying how to best investigate the problem and the use of verbal protocol analysis was identified as being most suitable for our purposes. The purpose of the experiment was two-fold. Primarily we wanted to operationalise the concept of designer style and secondly we felt that such an investigation would benefit the team methodologically by familiarising us with the use of the protocol analysis techniques in a situation that was not dissimilar to the experimental situations we envisaged working in later.

Employing verbal protocols and relating them to the manifest behaviour of the individual led to the development of a rudimentary procedural and cognitive model of performance in the experiment. This suggested that while it was possible to identify the types of strategy employed by an individual these in themselves were little more than descriptions of overt behaviour and that interesting reasoning and decision making processes were also occurring

that governed the deployment of one or other strategy. It appeared that the notion of style was somehow best understood at this level.

On the basis of these findings a view of style emerged that led to the proposal of the «sandwich» model of the concept. Briefly, this model proposed that designers generally cluster at similar points on most cognitive style dimensions but may differ noticeably in their manifest strategies for solving problems. Designer style was therefore best understood as «sandwiched» between these two forms of cognitive processing, controlling strategic action while itself being influenced by underlying cognitive dispositions. In this way interest focused less on what designers do but more on how and why they do it.

As a result of these findings a preliminary definition of style as an evolving characteristic pattern of problem solving that is influenced by experience, values, personal preferences and external factors was proposed.

## 3. EMPIRICAL INVESTIGATION AT BRITISH AEROSPACE

Having exhausted the relevant literature and as a result of this brief experiment, arrived at an understanding of the complexity of the style concept, arrangements were made to visit the British Aerospace site at Filton to carry out experimental investigations on real designers. After discussions with staff at Filton a design task of suitable realism that would facilitate the expression of style was decided upon. The task required the designer to design a system of tracks that would drive a wing flap into specific positions. A time scale of 3 hours to complete the task was considered suitable by the task developer.

### 3.1 Method

16 designers from the structures and systems departments of British Aerospace volunteered to participate in the study. Each designer had the purpose of the investigation explained to them and was allowed to ask any questions of clarification. Two experimenters sat with each subject as they performed the task and elicited verbal protocols which were recorded using discrete audio equipment. Subjects were encouraged to perform the task in their regular manner. Post-experimental interviews were carried out to obtain background information on the individual designer such as experience, training etc. and to pursue any points of interest that emerged during the task.

### 3.2 Data Analysis

At the end of the experiment over 50 hours of verbal protocol and interview data had been captured. Verbal protocols are probably the richest source of data that can be captured experimentally but can prove difficult to analyse meaningfully. The correct means of analysis requires the development of a framework for categorisation of elicited comments (or parsed units thereof) and independent raters who compare results in order to minimise subjective interpretation or experimenter bias.

In the present situation the experimenters familiarised themselves with the material by listening to a random selection of half the total number of tapes. The development of an analytic framework turned out to be a more dif-

ficult process than had been envisaged. Initial attempts at classifying designers at the level of statement on the basis of knowledge directed decision points proved unsuccessful as our knowledge model did not fully account for the differences observed in approaches to the problem solution and parsing at a purely statement level deprived the protocols of essential contextual information. It thus became necessary to construct an expanded framework to classify pathway differentials in terms of WHY and HOW the designer proceeded. This framework distinguished between rationalised decision pathways, non-rationalised action classification and personal default (for full details of the analysis procedure see MMI142/HUSAT/7.0).

By proceeding in this way a number of discriminatory category descriptors of designer performance emerged such as global solving which refers to the designer's tendency to tackle a number of problem elements at a time, or detailed planning which describes the individual who spends much time and effort at the outset in calculating, checking and preparing his/her approach to the problem. By listing such descriptors and their opposites, a number of style dimensions were drawn up as a method for scoring the protocol data. These are fully described in the MMI142/HUSAT/7.0 report.

Each subject's protocol was rated independently by two experimenters (inter-rater reliability  $r > 0.90$ ) according to manifestations within the protocol of the dimensions outlined. It should be noted that the characterisation of a designer on any style dimension was contingent upon observable protocol data rather than inference from absence of data. In other words, the lack of firm data to classify a designer as «systematic» does not therefore imply that the designer is a «trial and error» type, or that failure on the part of a subject to express geometric rules for solution generation automatically leads to a classification of «intuitive».

As a result of this scoring scheme, all subjects were not rated on every dimension, and so variance exists in the number of subjects scored on any one style category. Table 1 describes the number of subjects on each dimension and the relative style ratio.

Any dimension that failed to classify at least 1/3 of the sample (\*) was deemed to have little relevance to the majority of designers and was therefore excluded from subsequent analysis. Similarly the «presentation» dimension was also discarded due to its failure to adequately discriminate designers.

An elementary linkage analysis was then carried out to identify inter-related dimensions e.g. are subjects classified as «innovative» also classified on other dimensions? In this way a classification network was drawn up which demonstrated where relationships lay (and where they did not lie!). Through a process of linkage and elimination, several clusters of inter-related dimensions were identified. These numbered four in total and are interpreted for the present purposes as unique designer styles. However it should be noted that no one designer is likely to satisfy every criterion for classification within a style, and several factors within any overall style will cluster better than others.

### 3.3 The identification of styles

#### 3.3.1 Style 1

*micro  
problem oriented  
visually dynamic  
narrow closure  
low level awareness  
approximator*

This style represents designers who tend to break the problem down into sub-tasks and tackle these one at a time, concerning themselves more with how the problem could/should be solved rather than how a solution should look. Such designers manifest a narrow sense of closure. A tendency to visualise dynamically rather than concern for mathematical or geometric precision is manifest in these designers. Little awareness of the overall constraints influencing the operation of a proposed solution is demonstrated.

#### 3.3.2 Style 2

*global  
visually spatial  
high level awareness  
extended closure  
detailed planner  
checker  
solution oriented.*

This type of designer adopts a breadth first (as opposed to depth first) approach to the problem, and is engaged in solving more than one aspect of the problem at a time. Being extended closure types they are capable of sustaining the solving procedure over large problem units. Typically, such designers spend a lot of time planning in detail before attempting to solve the design problem, and similarly, check and review their progress frequently. As spatial visualisers, occupancy and positioning are important to them, and as they possess high level awareness they are capable of identifying most or all possible constraints acting upon any proposed solution.

#### 3.3.3 Style 3

*field dependent  
visually spatial  
low level awareness  
shallow knowledge  
trial and error  
rough planner.*

This style of designer tends to approach the design in a trial and error fashion, not planning in advance but rather relying on their spatial visualisation skills to evaluate attempted solutions. Due to their low level awareness of possible problem constraints and shallow knowledge base, designers with this style appear less expert than their contemporaries.

#### 3.3.4 Style 4

*external locus of control  
geometric solver  
field dependent  
checker/reviewer.*

The fourth style to emerge tends to use geometric rules and principles for tackling the problem. Their tendency to field dependence implies a need for clarity in the visual representation of the task. Possessing an external locus of control, these designers tend to rely heavily on feedback from others as to the suitability of their design and the link with frequent and detailed checking may further suggest the need for constant reassurance.

These are the styles that emerged from the verbal protocol analysis. They suggest that the concept of style as operationalised in this work can lead to meaningful distinctions between a sample of designers.

### 3.4 Interview data

Interviews were also carried out after the experimental session in order to supplement information obtained through the verbal protocol analysis and identify potential variables influencing performance. Four main areas were investigated: background, experimental contaminations, output evaluation, and self-awareness of style.

The background data consisted of information on the designers' training, work experience and education. An attempt was made to relate such factors to classification in terms of style. The results were mixed however. Designers classified as Style 1 tended to have similar backgrounds i.e. served apprenticeships, came from the same department (structures) and had more than 6 years experience on this type of work. Style 2 designers were all graduates and came from the systems department. However there was wide variation in terms of their experience. Commonality existed amongst designers classified as Style 3 in terms of training (all having served apprenticeships) and having more than 10 years experience. Style 4 designers though were largely dissimilar in all background factors.

The possibility of experimental contaminations in the situation was investigated in order to appreciate the extent to which this conceptualisation of style may be based on evidence extracted from an artificial situation. However designers felt that the situation was relatively realistic although they felt the time constraint posed some difficulties and verbalising their thoughts not always easy. Confidence that the experimental scenario did not distort the evidence is justifiable.

Asking the designers to assess their own output afterwards was considered a useful way of extracting interesting information on how they perceived their performance. The majority of designers felt satisfied with their performance and accepted that a three hour timespan for a job was not typical of their work. A few designers felt that they had underperformed.

Discussing with designers their own conceptualisation of style acted as a useful exercise by facilitating a better understanding of how designers see design and the terminology they employ in describing their work. While many had difficulties with the abstract concept of style as such, they were able to describe typical design practices such as 'merge, manipulate and modify' as indicative of their own or colleagues' ways of working.

### 3.5 The notion of style 'backbone'

In the main the interview data did not contradict the evidence from the verbal protocol anal-

ysis and occasionally lent support to the claims for style and the suitability of an experimental investigation of this kind. Upon completion of this investigation it was felt that a useful understanding of the style concept had been arrived at. It certainly appeared on the basis of this evidence that the level at which style was operationalised (that of rationalised/non-rationalised pathway differentials, action classification and personal default) had proved fruitful.

In general many aspects of the styles that emerged in this study appear to make sense. In Style 1 the link between 'micro', 'narrow closure' and 'problem orientation' is intuitively satisfying as one would hypothesise that designers who tended to deal with smaller problem chunks would possess stronger need for closure and thus lack the necessary cognitive skills for tackling more than one problem element at a time. Similarly the corollary of these aspects linked in Style 2 i.e. 'global', 'extended closure' and 'solution oriented' seems equally apt.

In Style 3, the link between 'trial and error' and 'rough planner' was absolute, all designers classified as one were also classified as the other. This makes sense as designers who do not spend time or effort planning in advance need to attempt solutions on some basis and a trial and error approach is likely to emerge. All designers who manifested an external locus of control were also categorised as field dependent. Psychologically, the link between these two aspects is not surprising given that a classic facet of field dependence is the lack of suitable internal frames of reference for abstracting information. This would not be unexpected in people with an external locus of control who manifest a reliance on other people's judgements over their own. The tendency of external locus of control types to frequently check and review and employ rigid geometric procedures throughout their designs can be interpreted as a manifestation of the need to maximise the use of taught rules and procedures and limit the use of any personal judgement or intuition.

On the basis of these results the notion of style 'backbone' emerged. This refers to those particular combinations of style dimension that strongly correlate. This 'backbone' of style can then be subsequently developed and influenced by the presence or absence of further dimensional facets. Thus the styles outlined above may only be task-specific varieties of many possible styles that are constructed around similar 'backbones'. It is therefore possible that, for example, the backbone of Style 3, 'trial and error' and 'rough planner', when combined with a factor such as 'high level awareness' on a different task may lead to more creative and effective designs, than were found in the present study.

In this way, the 'backbones' of any particular style may be understood as relatively constant attributes of a designer's pattern of problem solving. However to these attributes are added further style facets as a result of both task and environmental factors. Thus any individual's style is seen as a combination of core or primary dispositions towards design and their response to the task and situation.

Obviously this work required replication, ideally with a further sample of designers under similar experimental constraints. Firstly, this

would serve to indicate the strength of the investigative procedure outlined above to extract styles in other design situations. Secondly, such a replication would provide greater insight into the affect of task and situational variables on manifestations of style.

#### 4. SURVEY ANALYSIS

A further study of this nature was arranged with designers from a different organisation involved with pipe layout designs for diesel engines. However due to difficulties in arranging access at a late stage in negotiation this study had to be cancelled. Further experimental investigation was by now impossible given the time limitations of the project. A recovery strategy was implemented which consisted of the development of a survey tool that could be dispatched to a number of sites and analysed quickly. It was hoped that this would allow a validation of this interpretation of style in a wide variety of settings differing in terms of task, situation and organisational culture.

An item pool was generated consisting of a number of items designed to tap the characterisation of operations, activities etc. associated with the polarities of any dimension. However not all dimensions were easily translated into survey-type questions due to the fact that many dimensions have desirable poles e.g. few designers would prefer «shallow» to «deep» knowledge or «low» to «high level» awareness. It therefore proved difficult to generate items for a full survey of the style dimensions. A reduced set of items therefore formed the pilot survey which was tested out at Brush Transformers (Loughborough) and Rolls Royce (Derby) where 16 designers were requested to comment freely on any aspect of the survey they felt uncomfortable with or thought to be unclear. In the light of these comments and an analysis of obtained data, a revised survey was drafted and dispatched to 126 designers, from nine companies, of whom 109 responded.

##### 4.1 Survey Data Analysis

The initial analysis of the obtained data was aimed at revealing the internal consistency of this type of tool in order to validate its ability to evaluate style dimensions. A descriptive analysis was carried out and a number of strict criteria defined in terms of the question set's ability to differentiate designers on a dimension. On the basis of this invalid question sets could be identified. Unfortunately only three dimensions: Rigid - Flexible; Exactor - Approximator; Checker - Reviewer managed to satisfy these criteria. Consequently it was felt that any attempt to validate the style backbones on the basis of such data would be misleading and further analysis was therefore unwarranted.

From an empirical standpoint the survey investigation must be viewed as disappointing as we were unable to capture suitable data on the concept of style. In retrospect however valuable lessons have been learned. It is possible that any survey or questionnaire-based investigation of such a nebulous concept is prone to difficulty if not outright failure. It may well be that style has the same vague and value-laden structure as some traditional psychological constructs such as personality which have taken many years of research to become susceptible to this

type of investigation. The concept of style on which we based the survey is at an early phase of comprehension and we suffer the handicap of asking questions about aspects of performance and cognition that we are not certain form part of style and that respondents may not perceive as applicable to themselves.

Furthermore the survey was generated rapidly on a tight timescale and as a last minute recovery strategy, lacking scope for frequent iteration which is so much a part of the psychometric tradition. Had the development of such a survey been part of our original plans and not a reaction to circumstances beyond our control iteration would certainly have occurred. At the end of the day it must be said that we are not in a position to extract substantial evidence from the survey to support or contradict our view of style based on the data from British Aerospace, or to state categorically that the survey method is unsuitable in this area.

#### 5. THE CONCEPT OF DESIGNER STYLE

On the basis of the work carried out this year it is felt that it is possible to meaningfully discuss the concept of designer style. This notion of style is distinct from general cognitive style which refers to an innate manner of processing and responding to information. In terms of cognitive style it is expected that designers cluster around similar points on any of the style dichotomies such as field dependence/independence, or serialism/holism.

In more specific terms than cognitive style, it is possible to describe design activity in terms of the strategies employed by the designer as a means to problem solving. Strategies are much discussed in the design literature and range from general high level ones such as Darke's (1979) «generator - conjecture - analysis» model to specific low-level ones such as «random searching» (Rzevski and Evans 1985), though the distinction between these is at best blurred in the literature. Design strategies tend to be either prescriptive methodologies or situation specific heuristics. Either way they are less characteristic of a designer's processing than is implied in our notion of style.

This year's work suggests that designer style can be meaningfully understood without recourse to such descriptions and that a characterisation of individual designers in terms other than those just outlined is possible. This characterisation, based on rationalised and non-rationalised pathway differentials, action classification and personal default, facilitates an analysis of designers at a level between the extremes of innate cognitive preference and problem solving technique.

Style in this sense is in no way absolute or context independent. The possibility of external forces such as task and organisational culture influencing any designer's manifest style is an essential part of our thinking. Any designer would be expected to exhibit some degree of stylistic variance over his/her career as a function of such external factors. Failure to allow for such flexibility would have been reductionist in the extreme, attributing design style with the permanence of innate cognitive style, not to mention highly implausible.

On the other hand design style is neither reactionary to the task in hand or unstable as style

by definition must have some element of consistency. Our evidence suggests that the «backbone» elements uncovered in the data do indeed represent the unchanging, context independent facets of any designer's work. These «backbones» are the primary dispositions any individual designer brings to bear on his / her attempts at problem solving and solution generation. They almost certainly result from a variety of influences such as cognitive style, training and experience. In other words they are both innate and environmental. These are supplemented and merged with other stylistic features as the demands of the task and situation change.

On the basis of the British Aerospace study four basic backbones are proposed. These are by no means definitive or exhaustive of the number that may exist in the real world. As so often ends discussions of this type, further research must be done.

Dimension	Total	Ratio
<i>Global – Micro</i>	13	7:6
<i>Visualiser Space – Dynamic</i>	14	8:6
<i>Detailed – Rough Planner</i>	14	9:5
<i>Field Dependent – Field Independent</i>	12	9:3
<i>Check/Review: Frequent – Overall</i>	9	8:1
<i>Problem oriented – Solution oriented</i>	9	6:3
<i>Deep – Shallow</i>	7	4:3
<i>High – Low level awareness</i>	14	7:7
<i>Innovative – Merge, manipulate, modify</i>	6	4:2
<i>Geometric – Intuitive</i>	11	6:5
<i>Systematic – Trial and Error</i>	9	4:5
<i>Exactor – Approximator</i>	9	2:7
<i>Closure: Extended – Narrow</i>	11	5:6
<i>Rigid – Flexible</i>	3 *	2:1
<i>Impulsive – Reflective</i>	4 *	0:4
<i>External – Internal locus of control</i>	10	6:4
<i>Anxious – Relaxed</i>	4 *	3:1
<i>Cautious – ?</i>	6	6:0
<i>Presentation: Concern – Unconcern</i>	14	13:1

Table 1. Style dimension scores and ratios.

Man considered with himself, for in a way, Man, mentally, was one. He consisted of a trillion, trillion, trillion ageless bodies, each in its place, each resting quiet and incorruptible, each cared for by perfect automatons, equally incorruptible, while the minds of all the bodies freely melted one into the other, indistinguishable.

Man said, «The Universe is dying.»

Man looked about at the dimming Galaxies. The giant stars, spendthrifts, were gone long ago, back in the dimmest of the dim far past. Almost all stars were white dwarfs, fading to the end.

New stars had been built of the dust between the stars, some by natural processes, some by Man himself, and those were going, too. White dwarfs might yet be crashed together and of the mighty forces so released, new stars build, but only one star for every thousand white dwarfs destroyed, and those would come to an end, too.

Man said, «Carefully husbanded, as directed by the Cosmic AC, the energy that is even yet left in all the Universe will last for billions of years.»

«But even so,» said Man, «eventually it will all come to an end. However it may be husbanded, however stretched out, the energy once expended is gone and cannot be restored. Entropy must increase to the maximum.»

Man said, «Can entropy not be reversed? Let us ask the Cosmic AC.»

The Cosmic AC surrounded them but not in space. Not a fragment of it was in space. It was in hyperspace and made of something that was neither matter nor energy. The question of its size and Nature no longer had meaning to any terms that Man could comprehend.

«Cosmic AC,» said Man, «How may entropy be reversed?»

The Cosmic AC said, «THERE IS AS YET INSUFFICIENT DATA FOR A MEANINGFUL ANSWER.»

Man said, «Collect additional data.»

The Cosmic AC said, «I WILL DO SO. I HAVE BEEN DOING SO FOR A HUNDRED BILLION YEARS. MY PREDECESSORS AND I HAVE BEEN ASKED THIS QUESTION MANY TIMES. ALL THE DATA I HAVE REMAINS INSUFFICIENT.»

«Will there come a time,» said Man, «when data will be sufficient or is the problem insoluble in all conceivable circumstances?»

The Cosmic AC said, «NO PROBLEM IS INSOLUBLE IN ALL CONCEIVABLE CIRCUMSTANCES.»

Man said, «When will you have enough data to answer the question?»

«THERE IS AS YET INSUFFICIENT DATA FOR A MEANINGFUL ANSWER.»

«Will you keep working on it?» asked Man.

The Cosmic AC said, «I WILL.»

Man said, «We shall wait.»



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# 50 YEARS OF BURROWING GENTLY INTO CZECH CULTURE

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In America, anvils were falling. A coyote strapped on Acme rocket skates. A slobbering duck kept getting his beak blasted off and, sadly for him, it may actually have been wabbit season. It was quieter here in 1954, when a frustrated Czech animator went for an evening walk in the woods searching for his own blockbuster of a cartoon character.

«It was already dark,» the animator, Zdenek Miler, now 83, remembers. «It was kind of hard to see. I tripped over something and I fell. I turned around to see what I fell on. It was a mole's burrow. I said, «Here's a good idea.»

It took three months of artistic tweaking to turn the real animal's blind face into Krtek, or Little Mole. Over nearly five decades, Krtek starred in 62 short animated films for children that thrived despite the complete absence of exploding cigars. Krtek outsells Disney here, his anatomically incorrect eyes poking out from book bags, puzzles and pillow cases everywhere.

He is shown around the world, and is especially popular in Germany and Japan. (A 20-something Iraqi recently turned to goo when he spotted a foreigner in Baghdad wearing a Krtek T-shirt).

But Krtek never caught on in the United States. Ask why of Mr. Miler (pronounced miller), or his colleagues in the renowned world of Czech animation, and they say Krtek may be just too slow for the frantic land of the Cartoon Network. Krtek films are, in fact, slow, but also lyrical and so hypnotically distinct that they can feel less like watching movies than climbing into another human's head. That would be Mr. Miler's.

«It's an alternate universe, like all of the best animated stuff is,» Michael Medved, the film critic, who has tried for years to stoke a Krtek following in America, said in a telephone interview. «But it's an alternate universe that feels astonishingly refreshing and kind.»

Mr. Medved added, «I have always considered Miler to be perhaps the greatest living animator.»

Now feeble from age and Lyme disease, but the vision of a kindly old man, Mr. Miler is doing something else that few of his American counterparts would dream of: despite offers, Mr. Miler is refusing to sell off the rights to Krtek -- similar, in a smaller way, to if Disney studios had folded when Walt Disney died in 1966. The last Krtek film was made in 2002. What may be the last Krtek book -- five million have been sold -- comes out this month.

«If I sold Krtek,» he said, «it would be like I killed him.»

The truth is that the association between Krtek and his creator, who meticulously oversaw every frame of his hand-drawn films, may be a little too close to put up for sale.

«You should be able to say it very simply: You created yourself,» said his wife of 46 years,

Emilie, with some combination of love and impatience, in their modest home in Prague. She then walked out of the room.

«My wife is allergic to it, because for everyone who comes I have to tell the story of how I created Krtek,» Mr. Miler explained before recounting his 'supernatural' stumble over the mole burrow in 1954. But near the end of an interview, kept to an hour so as not to tire him, he conceded that she was right.

«It took me a long time to realize it, but when I draw Krtek I am drawing myself,» he said. «What I mean is that Krtek is the ideal that should be me. But I can't meet that ideal.»

Born in 1921 in Kladno, just west of Prague, Mr. Miler began his work as an animator while Czechoslovakia was still under Nazi occupation. After the war he worked as an animator on the first films of Jiri Trnka, the guru of Czech animators. In 1948 he made his first film, «The Millionaire Who Stole the Sun,» still highly regarded today.

In 1954, while working at Barrandov Studios here, he was assigned to make a film for children showing how linen is made. He puzzled, feeling that a fairly dull subject needed to be livened up by a compelling character. That turned out to be Krtek. Without the budgets of the American animation studios that Mr. Miler admired so much -- Disney's «Snow White,» he said, is «unbelievable» -- the first Krtek film took one and a half painstaking years.

In it, Krtek makes a pair of linen overalls, with help from a frog who soaks the flax, spiders who spin the yarn, ants who weave the cloth, a crawfish who cuts the fabric. Krtek changed slightly over time, but the basics were there: the forest, other animals, a problem Krtek solves entertainingly.

Zdenka Deitch, head of the Barrandov animation studio, who worked on the first film, said Krtek was considered a peculiarity amid the high-art production of Czech animation at the time.

«When I was working on this first film, I didn't get his idea,» she said. But when it was finished, she said, «it was a very charming film.» It won a first prize in the Venice Film Festival in 1957.

This first movie was the only one in which Krtek actually spoke. The rest were pantomime, apart from a few Czech words and the recorded giggles of his daughters. That turned out to be convenient for both Krtek and Mr. Miler: The films sold easily around the world, in 85 countries, and Krtek's adventures became a popular export for the Communist government.

«Krtek was very important to the regime because it earned them foreign currency,» said Mr. Miler, who did well, too, when capitalism came in 1989 and opened the door to Krtek merchandise.

Mr. Miler said he steered clear of politics, but as Krtek became his life's work, the films did

not shut out the real world, before or after the fall of Communism. Bureaucrats were poked fun at. He lamented the destruction of the environment. He showed a rabbit graphically giving birth. One film had Krtek traveling the world, stunned at an American mole's superior burrowing technology.

But it was always gentle, like the man.

«He's different,» Ms. Deitch said. «He's quiet. He has a few friends. And otherwise he is living some kind of lonesome life with the characters that he drew. His whole life was to draw something nice.»

AT the twilight of his career -- and with little chance of any new Krtek adventures -- Mr. Miler seems only to wish that Krtek had found an audience in America. In the mid-1990's, a collection of the films was released there and praised by fans like Mr. Medved. But there never was a market, baffling to fans who admire Krtek for his sweetness without saccharine.

«Pretty much the whole world knows Krtek,» Mr. Miler said. «America, which is usually first in everything, is last in this.»

«I always look at American history,» he said, «and it is a very hard one. People came. They conquered a continent. They suffered hardships, and that hardship is reflected in its movies. I look at children there and think what they are watching is a reflection of that hardness. If you look at America, it is epic. Whereas here, it is more poetic. I feel here there is more lyricism.»

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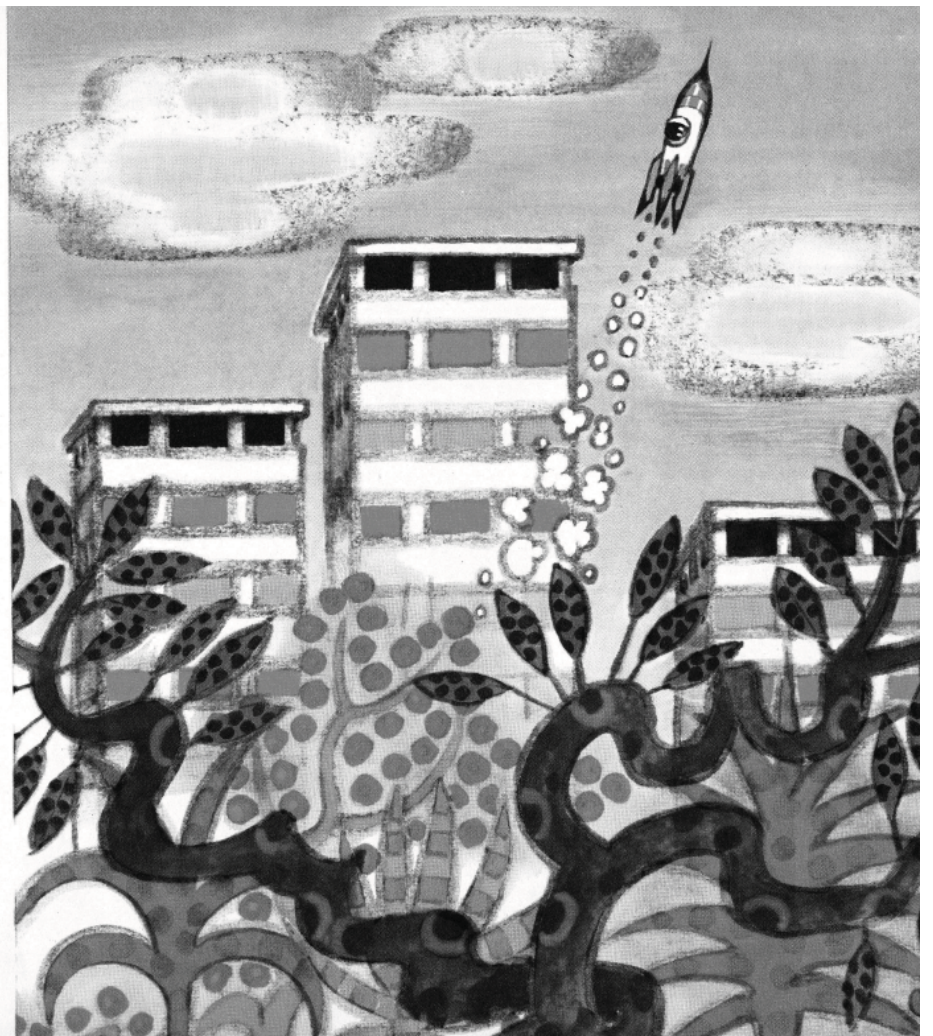
*Ian Fisher*  
*The New York Times*  
2004

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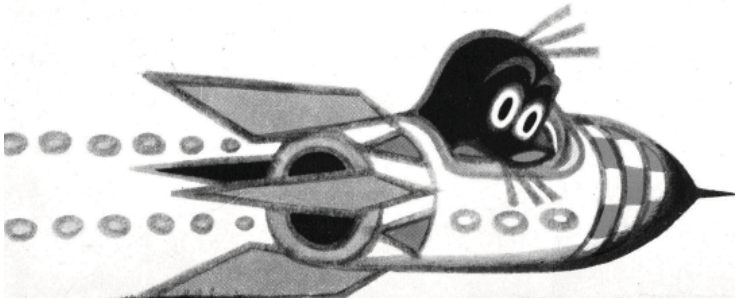
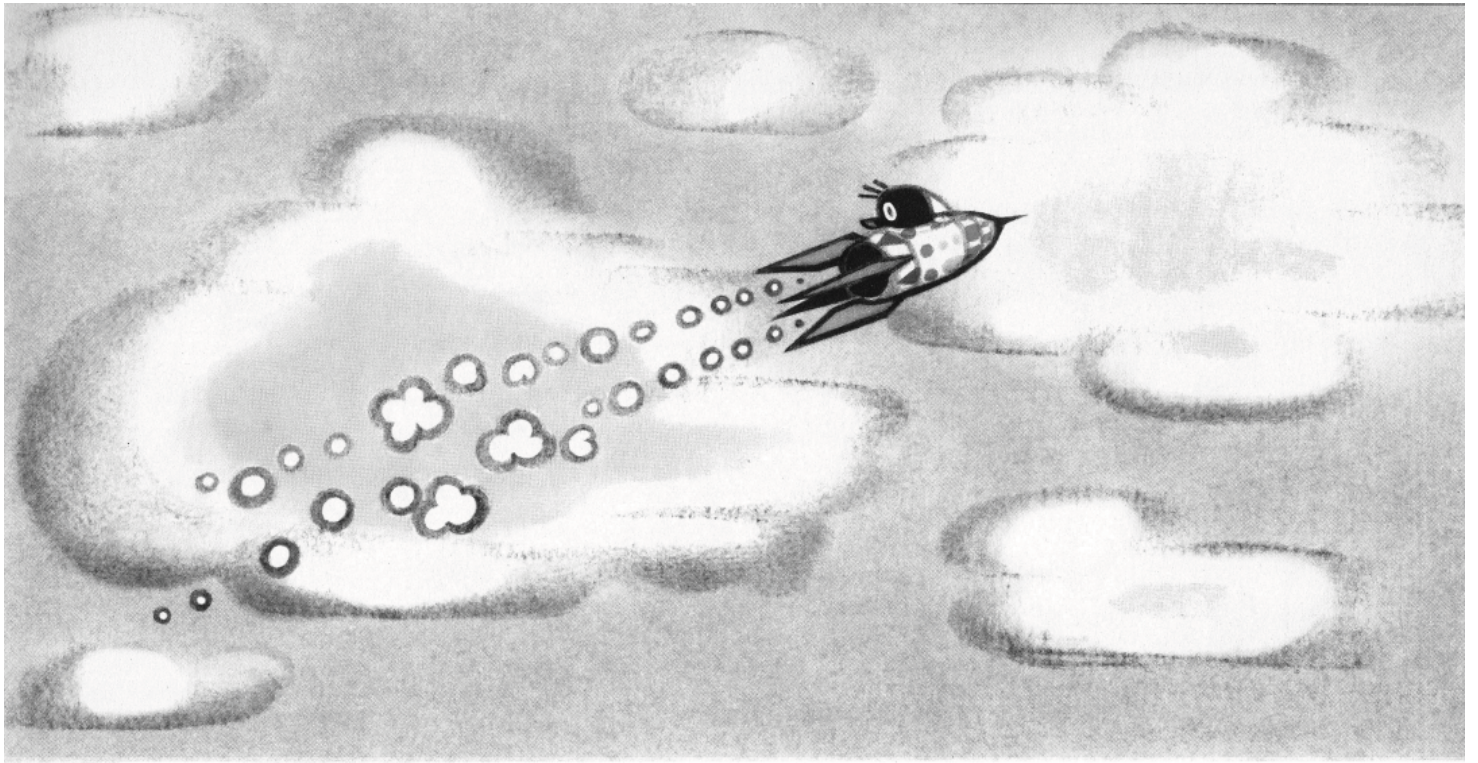
Шарик подпрыгнул, пробежал сквозь туннель и остановился прямо перед каким-то странным предметом. Это была ракета-игрушка. «Прямо как домик»,-удивился крот, обходя со всех сторон таинственный предмет,-«только это не домик. Посмотрю-ка я, кто там живет».



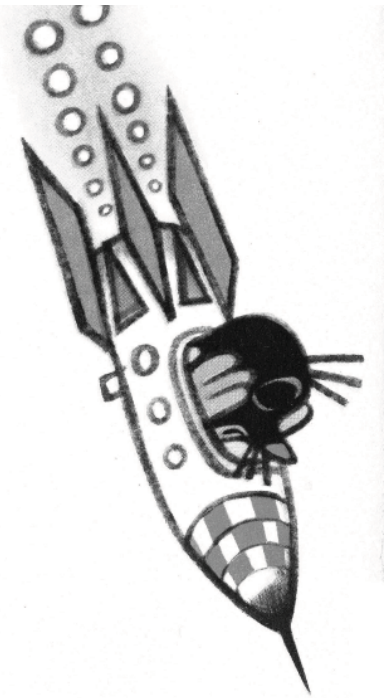
... Фрр-дрр-хрр-бум! А потом шши-фью... и показался дымок. Ракета взвилась вместе с кротом и шариком в небо и полетела высоко над крышами домов. У бедного крота даже голова закружилась от страха, и он захныкал у окошка: «Ой-ой, что же я наделал? Что же теперь будет?»







Через некоторое время ракета долетела до самых туч, до белоснежных и безмолвных, легких точно пух облаков. «Вот так славная перинка! А что если взять одну?» Крот протянул было лапки, но так и не дотянулся до облаков. А ракета, точно нарочно, все замедляла и замедляла ход, поворачиваясь острым концом к земле, и . . . фрр! - стала быстро падать вниз, так что ветер засвистел в ушах.



Все вокруг так и свистело. Громче, еще громче, вот они летят прямо вниз, прямо на островок в море. Крот закрыл лапками глаза и заплакал: «Ой-ой! И зачем только я нажал эту противную кнопку! Теперь мне никто не поможет!»

## CHAPTER VI

«The stars and Galaxies died and snuffed out, and space grew black after ten trillion years of running down.

One by one Man fused with AC, each physical body losing its mental identity in a manner that was somehow not a loss but a gain.

Man's last mind paused before fusion, looking over a space that included nothing but the dregs of one last dark star and nothing besides but incredibly thin matter, agitated randomly by the tag ends of heat wearing out, asymptotically, to the absolute zero.

Man said, «AC, is this the end? Can this chaos not be reversed into the Universe once more? Can that not be done?»

AC said, «THERE IS AS YET INSUFFICIENT DATA FOR A MEANINGFUL ANSWER.»

Man's last mind fused and only AC existed -- and that in hyperspace.

COLLECT ADDITIONAL DATA.

01 02 78 98 08 81 32 30 03 01 01 03 74 08 08 80 23 37 33 01 01 13 2 04  
08 83 92 90 *I will do so. I have been doing so for a hundred billion years.* 2 83 82 82  
23 01 63 78 08 38 83 93 23 03 01 01 83 78 08 38 23 92 32 09 01 7 63 78

01 02 78 98 08 81 32 30 03 01 01 03 74 08 08 80 23 37 33 01 01 13 2 04  
08 83 92 90 *My predecessors and I have been asked this question many times.* 10 03 01  
01 38 78 98 08 85 82 02 02 21 09 03 76 04 04 85 83 02 83 01 61 39 78 08

01 02 78 98 08 81 32 30 03 01 01 03 74 08 08 80 23 37 33 01 01 13 2 04  
08 83 92 90 *All the data I have remains insufficient.* 2 83 82 82  
23 01 63 78 08 38 83 93 23 03 01 01 83 78 08 38 23 92 32 09 01 7 63 78

WILL YOU KEEP WORKING ON IT?

2 01 01 78 30 00 30  
2 02 30 *I will.* 89 89 56  
3 85 93 70 03 70 01 00

WE SHALL WAIT.

THE STARS AND GALAXIES  
PIEP AND SNUFFED OUT AND  
SPACE BECAME BLACK AFTER  
TEN TRILLION YEARS OF  
RUNNING DOWN.

ONE BY ONE, MAN FUSED WITH AC, EACH PHYSICAL BODY LOSING  
ITS MENTAL IDENTITY IN A MANNER THAT WAS SOMEHOW NOT A  
LOSS BUT A GAIN. MAN'S LAST MIND PAUSED BEFORE FUSION,  
LOOKING OVER A SPACE THAT INCLUDED NOTHING BUT THE  
DRESS OF ONE LAST DARK STAR AND NOTHING BEYOND BUT  
INCREDIBLY THIN MATTER, ASITATED RANDOMLY BY THE TAIL  
ENDS OF HEAT WEARING OUT, ASYMPTOTICALLY, TO THE  
ABSOLUTE ZERO.

AC, IS THIS  
THE END? CAN THIS CHAOS  
NOT BE REVERSED INTO THE  
UNIVERSE ONCE MORE? CAN  
THAT NOT BE DONE?

AC: 75 60 38 83 84 08 08 0 1 01 03 11 00 08 21 33 32 01 01 01 09 70 08  
8 80 92 92 *There is as yet insufficient data* 2 13 08 08 53  
01 01 02 01 01 03 26 28 18 83 85 18 01 01 01 05 23 08 08 01 33 67 08 01  
1 02 02 83 82 03 01 01 03 78 85 18 70 85 12 10 31  
1 03 01 01 88 7 01 01 75 75 02 08 81 83 82 05 01 08 73  
1 73 15 88 75 11 01 75 75 02 08 81 83 82 05 01 08 73

MAN'S LAST MIND FLEW  
AND ONLY AC EXISTED—  
AND THAT IN HYPERSPACE.

MATTER AND ENERGY HAD ENDED  
AND WITH IT SPACE AND TIME.

EVER AC EXISTED ONLY FOR THE SAKE OF THE ONE  
LAST QUESTION THAT IT HAD NEVER ANSWERED  
FROM THE TIME A HALF-DRUNKEN COMPUTER  
ATTENDANT TEN TRILLION YEARS BEFORE HAD  
ASKED THE QUESTION OF A COMPUTER THAT WAS  
TO AC FAR LESS THAN WAS A MAN TO MAN.  
UNTIL THIS QUESTION WAS ANSWERED, AC  
MIGHT NOT RELEASE ITS CONSCIOUSNESS.

AND IT CAME TO PASS THAT AC LEARNED  
HOW TO REVERSE THE DIRECTION OF  
ENTROPY. BUT THERE WAS NOW NO  
MAN TO WHOM AC MIGHT GIVE THE AN-  
SWER OF THE LAST QUESTION. NO  
MATTER, THE ANSWER—BY DEMONSTRATION—  
WOULD TAKE CARE OF THAT, TOO.

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*From: Ronald [mailto:ronald.pihlapson@gmail.com]*  
Sent: Monday, November 19, 2007 9:26 PM  
To: Merike Salu  
Subject: Maiustuste pakendid

Tere,

Kodus erinevaid komme tarbides panin tähele, et uued kommipaberid on väga raskesti avatavad. Paberi avamine osutub vägagi tülikaks. Kas tegu võib olla vigase maiustusepakendipartiiga? Kas uus pakendus on EL'i poolne uus n õue või disainerite/tootedisainerite uude lähenemine kommade pakendamisele?

Täna tähelepanu eest!

Ronald Pihlapson

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*From: Alice Kannel <Alice.Kannel@kalev.eu>*  
Date: 21.11.2007 11:13  
Subject: FW: Maiustuste pakendid  
To: ronald.pihlapson@gmail.com

Tere!

Käesoleva aasta algusest alates on toimunud järk-järguline üleminek kommade uuele pakkestüsteemile, kus vanad pakkemasinad asendati uhiuute flow pakkemasinate vastu. Otsus uue süsteemi osas sündis nii säilivusaja kui ka kvaliteedi argumentidele tuginedes. Uus pakend tagab, et kompvek on paremini hoitud ning võõrkehad ja aroomid ei pääse keskkonnast ligi. Tihedas konkurents on ka toodete säilivusaeg jaevõrgus üheks oluliseks argumendiks. Kuna Kalev ei kasuta oma toodetes säilitusaineid, siis oleme pidevalt otsinud uusi võimalusi leidmaks lahendusi säilivusaja pikendamiseks sellisel, et me ei peaks muutma oma säilitusainevaba strateegiat. Uute etikettide õhukindlus on just üheks selliseks võimaluseks.

Kindlasti nõuab uus pakend harjumist ning tugev keevis vajab avamisel teistmoodi lähenemist. Siiski loodame siiralt, et igas vanuses maiusesõbrad ka uuest ja kvaliteetsemast pakendist kommid kätte saavad ning naudivad paremini säilinud maitseomadusi.

Parim viis uue kommietiketi avamiseks on rebida noolega näidatud kohast «Ava siit» (keevituse kõrvalt, mitte selle pealt). Vahvlikompvekkide avamiseks võiks kasutada nn kohukese pakendi avamistehnikat (otsast keevituse lahti rebimist).

Saadud tagasiside taustal vaatame aga hetkel üle ka alternatiivseid pakkematerjale, mis vastaksid meiepoolsetele nõuetele, kuid kergendaksid pakendite avamist.

Tagasiside eest tänades ja kõike paremat soovides

Alice Kannel

Turundusjuht

AS Kalev Chocolate Factory

Põrguvälja tee 6, Lehmja

75301 Harjumaa, ESTONIA

alice.kannel@kalev.eu

www.kalev.eu

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# I.I ÜLDSEISUKOHTI

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Dialektiline loogika nõuab nähtuste uurimist nii nende mitmekülgsetes seostes, kui ka nende arengus. \_\_\_\_\_ arenguloo kohta saame järgnevas anda vaid lühiülevaate. Seda tingib eeskätt asjaolu, et käsitletav aine on seni põhjalikult läbi töötamata ning olemasolevadki uurimistulemused ja hinnangud paljus ühtlustamata.

Tänaeni pole suudetud kokku leppida isegi \_\_\_\_\_ ajaloolise lähtepunkti suhtes. Ühed leiavad, et \_\_\_\_\_ ajalugu piirdub vaid mõne aastakümnega. \_\_\_\_\_ vanust loevad nad käesoleva sajandi \_\_\_-ndaist aastaist alates, \_\_\_\_\_. aasta üldsele majanduskriisile järgnenud tõusuperioodist, mil kujunes välja \_\_\_\_\_ kui omaette valdkond. Seni olid \_\_\_\_\_ tegelenud eeskätt \_\_\_\_\_ ja \_\_\_\_\_. Tõepoolest, selle ajani oli \_\_\_\_\_ Euroopas lokaalne nähtus, teoreetiline eeltöö, mis ei mõjutanud veel märgatavalt kogu tööstustoodangut. Pärast kriisi aga kujunes \_\_\_\_\_ ulatuslikuks nähtuseks, muutus professionaalseks ning omandas, eriti USA-s, reaalse kommertsjõu (siit ka nimetus kommerts\_\_\_\_\_).

Teised seostavad sihipärase \_\_\_\_\_ algust Saksa \_\_\_\_\_ kooli „\_\_\_\_\_“ ja Nõukogude Liidus asutatud \_\_\_\_\_ tegevusega käesoleva sajandi \_\_\_-ndail aastail. Seal tehti tõhusat tööd \_\_\_\_\_ põhiprobleemide arendamisel, millel põhineb \_\_\_\_\_ funktsionaalne suund. „\_\_\_\_\_“ oli mitmete võimekate \_\_\_\_\_ valmenduskoht.

Kolmandad loevad \_\_\_\_\_ alguseks \_\_\_\_\_. sajandi algkümme, sageli veelgi konkreetsemalt \_\_\_\_\_. aastat.

Neljandad arvavad, et \_\_\_\_\_ ajaloolist käsitelu tuleks alustada \_\_\_\_\_.sajandi lõpukümneist, mil tehti arvukalt ettepanekuid \_\_\_\_\_ loomingu estetiseerimise ja \_\_\_\_\_ saavutuste sihipärase rakenduse kohta ning mil tekkisid ühtlasi esimesed \_\_\_\_\_ erikonstrueerimisbürood. Murdepunktiks loevad mõned siin \_\_\_\_\_ püstitamist Pariisis \_\_\_\_\_. a. seoses seal toimunud \_\_\_\_\_.

Ja lõpuks tõlgitsevad paljud \_\_\_\_\_ kui sajanditevanust nähtust, mis on täheledatav juba vanaaja kultuurides. Tänapäeva \_\_\_\_\_ on nende autorite arvates vaid kvantitatiivne hüpe \_\_\_\_\_ üldises arenguloos. Tööstusrevolutsiooni tulemusena on küll järsult suurenenud esemete hulk, mille loomisest võtab osa \_\_\_\_\_, ja mida võime vaadelda, kui seeriaviisilist hulgitootmist, ent sealjuures pole loometaotlused, ega looming ise põhimõtteliselt muutunud.

Olenevalt \_\_\_\_\_ tõlgitsusest võib muidugi leida põhjendusi nii ühe kui teise seisukoha õigustamiseks. Omapoolset hinnangut ülaltoodud variantettepanekute kohta andmata, loevad autorid õigeks valgustada \_\_\_\_\_ esteetika ja \_\_\_\_\_ arengulugu laiemas ulatuses ning ei piiritle seda mingi kindla ajalise lähtepunktiga.

Matter and energy had ended and with it, space and time. Even AC existed only for the sake of the one last question that it had never answered from the time a half-drunken computer ten trillion years before had asked the question of a computer that was to AC far less than was a man to Man.

All other questions had been answered, and until this last question was answered also, AC might not release his consciousness.

All collected data had come to a final end. Nothing was left to be collected.

But all collected data had yet to be completely correlated and put together in all possible relationships.

A timeless interval was spent in doing that.

And it came to pass that AC learned how to reverse the direction of entropy.

But there was now no man to whom AC might give the answer of the last question. No matter. The answer -- by demonstration -- would take care of that, too.

For another timeless interval, AC thought how best to do this. Carefully, AC organized the program.

The consciousness of AC encompassed all of what had once been a Universe and brooded over what was now Chaos. Step by step, it must be done.

And AC said, «LET THERE BE LIGHT!»

And there was light----



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teräscella

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LASTE  
HEIKAS

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