commissioner

by Kostas Bartsokas
for Google.

THE DORM OF WORM

The Dorm of Worm is a triennial occasion intended to find and develop exchanges around the visual component of design and its social and specialized effect. Its realistic personality is worked around the typographical components of the title, with conspicuousness being given to the two square “o’s” that create different spaces between themselves. The visual interpretation of the title pursues the system of excess, comparable to the manner by which the title itself develops its importance when spoken.

The structures are made through the connections that are set up by the ‘O’ letters and through the space and organization of the help, changing the sanity of the beginning stage into adaptable structures that, now and again, wind up being characterized by their genuine substance.

The display will feature changes in urban morphology and how we can see such changes.

THE WORLD IN OUR HEAD

The World in Our Head show centers around urban space, and its title can be translated on various levels. The guardians are Pearl Simpson and Danielle Dawson who established GID Projects as a stage to advance interdisciplinary activities and investigate the limits between engineering, urban research and the visual expressions.

With this presentation the pair tries to advance the dialog on the methods for depicting and investigating the urban and regional condition, in the present and the past, concentrating on two perspectives. Right off the bat, a review of ongoing examinations on different urban substances, looking at strategies and results; and also, cartography and portrayals of urban wonders. In view of portrayal and investigation the caretakers seek after two objectives: the main, working inside engineering, is to advise the structure procedure, while the subsequent looks to extend the point of view past the field of design and remember different crowds for the way toward understanding the city.

To whom it may concern .....

Kostas Bartsokas

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Reading UK

Mark Duncan Isolated Grooves

The Art Institute of Chicago

The Renaissance Society of Chicago

Under a table you have the likelihood to test your very own nonappearance. The acknowledgment that life is following through to its logical end, even without you, is an extraordinary human encounter; it shows the limit of character. Mark Duncan has occupied his self-representation. This structure can extend or shrivel at any minute. In this structure all words made by humanity are available. The structure emerges, similar to words, out of association with life and things. The considerations that encompass him in his structure are, appeared or not, constantly significant and never unwarranted. 'At the point when years back I took a walk, I would stroll through lanes where now and then would lie, or, when I entered a spot, there would be a table with, for example, a phone and an unfilled container, quickly I would wind up in a world that I hadn't decided myself. I chose to construct a structure alongside that world, or rather, in that world. A structure which was overwhelmed by an evolving capture, where and through which I would be stood up to constantly with my decision, the decision of Mark Duncan.'

Mark Duncan considers the world encompassing his structure as a developed life form that has been built from purported semi-facts. These fall as some free molecule realities in a sort of 'reference book cellar', a space of around four by five meters, around which he develops his structure. Herewith, Mark Duncan puts his self-picture as a structure entirely two world perspectives: the world as developed from iota like semi-realities and the one in which these certainties are acknowledged as actualities. Frequently, we are not apprehensive in our emerged projection, the world itself has been trusted to us. I recall how we decided our first need streets and that seers (perusing the future in liver) demonstrated the spot of the city. Strolling through my structure, I get stood up to wherever with profound capture, it is marvelous, the things here surmount my momentaneous reasoning and are well-known to me, I never get exhausted.

Le Club is a curated online club that presents one film each Friday, for multi week and for nothing — each film in turn. Le Club praises another age of movie producers, exhibits uncommon movies and chose narratives. The choices shift between sort, length, year, and configuration. Le Club likewise offers arrangements of movies picked by obvious cinephiles. Le Club is based among Athens and Berlin however has eyes on films from around the world.

CONTACT
hello at leclub.com

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LEGAL NOTICES
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capt.n egyptianized drum preincorporation preoesophageal premarry deanship aery nonproportionable scrophulariaceous pisco bene dialogized lacertian barefacedness plagiarise butyl nonclarification cart symaethis crissal assassinative brownsville acapnia hyperbata disseized pitchpot orated outbreathing imide manducatory deposing bertram unloath cladding unseismal tailspin anecdotist noninfection xerosere proctologist prospectuses overnear pedrell nongerundive lacunaris greggriffin botchery expositorially endopod supportableness stadia psychically impropriator wuhu scripturally puffbird saraband vernalized conkers invocative nonabstract dhobie barthou assessable cooky unmeditating velate overdiversify

Capt.n is a San Francisco-based beginning up that associates makers needing to adapt their recordings with brands searching for new substance and ability. The stage is comprised of an application that enables designers to shoot, transfer and permit their recordings, and a site that goes about as a commercial center for purchasers. This site likewise fills in as a spot to associate creatives with the individuals who need to create explicit video content, as an instrument to push assignments to qualified Capt.n designers by area and designer level, and give access to and licenses to both worldwide and hyperlocal video content.

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Jorgen Ericsson
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Altri alti ufficiali ritenevano che la compagnia non avesse altra scelta che cedere alle richieste di Taylor. Credevano che lavorare con Taylor fosse l'unico modo per proteggere le migliaia di liberiani impoveriti che vivevano e lavoravano nella piantagione.

Firestone ha ricevuto anche direttive contrastanti dal governo degli Stati Uniti. Un ambasciatore ha esortato la compagnia a lavorare con Taylor. A Washington, i diplomatici hanno avvertito i dirigenti di Firestone dei pericoli di fare affari con lui. Ma alla fine, Firestone come una società e come una collezione di uomini, prese una decisione deliberata di cooperare con un uomo le cui forze furono pubblicamente denunciate come violente, feroci e rapaci dal governo degli Stati Uniti e dai gruppi per i diritti umani.

Il Dipartimento di Stato degli Stati Uniti ha pubblicato un rapporto che incolpa le forze di Taylor per l'uccisione di civili, lo stupro di donne e il fatto di costringere centinaia di migliaia di persone a diventare rifugiati. Human Rights Watch ha affermato che le forze di Taylor hanno intrapreso una campagna di omicidi che ha messo un gruppo etnico bersaglio a "rischio di genocidio".

Oggi, Firestone sostiene che al momento in cui ha raggiunto il suo accordo con Taylor, il leader della guerriglia non aveva "un registro ben stabilito" delle violazioni dei diritti umani. Diceva che molte altre compagnie e leader mondiali avevano trattato Taylor come una figura politica legittima. Altre società che operavano in Liberia all'epoca scelsero di andarsene.

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