

↓ Book

368 pt

V↔A (-50)

Habit

Formula Type	FT Habit	Specimen
About	Questioning the habits behind the design of a geometric typeface. Exploring this idea we designed FT Habit, a typeface that combines the simplicity of geometric shapes with edgier details, in an attempt to contaminate its general aspect. The initial phase of research and development of the book weight, in collaboration with Yevgeniy Anfalov, set the general atmosphere of the typeface, that looks back at some references from the early and mid 1900s. The project has then been fully developed with the collaboration of Andrea Biggio (family extension) and Alberto Malossi (Italics). The result is a versatile family of six weights, with corresponding italics.	
Name	FT Habit	
Version	1.000	
Year (s)	2020/2024	
Date of release	24.04.2024	
Foundry	Formula Type	
Designer	Piero Di Biase	
Design assistance	Yevgeniy Anfalov (Book) Andrea Biggio (Family extension) Alberto Malossi (Italics)	
Spacing and Kerning	iKern	
Production	Alberto Malossi	
Encoding	Latin Extended	
Formats	OTF, Woff, Woff 2	
Copyright	Copyright ©2024 by Piero Di Biase. All rights reserved.	
Website	www.formulatype.com	

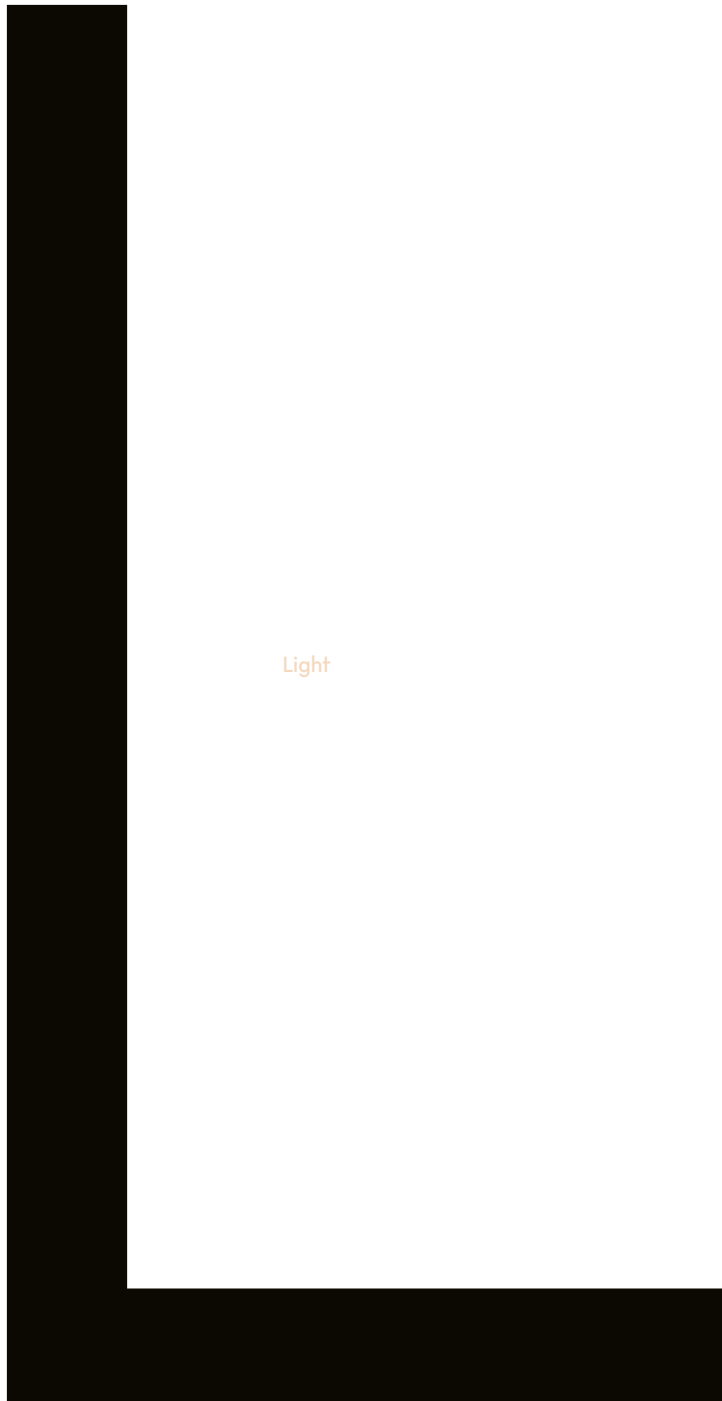
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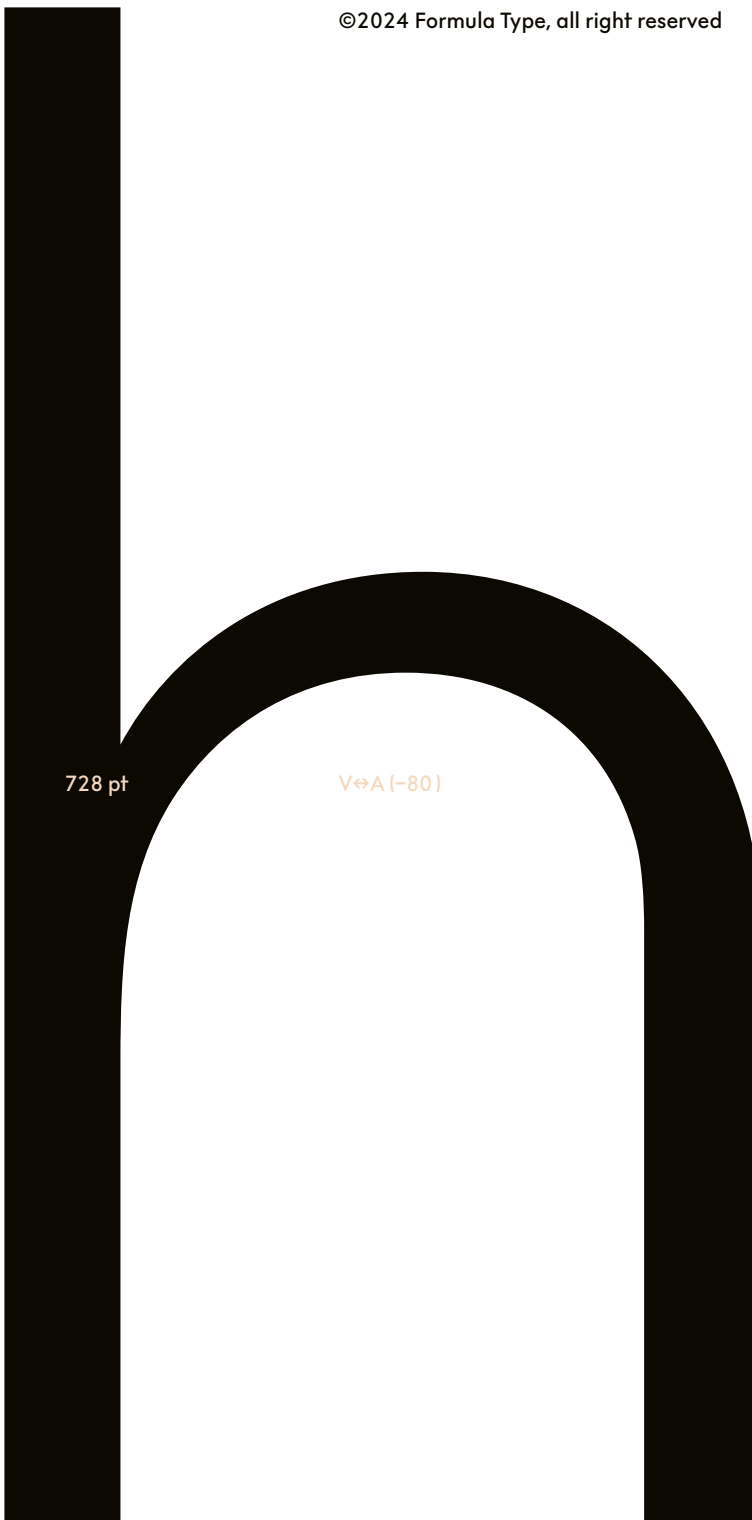
Unicode Ranges	Basic Latin, Latin-1 Supplement Latin Extended A, Latin Extended B Spacing Modifier Letters Combining Diacritical Marks Greek General Punctuation Superscripts and Subscripts Currency Symbols Combining Diacritical Marks for Symbols Number Forms Arrows Mathematical Operators Miscellaneous Symbols Mathematical Alphanumeric Symbols.
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Opentype	aalt (Access All Alternates) locl (Localized Forms) ccmp (Glyphs composition/Decomposition) subs (Subscript) sinf (Scientific Inferiors) sups (Superscript) numr (Numerators); dnom (Denominator) frac (Fractions); ordn (Ordinals) dnom (Denominators) ordn (Ordinals) pnum (Proportional Figures); onum (Old Style Figures); case (Case Sensitive Forms) liga (Standard Ligatures) rlig (Required ligatures) zero (Slashed Zero) calt (Contextual alternates) ss01 (D, U, u); ss02 (a); ss03 (j, t); ss04 (circles fig.); ss05 (black circles fig.); ss06 (squared fig.); ss07 (black squared fig.);
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Supported languages	Afrikaans, Akan, Albanian, High Sorabo, Western Apache, Asturian, Asu, Azerbaijani, Bafia, Bambara, Basque, Low Sorabo, Low German, Bena, Bosnian, Breton, Cape Verdean, Catalan, Cebuano, Czech, Chickasaw, Chiga, Colonial, Cornish, Corsican, Mauritian Creole, Croatian, Kurdish, Danish, Duala, Embu, Esperanto, Estonian, Ewondo, Faroese, Filipino, Finnish, French, West Frisian, Friulian, Fulah, Ga, Scottish Gaelic, Galician, Welsh, Ganda, Javanese, Greenlandic, Guarani, Gusii, Hausa, Hawaiian, Ido, Igbo, Indonesian, English, Interlingua, Irish, Icelandic, Italian, Jju, Jola-Fony, Kaingang, Kako, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Koyra Chiini, Koyraboro Senni, Kwasio, Lakota, Langi, Latvian, Lingala, Lithuanian, Lojban, Luba-Katanga, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malay, Malagasy, Maltese, Mannese, Maori, Mapudungun, Masai, Meru, Meta, Micmac, Mohawk, Mundang, Navajo, Northern Ndebele, Southern Ndebele, Ngiemboon, Nheengatu, Norwegian Bokmål, Norwegian Nynorsk, Nyanja, Nyankole, Occitan, Dutch, Oromo, Pidgin Nigerian, Polish, Portuguese, Quechua, Rejang, Romansh, Romanian, Rundi, Rwa, Samburu, Sami Del Nord, Sami Di Inari, Samoan, Sango, Sangu, Sardinian, Sena, Shambala, Shona, Sicilian, Slovak, Slovenian, Soga, Somali, Northern Sotho, Southern Sotho, Spanish, Sundanese, Swedish, Swahili, Swati, Taita, Taroko, Tasawaq, German, Swiss German, Teso, Tongan, Tsonga, Tswana, Turkish, Turcoman, Tyap, Hungarian, Uzbek, Walloon, Vunjo, Walser, Wemba, Wolastoqey, Wolof, Xhosa, Yangben, Yoruba, Zarma, Zulu.
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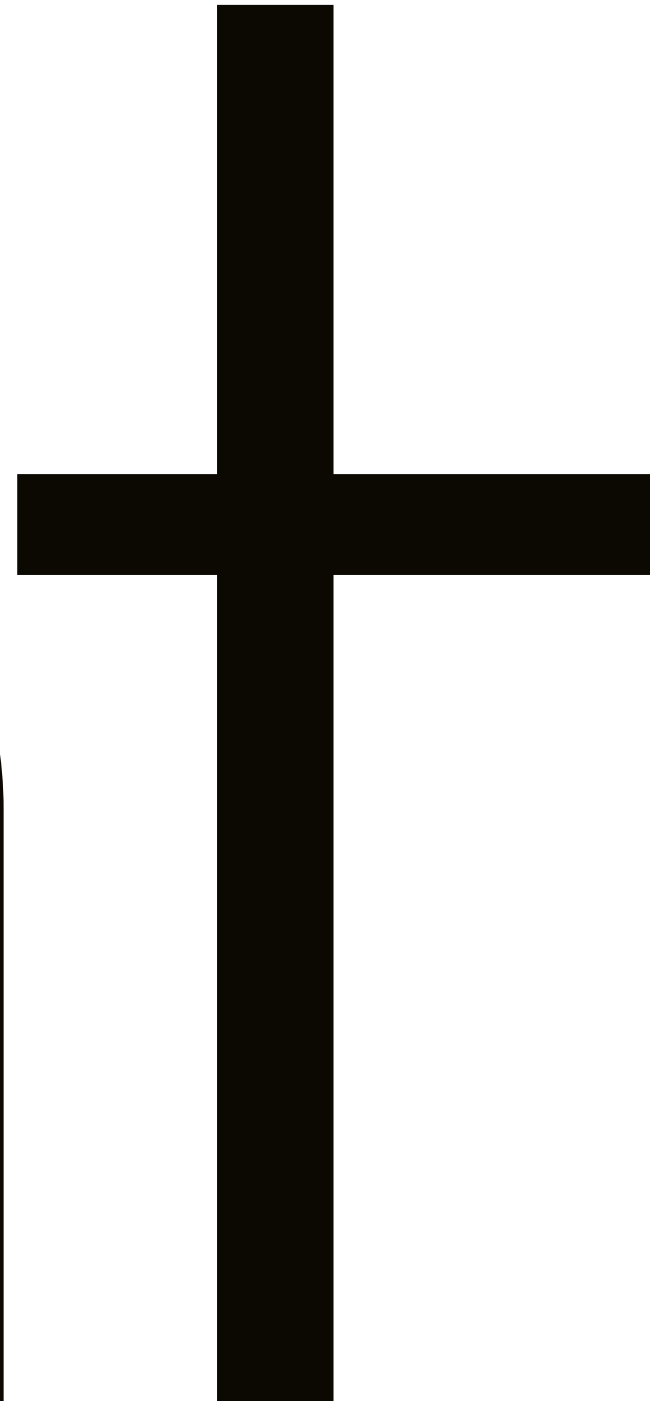


Light



728 pt

V↔A(-80)



ETR.2

↑ Regular
↓ Regular

185 pt
550 pt

V↔A (-35)
V↔A (0)

Rr

Elettrotreno 2 1 2

Elettrotreno 4 0 1

Elettrotreno 2 2 0

Elettrotreno 2 5 0

Elettrotreno 3 0 0

↑ Regular
↓ Regular, Regular Italic

62/55 pt
32/30 pt

V↔A (-25)
V↔A (0)

O, Hrs	Part, Dep	Bin, Plt
19 : 00	Zurigo HB	Bin . 09
23 : 00	Alessandria	Bin . 03
06 : 00	Bologna C.le	Bin . 13
12 : 00	Venezia S.L.	Bin . 12
19 : 00	Torino P.N.	Bin . 14
23 : 00	Basilea HB	Bin . 02
19 : 00	Roma Termini	Bin . 01
19 : 00	Genova Bri.	Bin . 12

In the 1950s, trains were the primary mode of long-distance transportation and an integral part of daily life for many people. Society had a strong emotional connection to trains, which were seen not only as a practical way to travel from one place to another but also as a symbol of progress and modernity. Trains were considered a reliable and efficient travel option, especially for long distances. The railway network was widely developed and covered many areas, connecting cities and communities in ways that were previously unthinkable. This contributed to a sense of national cohesion and fostered economic development, allowing people easier access to new job and business opportunities.

From an economic standpoint, trains played a crucial role in the transportation of goods and materials. Railway lines were used for the transport of raw materials, agricultural products, manufactured goods, and more. This fostered industrial and commercial development, enabling businesses to reach new markets and expand on a national scale. However, in the 1950s, trains began to face increasing competition from automobiles and airplanes. The growing availability of private cars and the expansion of road networks made road travel more accessible and convenient for many people. At the same time, the advent of commercial flights made air travel faster and more comfortable for long distances.

↑ Light, Light Italic
↓ Light, Light Italic

11/12, 5 pt
8/8, 5 pt

V↔A (0)
V↔A (0)

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Despite this competition, trains maintained a prominent position in the transportation landscape of the 1950s. They offered a unique travel experience, with elegant carriages and onboard services that helped make the journey

itself enjoyable. Additionally, trains continued to play a vital role in the transportation of goods and in connecting rural and urban communities. In summary, in the 1950s, trains were a cornerstone of the transportation system, contributing to the economic and social progress of the time. While facing challenges from the competition of new forms of transportation, trains remained a prominent feature in people's daily lives and in the economic fabric of society.

Moreover, trains held significant cultural and societal importance in Europe during the 1950s. They were not just a means of transportation but also symbols of national identity and pride. The development of high-speed rail networks, such as the TEE (Trans Europ Express), fostered closer ties between European nations and facilitated cultural exchange and tourism. The expansion of rail networks also played a crucial role in post-war reconstruction efforts. In many European countries devastated by World War II, railways were rebuilt and modernized to support economic recovery and facilitate the movement of goods and people. This investment in rail infrastructure helped lay the foundation for Europe's economic resurgence in the decades.

Furthermore, trains served as catalysts for urbanization and regional development. The construction of railway lines often led to the growth of towns and cities along their routes, as businesses and industries sprang up to take advantage of improved transportation links. This, in turn, created employment opportunities and stimulated economic growth in previously rural areas. In addition to their economic and social significance, trains held a special place in the collective imagination of Europeans during the 1950s.

Despite facing competition, trains maintained a prominent position in the transportation landscape of the 1950s. They provided a unique travel experience with elegant carriages and onboard services, continuing to play a vital role in transporting goods and connecting rural and urban communities. In summary, during the 1950s, trains were a cornerstone of the transportation system, contributing significantly to economic and social progress, despite challenges from emerging forms of transportation.

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In the 1950s, trains symbolized progress, unity, and economic vitality in Europe. Serving as both practical transport and cultural icons, they fostered national cohesion, facilitated tourism, and played a key role in post-war reconstruction efforts, laying the foundation for Europe's economic resurgence.

↑ Light
↓ Light, Light Italic

11/12 pt
6/7 pt

V↔A (0)
V↔A (10)

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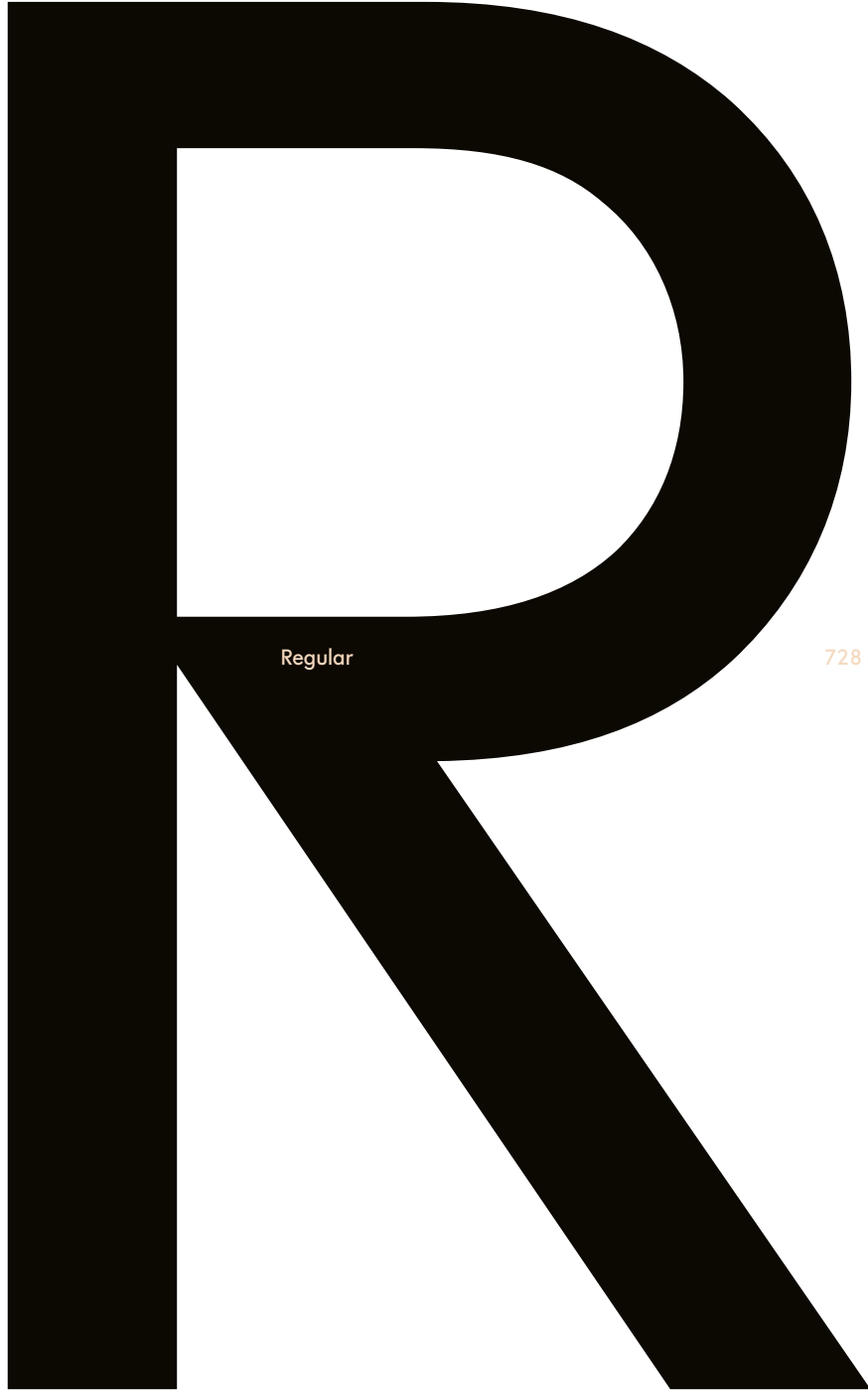
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Furthermore, trains served as catalysts for urbanization and regional development. The construction of railway lines often led to the growth of towns and cities along their routes, as businesses and industries sprang up to take advantage of improved transportation links. This, in turn, created employment opportunities and stimulated economic growth in previously rural areas. In addition to their economic and social significance, trains held a special place in the collective imagination of Europeans during the 1950s.

They were romanticized in literature, film, and art as symbols of adventure, freedom, and progress. The iconic luxury trains like the Orient Express captured the imagination of people across Europe and beyond, embodying the elegance and sophistication of rail travel. Overall, trains were indispensable to European society in the 1950s, serving as engines of economic growth, social cohesion, and cultural exchange. Their role in connecting people, facilitating trade, and shaping the landscape of Europe cannot be overstated. Even as new modes of transportation emerged, trains remained an enduring symbol of Europe's past, present, and future.

Furthermore, the cultural significance of trains in the 1950s extended beyond their practical utility. They served as symbols of national unity and pride, embodying the spirit of progress and connectivity in post-war Europe. The emergence of high-speed rail networks, exemplified by the Trans Europ Express (TEE), not only facilitated travel but also strengthened cultural ties between European nations, promoting mutual understanding and tourism. Additionally, the extensive reconstruction and modernization of railway infrastructure after World War II played a pivotal role in Europe's economic recovery, enabling the efficient movement of goods and people and laying the groundwork for sustained economic growth in the ensuing decades.

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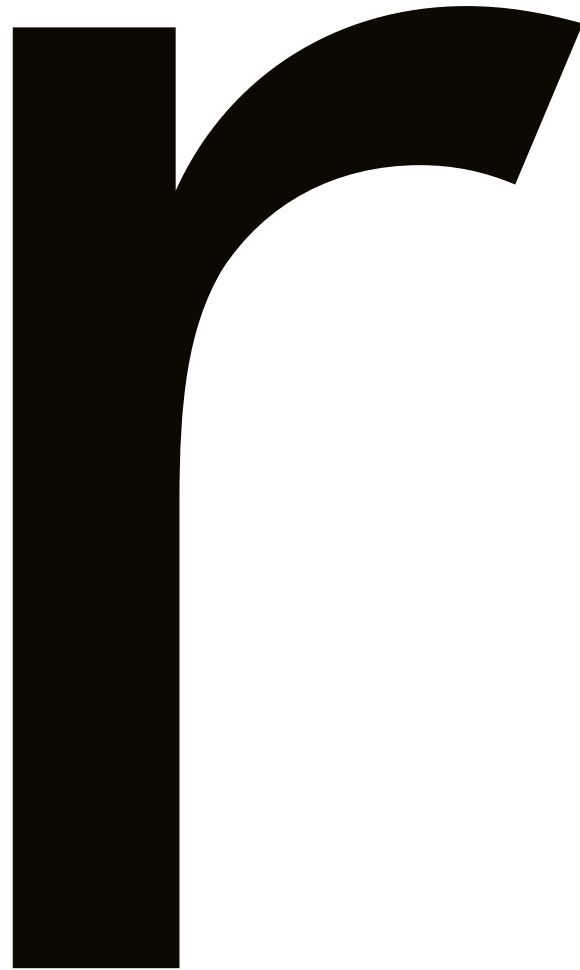


Regular

728 pt



V↔A (-60)



Il Giro d'Italia, una delle corse ciclistiche più prestigiose e affascinanti al mondo, ha un'importanza indiscussa nel panorama dello sport internazionale. Fondata nel 1909, questa competizione è diventata un simbolo della cultura e della tradizione italiana, oltre che un evento sportivo di grande rilevanza. Ogni anno, il Giro d'Italia attira l'attenzione di milioni di spettatori provenienti da tutto il mondo, che seguono con fervore le tappe attraverso paesaggi mozzafiato, città storiche e montagne spettacolari. La corsa offre uno spettacolo unico, con ciclisti che si sfidano su strade tortuose e impegnative, affrontando salite leggendarie e discese vertiginose.

Ma il Giro d'Italia *non è solo una competizione sportiva*: è anche un'occasione per esplorare la ricchezza culturale e gastronomica dell'Italia. Le tappe del Giro attraversano regioni ricche di storia, arte e tradizioni culinarie, offrendo agli spettatori un'esperienza completa che va oltre il semplice ciclismo.

Inoltre, il Giro d'Italia ha una grande importanza economica per il Paese, portando un flusso costante di turismo e promuovendo le bellezze naturali e culturali dell'Italia in tutto il mondo. Le città e le regioni che ospitano le tappe del Giro *beneficiano di un aumento del turismo* e dell'attenzione mediatica, contribuendo così allo sviluppo economico delle comunità locali. Ma forse ciò che rende davvero speciale il Giro d'Italia è il suo spirito di competizione e di cameratismo, che unisce ciclisti e appassionati di tutto il mondo in una celebrazione dell'amore per lo sport e per l'Italia. La storia ricca e affascinante del Giro d'Italia continua a ispirare generazioni di ciclisti e appassionati, confermandolo come *uno dei grandi eventi dello sport internazionale*.

Alpi

↑ Regular, Regular Italic
↓ Regular

11/12 pt
18/19 pt

V↔A (5)
V↔A (0)

↑ Regular
↙ Regular

262 pt
180 pt

V↔A (-50)
V↔A (-40)

1963	17	San Pellegrino Terme
	18	Trento
	19	Merano
	20	Sankt Moritz
1964	11	Sondrio
	12	Aprica
	13	Trento

	14	Moena
	15	San Pellegrino Terme
	16	Lissone
1965	18	Bormio
	19	Pavia
	20	Torino

Giro d'Italia

La course Paris-Roubaix, surnommée "l'Enfer du Nord", a connu une évolution significative entre 1955 et la fin des années 60. Durant cette période, la course a continué à attirer l'attention des amateurs de cyclisme du monde entier en raison de ses caractéristiques uniques et de ses défis redoutables.

Dans les années 1950, Paris-Roubaix était déjà considérée comme l'une des courses les plus prestigieuses du calendrier cycliste. Les coureurs devaient affronter un parcours pavé parsemé de sections difficiles, où la boue, la poussière et les pavés inégaux représentaient un véritable défi technique. Les vélos de l'époque étaient souvent plus lourds et moins spécialisés que ceux d'aujourd'hui, ce qui rendait la course pour les coureurs.

Au cours des années 1960, Paris-Roubaix a vu l'émergence de nouvelles technologies et de nouveaux matériaux dans le cyclisme. Les fabricants de vélos ont commencé à concevoir des modèles spécialement adaptés aux rigueurs de la course, avec des cadres plus légers et des pneus plus résistants. Les équipes ont également mis l'accent sur la préparation physique et tactique, en recrutant des coureurs spécialisés dans les courses pavées et en développant des stratégies pour affronter les sections. Les années 1960 ont également été marquées par l'émergence de grands champions qui ont laissé leur empreinte sur Paris-Roubaix.

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↑ Regular, Regular Italic
↓ Regular

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Les années 1960 ont également été marquées par l'émergence de grands champions qui ont laissé leur empreinte sur Paris-Roubaix. Des noms légendaires comme Rik Van Looy, Felice Gimondi, Jan Janssen et Eddy Merckx ont ajouté à la renommée de

11/12 pt
8/9 pt

la course en remportant des victoires épiques et en repoussant les limites de l'endurance humaine.

En conclusion, la période entre 1955 et la fin des années 60 a été une époque de transformation et de progrès pour la course Paris-Roubaix. Alors que les défis du parcours et les exigences de la compétition ont évolué, la course est restée fidèle à sa réputation de test ultime pour les déterminés. L'évolution des techniques de construction des vélos a également joué un rôle crucial dans la façon dont les coureurs abordaient la course. Les fabricants ont expérimenté de nouveaux matériaux et des conceptions innovantes pour offrir aux coureurs un avantage compétitif sur les pavés.

Les années 1960 ont également été témoins de changements sociaux et culturels profonds qui ont influencé le monde du cyclisme. L'arrivée de la télévision en couleur, par exemple, a permis aux spectateurs de vivre l'action de la course avec une intensité accrue, tandis que les sponsors ont commencé à investir davantage dans le sport, offrant aux équipes et aux coureurs un soutien financier vital. En fin de compte, Paris Roubaix a continué à évoluer et à se développer au cours de cette période, devenant l'une des courses les plus emblématiques et les appréciées du calendrier cycliste. La course a captivé l'imagination des fans et des coureurs, et son héritage perdure encore aujourd'hui, faisant d'elle une épreuve légendaire qui continuera à inspirer les générations futures de cyclistes.

V↔A (-15)
V↔A (5)

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Au fil des années 1960, Paris-Roubaix a également bénéficié d'une attention accrue des médias et du public, attirant des foules toujours plus nombreuses le long du parcours. La course est devenue un véritable événement sportif emblématique, suscitant l'admiration et l'enthousiasme des passionnés de cyclisme du monde entier. Les performances héroïques des coureurs légendaires, combinées à l'évolution constante des tactiques et de l'équipement, ont contribué à renforcer le statut mythique de Paris-Roubaix comme l'une des courses les plus exigeantes et prestigieuses du calendrier cycliste professionnel.

↑ Regular, Regular Italic
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Les années 1960 ont également été témoins de changements sociaux et culturels profonds qui ont influencé le monde du cyclisme. L'arrivée de la télévision en couleur, par exemple, a permis aux spectateurs de vivre l'action de la course avec une intensité accrue,

11/12 pt
6/7 pt

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L'évolution des techniques de construction des vélos a également joué un rôle crucial dans la façon dont les coureurs abordaient la course. Les fabricants ont expérimenté de nouveaux matériaux et des conceptions innovantes pour offrir aux coureurs un avantage compétitif sur les pavés. Les vélos sont devenus plus légers, plus robustes et mieux adaptés aux conditions extrêmes de la course Paris-Roubaix, ce qui a permis aux coureurs d'aborder les sections pavées avec plus de confiance et de maîtrise.

Les années 1960 ont également été témoins de changements sociaux et culturels profonds qui ont influencé le monde du cyclisme. L'arrivée de la télévision en couleur, par exemple, a permis aux spectateurs de vivre l'action de la course avec une intensité accrue, tandis que les sponsors ont commencé à investir davantage dans le sport, offrant aux équipes et aux coureurs un soutien financier vital. Ces évolutions ont contribué à populariser la course et à accroître son attractivité, tant pour les spectateurs que pour les professionnels.

En fin de compte, Paris-Roubaix a continué à évoluer et à se développer au cours de cette période, devenant l'une des courses les plus emblématiques et appréciées du calendrier cycliste. La course a captivé l'imagination des fans et des coureurs, et son héritage perdure encore aujourd'hui, faisant d'elle une épreuve légendaire qui continuera à inspirer les générations futures de cyclistes.

Paris-Roubaix est devenu un événement de renommée mondiale, attirant des cyclistes et des spectateurs du monde entier. Les exploits de champions comme Rik Van Looy, Felice Gimondi, Jan Janssen et Eddy Merckx ont consolidé sa réputation. Les images des coureurs luttant contre les pavés ont captivé un public toujours plus vaste, renforçant sa réputation de course emblématique.

V↔A (-15)
V↔A (0)



Book 728 pt



V↔A (-45)

Radi90

↑ Book
↓ Book, Book Italic

366 pt
80/70 pt

V↔A (-35)
V↔A (-25)

↑ Book Italic
↓ Book, Book Italic

366 pt
15/15, 5 pt

V↔A (-25)
V↔A (-15)

Florin Răducioiu
Kubilay Türkyılmaz
Srečko Katanec
Tomáš Skuhravý
Rafael M. Vázquez
Karl-Heinz Riedle

L'approccio innovativo di "90° Minuto" alla copertura calcistica influenzò profondamente il modo in cui altri programmi sportivi venivano concepiti e presentati. Il successo della trasmissione spinse altre emittenti televisive a cercare *formule* simili, conducendo a una maggiore *diversificazione* e qualità dell'offerta sportiva in televisione. Questo cambiamento non solo arricchì l'esperienza degli spettatori, ma contribuì anche a elevare il livello complessivo del giornalismo sportivo nel Paese.

Inoltre, "90° Minuto" non si limitava alla sola cronaca delle partite, ma si distingueva anche per le sue rubriche speciali, che approfondivano temi legati alla *cultura calcistica*, alla storia delle squadre e dei giocatori, e agli aspetti tecnici del gioco. Queste rubriche non solo intrattenevano gli spettatori, ma li educavano anche, trasformandoli in *tifosi* più consapevoli e informati.

La genesi di “90° Minuto” segnò una svolta nel panorama televisivo italiano degli anni '70, un periodo di fervente crescita e cambiamento sia nel mondo dello spettacolo che nel calcio nazionale. La trasmissione nacque in un'epoca in cui la televisione stava diventando sempre più centrale nella vita delle persone, riflettendo e influenzando i gusti e le tendenze della società italiana.

Questo periodo di fervente cambiamento e crescente influenza dei media coincide con un'esplosione di interesse per il calcio. L'Italia, nel decennio precedente, aveva vissuto momenti memorabili nel panorama calcistico internazionale, come la vittoria del Campionato Europeo nel 1968 e il successo nella Coppa del Mondo del 1970. Questi trionfi innescarono un'ondata di entusiasmo nazionale per il gioco, rendendo l'idea di un programma televisivo dedicato interamente al calcio non solo opportuna, ma anche irresistibile.

L'idea di creare un programma dedicato interamente al calcio, che andasse oltre la semplice cronaca delle partite, era innovativa e ambiziosa. Fu proprio questo desiderio di offrire agli spettatori un'esperienza calcistica completa e coinvolgente a ispirare la nascita di “90° Minuto”. I suoi creatori avevano il chiaro intento di trasformare il modo in cui il calcio veniva presentato in televisione, rendendolo più accessibile, appassionante e avvincente per il grande pubblico.

Con la sua prima trasmissione nel 1970, “90° Minuto” si propose di essere molto più di una semplice rubrica sportiva: era uno spazio in cui il calcio diventava protagonista assoluto, un palcoscenico dove si esaltavano le gesta degli eroi del campo e si discutevano le strategie dei grandi allenatori. Il programma si distinse fin da subito per la sua formula innovativa, che combinava cronaca delle partite, analisi tattiche, interviste esclusive e momenti di intrattenimento.

↑ Book , Book Italic

↓ Book , Book Italic

smettere valori positivi come il fair play e la sportività contribuì a rendere il calcio non solo uno spettacolo sportivo, ma anche un punto di riferimento per la coesione sociale e l'identità nazionale.

Inoltre, “90° Minuto” giocò un ruolo fondamentale nella valorizzazione del calcio italiano a livello internazionale. Grazie alla sua ampia copertura delle partite e alla sua capacità di promuovere i talenti locali, il programma contribuì a rendere il calcio italiano uno dei più seguiti e apprezzati al mondo. Le gesta dei campioni italiani raccontate da “90° Minuto” fecero innamorare non solo gli spettatori italiani, ma anche gli appassionati di calcio di tutto il mondo, contribuendo a diffondere la fama e il prestigio del calcio italiano oltre i confini nazionali.

In sintesi, “90° Minuto” rappresentò molto più di una semplice trasmissione sportiva: fu un fenomeno culturale, sociale e mediatico che segnò un'epoca nella storia del calcio italiano e della televisione nazionale. Il suo impatto duraturo e la sua eredità indelebile sono testimonianza della sua importanza e del suo valore nel panorama mediatico e culturale del nostro Paese.

La trasmissione, nata in un periodo di fermento e cambiamento, si pose come un ponte tra il calcio e la cultura popolare italiana, unendo le famiglie davanti alla TV durante le partite e creando un legame emotivo con gli spettatori. La sua lunga durata e il suo costante adattamento ai tempi ne fecero un'icona della televisione italiana, incarnando la passione nazionale per il calcio e contribuendo a definire l'immagine stessa della Serie A e della Nazionale italiana nel mondo.

Con il passare degli anni, “90° Minuto” si evolse diventando non solo uno spazio per la narrazione delle gesta sul campo, ma anche un luogo di dibattito culturale e sociale. Le sue discussioni, spesso animate e appassionante, riflettevano le tensioni e le passioni di una nazione profondamente

L'ascesa di “90° Minuto” avvenne in un contesto culturale e sociale in cui il calcio rappresentava molto più di uno sport. Era una parte integrante dell'identità nazionale, un catalizzatore di emozioni e un veicolo per l'espressione della passione popolare. Il programma non solo raccontava il calcio italiano, ma contribuiva anche a plasmarne l'immaginario collettivo, influenzando gusti, opinioni e tendenze.

La conduzione di “90° Minuto” fu affidata a volti noti e autorevoli del mondo dello sport e dello spettacolo, che contribuirono a conferire al programma un'aura di professionalità e credibilità. I conduttori, con la loro competenza e la loro passione per il calcio, riuscirono a trasmettere agli spettatori l'emozione e l'entusiasmo del gioco, rendendo ogni puntata un'esperienza indimenticabile.

Nel corso degli anni '70, “90° Minuto” divenne un appuntamento fisso per milioni di telespettatori italiani, che seguivano con trepidazione le gesta delle proprie squadre del cuore e si confrontavano sulle prestazioni dei grandi campioni dell'epoca. Il programma crebbe rapidamente in popolarità, diventando un vero e proprio fenomeno culturale e un simbolo del calcio italiano.

La trasmissione non solo raccontava il calcio italiano, ma contribuiva anche a plasmarne l'immaginario collettivo, influenzando gusti, opinioni e tendenze. Grazie alla sua capacità di coinvolgere gli spettatori e di offrire un'analisi approfondita del gioco, “90° Minuto” divenne un punto di riferimento per gli amanti del calcio di ogni età e una parte integrante della cultura popolare italiana. La sua influenza non si limitò al mondo del calcio, ma si estese anche alla società italiana nel suo complesso. “90° Minuto” divenne un fenomeno di costume, influenzando stili di vita, modi di pensare e comportamenti della gente comune. La sua capacità di coinvolgere le masse e di tra-

7/8 pt

V↔A (10)

7/8 pt

V↔A (10)

coinvolgere nel destino della propria squadra del cuore. I conduttori e gli ospiti del programma divennero figure di riferimento per milioni di italiani, le cui opinioni e commenti influenzavano l'opinione pubblica e alimentavano le discussioni nei bar, nelle piazze e nelle case di tutta Italia.

La sua influenza si estese persino alla moda e alla cultura giovanile, con molti giovani che emulavano gli stili e gli atteggiamenti dei giocatori e dei conduttori visti nello show. I tagli di capelli dei calciatori e le espressioni dei giornalisti sportivi divennero tendenza, mentre le citazioni e i momenti iconici del programma entrarono a far parte del linguaggio comune. “90° Minuto” non era solo uno spettacolo televisivo, ma un fenomeno culturale capace di permeare ogni aspetto della vita quotidiana degli italiani.

Inoltre, “90° Minuto” si distinse per la sua capacità di dare voce ai fan, permettendo loro di esprimere le proprie opinioni e di partecipare attivamente al dibattito calcistico nazionale. I telespettatori potevano inviare lettere, telefonare in diretta o addirittura partecipare come pubblico in studio, contribuendo così a rendere il programma una vera e propria comunità calcistica. Questa interazione tra il pubblico e lo show contribuì a rafforzare il legame tra gli spettatori e il programma stesso, trasformandolo da semplice trasmissione televisiva a un'esperienza partecipativa e condivisa.

In conclusione, “90° Minuto” non fu solo un programma televisivo dedicato al calcio, ma un fenomeno culturale e sociale che ha lasciato un'impronta indelebile nella memoria collettiva degli italiani. La sua capacità di unire le persone attraverso la passione per lo sport e di riflettere le dinamiche sociali e culturali del tempo ne fecero un'icona della televisione italiana e un punto di riferimento per intere generazioni di appassionati di calcio.

La nascita di “90° Minuto” rappresenta un momento fondamentale nella storia della televisione italiana e nel panorama calcistico del Paese. Il programma vide la luce per la prima volta nel lontano 1970, in un'epoca in cui il calcio stava diventando sempre più popolare e centrale nella vita degli italiani. Creato come un programma innovativo e avvincente, “90° Minuto” si proponeva di offrire agli spettatori un'esperienza calcistica completa e coinvolgente, andando oltre la semplice cronaca delle partite. Fu concepito come uno spazio in cui gli appassionati del calcio potessero vivere le emozioni del gioco, analizzare le tattiche, discutere delle prestazioni dei giocatori e delle squadre. La trasmissione si distinse fin da subito per la sua formula innovativa e la qualità della conduzione. Conduttori carismatici e esperti del settore si alternavano sullo schermo, portando una ventata di freschezza e professionalità nel mondo delle trasmissioni sportive.

Il programma si pose l'obiettivo di essere un punto di riferimento per tutti gli appassionati di calcio, offrendo un'ampia copertura delle partite di Serie A e della Nazionale, ma anche una panoramica sul calcio internazionale. “90° Minuto” divenne così un appuntamento fisso per milioni di telespettatori italiani, che ogni settimana si ritrovavano incollati allo schermo per seguire le gesta delle proprie squadre del cuore e commentare le performance dei grandi campioni dell'epoca. La trasmissione crebbe rapidamente in popolarità, diventando un vero e proprio fenomeno culturale e un simbolo del calcio italiano degli anni '70. La sua capacità di raccontare le storie dietro le partite e di coinvolgere gli spettatori nel magico mondo del calcio contribuì alla sua ascesa e al suo successo duraturo nel tempo.

Così, dalla sua nascita, “90° Minuto” ha rappresentato molto più di una semplice trasmissione sportiva: è diventata un punto di incontro per gli amanti del calcio, un'occasione per condividere emozioni, opinioni e passioni, e un vero e proprio rituale settimanale per milioni di italiani.

↑ Book

12/12 , 5 pt

V↔A (0)

↓ Book Italic

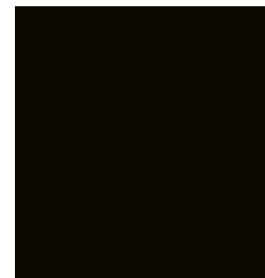
12/12 , 5 pt

V↔A (0)

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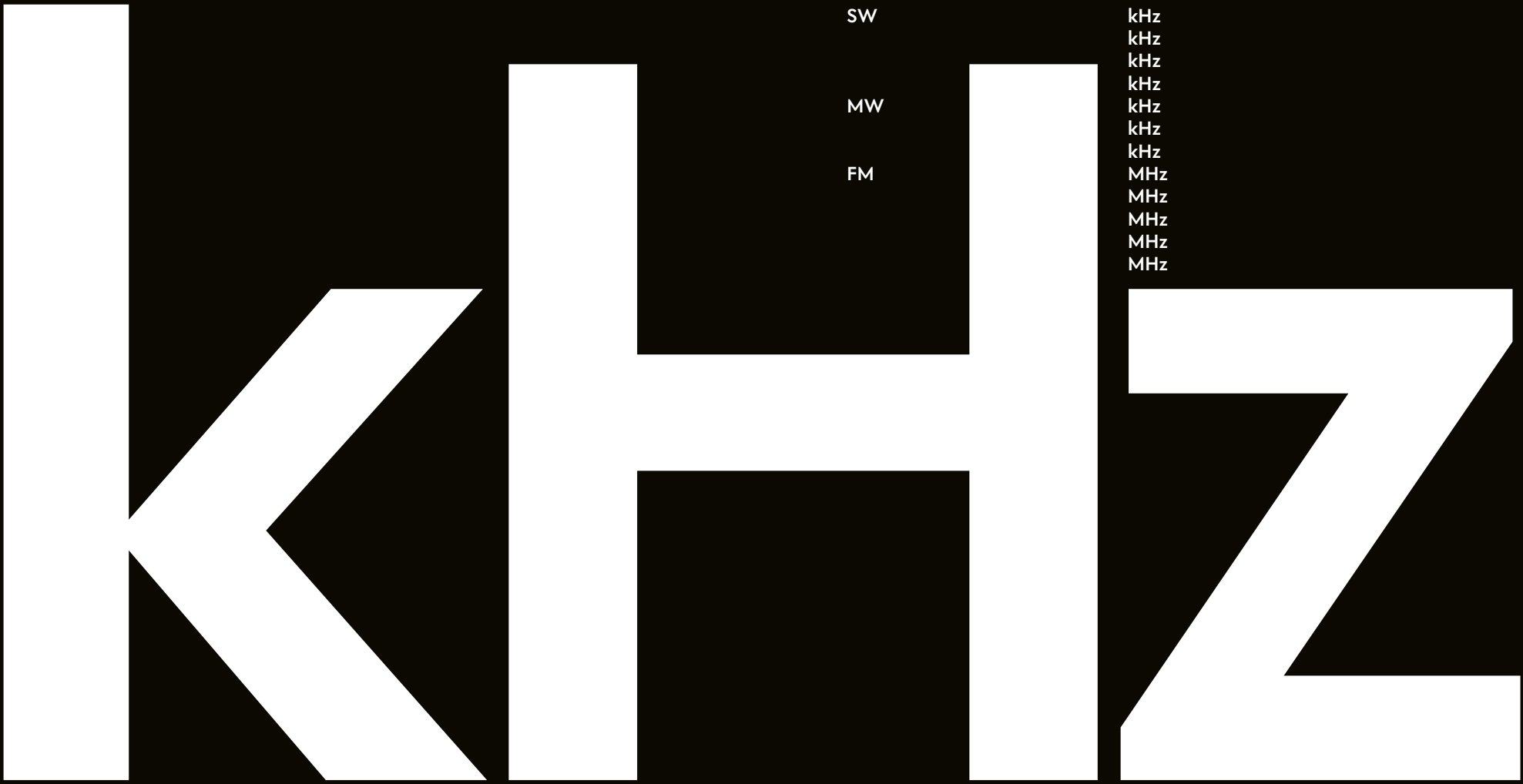
R Radio

↗ Regular
↘ Regular

368/276 pt
368/276 pts

V↔A (-60)
V↔A (-60)

6 BBC



SW	kHz	7280
	kHz	9435
	kHz	11600
MW	kHz	4845
	kHz	10171
	kHz	1530
	kHz	756
FM	MHz	94.6
	MHz	103.2
	MHz	88.9
	MHz	102.5
	MHz	90.7

↑ Medium
↓ Medium

484 pt
9/9 pt

V↔A (-50)
V↔A (10)

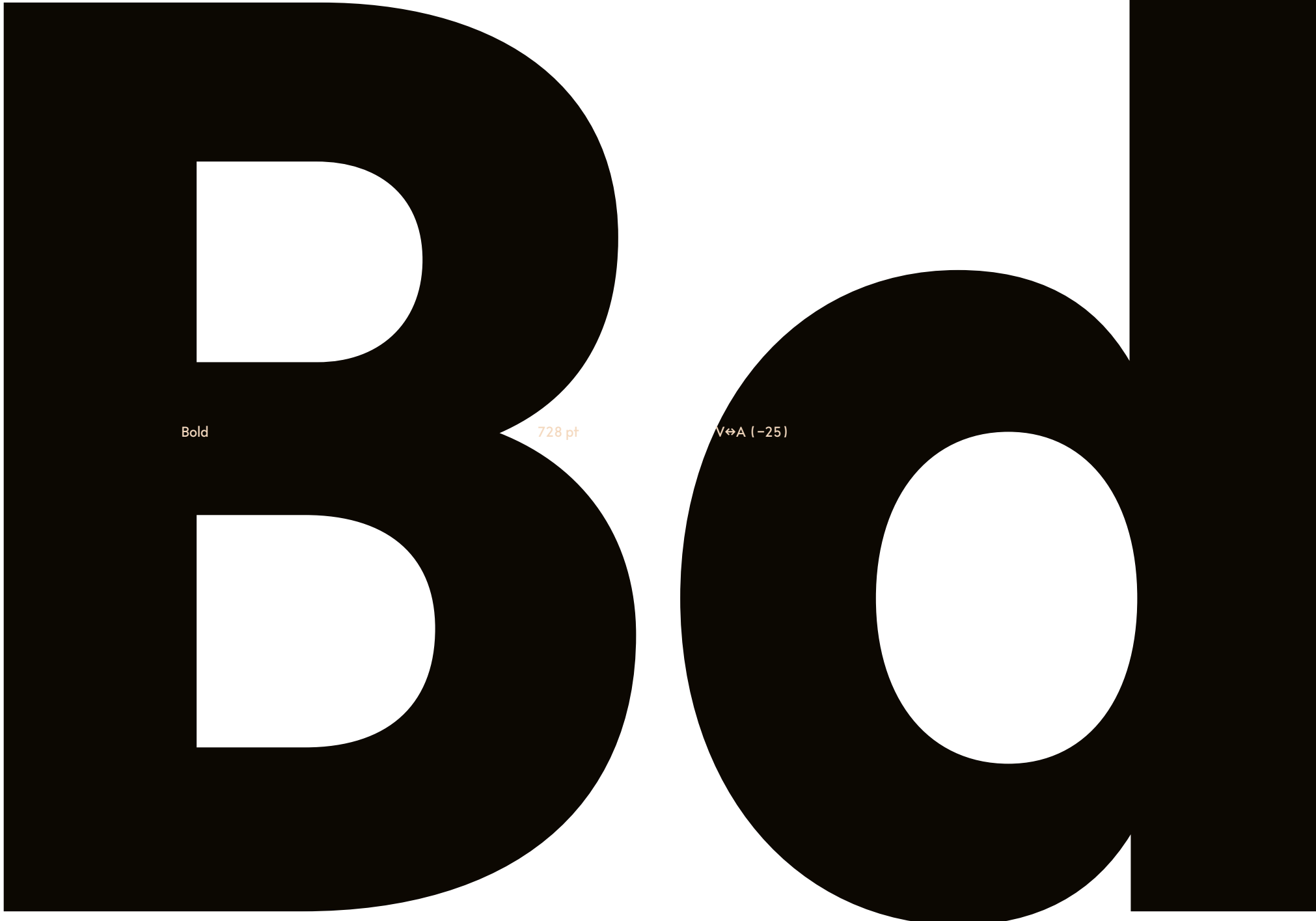
↑ Medium
↓ Medium

9/12 pt
9/9 pt

V↔A (10)
V↔A (10)

Throughout the history of radio, few broadcasts have had such an immediate and overwhelming impact as Orson Welles' "The War of the Worlds." First aired on October 30, 1938, this radio adaptation of H.G. Wells' novel catapulted Welles and his Mercury Theatre on the Air to national attention and caused a sensation for its realistic portrayal of an alien invasion. Structured as a series of news bulletins interrupted by updates on the supposed Martian invasion, the broadcast ingeniously blended elements of fiction and reportage. Welles himself portrayed the role of the journalist covering the events, narrating with fervor the advance of Martian war machines across the United States. The use of sound effects and dramatic language made the broadcast incredibly engaging, leading many listeners to sincerely believe that an alien invasion was underway. The collective hysteria that ensued caused many people to believe the events described were real, sparking panic in various American cities. Newspaper and radio station phone lines were jammed with people in terror, while others fled into the streets in search of refuge. The public's reaction and media attention made "The War of the Worlds" one of the most notable moments in radio history. However, despite the controversies and criticisms for the lack of clarity regarding the fictional nature of the broadcast, Welles' radio drama demonstrated the power of radio to create an atmosphere of suspense and terror. Subsequently, Welles went on to a successful career in cinema, but his pioneering work in radio remains a landmark in the history of media and entertainment. In conclusion, Orson Welles' "The War of the Worlds" represents

not only an extraordinary example of radio storytelling but also a crucial moment in the history of mass communication, demonstrating the power of radio to shape the perceptions and emotions of the audience. The "War of the Worlds" event sparked extensive debate on various fronts beyond mere radio storytelling. Its cultural resonance fueled discussions on media ethics, information manipulation, and even mass psychology. On one hand, there were praises for Welles' skill in creating such an immersive experience through radio, highlighting his talent in maximizing the medium's potential. On the other hand, many raised concerns about media responsibility in accurately informing the public and avoiding unjustified panic. The "War of the Worlds" case prompted regulators and media professionals to reflect on the ethical implications of media narratives and the need for transparency and clarity in mass communications. At the same time, it raised broader questions about human nature and our propensity to believe what is presented convincingly, even if unrealistic. Additionally, the event demonstrated the power of immersive storytelling in shaping people's perceptions and reactions. It underscored the importance of media's ability to influence public thought and behavior, prompting greater awareness of persuasion and manipulation mechanisms. Ultimately, "The War of the Worlds" remains a monument to Welles' creativity and audacity, showcasing his ability to harness the potential of radio as a means of entertainment and communication. His broadcast remains a paradigmatic example of how a well-told story can capture the imagination and leave an indelible mark on popular culture.



Bold

728 pt

V↔A (-25)

“Smoke” was released in 1995 and marked a collaboration between director Wayne Wang and writer Paul Auster. Auster adapted the screenplay from his own short stories, which were originally published in his collection titled **“The New York Trilogy.”** The film’s narrative weaves together multiple vignettes, each focusing on different characters whose lives intersect at the Brooklyn tobacco shop owned by **Auggie Wren**, portrayed by Harvey Keitel.

↑ Bold, Bold Italic
↓ Bold

18, 5/20 pt
225 pt

V↔A (10)
V↔A (-30)

B'klyn, Nyc

↑ Bold
↓ Bold, Bold Italic

225 pt
10, 5/12 pt

V↔A (-30)
V↔A (-5)

“Smoke” was released in 1995 and marked a collaboration between director Wayne Wang and writer Paul Auster. Auster adapted the screenplay from his own short stories, which were originally published in his collection titled **“The New York Trilogy.”** The film’s narrative weaves together multiple vignettes, each focusing on different characters whose lives intersect at the Brooklyn tobacco shop owned by **Auggie Wren**, portrayed by Harvey Keitel.

In terms of production, Wayne Wang and Paul Auster aimed for authenticity in capturing the atmosphere of Brooklyn. They opted for real locations rather than studio sets, filming on location in various neighborhoods to immerse the audience in the genuine urban landscape of New York City.

The casting process was crucial to bringing the characters to life.

Alongside Harvey Keitel’s portrayal of **Auggie Wren**, the film features performances from William Hurt, Forest Whitaker, Harold Perrineau, Stockard Channing, and

Forest Whitaker
Harold Perrineau
William Hurt
Stockard Channing
Harvey Keitel

↑ Bold, Bold Italic
↓ Bold

34/33 pt
225 pt

V↔A (5)
V↔A (-30)

↑ Bold
↓ Bold, Bold Italic

225 pt
10, 5/12 pt

V↔A (-30)
V↔A (-5)

others. Each actor brought depth and *nuance* to their roles, contributing to the film’s rich tapestry of interconnected stories. One of the most memorable aspects of **“Smoke”** is its *cinematography*, helmed by Adam Holender. The film’s visual style reflects the gritty yet vibrant atmosphere of Brooklyn, with handheld *camerawork* and naturalistic lighting adding to the sense of realism.

The use of long takes and wide shots allows the audience to observe the characters and their surroundings in an intimate and immersive way. Another notable element of the film is its soundtrack, composed by Rachel Portman. The music complements the *mood* and *tone* of each scene, enhancing the emotional impact of the storytelling. Overall, **“Smoke”** is a *testament* to the collaborative efforts of its filmmakers in bringing Paul Auster’s stories to the screen. Through meticulous attention to detail in production design, casting, cinematography, and music, Wayne Wang and his team crafted a film that captures the essence of life in Brooklyn and the universal themes of human connection and redemption.

Paul Auster

1995, NYC

↑ Bold
↓ Bold, Bold Italic

168/144 pt
168/144 pt

V↔A (-30)
V↔A (-30)

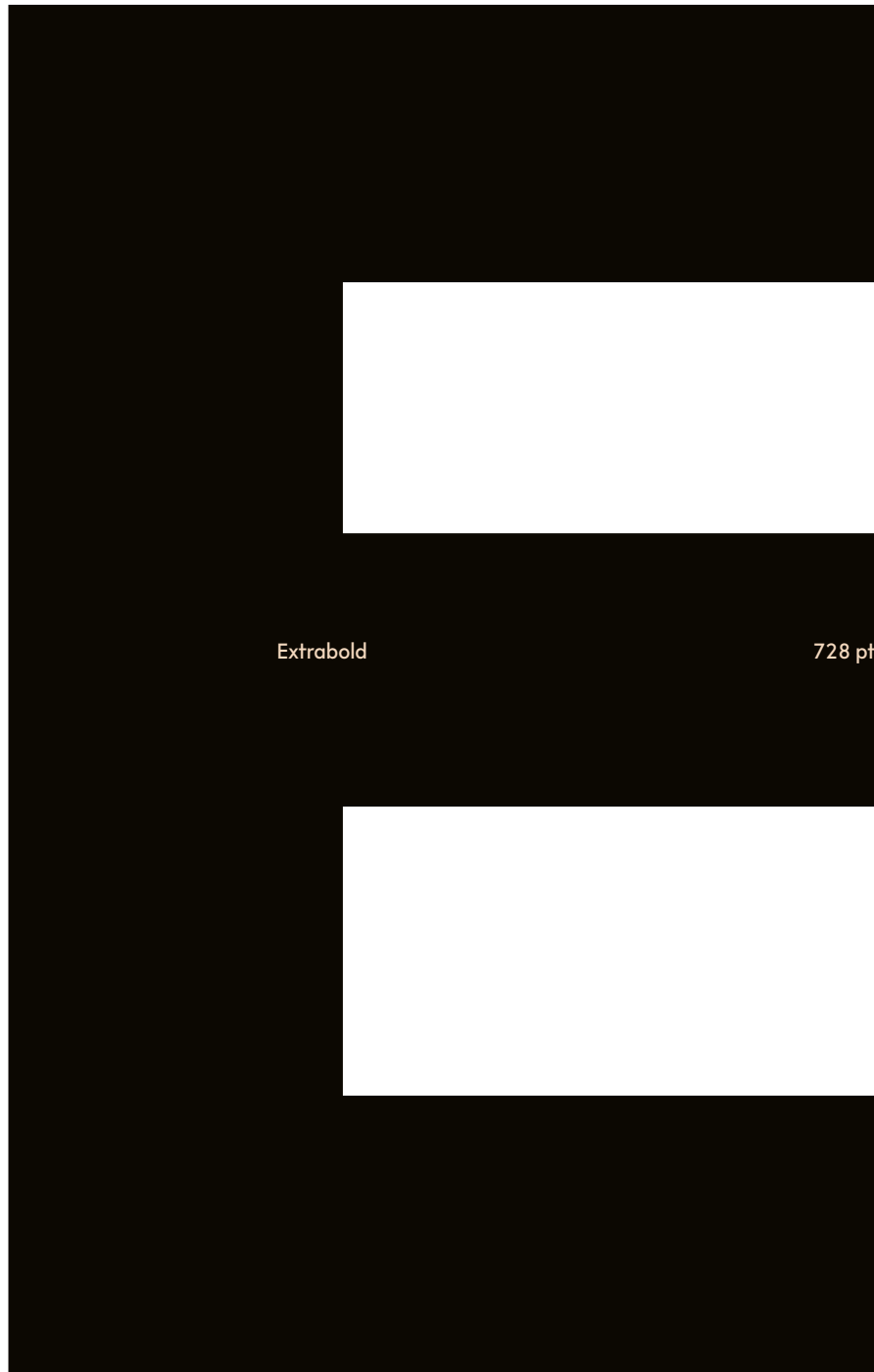
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168/144 pt
168/144 pt

V↔A (-30)
V↔A (-30)

W. Wang

Keitel/Hurt



Extrabold

728 pt



V↔A (-25)

W w i e n

↑ Extrabold
↓ Extrabold

366 pt
366 pt

V↔A (-50)
V↔A (-50)

o d s e

Opernhauses frequentiert wurde. Im Laufe der Jahre wurde das Café Hawelka jedoch immer bekannter als Treffpunkt für die künstlerische und intellektuelle Gemeinschaft Wiens.

Die politischen und kulturellen Implikationen des Café Hawelka sind im historischen Kontext des Nachkriegsösterreich zu finden. Nach dem Zweiten Weltkrieg wurde Wien zu einem Kreuzungspunkt von Ideen und kulturellen Einflüssen, mit einer lebhaften künstlerischen und intellektuellen Szene, die die Komplexität der politischen und sozialen Situation dieser Zeit widerspiegelte. Das Café Hawelka wurde zu einer Oase der Freiheit und Toleranz in einer Zeit, die von ideologischer Spaltung und politischer Spannung zwischen Ost und West geprägt war.

Während des Kalten Krieges wurde das Café Hawelka zu einem Treffpunkt für Intellektuelle mit unterschiedlichen politischen Hintergründen, von Kommunisten bis zu Antikommunisten, von Demokratiebefürwortern bis zu Dissidenten. Diese ideologische Vielfalt spiegelte sich in

↑ Extrabold
↓ Extrabold

14/14 pt
45/43 pt

V↔A (0)
V↔A (-20)

**Cafè Hawelka Wien
Dorotheergaße 6,
1010 Wien, Austria
Kaffee Alt Wien
Bäckerstraße 143,
1010 Wien, Austria**

den lebhaften Diskussionen und Debatten wider, die das Café belebten, und trug dazu bei, eine Atmosphäre der geistigen Offenheit und konstruktiven Dialogs zu schaffen.

Darüber hinaus spielte das Café Hawelka eine wichtige Rolle dabei, das kulturelle Gedächtnis und die Wiener Kultur während der schwierigen Nachkriegsjahre am Leben zu erhalten. Das Café wurde zu einem Symbol des kulturellen Widerstands und der Wiener Identität und bot Zuflucht für Künstler und Intellektuelle, die in einer Zeit des Übergangs und des Wandels die reiche kulturelle Tradition der Stadt bewahren wollten.

Zusammenfassend war das Café Hawelka in Wien weit mehr als nur ein einfaches Café. Es war ein Ort des Zusammentreffens und des kulturellen Austauschs, ein Kreuzungspunkt von Ideen und Einflüssen, der die Komplexität und Vielfalt der Wiener Gesellschaft im 20. Jahrhundert widerspiegelte. Seine politische und kulturelle Bedeutung lag in seiner Rolle als Ort der Reflexion und Debatte sowie als Feier des Lebens und der Wiener Kultur.

↑ Extrabold
↓ Extrabold

14/14 pt
30/27 pt

V↔A (0)
V↔A (-10)

**Elias Canetti
Hilde Spiel
Helmut Qualtinger
Ernst Fuchs
Friedensreich Hundertwasser
Gerhard Bronner
Peter Altenberg
Franz West
Albert Paris Gütersloh
Elias Schneitter**

Case sensitive form (Parenthesis)
 Case sensitive form (Punctuation)
 Case sensitive form (Symbols)
 Case sensitive form (Arrows)
 Case sensitive form (Mathematicals)
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 Calt (addressedtothesubject)
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Std Ligatures (ff)
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 Discr. Ligatures (German ss, SS)
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 Localized Forms (Romanian)
 Localized Forms (Dutch)
 Localized Forms (Catalan)
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 Stylistic set 02 (a)
 Stylistic set 03 (j, t)
 Stylistic set 04 (white circled num.)
 Stylistic set 05 (black circled num.)
 Stylistic set 06 (white squared num.)
 Stylistic set 07 (black squared num.)

○ Off

● On

{{[•std]}}
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 terminal→
 a+b≠a×c
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 1929–1932
 1250,00₩
 1/2 3/4 5/8 1/100 1/1000
 Park(1) P1
 100 °F
 37,5 °C
 N° 5000
 a/c c/o
 a/s
 10x10x20
 -> <-

{{[•STD]}}
 «¡VIVA!»
 F—W|2021
 TERMINAL→
 A+B≠A×C
 @FTYPE
 1.000
 1929–1932
 1250,00₩
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Dayoff
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 Offloading
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 Stedelijk
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 Manhattan
 Sufjan Stevens
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Dayoff
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Das

↑ Book
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168/142 pt
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SS (None)
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ss01 (D)
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168/142 pt
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SS (None)
SS (None)

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ss02 (a)
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30/30 pt

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30/30 pt

V↔A (0)

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