

CSS (So Far): *A Review*

**How does CSS connect
to HTML?**


```
1 <head>
2   <link rel="stylesheet" href="style.css">
3 </head>
```



browser searches for "style.css"

```
1 <head>
2   <link rel="stylesheet" href="lalalala.css">
3 </head>
```



browser searches for "lalalala.css"
(The actual name doesn't matter, but
style.css is best practice.)

What is CSS syntax?

```
1  section {  
2    font-size: 24px;  
3    color: red;  
4    text-decoration: underline;  
5  }
```

Is it case-sensitive?

Is it case-sensitive?

Yes! A very sensitive language. “Font-size” won’t work

**How can you “select”
an HTML element to
apply styling?**

```
1  section {  
2  
3  }  
4  
5  .main-content {  
6  
7  }  
8  
9  #bio {  
10  
11 }
```


**What determines which
rules take precedence?**

Specificity

id (*most* specific)

class

element

* (*least* specific)

Other Cases

If specificity is equal, **order matters**: the last CSS rule is applied

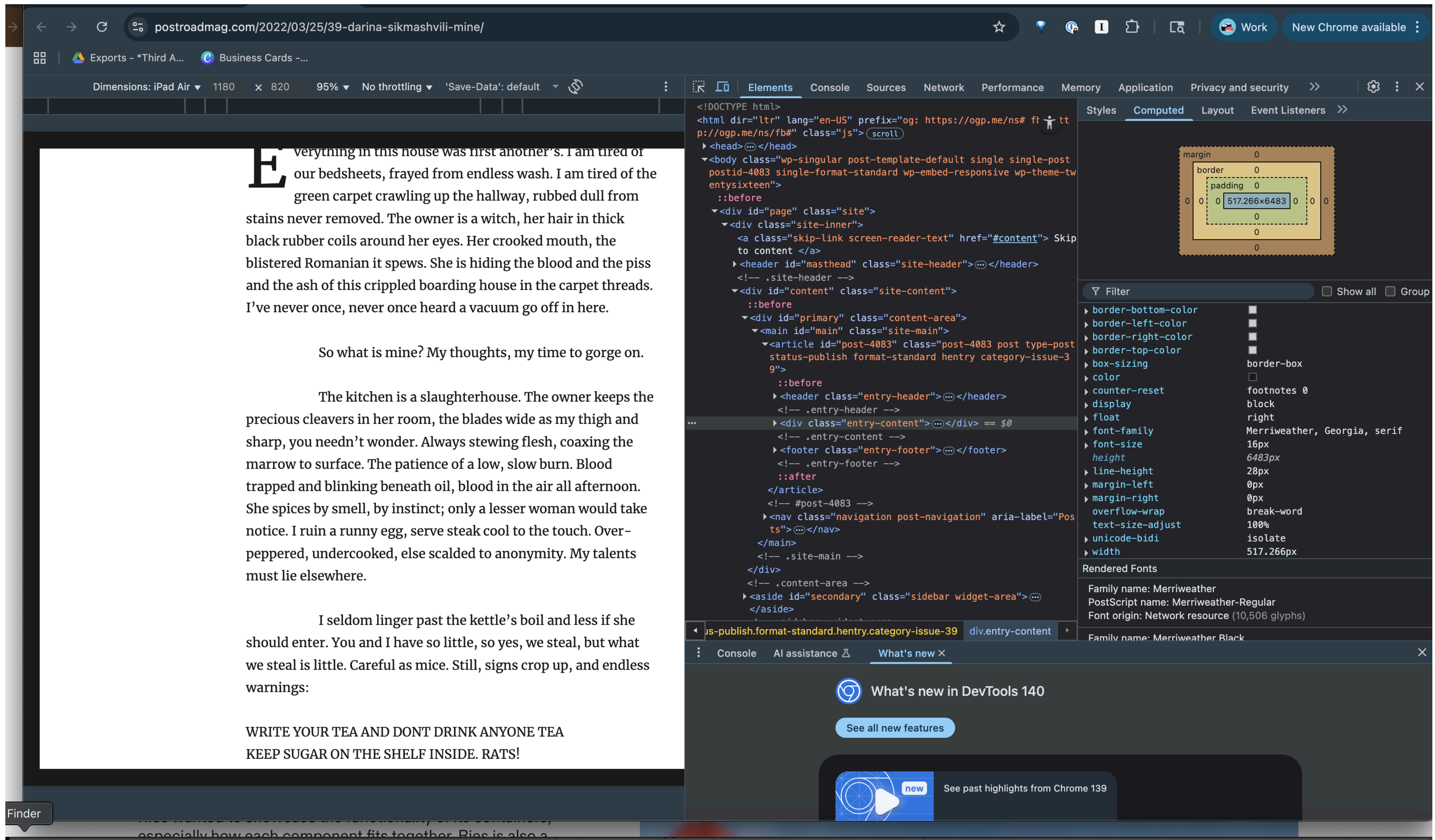
If you are using **inline styles** (<div style="width:200px">, these will supersede those in an external style.css

Browser defaults can sometimes override styles

```
1 <section class="main" id="bio">
2   Here is some info about me!
3 </section>
```

```
1 section {
2   font-size: 24px;
3 }
4
5 #bio {
6   font-size: 32px;
7 }
```

**How can you debug
live on the screen?**



Sizing

If you set an element's width to 100%, what is it 100% of?

**If you set an element's
width to 100%, what is
it 100% of?**

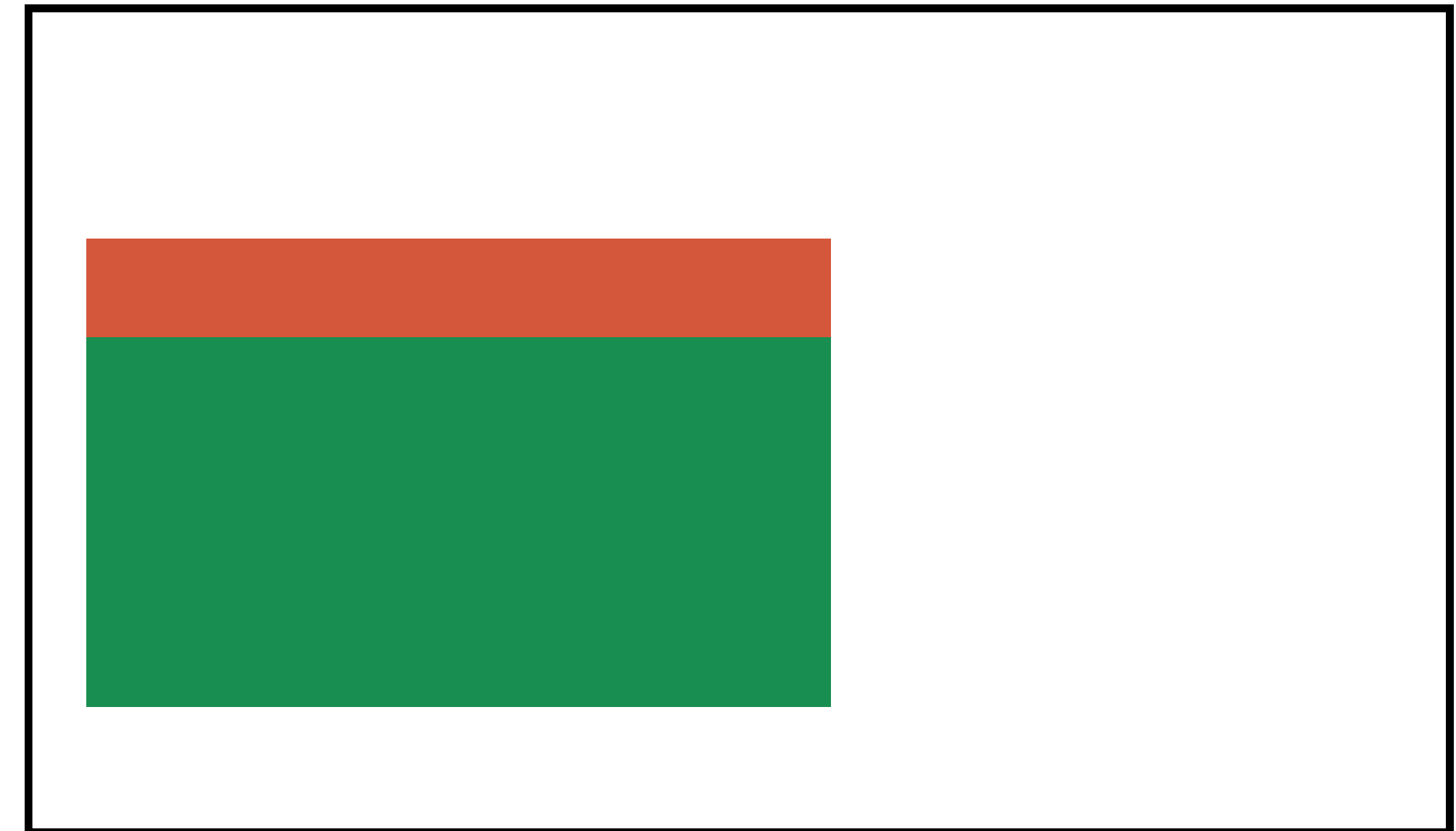
Its parent (not the page!)



width: 100%

If you set an element's width to 100%, what is it 100% of?

Its parent (not the page!)



**Why is there whitespace on
my page even though I set
<body> width to 100%?**

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<body> width to 100%?**

The browser has in-built styles

Why is there whitespace on my page even though I set `<body>` width to 100%?

The browser has in-built styles

```
1  /* A quick reset */
2  * {
3    box-sizing: border-box;
4    margin: 0;
5    padding: 0;
6  }
```

**Do elements have an
intrinsic height or width?**

Do elements have an intrinsic height or width?

Generally, no. Height is determined by content, and their width depends on display type: inline elements fit their content, while block-level elements stretch to fill their container.

How can you change the size of an element? What units can you use? (*partially covered*)

**How can you change the size
of an element?** What units can
you use?

```
1  div {  
2    width: ;  
3    min-width: ;  
4    max-width: ;  
5    height: ;  
6    min-height: ;  
7    max-height: ;  
8  
9  }
```


Latest stories



Bony Ramirez — Uncanny paintings inspired by Caribbean history and culture



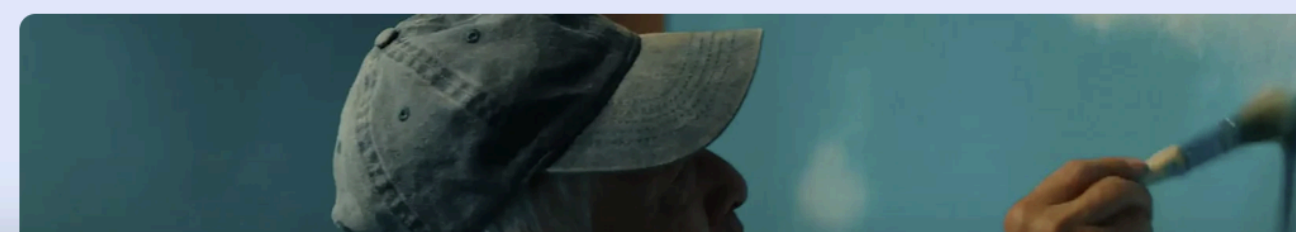
Rhiannon Adam — A portrait of lost dreams and the fantasy of space travel



Rhea Mack — A whimsical illustrated world of “weirdos”



Fernanda Pineda — Visualizing the spiritual toll of fossil fuel extraction in Colombia



max-width: 1120px;
margin: 0 auto;

How can you change the size of an element? **What units can you use?**

```
1  div {  
2    width: 100px;  
3    width: 100%;  
4    width: 100vw;  
5    width: 100em;  
6    width: 100rem;  
7  }
```

How can you change the size of an element? **What units can you use?**

```
1  div {  
2      font-size: 24px;  
3      /* width: 100%; */  
4      width: 2vw;  
5      width: 2em;  
6      width: 2rem;  
7  }
```

1vw = 1% of the viewport width

2vw = 2% of the viewport width

If the viewport width is 1200px, 2% = 24px

If the viewport width decreases to 600px, 2% = 12px;

You can use it for responsive typography, but you want to add a clamp(), which allows for a min and max with different units

```
1  div {  
2      font-size: 24px;  
3      /* width: 100%; */  
4      width: 1vw;  
5      width: 1em;  
6      width: 1rem;  
7  }
```

1em = 100% of the parent element size

1rem = 100% of the root size (usually 16px)

Why might this be useful?

```
1  div {  
2      font-size: 24px;  
3      /* width: 100%; */  
4      width: 1vw;  
5      width: 1em;  
6      width: 1rem;  
7  }
```

1em = 100% of the parent element size
1rem = 100% of the root size (usually 16px)

Why might this be useful?

```
1  h1 {  
2      font-size: 3rem;  
3  }  
4  
5  h2 {  
6      font-size: 1.8rem  
7  }  
8  
9  p {  
10     font-size: 1rem;  
11 }
```


1em = 100% of the parent element size
1rem = 100% of the root size (usually 16px)

Why might this be useful?

```
1  html {  
2      font-size: 18px;  
3  }  
4  
5  h1 {  
6      font-size: 3rem;  
7  }  
8  
9  h2 {  
10     font-size: 1.8rem  
11 }  
12  
13 p {  
14     font-size: 1rem;  
15 }
```

1em = 100% of the parent element size
1rem = 100% of the root size (usually 16px)

Why might this be useful?

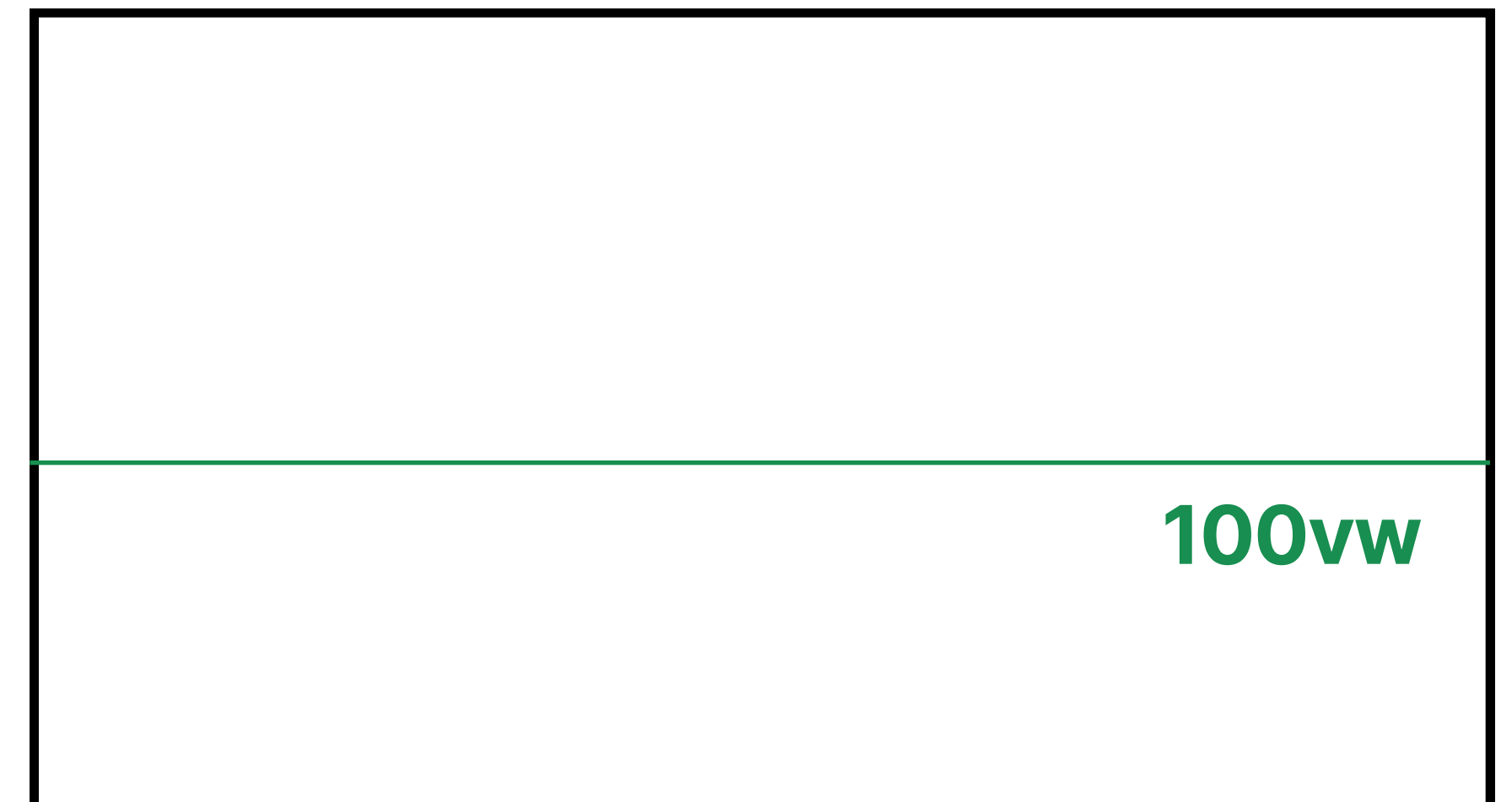
```
1  h1 {  
2      font-size: 3rem;  
3  }  
4  
5  h2 {  
6      font-size: 1.8rem  
7  }  
8  
9  p {  
10     font-size: 1rem;  
11 }  
12  
13 @media (max-width: 600px) {  
14     html { font-size: 14px; }  
15 }
```


**How is width: 100% different
from width: 100vw?**
(not covered)

How is width: 100% different from width: 100vw?

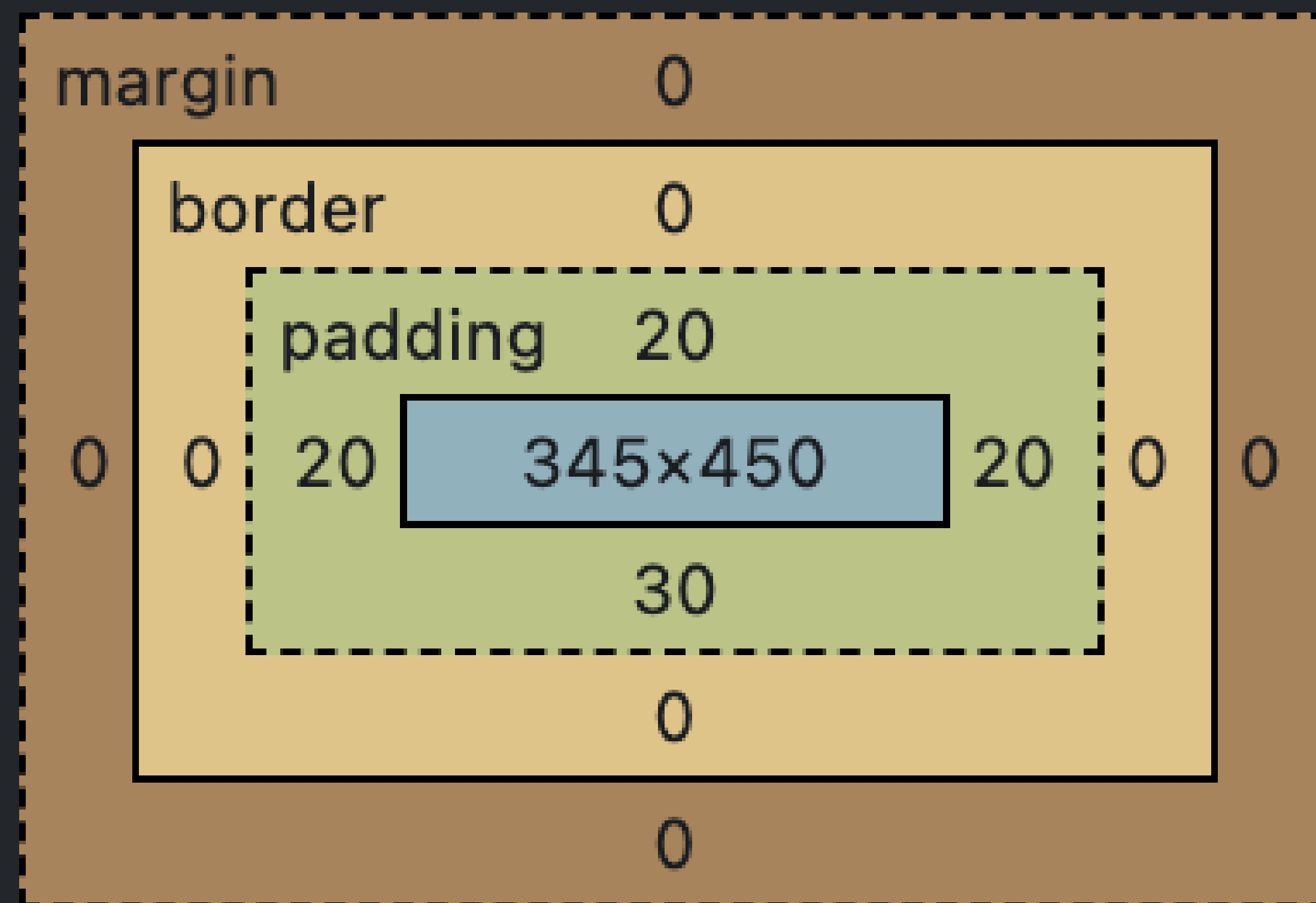
100vw: spans the entire viewport

100%: spans the entire parent element



Box Model

**What are the four
components of the box
model?**



**What's the main
difference between
margin and padding?**

And yesterday I went to I don't know where. I'm pretty sure I had to get some groceries, though I haven't gotten those yet. It's raining again. There was an article in The Baffler about the comedian who's gained a Trump following, lashing out against censorship and such.

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**Can margins be
negative? Padding?**

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negative? Padding?**

Margins, yes. Padding, no.

**Who do designers use multiples
of 8 or 10? *(not covered)***

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of 8 or 10? *(not covered)***

Ease of divisibility

Display

**What are possible values
for the display property?**

What are possible values for the display property?

block	<i>inline-block</i>
inline	<i>inline-flex</i>
none	
flex	
grid	

What are possible values for the display property?

block = defaults (div, section, h1)

inline = defaults (a, em, span)

none

flex

grid

What are possible values for the display property?

block = defaults (div, section, h1)

inline = defaults (a, em, span)

none = completely gone (why?)

flex

grid

What are possible values for the display property?

block

inline

none

flex

grid

What are possible values for the display property?

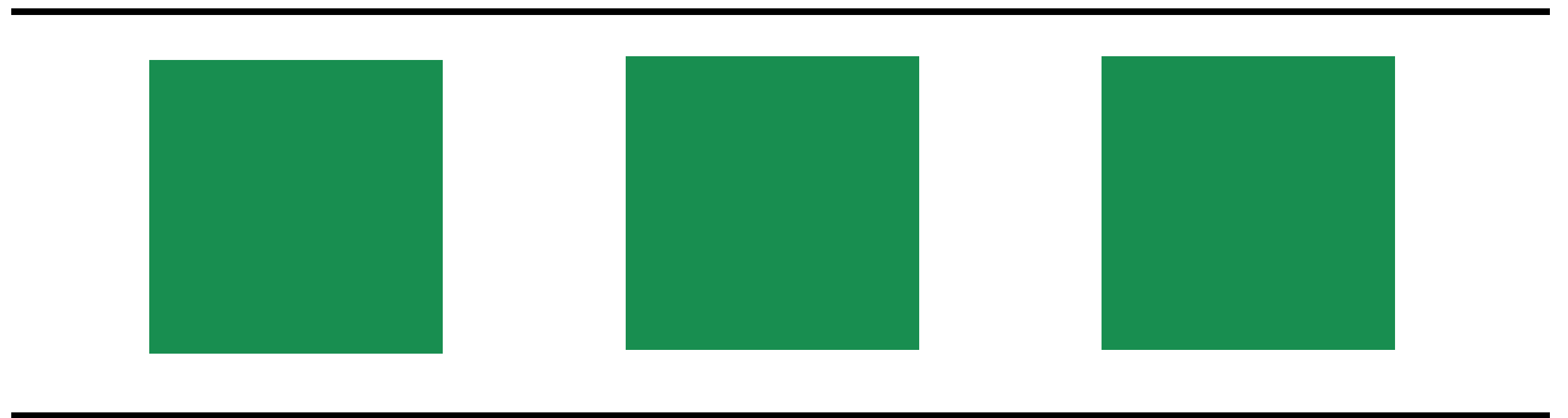
block

inline

none

flex

grid



What are possible values for the display property?

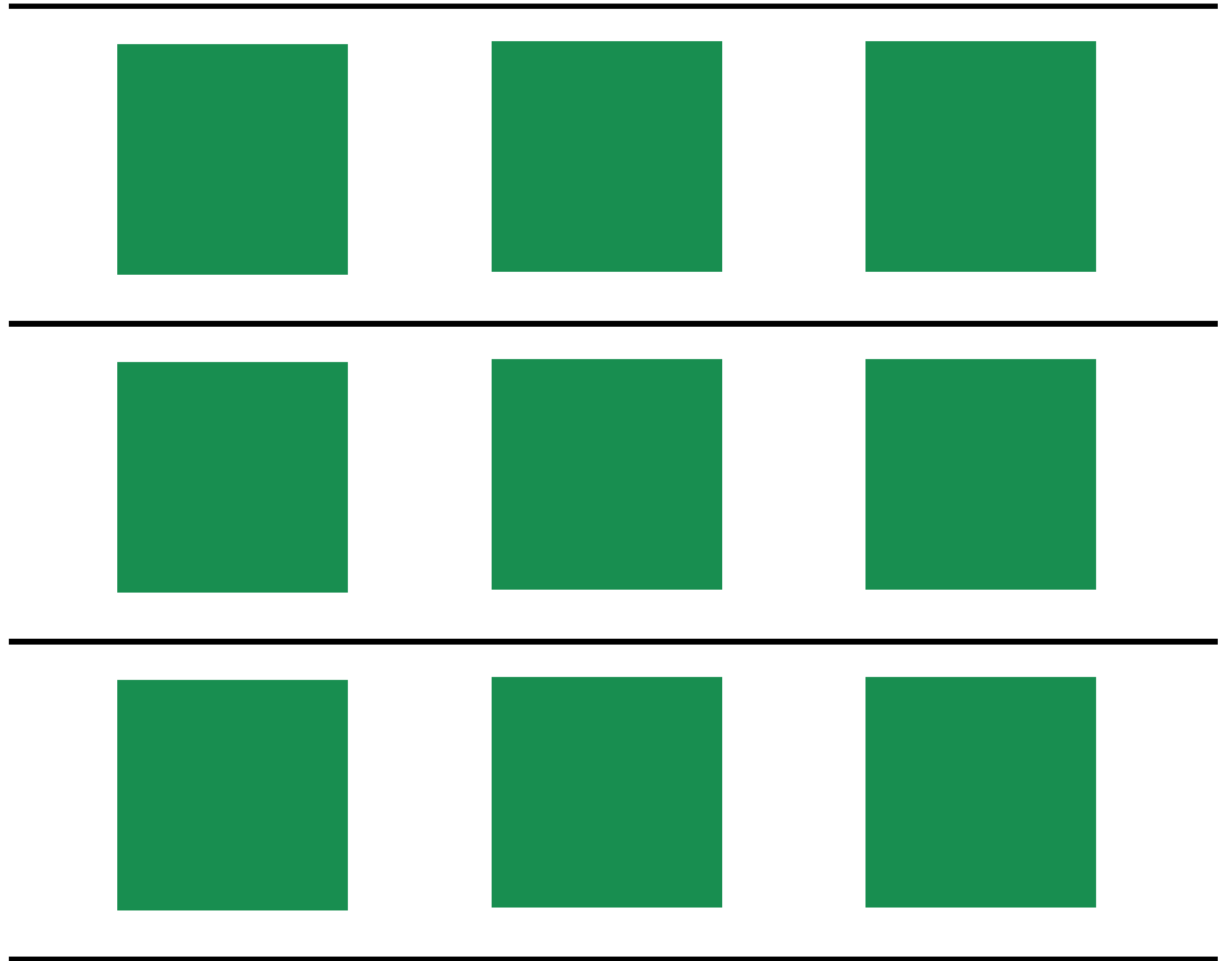
block

inline

none

flex

grid



Flex and grid seem like special cases. Why are they a display property?

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It's all about layout.

How much space do I (or each of my children) take up and how are we distributed?

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It's all about layout.

How much space do I (or each of my children) take up and how are we distributed?

block = add to self > applied to self

inline = add to self > applied to self

none = add to self > applied to self

Flex and grid seem like special cases. Why are they a display property?

It's all about layout.

How much space do I (or each of my children) take up and how are we distributed?

block = add to self > applied to self

inline = add to self > applied to self

none = add to self > applied to self

flex = add to parent > applied to child

grid = add to parent > applied to child

**When should I use
each of these?**

Position

**What are possible values
for the position property?**

What are possible values for the position property?

static = default

absolute

relative

sticky

fixed

**How is position
different from display?**

How is position different from display?

It's all about relationship to document flow & other elements. Almost all values result in being taken outside the flow.

static

absolute = ignored, no one adjusts

relative = remains, but offset

sticky = ignored, no one adjusts

fixed = ignored, no one adjusts

**What does absolute
positioning do?**

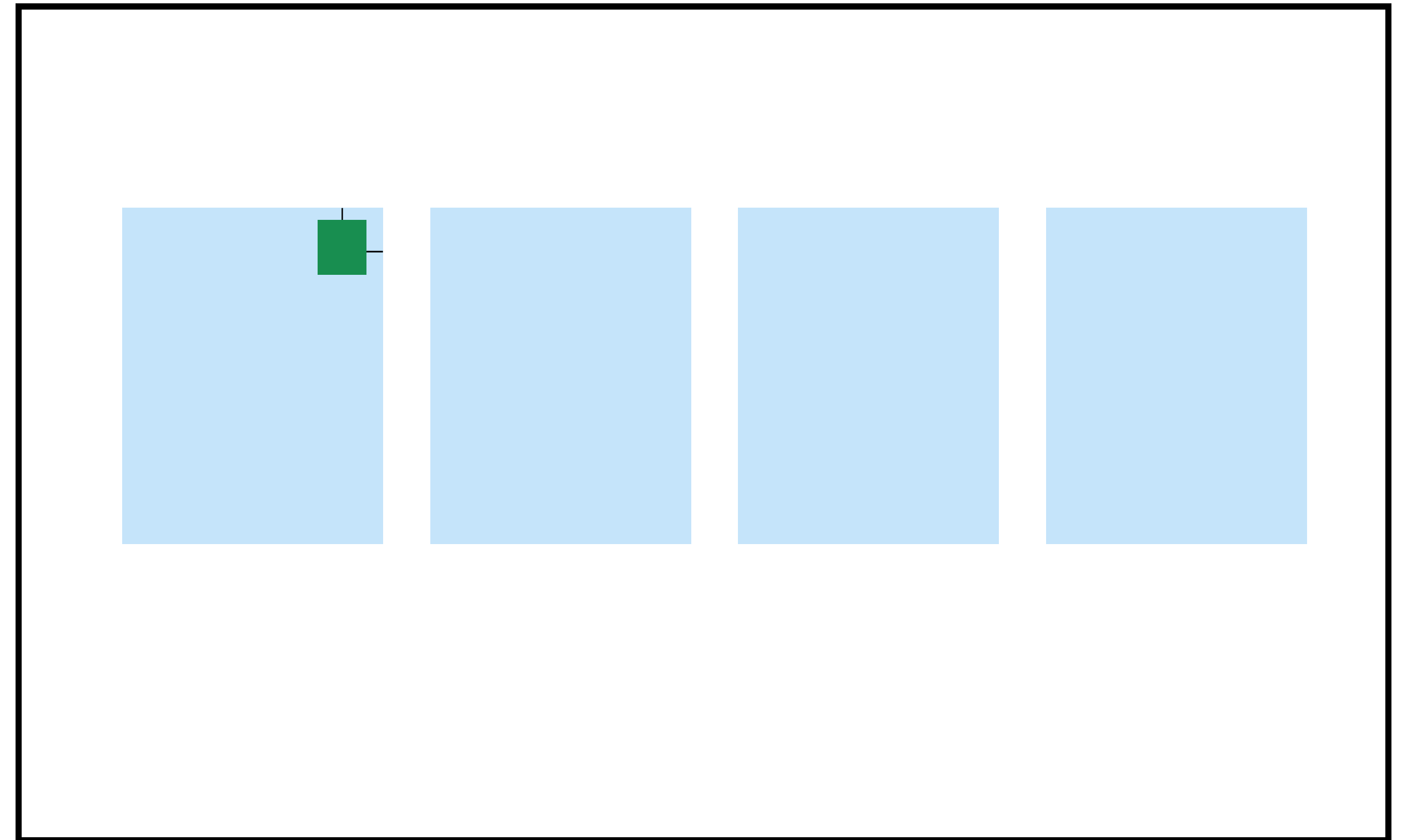
**What does absolute
positioning do?**



**If you absolutely position
something, what is it in
relation to?**

**If you absolutely position
something, what is it in
relation to?**

Its parent



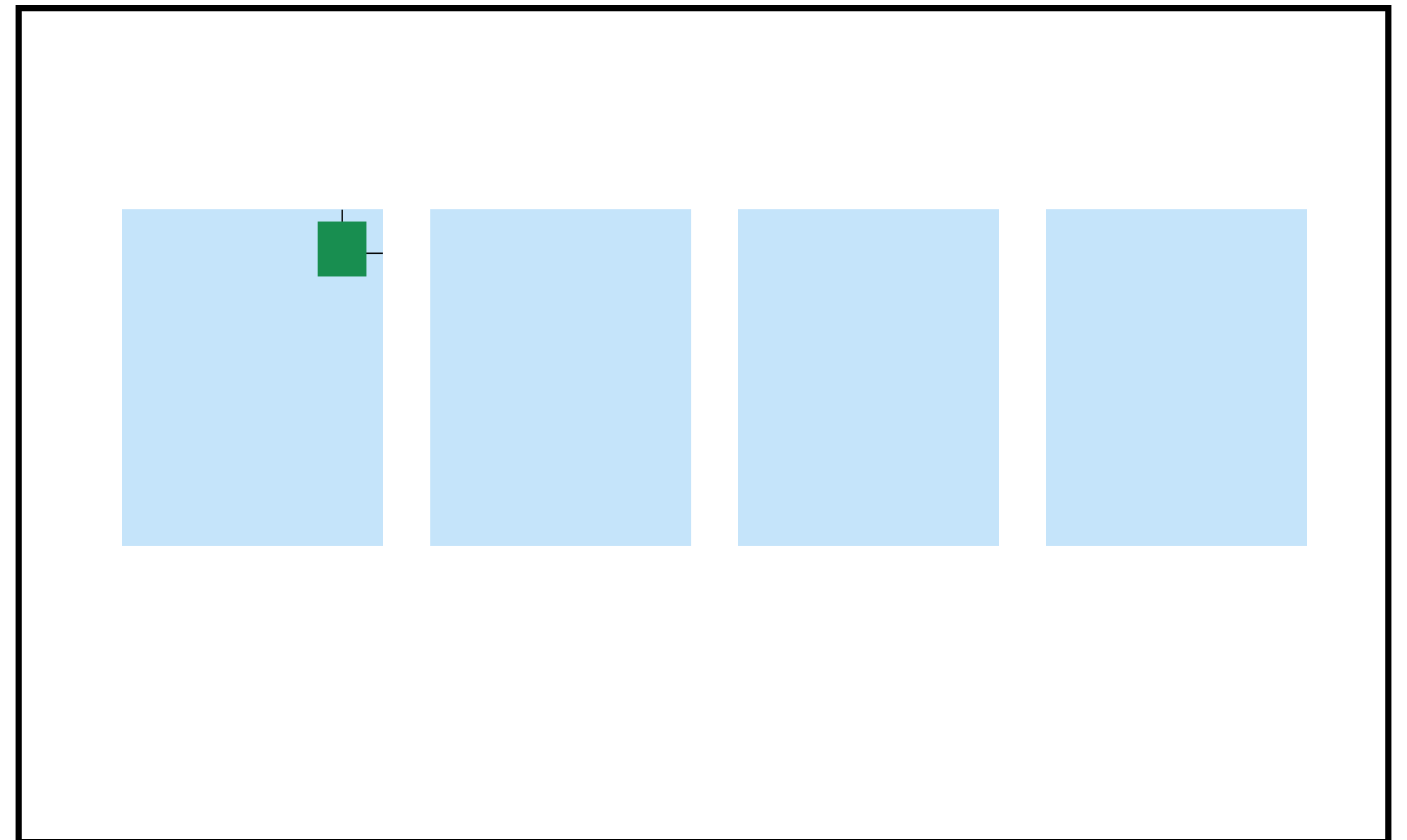
**What could be a reason
position: absolute; isn't
working?**

What could be a reason position: absolute; isn't working?

Its parent position is static.

Useful tip: Change the parent position to relative if you want nothing to change, but position: absolute to work on the child.

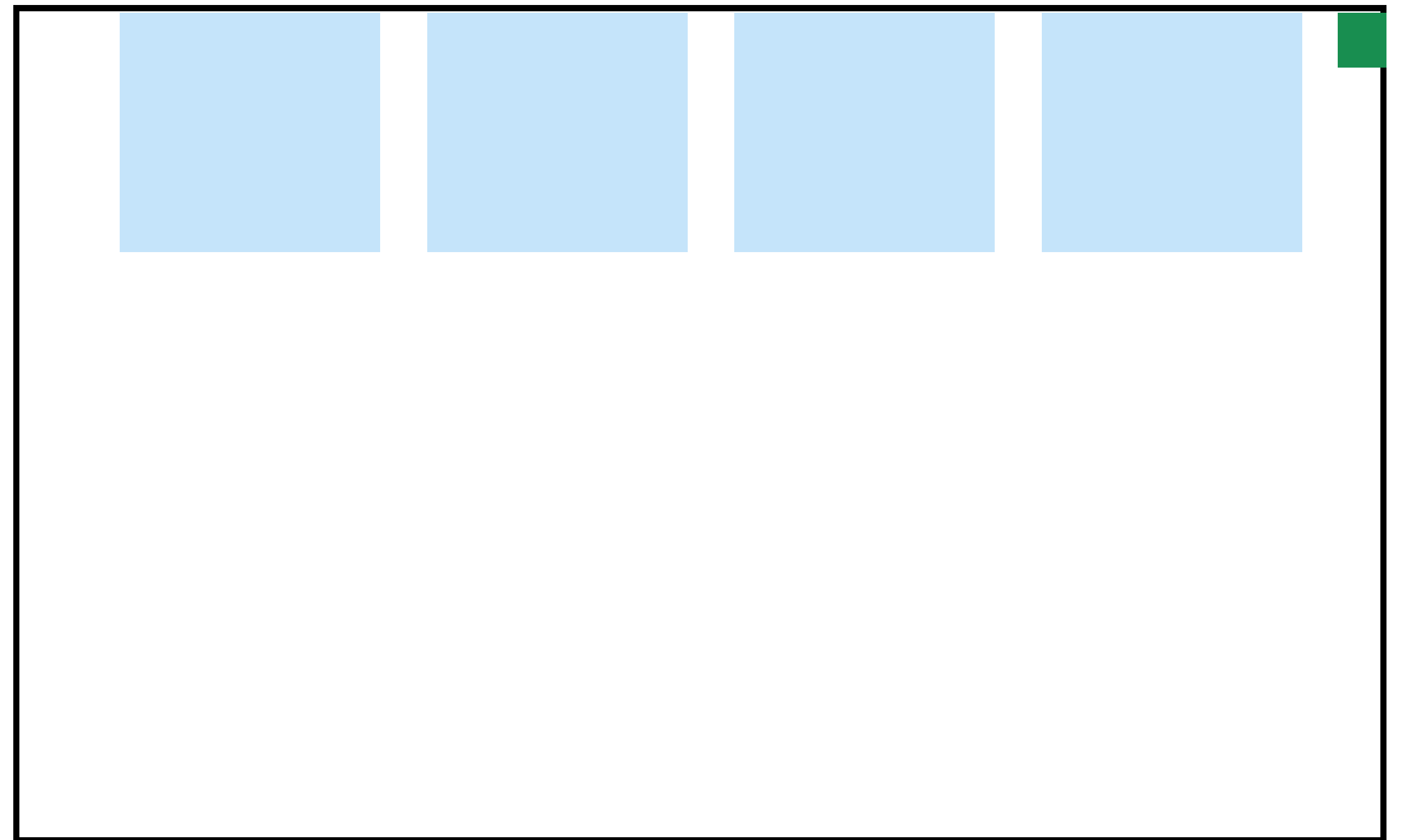
You could also change it to none, fixed, or sticky, but these would take it out of the flow



**How is absolute position
different from fixed?**

How is absolute position different from fixed?

Fixed positions an element in relation to the viewport. It stays even when you scroll.



**What does top, bottom,
left, and right mean?**

What does top, bottom, left, and right mean?

```
1  .green-marker {  
2    position: absolute;  
3    top: 5px;  
4    right: 5px;  
5  }
```



What does top, bottom, left, and right mean?

```
1  .green-marker {  
2    position: absolute;  
3    top: 0px;  
4    right: 0px;  
5  }
```



What does top, bottom, left, and right mean?

```
1  .fixed-nav-bar {  
2    position: fixed;  
3    top: 0;  
4    right: 0;  
5    left: 0;  
6  }
```



Relative: What does it actually do?

```
1  .blue-section {  
2    display: flex;  
3    gap: 20px;  
4  }  
5  
6  .blue-container {  
7    width: 25%;  
8  }
```



Relative: Let's say you change position to relative

```
1  .blue-section {  
2    display: flex;  
3    gap: 20px;  
4  }  
5  
6  .blue-container {  
7    position: relative;  
8    width: 25%;  
9  }
```



Relative: Now add top, bottom, left or right.

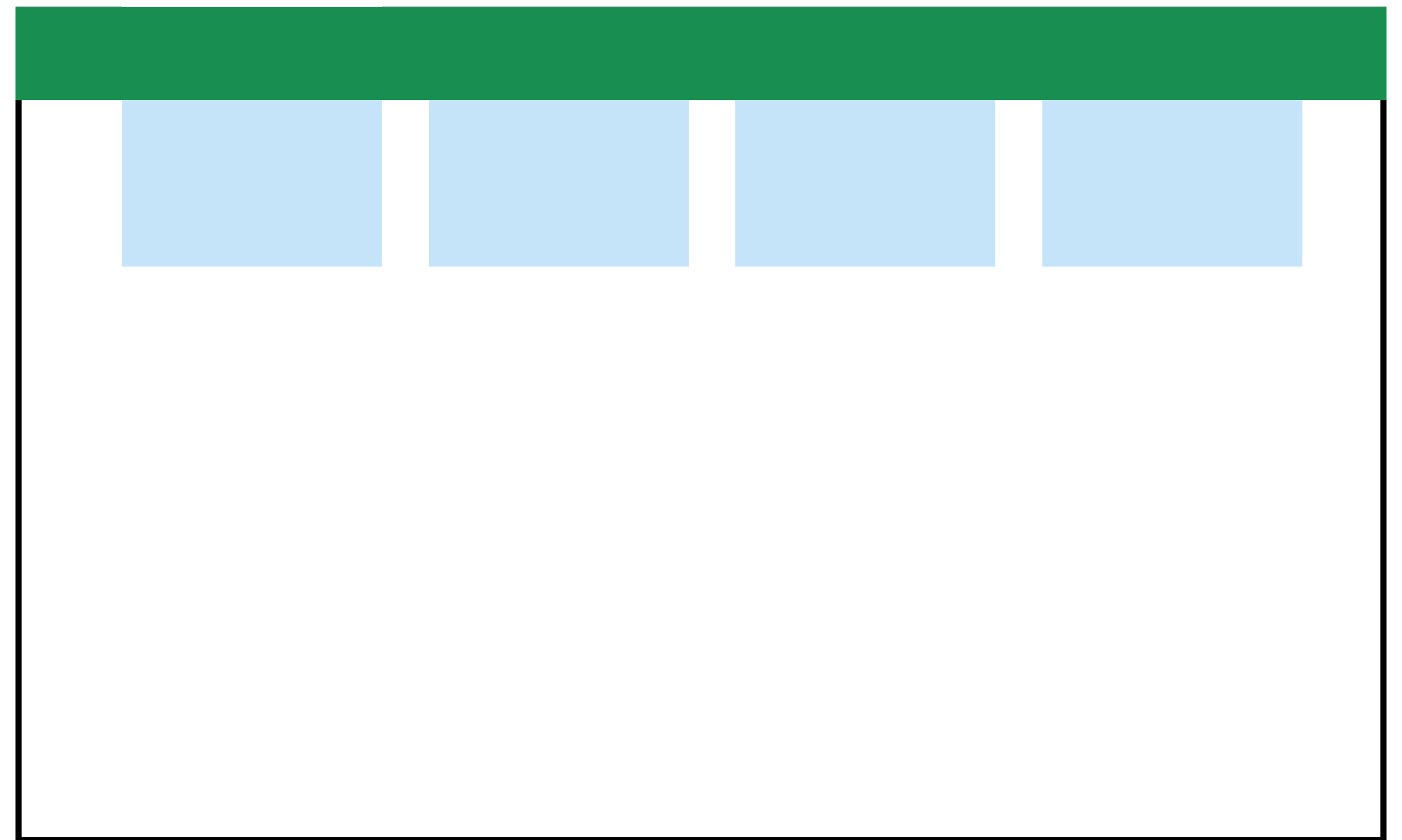
```
1  .blue-section {  
2    display: flex;  
3    gap: 20px;  
4  }  
5  
6  .blue-container > *:nth-child(1) {  
7    position: relative;  
8    width: 25%;  
9    top: -20px;  
10   left: -20px;  
11  }
```



What is z-index?

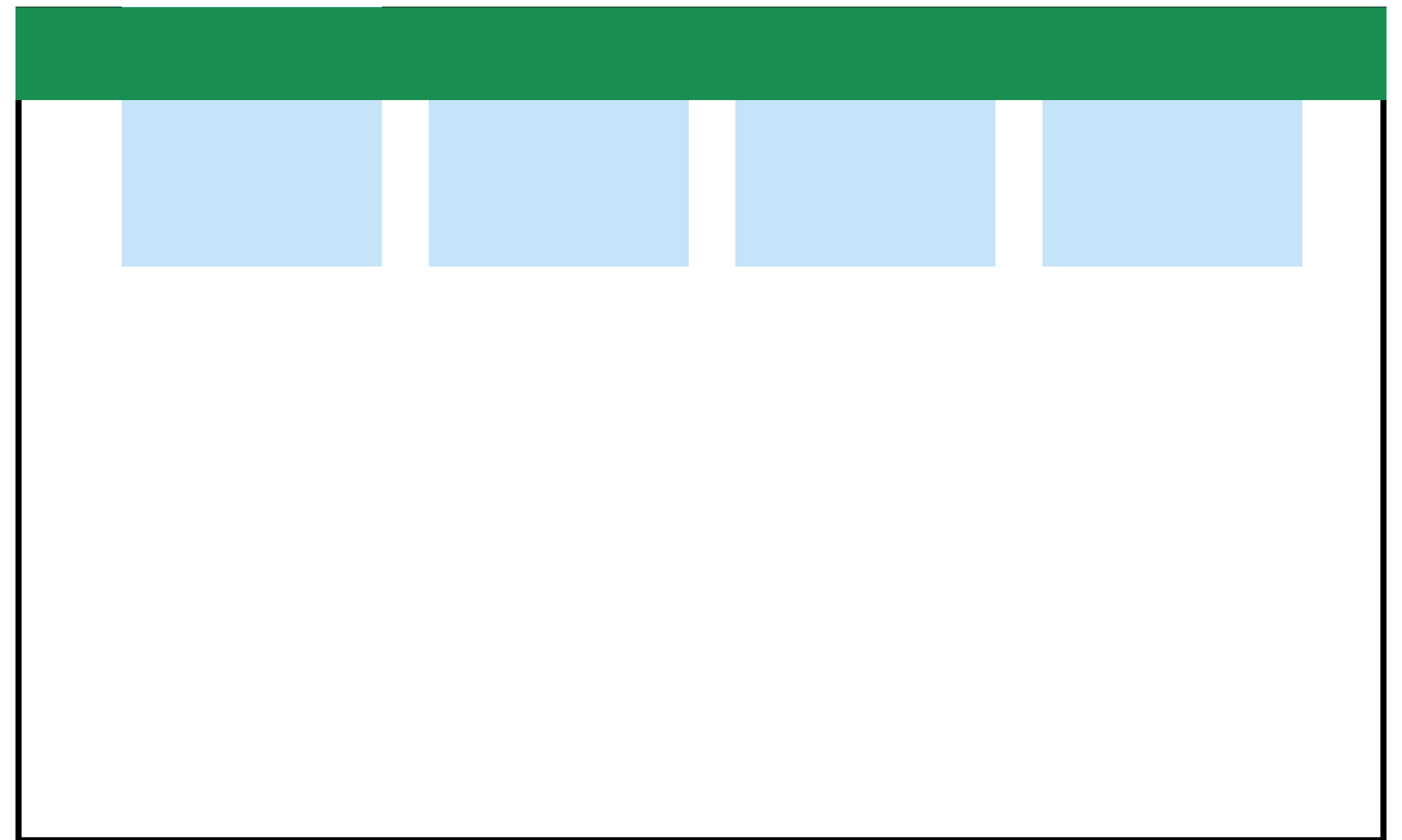
What is z-index?

a CSS property that controls the stacking order of elements on a web page



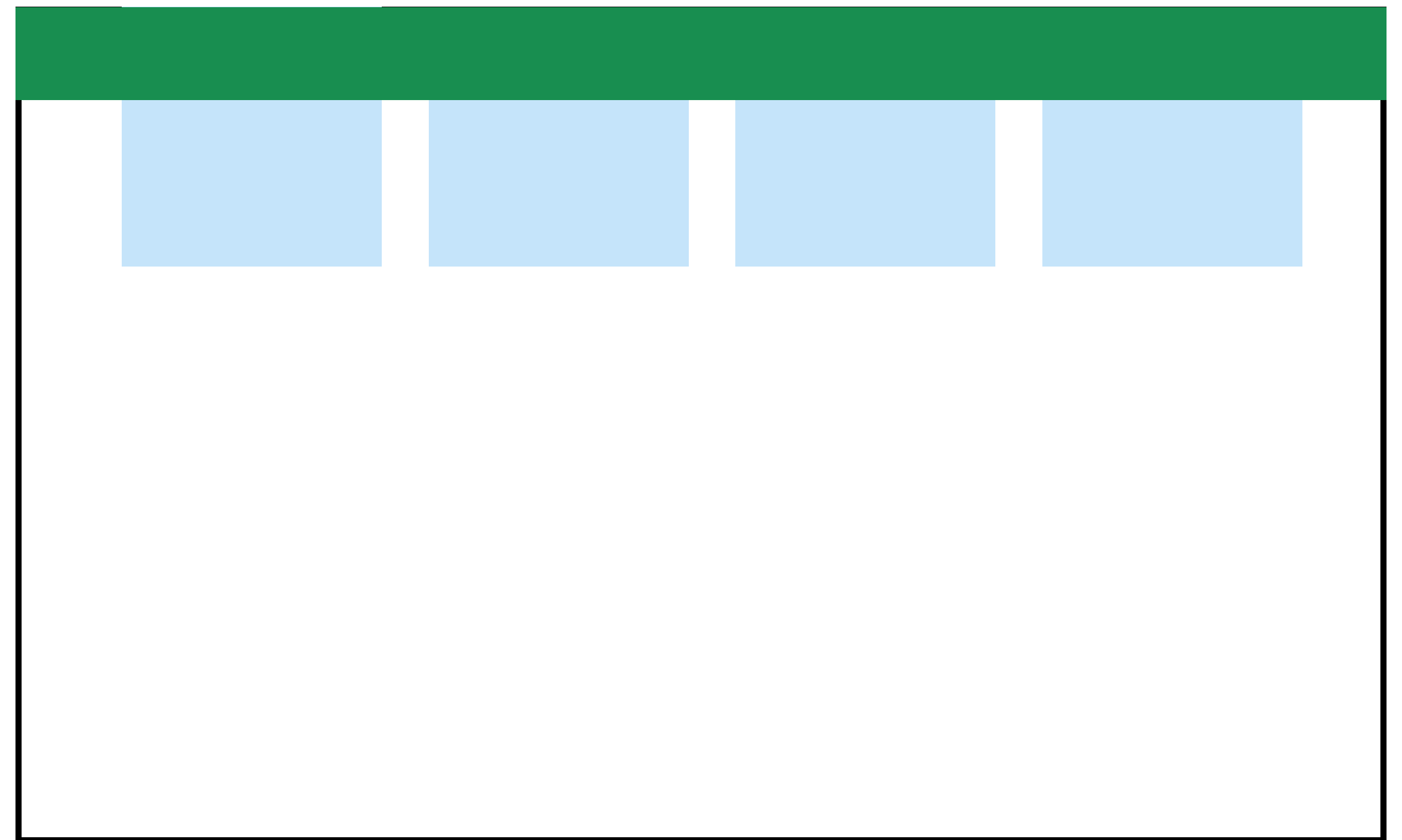
What is z-index?

it only applies to positioned elements (absolute, relative, sticky, fixed)



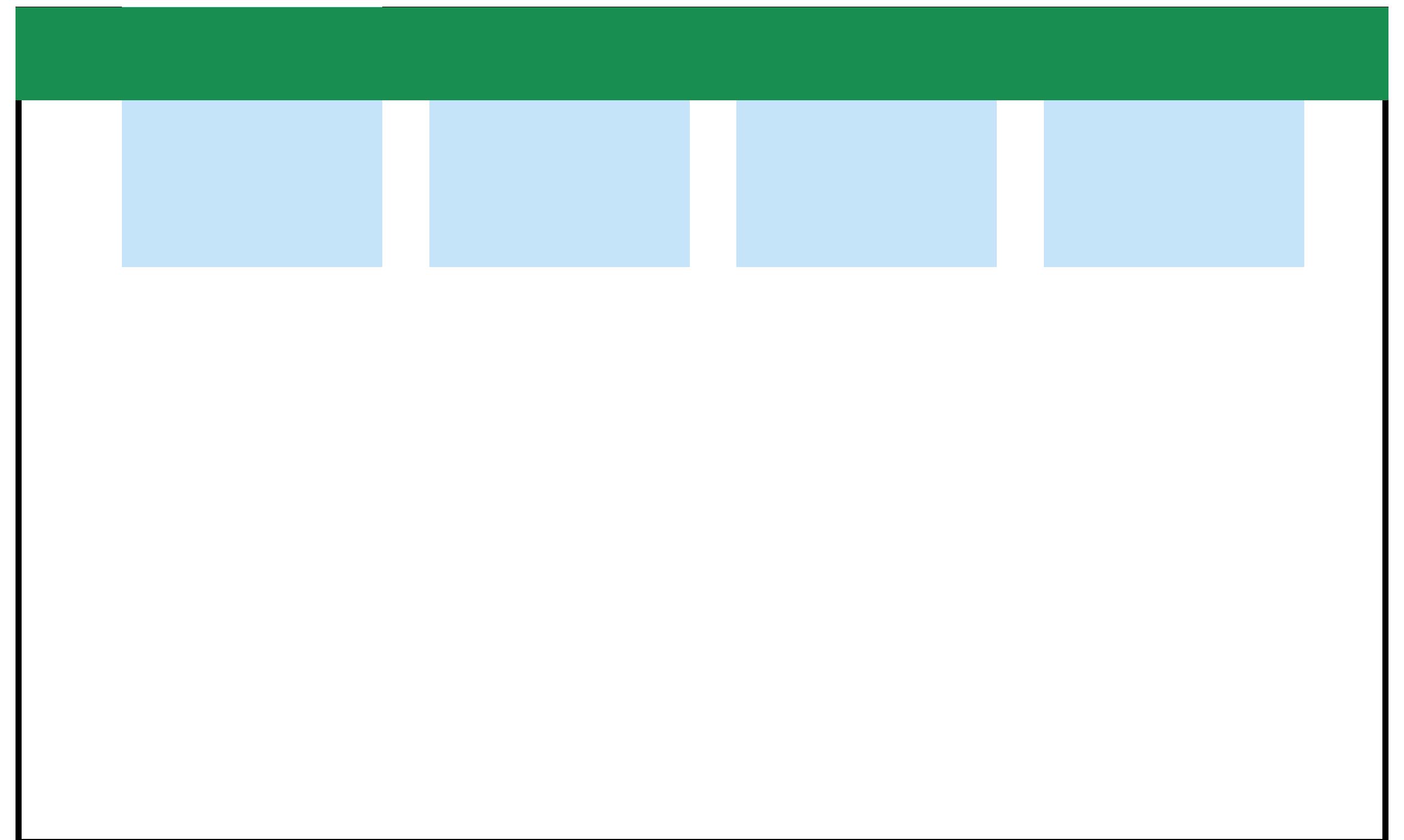
What is z-index?

the default is auto, which generally defaults to 0 (but not always)



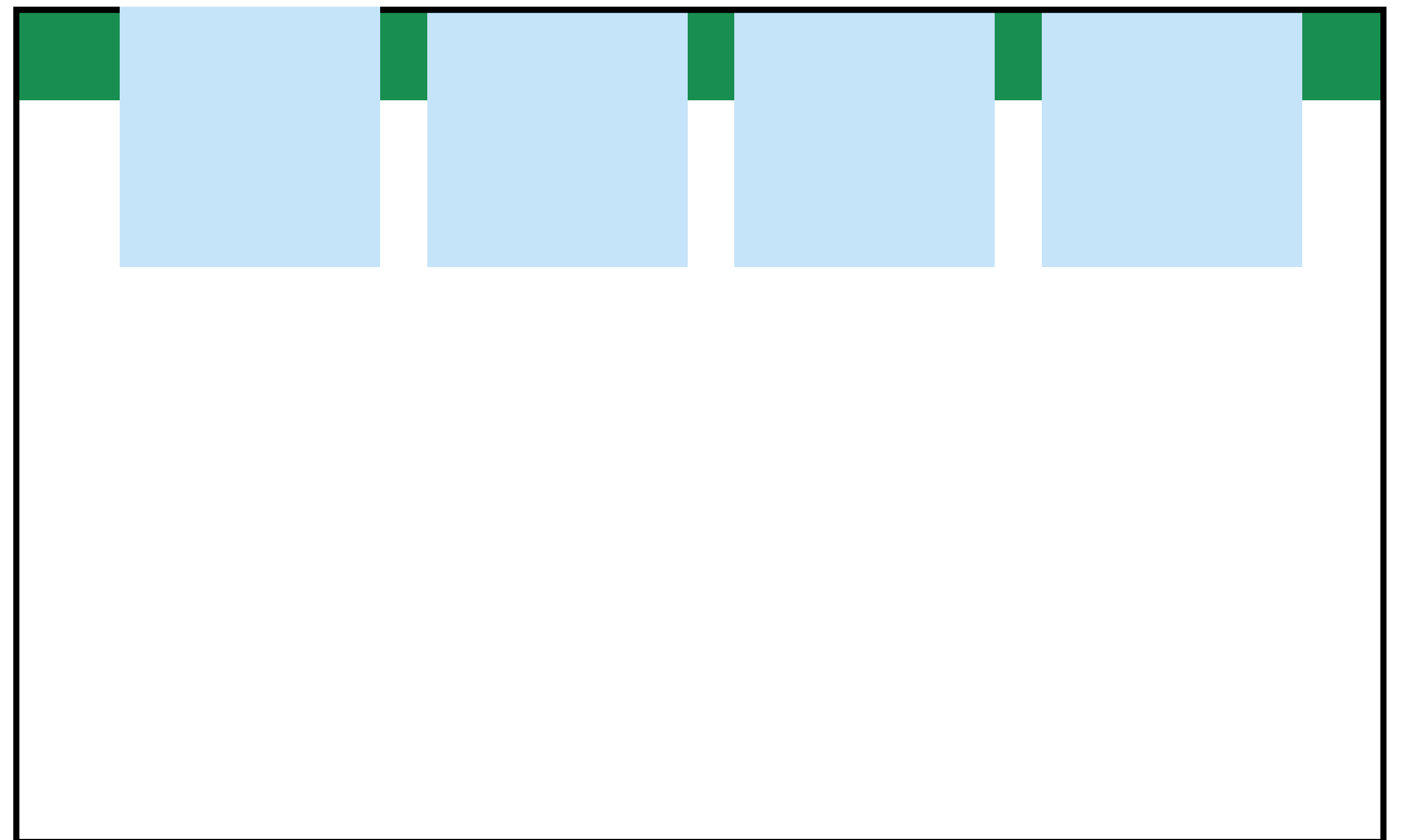
What is z-index?

```
1  .fixed-nav-bar {  
2    position: fixed;  
3    top: 0;  
4    right: 0;  
5    left: 0;  
6    z-index: 1;  
7  }
```



What is z-index?

```
1  .fixed-nav-bar {  
2    position: fixed;  
3    top: 0;  
4    right: 0;  
5    left: 0;  
6    z-index: -1;  
7  }
```



**When should I use
each of these?**

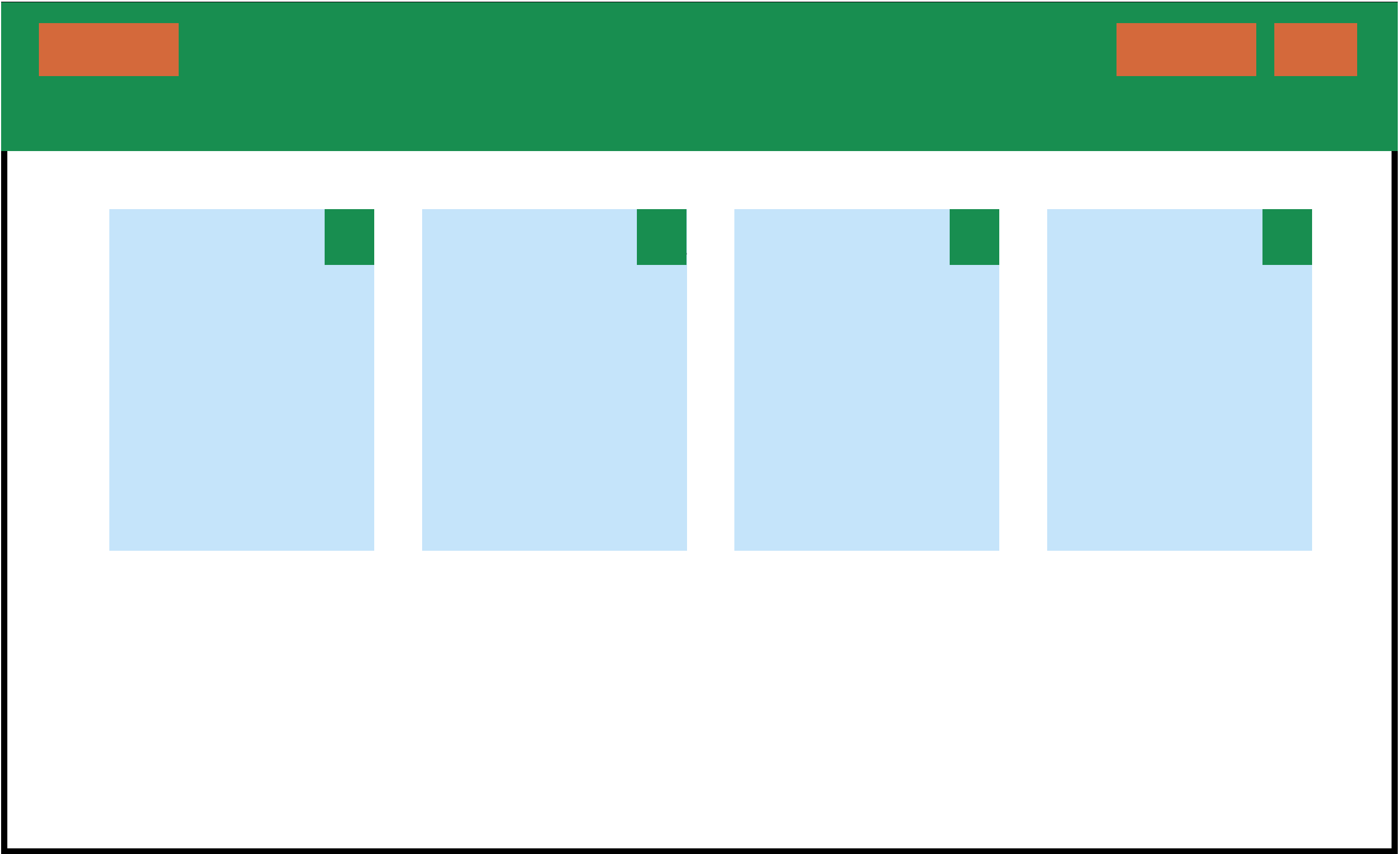
There are many ways to use each (and many that haven't been discovered).

Here are some use cases:

static	default, leave as is
absolute	collaging, tooltip, modals, dropdowns, overlay buttons—anything that needs to be specifically positioned in relation to something else, i.e. its parent
relative	reference for absolute children, slight nudges
fixed	fixed navs, floating action button (FAB),
sticky	table headers, sticky sections, occasional scrolling animations

**How can I combine
position and display?**

How can I combine
position and display?



**Examples We'll Look
At A Little Later**

max-width: 1100px;

position: absolute;

position: sticky;

margin: 0 auto;

display: flex;

(display: grid;)



FOUNDED BY CATHRINE SAKS AND BARBARA POTTS IN 2014, SAKS POTTS WAS A PERSONAL REFLECTION OF THEIR LIFE IN COPENHAGEN, INSPIRED BY THEIR LARGE COMMUNITY FROM ALL OVER THE WORLD.

CATHRINE SAKS AND BARBARA POTTS HAD MET IN KINDERGARTEN AND HAD BEEN INSEPARABLE EVER SINCE. THEIR OWN SEARCH FOR A SPECIFIC COLORFUL WINTER COAT, WHICH THEY COULDN'T FIND ANYWHERE, HAD LED THEM TO DESIGN IT THEMSELVES. THIS BECAME THE STARTING POINT OF THEIR BRAND, SAKS POTTS, WHICH THEY FOUNDED RIGHT AFTER FINISHING HIGH SCHOOL AT THE AGES OF 19 AND 20.

THEIR COLLECTIONS EVOLVED OVER THE YEARS BUT ALWAYS REMAINED AUTHENTIC TO WHERE THEY WERE IN LIFE. SAKS POTTS STOOD FOR HERITAGE CRAFTSMANSHIP AND SOURCED THE BEST MATERIALS LIKE HARRIS TWEED WOOL, THOMAS MASON COTTON POPLIN, AND CERTIFIED LEATHERS. THEY USED TOP-TIER MANUFACTURERS TO ENSURE A RESPONSIBLE PRODUCTION CHAIN AND THE LONGEVITY OF THE CLOTHES. ALL COLLECTIONS WERE DESIGNED WITH THE IDEA OF CREATING ESSENTIALS FOR THE PERFECT CLOSET, SO ONE COULD BUY LESS BUT BETTER — THE PERFECT DRESS, THE PERFECT JEANS, THE PERFECT WINTER COAT, AND SO ON. STYLES WERE MEANT TO BE KEPT AND WORN AGAIN SEASON AFTER SEASON; THE COLLECTIONS WERE TIMELESS YET UNCONVENTIONAL, SOPHISTICATED, AND PRACTICAL AT THE SAME TIME.

SAKS POTTS WAS A VERY COMMUNITY-DRIVEN BRAND AND HAD BEEN WORN BY ROYALS AND SOME OF THE WORLD'S MOST ESTEEMED CELEBRITIES LIKE BEYONCÉ, LADY GAGA, AND RIHANNA. IT HAS BEEN SOLD IN TOP-TIER HIGH-END STORES AROUND THE WORLD SINCE THE VERY BEGINNING. WHILE THE CUSTOMER CLIENTELE REFLECTED THE MANY GENDER-NEUTRAL STYLES, THE BRAND WAS PARTICULARLY WORN BY WOMEN OF ALL AGES. EVERYONE WAS MEANT TO FEEL POWERFUL WEARING SAKS POTTS. THE BRAND GAINED INTERNATIONAL RECOGNITION FROM THE OUTSET AND WON SEVERAL ELLE STYLE AWARDS OVER THE YEARS. BOTH FOUNDERS WERE ADDED TO THE FORBES 30 UNDER 30 LIST IN 2022 AND WERE MOST RECENTLY REWARDED WITH THE PRESTIGIOUS WESSEL & VETT FASHION PRIZE IN NOVEMBER 2023.

IN DECEMBER 2024, THE BRAND ANNOUNCED THAT IT WOULD CONCLUDE.

display: flex;
flex-direction: row;

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BAG (0)

der

position: fixed;

display: flex;
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der

position: fixed;
z-index: 5000;

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FOUNDED BY CATHRINE SAKS AND BARBARA POTTS IN 2014, SAKS POTTS WAS A PERSONAL REFLECTION OF THEIR LIFE IN COPENHAGEN, INSPIRED BY THEIR LARGE COMMUNITY FROM ALL OVER THE WORLD.

CATHRINE SAKS AND BARBARA POTTS HAD MET IN KINDERGARTEN AND HAD BEEN INSEPARABLE EVER SINCE. THEIR OWN SEARCH FOR A SPECIFIC COLORFUL WINTER COAT, WHICH THEY COULDN'T FIND ANYWHERE, HAD LED THEM TO DESIGN IT THEMSELVES. THIS BECAME THE STARTING POINT OF THEIR BRAND, SAKS POTTS, WHICH THEY FOUNDED RIGHT AFTER FINISHING HIGH SCHOOL AT THE AGES OF 19 AND 20.

THEIR COLLECTIONS EVOLVED OVER THE YEARS BUT ALWAYS REMAINED AUTHENTIC TO WHERE THEY WERE IN LIFE. SAKS POTTS STOOD FOR HERITAGE CRAFTSMANSHIP AND SOURCED THE BEST MATERIALS LIKE HARRIS TWEED WOOL, THOMAS MASON COTTON POPLIN, AND CERTIFIED LEATHERS. THEY USED TOP-TIER MANUFACTURERS TO ENSURE A RESPONSIBLE PRODUCTION CHAIN AND THE LONGEVITY OF THE CLOTHES. ALL COLLECTIONS WERE DESIGNED WITH THE IDEA OF CREATING ESSENTIALS FOR THE PERFECT CLOSET, SO ONE COULD BUY LESS BUT BETTER — THE PERFECT DRESS, THE PERFECT JEANS, THE PERFECT WINTER COAT, AND SO ON. STYLES WERE MEANT TO BE KEPT AND WORN AGAIN SEASON AFTER SEASON; THE COLLECTIONS WERE TIMELESS YET UNCONVENTIONAL, SOPHISTICATED, AND PRACTICAL AT THE SAME TIME.

SAKS POTTS WAS A VERY COMMUNITY-DRIVEN BRAND AND HAD BEEN WORN BY ROYALS AND SOME OF THE WORLD'S MOST ESTEEMED CELEBRITIES LIKE BEYONCÉ, LADY GAGA, AND RIHANNA. IT HAS BEEN SOLD IN TOP-TIER HIGH-END STORES AROUND THE WORLD SINCE THE VERY BEGINNING. WHILE THE CUSTOMER CLIENTELE REFLECTED THE MANY GENDER-NEUTRAL STYLES, THE BRAND WAS PARTICULARLY WORN BY WOMEN OF ALL AGES. EVERYONE WAS MEANT TO FEEL POWERFUL WEARING SAKS POTTS. THE BRAND GAINED INTERNATIONAL RECOGNITION FROM THE OUTSET AND WON SEVERAL ELLE STYLE AWARDS OVER THE YEARS. BOTH FOUNDERS WERE ADDED TO THE FORBES 30 UNDER 30 LIST IN 2022 AND WERE MOST RECENTLY REWARDED WITH THE PRESTIGIOUS WESSEL & VETT FASHION PRIZE IN NOVEMBER 2023.

IN DECEMBER 2024, THE BRAND ANNOUNCED THAT IT WOULD CONCLUDE.

der

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align-items: center;

Tore S. Rentsen

Work⁹

Recognitions

Contact

OPEN SOURCE



INTERACTIVE DESIGNER

CPH, DENMARK

z-index: 10;

Tore S. Bentsen

Work⁹

Recognitions

Contact

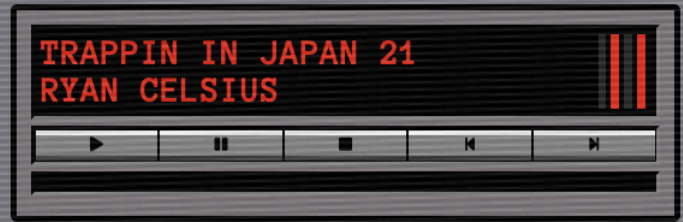
OPEN BRORE

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CPH, DENMARK



ANTON TVINENKO



ANTON TVINENKO IS A WEBSITE CREATOR[DESIGNER] THAT HELPS BUSINESSES TO BUILD A RESPECTFUL ONLINE PRESENCE BY CRAFTING [WEB 3.0/] WEBSITES/APPS AND BRANDS™

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BRANDING/3D/MARKETING/STRATEGY/A. I.

FOUNDER 1999. AGENCY
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DIGITAL/STUDIOS, AGENCIES/AI/ARCHITECT
&CRYPTO/MUSIC

[Handwritten signature]

email: hello@1999.agency

→ [behance \[full portfolio\]](#)



[0.2]

WEBSITE: SCHMACK.
[CRM/CREATIVE AGENCY] ↓

[DONE]: 10 PAGES WEBSITE DESIGN [PC/MOBILE]
+WEB-ANIMATIONS/3D/ AI BRANDED GENERATIONS/VIDEOS ↓

[case study >](#)

SCHMACK
SCHMACK

THE SCHMACK TEAM CAME WITH A CLEAR MISSION.
TO REDESIGN AND DESIGN A BRAND, ANIMATED WEBSITE THAT REFLECTS THEIR
IDENTITY, BLENDING AI, 3D, AND MOTION INTO A STYLISH, SCROLL-BASED



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☒

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ASTEROID LAUNCHER

Draw a Perfect Circle

Wonders of Street View

Days Since Incident

Design the Next iPhone

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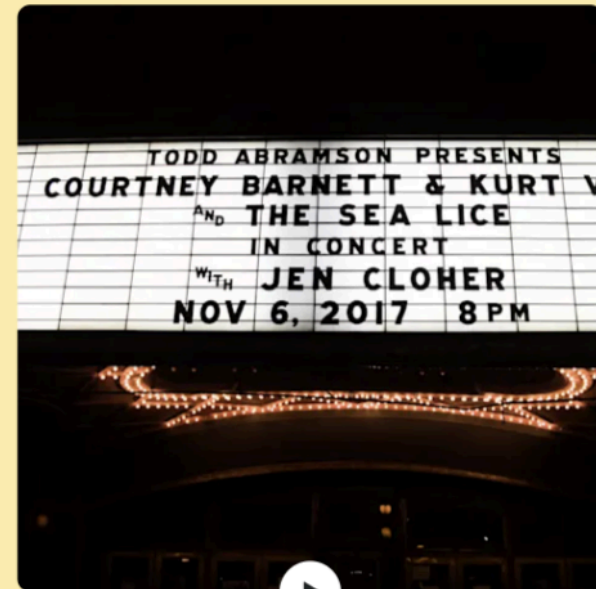
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mour and
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Daouda Corera — iPhone photos
capturing daily life in Mauritania



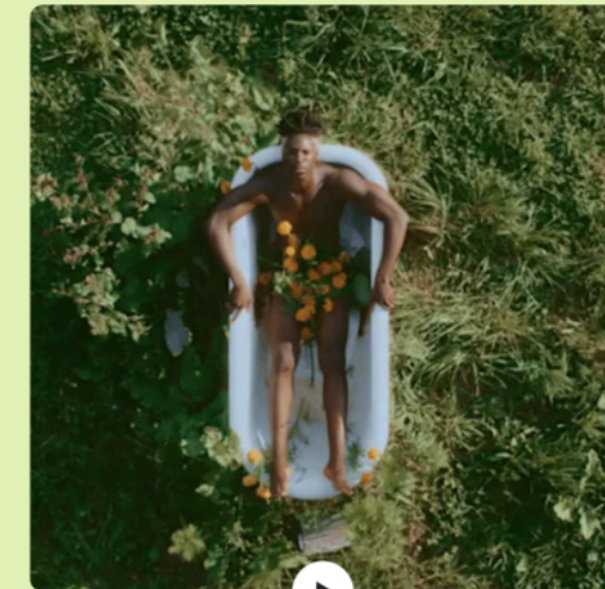
Friends of Wonder — A live
concert film about Courtney
Barnett and Kurt Vile



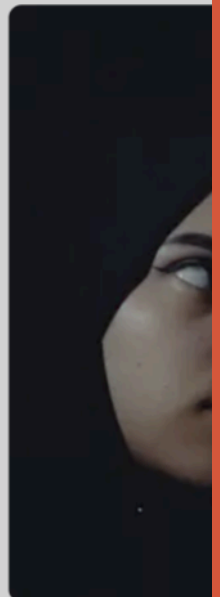
Ana Flores — The photographer
reclaiming her indigenous
Andean identity



Sohrab Hura — Why the
photographer turned to pastels
as a creative medium



Blackalachia — Watch Moses
Sumney's conceptual live
performance film



Bilal El Ka
the beau

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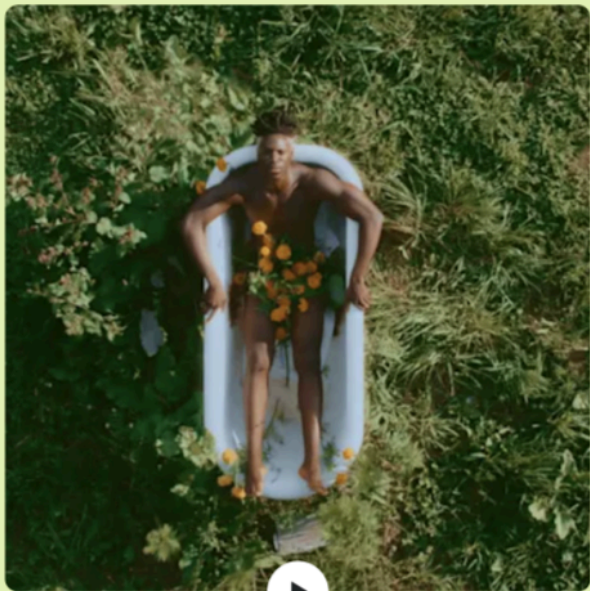
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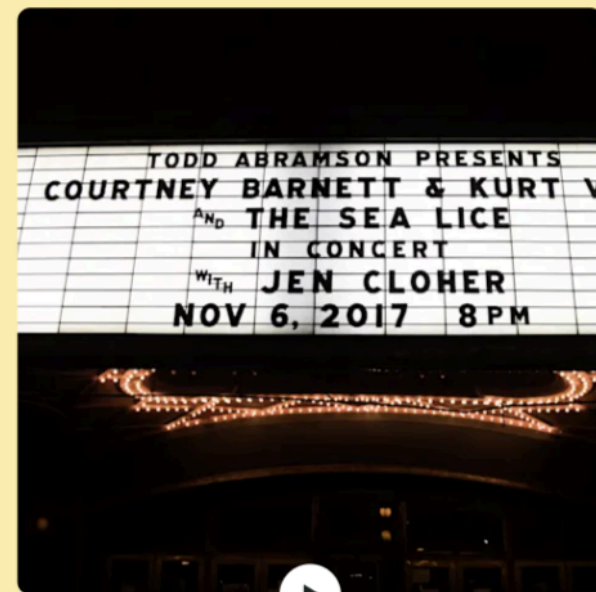
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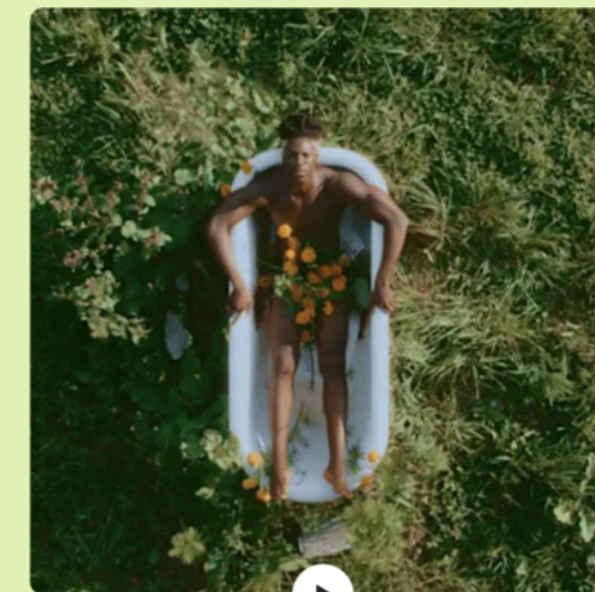
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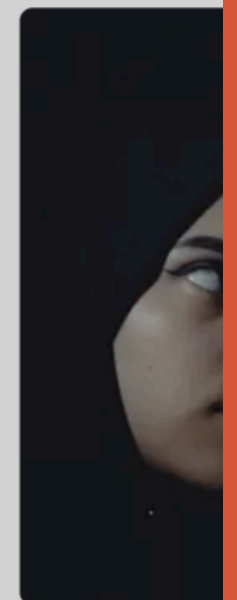
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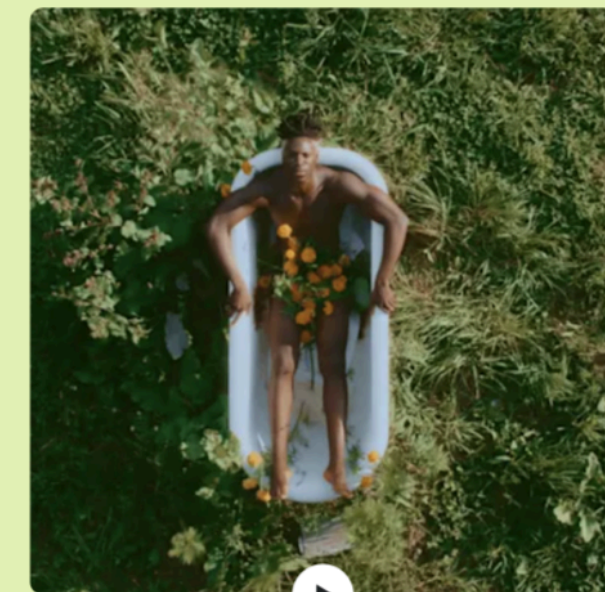
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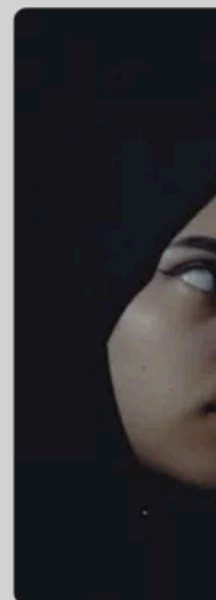
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performance film



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Bony Ramirez — Uncanny paintings inspired by Caribbean history and culture



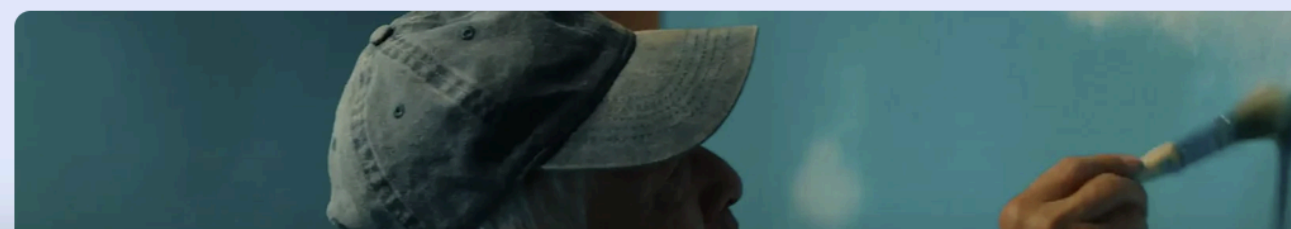
Rhiannon Adam — A portrait of lost dreams and the fantasy of space travel



Rhea Mack — A whimsical illustrated world of “weirdos”



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Latest stories



Bony Ramirez — Uncanny paintings inspired by Caribbean history and culture



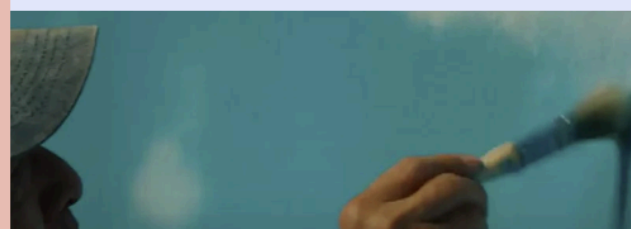
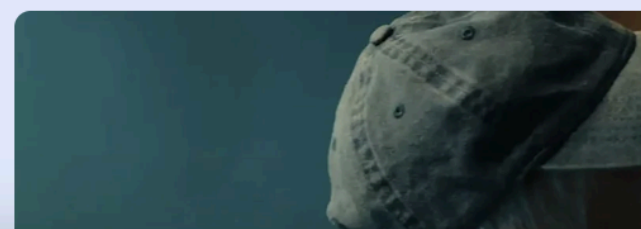
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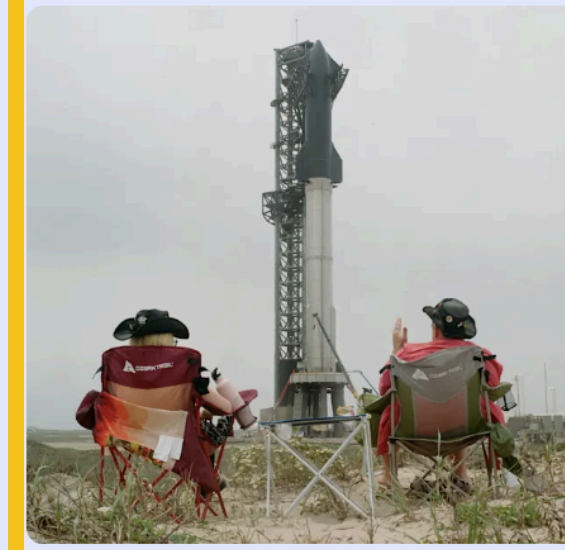
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Latest stories



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Rhiannon Adam — A portrait of lost dreams and the fantasy of space travel

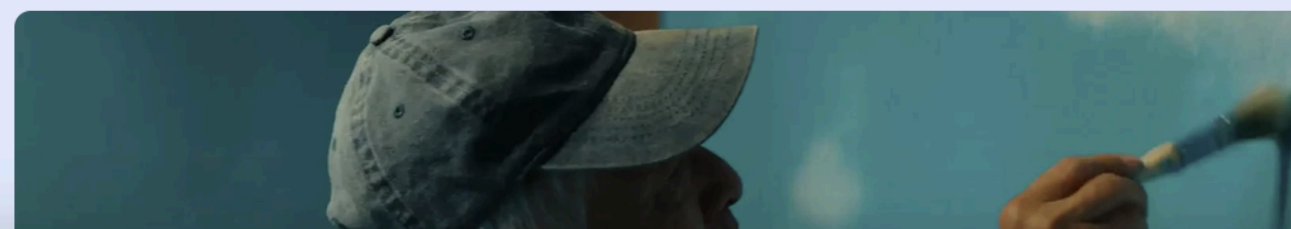
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Rhea Mack — A whimsical illustrated world of “weirdos”



Fernanda Pineda — Visualizing the spiritual toll of fossil fuel extraction in Colombia



The New York Times

4

a.
b.
c.

Test dowels
Envision
Draw

Draw half the bird shape
on the plastic



4

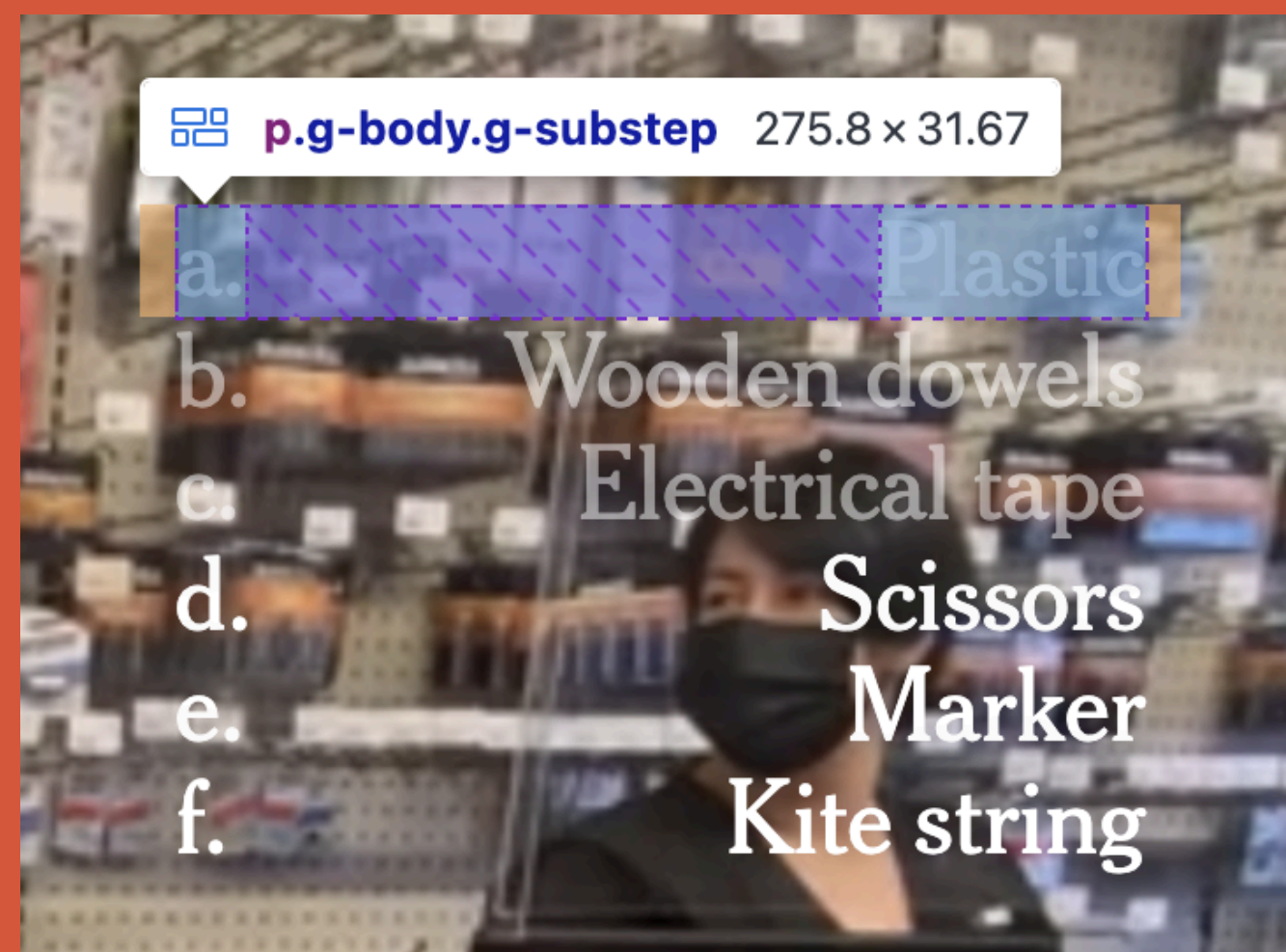
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- c.

Test dowels
Envision
Draw

Draw half the bird shape
on the plastic





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Timeline

Archive

Your year

Talk with Aura



ES | EN



1924



Birthdate ▶



The adventure begins



Timeline

Archive

Your year

Talk with Aura



ES | EN



1924

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Birthdate ▶

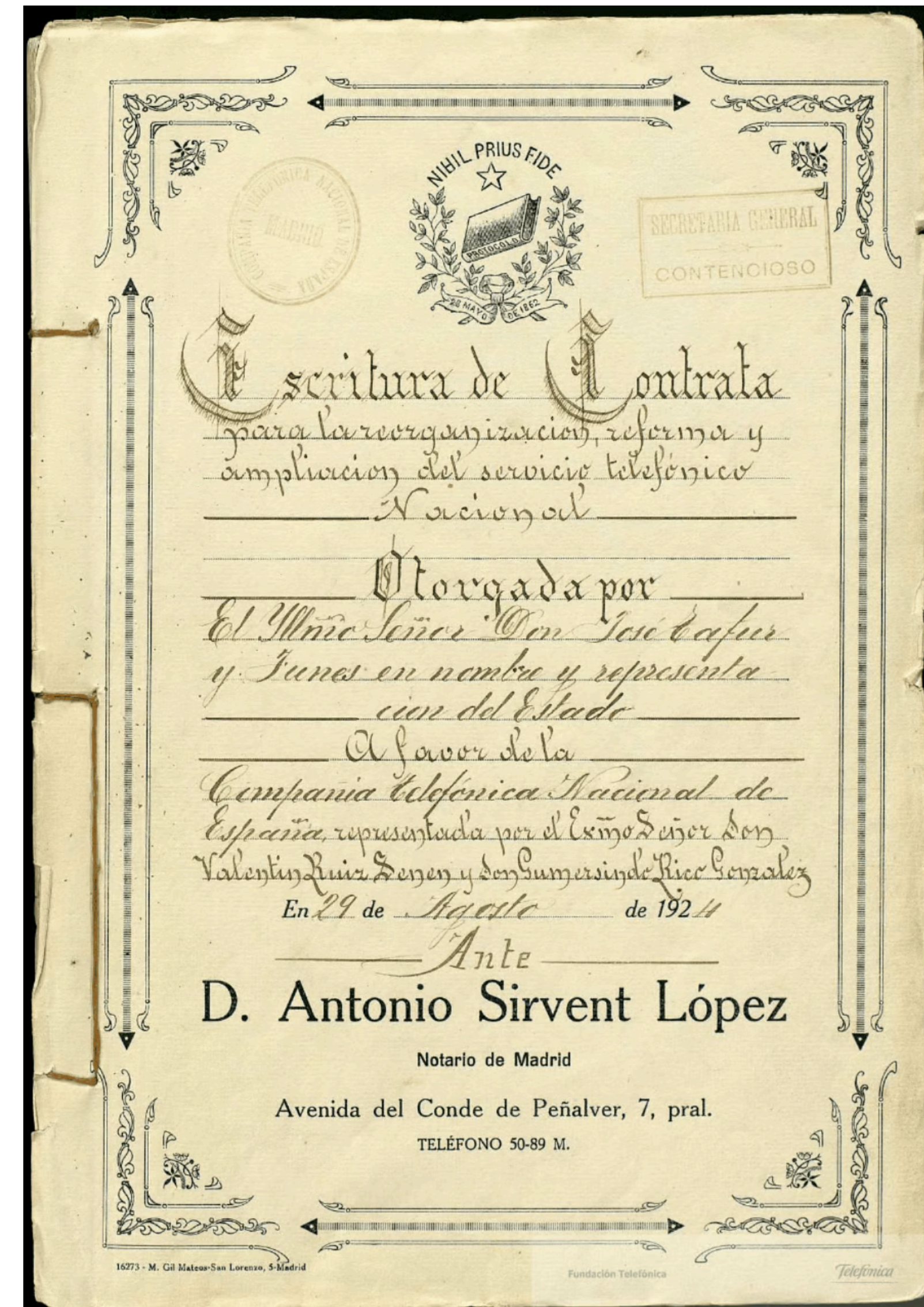


The adventure begins

The million pesetas company

03

CTNE is founded with a modest capital of one million pesetas (about 6,000 euros at the exchange rate, without taking inflation into account, of course) divided into 2,000 shares of 500 pesetas each (3 euros), and that same month of August it undertakes, by means of a contract with the State, to extend telephony throughout the country and to maintain all the jobs.

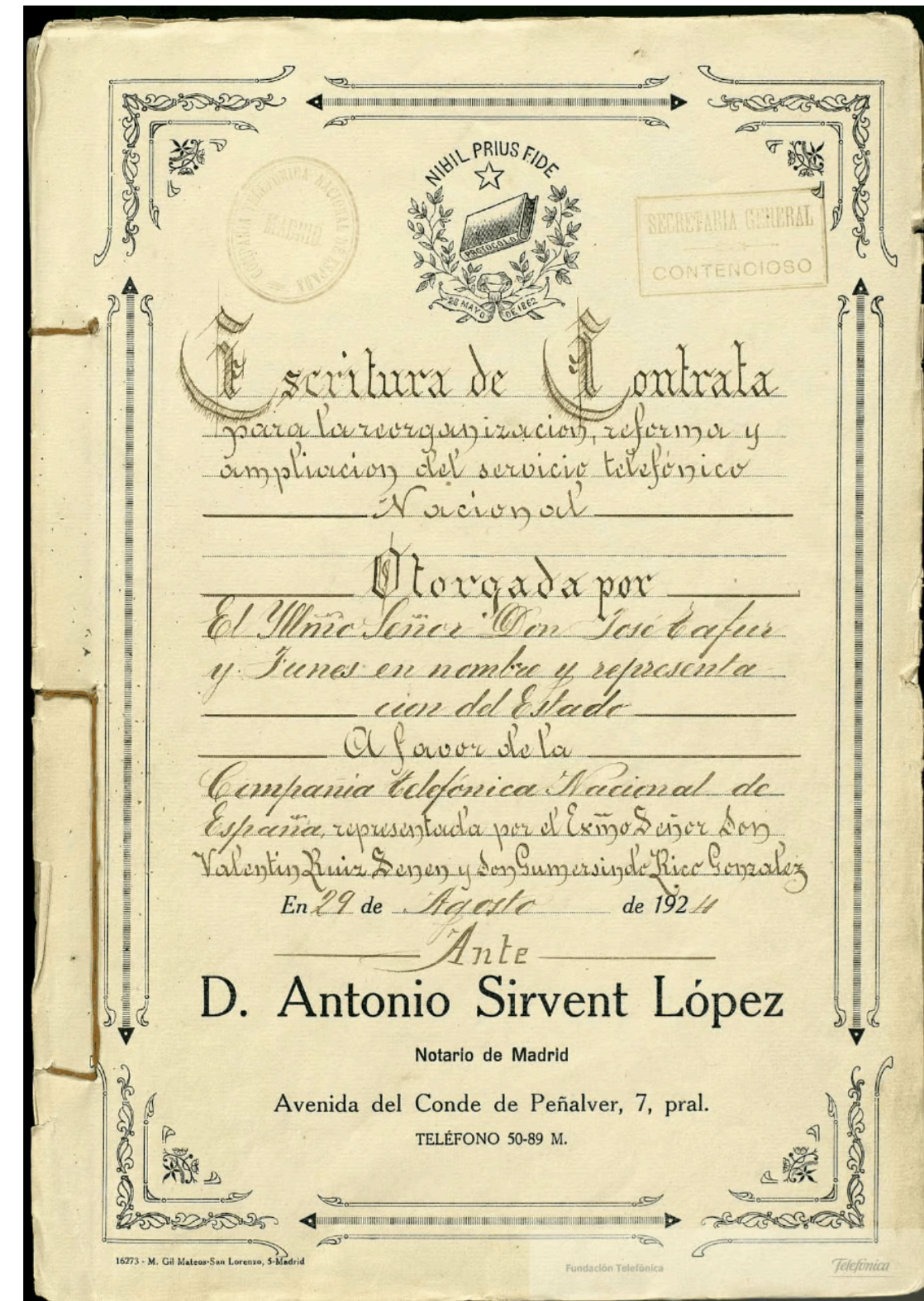


The million pesetas company

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03

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The company is better if it belongs to everyone

03

Another of Telefónica's defining principles to this day, which also began in 1925, is the certainty that everything is better if employees are shareholders and, therefore, owners of a piece of what they are helping to build.

This approach, now so widespread, was pioneering and revolutionary at the time, but it was clear to CTNE that the best prescribers are the employees themselves.

Employee share plans start on this date at the rate of one share for every 2,400 pesetas - 15 euros - of annuity. The shares were then worth 500 pesetas, so they could pay them month by month without too much loss in their paychecks, and, thanks to the dividends, the workers also shared in the company's profits - which they themselves, through their work, helped to produce.

This year also sees the issue of shares to the Spanish public, and their confidence is not to be expected. On 20 October, four times the amount (23,700,000 pesetas - 142,440 euros) of the preference share issue is subscribed in 48 hours.

Este planteamiento, ahora tan extendido, fue pionero y revolucionario en su momento, pero la CTNE tuvo claro que los mejores prescriptores son los propios empleados.

Los planes de acciones para empleados comienzan en esta fecha a razón de una acción por cada 2.400 pesetas - 15 euros- de anualidad. Las acciones eran entonces de 500 pesetas, con lo que podían pagarlas mes a mes sin demasiada merma en sus nóminas, y, gracias a los dividendos, los trabajadores participaban también de los beneficios de la empresa -que ellos mismos, con su trabajo, contribuían a producir-.

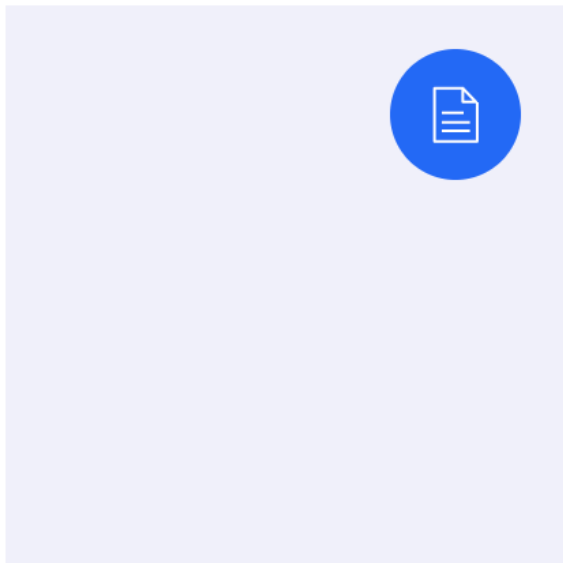
Este año tiene lugar, además, la emisión de acciones al público español, y



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ESTANISLAO DE URQUIJO,
FIRST PRESIDENT OF
TELEFÓNICA



LETTER FROM THE PRESIDENT



Drilling machine in the San
Antón Market.



Ladies telephonists assisting
at the traffic school.



Rotunda. Hall of the Aviño
power station.



Madrid. Mr. Proctor in his
office in the Cortes office.



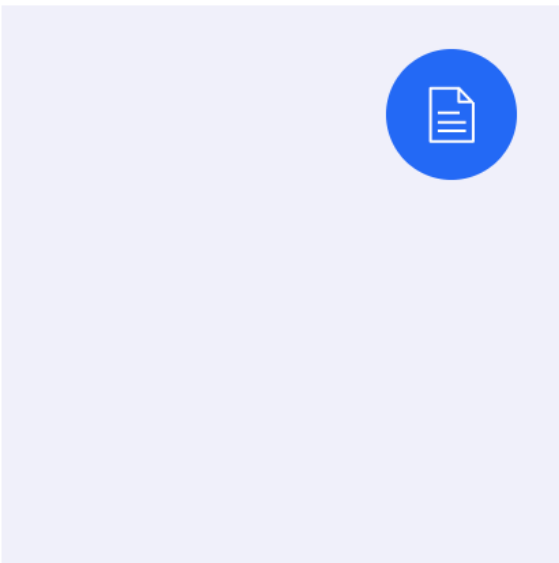
The racks of the Jordán power
station. Madrid

Archive

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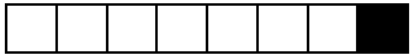
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The racks of the Jordán power
station. Madrid



0. The Building by the Plum Orchard

1. Hard Drives

2. The Cloud

3. Removable Media

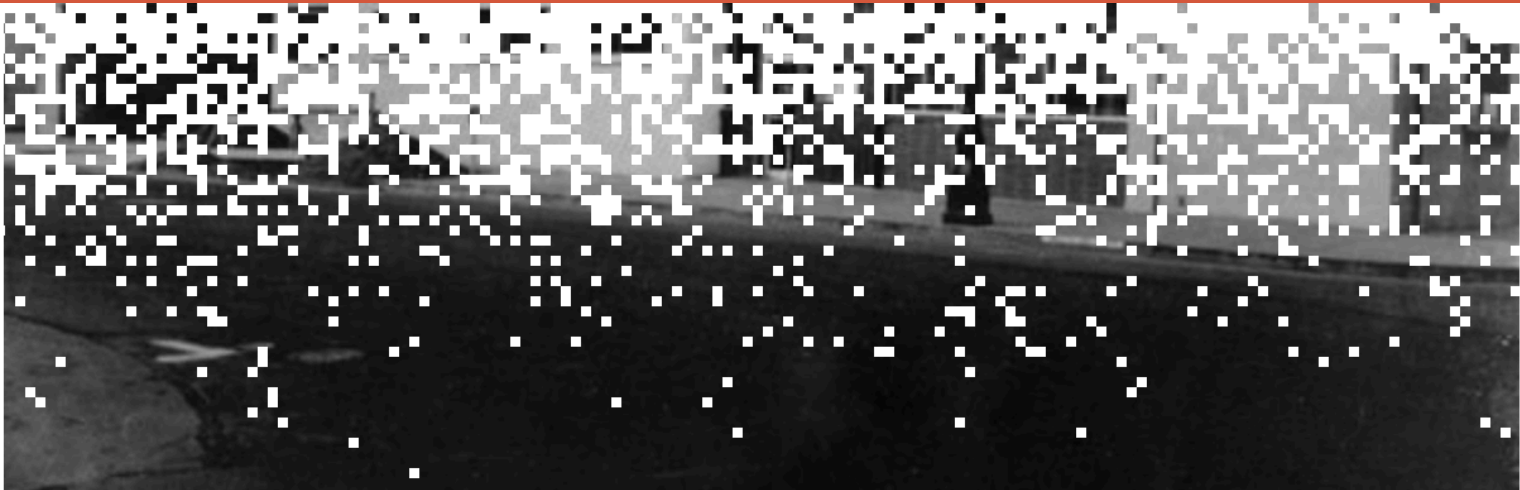
4. Make It Physical: Print and Rock

5. Dispersal

6. Answers and Non-Answers

7. Credits

99 Notre Dame Avenue, 1953



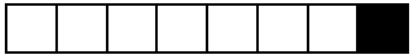
Reprint Courtesy of IBM Corporation © 2024

In the 1950s, 99 Notre Dame Avenue housed IBM’s first West Coast laboratory. Back then it overlooked a plum orchard. Between 1952 and 1956, a team of engineers led by a former high school science teacher designed and built the IBM 350 disk storage unit, part of the IBM 305 RAMAC, the first computer system that included something resembling a hard drive.

Before RAMAC, to store and access computer data was a laborious process involving feeding stacks of punch cards through machines. Other early solutions, like storing data on magnetic tape, were effective but slow. The IBM team created spinning aluminum disks readable by a magnetic arm which allowed data to be retrieved in a literal blink. The 24-inch platters were stacked 50 at a time in a cylinder. They rotated at close to 1200 rpm. Even in the 1950s, with the room-sized console only capable of storing 3.75 megabytes and weighing over a ton, this machine could retrieve data in 800 milliseconds.

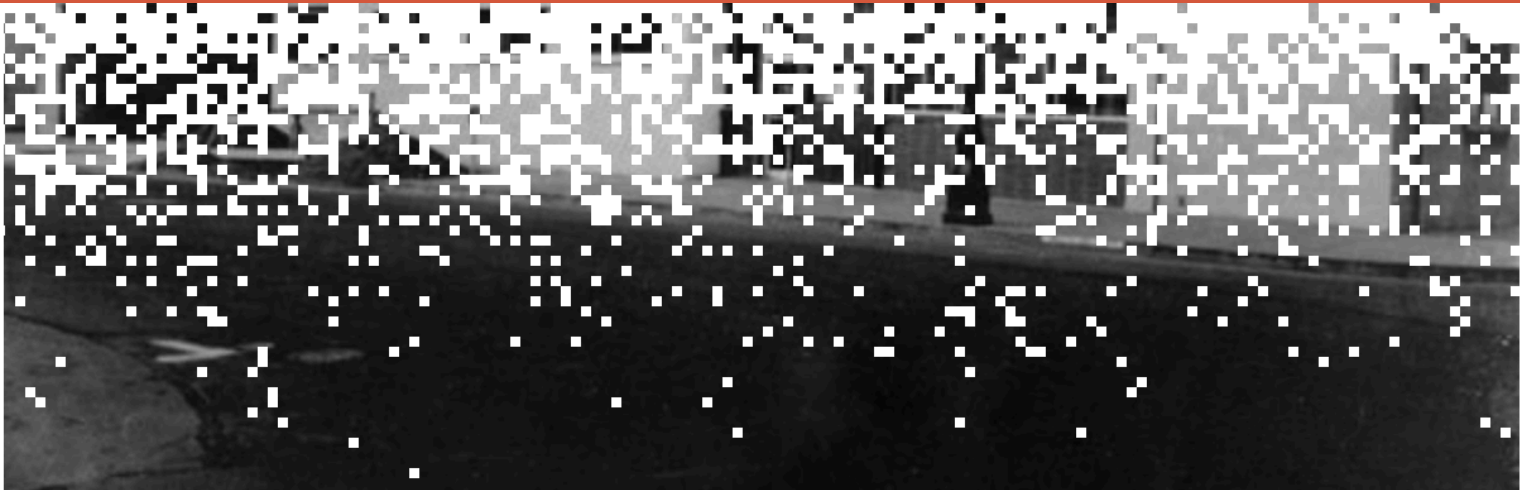
The revolutionary element of the hard disk drive was not that it stored data for computers—there were plenty of other methods for that—but that you could store data that could then be accessed almost instantly. Your storage could be constantly connected to your system, an integral

position: sticky;



- 0. The Building by the Plum Orchard
- 1. Hard Drives
- 2. The Cloud
- 3. Removable Media
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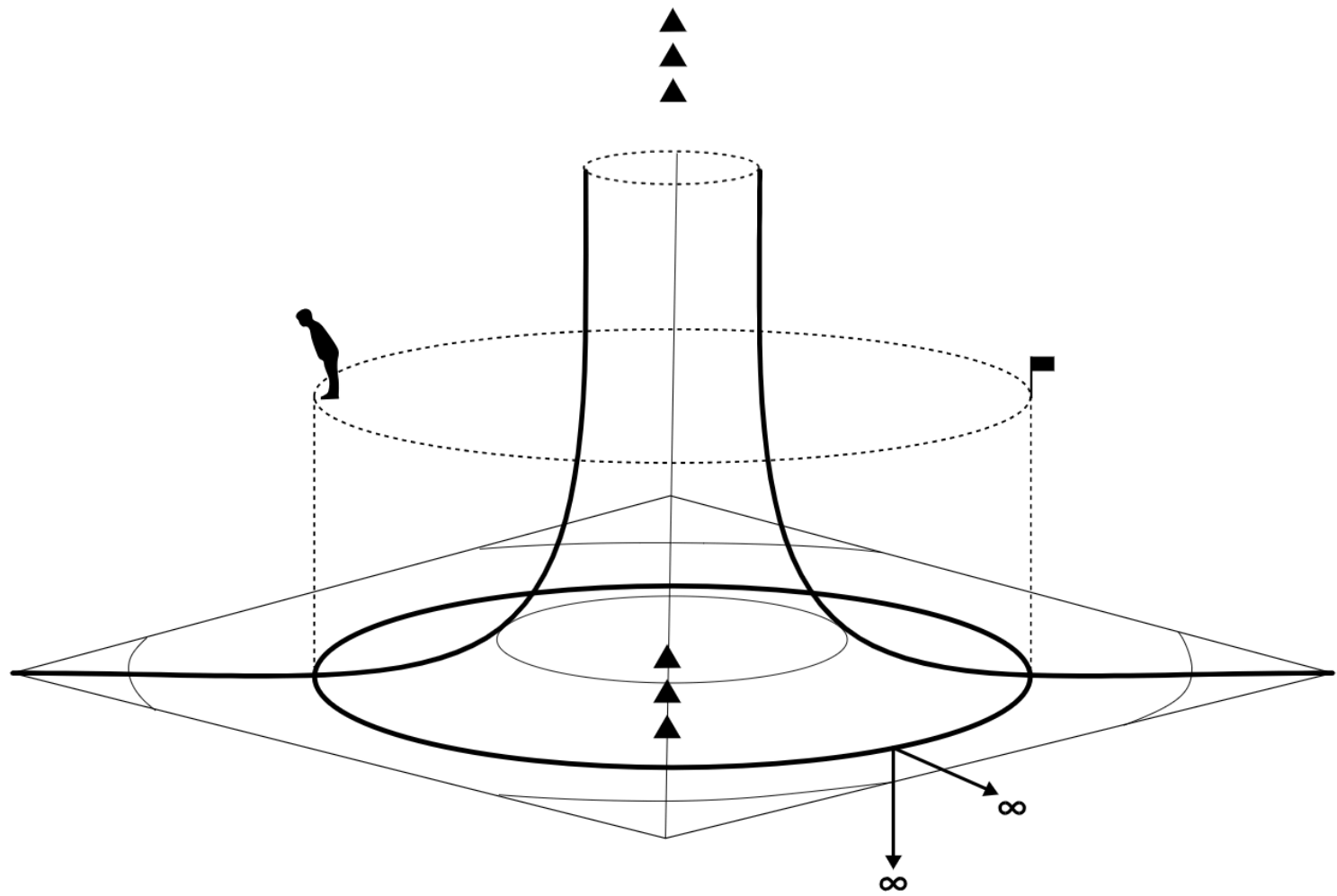
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New Extractivism

An assemblage of concepts and allegories.

Vladan Joler (2020)



This is an assemblage—an assemblage of concepts and allegories.

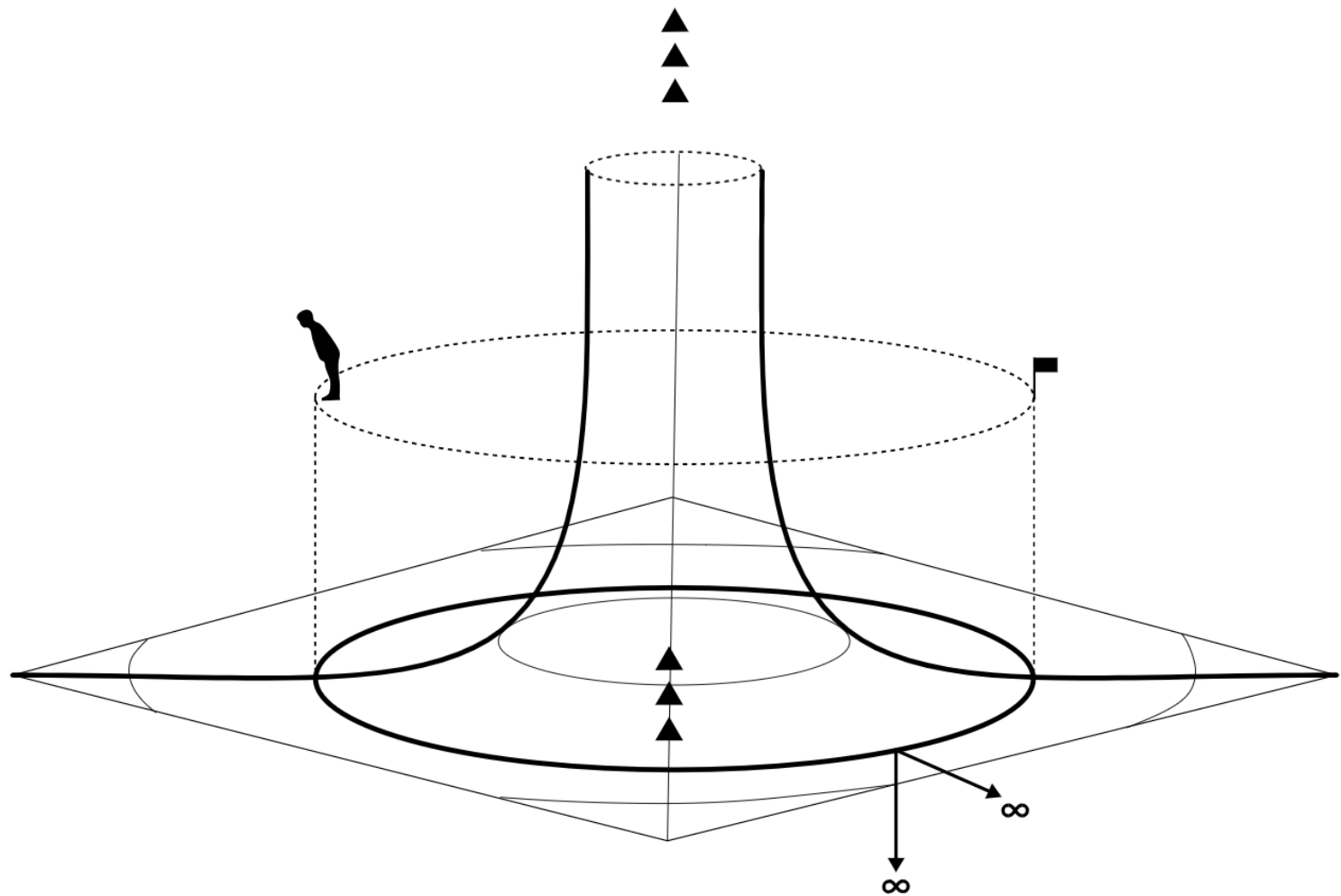


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New Extractivism

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