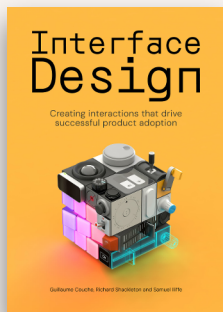


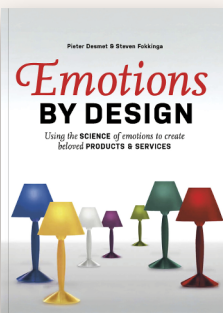
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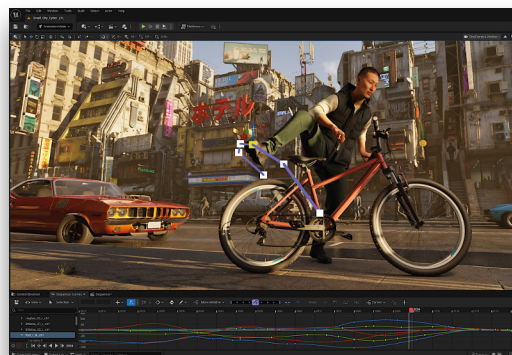
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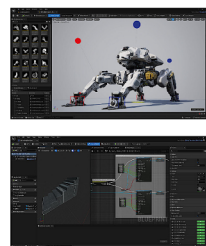


Unreal Engine

Category: Video Games, Animation
Release: 1998
Designer: Tim Sweeney
Manufacturer: Epic Games, North America
Dimensions: N/A (millions of lines of computer code)

Unreal Engine began in the mid-1990s as a software technology project by Tim Sweeney, founder of Epic Games. Originally developed to power the first-person 3D shooter game Unreal (released in 1998), the engine's wider purpose was well defined from the start: a flexible, extensible creative tool that could evolve across generations of games and other projects.

Today, it represents one of the most advanced universal real-time creative platforms available. It combines industry-leading graphics rendering, comprehensive world-building tools, a powerful visual scripting system, and full source code access, bringing interactive experiences to life across video games, film production, architectural visualisation, and automotive design.



Design & Features

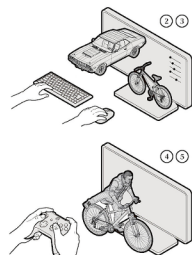
Unreal Engine is built for visual, iterative, and collaborative creation, an approach that aligns with how modern creative teams think and work.

At the heart is the Unreal Editor, a unified workspace where artists, designers, and programmers can develop assets, construct virtual worlds, define behaviours, preview gameplay, and refine ideas. Because teams work simultaneously within the same real-time, modular environment, the gap between early concept exploration and fully playable results is dramatically reduced.

The Blueprint system extends this by offering high-level programming through visual, node-based logic, removing the traditional divide between design goals and optimised code. And for teams needing deeper control, plug-ins and full source code access enable extensive customisation, community contributions, and the ongoing evolution of the engine itself.

Typical Creative Flow

1. Select from a range of templates with ready-made controllers and basic structures in place to jump-start experimentation.
2. Use the Level Editor to construct gameplay spaces. Import existing or create new assets (3D models, textures, animations, and sounds) and use procedural tools to help quickly generate, populate and style large scenes.
3. Define interactions and gameplay using Blueprints to control actors, trigger events, and define player and AI responses as gameplay progresses.
4. Try playing directly in the Editor and test changes interactively in real time. Iterate and improve the design.
5. Package the project. This will automatically optimise and publish your game to desktop, mobile, console, and immersive platforms.



Leica 1

Category: Photography
Release: 1924
Designer: Oskar Barnack
Manufacturer: Ernst Leitz Optische Werke, Germany (the Leitz factory)
Dimensions: approximately 160 mm x 85 mm x 60 mm

The Leica 1 officially entered production at the end of 1924. It was the first 35mm camera successfully mass-produced for the 35mm cinema film format.

Compact, fast and mobile, it changed the role of the camera, democratising and modernising photography. It became a tool not just for studios, but for artists, journalists, and everyday people to document the world.

Oskar Barnack wanted a camera that "didn't get in the way", letting photographers focus on the moment, not the machine. Its legacy continues to resonate, reminding designers and visual artists that careful consideration of form, function, and usability can transform the way society sees itself and the world.



Design & Features

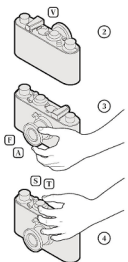
The Leica 1 is highly portable, designed to be carried to the subject rather than bringing the subject into a studio. Its compact, metal-clad body is light enough to fit in a pocket, yet engineered to withstand everyday use in fast-moving environments.

Controls are simple and direct: an aperture slider on the lens, a speed dial on the body, and an optical viewfinder for framing. Together, they allow the photographer to play with light, exposure and composition without distraction. The lack of an integrated rangefinder in the Leica 1 meant focus was estimated, demanding immediacy over precision.

Its small size and low weight make it quick to handle, while 35 mm film cassettes let photographers carry multiple rolls with ease. This combination of portability, robustness and straightforward controls turned photography into a more fluid and spontaneous practice.

Typical Creative Flow

1. Load 35mm film into the Leica 1's reusable cassette.
2. By eye, frame a subject in the optical viewfinder (V) by moving the camera or the subject.
3. Focus the lens (F) by estimating and setting the distance (range) between the camera and the subject.
4. Choose an aperture (A) and a shutter speed (T) to adjust depth of field, sharpness of movement and exposure (using a separate light meter or learned rules of thumb).
5. Press the shutter (S) to expose the film and take the photograph.
6. Manually advance the film, resetting the shutter, and be ready to capture the next picture.



DESIGNING CREATIVE TOOLS

REVEALING THE DESIGN PRINCIPLES BEHIND THE TOOLS THAT SHAPE ART, CULTURE AND IMAGINATION

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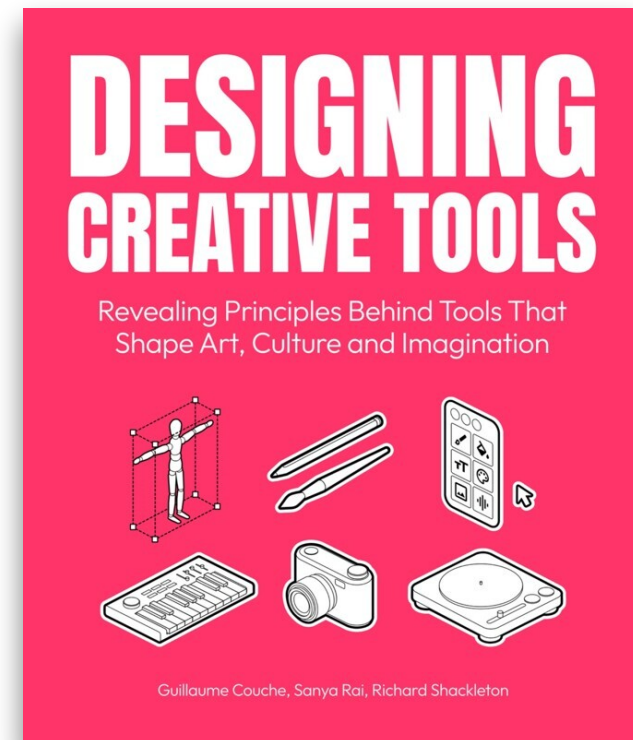
Designing Creative Tools explores how both physical and digital tools shape the creative acts they enable. The book speaks directly to designers building the next generation of creative hardware, software and interfaces, while offering valuable insights for the broader design community looking to rethink intention, control and authorship.

Creatives who use these tools will discover the stories behind iconic instruments.

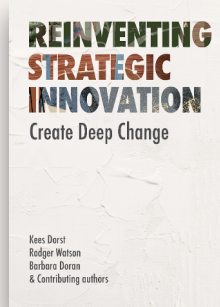
With a clear framework and principles specific to creative practice, the book explains how tools work, how they guide their users and how they can be reimaged. The striking imagery celebrates the remarkable tools that spark creativity, making the book a visual pleasure as well as a source of inspiration.

GUILLAUME COUCHE, RICHARD SHACKLETON, SANYA RAI

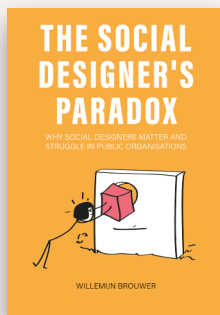
Guillaume Couche and Richard Shackleton, co-founders of Oh Hi Tomorrow and authors of Interface Design, join forces with Google DeepMind designer Sanya Rai. Together, they bring decades of expertise in creative tools, interaction design and innovation to this collaborative work.



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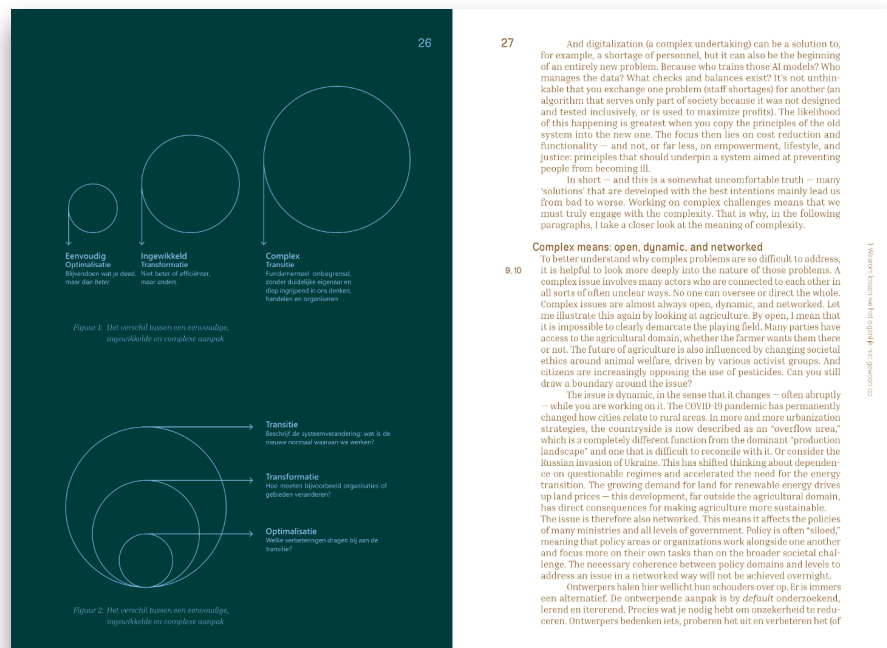
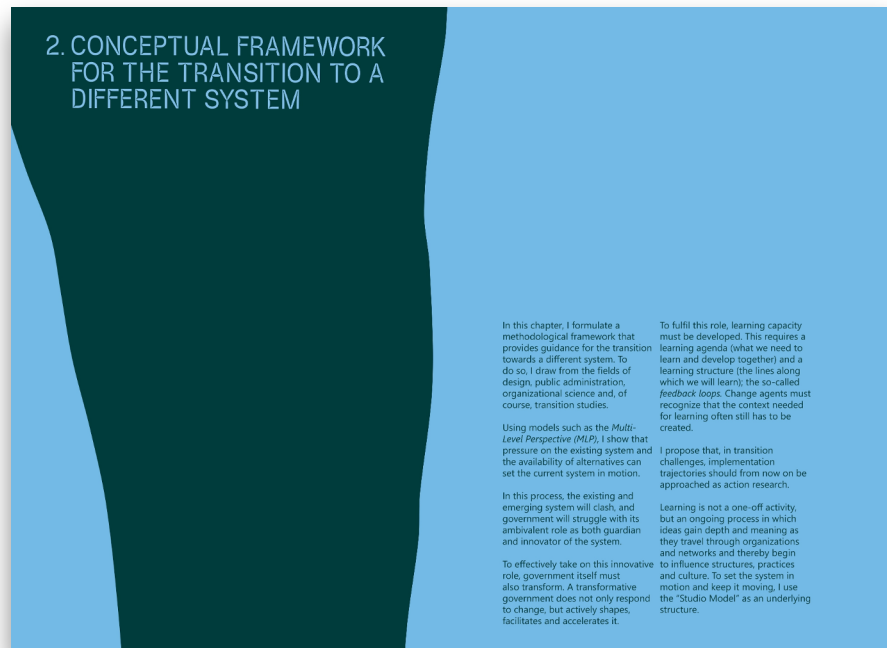
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DESIGNING FOR SYSTEMIC CHANGE

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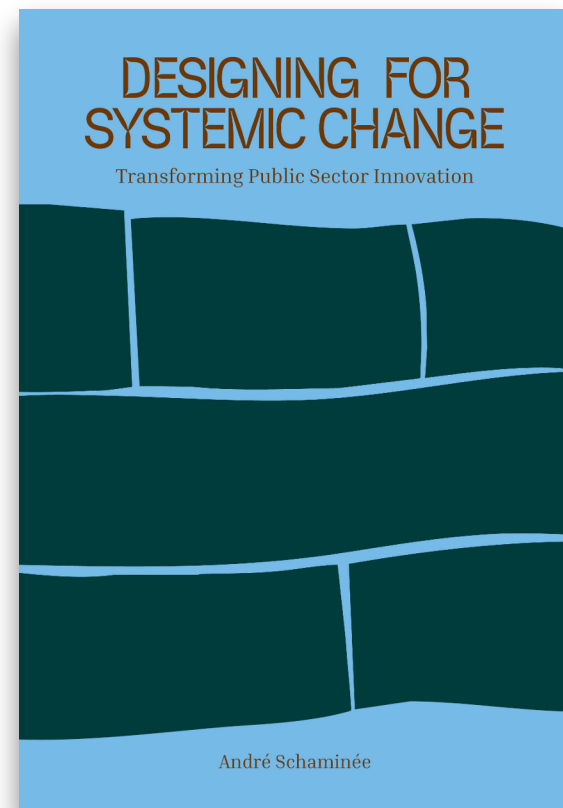
Radical, systemic change is needed to create a sustainable and just society. Yet attempts at transformation often meet resistance, move slowly, or fall back into familiar patterns. This book is written for designers and public-sector innovators who confront these realities every day.

The good news: systemic change is possible. Through numerous case studies, the author shows how design approaches can help drive transitions in public governance. Drawing on deep practical experience, he explains what it takes to navigate public institutions as an innovator and to move beyond abstract visions toward grounded, achievable change.

Blending personal stories, societal insights and models from transition science, public administration and design, the book offers practical guidance for working in complexity and helping organizations build the capacity to learn, adapt and sustain meaningful change.

ANDRÉ SCHAMINÉE

André Schaminée is Partner and Head of Social Design at Dutch consultancy firm TwynstraGudde. Trained as an urban planner, he earned his stripes as an entrepreneur in the cultural sector and as a project manager for large spatial planning projects.



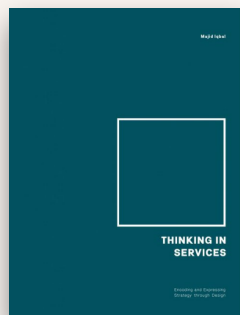
Good Services

How to design services that work

Lou Downe

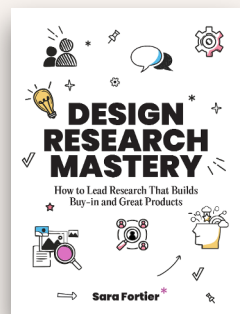
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paying tax directly through accounting software, or automatically registering a car with the DVL as part of the manufacturing process. By contrast, 'API only' means users have to interact with that service via a third-party provider, or they have to code their own ways of interacting with it. No user interface, at all.

Putting aside how few users also have the technical ability to build their own way to access an API, there are huge implications for depending on third parties to provide the user interface to our services. For instance, that third-party service provider can choose to charge for what is otherwise a free government service, making it inaccessible to certain groups. Or they can decide that edge cases aren't worth designing for, or a host of other things we wouldn't expect from a public service. They can also choose to make it inaccessible, or only targeted at a certain user group.

Alarm bells started to jingle in my head. Wasn't this...privatisation? I tentatively asked who had approved the idea. No elected minister or official had looked at it. No vote had been held, no public consultation opened. I voiced my concerns and was met with frustrated confusion. What we were discussing was a purely 'technical' issue. Why was I making such a fuss?

Whether or not privatising this service was the right thing to do, it wasn't my decision to make. But it wasn't the decision of anyone else in the room, either. Privatising government services – whether you agree with it or not – is a big decision. But there we were. Somehow, the digital team of a large government department was proposing a service be privatised. Not only without consultation or media fanfare, but with no knowledge of the fact that they were doing it in the first place.

This (attempted) privatisation didn't involve physical things. There were no trains, telephone poles or reservoirs to divide up, no power stations and cables to think about. It would have been a very different discussion if so. But as it was a digital service, much like Airbnb, the team's suggestion that they shift from being 'API first' to 'API only' could be dismissed as a minor technical detail.

In 1971, Victor Papanek wrote, 'There are professions more harmful than industrial design, but only a few'. If we don't think through the consequences of our actions, service design could be one of those few, hyper-harmful professions. As a profession, it also has the potential to save a lot of money.

There are few professions more harmful than industrial design

Service design is one of them

Committees Invent? What Conway spotted was that the shape of an organisation has a deep and lasting effect on the shape of the services it provides. If you have 10 separate teams, all working on 10 different parts of a whole service, you are much more likely to see that whole service as 10 separate services. Or, to put it in Conway's own words: 'Organizations which design systems are constrained to produce designs which are copies of the communication structures of these organizations.' This principle is so fundamental to how services are made that it has become known as Conway's law.

In a sense, Conway's law is the physics of service design. An organisation's internal shape will be reflected in its services. Left to their own devices, with no interventions, organisations find it hard to collaborate and create consistency. In this way, Conway's law is like a gravitational pull or muscle memory. It drags our services apart, making the gaps between service teams visible to users.

Collective effort and collaboration take money, time and effort to sustain. What we often find – be it in open source code, active collaboration on shared projects, design systems or shared guidance or governance – is that they meet unsupportive, inflexible organisational structures which don't support the collaboration we need to deliver good services. Eventually, these attempts to collaborate then wither away. So what's the solution? Is Conway's law a death sentence for any organisational structure?

I don't think it has to be. In 2011, Manu Cornet drew cartoon organisational charts for some of the world's most successful technology giants. I love taking the labels off and asking people to identify each of them. It's exceptionally easy. For example:

- Facebook (pre-Meta) looks like a social network because it operates one
- Apple, purveyors of marvellously consistent experiences across multiple platforms, is a hugely centralised organisation (you don't get that sort of consistency without a generous dose of centralised standards)
- If you've ever had the uncanny feeling that your Microsoft products feel like they don't work together, we can see on Cornet's picture that the Microsoft ecosystem has been incentivised to work completely separately

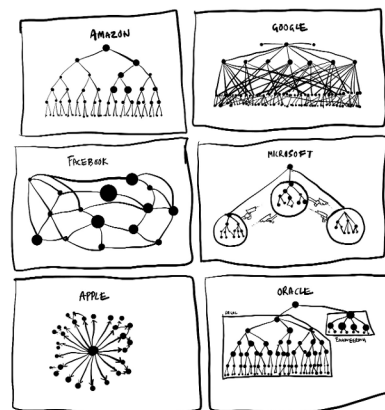


Diagram recreated from Manu Cornet's original depiction of various US tech firms' organisational structures

BAD SERVICES

HOW TO FIX SERVICES THAT DON'T WORK

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272 Pages

Bad services waste time, cost money and can even ruin lives. Why, despite advances in technology, are most services getting worse rather than better?

From the author of the bestselling book Good Services, Bad Services untangles why, despite our best efforts, organisations struggle to deliver services that work. This book will help you see the universal challenges we all face when delivering good services. You'll learn how to identify the root cause of these issues and build simple, straightforward ways to solve them, with or without buy-in.

Whether you're a designer or a change-maker, this book offers clear and straightforward steps to overcome the barriers to good service delivery.

LOU DOWNE

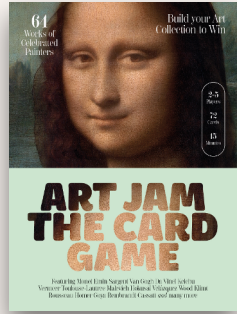
Lou Downe is author of Good Services, the bestselling book on how to design services that work and the founding director of the School of Good Services, an organisation that has helped thousands of people and organisations around the world to build the skills they need to design and scale great services.

Bad Services

How to fix services that don't work

Lou Downe

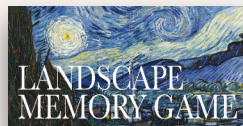
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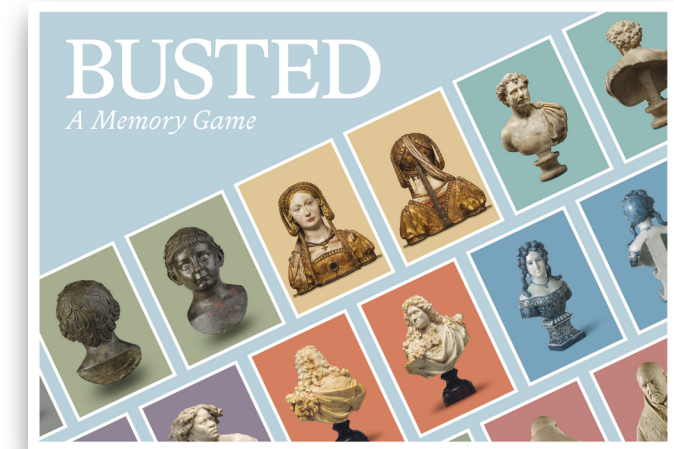
BUSTED: A MEMORY GAME

MATCH THE FRONT AND BACK OF WORLD-FAMOUS PORTRAIT BUSTS

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Memory Game
100 x 145 mm
52 Cards



BUSTED gives the classic memory game a sculptural twist. Instead of matching identical cards, you match the front and back of 26 portrait busts, creating 52 unique cards. The selection spans centuries, from ancient Roman sculpture to a young King Charles III (back when he was still the Prince of Wales).

Each bust belongs to one of four themes: Roman Marbles, Roman Bronzes, Royalty and Religious Sculpture. The coloured backgrounds hint at these groups and help you find your way. Some busts also form natural pairs, adding an extra challenge.

BUSTED is designed for curious players of all ages: art lovers, museum-goers, design fans and anyone who enjoys a clever twist on a classic game. Play it with family or friends and pick up some art and history along the way.

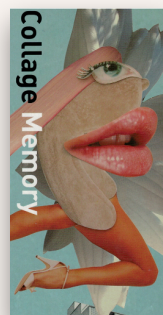
THOMAS EURLINGS

Thomas Eurlings is a Dutch designer and art director whose work moves between product design, interiors, and art. His fascination with portrait busts - especially their often-overlooked reverse sides - inspired the creation of the book REVERSE and now the playful companion game, BUSTED.

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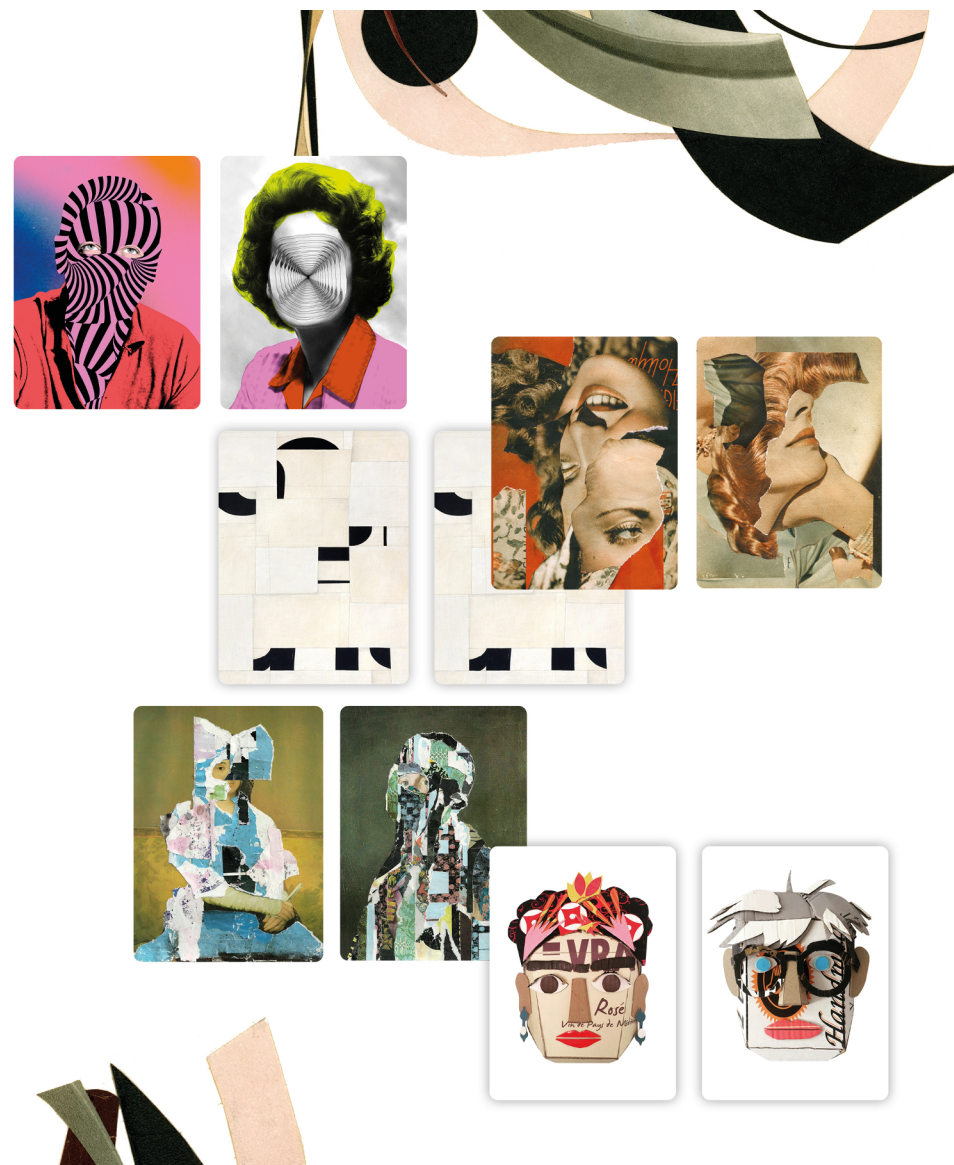
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COLLAGE PORTRAIT MEMORY GAME

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Discover the huge diversity of Collage Portraits, where every pair is matched by recognising an artist's unique collage style.

This memory game features thirty-two contemporary collage artists, each with a distinctive visual language inspired by famous collage artists from Surrealism and Pop Art.

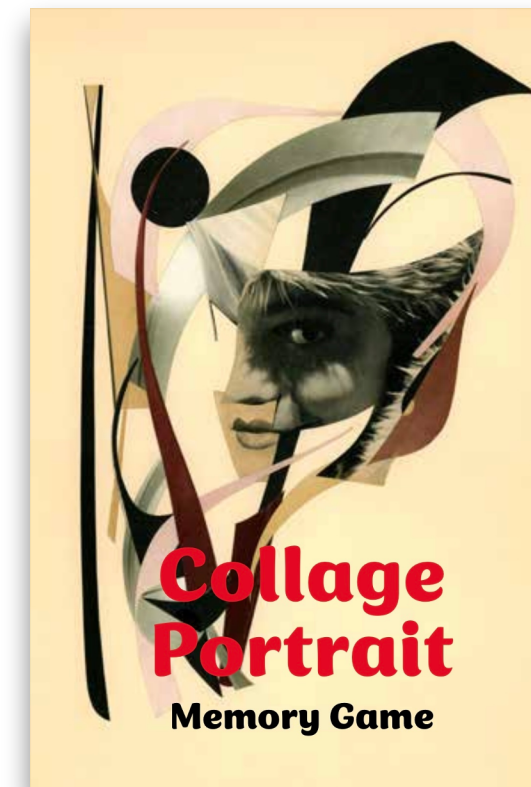
Collage brings all kinds of materials and elements together to transform them into expressive and surprising portraits.

Your mission? Spot the signature style of each artist and match the two faces that belong together.

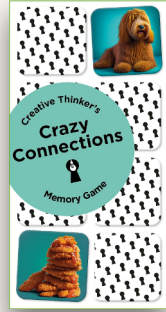
A fun and colourful memory challenge for families, art fans, and anyone who loves discovering something new along the way.

ANJA BRUNT

Anja Brunt is the creator of several successful BIS Publishers games, including Playful Type Memory, Play with Shapes, and Collage Memory. After graduating from ArtEZ University of the Arts, Anja went on to build a long and successful career in the creative industry.



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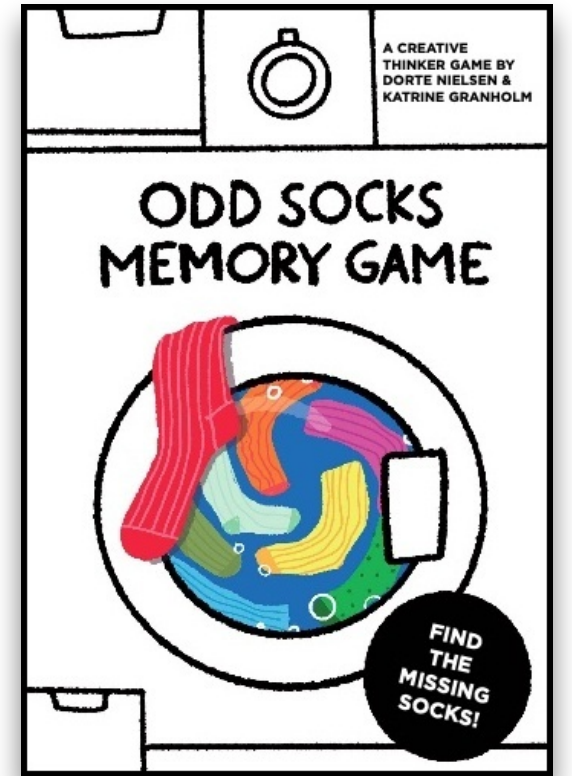
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Match all the odd socks in this fun and fast memory game from the creators of the bestselling Creative Thinker series.

Boost your visual skills, sharpen your focus and train your memory while you play.

Find the pairs with easy rules, but beware of the red sock. It shakes up the game and brings surprising twists.

Great for kids, and for grown-ups who are still convinced the washing machine eats socks.



DORTE NIELSEN & KATRINE GRANHOLM

Dorte Nielsen is a creativity expert, author, and keynote speaker. She is the founder of the Center for Creative Thinking and the author of books, games, and thinking tools. Katrine Granholm is an award-winning Creative Director, Art Director, and Digital Concept Developer. She is a renowned lecturer in digital tools and concept development in further education.

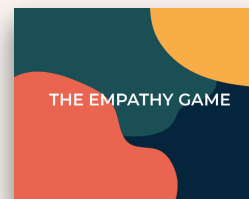
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99 Cards

How would you describe yourself or another person? Have you ever wondered how your personality could be visualised?

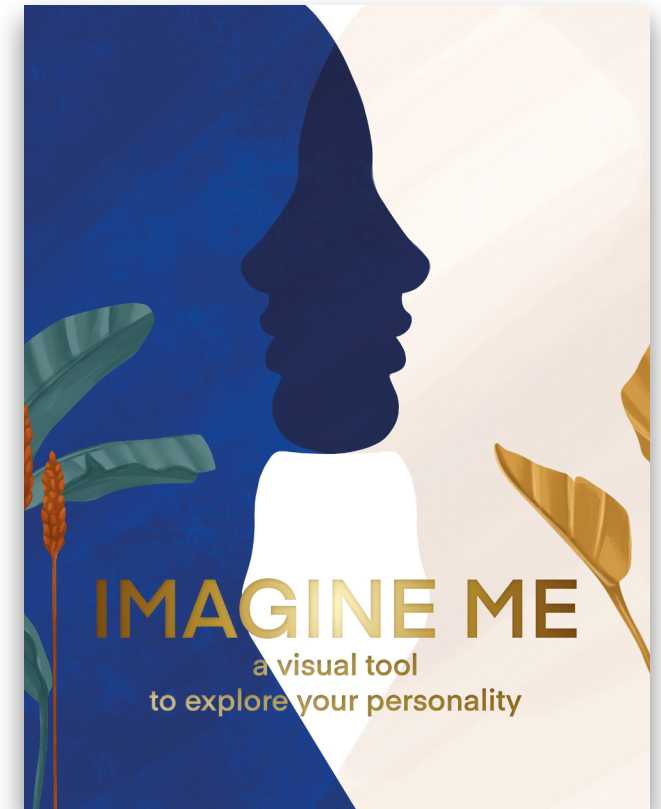
Imagine Me offers a fun and creative way to explore your personality, alone or with others. Instead of answering difficult questions or putting yourself into words, You learn to express yourself in a visual way. From the 99 beautifully illustrated cards, you choose the ones that create a visual representation of who you are.

By using Imagine Me:

- You learn to express yourself in a visual way
- Reflect on yourself in a playful and accessible manner
- Start deep and meaningful conversations

LISA DEN TEULING

Lisa den Teuling is an illustrator and art director specializing in surrealistic (digital) art centered around mental health and women's empowerment. She is the author of the popular card decks Powerful Women and Shaped.

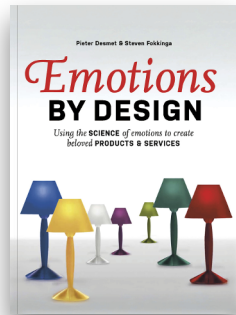




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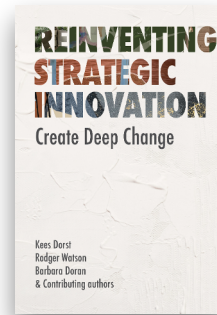
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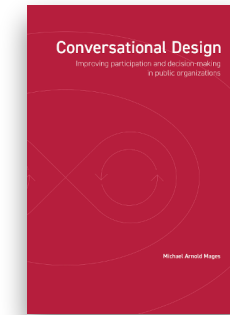
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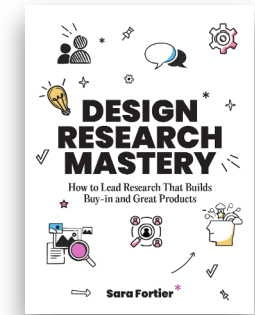
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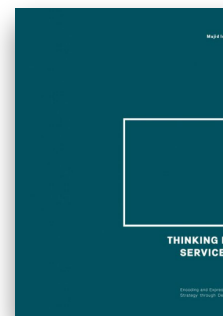
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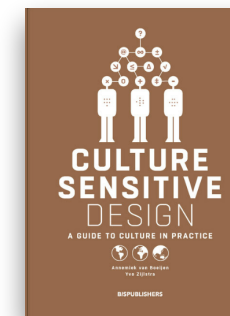
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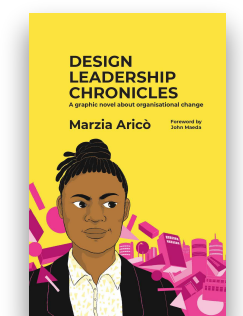
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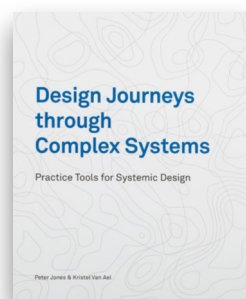
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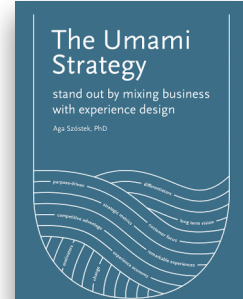
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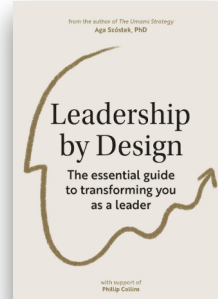
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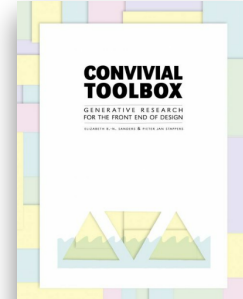
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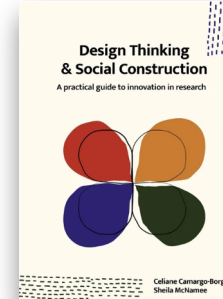
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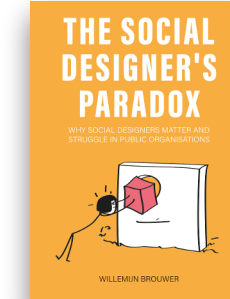
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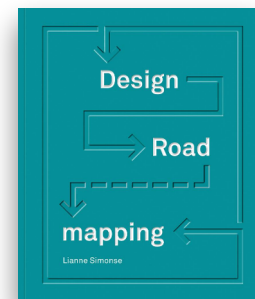
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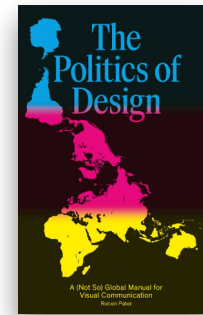
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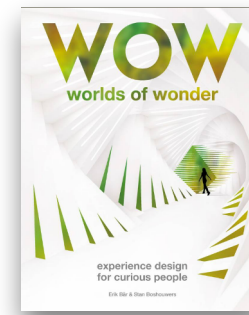
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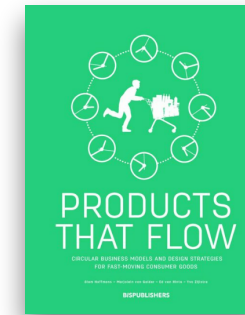
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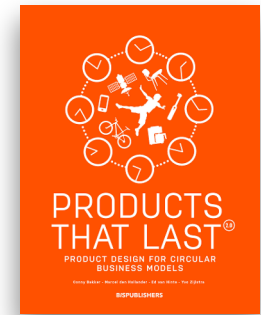
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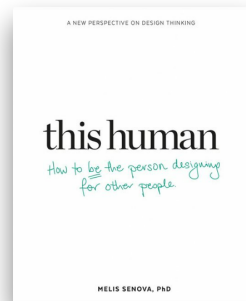
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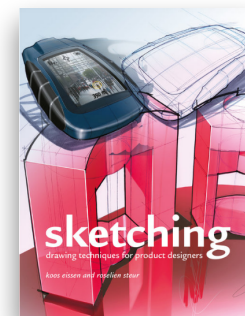
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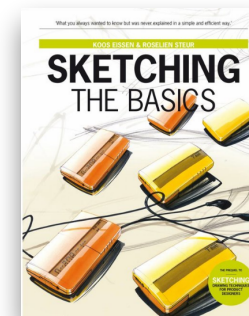
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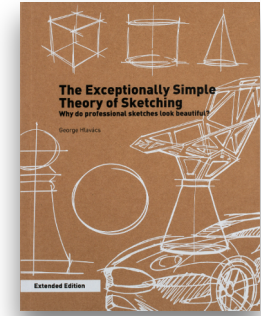
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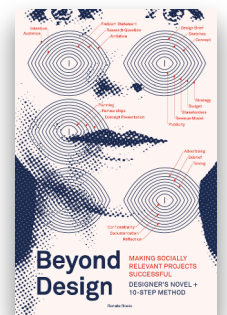
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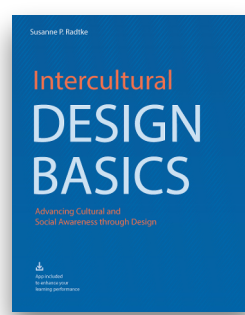
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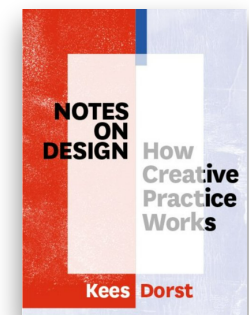
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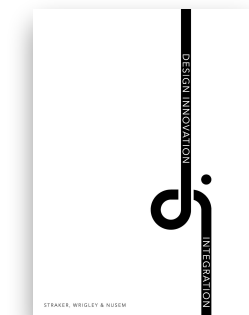
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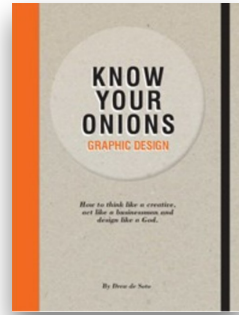
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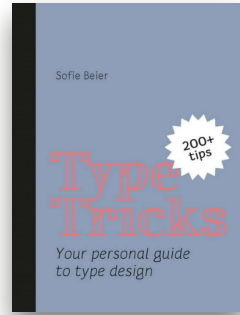
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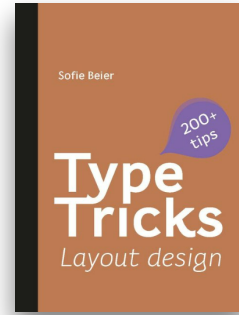
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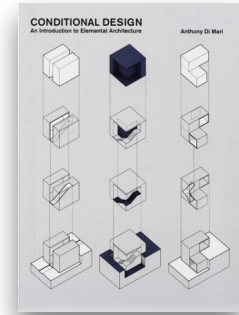
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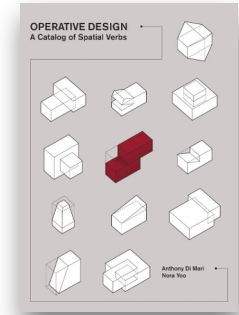
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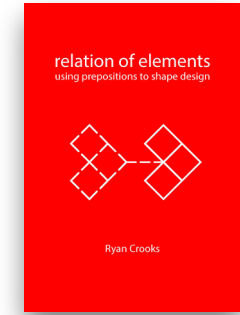
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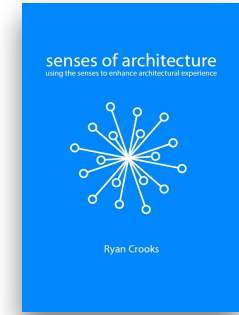
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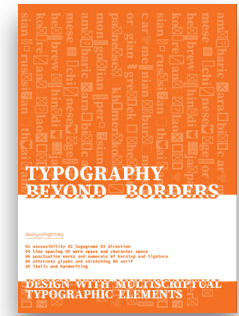
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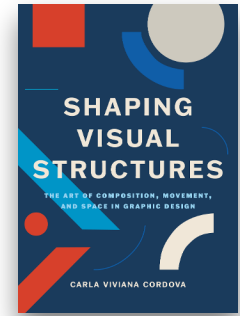
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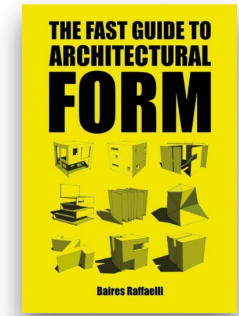
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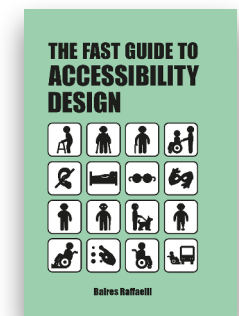
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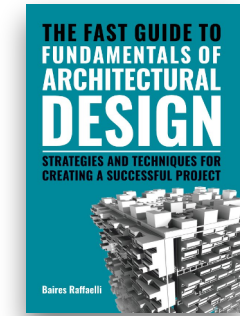
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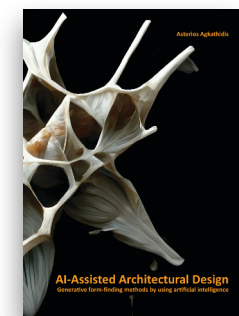
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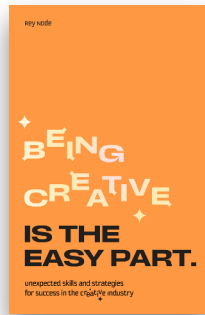
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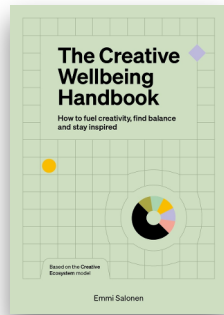
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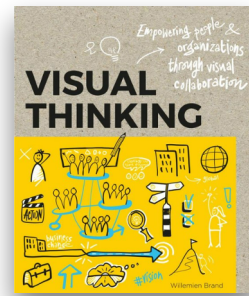
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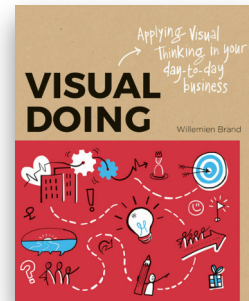
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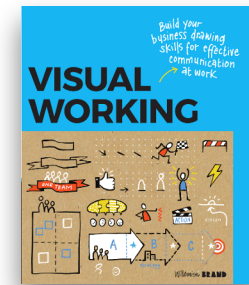
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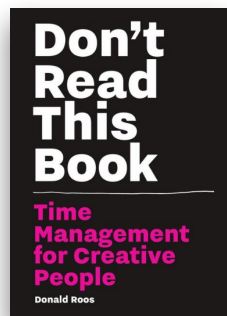
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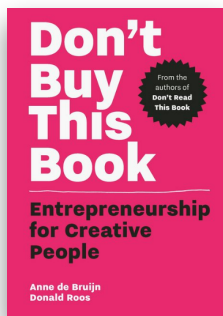
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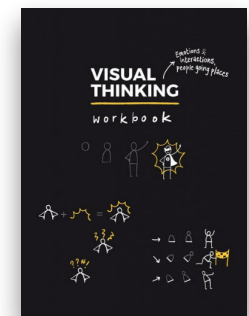
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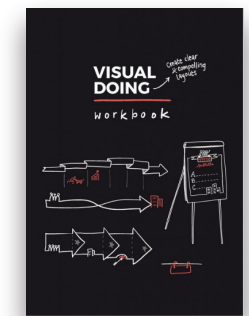
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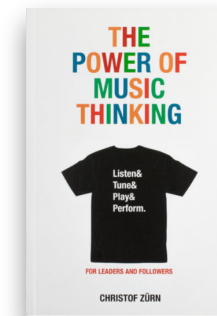
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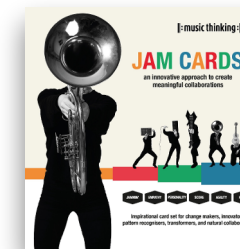
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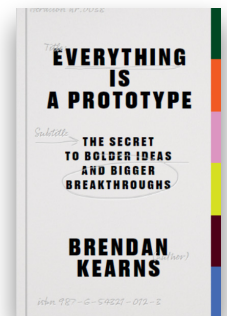
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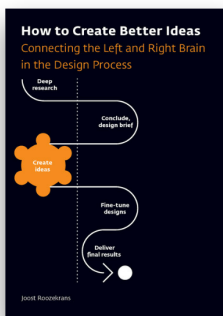
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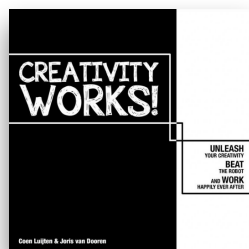
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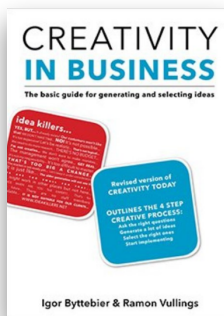
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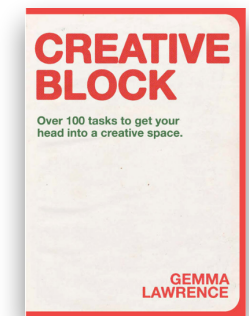
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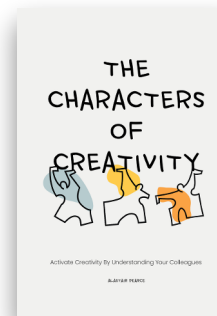
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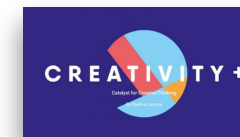
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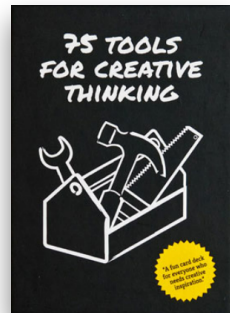
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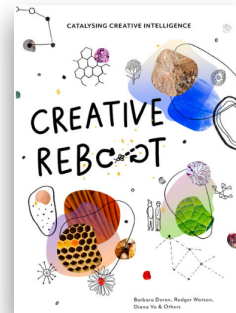
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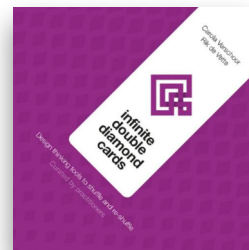
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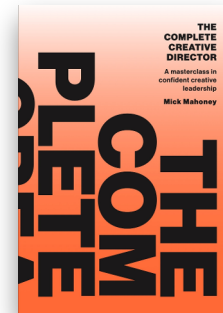
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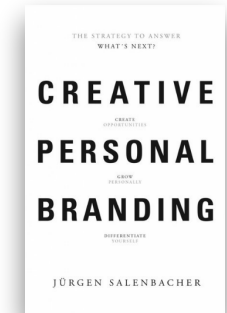
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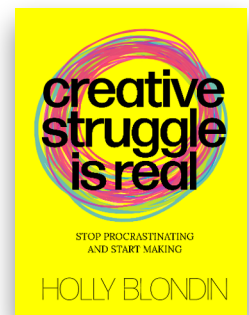
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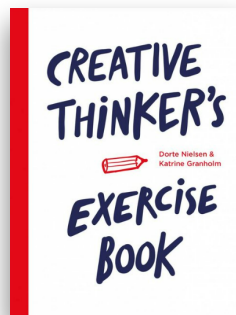
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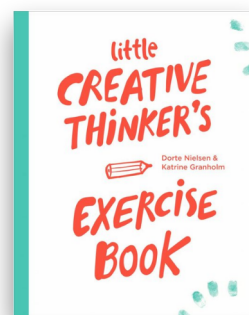
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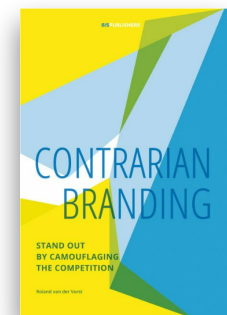
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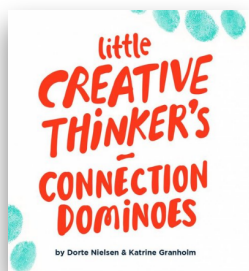
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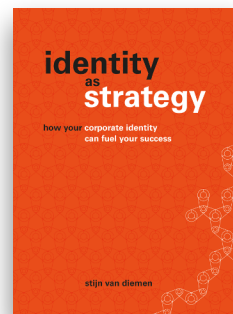
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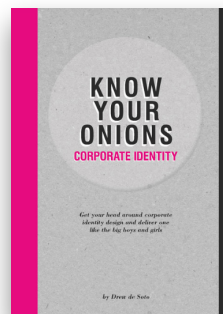
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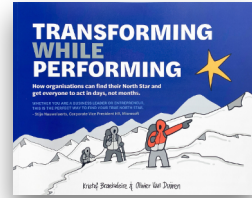
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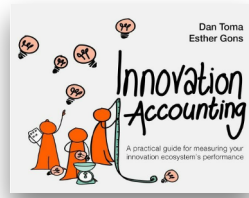
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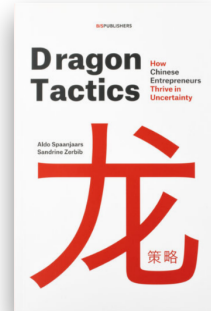
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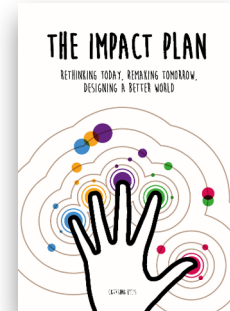
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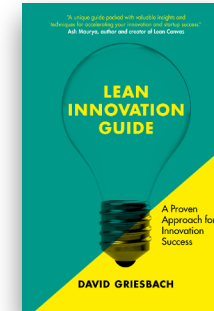
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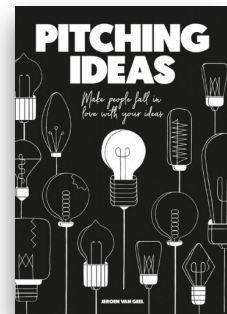
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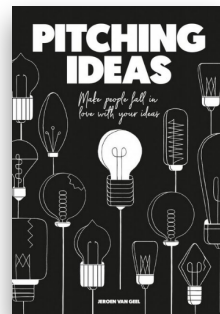
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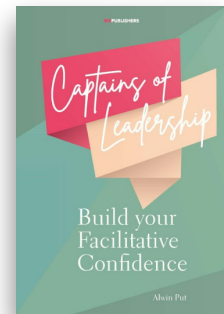
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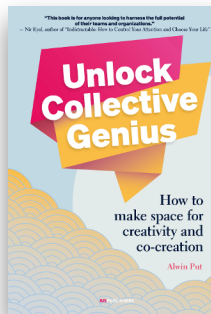
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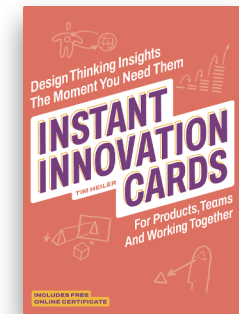
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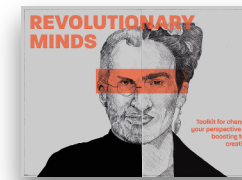
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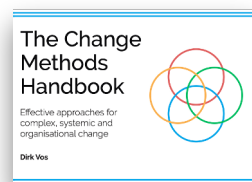
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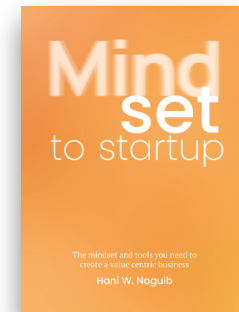
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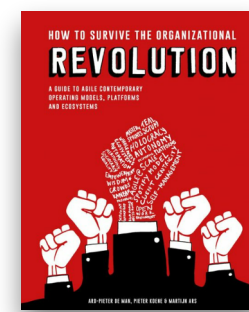
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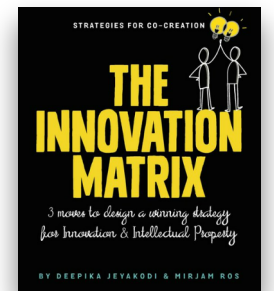
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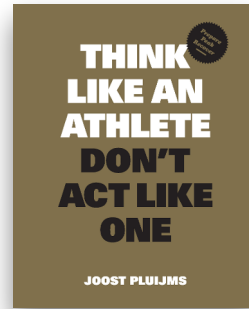
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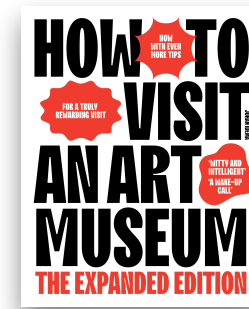
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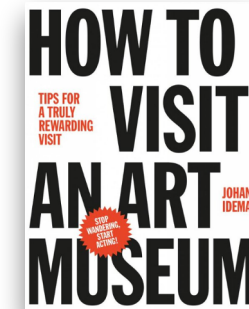
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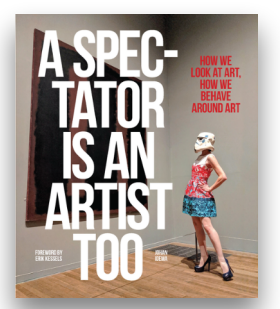
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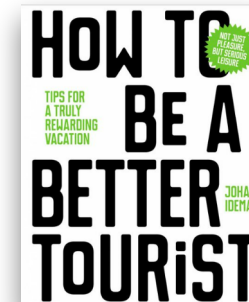
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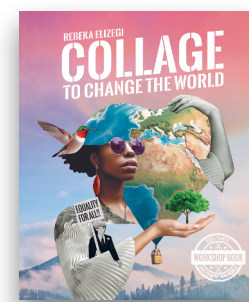
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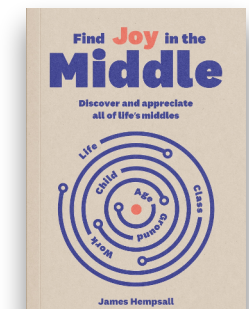
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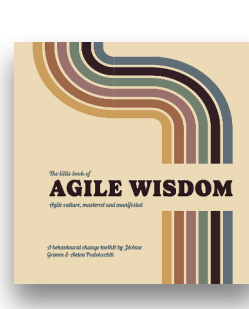
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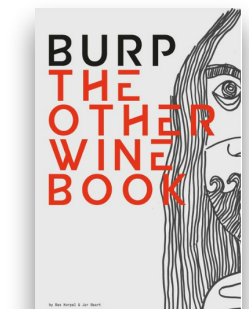
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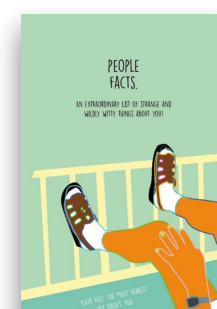
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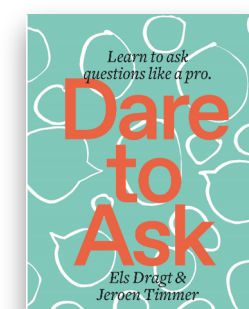
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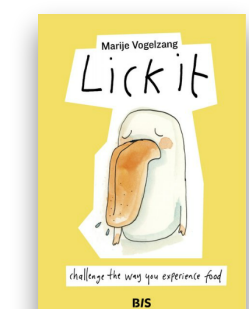
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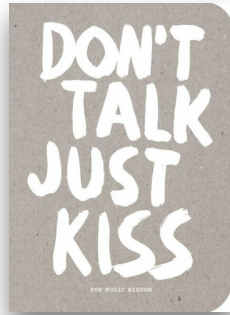
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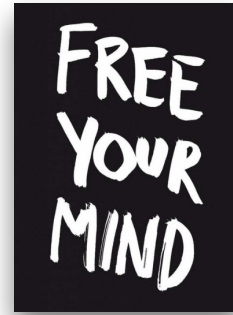
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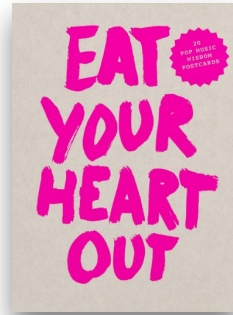
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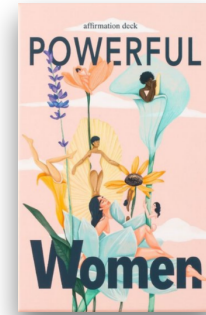
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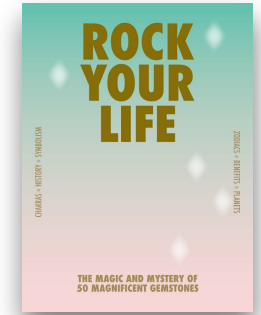
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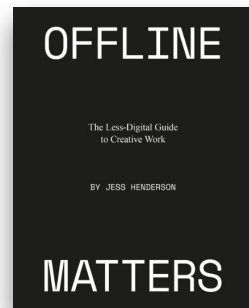
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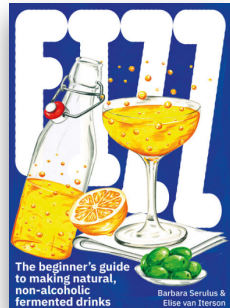
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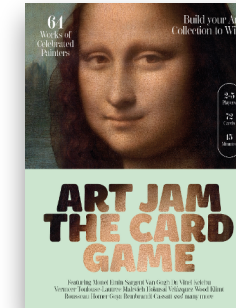
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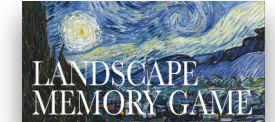
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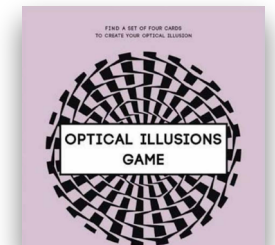
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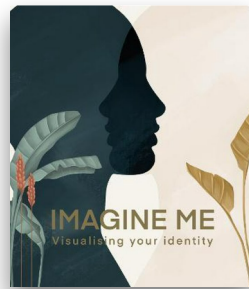
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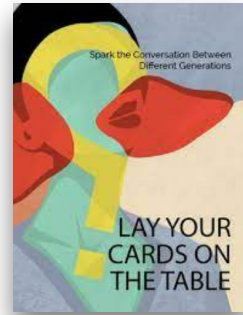
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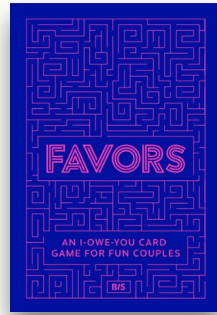
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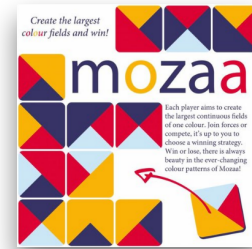
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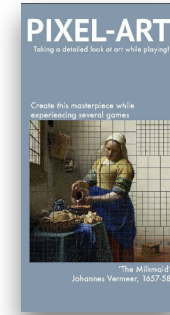
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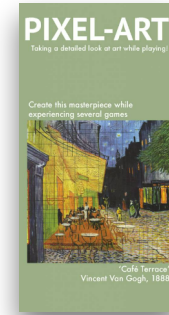
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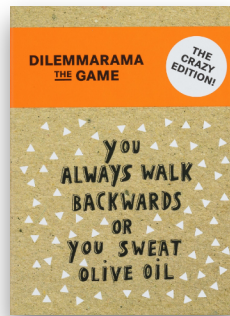
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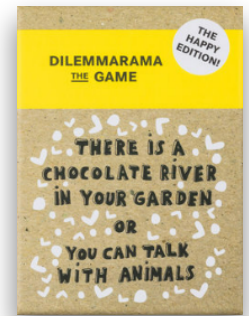
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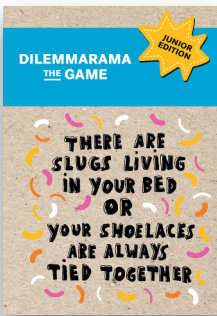
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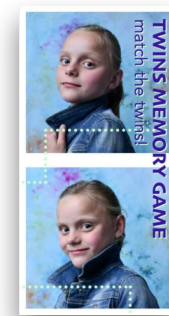
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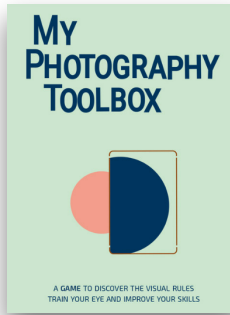
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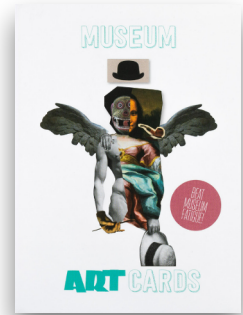
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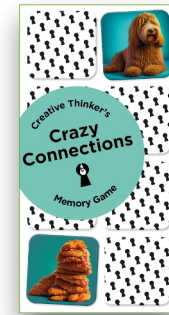
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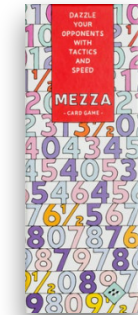
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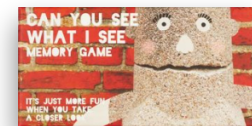
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