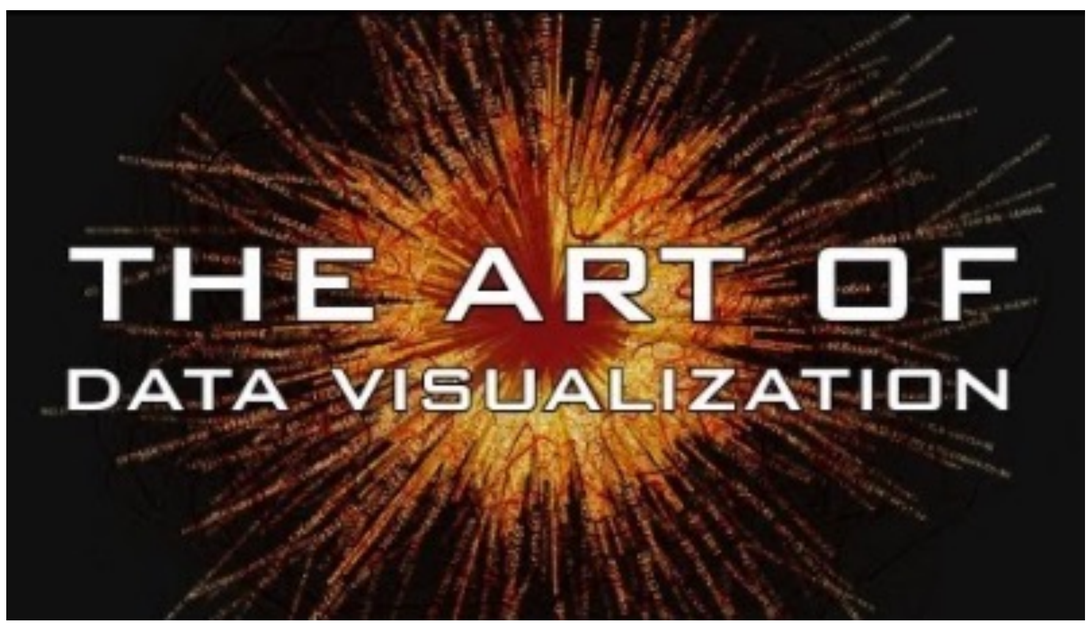
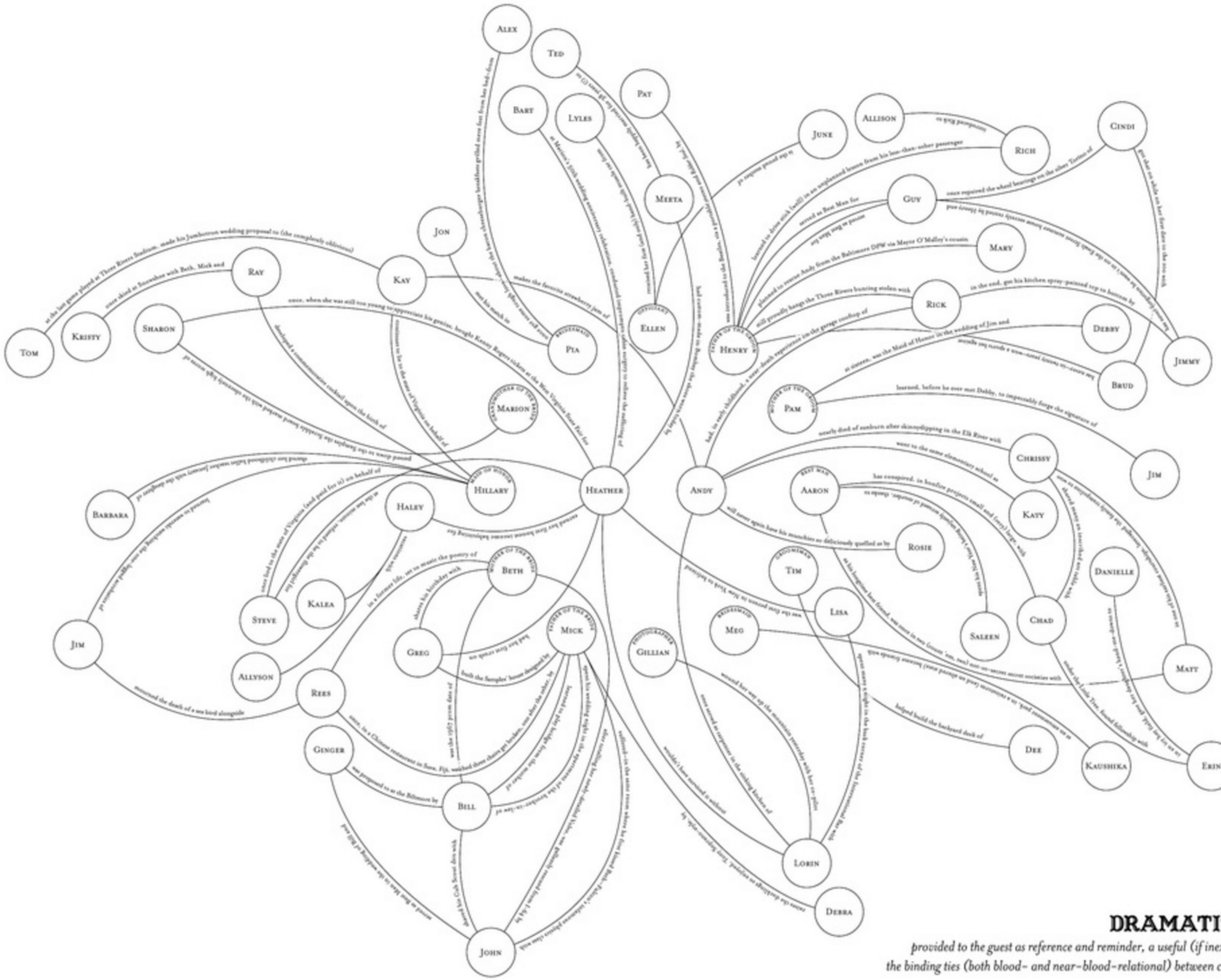
Videos to watch



Edward Tufte's books
http://okhaos.com/tufte.pdf

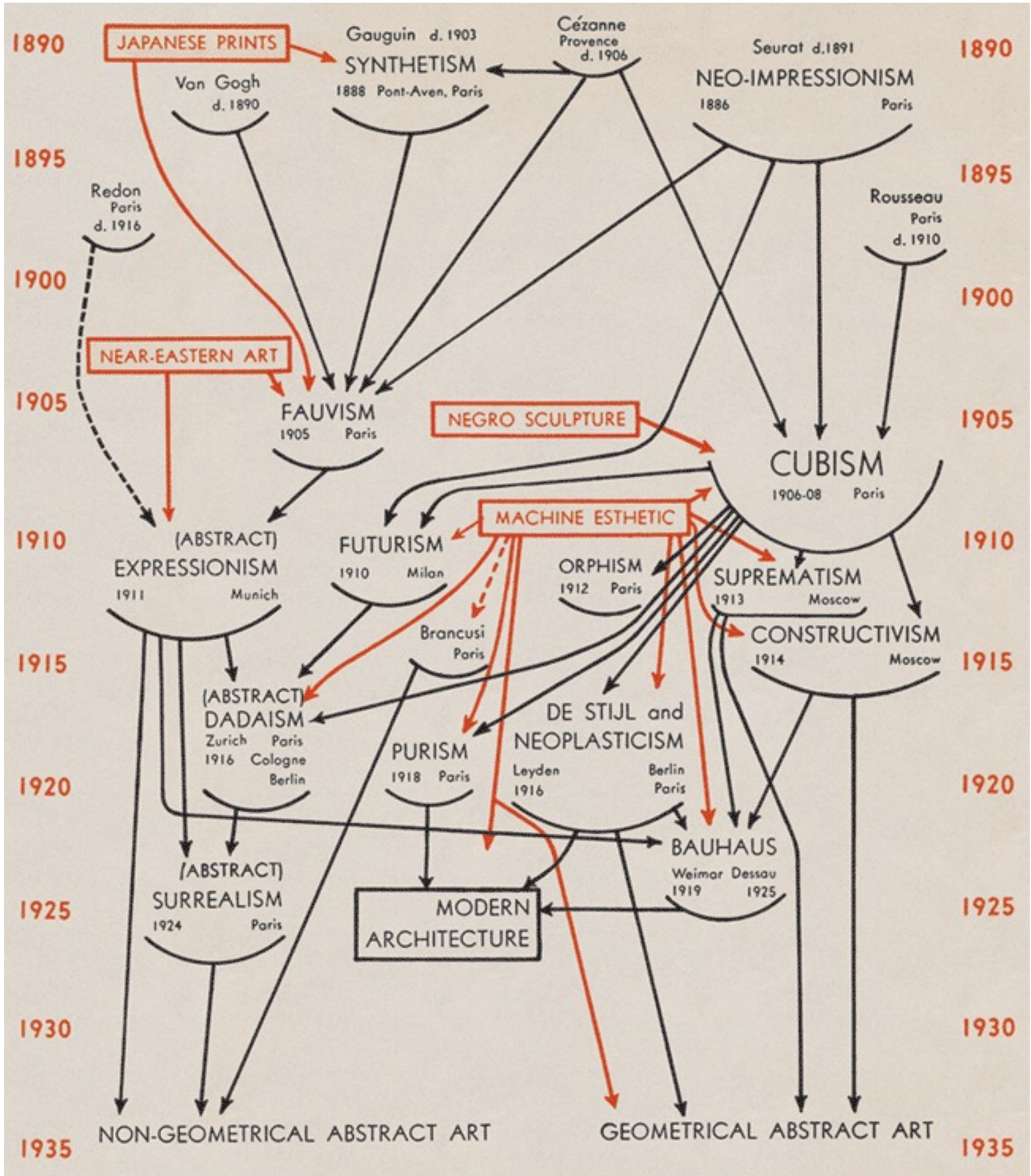
http://www2.jufejus.org.ar/www.jufejus.org.ar/images/doc/ACTIVIDADES/Estadisticas/Jornadas%20de%20Capacitacion/Material/JornadasX/Tufte/The%20Visual%20Display%20of%20Q%20Info.pdf

This video is more of a learning how to see approach. Inge is Edward Tufte wife and around minute 30 she reviews concepts with regards to Edwards' work . The beginning is quite good about basic principles of seeing and documenting.

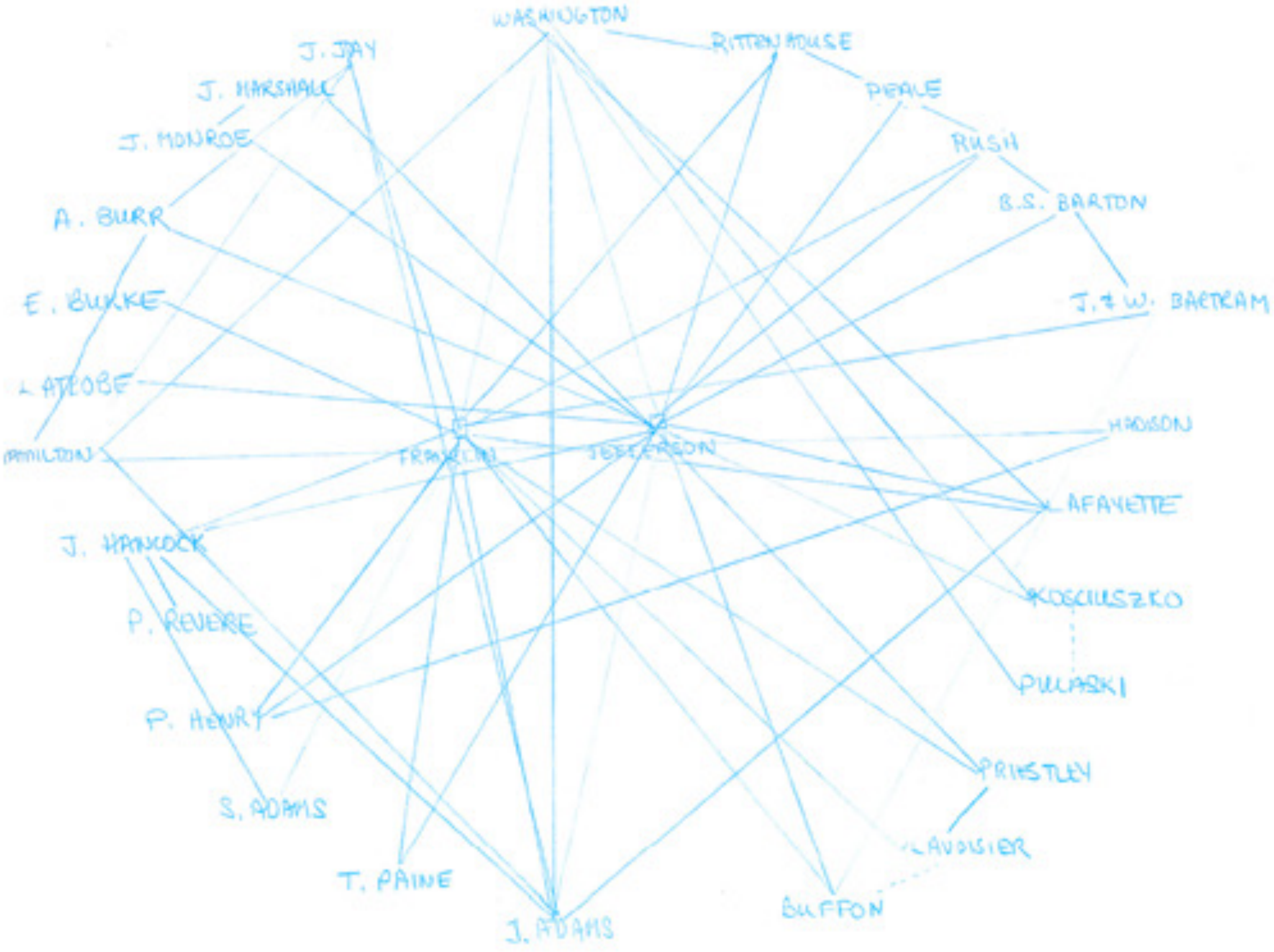


DRAMATIS PERSONAE

provided to the guest as reference and reminder, a useful (if inexhaustive) visual taxonomy of the binding ties (both blood- and near-blood-relational) between characters gathered here today



CUBISM AND ABSTRACT ART


WASHINGTON
J. JAY
RITTENHOUSE
J. MARSHALL
PEALE
J. MONROE
RUSH
A. BURR
B.S. BARTON
E. BURKE
J. & W. BARTRAM
L. ATTLOBE
HAMILTON
HANSON
FRANKLIN
JEFFERSON
LAFAYETTE
J. HANCOCK
KOSCIUSZKO
P. REVERE
PULASKI
P. HENRY
PRIESTLEY
S. ADAMS
LAVOISIER
T. PAINE
BUFFON
J. ADAMS

Dissecting the Sluggers' Slumps

By JOE WARD

Jason Giambi and Alfonso Soriano combined for 79 home runs for the Yankees during the regular season. But in Game 5 of the World Series neither was in the starting lineup. Giambi, whose batting average was well below his career norm this season, has battled a sore left knee. Soriano has succumbed to a steady diet of sliders, stymying his production and making him look overmatched at the plate.

Jason Giambi

Before the Knee Pain, a Classic Stroke

Like most power hitters, Giambi normally has a severe launch angle. When his front foot moves forward and lands, his upper body remains back and is supported by a bent back leg.

But Swinging With the Pain . . .

To alleviate stress on his back knee, Giambi (consciously or not) moves his upper body forward, which redistributes more of his weight to the front leg.

. . . Causes Problems

DIMINISHED VISION

It is easiest to see a moving object while the head and eyes are still. By moving the head forward, Giambi's vision is compromised.

SLOWER BAT SPEED

Batters create the most bat speed when the swing is rotational (around a stationary spine). When lateral movement is introduced, the components of the swing slow down.

SHORTER TIME

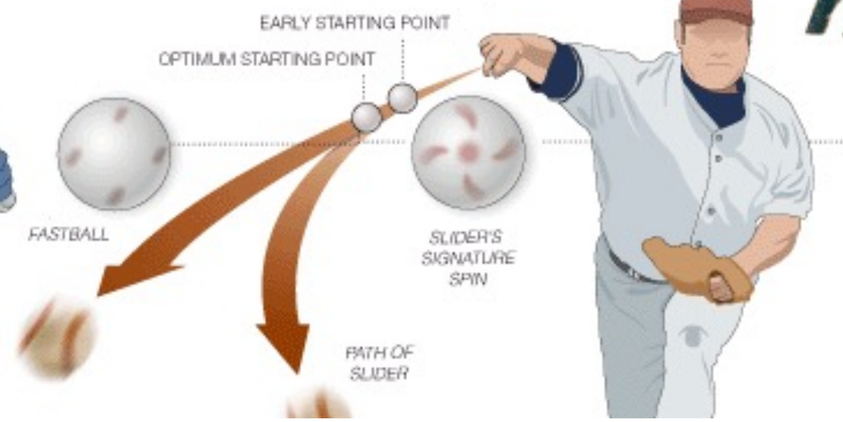
Giambi's forward lateral movement causes him to get closer to the pitcher, decreasing the time he has to recognize and react to pitches.

Alfonso Soriano

Soriano says his swing depends on the quickness of his hands. And as a hitter who uses one of the heaviest bats in the game, they need to be. But whether or not his bat feels heavy after a long season, Soriano is swinging as if he believes his swing is slow.

Swinging Early

1 To get his bat to the hitting zone on time, he may be starting his swing before completely identifying the pitch's speed and type. The longer a player can wait before starting (or not starting) his swing, the better he will know when and where the ball will cross the plate.

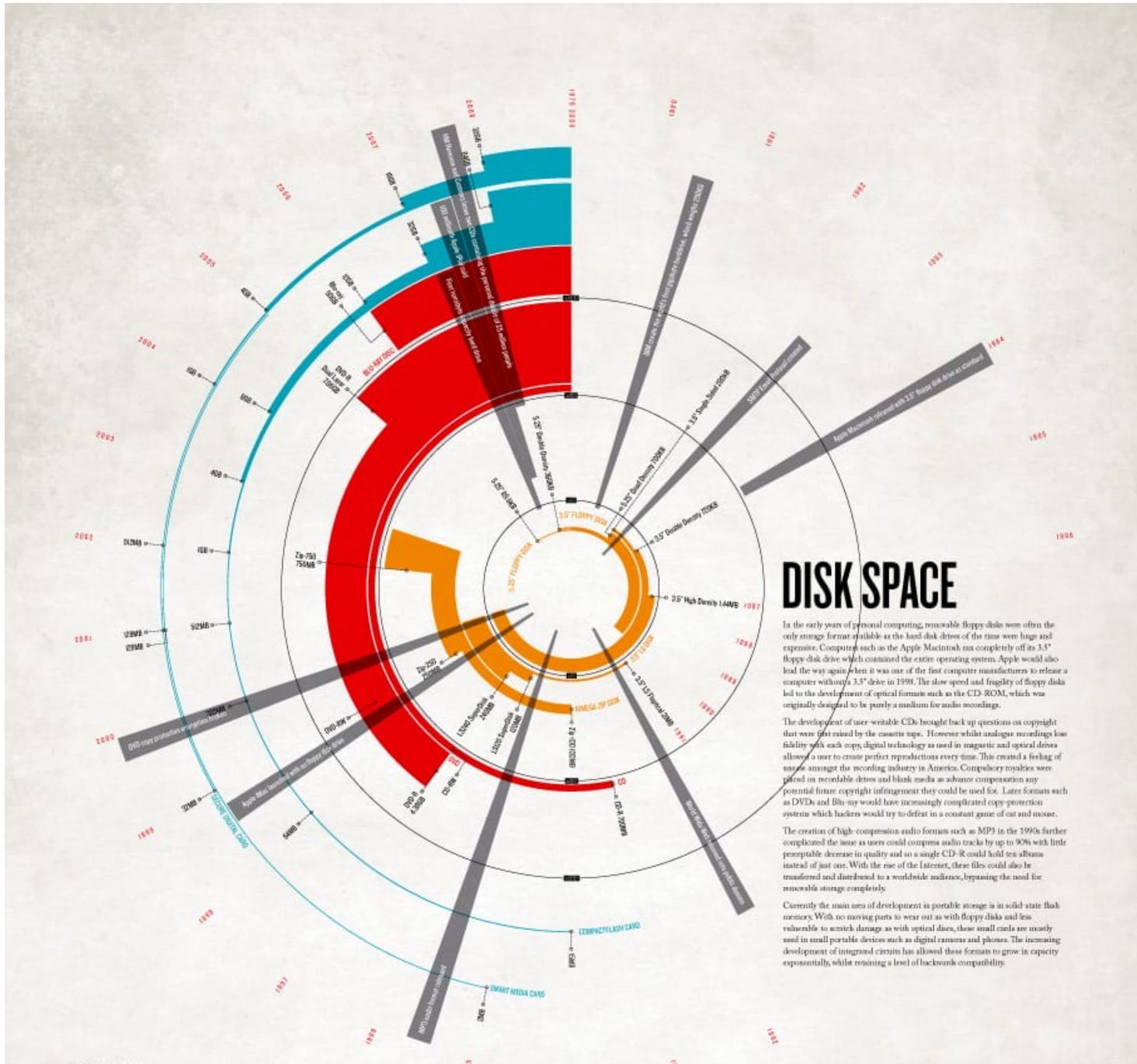


No Time To Recover

3 The components of the swing fire in succession from the ground up (the feet, then the legs, then hip rotation, and so on). So, when Soriano commits his legs and hips to what he thinks is a fastball, he has only his arms left to chase the slider.

Susceptible to the Slider

2 Shortly after a slider is released, it looks a lot like a fastball. It is not until a batter can read the signature spin of a slider that it becomes evident. Soriano is committing his swing to the path of a fastball. When it turns out to be a slider, it is too late.


1976
1980
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2004
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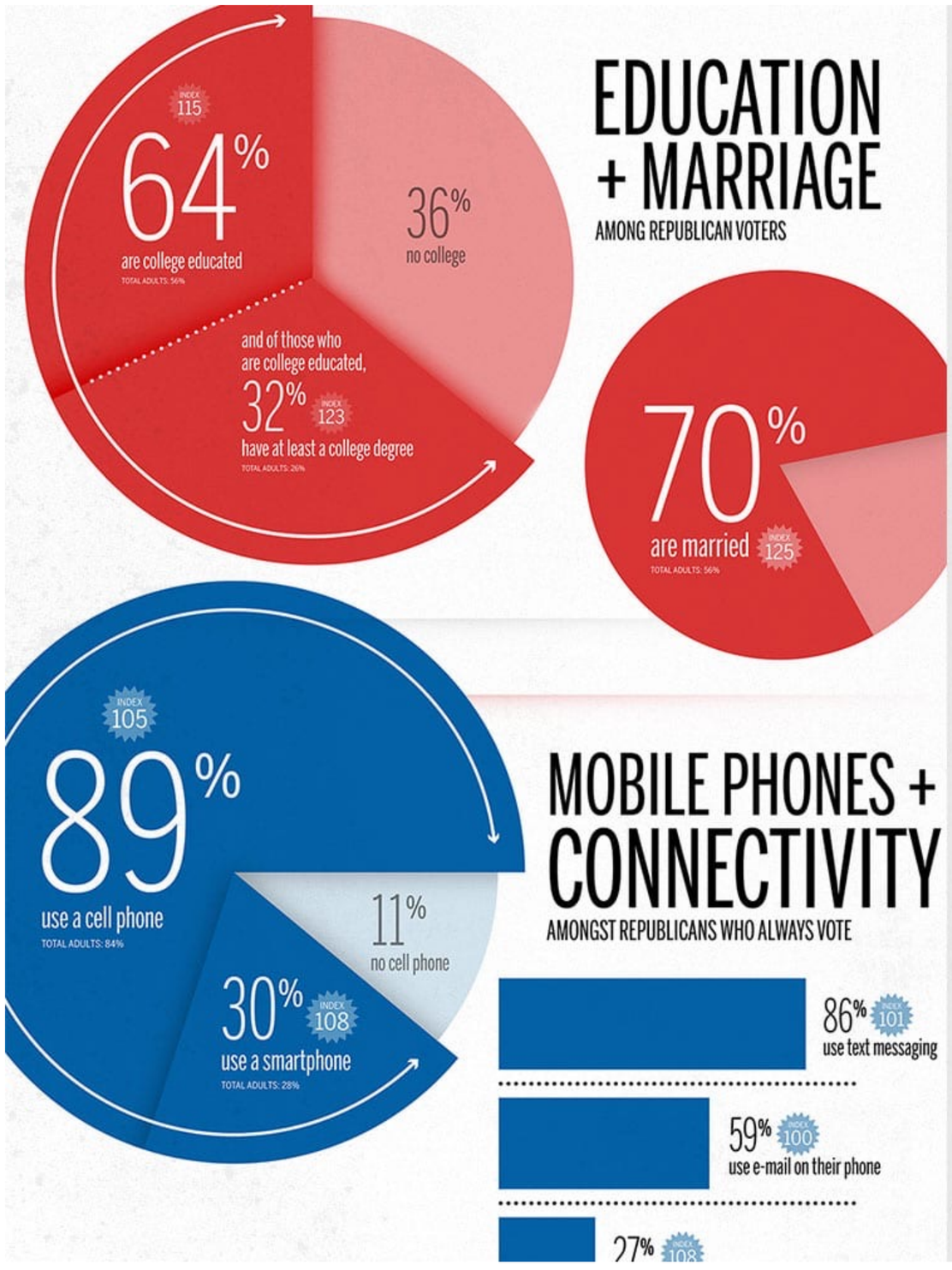
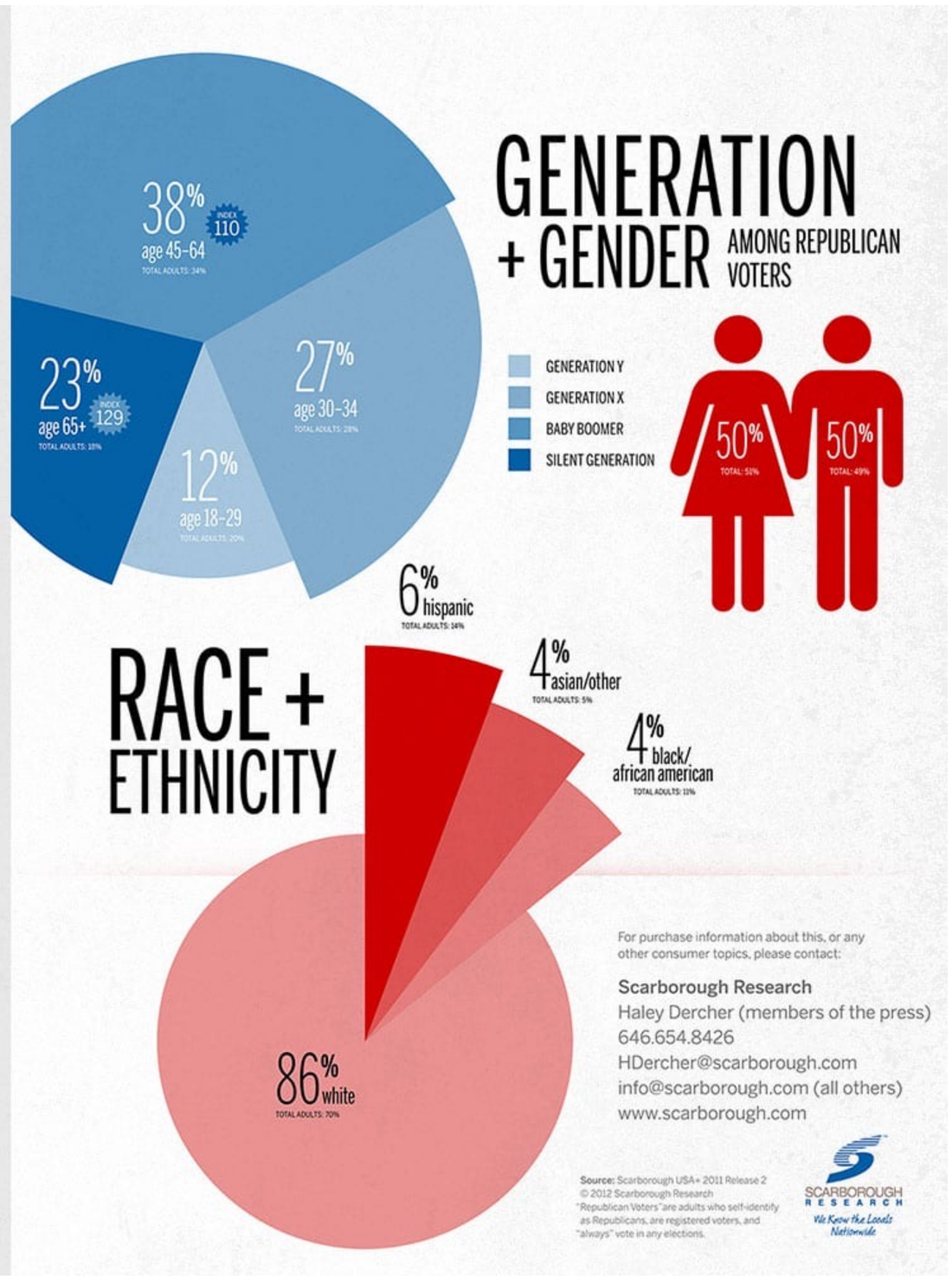
2006
2007
2008
5.25" Double Density 360KB
5.25" 80 track
5.25" FLOPPY DISK
3.5" Single Sided 360KB
3.5" FLOPPY DISK
3.5" Double Density 720KB
3.5" High Density 1.44MB
3.5" LS Perpendicular 2MB
2.8" DISK
2.8" DVD/CD 800MB
CD
CD-R 700MB
DVD
DVD-R 4.38GB
DVD-RW
Zip-750 750MB
Zip-250 250MB
LS120 SuperDisk 240MB
LS120 SuperDisk 120MB
128MB
256MB
512MB
1GB
2GB
4GB
8GB
16GB
32GB
64MB
32MB
Blu-ray 50GB
DVD-R Dual Layer 7.95GB
Blu-ray/HDDVD
Apple Macintosh released with 3.5" floppy disk drive as standard
SONY 5.25" floppy disk drive released
IBM creates the 360 KB floppy disk
Apple iMac launches with no floppy disk drive
DVD copy protection properties invoked
SECURE DIGITAL CARD
COMPACTFLASH CARD
SMART MEDIA CARD
MP3 audio format released
Sony PCV-90G launched with 5.25" floppy disk drive
DISK SPACE
In the early years of personal computing, removable floppy disks were often the only storage format available as the hard disk drives of the time were huge and expensive. Computers such as the Apple Macintosh ran completely off its 3.5" floppy disk drive which contained the entire operating system. Apple would also lead the way again when it was one of the first computer manufacturers to release a computer without a 3.5" drive in 1998. The slow speed and fragility of floppy disks led to the development of optical formats such as the CD-ROM, which was originally designed to be purely a medium for audio recordings.
The development of user-writable CDs brought back up questions on copyright that were first raised by the cassette tape. However whilst analogue recordings lose fidelity with each copy, digital technology as used in magnetic and optical drives allowed a user to create perfect reproductions every time. This created a feeling of unease amongst the recording industry in America. Compulsory royalties were placed on recordable drives and blank media as advance compensation any potential future copyright infringement they could be used for. Later formats such as DVDs and Blu-ray would have increasingly complicated copy-protection systems which hackers would try to defeat in a constant game of cat and mouse.
The creation of high-compression audio formats such as MP3 in the 1990s further complicated the issue as users could compress audio tracks by up to 90% with little perceptable decrease in quality and so a single CD-R could hold ten albums instead of just one. With the rise of the Internet, these files could also be transferred and distributed to a worldwide audience, bypassing the need for removable storage completely.
Currently the main area of development in portable storage is in solid-state flash memory. With no moving parts to wear out as with floppy disks and less vulnerable to scratch damage as with optical discs, these small cards are mostly used in small portable devices such as digital cameras and phones. The increasing development of integrated circuits has allowed these formats to grow in capacity exponentially, whilst retaining a level of backwards compatibility.
TRANSFER SPEEDS
Theoretical maximum read speed
Time to transfer 2mb digital music file
Time to transfer 1000mb digital video file
0.5mb/s
0.5mb/s
5.3mb/s
3.3mb/s
62.4mb/s
45mb/s
2mb/s
29mb/s
45mb/s
34mb/s
*Theoretical time due to capacity limitations.


EDUCATION + MARRIAGE
AMONG REPUBLICAN VOTERS
INDEX 115
64%
are college educated
TOTAL ADULTS: 56%
36%
no college
and of those who are college educated,
32%
INDEX 123
have at least a college degree
TOTAL ADULTS: 26%
70%
are married
INDEX 125
TOTAL ADULTS: 56%
INDEX 105
89%
use a cell phone
TOTAL ADULTS: 84%
11%
no cell phone
30%
INDEX 108
use a smartphone
TOTAL ADULTS: 28%
MOBILE PHONES + CONNECTIVITY
AMONGST REPUBLICANS WHO ALWAYS VOTE
86%
INDEX 101
use text messaging
59%
INDEX 100
use e-mail on their phone
27%


GENERATION + GENDER
AMONG REPUBLICAN VOTERS
38%
INDEX 110
age 45-64
TOTAL ADULTS: 34%
23%
INDEX 129
age 65+
TOTAL ADULTS: 18%
27%
age 30-34
TOTAL ADULTS: 28%
12%
age 18-29
TOTAL ADULTS: 20%
GENERATION Y
GENERATION X
BABY BOOMER
SILENT GENERATION
50%
TOTAL: 51%
50%
TOTAL: 49%
6%
hispanic
TOTAL ADULTS: 14%
RACE + ETHNICITY
4%
asian/other
TOTAL ADULTS: 5%
4%
black/ african american
TOTAL ADULTS: 11%
86%
white
TOTAL ADULTS: 70%
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HDercher@scarborough.com
info@scarborough.com (all others)
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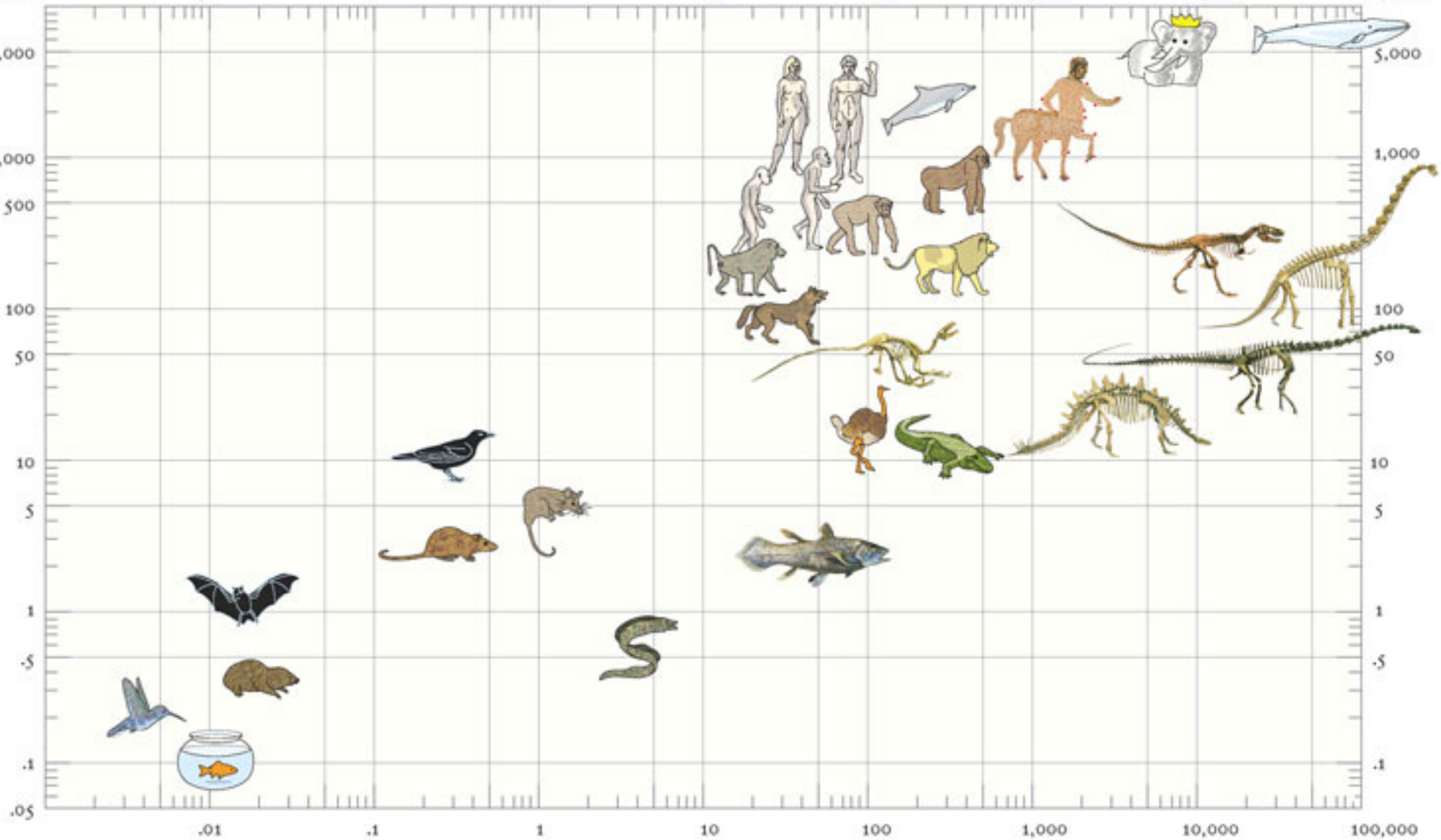
"Republican Voters" are adults who self-identify as Republicans, are registered voters, and "always" vote in any elections.
SCARBOROUGH RESEARCH
We Know the Locals Nationwide

BRAIN MASS

grams

.01 .1 1 10 100 1,000 10,000 100,000

5,000 1,000 500 100 50 10 5 1 .5 .1 .05



.01 .1 1 10 100 1,000 10,000 100,000

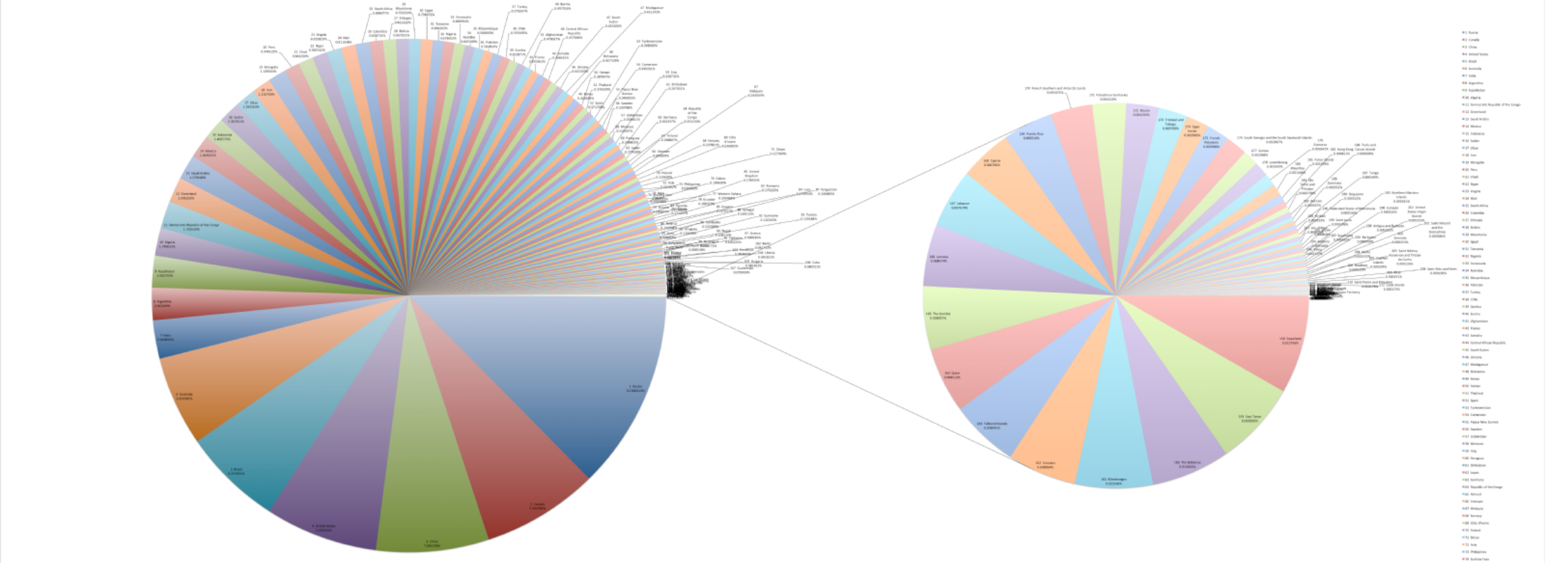
BODY MASS kilograms

The Compendium

COFFEE

CHART

of Grind Apparatus / Grinds / Production Methods / Output / Mixers / Drinks



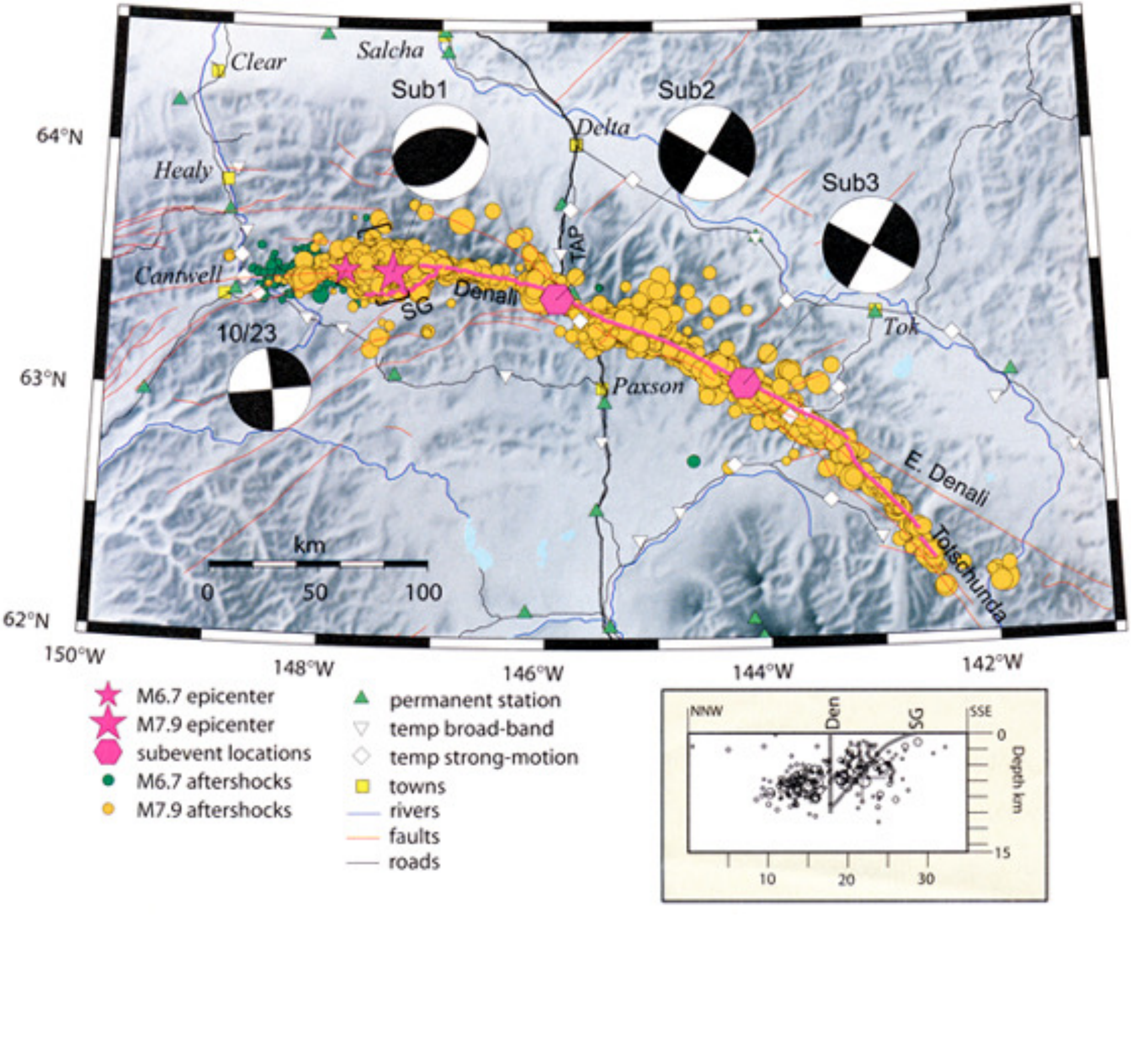
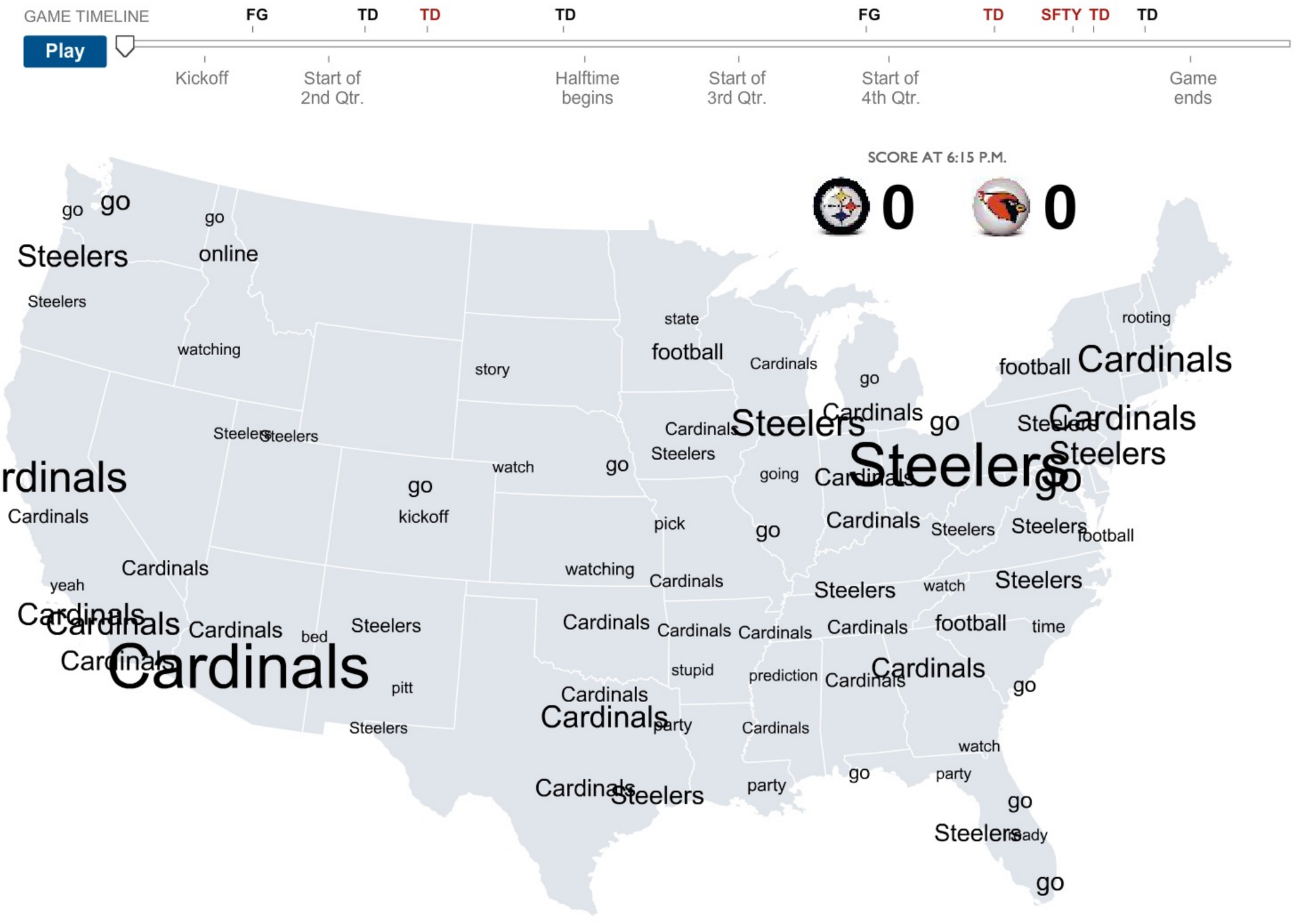


Fig. 2. Locations of principal earthquakes and aftershocks. Stars show the hypocenters of the 23 October M_w 6.7 and 3 November M_w 7.9 earthquakes, with double-difference relocated aftershocks shown in green and orange, respectively. Focal mechanisms show the first motion solution for the M_w 6.7 earthquake and the 3 subevents (sub1 to -3) determined for the M_w 7.9 earthquake. Mapped surface rupture shown as heavy magenta line; red lines indicate other faults. The inset cross section shows schematic faults and $M_L \geq 2.5$ aftershocks in the bracketed zone across the Susitna Glacier (SG) thrust, inferred to splay off the Denali (Den) fault. Cross, mainshock.

Twitter Chatter During the Super Bowl

As the Steelers and Cardinals battled on the field, Twitter users across the nation pecked out a steady stream of "tweets." The map shows the location and frequency of commonly used words in Super Bowl related messages.

- **All "tweets"**
- Steelers vs. Cardinals
- Talking about ads
- Player names
- Emoticons :)
- People saying "go"



ring road analysis

Unraveling the Ring Road

existing built fabric

transport infastructure

employment density

population density

privitastion of public space

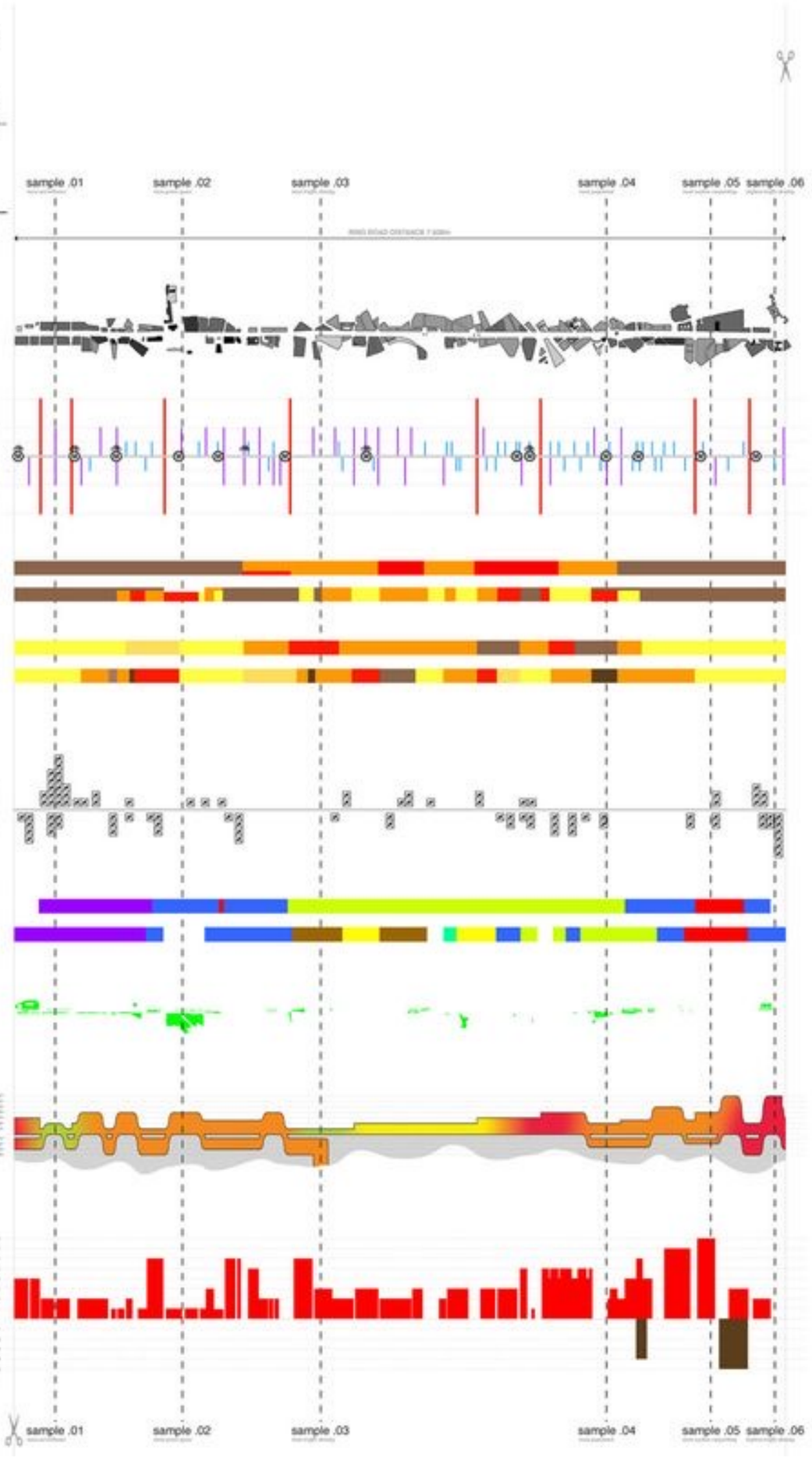
local context

green public space

traffic flow and congestion

carparking

samples



Italian Schools of Painting

The Renaissance in Italy

PAINTING IN ITALY.

Italian Painting begins at **Florence** with Giotto, who in his lifetime exercised the most influence on its development. **Siena**, the rival city of Florence, a little earlier, produced a remarkable master, Duccio, who was the leading spirit of numerous artists whose characteristics were a certain grace and sweetness, a gay light colouring devoid of relief, and a feeling for elaborate ornament. But, it was Giotto, inspired by Gothic masters (notably Giovanni Pisano), who loosened the tongue of art. Filling the walls of churches and palaces with pictures of sacred history and legends of the saints, he depicted the whole range of human emotion. His pupils and followers extended throughout Italy; unfortunately their works degenerated into mere mechanical labour, thus, with Spinello Aretino, the last representative of the two currents of art starting out from Duccio and from Giotto, closes the first period of painting.

At the beginning of the fifteenth century, an artist appeared who revolutionized art by his vigorous initiative, This was Masaccio, in whom art found a great pictorial interpreter. Three main tendencies may be traced out during this second period termed the age of Realism: action, movement, space, the expression of strong and intense passion are the characteristics of Masaccio and the masters on the central line of this Chart. The artists on the left of the line belong to a school produced by the efforts of sculptors: their aim is accurate delineation of actual things, problems of science and laws of perspective. Fra Angelico is a marked exception; coming from a school of miniaturists, he successfully resisted the pernicious of the times and sought to express the inner life of the adoring soul. The masters on the right of the central line remarkable for their power of illustration, colour and expression, give to the representation of the sentiments and affections the utmost ideal grace and beauty. Michelangelo was a complete personality. Poet, architect, sculptor and painter, he felt himself, and claimed to be, exclusively a sculptor. He enriched art with unsuspected new effects, but his style was pernicious to art and led to the *Baroque*.

The **Umbrian School**, may be divided into two branches - that which was established at San Severino, Gubbio, Fabriano and the neighbouring towns, and that which flourished in **Perugia** and the surrounding country. This latter especially took its rise from Sienese examples; prettiness and a tendency to affectation were its characteristics, which by their development at Perugia, were destined to contribute to the greatness of Raphael. Piero della Francesca and Signorelli though included in this school belong to the group of Florentine artists placed on the left of the central line of the Chart.

The **Paduan School** of which Mantegna is the chief exponent is a combination of Florentine elegance (Florentine artists spent several years at Padua) and of a style founded on that of the Graeco-Roman bas-reliefs.

The **Venetian School** of the second half of the fifteenth century originated from two earlier schools; that of *Murano*, where a Byzantine style prevailed, and that founded by Jacopo Bellini originally a pupil of Gentile da Fabriano and later influenced by the School of Padua. The Venetians perfected oil painting and set forth the glory of the world as it appeals to the imagination and to the senses. They loved to render magnificent processions, or social gatherings (sacred and profane); they wished to paint beautiful bodies and gorgeous costumes, to suggest the idea of a free and joyous life.

ARCHITECTS AND SCULPTORS

Nicolò Pisano A. Sc. 1206-1278.
Arnolfo di Cambio A. 1240-1311.
Giovanni Pisano A. Sc. c. 1240-1320.
Lorenzo Maitani Sc. d. 1330.
Giov. Balducio Sc. 1300-1347.
Andrea Pisano A. Sc. c. 1273-1349.
Nino Pisano Sc. † 1368.
Jacopo della Quercia Sc. 1374-1438.
Lorenzo Ghiberti Sc. 1378-1445.
F. Brunelleschi A. Sc. 1377-1446.
Agostino di Duccio Sc. † 1461.
Desiderio da Settignano Sc. 1428-1464.
Donatello Sc. 1386-1466.
M. Michelozzo A. Sc. 1396-1472.
Leon Battista Alberti A. 1405-1472.
Benedetto da Maiano Sc. 1442-1477.
Antonio Rossellino Sc. 1427-1478.
Luca della Robbia Sc. 1400-1482.
Mino da Fiesole Sc. 1431-1484.
Verrocchio Sc. 1435-1488.
Matteo Civitali Sc. 1435-1501.
Erasmo A. 1444-1514.
Giuliano da San Gallo A. 1445-1516.
Andrea della Robbia Sc. 1435-1525.
Andrea da Sansovino A. Sc. 1460-1529.
Antonio da San Gallo A. 1455-1534?
Baccio d'Agnolo A. 1462-1543.
Michele Sanmicheli A. 1484-1559.
Baccio Bandinelli Sc. 1493-1560.
Benvenuto Cellini 1500-1571.
A. Palladio A. 1518-1580.
Bart. Ammannati Sc. 1511-1592.
Gian Bologna Sc. 1524-1608.

PRE-RENAISSANCE — GOTHIC PERIOD OR "TRECENTO"

The religious sentiment dominates the plastic faculty; painters ornament the walls of churches with divine images, Biblical stories and the legends of saints, for the enlightenment of people, intended to teach citizens the advantage of justice, good government, peace and concord.

EARLY RENAISSANCE OR "QUATTROCENTO"

Artists dedicate themselves to the study of anatomy and perspective, they endeavour to imitate nature faithfully by attempting to produce the effect of relief by chiaroscuro, and to portray the exact proportion of the human form.

CULMINATION OF THE RENAISSANCE OR "CINQUECENTO"

Artists now seek to raise the forms, closely imitated from nature in the previous period, to the highest order of ideal beauty, and to give to the representation of the sentiments and affections the utmost ideal grace and energy.

DECLINE OF ART

A period of stagnation follows. Painting falls into Mannerism.

This period marks the decline of the Byzantine style which prevailed in Italy from the 6th century to about 1250, and the revival of Italian Art. Byzantine works display little originality and the most conventional execution.

SIENA
ROME
FLORENCE
PADVA
VENICE
ASSISI
UMBRIA
PERVGIA
PARMA
CORREGGIO
VERONA
MILAN
SCHOOL OF MILAN
SCHOOL OF MURANO

1300
XIV Cent.
1400
XV Cent.
1500

THE COSMATI
PIETRO CAVALLINI (op. 1285-1309?)
DUCCIO DI BUONINSEGNA (op. 1278-1320)
SIMONE MARTINI (1285-1344)
AMBROGIO LORENZETTI (op. 1324-1348)
Pietro Lorenzetti (op. 1305-1348)
Lippo Memmi († 1357)
Barna da Siena (1340-1380)
Lippo Vanni (op. 1350-76)
Andrea Vanni (1350-1414)
Taddeo di Bartolo (1362-1422)
Domenico di Bartolo (1400-1440)
Sassetta (1392-1450)
Lorenzo Vecchietta (1412-1480)
Sano di Pietro (1406-1481)
Matteo da Siena (1420-1495)
Neroccio di Landi (1447-1500)
Francesco di Giorgio (1439-1502)
Benvenuto di Giovanni (? -1518)
Bernardino Fungai (1460-1516)
M. Baldocci
Girol. del Pacchia (1477-1535)
Pacchiarotto (1474-1540)
BALDASSARRE PERUZZI A. (1481-1537)
Beccafumi (1486-1551)
Giunta da Pisa (op. 1272)
Guido da Siena
Coppo di Marcovaldo (1250-1300)
Bonaventura di Berlinghieri
Segna di Buonaventura (op. 1305-1326)
Ugolino da Siena (1320-)
Nicolò di Segna (op. 1342)
Lippo Memmi († 1357)
Mino del Pellicciaio (op. 1351-82)
Bartolo di Fredi (1330-1410)
Paolo di Giov. Fei (1372-1410)
Giovanni Bonsignori (1420-1485)
Giovanni Boccati (op. 1445-1466)
Matteo da Gualdo
Niccolò da Foligno (1430-1520)
Benedetta Bonfigli (c 1425-1496)
Fiorenzo di Lorenzo (1440-1525)
Pintoricchio (1455-1513)
Eusebio di S. Giorgio (op. 1492-1526)
Timoteo Viti (1467-1523)
Lorenzo di S. Severino (1376-)
Allegr. Nuzi (op. 1346-68)
Ottav. Nelli (1424)
Gentile da Fabriano (1360-1402)
Jacopo Turriti
Filippo Rusuti
Cosma di Giovanni
Maestro Cosmole
Andrea Tafi (1250-)
Margaritone d'Arezzo (1216-1293)
CIMABUE (1240-1303)
GIOTTO A. Sc. (1262-1337)
Buffalmacco (1273-1331)
Puccio Capanna (1320-)
Gaddo Gaddi (1239-1312)
Stefano (1301)
Maso (1309)
P. da Volterra (c 1375)
Bernardo Daddi (1300)
I Nardi di Cione
A. ORCAGNA A. Sc. (1308-1368)
Jacopo di Cione
F. Traini (1321-1349)
Taddeo Gaddi (1300-1366)
GIOV. DA MILANO (op. 1349-1369?)
ANDREA DA FIRENZE (op. 1343-1378)
Jacopo del Casentino (1313-1380)
Giottino (1324-1356)
Antonio Veneziano (op. 1384-1426)
Agnolo Gaddi (1343-1396)
G. Starnina (1354-1408)
Spinello Aretino (1333-1410)
Guariento (op. 1338-1370)
Giusto de' Menabuoi (op. 1363-1389)
Altichiero da Zevio (op. 1330-1400)
Jacopo d'Avanzo (op. 1370)
Veronese
Vittore Pisanello (1380-1455)
Antonio Pisano
Nicolò da Bologna
Francesco del Fiore
Jacobello di Bonomo
Jacobello del Fiore (op. 1407)
Nicolaus Petri (c 1430)
Ant. da Negroponte
Nicolò, Semitecolo (op. 1353-70)
Lorenzo Veneziano (op. 1356-79)
Don Lorenzo Monaco (Norma 1370-1424)
MASOLINO (1383-1440)
MASACCIO (1401 1428)
Nicolò di Pietro Gerini (op. 1368-1415)
Parri di Spinello
Lorenzo di Bicci (1370-1427)
Bicci di Lorenzo (1375-1452)
Neri di Bicci (1419-1491)
DONATELLO Sc. (1386-1466)
FRA ANGELICO (1387-1455)
A. del Castagno (1390-1457)
Paolo Uccello (1397-1479)
Domenico Veneziano (1400-61)
Benozzo Gozzoli (1420-1498)
Ant. Pollaiuolo (1429-1498)
Piero Pollaiuolo (1443-96)
PIERO della FRANCESCA (1420-1492)
Fra Carnevale (1406)
VERROCCHIO (1435-1488)
Melozzo da Forlì (1438-94)
Giov. Santi (c 1494)
Palmezzano (1456-1537)
SIGNORELLI (1441-1523)
PERUGINO (1446-1524)
RAPHAEL A. Sc. (1483-1520)
Perini del Vaga (1499-1547)
Giulio Romano (1492-1546)
Primaticcio (1504-70)
Bagnacavallo (1483-1542)
Giov. da Udine (1487-1564)
Lo Spagna (op. 1500-1528)
LEONARD A. Sc. (1452-1519)
Solario (1490-1524)
Cesare da Sesto (1477-1523)
Boltraffio (1471-1516)
B. del Conti (? -1523)
Barzi (il Sodoma) (1477-1549)
B. LUINI (1470-1533)
M. d'Oggiono (1476-1558)
GAUDENZIO FERRARI (1470-1550)
FRA FILIPPO LIPPI (1406-1469)
F. Pesellino (1422-1457)
Baldovinetti (? -1470)
Cosimo Rosselli (1423-1507)
BOTTICELLI (1447-1510)
Lorenzo di Credi (1459-1537)
FILIPPINO LIPPI (1457-1504)
Raff. del Garbo (1466-1524)
DOMENICO GHIRLANDAIO (1449-1494)
Mainardi (? -1513)
Granacci (1469-1543)
MICHELANGELO A. Sc. (1475-1564)
Rid. Ghirlandaio (1483-1561)
Piero di Cosimo (1462-1521)
Fra Bartolomeo (1475-1517)
Albertinelli (1474-1514)
ANDREA del SARTO (1487-1531)
Franciabigio (1482-1525)
Rosso (1494-1541)
Pontormo (1494-1557)
Bronzino (1502-72)
Rachisecca (1510-1567)
[Gentile da Fabriano]
DONATELLO Sc.
FRA FIL. LIPPI
Paolo Uccello
Squarcione (1394-1474)
Andrea da Forlì
Marco Zoppo
Schiavone (c 1416)
CARLO CRIVELLI (1430-1493)
N. Pizzolo
MANTEGNA (1431-1506)
FRANC. BIANCHI (1457-1510)
Andrea
Cosimo Tura (1431-1495)
Ferrar. 1451
Jacopo Bellini (op. 1430-1470)
Antonello Da Messina (1444-1493)
GENTILE BELLINI (1429-1507)
GIOV. BELLINI (1426-1516)
CARPACCIO (op. 1478-1522)
Rondinello (op. 1495-1500)
Bissolo (1494-1530)
Massiani
Catena (op. 1495-1510)
TITIAN (1477-1576)
GIORGIONE (1478-1510)
PALMA Vecchio (1480-1528)
BONIFAZIO Veronese (op. 1518-40)
Pordenone (1483-1540)
Paris Bordone (1495-1570)
B. Licinio (op. 1520-1540)
Jacopo Bassano (1510-1592)
TINTORETTO (1518-1592)
Rocco Marconi
Bartolomeo Vivarini (op. 1450-99)
Alvise Vivarini (op. 1462-1503)
Basaiti (1470-1525)
Basaiti (1477-1530)
Savoldo (1480-1548)
Lorenzo Lotto (1480-1556)
Previtali (op. 1502-1525)
Sebastiano del Piombo (1485-1547)
Cariani (1480-1546)
PAOLO VERONESE (1528-1588)
Giovanni Alemanea (? -1456)
Antonio Vivarini (? -1470)
Antonello (1414-1493)

SCHOOLS AND PAINTERS OF OTHER CITIES

MILAN
V. Foppa (1427-1492).
Bergognone (1440-1530).
Bramantino (1450-1530).
A. de Predis (op. 1482).

BRESCIA-CREMONA
Boccaccino (1467-1525).
Romanino (1485-1566).
Moretto (1498-1554).
G. B. Moroni (1520-1578).

BOLOGNA-FERRARA
Cosimo Tura (1431-1496).
Ercole de' Roberti (1450-1496).
Francia (1450-1517).
Franc. Cossa (1438-80).
Lor. Costa (1460-1535).
Dosso Dossi (1479-1542).
Garofalo (1481-1559).

VERONA
Liberale da Verona (1451-1536).
Caroto (1470-1547).
Torbido (1486-1522).
D. Morone (1442-1508).
F. Morone (1474-1529).
Giordano dai Libri (1474-1556).
Cavazzola (1486-1522).

HISTORICAL DATES

1170-1221 - St. Dominic, founder of the Dominican order.
1182-1226 - St. Francis of Assisi, founder of the Franciscan order.
1215 - Rise of Guelphs and Ghibellines.
1228-53 - The Church of Assisi is built. It gives the first impulse to painting.
1260 - Italy is ruled by Despots.
1278 aft. 1350 - The Dominican church of Santa Maria Novella at Florence is built.
1294-1320 - The Franciscan church of S. Croce at Florence is built.
1265-1321 - Dante (Poet).
1300 - Revival of Arts and Literature.
1304-1374 - Petrarch (Poet).
1305 - Seat of papacy removed to Avignon.
1313-1375 - Boccaccio.
1342 - Abolition of the Constitution in Florence.
1343 - Florence ruled by rich mercantile families.
1348 - The great plague in Italy.
1377 - Seat of papacy re-transferred to Rome.
1377 - The Medici at Florence rise to power.
1406 - Pisa becomes subject to Florence.
1423 - Venice is at the height of her power.
1434 - The Medici family becomes paramount in Florence.
1453 - Fall of Constantinople.
1469-92 - Lorenzo il Magnifico encourages art in Florence.
1471 - Sixtus IV. Pope.
1474-1533 - Ariosto (Poet).
1492 - Christopher Columbus discovers America.
1494-98 - The Medici are expelled from Florence. Savonarola leads the Reformation in Italy.
1503 - Julius II. Pope. Patronizes the Fine Arts.
1511 - Martin Luther visits Rome.
1512 - The Medici return to Florence.
1513 - Leo X. (Medici) Pope. Patron of Arts.
1527 - The Medici are again expelled from Florence.
1528 - Sack of Rome by Charles of Bourbon.
1530 - Emperor Charles V. crowned at Bologna. Florence taken by the imperial troops.

CULMINATION OF THE RENAISSANCE

The CHART contains the names of the principal artists of the Schools of Siena, Umbria, Florence, Padua and Venice. Leonardo's School of Milan is also included as well as Raphael's pupils in Rome. The names of painters of other schools will be found in a separate table on the right of the chart.

The object of the chart is to assist students in the study of the history of art by providing in a condensed form a synoptical view at once in order to establish a distinct notion of time, locality and relative position of the artists as the best understanding of their character and importance in the history of painting. Its principle is chronological succession and the year of death rather than that of birth has been adopted, in this way it shows not only the contemporaries of the several masters, but also the approximate period of their operation.

In some cases the dates of birth or death are inevitably conjectural. When the letters A. or Sc. follow a name, this implies that the artist was an architect or sculptor besides being a painter. An arrow indicates a direct relation between master and scholar; a broken line indicates an artistic influence or connection between masters.

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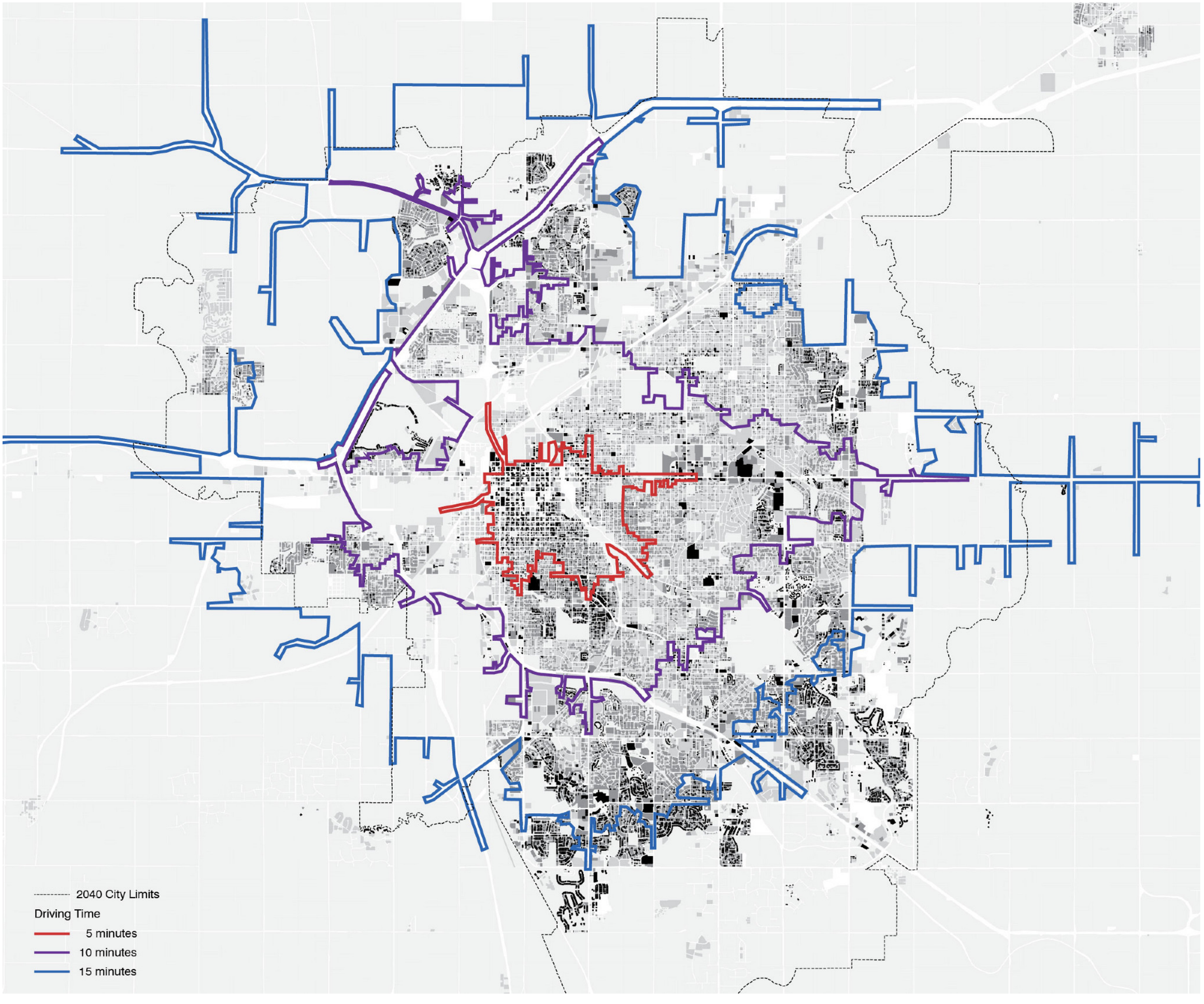
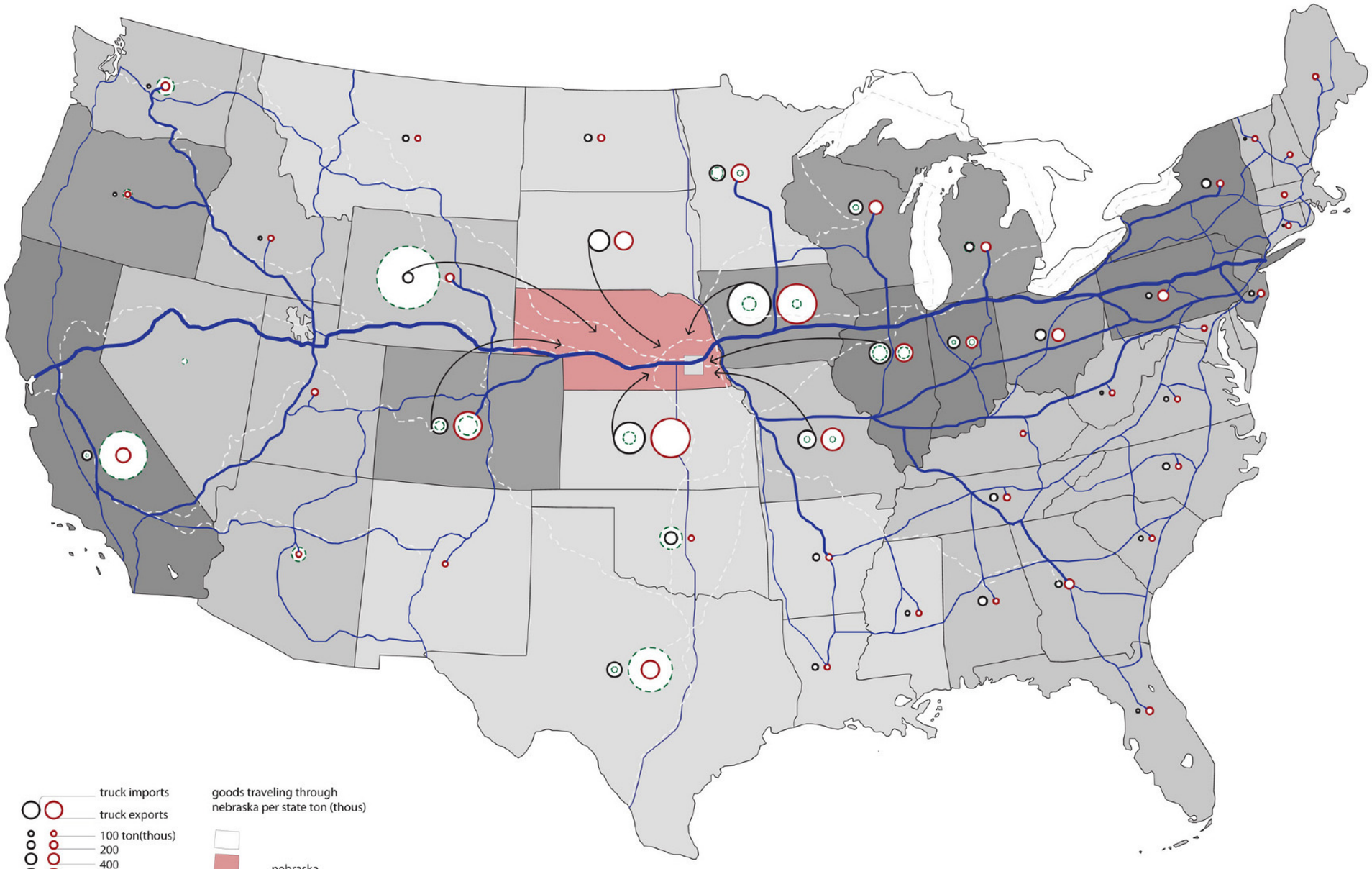
Florence, 232-34-35 - Barbèra Press, Alfani & Venturi propr.


2040 City Limits
Driving Time
5 minutes
10 minutes
15 minutes



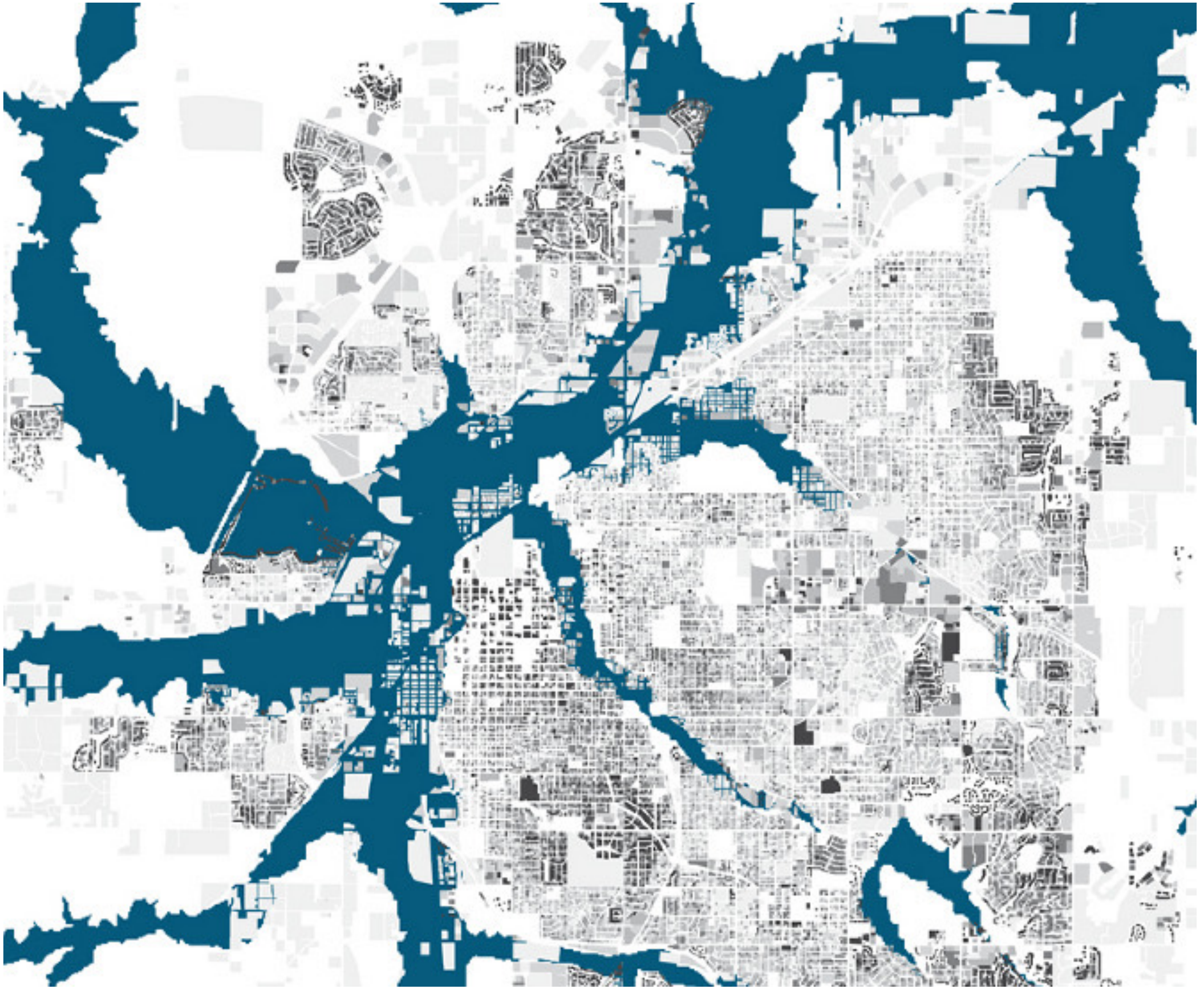
truck imports
truck exports
100 ton(thous)
200
400
600
800
1,000
2,000
4,000
6,000
8,000
10,000
rail import/export

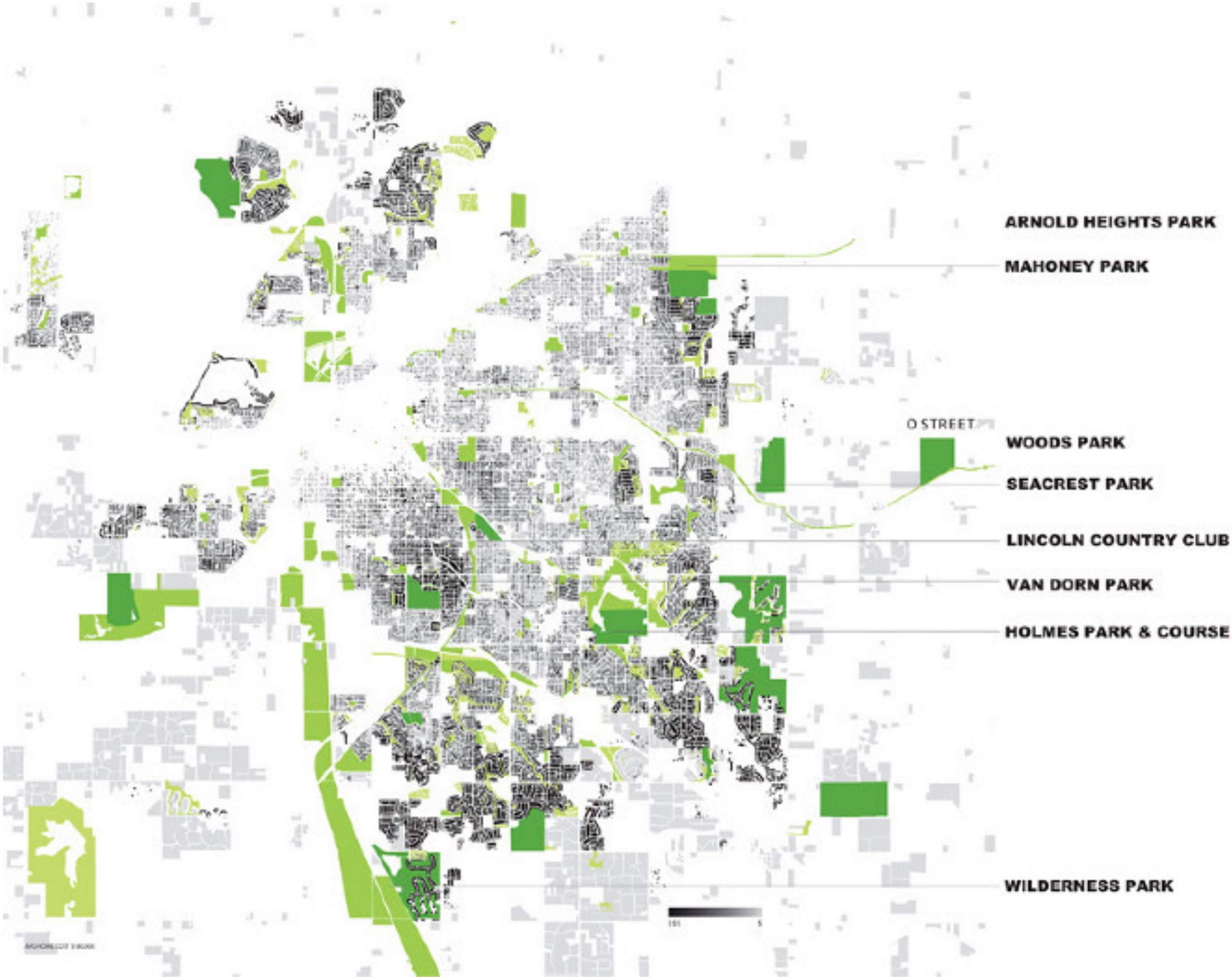
goods traveling through nebraska per state ton (thous)
nebraska
0 -100
0 - 500
500 - 1500
1500 +

tonnage per distance interval (mile)
100 50
0 - 100
100 - 500
500 - 1000
1000 - 2000

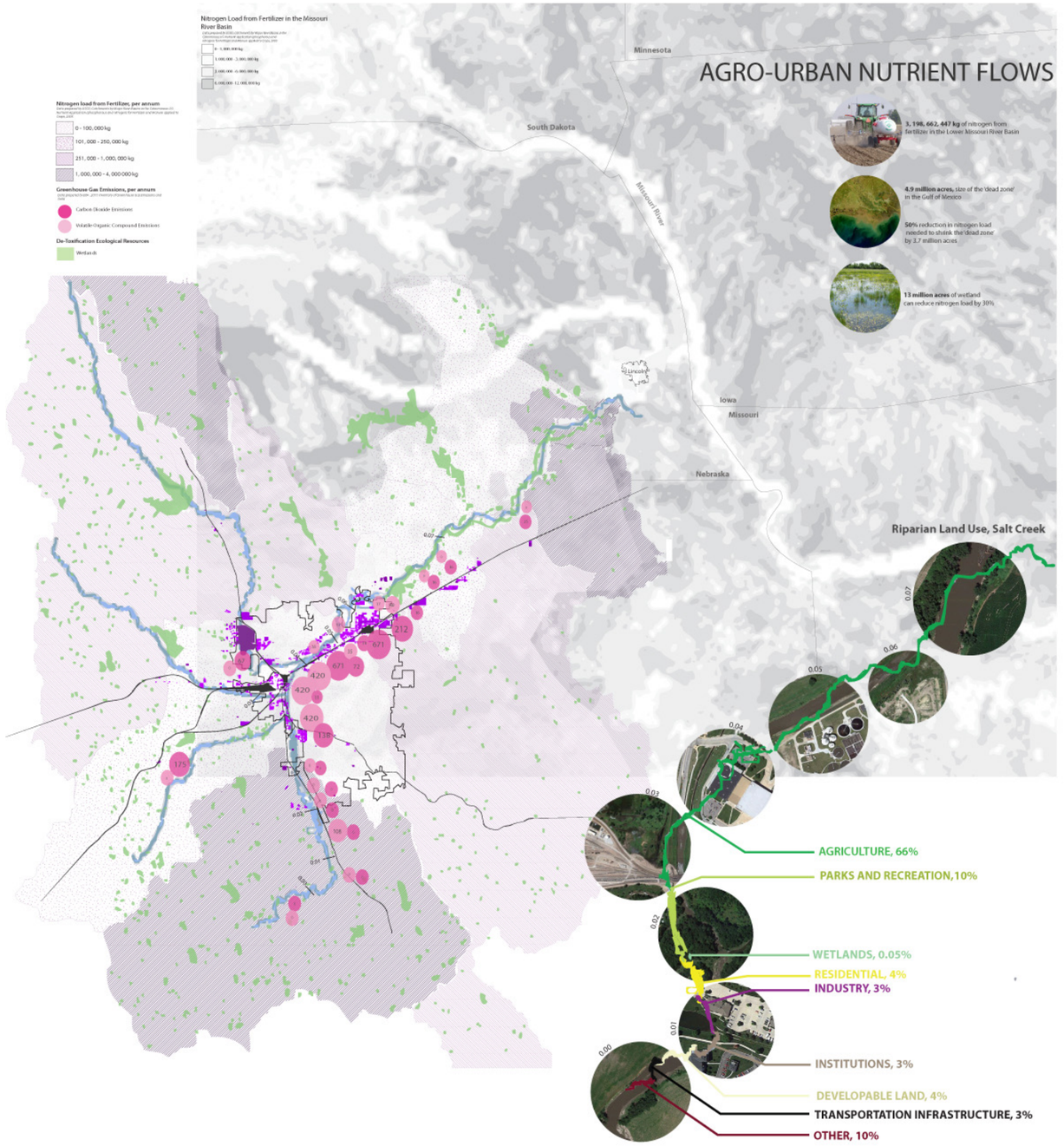
national means of commercial transit ---- nebraska statistics
50 100
trucking 70%
rail 15%
air, other 15%

legal trucking distance per day




ARNOLD HEIGHTS PARK
MAHONEY PARK
O STREET
WOODS PARK
SEACREST PARK
LINCOLN COUNTRY CLUB
VAN DORN PARK
HOLMES PARK & COURSE
WILDERNESS PARK

AGRO-URBAN NUTRIENT FLOWS



3, 198, 662, 447 kg of nitrogen from fertilizer in the Lower Missouri River Basin

4.9 million acres, size of the 'dead zone' in the Gulf of Mexico

50% reduction in nitrogen load needed to shrink the 'dead zone' by 3.7 million acres

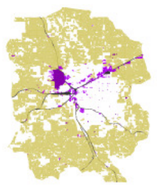
13 million acres of wetland can reduce nitrogen load by 30%

Riparian Land Use, Salt Creek

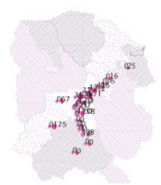
AGRICULTURE, 66%
PARKS AND RECREATION,10%
WETLANDS, 0.05%
RESIDENTIAL, 4%
INDUSTRY, 3%
INSTITUTIONS, 3%
DEVELOPABLE LAND, 4%
TRANSPORTATION INFRASTRUCTURE, 3%
OTHER, 10%

toxic flow system, the Mississippi watershed

toxic flow infrastructure



economic production belt

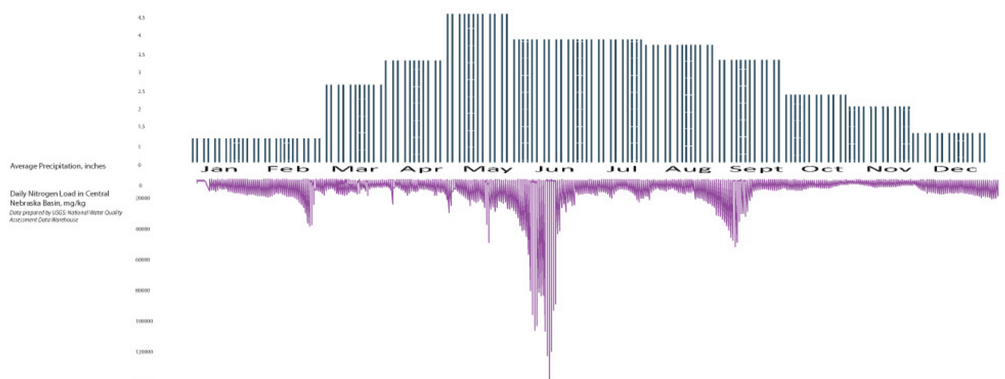


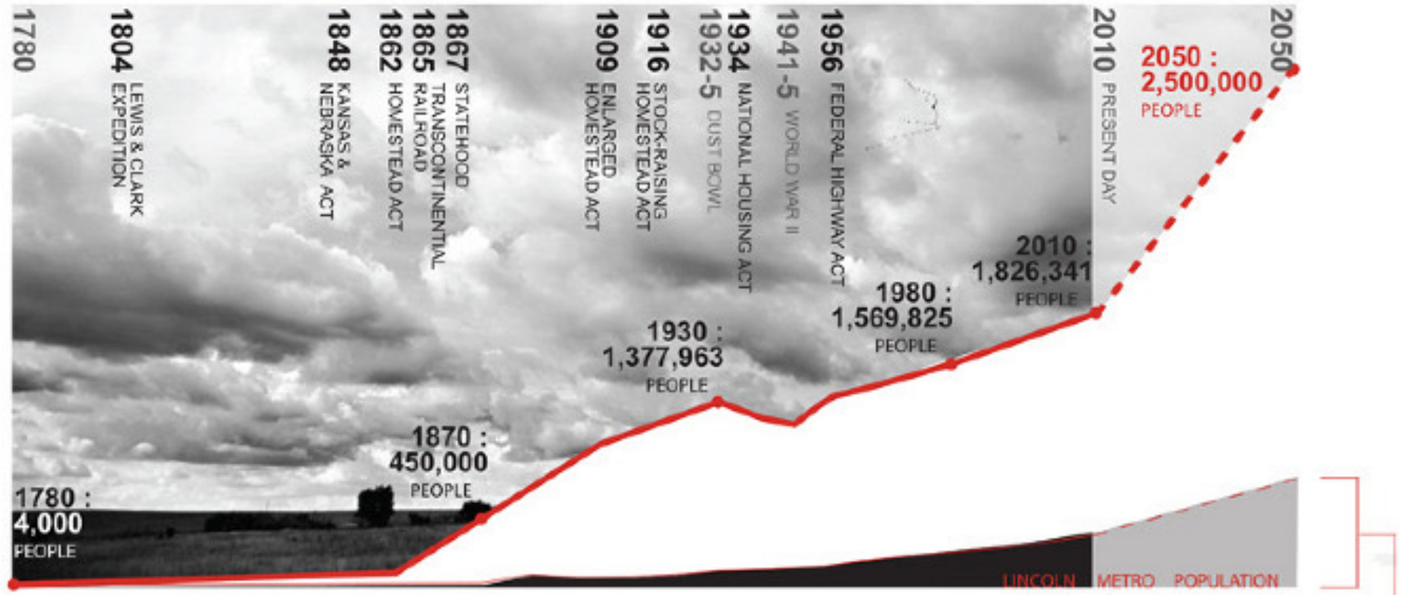
toxic production belt

44, 173, 348kg of nitrogen from fertilizer in the water catchments surrounding Lincoln

ecological resources

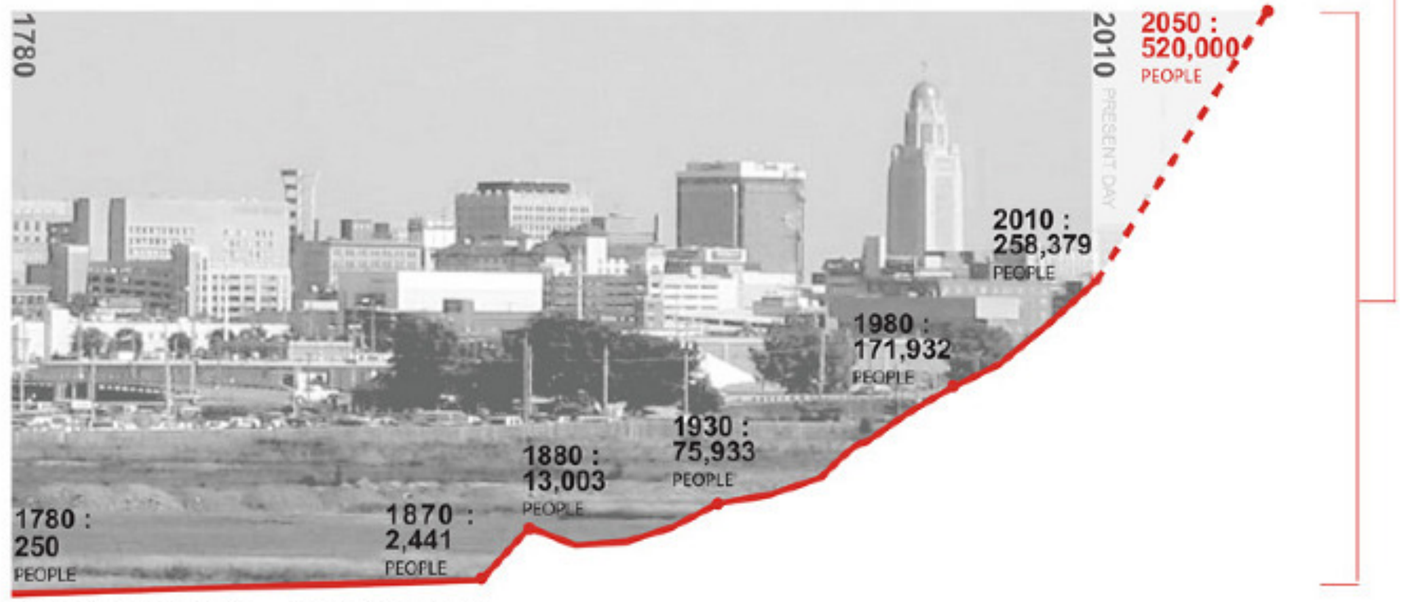
4000 acres of wetlands in Lancaster county





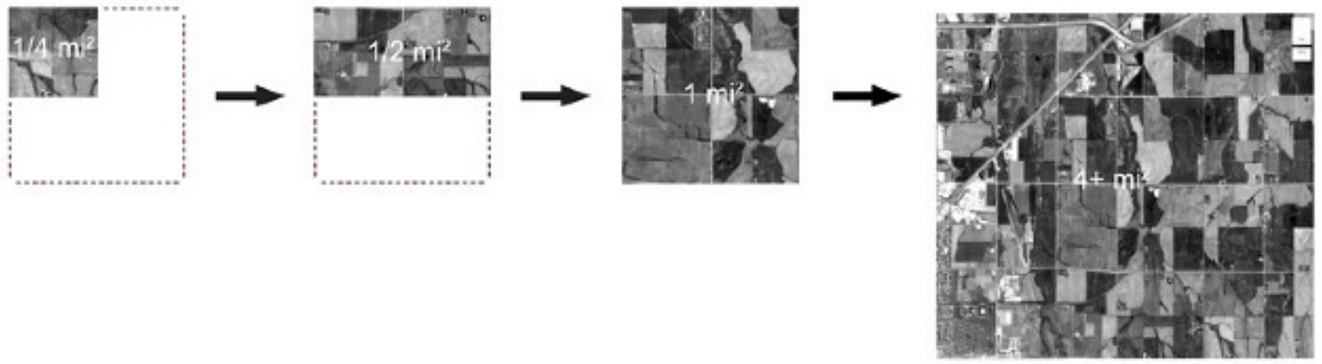
NEBRASKA GROWTH [POPULATION]

BASED ON POPULATION DATA FROM THE UNITED STATES CENSUS BUREAU (2011)



LINCOLN GROWTH [POPULATION]

BASED ON POPULATION DATA FROM THE UNITED STATES CENSUS BUREAU (2011)



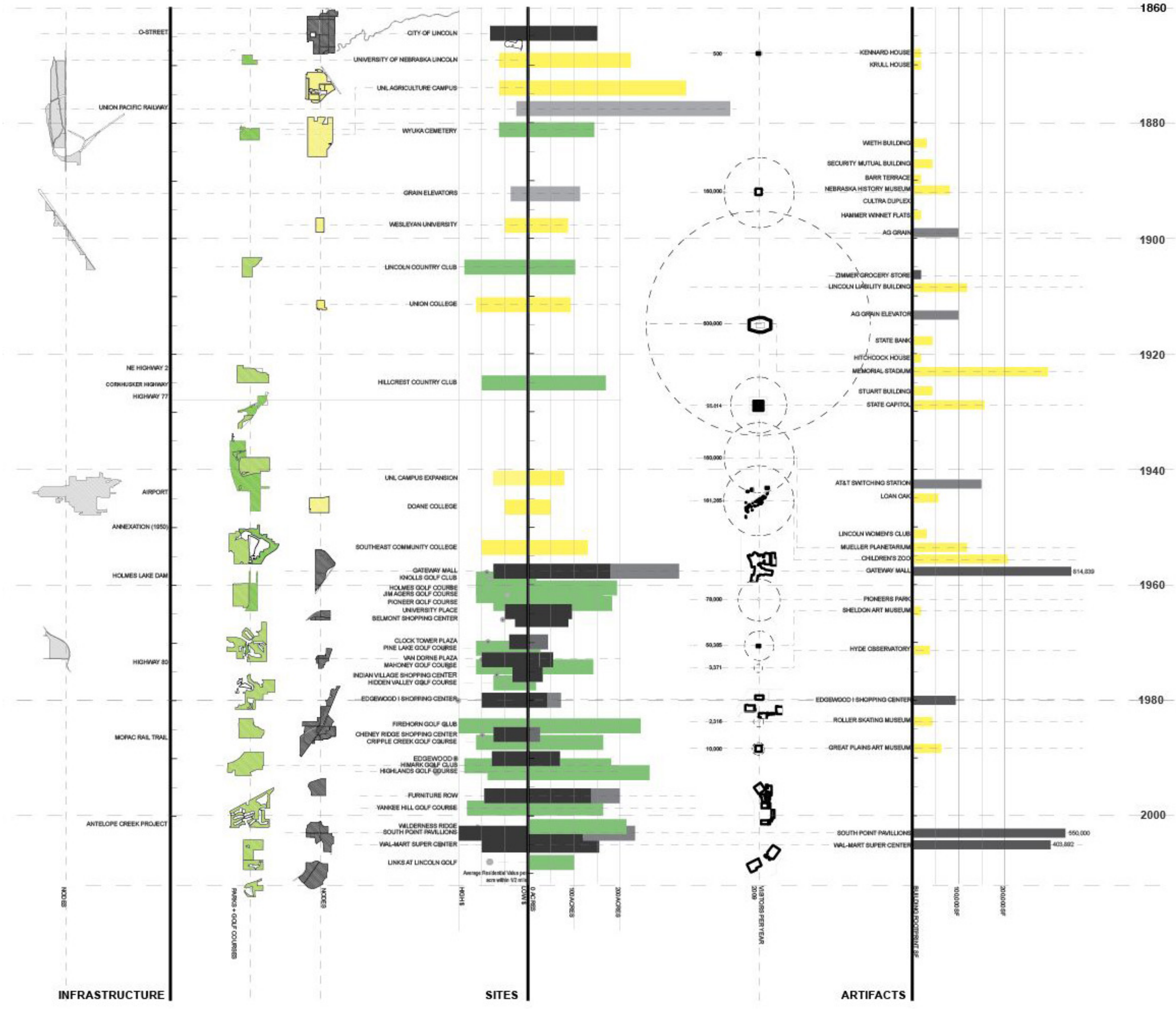
HOMESTEAD ACT
(1862)
160 Acres (1/4 mi²)

ENLARGED HOMESTEAD ACT
(1909)
320 Acres (1/2 mi²)

STOCK-RAISING HOMESTEAD ACT
(1916)
640 Acres (1 mi²)

LARGE PARCEL FUTURE?
(201?)
2,560 Acres (4 mi²)

NEBRASKA LAND POLICY [SCALES OVER TIME]


1860
1880
1900
1920
1940
1960
1980
2000
O-STREET
UNION PACIFIC RAILWAY
NE HIGHWAY 2
CORNHUSKER HIGHWAY
HIGHWAY 77
AIRPORT
ANNEXATION (1950)
HOLMES LAKE DAM
HIGHWAY 33
MOPAC RAIL TRAIL
ANTELOPE CREEK PROJECT
INFRASTRUCTURE
CITY OF LINCOLN
UNIVERSITY OF NEBRASKA LINCOLN
UNL AGRICULTURE CAMPUS
WYUKA CEMETERY
GRAIN ELEVATORS
WESLEYAN UNIVERSITY
LINCOLN COUNTRY CLUB
UNION COLLEGE
HILLCREST COUNTRY CLUB
UNL CAMPUS EXPANSION
DOANE COLLEGE
SOUTHEAST COMMUNITY COLLEGE
GATEWAY MALL
KNOLLS GOLF CLUB
HOLMES GOLF COURSE
JIM AGERS GOLF COURSE
PIONEER GOLF COURSE
UNIVERSITY PLACE
SELMONT SHOPPING CENTER
CLOCK TOWER PLAZA
PINE LAKE GOLF COURSE
VAN DORNE PLAZA
MAHONEY GOLF COURSE
INDIAN VILLAGE SHOPPING CENTER
HIDDEN VALLEY GOLF COURSE
EDGEWOOD I SHOPPING CENTER
FIREHORN GOLF CLUB
CHENEY RIDGE SHOPPING CENTER
CRIPPLE CREEK GOLF COURSE
EDGEWOOD II
HIMARK GOLF CLUB
HIGHLANDS GOLF COURSE
FURNITURE ROW
YANKEE HILL GOLF COURSE
WILDERNESS RIDGE
SOUTH POINT PAVILLIONS
WAL-MART SUPER CENTER
LINKS AT LINCOLN GOLF
NODES
PARKS + GOLF COURSES
NODES
HIGH $
LOW $
0 ACRES
100 ACRES
200 ACRES
SITES
500
150,000
500,000
55,614
150,000
191,265
78,000
50,385
3,371
2,316
10,000
VISITORS PER YEAR 2009
KENNARD HOUSE
KRULL HOUSE
WIETH BUILDING
SECURITY MUTUAL BUILDING
BARR TERRACE
NEBRASKA HISTORY MUSEUM
CULTRA DUPLEX
HAMMER WINNET FLATS
AG GRAIN
ZIMMER GROCERY STORE
LINCOLN LIABILITY BUILDING
AG GRAIN ELEVATOR
STATE BANK
HITCHCOCK HOUSE
MEMORIAL STADIUM
STUART BUILDING
STATE CAPITOL
AT&T SWITCHING STATION
LOAN OAK
LINCOLN WOMEN'S CLUB
MUELLER PLANETARIUM
CHILDREN'S ZOO
GATEWAY MALL
614,839
PIONEERS PARK
SHELDON ART MUSEUM
HYDE OBSERVATORY
EDGEWOOD I SHOPPING CENTER
ROLLER SKATING MUSEUM
GREAT PLAINS ART MUSEUM
SOUTH POINT PAVILLIONS
550,000
WAL-MART SUPER CENTER
403,892
BUILDING FOOTPRINT SF
10,000,000 SF
20,000,000 SF
ARTIFACTS

New York City's Weather in 2003

JANUARY FEBRUARY MARCH APRIL MAY JUNE JULY AUGUST SEPTEMBER OCTOBER NOVEMBER DECEMBER

Temperature

Bars represent range between the daily high and low. Average temperature for the year was 53.4°, making 2003 the coldest year since 1978.

110° 100° 90° 80° 70° 60° 50° 40° 30° 20° 10° 0° -10° -20°

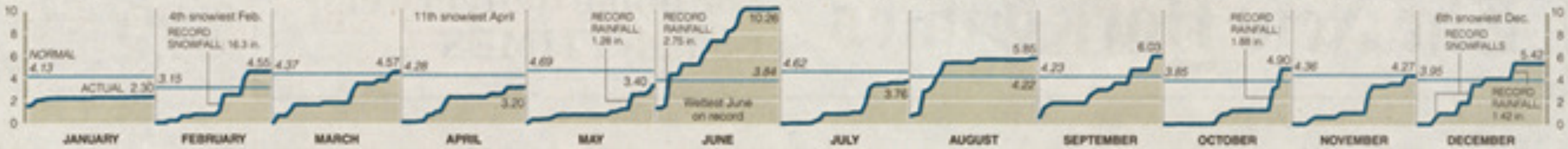
TIED RECORD LOW: 11°

RECORD HIGH: 79°

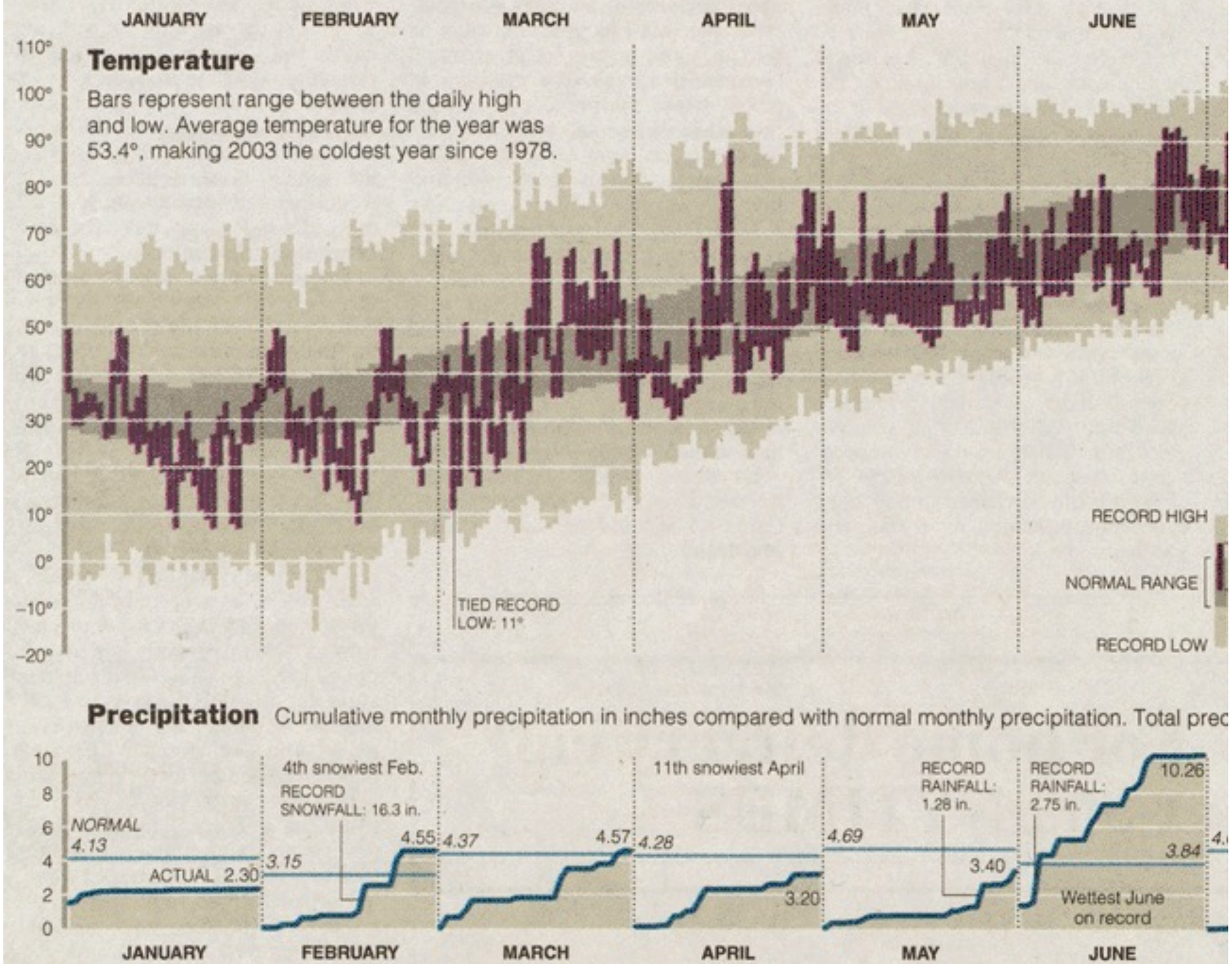
RECORD HIGH
ACTUAL HIGH
NORMAL RANGE
ACTUAL LOW
RECORD LOW

Precipitation

Cumulative monthly precipitation in inches compared with normal monthly precipitation. Total precipitation in 2003 was 58.51 inches, 8.82 inches more than normal, which makes the year the sixth wettest on record.



New York City's Weather in 2003



Oakengates
Bridge
Wolverhampton
Bridgnorth
Cannock
Lichfield
Brownhills
Tamworth
Walsall
Sutton Coldfield
Atherstone
Dudley
Coleshill
Birmingham
(incl. W. Bromwich & Oldbury)
Nuneaton
Hinckley
Ashby de la Zouch
Coalville
Sileby
Leicester
Fleck
Marke
Bedworth
Lutterworth
Coventry
Rugby
Leamington & Warwick
Southam
Daventry
114,001 employees.
Cleobury Mortimer
Kidderminster
Stourport-on-Severn
Bromsgrove
Redditch
Droitwich
Alcester
er

INDUSTRIAL EMPLOYMENT

1954 EMPLOYMENT SCALE

100–499
500–999
1,000–4,999
5,000–9,999
10,000–24,999
25,000–49,999
50,000–100,000

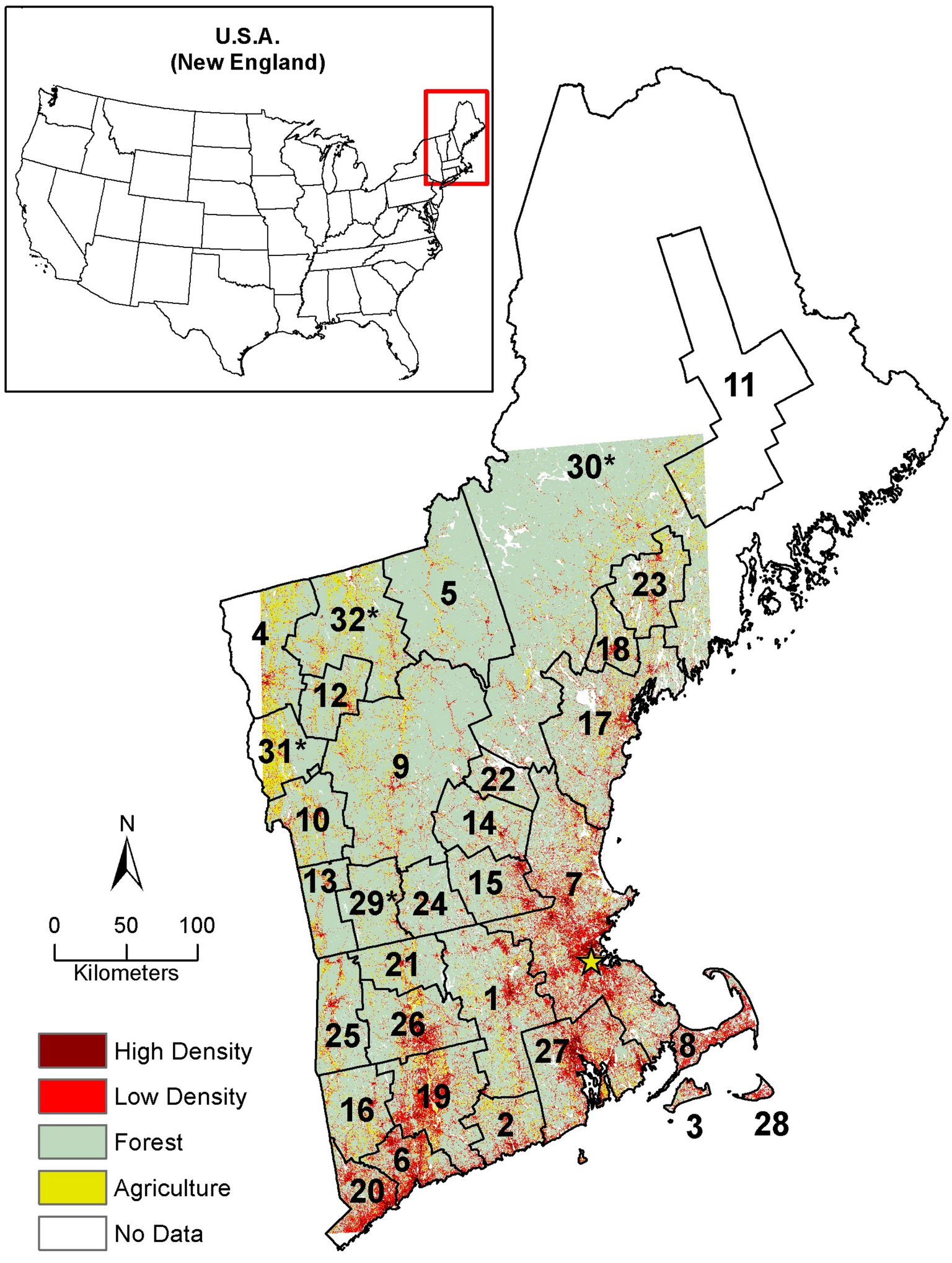
MINING & QUARRYING
BRICKS, CHINA, CEMENT, ET
CHEMICALS OIL REFINI
METAL MANUFACTUR
ENGINEERING, SHIPBUILDING & ELECTRICAL GOODS
VEHICLES
SCELLANEOUS ETAL GOODS
CISION INSTRUMENTS JEWELLERY ETC

NEW FACTORY BUILDING

THE 10 YEARS 1948–58 IS SHOWN
A BLACK LINE ALONG THE APPROPR
SEGMENT

SCALE:
ONE INCH REPRESENTS 2,000,000 S

2,000,000
1,800,000
1,600,000
1,400,000
1,200,000
1,000,000
800,000
600,000
400,000
200,000


U.S.A.
(New England)
11
30*
23
5
4
32*
18
12
17
31*
9
22
10
14
13
29*
24
15
7
21
1
25
26
27
8
16
19
2
3
28
6
20
N
0
50
100
Kilometers
High Density
Low Density
Forest
Agriculture
No Data

1990 - 2000

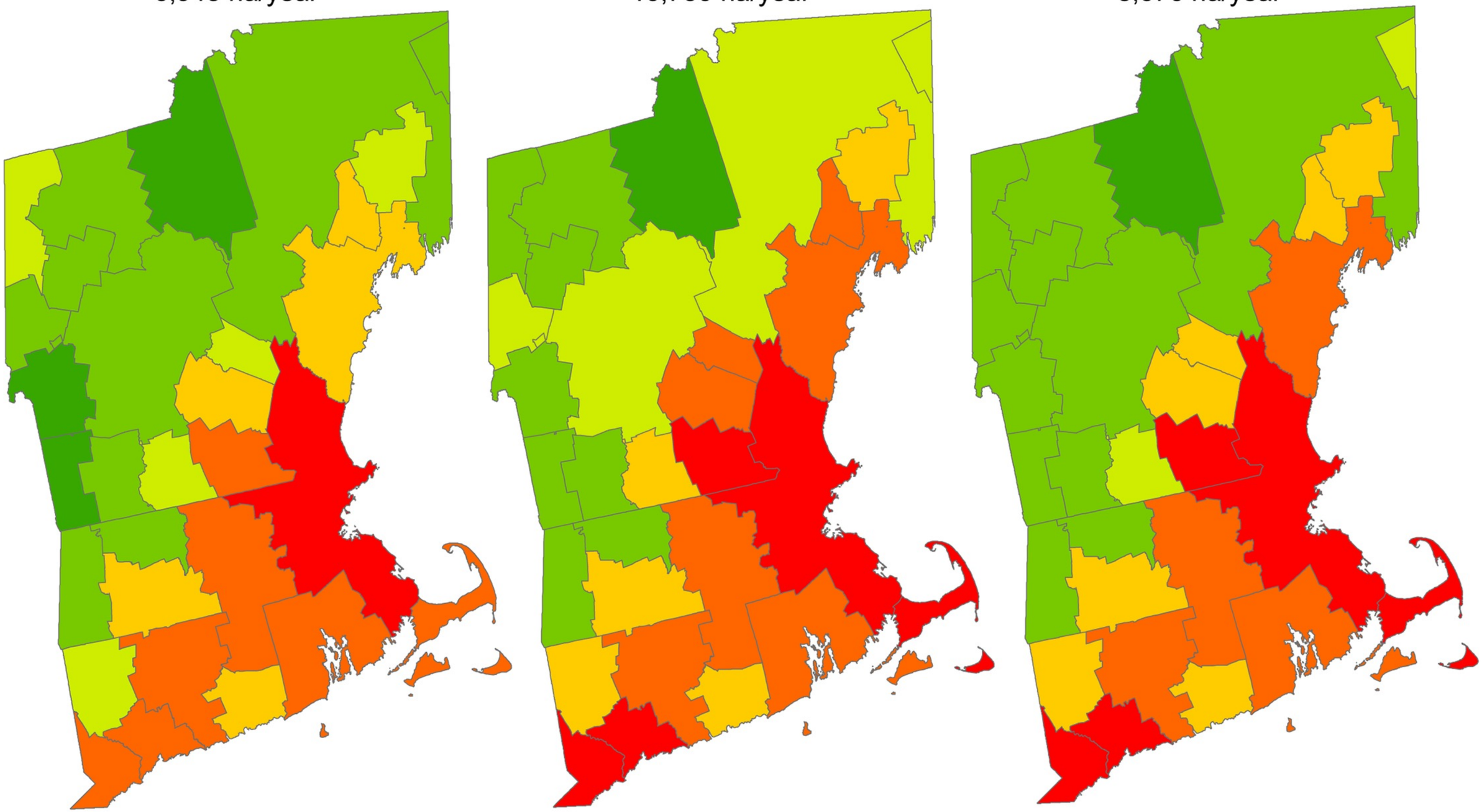
6,943 ha/year

2000 - 2010

10,750 ha/year

1990 - 2010

8,670 ha/year



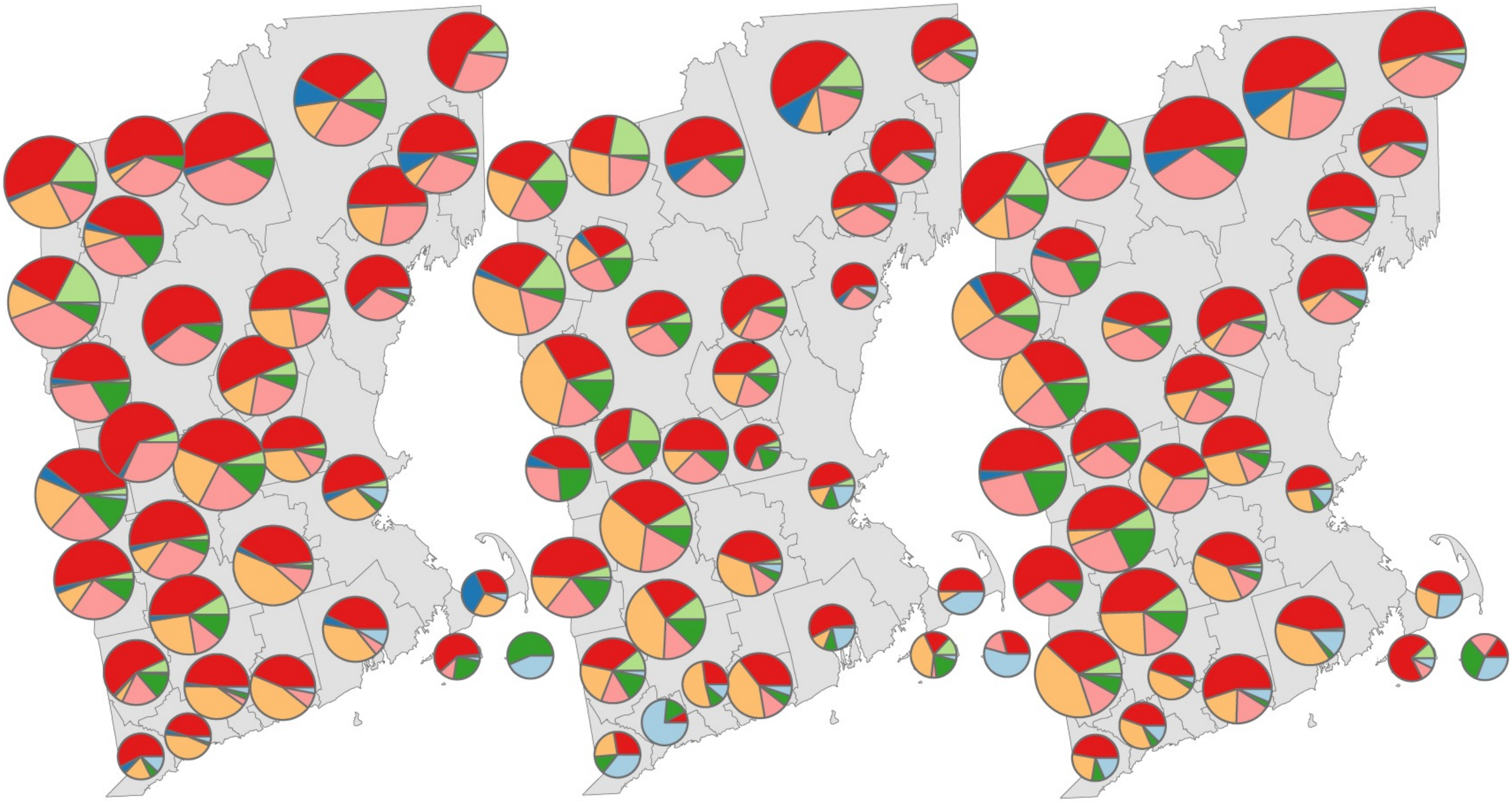
Annual % of Forest Converted to Development

0.02%	0.09% - 0.16%
0.03% - 0.04%	0.17% - 0.32%
0.05% - 0.08%	0.33% - 0.66%

(a) 1990 - 2000

(b) 2000 - 2010

(c) 1990 - 2010



Driver Variables (W+)

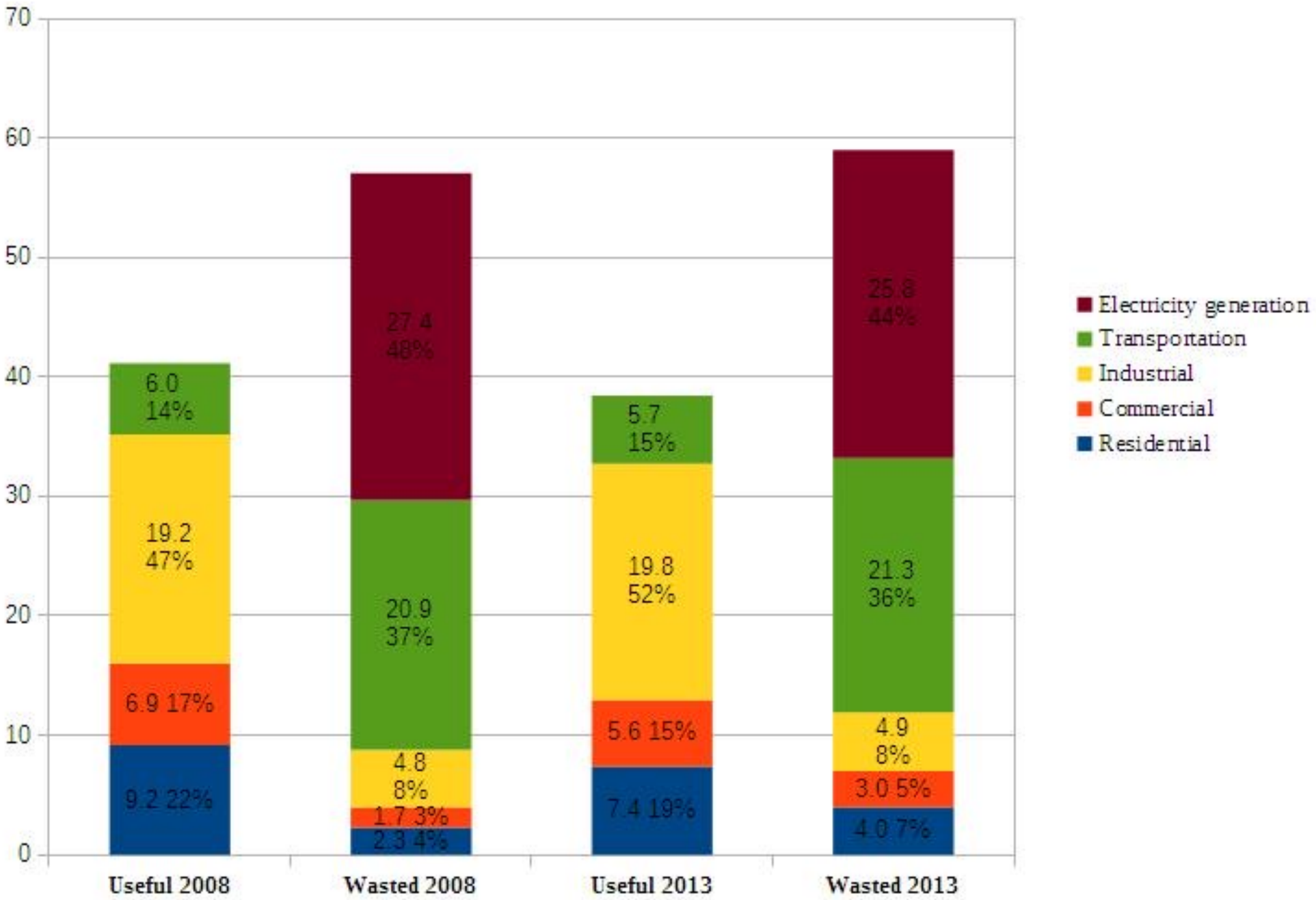
- Distance to Cities
- Distance to Development
- Ownership
- Population Density
- Distance to Roads
- Slope
- Non-Wetlands

Sum of W+

4-3 3-2 2-1 1-0

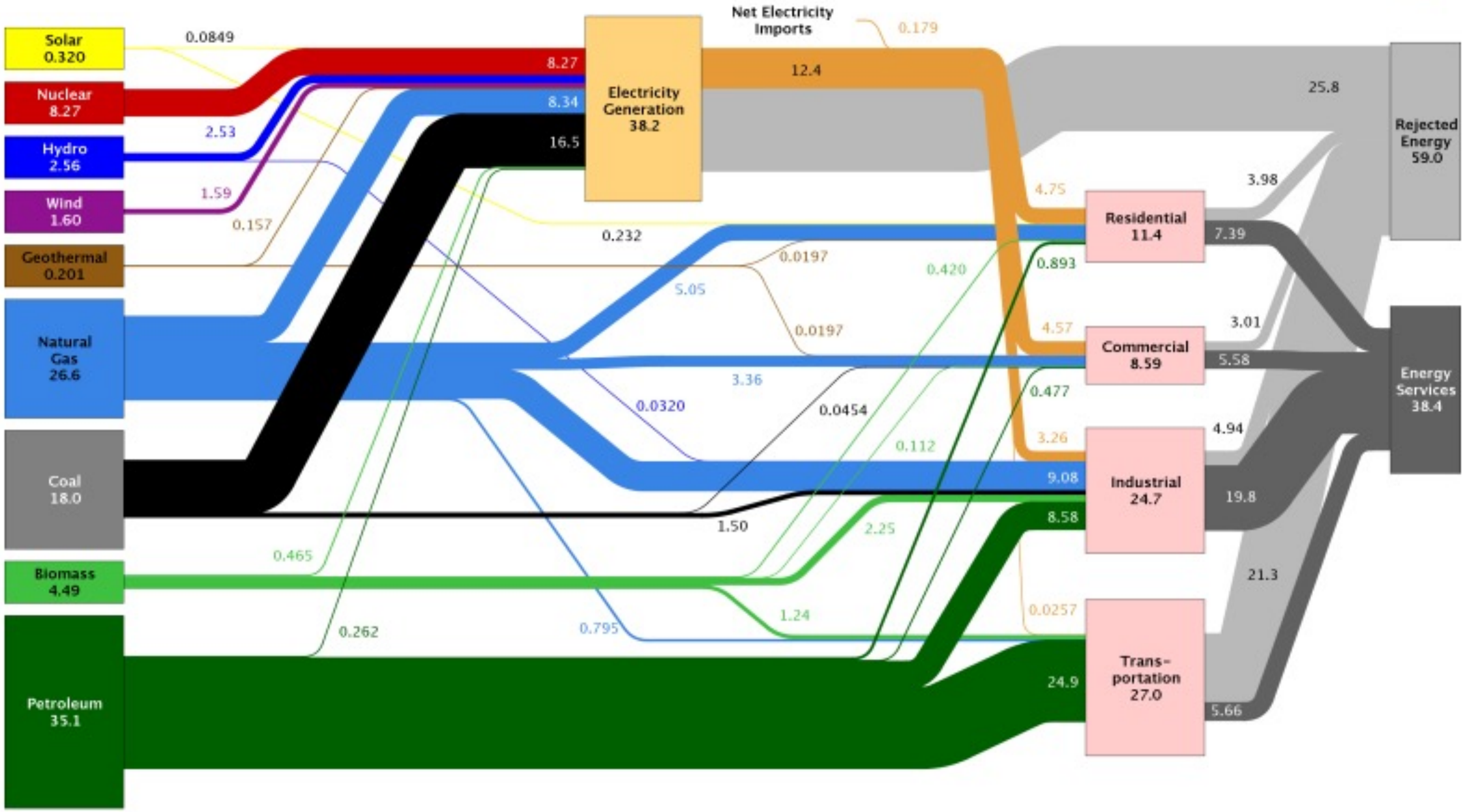
Energy use USA 2008 & 2013

Consumption in quads Source LNBL



Estimated U.S. Energy Use in 2013: ~97.4 Quads

Lawrence Livermore National Laboratory



Source: LLNL 2014. Data is based on DOE/EIA-0035(2014-03), March, 2014. If this information or a reproduction of it is used, credit must be given to the Lawrence Livermore National Laboratory and the Department of Energy, under whose auspices the work was performed. Distributed electricity represents only retail electricity sales and does not include self-generation. EIA reports consumption of renewable resources (i.e., hydro, wind, geothermal and solar) for electricity in BTU-equivalent values by assuming a typical fossil fuel plant "heat rate." The efficiency of electricity production is calculated as the total retail electricity delivered divided by the primary energy input into electricity generation. End use efficiency is estimated as 65% for the residential and commercial sectors 80% for the industrial sector, and 21% for the transportation sector. Totals may not equal sum of components due to independent rounding. LLNL-MI-410527

Zoning & Building Function

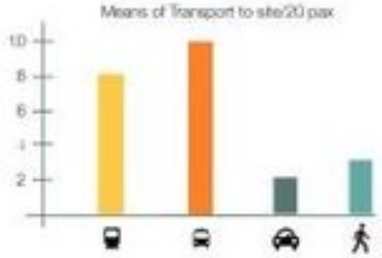
An analysis conducted to study upon the various function of the building on site and at the same time determining the potential user and market through this analysis.

Comparison Chart of shops found on site

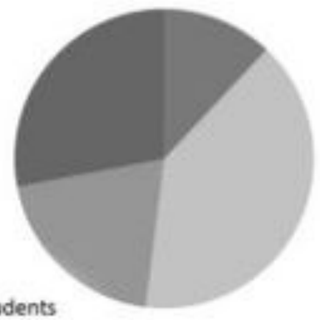
Accessibility

vehicular access is very limited toward the side due to the traffic flow of the area. Most of the main road that leads to the entrance of the site are One-way streets which requires users to make a detour from the next exit.

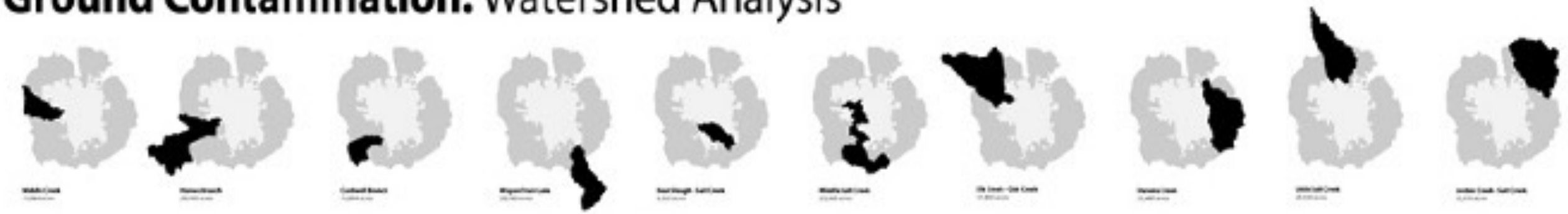
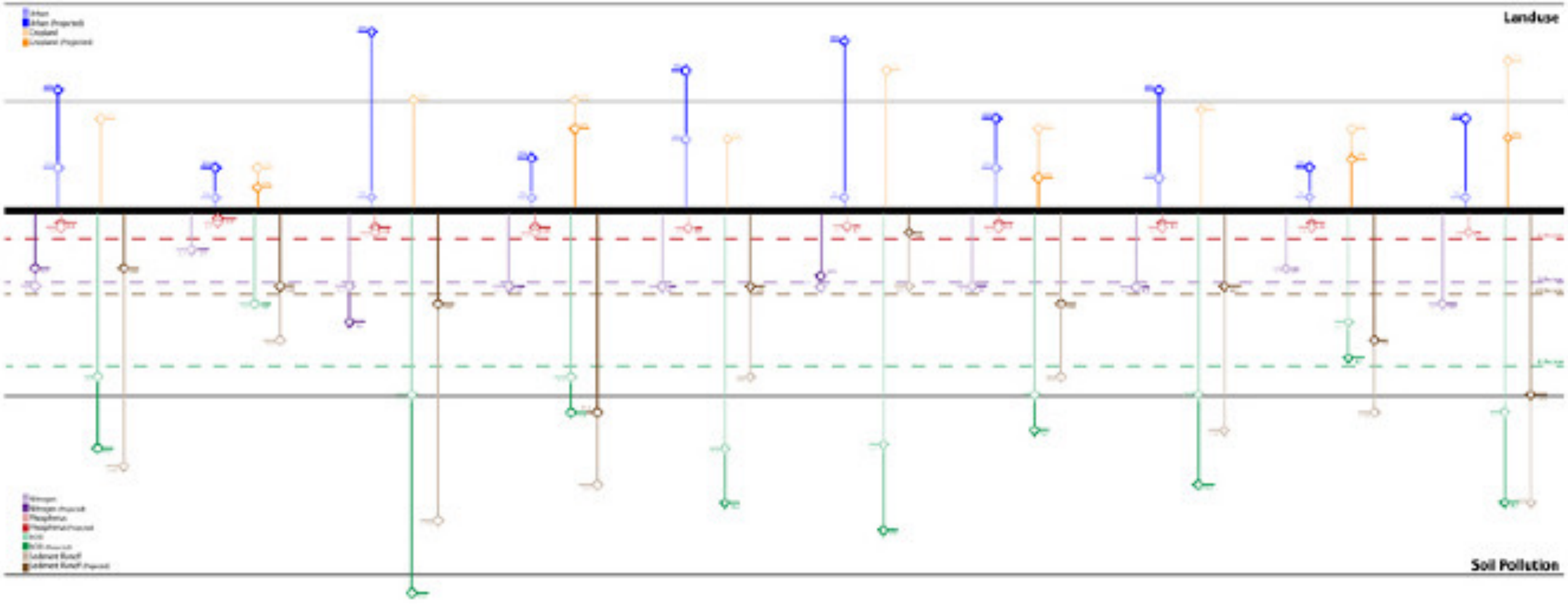
Means of Transport to site/20 pax



Pedestrian access to the site is very convinient as the site is located adjacent to a railway station. Due to traffic condition and lack of parking spaces, walking is a favourablw means of transport on site.



User

Th main users that are observed on sight are those who are considered middle aaged group where they have leisure time to hangout and socialize with their friends.

Ground Contamination: Watershed Analysis