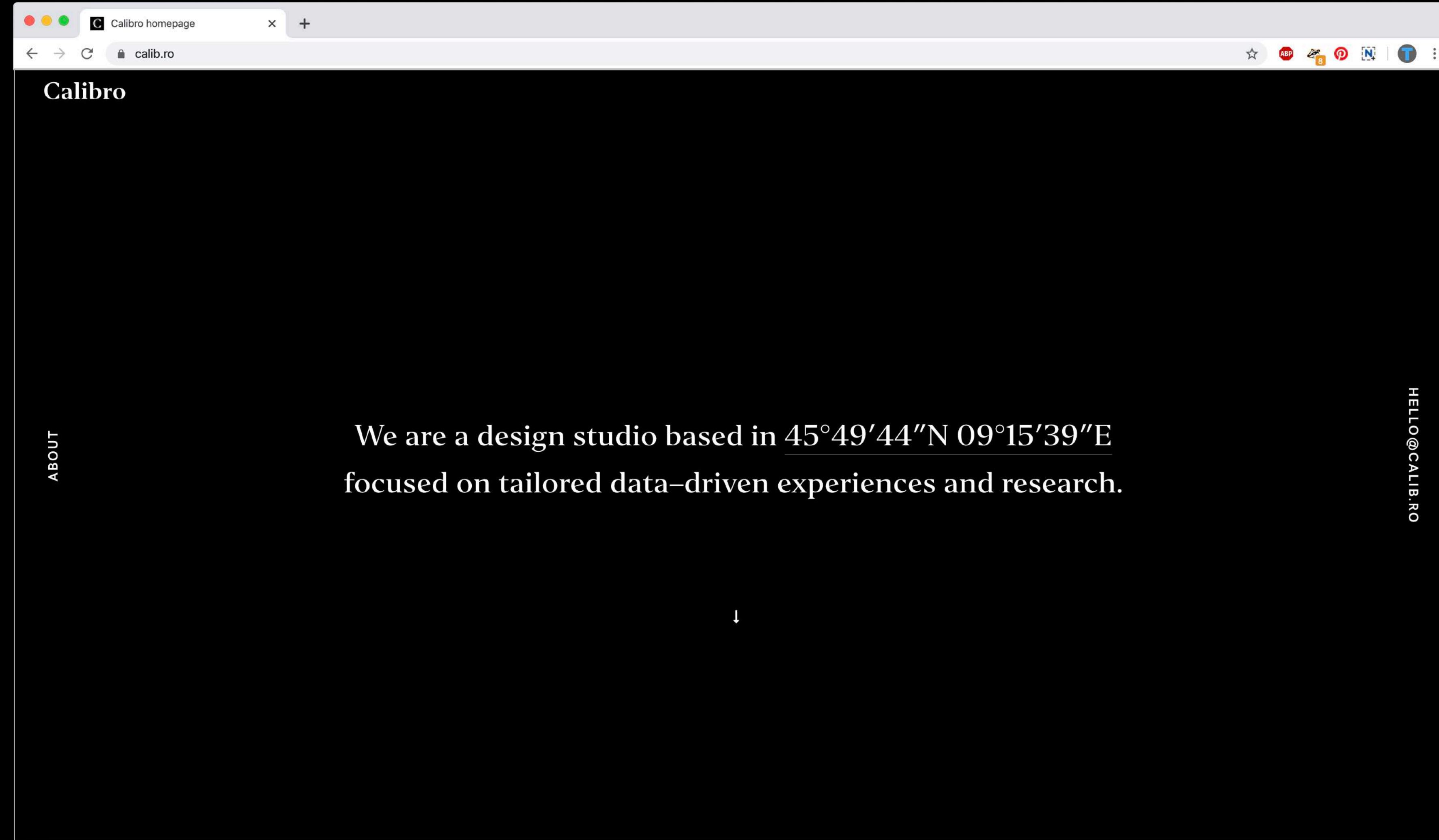


9th December 2020

Designerly Approaches to Digital Humanities Projects

Seminario DHDK – UNIBO

Calibro – @studiocalibro



calib.ro

What's your method?

What are the best practices in data driven projects?

What's the best way to visualize this type of data?

What's the best way to explore this archive?

What makes it work?

It depends

It depends

on the context

on the goal

on the constraints

on the data available

on the user

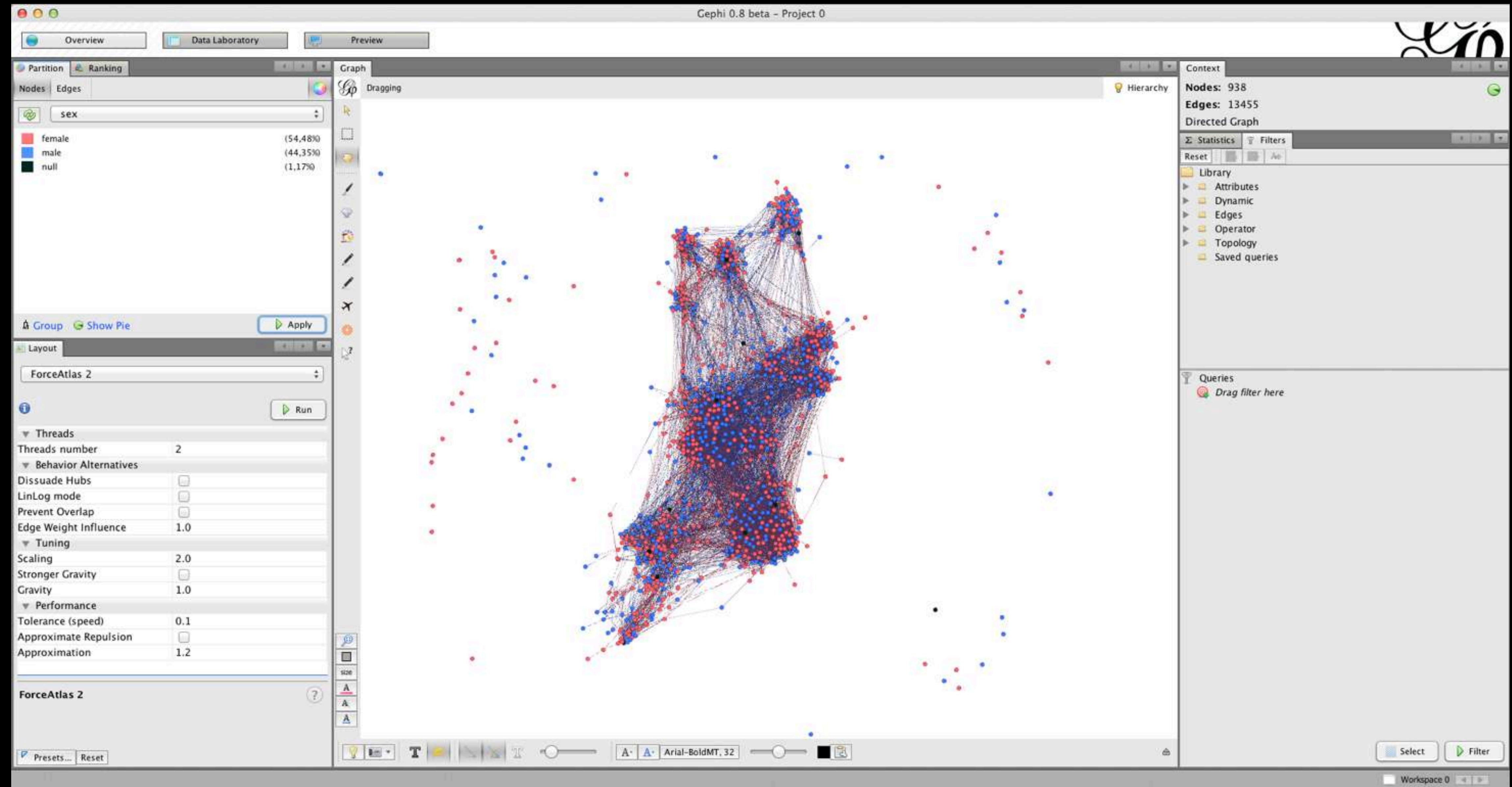
Follow the principles

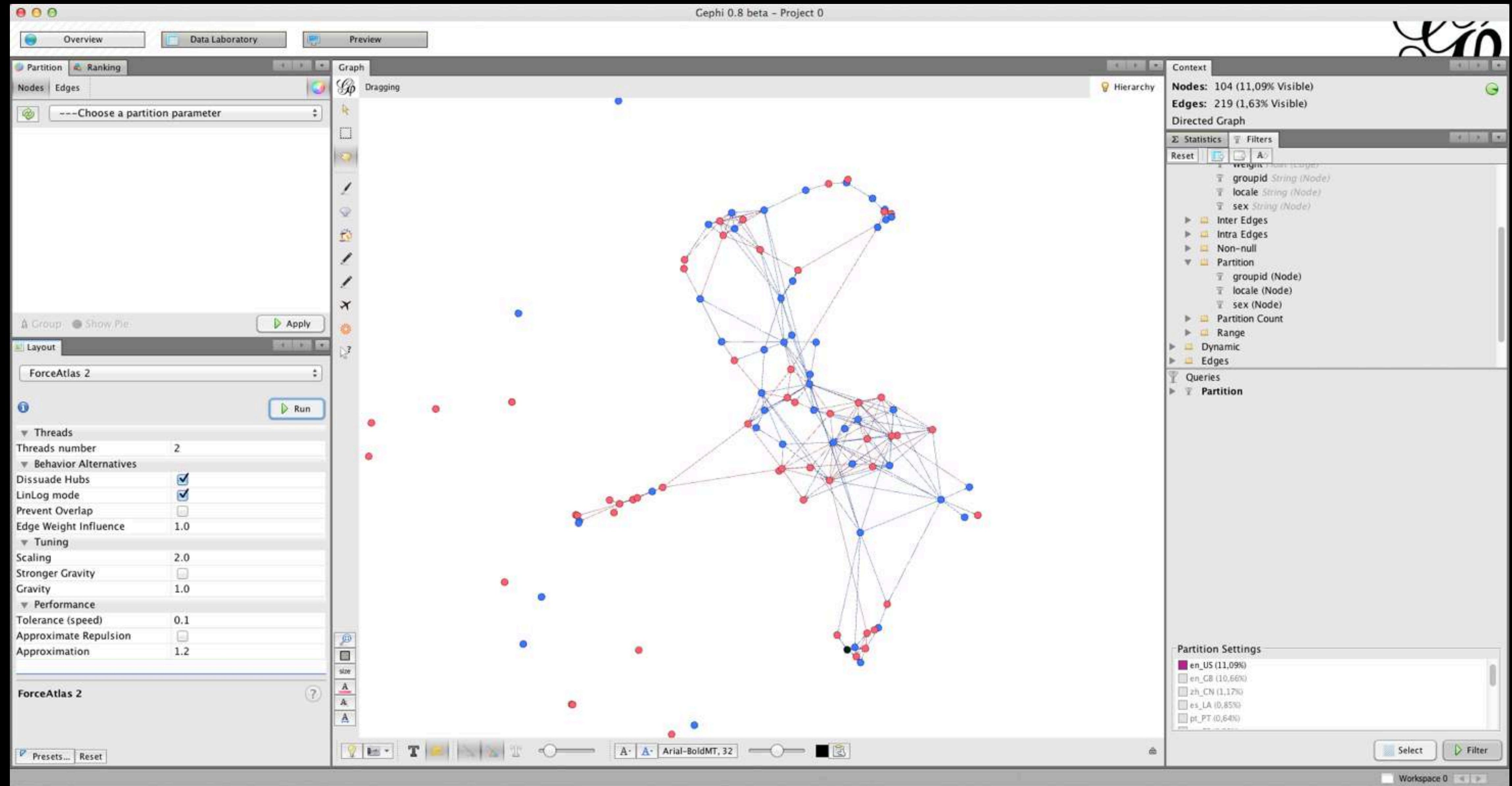
vs

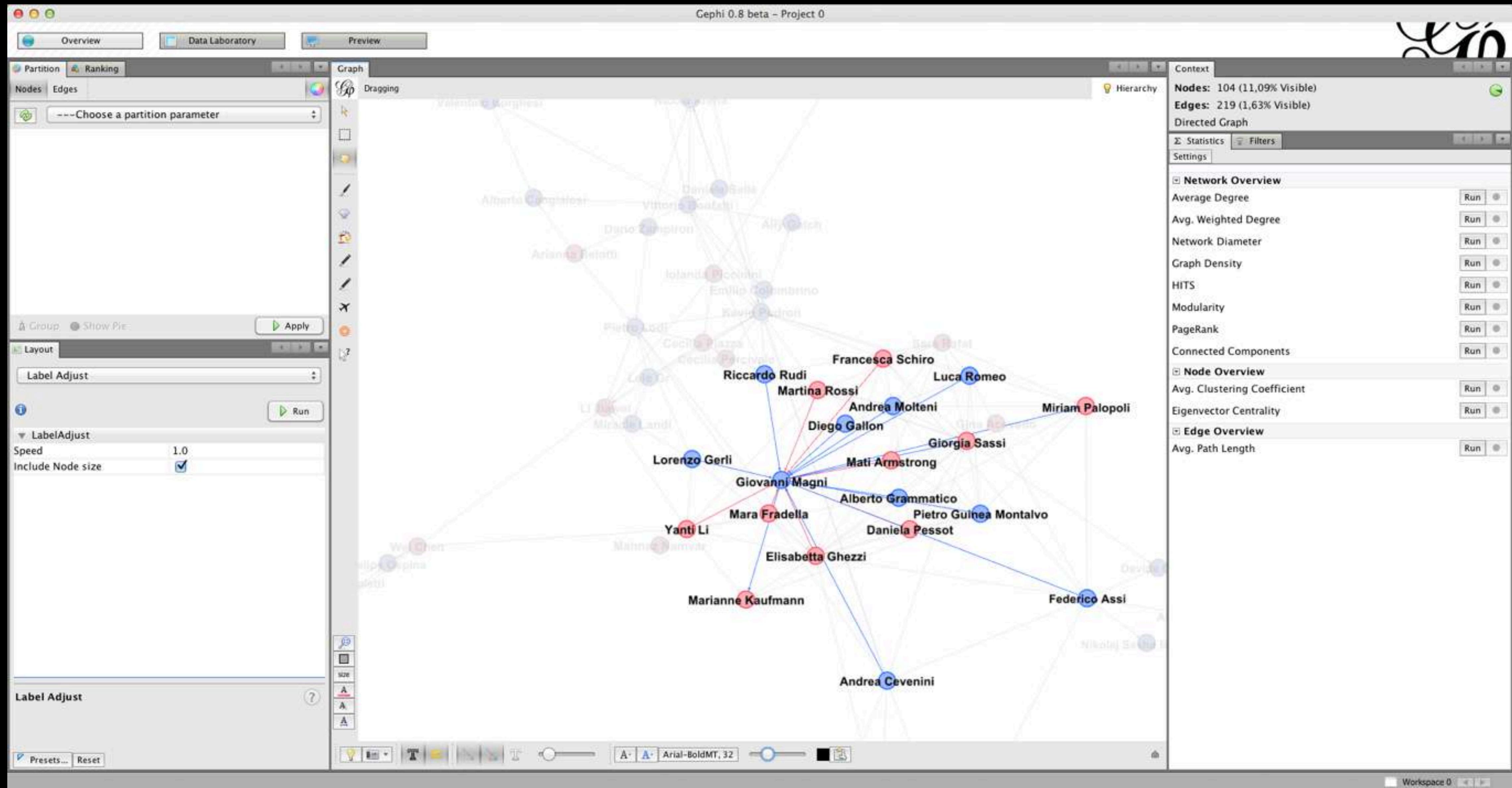
Do the opposite

Overview first, zoom and filter, details on demand.

Shneiderman (1996)







☰
MENU

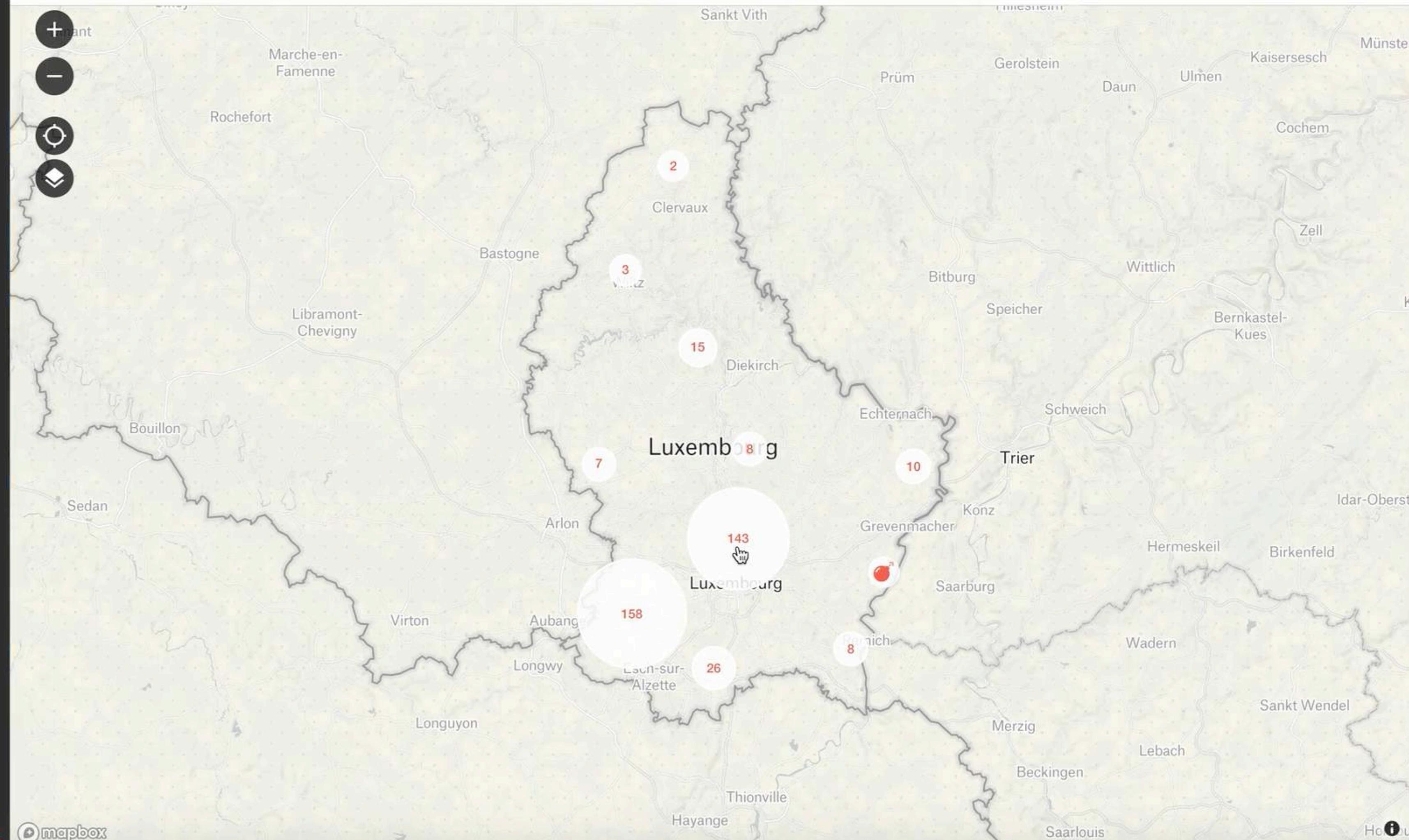
Map

383 / 383 ITEMS SHOWN



search...

reset



TYPE

reset

Bombed Site

211

Cemetery

44

Hospital

61

Memorial

9

Shelter

45

Steel Plant

13

PERIOD

reset



include 163 items with uncertain dates

EISCHTE WELTKRICH

EN



ww1.lu/map



Collection

472/472 Éléments affichés

Recherche



2001

EUTELSAT - Rapport final de Guy Modert et Gaston...



1999

EUTELSAT et Eutelsat S.A. - Projet d'arrangement



1999

Avis de la part des Parties du Liechtenstein, du...



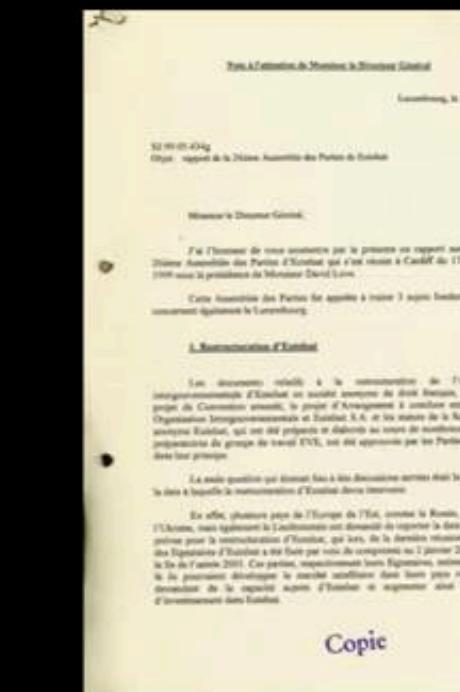
1999

EUTELSAT - Rapport du Conseil des Signataires à...



1999

Rapport de Guy Modert sur la 26e Assemblée des...



1999

Contribution de la Partie du Luxembourg relative au...



2019

L'ère des satellites – aspects juridiques



175 JOER POST

DE
FR<https://www.175anspost.lu/doc/2667?lang=fr>

1991

Deuxième satellite ASTRA (ASTRA 1B) - Lancement...

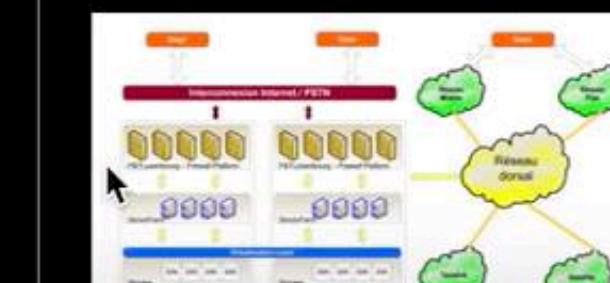


1963

John F. Kennedy en 1963



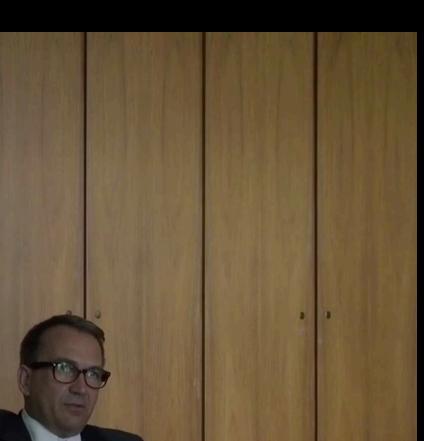
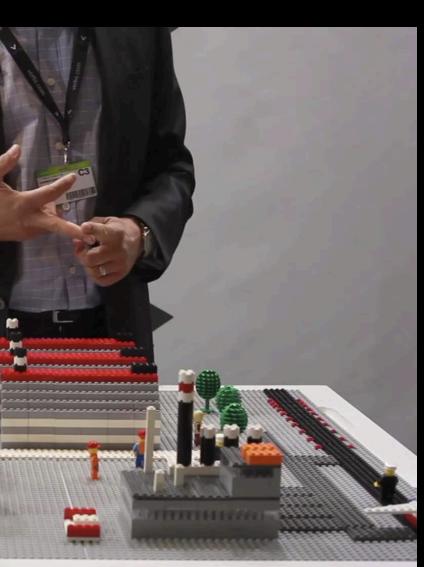
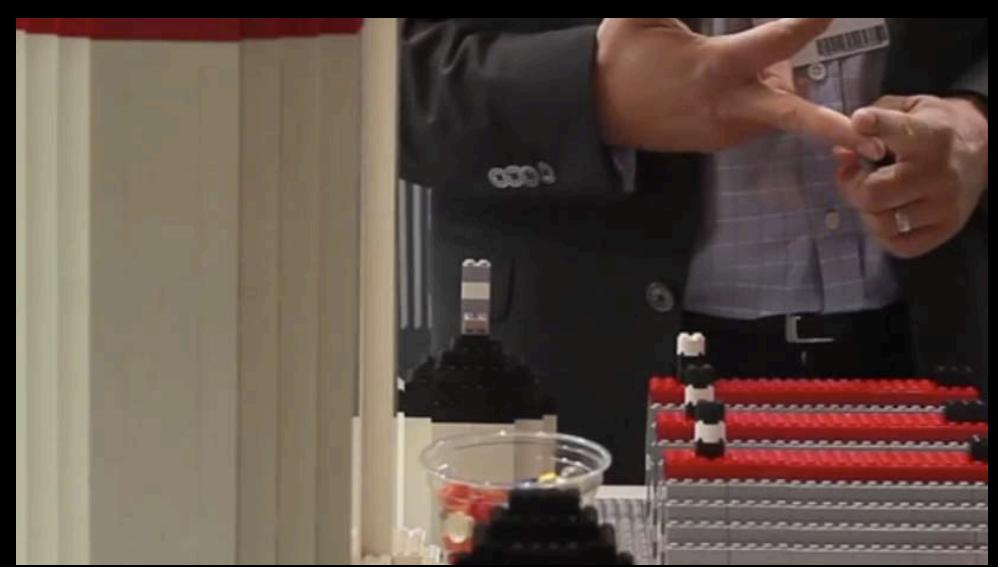
2019

Les plateformes offertes par POST Technologies

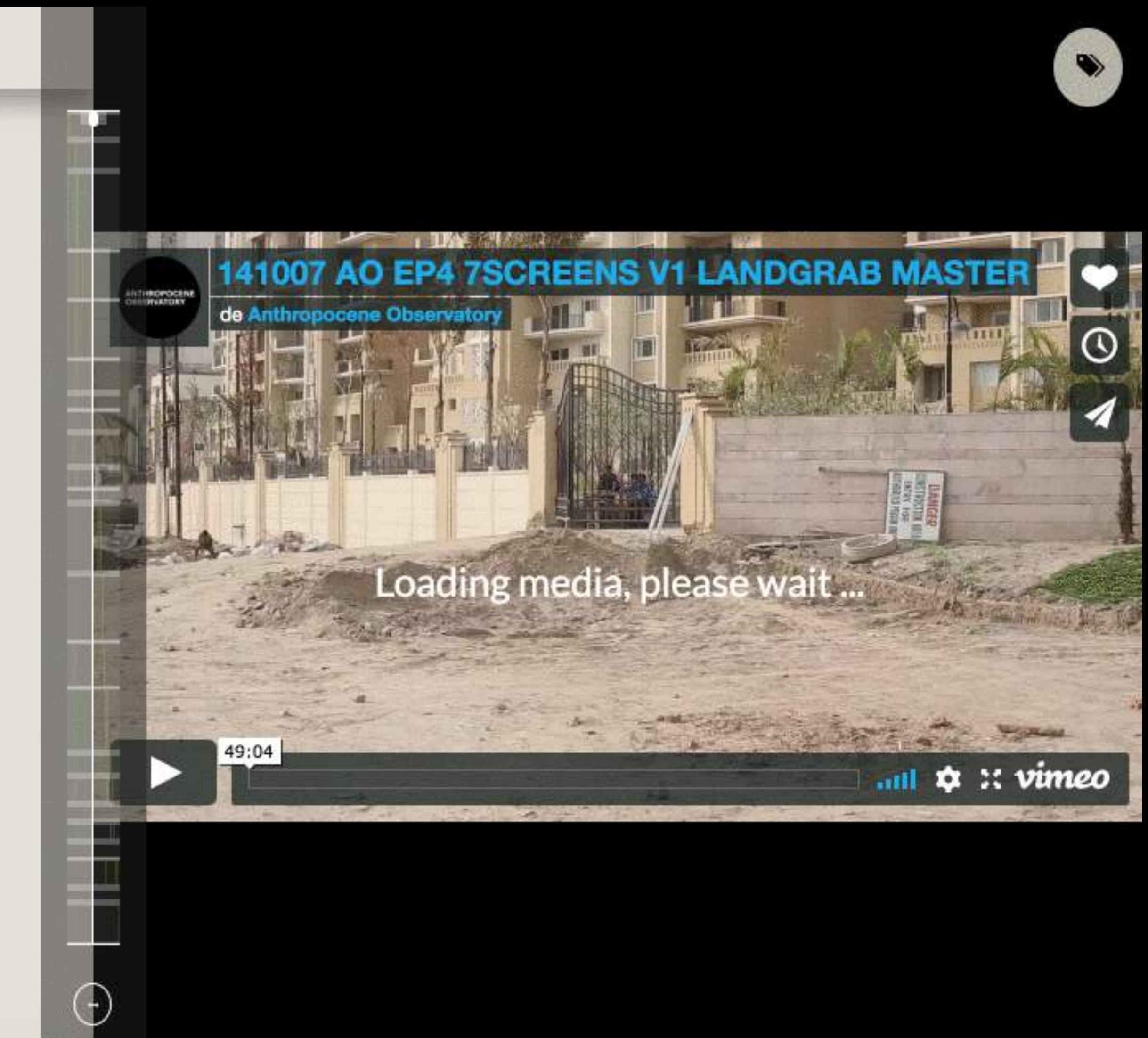
1997

Présentation de la station satellitaire terrestre à...

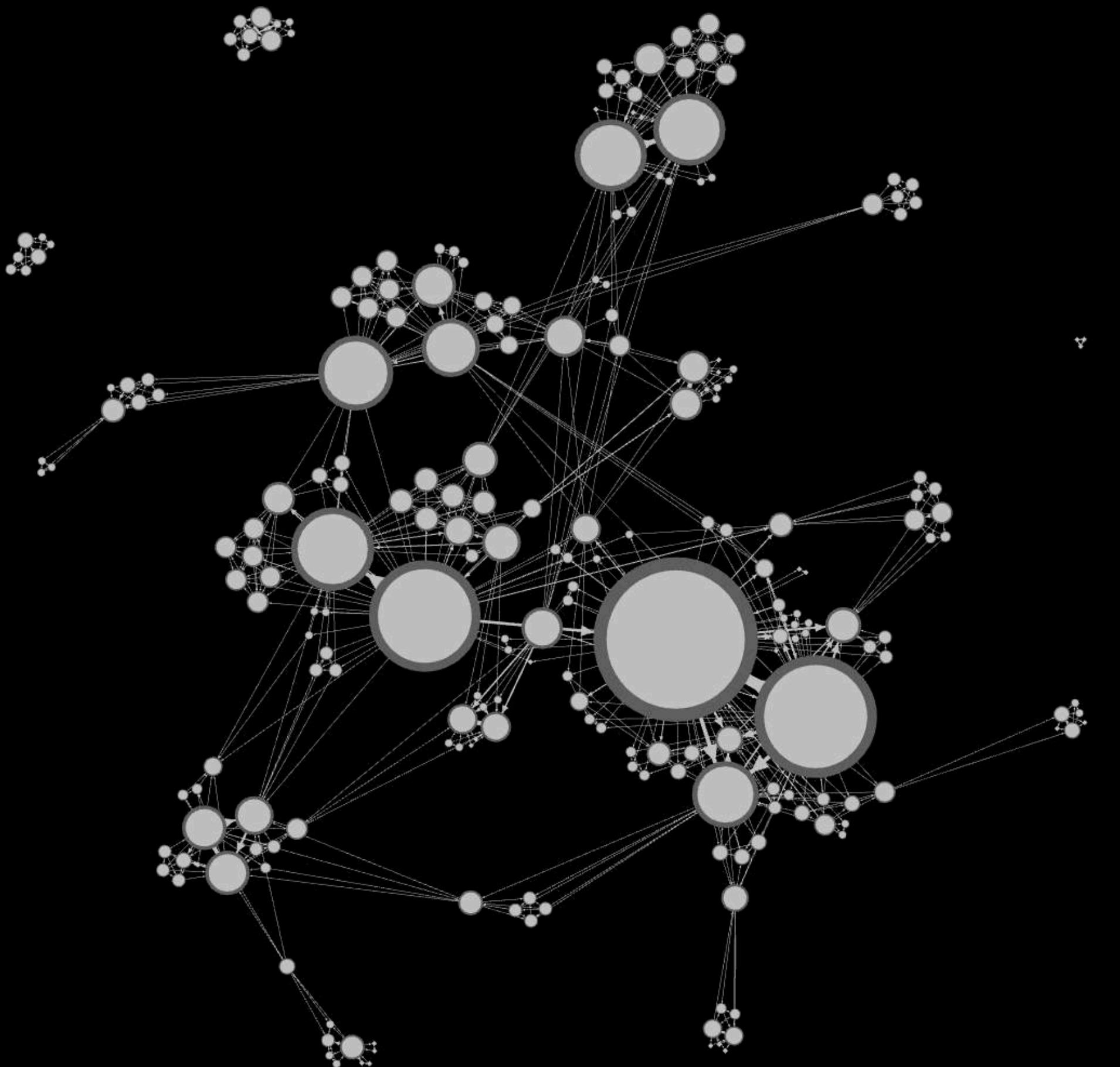




In a funny way, yes and no. I mean traditionally, the three elements that you need to be a sovereign state is territory, people and power over the territory. So it is deeply, deeply territorial. I think it's very human to think territorially. And if you look at the implementation of everything that is being decided in the framework of the United Nations, it all goes down to national legislation. You need to have a territory on which you can actually implement what you discussed internationally. So yes, it is territorial. But at the same time, people lose this sort of traditional relationship to the territory. They don't grow up in one place and stay there



Transcript editing and tagging through Dicto by Robin De Mourat



First exploration of the co-occurrence network of tags



Anthropocene Observatory Explorer at ZKM (2015)

CREDITS

Calibro, Donato Ricci, Daniele Ciminieri, Robin De Mourat



Anthropocene Observatory Explorer at ZKM (2015)

CREDITS

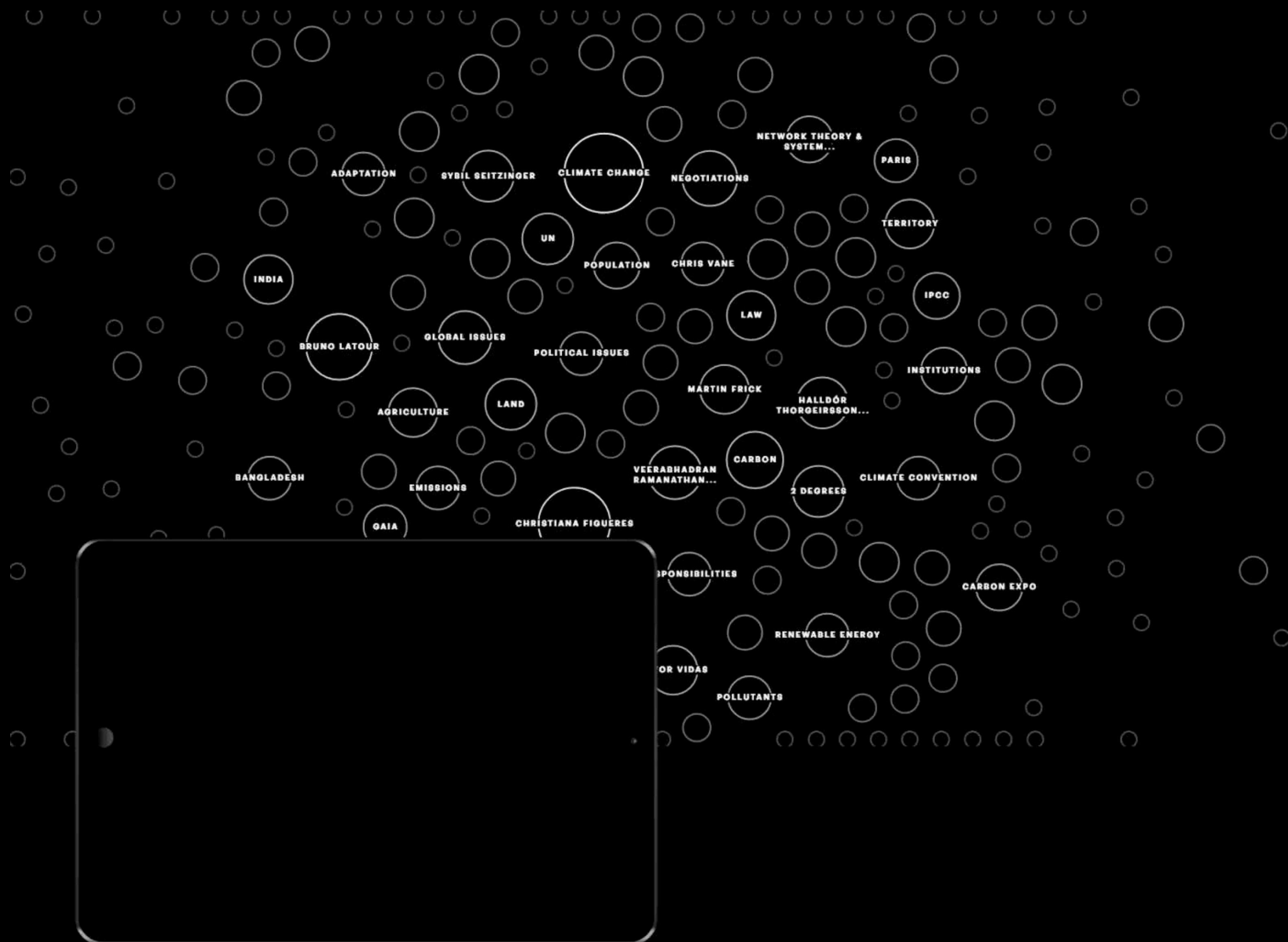
Calibro, Donato Ricci, Daniele
Ciminieri, Robin De Mourat



Anthropocene Observatory Explorer at ZKM (2015)

CREDITS

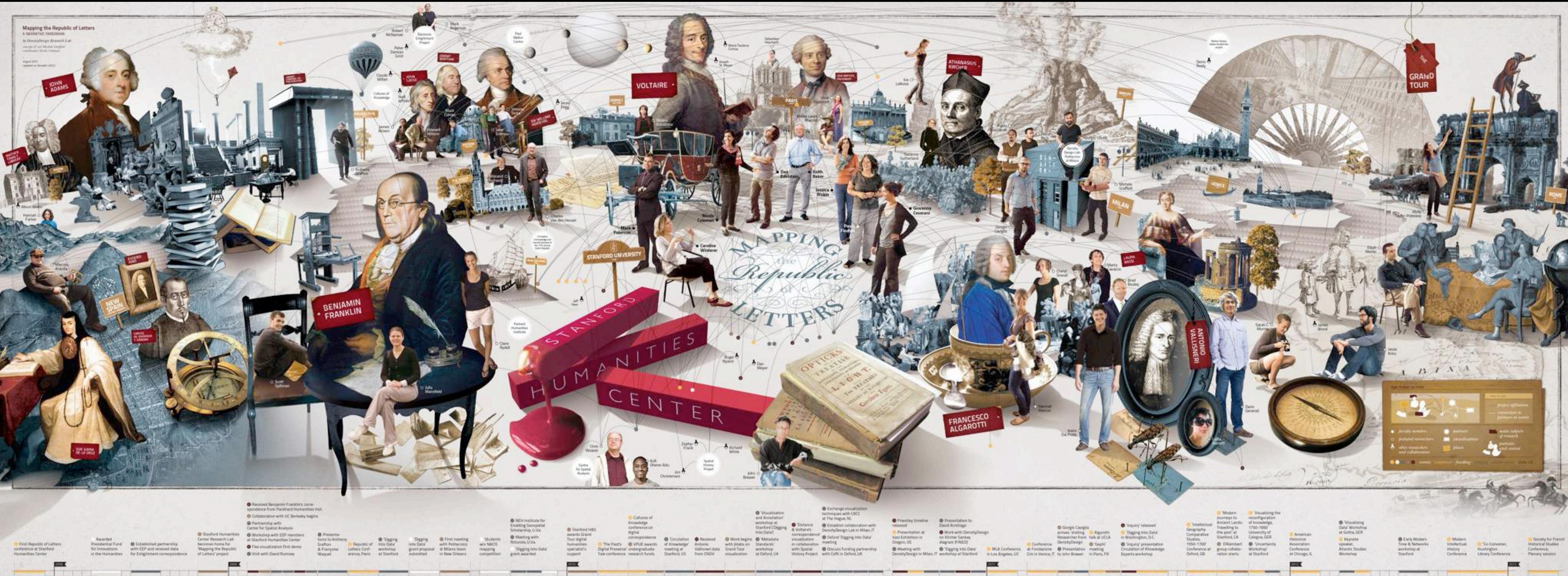
Calibro, Donato Ricci, Daniele Ciminieri, Robin De Mourat



Anthropocene Observatory Explorer at ZKM (2015)

CREDITS

Calibro, Donato Ricci, Daniele Ciminieri, Robin De Mourat



Mapping the Republic of Letters (artwork by Michele Graffetti)



60647 Documents
7476 People mentioned

Electronic Enlightenment

Subscribers enter here

LETTERS (subscribers only)

LIVES ►

LOCATIONS

EDITIONS

LIVES BY SURNAME

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &c.

- lives by surname
- lives by nationality
- lives by occupation

Subscribers please log in to make full use of EE's content and functionality, including access to all letters and biographies.

Lives listing with initial: A

« first < previous

listing lives 1-15 of 256

Abarca y Bolea, Pedro Pablo, conde de Aranda (1718-1792), Spanish – statesman

Abauzit, Firmin (1679-1767), French – theologian, bibliophile

Abbot, Charles, 1st Baron Colchester (1757-1829), English – Parliament

Abbot, John Farr (1756-1794), English – lawyer, academic

Abbot, Mrs Mary (c. 1762-1793), English – unknown or lost

Abeille, Jeanne Louise (d. 1810), French – unknown or lost

Abeille, Louis Paul (1719-1807), French – author, economist

Abercrombie, James (1758-1841), American – clergyman

Abercromby, David (d. c. 1701), Scottish – Jesuit, physician

Abercromby, James (1706-1781), Scottish – general, politician

Abercromby, James, 1st Baron Dunfermline (1776-1852), English – Parliament

Aberdeen, Presbytery of (founded 1560), Scottish – ecclesiastical body

Aberdeen, Town Council of (founded 1179), Scottish – local government

Abington, Frances (1737-1815), English – actress

Abos de Binanville, Antoine Maximilien d' (1726-1766), French – French Revolution

« first < previous

listing lives 1-15 of 256

6000 Grand Tourists

A Dictionary of British and Irish Travellers in Italy

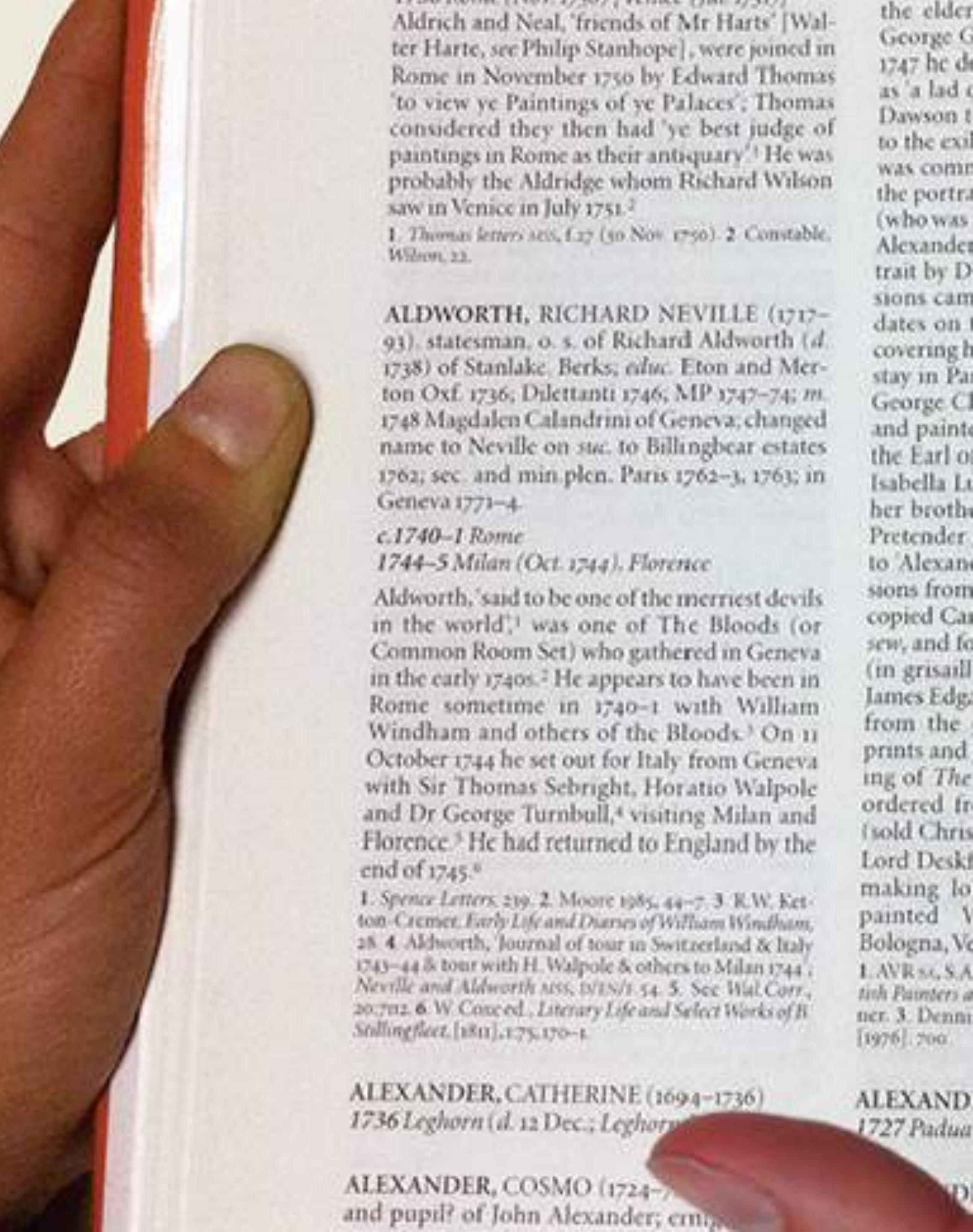
A DICTIONARY OF
BRITISH AND IRISH
TRAVELLERS
IN ITALY
1701 - 1800



compiled from the
BRINSLEY FORD ARCHIVE
by
JOHN INGAMELLS

6000 Grand Tourists

A Dictionary of British and Irish Travellers in Italy



Aldrich and Neal, 'friends of Mr Harts' [Walter Harte, see Philip Stanhope], were joined in Rome in November 1750 by Edward Thomas to view ye Paintings of ye Palaces; Thomas considered they then had 'ye best judge of paintings in Rome as their antiquary'.¹ He was probably the Aldridge whom Richard Wilson saw in Venice in July 1751.²

1. Thomas letters 165, f.27 (30 Nov. 1750). 2. Constable, Wilson, 22.

ALDWORTH, RICHARD NEVILLE (1717–93), statesman, o. s. of Richard Aldworth (*d.* 1738) of Stanlake, Berks; *educ.* Eton and Merton Oxf. 1736; *Dilettanti* 1746; MP 1747–74; *m.* 1748 Magdalena Calandrini of Geneva, changed name to Neville on *sic.* to Billingbear estates 1762; *sec.* and *min. plen.* Paris 1762–3, 1763; in Geneva 1773–4.

c. 1740–1 Rome

1744–5 Milan (Oct. 1744), Florence

Aldworth, 'said to be one of the merriest devils in the world',¹ was one of 'The Bloods' (or Common Room Set) who gathered in Geneva in the early 1740s.² He appears to have been in Rome sometime in 1740–1 with William Windham and others of the Bloods.³ On 11 October 1744 he set out for Italy from Geneva with Sir Thomas Sebright, Horatio Walpole and Dr George Turnbull,⁴ visiting Milan and Florence.⁵ He had returned to England by the end of 1745.⁶

1. Spence Letters, 239. 2. Moore 1985, 44–7. 3. R.W. Kett-
ton-Cremer, *Early Life and Diaries of William Windham*,
28. 4. Aldworth, *Journal of tour in Switzerland & Italy*
1743–44 & tour with H. Walpole & others to Milan 1744;
Neville and Aldworth 1655, D/EN/1, 54. 5. See Wal. Corr.,
20,702. 6. W. Coe ed., *Literary Life and Select Works of B.*
Stillingfleet, [1811], 175, 170–1.

ALEXANDER, CATHERINE (1694–1736)
1736 Leghorn (d. 12 Dec.; Leghorn)

ALEXANDER, COSMO (1724–?)
and pupil? of John Alexander; em.

the elder
George G
1747 he de
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Dawson t
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Isabella L
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Pretender
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Lord Deske
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Bologna, Ve
1. AVR sc. S.A.
tish Painters a
ner. 3. Denni
[1976], 700.

ALEXAND
1727 Padua

Explicit relationships

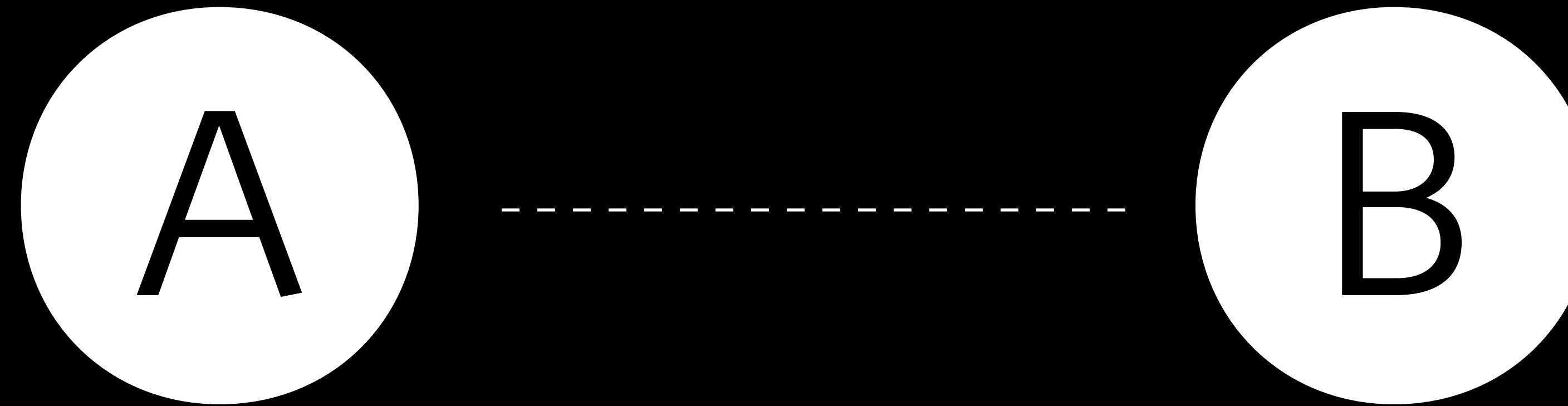


...wrote a letter to...

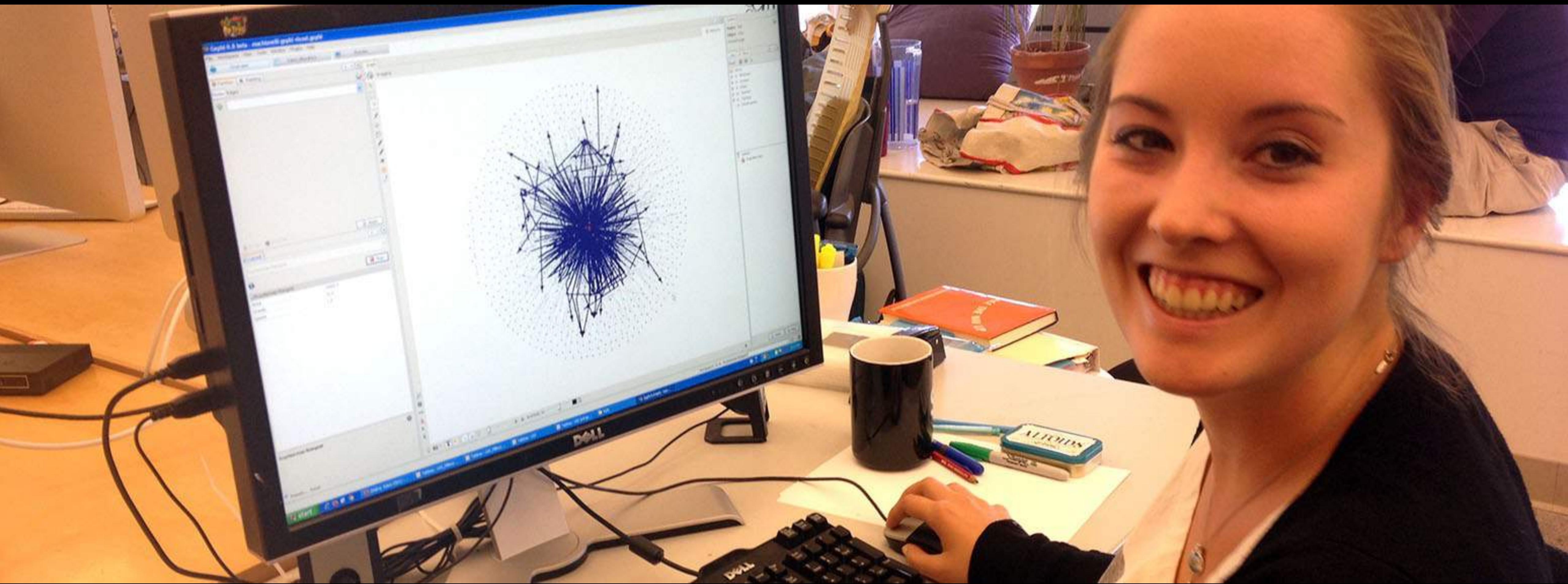
...is related to...

...met...

Not explicit relationships



...is born in the same city as...
...was in the same city at the same time as...
...participated at the same event as...



The “Early Modern Time and Networks” workshop in Stanford (2012)

Advantages

Identifying communities,
clusters and global properties

Advantages

Identifying communities,
clusters and global properties

Disadvantages

Low level of interaction focused on
the reduction of the information

Limits in the exploration of
multidimensional data

Poor insights with large
(and incomplete) graphs

Layout algorithms can be misleading

There is also a very large class of users that frequently deal with large network data but are not interested in global patterns in this data.

Instead they are trying to learn something more about a particular datapoint in the dataset and how this point relates to the rest of the data.

Overview first, zoom and filter, details on demand.

Shneiderman (1996)

~~Overview first, zoom and filter, details on demand.~~

Search, show context, expand on demand.

Van Ham e Perer (2009)

Knot Create ▾ Select ▾ Export ▾

Search for a person (or group of persons)  

Please enter 3 more characters

INFO FILTERS EDGES PLACES

Number of nodes: 0

Nodes

javascript:void(0)

Make everything from scratch

VS

Adapt existing technological solutions

C2DH | Luxembourg Centre for Contemporary and Digital History

c2dh.uni.lu

PROJECTS THINKERING DATA FORUM Z PEOPLE | f | t | q | uni.lu EN FR DE

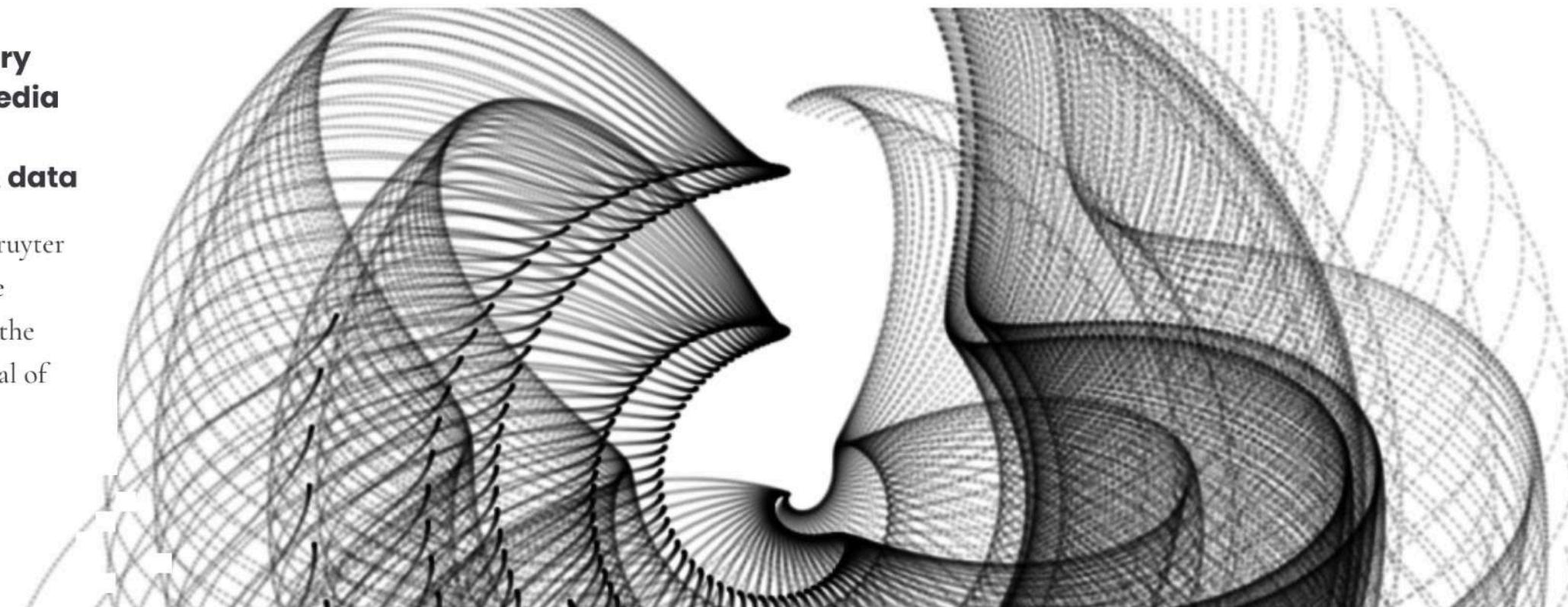
Innovating history

The Luxembourg Centre for Contemporary and Digital History (C²DH) is the University of Luxembourg's third interdisciplinary research centre, focusing on high-quality research, analysis and public dissemination in the field of contemporary Luxembourgish and European history. It promotes an interdisciplinary approach with a particular focus on new digital methods and tools for historical research and teaching.

NEWS

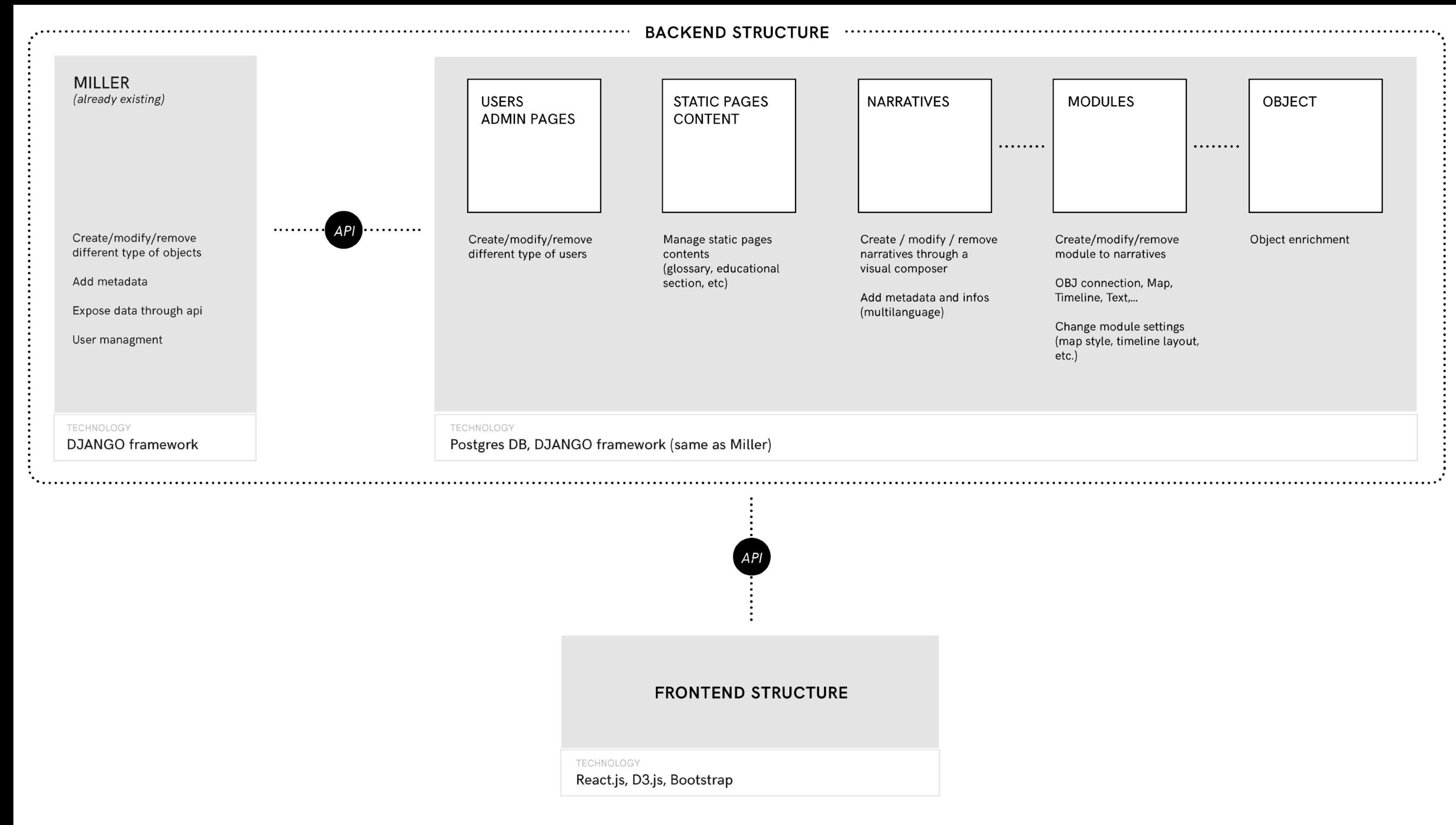
The digital history journal: transmedia storytelling, hermeneutics & data

The C²DH and De Gruyter Publishing Group are pleased to announce the creation of the Journal of Digital History.



[ww1.lu](#)

We would like to create a **digital exhibition** about WWI in Luxembourg where users can explore items from different **archives**, access **interactive long readings** enriched with archival material, see the main events with an **interactive timeline**...



Data and back-end structure for for Éische Weltkrich

CLEAN Copy of WW1 - Google Sheets

docs.google.com/spreadsheets/d/1dqI0kcWKyS74-wJh1E_1d26p9JgNn0hcZKQCQ7AgDFw/edit#gid=0

slug

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	W	X	Y
1	slug	title	type	attachment	snapshot	url	related_documents:list	data_type	data_start_date	data_end_date	data_year	data_date_en_US	data_date_fr_FR	data_date_de_DE	data_creator	data_provenance	data_archive_id	data_id	data_title_en_US	data_title_fr_FR	data_title_de_DE	data_description
2	mnhm-206-15-german-retreat-luxembourg-1918	The German retreat from Luxembourg	image	image/mnhm-206-15-german-retreat-luxembourg-1918.jpg				image	1918-11-11	1918-11-21	1918	November 1918	novembre 1918	November 1818	Theodore Wirol	Musée National d'Histoire Militaire Dikirch	CP206_15		The German retreat from Luxembourg	Retrait des troupes allemandes du Luxembourg	Rückzug der Deutschen aus Luxemburg	Postcard showing the armistice of November 1918 from Luxembourg after years of occupation withdraw under the last men cross November 1918.
3	mnhm-cp206-003-german-cannon-children-luxembourg-1918	Children pose with German cannon	image	image/mnhm-cp206-003-german-cannon-children-luxembourg-1918.jpg				image	1918-11-11	1918-11-21	1918	November 1918	novembre 1918	November 1818	Theodore Wirol	Musée National d'Histoire Militaire Dikirch	CP206_003		Children pose with German cannon	Des enfants prennent la pose devant un canon allemand	Kinder posieren vor deutscher Kanone	Luxembourgish children in the final days of the war employed a range of mortars to larger naval guns, the "Langer Max". Several thousand Germans stationed in Luxembourg was liberated by US
4	mnhm-cp264-001-german-soldiers	German soldiers stationed in Luxembourg	image	image/mnhm-cp264-001-german-soldiers.jpg				image	1914-08-02	1918-11-21	uncertain	ca. 1914-1918	vers 1914-1918	ca. 1914-1918	N. Schumacher	Musée National d'Histoire Militaire Dikirch	CP264_001		German soldiers stationed in Luxembourg	Soldats allemands stationnés au Luxembourg	In Luxembourg stationierte deutsche Soldaten	German soldiers standing in uniform and holding rifles specifically designed. Following its declaration of war, Germany thus wanted the possibility for positioned to attack could then turn its occupation ultimate
5	mnhm-cp199-001-french-plane-differdange-1917-02-10	Debris of the French plane shot down in Differdange	image	image/mnhm-cp199-001-french-plane-differdange-1917-02-10.jpg				image	1917-02-10	1917-02-10	1917				Theodore Wirol	Musée National d'Histoire Militaire Dikirch	CP199_001		Debris of the French plane shot down in Differdange	Débris de l'avion français abattu à Differdange	Trümmer des über Differdingen abgeschossenen französischen Flugzeugs	German soldiers shot down during the First World War. During the night of 10 February 1917, which claimed the life of sub-lieutenant Marius Henri Alphonse Furet, carried out by some civilians tried as souvenirs. The victims were buried in Differdange and all France in 1922, the memorial in the town
6	anlux-ae-00404-telefonschmelde-uttingen-1914-08-01	Transcription of a telephone conversation describing the Troisviers incident	image	other/anlux-ae-00404-telefonische-meldung-der-gendarmerie-uttingen-1914-08-01.jpg				other	1914-08-01	1914-08-01	1914				Emile Van Dyck	Archives Nationales de Luxembourg	AE-00404		Transcription of a telephone conversation describing the Troisviers incident	Transcription de la conversation téléphonique décrivant l'incident de Troisviers	Protokoll eines Telefonaats mit detaillierten Angaben zum Zwischenfall in Uuttingen	Transcription of a telephone conversation describing the Troisviers incident
7	european-invasion-de-jehay	De Jehay: "L'invasion du Grand-Duché de Luxembourg"	pdf	book/european-invasion-de-jehay.pdf				book	1916-01-01	1916-12-31	1916	1916	1916	1916	Frédéric van den Steen de Jehay	Europaea	n/a		De Jehay: "L'invasion du Grand-Duché de Luxembourg"	De Jehay: "L'invasion du Grand-Duché de Luxembourg"	De Jehay: "L'invasion du Grand-Duché de Luxembourg"	Book on the German invasion of Luxembourg during the First World War. Belgian minister Charles de Gaulle war on Russia in the occupied area of Luxembourg neutrality. Its strategic importance of Luxembourg's neutrality was undermined by the entry of the Central Powers into the war in August 1914. At around 7pm, a small German force crossed the border and invaded Luxembourg. Luxembourg was destroyed, and subsequently occupied the railway line which approximately one-third of the German retreat. Luxembourg's neutrality was violated by the Central Powers in the following months. The author is a member of the Army of France from 1900 until his retirement.

Definition of data schema for the archival material to import in a DB

ÉISCHTE WELTKRICH

1914 ÉISCHTE WELTKRICH 1918

Remembering the Great War in Luxembourg

DISCOVER THE Themes

BROWSE THE Collection

EXPLORE THE Map

FOLLOW THE Timeline

EN

[ww1.lu](https://ww1.lu/?lang=en)

[ww1.lu](https://ww1.lu/?lang=en)

ww1 - VisualEditor

https://editor.ww1.lu

Themes

Occupation

Published

EN

Educational

The Forgotten Monument

Published

Grief and Loss

Published

Static Pages

about

education

resources

terms-of-use

This screenshot shows the 'VisualEditor' interface for the 'ww1' project at https://editor.ww1.lu. The interface is divided into three main sections: 'Themes', 'Educational', and 'Static Pages'. The 'Themes' section contains a card for 'Occupation' with a published image of soldiers in a field. The 'Educational' section contains a card for 'The Forgotten Monument' with a published image of a destroyed monument. The 'Static Pages' section lists four pages: 'about', 'education', 'resources', and 'terms-of-use'. A sidebar on the left shows a preview of a painting and has an 'EN' button. The top bar includes browser controls and a status bar with icons for key, star, ABP, and a green circle with '0'.

Custom visual editor for Éischte Weltkrich

Occupation (the-occupation-2)

Unpublish Preview

Add Chapter

The Invasion

Difficult Neutrality

EN

OCCUPATION

In August 1914, German troops invaded Luxembourg, violating its neutrality and embarking on an occupation that lasted until the end of the war. Here is the story of this complex cohabitation.

Custom visual editor for Éischte Weltkrich

ww1 - VisualEditor

https://editor.ww1.lu/themes/44/chapters/46/modules/7/edit

Image

French news article on Luxembourgish opposition to the occupation

Background Overlay

Hex #1E1E1E

Text color

Image

French news article on Luxembourgish opposition to the occupation

Layout

EN

Save

Back

Luxembourg's neutrality became the focus of much discussion in both the local and international press. Whereas local journalists depicted Luxembourg as a victim dragged into the war against its will, the French press criticised the compliant attitude of the Luxembourg government and monarchy towards the German invasion.

Some journalists such as Maurice de Waleffe even called on the French government to bomb

Custom visual editor for Éischte Weltkrich

ww1 - VisualEditor

https://editor.ww1.lu/themes/44/chapters/46/modules/7/edit

Translate

English	French	German
<p>Luxembourg's neutrality became the focus of much discussion in both the local and international press. Whereas local journalists depicted Luxembourg as a victim dragged into the war against its will, the French press criticised the compliant attitude of the Luxembourg government and monarchy towards the German invasion.</p> <p>Some journalists such as [Maurice de Waleffe](object://1491) even called on the French government to bomb Luxembourg.</p>	<p>La neutralité du Luxembourg fait l'objet de nombreux débats dans la presse locale et internationale. Si les journalistes locaux dépeignent leur pays comme entraîné dans la guerre contre sa volonté, la presse française critique l'attitude docile du gouvernement luxembourgeois et de la monarchie vis-à-vis de l'envahisseur allemand.</p> <p>Certains journalistes, comme [Maurice de Waleffe](object://1491), vont jusqu'à appeler le gouvernement français à bombarder le</p>	<p>Sowohl in der lokalen als auch in der internationalen Presse wurde die luxemburgische Neutralität Gegenstand zahlreicher Diskussionen. Während lokale Journalisten Luxemburg als unfreiwilligen Kriegsteilnehmer betrachteten, kritisierte die französische Presse die entgegenkommende Haltung der Luxemburger Regierung und Monarchie gegenüber den deutschen Invasoren.</p> <p>Einige Journalisten wie Maurice de Waleffe</p>

EN

Done

Exit

Custom visual editor for Éischte Weltkrich

BGL L'HISTOIRE D'UN SIÈCLE

Au sortir de la Première Guerre mondiale, l'espoir renaît. Cette période est marquée par la réorientation de l'économie luxembourgeoise et l'émergence de nouveaux besoins de financement. C'est dans ce contexte qu'est signé l'acte de constitution de la Banque Générale du Luxembourg, le 29 septembre 1919.

LIRE PLUS →

Cette exposition virtuelle vous emmène à la découverte de l'une des institutions financières les plus emblématiques du Grand-Duché.

UNIVERSITÉ DU LUXEMBOURG

C2DH

BGL BNP PARIBAS

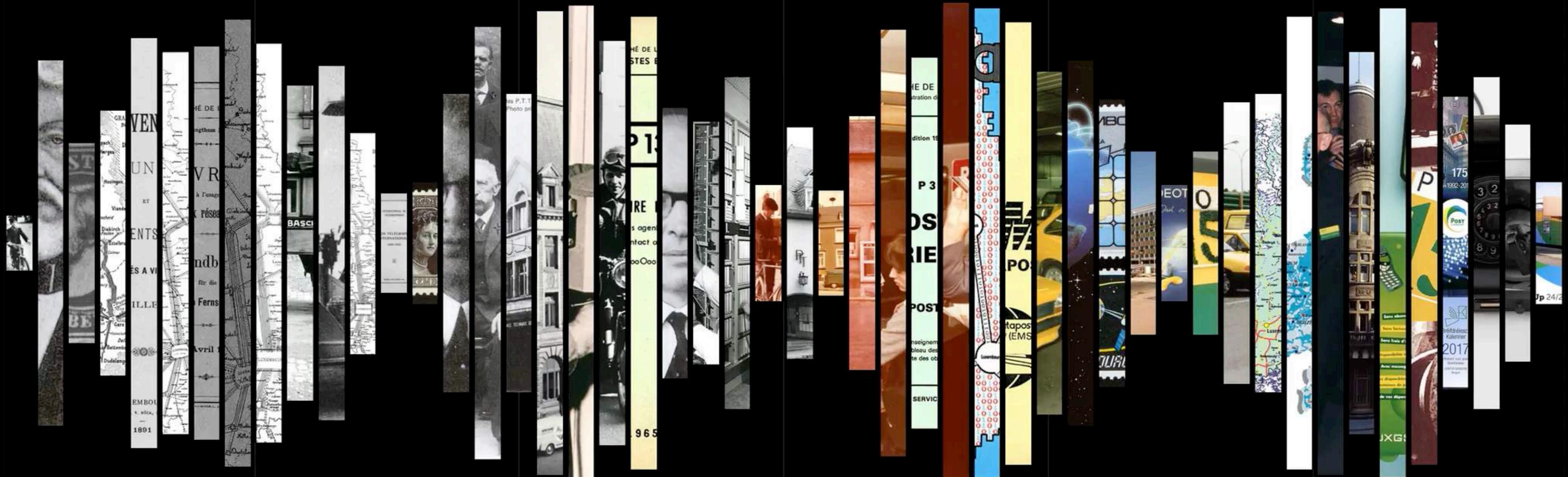
LIGNE DU TEMPS + AGENCE + DOSSIERS

depuis100ans.lu

175 JOER POST

L'Histoire de l'Entreprise des Postes et Télécommunications du Grand-Duché depuis 1842

[LIRE PLUS](#)



DE

EN

Ligne du temps

Collection

Carte

→ Dossiers thématiques

<https://www.175anspost.lu/stories?lang=fr>

[175anspost.lu](https://www.175anspost.lu)

Prospecting an In-Between

East Belgium 1920-2020

EN ▾

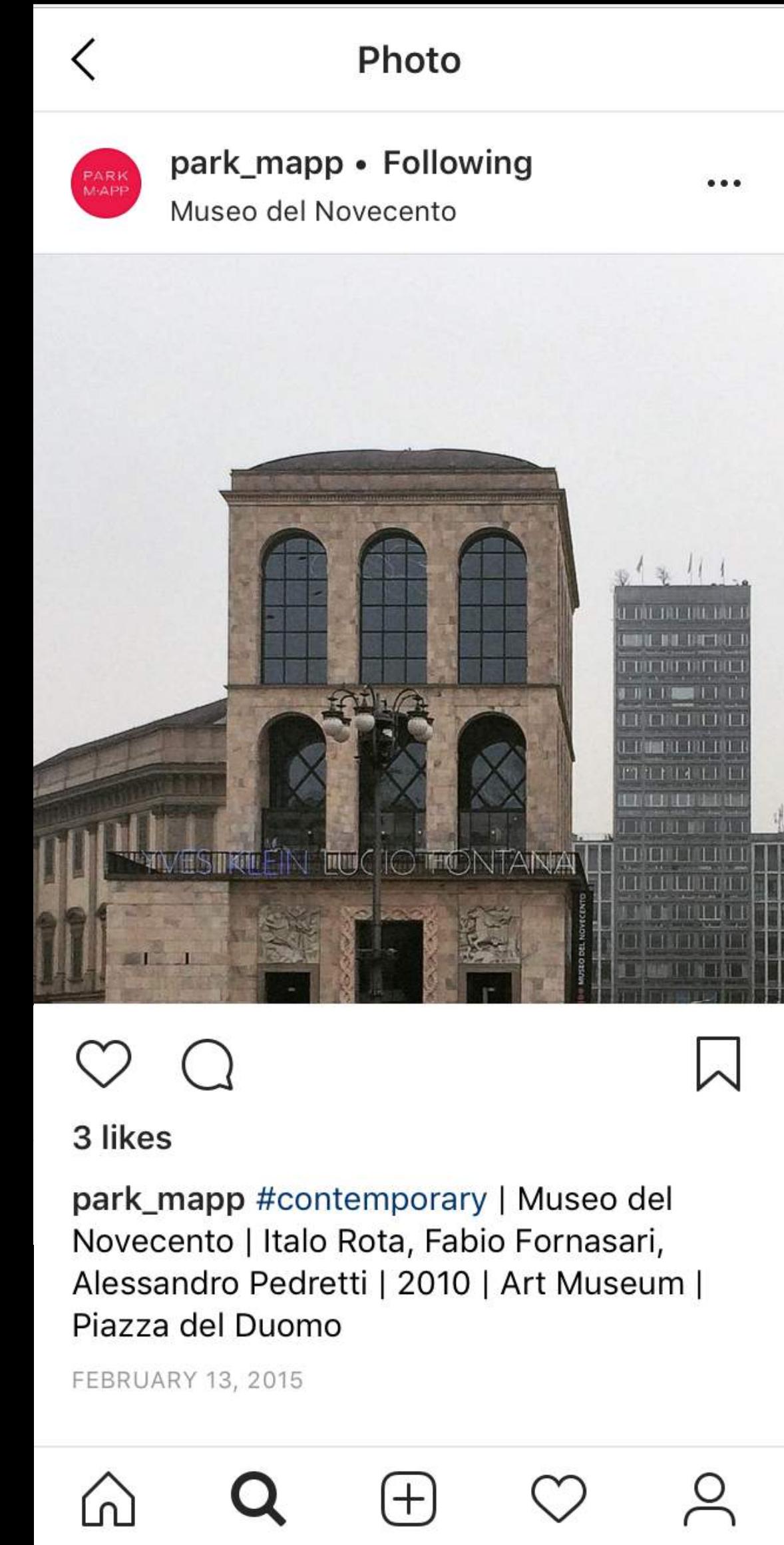
SKIP INTRO →

timestrata.be/

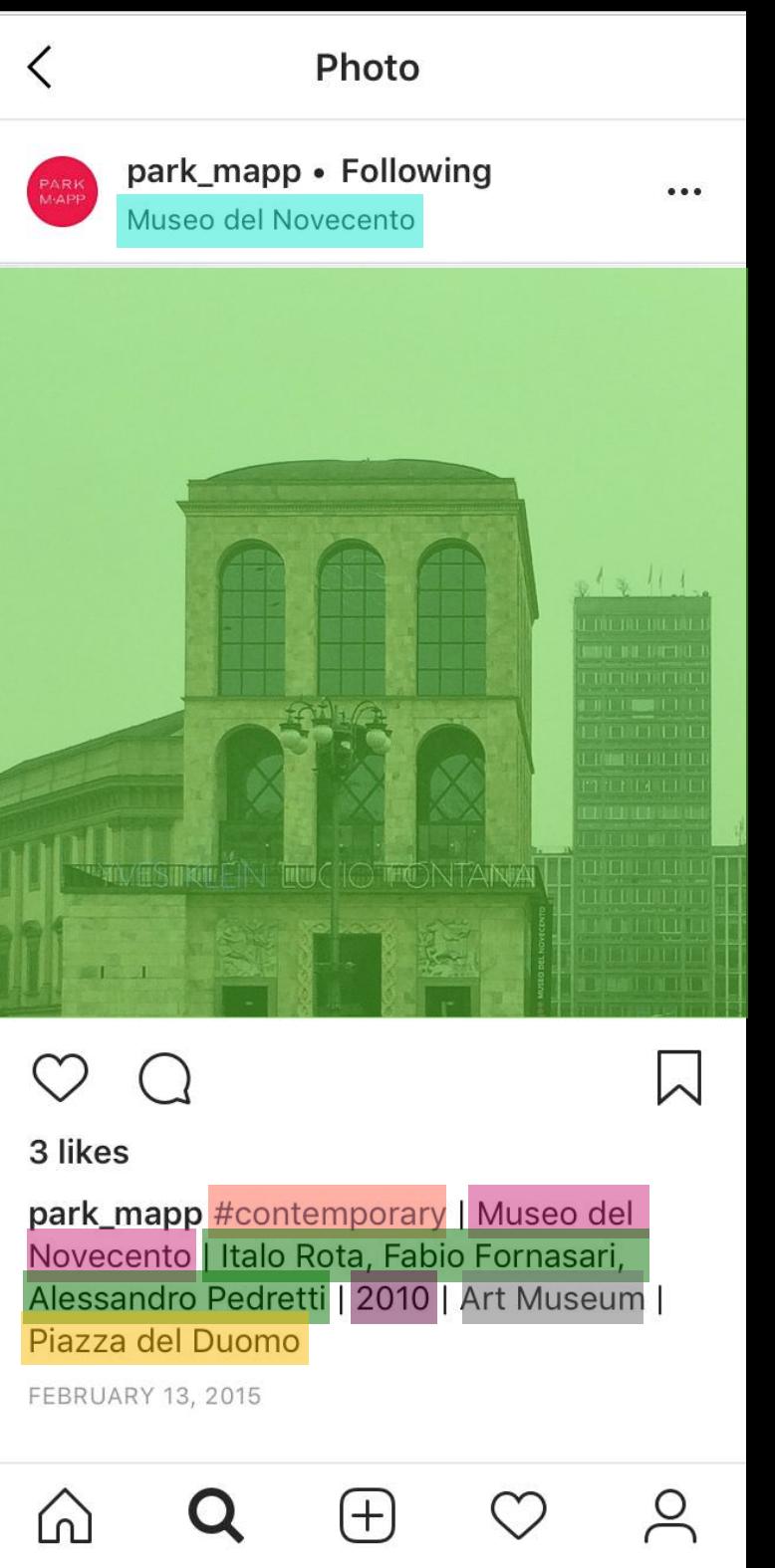
We would like to create an app to map all the
modern and contemporary architecture in Milan.

PARK Associati

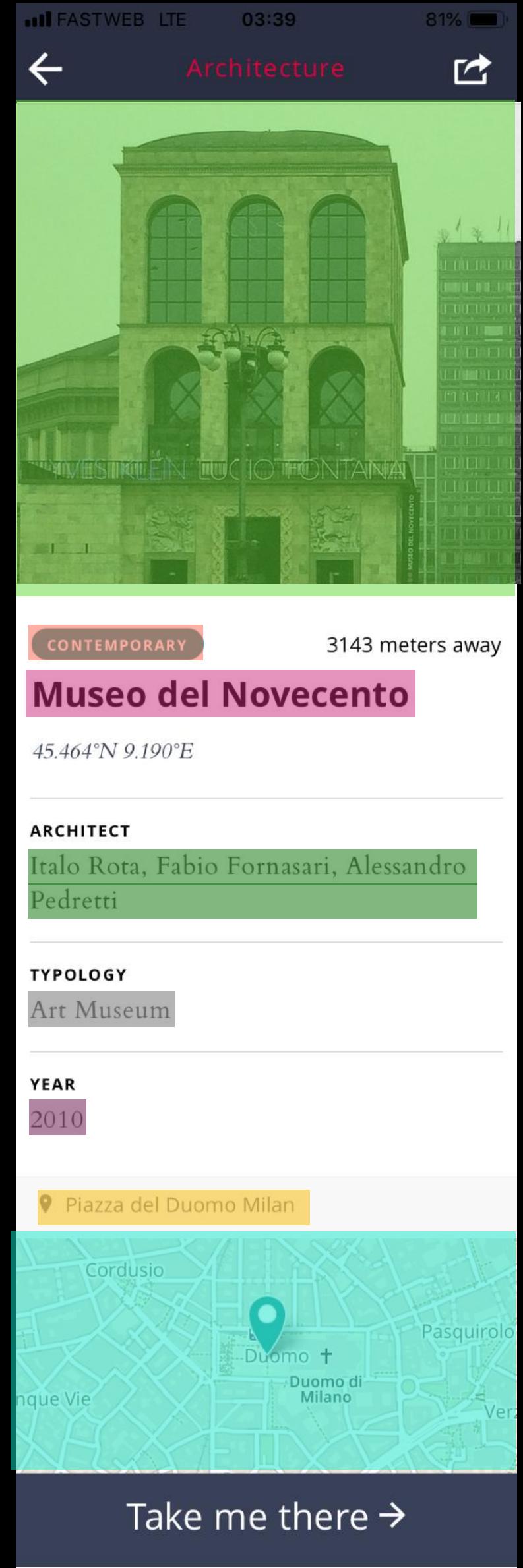




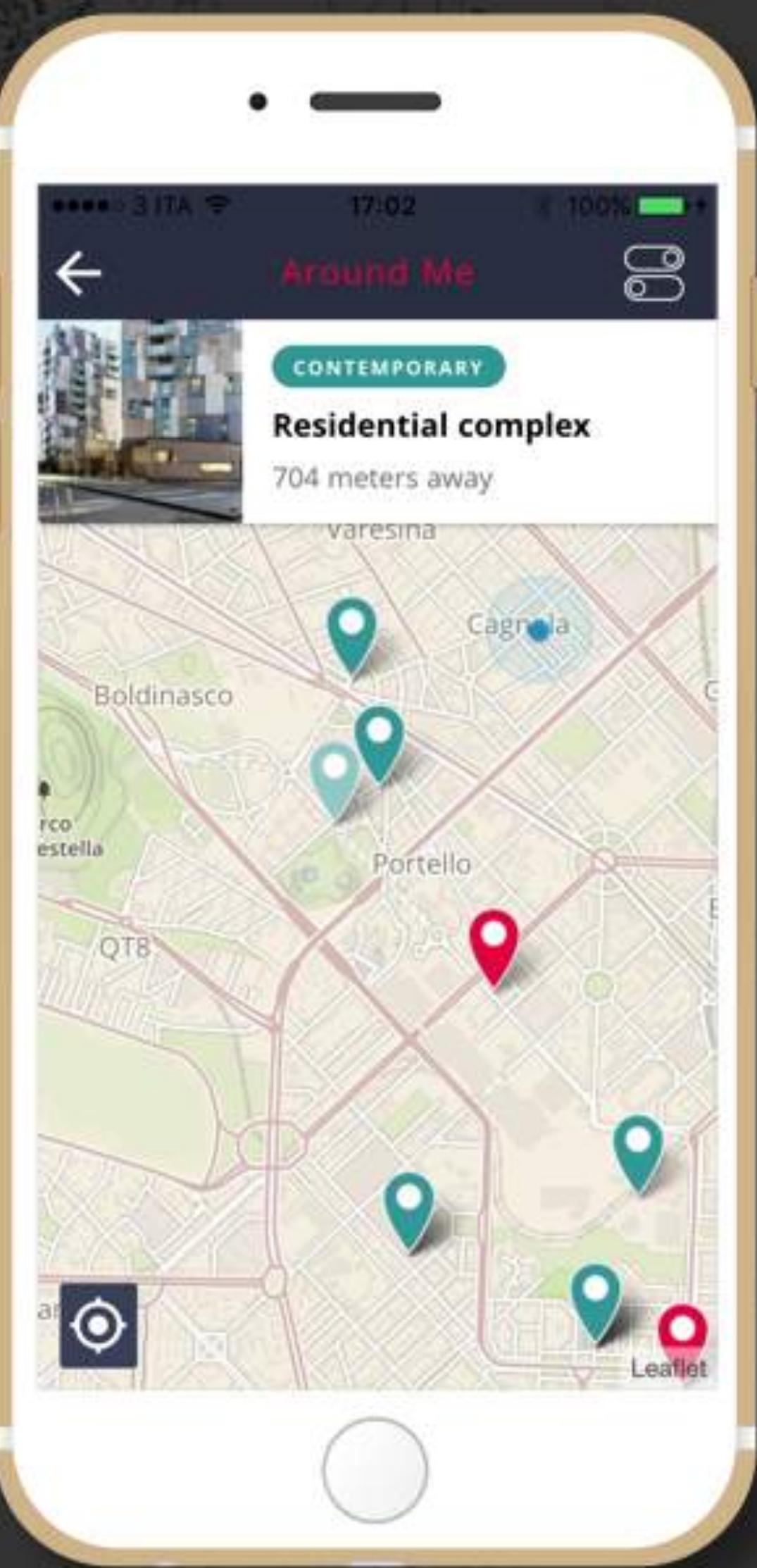
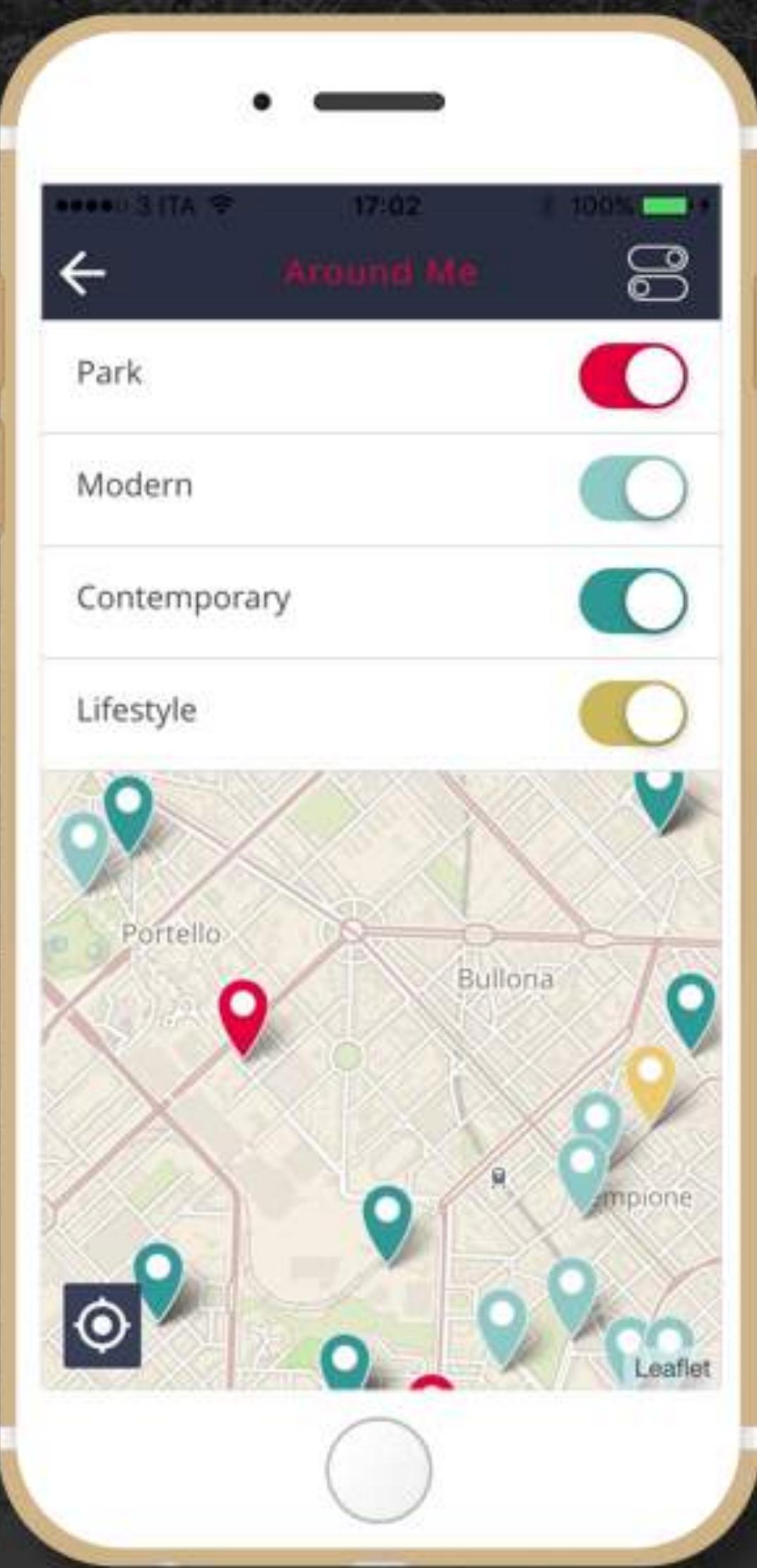
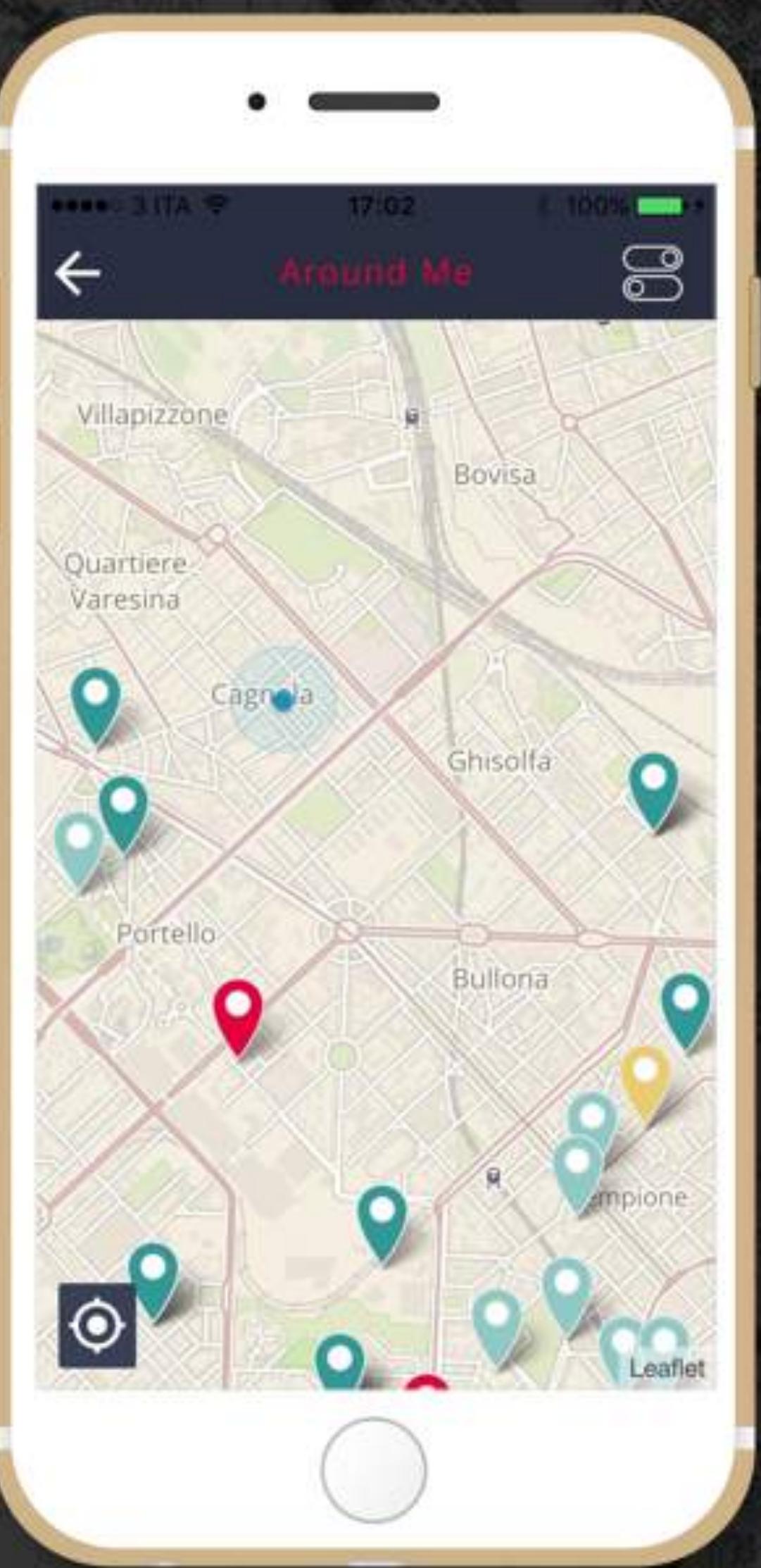
Instagram



Instagram



PARK Mapp



Shared and participatory design process

VS

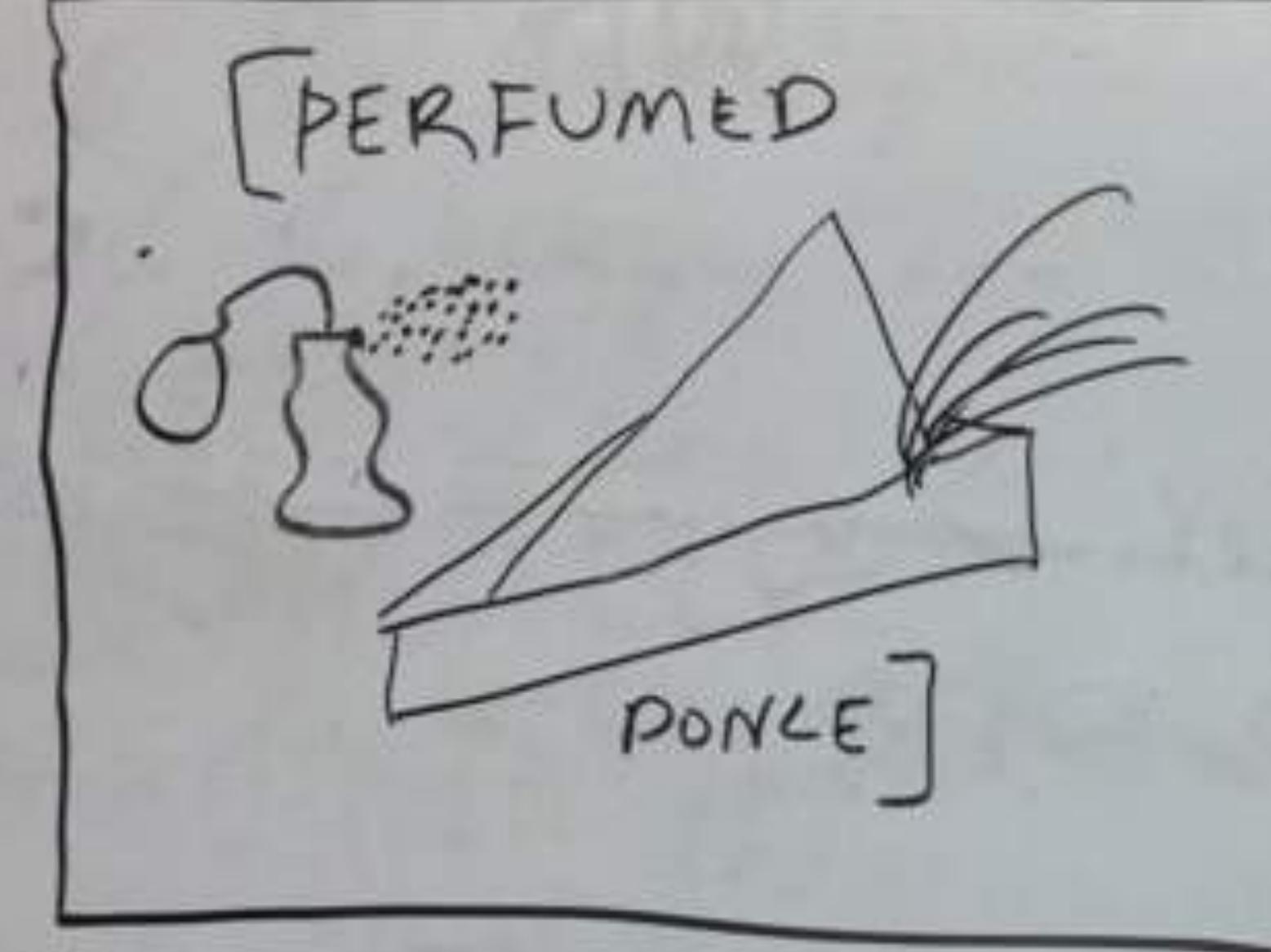
Designing for yourself



The “Early Modern Time and Networks” workshop in Stanford (2012)



The “Early Modern Time and Networks” workshop in Stanford (2012)



NAME: PATRICK BRYDONE

ALIAS: ZIPFORD

LIFETIME: 1707 - 1777(?)

OCCUPATION: FOP

AFFILIATIONS: RS, KR

GENDER: M

click
to
expand

expand
to 2 names

JCP & T

Brydone

Listed in
chronological
order for
Places & letters;
order of
connectedness
for Assoc.

KNOWN ASSOCIATES:



>>

KNOWN GEOGRAPHY:



>>

LETTERS SENT: 17

LETTERS RECEIVED: 3

ARCHIVES: INGAMELLS

click
to expand
to prep of
places mind

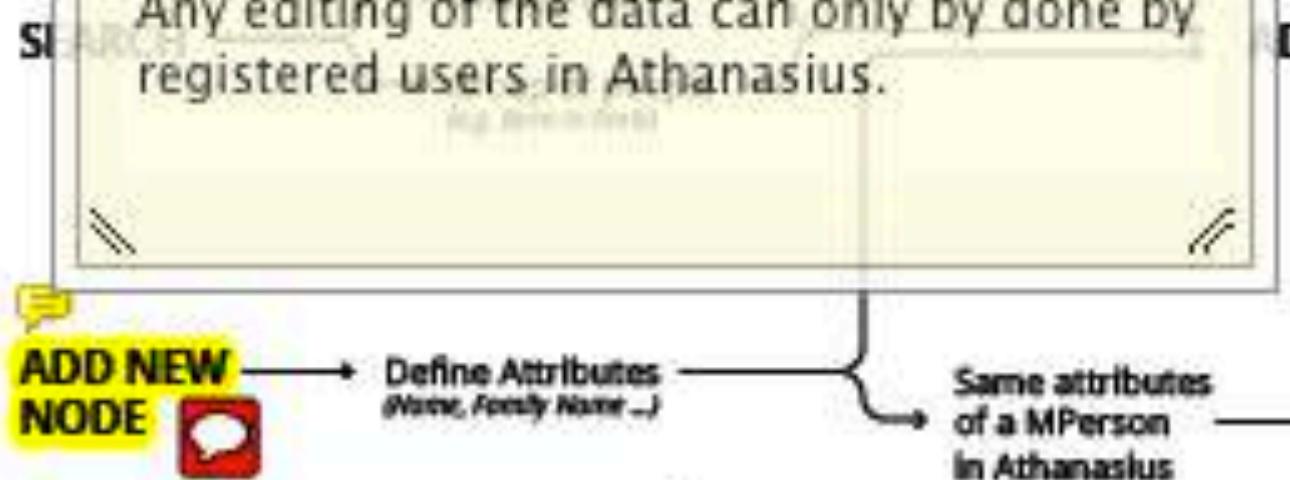
Hover to view
name, click to
switch to

B. card of
this guy

Hover to see
else... click

14/11/12 00:13:04

Before a new node is added, there should be a forced check to make sure that node does not already exist in Athanasius. Any editing of the data can only be done by registered users in Athanasius.



giorgiouboldi

20/11/12 10:39:55

Please provide a list of different type of users and

nicole

13/11/12 20:37:39

We should distinguish between weighted edges and non-weighted edges so users understand that the analytical capabilities are significantly different.

The edge type is also tied to the layout options. Distance between nodes is

nicole

13/11/12 20:38:21

What kind of geo layout? Using Gephi's mapping library?

DD NODES

NETWORK GRAPH
Nodes = Person
Edge = Relationship

MOUSE SELECTED
One node is highlighted

giorgiouboldi

20/11/12 10:27:28

Ok, delete for me was more like "remove". Are we sure that "hide" is necessary? It can be

EXPAND RELATIONSHIPS

All Edges
Correspondence
Family

People Met

13/11/12 19:35:00

We don't want to delete nodes in Knot at all. We do want two similar functions:

1. Remove from graph
2. Hide on canvas

INVERSE
SELECTION

FIRST DEGREE
SELECTION

COMMON MODES
SELECTION

CREATE
RELATIONSHIP

FIND
PATH

nicole

13/11/12 20:32:34

Editing of the node should only be allowed within Athanasius -- go there from Knot.

If it is already in the network graph
If it is not already in the network graph

PNP

nicole

14/11/12 00:11:31

Is this start/end set by interacting with timeline sliders or by typing it in or both? It would be helpful to see all the values available to use as a guide to set start and end. And which nodes have temporal data assigned?



giorgiouboldi

20/11/12 10:26:19

The automatic expand can be done selecting all the nodes and expand them. We shouldn't add functions when a "secondary" action can be done with already existing functions. For the degree issue see "expand"

SHOW
MORE

EDIT INFO

Baseball Card
in a new tab

nicole

13/11/12 20:34:01

Please no tabs! The baseball card is a window into Athanasius. It could pop up as an overlay on the screen, perhaps? It is too much info to actually share the screen with Knot.

WWI Luxemb... (unread)

design

Jump to... < >

Threads Apps Channels **design** inspirations # meeting20-06 # publications # temi-e-contenuti data # general # tech + Add a channel Direct Messages Slackbot **giorgio** (you) bianchimro danielguido gffuma lorenzo matteo_calibro sandra_camarda + Invite people Recent Apps + Add apps Upgrade

February 16th, 2018

giorgio 6:03 PM MPEG 4 Video

Untitled.mp4 9 MB — Click to download

The Invasion

0:00

ecco un esempio delle animazioni che ci sono nei moduli @sandra_camarda continuo il lavoro "editoriale" sui capitoli di occupazione. Faccio poi un piccolo riassunto appena riesco di alcune scelte per capire se siamo a in ogni caso leggendo i testi con i documenti mi sembra che il discorso fili via bene e non sia monotono. Le animazioni aiutano a rendere il t

sandra_camarda 6:08 PM si, le animazioni mi piacciono, l'unica cosa che forse non mi convince è il fly in laterale nel modulo testo più oggetto

giorgio 6:08 PM è per non farli uguali ai moduli con solo testo, potremmo animare con il fly in solo le foto e lasciare il fade in per il testo

sandra_camarda 6:08 PM perché mi aspetto comunque il testo salire dal basso

giorgio 6:09 PM

sandra_camarda 6:09 PM

Message design

B I S /> & I E

C2DH / post-175

Code Issues **5** Pull requests 0 Actions Projects 1 Wiki Security Insights Settings

Filters is:issue is:open Labels 10 Milestones 4 New issue

5 Open ✓ 82 Closed Author Label Projects Milestones Assignee Sort

iOS: home screen: landscape mode #90 opened yesterday by Iwienike

iOS: map view: menu button doesn't respond and filter not shown #89 opened 2 days ago by Iwienike

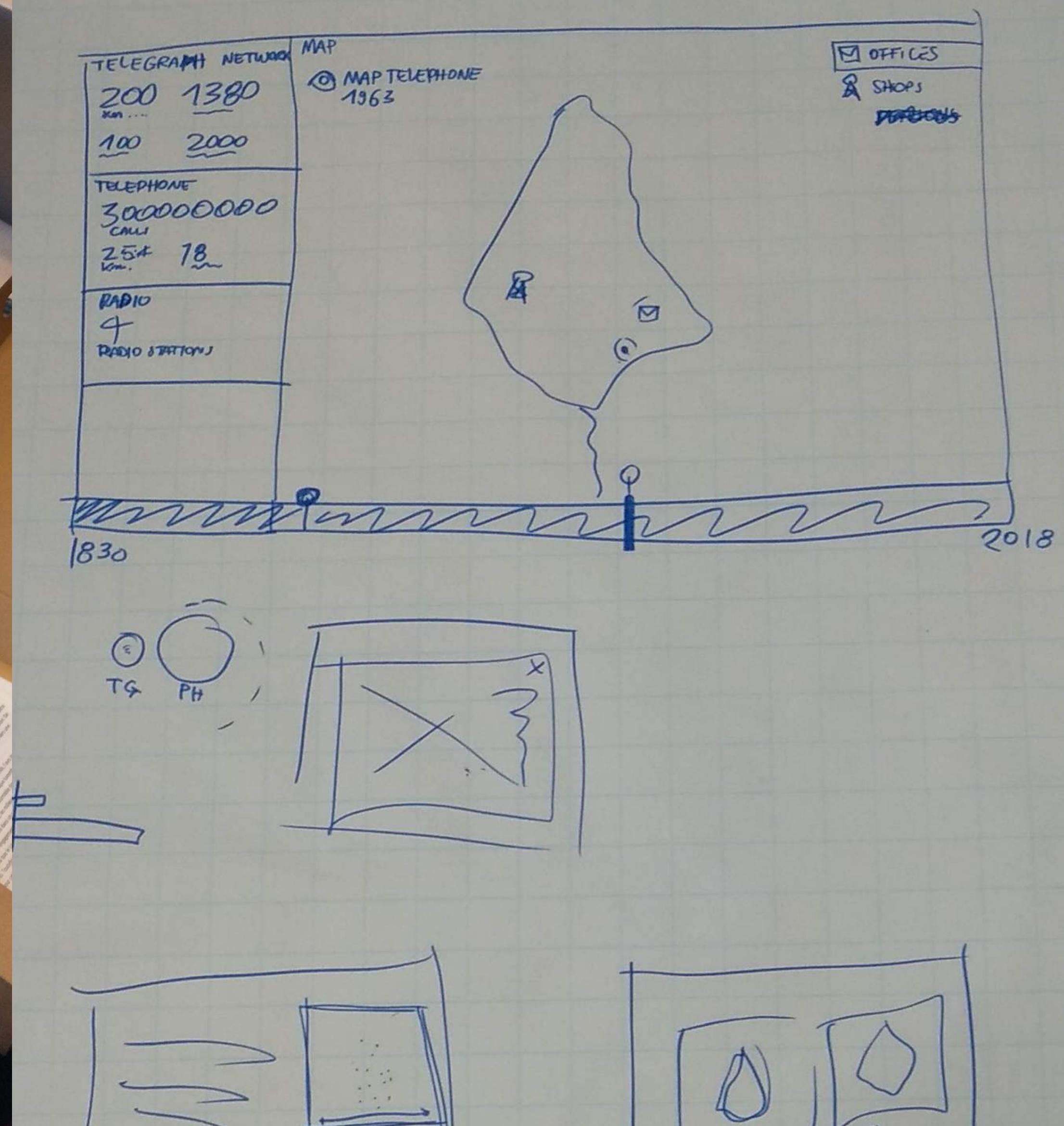
360 object viewer on iOS #88 opened 2 days ago by Iwienike

Timeline display in browser #87 opened 2 days ago by Iwienike

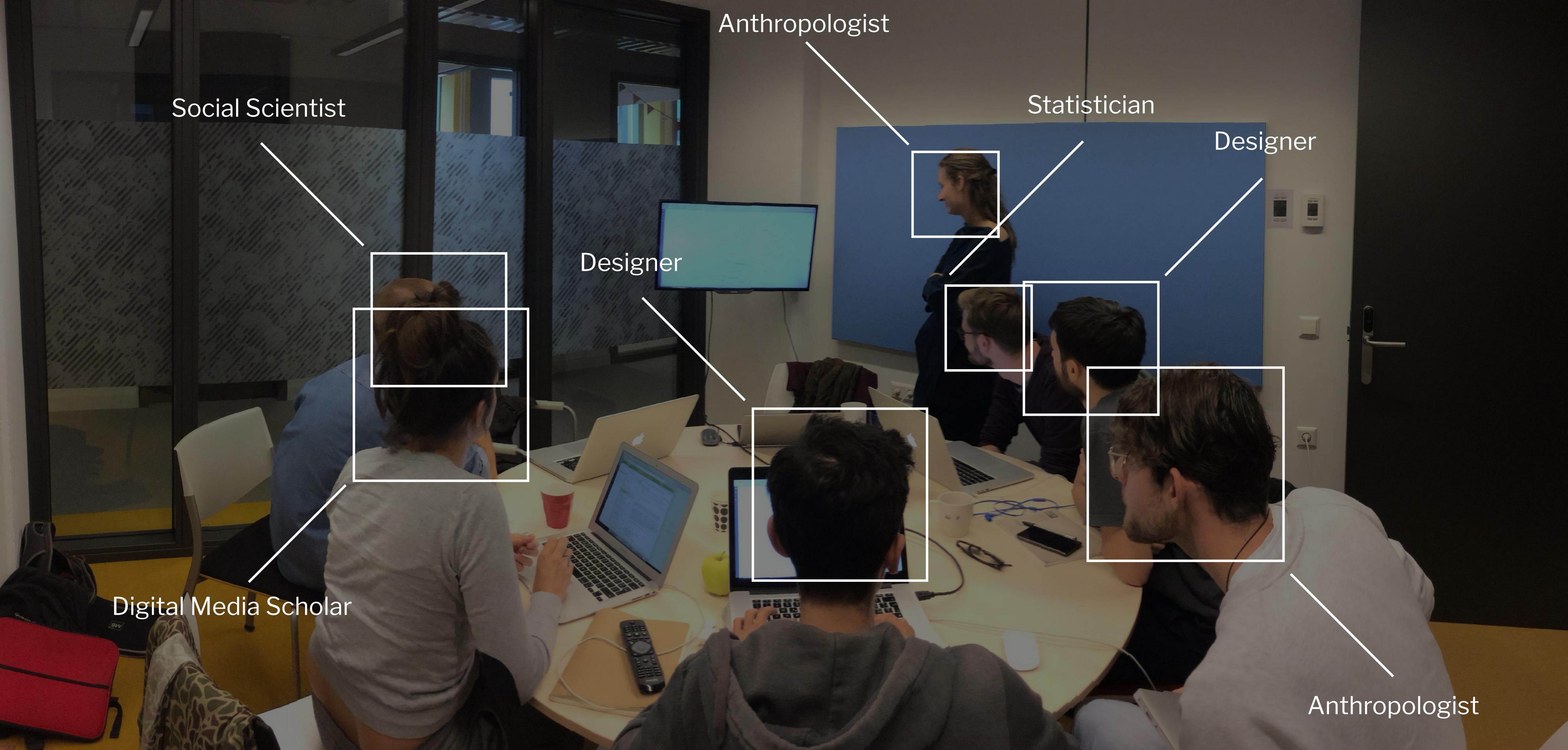
iOS: Animation doesn't work the way it should #84 opened 2 days ago by Iwienike

2

Tools to manage communication and issue tracking (Slack and Github)



Co-design meeting in Luxembourg (2018)



Chemical Youth workshop in Amsterdam (2016)

Orizzonti Nuovi linguaggi

Mostarda
di Renato Franco

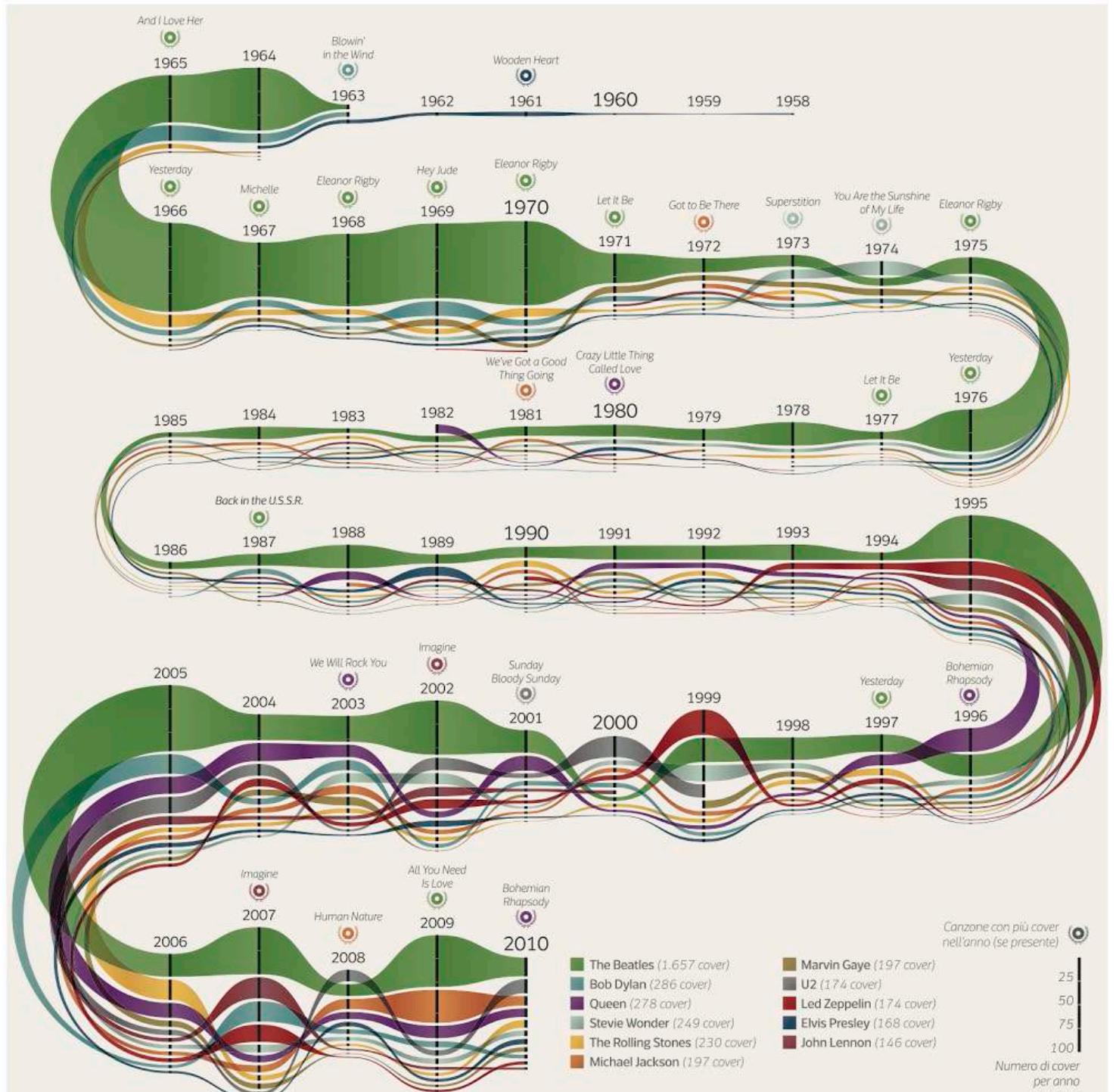
Se il cinguetto è inquinato
«Mi retweetti?». All'orribile lessicale si sommano le sorprese: «Le parole sono importanti», Manu Moretti. L'ultima parola di Twitter è l'utente che chiede al via (dt: Moretti) di retweettere —

ripubblicare sulla sua timeline — un modo di dire per pentirsi del cattivo, ma anche la lettura dei testi condiziona l'esperienza. Online ci sono, spesso piratai, ma con la morte del cd sparirà l'offerta

Visual Data

I baronetti di Liverpool sono il gruppo che ha «subito» più rifacimenti nella storia delle rivisitazioni musicali. Il primo è stato Elvis, ultimi gli U2. Con qualche sorpresa

Cover-mania: vincono i Beatles



di STEFANIA ULIVI

Dal punto di vista stilistico la novità è invece l'idea che i cover di alcuni pubblichi un album di cover è fenomenale. Una specie di nemisi artistica. Perché, come dimostra la visualizzazione che aveva davanti, «Macca» con i Beatles alimento da decenni la sterminata produzione di cover (il riferimento è a Macca, non a McCartney da Webscopic, dato che registra diverse tipologie di trascorsi musicali). In questo caso il grafico ha preso in esame il numero di cover per

artisti per anno dal 1958, quello delle prime cover di Elvis Presley, fino al 2010.

Ogni cover è identificato con un codice colorato e si è stabilito un criterio di classificazione: i pezzi sono considerati diversi se diversi a pari merito. Ad esempio, nel 1990 tre brani hanno avuto lo stesso numero di nuove versioni: «Whole Lotta Love» del Led Zeppelin, «Beat It» di Michael Jackson, «The Long and Winding Road» dei Beatles. Se si osserva la coppia (che potrebbe essere composta da un pezzo progressivo) notiamo che solo gli U2 riescono a spezzare l'assollo dei classici: 174 cover, vincitori nella nostra

classifica nel 2001 con l'ammatissima «Sundown Bloody Sunday» del 1983.

La visualizzazione registra i grandi numeri, e dunque non stupisce che non compila la madre di tutte le cover, 230 con «Paint It, Black» che batte «I Can't Get No Satisfaction».

Manca la canzone dell'anno di riferimento laddove si è stabilito un criterio di classificazione: i pezzi sono considerati diversi se diversi a pari merito. Ad esempio, nel 1990 tre brani hanno avuto lo stesso numero di nuove versioni: «Whole Lotta Love» del Led Zeppelin, «Beat It» di Michael Jackson, «The Long and Winding Road» dei Beatles. Se si osserva la coppia (che potrebbe essere composta da un pezzo progressivo) notiamo che solo gli U2 riescono a spezzare l'assollo dei classici: 174 cover, vincitori nella nostra

Twitter @sulivi

di STEFANIA ULIVI

Il DensityDesign Lab del Politecnico di Milano

La visualizzazione dati è a cura del DensityDesign Lab (Dipartimento Indaco) del Politecnico di Milano guidato da Paolo Cucarella.

Twitter @sulivi

Orizzonti Nuovi linguaggi

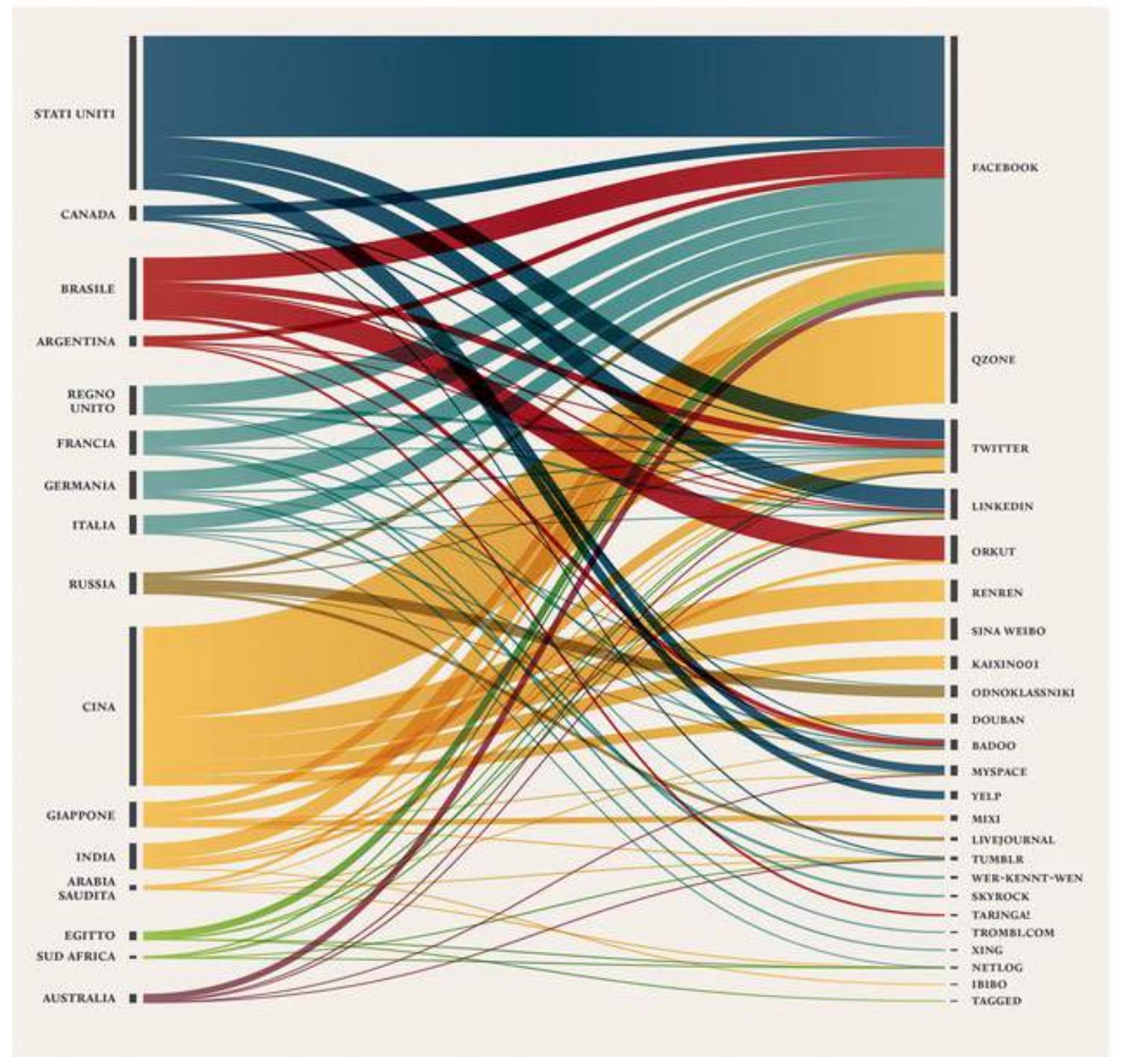
Dischi rotti
di Andrea Laffranchi

Rischiano di sparire i testi delle canzoni pirata. La gente si ascolta sempre meno. C'è un modo di sentire (e pensare) del cantante, ma anche la lettura dei testi condiziona l'esperienza. Online ci sono, spesso piratai, ma con la morte del cd sparirà l'offerta

Visual Data

Facebook spopola negli Stati Uniti e in Europa ma in Cina i cinque social network più popolari sono locali. Così le potenze del globo si dividono la Rete

Geopolitica della condivisione



di VIVIANA MAZZA

Dove socializzano online gli italiani, gli americani, gli egiziani, i sardi? Tra tutti i social network domine Facebook, che è fatto per tutti.

DensityDesign è un laboratorio di ricerca del Politecnico di Milano, dipartimento Indaco. Opera nel campo della visualizzazione di dati e alla ricerca, con particolare attenzione alla complessità dei fenomeni sociali. Il laboratorio collabora a progetti di ricerca pubblici e privati, soprattutto all'estero:

stesse la quantità di visitatori dei singoli Paesi nel marzo 1978 con la complicità del manager dei Sex Pistols, Malcolm McLaren e dei suoi colleghi. Ma firmò il trionfo. Dall'originale scrittura di grande Punk è portato al successo planetario da Frank Sinatra, è rimasto poco, ma Sid Vicious di suo ci mise moltissimo. Cambiando per sempre la storia del rock. E delle cover. Normalizzate oggi dai contest musicali di ogni paese, X Factor o Pop Idol che siano. I più cantanti? I Beatles. Ovviamente:

brivido tra «locale» e «globale»: i ghiorni, i tedeschi, i russi scelgono sia network americani come YouTube né Flickr, mentre per i primati del calcio. E, poi, cinema, che in termini assoluti con i concerti attira di più, i fedelissimi sono gli abitanti del Lazio, seguiti dagli emiliani e dai lombardi. Familiari di cose Basileata e, ancora, Calabria.

Per il teatro spendono di più i laziali, i lombardi e i frulan. Ultimi lucani e molisani. Ovvunque all'ultimo posto stanno mostre e esposizioni. Il maggior numero di biglietti vengono staccati per cinema e concerti. Ma

Orizzonti Nuovi linguaggi

Sorelle musulmane
di Viviana Mazzza

Chi ha seguito la rivoluzione egiziana su social network (Facebook, Twitter) sa che, lasciando in regalo a ebrei e cristiani, Ma i Fratelli Musulmani, che nelle strade non hanno rivali nel mobilitare le masse,

si attivano ora per raccontare la (loro) storia agli occidentali (Facebook, Twitter). A partire da un video su YouTube, che racconta in migliaia di ebraiche, arabi, di 26 anni. Si apre un nuovo fronte nella sfida tra laici e islamici alla vigilia del voto.

Visual Data

I dati Siae dimostrano che, nonostante la crisi, gli italiani non rinunciano agli spettacoli. L'Emilia-Romagna si conferma la regione più vivace, ultima la Calabria

Concerti e cinema, che passione



di STEFANIA ULIVI

La musica (pop e rock, certo, ma anche classica e lirica). Le partite, con basket, rugby e volley a distanza, il primato del calcio. E, poi, cinema, con spettacoli proposti a settimana per gli esibizionisti. Gli ultimi dati dell'Osservatorio dello Spettacolo della Società Italiana degli Autori ed Editori raccontano di un Paese che non rinuncia a spendere per le proprie passioni. Un Paese a macchie. Anzi a quadri, come quelli di questa visualizza-

zione creata da Michele Mauri, Giorgio Uboldi e Donato Ricci del DensityDesign Lab. Nel cartogramma ogni regione è rappresentata con un quadrato in cui i colori e la densità rivelano preferenze nei consumi culturali.

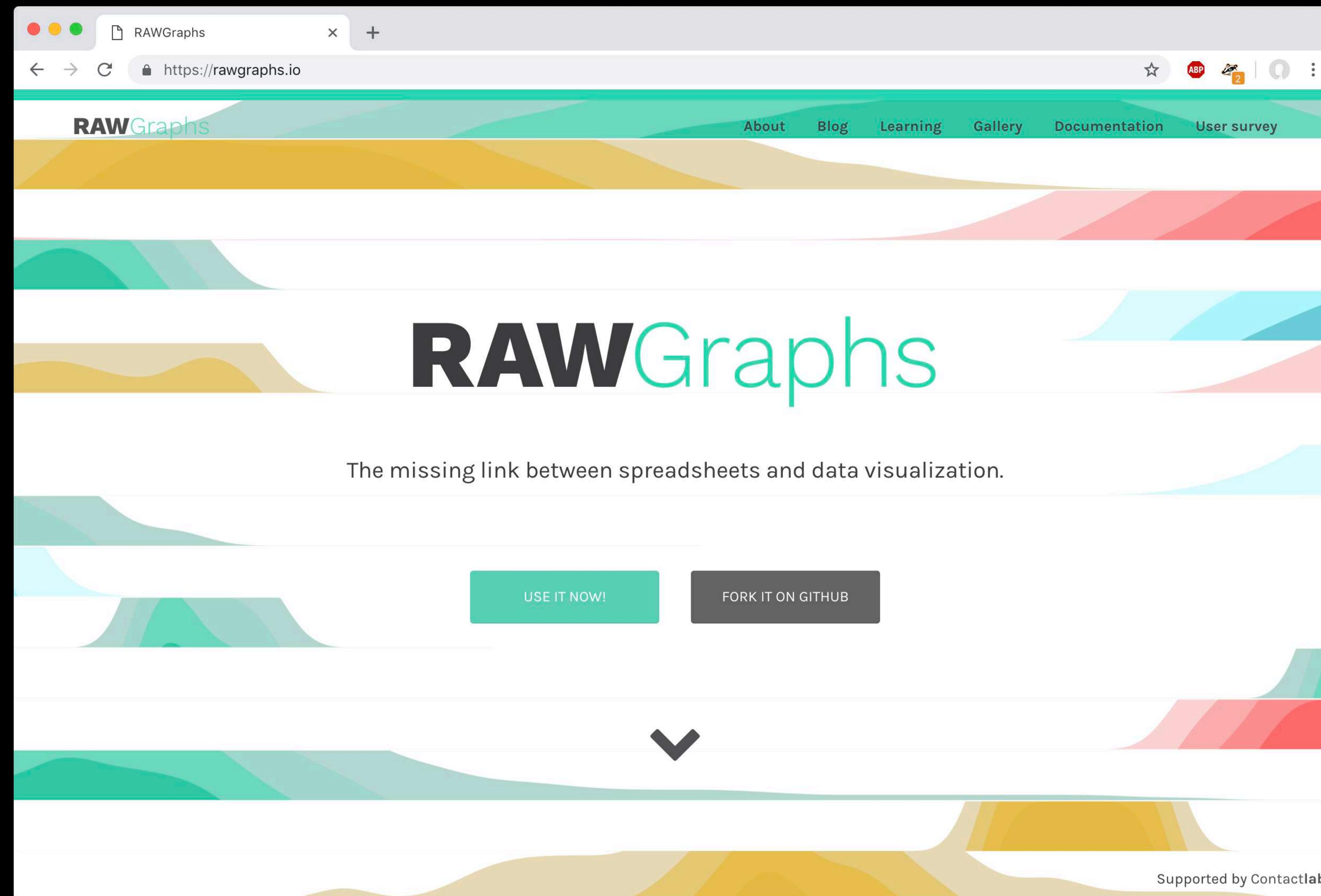
Emilia-Romagna batte Calabria (quasi 5,4 milioni di spettacoli per i calabresi, per i lucani e per i campani, che sono quasi 4 milioni). Quello che è dimenticato (per i frulan, per i lombardi, per i lucani, per i molisani e lucani, sono quelli che spendono meno. In Valle d'Aosta si seguono molto i concerti (20 volte di più che in Calabria) e poco lo sport (circa trenta volte in meno che nelle Marche). Spiegazione poetica: con tutta

la grande schiera gli incassi salgono (pesa l'esuriente del boeo del 3D) e per la musica crescono, come hanno fatto gli artisti che recuperano con i loro quello che perdono in vendite discografiche.

Cresce il botteghino del primo e ultimo Pinari dei coralli (che è dimenticato per i frulan, per i lombardi, per i lucani, per i molisani e lucani, sono quelli che spendono meno. Per il teatro spendono di più i laziali, i lombardi e i frulan. Ultimi lucani e molisani. Ovvunque all'ultimo posto stanno mostre e esposizioni. Il maggior numero di biglietti vengono staccati per cinema e concerti. Ma

Twitter @sulivi

We needed a new tool to quickly produce
semi-finished vector graphics to be then be refined.

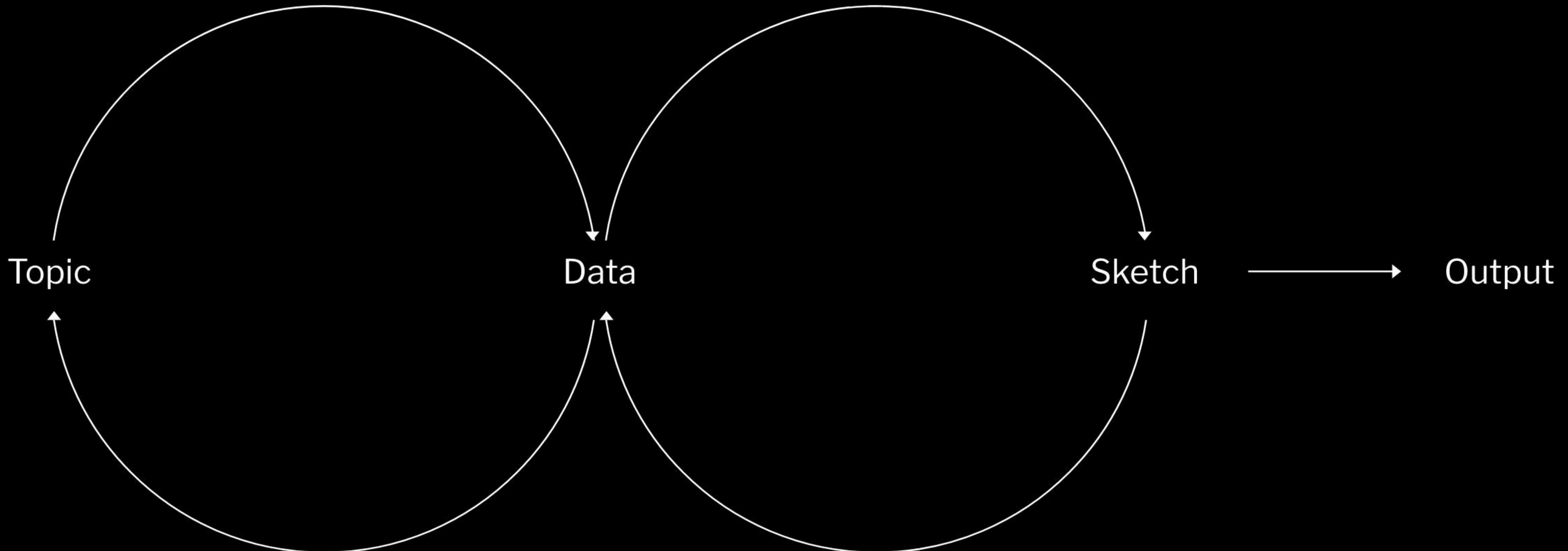


rawgraphs.io

A linear process?

topic → data → visualization

An **iterative** and **recursive** process



Visual bootstrapping

aka Material exploration

aka Sketching with data

aka Let the data speak

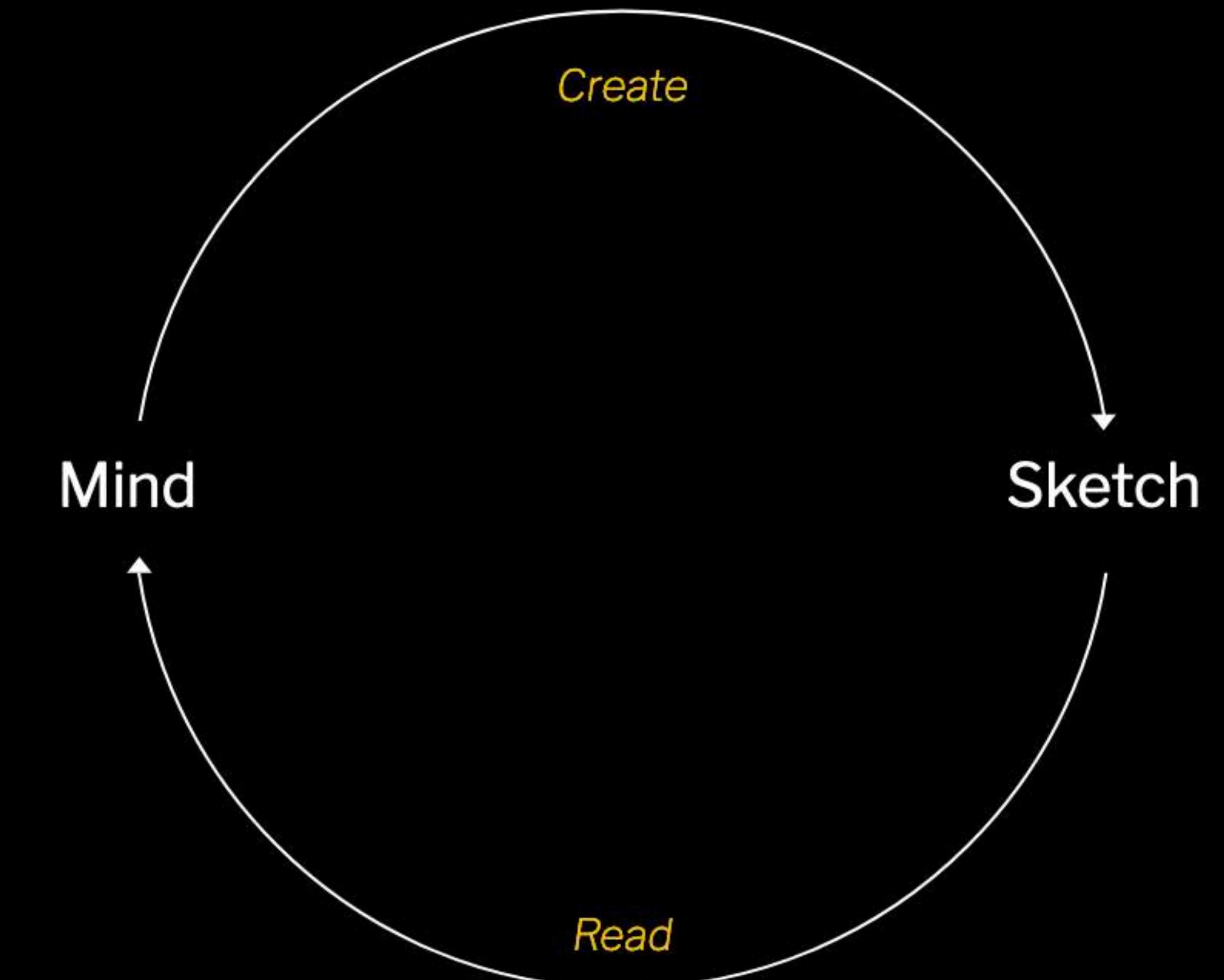
What's available?

What's significant?

What's interesting?

What's the scale?

What's feasible?



“As in all bootstrapping dilemmas, the solution comes from iteration. We can’t design good maps from scratch nor engage large publics out of thin air, but we can design bad maps and then improve them; engage small audiences and then extend them.”

Tommaso Venturini, Donato Ricci, Michele Mauri, Lucy Kimbell, Axel Meunier,
Designing Controversies and their Publics (2015)



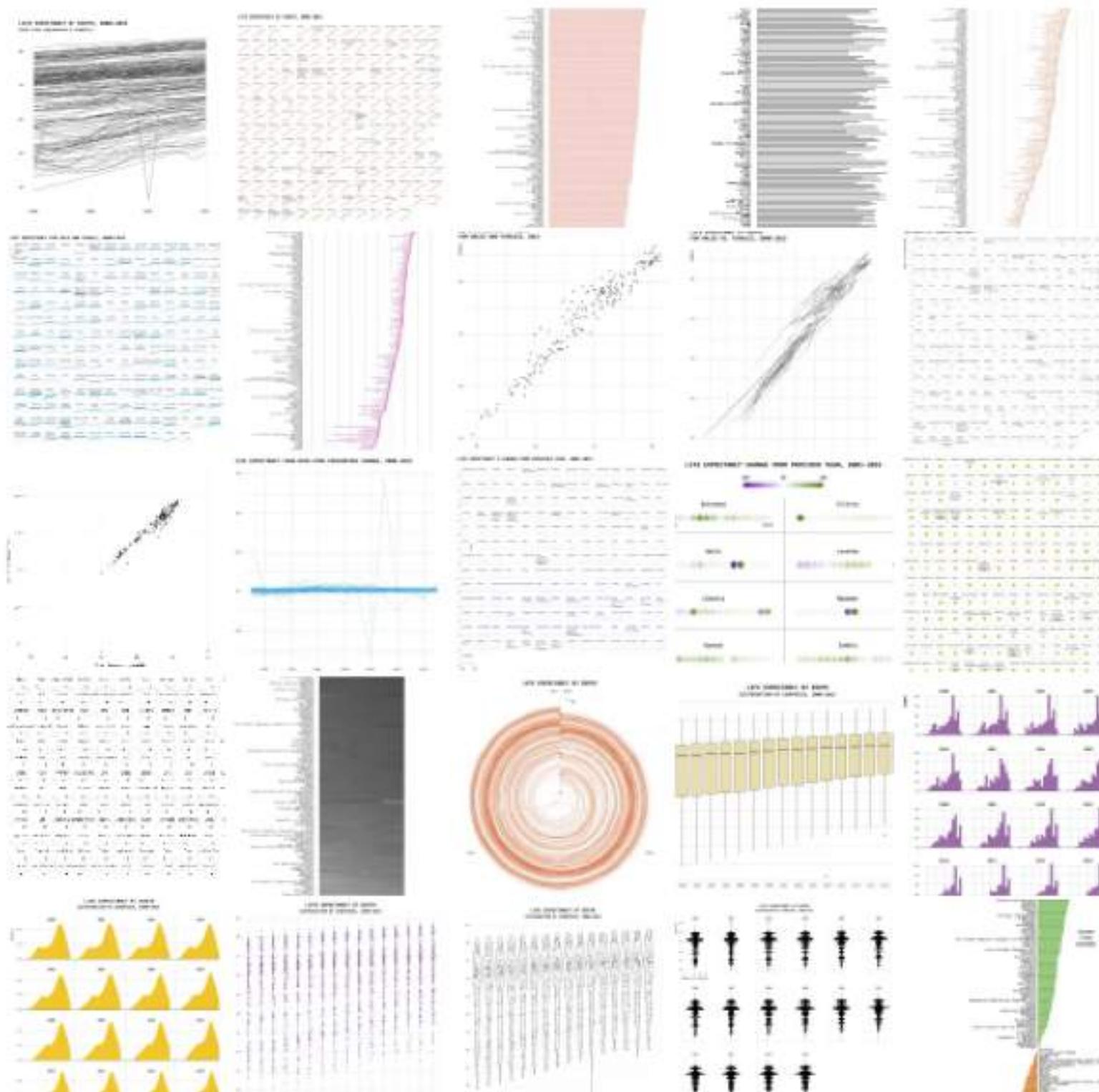
One Dataset, Visualized 25 Ways

This is what happens when you let the data ramble.

BY NATHAN YAU / POSTED TO GUIDES / TAGS: CLARITY, QUESTIONS

"Let the data speak." It's a common saying for chart design. The premise — strip out the bits that don't help patterns in your data emerge — is fine, but people often misinterpret the mantra to mean that they should make a stripped down chart and let the data take it from there.

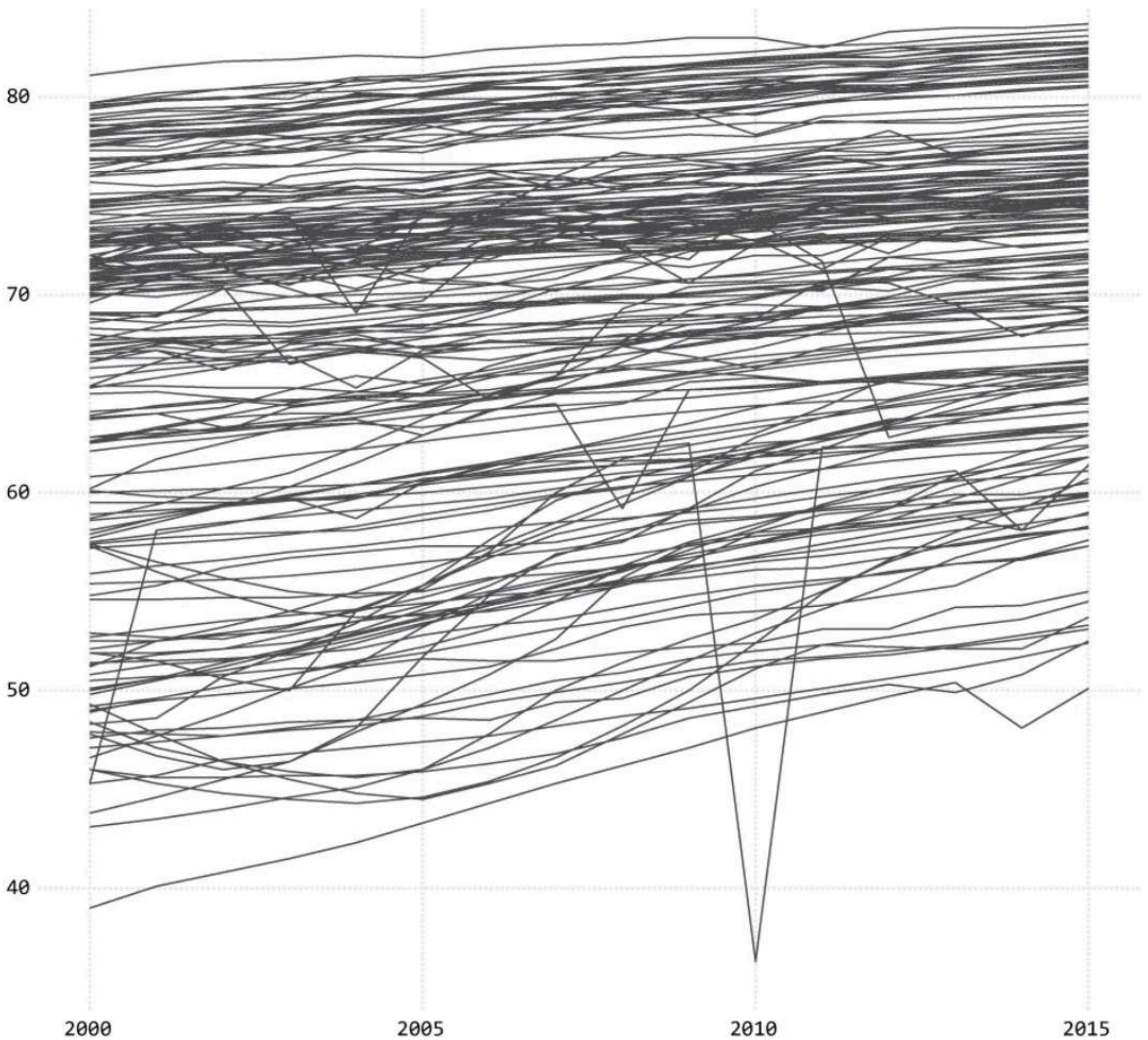
Click images for the full size charts.



<https://flowingdata.com/2017/01/24/one-dataset-visualized-25-ways/>

LIFE EXPECTANCY AT BIRTH, 2000-2015

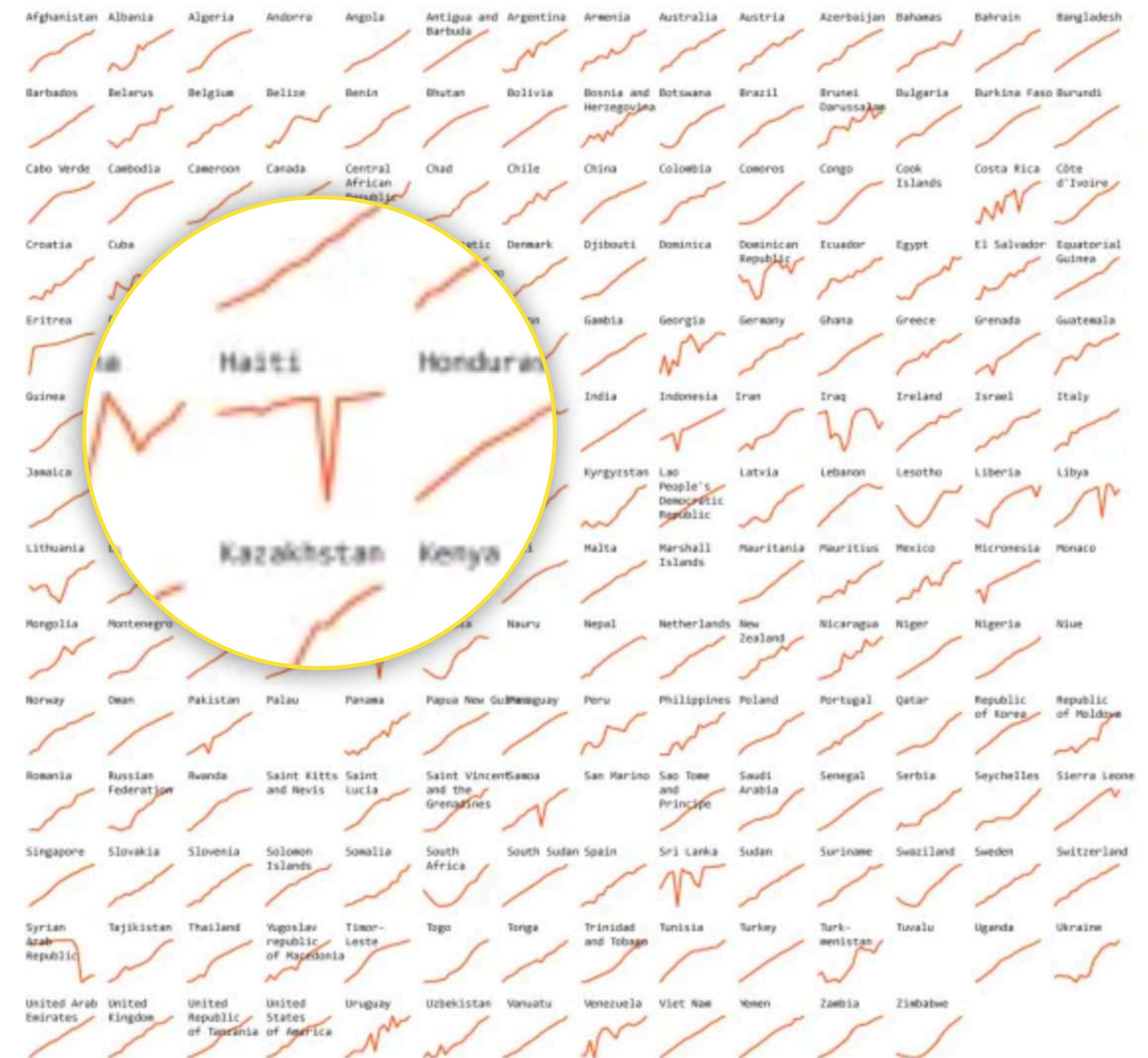
Each line represents a country.



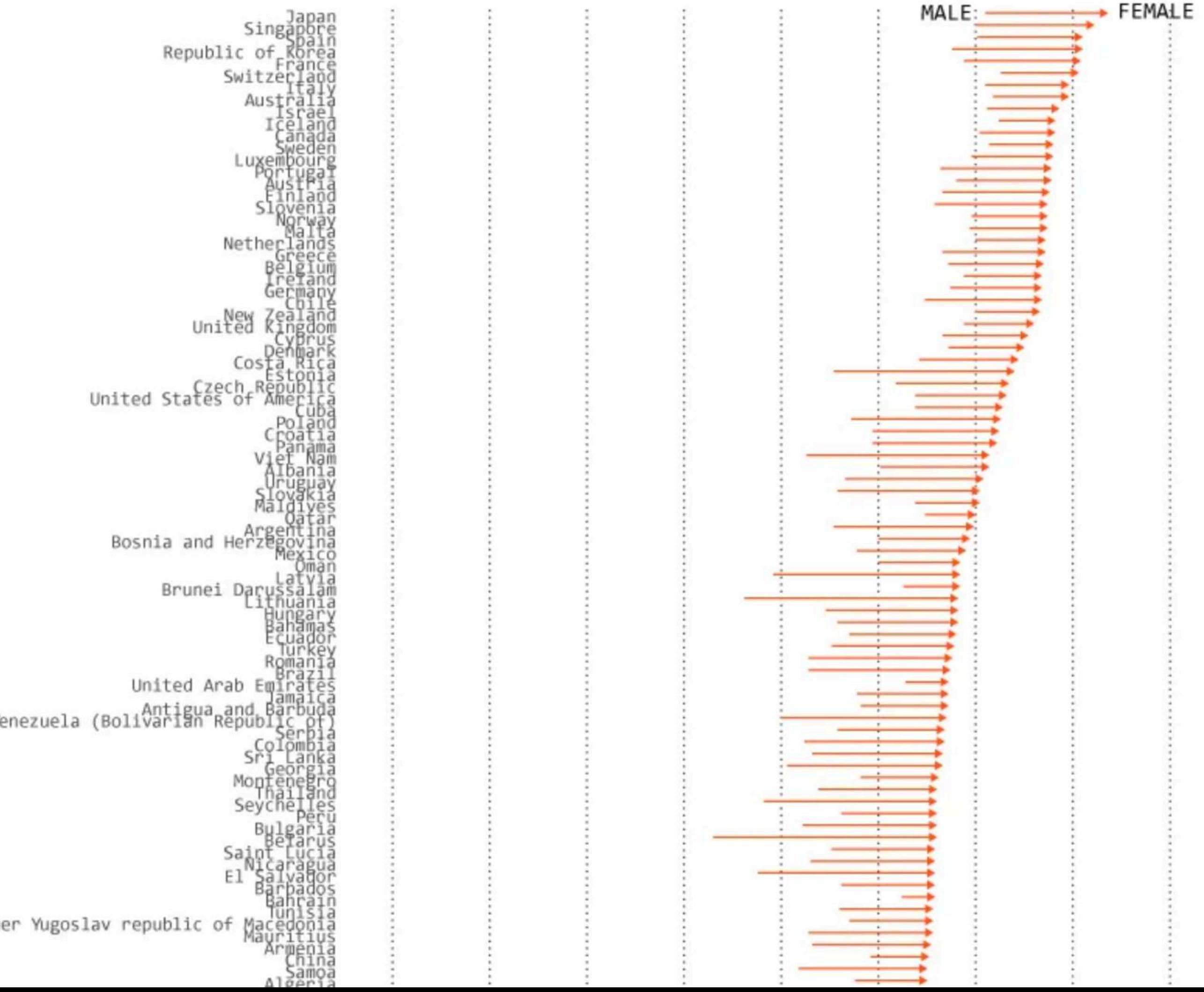
LIFE EXPECTANCY AT BIRTH, 2000-2015



LIFE EXPECTANCY AT BIRTH, 2000-2015



LIFE EXPECTANCY AT BIRTH FOR MALES AND FEMALES, 2015



“There are no perfect tools, just good tools for people with certain *goals*.”

Lisa Charlotte Rost

Visbrowser x +

vistools.net

VISBROWSER ADD A TOOL ABOUT Search

AVAILABILITY	PROGRAMMING SKILLS	PLATFORM	FEATURES	TYPE OF DATA	VISUALIZATION
31 ⚡ Free	20 ✎ None	17 🍏 Apple	22 📄 Web-publishing	33 📈 Numeric	11 🌐 Networks
26 🚀 Open source	11 🛡️ Javascript	20 📥 Windows	24 📁 File exports	24 🌎 Geographic	24 🗺️ Maps
18 💰 Paid	6 🐍 Python	12 🐳 Linux	8 🚫 Other	28 ⏲️ Temporal	31 📈 Basic charts
	2 🛠️ Java	19 🌐 Web	10 🚧 Wizard	11 📄 Text	17 📈 Advanced charts
	10 🛒 Other	8 📜 Library	9 📄 PDF Export	18 📄 Other	

COLORBREWER 2.0
color advice for cartography

COLORBREWER
<https://colorbrewer2.org/>
Intended for use as a diagnostic tool for evaluating the robustness of individual colour schemes.

IWANTHUE
<https://medialab.github.io/iwanthue/>
Colors for data scientists. Generate and refine palettes of optimally...

RSTUDIO
<https://rstudio.com/>
RStudio is an integrated development environment for R, a programming language for...

CHARTBLOCKS
<https://www.chartblocks.com/en/>
Build a chart in minutes in the easy to use chart designer, choosing from dozens of chart types and...

<https://vistools.net/>

Two versions available

RAWGraphs 1.0

<https://app.rawgraphs.io/>

- More charts available
- Tutorials and resources available

RAWGraphs 2.0

<https://dev.rawgraphs.io/>

- More functionalities
- More control over the visualizations

User: **unibo**

Password: **28tUWDQjAZ**

(DO NOT SHARE CREDENTIALS)

Most Expensive Movies

Last edit was 4 days ago



£ % .0 .00 123

Arial

10

B I S A



	A	B	C	D
1	Movie	Genre	Production Budget	T
2	Avatar	Action	425000000	7
3	The Blind Side	Drama	35000000	2
4	The Chronicles of Narnia: The Lion Adventure		180000000	2
5	The Dark Knight	Action	185000000	5
6	ET: The Extra-Terrestrial	Drama	10500000	4
7	Finding Nemo	Adventure	94000000	3
8	Ghostbusters	Comedy	30000000	2
9	The Hunger Games	Thriller/Suspense	80000000	4
10	Iron Man 3	Action	200000000	3

Live tutorial

Data: tinyurl.com/unibo-tutorial

Rawgraphs under the hood

rawgraphs-frontend Private

JavaScript 0 ⚡ 0 ⭐ 0 ⚡ 30 (1 issue needs help) ⚡ 0 Updated 4 days ago

rawgraphs-charts Private

JavaScript 0 ⚡ 0 ⭐ 0 ⚡ 8 ⚡ 0 Updated 6 days ago

rawgraphs-core Private

Rawgraphs core library

JavaScript 0 ⚡ MIT 0 ⚡ 0 ⭐ 0 ⚡ 12 ⚡ 0 Updated 6 days ago

Rawgraphs under the hood

The screenshot shows three GitHub repository cards:

- rawgraphs-frontend** (Private)
JavaScript: 0, Issues: 30 (1 issue needs help), Pull requests: 0, Updated 4 days ago.
- rawgraphs-charts** (Private)
JavaScript: 0, Issues: 8, Pull requests: 0, Updated 6 days ago.
- rawgraphs-core** (Private)
Rawgraphs core library
JavaScript: 0, License: MIT, Issues: 12, Pull requests: 0, Updated 6 days ago.

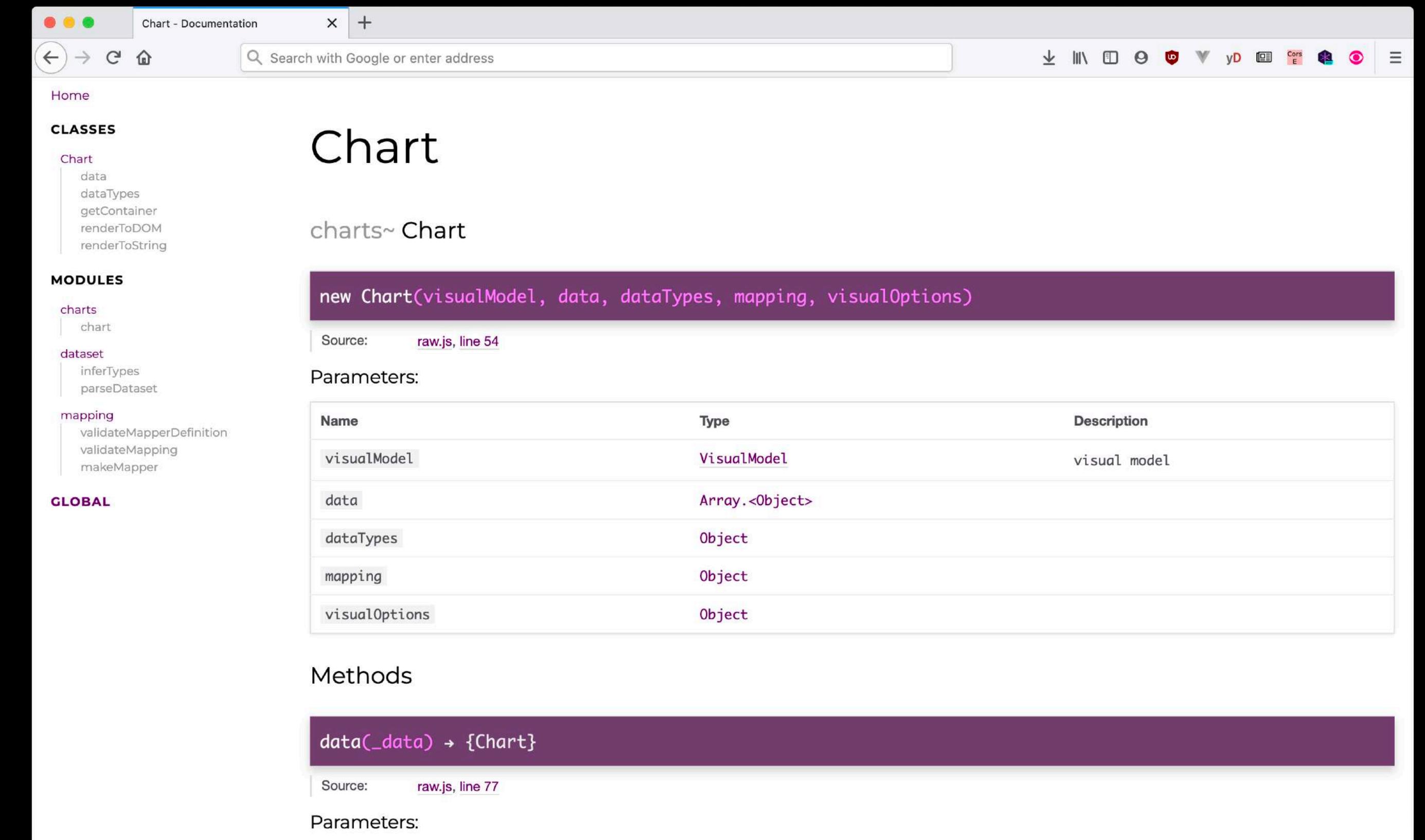
→ ReactJS application

→ Javascript library
depends on rawgraphs-core
d3.js oriented

→ Javascript library

Rawgraphs under the hood

- Build your own interface
- Reuse with other frameworks or other context



The screenshot shows a browser window displaying a documentation page for the `Chart` class. The page has a sidebar on the left containing navigation links for `Home`, `CLASSES`, `MODULES`, and `GLOBAL`. The `CLASSES` section is expanded, showing the `Chart` class with its methods: `data`, `dataTypes`, `getContainer`, `renderToDOM`, and `renderToString`. The `MODULES` section lists `charts` (with `chart`), `dataset` (with `inferTypes` and `parseDataset`), and `mapping` (with `validateMapperDefinition`, `validateMapping`, and `makeMapper`). The `GLOBAL` section is empty.

The main content area is titled `Chart` and shows the constructor definition:

```
new Chart(visualModel, data, dataTypes, mapping, visualOptions)
```

Source: `raw.js`, line 54

Parameters:

Name	Type	Description
<code>visualModel</code>	<code>VisualModel</code>	visual model
<code>data</code>	<code>Array.<Object></code>	
<code>dataTypes</code>	<code>Object</code>	
<code>mapping</code>	<code>Object</code>	
<code>visualOptions</code>	<code>Object</code>	

Methods

```
data(_data) → {Chart}
```

Source: `raw.js`, line 77

Parameters:

Rawgraphs under the hood

- Customise charts
- or create new one from scratch using you favourite library or render methods

```
239 lines (209 sloc) | 5.78 KB

1 import * as d3 from 'd3'
2 import { rawgraphsLegend, dateFormats } from '@raw-temp/rawgraphs-core'
3
4 export function render(svgNode, data, visualOptions, mapping, originalData) {
5   const {
6     width,
7     height,
8     background,
9     x0origin,
10    y0origin,
11    maxRadius,
12    showStroke,
13    showPoints,
14    pointsRadius,
15    showLegend,
16    legendWidth,
17    marginTop,
18    marginRight,
19    marginBottom,
20    marginLeft,
21    colorScale,
22    showLabelsOutline,
23  } = visualOptions
24
25  const margin = {
26    top: marginTop,
27    right: marginRight,
28    bottom: marginBottom,
29    left: marginLeft,
30  }
31  const chartWidth = width - marginLeft - marginRight
```

Observable example

Grazie.

Website: www.calib.ro

Twitter: @studiocalibro