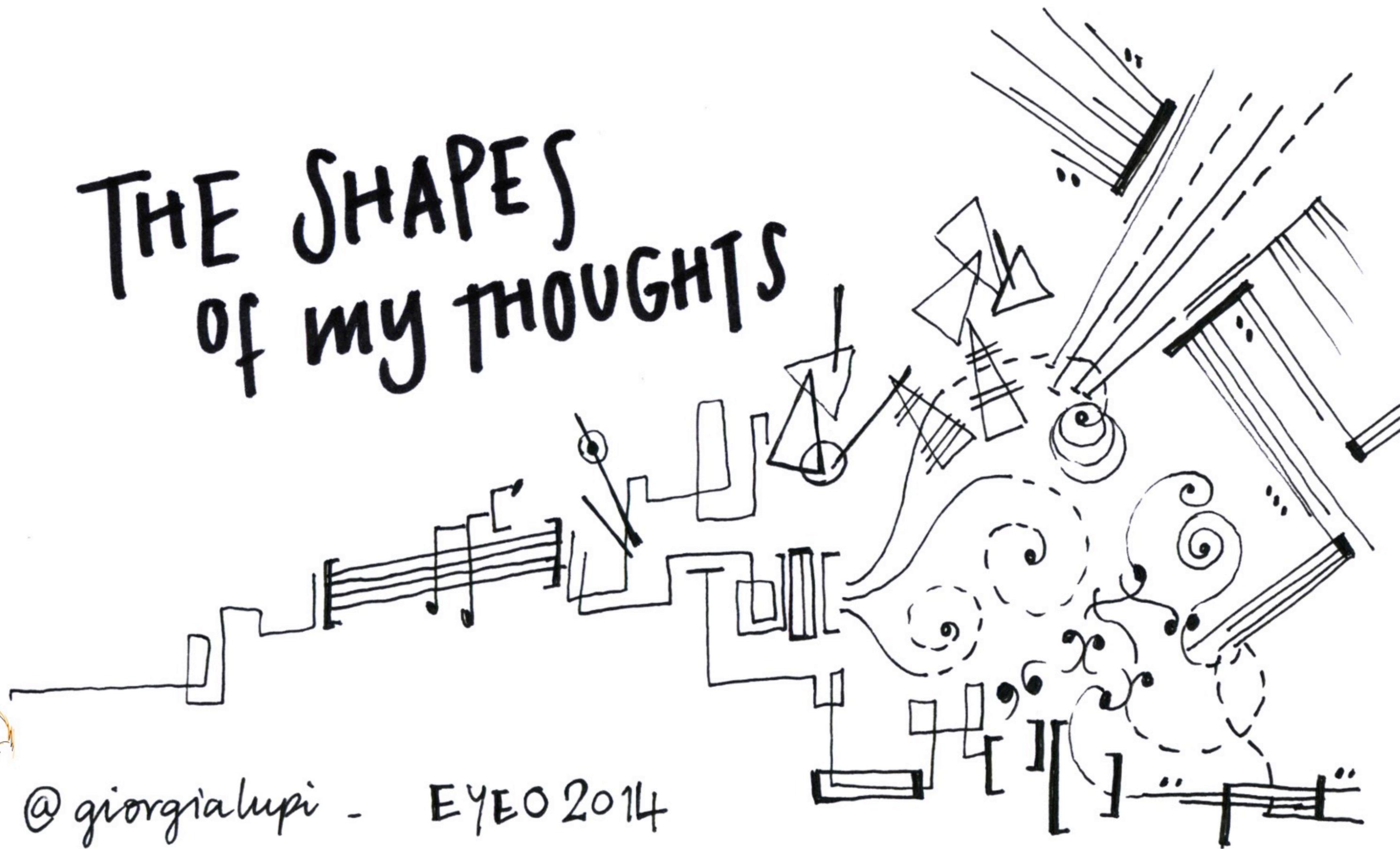
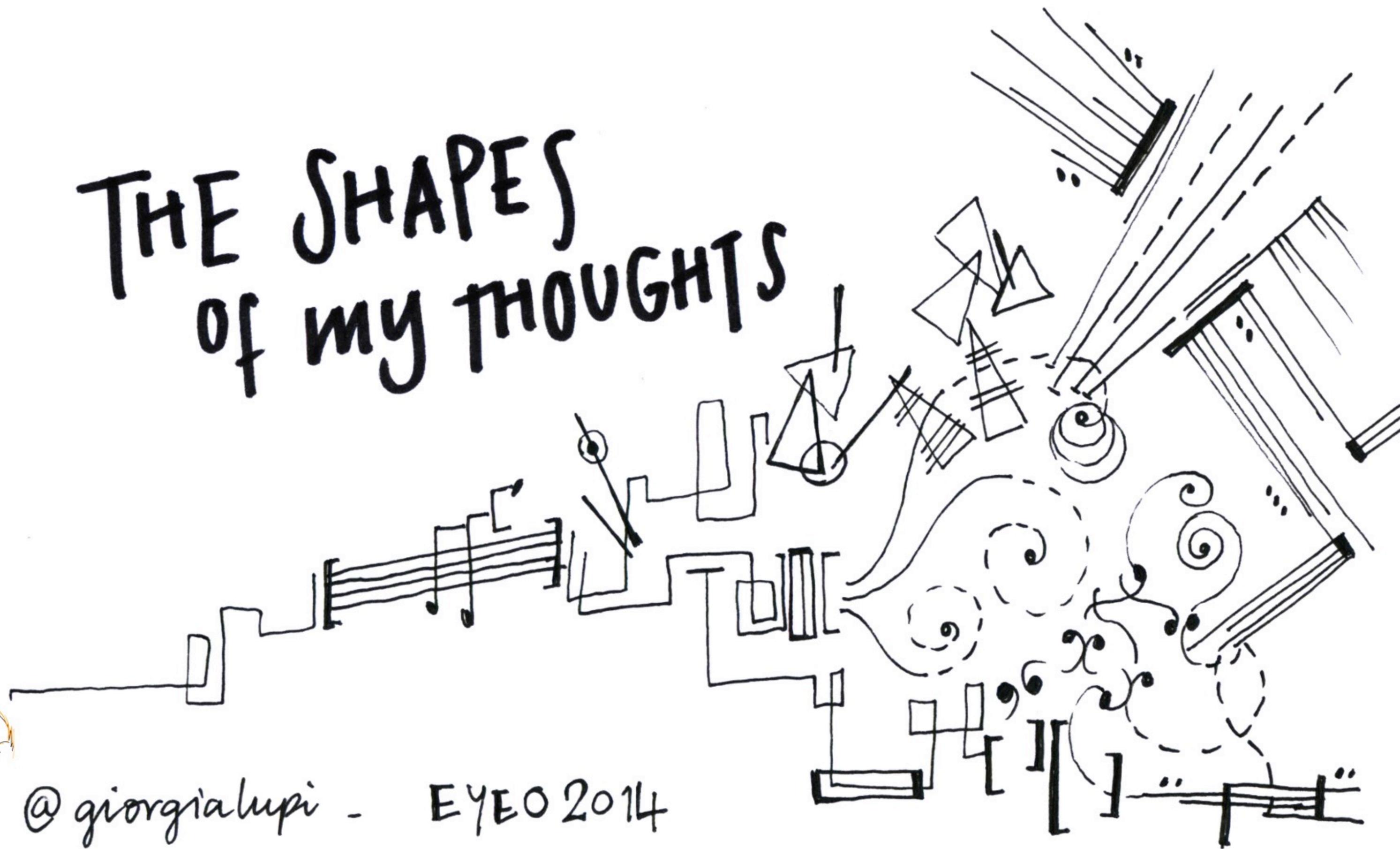


THE SHAPES of my THOUGHTS



@giorgialupi - EYEO 2014

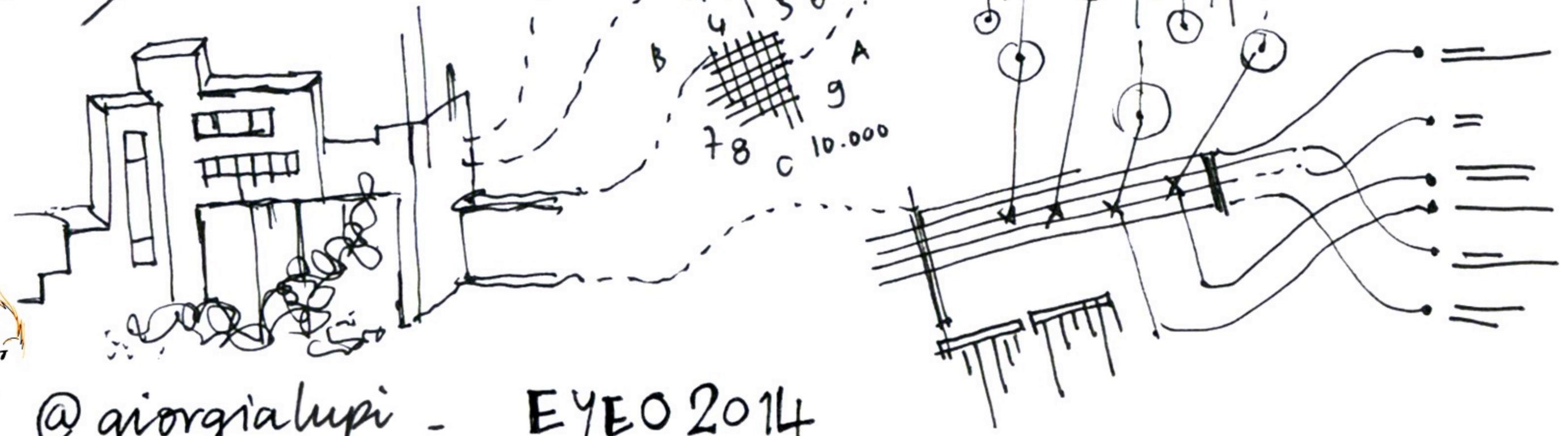
THE SHAPES of my THOUGHTS



@giorgialupi - EYEO 2014

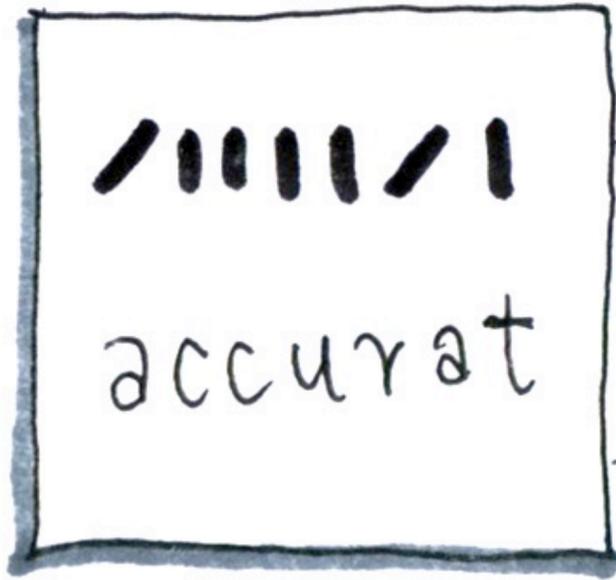
ARCHITECT ... BUILDING INFORMATION

~~ARCHITECT~~ ...



@giorgialupi - EYEO 2014

(2011 -)

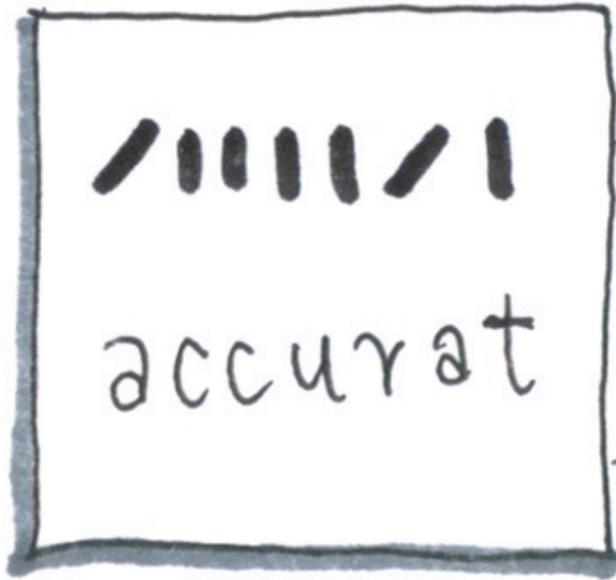


STATIC AND INTERACTIVE
DATA VISUALIZATIONS



@giorgialupi - EYE0 2014

(2011 -)



INFORMATION & INTERACTION
DESIGNERS

ALEX GIORGIA MARCO B.
FEDERICA STEFANIA
MICHELE GIOVANNI
AURELIEN FRANCESCO
GABRIELE
TOMMASO

SOFTWARE DEVELOPERS

MARCO V. FRANCESCO

DATA ANALYSTS and
CONTENT EDITORS

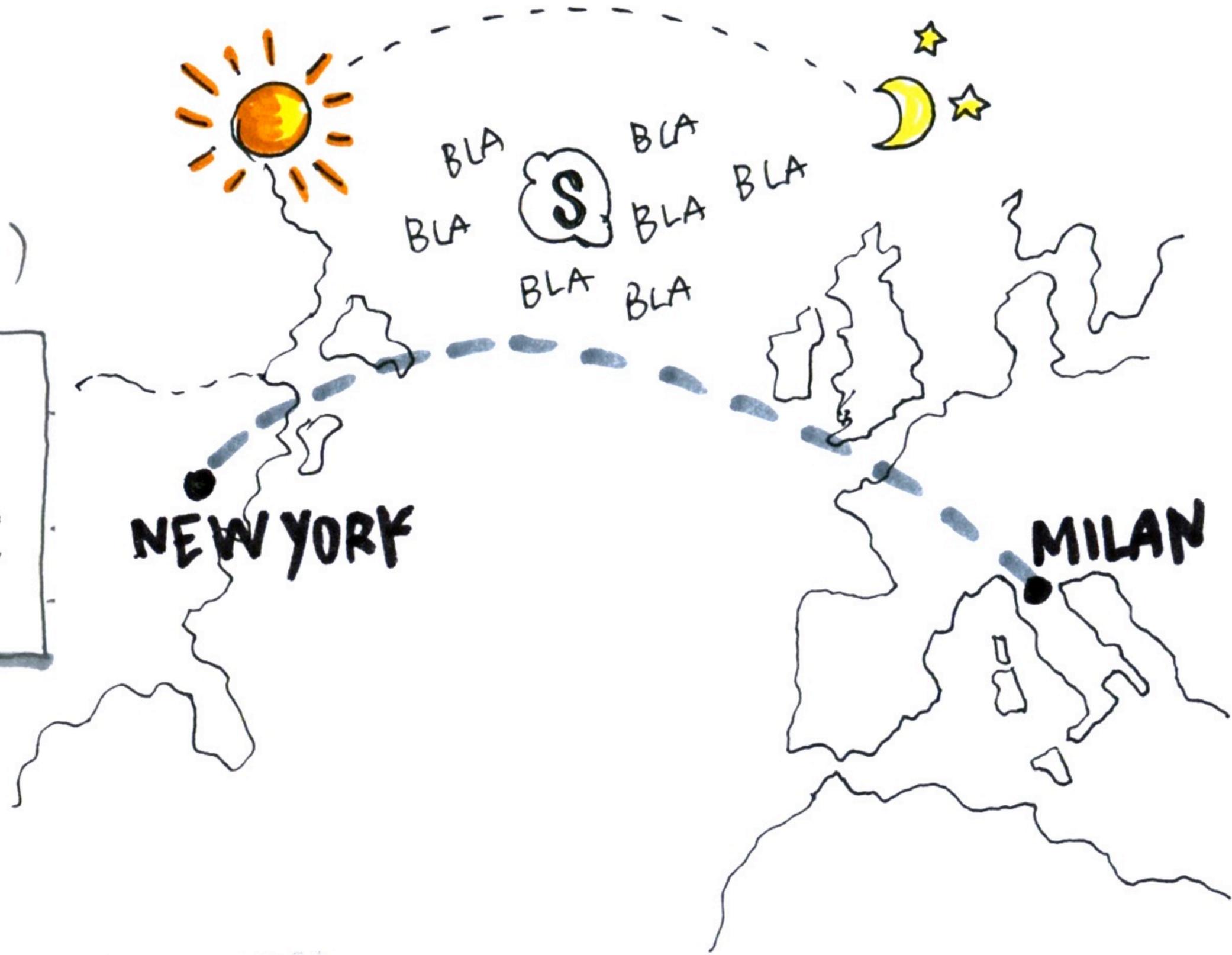
SIMONE DAVIDE GLAUCO



@giorgialupi - EYEO 2014

(2011 -)

|||||
accurat



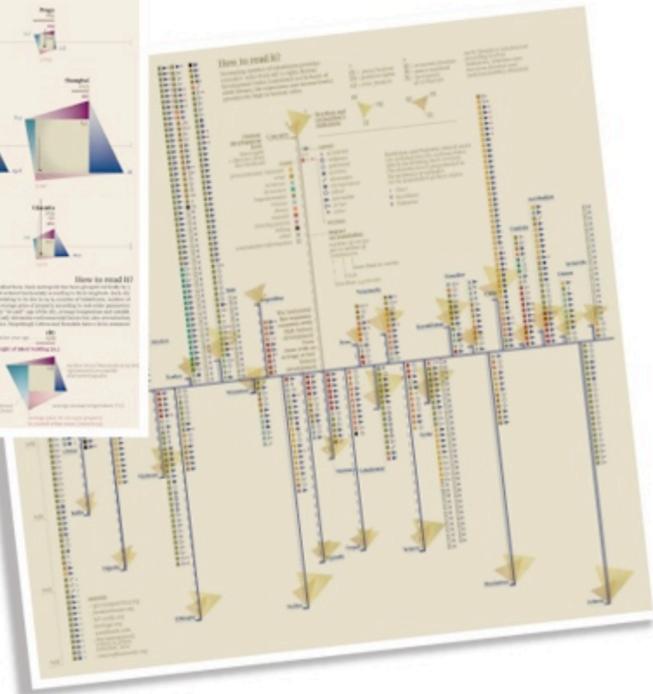
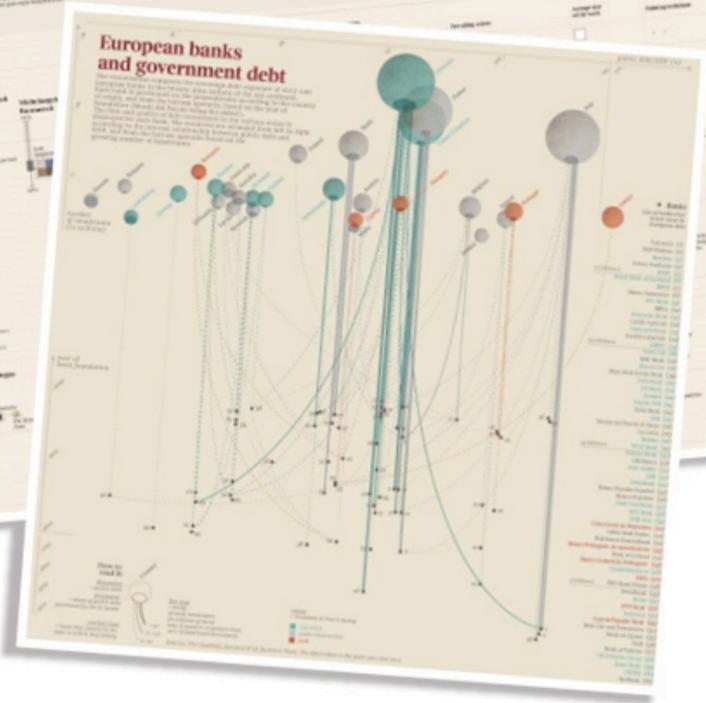
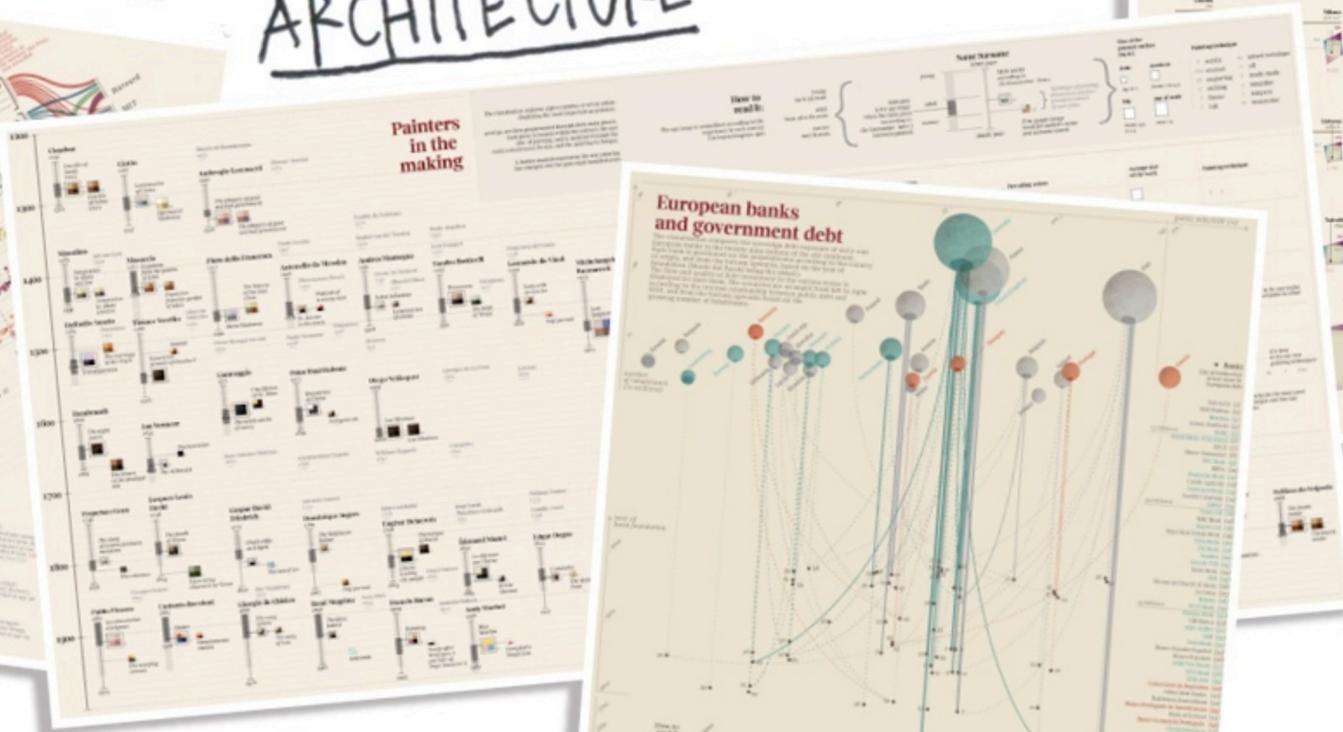
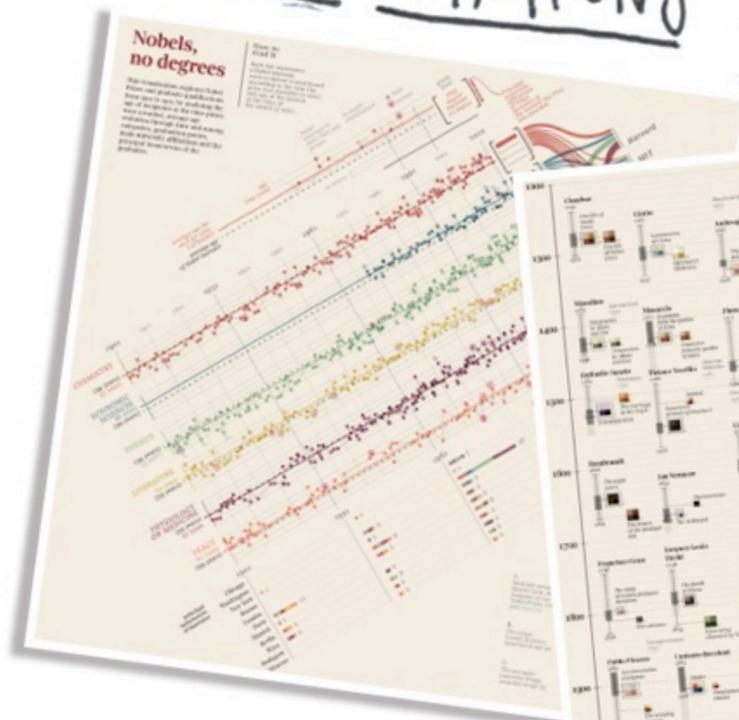
@giorgialupi - EYEO 2014

MUSIC NOTATIONS

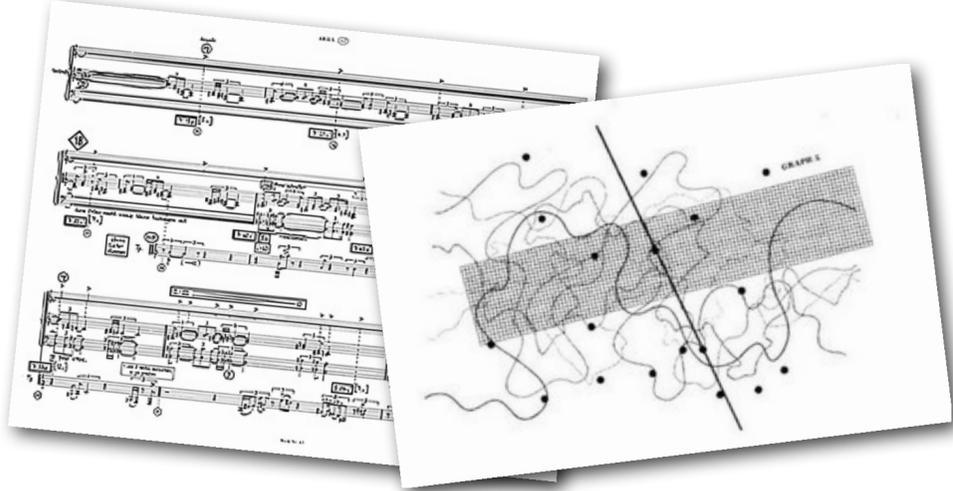
ARCHITECTURE

NATURAL ELEMENTS

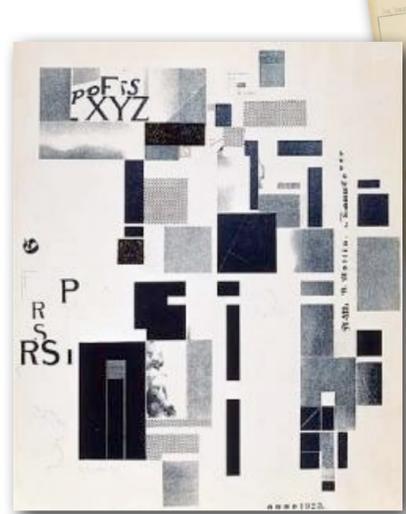
ABSTRACT ART



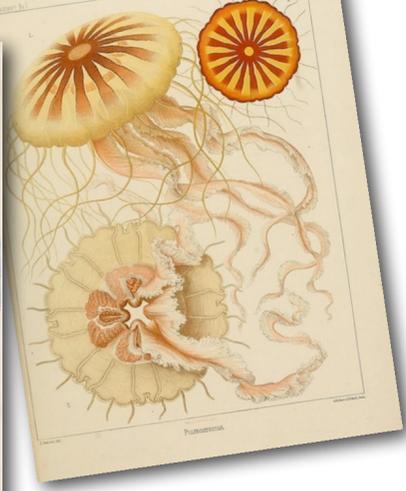
@giorgialupi - EYE0 2013 → "DATA I PAINT WITH"



MUSIC NOTATIONS



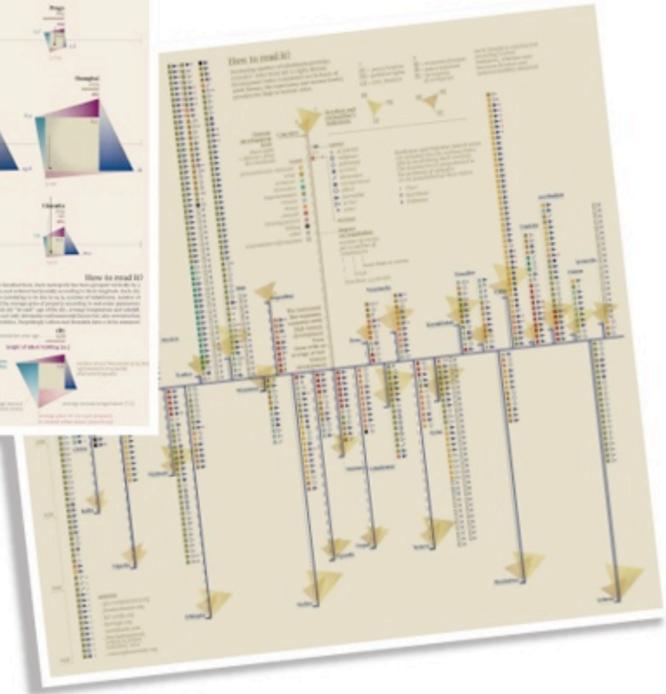
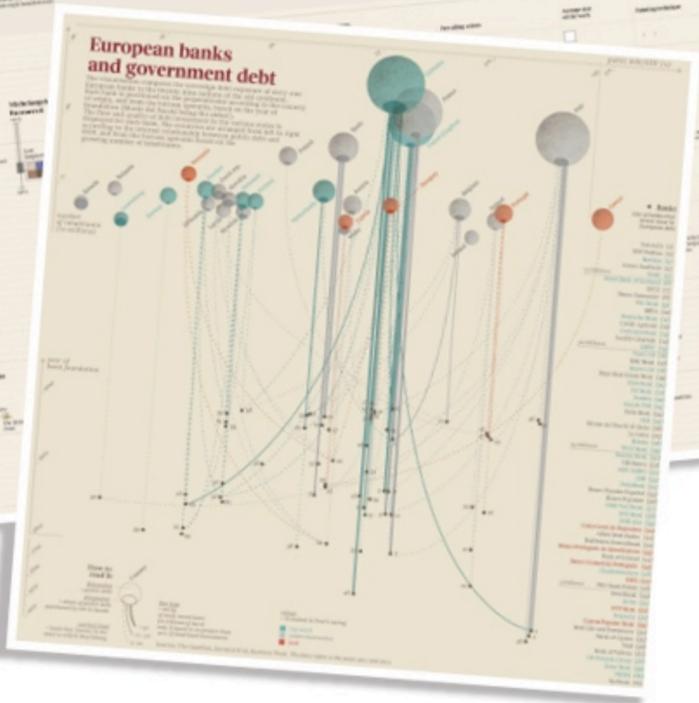
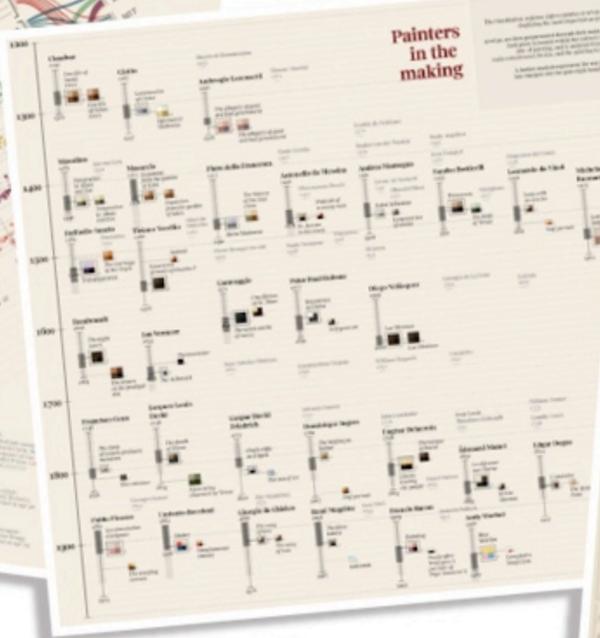
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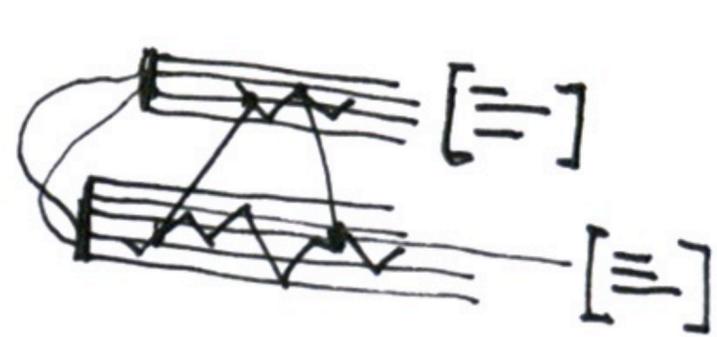
NATURAL ELEMENTS



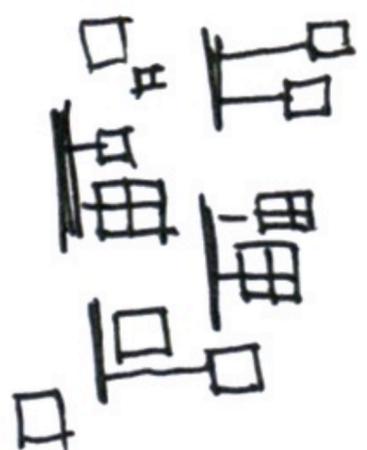
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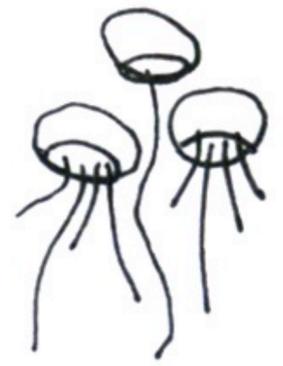
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MUSIC NOTATIONS



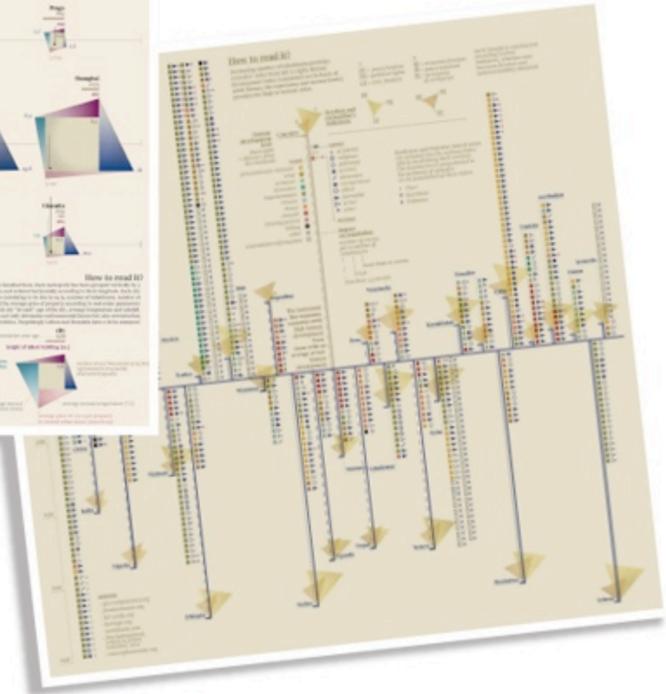
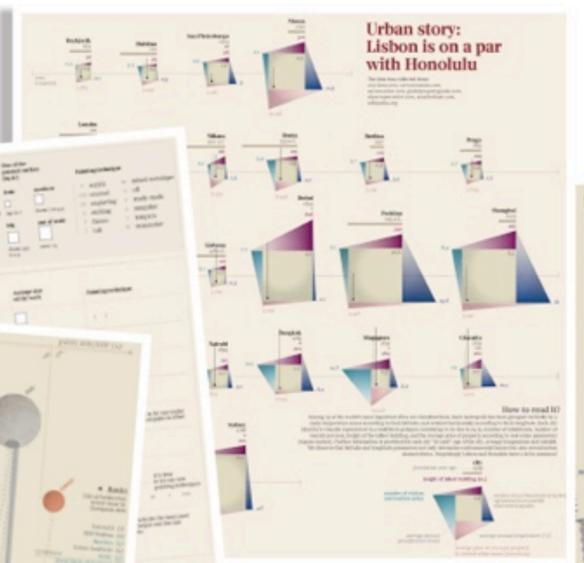
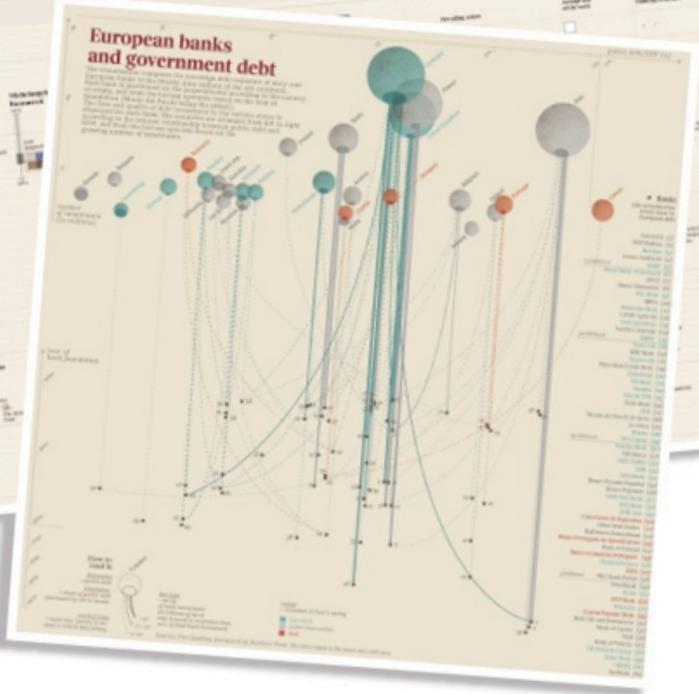
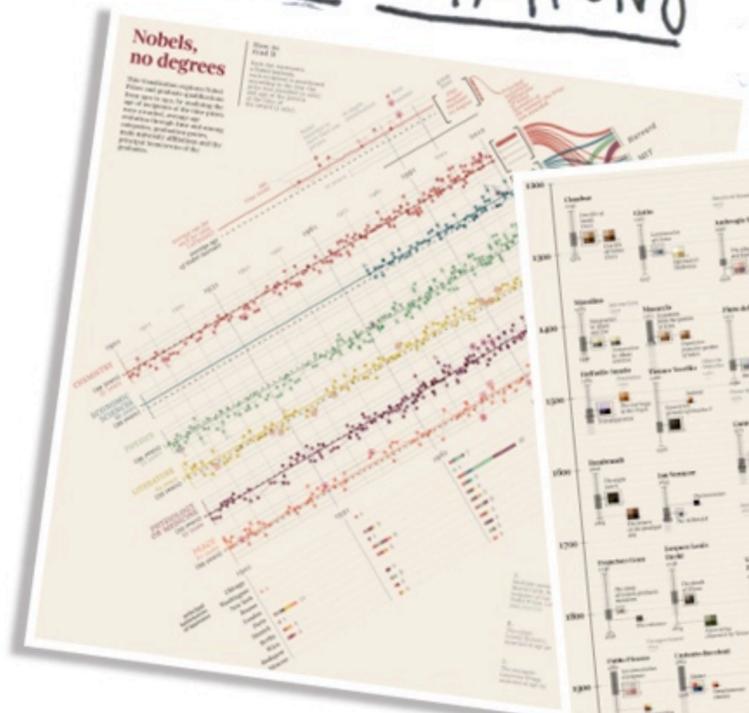
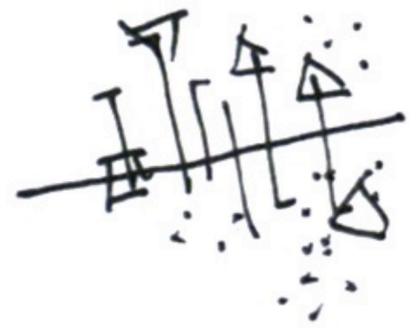
ARCHITECTURE



NATURAL ELEMENTS

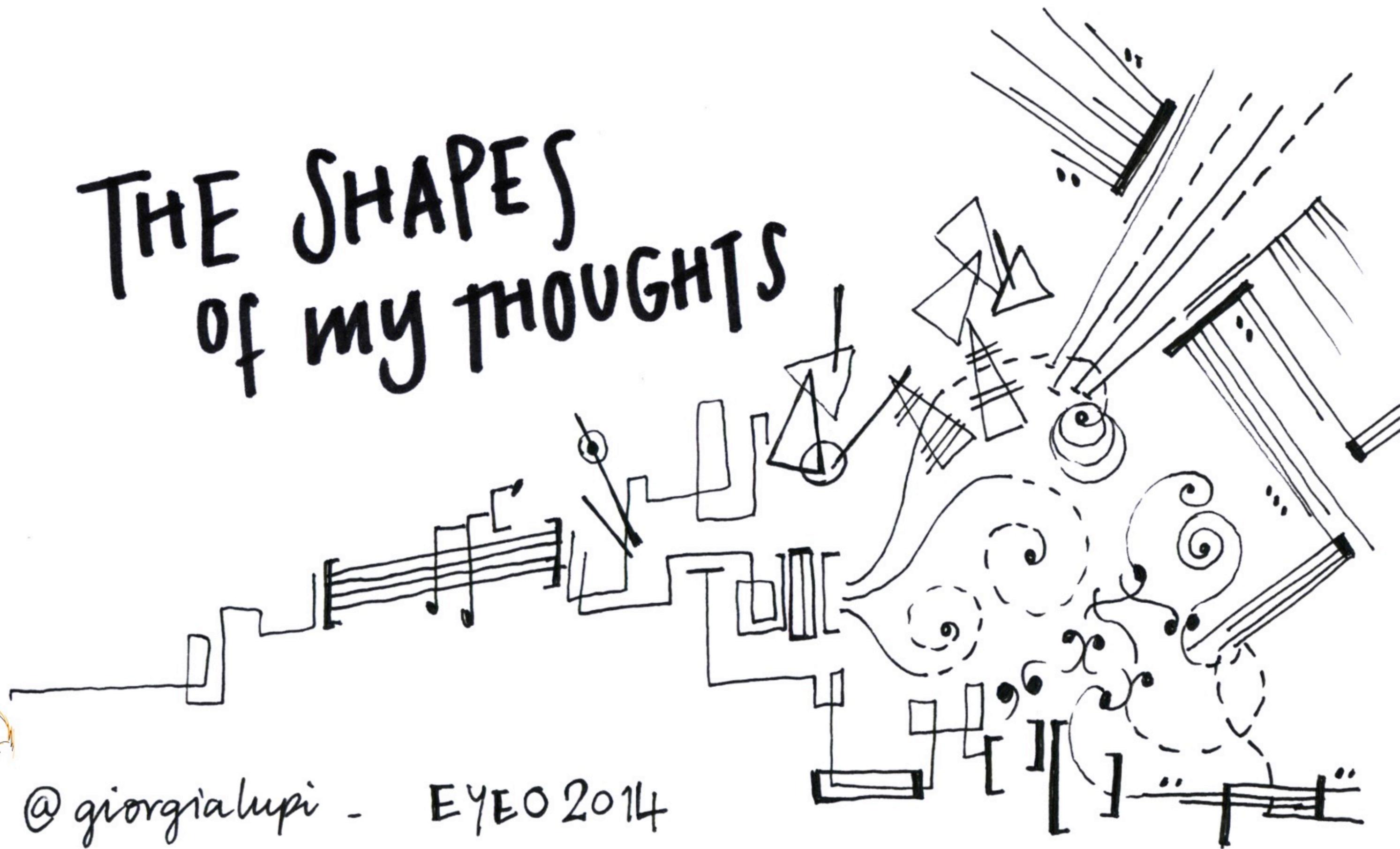


ABSTRACT ART



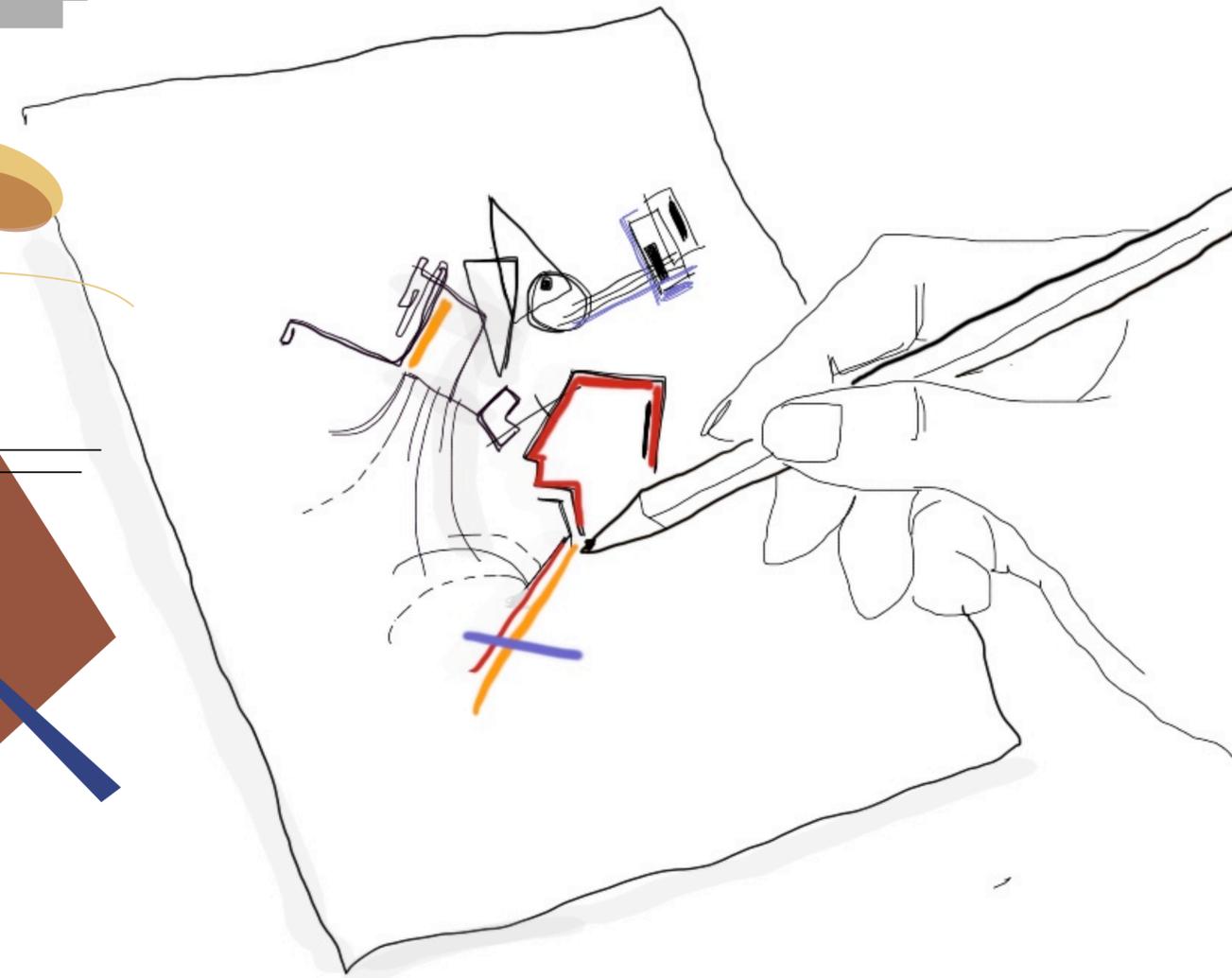
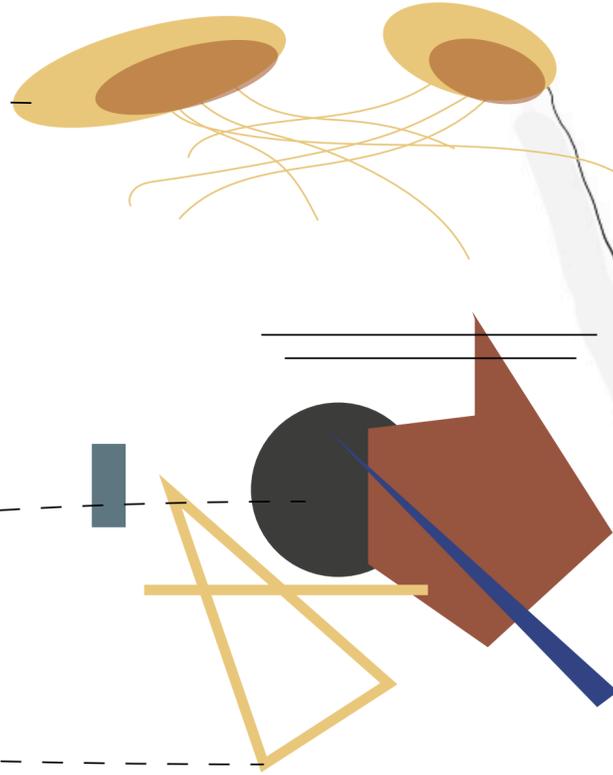
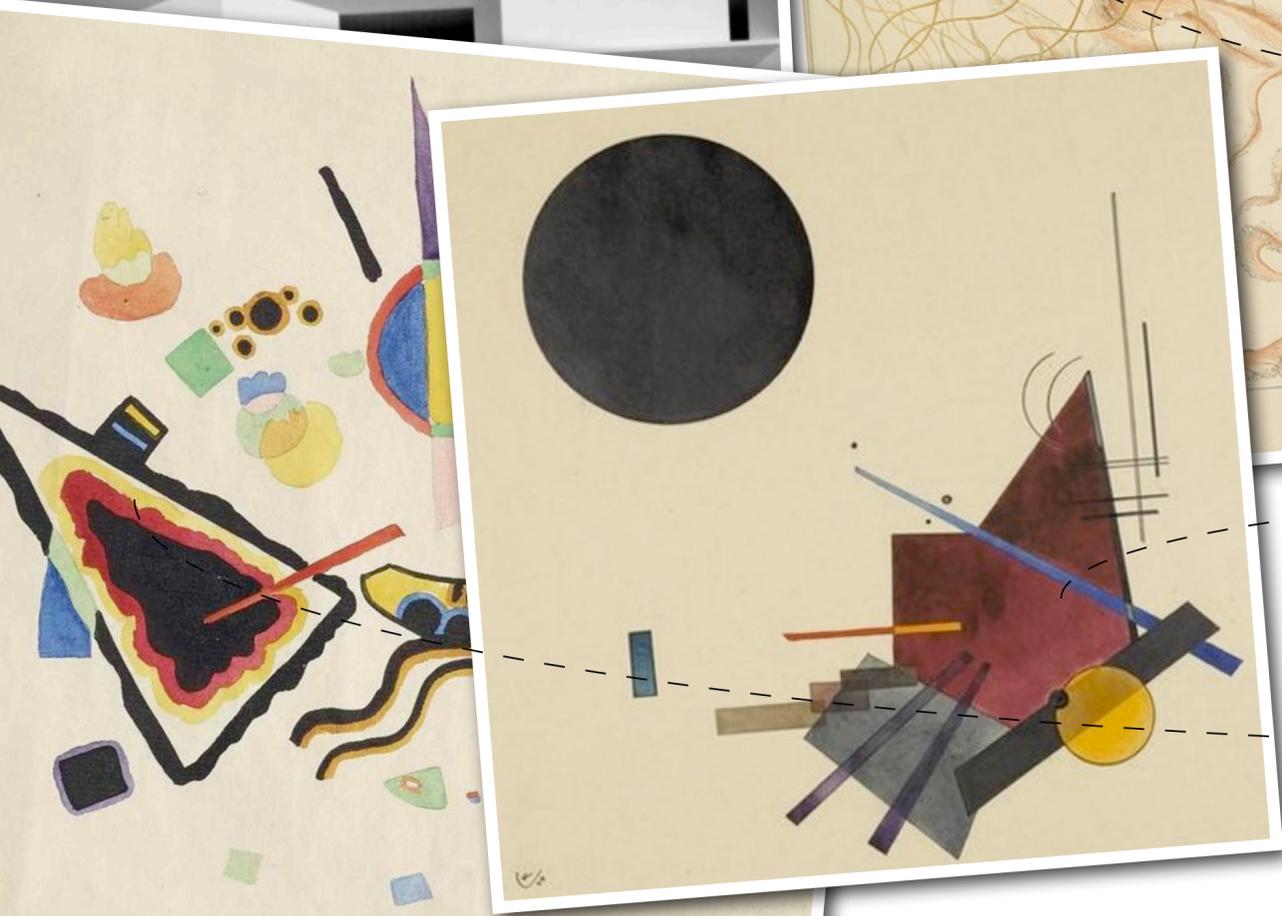
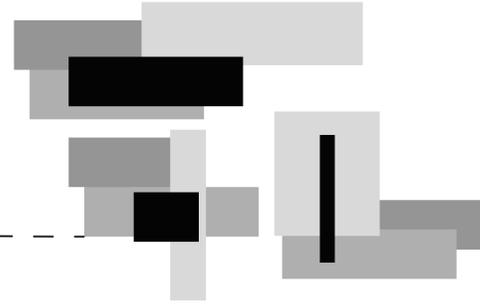
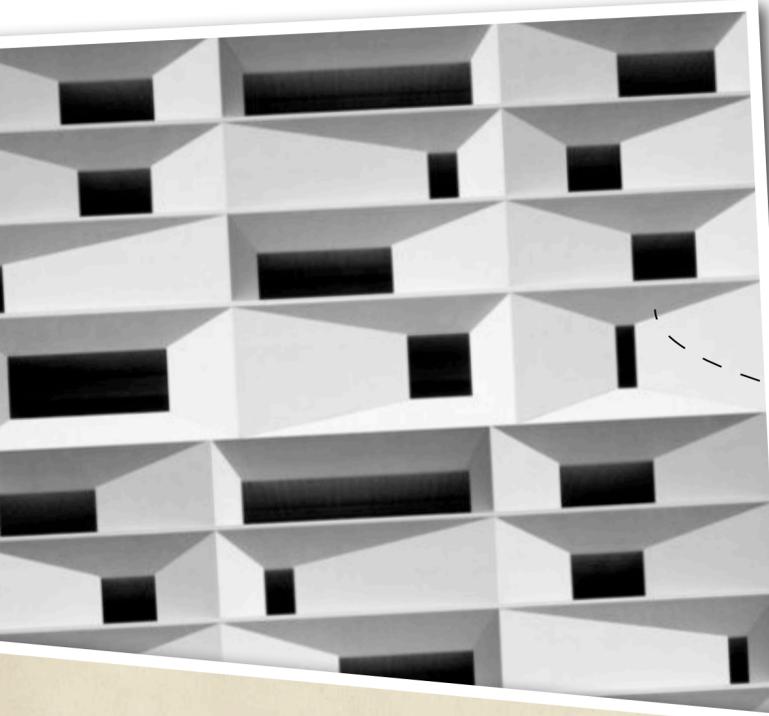
@giorgialupi - EYE0 2013 → "DATA I PAINT WITH"

THE SHAPES of my THOUGHTS

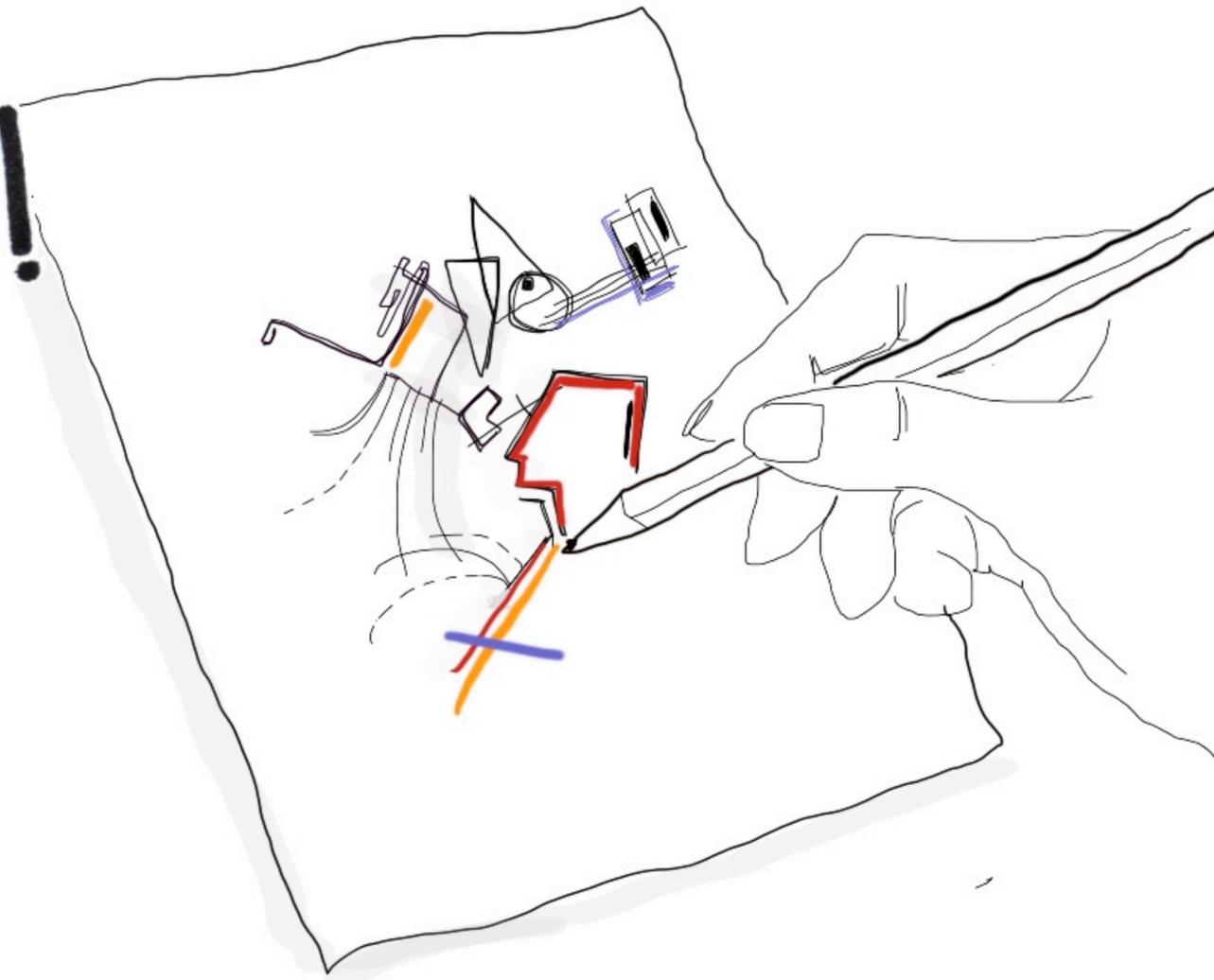


@giorgialupi - EYEO 2014

“THE SHAPES OF MY THOUGHTS” MY AESTHETIC RESEARCH



**HAND
DRAWN
PRESENTATION !!**





WE LIKE TO DO:
**CUSTOMIZED, EXPLORATORY
and BEAUTIFUL!**
REPRESENTATIONS OF DATA.



My reign for a (solved) paradox



FAMOUS WRITERS' SLEEP HABITS AND LITERARY PRODUCTIVITY

The waking times of famous authors for whom the data was available, based on various interviews and biographies, are correlated with the authors' literary productivity as measured by number of works published and major awards received. Since the length of a writing career influences the volume of literary output and the historical time frame of an author's life determines the awards he or she could have received, the lifespan of each writer is also indicated for context.



Audubon Annual Report 2013



SELLING AT SUNDANCE

Since the late 90s, the Sundance Film Festival has been the premier American market for independently-financed film. Despite a recession that hit sub-prime, more than a dozen film festival sales figures in 2013. One: The Way, Way Back, will be more than \$10 million. But what does a \$2 million sale mean for a film that cost \$6 million to make? To figure out a way to look at the available data in a new light, we selected a handful of films that sold in Park City between 2011 and 2013, and request the sales data visualization firm, Anvato, to re-configure our spreadsheet in a two-dimensional work of statistical art. The line to spend some stating at this.



WE THINK THAT:
PLEASANT AESTHETICS
CAN TRIGGER READERS' CURIOSITY
TO EXPLORE MORE



My reign for a (solved) paradox

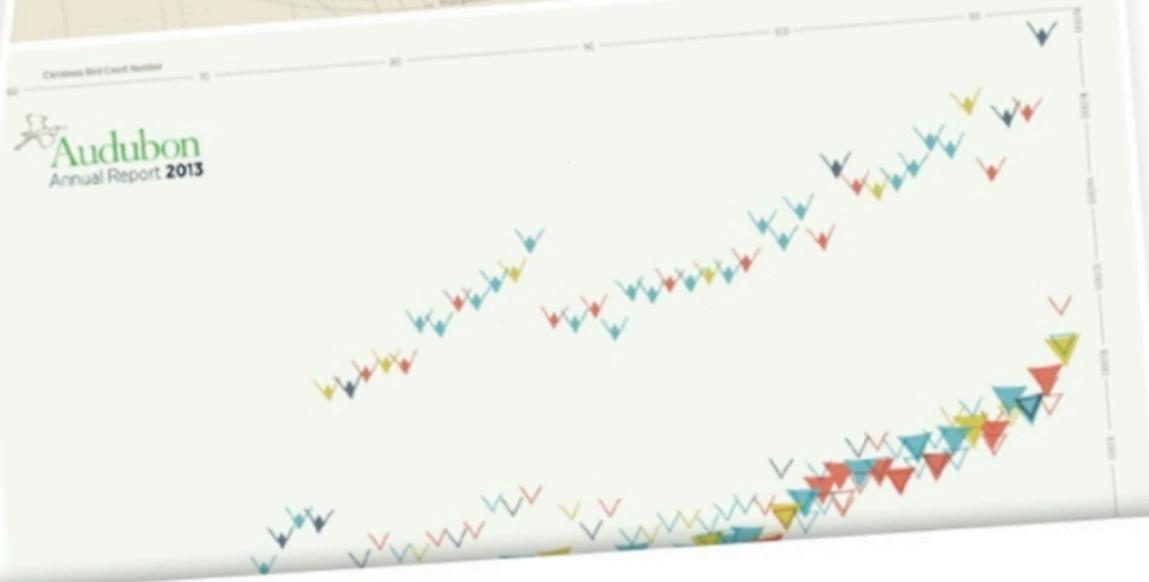
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How to read it

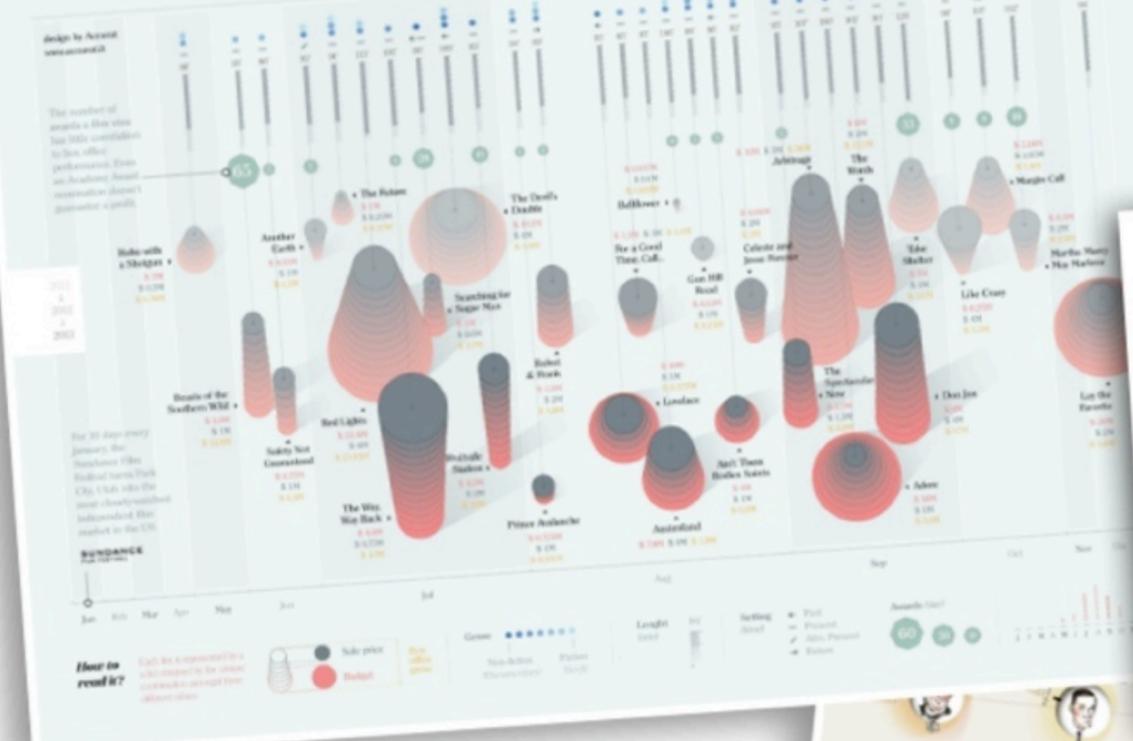


Audubon Annual Report 2013



SELLING AT SUNDANCE

SEMI-ANNUAL, STIMULATED BY BUDGET, SALES, PRESS, BOX OFFICE GROSS, GENRE, LENGTH, AND RELEASE DATES



66 ORNAMENT WAS NEVER A PROBLEM UNTIL THE VICTORIANS MADE IT ONE

- Sir John Summerson



My reign for a (solved) paradox

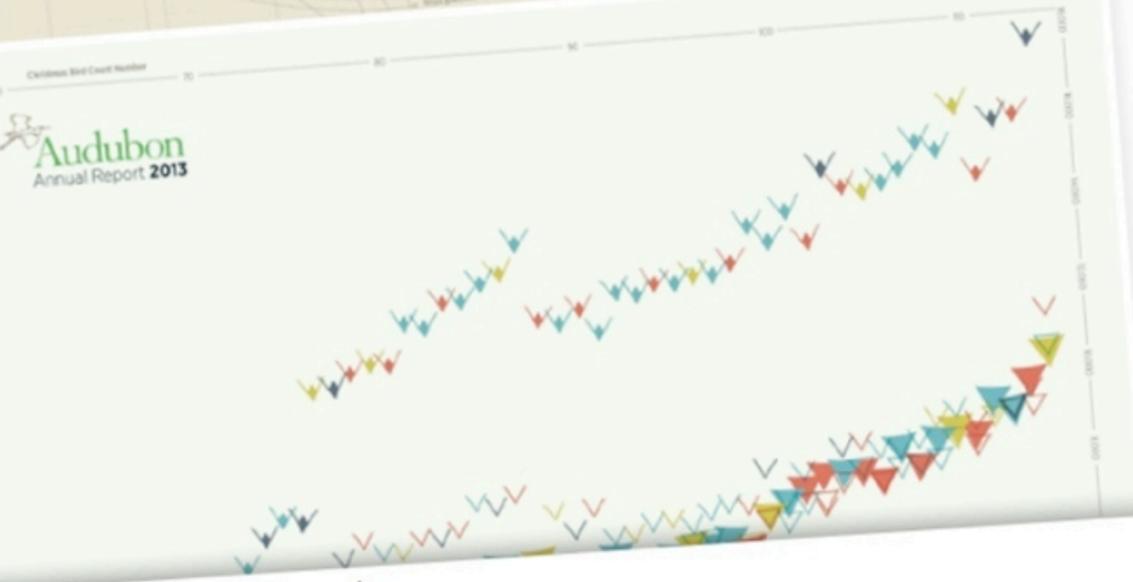
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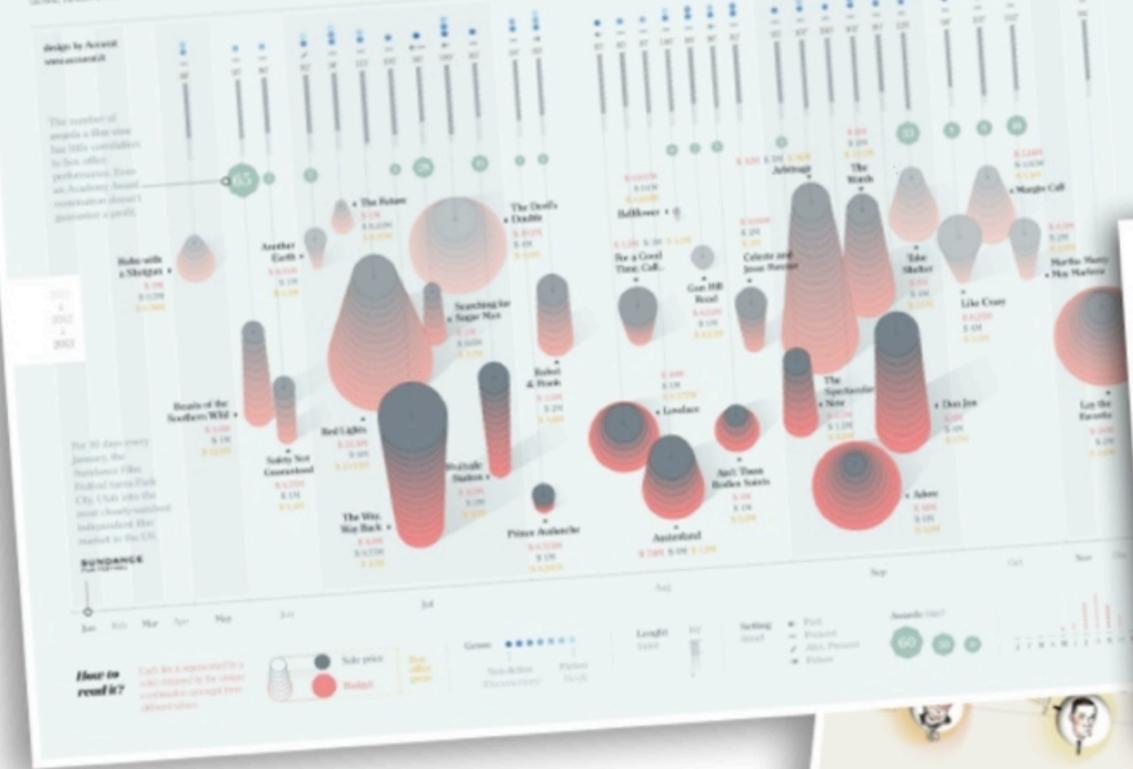
Audubon Annual Report 2013



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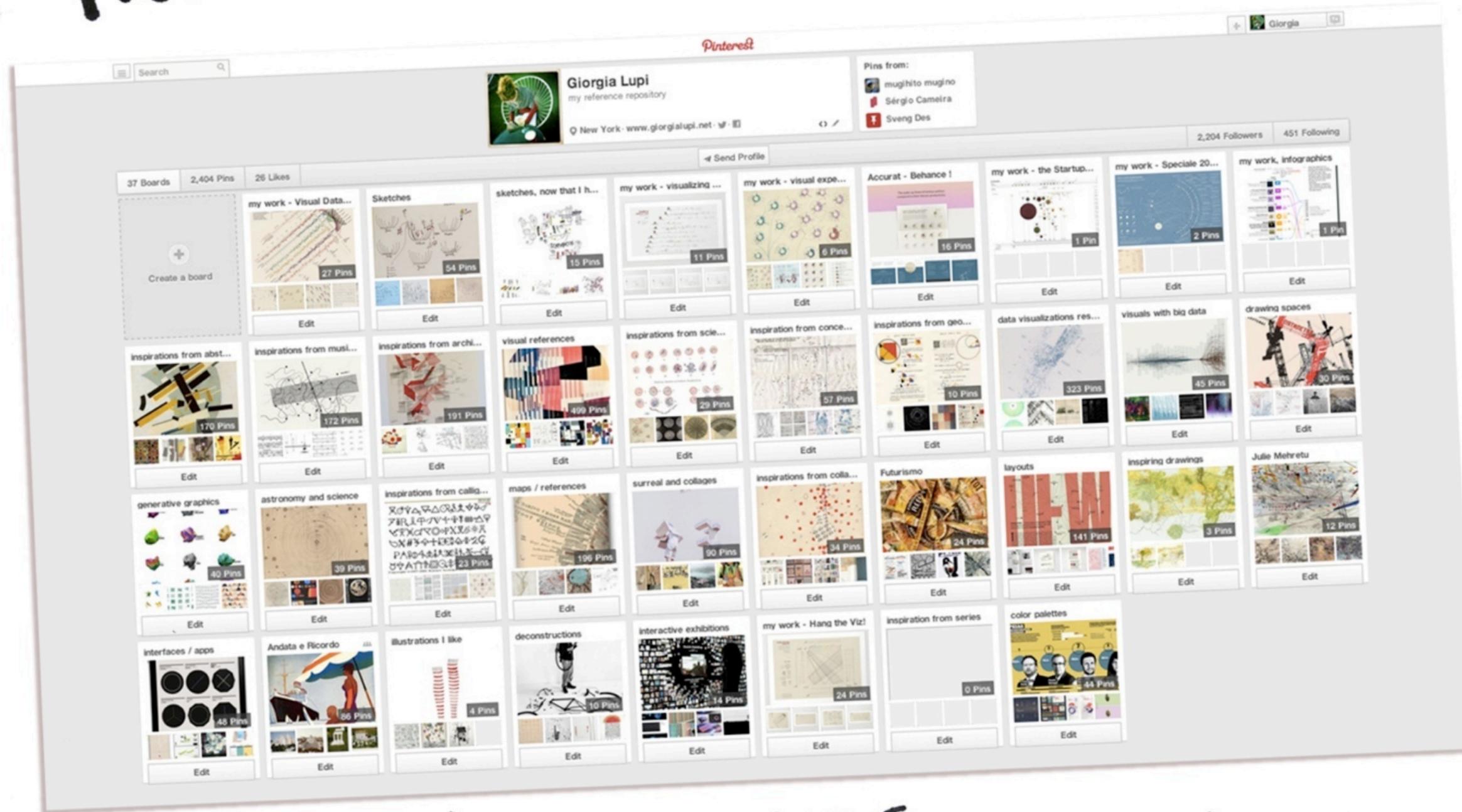
MAKING A DATA-VISUALIZATION BOTH INTELLECTUALLY COMPELLING and EMOTIONALLY RICH.

INSPIRATIONS from:

ABSTRACT ART

SCIENCES

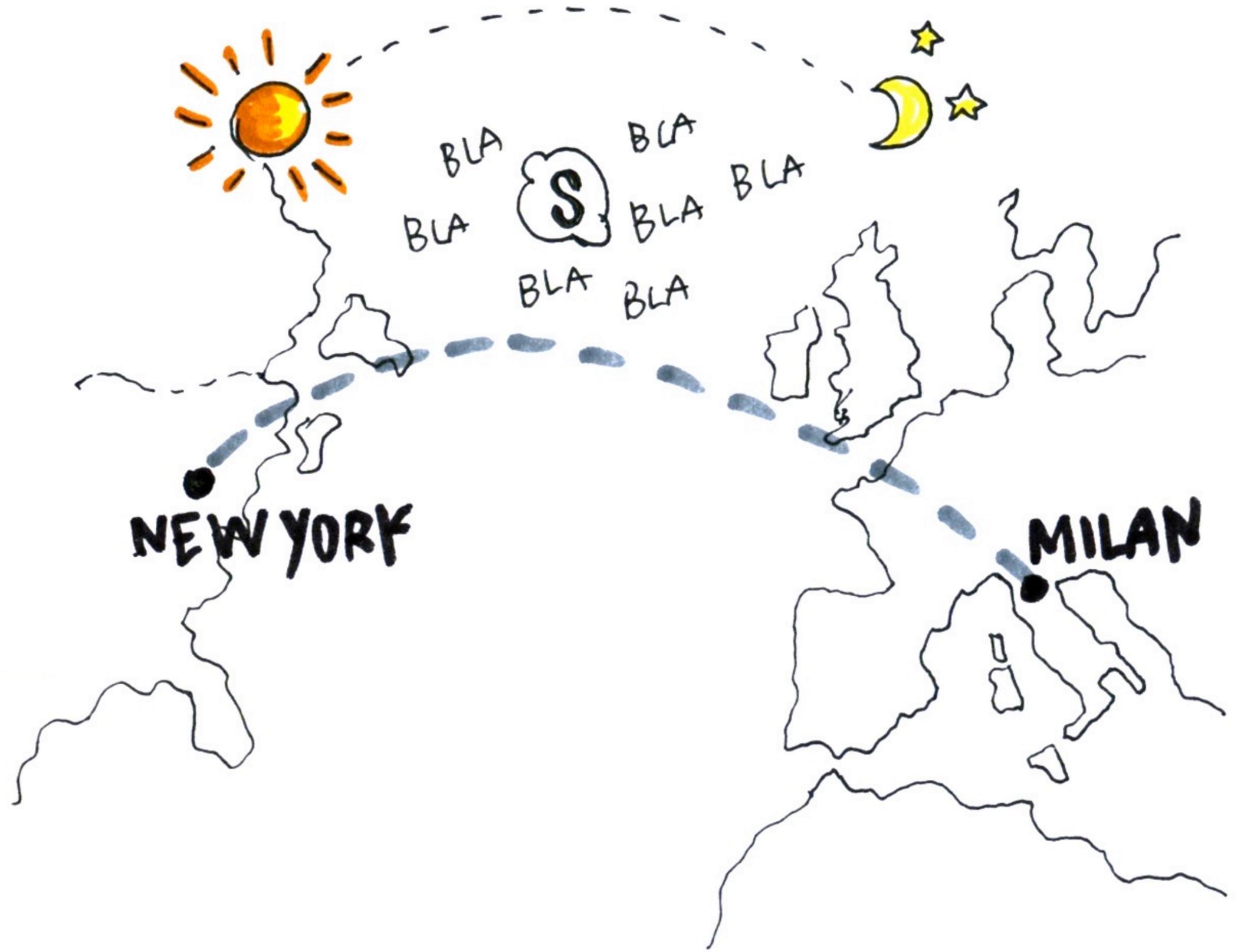
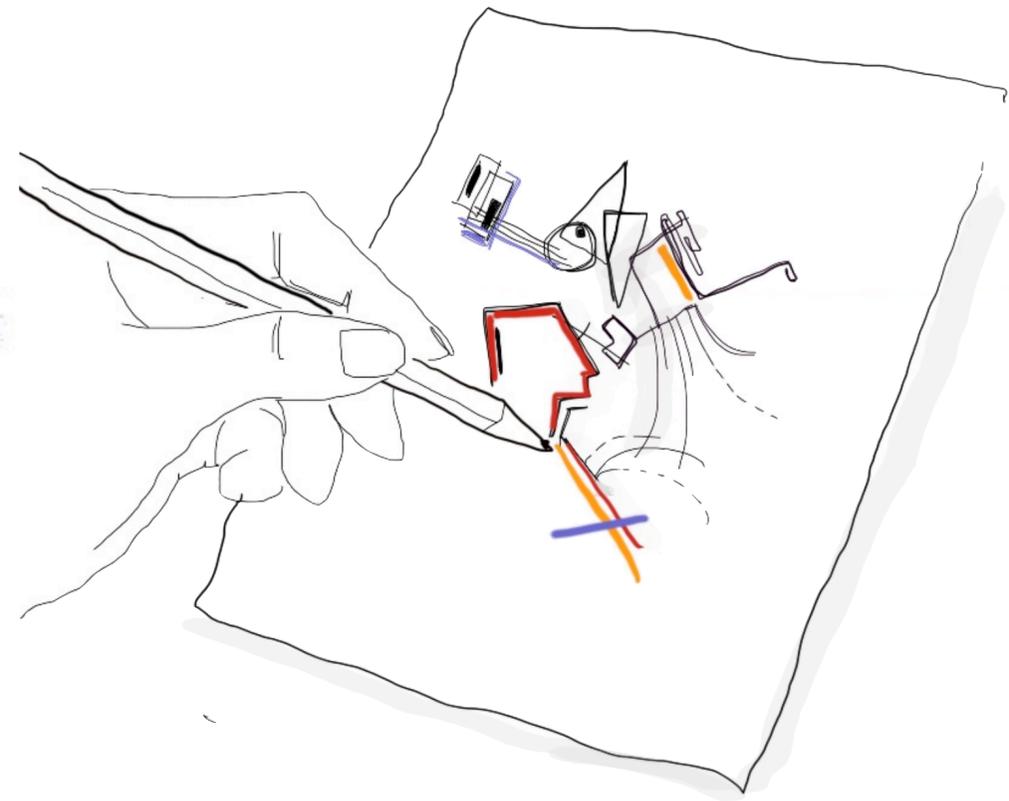
MUSICAL
SCORES



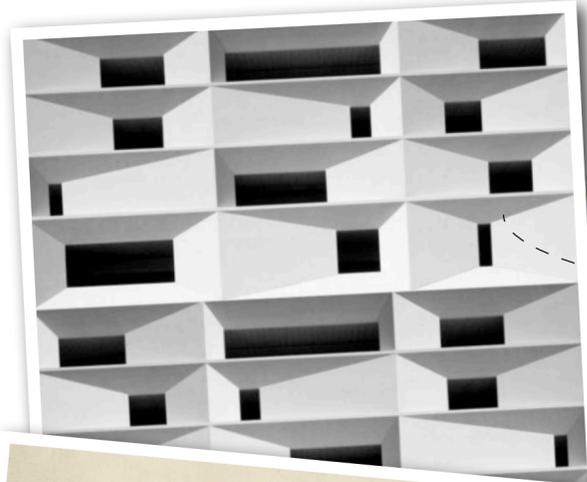
ASTRONOMY

GENERATIVE
IDENTITY

ARCHITECTURE



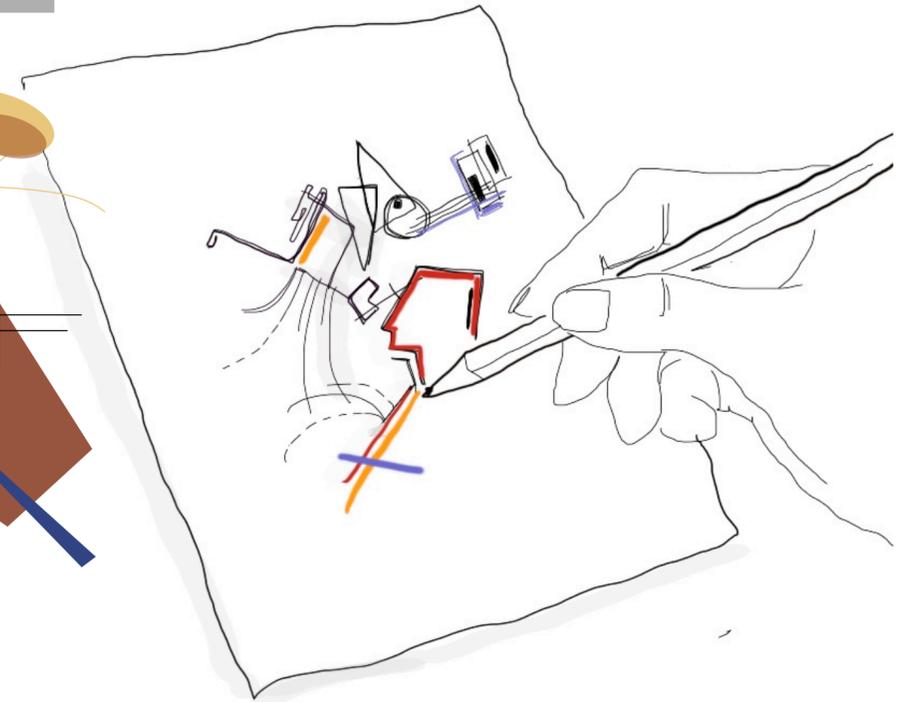
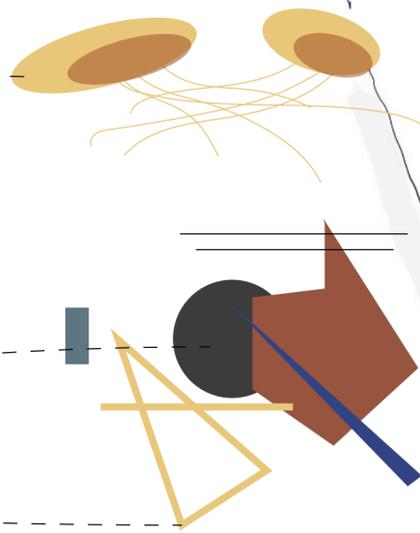
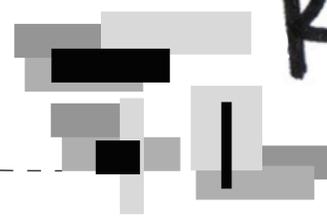
LOOKING FOR
INSPIRATION



TRACKING
IMAGES



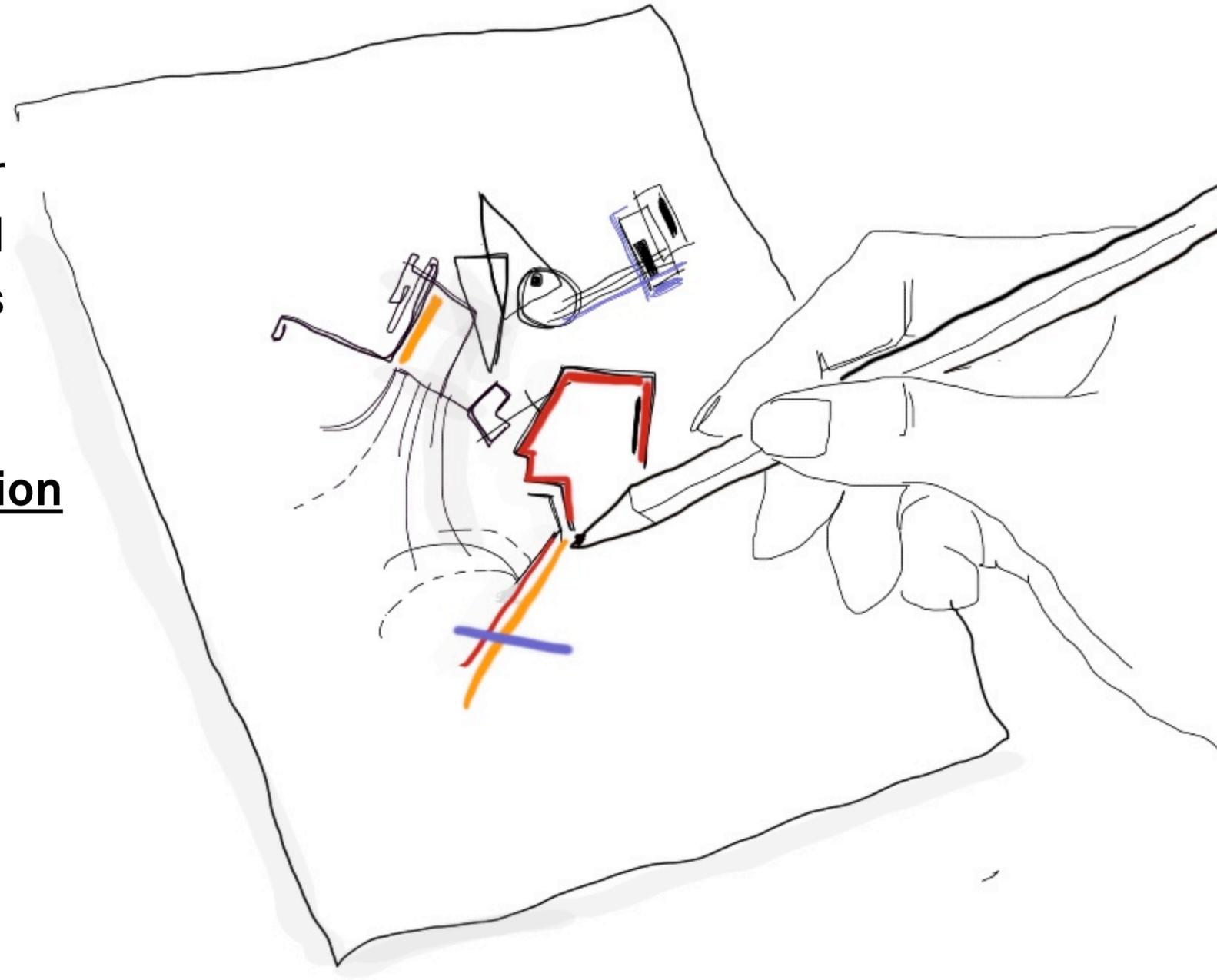
*
RE-DRAWING
THEM



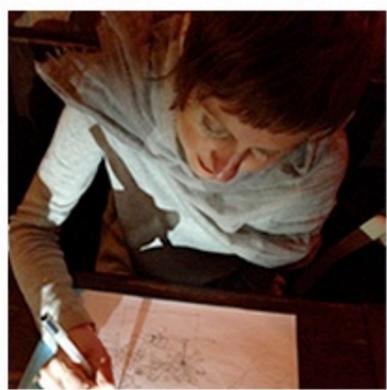
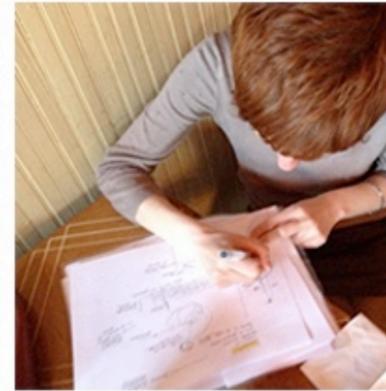
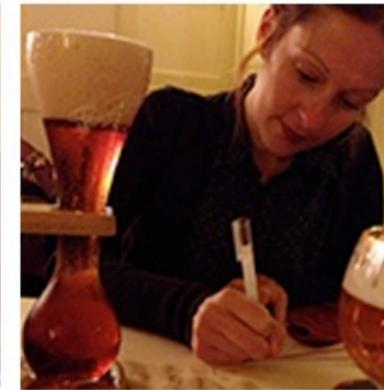
* DRAWING?

...a functional tool for
capturing and
exploring thoughts and ideas

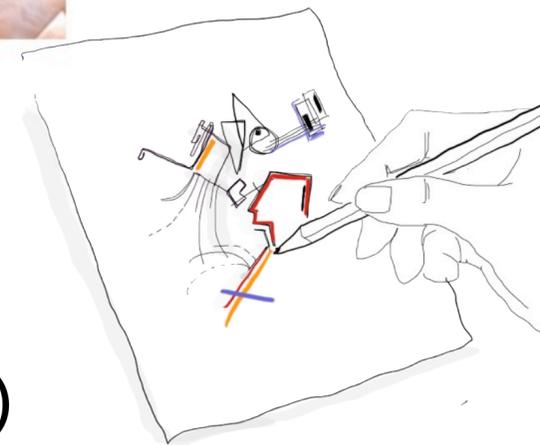
...an act demanding the focusing of attention



* DRAWING?

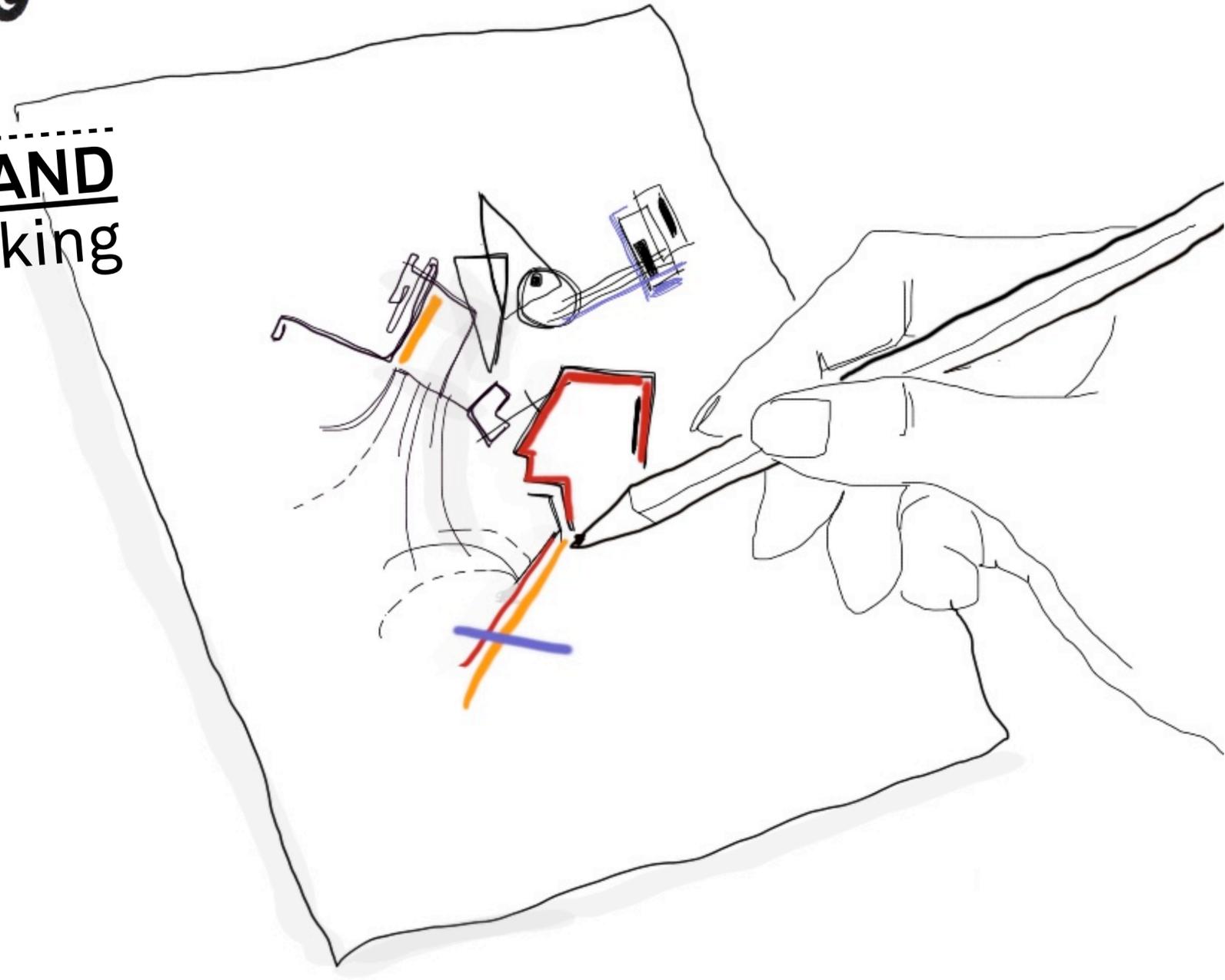


(a little
obsession)



* DRAWING

to UNDERSTAND
what I am thinking



DRAWING as a MIXTURE of WHAT YOU ARE SEEING and WHAT YOU ARE IMAGINING

ORESTEIA

Le chœur des femmes en noir, se dresse.
Female chorus in black dresses stands up.

44 -40 ♩ -80

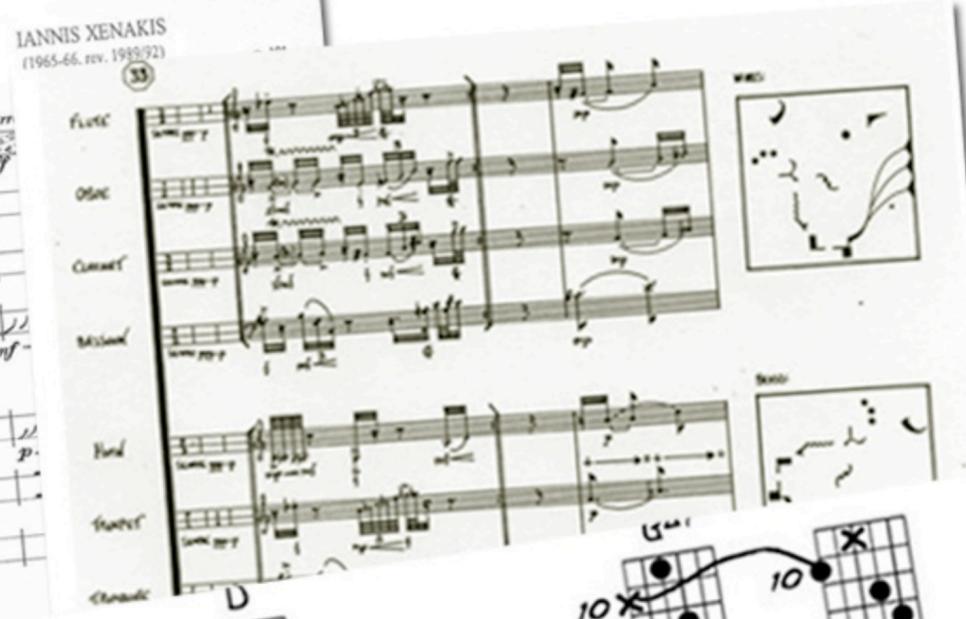
Crécelles (continues)
Tambours à ficelle (simultanés)
12 Fouets (simult.)
12 Sirènes
18 Sirènes (hommes)
36 Fouets (h. f.)
18 Voix femmes



IANNIS XENAKIS
(1965-66, rev. 1989/92)

35

Flute
Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone



Erin. Réveille-toi, n'asoube' uole à

st140 moins dense

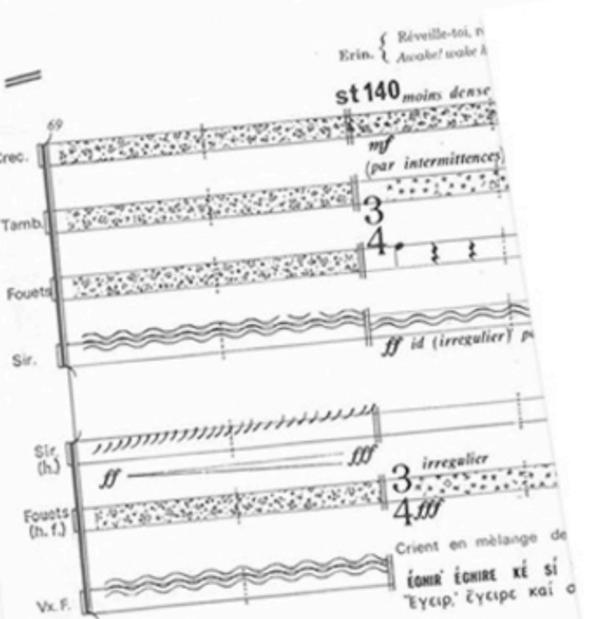
mf (par intermittence)

3 4

3 irrégulier

4

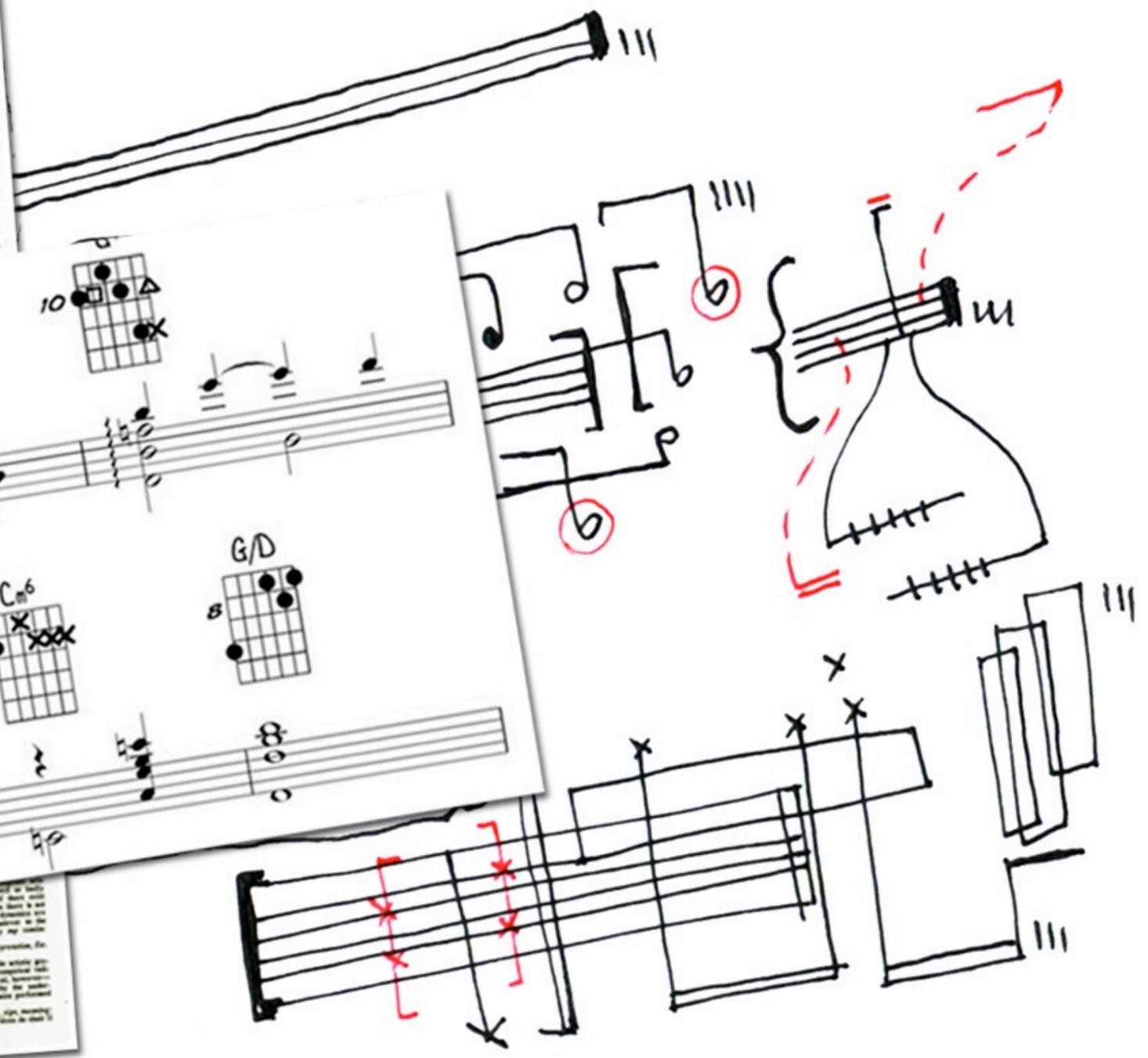
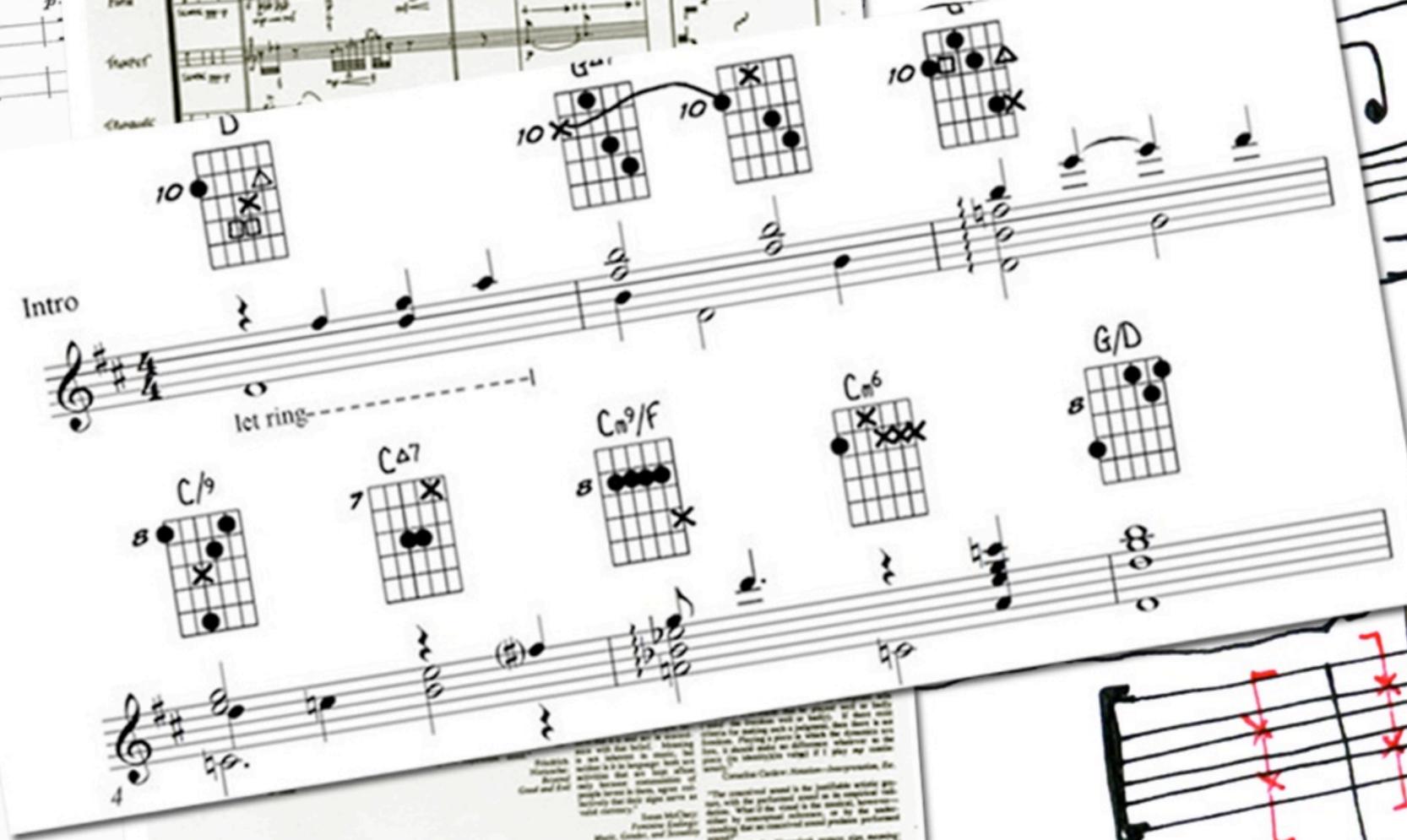
Crient en mélange de ÉGHIR' ÉGHIRE KÉ SÍ Έγχιρ' έγχιρς και ο



Intro

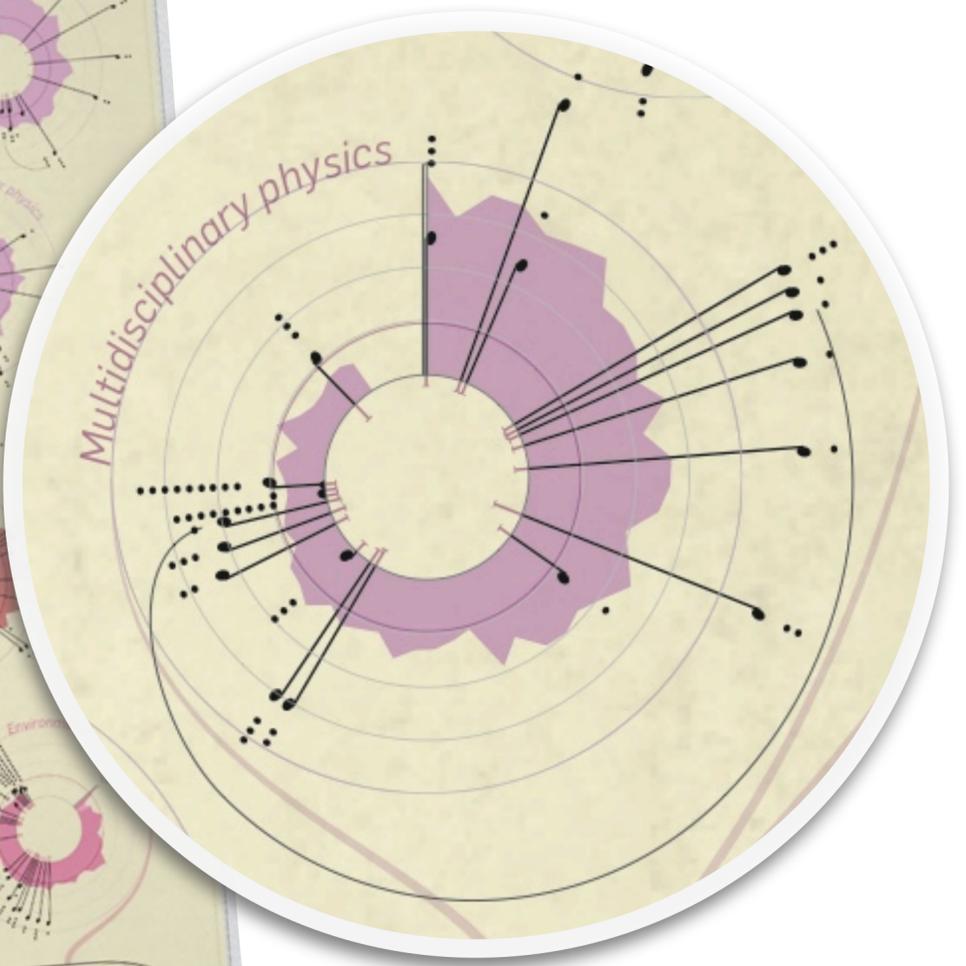
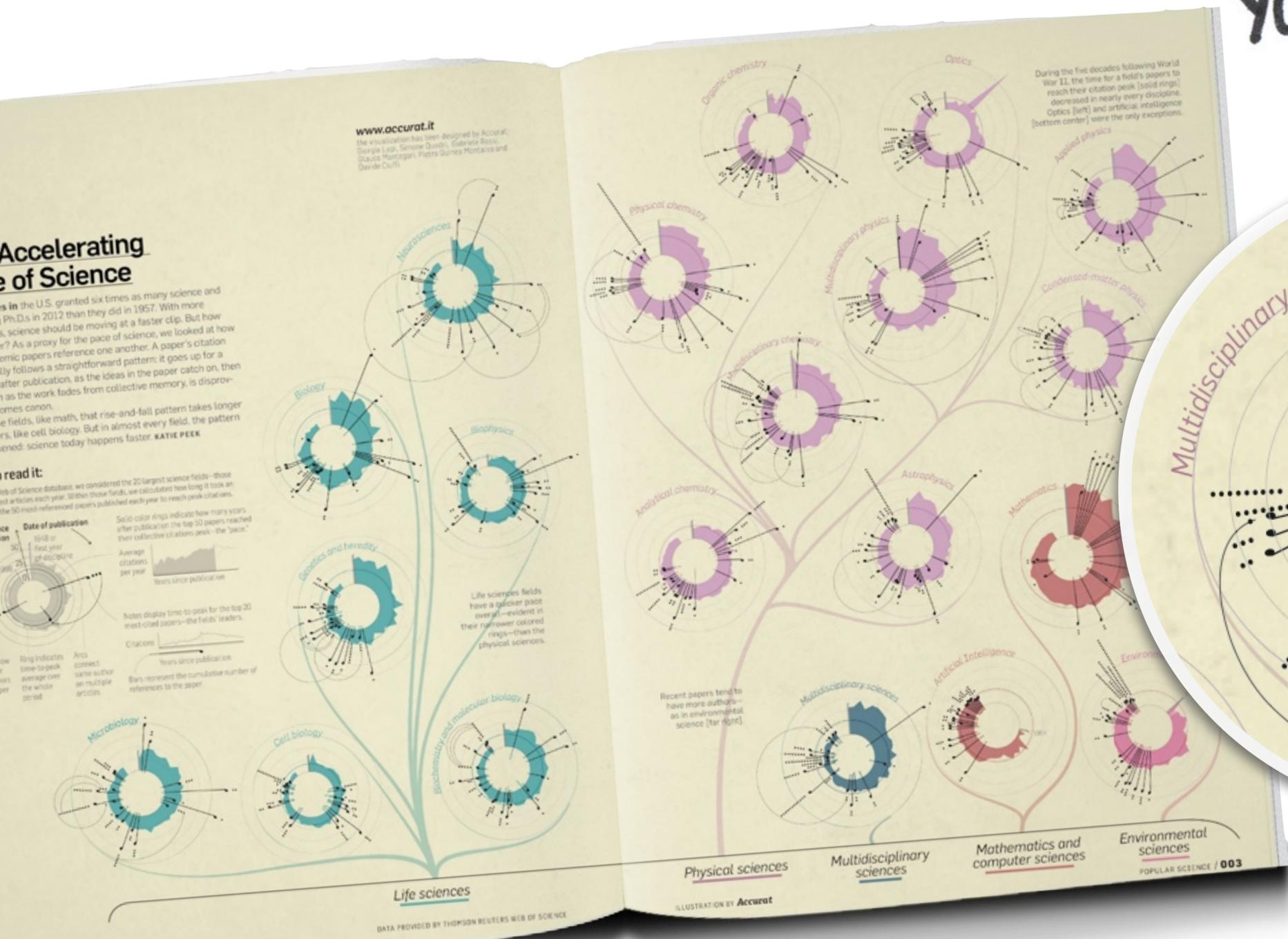
let ring

C9 C9/F CΔ7 CΔ6 G/D



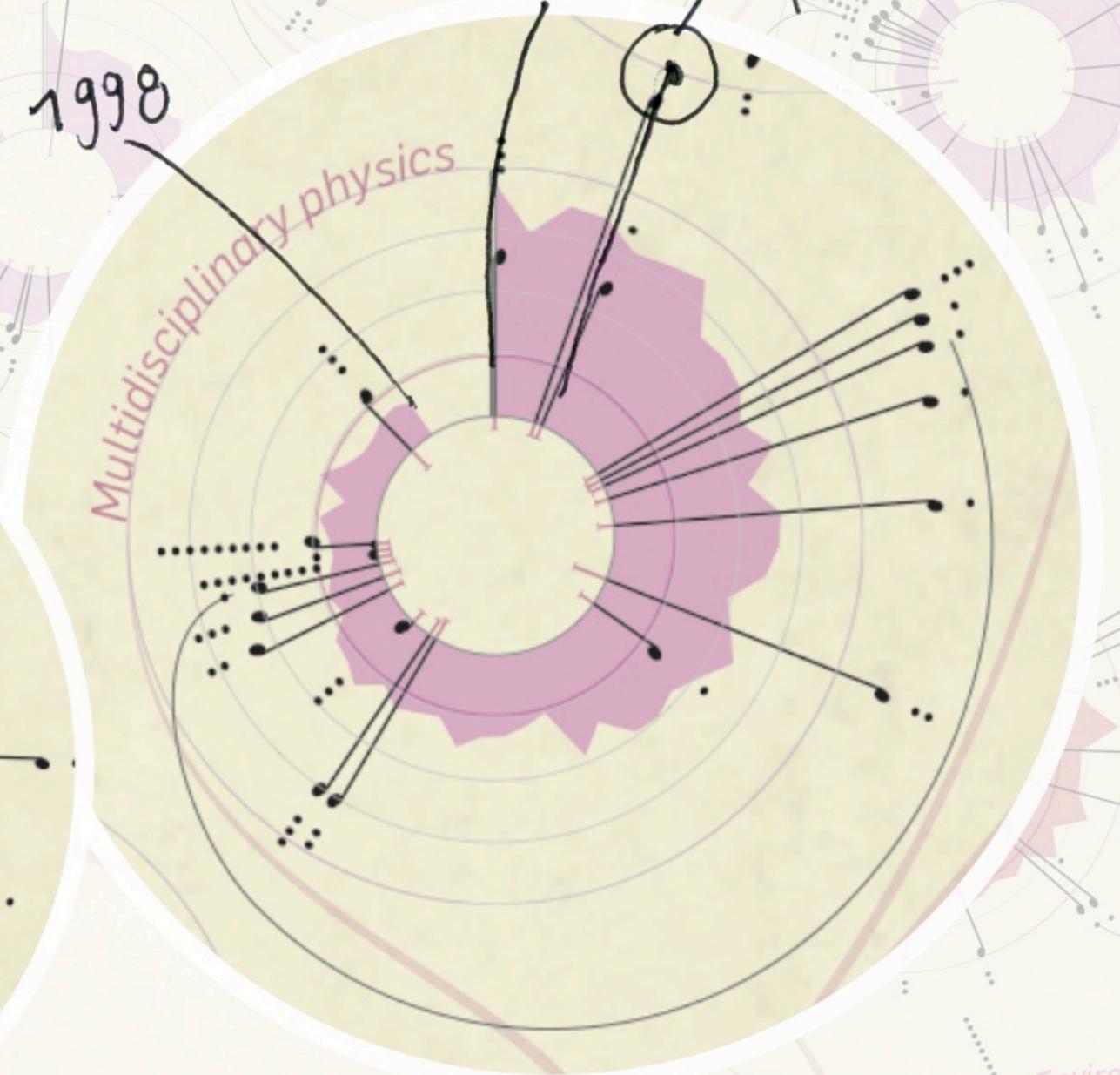
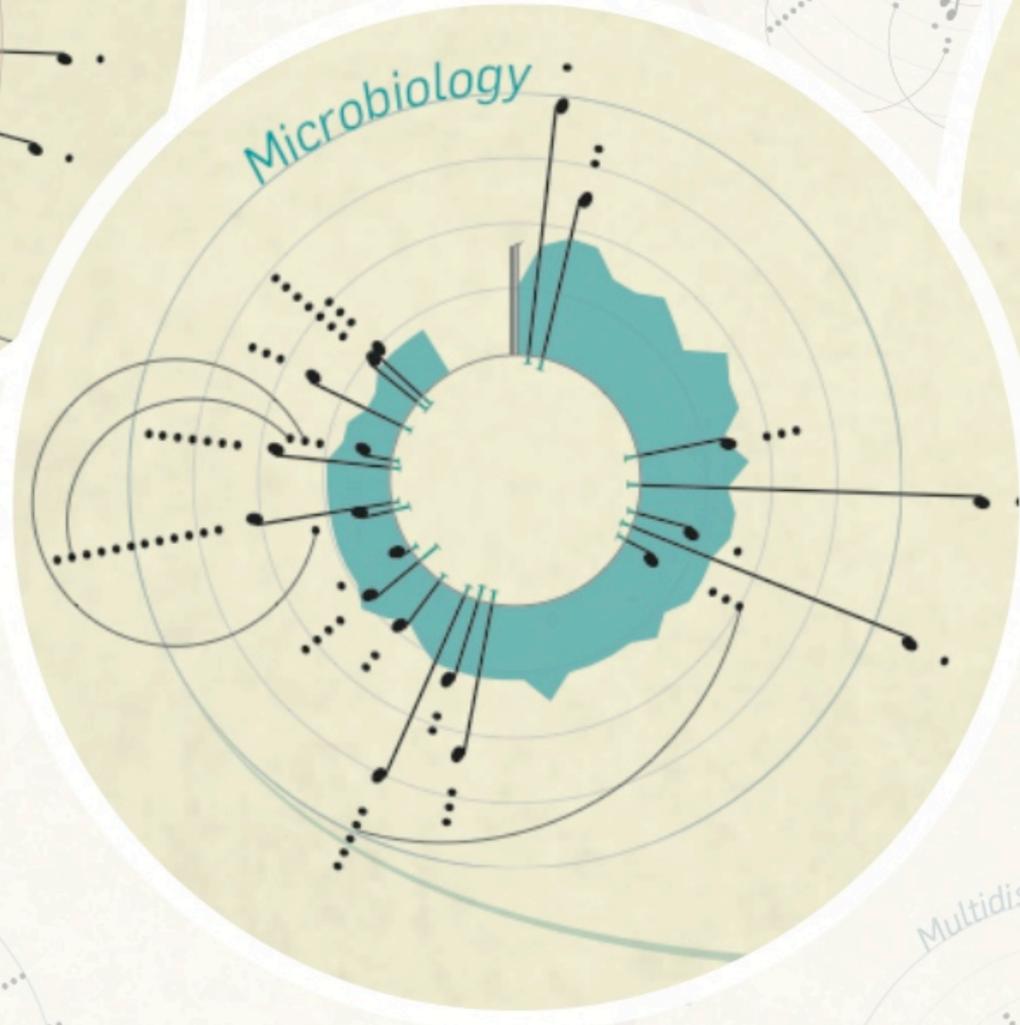
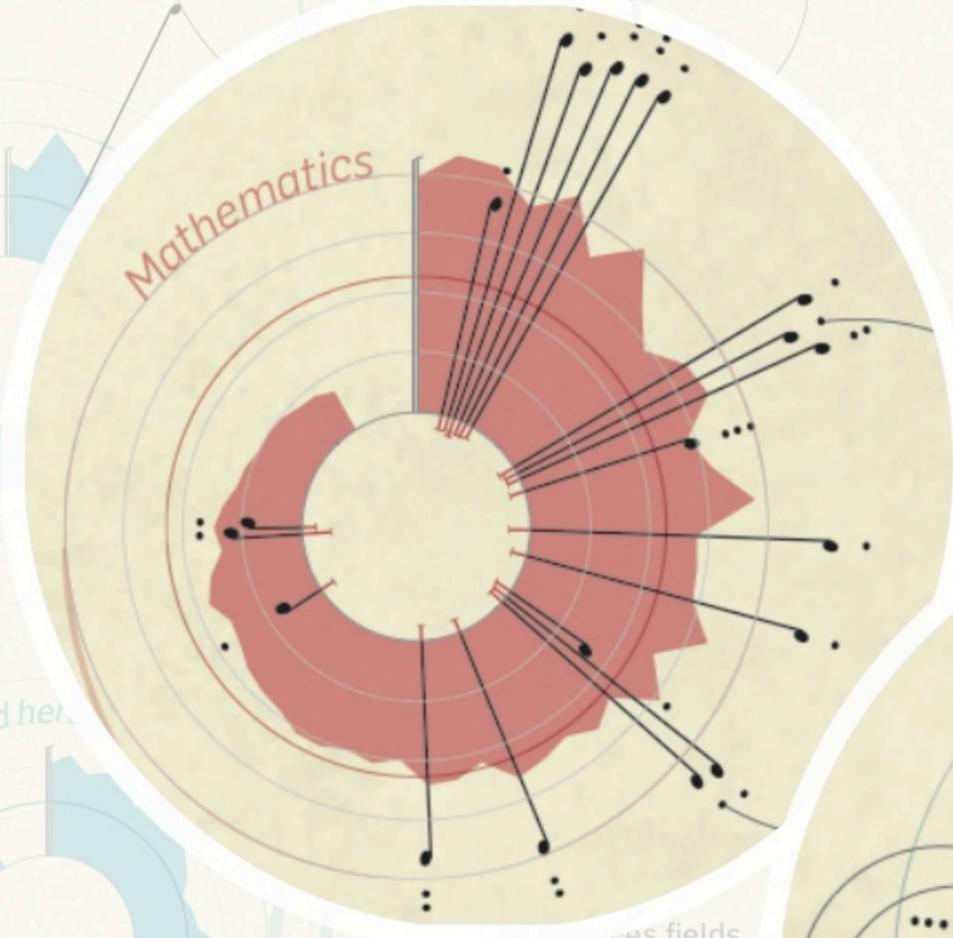
Handwritten text and notes at the bottom of the page, including a circled '8'.

DRAWING as a MIXTURE of WHAT YOU ARE SEEING and WHAT YOU ARE IMAGINING

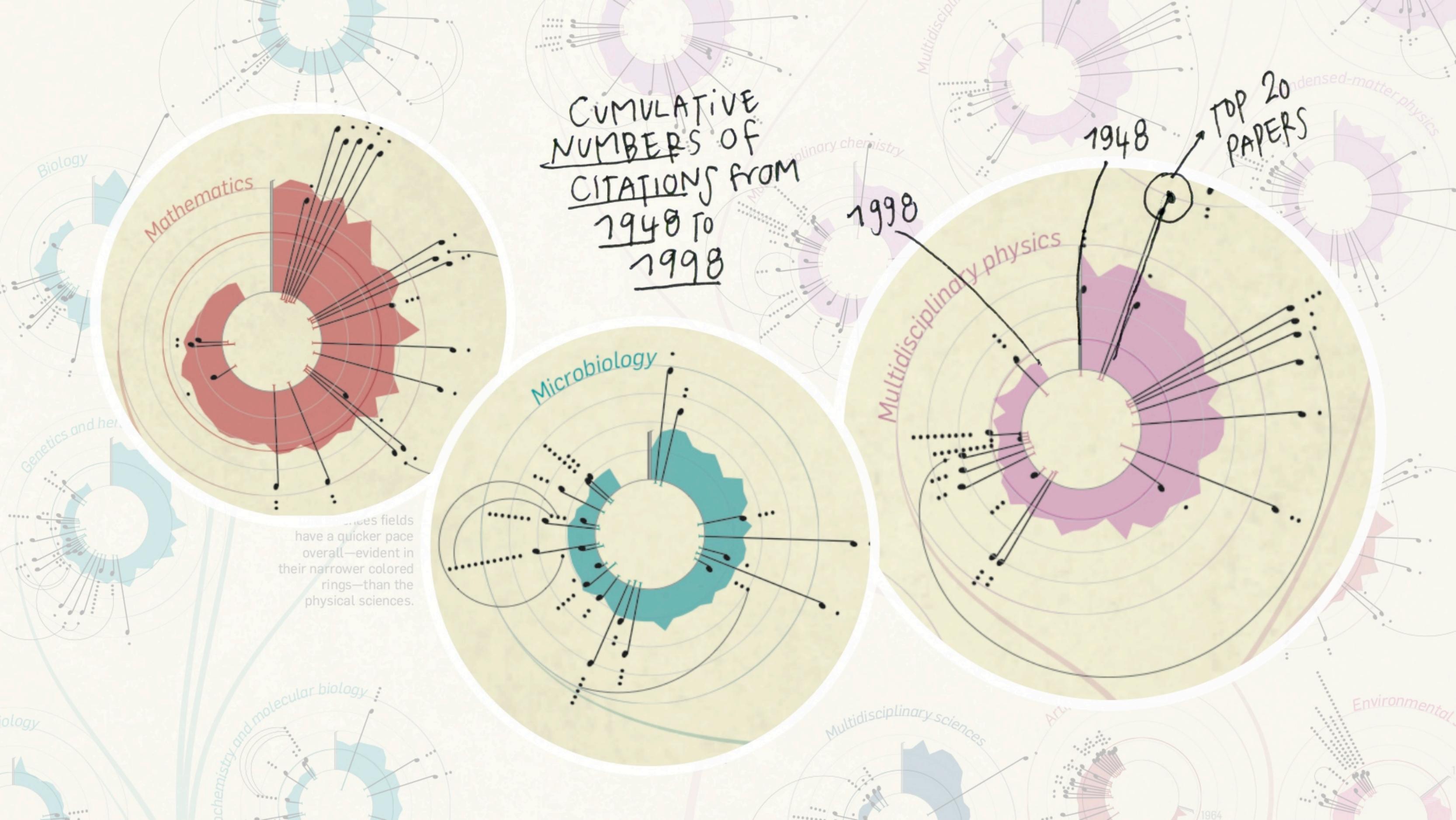


Accurat for Popular Science, May 2014

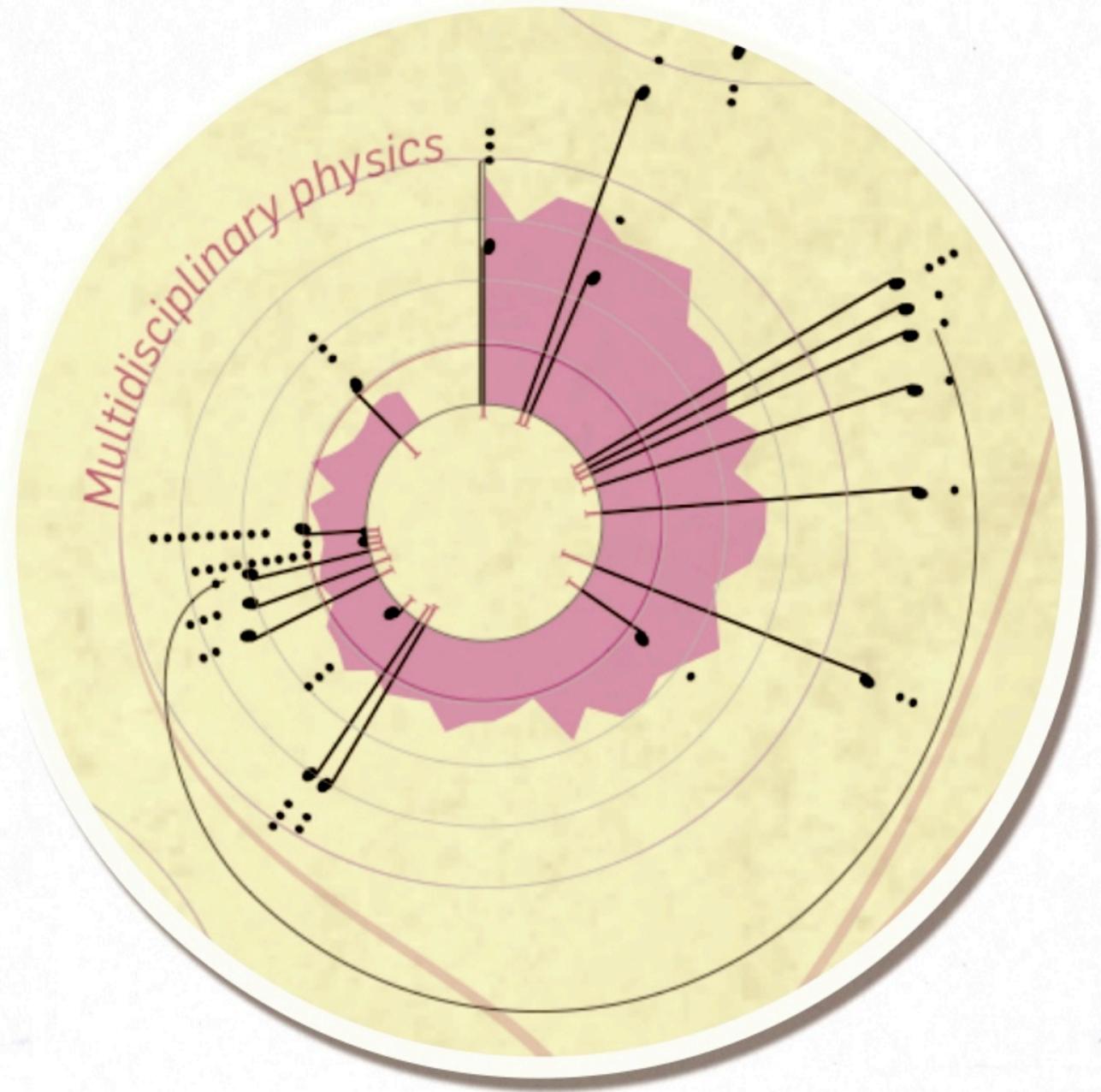
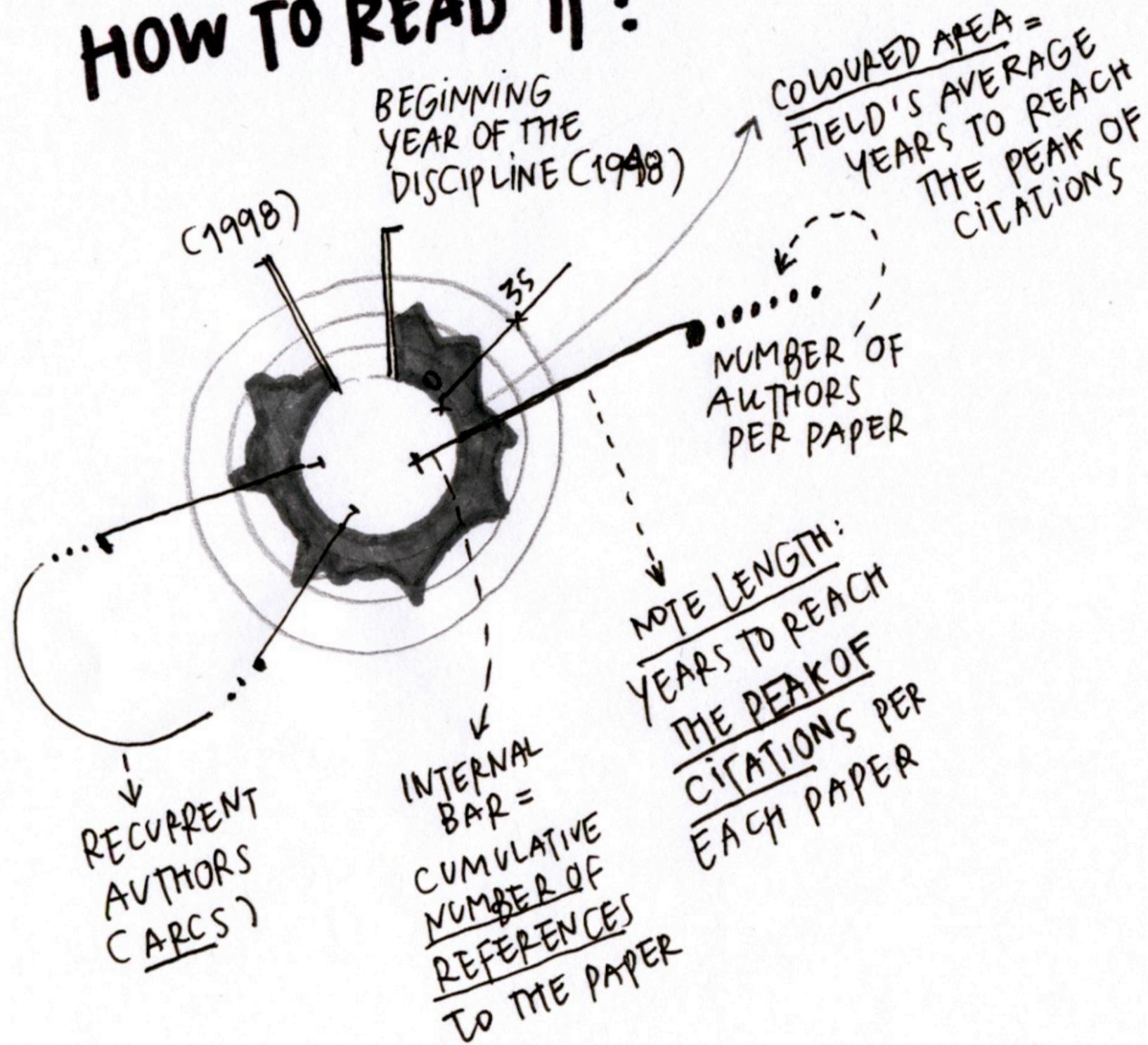
CUMULATIVE
NUMBERS OF
CITATIONS FROM
1948 TO
1998

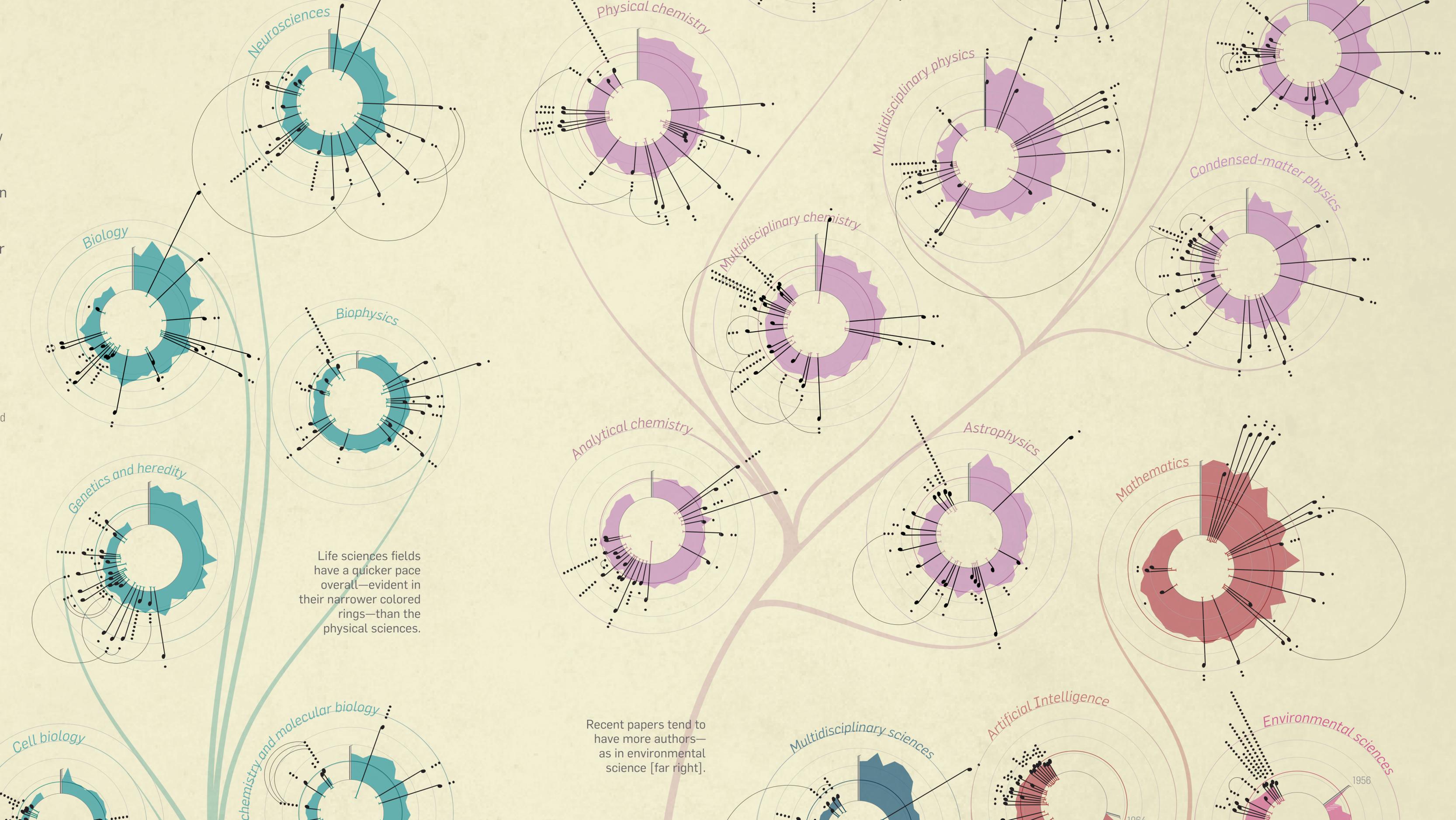


...ces fields
have a quicker pace
overall—evident in
their narrower colored
rings—than the
physical sciences.

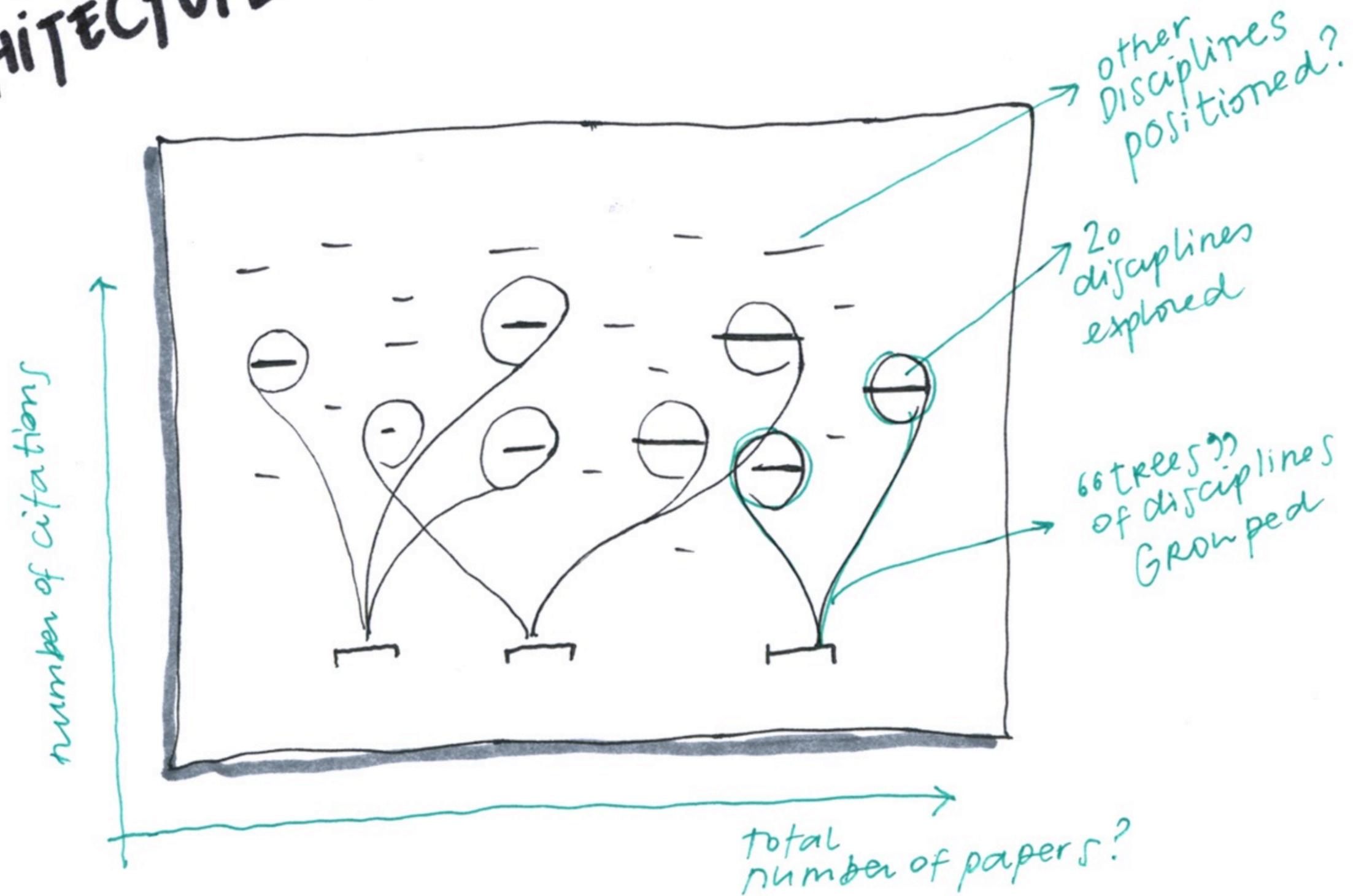


HOW TO READ it?



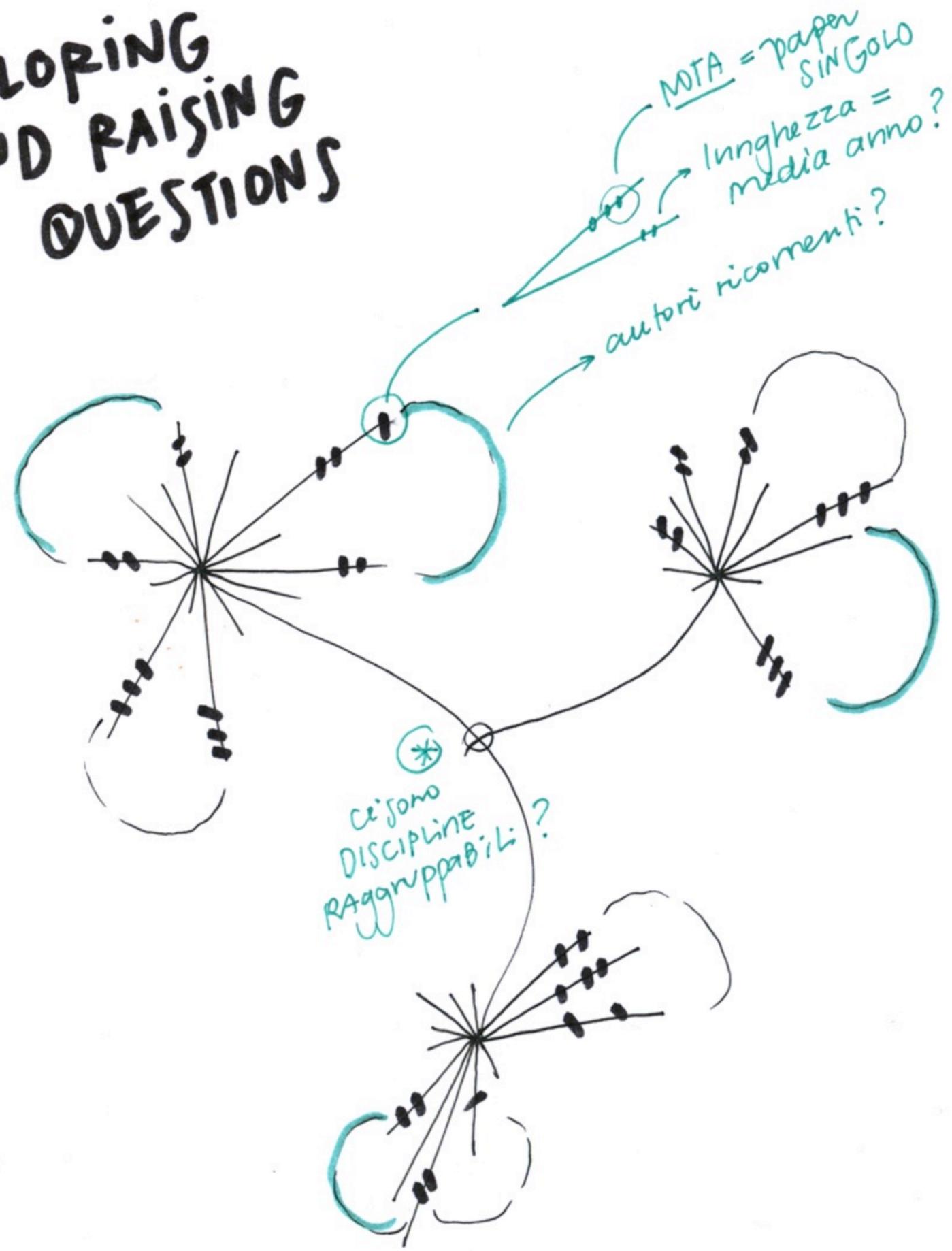


... SKETCHING THE FIRST ARCHITECTURE

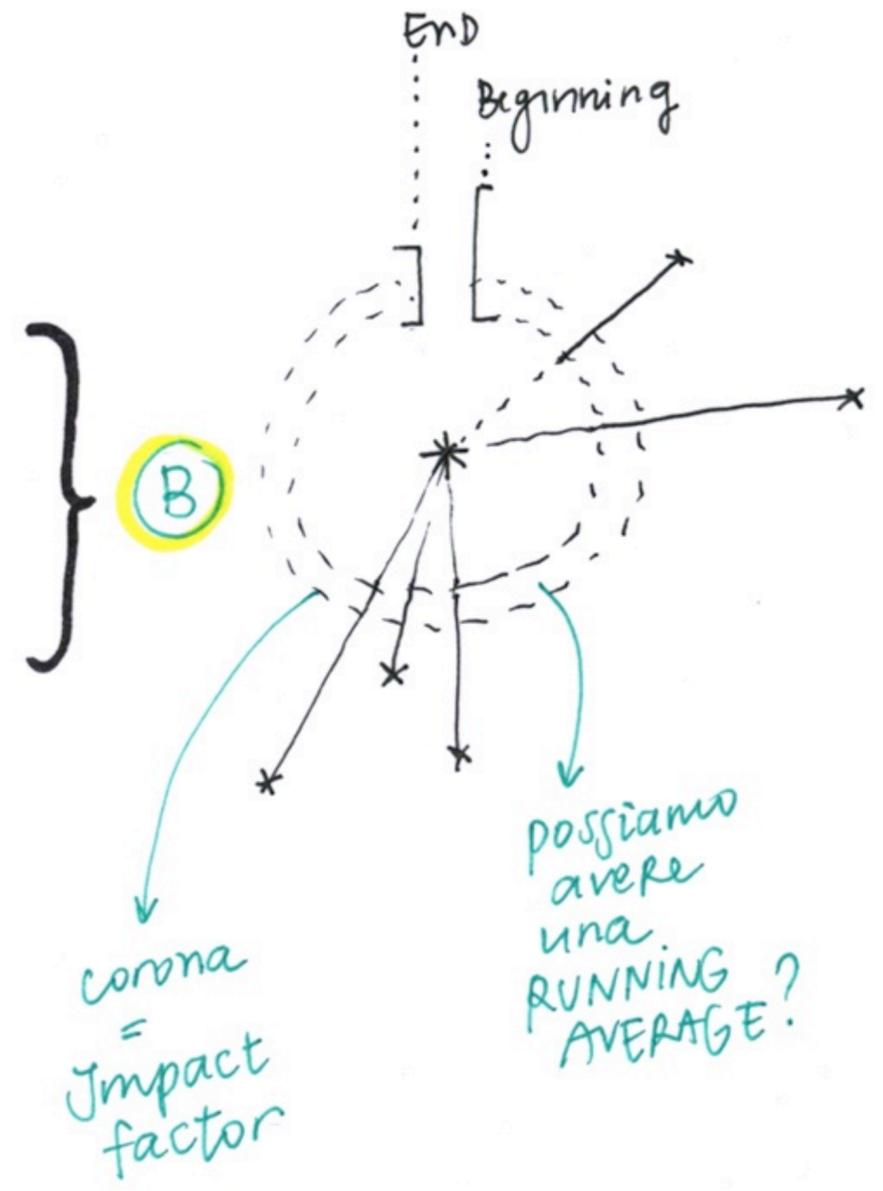


III EXPLORING AND RAISING QUESTIONS

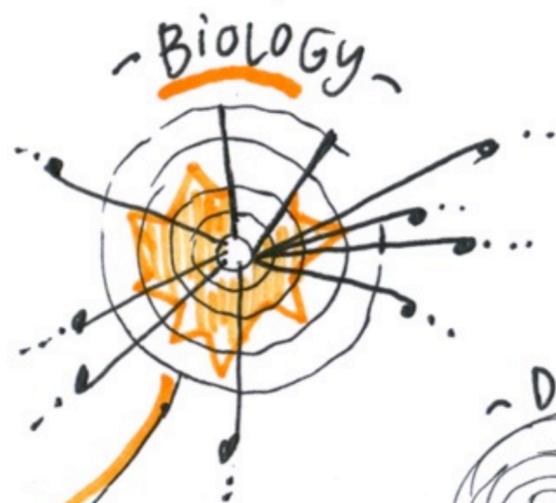
A



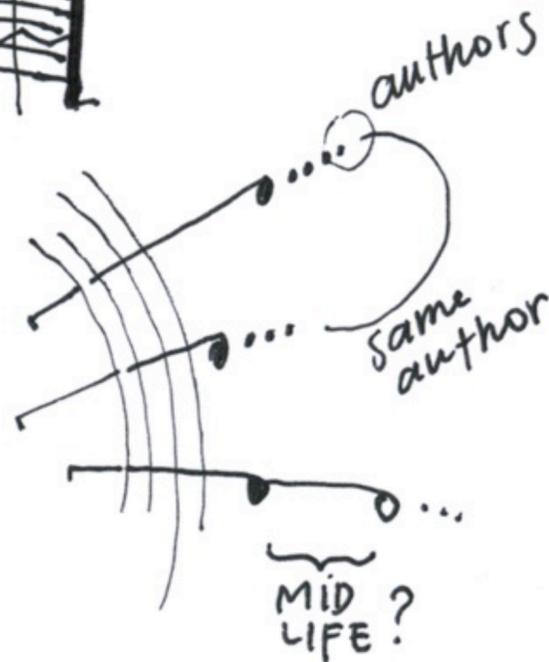
B



REFINING THE STRUCTURE OF THE VISUALIZATION



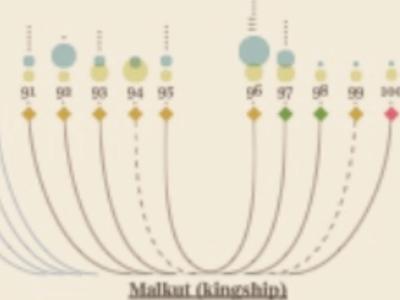
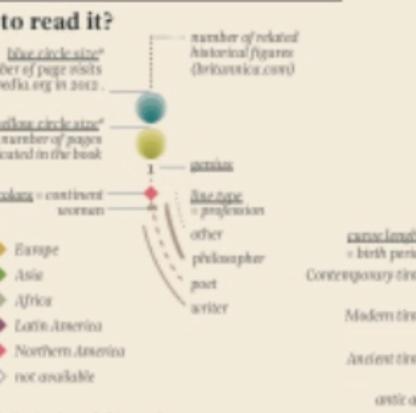
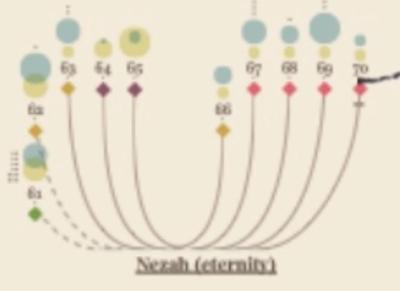
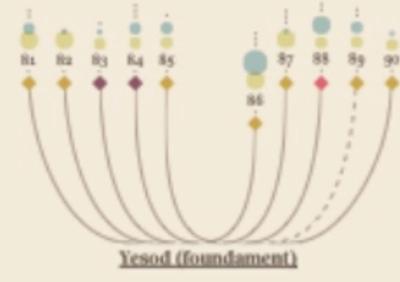
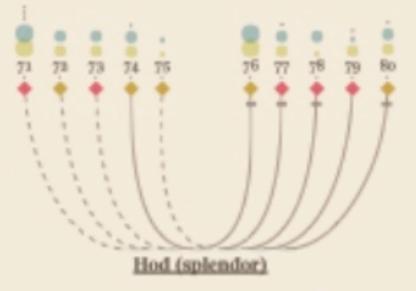
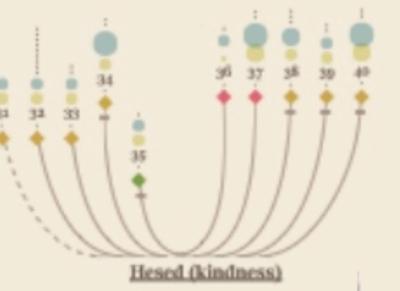
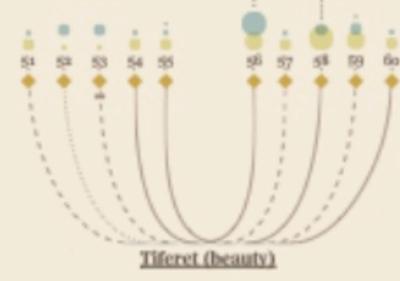
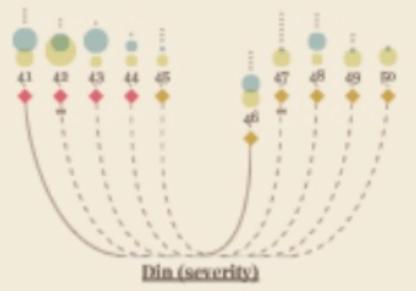
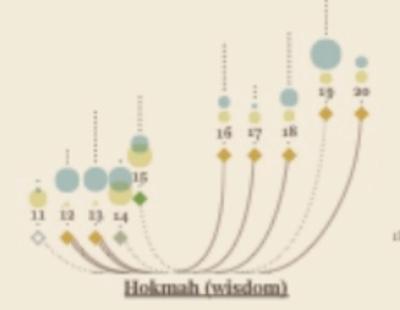
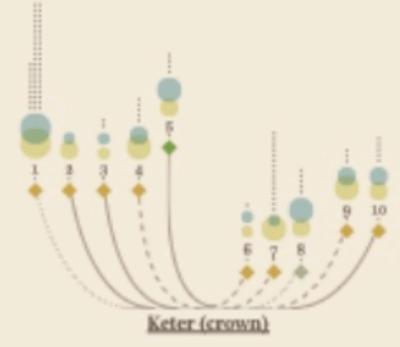
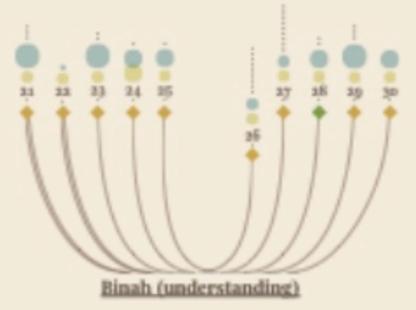
BIG DISCIPLINE



DRAWING TO ENCOURAGE THE AESTHETIC UNDERSTANDING

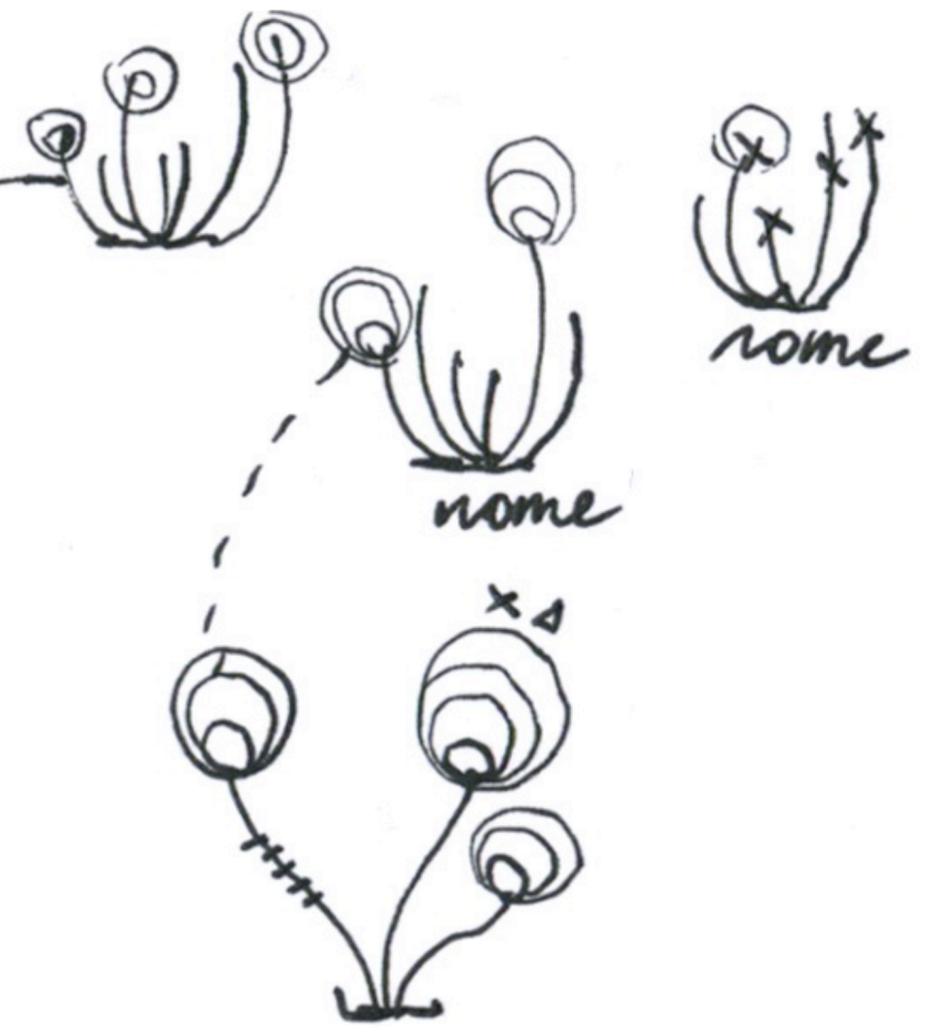
Geniuses, visualized

The visualization explores the one hundred geniuses of language identified in the book "Genius" by Harold Bloom. The composition of the individuals mirrors the structure of the chapters in the book, using the forms of the Kabbalah Sephiroth. Each individual is displayed by name, historical period of activity, main profession, continent of origin, number of pages dedicated in the book, visits to the relative pages on wikipedia.org, and relational tips with other historical figures.



How to read it?
 blue circle size = number of page visits on wikipedia.org in 2012.
 yellow circle size = number of pages dedicated in the book.
 color = continent of origin.
 line type = profession.
 other philosopher, poet, writer.
 color length = birth period.
 Contemporary times, Modern times, Ancient times, entire age.

- Keter (crown)**
 - William Shakespeare
 - Miguel de Cervantes
 - Michel de Montaigne
 - John Milton
 - Lee Harvey Oswald
 - Lucretius
 - Vergil
 - Saint Augustine
 - Dante Alighieri
 - Geoffrey Chaucer
- Hokmah (wisdom)**
 - The Iliad
 - Socrates
 - Plato
 - Saint Paul
 - Muhammad
 - Dr. Samuel Johnson
 - James Russell
 - Johann Wolfgang von Goethe
 - Sigmund Freud
 - Thomas Mann
- Binah (understanding)**
 - Friedrich Nietzsche
 - Søren Kierkegaard
 - Franz Kafka
 - Martin Heidegger
 - Søren Kierkegaard
 - Henrik Ibsen
 - Anton Chekhov
 - Oscar Wilde
 - Luigi Pirandello
- Hesed (kindness)**
 - John Donne
 - Alexander Pope
 - Jonathan Swift
 - Jane Austen
 - Lady Mary Wortley Montagu
 - Nathaniel Hawthorne
 - Henry James
 - Gertrude Stein
 - Emily Jane Brontë
 - Virginia Woolf
- Din (severity)**
 - Ralph Waldo Emerson
 - Emily Dickinson
 - Robert Frost
 - Walter Stevens
 - T.S. Eliot
 - William Wordsworth
 - Percy Bysshe Shelley
 - John Keats
 - Giuseppe Leopardi
 - Alfred, Lord Tennyson
- Yesod (foundation)**
 - Algeron Charles Swinburne
 - Dante Gabriel Rossetti
 - Christina Rossetti
 - Walter Pater
 - Hugo von Hofmannsthal
 - Victor Hugo
 - Gérard de Nerval
 - Charles Baudelaire
 - Arthur Rimbaud
 - Paul Valéry
- Hod (splendor)**
 - Walt Whitman
 - Fernando Pessoa
 - Hieronymus Bosch
 - Federico García Lorca
 - Luis Cernuda
 - George Eliot
 - Willa Cather
 - Edith Wharton
 - F. Scott Fitzgerald
 - Iris Murdoch
- Yesod (foundation)**
 - Gustave Flaubert
 - José María Siza de Queiroz
 - Joaquim Maria Machado de Assis
 - Jorge Luis Borges
 - Italo Calvino
 - William Blake
 - D.H. Lawrence
 - Tennessee Williams
 - Rainer Maria Rilke
 - Eugenio Montale
- Malkut (kingship)**
 - Honoré de Balzac
 - Louis Carré
 - Henry James
 - Robert Browning
 - William Butler Yeats
 - Charles Dickens
 - Fyodor Dostoevsky
 - Isaac Babel
 - Paul Celan
 - Ralph Ellison

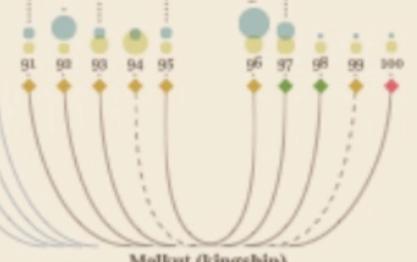
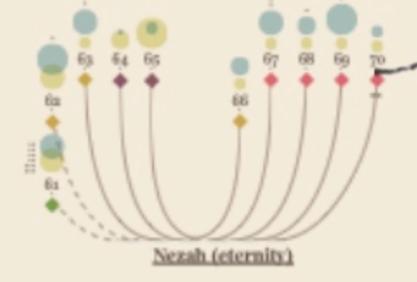
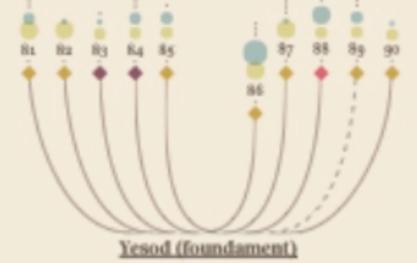
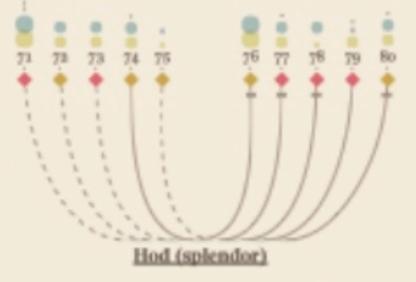
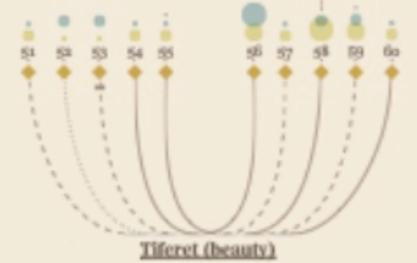
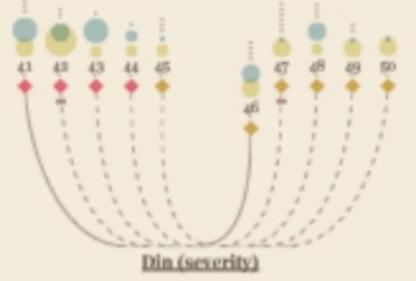
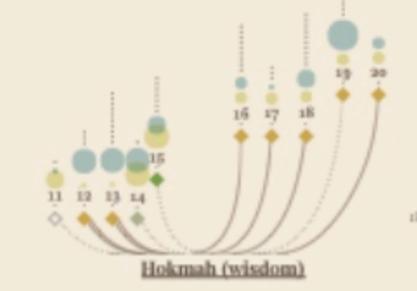
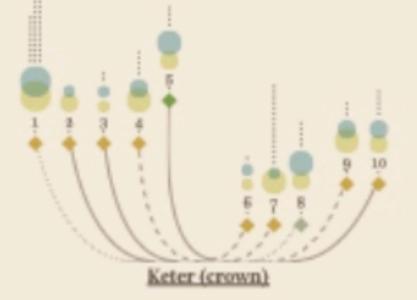
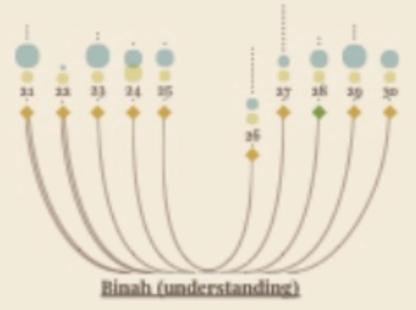


Accurat for La Lettura, Geniuses, Visualized

DRAWING TO ENCOURAGE THE AESTHETIC UNDERSTANDING

Geniuses, visualized

The visualization explores the one hundred geniuses of language identified in the book "Genius" by Harold Bloom. The composition of the individuals mirrors the structure of the chapters in the book, using the form of the Kabbalah Sephiroth. Each individual is displayed by name, historical period of activity, main profession, continent of origin, number of pages dedicated in the book, visits to the relative pages on wikipedia.org, and relationships with other historical figures.



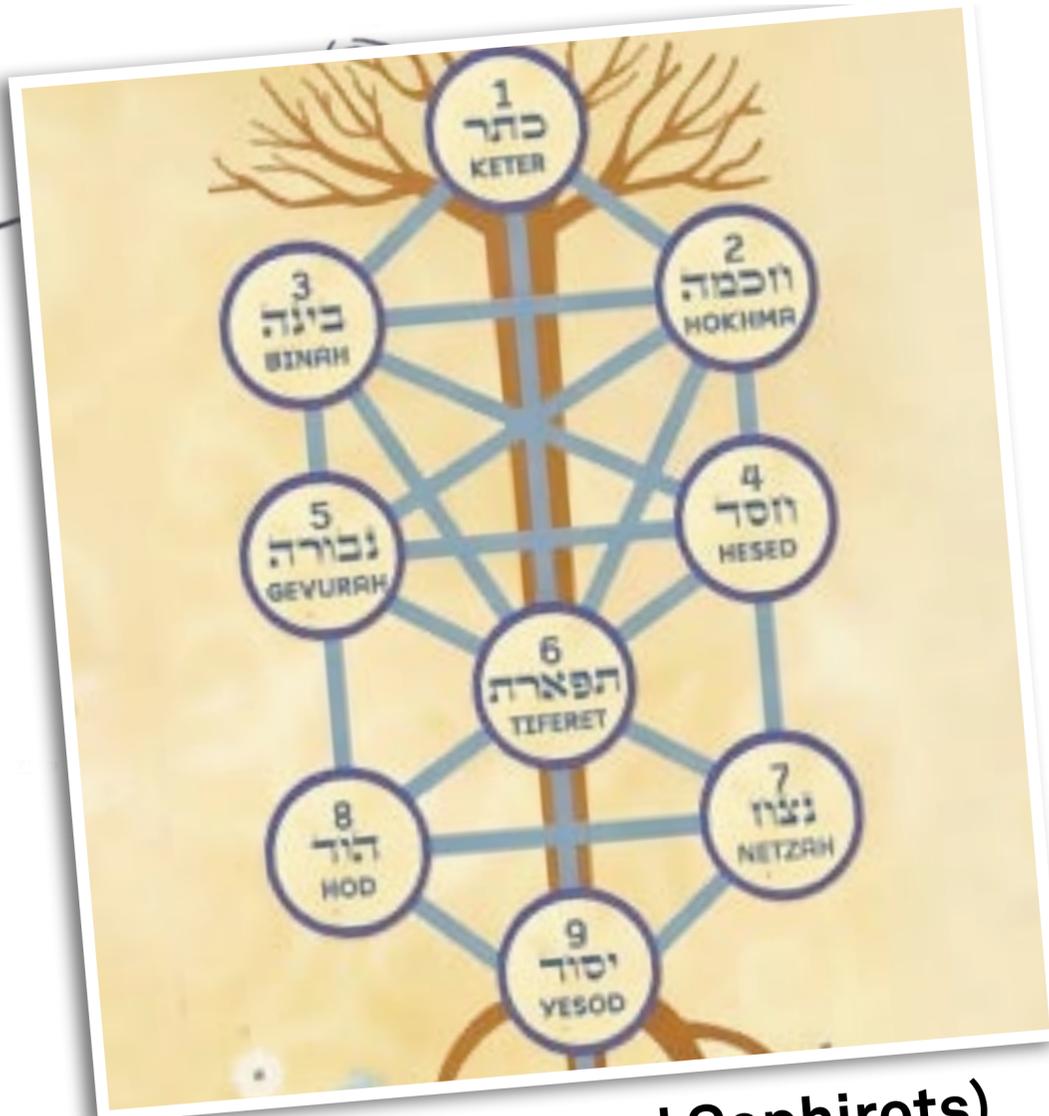
How to read it?

- blue circle size** = number of page visits on wikipedia.org in 2012
- yellow circle size** = number of pages dedicated in the book
- genius** = name
- color** = continent
- line type** = profession
- other** = philosopher, poet, writer
- color legend**:
 - Orange: Europe
 - Green: Asia
 - Yellow: Africa
 - Red: Latin America
 - Pink: Northern America
 - White: not available
- time periods**:
 - Contemporary times
 - Modern times
 - Ancient times
 - antir age

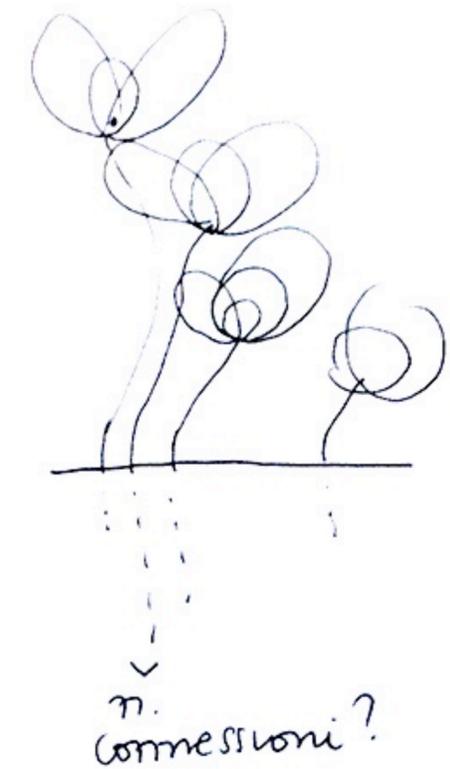
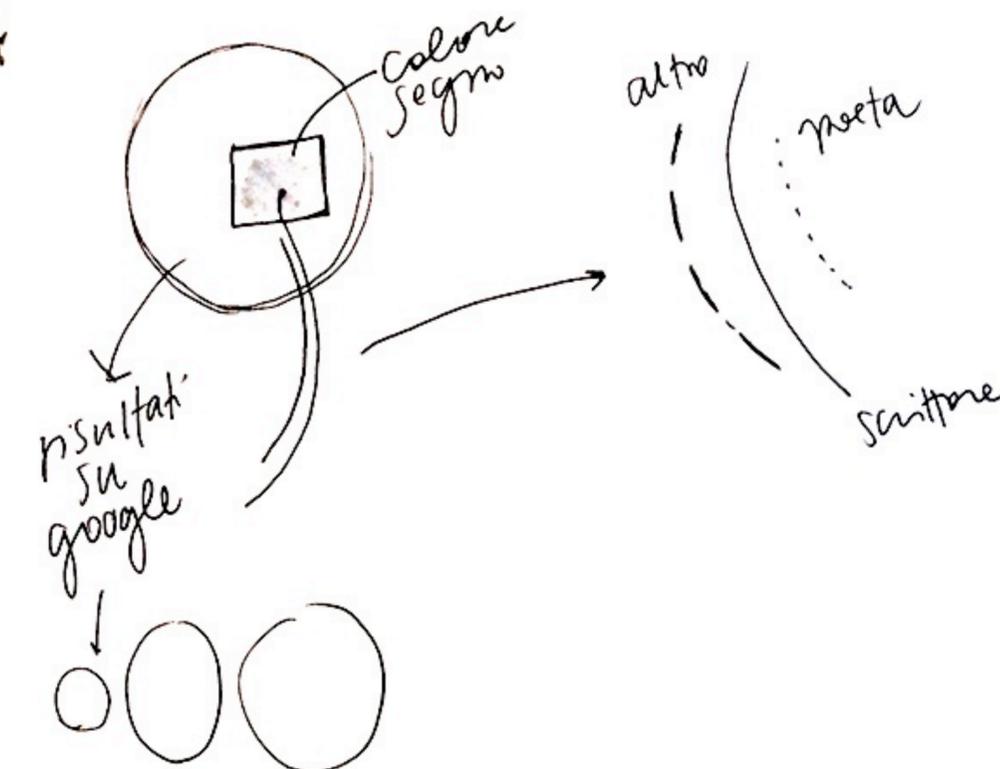
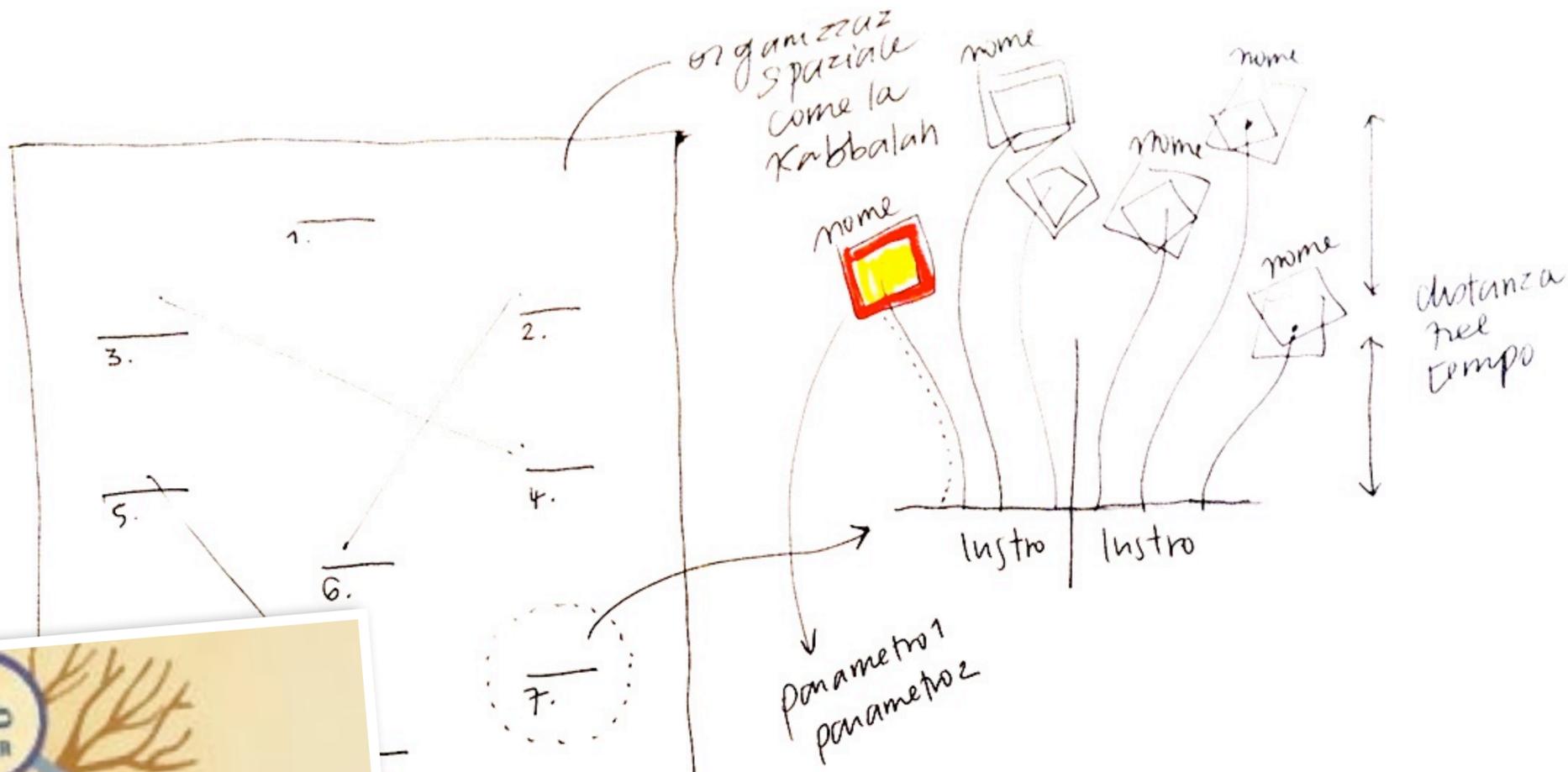
*upon the basis of 5 scaled intervals

Sources: Harold Bloom, "Genius" (Italian edition Itzab, 2002; britannica.com; foobar.org)

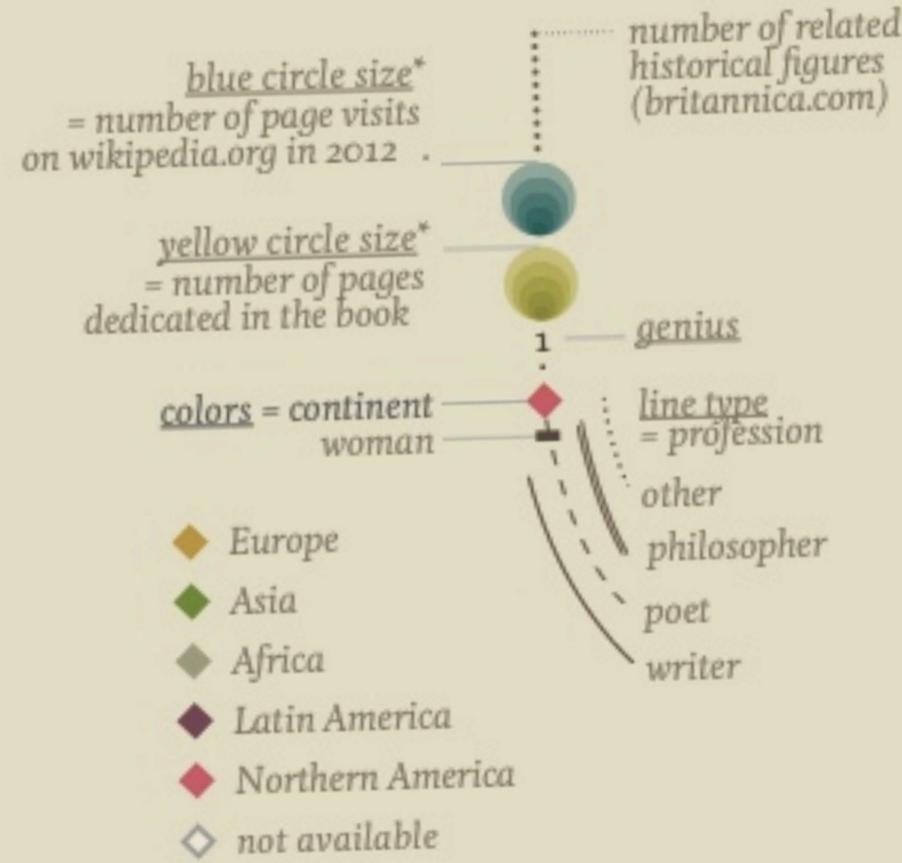
- Keter (crown)**
 - William Shakespeare
 - Miguel de Cervantes
 - Michel de Montaigne
 - John Milton
 - Lee Harvey
 - Lucretius
 - Vergil
 - Saint Augustine
 - Dante Alighieri
 - Geoffrey Chaucer
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 - Plato
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 - Muhammad
 - Dr. Samuel Johnson
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 - Søren Kierkegaard
 - Molière
 - Henrik Ibsen
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 - Henry James
 - Emily Jane Brontë
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 - Ralph Waldo Emerson
 - Emily Dickinson
 - Robert Frost
 - Walter Stevens
 - T.S. Eliot
 - William Wordsworth
 - Percy Bysshe Shelley
 - John Keats
 - Giacomo Leopardi
 - Alfred, Lord Tennyson
- Netzah (eternity)**
 - Homer
 - Luis Vaz de Camões
 - James Joyce
 - Alexis Carpentier
 - Octavio Paz
 - Stendhal
 - Mark Twain
 - William Faulkner
 - Ernest Hemingway
 - Flannery O'Connor
- Tiferet (beauty)**
 - Algerian Charles Satinburne
 - Dante Gabriel Rossetti
 - Christina Rossetti
 - Walter Pater
 - Hugo von Hofmannsthal
 - Victor Hugo
 - Gérard de Nerval
 - Charles Baudelaire
 - Arthur Rimbaud
 - Paul Valéry
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 - Gustave Flaubert
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 - William Blake
 - D.H. Lawrence
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 - Eugenio Montale
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 - Walt Whitman
 - Fernando Pessoa
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 - Federico García Lorca
 - Luis Cernuda
 - George Eliot
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 - William Blake
 - D.H. Lawrence
 - Tennessee Williams
 - Rainer Maria Rilke
 - Eugenio Montale
- Malkut (kingship)**
 - Honoré de Balzac
 - Louis Carroll
 - Henry James
 - Robert Browning
 - William Butler Yeats
 - Charles Dickens
 - Pyotr Ilyich Tchaikovsky
 - Isaac Babel
 - Paul Celan
 - Ralph Ellison



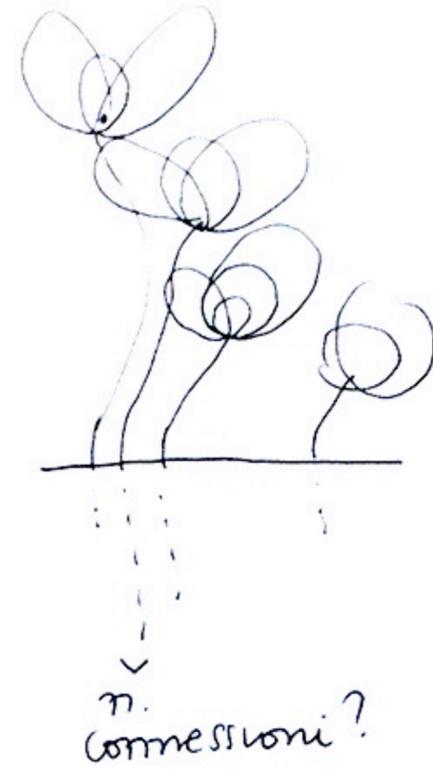
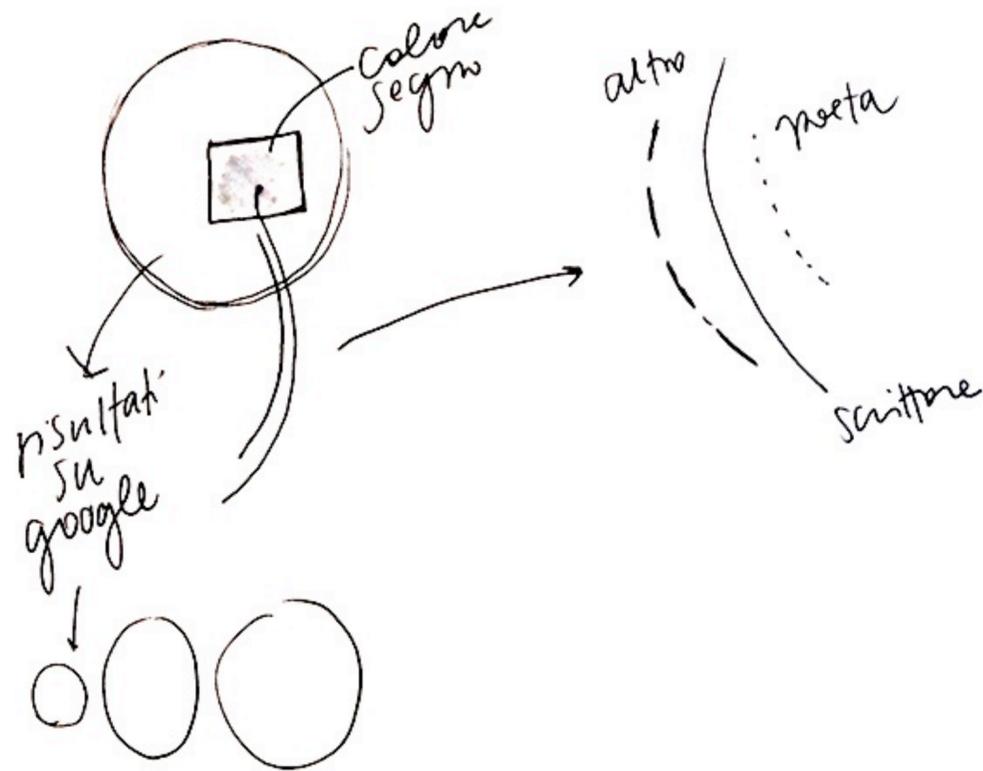
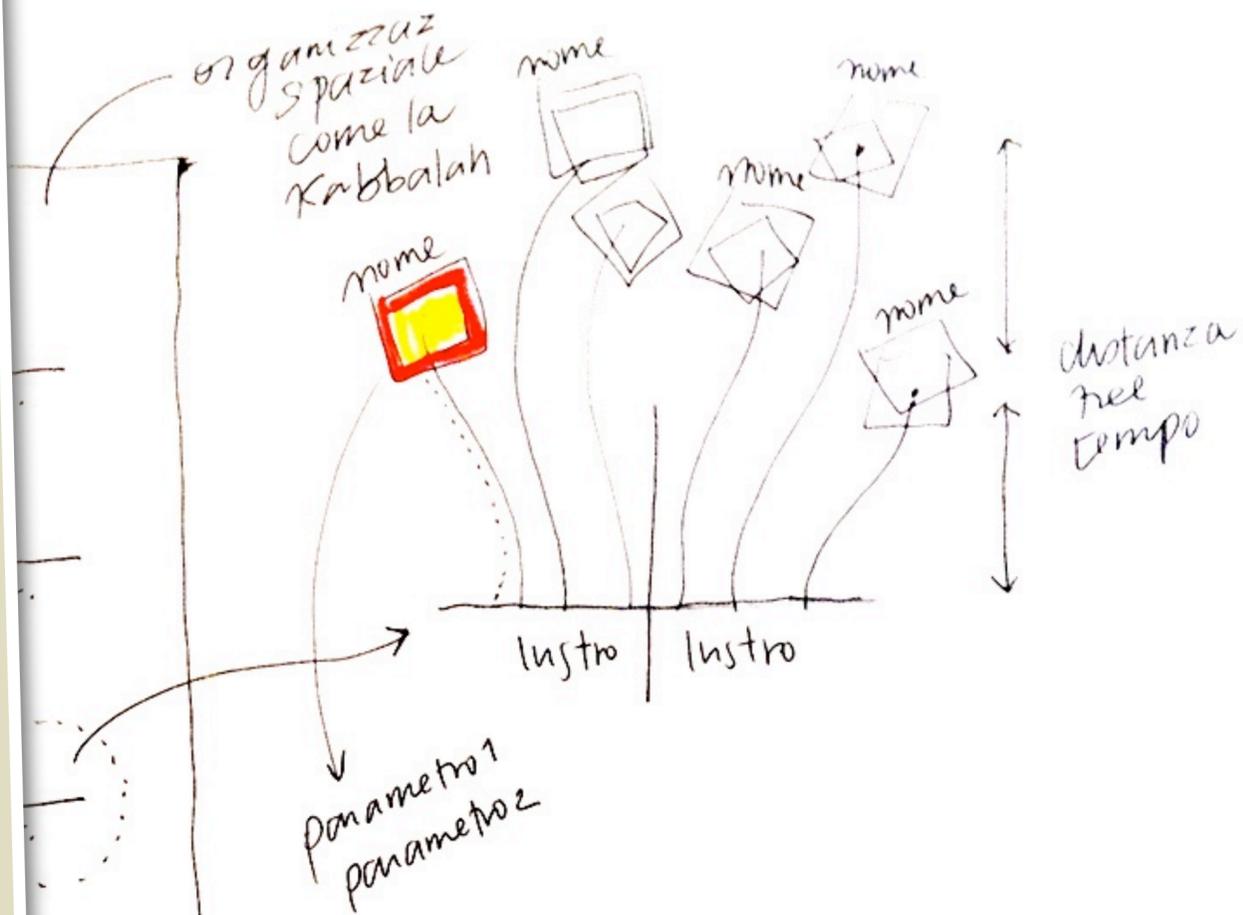
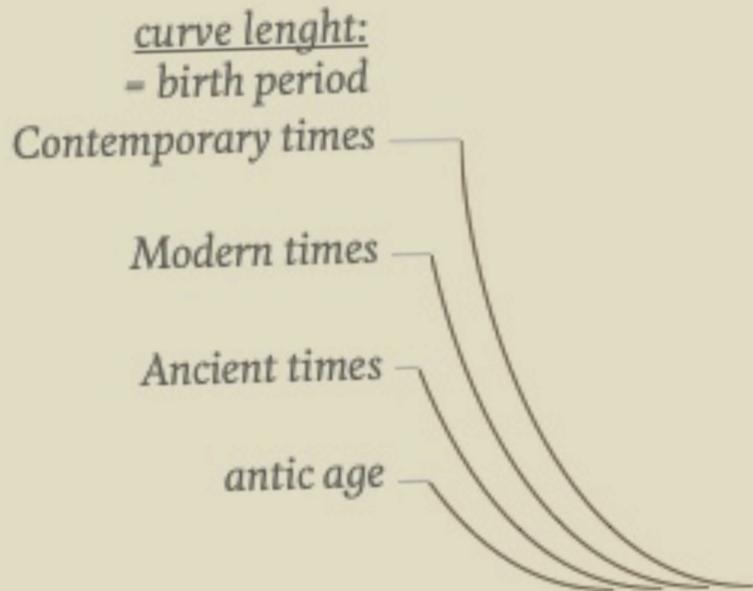
(Kabbalah and Sephirot)

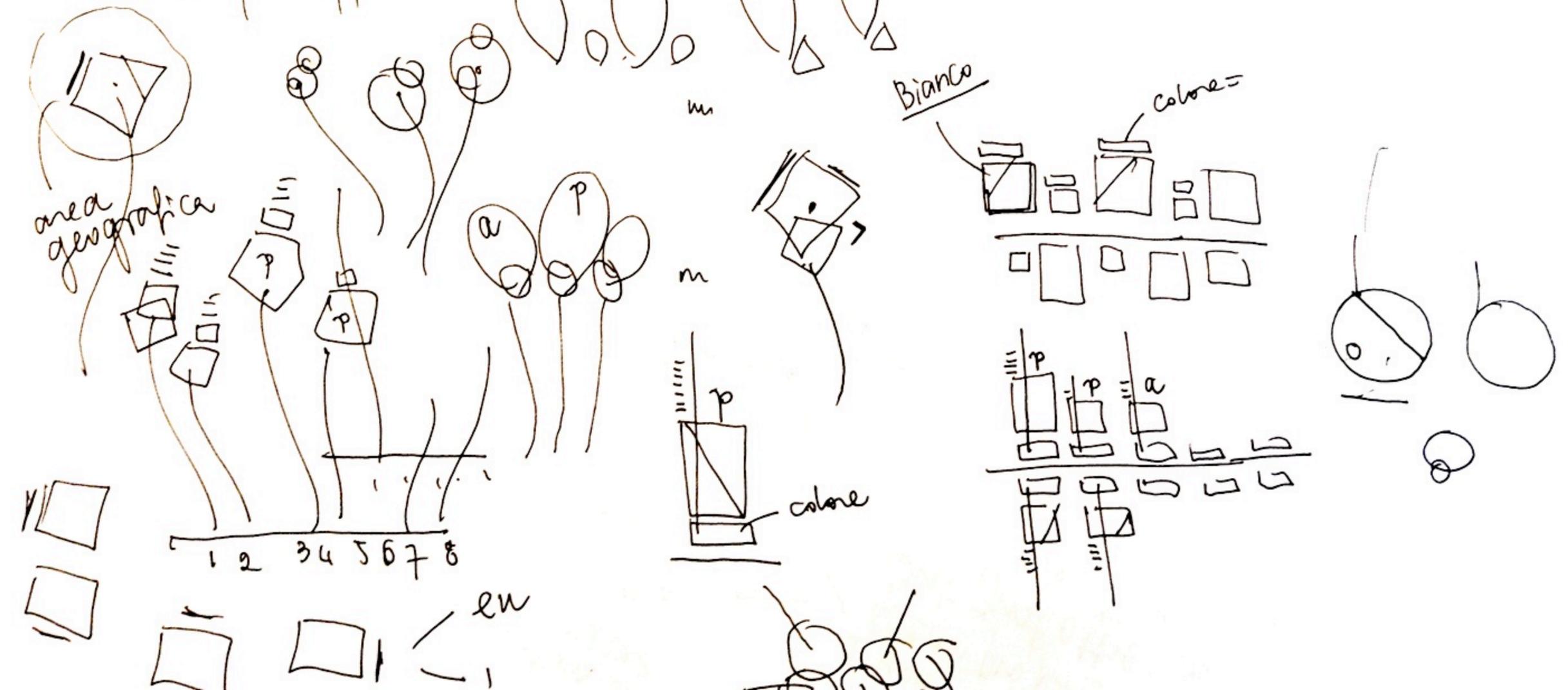
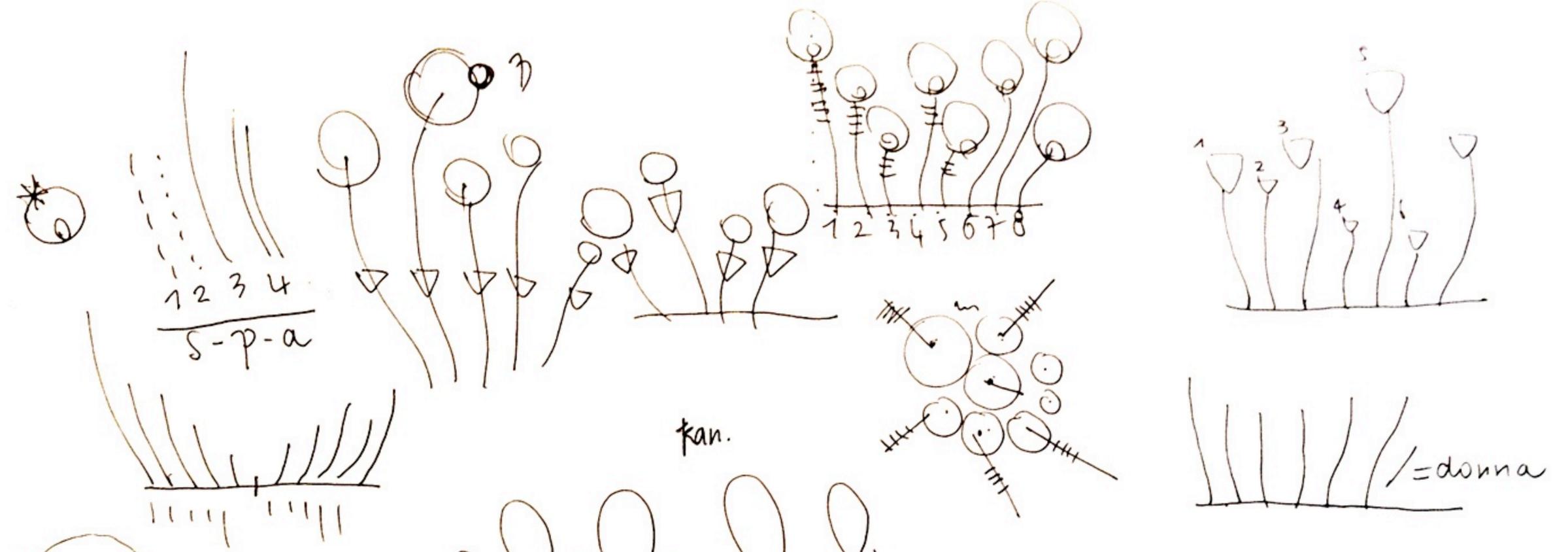


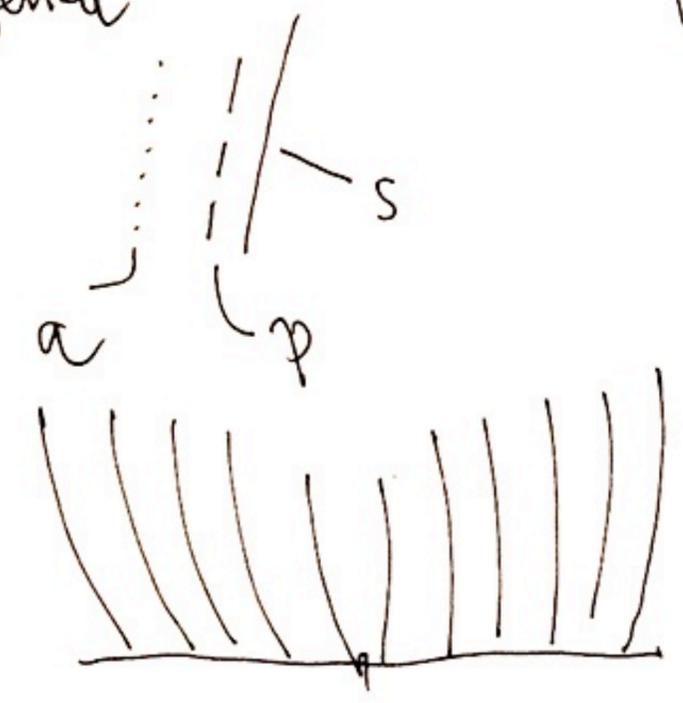
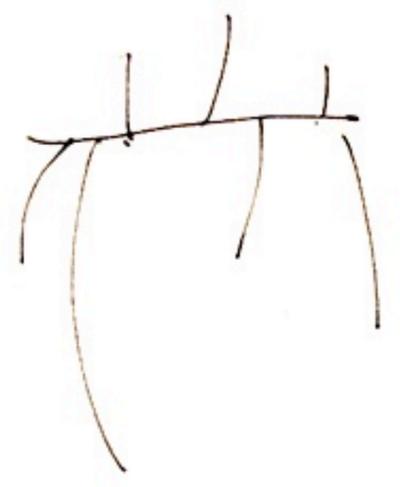
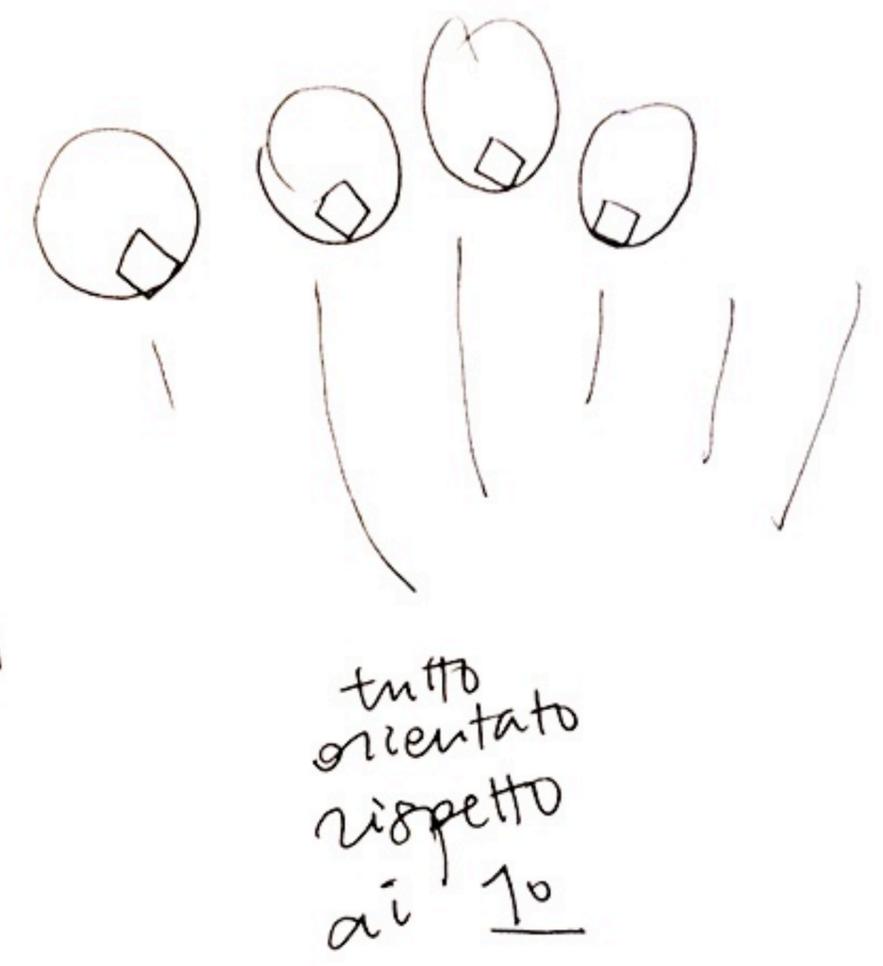
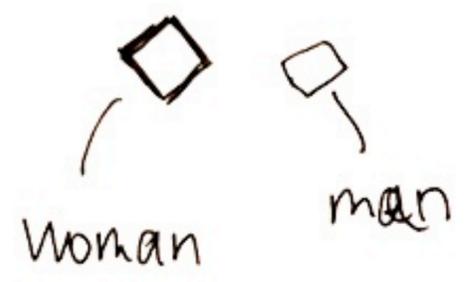
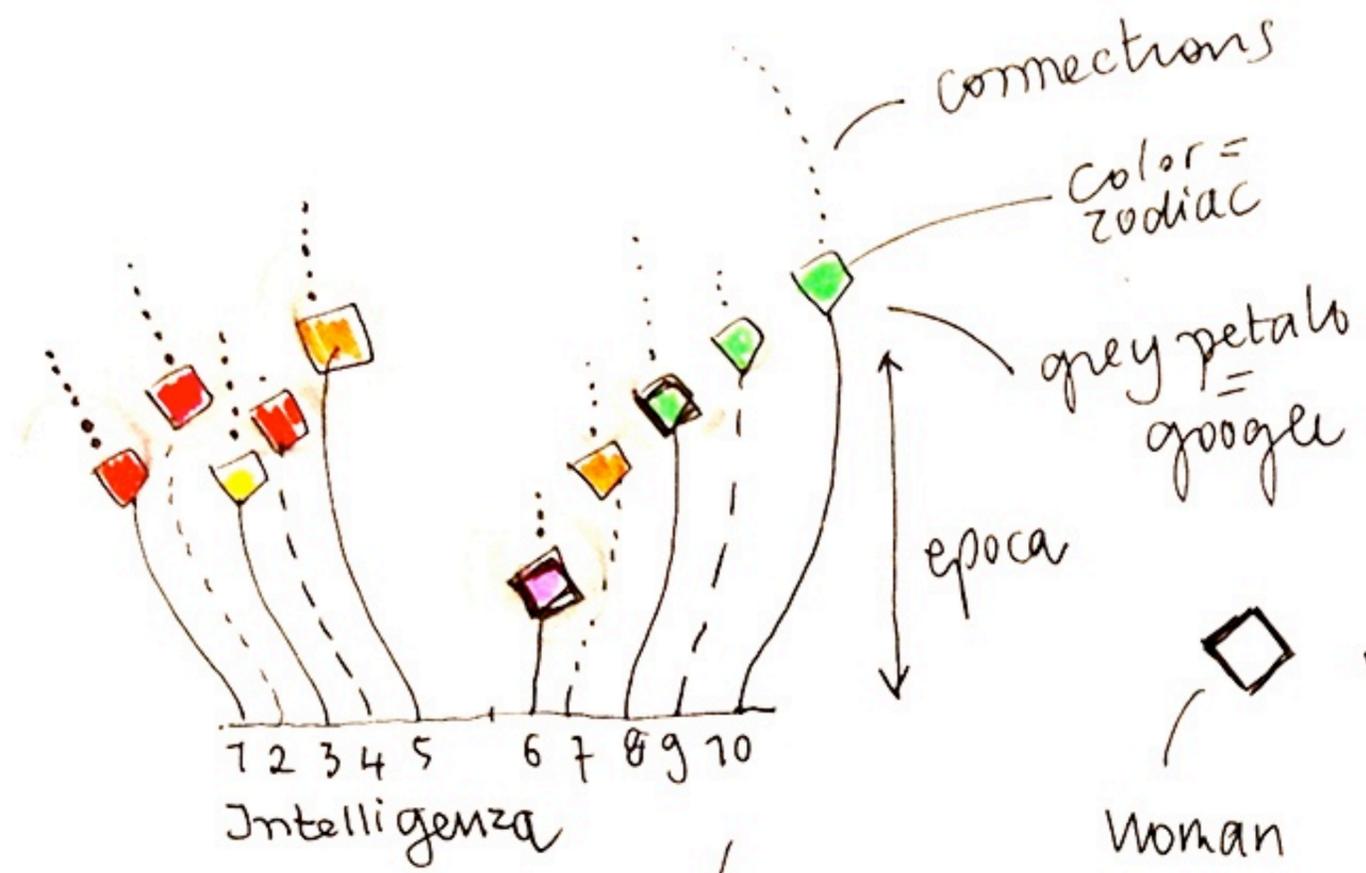
How to read it?

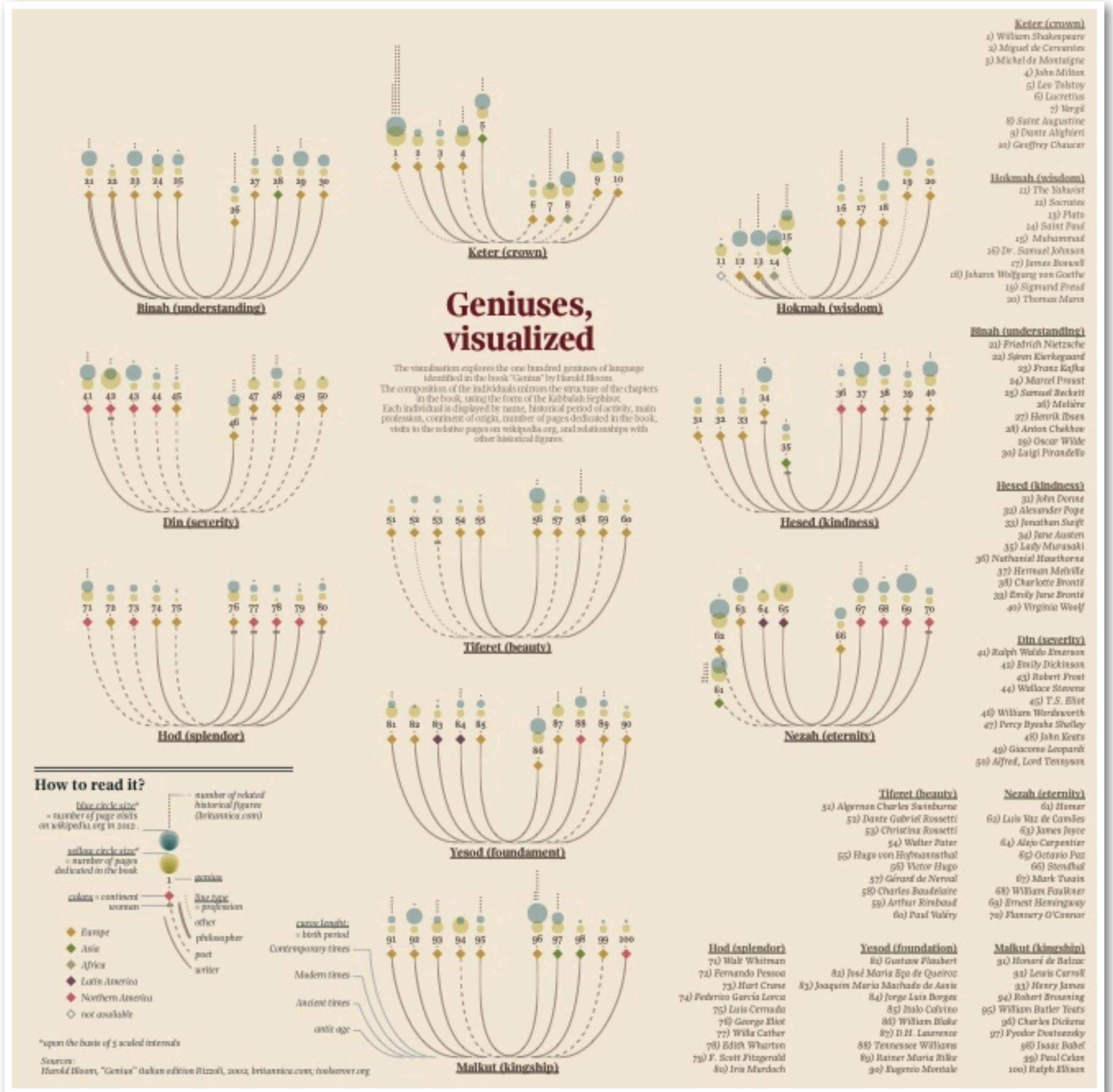
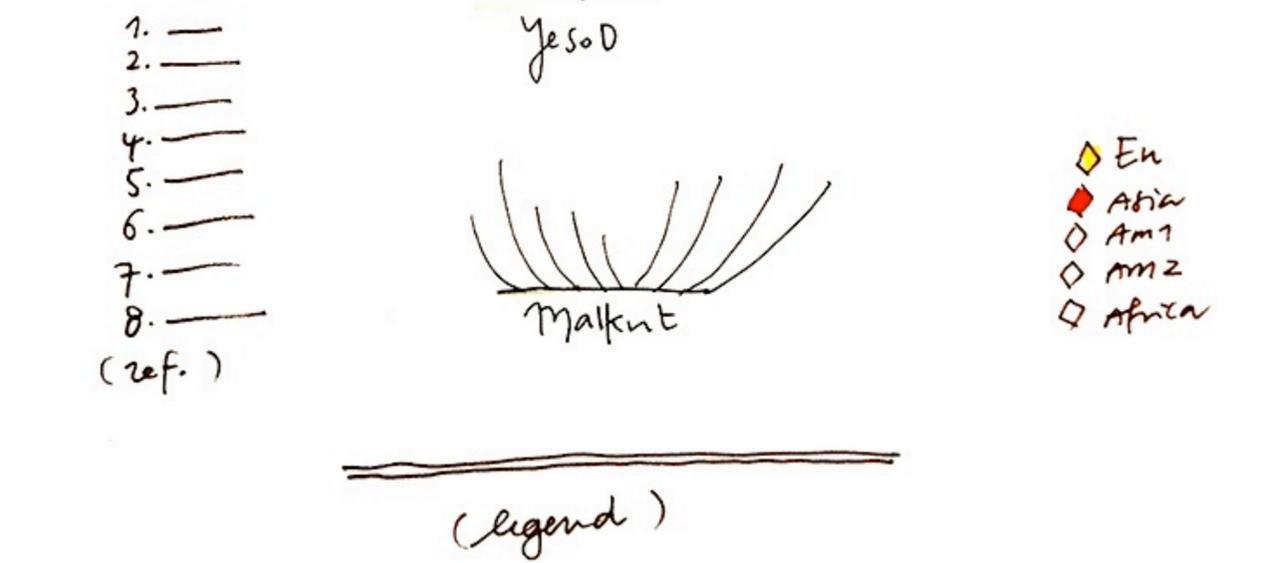
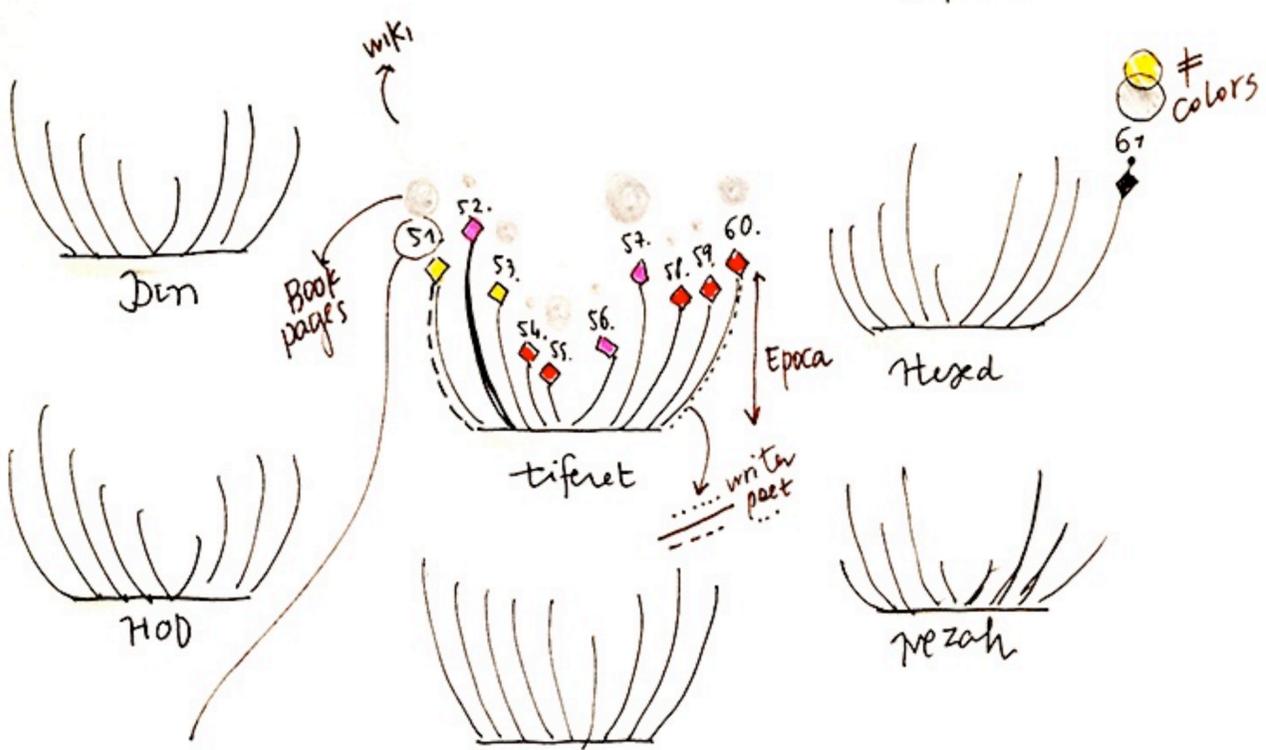
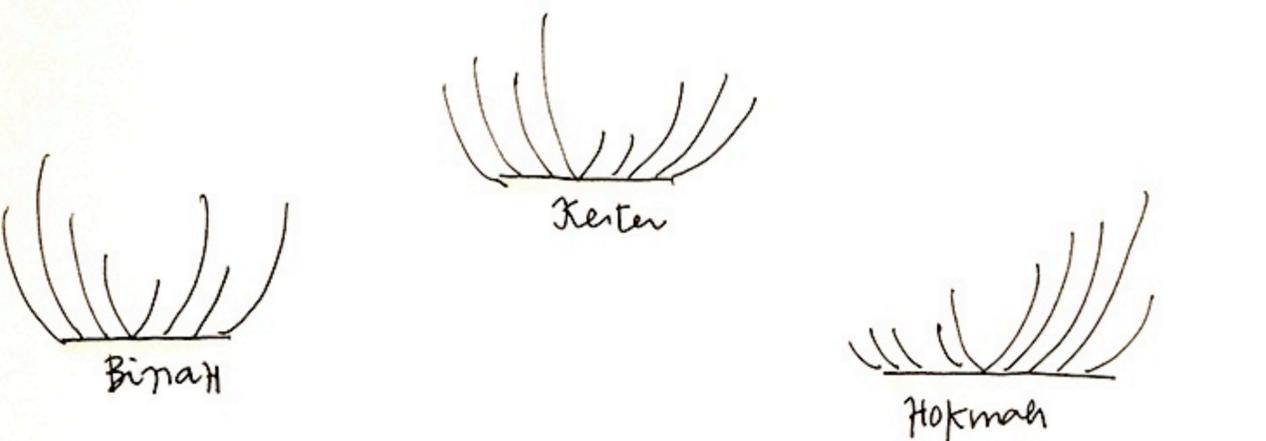


*upon the basis of 5 scaled intervals











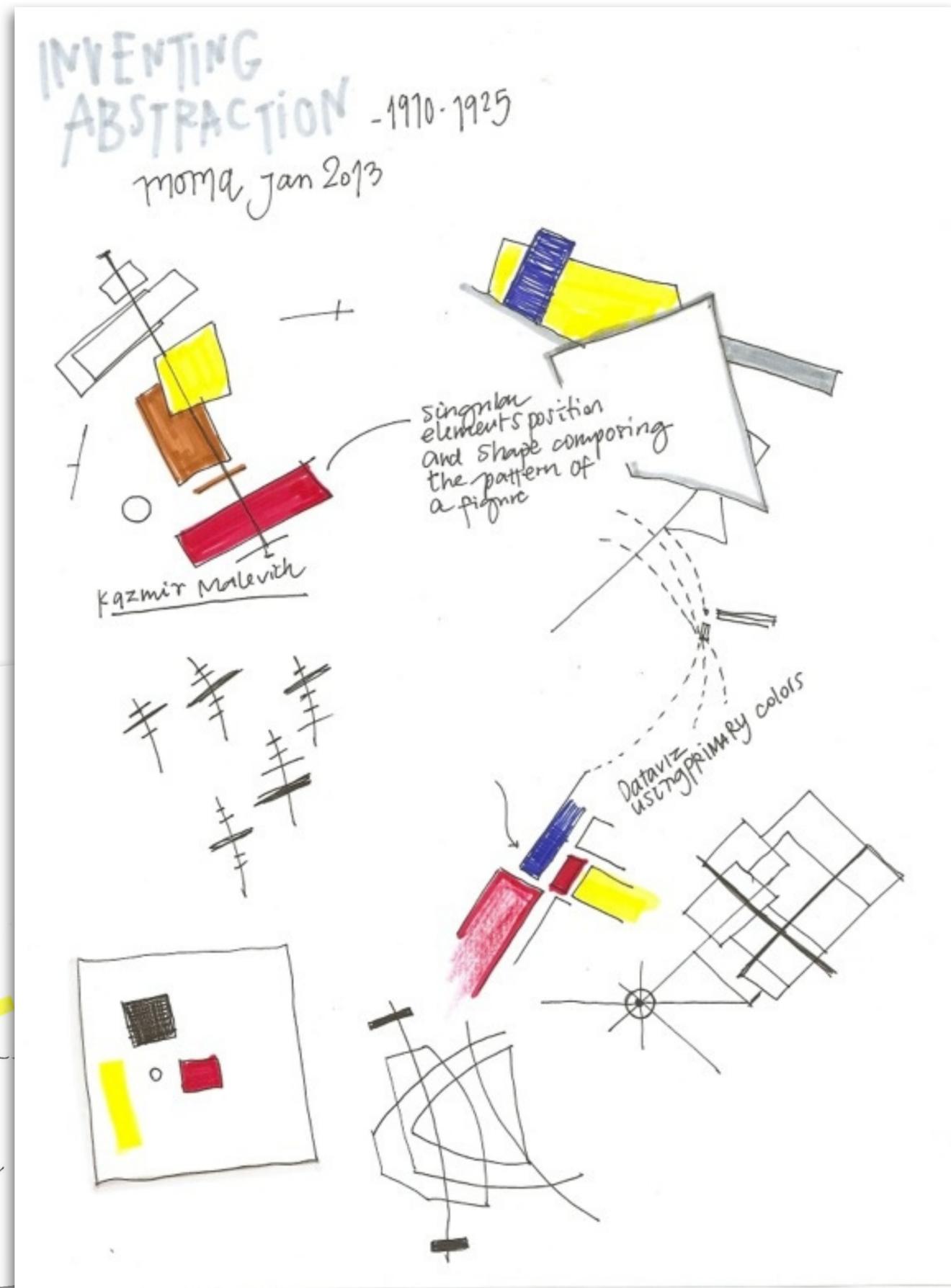
"you know which
one I like the most?
the one with the
candelholders!

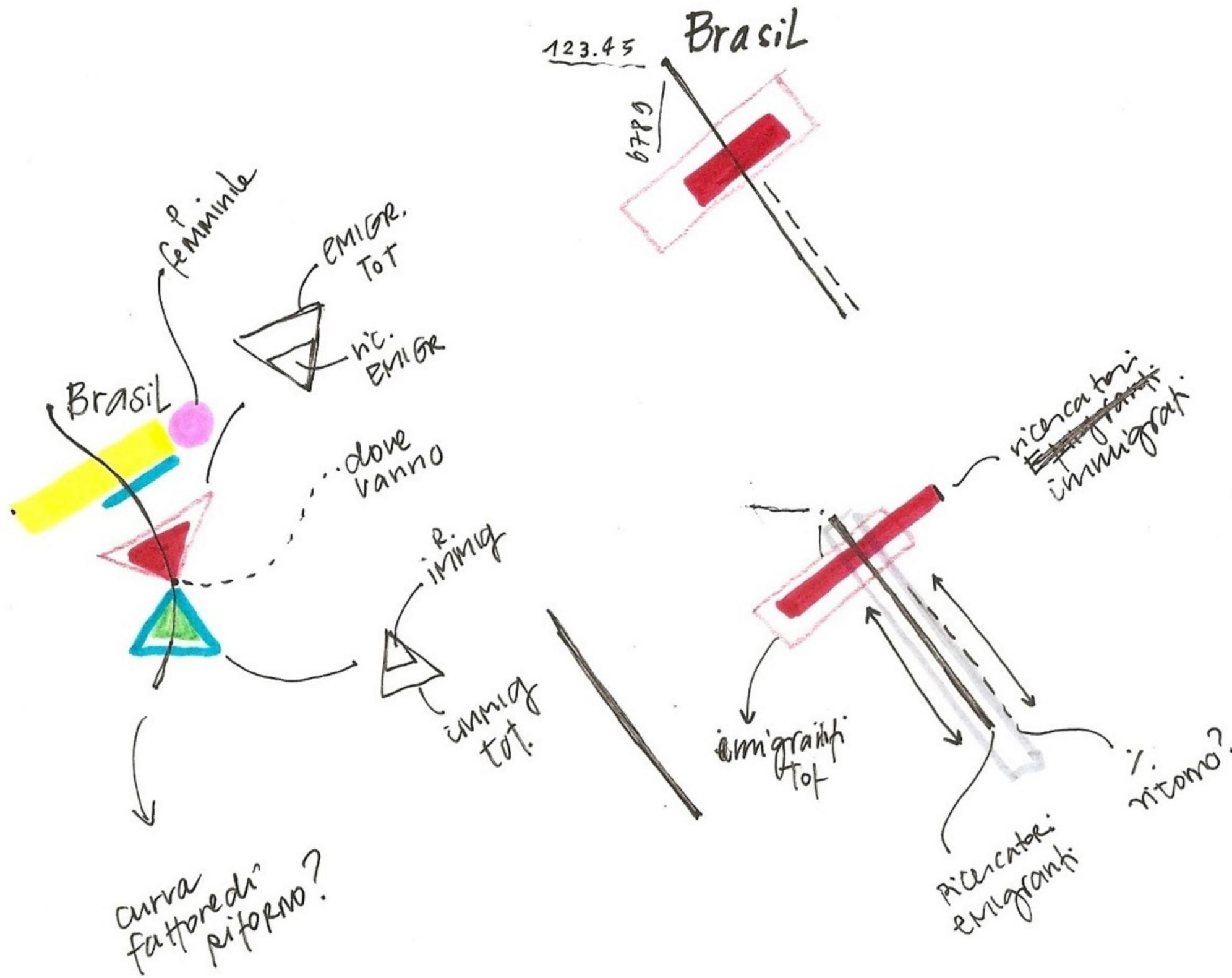
I'd love to hang it on
the wall !"

granny, 84

DRAWING AS AN ACT OF APPROPRIATION

...to introduce a level of abstraction
...to elaborate on inspiration

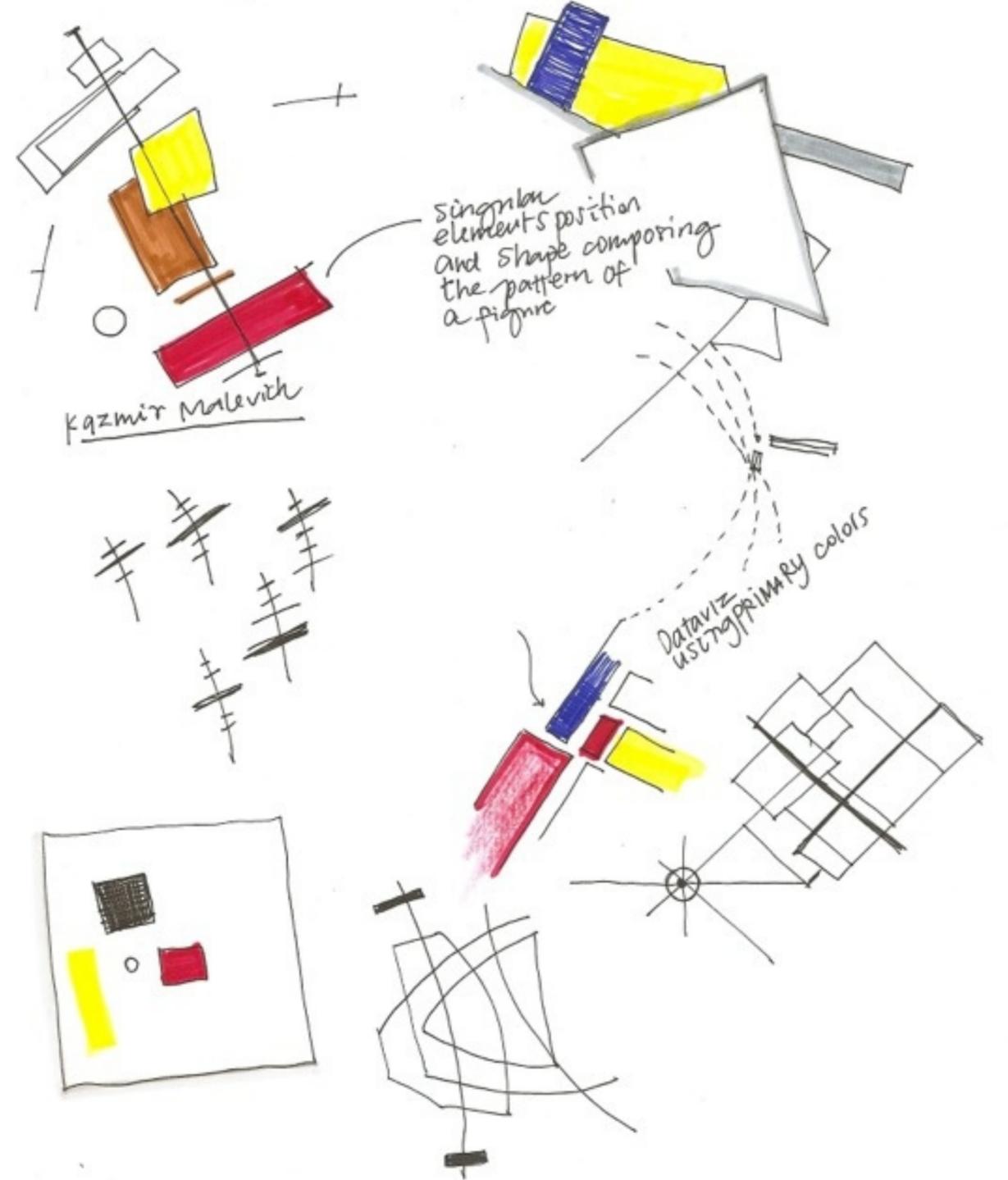




- _researchers going abroad
- _researchers entering the country
- _returning researchers
- _main destinations
- +
- _unemployment rate in the country,
- _female employment rate,
- _percentages of foreigners and emigrants (on regular polutation)
- _GDP
- _universities ranking

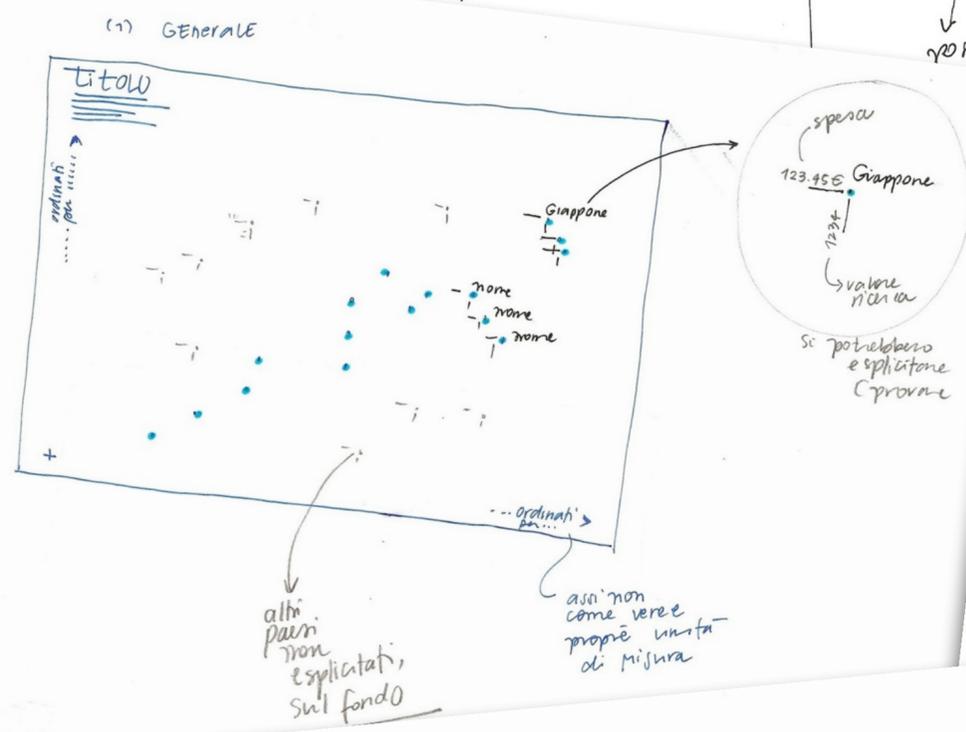
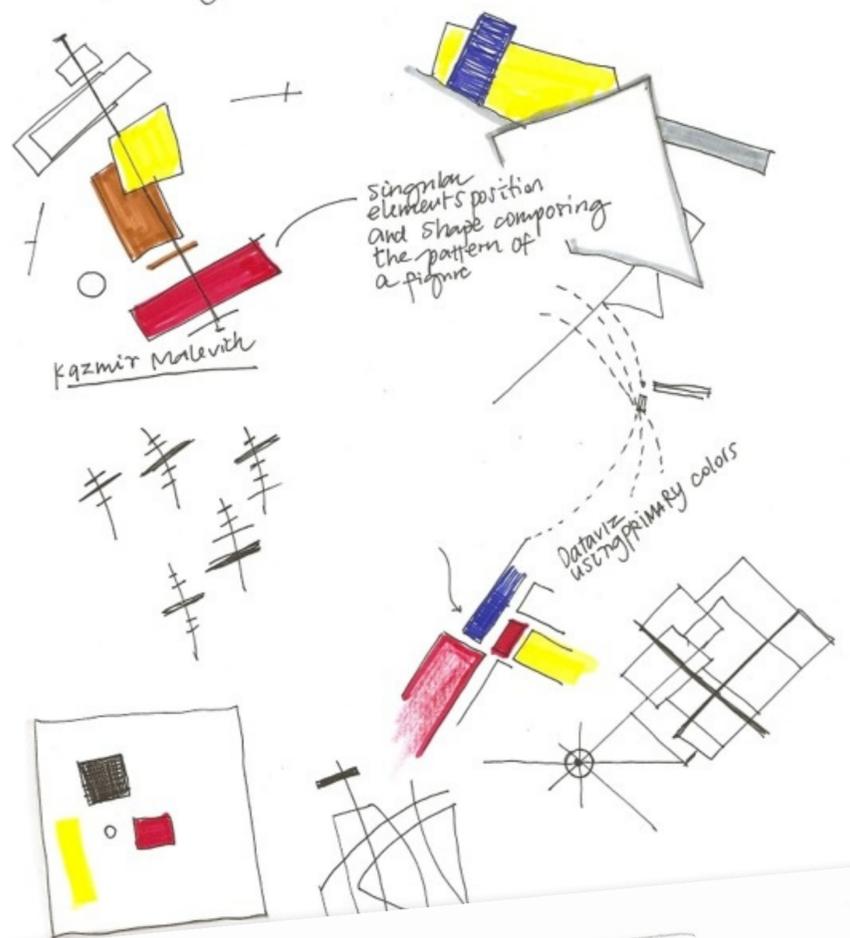
INVENTING ABSTRACTION - 1910-1925

moma, jan 2013



INVENTING ABSTRACTION -1910-1925

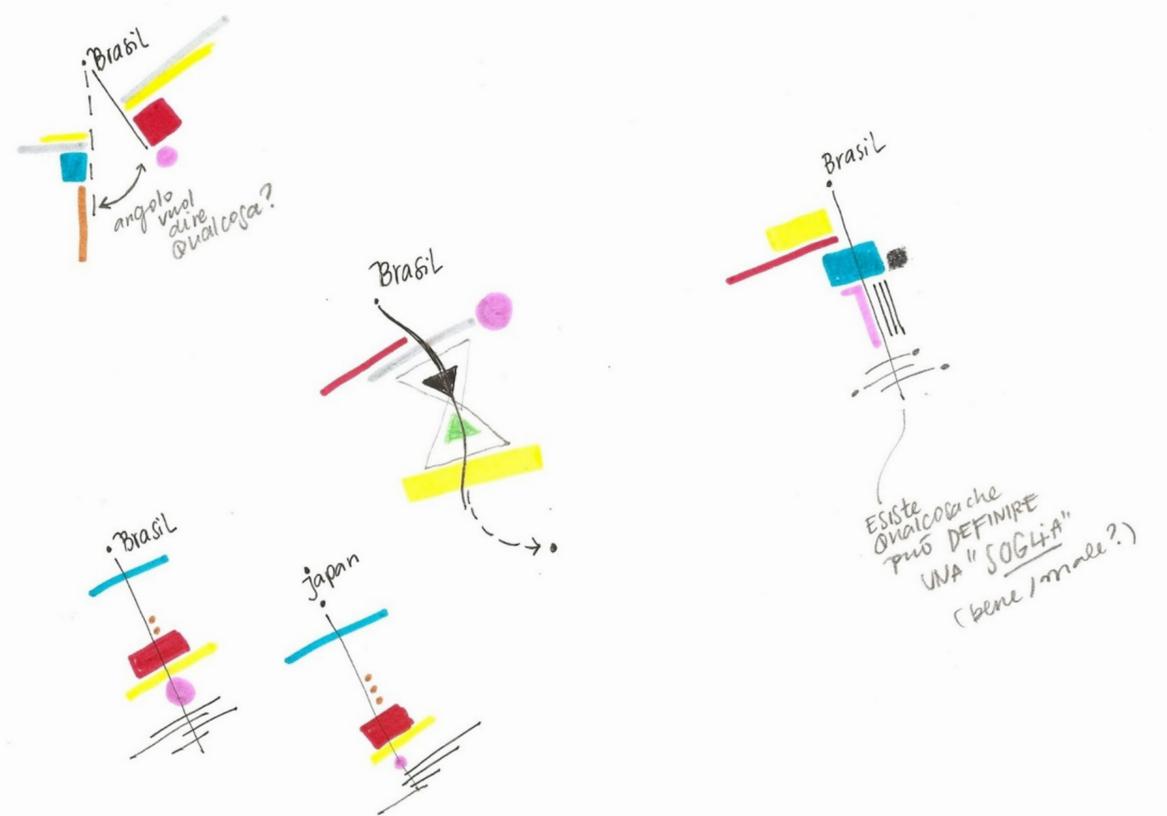
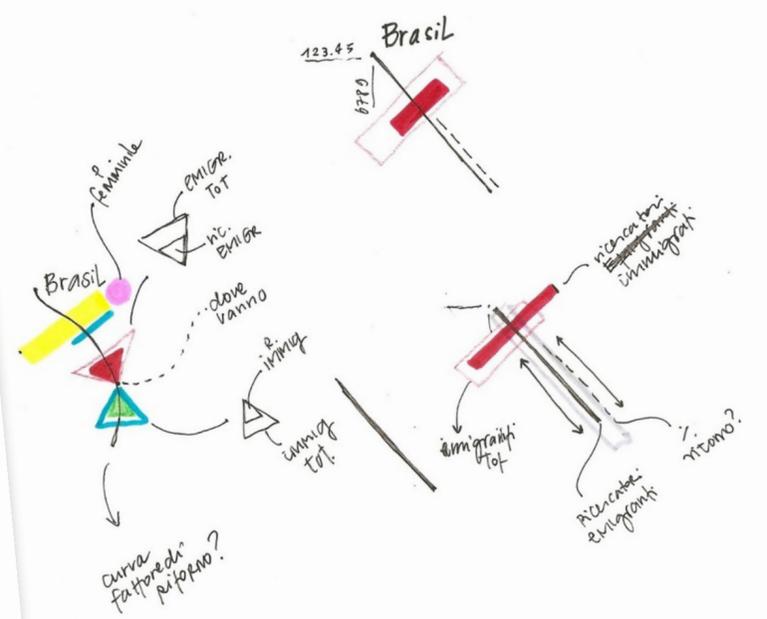
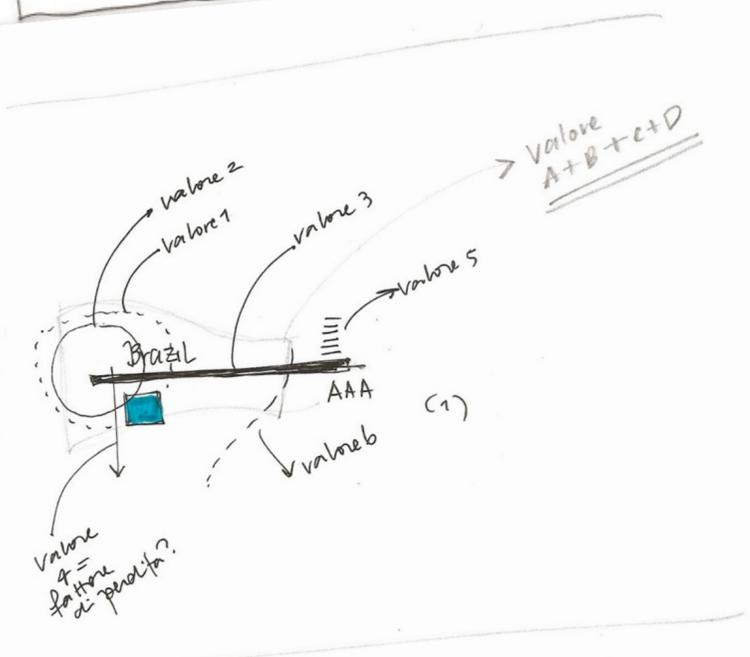
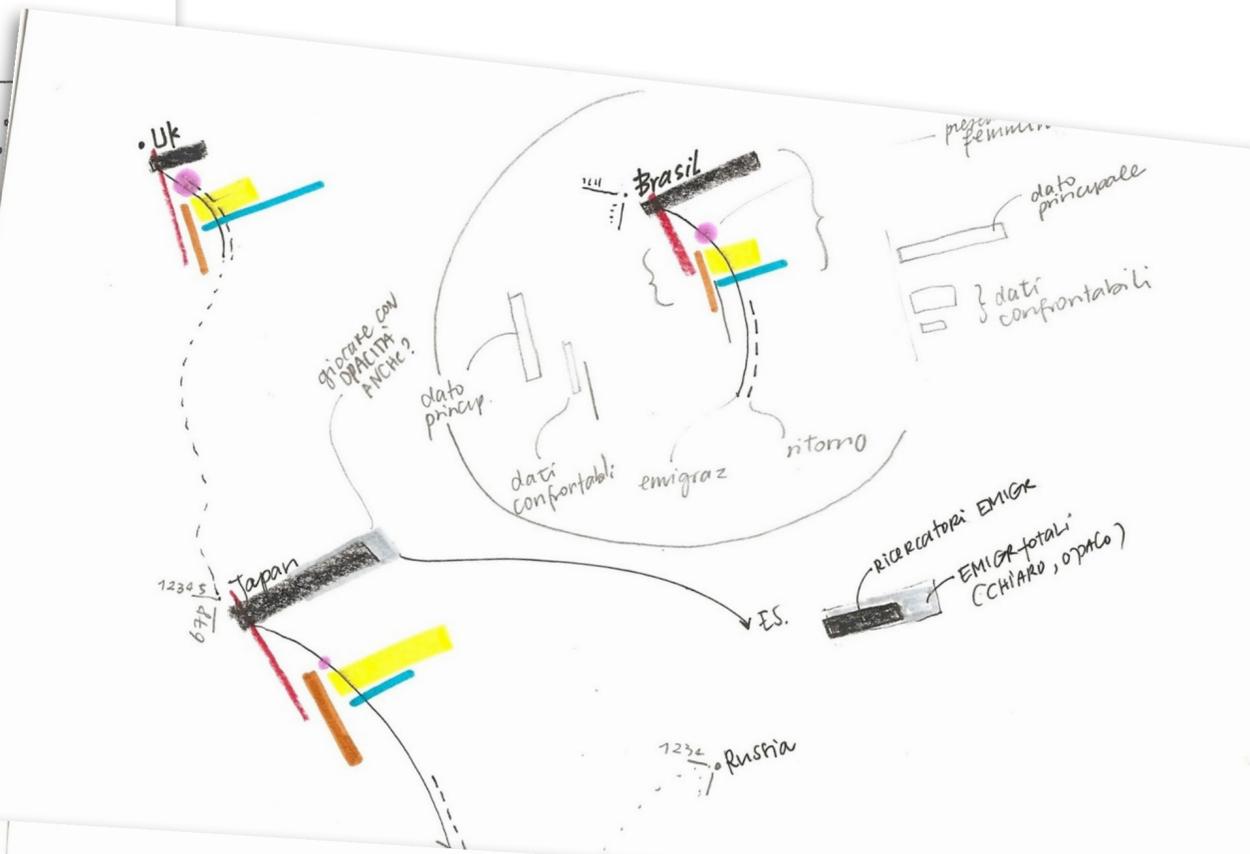
moma, jan 2013

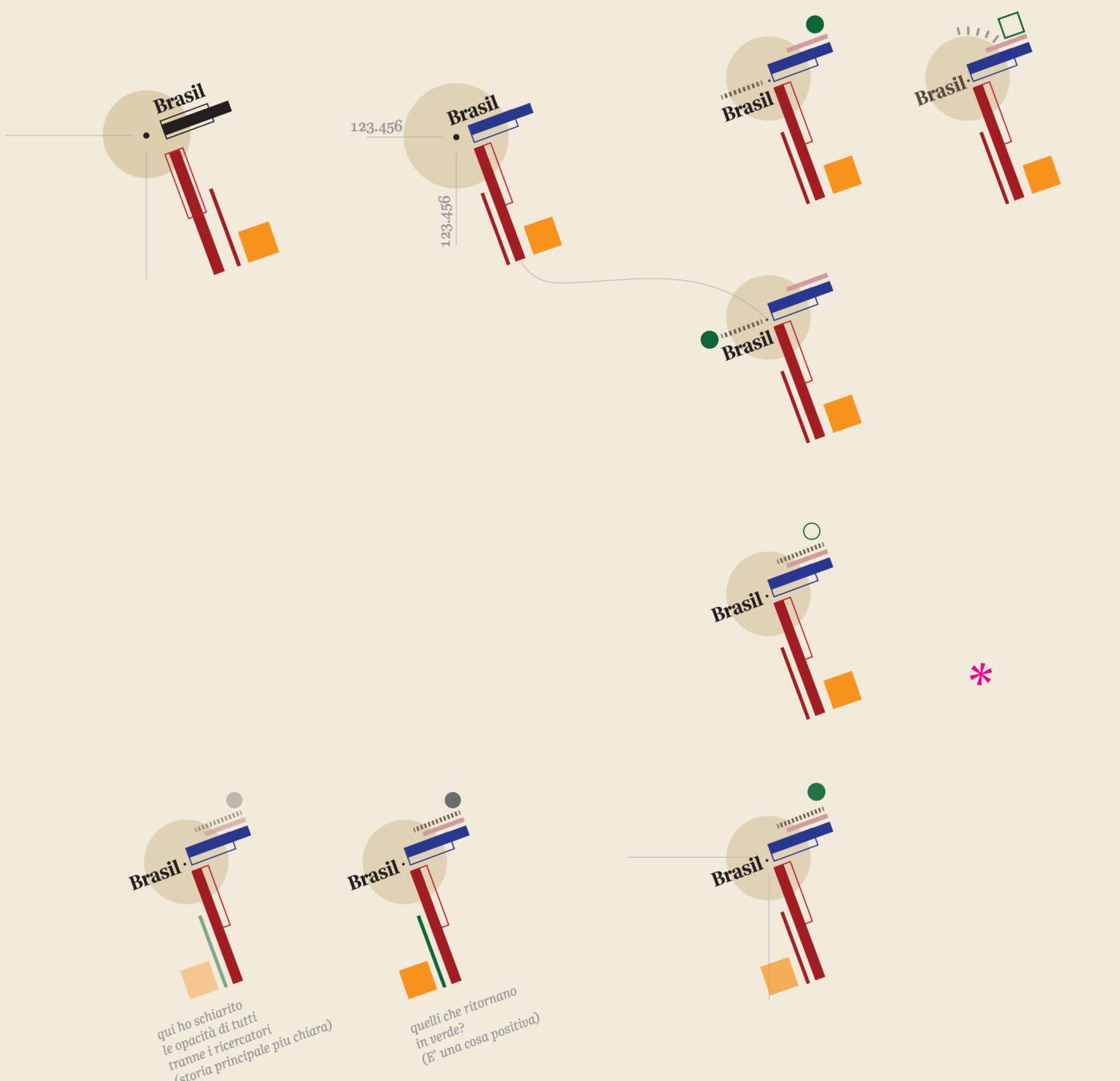
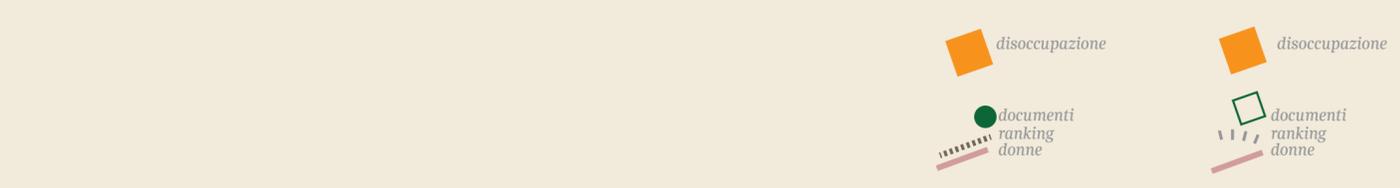


fattore di scala della COUNTRY

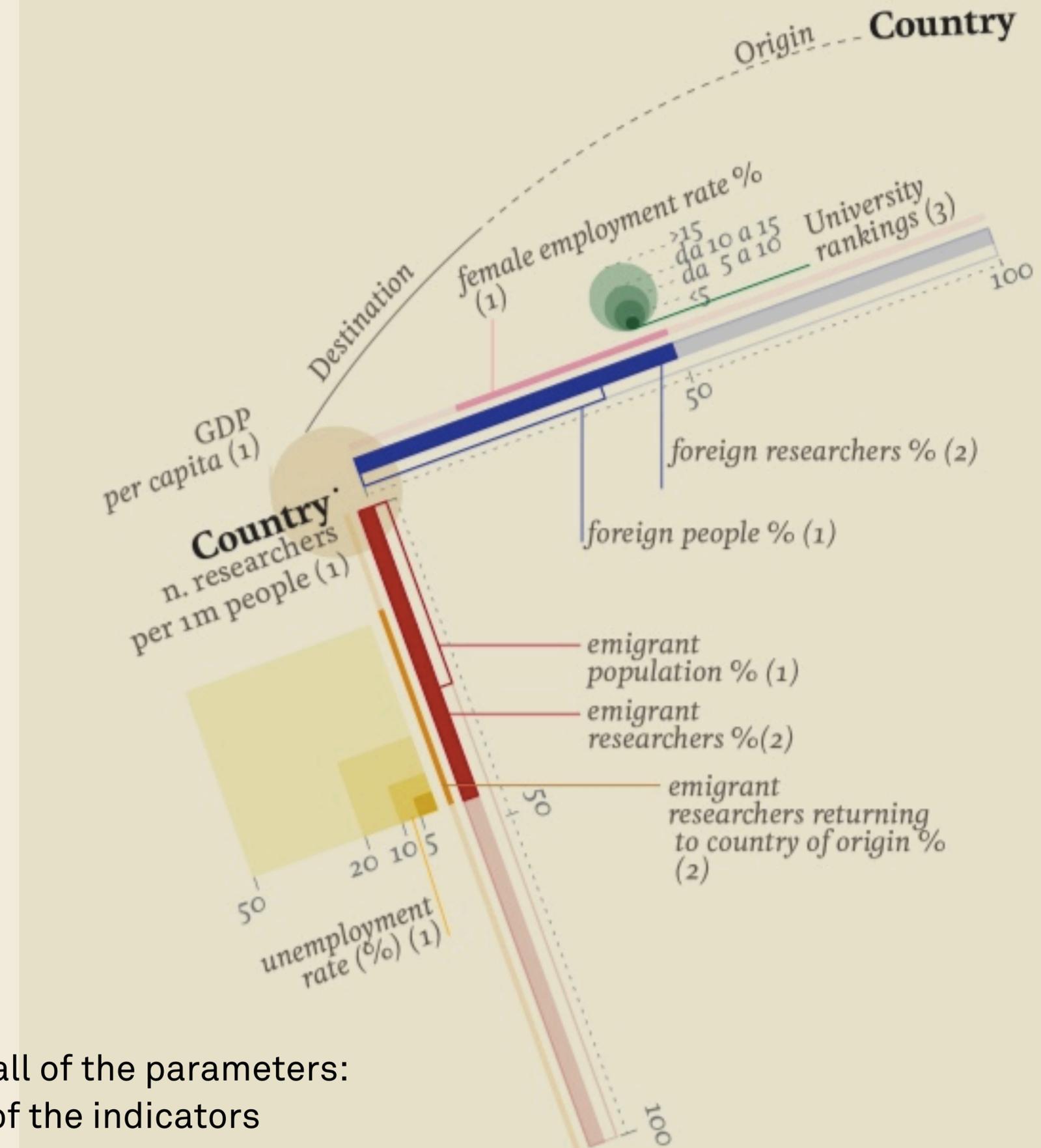
es de

refizion





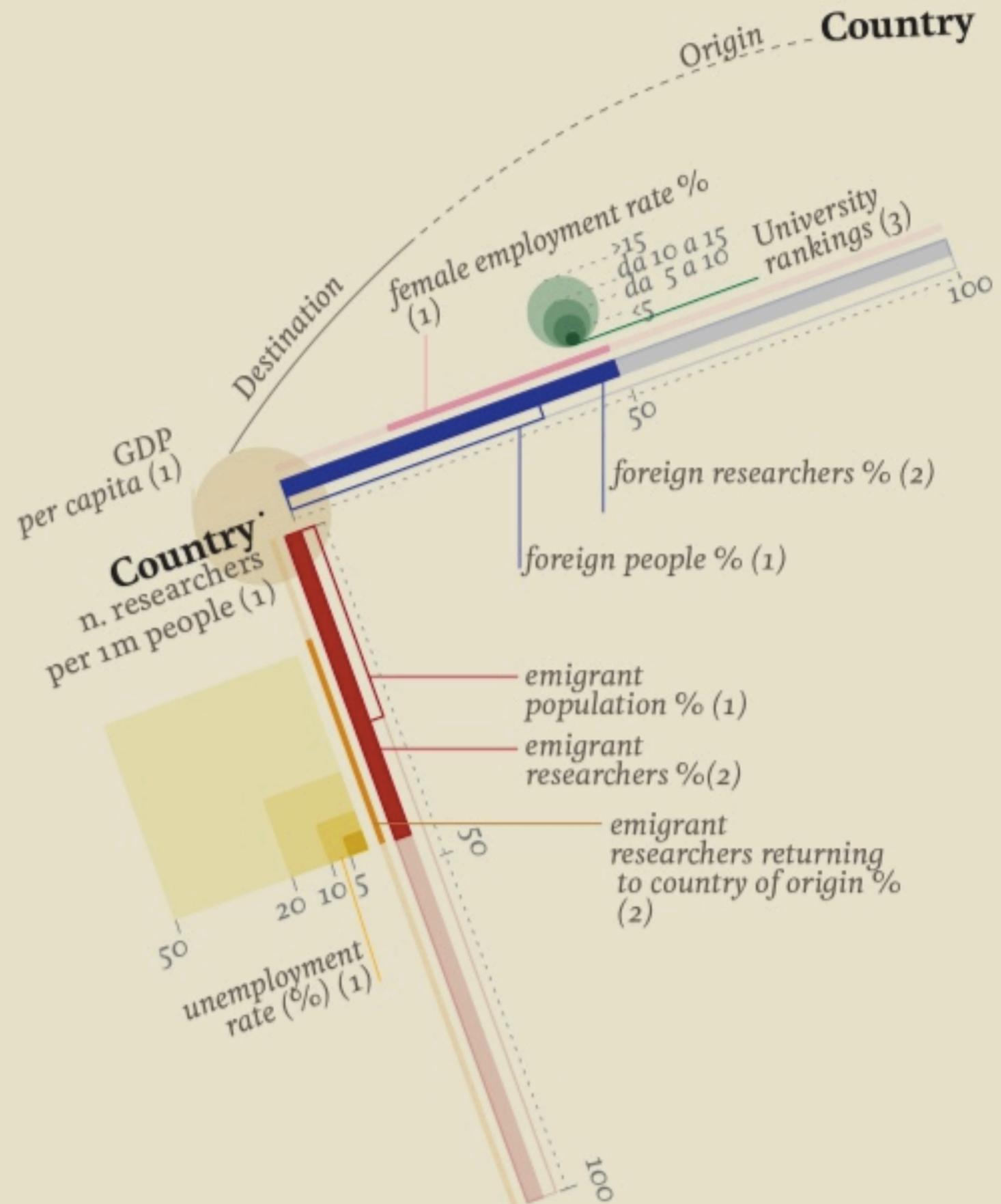
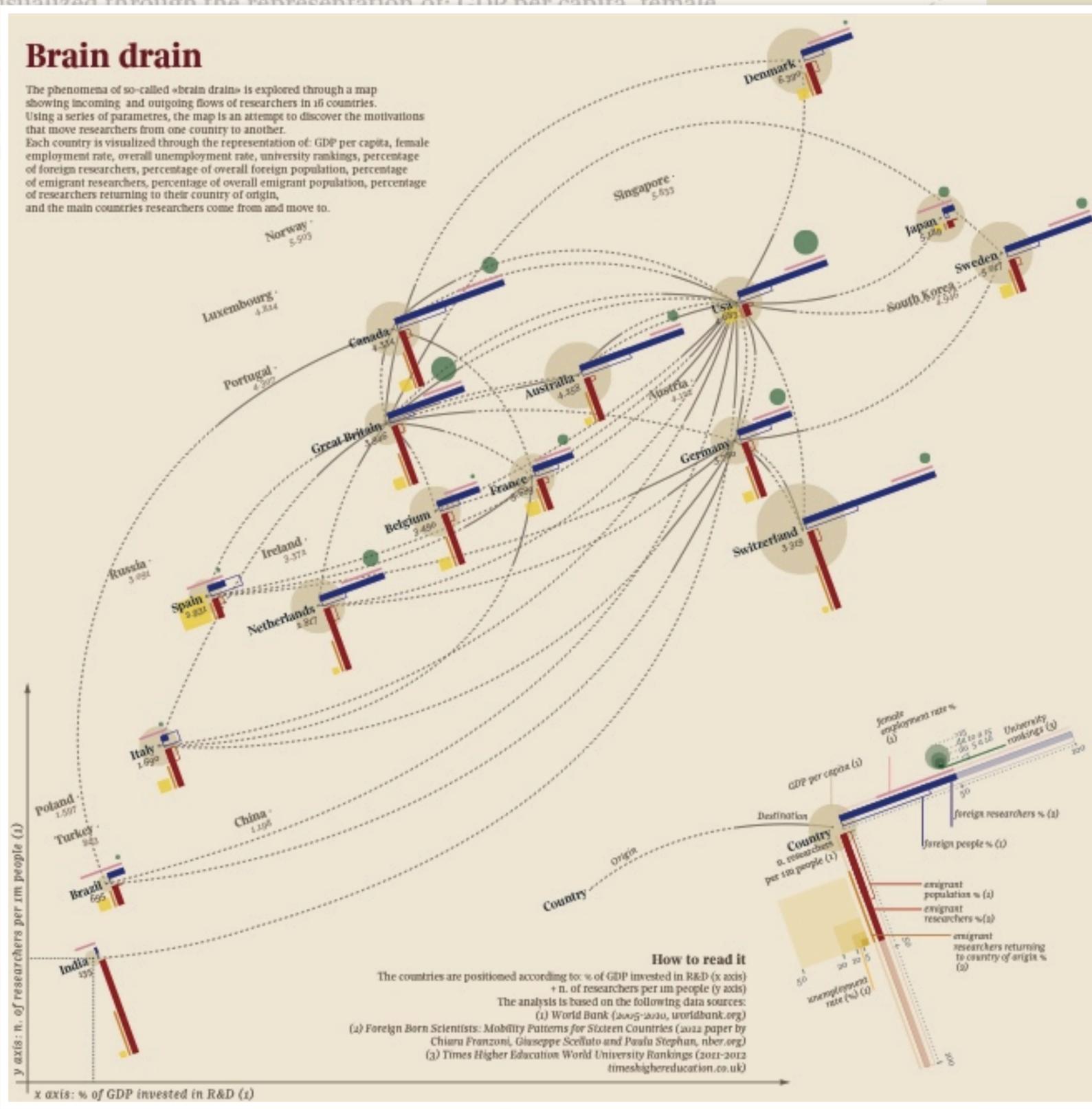
> visually comparing all of the parameters:
normalizing all of the indicators



es of parameters, the map is an attempt to discover the motivations
 researchers from one country to another.
 y is visualized through the representation of: GDP per capita, female

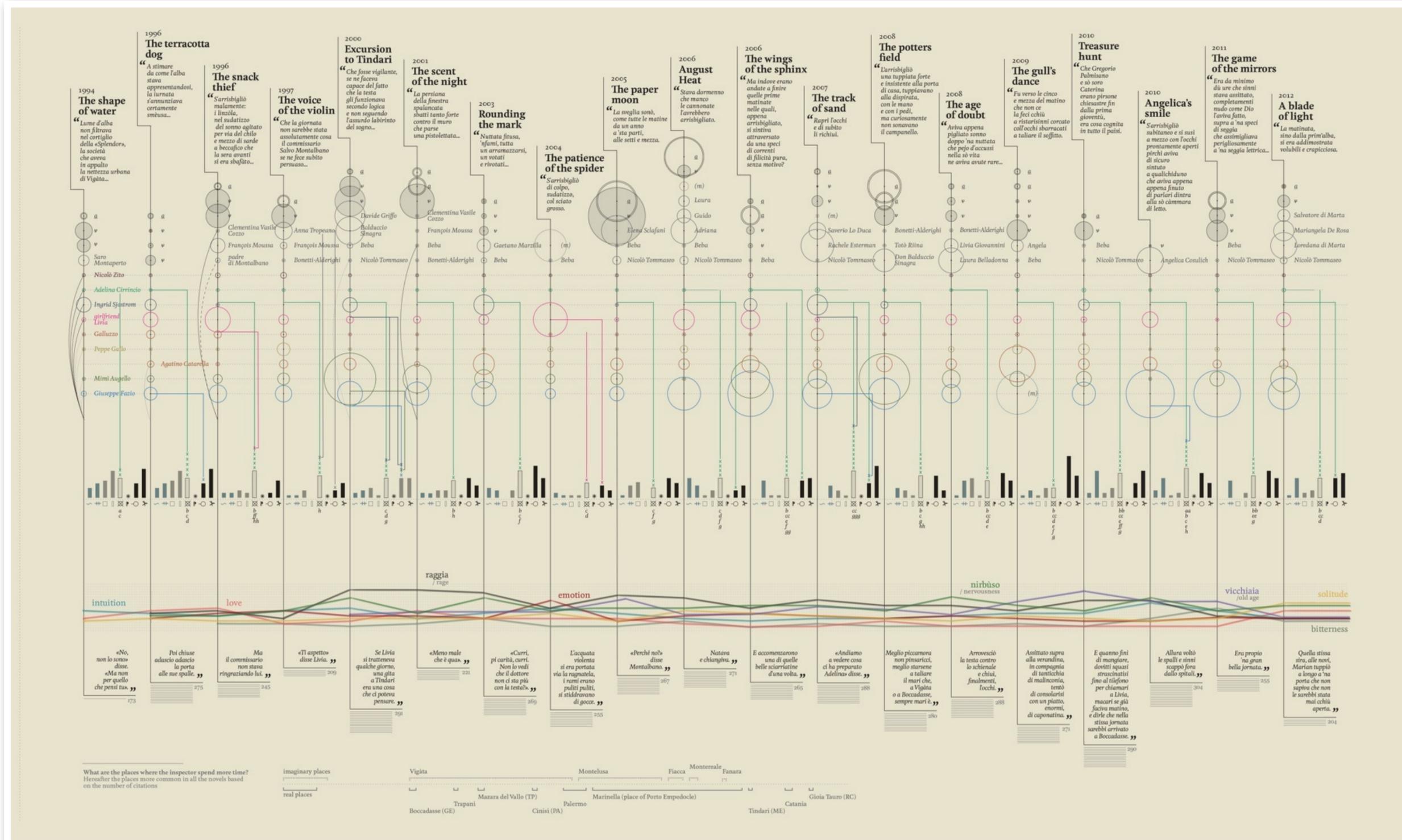
Brain drain

The phenomena of so-called «brain drain» is explored through a map showing incoming and outgoing flows of researchers in 16 countries. Using a series of parameters, the map is an attempt to discover the motivations that move researchers from one country to another. Each country is visualized through the representation of: GDP per capita, female employment rate, overall unemployment rate, university rankings, percentage of foreign researchers, percentage of overall foreign population, percentage of emigrant researchers, percentage of overall emigrant population, percentage of researchers returning to their country of origin, and the main countries researchers come from and move to.



DRAWING TO COMPOSE ARTICULATED DATA LANDSCAPES

to see the details
and the big pictures
at once



1994
The shape of water

“Lume d'alba non filtrava nel cortiglio della «Splendor», la società che aveva in appalto la nettezza urbana di Vigata...”



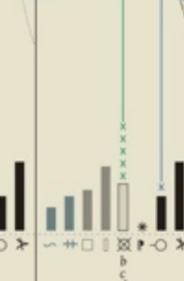
intuition

«No, non lo sono» disse. «Ma non per quello che pensi tu.» 173

Poi chiuse adascio adascio la porta alle sue spalle.» 275

1996
The terracotta dog

“A stimare da come l'alba stava appresentandosi, la iurnata s'annunziava certamente smèusa...”



love

Ma il commissario non stava ringraziandolo lui.» 245

1996
The snack thief

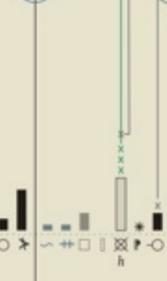
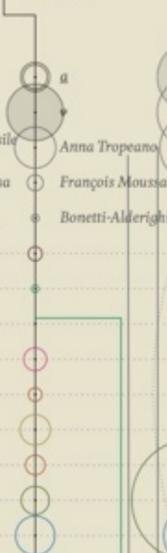
“Sarrisbigliò malamente: i linzola, nel sudatizzo del sonno agitato per via del chilo e mezzo di sarde a beccafico che la sera avanti si era sbafàto...”



«Ti aspetto» disse Livia.» 209

1997
The voice of the violin

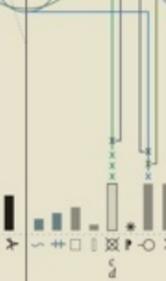
“Che la giornata non sarebbe stata assolutamente cosa il commissario Salvo Montalbano se ne fece subito persuaso...”



«Meno male che è qua.» 221

2000
Excursion to Tindari

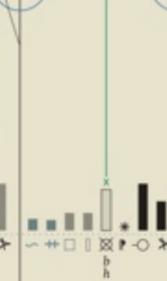
“Che fosse vigilante, se ne faceva capace del fatto che la testa gli funzionava secondo logica e non seguendo l'assurdo labirinto del sogno...”



Se Livia si tratteneva qualche giorno, una gita a Tindari era una cosa che ci poteva pensare.» 291

2001
The scent of the night

“La persiana della finestra sbattì tanto forte contro il muro che parse una pistolettata...”



«Perché no?» disse Montalbano.» 267

2003
Rounding the mark

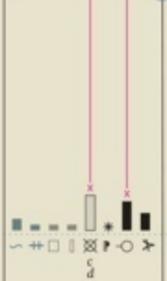
“Nuttata fitusa, 'nfami, tutta un arramazarsi, un votati e rivotati...”



«Curri, pi carità, curri. Non lo vedi che il dottore non ci sta più con la testa?» 269

2004
The patience of the spider

“Sarrisbigliò di colpo, sudatizzo, col sciato grosso.”



L'acquata violenta si era portata via la ragnatela, i rami erano puliti puliti, si stiddravano di gocce.» 255

2005
The paper moon

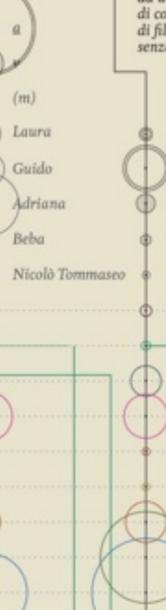
“La sveglia sonò, come tutte le matine da un anno a 'sta parti, alle setti e mezza.”



«Perché no?» disse Montalbano.» 267

2006
August Heat

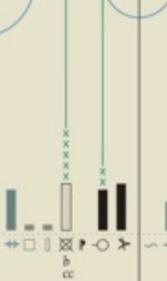
“Stava dormenno che manco l'avrebbero arrisbigliato.”



Natava e chiangiva.» 271

2006
The wings of the sphinx

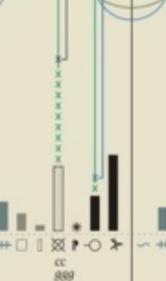
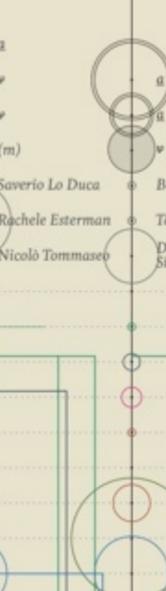
“Ma indove erano andate a finire quelle prime matinate nelle quali, appena arrisbigliato, si sintiva attraversato da una speci di correnti di felicità pura, senza motivo?”



E accomenzarono una di quelle belle sciarratine d'una volta.» 295

2007
The track of sand

“Rapri focchi e di subito li richiui.”



«Andiamo a vedere cosa ci ha preparato Adelina» disse.» 288

2008
The potters field

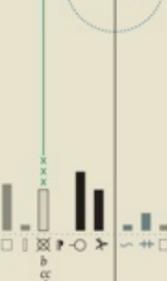
“L'arrisbigliò una tuppata forte e insistente alla porta di casa, tuppavano alla dispirata, con le mano e con i pedi, ma curiosamente non sonavano il campanello.”



Meglio piccamora non pnsaricci, meglio starsene a tallare il mari che, a Vigata o a Boccadasse, sempre mari è.» 280

2008
The age of doubt

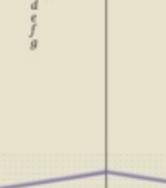
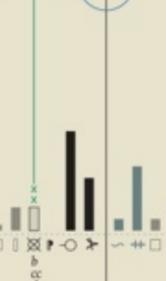
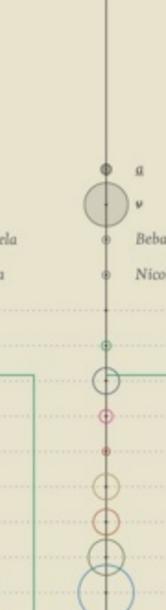
“Aviva appena pigliato sono doppo 'na nuttata che pejo d'accussi nella sò vita ne aviva avute rare...”



Arrovesciò la testa contro lo schienale e chiui, finalmente, focchi.» 288

2009
The gull's dance

“Fu verso le cinco e mezza del matino che non ce la feci cchiù a ristarinni corcato coll'occhi sbarrucati a tallare il soffitto.”



Assittato supra alla verandina, in compagnia di tantichia di malinconia, tentò di consolarisi con un piatto, enormi, di caponatina.» 271

2010
Treasure hunt

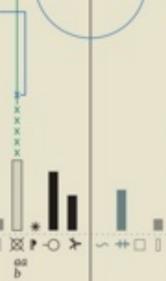
“Che Gregorio Palmisano e sò soro Caterina erano pirrone chiesastre fin dalla prima gioventù, era cosa cognita in tutto il paisi.”



E quando fini di mangiare, dovitti squasi strascinati fino al telefono per chiamari a Livia, macari se già faciva matino, e dirle che nella stessa giornata sarebbi arrivato a Boccadasse.» 290

2010
Angelica's smile

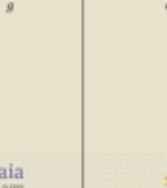
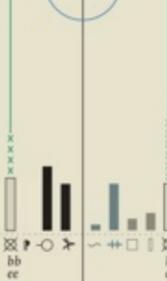
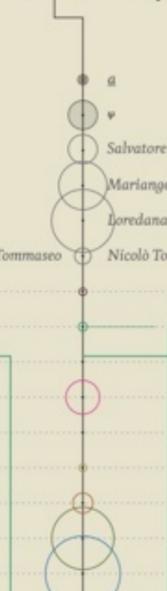
“Sarrisbigliò subitaneo e si susi a mezzo con focchi prontamente aperti pirchi aviva di sicuro sintuto a qualchiduno che aviva appena appena finito di parlari dintra alla sò càmmara di letto.”



Allura voltò le spalle e sinni scappò fora dallo spitali.» 304

2011
The game of the mirrors

“Era da minimo dà ure che sinni stava assittato, completamente nudo come Dio l'aviva fatto, supra a 'na speci di seggia che assimigliava perigliosamente a 'na seggia lettrica...”



Era proprio 'na gran bella giornata.» 255

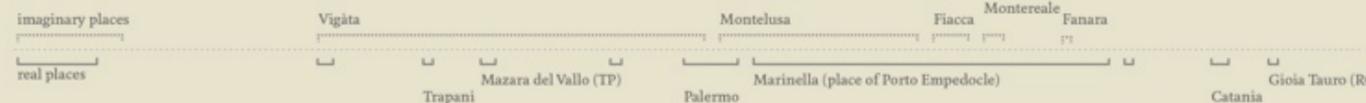
2012
A blade of light

“La matinata, sino dalla prim'alba, si era addimstrata volubili e crapicciosa.”



Quella stissa sira, alle novi, Marian tuppò a longo a 'na porta che non sapiva che non le sarebbi stata mai cchiù aperta.» 304

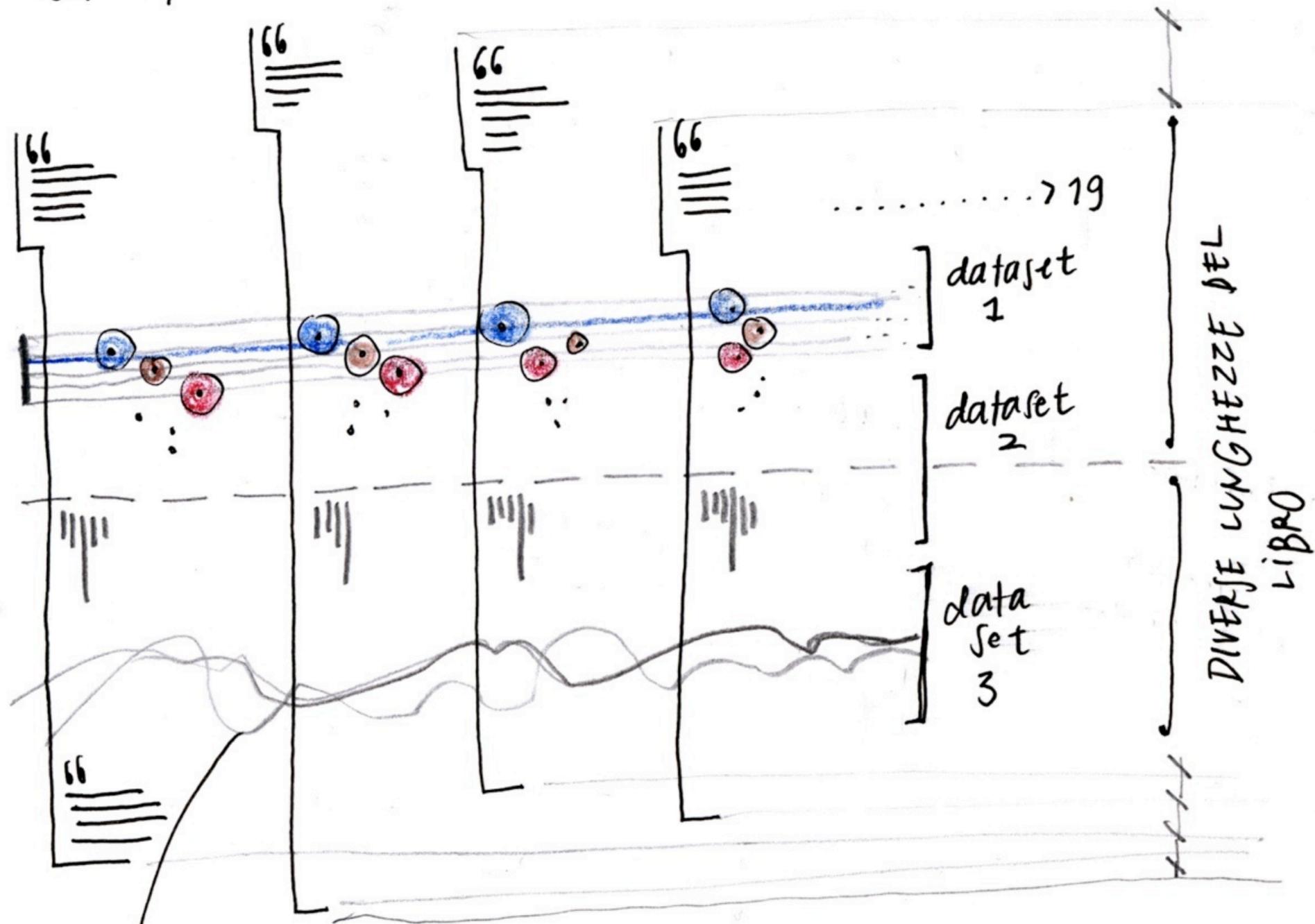
What are the places where the inspector spend more time? Hereafter the places more common in all the novels based on the number of citations



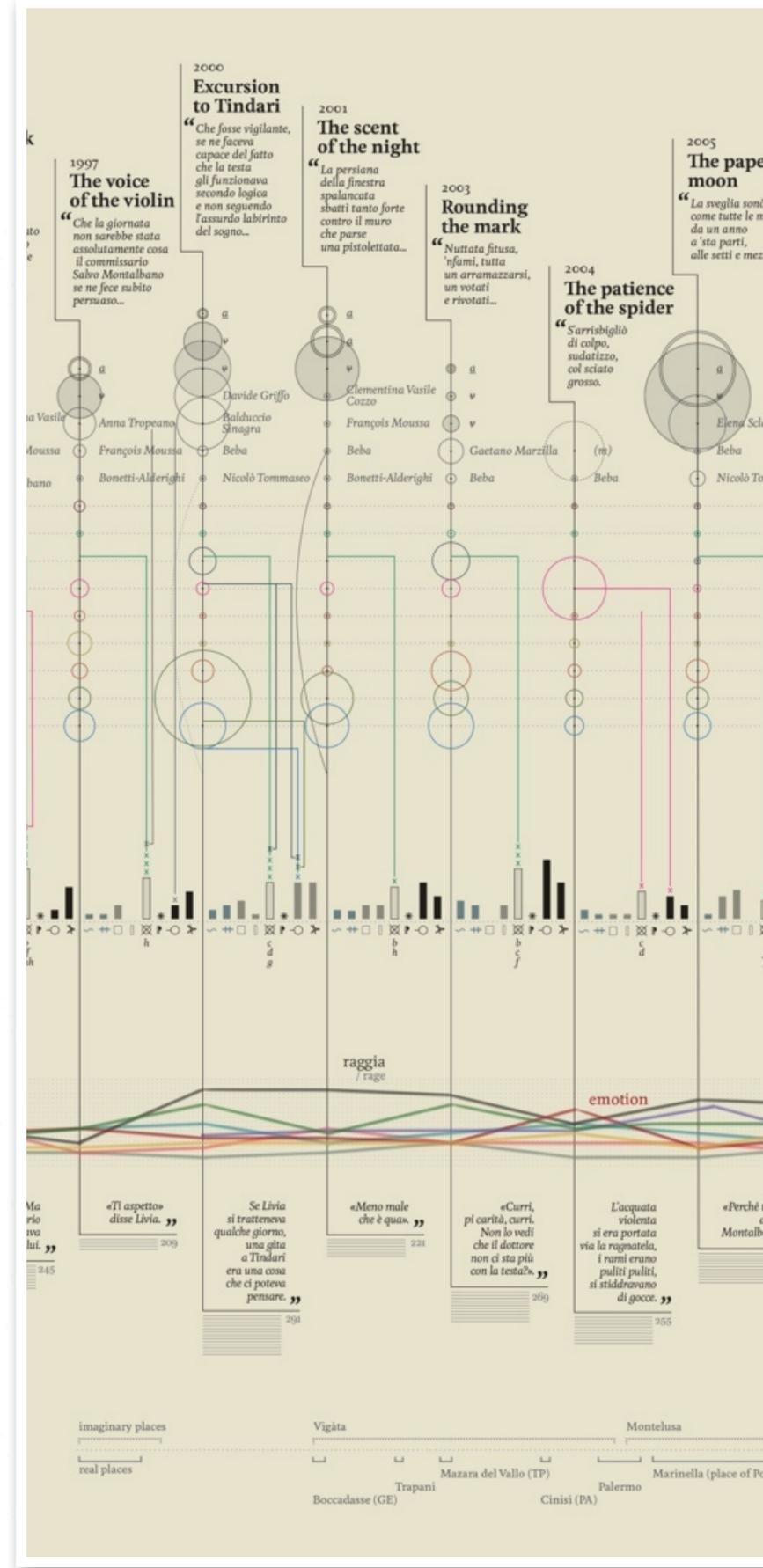
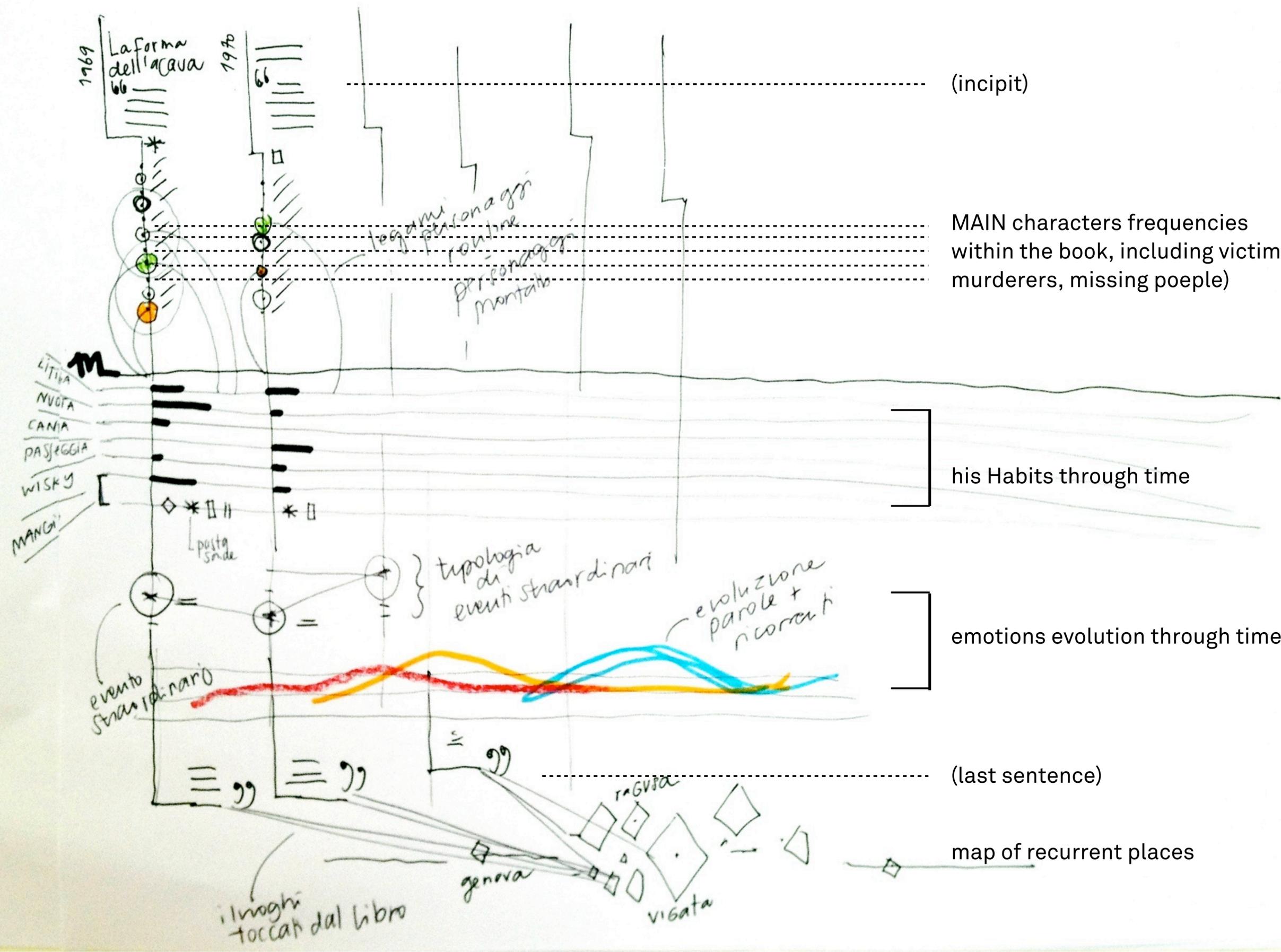
imaginary places

real places

→ disposizione orizzontale da 1 a 19

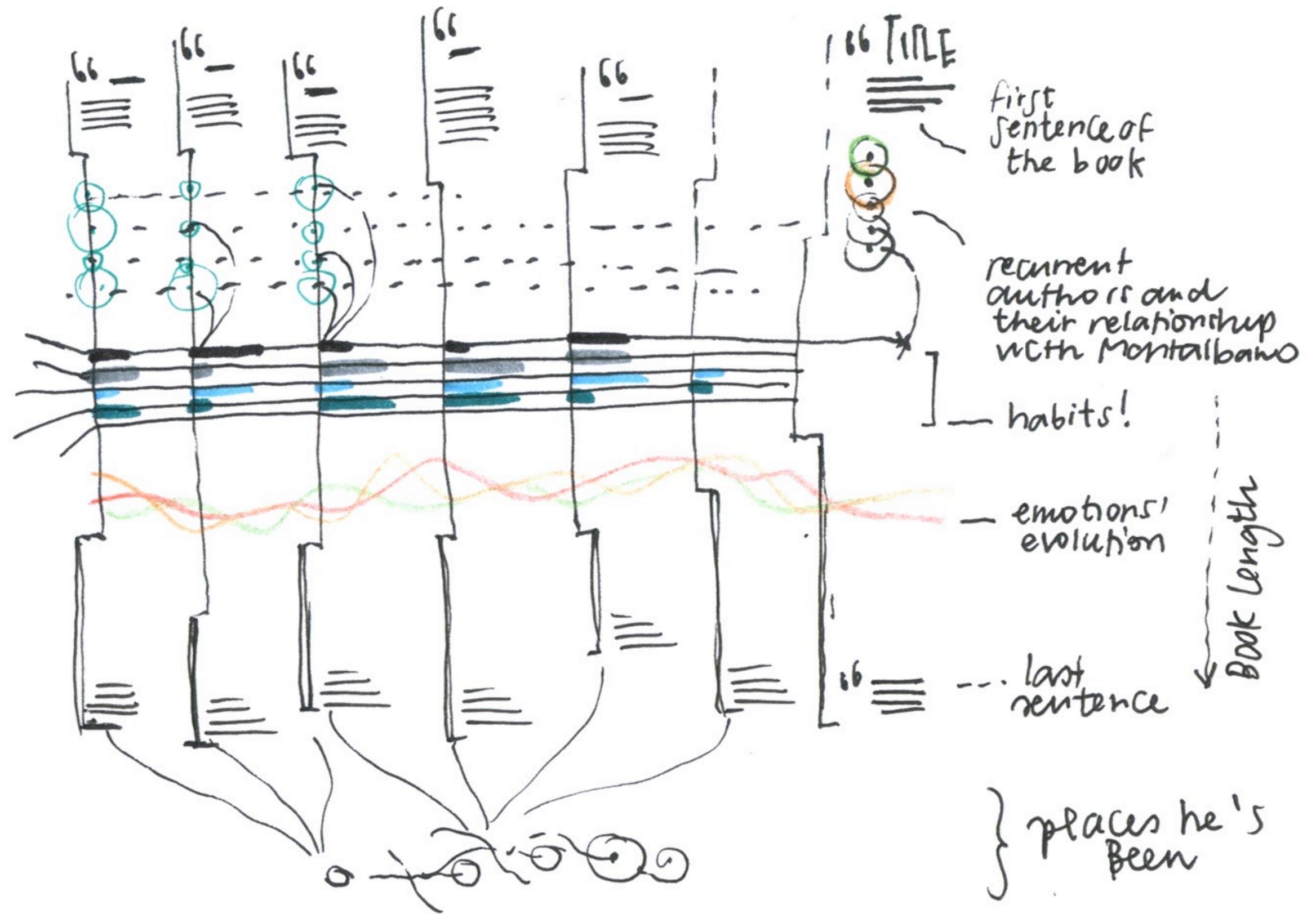


parametri
che evolvono
più fluidi?



DRAWING TO COMPOSE ARTICULATED DATA LANDSCAPES

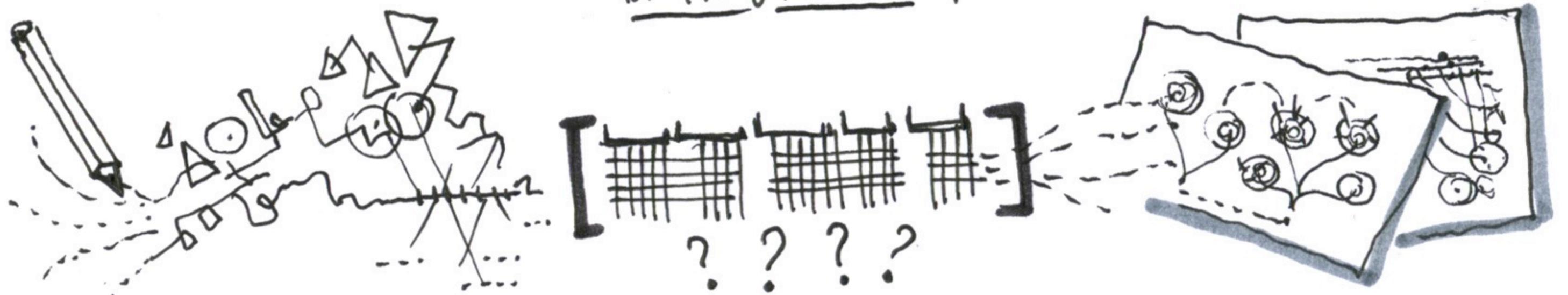
to explore
narrative models
that start from visual
explorations



“ IF YOU MOSTLY SKETCH
TO DEVELOP IDEAS, AT WHICH
POINT DOES DATA COME IN?

- DO YOU ALSO SKETCH WITH DATA?

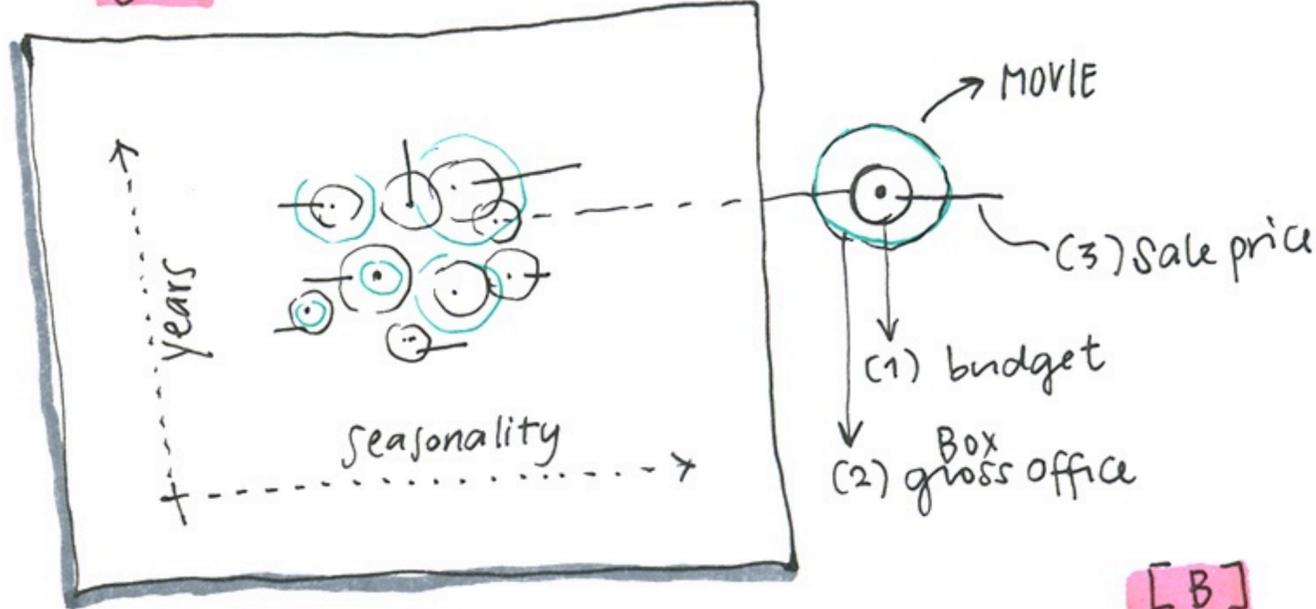
- Moritz Stefaner -
DATA STORIES PODCAST, 2014



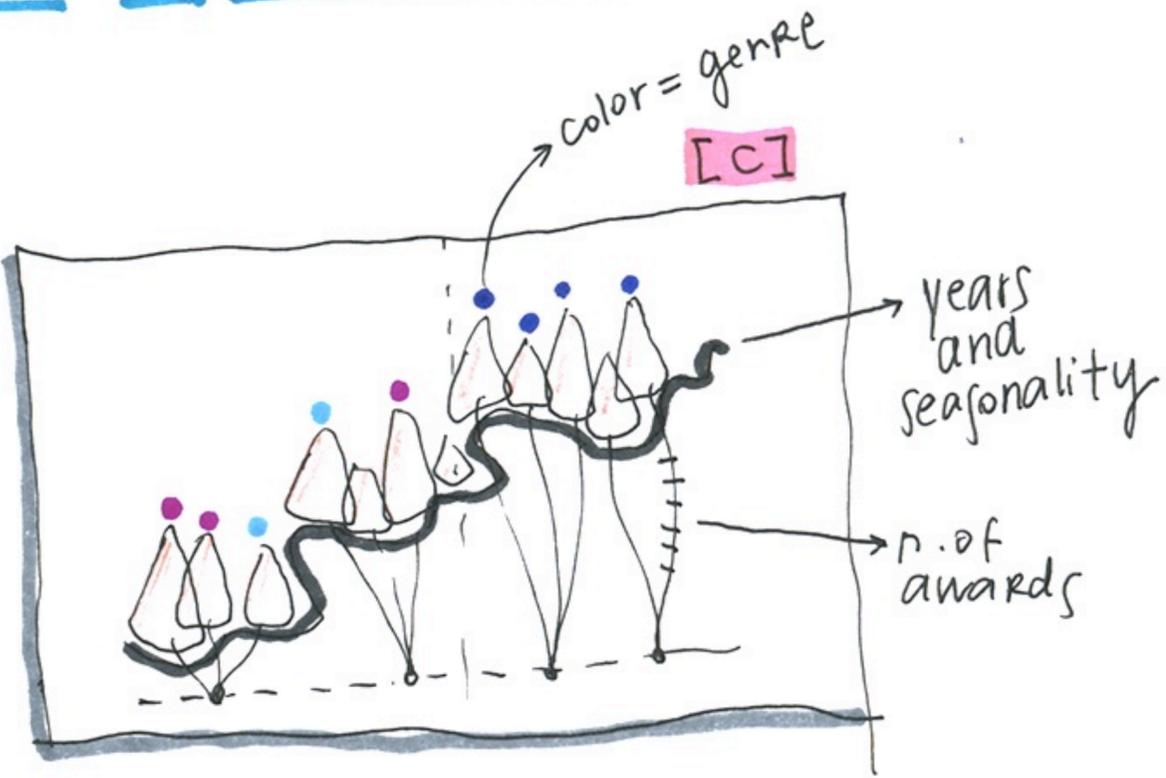
[1]

DRAWING to STRUCTURE INFORMATION

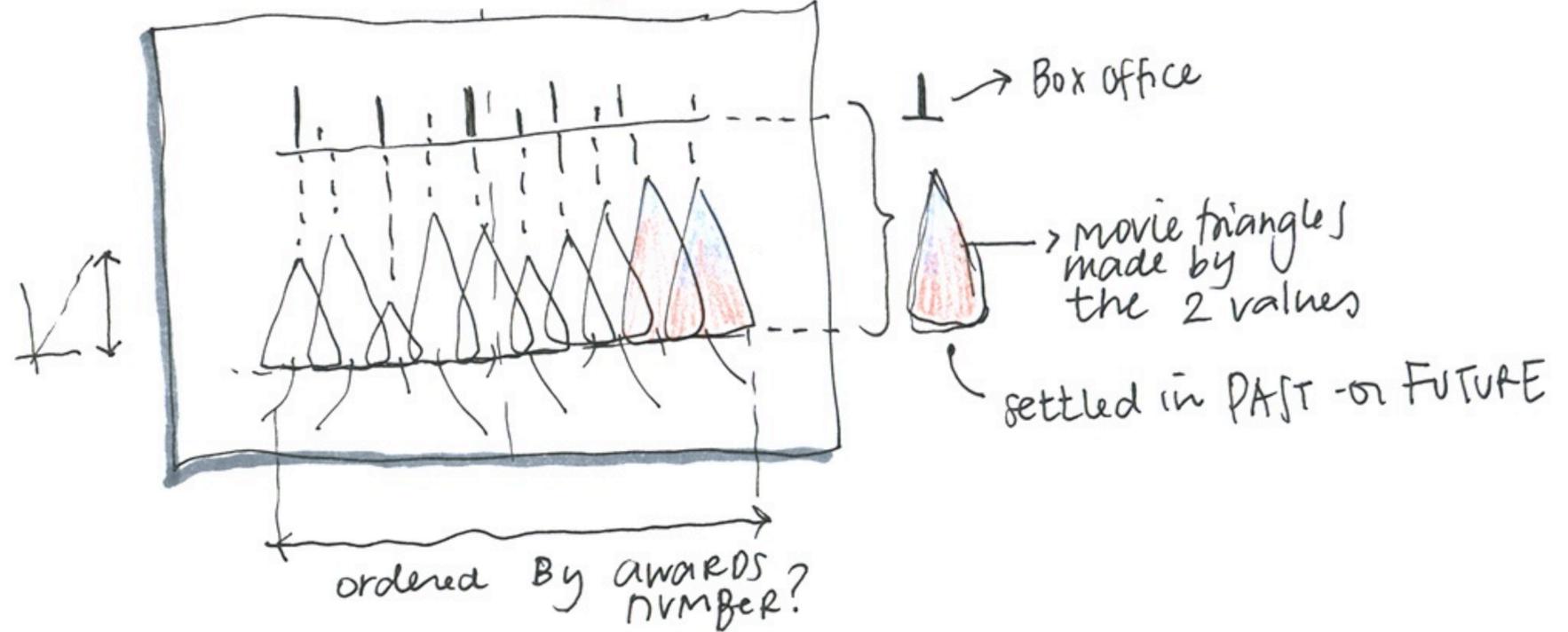
[A]



[C]

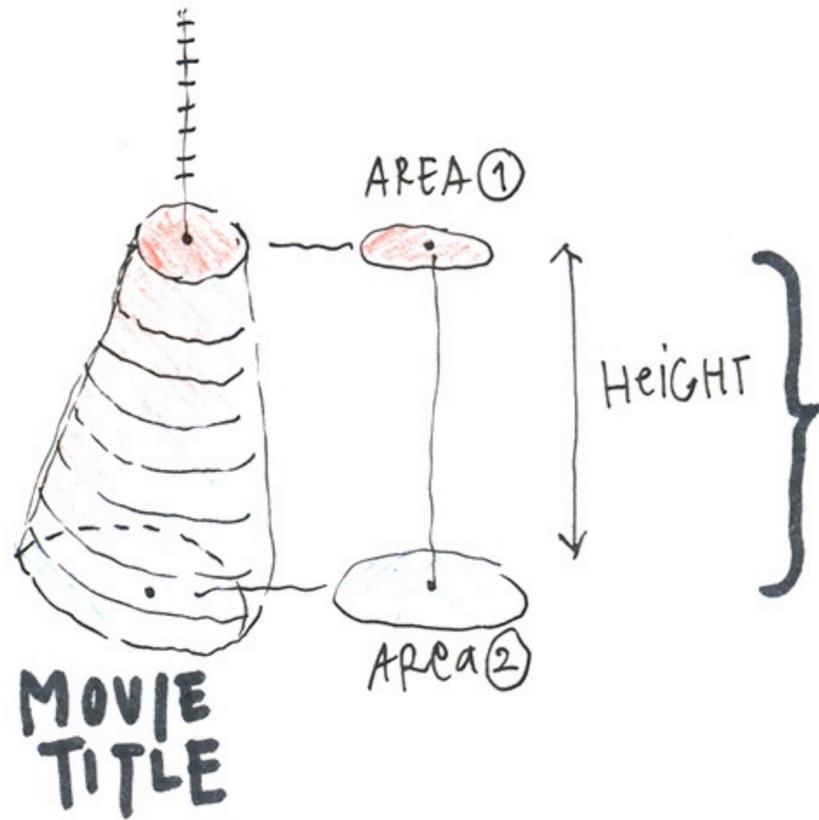


[B]



[2]

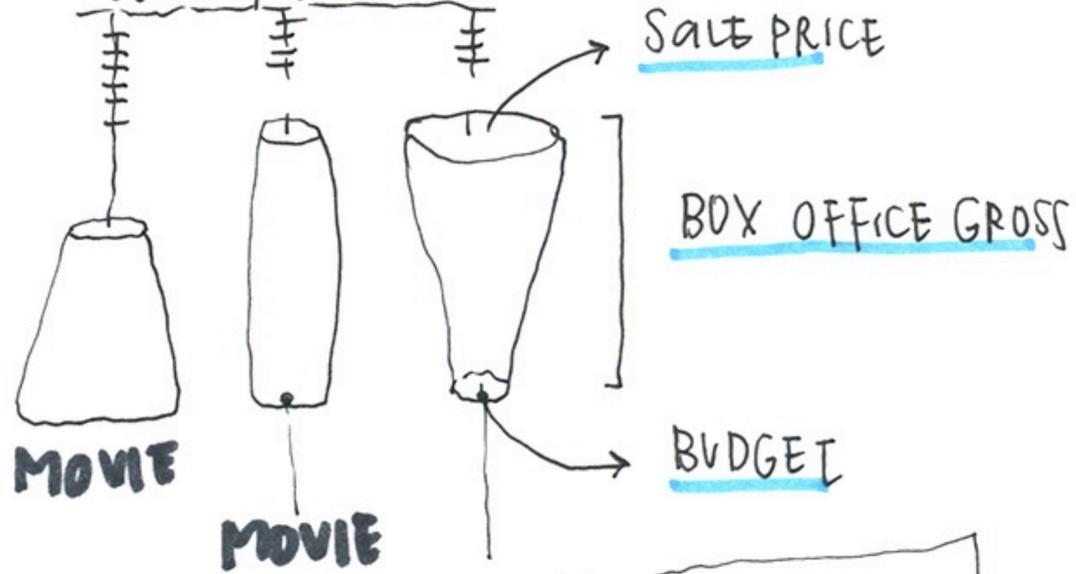
DRAWING to EXPLORE ELEMENTS



UNIQUE SHAPE
GIVEN BY THE
COMBINATION OF
THE ③ PARAMETERS

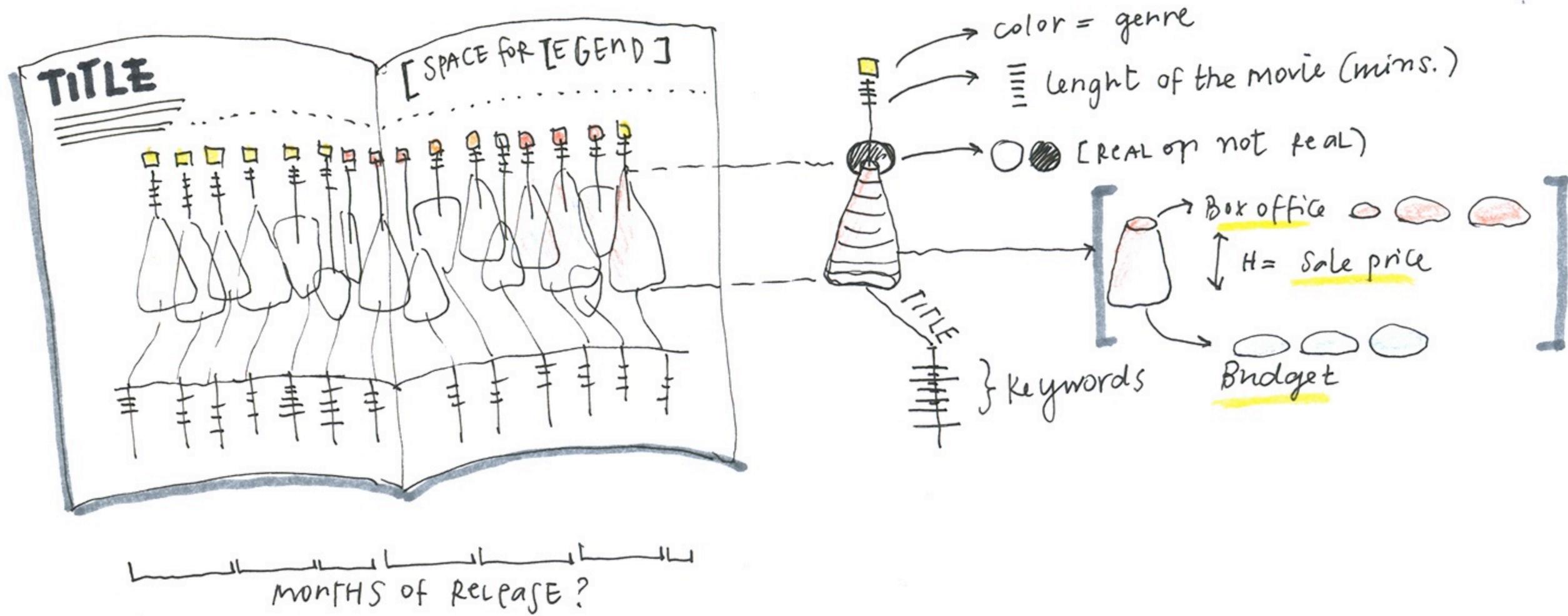
(SINGULAR)

(other parameters?)

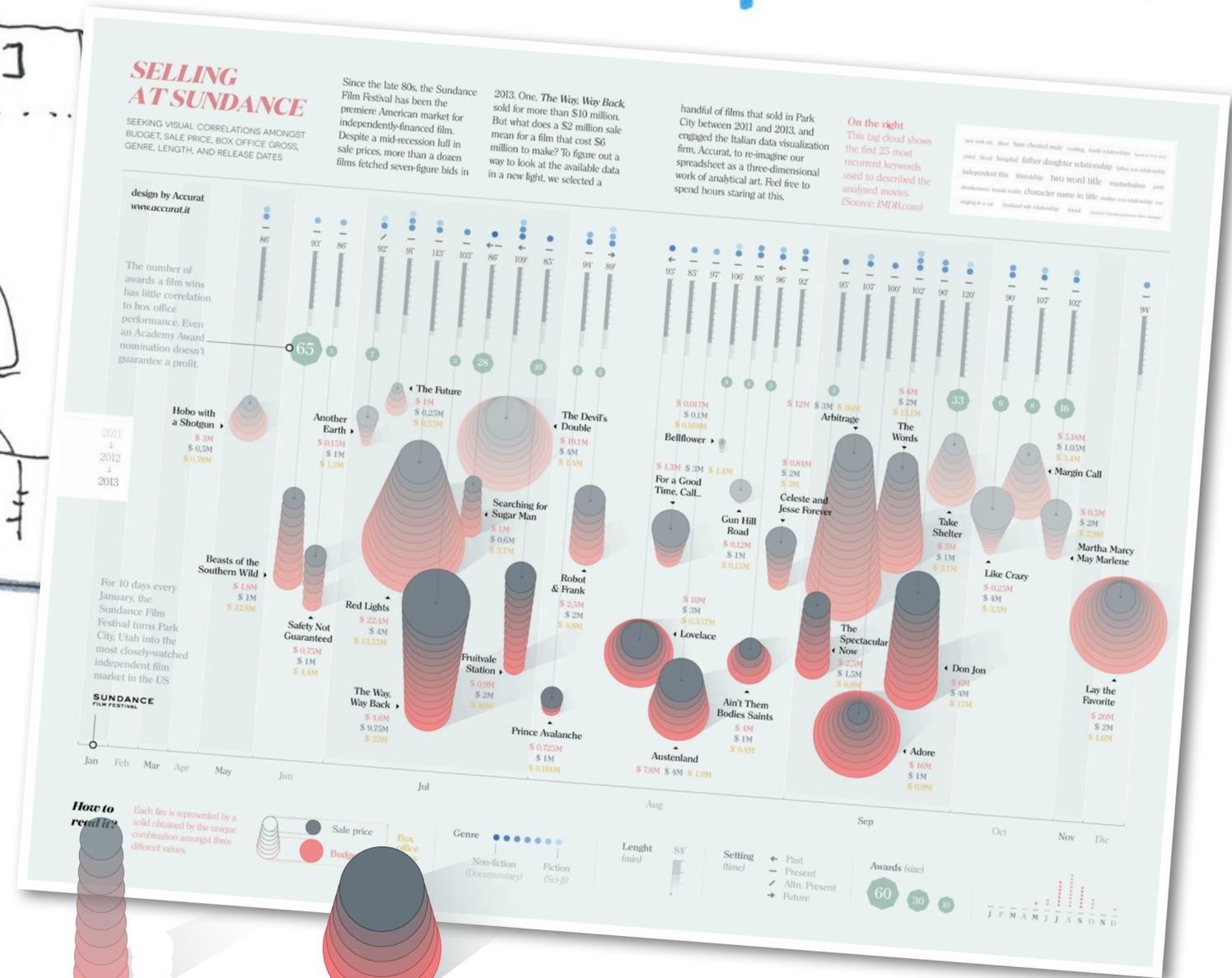
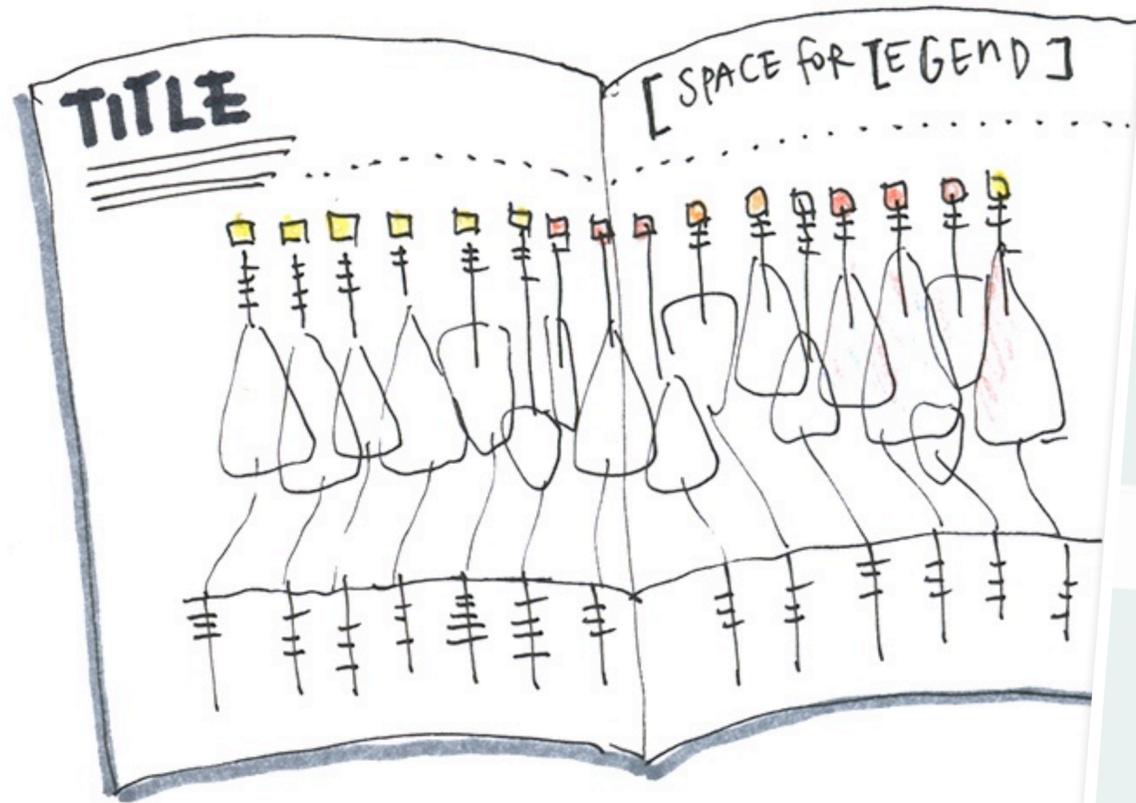


[3]

DRAWING to REFINING



DRAWING TO PRODUCE, COMMUNICATE and TRANSFER KNOWLEDGE



Another Earth
\$ 0,15M
\$ 1M
\$ 1,3M

Red Lights
\$ 22,4M
\$ 4M
\$ 13,55M

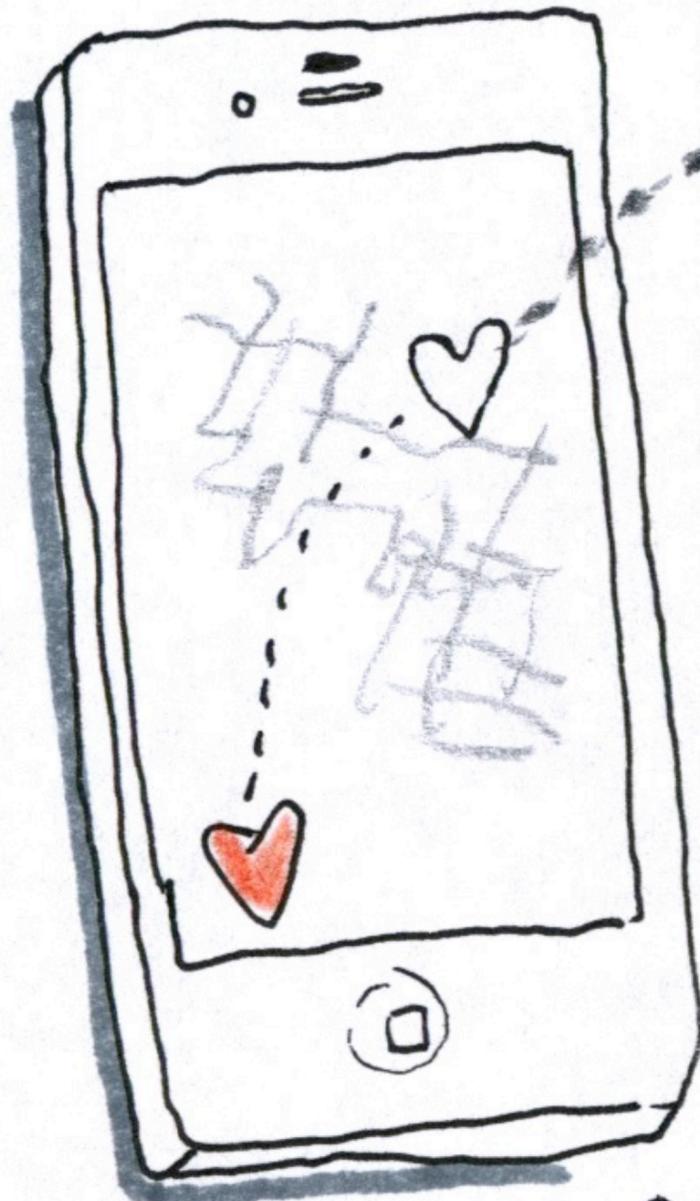
Lay the Favorite
\$ 20M
\$ 2M
\$ 1,6M

Beasts of the Southern Wild
\$ 1,8M
\$ 1M
\$ 12,8M

Austenland
\$ 7,8M
\$ 4M
\$ 1,9M

Accurat for *Bright Ideas Magazine*,

DRAWING
TO CONVEY
AN EMOTIONAL
AND HUMAN
FEEELING

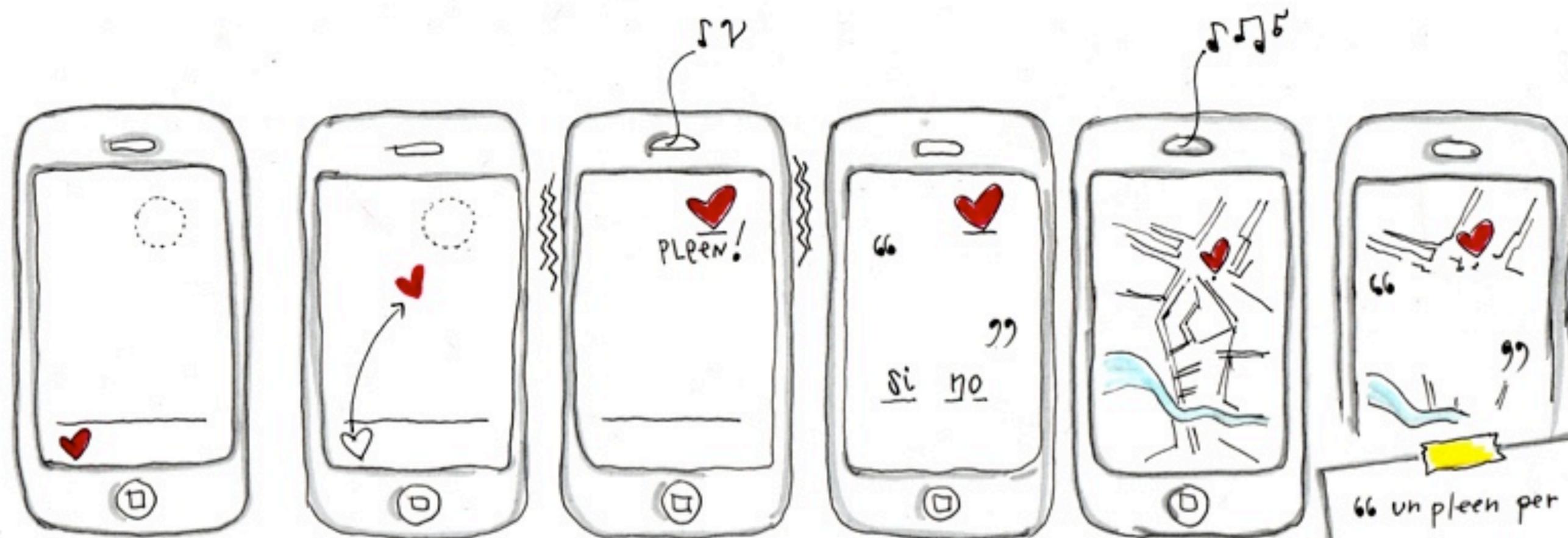


“the
first
place we’ve
been
together”

South 4th street
Brooklyn - NY
September 2013

Pleens!

Pleens:
editorial direction: Filippo Pretolani
concept: Mafe de Baggis
design: Accurat



" un pleen per
 _____ "

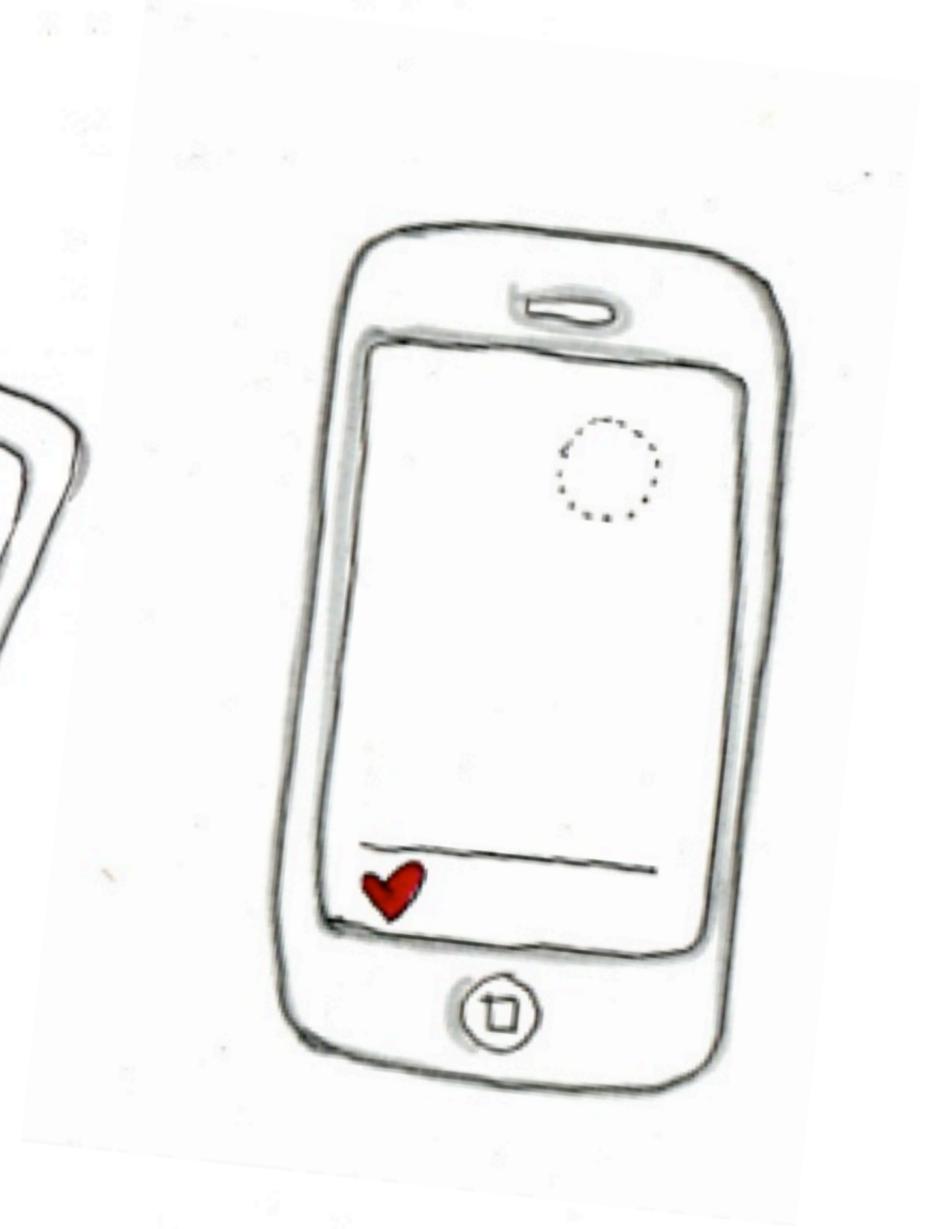
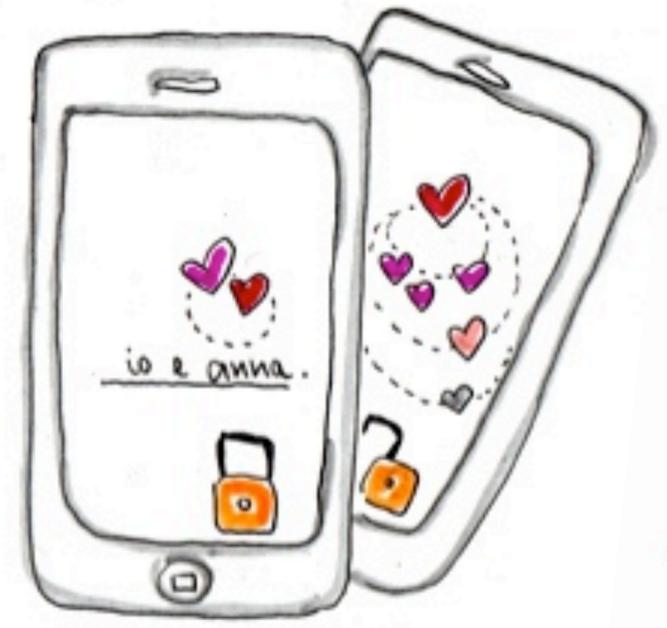
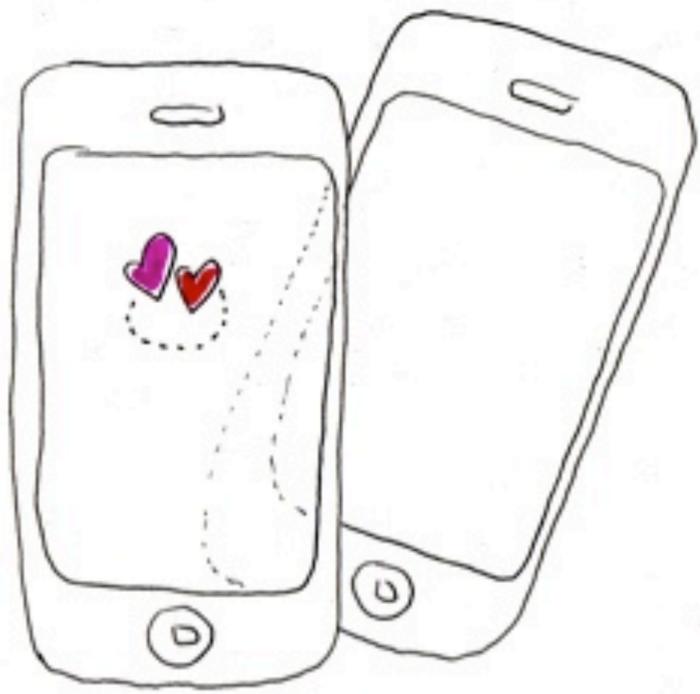
" un pleen di
 ♥ ♥ ♥ ++ ♥ "

" un pleen che
 _____ "

" un pleen con
 ☐ ♪ 🎵 "

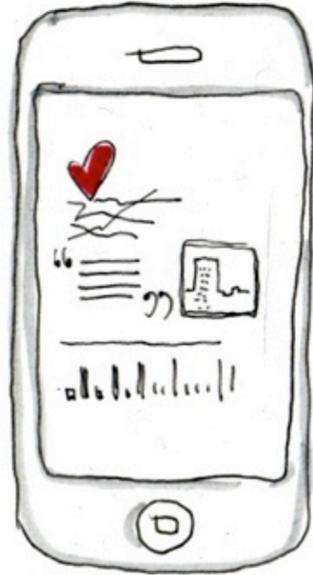
" un pleen su:
 f 🐦 📷 "

Pleens!

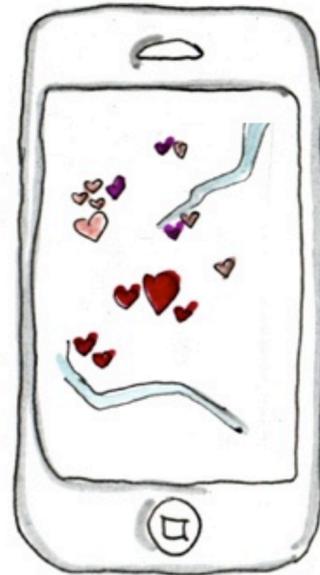




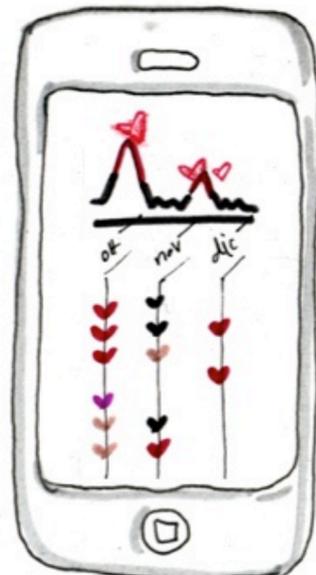
...you could name your world and link a small description!



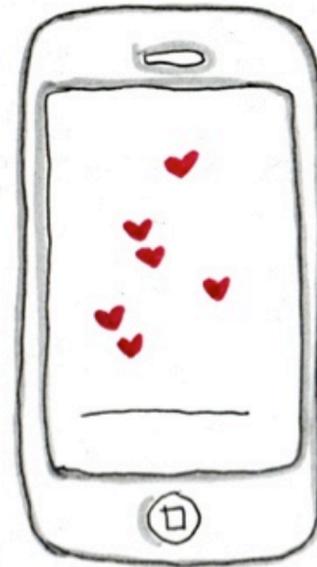
..every little Pleens you threw will be clickable to explore what you were feeling!



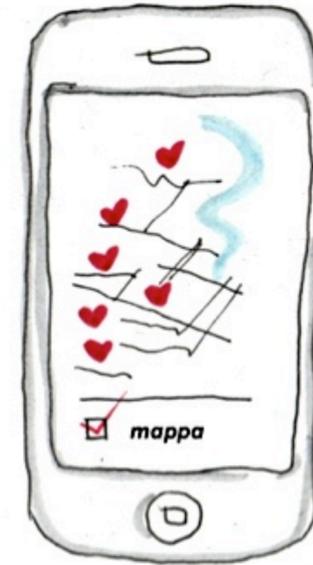
...you could see the most emotional places by looking at how many Pleens around you!



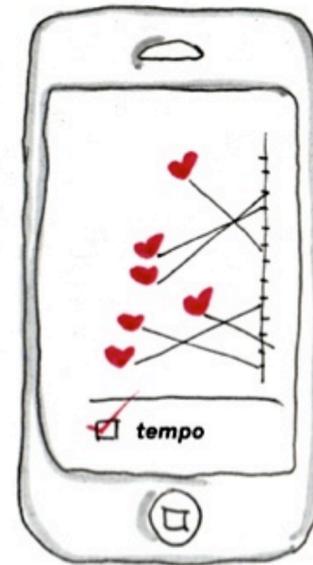
...you could browse the emotional temperature of your Love-ins on a explorable timespan!



...lonely Pleens



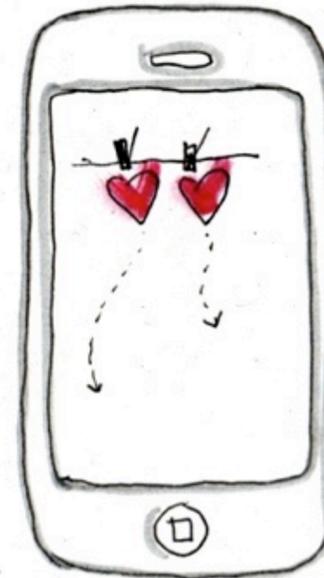
...turning on the terrain level



...turning on the time level



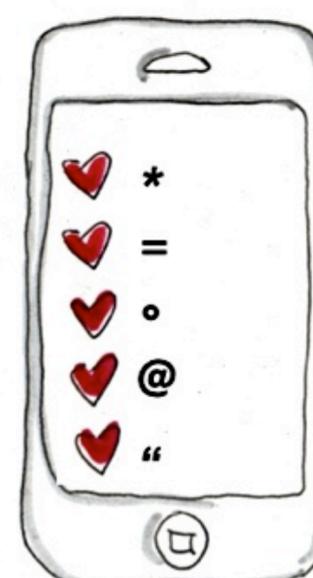
...turning on the info level



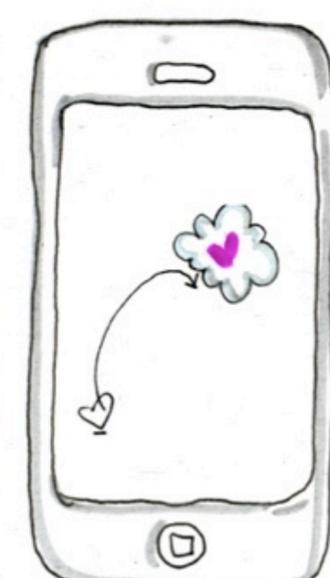
...what if your beloved doesn't love you yet? Can we have the "hanged-up" Pleens? waiting to be validated?



...how magic is it when you write your beloved and she was writing you the exact same moment? the "imprecise Pleens" help you two to sincronize

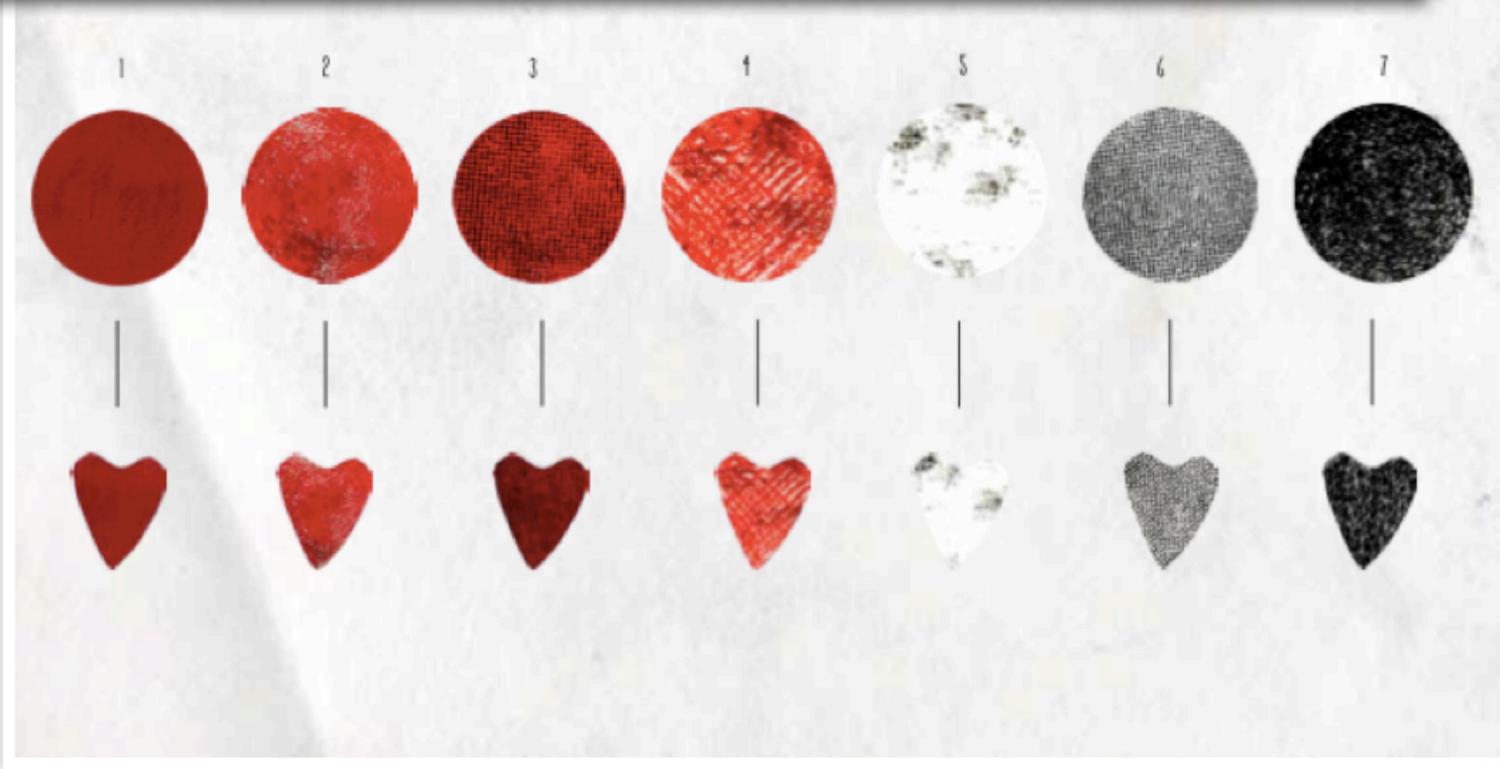
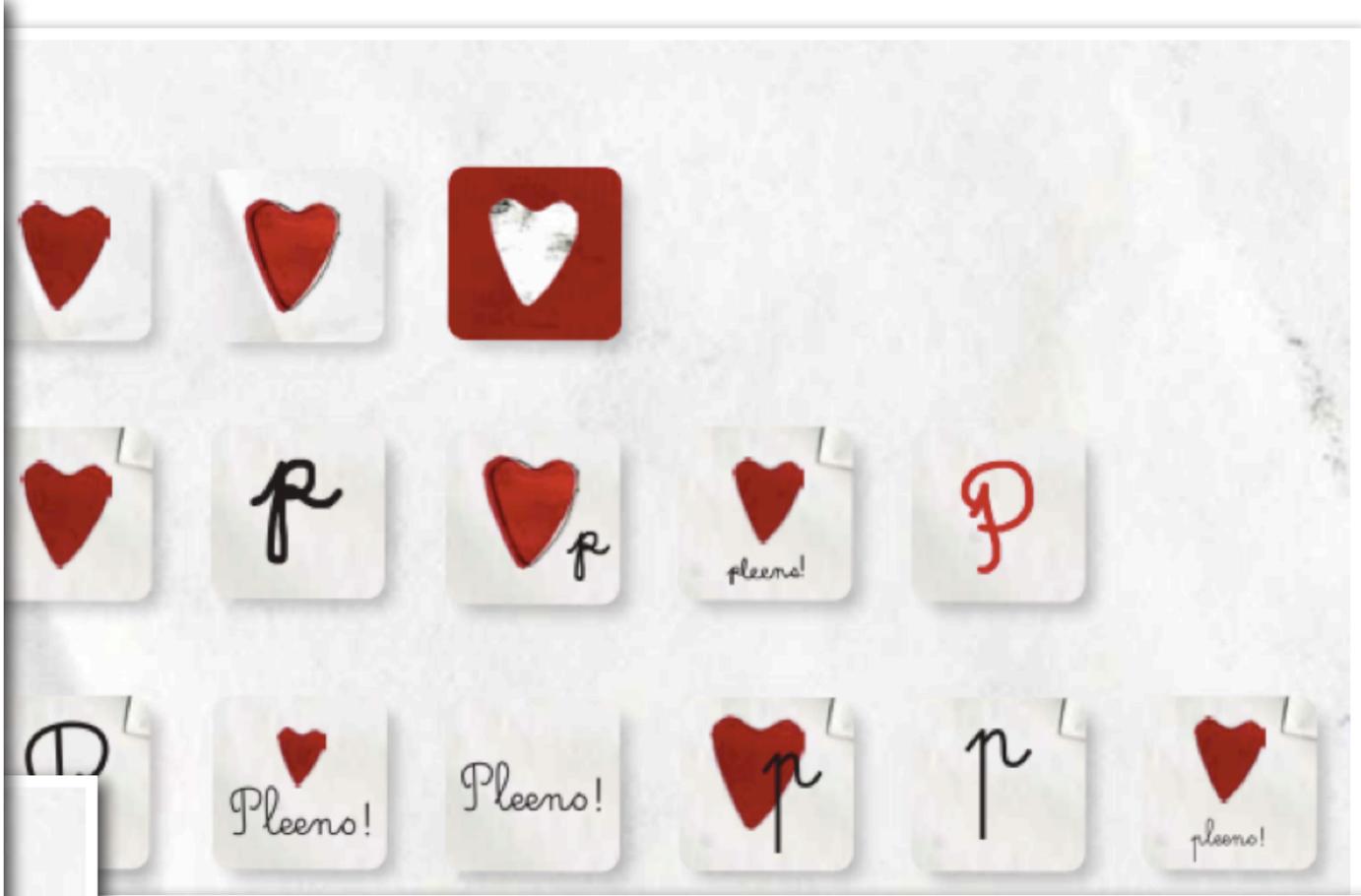
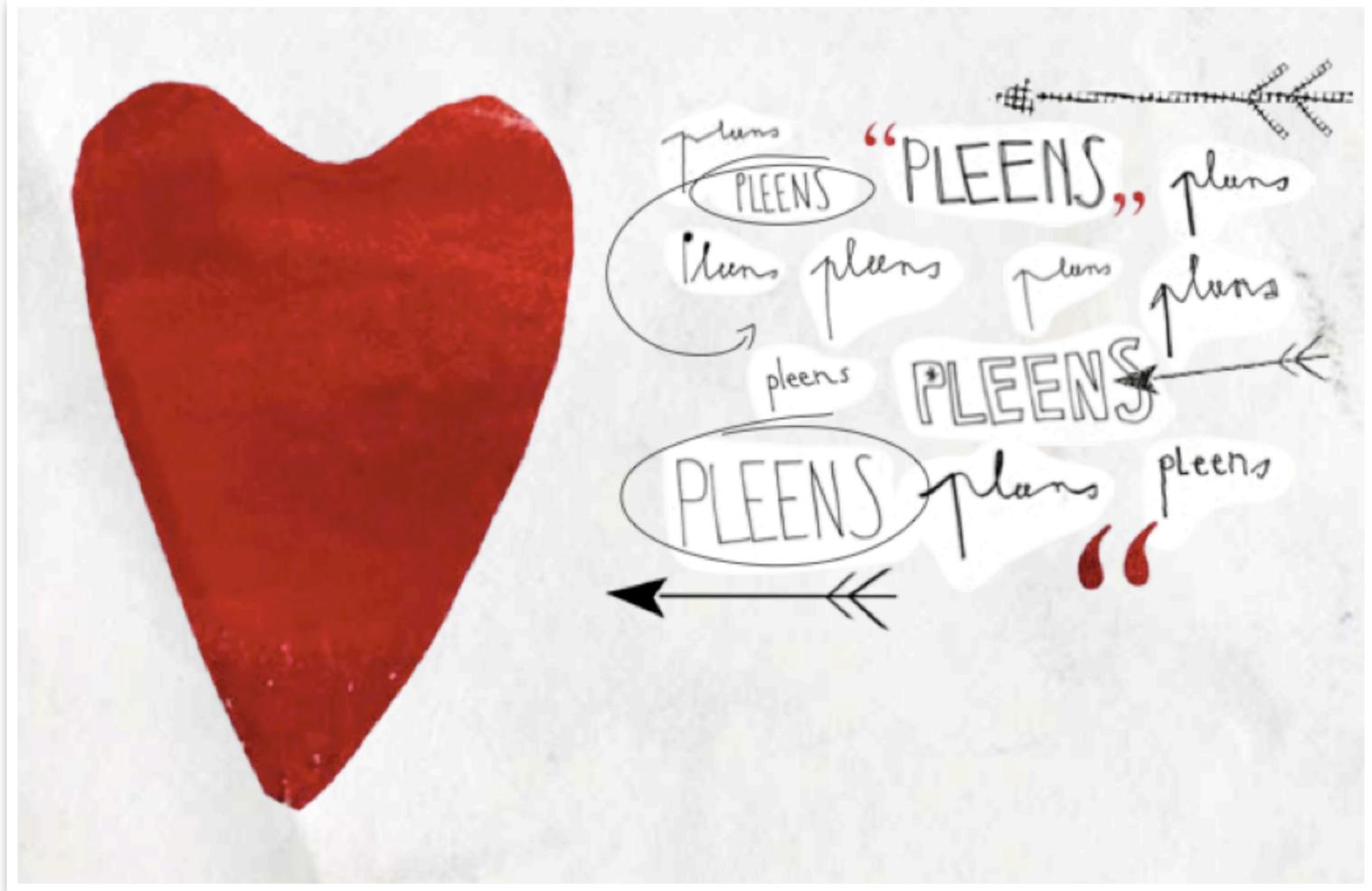


...invent your own language! Associate your emotions to symbols only you and your beloved can interpret

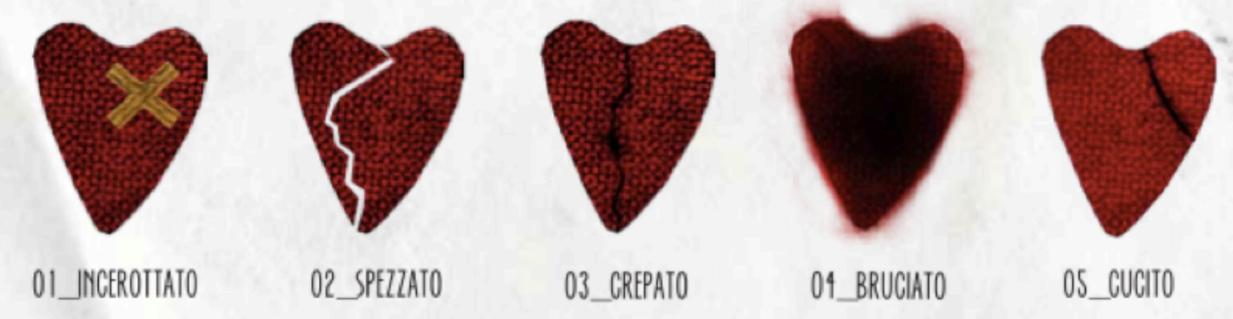


...why not to have "dreaming Pleens", when you wish to be in a place but you're not there?

Pleens!



GARATTERE E INTENZIONI DEL CUORE DELUSO



Accurat with Michela Buttignol

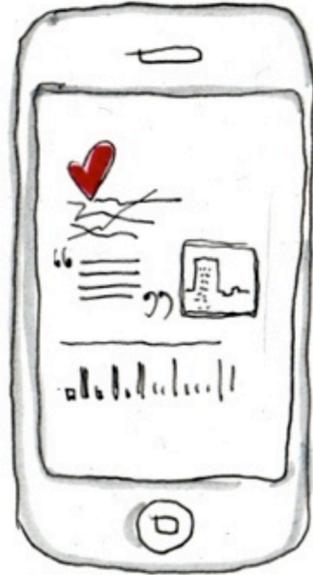
Pleens!

here there was a video of the working app,
watch it!

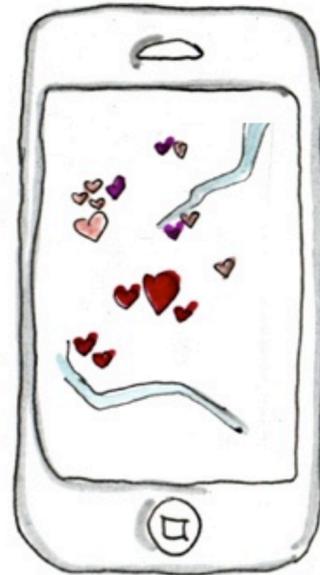
www accurat.it/files/eyeo/pleens.mov



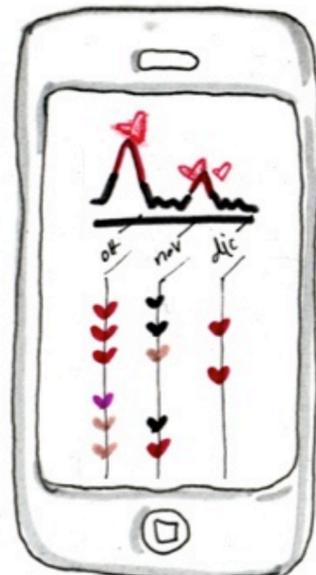
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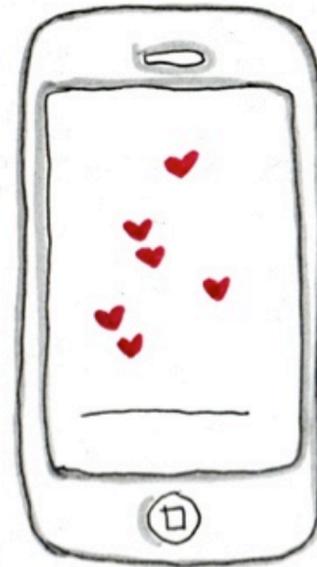
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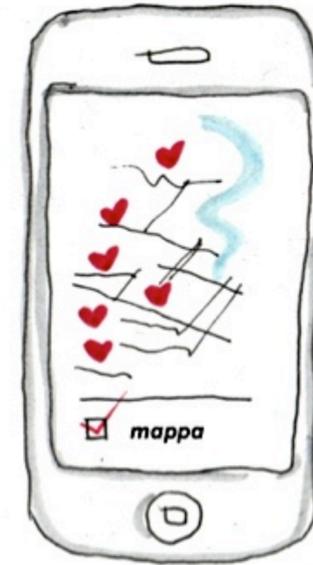
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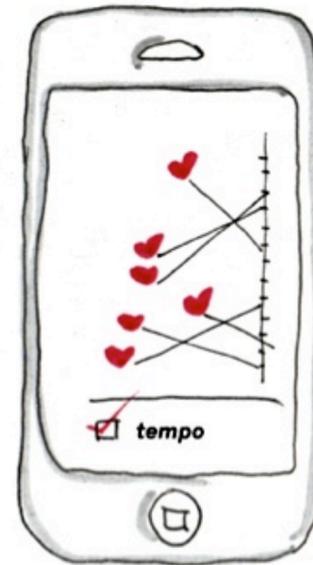
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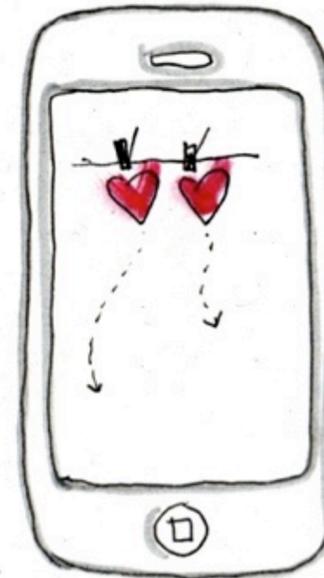
...turning on the terrain level



...turning on the time level



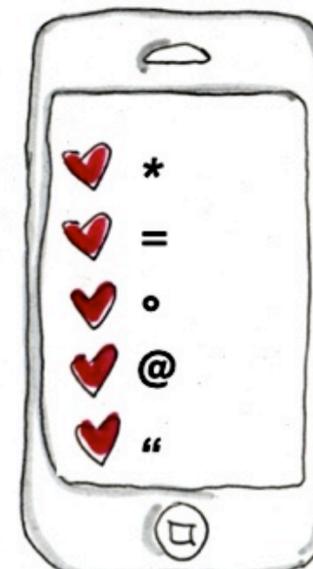
...turning on the info level



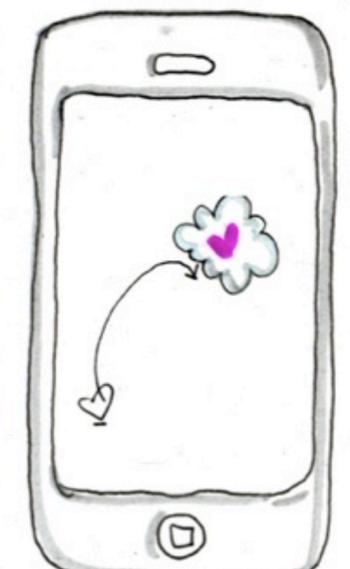
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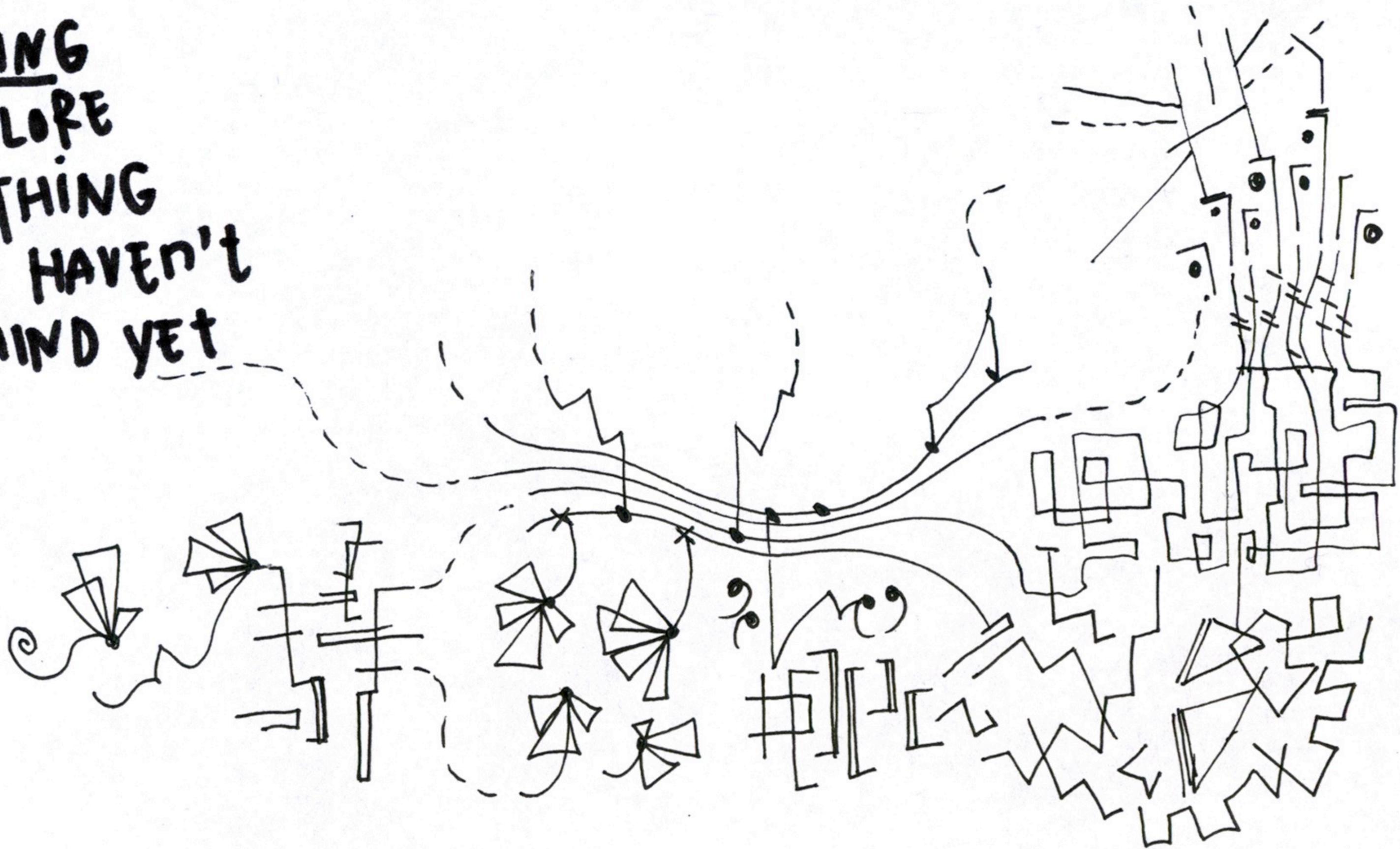
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Pleens!

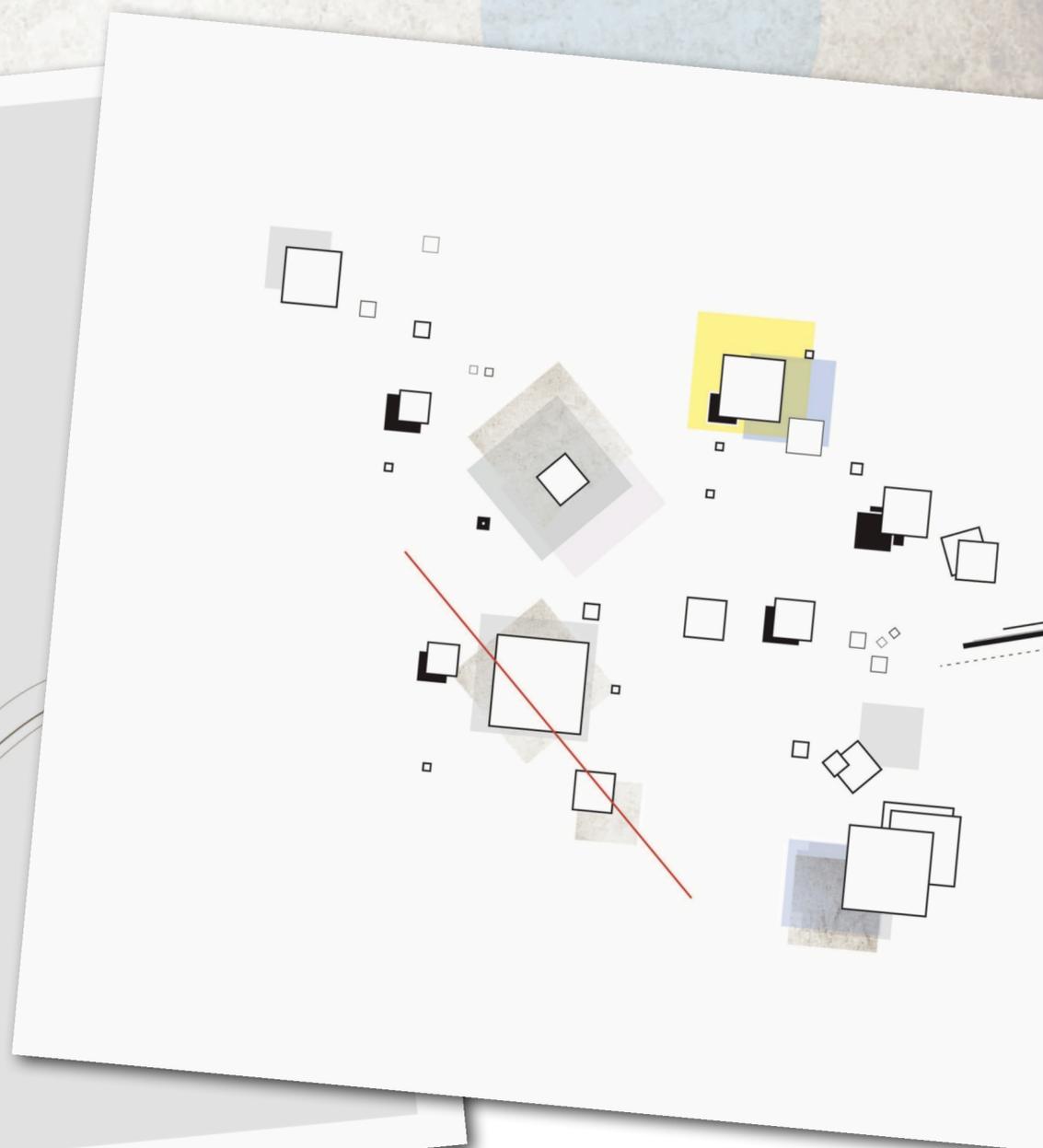
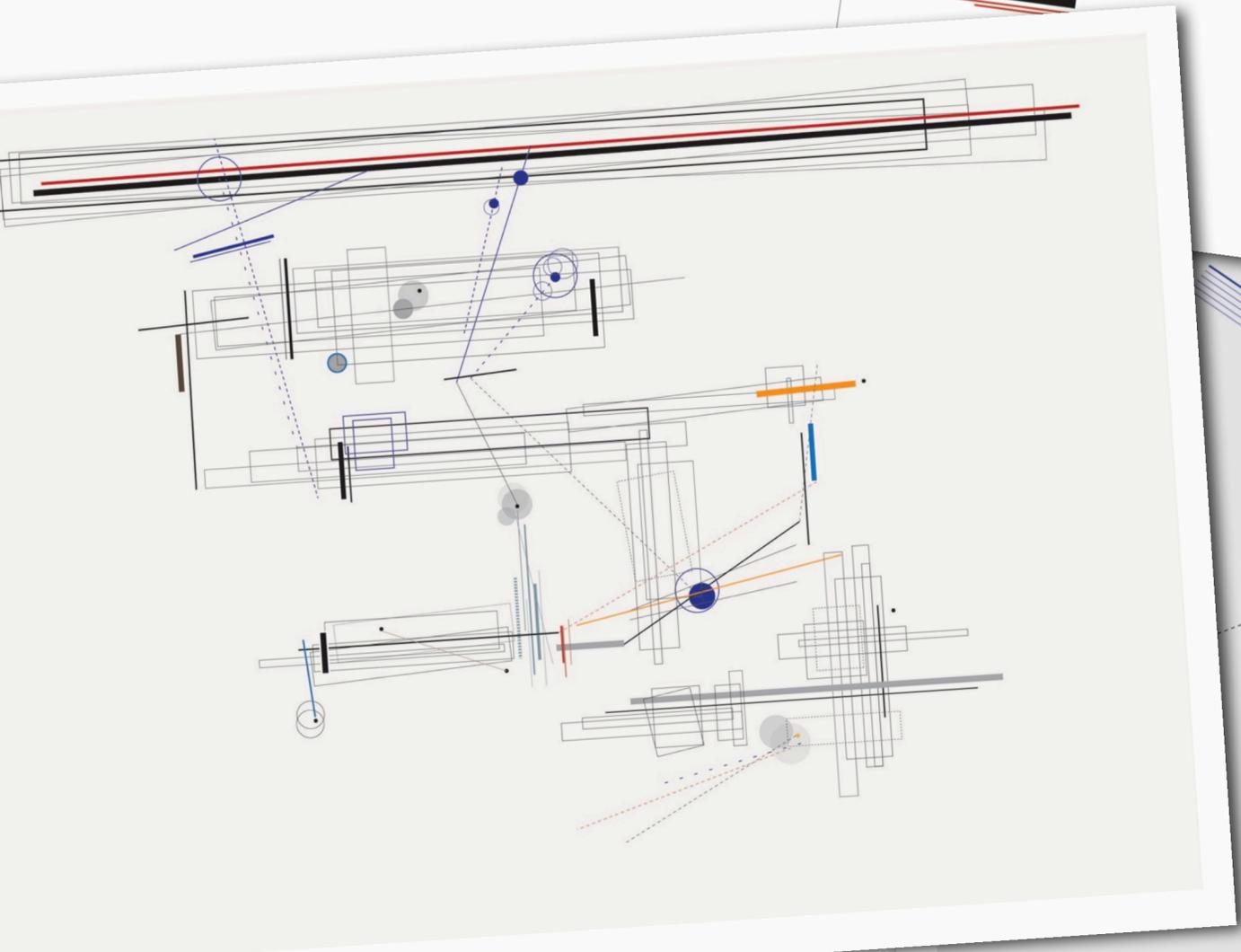
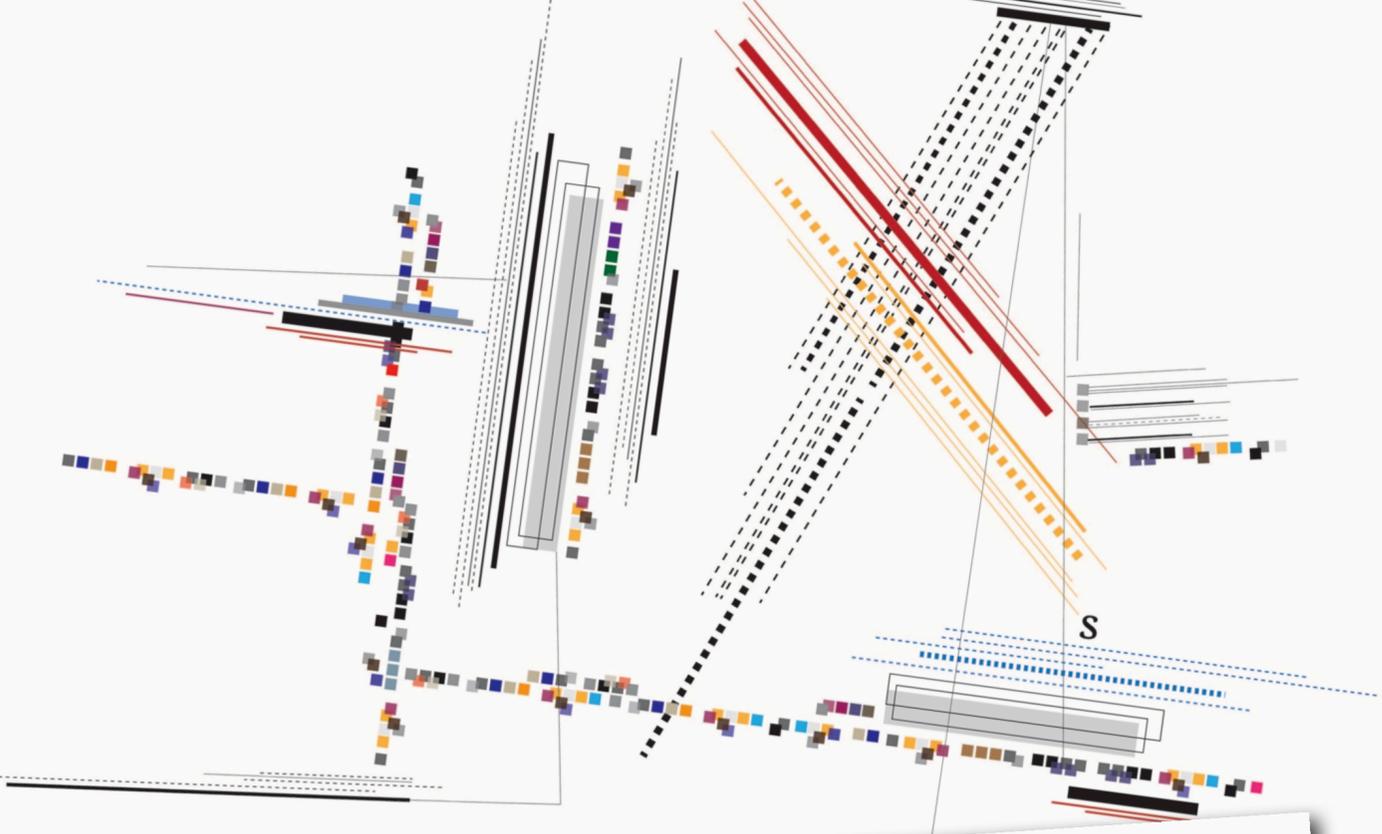
DRAWING
TO EXPLORE
SOMETHING
YOU HAVEN'T
IN MIND YET

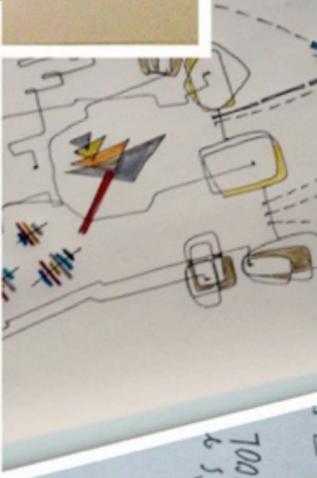
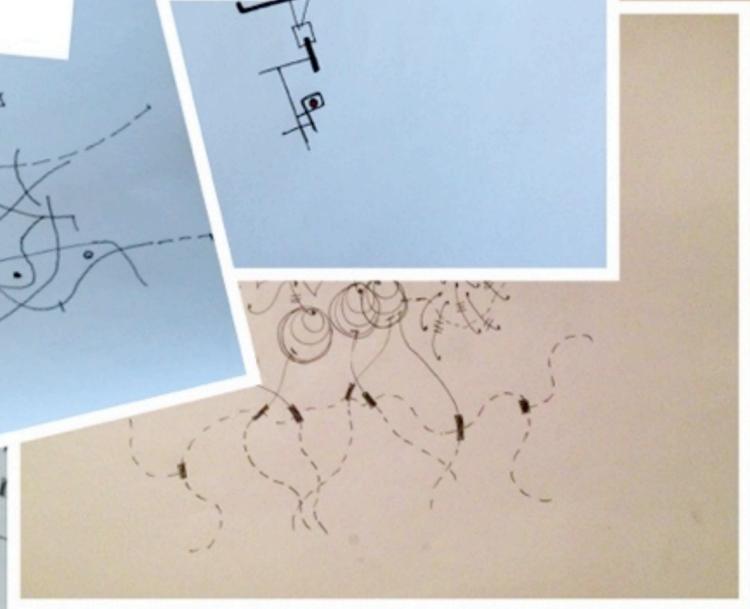
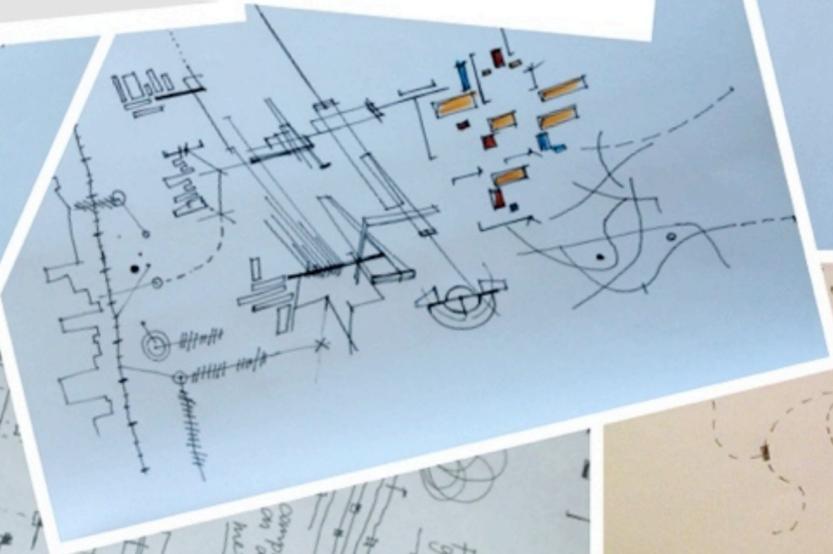
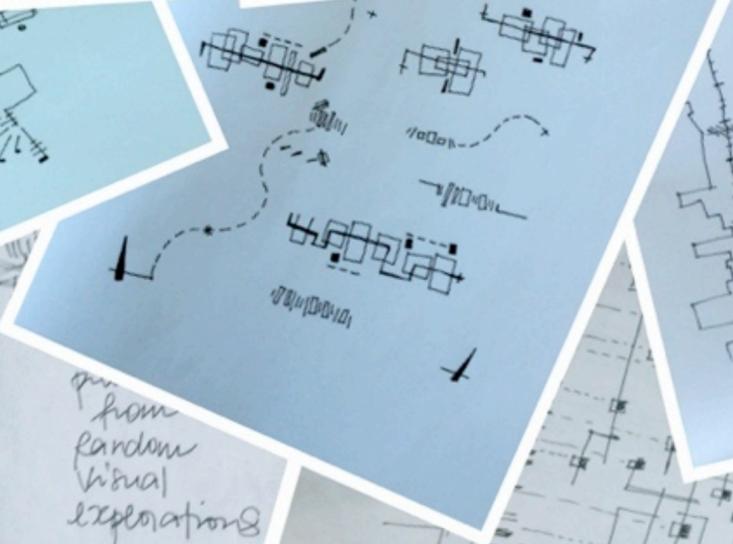
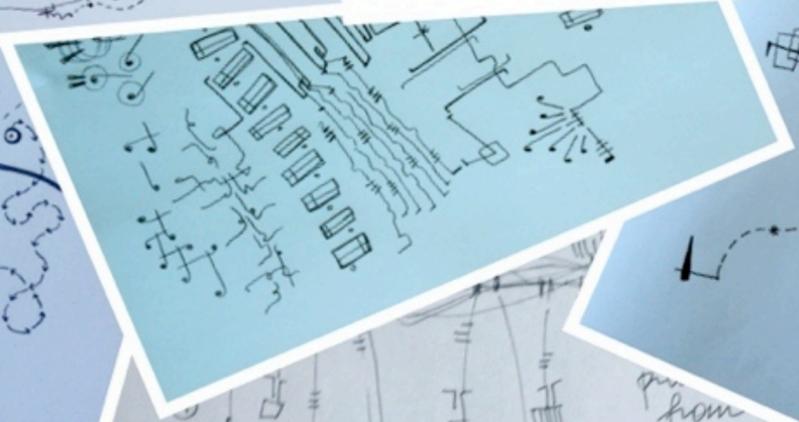
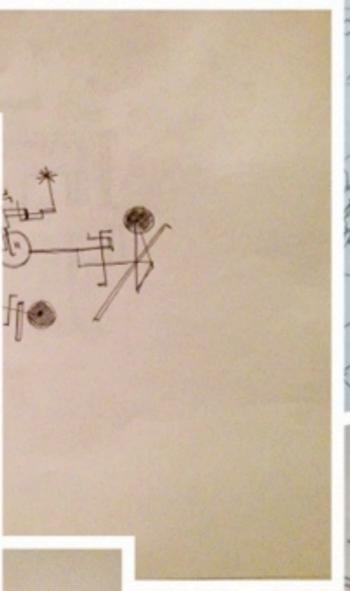
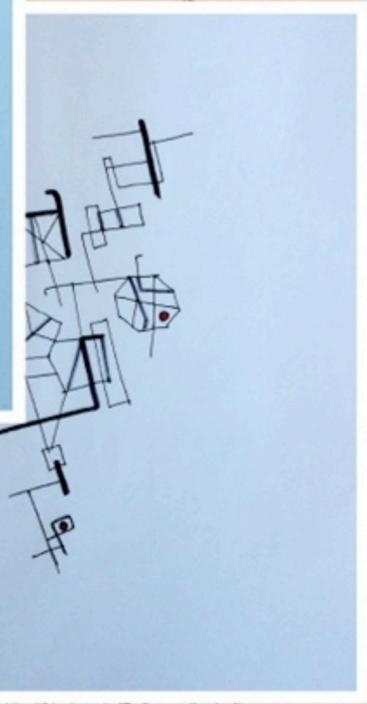
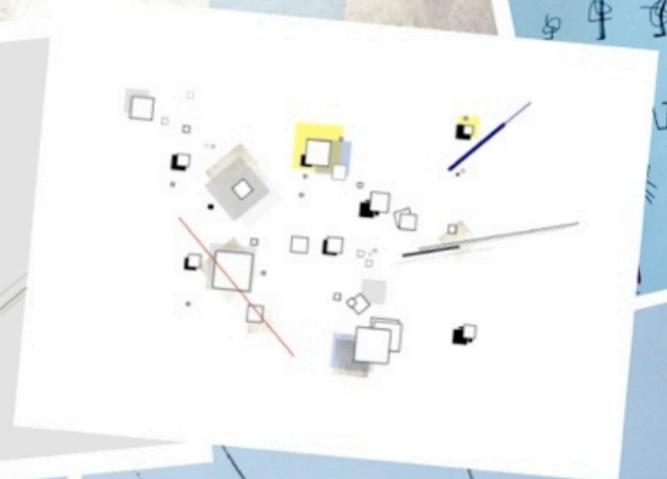
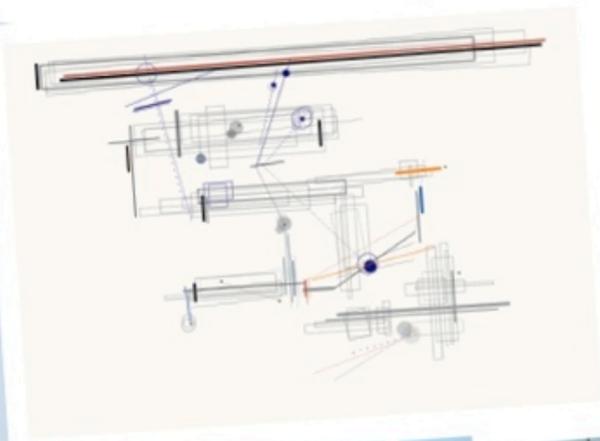
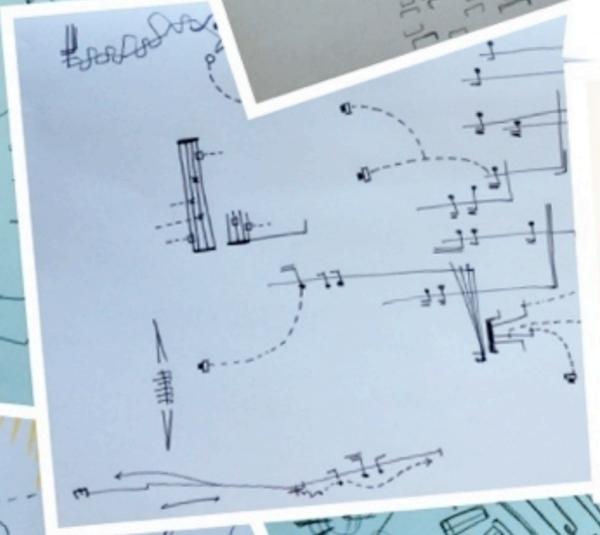
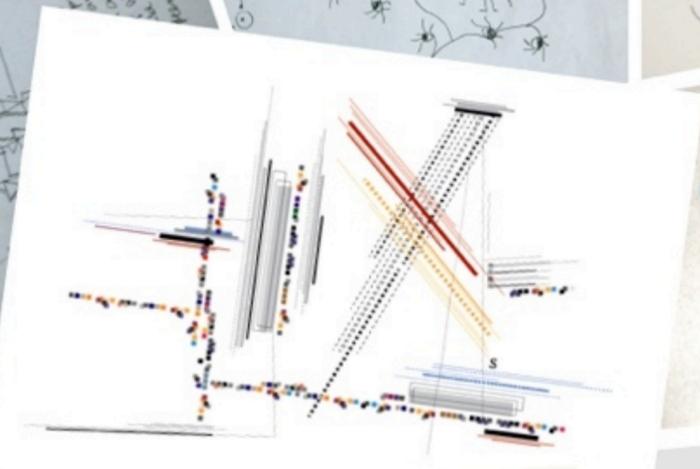
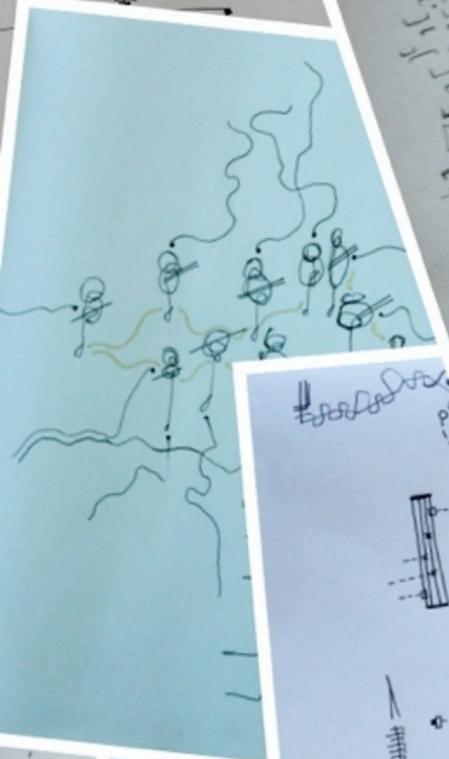
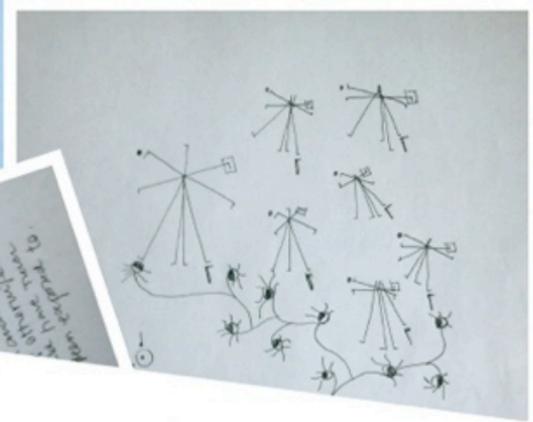
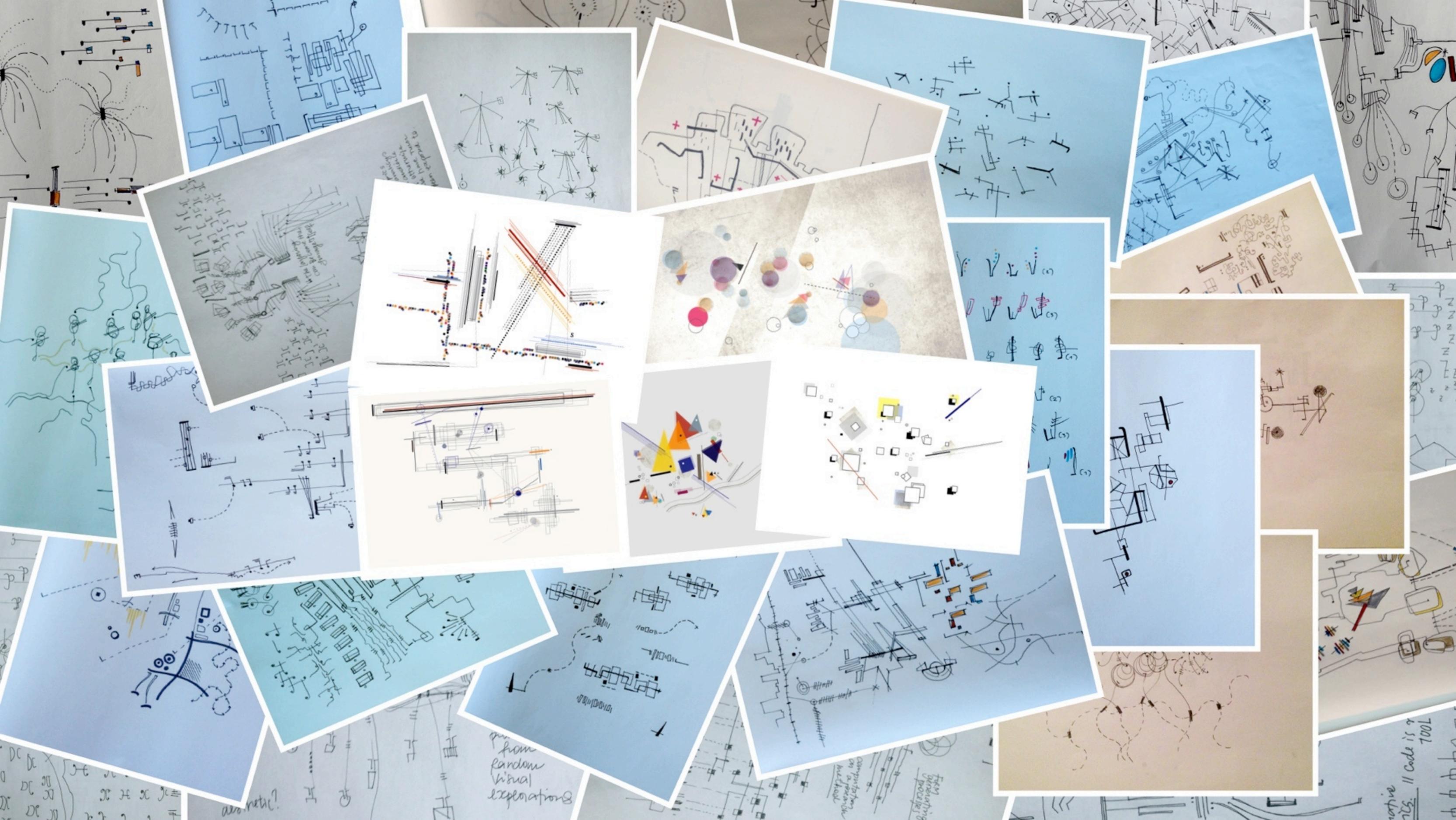


DRAWING
to EXPLORE
SOMETHING
YOU HAVEN'T
IN MIND YET

here there was a video of my exploratory
drawings, watch it!

www accurat.it/files/eyeo/drawing.mov





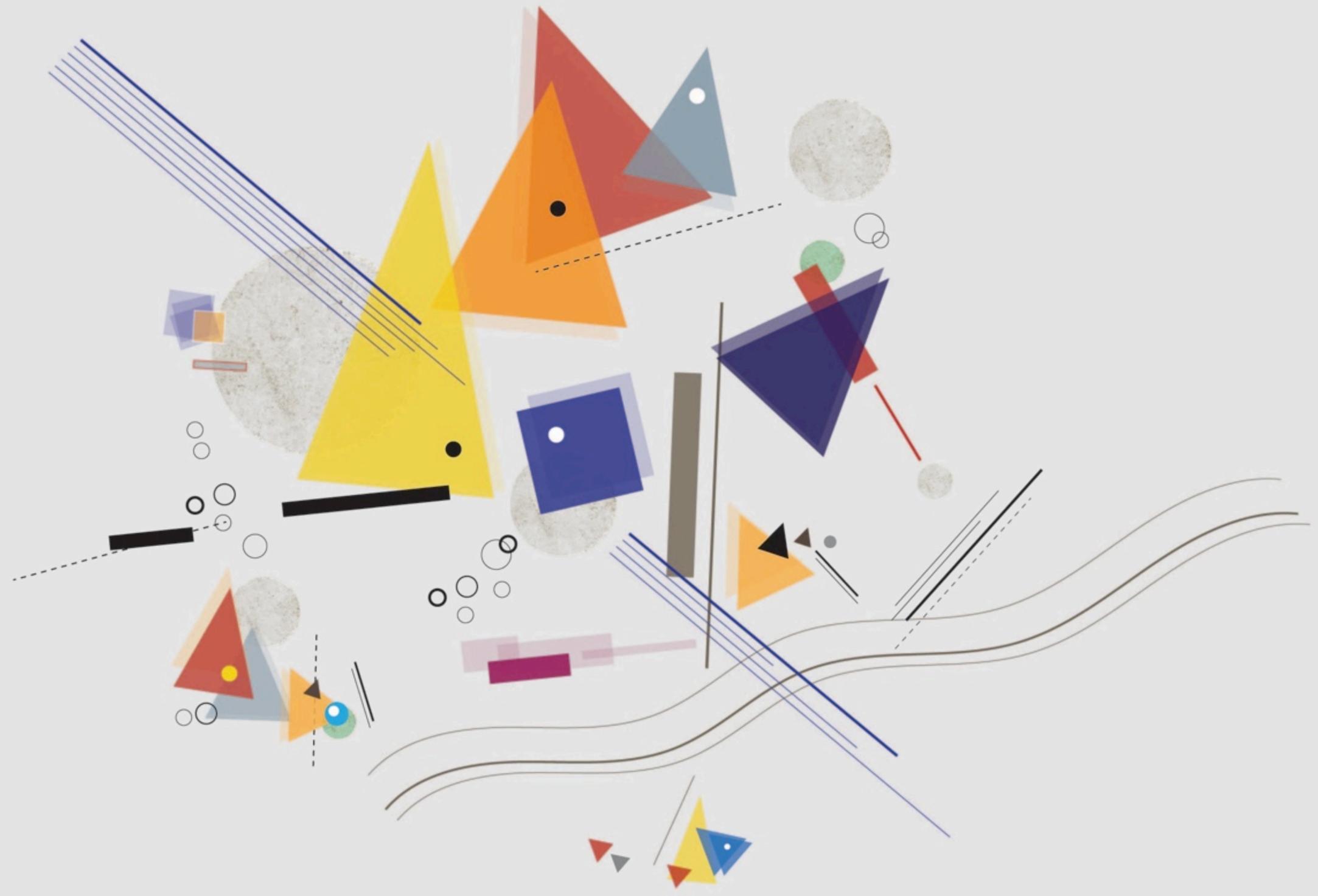
are net!

from random visual explorations

Computing on a personal level

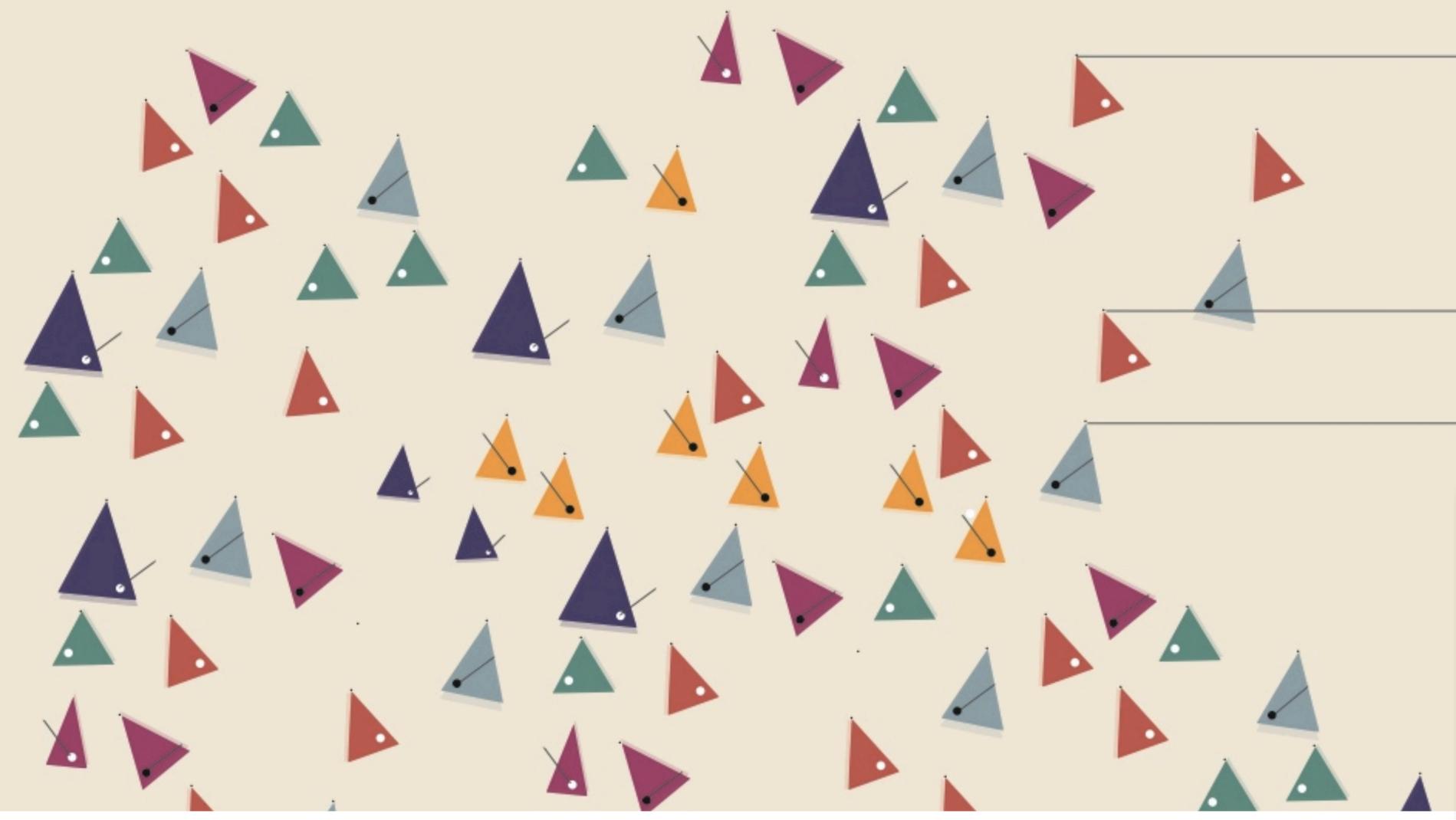
Form generating process

native
11 Code is a
TOOL



posizionamento orizzontale
/ prezzo vendita

posizionamento verticale
/ scostamento vendita media



titolo
autore



color palette,
dimensioni x-y
quarto dell'asta (pallini e
numero altre opere nell'asta)

titolo
autore



titolo
autore



posizionamento orizzontale
/ prezzo vendita

posizionamento verticale
/ scostamento vendita media

venduta a meno della media, meno di stima min
venduta a meno della media, entro stima min
venduta a più della media, entro stima max
venduta a più della media, fuori da stima max

colore = città di vendita

- Ginevra
- honk kong
- Milano
- Londra
- Zurigo
- New York

orientamento triangolo



venduto a MENO
della stima minima

venduto a PIU'
della stima max

- pallino bianco / venduto a meno della media
- pallino nero / venduto a più della media

venduto nella prima parte della giornata (verso sx)
o seconda parte della giornata (verso dx)

forma triangolo

prezzo di vendita

stima min stima max



DRAWING to ... LIBERATE THE MIND

(i.e. going figurative and even more compulsive)

HELLO WORLD. THIS IS MY BOYFRIEND.



1.200 ugly portraits of him, so far

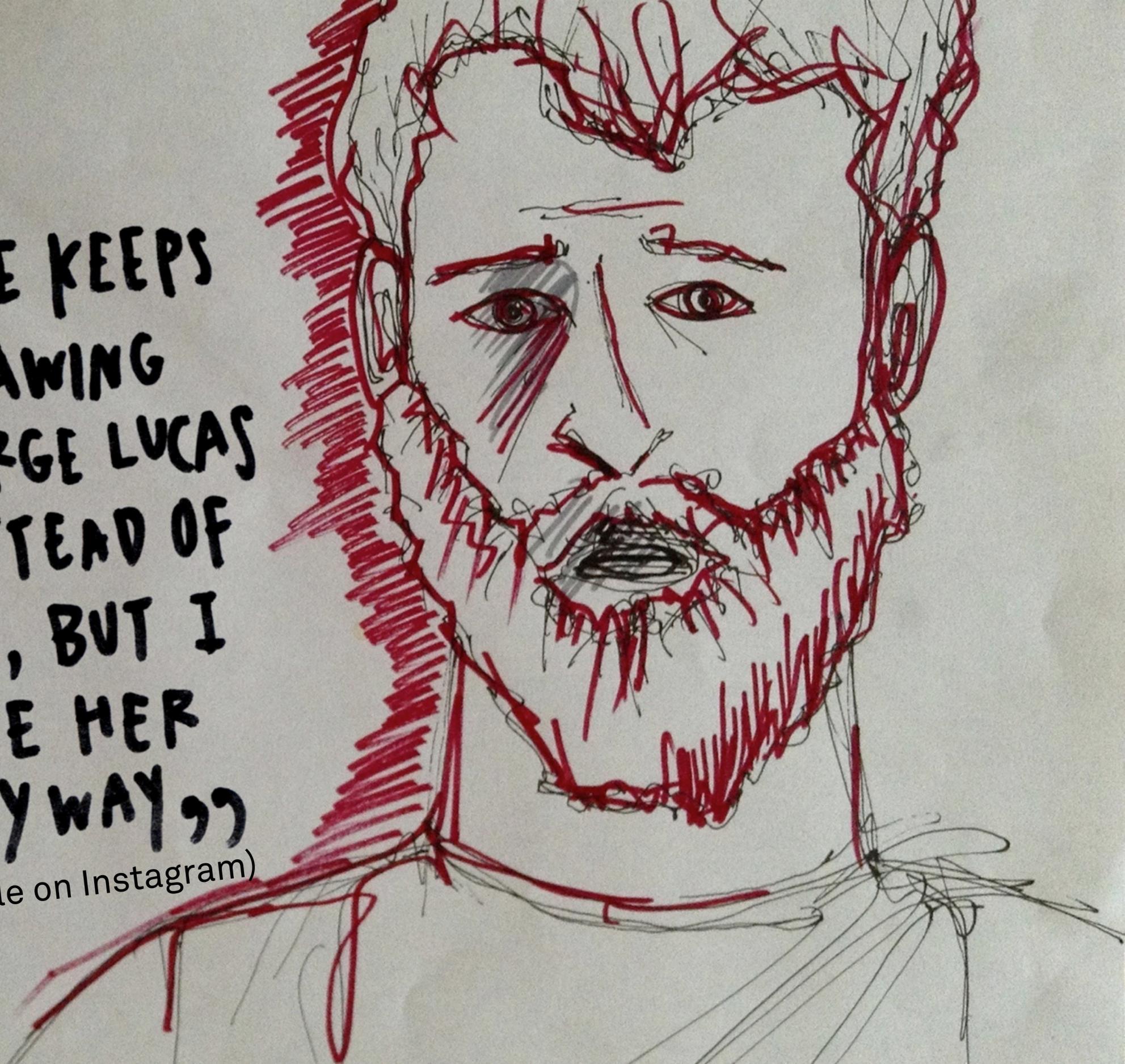
here there was a video of Gabriele's ugly
portraits, watch it!

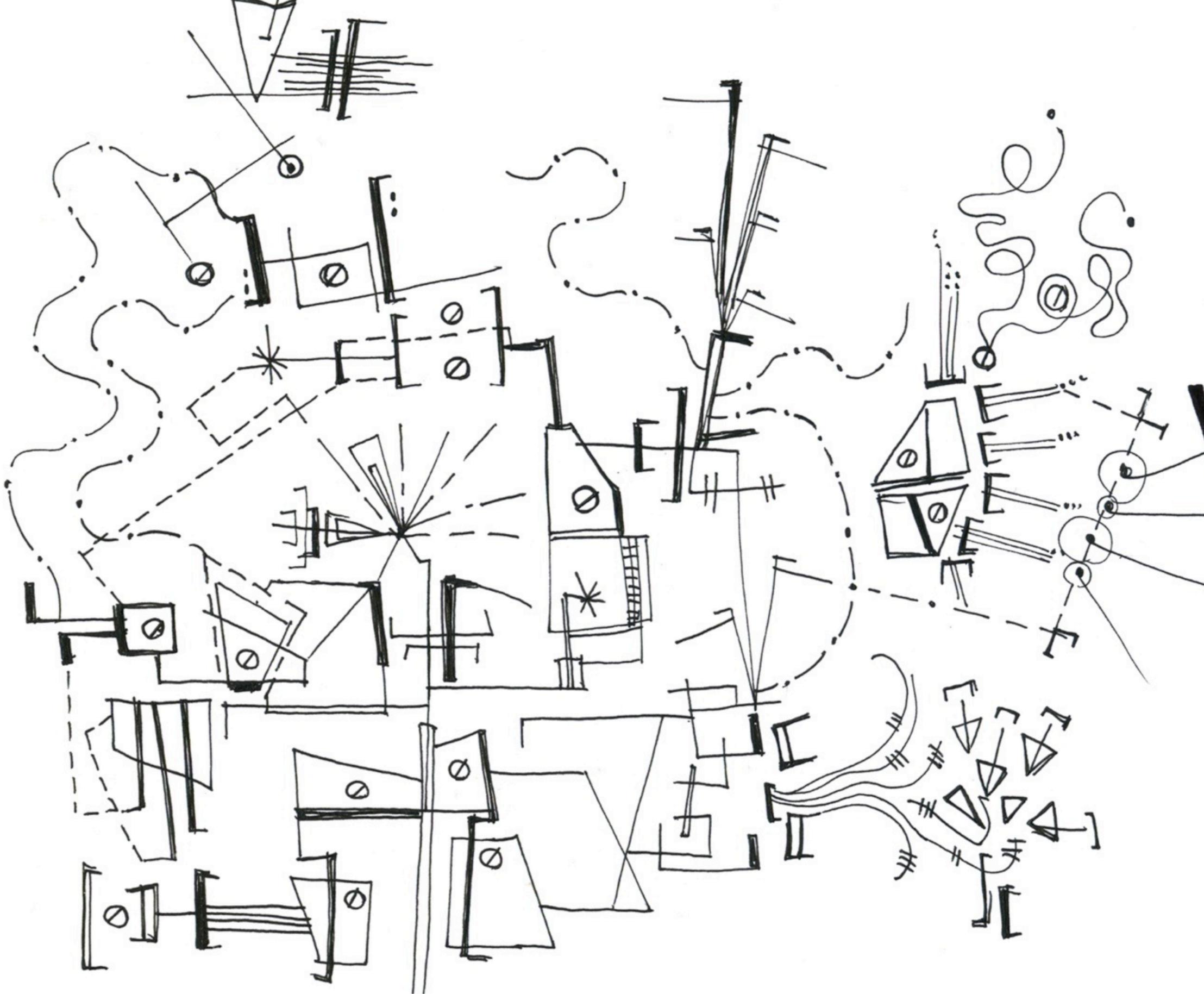
www accurat.it/files/eyeo/gabriele.mov



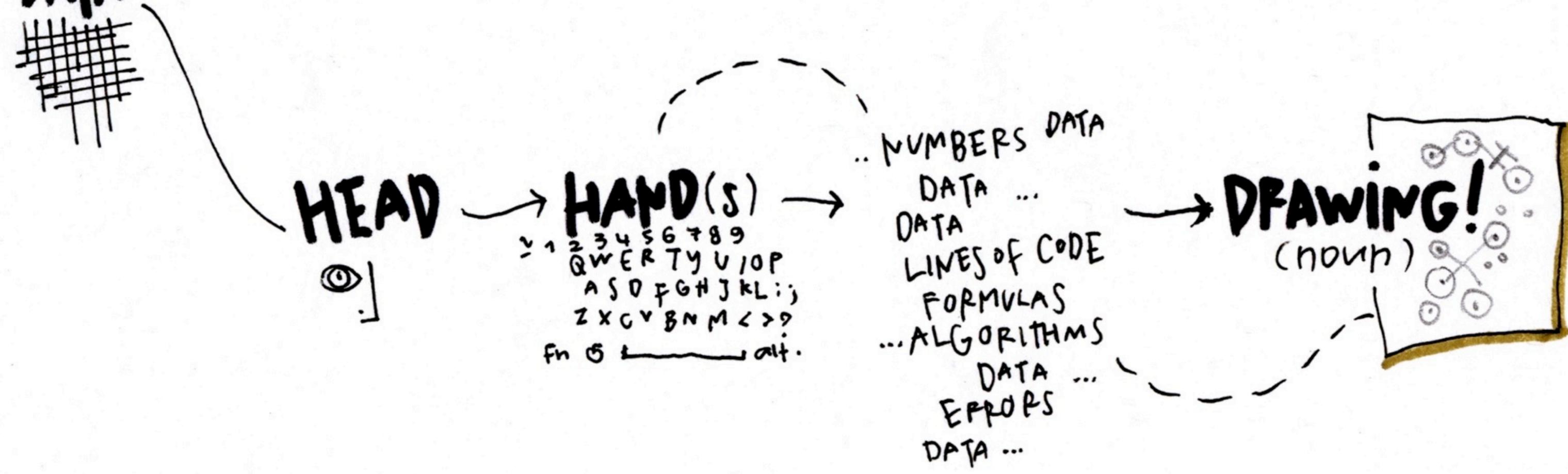
“SHE KEEPS
DRAWING
GEORGE LUCAS
INSTEAD OF
ME, BUT I
LOVE HER
ANYWAY”

(Gabriele on Instagram)





SO
WHAT
?



DATA

HEAD



HAND



DRAWING!

(noun)



HEAD



HAND(S)

1 2 3 4 5 6 7 8 9
Q W E R T Y U I O P
A S D F G H J K L ; :
Z X C V B N M < > ?
Fn Ⓞ ← → alt.

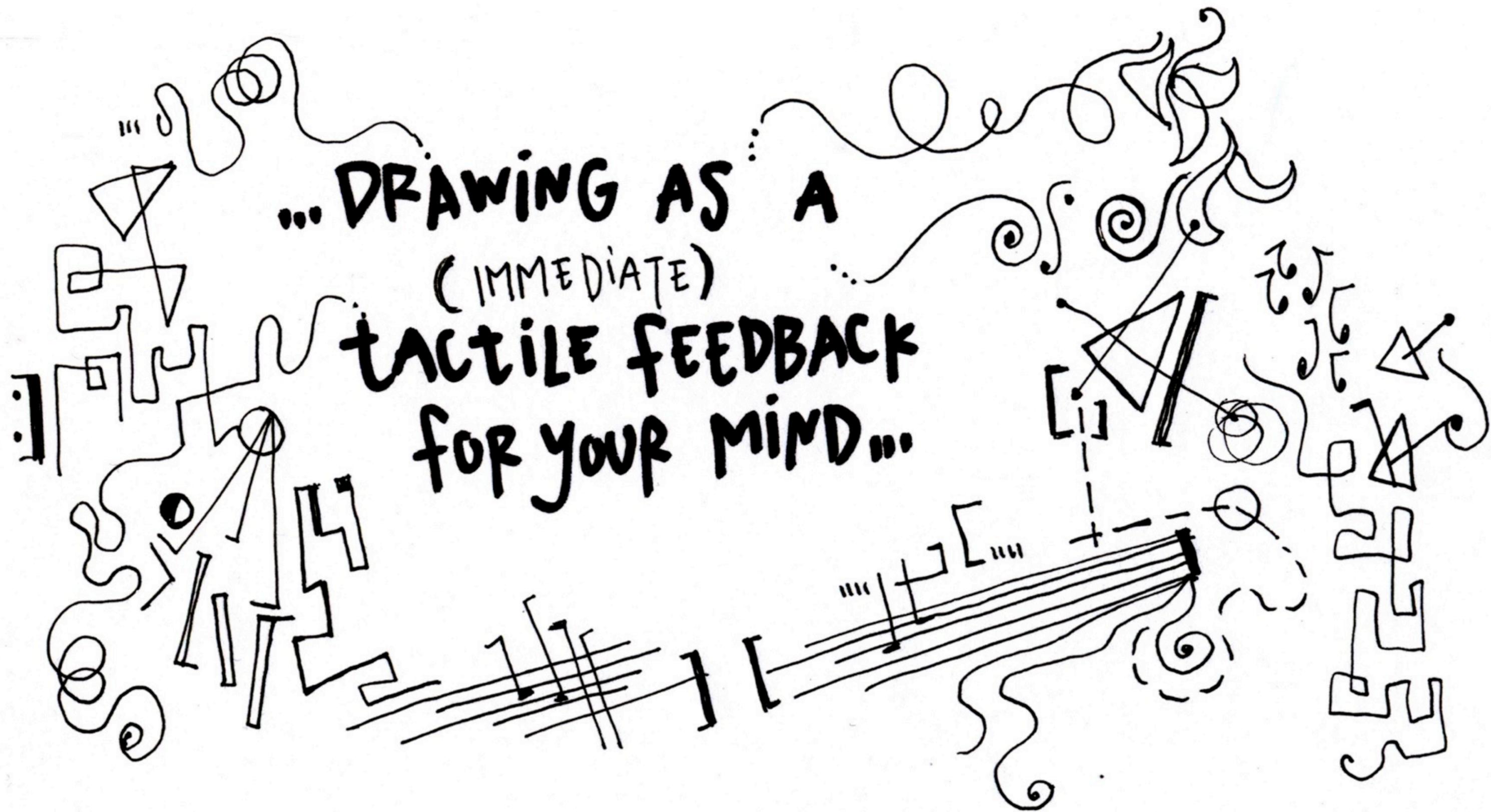
.. NUMBERS DATA
DATA ...
DATA ...
LINES OF CODE
FORMULAS
... ALGORITHMS
DATA ...
ERRORS
DATA ...

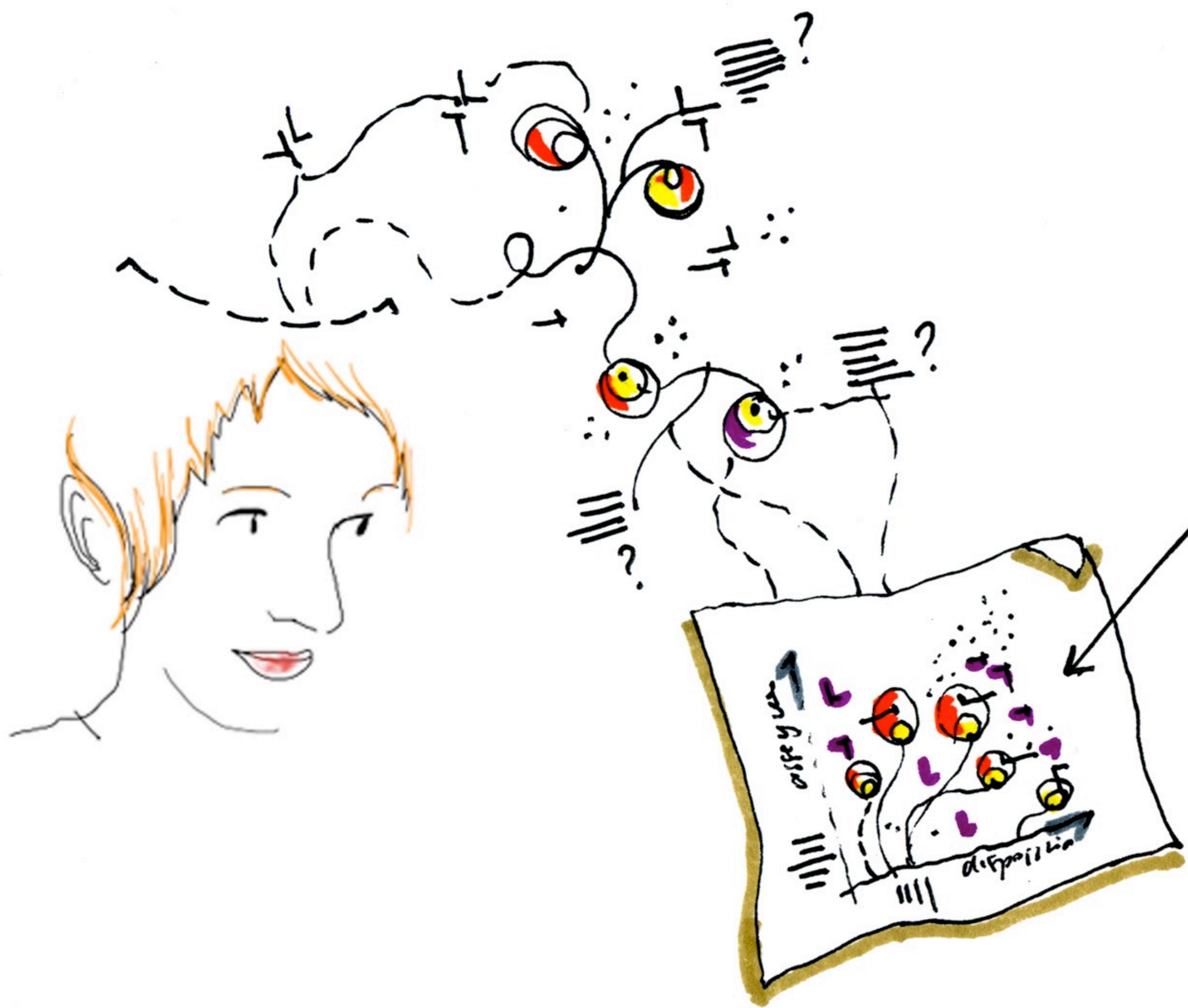
DRAWING!

(noun)



... DRAWING AS A
(IMMEDIATE)
TACTILE FEEDBACK
FOR YOUR MIND...





OH!
HERE IS
WHAT
I WAS
THINKING!

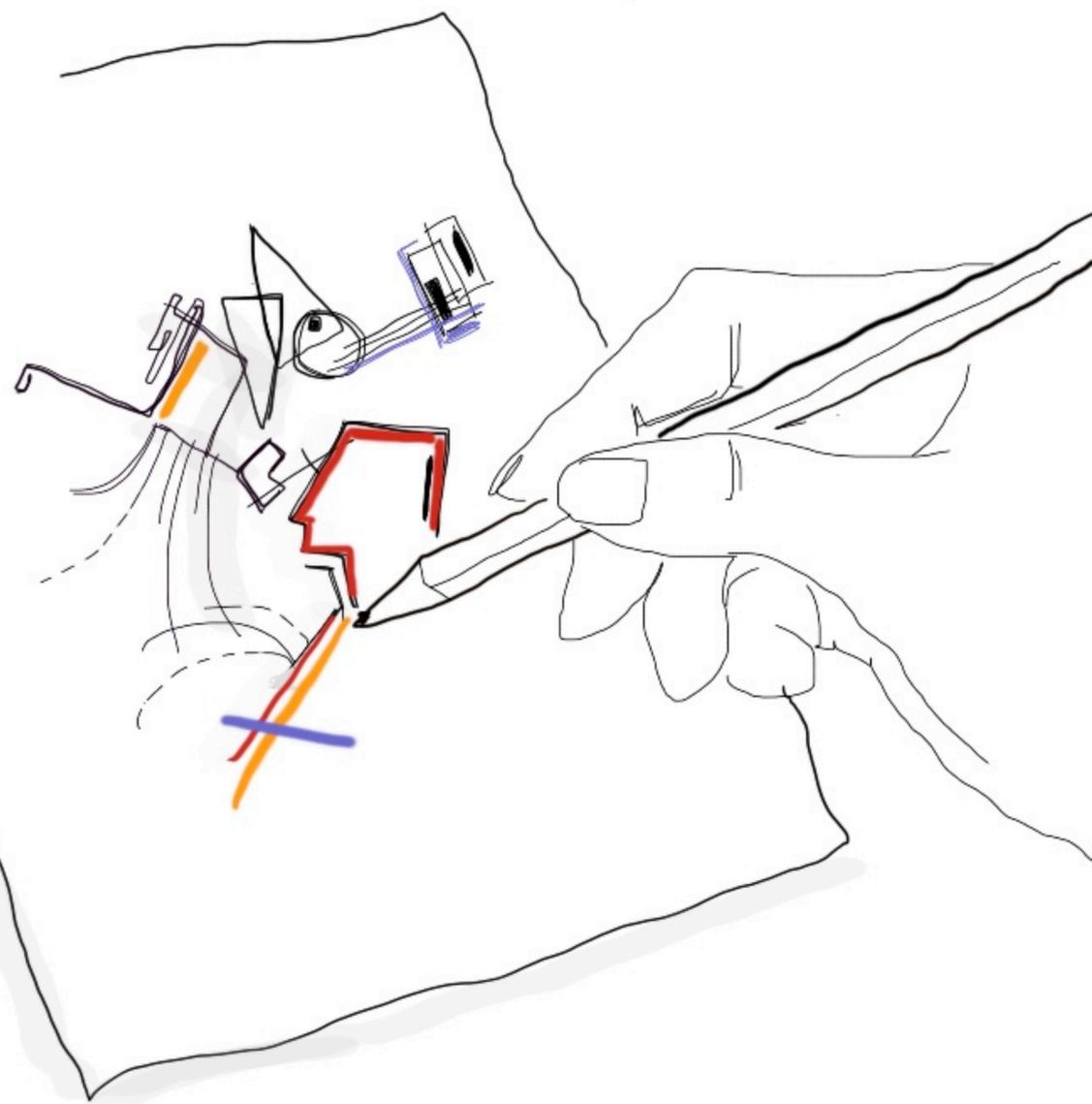
THOUGHTS



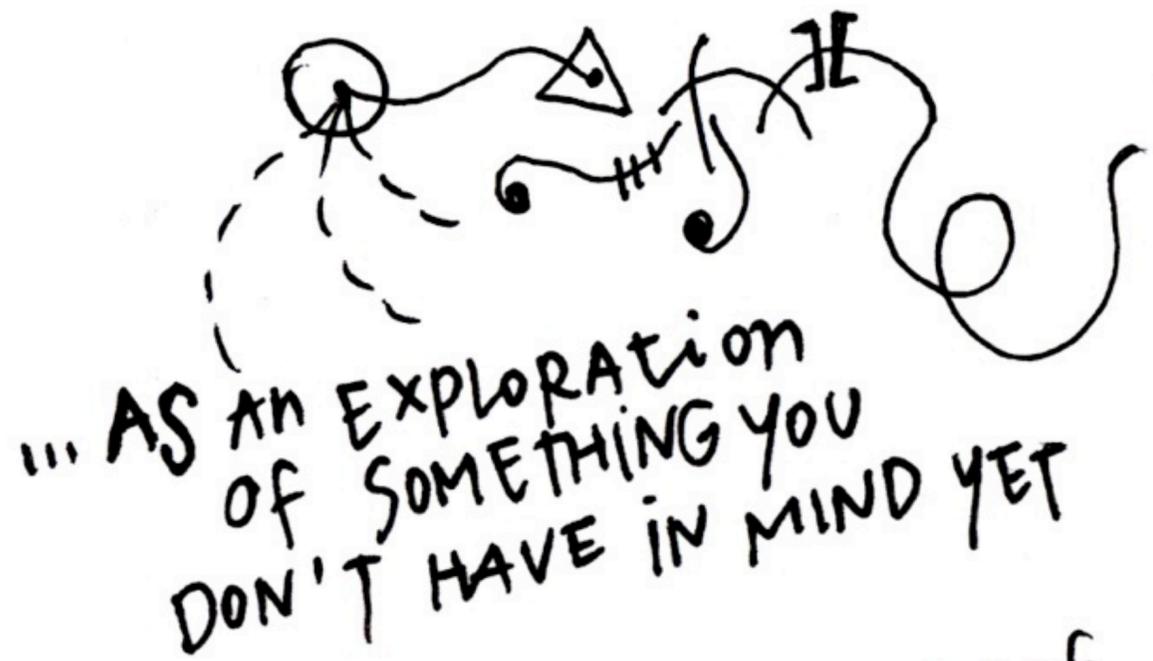
PAPER

SIGHT

... A BRAINSTORMING
SESSION
BETWEEN MY
HEAD and my HAND



DRAWING...



... AS AN EXPLORATION
OF SOMETHING YOU
DON'T HAVE IN MIND YET

... AS AN HYPOTHESIS OF
SIGHT

... AS A CONJECTURAL OPERATION

... AS A CONTINUOUS STATE
OF BECOMING

... AS THE TENTATIVE MANIFESTATION
OF AN INSURGENT IF

... AS A
LANGUAGE

... TO
OPEN
MENTAL
SPACES

... TO NAVIGATE
POSSIBILITIES

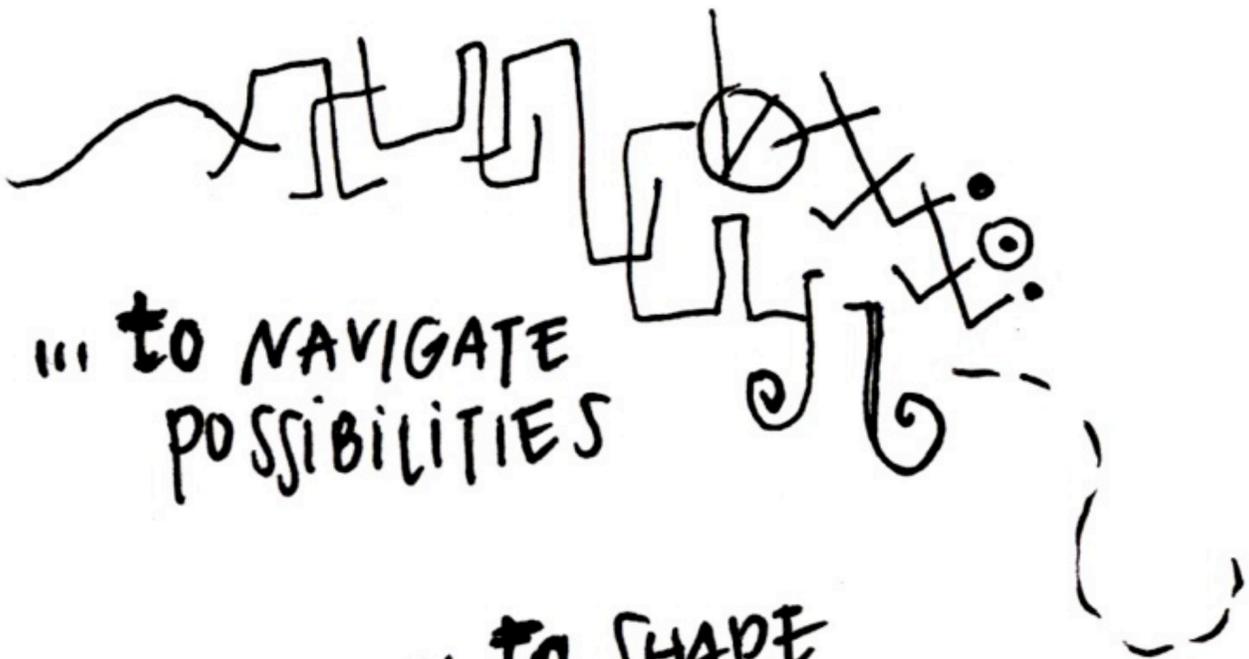
... TO TRAIN
YOUR VISUAL
SENSES

... TO SHAPE
YOUR PERSONAL
VISUAL
UNDERSTANDING

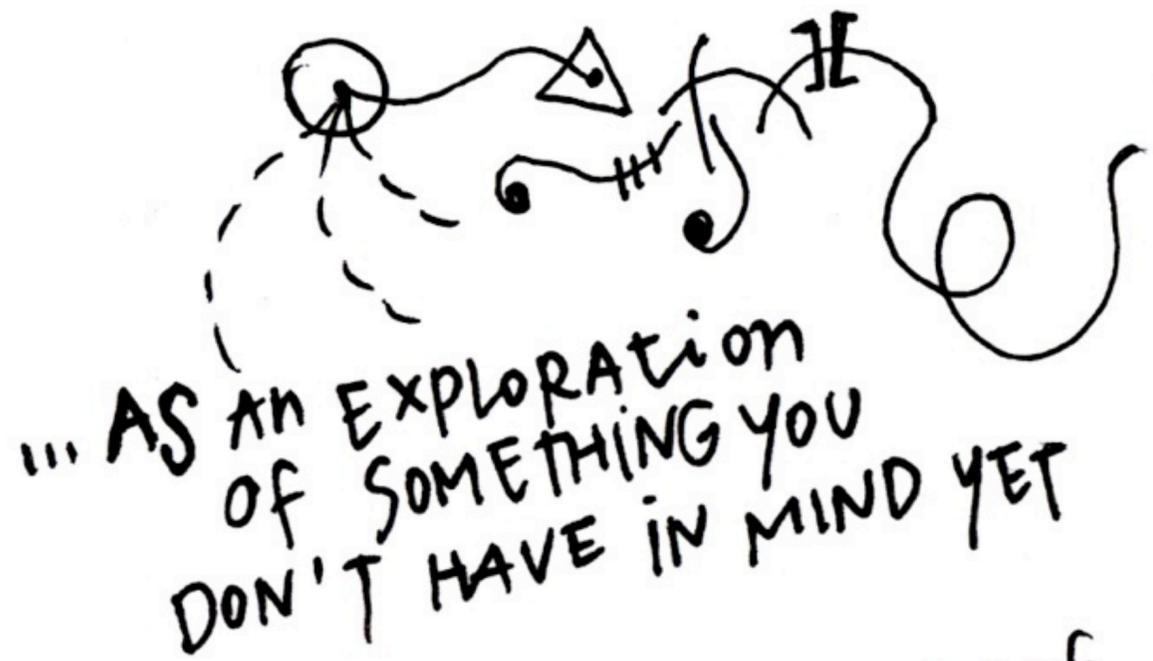
... TO ALLOW
CONNECTIONS TO BE MADE

... TO PLAY! ... TO HAVE FUN!

DRAWING TO GET LOST
AND FIND YOURSELF BACK.



DRAWING...



... AS AN EXPLORATION
OF SOMETHING YOU
DON'T HAVE IN MIND YET

... AS AN HYPOTHESIS OF
SIGHT

... AS A CONJECTURAL OPERATION

... AS A CONTINUOUS STATE
OF BECOMING

... AS THE TENTATIVE MANIFESTATION
OF AN INSURGENT IF

... AS A
LANGUAGE

... TO
OPEN
MENTAL
SPACES

... TO NAVIGATE
POSSIBILITIES

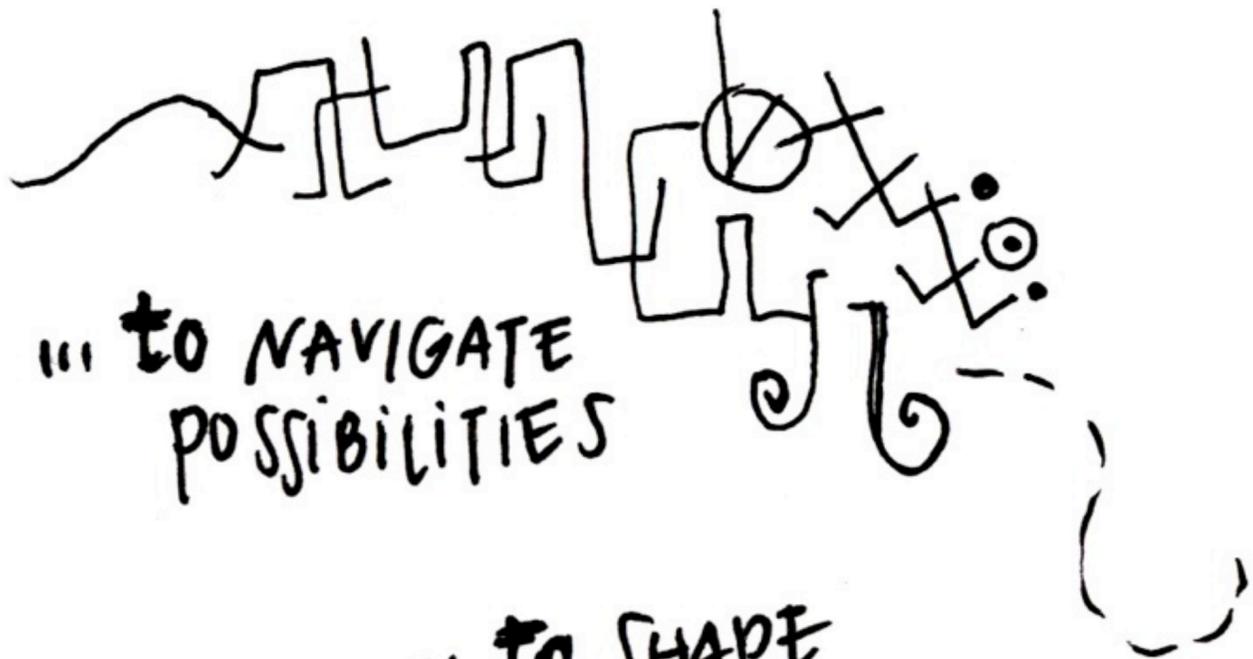
... TO TRAIN
YOUR VISUAL
SENSES

... TO SHAPE
YOUR PERSONAL
VISUAL
UNDERSTANDING

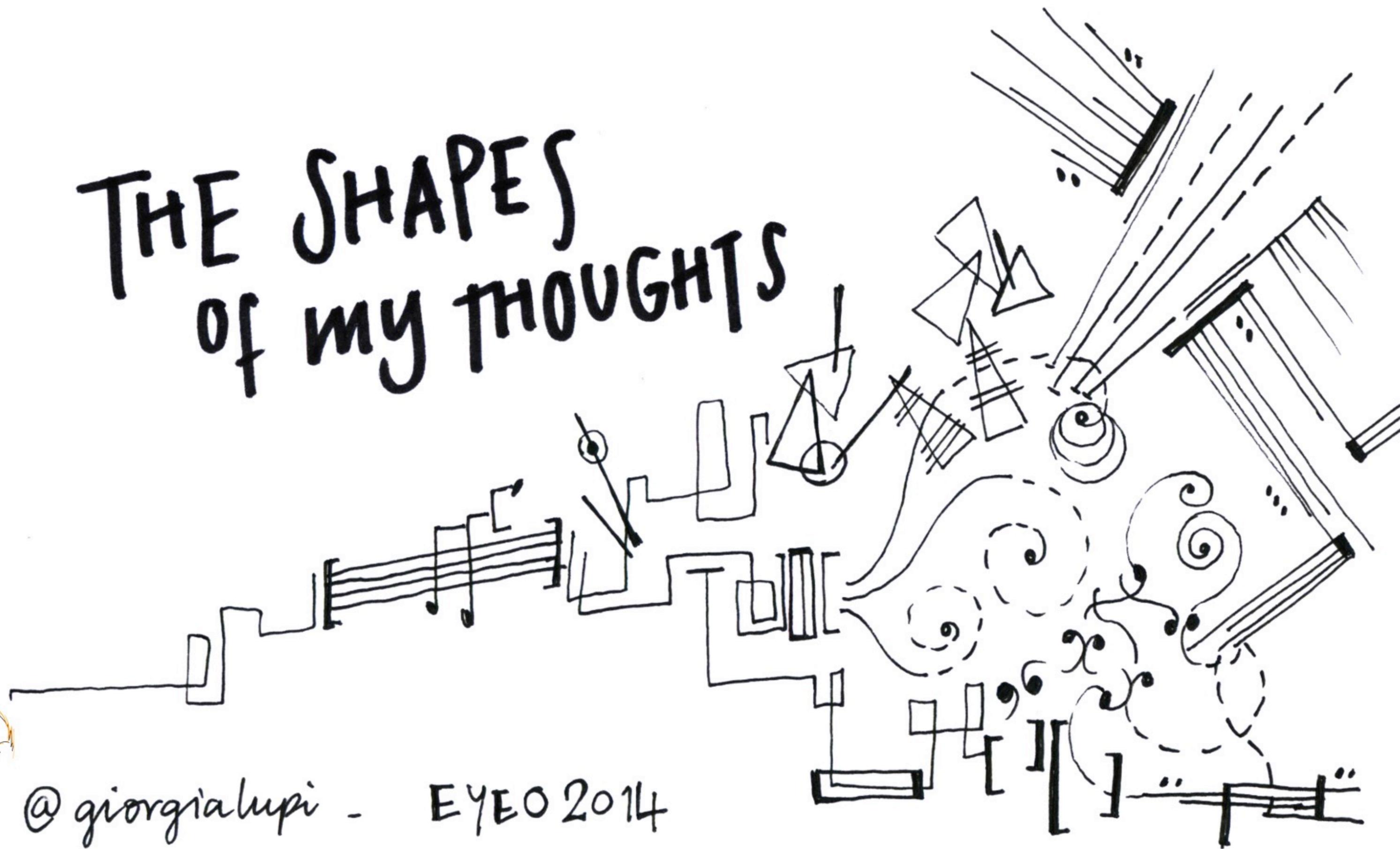
... TO ALLOW
CONNECTIONS TO BE MADE

... TO PLAY! ... TO HAVE FUN!

DRAWING TO GET LOST
AND FIND YOURSELF BACK.



THE SHAPES of my THOUGHTS



@giorgialupi - EYEO 2014