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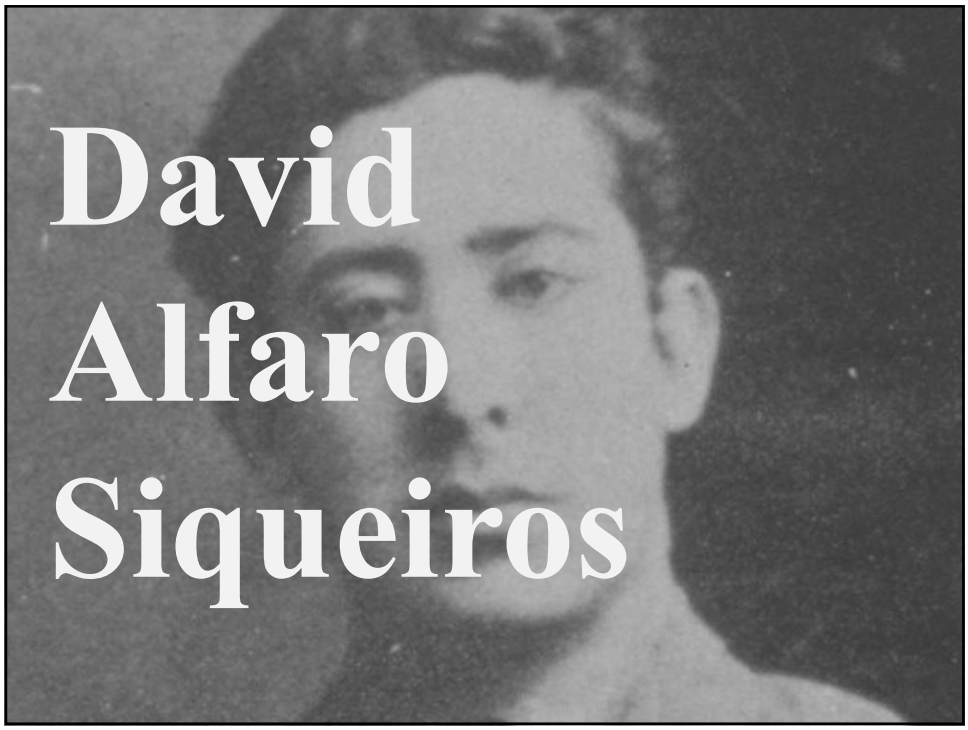
Informatica (INFO/01)
SAF OPD anno accademico 2018/2019
Giancarlo Buzzanca


David
Alfaro
Siqueiros

Diapositiva 1

VAC1 ENIAC

Il primo calcolatore elettronico, l'ENIAC -Electronical Numerical Integrator And Calculator - nacque per esigenze belliche (per il calcolo di tavole balistiche). Venne commissionato dal Dipartimento della Guerra degli Stati Uniti all'Università della Pennsylvania, ed il suo prototipo fu realizzato alla fine della seconda guerra mondiale, nel 1946.

L'ENIAC, per la cui costruzione furono usate 18000 valvole termoioniche, occupava una stanza lunga più di 30 metri e dissipava una quantità enorme di energia elettrica. L'impiego di componenti elettroniche, tuttavia, lo rendeva capace di eseguire 300 moltiplicazioni al secondo, molte più dei precedenti calcolatori elettromeccanici.

Valued Acer Customer; 30/09/2008

Computer Aided Documentation

Los Angeles &
DavidAlfaroSiqueiros

Computer Aided Documentation

David Alfaro Siqueiros

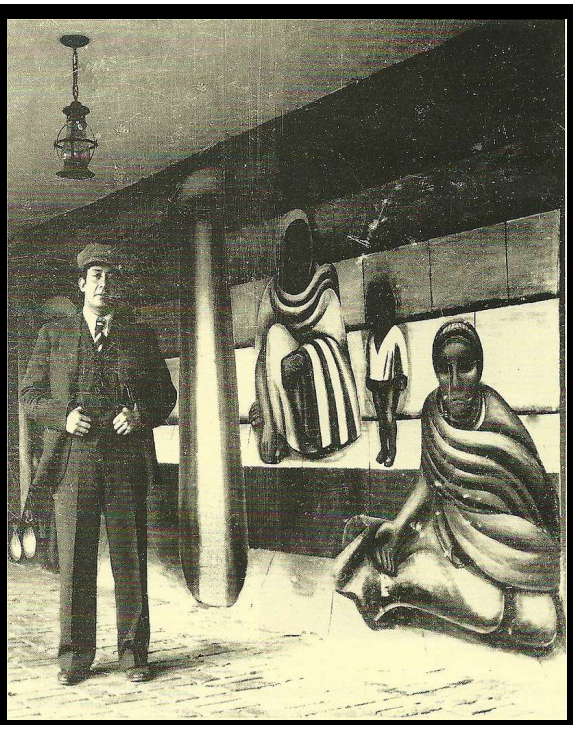
Portrait of Mexico Today, 1932

The Santa Barbara Museum of Art unveiled the only intact mural in the United States by world-renowned Mexican artist David Alfaro Siqueiros (ca. 1898-1974) on October 20, 2002.
Siqueiros, José Clemente Orozco and Diego Rivera ("Los Tres Grandes") were the three great Mexican social realist muralists of the 20th century. The mural, entitled ***Portrait of Mexico Today*** , 1932 is on permanent public display on the Museum's terrace. Painted with casein oil pigments on cement applied to the existing plaster walls of a semi-enclosed garden structure, the mural is 32 feet long, eight feet tall, and eight feet deep. In October 2001, this landmark was moved from its original site in the Los Angeles area and installed in front of the Museum.

David Alfaro Siqueiros, *Portrait of Mexico Today*, 1932

I believe I have done something interesting here. I have initiated a movement of outdoor murals that I judge to be very serious — murals under the sun, under the rain, facing the street. If one muses over this, one recognizes… the basis of art of the future that [will] be public to its fullest extent.

— David Alfaro Siqueiros, 1932,
writing after his deportation from the United States



Giancarlo Buzzanca

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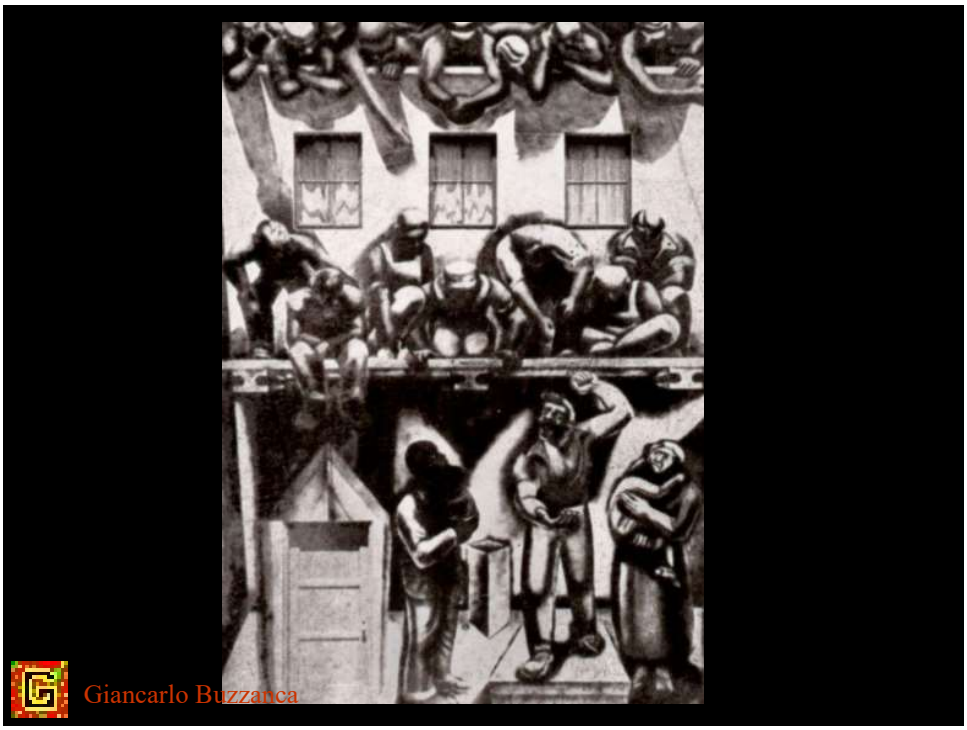
Computer Aided Documentation

David Alfaro Siqueiros

Street Meeting, 1932

(….) After spending many years in Mexico and heavily involved in radical political activities, Siqueiros went to Los Angeles in 1932 to continue his career as a muralist. Working in a collective unit that experimented with new painting techniques using modern devices such as airbrushes, sprayguns and projectors, Siqueiros and his team of collaborators painted two major murals. The first mural, *Street Meeting*, was commissioned for the Chouinard School of Art. It depicts a group of workers of mixed ethnicities listening to an angry labor agitator's speech during a break in the workday. The mural was washed over within a year of its unveiling due both to weather-related technical issues, and perhaps, to the pro-Communist content of the work.

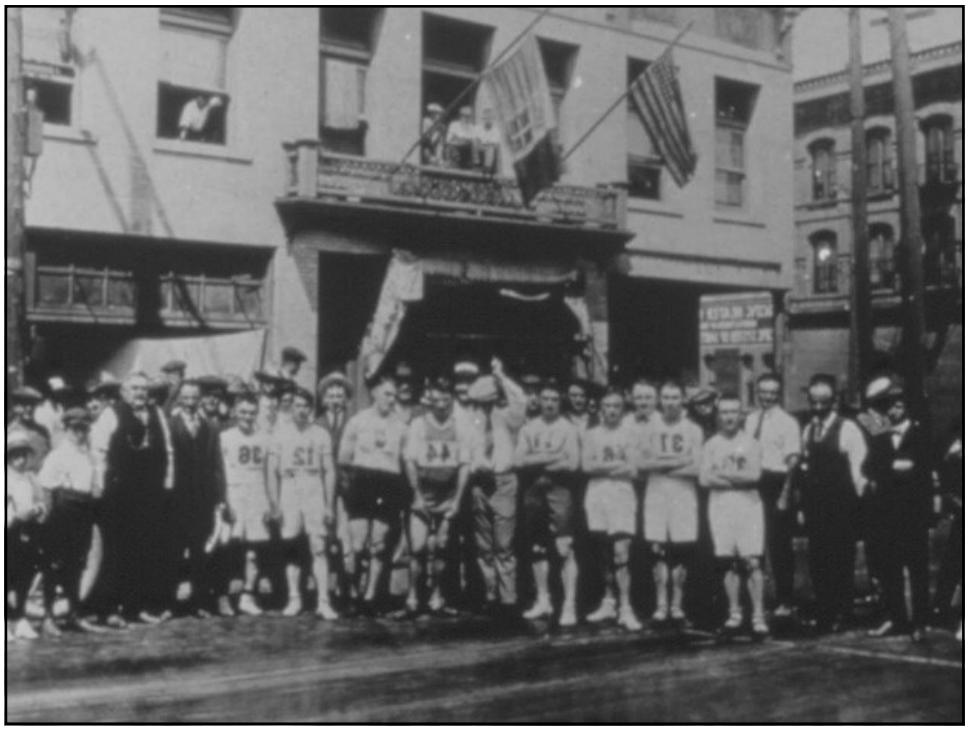
https://en.wikipedia.org/wiki/David_Alfaro_Siqueiros



Computer Aided Documentation

David Alfaro Siqueiros

América Tropical : Oppressed and Destroyed by Imperialism, 1932



Siqueiros' other significant public Los Angeles mural, *Tropical America* (full name: América Tropical: Oprimida y Destrozada por los Imperialismos, or ***Tropical America: Oppressed and Destroyed by Imperialism***), was commissioned shortly after the unveiling of *Street Meeting*, and was to be painted on the exterior wall of the Plaza Art Center that faced the busy Olvera Street. Siqueiros' *Tropical America* depicts the United States' imperialism in Latin America, a much more radical theme than was intended for the mural. Although *Tropical America* received generally favorable criticism, some viewed the mural as "Communist propaganda", which led to a partial covering in 1934 and a total whitewash in 1938. Eighty years later, the Getty Conservation Institute performed restoration work on the mural. As no color photographs of *Tropical America* are known to exist, conservators used scientific analysis and best practices to get at the artist's vision of his piece. It became accessible to the public on its 80th birthday, October 9, 2012. The América Tropical Interpretive Center that opened nearby is dedicated to the life and legacy of David Alfaro Siqueiros.

https://en.wikipedia.org/wiki/David_Alfaro_Siqueiros

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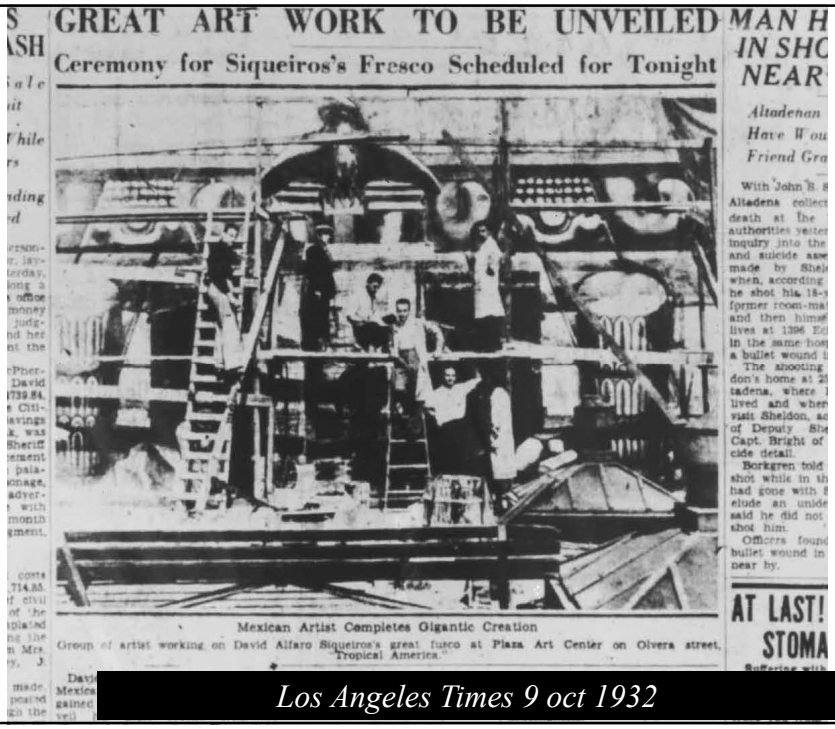

GREAT ART WORK TO BE UNVEILED

Ceremony for Siqueiros's Fresco Scheduled for Tonight

Mexican Artist Completes Gigantic Creation

Group of artist working on David Alfaro Siqueiros's great fresco at Plaza Art Center on Olvera street, "Tropical America."

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Los Angeles Times 9 oct 1932

Figure 1 *América Tropical* shortly after it was completed. An associate of Siqueiros, Roberto Berdecio, is seen in the foreground. Getty Research Institute, 960094. Photo: Getty Research Institute; mural: © 2012, Artists Rights Society (ARS), New York/Sociedad Mexicana de Autores de las Artes Plásticas (SOMAAP), Mexico City

Giancarlo Buzzanca

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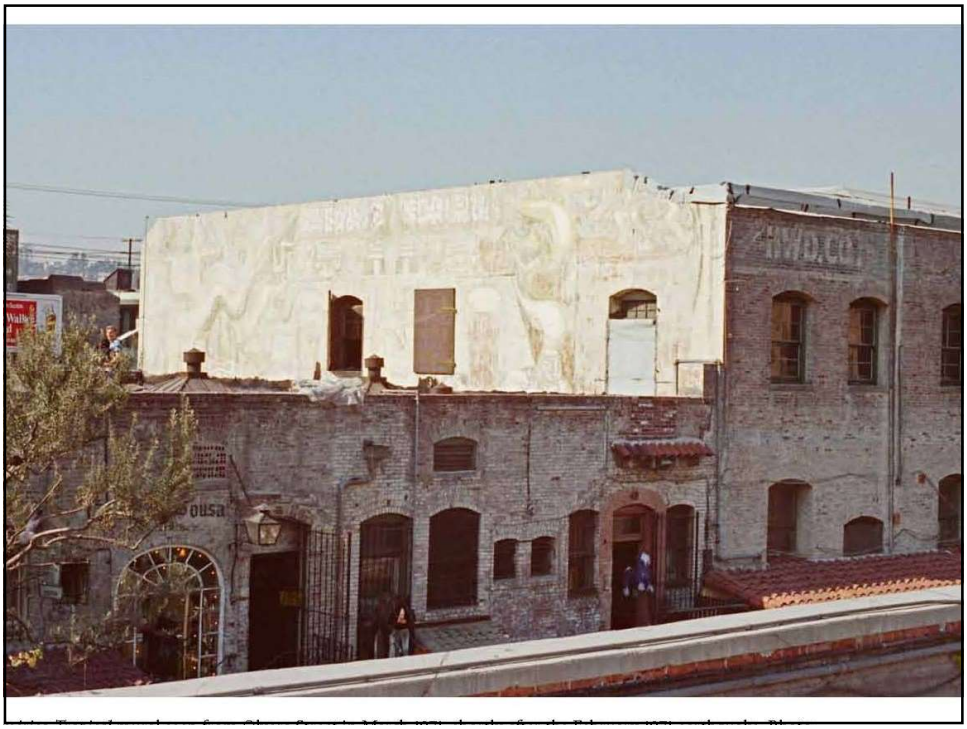
Los Angeles Times 1934

Los Angeles Times 1934

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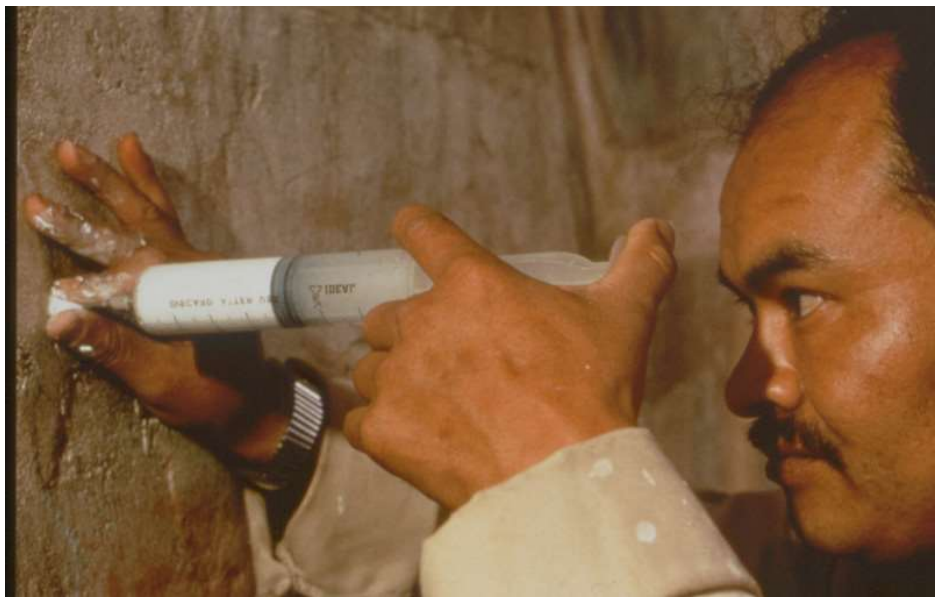

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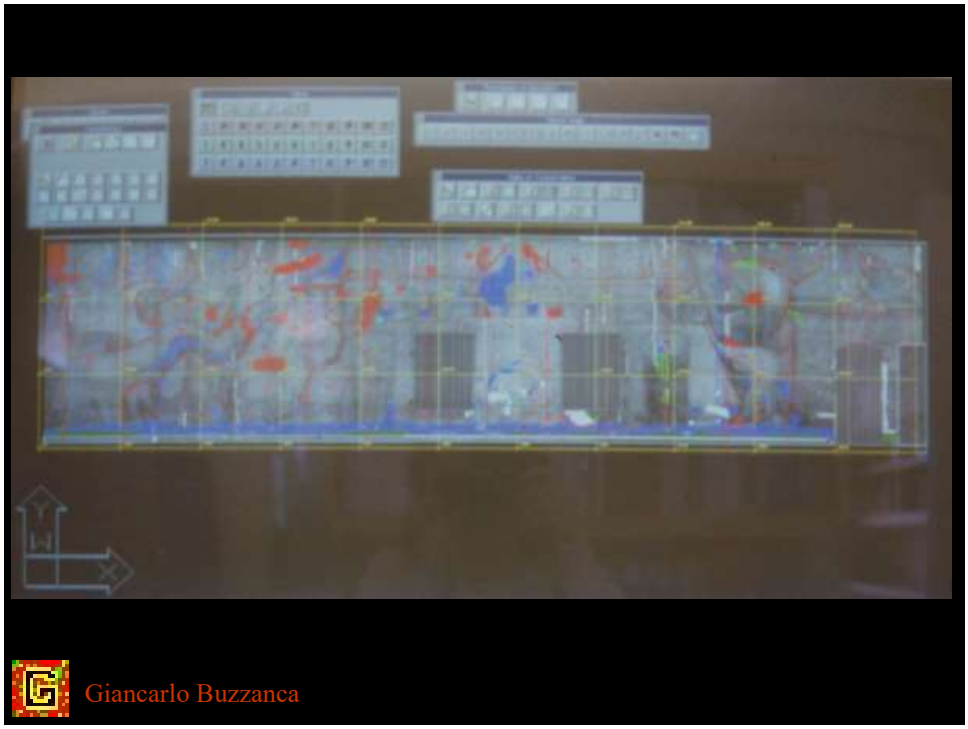

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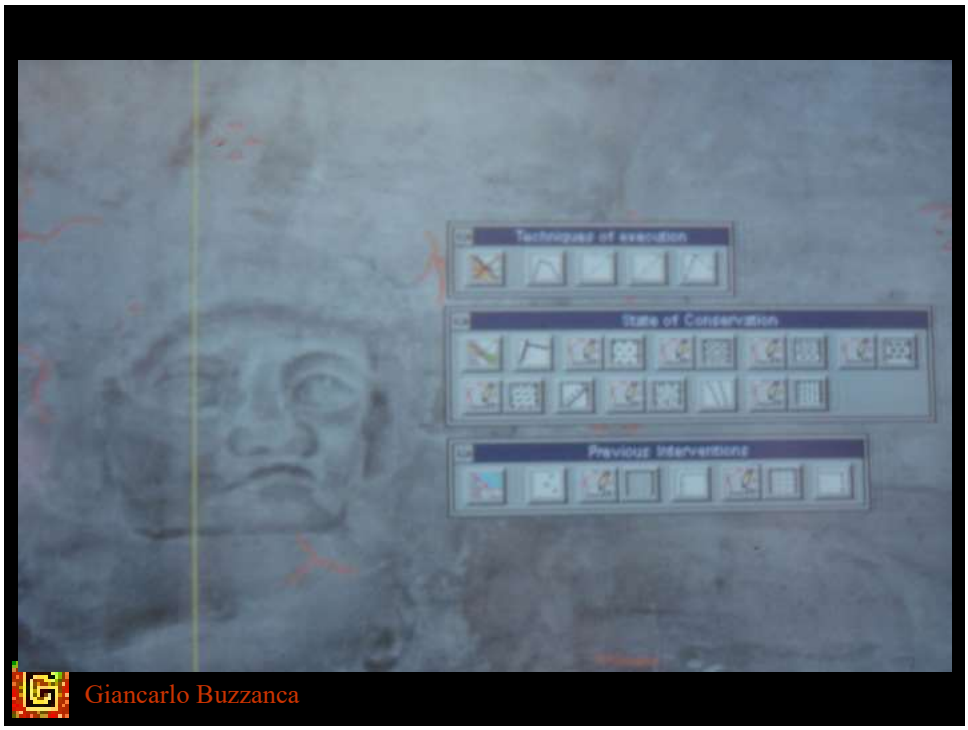

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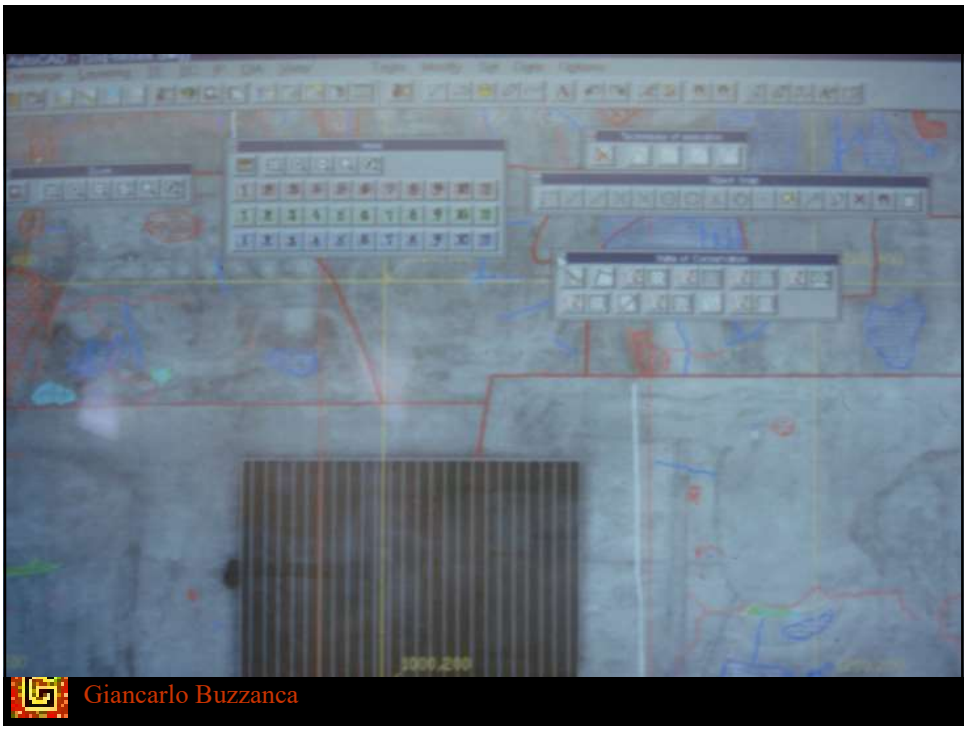

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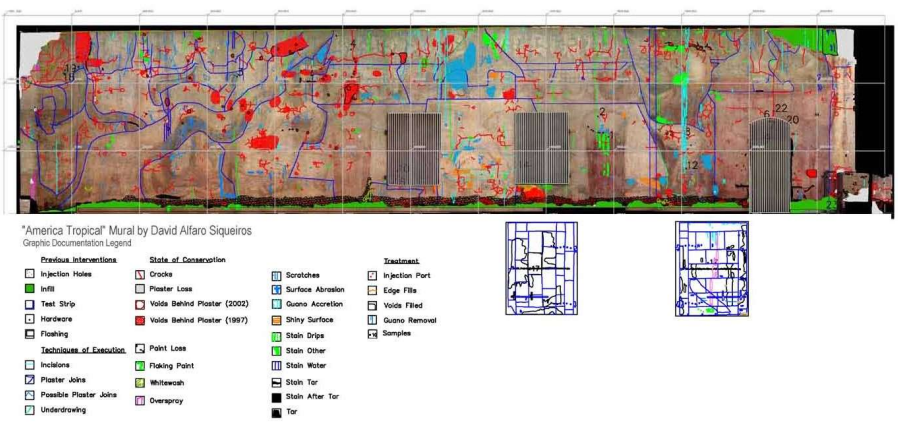


Figure 4 Mural base map with condition-recording layers over it. Mural: © 2012, Artists Rights Society (ARS), New York/Sociedad Mexicana de Autores de las Artes Plásticas (SOMAAP), Mexico City

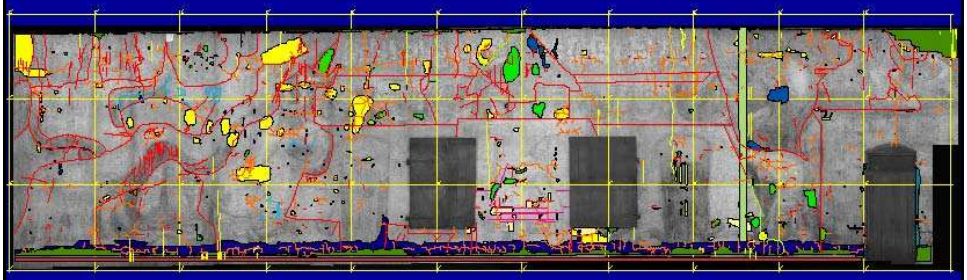
Giancarlo Buzzanca

GIS applications for mural painting documentation

Gaetano Palumbo

D.A. Siqueiros' America Tropical, Los Angeles. Situation in 1996. This image is a composite of 156 images taken with a 6x6 camera with digital back.

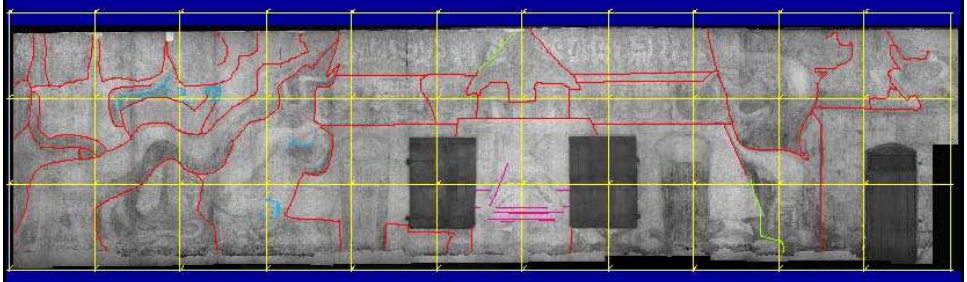
- The mural America Tropical was created by the Mexican muralist David Alfaro Siqueiros during the 1930's on an external wall of the Italian Hall in Olvera Street, Los Angeles.
- The Getty Conservation Institute has embarked on a project for its conservation and presentation.
- In 1994 the mural was photographed in sections using a high resolution digital camera, and a color-balanced mosaiced image was created.
- In 1996 the site was recorded graphically directly on computer using a customized AutoCAD application.
- In 1999 the CAD data was transferred to a GIS to experiment the applicability and usefulness of this software for data analysis and interpretation.



General thematic mapping of the mural. Each square is 2x2 metres.

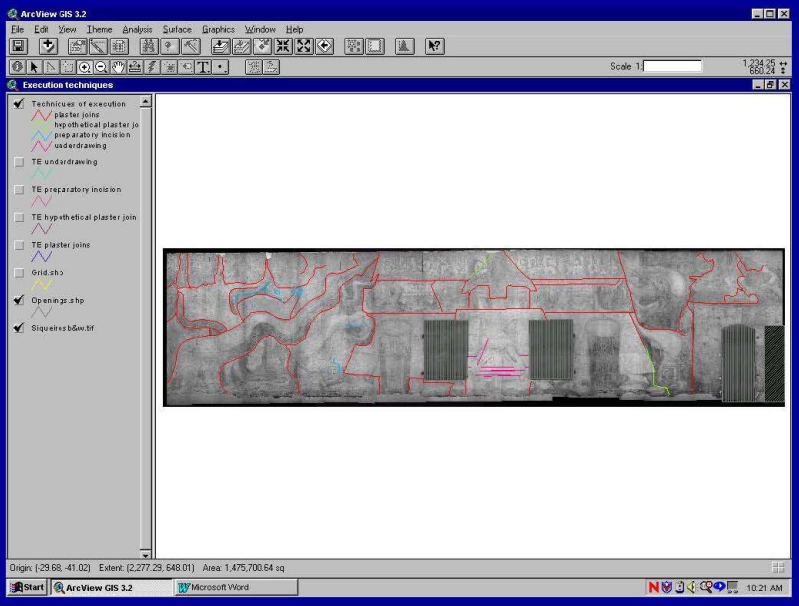
This mapping includes 3 categories of information: techniques of execution, previous interventions, and state of conservation. The information was recorded on computers using CAD, at a theoretical scale of 1:4, using the digital image on the background to improve precision.

GIS applications for mural painting documentation Gaetano Palumbo



Mapping of the techniques of execution identified on the mural.

The main lines identify the plaster joins (“giornate”) prepared by the artist before the application of the paint layer.



The ArcView GIS screen with the execution techniques coverages

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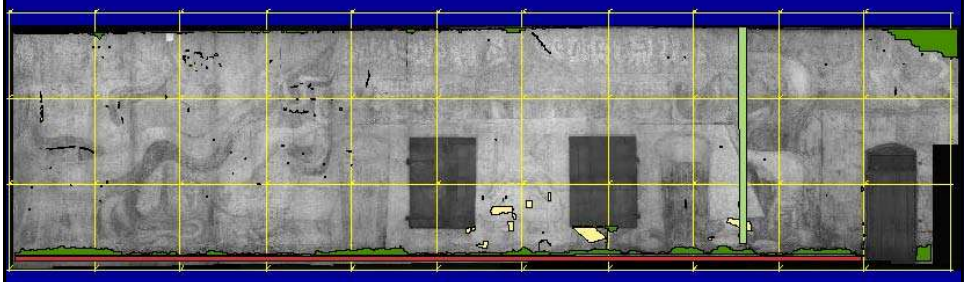

Mapping of previous interventions performed on the mural.

These include not only restorations and repairs, but also tests and experimental inpainting.

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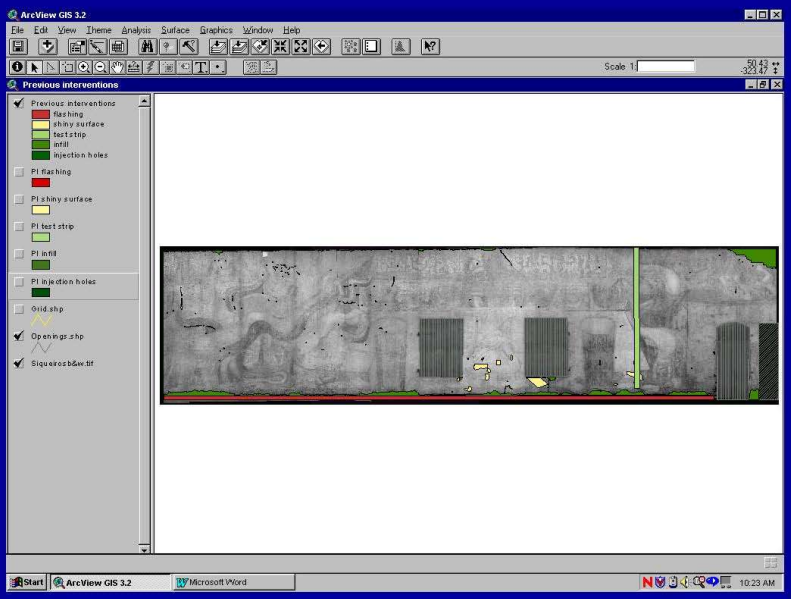

The ArcView GIS screen with the previous interventions coverages

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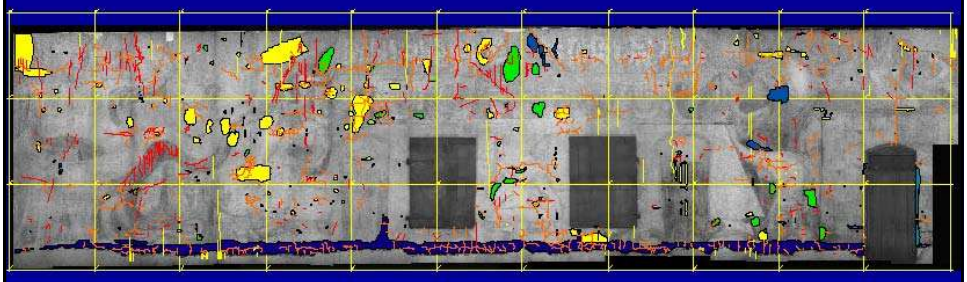

Mapping of the present state of conservation.

This include all kind of damage or features observed on the surface and immediately below the surface (such as detachments and voids). There are 2 categories of features: lines (such as cracks or scratches) and polygons (or areas, such as voids).

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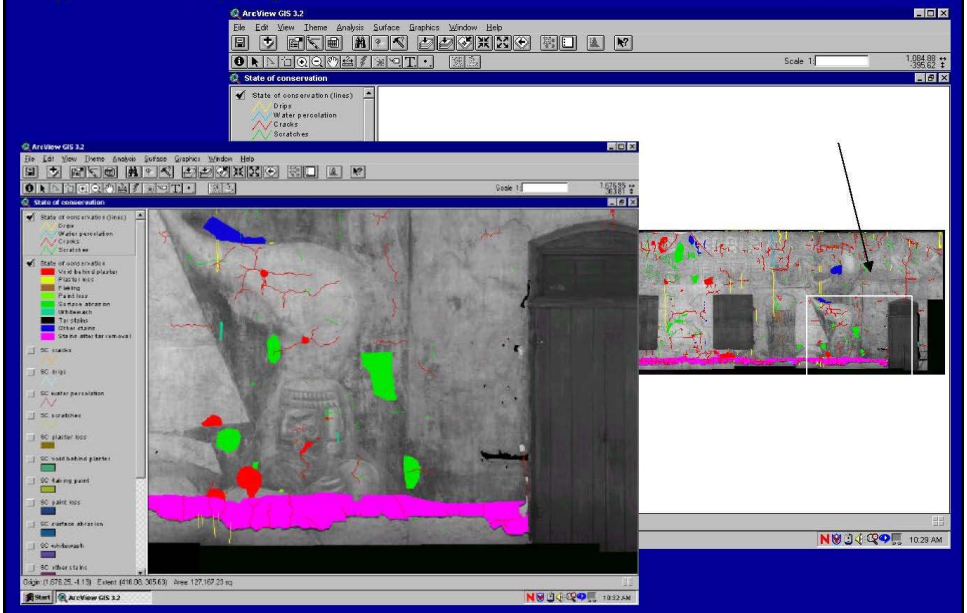

The ArcView GIS screen of state of conservation coverages, and detail

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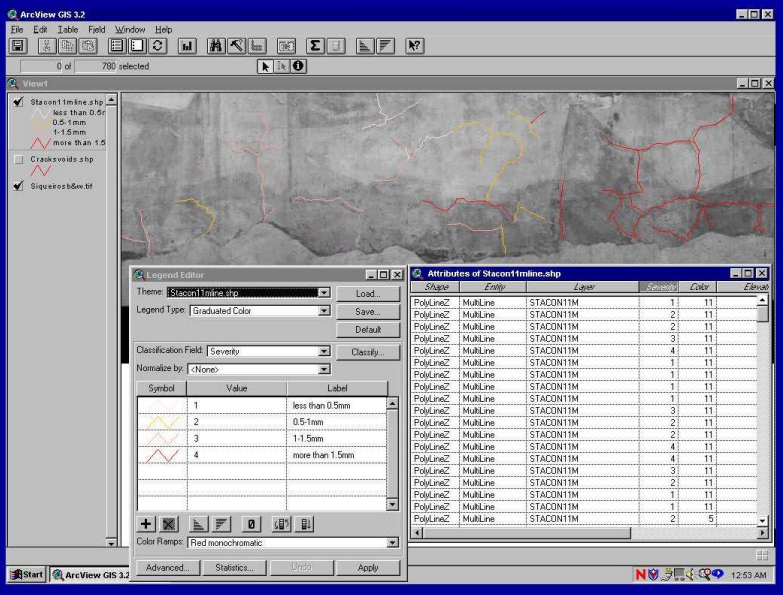
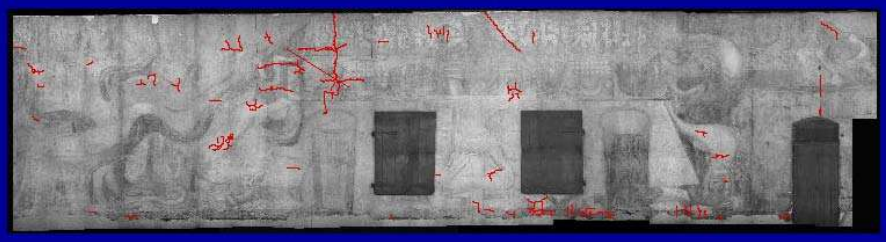


Cracks database, and classification of different crack sizes (simulation)

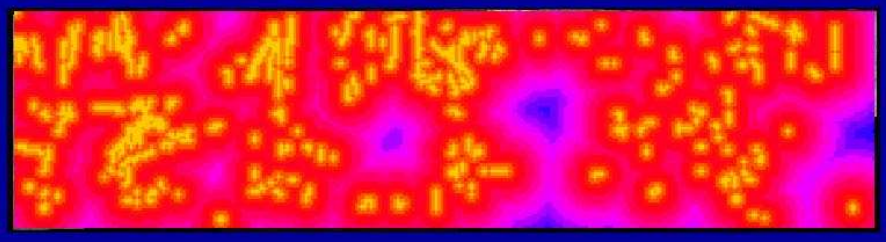
•In the previous example, a typical GIS function is demonstrated: the association of a database table with a graphic coverage. In this case the cracks database holds 780 records, representing each crack identified on the mural. Each of them has an identification number that can be displayed as a label, and information on its length, as well as on its severity, identified with a number from 1 (less than 0.5mm in thickness) to 4 (more than 1.5mm in thickness).

•The software can "read" the database and display the results in a variety of ways: all the cracks can be displayed in the same way, or looking at the length field the cracks can be displayed according to ranges decided by the operator (e.g. less than 10cm, 10-50cm, more than 50cm), or, as in this case, the severity of the cracks can be selected as a filtering option.



Display of cracks above voids (after filtering and comparing crack and void data by means of a GIS function).

In this case 2 coverages (layers) have been compared: cracks and voids, and the software has selected the cracks that are located on top of voids, also creating a new coverage (layer). This allows the conservator to have a clear display of a potential problem area. The opposite display can also be done, that of voids that have cracks on the surface. It is up to the operator to decide which display can be most useful.



Distance to scratches: yellow is less than 5cm, blue over 150cm. This map is generated through a GIS function.

This proximity analysis looks at the distribution of the scratches and calculates the distance of each point on the mural from the closest scratch, thus creating a map that can be very useful for the conservator to examine the density of the problem investigated.

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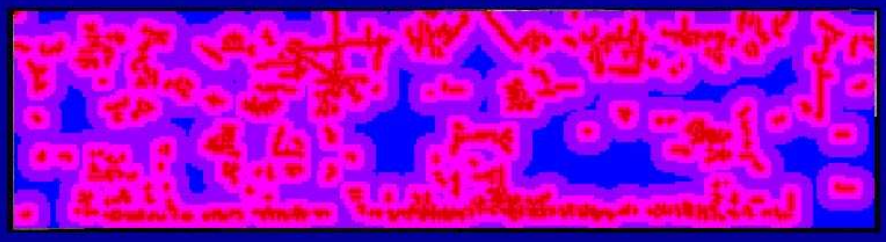
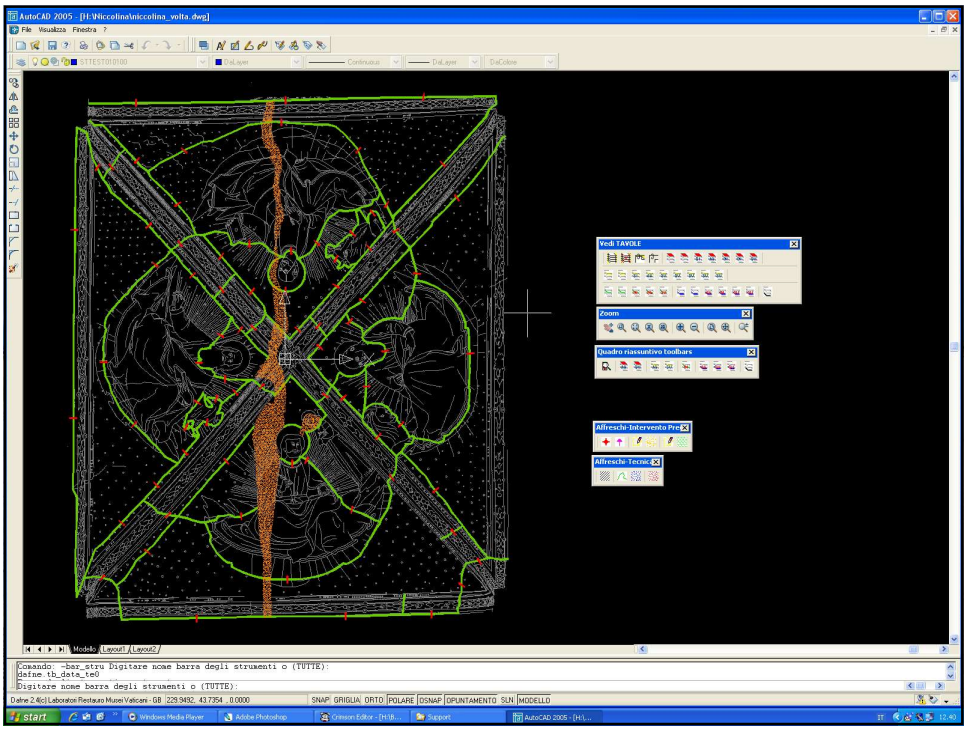
Distance to voids: yellow is less than 5cm, blue is over 150cm.



Distance to cracks: dark red is less than 5cm, blue is over 150cm

- In conclusion a GIS has the potential of helping conservators to analyze the problems identified during the condition recording phase of their work, and to create displays that can greatly enhance the interpretation capability of the conservator.
- The association of database tables with graphic displays, the capability of performing measurements and proximity analyses, and to create new layers by comparing two or more existing layers, are tools that can greatly improve the ability of conservators to pinpoint problem areas and respond to them.
- While more complicated functions are also possible, such as predictive modeling, in its basic use a GIS is not very complex to learn and use, and can easily become an essential tool for conservation practice.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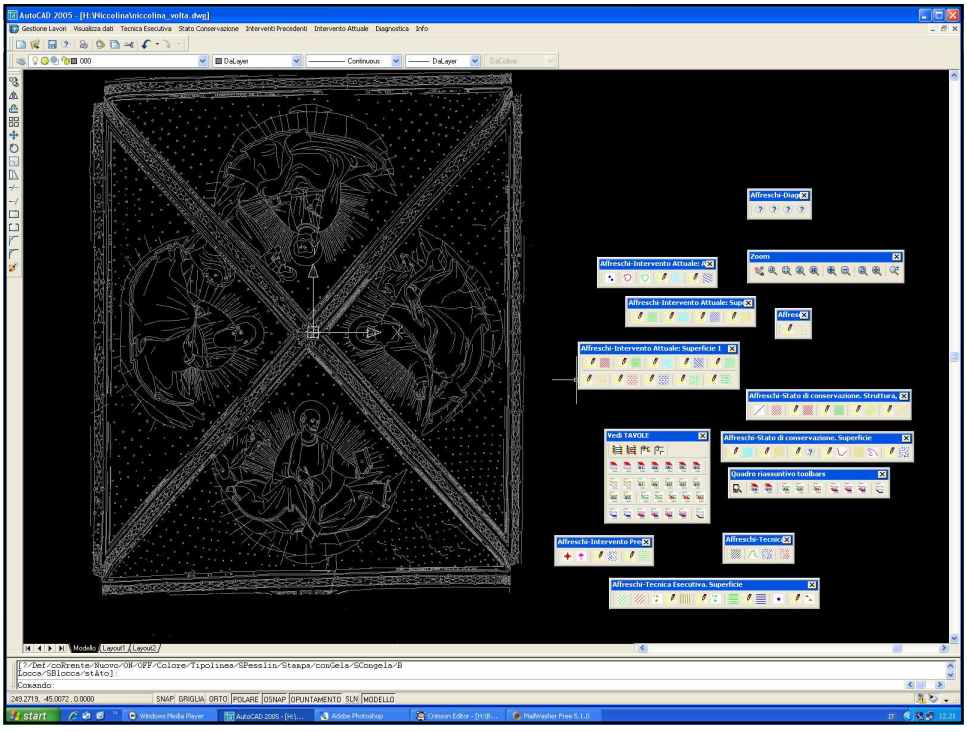
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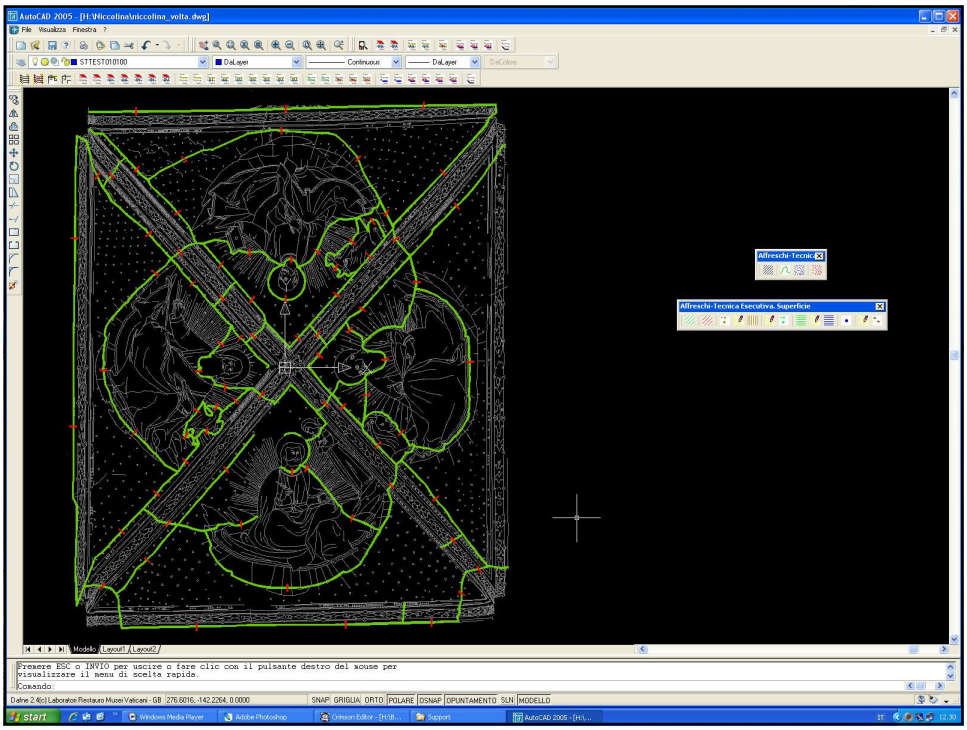
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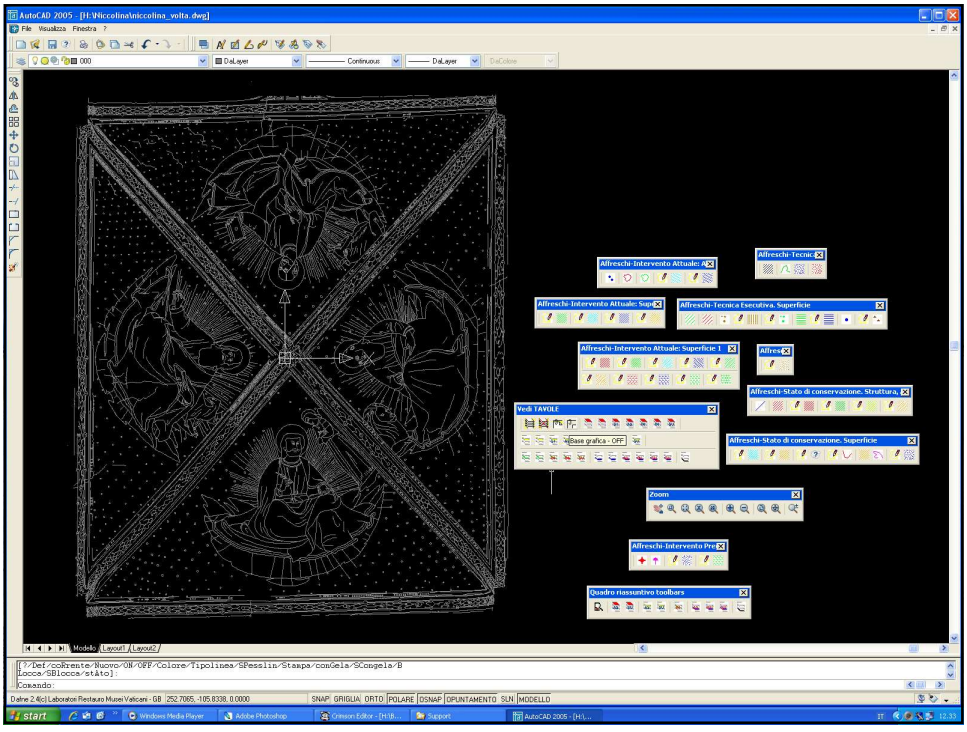
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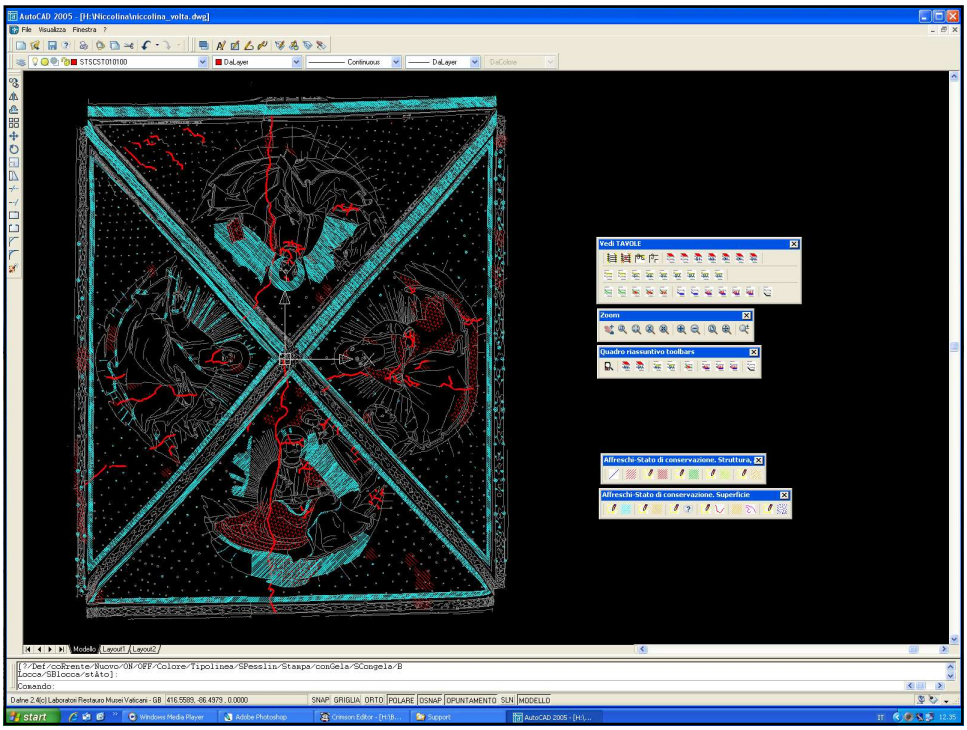
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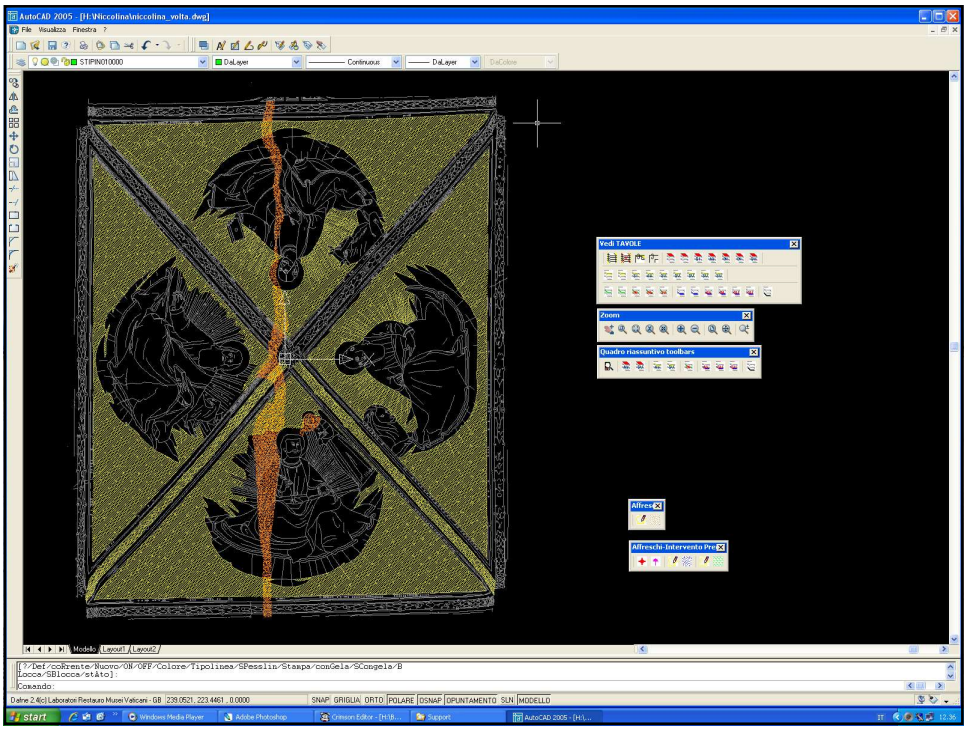
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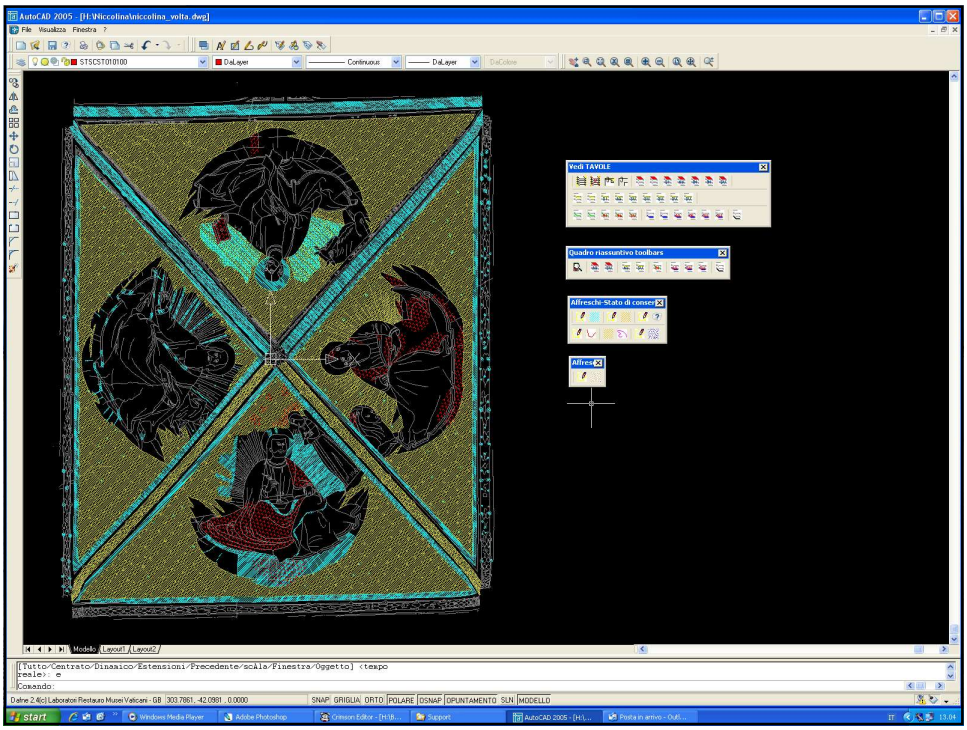
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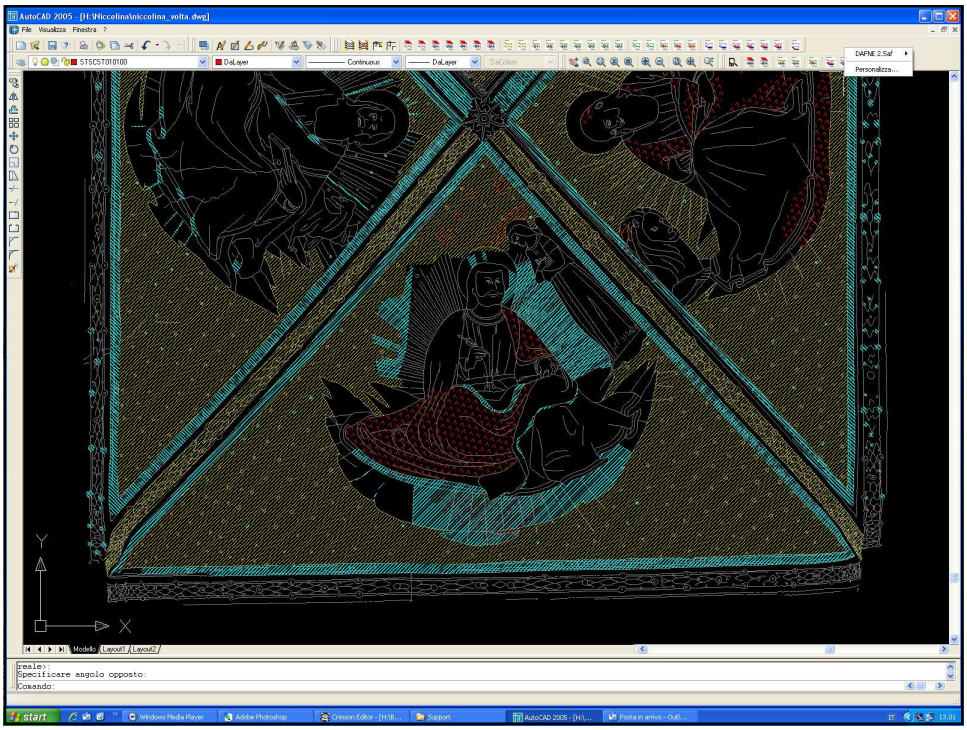
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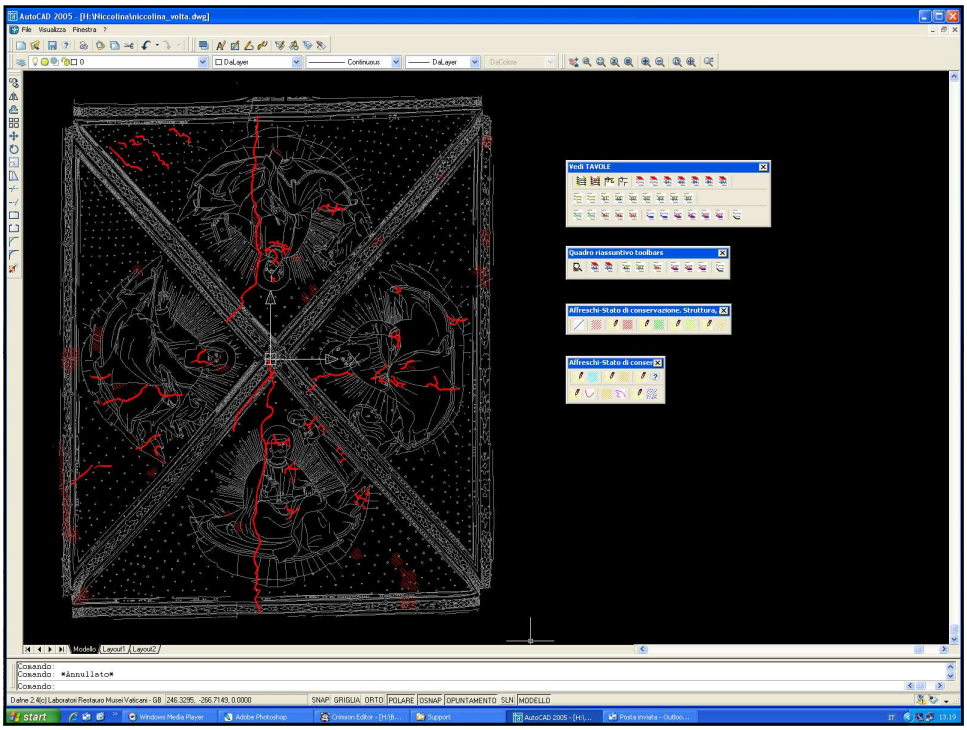
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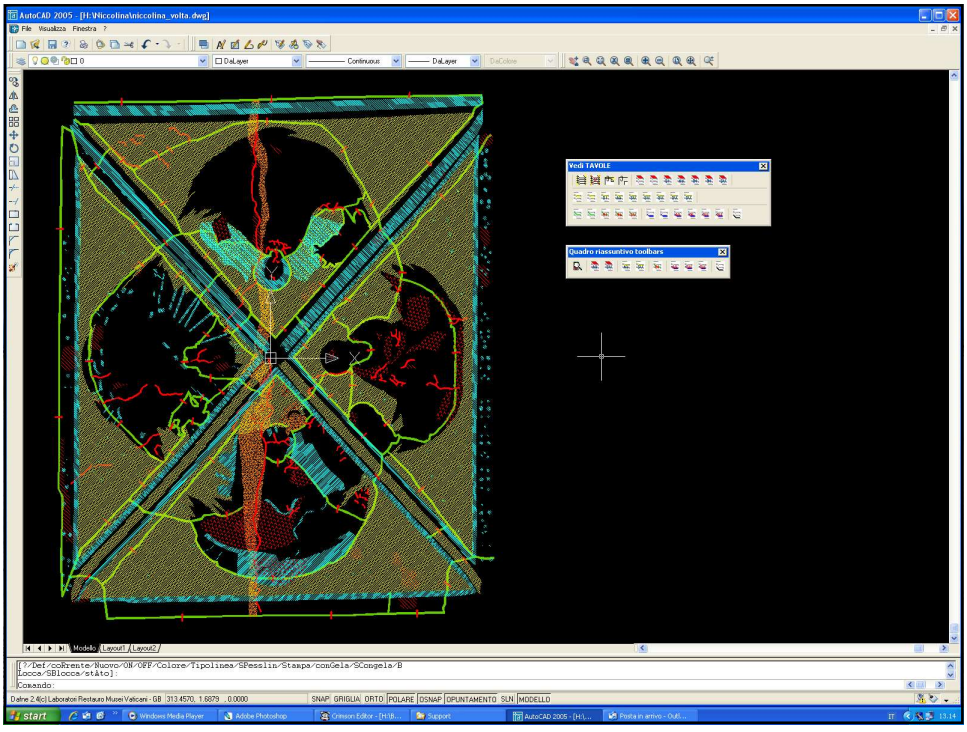
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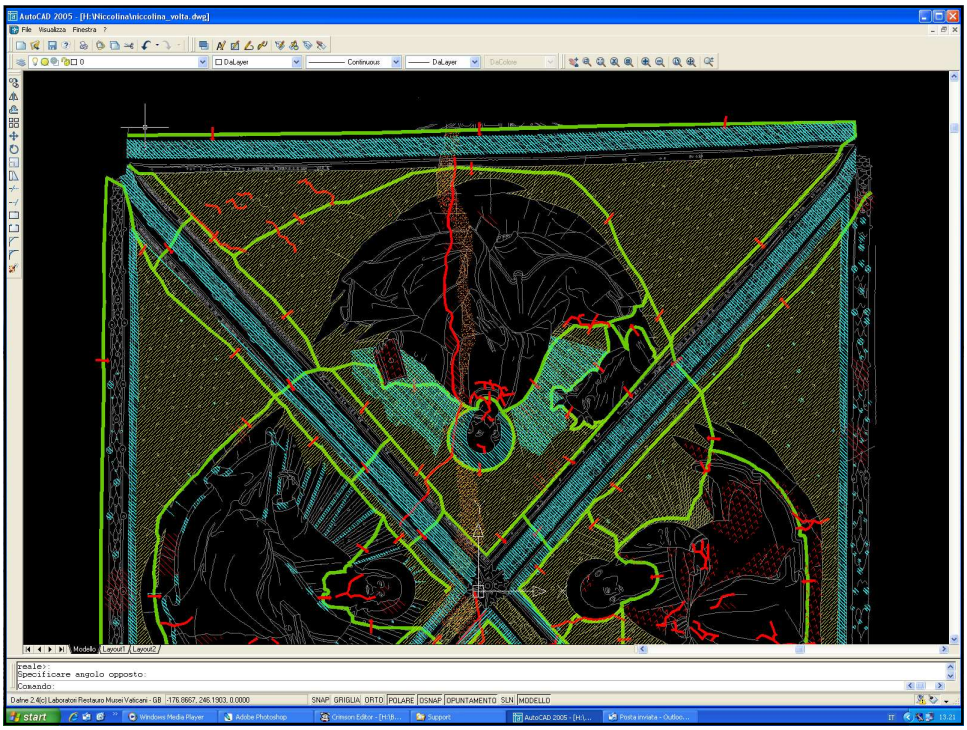

Figure 12 GCI conservators working on the conservation of the mural. Photo: Leslie Rainer, J. Paul Getty Trust; mural: © 2012, Artists Rights Society (ARS), New York/Sociedad Mexicana de Autores de las Artes Plásticas (SOMAAP), Mexico City.


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Now Serving Happy Hour
M-F 3:30 to 6:30Pm
SALUD!
La Golondrina Cafe


In the Court of
the
Crimson King


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