

FLUX_031

2023-09-05 → 2023-09-08

Dante Sisofo

WHAT IS FLUX

FLUX is an open-source chronological photography publishing and archival system. Every 50 photographs automatically becomes a new issue.

The system generates:

- PDF publication
- contact sheet
- metadata manifest
- original JPEG files
- digital archive update

STEP_01

CAPTURE

CAMERA: compact digital camera

FILE TYPE: small JPEG

COLOR MODE: high contrast black and white

PURPOSE:

- eliminate processing
- eliminate workflow friction
- maximize speed

STEP_02

SELECT

GENERATE DIGITAL CONTACT SHEET

REVIEW SMALL THUMBNAILS ONLY

MAKE FINAL SELECTIONS
FROM CONTACT SHEET VIEW

SELECT QUICKLY

DO NOT:

- overedit
- oversequence
- overanalyze

TARGET: 50 PHOTOGRAPHS PER ISSUE

STEP_03

UPLOAD

DRAG SELECTED FILES INTO:

/FLUX_UPLOAD/

RUN:

./flux_update.command
OR: python3 flux_update.py

STEP_04

SYSTEM AUTOMATION

SYSTEM AUTOMATICALLY:

- detects new photographs
- reads timestamps
- preserves chronological order
- generates derivatives
- creates metadata
- generates SHA256 hashes
- rebuilds manifests
- updates digital archive
- rebuilds timeline
- uploads archive online

DIGITAL ARCHIVE:

flux.dantesisofo.com

ARCHIVE STRUCTURE

DIGITAL ARCHIVE INCLUDES:

- chronological timeline
- issue browser
- downloadable PDFs
- original JPEG files
- metadata manifests
- contact sheets

ALL PHOTOGRAPHS REMAIN
IN CHRONOLOGICAL ORDER

STEP_05

ISSUE GENERATION

WHEN 50 NEW PHOTOGRAPHS
ARE DETECTED:

SYSTEM AUTOMATICALLY:

- creates next FLUX issue
- sequences photographs
- preserves capture order
- generates issue number
- generates issue PDF
- updates publication archive

NO MANUAL LAYOUT REQUIRED

STEP_06

PRINT

PRINT: double sided

PAPER: 8.5 x 11 office paper

STACK PAGES

ALIGN EDGES

DO NOT FOLD

STAPLE LEFT SIDE

USING COVER MARKS

STEP_07

ARCHIVE

STORE ISSUES CHRONOLOGICALLY

PRESERVE ISSUE NUMBERS

MAKE PUBLICLY ACCESSIBLE

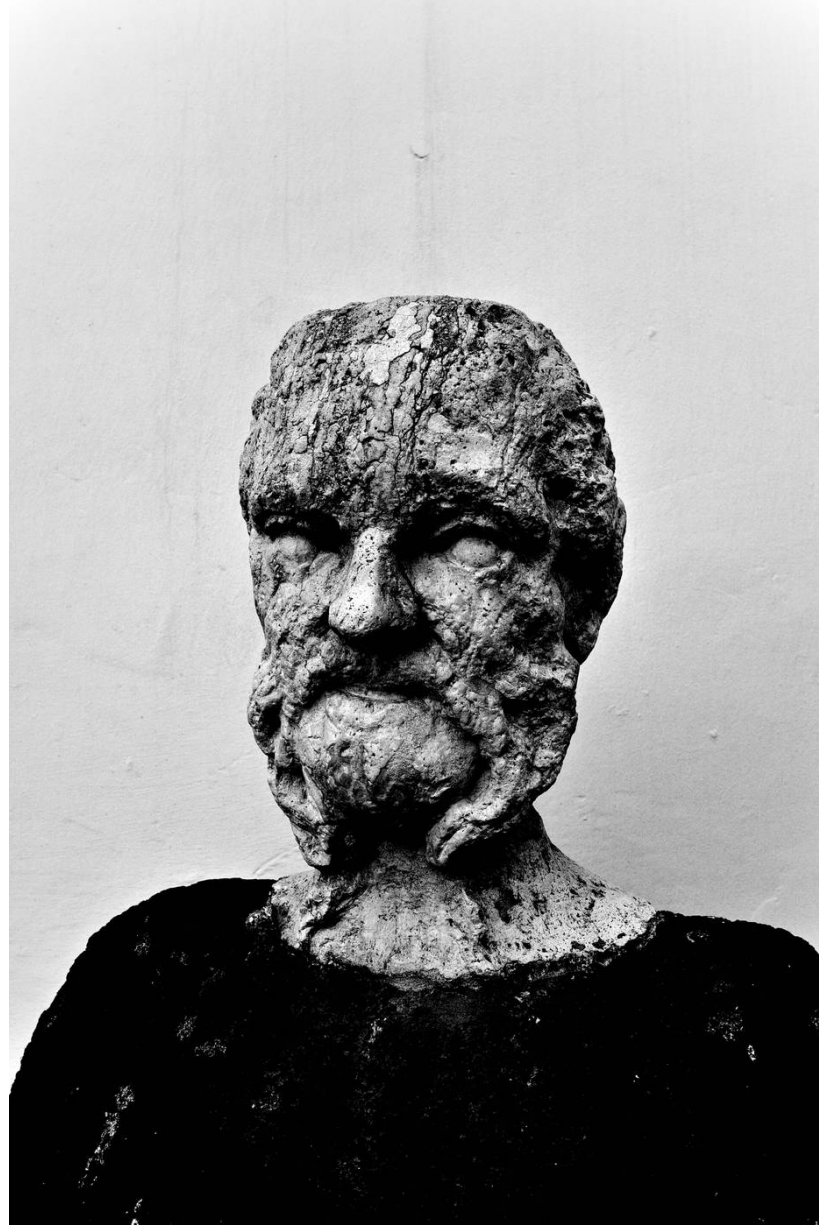
PRINT

DISTRIBUTE

DOWNLOAD

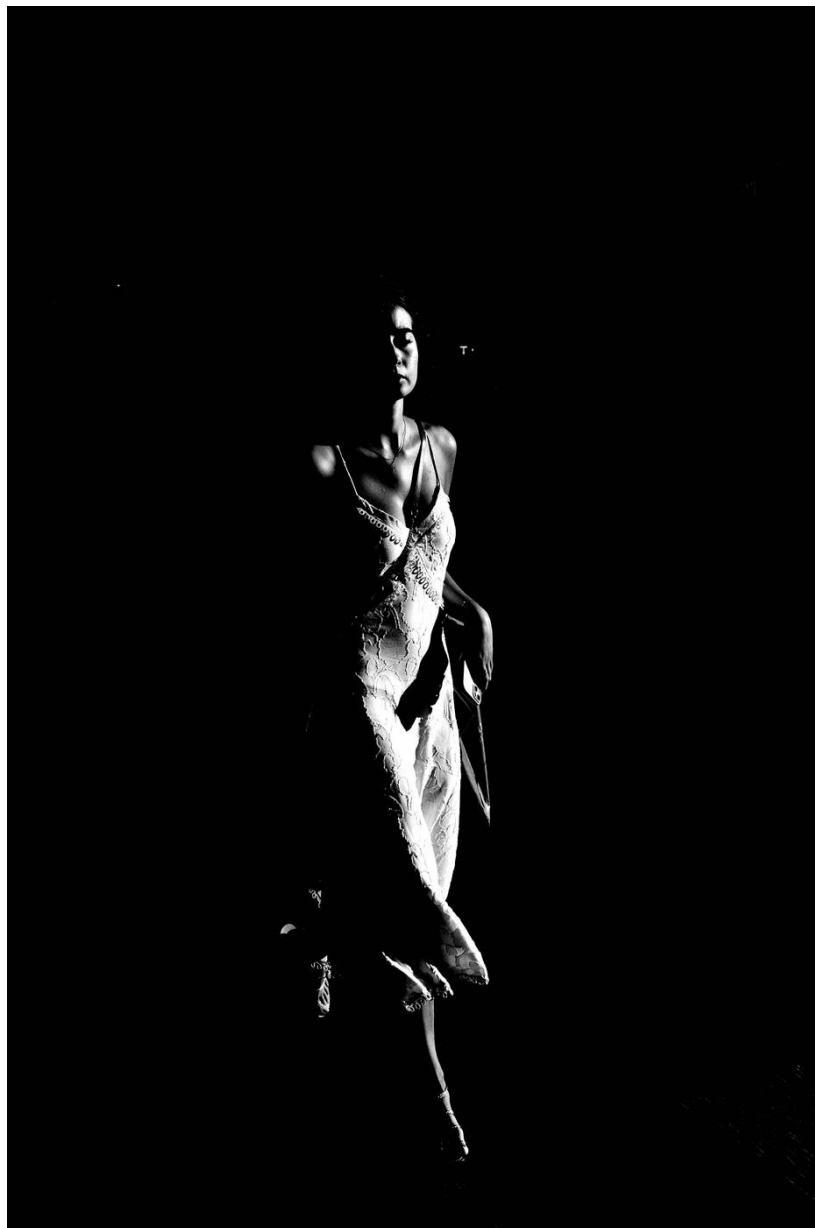
REPRODUCE

END_OF_PROTOCOL











IL FORO DELLA PACE NEL MEDIOEVO E IN EPOCA MODERNA THE FORUM OF THE PEACE IN THE MIDDLE AGES AND MODERN TIMES

ROMA



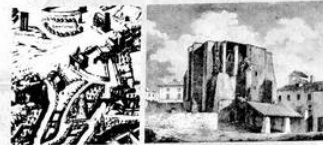
Con il Medioevo il Foro della Pace perse la sua unità topografica e nella sua area si insediavano nuove e differenti realtà, alcune delle quali sopravvissute fino ai nostri giorni come la basilica dei Santi Costanzo e Damiano, a cui fu annesso dal 1501 un convento di frati francescani.



By the Middle Ages, the Forum of the Peace lost its topographic unity spreading now and different urban settlements. Some of them survived to our time like the basilica of Saint Costanzo & Damiano, abolished by Franciscans convent from 1501 AD.

A partire dal terremoto del 1348 e poi nel XV secolo la Torre subì diversi crolli e successive interventi, che l'hanno ridotta all'altezza attuale. Nello stesso periodo, la zona a ridosso della Torre (che coincide con l'area attualmente in corso di scavi) fu occupata da un vasto cortile circondato da poche case e da edifici di tipo commerciale: un forno, un'osteria, una rimessa per carretti e depositi di legname e carbone.

Since the earthquake in 1348 and then twice in XV century, the tower suffered several collapses, that brought it to its present height. In the same period the area close to the tower now involved in the current archaeological excavations took its life as a fortress and was gradually occupied by a vast courtyard with a few houses and commercial buildings: a bakery, an inn, a coach house and some wood and coal storages.



Nel 1872 il figlio di Gertrude Conti, Francesco Stirra Cesarini, vendette Torre e cortile a Stefano Bialli, commerciante di legname. Dopo pochi anni l'intera proprietà divenne di Vincenzo Nicolini, che trasformò la Torre in un condominio e fece costruire nell'area del cortile un imponente palazzo che da lui prese il nome (Palazzo Nicolini).

In il 1927 e il 1930 in un albero di Palazzo Nicolini abitarono Mario Mattia e Antonietta Rappalini: la loro casa divenne luogo di ritrovo di artisti e il fulcro di quella che dal 1929 sarà definita "Scuola di Via Cavur".

In 1872, the son of Gertrude Conti, Francesco Stirra Cesarini, sold the courtyard and the tower to Stefano Bialli, a timber merchant. A few years later, the entire property was bestowed to Vincenzo Nicolini, who turned the tower in a flat complex and built in the area of the courtyard a huge residential building that took his name (Palazzo Nicolini).

Between 1927 and 1930, the artists Mario Mattia and Antonietta Rappalini lived in one of the peripheries of Palazzo Nicolini and their home became a gathering place for artists and the seat of the art movement named since 1929 "School of Via Cavur" ("Scuola di Via Cavur").



La parte orientale del Foro subì invece profondamente della fine del XI secolo, quando Lotario dei Conti divenne papa Innocenzo III (1198-1216). Egli fece qui costruire una torre torretta, chiamata dal nome della sua famiglia "Torre dei Conti" (torre di via), che aveva anch'ora la forma rettangolare che si denota in questo "cannocchiale". La torre segnò una delle estremità dell'antico Foro della Pace e divenne il cuore della fortifica urbana della famiglia, racchiusa da un recinto merlo che chiudeva in parte i resti del grande muro antico a blocchi tra il Foro della Pace e quello di Nerone.



On the other hand, the eastern part of the Forum drastically changed from the end of the XI century AD when Lotario Conti became pope Innocent III (1198-1216). He built here the very high tower named from his family "Torre (Tower dei Conti)" (behind you and ahead in a heliopic, with three rounded bodies). The tower incorporated one of the ends of the ancient Forum of the Peace and became the heart of the Conti urban fortress. It was surrounded by a crenellated wall, partially representing the remains of the ancient Roman enclosure wall of the Forum of Nerone.

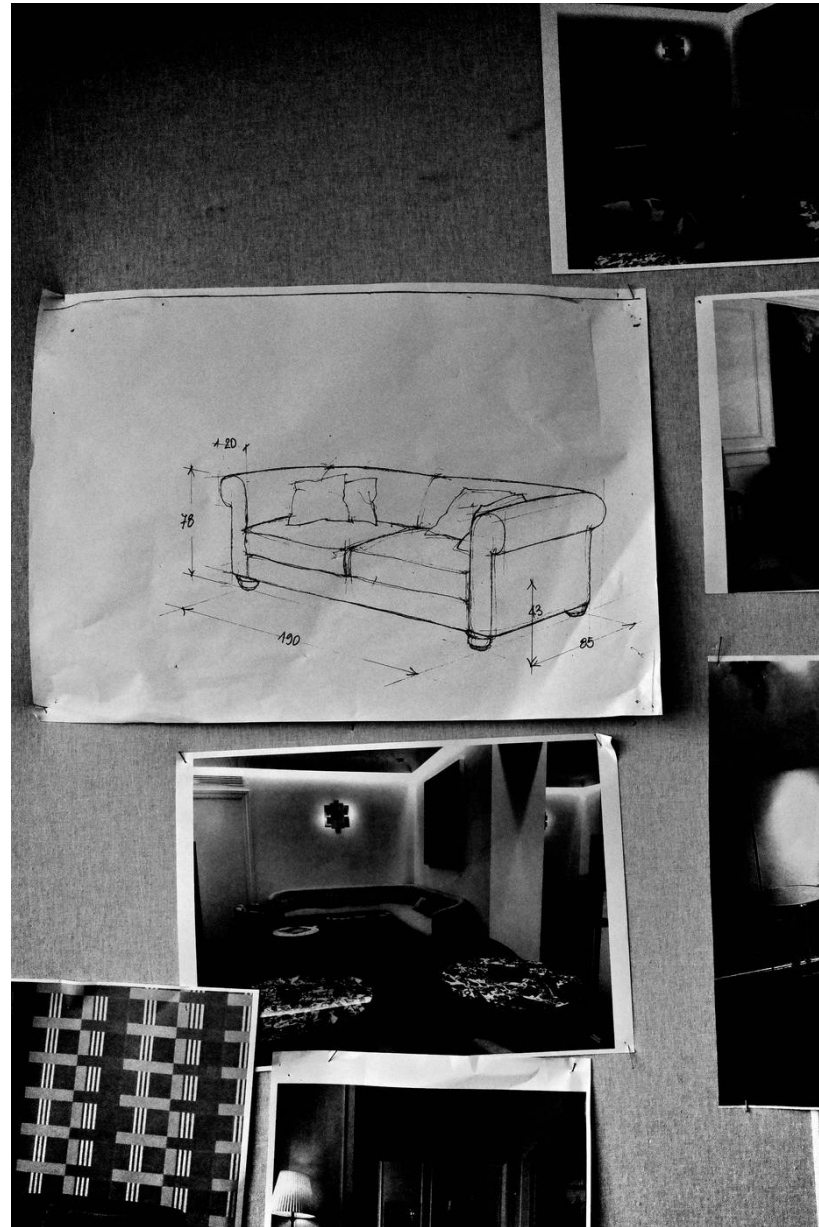


Per l'apertura di Via dell'Impero (oderna Via dei Fori Imperiali) negli anni Trenta del secolo scorso Palazzo Nicolini fu demolito insieme agli edifici circostanti, tra i quali l'antico forno alla Colonna. C'era una libreria. In la parte sistemata a giardino, nell'ambito di un progetto urbano più ampio ideato ad Antonio Muñoz, mentre il largo accanto al giardino fu intitolato a Corrado Ricci, scienziato e politico al quale si deve l'idea della "libreria" dei resti antichi del Foro Imperiali.

In the Thirties of the last century Palazzo Nicolini was demolished along with the surrounding buildings, including the ancient bakery of the "Colonnaccio" and the Calceolaria, today Via dei Fori Imperiali. The cleared area was turned into a garden as part of a larger urban project by Antonio Muñoz, while the nearby square was named "Large Corrado Ricci". The scholar and politician who first promoted the valorization of the ancient ruins of the Imperial Fora.



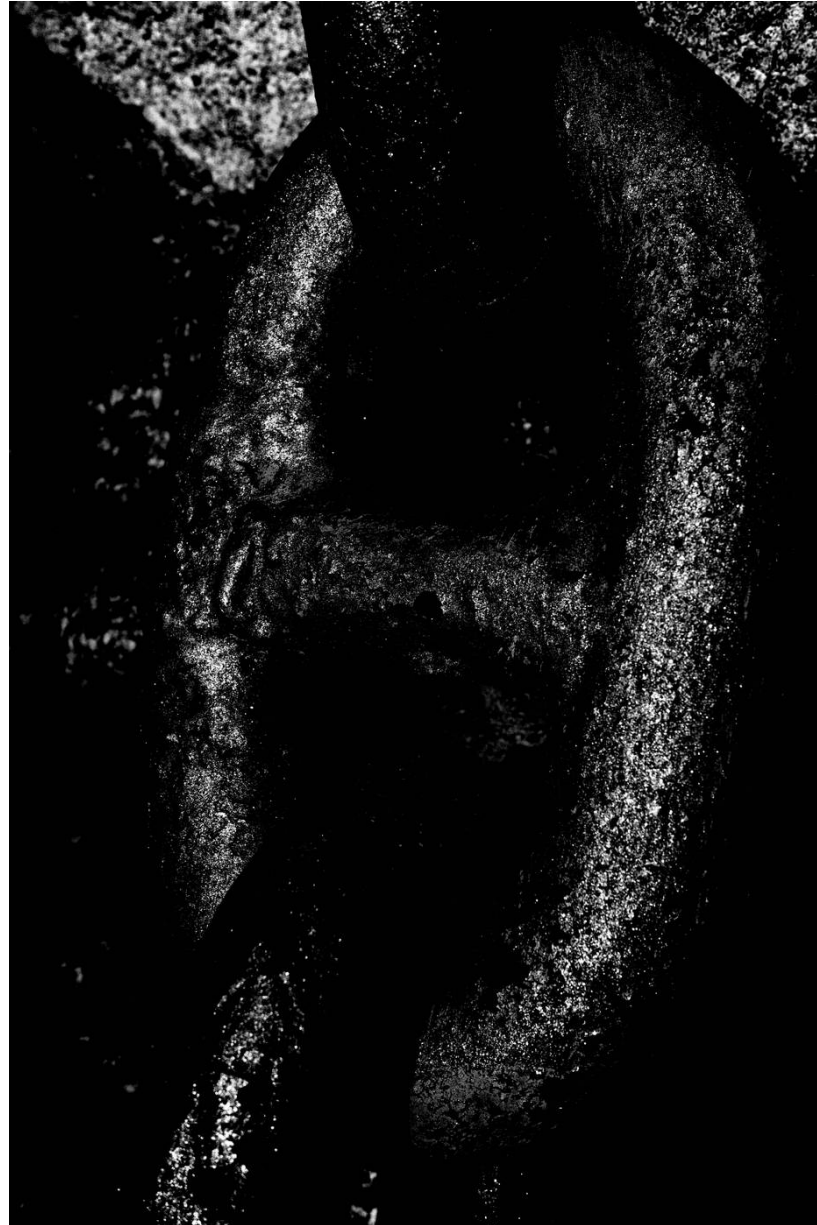




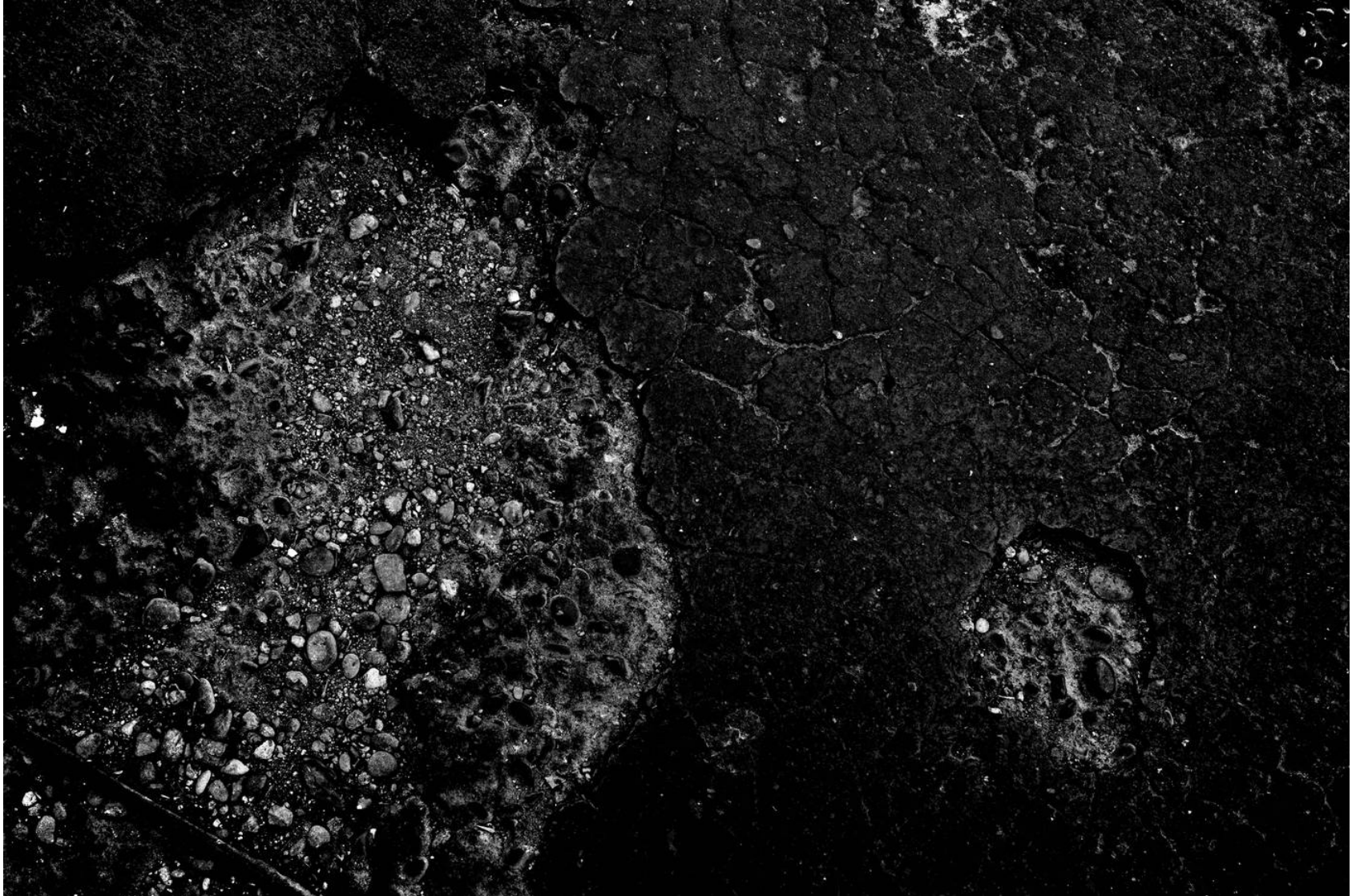




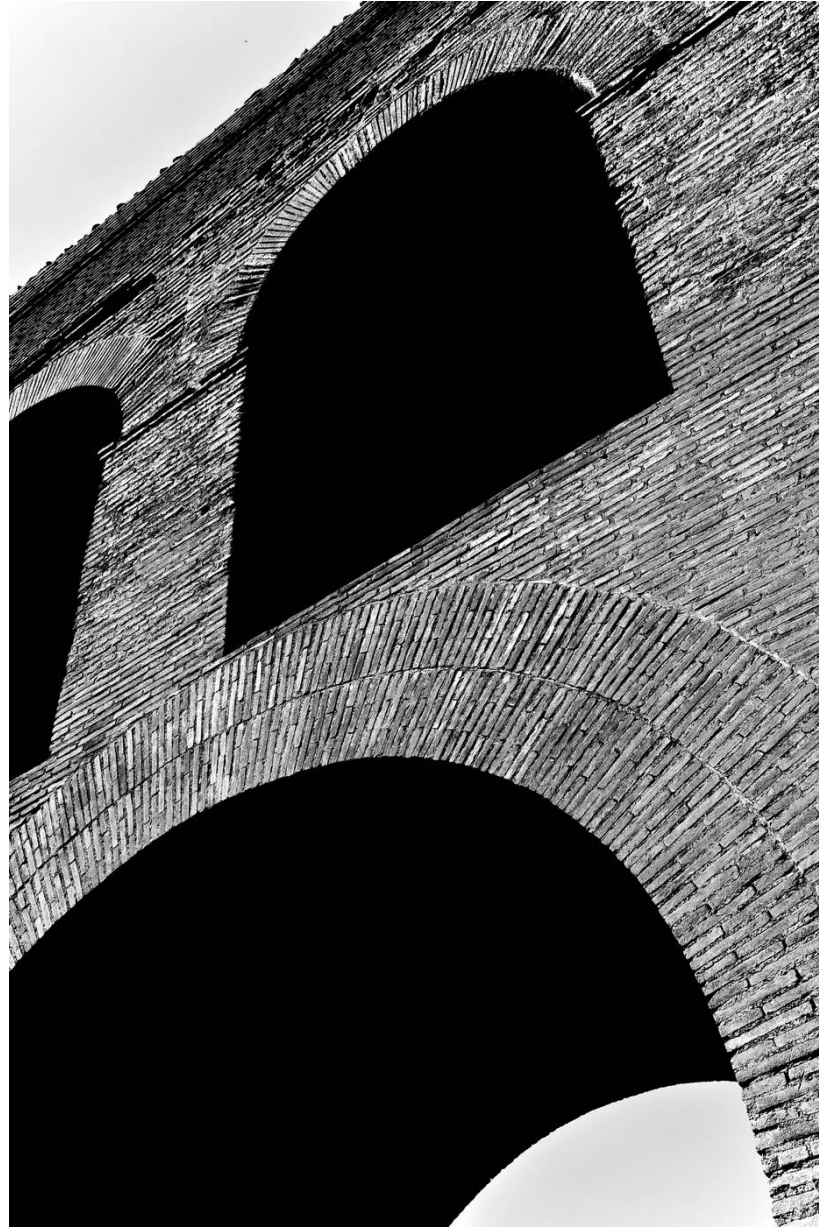




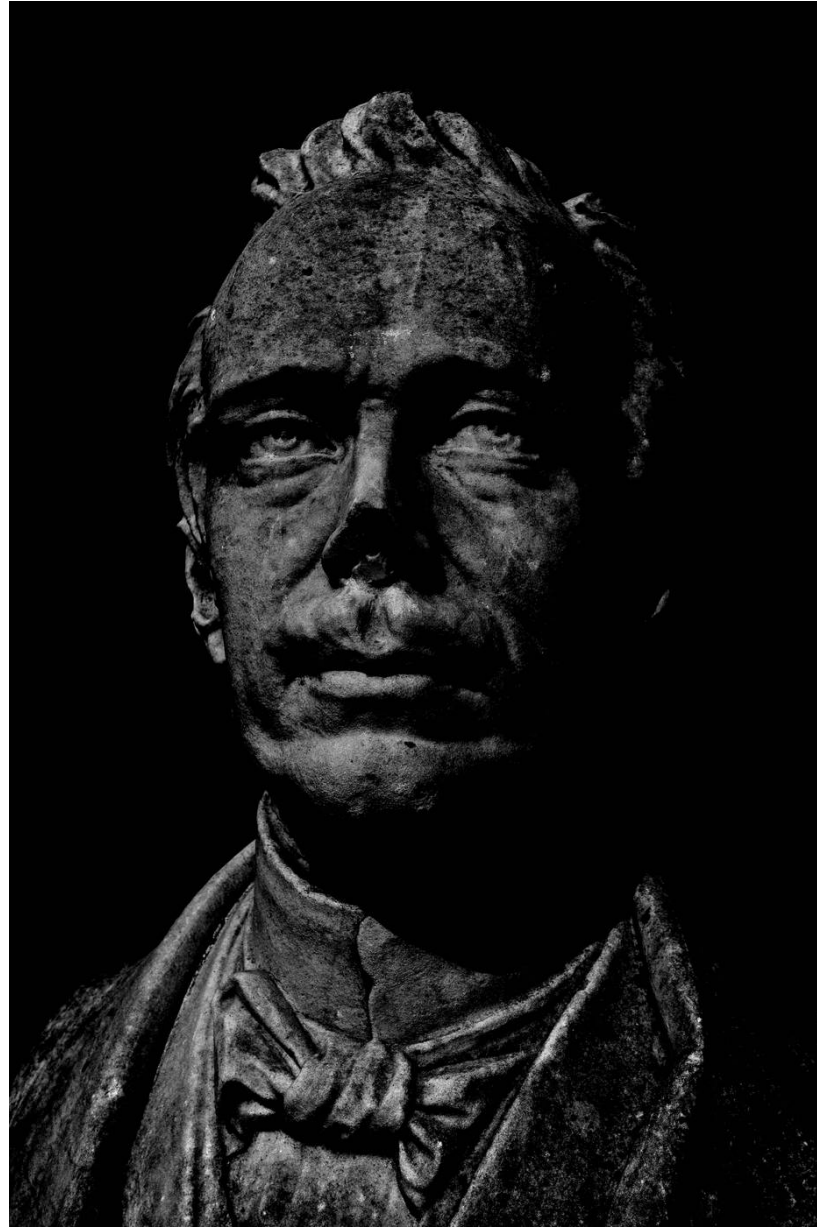










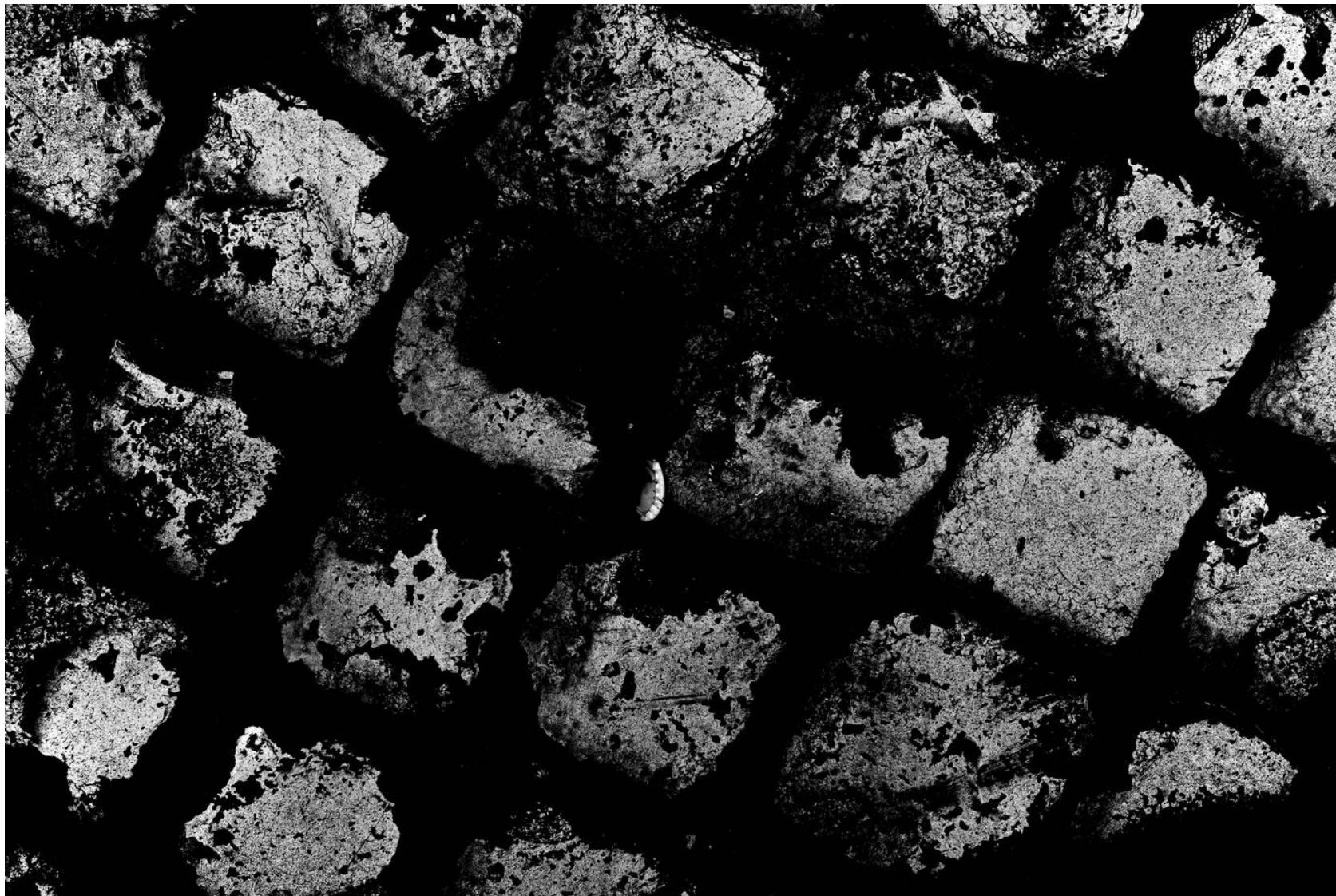






































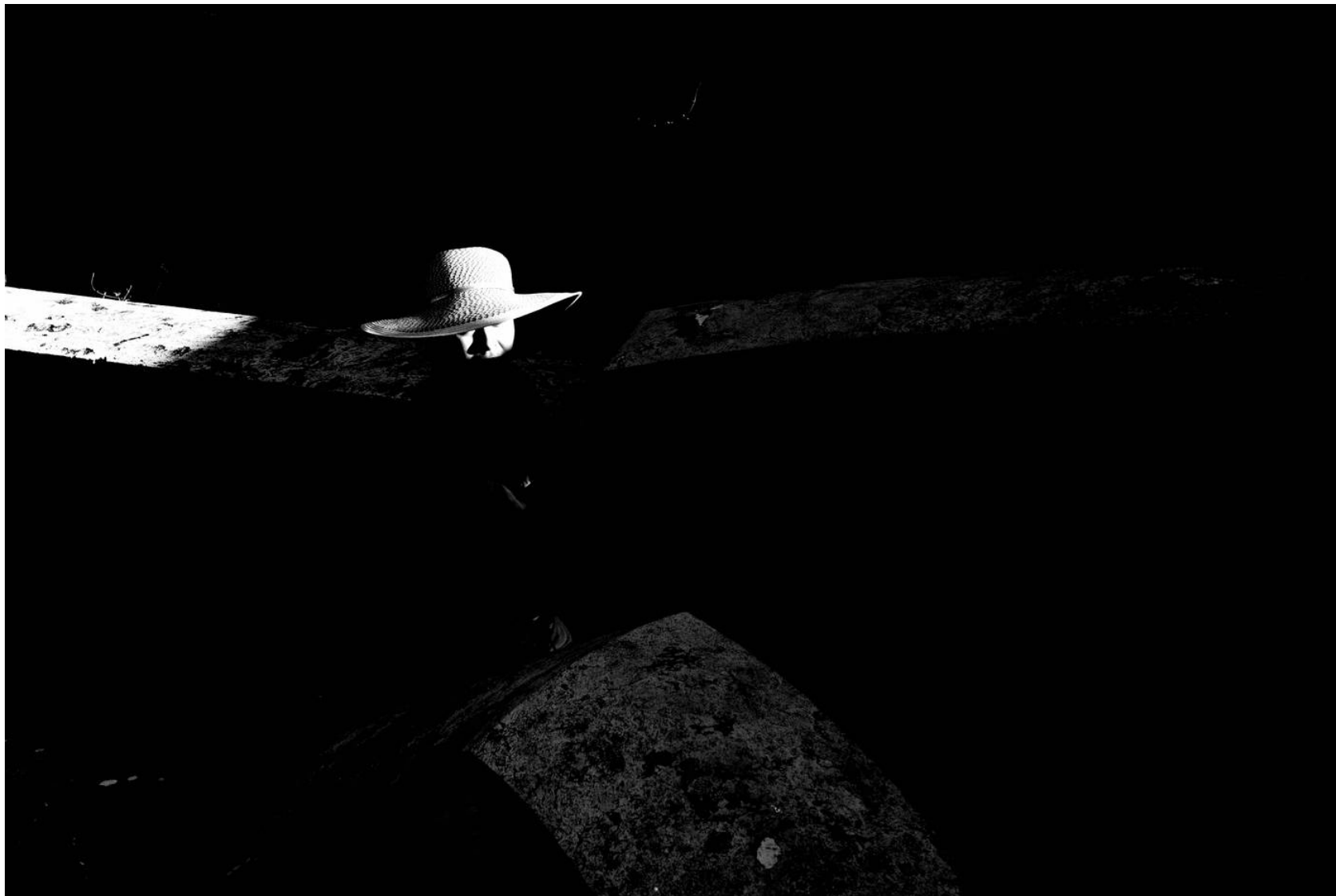




























FLUX_031 — CONTACT SHEET — 50 FRAMES



001



002



003



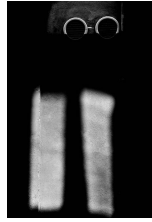
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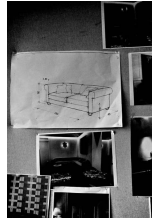
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008



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010



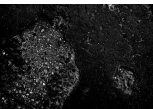
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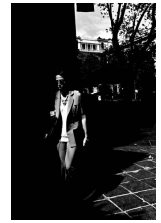
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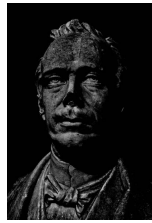
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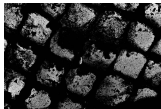
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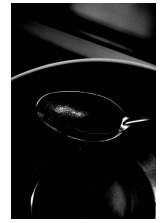
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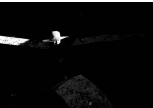
039



040



041



042



043



044



045



046



047



048



049



050

FLUX_031 INDEX

001	-	2023-09-05	10:25:57	026	-	2023-09-07	07:02:12
002	-	2023-09-05	10:39:51	027	-	2023-09-07	07:03:54
003	-	2023-09-05	11:01:14	028	-	2023-09-07	07:23:36
004	-	2023-09-05	11:08:04	029	-	2023-09-07	07:33:52
005	-	2023-09-05	11:17:09	030	-	2023-09-07	07:40:55
006	-	2023-09-06	01:22:18	031	-	2023-09-07	07:54:56
007	-	2023-09-06	06:39:38	032	-	2023-09-07	08:32:22
008	-	2023-09-06	06:48:29	033	-	2023-09-07	08:36:24
009	-	2023-09-06	06:59:15	034	-	2023-09-07	08:46:01
010	-	2023-09-06	07:00:29	035	-	2023-09-07	09:21:23
011	-	2023-09-06	07:28:51	036	-	2023-09-07	10:28:19
012	-	2023-09-06	07:32:02	037	-	2023-09-07	10:42:03
013	-	2023-09-06	07:35:03	038	-	2023-09-07	10:55:38
014	-	2023-09-06	07:47:13	039	-	2023-09-07	11:08:30
015	-	2023-09-06	07:48:10	040	-	2023-09-07	11:12:05
016	-	2023-09-06	07:54:01	041	-	2023-09-07	11:51:25
017	-	2023-09-06	07:56:02	042	-	2023-09-08	01:37:43
018	-	2023-09-06	08:41:50	043	-	2023-09-08	04:22:15
019	-	2023-09-06	09:00:55	044	-	2023-09-08	05:50:18
020	-	2023-09-06	09:33:29	045	-	2023-09-08	09:53:22
021	-	2023-09-06	09:58:32	046	-	2023-09-08	10:18:03
022	-	2023-09-06	10:11:18	047	-	2023-09-08	10:20:00
023	-	2023-09-06	11:00:55	048	-	2023-09-08	10:27:51
024	-	2023-09-07	01:53:03	049	-	2023-09-08	10:31:29
025	-	2023-09-07	04:11:02	050	-	2023-09-08	13:53:29



