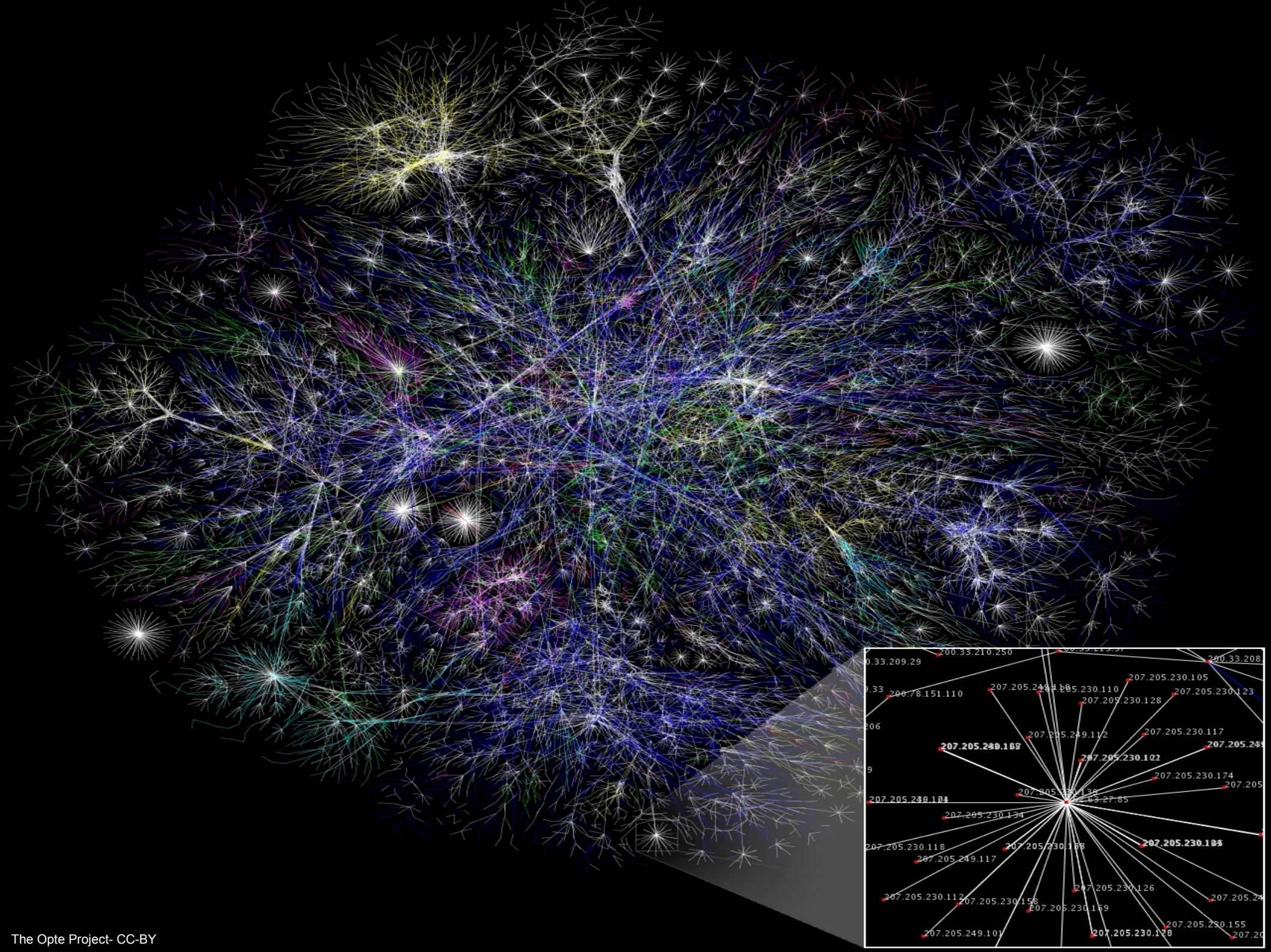
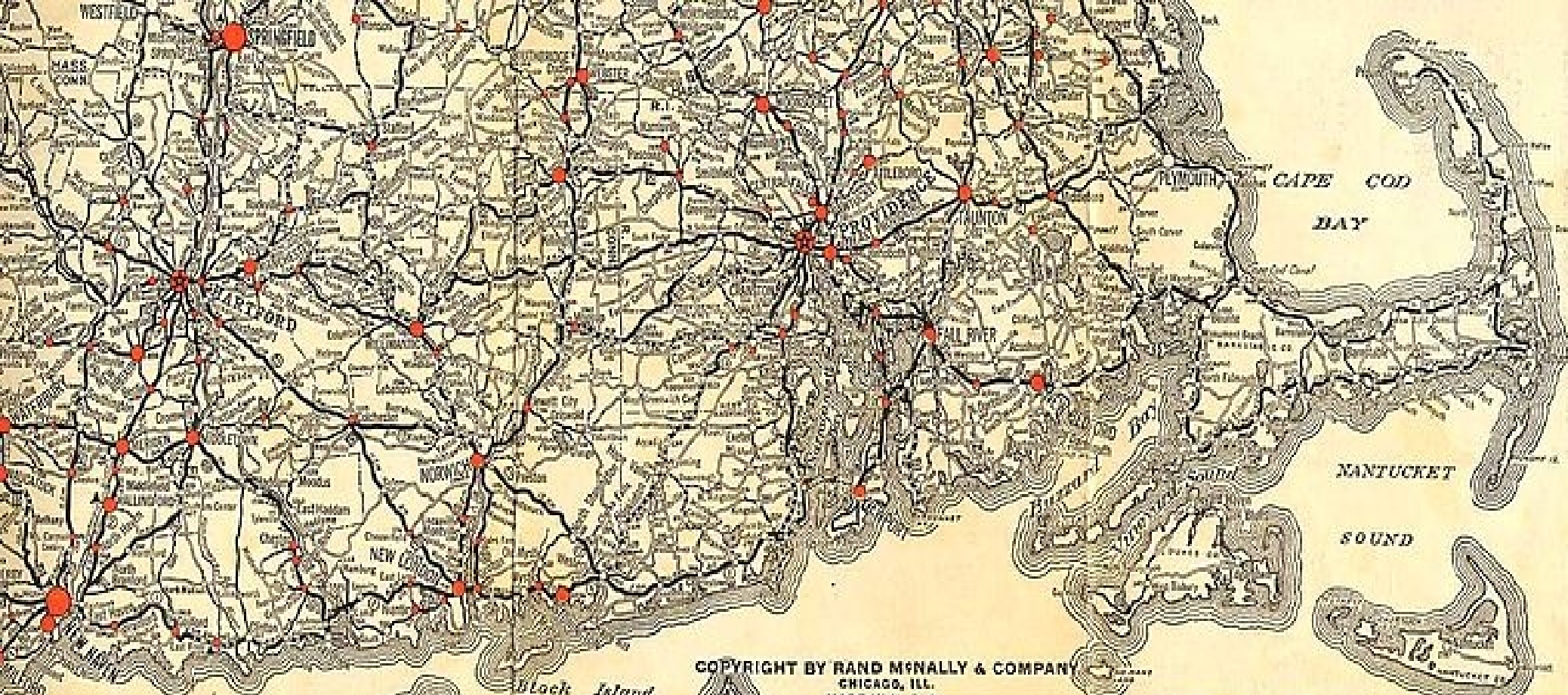


Wikipedia i la difusió del coneixement des de centres especialitzats

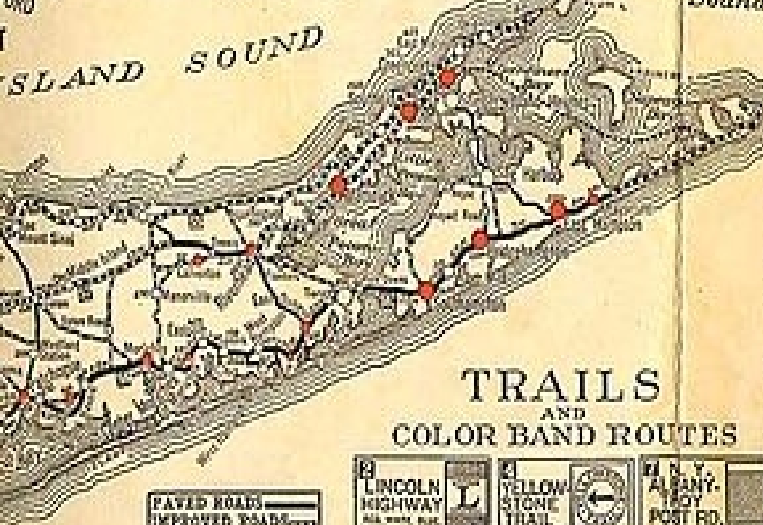
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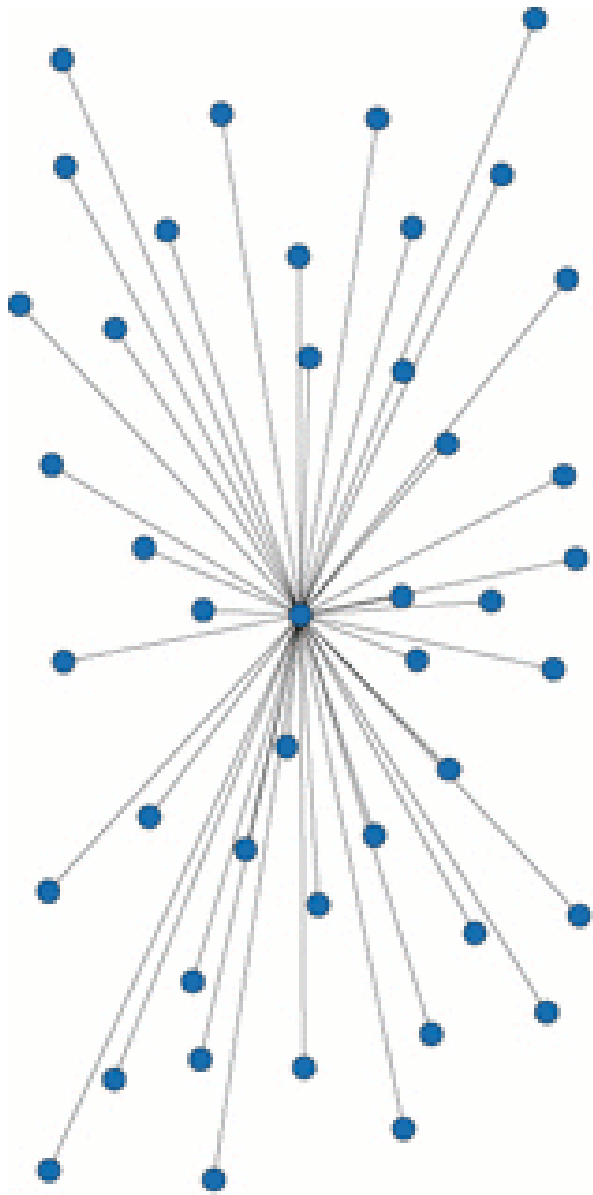


1 LINCOLN HIGHWAY All year, part.	2 YELLOW STONE TRAIL	3 N. Y. ALBANY-BOY POST RD.	4 PROVIDENCE-KINGSTON WAY	5 HAVERHILL-NEWBURY PORT	6 LAKE HARRIS ROUTE	7 MOHAWK TRAIL	8 HUBWAY	9 THOMPSONVILLE-STAFFORD SPRINGS	10 NEW HAVEN-DURHAM CENTER	11 POST ROAD	12 MOUNT DESERT TRAIL
13 NEW HAVEN-DURHAM CENTER	14 N. Y. ALBANY-MONTREAL ROUTE	15 BOSTON-ROOSEVELT HIGHWAY	16 ALBANY-BUFFALO HIGHWAY	17 ARLINGTON-LOWELL	18 BOSTON-SARASNOTT POINT ROAD	19 HUDSON-BERKSHIRE WAY	20 NUTMEG TRAIL	21 THOMPSONVILLE-STAFFORD SPRINGS	22 NEW HAVEN-DURHAM CENTER	23 POST ROAD	24 MOUNT DESERT TRAIL
25 WM. PENN. HIGHWAY	26 SUSQUEHANNA VALLEY ROUTE	27 WELLS-BRIDGE-WATER	28 HAVERHILL-RAYMOND	29 BOSTON-WAREHAM ROAD	30 RANDOLPH-GULF ROUTE	31 N. Y. & BERKSHIRE ROUTE	32 LAWRENCE-SALIM WAY	33 GREEN ROAD	34 NORTH HAMPTON-PITTSFIELD WAY	35 MANS-CHESTER-SOMERS ROUTE	
36 LYNN-SALEM WAY	37 ASHOKAN RESERVOIR ROUTE	38 HAVERTON-RAYMOND	39 LITTLETON-SALISBURY	40 BOSTON-HAVERHILL ROAD	41 BOSTON-WAREHAM ROAD	42 NEW LONDON-COLONETTER ROUTE	43 NORTH HEMPSHIRE TURNPIKE	44 HARTFORD-UNIONVILLE WAY	45 ANCHOR WAY	46 NALIGATUCK-NEW HAVEN	
47 DANIEL WEBSTER HIGHWAY	48 LONG-FELLOW HIGHWAY	49 BOSTON-POST ROAD	50 BOSTON-HAVERHILL ROAD	51 HOOSICK RIVER ROUTE	52 JERICHO TURNPIKE	53 SCHENECTADY LAKE-GEORGE	54 MONTAUK HIGHWAYS	55 BREWSTER-DANBURY ROUTE	56 TON-RINGTON-NORWALK ROUTE	57 NEW HAMPSHIRE COLLEGE ROAD	
58 KENNEBEC-PEPPER-OBSEDY TRAIL	59 GAP WAY	60 SUN-GOOK VALLEY ROAD	61 ROCKINGHAM ROAD	62 GLEN FALLS-CHAMPLAIN RT.	63 DANBURY BRIDGE FORT RT.	64 SOUTH-EASTADY LAKE-GEORGE	65 MONTAUK HIGHWAYS	66 BREWSTER-DANBURY ROUTE	67 TON-RINGTON-NORWALK ROUTE	68 NEW HAMPSHIRE COLLEGE ROAD	
69 NEW HAVEN-DURHAM CENTER	70 N. Y. ALBANY-MONTREAL ROUTE	71 BOSTON-ROOSEVELT HIGHWAY	72 ALBANY-BUFFALO HIGHWAY	73 ARLINGTON-LOWELL	74 BOSTON-SARASNOTT POINT ROAD	75 HUDSON-BERKSHIRE WAY	76 NUTMEG TRAIL	77 THOMPSONVILLE-STAFFORD SPRINGS	78 NEW HAVEN-DURHAM CENTER	79 POST ROAD	80 MOUNT DESERT TRAIL

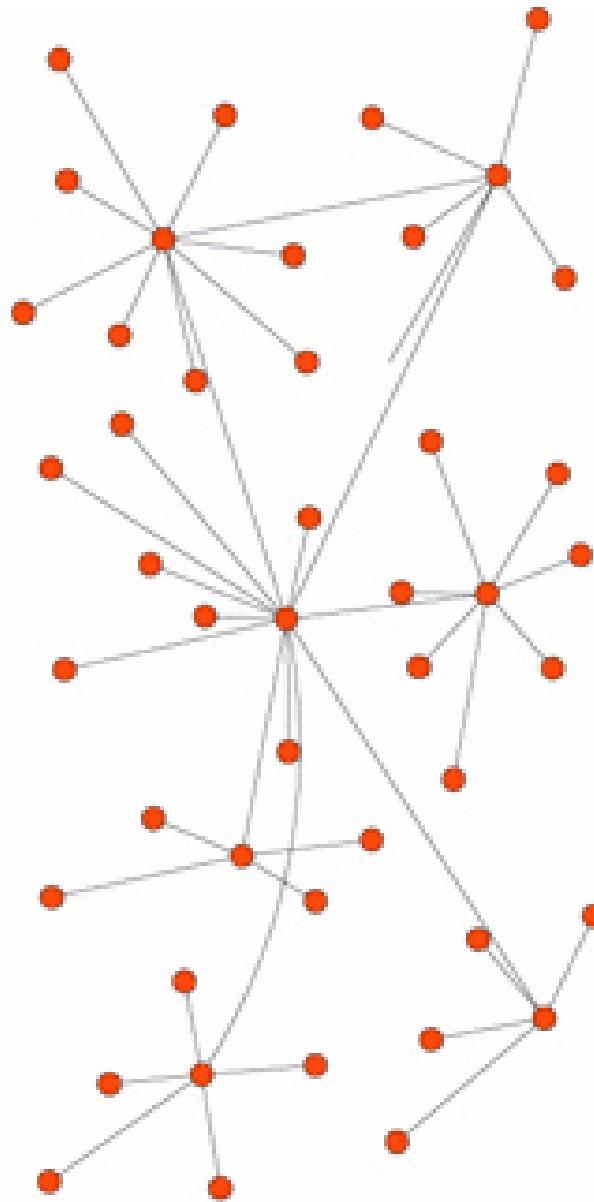




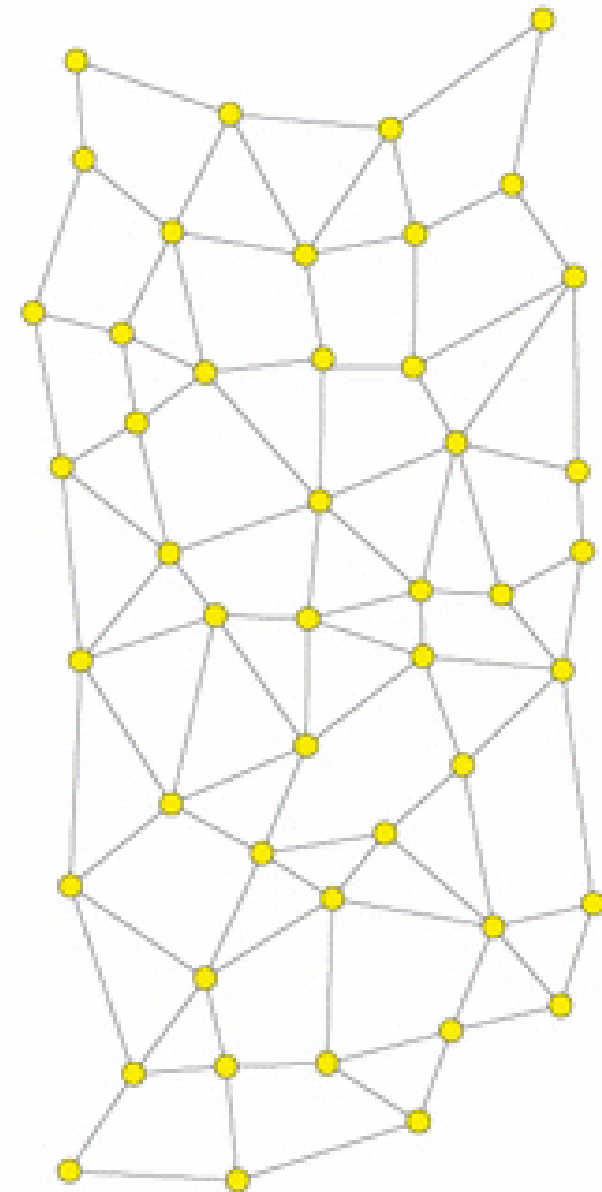
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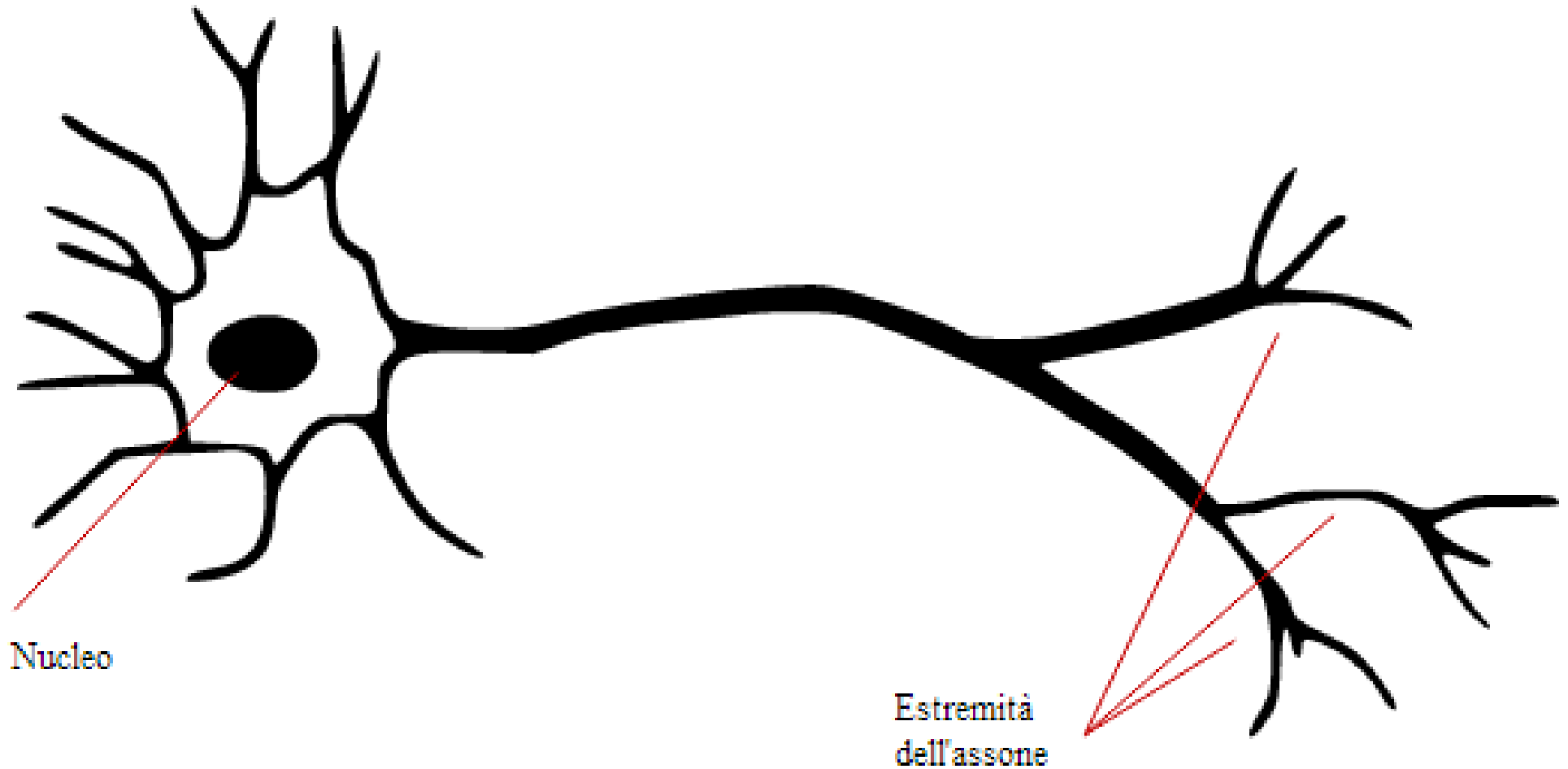


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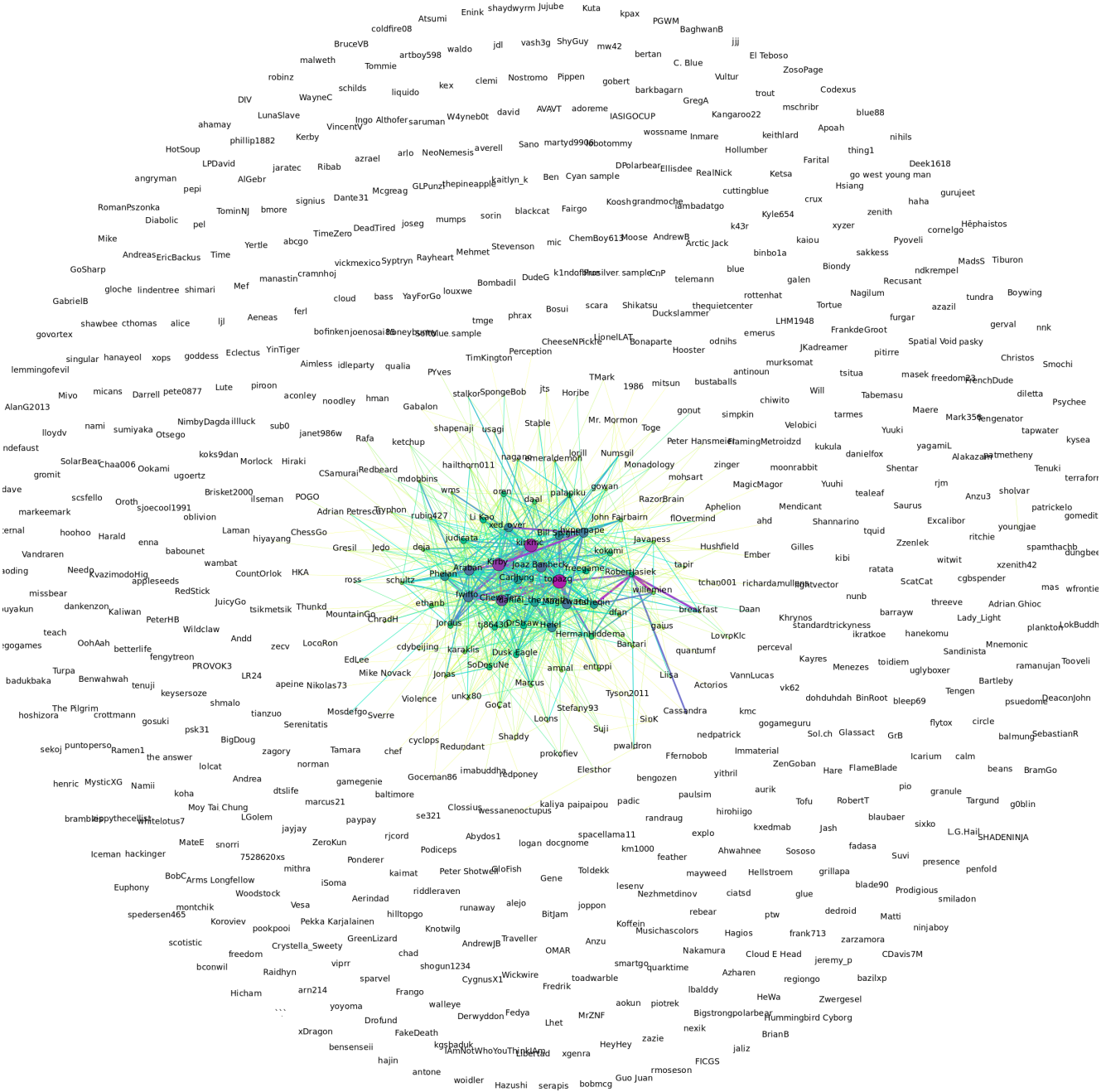


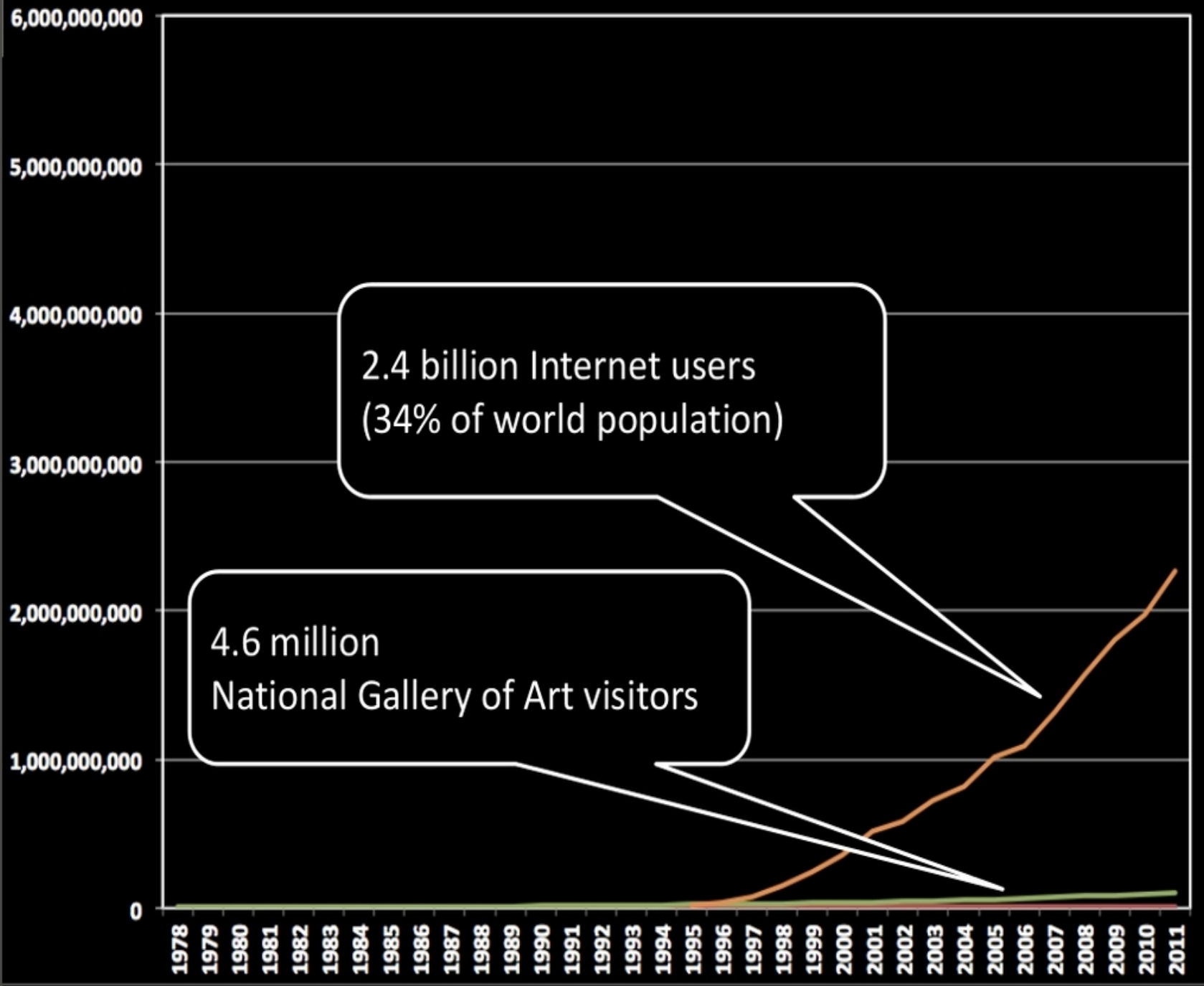
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El repte és la rellevància



Voluntariat





Rol

Quin és el **rol** d'una institució cultural
en un món on -cada cop més-
els “amateurs” tenen:

Més capacitat de treball
Més temps
Millor tecnologia....

.... i sovint més ganes ?

Tot canvia. Res canvia

Tot canvia:

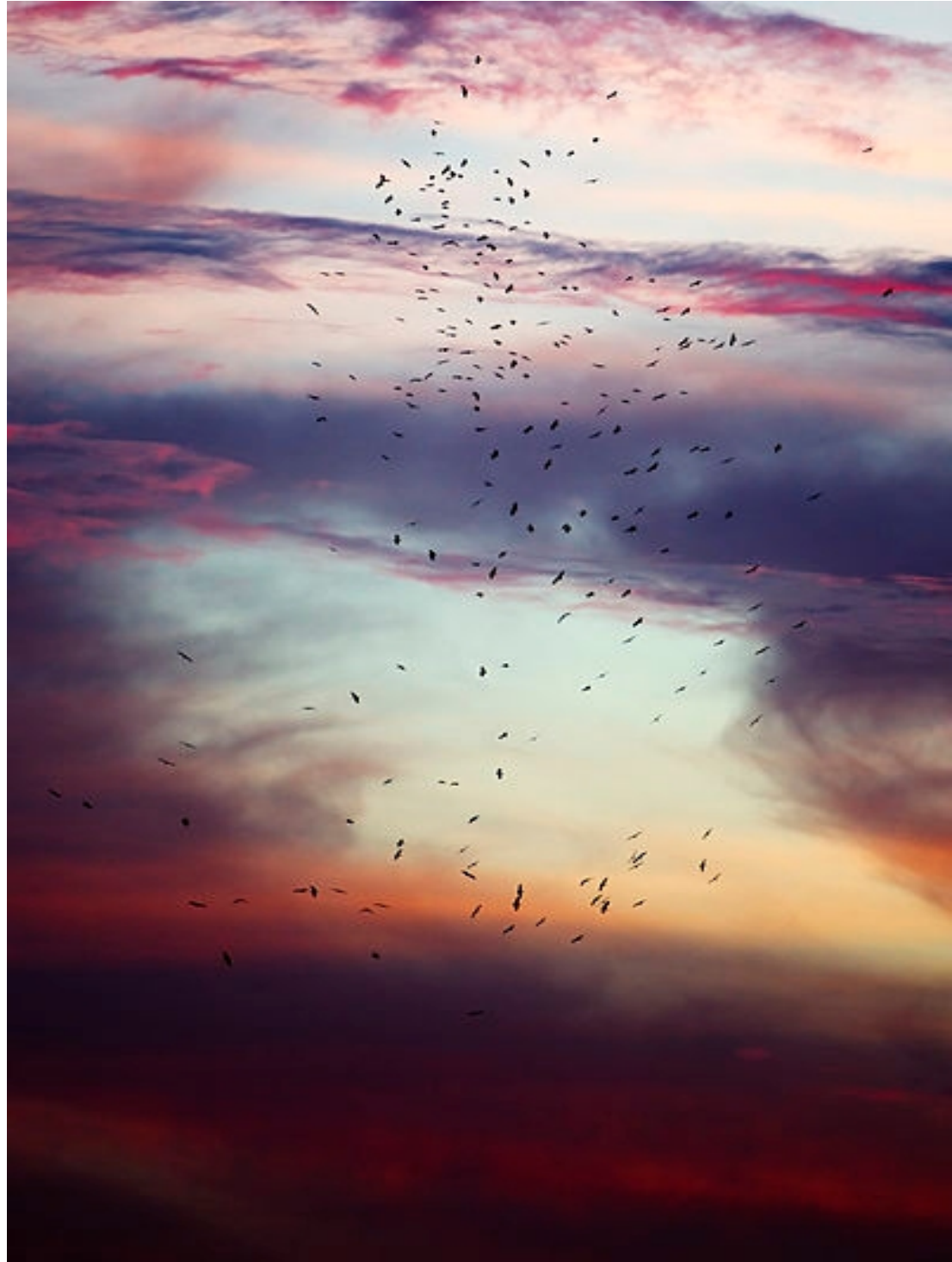
- La gent és diferent
- Esperem coses diferents
- Els materials són diferents
- Les experiències que oferim són diferents
- Esperem coses en una escala diferent

Res canvia:

- La gent és la mateixa
- Institucions culturals = experts
- Els objectes expliquen històries
- Els objectes són importants
- Ells llocs importen

...By Nick Poole

Yathin S Krishnappa CC-BY-SA



Objectius dels continguts

OBJECTES

EXPERIÈNCIA

HISTÒRIA

FETS



Objectius dels continguts

OBJECTES

“El nostre objectiu és conservar, estudiar i mostrar col·leccions i protegir el tresor nacional.”

EXPERIÈNCIA

HISTÒRIA

FETS

Objectius dels continguts

OBJECTES

EXPERIÈNCIA

“El nostre objectiu és crear un entorn obert, que convidi a la gent a venir i a disfrutar d'una experiència inspiradora.”

HISTÒRIA

FETS

Objectius dels continguts

OBJECTES

EXPERIÈNCIA

HISTÒRIA

“No es tracta dels objectes en sí mateixos, sinó de les connexions que podem fer entre ells. El nostre objectiu és crear i difondre aquestes històries per a que tothom entengui el món”

FETS

Objectius dels continguts

OBJECTES

EXPERIÈNCIA

HISTÒRIA

FETS

“Necessitem compilar i preservar els objectes basats en el coneixement científic i en la nostra expertise. El nostre objectiu és proveir una font d'autoritat.”

Objectius dels continguts

**Tots aquests impulsos (et al.)
co existeixen a qualsevol
institució cultural.**

**Es tracta de relacionar-nos
amb els nostres usuaris
d'una manera que ens
permeti tenir totes aquestes
perspectives en equilibri.**



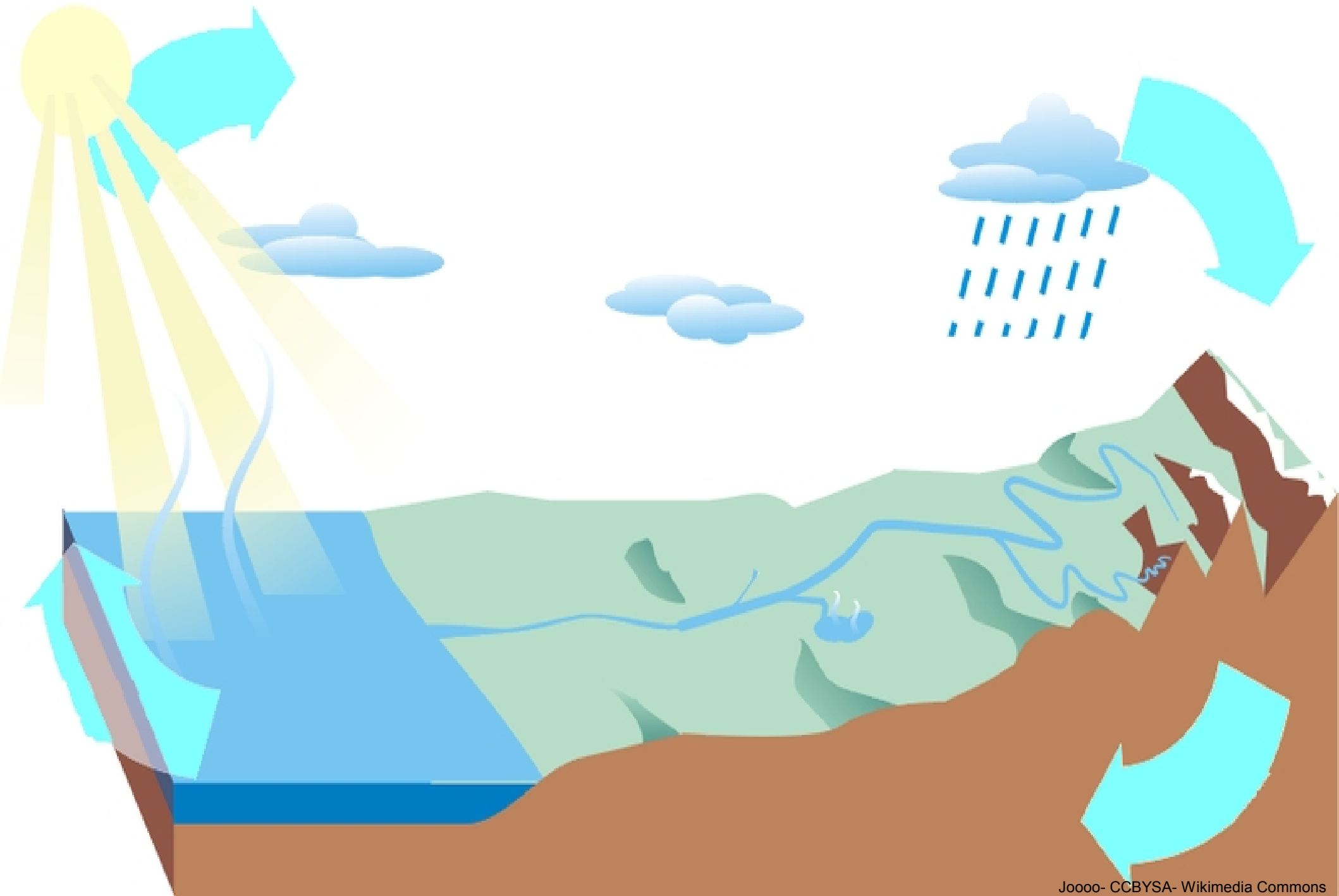
Continguts en xarxa

**YOUR URL
IS HOME.**

CONTENT NEEDS TO FLY.

**Uniu-vos a comunitats
ja existents**

Difusió de continguts especialitzats



Com fer fluir el cercle?

- 1) Alliberant continguts pre-existents
- 2) Si es paga amb diners públics... mantenir-ho públic: ROI
- 3) Fer coses rellevants. No reinventar la roda
- 4) Contactant amb nínxols d'usuaris.
- 5) Esdevenir un membre actiu de la comunitat.
- 6) Oferir més que demanar.
- 7) Veure que es fa abans de que arribis i demanar on pots ajudar.
- 8) Meritocràcia.
- 9) Pensar a llarg termini i en la *long tail*.
- 10) Una plataforma no fa comunitat per se.
- 11) Gratis no vol dir immediat.
- 12) Beta permanent.

Com fer fluir el cercle?

Altres conceptes a tenir en compte:

A) Judo Digital

B) Retorn de la inversió

C) Mètriques (citacions, visites, usos... nous KPIs)

D) Deixar de fer algunes coses per fer d'altres, per a altres grups

E) Un voluntari no és el teu voluntari

F) Promiscuitat intel·lectual : Zapping digital

G) Respecte.



॥ विकिपीडिया ॥
स्वतन्त्रविश्वकोशः

मुख्यपृष्ठम्
समुदायप्रवेशद्वारम्
विषयसर्वस्वम्
विचारमण्डपम्
नूतनपरिवर्तनानि
दूतावासः
अविशिष्टपृष्ठम्
नवागतेभ्यः परिचयः
अर्थदानम्

मुख्यपृष्ठम् सन्भाषणम्

पठ्यताम्

स्रोतः वृश्यताम्

इतिहासः वृश्यताम्



अन्वेषणम्



देवनागरी-लेखनार्थं किं कर्तव्यम्

[विलुप्यताम्]

मुख्यपृष्ठम्



॥ विकिपीडिया ॥
स्वतन्त्रविश्वकोशः

यः कोऽपि एतं सम्पादयितुम् अर्हति
संस्कृतविकिपीडियायां सम्प्रति ८,२६० लेखाः सन्ति।

विकिपीडियां प्रति स्वागतम्

संस्कृतविकिपीडिया संस्कृतभाषायां विद्यमानः स्वतन्त्रः विश्वकोशः। विकिपीडियानामा विश्वकोशोऽयं बह्वीषु भाषासु उपलभ्यते। अस्य सम्पादनं भवद्भिः स्वयमेव कर्तुं शक्यते। सम्पादनविषये साहाय्यार्थं 'लेखसाहाय्यम्' पश्यन्तु। टङ्कनार्थं 'टङ्कनसाहाय्यम्' पश्यन्तु। एतावता ८,२६० लेखाः लिखिताः सन्ति।

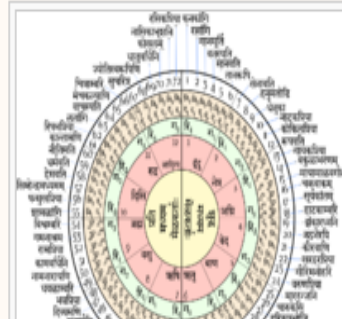
संस्कृतविकिपीडियादूतावासः
२०१२ नवम्बर् २६

सङ्गणकीयशब्दाः शूलयन्ति किम्? उपयुज्यताम् - आङ्ग्लसंस्कृतसङ्गणकशब्दकोशः

ॐ	अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	ऌ	ॡ	ए	ऐ	ओ	औ	अं	अः	क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	०-९	
वर्गाः	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ	ब	भ	म	य	र	ल	ळ	व	श	ष	स	ह	क्ष	त्र	ज्ञ	०-९

प्रमुखः लेखः

सङ्गीतम् इत्येषा कला शब्दैः नादैः शक्त्या च सञ्चाल्यमाना सङ्गा क्रिया । भावः लयः मेलनं माधुर्यं च उत्तमसङ्गीतस्य मूलन्यासाः भवन्ति । सङ्गीतं मनसि उद्भूयमाना सङ्गा क्रिया । अतः केनापि नादेन विना अपि मनसि एव सङ्गीतस्य अनुभूतिं कर्तुं समर्थाः मानवाः । यदा एषा क्रिया शास्त्रीशैल्या वाद्यपरिकरैः विशेषकौशलेन प्रदर्शिता भवति तस्याः सङ्गीतकला इति व्यवहारः । सङ्गीतस्य मूलं वेदाः एव । ऋग्वेदादिषु मन्त्राः सस्वराः एव । सङ्गीतं तु स्वरेणनिबद्धम्



वार्ताः

- नवम्बर् २१ तमे दिनाङ्के प्रातः ८ वादने पुणेनगरस्थे येरवडा कारागृहे भयोत्पादकस्य अजमलकसबस्य उद्बन्धनद्वारा मरणदण्डनं विहितम्।
- नवम्बरमासस्य २२दिनाङ्कतः केन्द्रीयशैल्याधिवेशनं दिनत्रयं यावत् भविता ।
- शिवसेना पक्षस्य संस्थापकः बाळासाहेब ठाकरेवर्यः २०१२ तमवर्षस्य नवम्बरमासस्य १७ दिनाङ्के मुम्बयीनगरे दिवङ्गतः । अस्य अन्त्यक्रियायां २०लक्षात्मकः जनसागरः सम्मिलितः आसीत् ।
- असमराज्ये पुनश्च कोक्राझार् मण्डले हिंसाचारः आरब्धः अस्ति । बोडोजनाङ्ग-बाङ्ग्लाभाषिमुस्लिंजनानां मध्ये बहुदिनेभ्यः सङ्घर्षः प्रचलन् अस्ति । अस्मिन् सङ्घर्षे गतसप्ताडे दशाधिकाः निहताः सन्ति ।
- म्यान्मारदेशस्य विरोधपक्षस्य नायिकायाः अङ्ग सान् सू कीवर्यायाः बेङ्गळूरुनगरस्य भारतीयविज्ञानमन्दिरे

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Norsk (bokmål)
Norsk (nynorsk)
Occitan
پنجابی
Piemontèis
Polski
Português
Română

7 Legacy and influence

4.1 Awards

5 Gallery

6 References

7 Bibliography

8 Sources

9 External links

Biography

[edit]

Born to the families of a [goldsmith](#) and a cabinet-maker, he grew up in the Barri Gòtic neighborhood of Barcelona.^[2] His father was Miquel Miró Adzerias and his mother was Dolores Ferrà.^[3] He began drawing classes at the age of seven at a private school at Carrer del Regomir 13, a medieval mansion. In 1907 he enrolled at the fine art academy at La Llotja, to the dismay of his father. He studied at the [Cercle Artístic de Sant Lluç](#)^[4] and he had his first solo show in 1918 at the Dalmau Gallery, where his work was ridiculed and defaced.^[5] Inspired by [Cubist](#) and surrealist exhibitions from abroad, Miró was drawn towards the arts community that was gathering in [Montparnasse](#) and in 1920 moved to Paris, but continued to spend his summers in Catalonia.^[2]

Career

[edit]



The Farm, 1921–1922, National Gallery of Art, Washington, DC.

Miró initially went to business school as well as art school. He began his working career when he was a teenager as a clerk, although he abandoned the business world completely for art after suffering a nervous breakdown.^[6] His early art, like that of the similarly influenced [Fauves](#) and [Cubists](#) exhibited in Barcelona, was inspired by [Vincent Van Gogh](#) and [Paul Cézanne](#). The resemblance of Miró's work to that of the intermediate generation of the [avant-garde](#) has led scholars to dub this period his Catalan Fauvist period.^[7]

A few years after Miró's 1918 Barcelona solo exhibition, he settled in Paris where he finished a number of paintings that he had begun on his parents' farm in [Mont-roig del Camp](#). One such painting, *The Farm*, showed a transition to a more individual style of painting and certain nationalistic qualities. [Ernest Hemingway](#), who later purchased the piece, compared the artistic accomplishment to James Joyce's *Ulysses* and described it by saying, "It has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. No one else has been able to paint these two very opposing things."^[8] Miró annually returned to Mont-roig and developed a symbolism and nationalism that would stick with him throughout his career. *Catalan Landscape (The Hunter)* and *Tilled Field*, two of Miró's first works classified as [Surrealist](#), employ the symbolic language that was to dominate the art of the next decade.

In 1924, Miró joined the [Surrealist](#) group. The already symbolic and poetic nature of Miró's work, as well as the dualities and contradictions inherent to it, fit well within the context of dream-like automatism espoused by the group. Much of Miró's work lost the cluttered chaotic lack of focus that had defined his work thus far, and he experimented with collage and the process of painting within his work so as to reject the framing that traditional painting provided. This antagonistic attitude towards painting manifested itself when Miró referred to his work in 1924 ambiguously as "x" in a letter to poet friend [Michel Leiris](#).^[9] The paintings that came out of this period were eventually dubbed Miró's dream paintings.



Miró did not completely abandon subject matter. Despite the [Surrealist](#) automatic techniques that he employed extensively in the 1920s, sketches show that his work was often the result of a methodical process. Miró's work rarely dipped into non-objectivity, maintaining a symbolic, schematic language. This was perhaps most prominent in the repeated *Head of a Catalan Peasant* series of 1924 to 1925. In 1926, he collaborated with [Max Ernst](#) on designs for ballet [impresario Sergei Diaghilev](#). With Miró's help, Ernst pioneered the technique of *grattage*, in which he troweled pigment onto his canvases.^[citation needed]

Miró returned to a more representational form of painting with *The Dutch Interior of 1928*. Crafted after works by Hendrik Martensz

name

Born 20 April 1893
Barcelona, Spain

Died 25 December 1983 (aged 90)
Palma, Majorca, Spain

Spouse Pilar Juncosa Iglesias (1929–1983)

Nationality Spanish

Field [Painting](#), [Sculpture](#), [Mural](#) and [Ceramics](#)

Training *Escuela de Bellas Artes de la Llotja*, and *Escuela de Arte de Francesco Galí*, *Círculo Artístico de Sant Lluç*, 1907–1913

Movement [Surrealism](#), [Dada](#), [Personal](#), [Experimental](#)

Influenced by [André Masson](#), [Pablo Picasso](#), [Tristan Tzara](#) and [André Breton](#)

Influenced [Arshile Gorky](#)

Awards 1954 [Venice Biennale Grand Prize for Graphic Work](#), 1958 [Guggenheim International Award](#), 1980 [Gold Medal of Fine Arts](#), Spain

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