

Libro Agenda 1 Hachette Aldiany

"A Narrative Of The Mutiny, On Board His Majesty's Ship Bounty; And The Subsequent Voyage Of Part Of The Crew, In The Ship's Boat" book has a beautiful glossy cover and a blank page for the dedication."The boatswain was now ordered to hoist the launch out, with a threat, if he did not do it instantly, to take care of himself. The boat being out, Mr. Hayward and Mr. Hallet, midshipmen, and Mr. Samuel, were ordered into it; upon which I demanded the cause of such an order, and endeavoured to persuade some one to a sense of duty; but it was to no effect: "Hold your tongue, Sir, or you are dead this instant," was constantly repeated to me. The master, by this time, had sent to be allowed to come on deck, which was permitted; but he was soon ordered back again to his cabin."Vice-Admiral William Bligh FRS was an officer of the Royal Navy and a colonial administrator. The Mutiny on the Bounty occurred during his command of HMS Bounty in 1789; after being set adrift in Bounty's launch by the mutineers, Bligh and his loyal men all reached Timor alive, after a journey of 3,618 nautical miles

“Paper Walls was the first scholarly book to deal with the question of America’s response to the Nazi assault on the European Jews. A revised version of my Ph.D. dissertation at Harvard University, it was originally published in 1968... Those times were very different from these. There was little public receptivity to Holocaust studies then, and only limited academic interest... The scholarly reviews, of which there were several, were favorable. But the general press paid little attention to the book... A pioneer in its field, Paper Walls first established the thesis that three features of American society in the 1930’s and 1940’s were key to understanding the nation’s inadequate response to the refugee crisis. They were anti-Semitism, nativistic nationalism, and the unemployment problem of the Great Depression. This basic concept has been followed in all the succeeding scholarly literature on the topic. This concept is also the main legacy from Paper Walls to my more recent book, The Abandonment of the Jews: America and the Holocaust, 1941-1945 (1984). Although Abandonment stands as a complete study in its own right, it is in fact the sequel to Paper Walls. It is a continuation of the history of America’s reaction to the plight of the European Jews in the Nazi era.” — David S. Wyman, Preface to the 1985 paperback edition of Paper Walls “[A] thorough study of American refugee policy from 1938 to 1941... On the basis of Wyman’s book, the United States stands indicted for a tragic failure to live up to its nineteenth-century ideal of asylum... Though Wyman makes no effort to disguise his strong sympathy for the refugees, his book... gives a careful and well-documented history of American refugee policy... The state department — above all Assistant Secretary of State Breckinridge Long — emerges from his pages as the primary culprit... The attitude displayed by... the foreign service... led to the creation of the paper walls that Wyman so honestly and tragically describes in this important book.” — Robert A. Divine, Journal of American History “The first scholarly

examination of American refugee policy between 1938 and 1941... What Wyman sets out to do he does extremely well. Paper Walls is a worthwhile addition to our growing knowledge of the policy of those who bore witness to the Holocaust.” — Henry L. Feingold, *American Jewish Historical Quarterly* “No one who reads this book will be able to ignore the fact that blatant antisemitism in the United States — from the public, from Congress, and from within the State Department — prevented our government from giving more than minimal assistance to the Jewish refugees... Professor Wyman has done an immense amount of research in primary and secondary sources and Paper Walls is extraordinarily sound and superbly documented. It is tightly written, well-organized, and logically presented.” — Leonard Dinnerstein, *Jewish Social Studies* “The conclusions of the book are stark and simple: ‘The half-filled quotas of mid-1940 to mid-1941, when refugee rescue remained entirely feasible, symbolize 20,000 to 25,000 lives lost...’ In the eight years from 1933 to 1941, about 250,000 refugees found safety here. The total is not small, but neither is the country which received them.” — Raul Hilberg, *Political Science Quarterly* “Generally [President Roosevelt] left refugee policy to the disposition of a hostile Congress and the State Department. Yet, as the author points out, neither Roosevelt, the State Department, nor Congress can be blamed entirely for what happened. ‘Viewed within the context of its times, United States refugee policy from 1938 to the end of 1941 was essentially what the American people wanted.’ In December 1938 only 8.7 per cent of the respondents to a Roper poll favored entry of a larger number of European refugees than the quota law allowed; fully 83 per cent were flatly opposed. This book tells a dismal story. While it is dear where the author’s sympathies lie, he tells the story with restraint; if anything, his approach and writing style underplay the pathos involved... Wyman has given us a scholarly description and analysis of the first act of the tragedy, which he promises to carry on through the war and postwar years.” — J. Joseph Huthmacher, *The American Historical Review* “This thoroughly documented study of the United States policies in regard to the refugee crisis of 1938-1941 is the best available source in this field and on that period. Drawing on material from some well known as well as several previously untapped sources, Wyman discusses both the ambiguous role of particular figures and organizations and the underlying forces at work in American society which influenced governmental policy and practices; anti-semitism, nativism, fear of unemployment and of Nazi subversives are shown as the major pressure to which America’s people and leaders succumbed.” — Joseph S. Roucek, *The International Migration Review* “This is a depressing topic impressively researched. Professor Wyman has investigated almost all the relevant primary and secondary materials in order to recount the tragic story of America’s indifference to the hundreds of thousands of refugees fleeing Hitler’s Europe... Over two-thirds of Americans desired to keep the Jewish refugees out of the United States. Wyman argues that this sentiment was due to three sources: ‘nativism, anti-Semitism, and economic insecurity’... There is enough evidence in Wyman’s book to cause the Statue of Liberty to collapse for lack of moral foundation.” — John P. Diggins, *The Historian* “Professor Wyman skillfully

investigates and thoughtfully analyzes the complexities of the crisis and the reasons why more was not done to aid the refugees in the crucial period between 1938 and 1941... The author examines the problem thoroughly from a number of standpoints... The State Department, the Congress, and the President really were reflecting the attitudes of the American people, who, Wyman asserts, were indifferent and even antagonistic to the refugees [because of] the economic insecurity engendered by the depression, nativistic nationalism, and anti-Semitism. A well-researched and lucidly, if not dispassionately, written book, *Paper Walls* is a sound, workmanlike study of a significant episode in our nation's recent past." — E. Berkeley Tompkins, *The Annals of the American Academy of Political and Social Science*

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A pioneer in the study of radioactivity and isotopy discusses groundbreaking research related to the origin of the actinium series and the stability of isotopes as well as chemical forces and optical properties

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

In *Architectures of Time*, Sanford Kwinter offers a critical guide to the modern history of time and to the interplay between the physical sciences and the arts. Tracing the transformation of twentieth-century epistemology to the rise of thermodynamics and statistical mechanics, Kwinter explains how the demise of the concept of absolute time, and of the classical notion of space as a fixed background against which things occur, led to field theory and a physics of the "event." He suggests that the closed, controlled, and mechanical world of physics gave way to the approximate, active, and qualitative world of biology as a model of both scientific and metaphysical explanation. Kwinter examines theory of time and space in Einstein's theories of relativity and shows how these ideas were reflected in the writings of the sculptor Umberto Boccioni, the town planning schema of the Futurist architect Antonio Sant'Elia, the philosophy of Henri Bergson, and the writings of Franz Kafka. He argues that the writings of Boccioni and the visionary architecture of Sant'Elia represent the earliest and most profound deployments of the concepts of field and event. In discussing Kafka's work, he moves away from the thermodynamic

model in favor of the closely related one of Bergsonian durée, or virtuality. He argues that Kafka's work manifests a coherent cosmology that can be understood only in relation to the constant temporal flux that underlies it.

[Book of hallucinations](#)

[Architecture and Modernity](#)

[Oficina Theater](#)

[Sfera E Il Labirinto](#)

[The Antifascist Emigration in Europe and America](#)

[A Human Security Doctrine for Europe](#)

[The Global City](#)

[Bibliographia Dantea AB Anno MDCCCLXV](#)

[Radioelements and Isotopes](#)

[Tuck Everlasting](#)

[Catalogue of the Dante Collection in the Library of University College, London](#)

This selection of non-fictional work from the author of *Life, a User's Manual*, demonstrates Georges Perec's characteristic lightness of touch, wry humour and accessibility.

Um Livro que documenta a reforma do Teatro Oficina com imagens e testemunhos dos que participaram do trabalho.

Calypso Summer is a story told by Calypso, a young Nukunu man, fresh out of high school in Rastafarian guise. After failing to secure employment in sports retail, his dream occupation, Calypso finds work at the Henley Beach Health Food shop where his boss pressures him to gather native plants for natural remedies. This leads him to his Nukunu family in southern Flinders Ranges and the discovery of a world steeped in cultural knowledge. The support of a sassy, smart, young Ngadjuri girl, with a passion for cricket rivalling his own, helps Calypso to reconsider his Rastafarian façade and understand how to take charge of his future.

Awarded an Honorable Mention by The Eleanor Tufts Award. The Award Committee called the book a "transformative scholarly contribution." Recently identified by the editors as the Rua Nova dos Mercadores, the principal commercial and financial street in Renaissance Lisbon, two sixteenth-century paintings, acquired by Dante Gabriel Rossetti in 1866, form the starting point for this portrait of a global city in the early modern period. Focusing on unpublished objects, and incorporating newly discovered documents and inventories that allow novel interpretations of the Rua Nova and the goods for sale on it, these essays offer a compelling and

original study of a metropolis whose reach once spanned four continents. The Rua Nova views painted by an anonymous Flemish artist portray an everyday scene on a recognizable street, with a diverse global population. This thoroughfare was the meeting point of all kinds of people, from rich to poor, slave to knight, indigenous Portuguese to Jews and diasporic black Africans. The volume highlights the unique status of Lisbon as an entrepôt for curiosities, luxury goods and wild animals. As the Portuguese trading empire of the fifteenth and sixteenth century expanded sea-routes and networks from West Africa to India and the Far East, non-European cargoes were brought back to Renaissance Lisbon. Many rarities were earmarked for the Portuguese court, but simultaneously exclusive items were readily available for sale on the Rua Nova, the Lisbon equivalent of Bond Street or Fifth Avenue. Specialized shops offered West African and Ceylonese ivories, raffia and Asian textiles, rock crystals, Ming porcelain, Chinese and Ryukyuan lacquerware, jewelry, precious stones, naturalia and exotic animal byproducts. Lisbon was also a hub of distribution for overseas goods to other courts and cities in Europe. The cross-cultural and artistic influences between Lisbon and Portuguese Africa and Asia at this date will be reassessed. Lisbon was imagined as the head of empire or caput mundi, while the River Tagus became the aquatic gateway to a globally connected world. Lisbon evolved into a dynamic Atlantic port city, excelling in shipbuilding, cartography and the manufacture of naval instruments. The historian Damião de Góis bragged of the "Tagus reigning over the world". Lisbon's fame depended on its river, an aquatic avenue that competed with the Rua Nova, providing a means of interaction, trade and communication along Lisbon's coastline. Even for the cosmopolitan Góis, who traveled extensively for the Portuguese crown, Lisbon's chaotic docks were worth describing. Of all the European cities he experienced, only Lisbon and her rival Seville could be "rightfully called Ladies and Queens of the Sea". Góis contended that they had opened up the early modern world through circumnavigation. Lisbon was destroyed in a devastating earthquake and tsunami in November 1755. These paintings are the only large-scale vistas of Rua Nova dos Mercadores to have survived, and together with the new objects and archival sources offer a fresh and original insight into Renaissance Lisbon and its material culture. REVIEWS "This handsomely illustrated book offers a tantalising view of a vanished city that in its day, according to do Góis, "reigned over the world." "Apollo The Global City, far more than a catalogue of beautiful things, expertly explores the contradictions between power and accumulation, commerce and art, that complicated the imperial project." "World Of Interiors "A deeply important addition to its genre." Arts of Asia March/April 2016 "[The Global City] brings the forgotten importance and contribution of a great European city to fresh attention." The Art Newspaper, April 2016 "This is modern historical inquiry at its

best: clear, precise, forthcoming about problems of evidence, and relentlessly focused on its central questions...[The Global City] restores Lisbon to its rightful place as one of the most important centres in the history of the modern world."Times Literary Supplement 12 February 2016 Cultural history at its most original and sustaining."Literary Review a superbly produced and illustrated volume of essays that examine different aspects of the other half of Crowley's story--the impact, not of Portugal on the wider world, but of the wider world on Portugal, as seen on the streets and in the houses of Renaissance LisbonThe New York Review of Books

Over 200 works of the well-known Edition Eulenburg series of scores from orchestral and choral literature, chamber music and music theatre are now available in digital format. You can now enjoy the yellow study scores digitally with one click in excellent reproduction quality. Über 200 Werke der berühmten Edition Eulenburg Partiturreihe für Orchester- und Chorkliteratur, Kammermusik und Musiktheater sind nun auch in einer digitalen Aufbereitung erhältlich. In optisch hervorragender Darstellung kann man die gelben Studienpartituren mit einem Klick jetzt auch digital genießen.

A magisterial history of the artists and writers who left Weimar when the Nazis came to power In 1933 thousands of intellectuals, artists, writers, militants and other opponents of the Nazi regime fled Germany. They were, in the words of Heinrich Mann, "the best of Germany," refusing to remain citizens in this new state that legalized terror and brutality. Exiled across the world, they continued the fight against Nazism in prose, poetry, painting, architecture, film and theater. Weimar in Exile follows these lives, from the rise of national socialism to their return to a ruined homeland, retracing their stories, struggles, setbacks and rare victories. The dignity in exile of Walter Benjamin, Ernst Bloch, Bertolt Brecht, Alfred Döblin, Hanns Eisler, Heinrich Mann, Thomas Mann, Anna Seghers, Ernst Toller, Stefan Zweig and many others provides a counterpoint to the story of Germany under the Nazis.

[Performance Design](#)

[The Neutron Story](#)

[Sex, Gender, Feminism](#)

[Design and Capitalist Development](#)

[The Discovery of Nuclear Fission](#)

[An Etymological Dictionary of the Romance Languages](#)

[On the Streets of Renaissance Lisbon](#)

[Serenade D major](#)

[Theatre Architecture and the Historical Avant-Garde](#)

[Studying Medieval Women](#)

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Nowadays there are many spaces of fascination in visual art. Of course, installative space and contextual space have been on the art scene for awhile. However, they are now accompanied by other spaces such as urban space, architectural space, cyberspace, hyperspace, and screen-based space. In this volume, architects, artists, theorists, three symposia and four exhibitions attempt to find answers to questions such as: Could the architectonic study and/or deconstruction of space play a decisive role in the shift of attention to space? Which theoretical factors structure the current experience and meaning of space? What is the role of the aesthetization of the environment on our concept of space? Smooth Space - VCC de Brakke Grond, Amsterdam - is a project at the heart of this publication. Spatial interests range from how the concept of space is redefined and exploited in our current visual culture to how the digital world influences our spatial concepts. Participants in this issue are: Jean Attali, Annette W. Balkema, Andrew Benjamin, Ole Bouman, Bernard Cache, Paul Crowther, Christoph Fink, Hugo Heyrman, Hou Hanru, Rem Koolhaas, Geert Lovink, Karlheinz Lüdeking, Bartomeu Mari, Kas Oosterhuis, Jan van de Pavert, Keiko Sato, Eran Schaerf, Lara Schnitger, Roger Scruton, Martin Seel,

Nasrine Seraji, Henk Slager, Sjoerd Soeters, Lars Spuybroek, Ann Van Sevenant, Peter Weibel and Mark Wigley.

What will it be like to live in Lagos 100 years after Nigeria gained independence from the British? In 2010, eight writers came together to contribute stories to an anthology on fictional / futuristic takes on the city of Lagos via a workshop tagged LAGOS_2060, conceived to commemorate Nigeria's golden jubilee. The anthology that grew out of the workshop is telling in the different versions of the future it foretells. In LAGOS_2060 – an unusual scenario planning exercise achieved through the power and magic of a creative writing programme – there are climate change induced natural disasters actively plugged by doomsday preachers of the day, there are serious government institutions involved in first rate science and more often than not, these institutions tackle and solve the energy crisis to various degrees of success. There are wars and near wars as Lagos threatens to secede from the Nigerian state to have full control of its own economy. There are robots, amphibious speed trains, psychedelic drugs and highly trained security operatives with conflicts of interest, but more importantly, there are the ubiquitous Lagos people, whose industry and inventiveness seems largely unchanged, despite how much their city has travailed in the intervening half century.

In this detailed overview of the history of the handmade book, Avrin looks at the development of scripts and styles of illumination, the making of manuscripts, and the technological processes involved in paper-making and book-binding.

Italian-English. "List of some Italian dictionaries"; "List of philological books treating of or bearing upon Italian etymology": pages xiii. "A concise English-Italian vocabulary": cxxxv page.

This book gathers together a group of international artists, architects, scenographers, performers, and theorists to establish Performance Design as a fluid and emerging field, which explores the speculative and projective acts of designing performance and performing design. The theoretical essays and realised projects offer a lively and stimulating range of performative expressions across disciplines, where design artefacts -- objects, gestures, images, occasions and environments -- are aligned to performance

through notions of embodiment, action and event. Performance Design is presented as an aesthetic practice that harnesses and orchestrates the dynamic forces of the lived world, as well as the participatory role of a co-creative audience, to provide a critical tool for reflecting, confronting and realigning worldviews.

[The Liquidation of Exile](#)

[Lagos 2060](#)

[A History of Colors](#)

[A Selected Chronology of Performances with Casts](#)

[Moral Combat](#)

[A Narrative of the Mutiny](#)

[Op. 11](#)

[Calyпсо Summer](#)

[Women, Gender, and War in Italian Renaissance Literature](#)

[Theatre, Performance, and the Historical Avant-garde](#)

[Toward a Theory of the Event in Modernist Culture](#)

Discusses the writing, characters, plot and themes of this 1975 novel. Includes discussion questions and activities.

The Italian sixteenth century offers the first sustained discussion of women's militarism since antiquity. Across a variety of genres, female writers raised questions about women's right and ability to fight in combat. Treatise literature engaged scientific, religious, and political discourses about women's virtues, while epic poetry and biographical literature famously featured examples of women as soldiers, commanders, observers, and victims of war. Moral Combat asks how and why women's militarism became one of the central themes of the age. Gerry Milligan discusses the armed heroines of biography and epic within the context of contemporary debates over women's abilities and men's martial obligations. Women are frequently described as fighting because men have failed their masculine duties. Women's prowess at arms was asserted to be a cultural symptom of men's shortcomings. Moral Combat ultimately argues that the popularity of the warrior woman in sixteenth-century Italian literature was due to her dual function of shame and praise: calling men to action and offering a potential victory to a disempowered people.

As the symbolists, constructivists and surrealists of the historical avant-garde began to abandon traditional theatre spaces and move to more contingent locations of the theatrical and political 'event', the built environment of a performance became not only part of the event, but an event in and of itself. Event-Space radically re-evaluates the avant garde's championing of nonrepresentational spaces, drawing on specific fields of performance studies and architectural studies to establish a theory of 'performative architecture'. 'Event' was central to the significance to modernism's revolutionary agenda, resisting realism and naturalism – and, simultaneously, the monumentality of

itself. Event-Space analyzes a number of spatiotemporal models central to that revolution, both illuminating the history of av performance and inspiring contemporary approaches to performance space.

Apart from the Study Group's Barcelona Report, it contains fifteen studies especially commissioned by the Study Group to he approach."--Jacket.

Building on many years of inquiry into the sociology of intellectuals, notably through a series of books on the sociologist, Kar book brings together the results of ten years of work on the special problems of intellectuals in exile. The historical material emigration from Nazi Germany, not only because this event has generated the richest literature in exile studies, but also beca author's personal connections to the situation and to a number of outstanding representatives of that exile. Case studies ar following figures: Johannes Becher, Ernst Fraenkel, Hans Gerth, Oskar Maria Graf, Kurt Hiller, Erich Kahler, Alfred Kantoriowics Kesten, Siegfried Kracauer, Karl Mannheim, Hans Mayer, Franz Neumann, Nina Rubinstein, Oskar Seidlin and Carl Zuckmayer. Th opens with a systematic proposal for the study of intellectual exile, entailing a critique of approaches that neglect concrete in favor of a metaphorical cultural approach. In the distinctive approach elaborated through a series of problem-centered cas focus is on the multiple, complex and changing negotiating processes and bargaining structures constitutive of exile, especia of return interplays with the politics of memory. [NP] The first three chapters deal with émigré intellectuals whose writings theoretically important reflections on exile and related conditions. The interplay and conflicts between the priorities of ambit university scholarship and the self-understanding of the exile cohort identified with the Humanities is the theme of the next following long chapter, the focus is on the outcome of exile, documented by the first letters written by intellectual and litera individuals who had remained in Germany and with whom they had unfinished business. These diverse reopenings of negotiat revealing about different ways of settling with the experiences of exclusion and the prospects of return. The final section of its very beginnings in two senses: it offers a self-reflection by the author about his own relations to the exile under study as "second wave" generation that arrived from Germany as children, with special attention to the elective affinities between him of the actual primary cohort.

Written from a neo-Marxist point of view by a prominent Italian architecturalhistorian, Architecture and Utopia leads the rea architectural form into a broader understanding of the relation of architecture to society and the architect to the workforce. It discusses the Garden Cities movement and the suburban developments it generated, the German-Russian architectural expe 1920s, the place of the avant-garde in the plasticarts, and the uses and pitfalls of seismological approaches to architecture, theprospects of socialist alternatives.

[Peformative Architecture](#)

[The Theory of Spectra and Atomic Constitution](#)

[Race and History](#)

[The Book Arts from Antiquity to the Renaissance](#)

[Species of Spaces and Other Pieces](#)

[Scribes, Script, and Books](#)

[Verdi and His Major Contemporaries](#)

[History of the Book](#)

[The Effects of Atomic Weapons](#)

[Studies in the Intellectual Emigration of the 1930s](#)

[In Quest of the Perfect Book: Reminiscences & Reflections of a Bookman](#)

This comprehensive study traces the origins of European modernism in nineteenth-century Paris, then branches out to examine four major movements of the theatrical avant-garde that sprung from this epicenter in the early twentieth-century: Expressionism, Futurism, Dadaism, and Constructivism.

Bridges the gap between the history and theory of twentieth-century architecture and cultural theories of modernity. In this exploration of the relationship between modernity, dwelling, and architecture, Hilde Heynen attempts to bridge the gap between the discourse of the modern movement and cultural theories of modernity. On one hand, she discusses architecture from the perspective of critical theory, and on the other, she modifies positions within critical theory by linking them with architecture. She assesses architecture as a cultural field that structures daily life and that embodies major contradictions inherent in modernity, arguing that architecture nonetheless has a certain capacity to adopt a critical stance vis-à-vis modernity. Besides presenting a theoretical discussion of the relation between architecture, modernity, and dwelling, the book provides architectural students with an introduction to the discourse of critical theory. The subchapters on Walter Benjamin, Ernst Bloch, Theodor Adorno, and the Venice School (Tafuri, Dal Co, Cacciari) can be studied independently for this purpose.

"Tafuri's work is probably the most innovative and exciting new form of European theory since French poststructuralism and this book is probably the best introduction to it for the newcomer. ..."

[Paper Walls: America and the Refugee Crisis, 1938-1941](#)

[Territorial Investigations](#)

[Chemical Forces and Optical Properties of Substances](#)

[Weimar in Exile](#)

[Project, Principles, Practicalities](#)

[The Constitution of Matter](#)

[Architecture and Utopia](#)

[An Italian Dictionary](#)

[A Critique](#)

[Architectures of Time](#)

[Event-Space](#)