Pino Trogu

SFSU

370 Colloquium

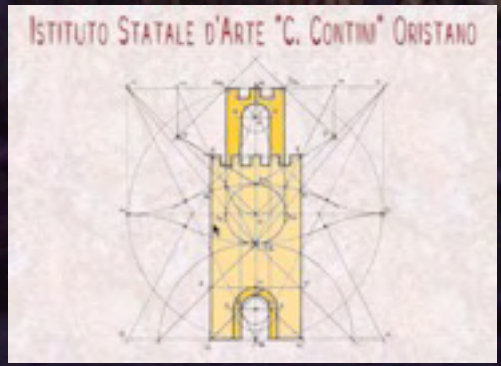
Mon. October 5, 2009

Aria, North Beach, SF CA

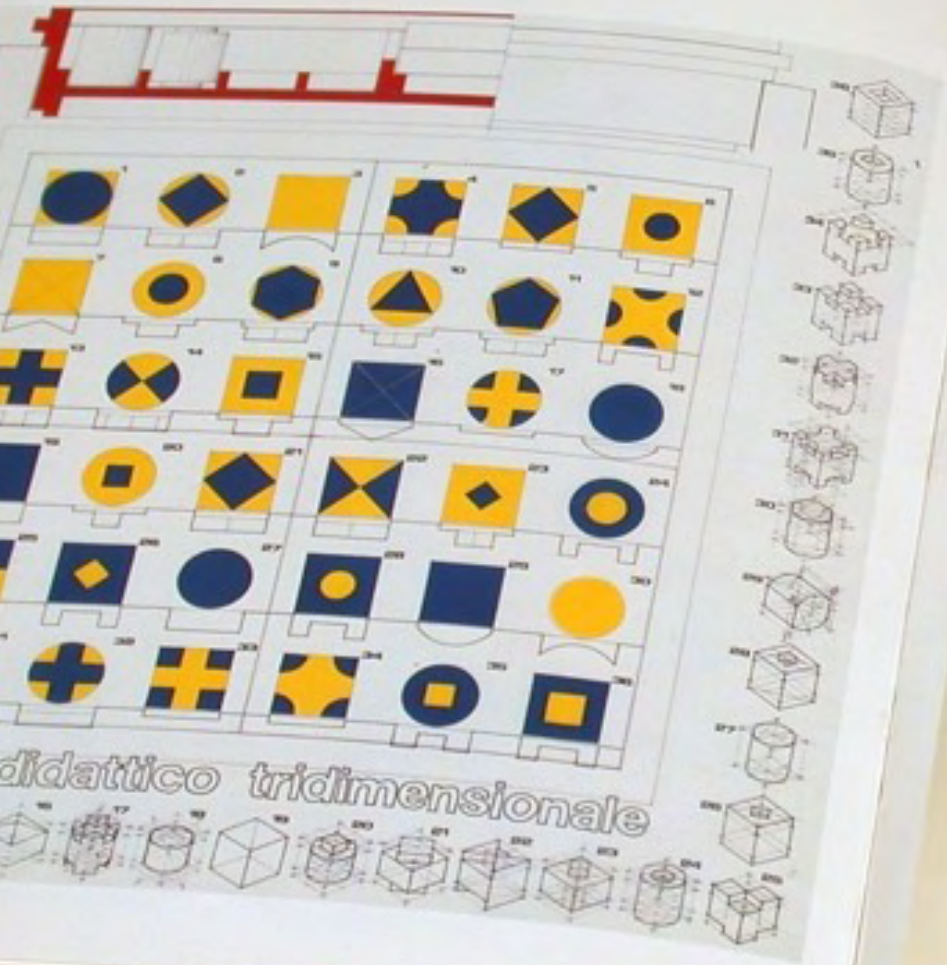
HOME

Sardinia, circa 1950s

Art Institute Industrial Design Sardinia



a gioco-lavoro per bambini (a. 1979)



Struttura gioco-lavoro per bambini: elaborati grafici e prototipo

ncitazioni di laboratorio (a. 1975).
citazioni nell'aula di progettazione

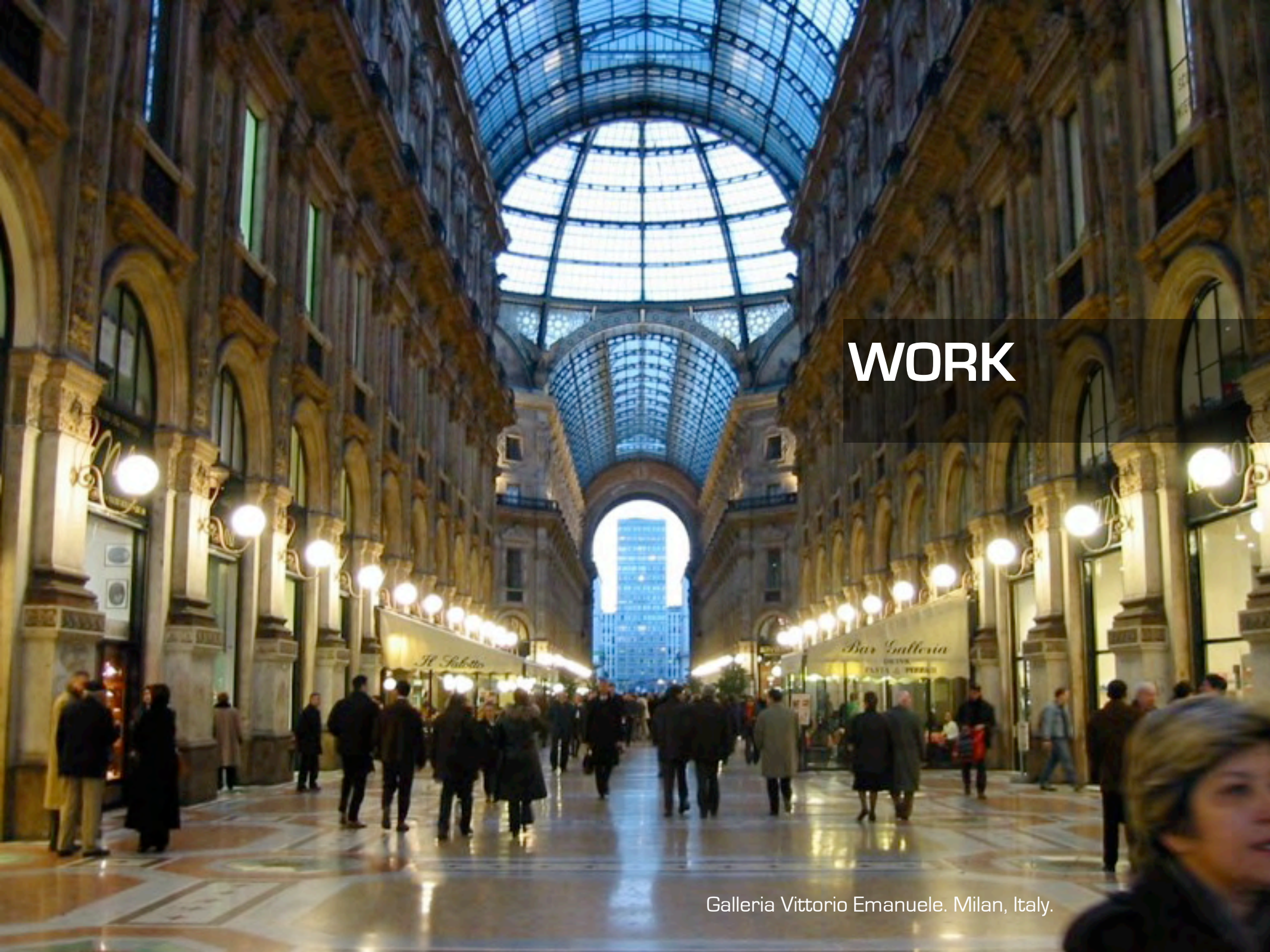
Analisi grafica della struttura di elementi naturali (a. 1984)

Art Institute Graphic Design Urbino


LLO·PLVRIES·DEPVGNAVIT·SEXIES·SIGN

Rhode Island School of Design Providence

Video: Ephemera, 1985



WORK

Galleria Vittorio Emanuele. Milan, Italy.

GrafCo

book-makers UNITED

Mauro Santella

Pier Antonio Zavini

Mauro Panzeri

Pino Tiogo

libri
riviste
marchi
immagini
manifesti
cataloghi
mostre
brochures
fotografie
logotipi
books
magazines
logos
pictures
posters
catalogues
exhibitions
brochures
photos
logotypes

S Z P T

Istituto Europeo di Design, Istituto Superiore di Comunicazione, Centro ricerche

Comunicare una scuola italiana nel mondo. Manifesti, pieghevoli e prodotti editoriali.

Visual identity for an Italian design school and its international promotional campaign. Posters, pamphlets and various publications.

1991-1995 (P+Z+S)

Rete Ambiente

Marchi per l'Editore e il Network.

Logos for the publisher and its network.

1995 (Z+P)

Edizioni Ambiente

Edizioni Ambiente

Editore specializzato in temi ambientali. Riviste, libri, pieghevoli.

Publisher specializing in environmental issues. Magazines, books, and pamphlets.

1994-1995 (P+Z+T)

Prenatal-WWF

Diario e calendario scolastico per bambini.

Datebook/diary and calendar for schoolchildren.

1995 (P+S)

lunedì 11

martedì 12

mercoledì 13

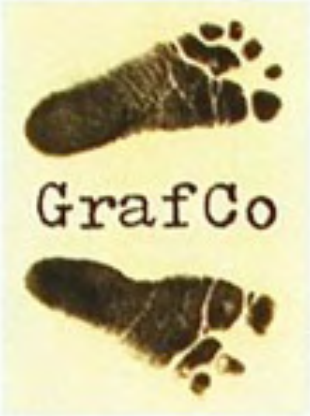
giovedì 14

venerdì 15

sabato 16

domenica 17

L	M	M	G	V	S	D
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	



GrafCo
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oh!
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GrafC
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GrafCo
GrafCo
GrafCo
96
GrafC


NEXT TO
PRODUCTION
NOT IN
PRODUCTION
NEXT TO
PRODUCTION
NOT IN
PRODUCTION

Alessi

ACHILLE CASTIGLIONI

Menorah, 1981.
Prototype in aluminum and plastic
(Arch. No. AC 3182)
H 29 cmm (11 1/2"), Ø 4.3 cmm (1 3/4")
Ø 29.2 cmm (11 1/2")

Achille Castiglioni's influence on Alessi goes much beyond his design contributions - many of which were put into production. For one, he increased our "humour" capacity and he definitely taught us to "demythicize" the world of design.

The Menorah is his contribution to the research "Nerot Mitzvah. Contemporary ideas for light in Jewish Ritual" promoted in 1985 by Lipka Gaon of the Israel Museum in Jerusalem. His version of the traditional Jewish candle holder features ready-made handle bar caps, directly from a Japanese motorcycle, that grant a perfect hold.

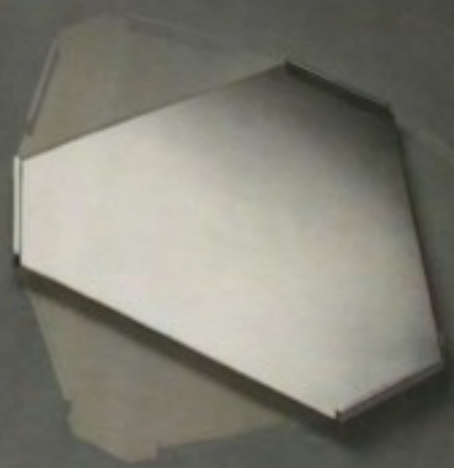
Yoav Aviv Avin

ACHILLE CASTIGLIONI

Folding Tray, 1982.
Prototype in nickel-plated copper
(Arch. No. AC 3183)
H 3.4 cmm (1 1/3"), Ø 29.2 cmm (11 1/2"),
Ø 2.3 cmm (7/8"), W 48 cmm (11 3/4"),
D 48 cmm (11 3/4") (open).

Our acquaintance with Achille Castiglioni dates back to 1979, when on occasion of the Forum Design exhibition in Linz, he designed the layout of the Alessi-Zanotta installation. In addition to the designs put into production under Alessi's or Officina Alessi's trademarks, Castiglioni forced us to promote the development of a variety of prototypes issuing from more "experimental" designs, that we have not dared put into production yet...

For instance this folding tray equipped with hinges and fins, ideal for apartments with space problems.

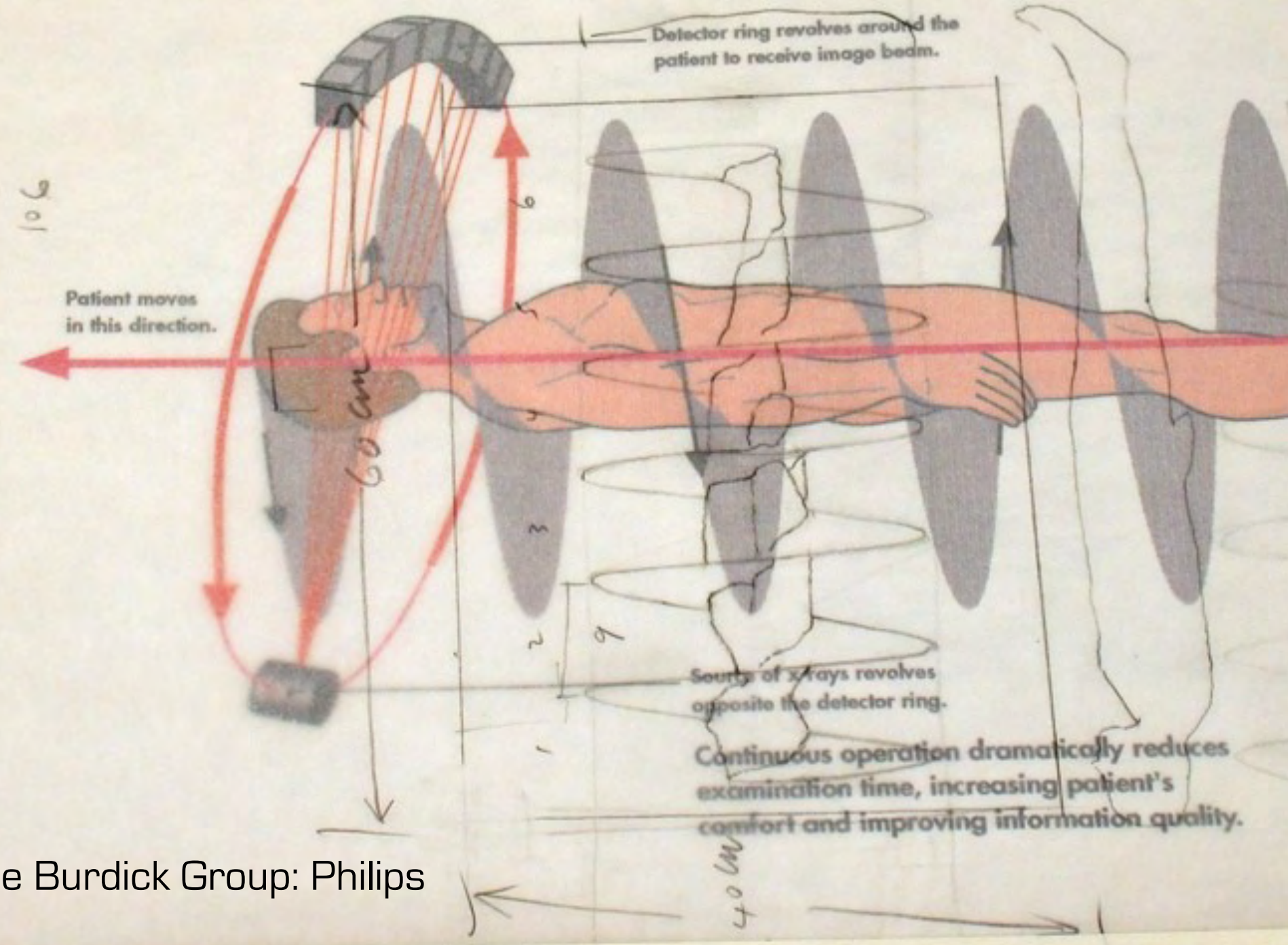


JEAN NOUVEL

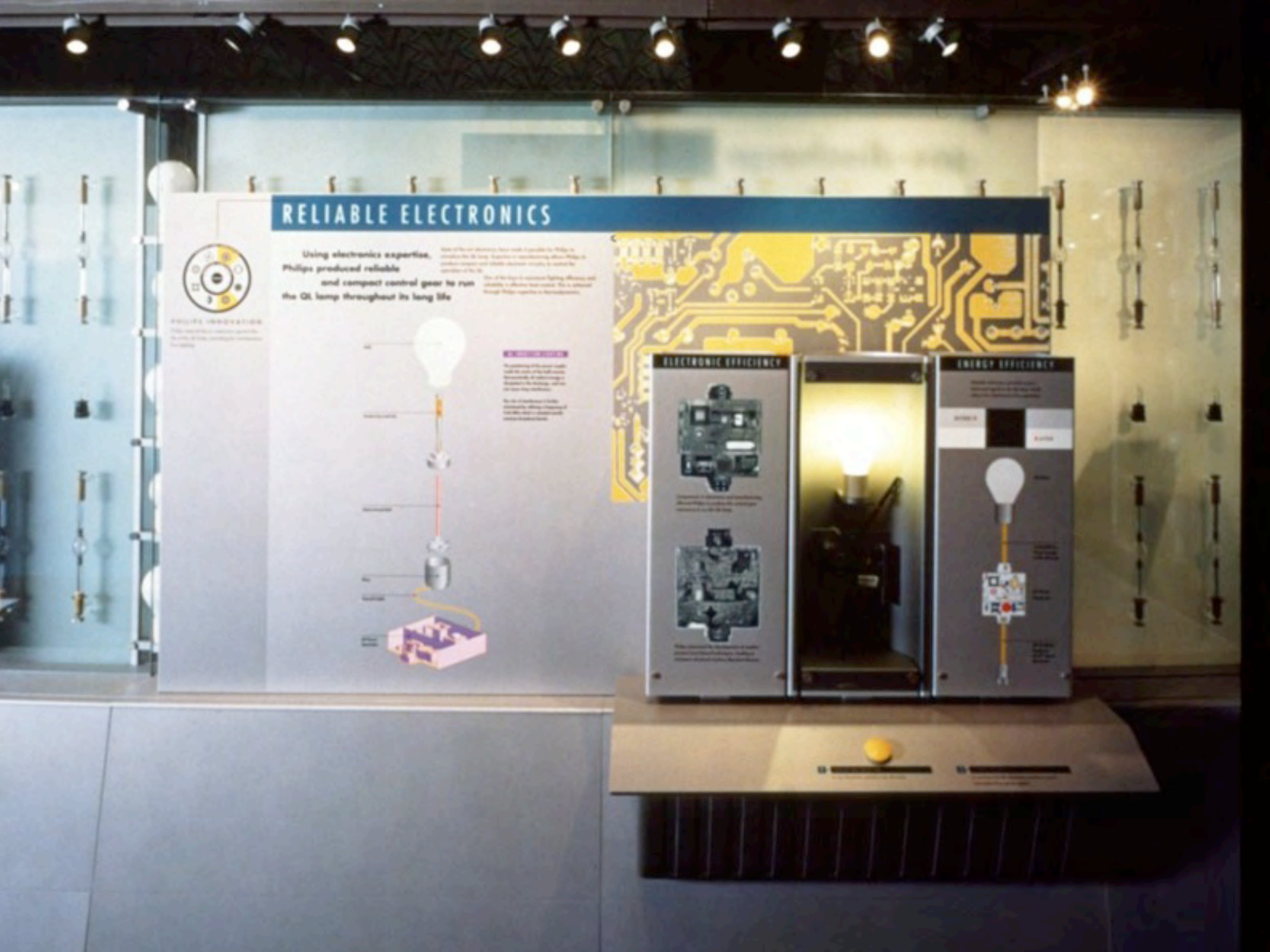
Champagne Bucket, 1987.
Technical drawing (work No. [illegible]).
W 29 mm (22 1/4"), H 42 mm (34 1/2")

In 1986 we decided to confront the phenomenon of French design in an organic way. Sponsored by an authoritative Parisian institution we organized a research called "Projet Solferino" and asked a number of French designers and architects to design top tableware.

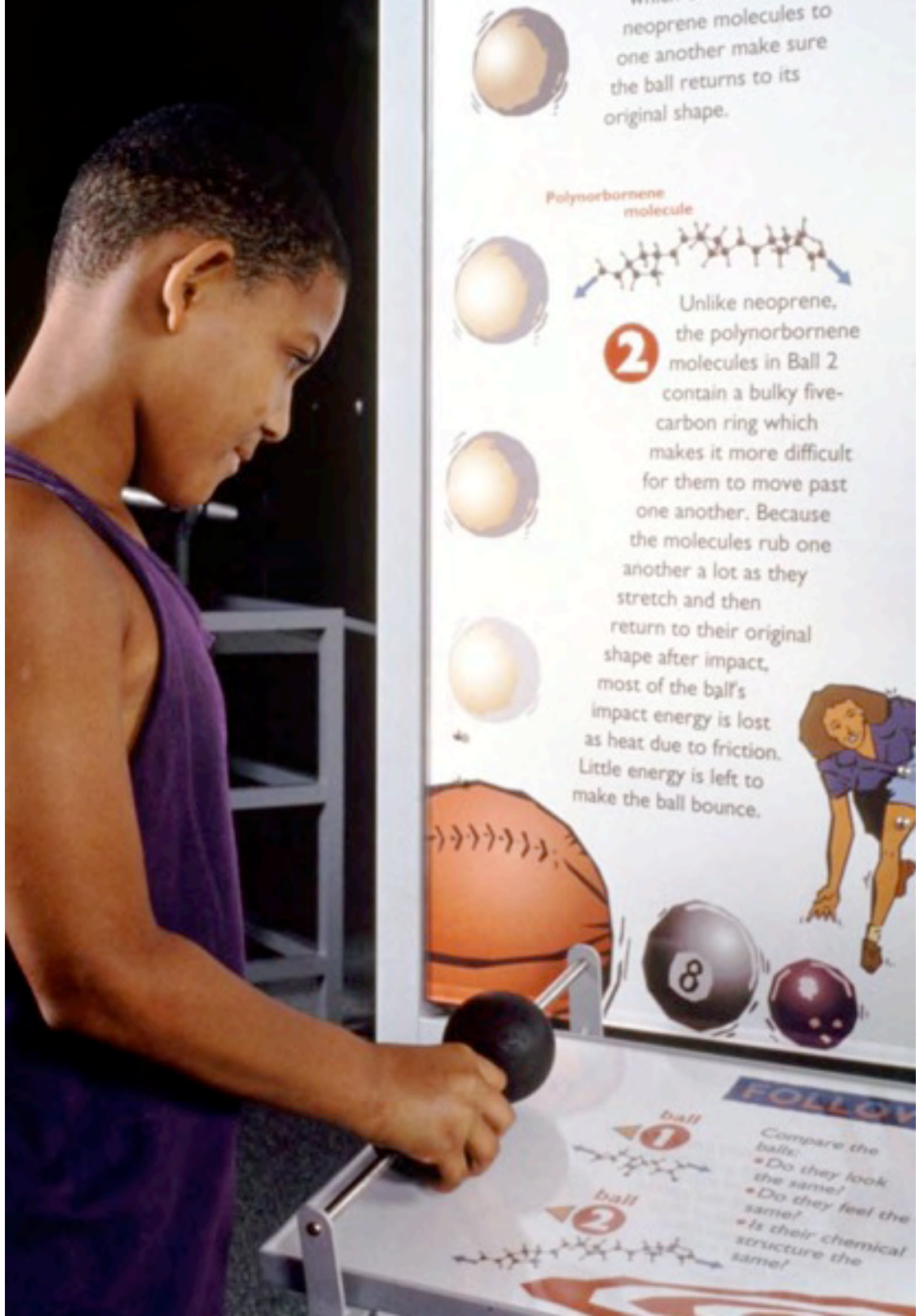
The research is yet to be finished. This design by Jean Nouvel, a cooler for several champagne bottles, belongs to the "Projet Solferino".



The Burdick Group: Philips


RELIABLE ELECTRONICS
Using electronics expertise, Philips produced reliable and compact control gear to run the QL lamp throughout its long life
ELECTRONIC EFFICIENCY
ENERGY EFFICIENCY

West Office:
California Museum
of Science
and Industry


neoprene molecules to one another make sure the ball returns to its original shape.
Polynorbornene molecule
2
Unlike neoprene, the polynorbornene molecules in Ball 2 contain a bulky five-carbon ring which makes it more difficult for them to move past one another. Because the molecules rub one another a lot as they stretch and then return to their original shape after impact, most of the ball's impact energy is lost as heat due to friction. Little energy is left to make the ball bounce.
8
FOLLOW
ball 1
ball 2
Compare the balls:
• Do they look the same?
• Do they feel the same?
• Is their chemical structure the same?

AND THE MAGIC CONTINUES...




A B C D E F G

H I J K L M N

O P Q R S T U

V W X Y Z



SPECIAL EFFECTS 2
On Location
On Location
On Location


Entrance
On Location
On Location
On Location


DIGITAL BIG SCREEN
01011001
MOTION CONTROL
Visual FX

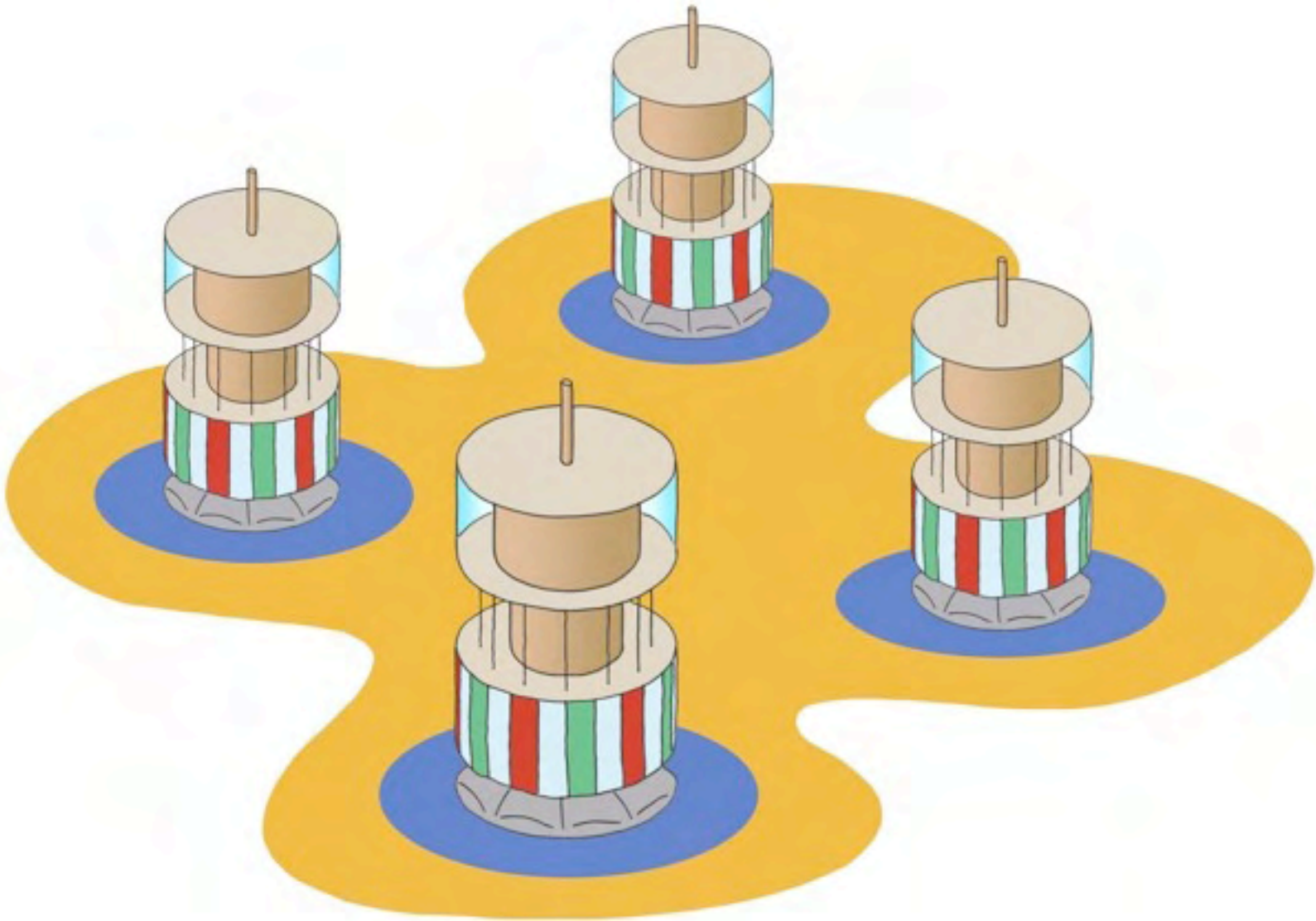
GrafCo: Mayor’s Office of Housing, SF


SFWD-PUC


OPEN SPACE,
PLAYGROUNDS, SHOPS,
AND SERVICES

GrafCo:
Recycling Exhibit


PLASTIC
G&R
G.#2
PLASTIC
G&R
G.#5

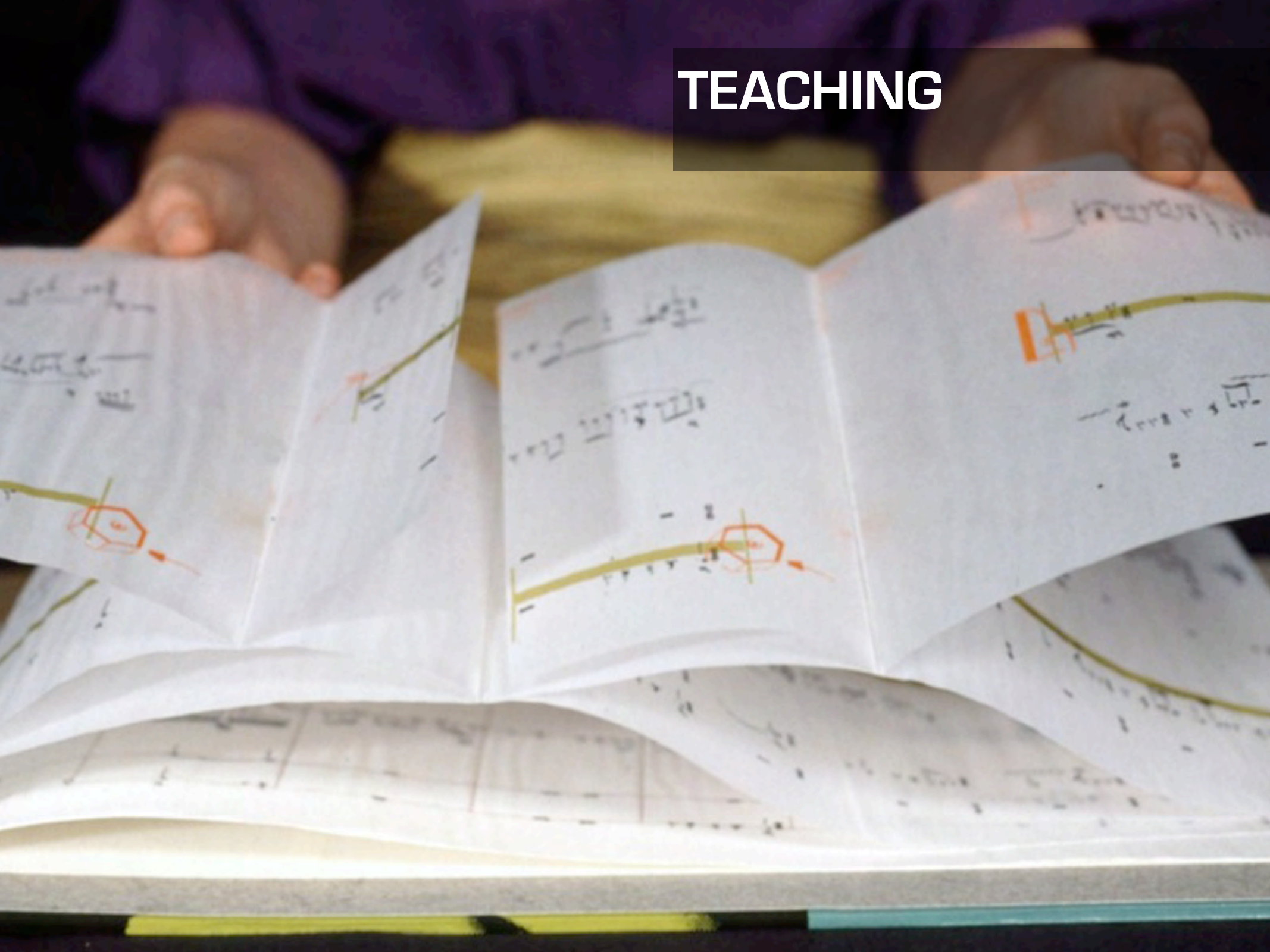


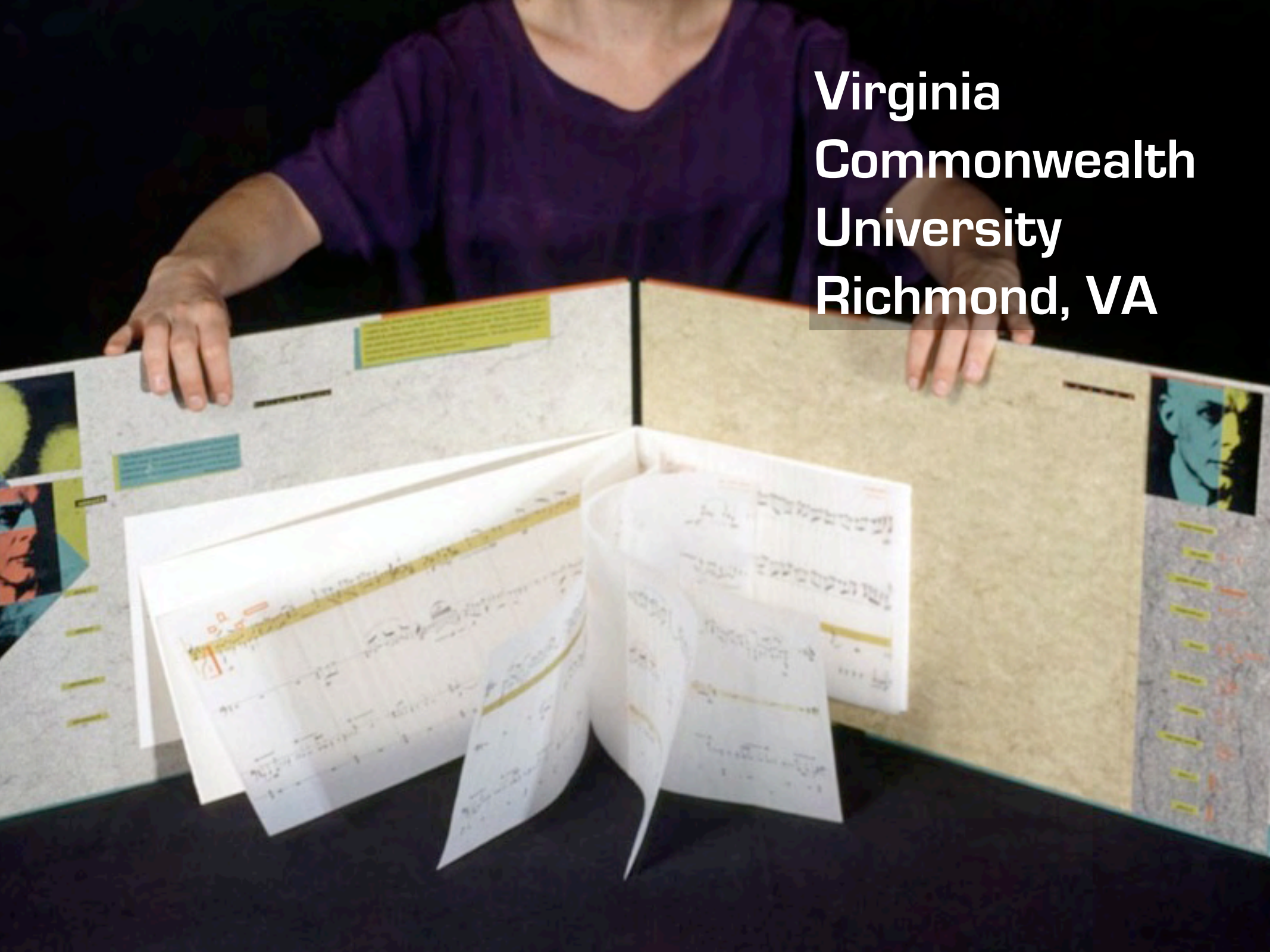

PLASTIC RECYCLING
GLASS RECYCLING
ALUMINUM RECYCLING


GLASS Q&A
Q.#8
What are 3 raw materials used to make glass?
A.#9
Up to 2800 degrees Farenheit.


ALUMINUM
RECYCLING

TEACHING

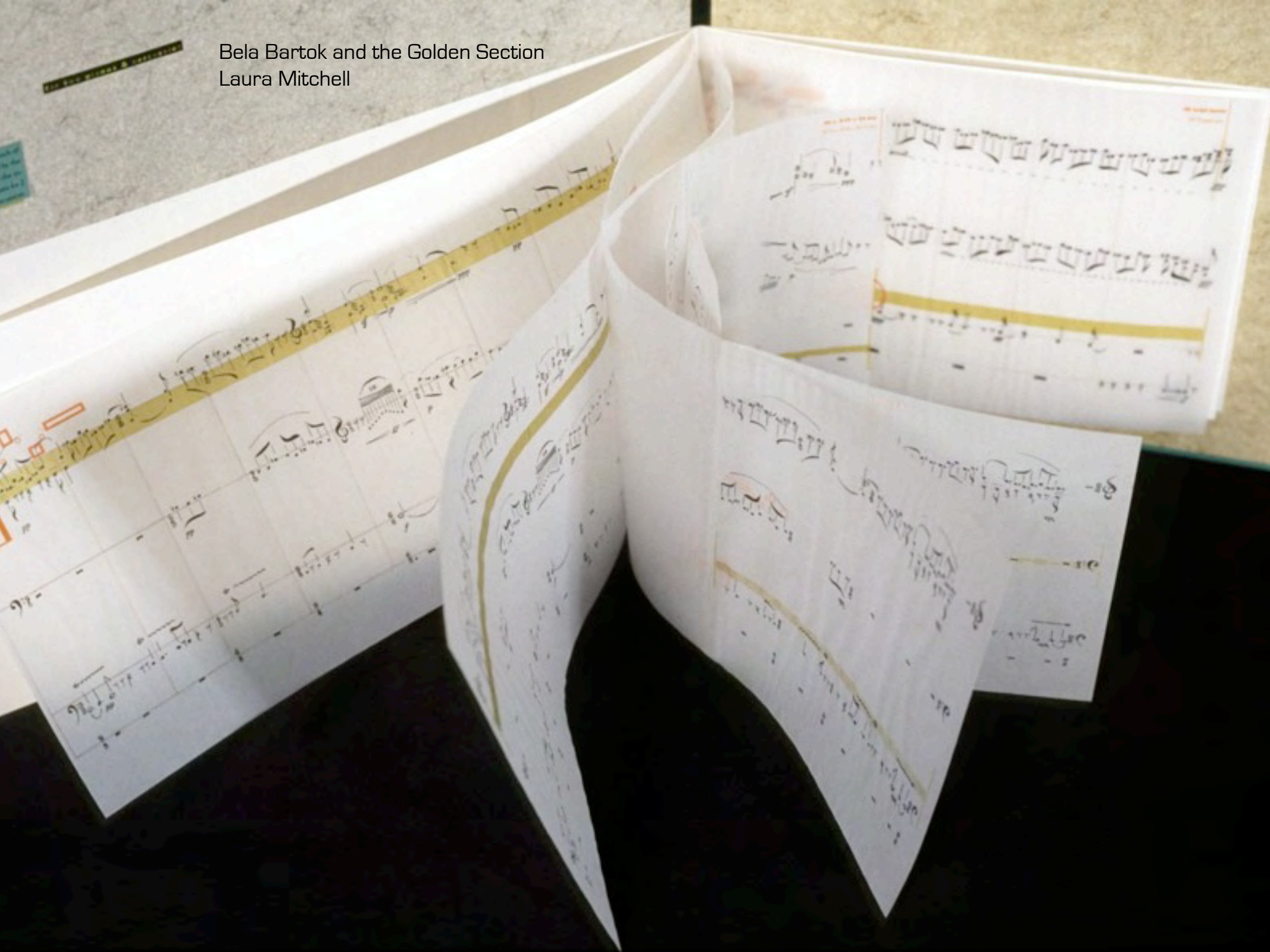


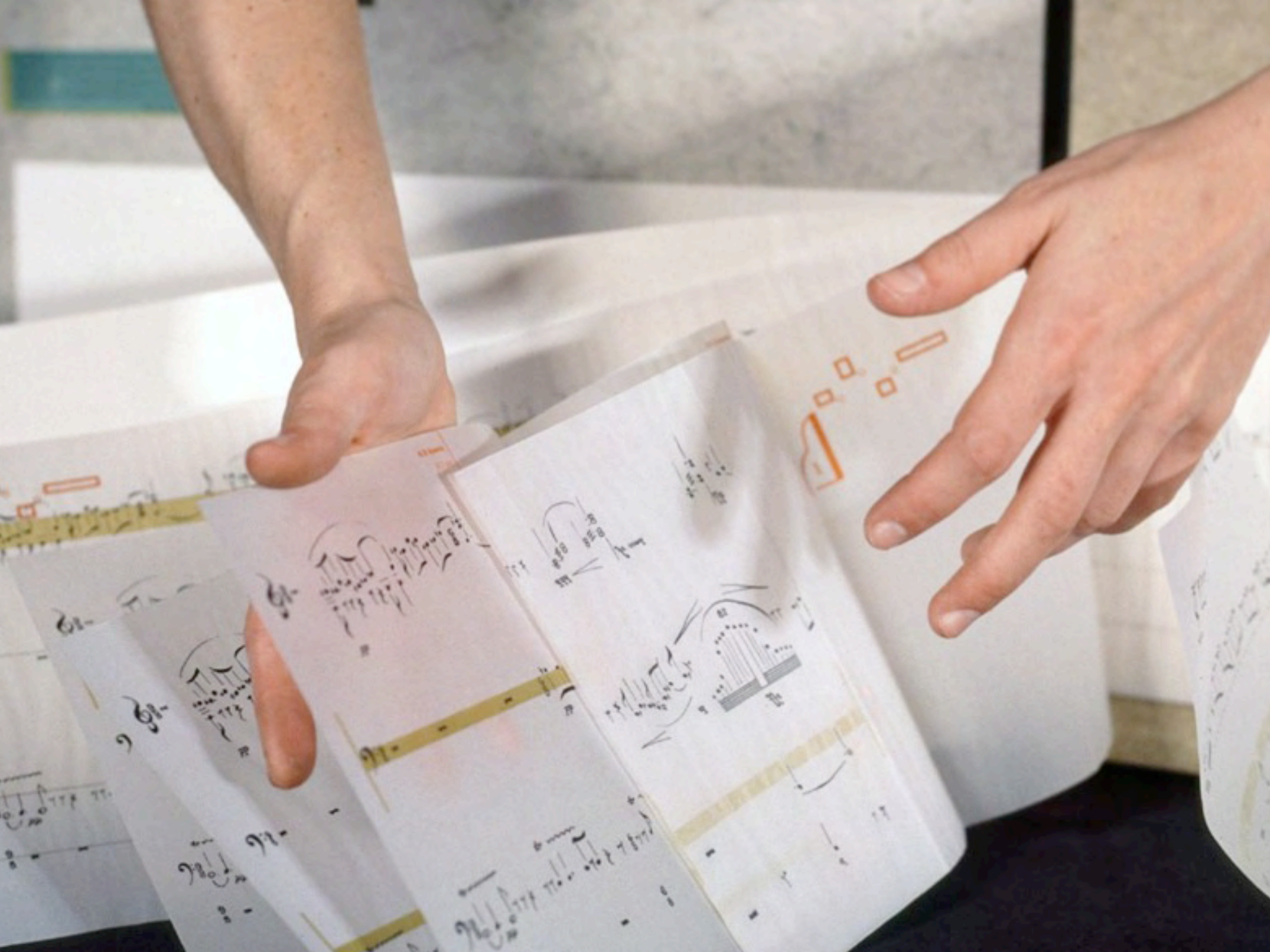


Virginia Commonwealth University
Richmond, VA

Bela Bartok and the Golden Section

Laura Mitchell





Typography, My Way

Distractor, the essence of all things good
I stretch my arms upon you like a bow,
opening our conversation,
fitting pitchfork and the lips, of curling prongs
into a mutually shared perspective.

It is not an easy straight.

The room so angular, so pointed and particular,
I spy myself in pairs of pupils – such a face.

Before they invented compasses,
how were the circles born?
On say from like fair Aphrodite,
or through the grasping of determined fingers,
curling in as learned.

No matter

You hug me, all words gone,
and there is nothing left for letterforms to say
the jointed slurs of speech bubble around us,
beautiful without file, unknown to ink or rule or pen

perfect in their clarity

Anonymous

Colophon

The poem Typography, My Way was written in 1991 by a student of typography at Virginia Commonwealth University, Richmond, VA. Transcribed by the teacher Pino Trogu and rediscovered in 2005 in San Francisco, it was first published by Jack W. Stauffacher of The Greenwood Press, as part of a limited edition boxed set of poetry entitled Verse into TYPE, the APHA Poetry Portfolio. American Printing History Association, 2006.

This 4-page broadside was designed and produced by Wilfred Castillo, as part of DSGD 186, Digital Application Methodology, a graphic design class taught in the fall of 2006. School of Art and Design, San Jose State University, California, USA.

Additional text: Poets are sometimes analyzed by their handwriting to reveal their personality. Knowing poets' personalities, we see how their traits can influence their poetry. I reveal this by the strokes of an ink calligraphy pen. Connecting the poem as a whole, the ink strokes reveal its own visual interpretation of the poem and a sense of the poet's state of mind when the poem was written.

Typefaces: Flemish Script Regular, Minion Pro Regular, Minion Pro Semibold Italic, Prutiger Regular, Prutiger Bold

Illustrations: Wilfred Castillo

Broadside n. 12 of 26

Typography My Way

San Jose State University, CA

Distraction the essence
of all things good.
I tie my arms upon you
like a bow,
musing over inadequacies,
filling parallels and the tips of ruling pens
into some shocked perspective.
It is vast at my wingtips.
The room so angular,
so pointed and particular, I spy
myself in pairs
of pupils – such a face.
Before they invented compasses,
how were the circles born?
On sea foam like fair Aphrodite, through the grasping
of determined fingers,
curling in as leaves?
No matter

You hug me,
all words gone, and there is nothing left
for letterforms to say.
the pointed stars
of speech bubble around us,
beautiful without line,
unknown to ink
or rule or pen
perfect in their clarity

seeing hearing, feeling

Colophon The poem Typography, My Way was written in 1991 by a student of typography at Virginia Commonwealth University, Richmond, VA. Transcribed by the teacher Peter Teeple and rediscovered in 2005 in San Francisco. It was first published by Jack W. Stauffacher of The Greenwood Press, as part of a limited edition boxed set of poetry entitled Verse into TYPE, the AFIGA Poetry Portfolio. American Printing History Association, 2006.

This 4-page broadside was designed and produced by Maysoon Hawda, as part of DSGD 681, Digital Applications Methodology, a graphic design class taught in the fall of 2006. School of Art and Design, San Jose State University, California, USA. According to Hawda's interpretation, the poem describes typography through two human senses, seeing and hearing. And she visualizes the three significant scenes of the poem with the two human senses: the angular letters through the writer's eyes, the circular forms of the sense through the antagonist's eye, and the letters merging into the air and becoming the invisible sounds.

Additional text: Maysoon Hawda
Typeface: Roman Antique
Illustrations: Anatomy of the eye and orbit
An Atlas of Anatomy for Artists
Maysoon Hawda
Broadside 2: 24 of 26

Typography, My Way

Distraction the essence of all things good.
I tie my arms upon you like a bow,
musing over inadequacies,
fitting parallels and the tips of ruling pens
into some shocked perspective.

It is vast at my wingtips.

The room so angular, so pointed and particular,
I spy myself in pairs of pupils — such a face.

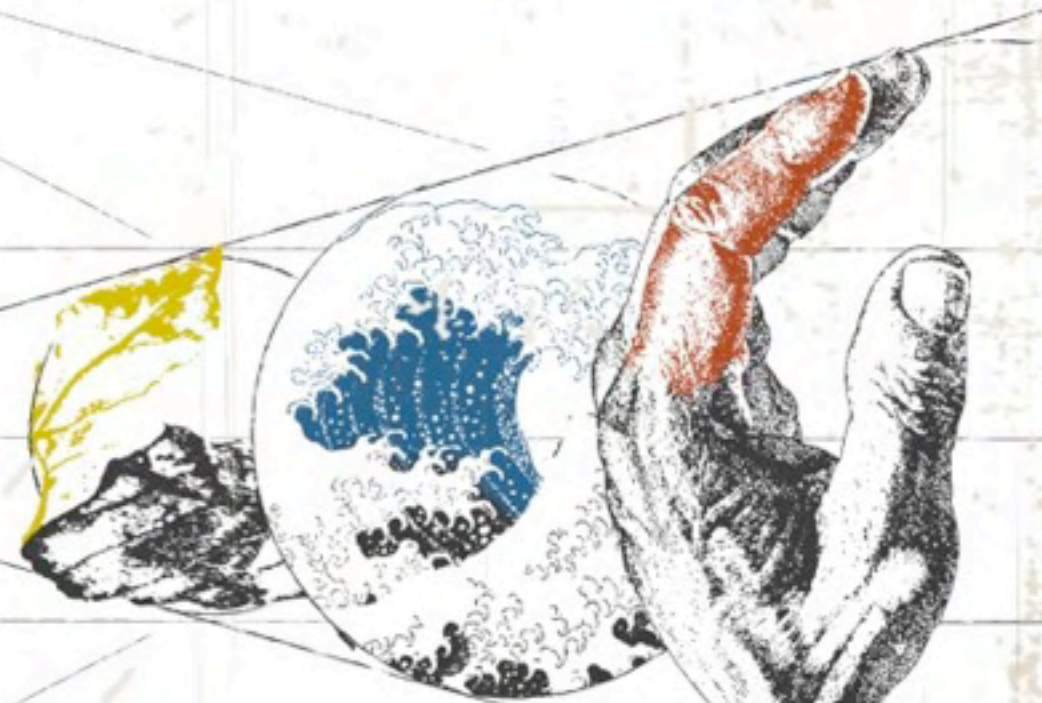
Before they invented compasses,
how were the circles born?
On sea foam like fair Aphrodite,
or through the grasping of determined fingers,
curling in as leaves?

No matter

You hug me, all words gone,
and there is nothing left for letterforms to say.
the jointed skirs of speech bubble around us,
beautiful without line, unknown to ink or rule or pen

perfect in their clarity

Anonymous



Colophon:

The poem *Typography, My Way* was written in 1991 by a student of typography at Virginia Commonwealth University, Richmond, VA. Transcribed by the teacher Pino Trogu and rediscovered in 2005 in San Francisco, it was first published by Jack W. Stauffacher of The Greenwood Press, as part of a limited edition boxed set of poetry entitled *Verse into TYPE, the APHA Poetry Portfolio*. American Printing History Association, 2006.

This 4-page broadside was designed and produced by Brittany Dennler, as part of DSGD 186, Digital Applications Methodology, a graphic design class taught in the fall of 2006, School of Art and Design, San Jose State University, California, USA.

Typefaces: Franklin Gothic Book, Helvetica

Broadside n. 1 of 26

Typography, My Way

before they invented compasses,

can't we just be friends

how were circles born?

don't want to go back to cl

was so happy

fourteen times without coming

oh man you have to

I won't forge

the jointed slurs of speech bubble around us

beautiful without line, unknown to ink or rule or pen

perfect in their clarity

Typography, My Way

Distraction the essence of all things good.
I tie my arms upon you like a bow,
musing over inadequacies,
fitting parallels and the tips of ruling pens
into some shocked perspective.

It is said at my winglips.
The room so angular, so pointed and particular,
I spy myself in pairs of pupils – such a face.

Before they invented compasses,
how were the circles born?
On sea foam like fair Aphrodite,
or through the grasping of determined fingers,
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No matter

You hug me, all words gone,
and there is nothing left for letterforms to say.
the jointed slurs of speech bubble around us,
beautiful without line, unknown to ink or rule or pen
perfect in their clarity

Anonymous

Tape Recorder and Magnetic tape

A tape recorder is an analog device that uses magnetic tape to record audio for playback and data for storage. The tape itself is a thin plastic strip coated by a layer of ferric oxide powder. Ferric oxide is a natural element existing in hematite ore and rust, it's often use for metal polishing as well as on magnetic tapes.

Originally, recording was done by using steel wire, invented by Valdemar Poulsen in 1900. It wasn't until 1928 that magnetic tape was first invented for recording sound by Fritz Pfleumer. Early tape recordings were done by using reel-to-reel recorders, reel-to-reel tape was common until the invention of the compact cassette tape in 1964.

Analog to Digital

From audio to data, information storage and recording has progressed from analog to digital. Here's a look at some past and current storage devices; (A) reel-to-reel tape, (B) compact cassette, (C) Sony's first Walkman, (D) compact disk and (E) mp3 player; the ipod.

A reel-to-reel tape recorder.

The Magnetic Recording System

There are two parts to any magnetic recording system: the recorder itself and the tape it uses as the storage medium. Reel-to-reel recording refers to the form of magnetic tape audio recording in which the recording medium is held on a reel, rather than being securely contained within a cassette.

The reel-to-reel format was used in the very earliest tape recorders, including the pioneering German Magnetophons of the 1930s.

In 1964, the compact cassette was introduced and quickly it went into mass production. Compact cassette achieved a period of popularity in the1990s until CDs and mp3 players took over.

analog digital

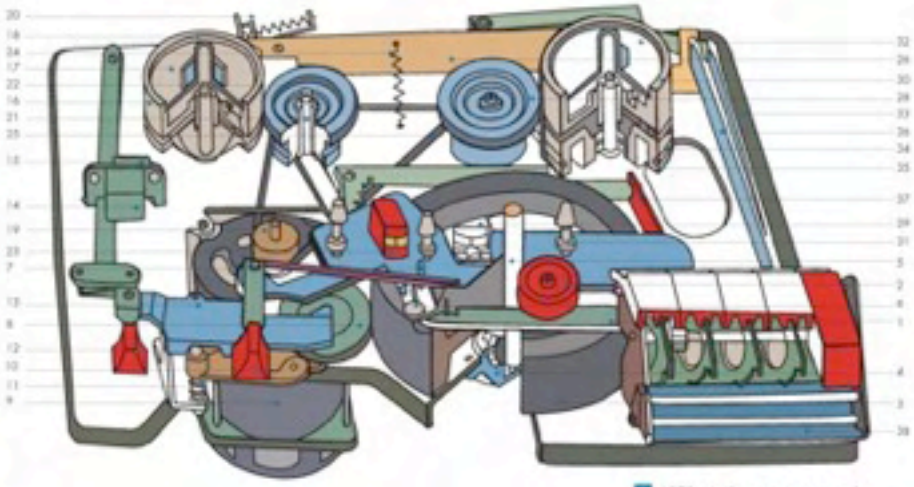
B compact cassette tape.

C Sony's first Walkman

D compact disc (CD)

E mp3 player: the iPod

Description of Operation: Tape Recorder



F 1970s single motor tape recorder

Electrical

Current flowing in the coils of the electromagnet causes the magnetic material on the tape to align in a manner proportional to the original signal. The signal can be reproduced by running the tape back across the tape head, where the reverse process occurs; the magnetic imprint on the tape induces a small current in the read head which approximates the original signal. This is then amplified for playback.

Mechanical

Professional recorders usually use a simple three-motor scheme. One motor with a constant rotation speed provides traction for the leading wheel. The leading wheel is usually combined with a flywheel to ensure that the tape speed does not fluctuate. The other two motors apply constant torque to maintain the tape's tension or wind the tape quickly.

1	-	lever, moving the pressing wheel
2	-	rubber covered wheel, to press the tape to the
3	-	flywheel (stabilizes the tape traction speed)
4	-	lever axis holder
5	-	leading wheel (determines the tape traction speed)
6	-	spring
7	-	detail, pressing the tape to the magnetic heads
8	-	intermediate wheel
9	-	electric motor
10	-	rewind activation control
11 - 15	-	tape traction speed selector
16, 34	-	cloth-covered surface to create the friction force
17, 30	-	bottom of tape holder, rotates with constant speed
18, 32	-	top side of the tape holder
19 - 22, 25, 28, 35	-	belt gear to rotate tape holders at reduced speed
23	-	erasing magnetic head
24	-	spring
26	-	brake
21, 27, 31	-	tape directors
29	-	universal magnetic head, for playing & recording
33	-	pusher to apply the brakes
36, 37	-	additional levers
38	-	operating controls.

Sources
en.wikipedia.org/wiki/Tape_recorder
electronics.howstuffworks.com/cassette.htm

Digital-Analog Design Punch Cards is a set of research cards designed and produced by the students of DSGD 186, Digital Applications Methodology, a third-year graphic design course at San Jose State University, Fall 2006. The set, composed of 1+26 cards, is by no means complete. Each topic was chosen and researched by the students, based on a theme presented by the instructor Pino Trogu, with help from Mauro Panzeri. This is card number 20 and it was designed by **Nha Tran**.

DSGD 186
Digital Applications
Methodology
School of Art and Design
San Jose State University
California - USA October 2006
Digital–Analog Card No. 20
Printed by psPrint.com

Digital–Analog Design Punch Cards 14

typewriter

mechanical to electronic

A typewriter is a mechanical, electromechanical, or electronic device that prints letters on paper. Typewriters have changed significantly in the modern era. The most remarkable development was the transition from mechanical to electronic typewriters.

history

The first typewriter that enabled operators to write significantly faster than a person could write by hand was invented by Christopher L. Sholes and Carlos Glidden. Then E. Remington & Sons purchased the rights and manufacture began in 1874. To avoid jamming typebars with adjacent and commonly used pairs of letters, Sholes and Glidden intentionally arranged the keyboard layout in a way that made typists slow down. The name of the system "QWERTY" comes from the first six letters in the top alphabet row. "QWERTY" system is still the standard for many keyboards. George Blickensderfer produced the first electric typewriter in 1902, but practical electric typewriters were used extensively after 1925. Compared to non-electric typewriters, electric ones respond to the light touch, and apply identical pressure leading to even depth and uniform color. The first electronic typewriter was invented by Olivetti in 1978 and came with a small memory chip that displayed what was being typed before it was actually transferred to paper, allowing the operator to go back and correct mistakes before they ruined the whole page.

1904 The woman typing the typewriter

1870 Typewriter Patent Drawing, featuring the QWERTY Keyboard

analog

1874

The first practical typewriter

Produced by Christopher L. Sholes and Carlos Glidden

Introduced by E. Remington & Sons

1902

The first electric typewriter

Produced and introduced by George Blickensderfer

1961

The revolutionary typewriter

SELECTRIC TYPEWRITER

Produced and introduced by IBM

Characterized by **spherical type ball** for eliminating of jams and allowing multiple fonts

1978

The first electronic typewriter

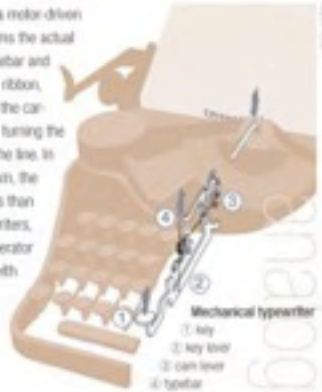
ET 101

Produced and introduced by Olivetti

digital

mechanical tech

A manual typewriter is a mechanical device that contains a system of levers. It converts the small movement of a fingertip on a key into a long movement — in this case the movement of the raised type on the end of the typebar. As the typewriter is always played strongly, a simple system of levers suffices to mechanically connect the key to the type. Most manual typewriters use at least five levers between key and typebar. Pressing a key causes mechanical force that transmits to each lever. By this mechanics, the typebar is lifted and strikes on the ink ribbon. For moving the paper between letters and between lines, most typewriters use a cylindrical platen, against which the paper is held firmly. Each typebar bears both upper-and lower-case letters. Pressing the shift key lowers the typebar so that the upper-case letter strikes the ribbon. The platen moves horizontally to produce the spacing between lines. An electric typewriter is an electromechanical device that contains a motor-driven mechanism. It performs the actual work of lifting the typebar and striking it against the ribbon, and also of returning the carriage to the right and turning the platen at the end of the line. In the electric mechanism, the pressure is much less than on mechanical typewriters, and as a result an operator can type faster and with less fatigue.



analog

electronic tech

A hybrid between electric typewriters and computers, electronic typewriters—which contain a microprocessor and microchips, can automatically center headings, align decimal points in numerical tables, and flag words that are not found in its spell-check memory. Most electronic typewriters also permit rudimentary editing of text before printing through the use of a small liquid crystal display window. Pressing a key generates an electric signal forming a code number that identifies the key. The code number is in the form of bits made up of on-off electric pulses. This digital signal of the code number goes through the pair of lines, the keyboard chip, the microprocessor, and the display chip or the print chip. For example, a metal contact in a rubber dome under key B touches two contacts at the end of a pair of lines. As the contact meet, a scanning signal goes along the lines to the keyboard chip. The chip converts the signal into the code number 00113000 (base ten 48), and sends it out to the microprocessor. The code number is converted again to 01100010 (98) in the microprocessor, and travels to the display chip or the print chip that display the code number as the character.

The laptop computer

MAC PRO

Produced by Apple

today

Typewriters are now very rare in the Western World because personal computers have become very popular. Today, computers replace typewriters almost completely. Unlike typewriters that manage only one simple task, General-purpose personal computers with word processing software largely deal with complicated multiple tasks.

The Mouse's Clothed
www.mouse.com

How Products Are Made
www.madehow.com

The New Way Things Work
by David Macaulay
Houghton Mifflin Boston, 1998

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DSGD 186
Digital Applications
Methodology
School of Art and Design
San Jose State University
California, USA - October 2006
Digital–Analog Card No. 14
Printed by psPrint.com

Digital–Analog Design Punch Cards **05**

Electric Guitar

definition

guitar

a stringed musical instrument having a long, fretted neck, a flat-backed body, and played by strumming or plucking

e·lec·tric

producing, transmitting, or operated by electricity

description

Since the creation of guitar-like instruments, the guitar has gone from an instrument only for entertaining royalty to one for a traveling musician. While the 21st century musician might be neither of the two, the guitar is now a common instrument even for the amateur whether acoustic or electric.

Over time, many variations of the guitar have been made. Some, like the bass, became forever popular. Despite the changes to form or style, the guitar remains a perfect instrument to lead or accompany any ensemble.

main parts

headstock

frets

strings

neck and fretboard

body

pickups

pickguard

bridge

electric guitar

electric guitar detail

history

16th century
Introduced to New World by Columbus.

17th
In Baroque Europe, it's played as a courtly instrument or royalty with an added fifth pair of strings. The style combines elements of polyphonic lute playing with chordal strumming techniques used by popular musicians.

18th
The traveling French and English bring the guitar to settlements in North America.

18/19th
In the Classical era, a new louder 6 single string arrives and is a favorite of the chamber music scene.

19th
Folk develops among gypsies in southern Spain creating Flamenco style and guitars.

19/20th
Factory production creates cheaper prices of guitars, making them more available to common people.

20th
George Beauchamp patents the electric guitar and co-founds Rickenbacher, which uses the horseshoe-magnet pickup. The company of the late C.F. Martin releases first guitar made for steel strings, leading to the Western guitar. Martin steel-strings are still made today. Danelectro guitar company pioneers tube-amp technology and is first to produce electric guitars for the wider public.

electric vs. acoustic

The electric guitar is quite different from the acoustic guitar in several ways. An acoustic guitar has a soundhole and a sound face which are a large part of the sound amplification. Electric guitars do not have sound holes or holes because they use pickups to transmit sound to an amplifier. Pickups look like short metal bullets sitting beneath the strings on the body. They are individual magnets wrapped together in copper wire underneath the surface of the body. The wire and magnets create a sensitive magnetic field that detects the original vibrations in the strings. The detections are transmitted to an amplifier as electrical energy and translated into sound through the speaker. Electronic devices on the body of the guitar can change volume and other aspects of the output sound during play. Devices on the amplifier never can distort the sound and create interesting variations of the classic sound.

electric guitar detail

One thing that has had slight variations but has stayed fundamentally the same throughout the ages is the guitar body. The body of the electric guitar, while sometimes slightly hollow, has little to do with the sound of the guitar. But the long history of the classic acoustic guitar shape, which has been crafted to produce the perfect sound, is difficult for society to deviate from. Its pear-shaped body is aesthetically pleasing and is reminiscent of that perfectly mastered instrument. While the electric guitar could be played with only a long thin body the width of its fretboard with the headstock at the top and a bridge at the base keeping the strings taught and in place, it is unlikely that such a shape will ever gain genuine popularity in the music world. As musical technology pressures for ever-changing, humanity still clings to tradition.

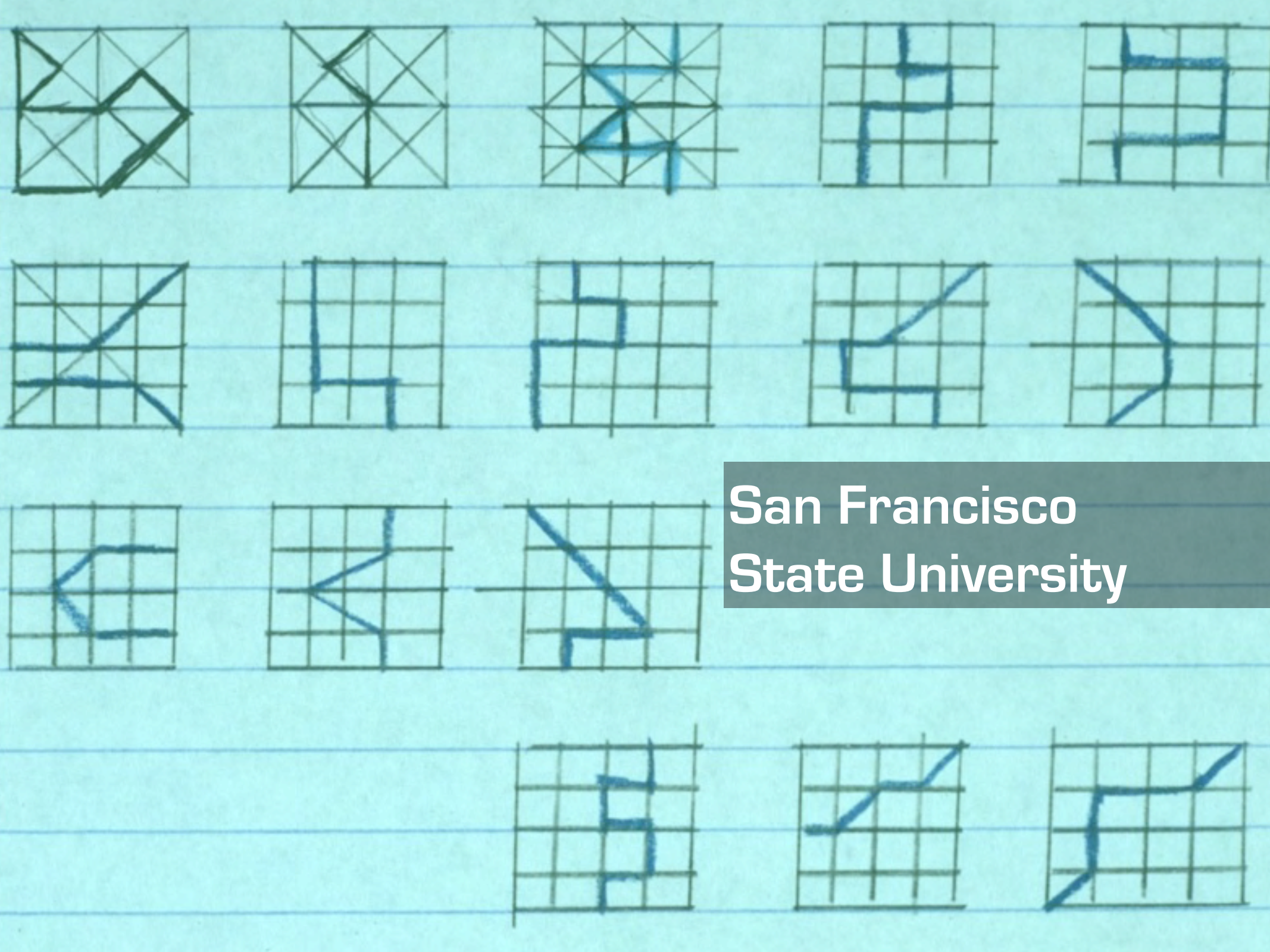
acoustic guitar detail

references

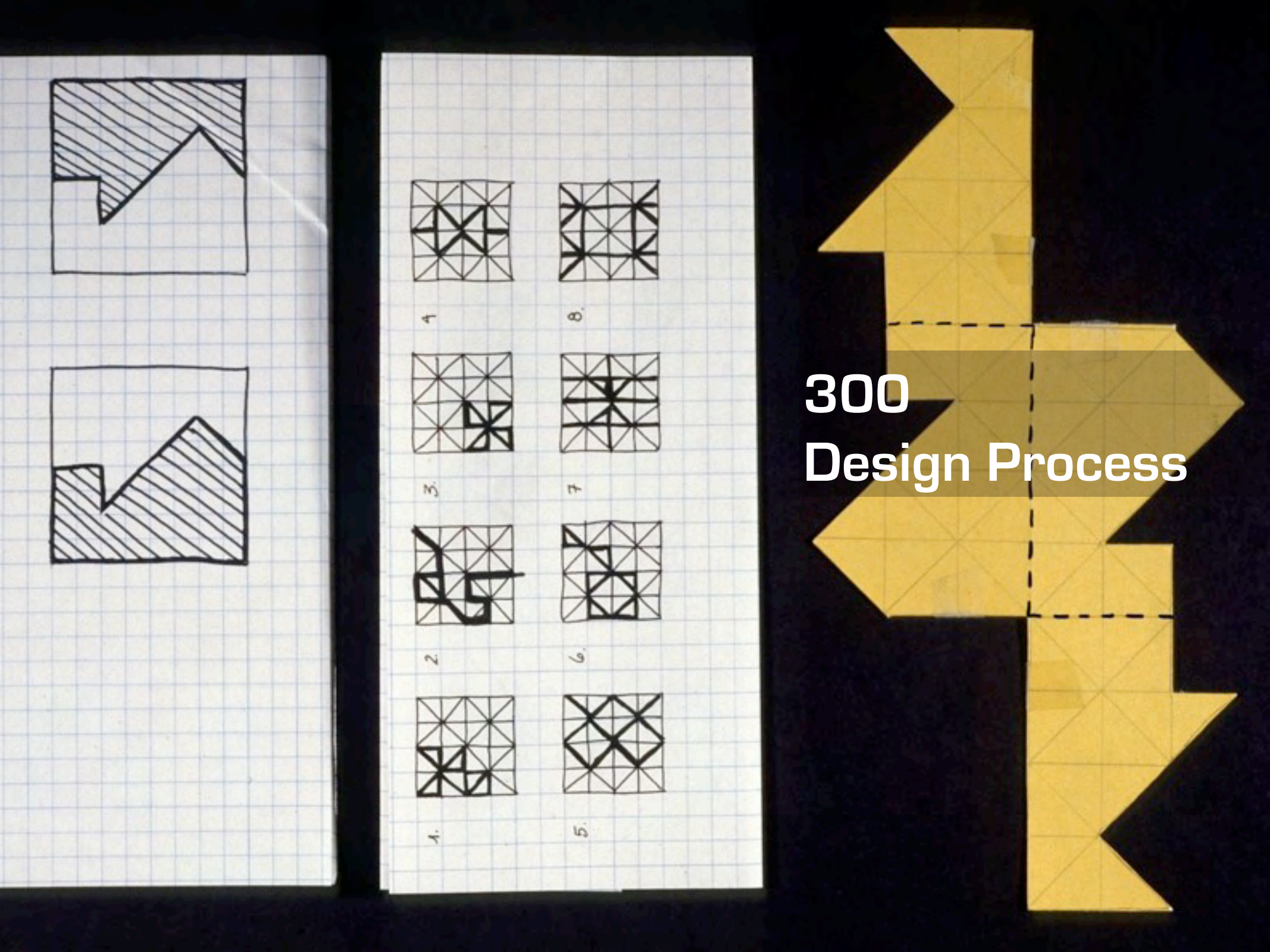
1 Macaulay, David. The New Way Things Work. Houghton Mifflin, Boston, 1998. pg 129
2 Hartnett, Romana, Grant Gustafson, Bill Purse. "Guitar: Past, present and future". Music Educators Journal, Mar 98, v. 84, Issue 5
3 wikipedia.com "guitar"
4 all images from istock.com

Digital–Analog Design Punch Cards is a set of research cards designed and produced by the students of DSGD 186, Digital Applications Methodology, a third-year graphic design course at San Jose State University, Fall 2006. The set, composed of 1+26 cards, is by no means complete. Each topic was chosen and researched by the students, based on a theme presented by the instructor Pino Trogu, with help from Mauro Panzeri. This is card number 05 and it was designed by **Sarah Alberg**.

DSGD 186
Digital Applications Methodology
School of Art and Design
San Jose State University
California, USA - October 2006
Digital–Analog Card No. 05
Printed by psPrint.com



San Francisco State University



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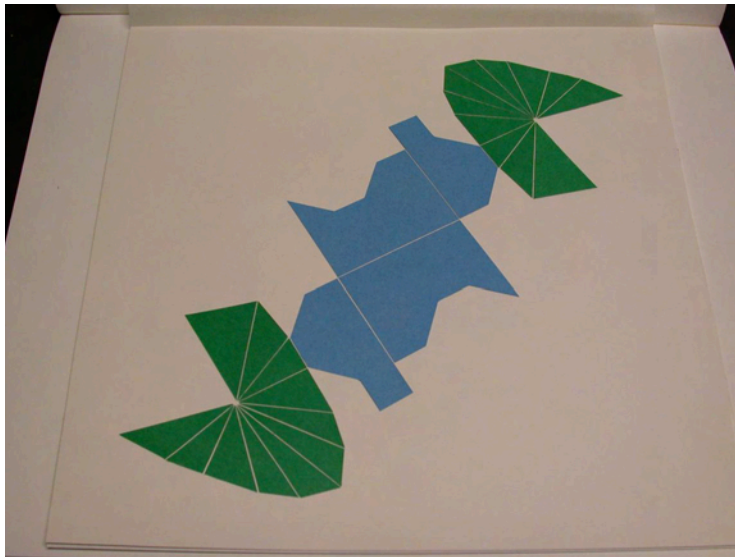
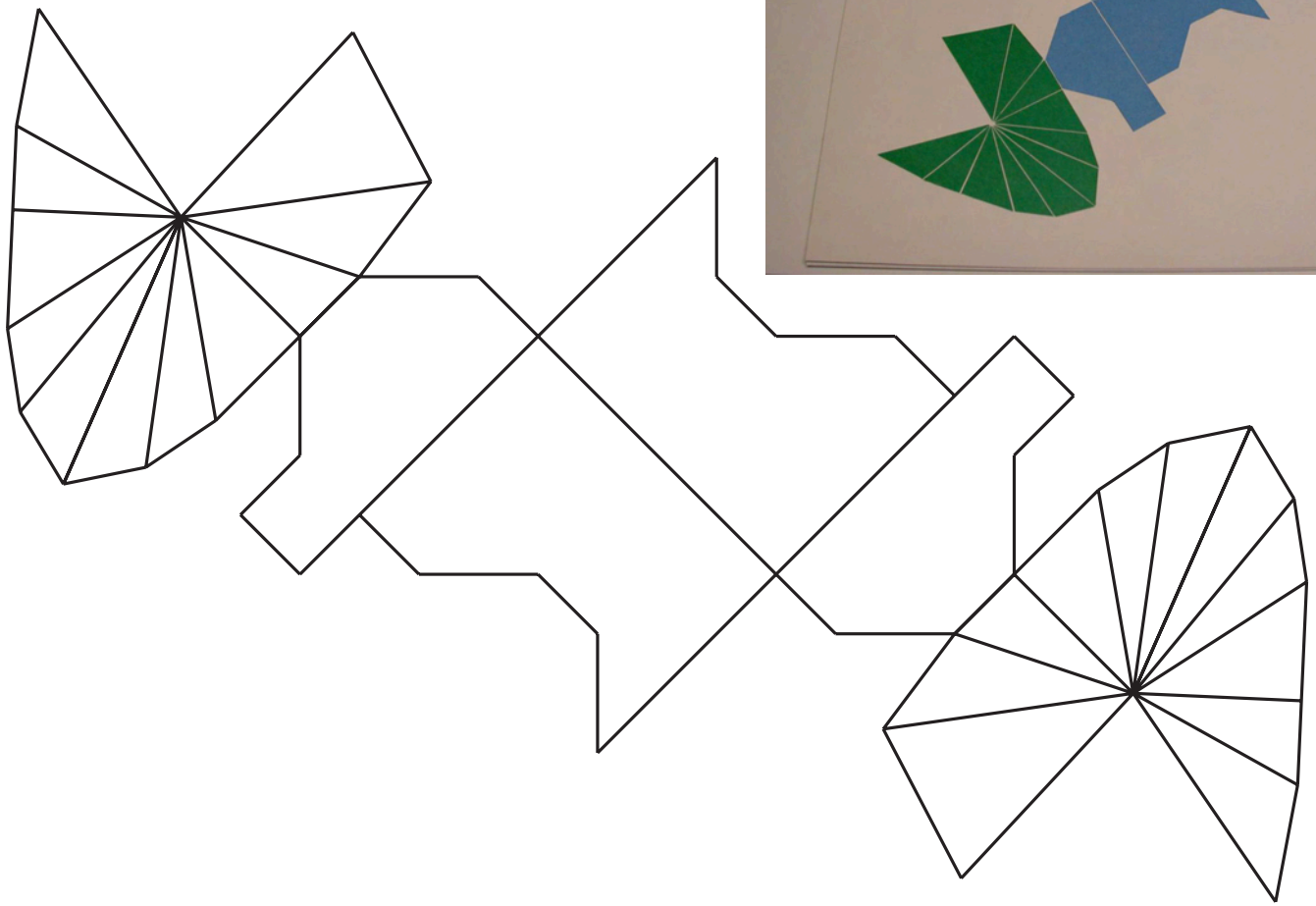
Design Process

CUBE SECTION – 3 MODULES

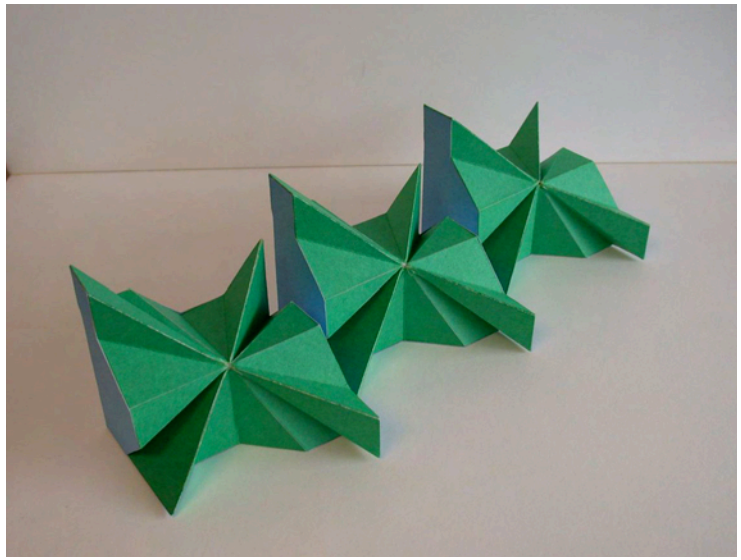
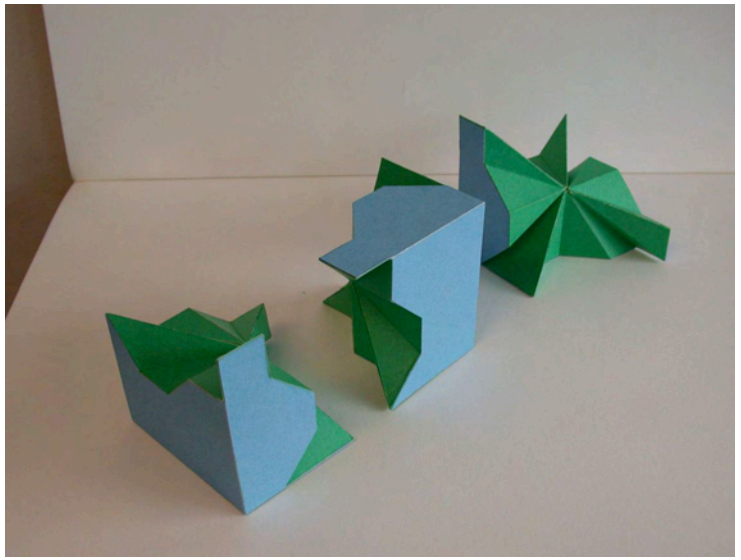
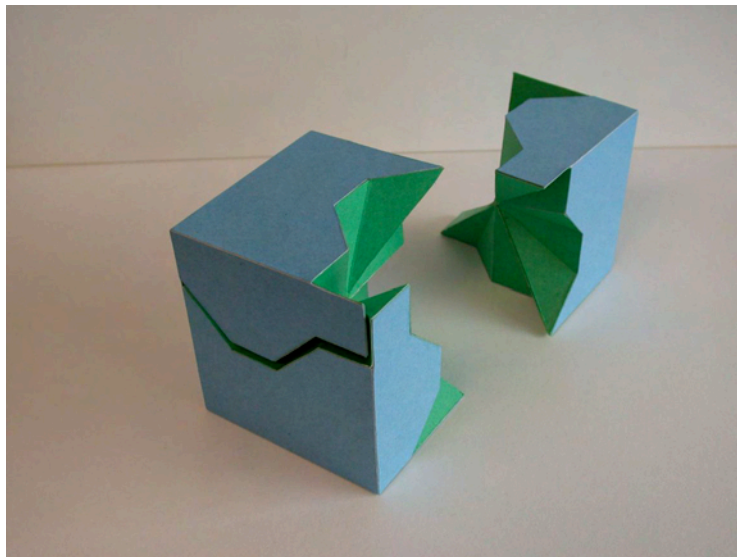
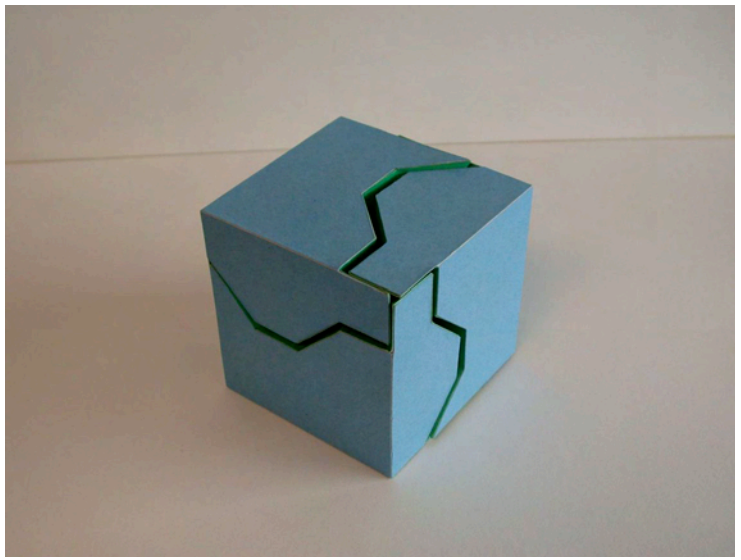
Example 5





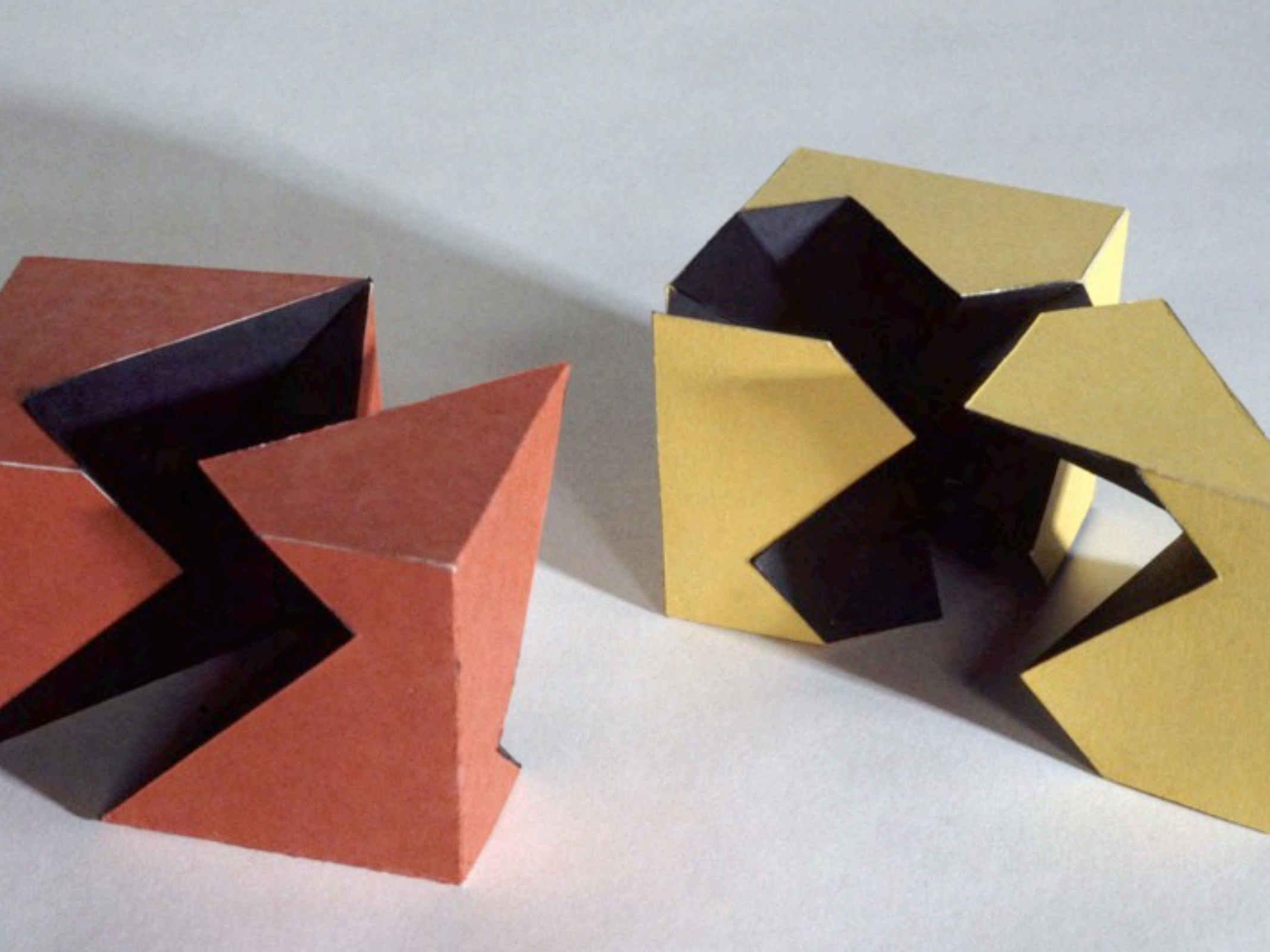
CUBE SECTION – 3 MODULES

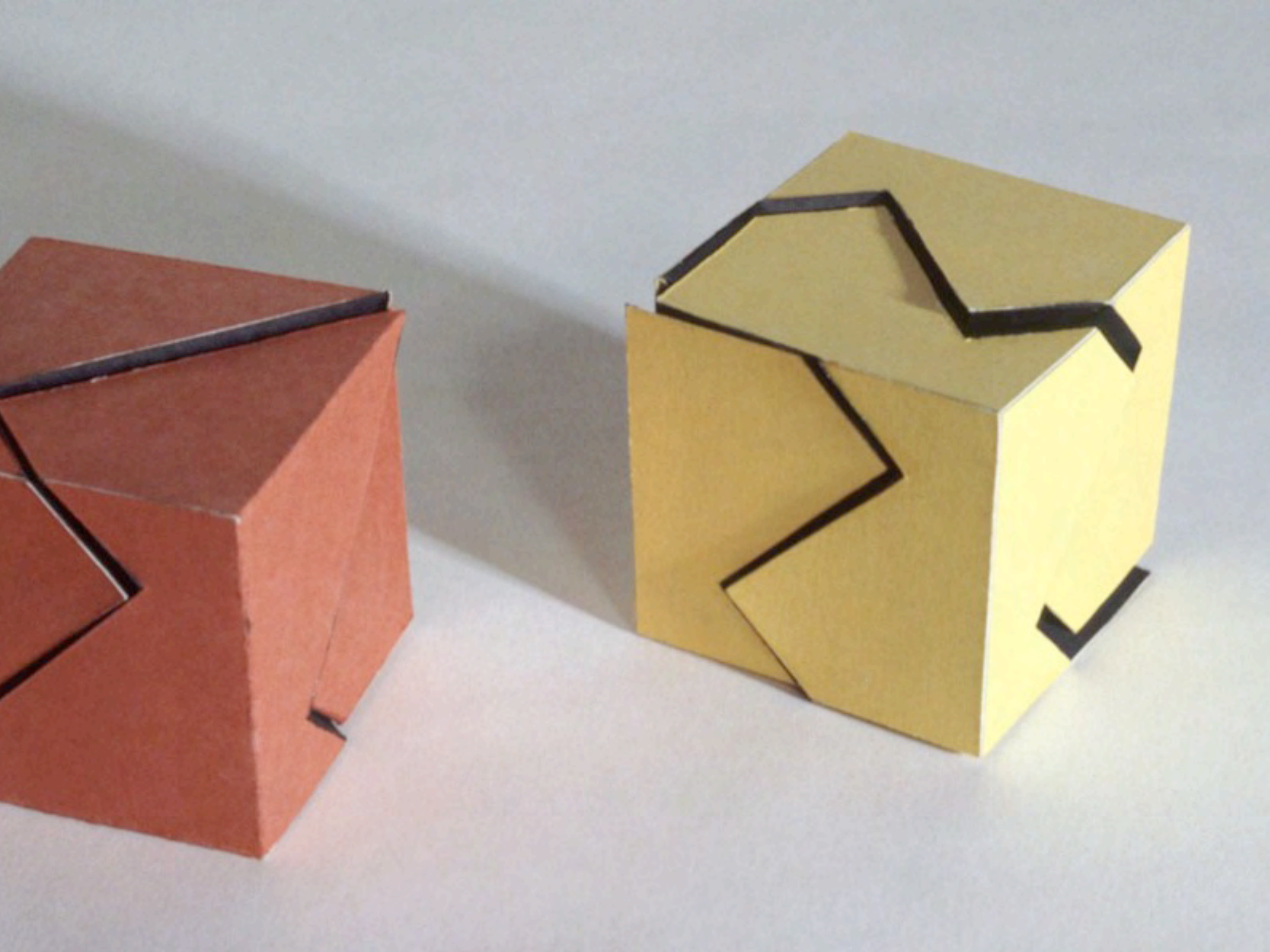
Example 5

Student: Eugene Wong

Eugene Wong





Riding Through History

The Walking Machine

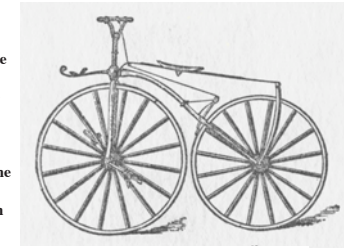
In 1817 Baron von Drais invented a walking machine that would help him get around the royal gardens faster: two same-size in-line wheels, the front one steerable, mounted in a frame which you straddled. The device was propelled by pushing your feet against the ground, thus rolling yourself and the device forward in a sort of gliding walk.

The machine became known as the Draisienne or hobby horse. It was made entirely of wood. This enjoyed a short lived popularity as a fad, not being practical for transportation in any other place than a well maintained pathway such as in a park or garden.

www.pedalinghistory.com

The Bone Shaker

The next appearance of a two-wheeled riding machine was in 1865, when pedals were applied directly to the front wheel. This machine was known as the velocipede ("fast foot"), but was popularly known as the bone shaker, since it was also made entirely of wood, then later with metal tires,



and the combination of these with the cobblestone roads of the day made for an extremely uncomfortable ride. They also became a fad, and indoor riding academies, similar to roller rinks, could be found in large cities.

The Kid's Bike

Introduced just after the First World War by several manufacturers, such as Mead, Sears Roebuck, and Montgomery Ward, to revitalize the bike industry (Schwinn made its big splash slightly later), these designs, now called "classic", featured automobile and motorcycle elements to appeal to kids who, presumably, would rather have a motor. If ever a bike needed a motor, this was it. These bikes evolved into the most glamorous, fabulous, ostentatious, heavy designs ever. It is unbelievable today that 14-year-old kids could do the tricks that we did on these 65 pound machines! They were built into the middle '50s, by which time they had taken on design elements of jet aircraft and even rockets. By the '60s, they were becoming leaner and simpler.

New Age Bicycle

The High Wheel Bicycle

In 1870 the first all metal machine appeared. (Previous to this metallurgy was not advanced enough to provide metal which was strong enough to make small, light parts out of.) The pedals were still attached directly to the front wheel with no freewheeling mechanism. Solid rubber tires and the long spokes of the large front wheel provided a much smoother ride than its predecessor. The front wheels became larger and larger as makers realized that the larger the wheel, the farther you could travel with one rotation of the pedals. You would purchase a wheel as large as your leg length would allow. This machine was the first one to be

called a bicycle ("two wheel"). These bicycles enjoyed a great popularity among young men of means (they cost an average worker six month's pay), with the hey-day being the decade of the 1880s.

The Pneumatic-Tired Safety

The Hard-Tired Safety

The High Wheel Safety

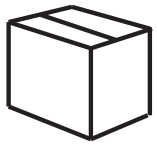
The High Wheel Tricycle

TRANSPORTATION OF GOODS

GROCERIES

We are examining different objects in the context of everyday human activities. Our topic for this poster is the transportation of consumer goods. We will focus on the tools and such that help us get products from the shelves, to the cash register, to home for our personal use. We will look at the transportation of the bigger goods, where they require big shopping carts, and move down in size to the smaller goods, where the goods are handheld and don't require a handle.

Flatbed Shopping Cart
Picture by Yong Song Lee



This large flatbed shopping cart is used for things too large to fit into a conventional shopping cart that you might see at your local supermarket. Large boxes of groceries are a good example. These can be found at wholesale warehouses like Costco and Sam's Club.

Shopping Cart
Picture by Kevin Lum

This is an example of a basic shopping cart that you'd see at your local super market. It has four wheels attached by directional casters for easy maneuverability. They're made either out of metal or plastic and have a larger rack on the bottom for your larger items. It also has a small folding seat for small children.

Motorized Shopping Cart
Picture by Kevin Lum

This is a shopping cart for the disabled. It is battery powered and can maneuver easily between the aisles. It features a sturdy easy to get in and use design. These are available at more well known supermarkets like Safeway, Walmart or Lucky's.

Foldable Shopping Cart
Picture by Kevin Lum

This is a folding personal shopping cart. Its steel design makes it sturdy and able to carry a huge load. You won't find these in a supermarket, but since they are for your personal use, you can use them and bring them anywhere. The handle on top allows you to tilt the cart and drag it behind you with ease. This is commonly used by people who commute to their grocer by foot or public transportation.

Shopping Bag Cart
Picture by Yong Song Lee

This is a smaller shopping cart that is to be used with a large reusable shopping bag with handles. The bag is strung over the two protruding arms. It features four directional castered wheels like the regular shopping cart. It is great because you could either have the bag, or if the bag gets too heavy you can push it around on the cart. Some carts can support shopping baskets.

Shopping Basket
Picture by Kevin Lum

This is the classic shopping basket that you'd see at almost all of the stores. They're commonly made of plastic, giving them a sturdy form. It can carry a pretty good amount of goods. The folding handles make it easy to set down and pick up.

Razors
In Pursuit of the Perfect Shave

While the act of shaving has been around for centuries, it's only in the past few decades that there has been such an increase in innovation. Competition among brands like Gillette and Schick has flooded the market with three, four, five, and even six bladed razors. Is there more to these razors than a complicated marketing scheme? Take a look at how the shaving industry has evolved from cut-throat straight razors in the barbershop to powerful and portable electric razors in the palm of your hand. Ergonomic, lightweight, rust free, and sharper than ever, the razors of today are a far cry from the dull instruments used by the first men without beards.

Straight

Ancient Egyptian Razor

The Greeks and Romans used all types of crude tools to remove their facial hair.


http://www.dumgyrics.com

Scraping away unwanted stubble using sharpened stones, axes, swords, knives and even clamshells proved to be not only a difficult, but painful process.


http://www.flickr.com/photos/feather

Modern Colonel Ichabod Conk shaving brush

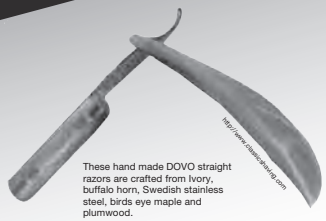
Brushes like this one are often made of badger or hog hair. Different qualities of hair come from different areas on a badger's body. The quality of brush determines how smooth or creamy the shaving foam will be when applied to the face.

A brush made of badger fur can cost anywhere from $25 to $550.


http://www.classicshaving.com

It was in the 19th century that the straight razor was introduced with its smooth handle and extremely sharp blade.

Modern DOVO Straight Razors


http://www.classicshaving.com

These hand made DOVO straight razors are crafted from Ivory, buffalo horn, Swedish stainless steel, birds eye maple and plumwood.


http://www.classicshaving.com

Using a straight razor requires a steady hand and precise movements. Straight razors are still used but mainly by barbers and collectors that enjoy the closeness of shave.

Safety

http://www.antiquetoolshop.com

Gillette Safety Razor, 1901

Pictured here is the Gillette Adjustable Razor from 1957. It is similar to Gillette's original design except for the ability to change the height of the blade to accommodate short, medium, and heavy beards.

Collectors Corner

The Valet Auto Strop, 1921

This more complex razor allowed the user to re-sharpen blades until they needed to be completely replaced.


http://myweb.tiscali.co.uk/comp/dar

The Gillette Trac II, 1971

The first multiple blade razor from Gillette.

In 1977 the Trac II was modified with the addition of a pivoting head.

In 1985 a thin strip of rubber called the lubricating strip was added to the head of the razor.


http://www.flickr.com/photos/cazzyvo/ 2/14

HeadBlade, 2000

The HeadBlade's unique design allows the user to push the blade's rolling body over the scalp as opposed to pulling a handle.

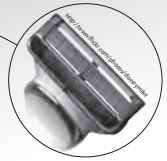
The HeadBlade is compatible with many different brands and styles of disposable razors.


http://www.gillette.com/

Gillette Fusion, 2006

The Fusion features five blades on the front of the razor and an additional trimmer blade along the back.

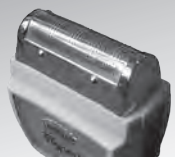
An onboard computer chip and motor powered by a AAA battery vibrates the blades of the razor to help give a closer shave than a manual razor.


http://www.flickr.com/photos/dianne/sets

A lubricating strip at the front of the blade fades from green to white when it's time to replace the disposable blade.

Electric


Collectors Corner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Collectors Corner

Braun Combi DL 5, 1957

The DL 5 was among the first electric razors developed by Braun. Its cream colored plastic body with foil cutting head was

Braun Sixtant, 1962

Built with a heavy cast alloy cutting head with brushed finish, foil cutting surface, and an injection molded acrylic body.

Braun credits much of their early success in the dry shaving market to the Sixtant.

Collectors Corner


http://homeweaddicts.com/philshavehowto.htm

Philips Philishave, 1980

Philips' first Lift & Cut shaver with a traction and cutting system that works in a similar fashion to the manual twin-blade razor.

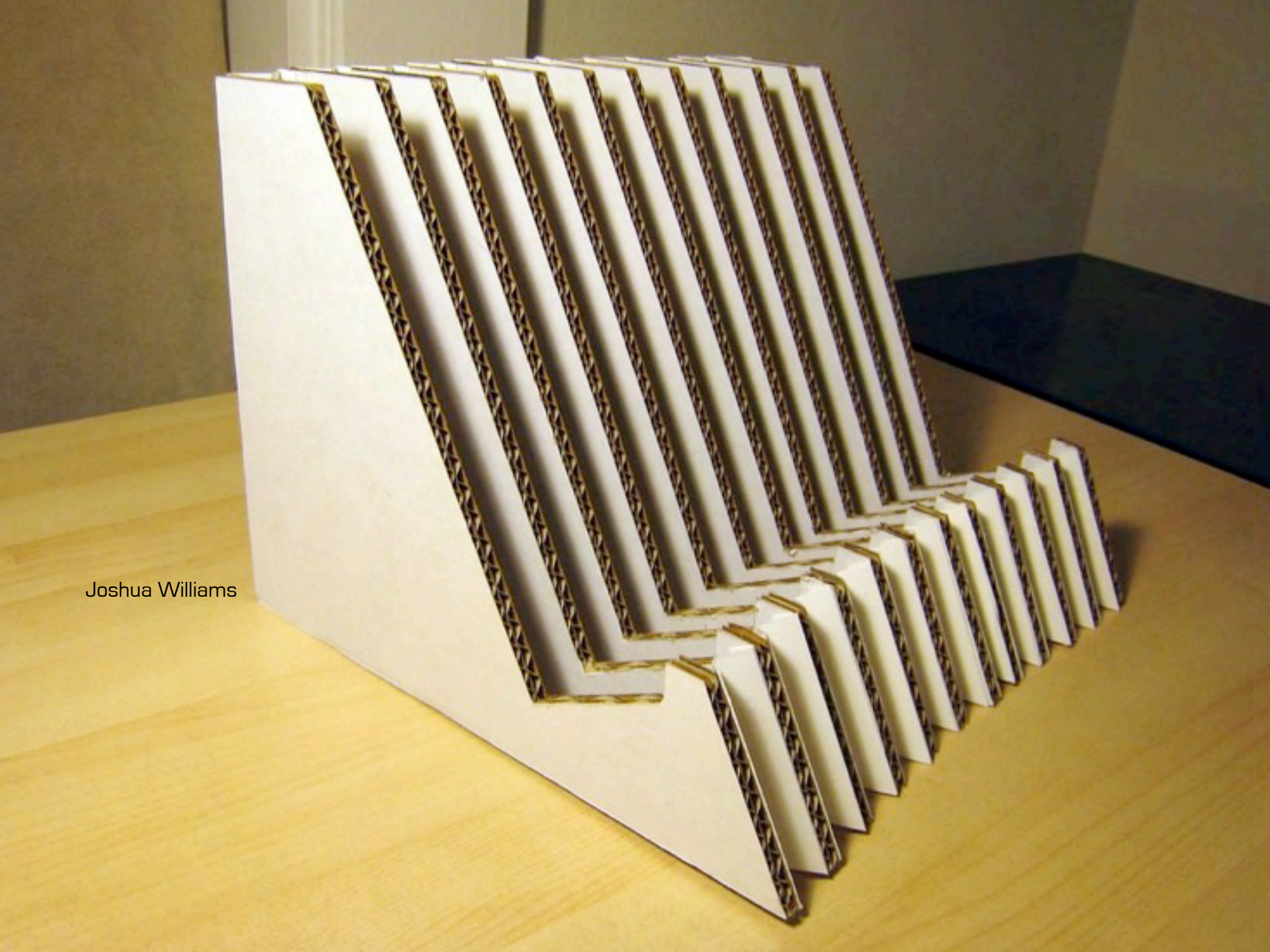
Its metal body with black plastic and rubber accents is reminiscent of early tape players, Walkmans, VCRs and other high tech gadgets of the 1980s.


http://www.ebay.com

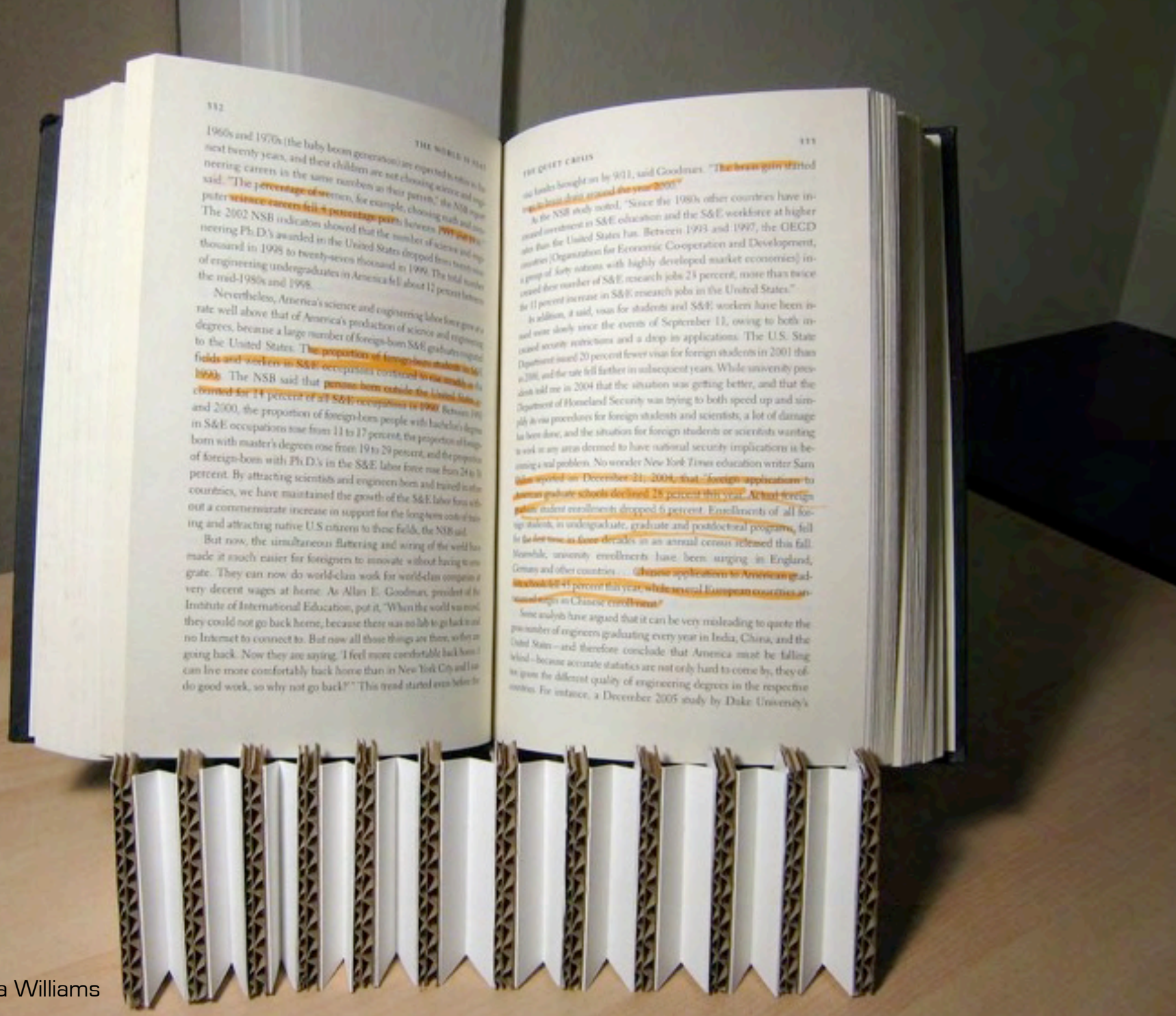
Norelco Arcitect, 2007

The latest electric razor from Norelco has one of the most unique designs of all electric razors from the past century. The three independently flexing heads of the unit are now elevated from the handle allowing them to contour to the face in ways never before possible.

The open design of the razor makes for simple cleaning and maintenance. Each of the three blades can be opened outward and the waterproof shaver can easily be rinsed free of hair.



Joshua Williams



Joshua Williams

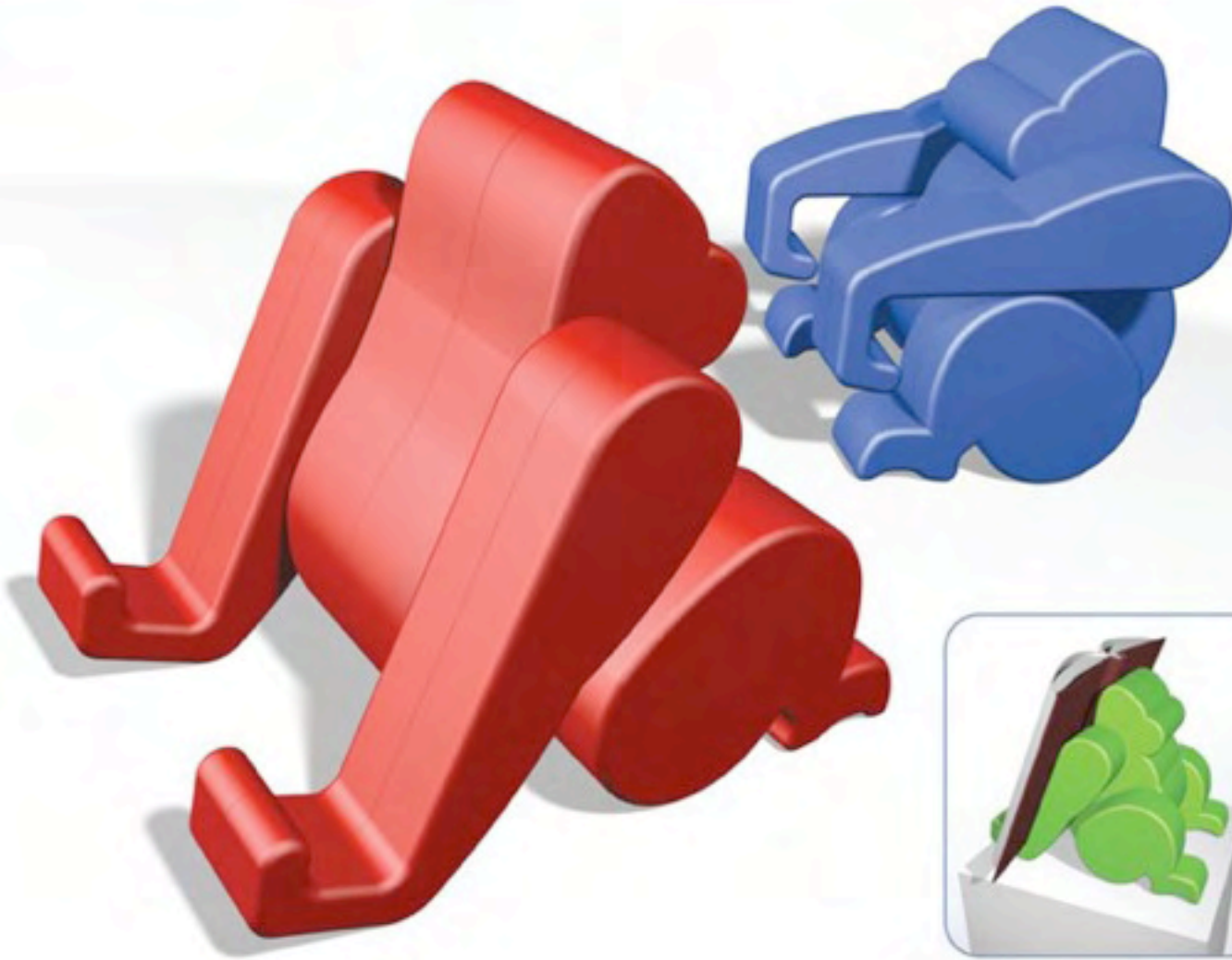
LUKA

The Book-Handling Primate

Eugene Wong

LUKA

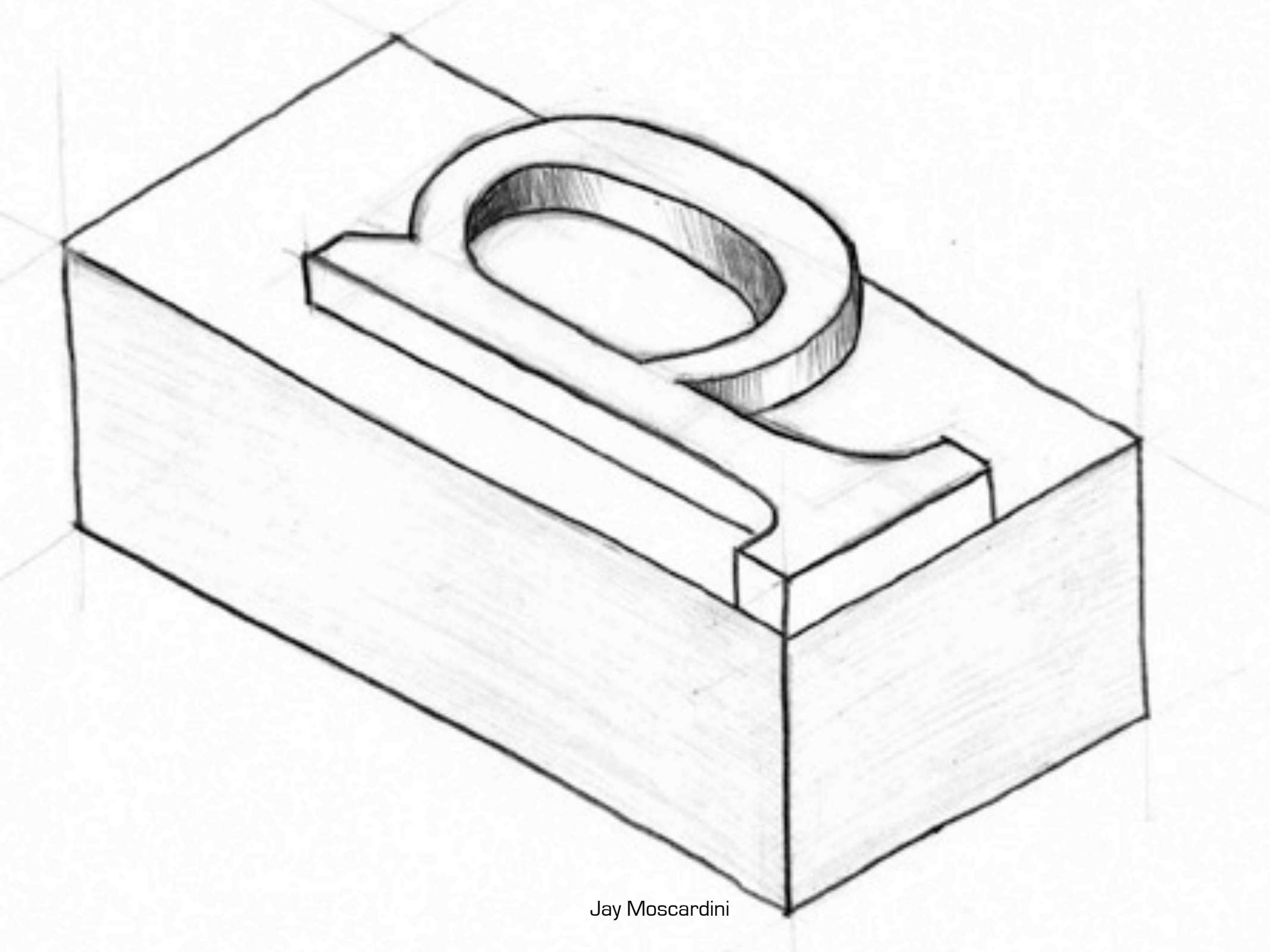
The Book-Handling Primate



Eugene Wong
San Francisco State University

320
Drafting & Sketching

Jay Moscardini



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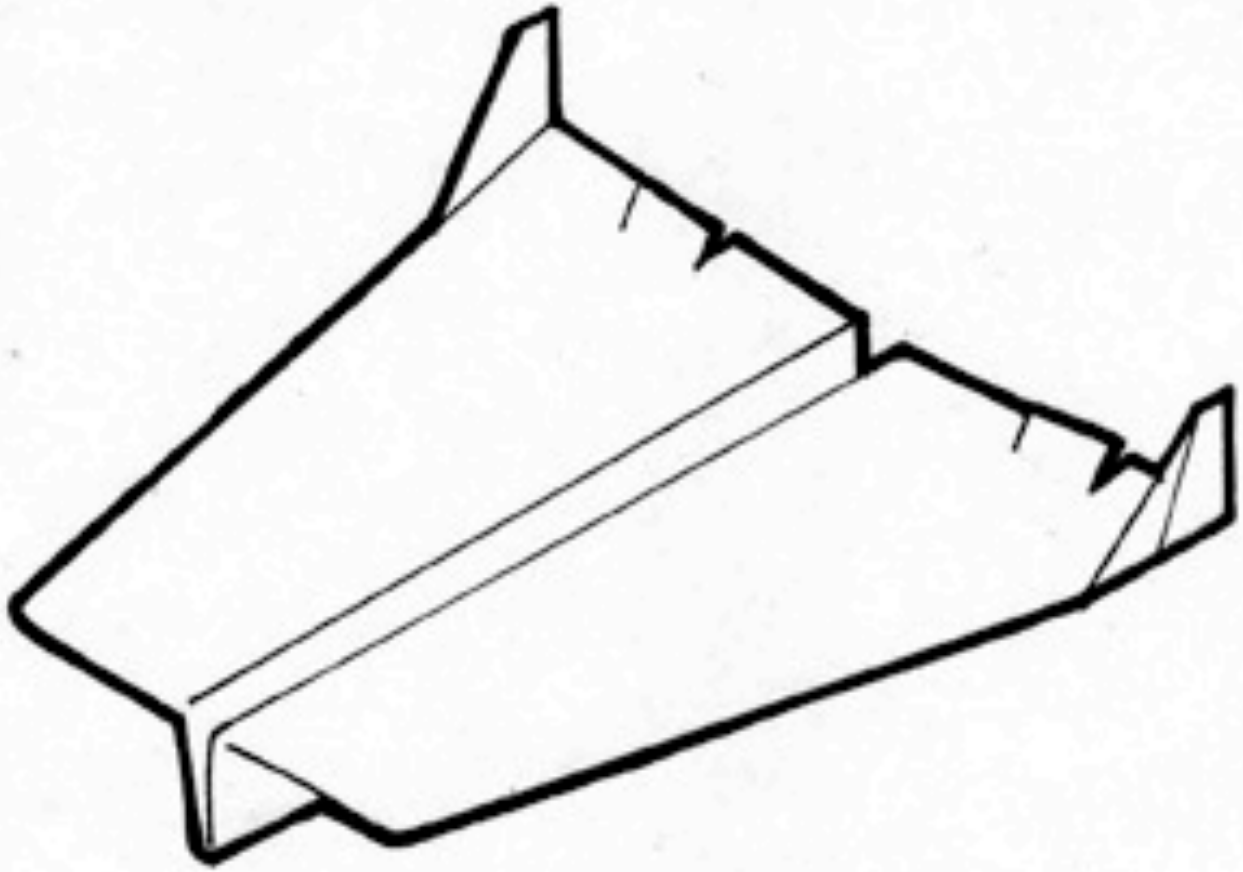

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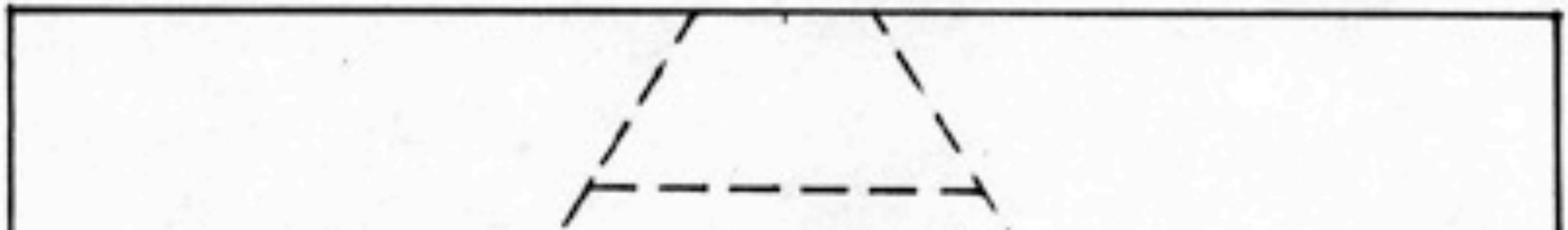

BEFORE DIGITAL PRE-PRESS EXISTED, DESIGNER
USED PRECISE "LAYOUT DUMMIES" TO SHOW T
EXACT LAYOUT OF ELEMENTS ON EACH PAGE.
A DUMMY LAYOUT IS A MOCK-UP THAT SHOWS
THE ACTUAL SIZE, LOOK, AND FEEL OF
BROCHURES, MULTIPAGE MATERIALS, PACKAGES,
POINT-OF-PURCHASE DISPLAYS. TO NAME JUST
FEW. THE GRAPHIC ARTIST ASSEMBLES THE DUM
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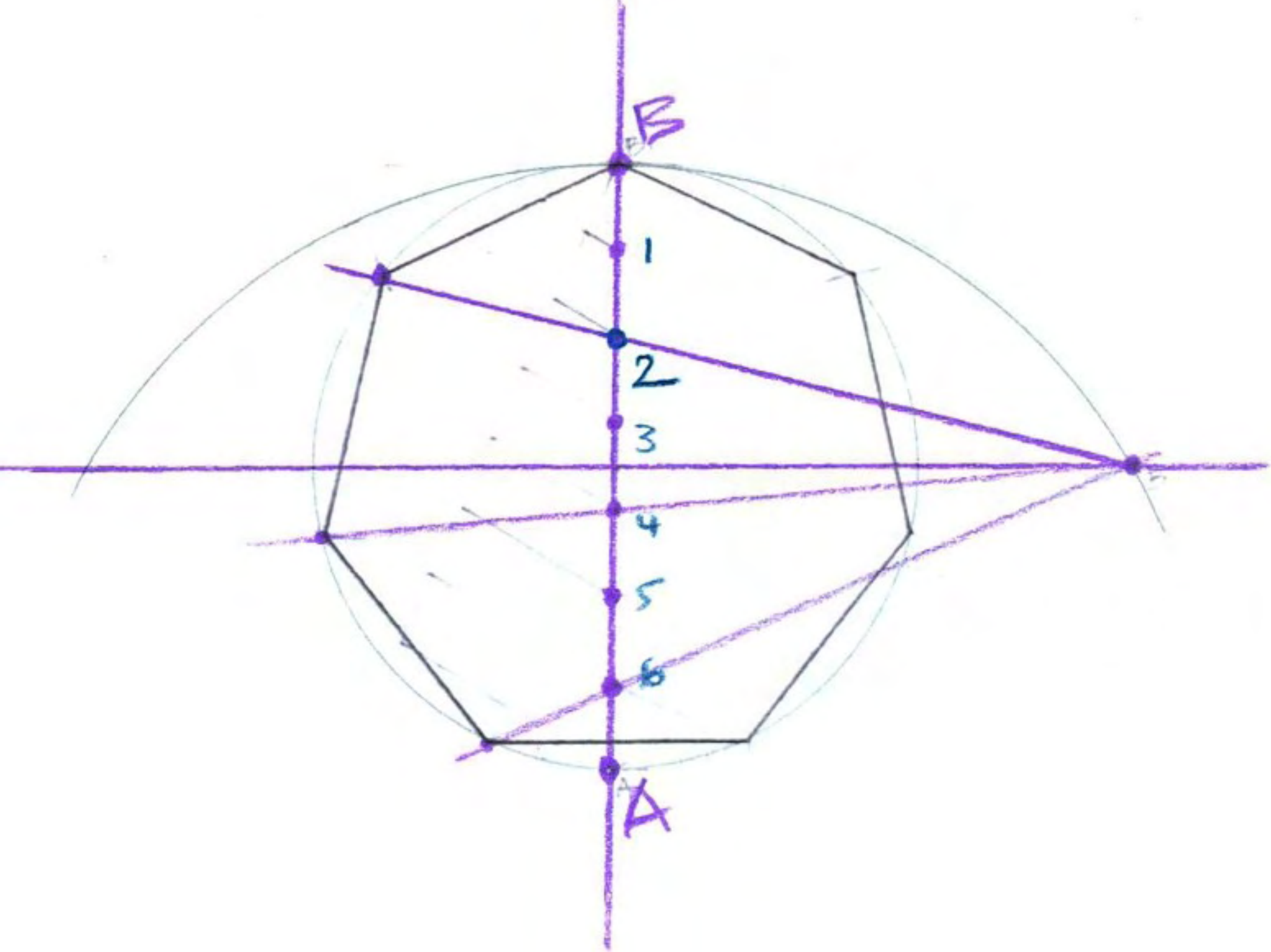
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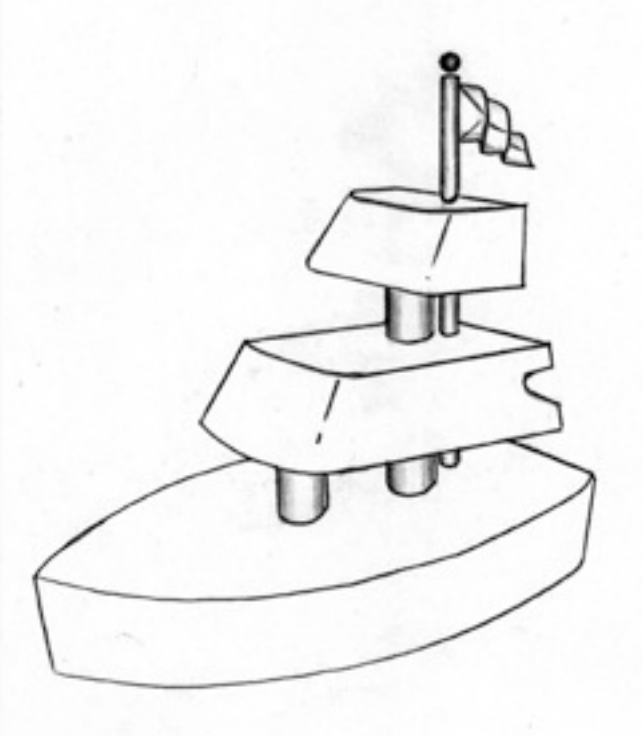

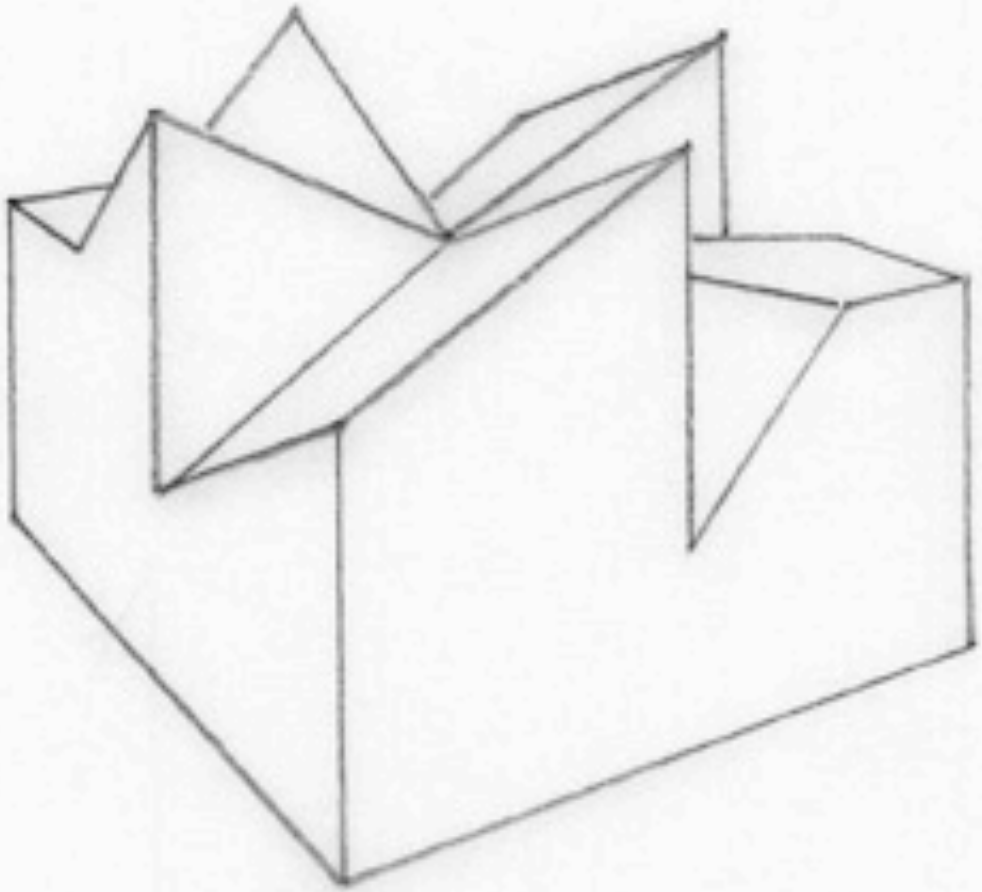

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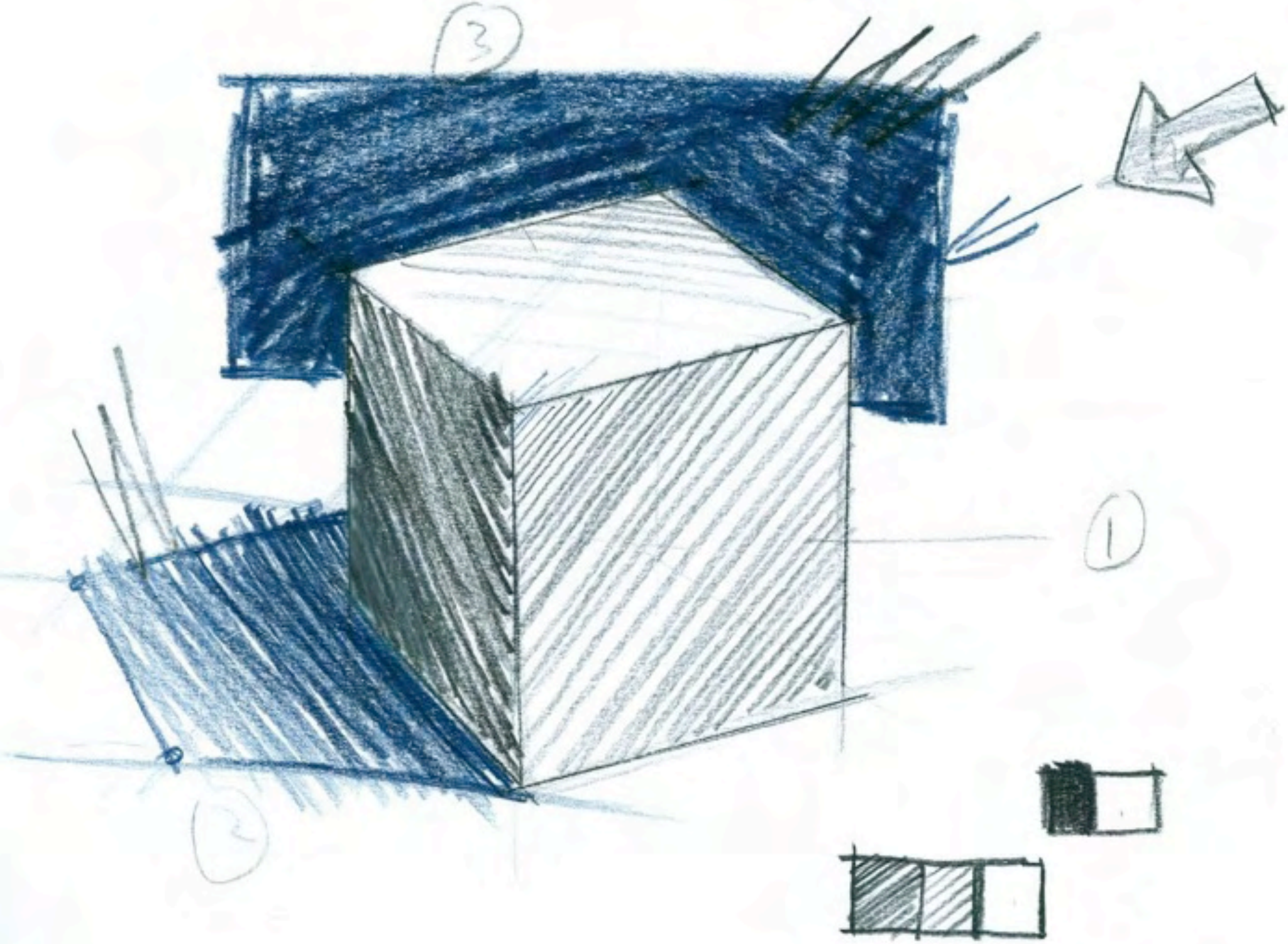
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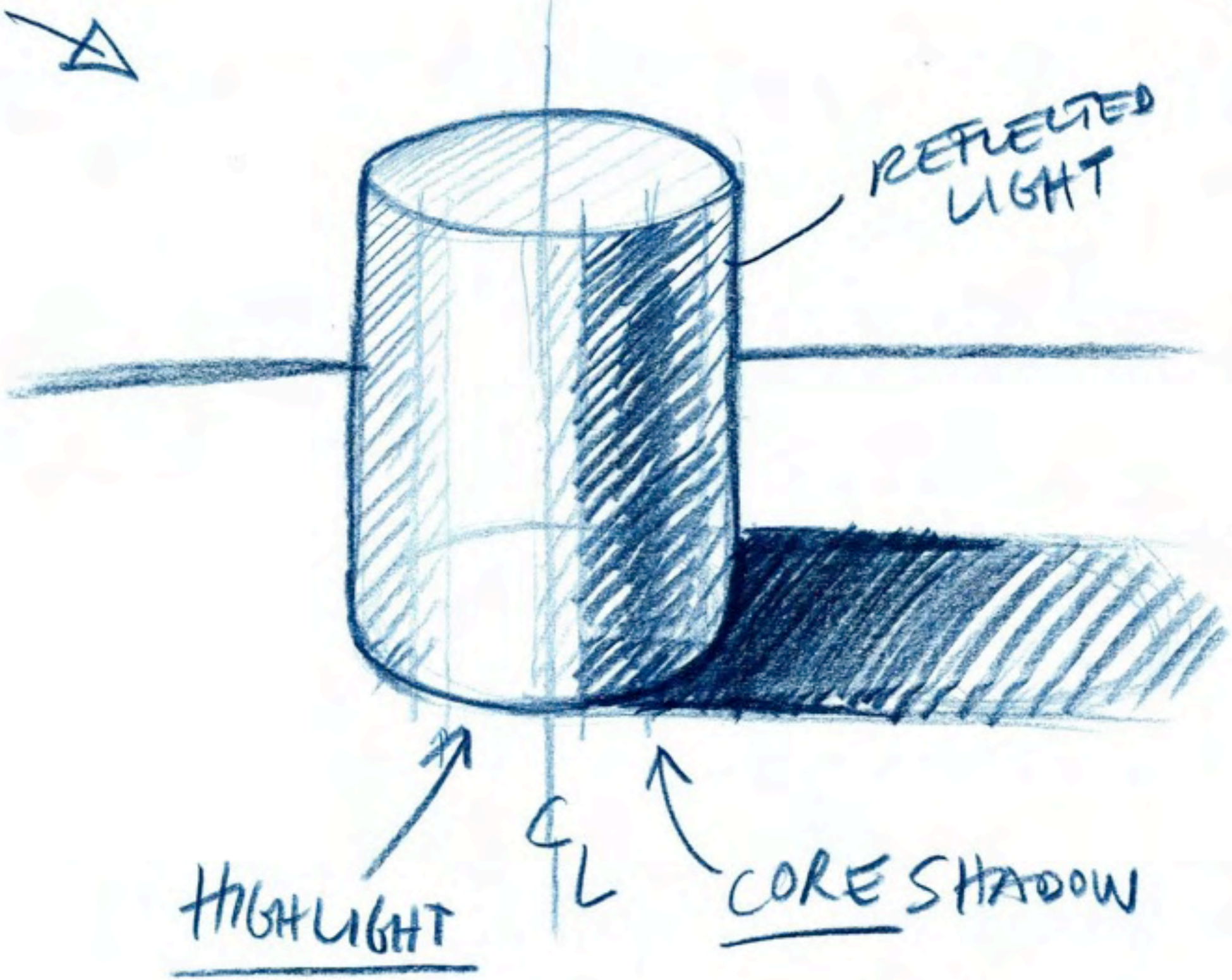
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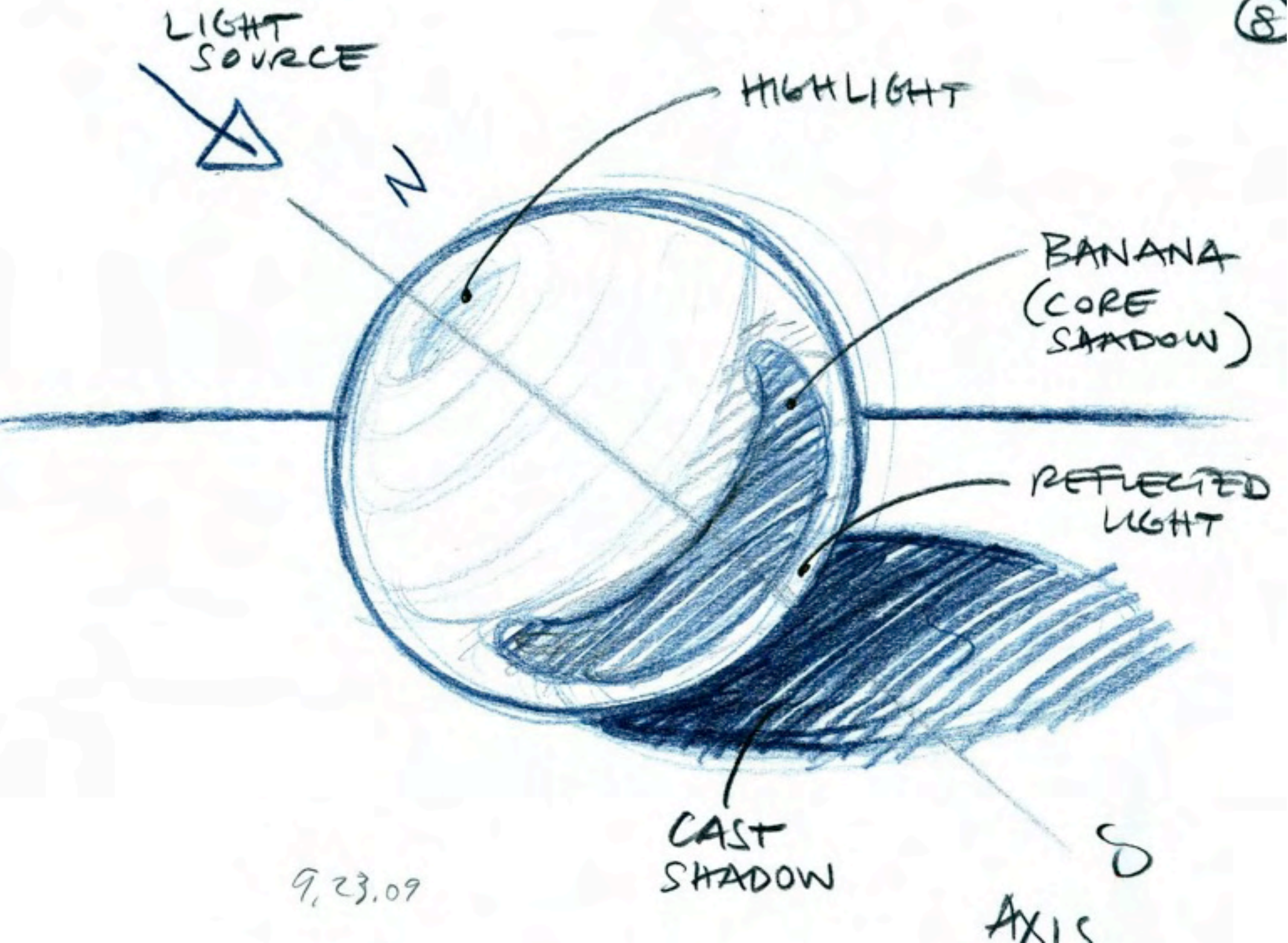
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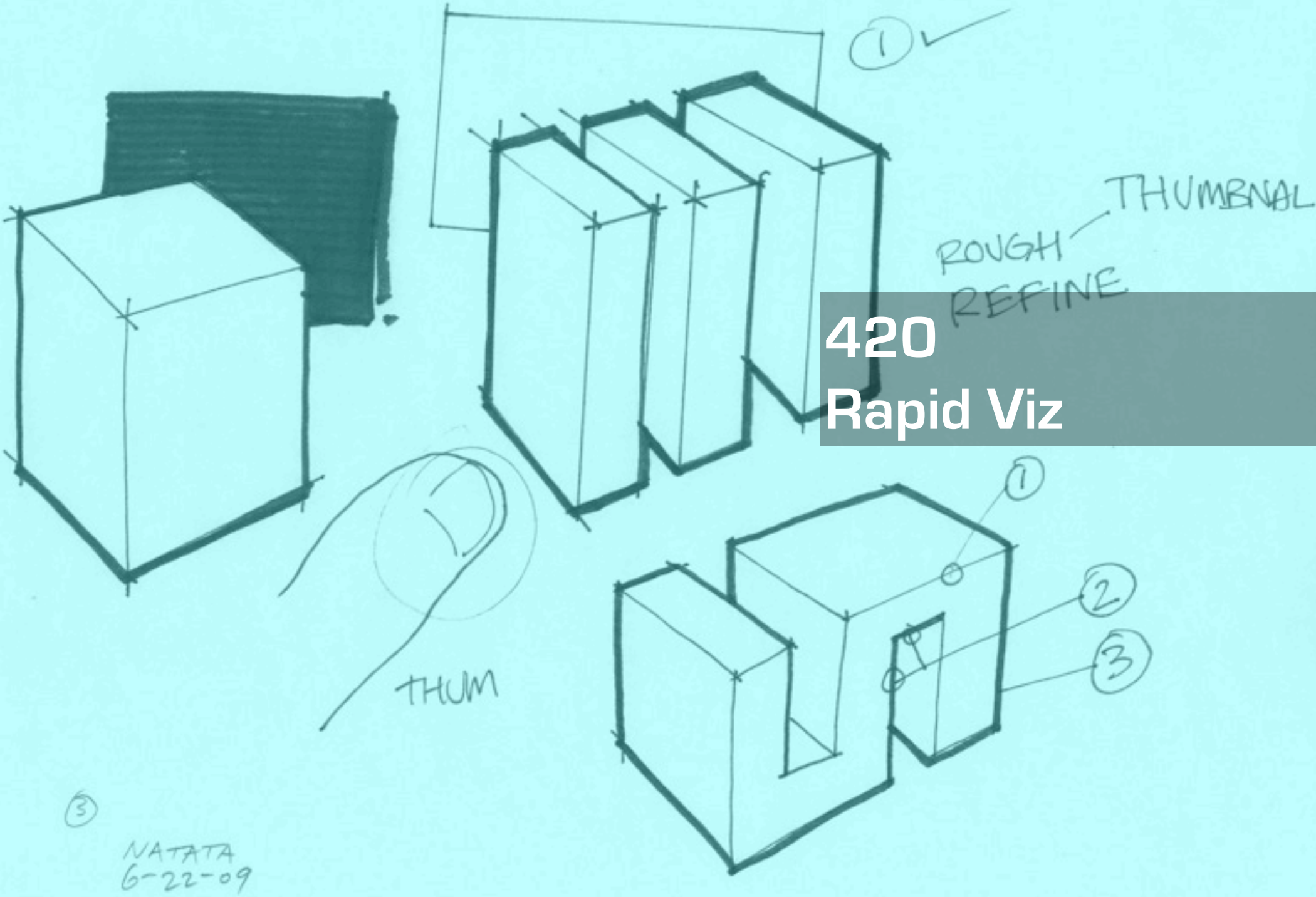

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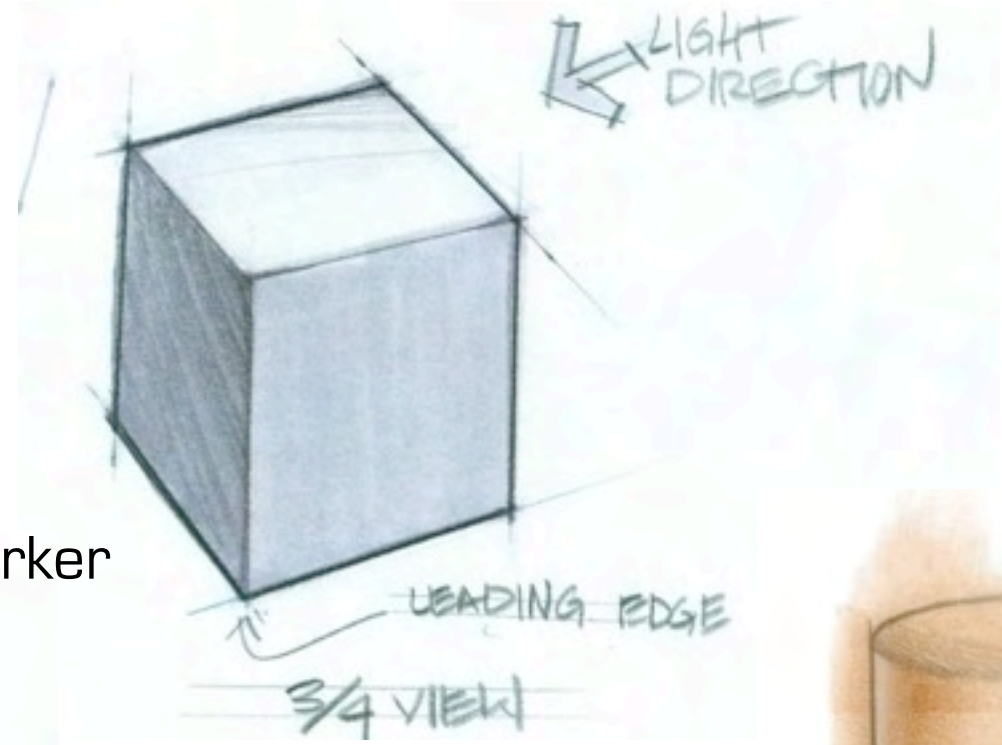
Rapid Viz



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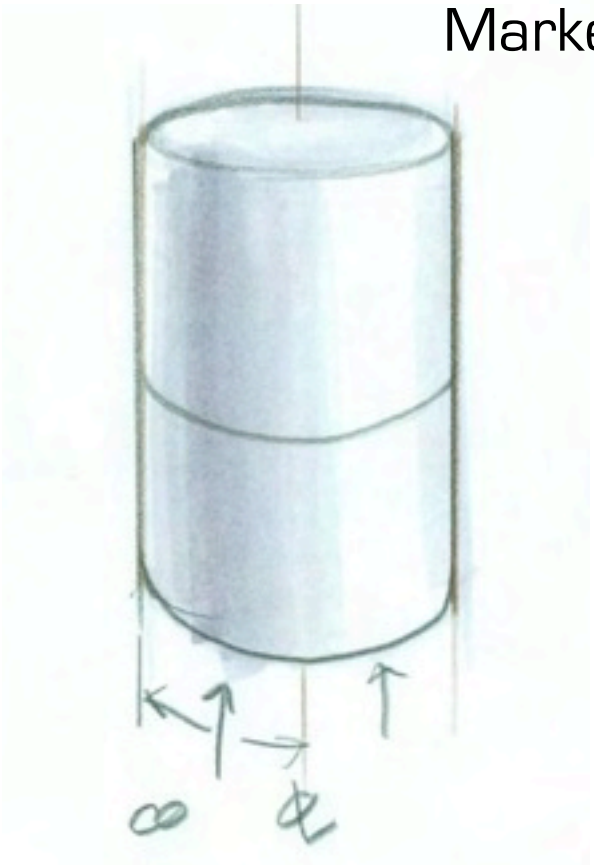
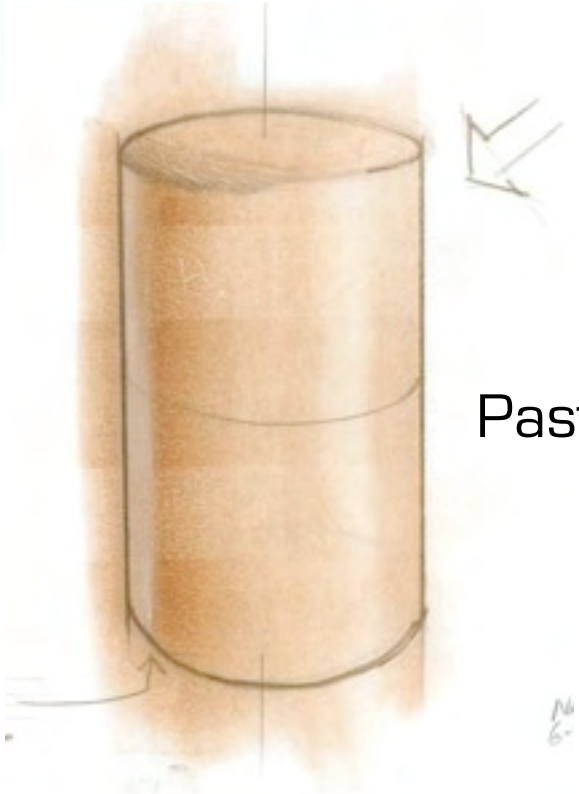


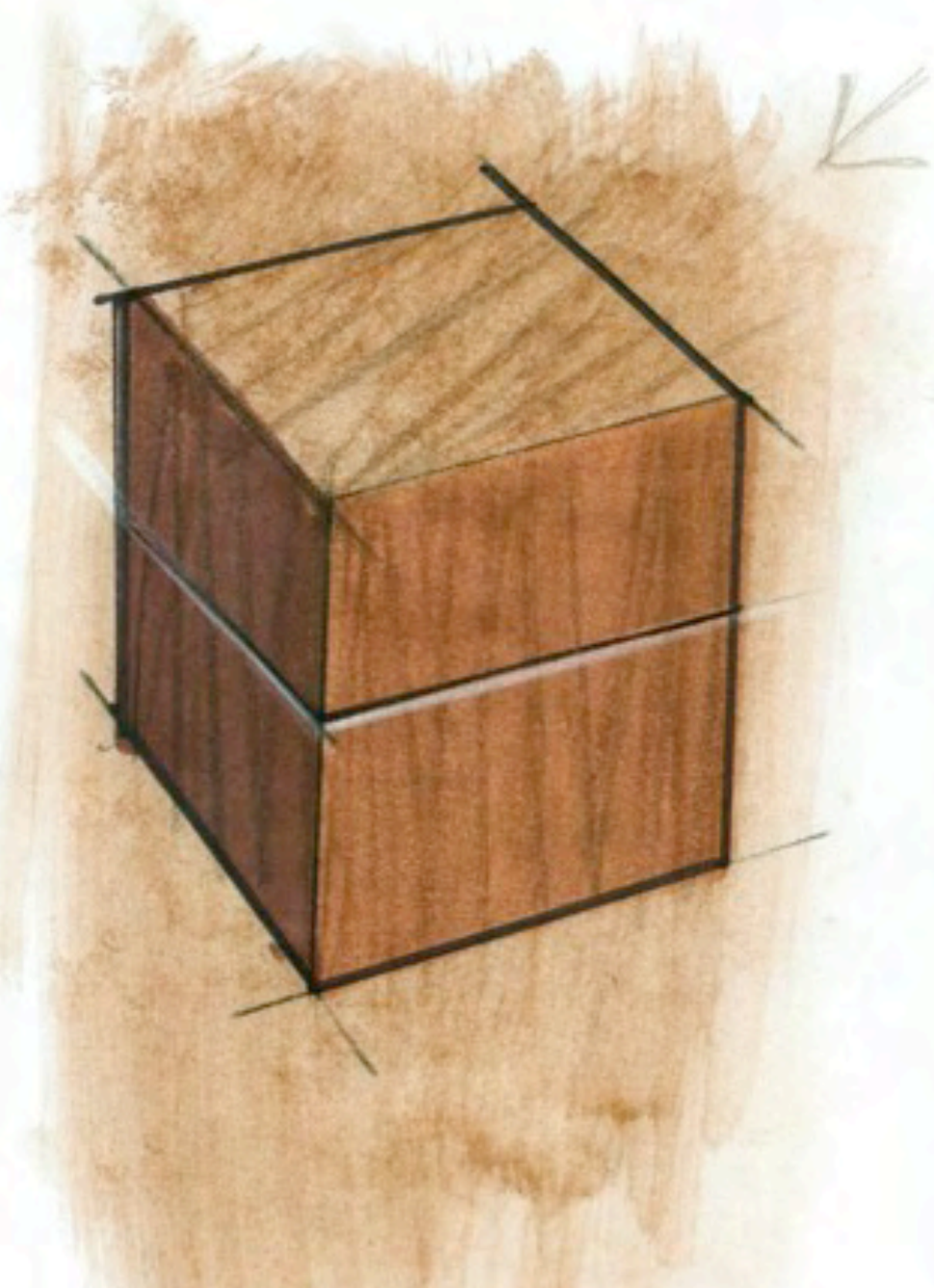


Pastel

Robert Natata

Video: Rapid Viz Demos (Natata)

PASTEL BESTINE: TEXTURES



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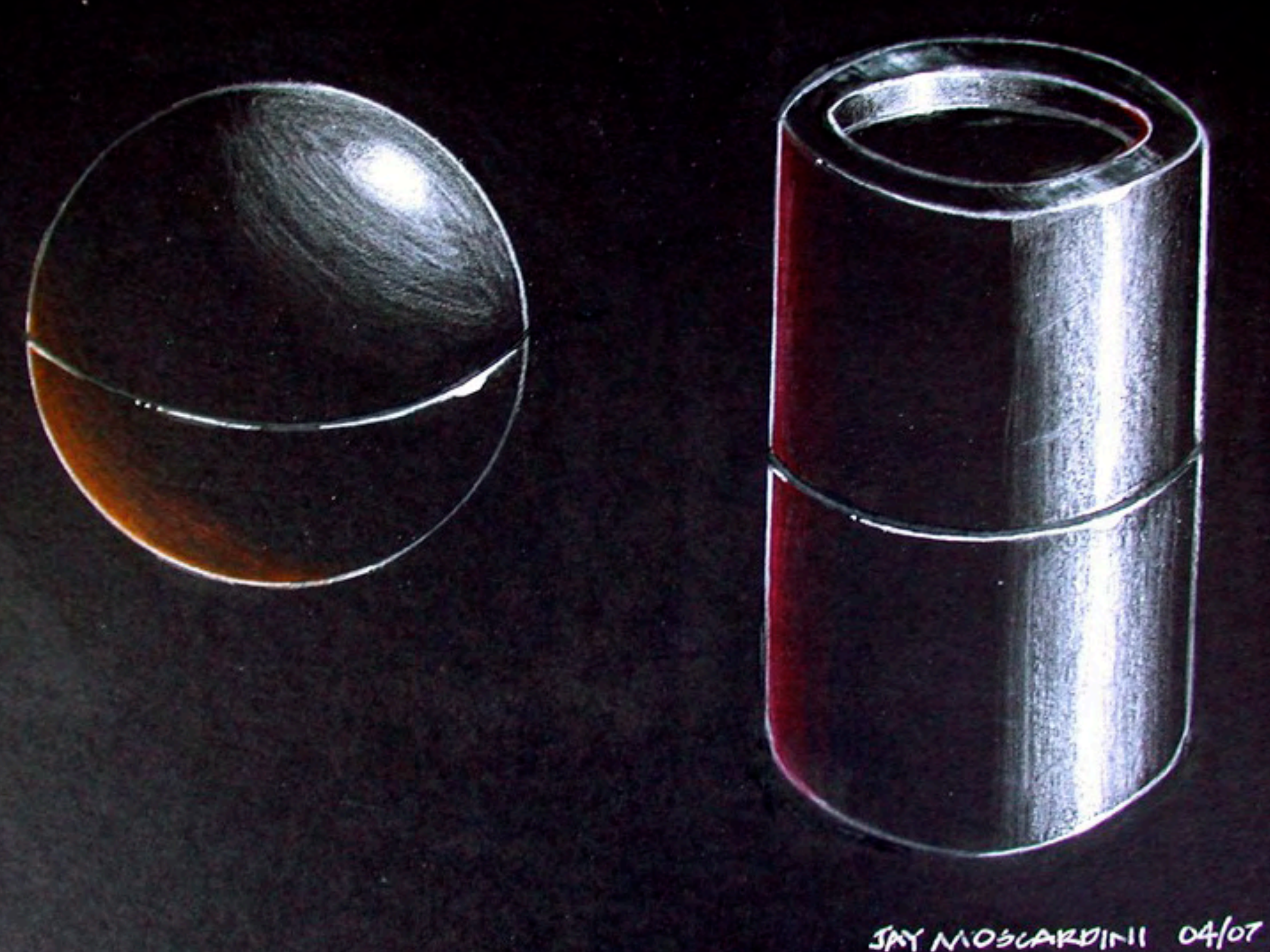
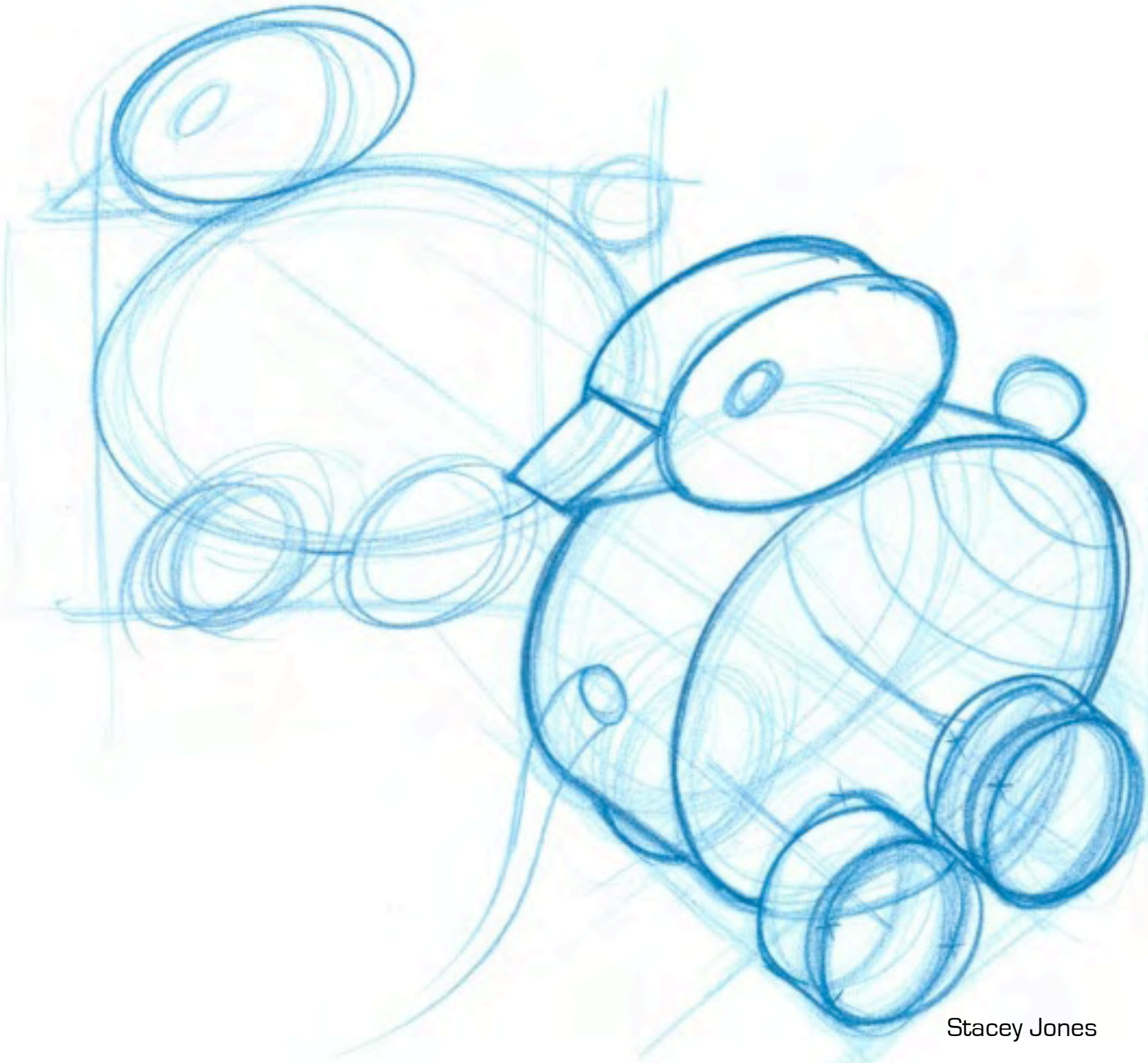
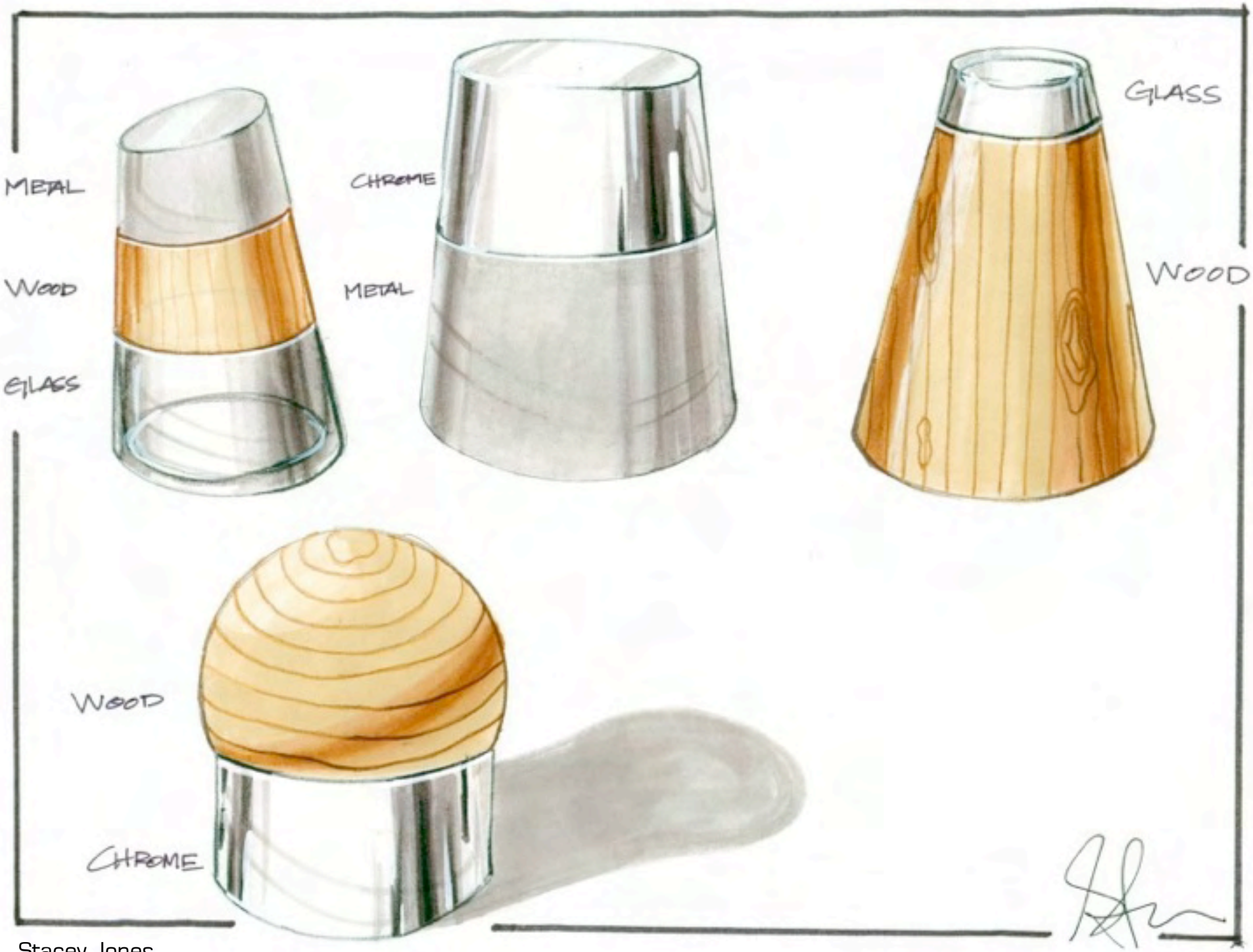
NATATA
6-22-09


JAY MOSCARDINI 04/07


Jay Moscardini



Stacey Jones



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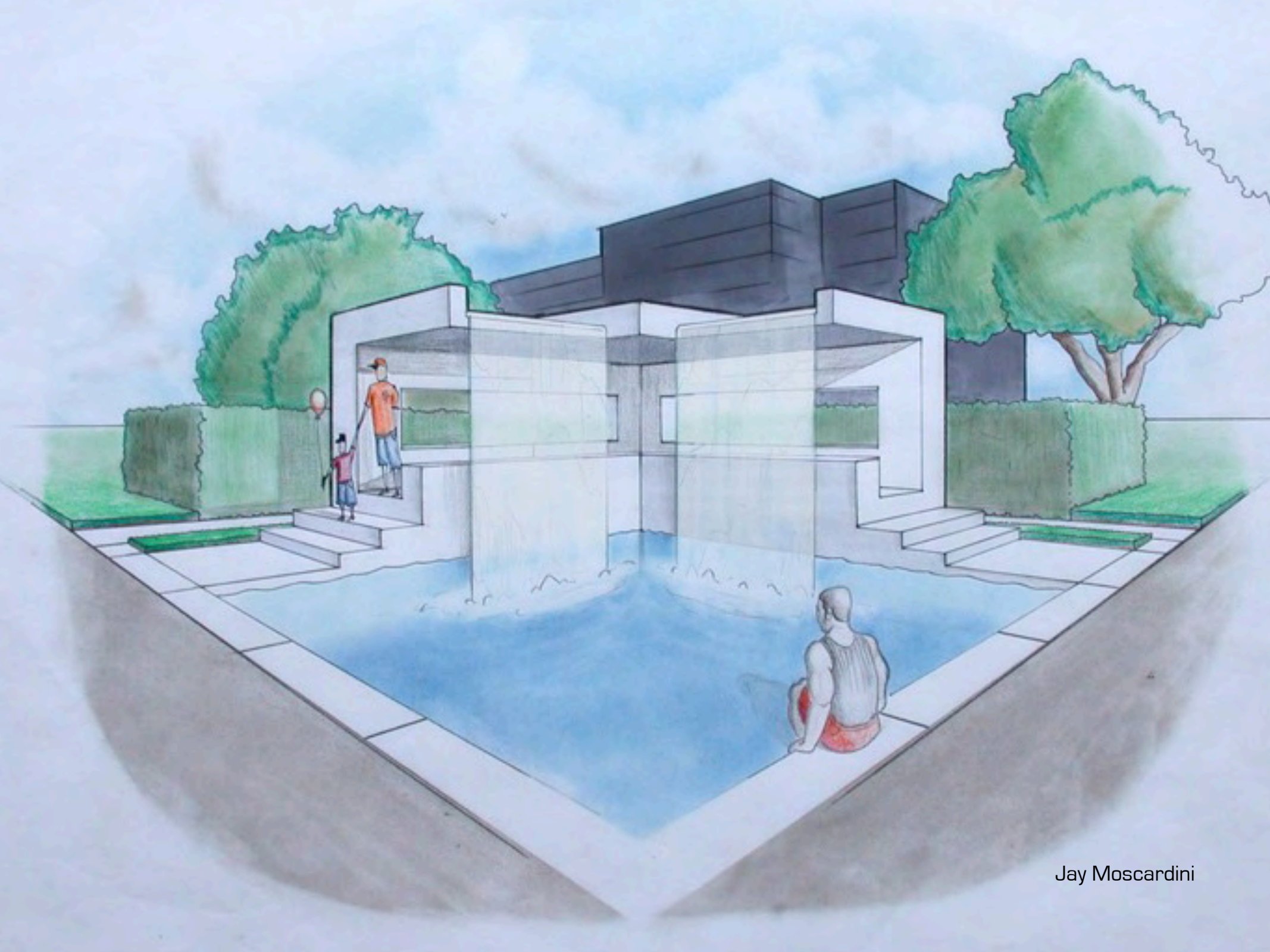
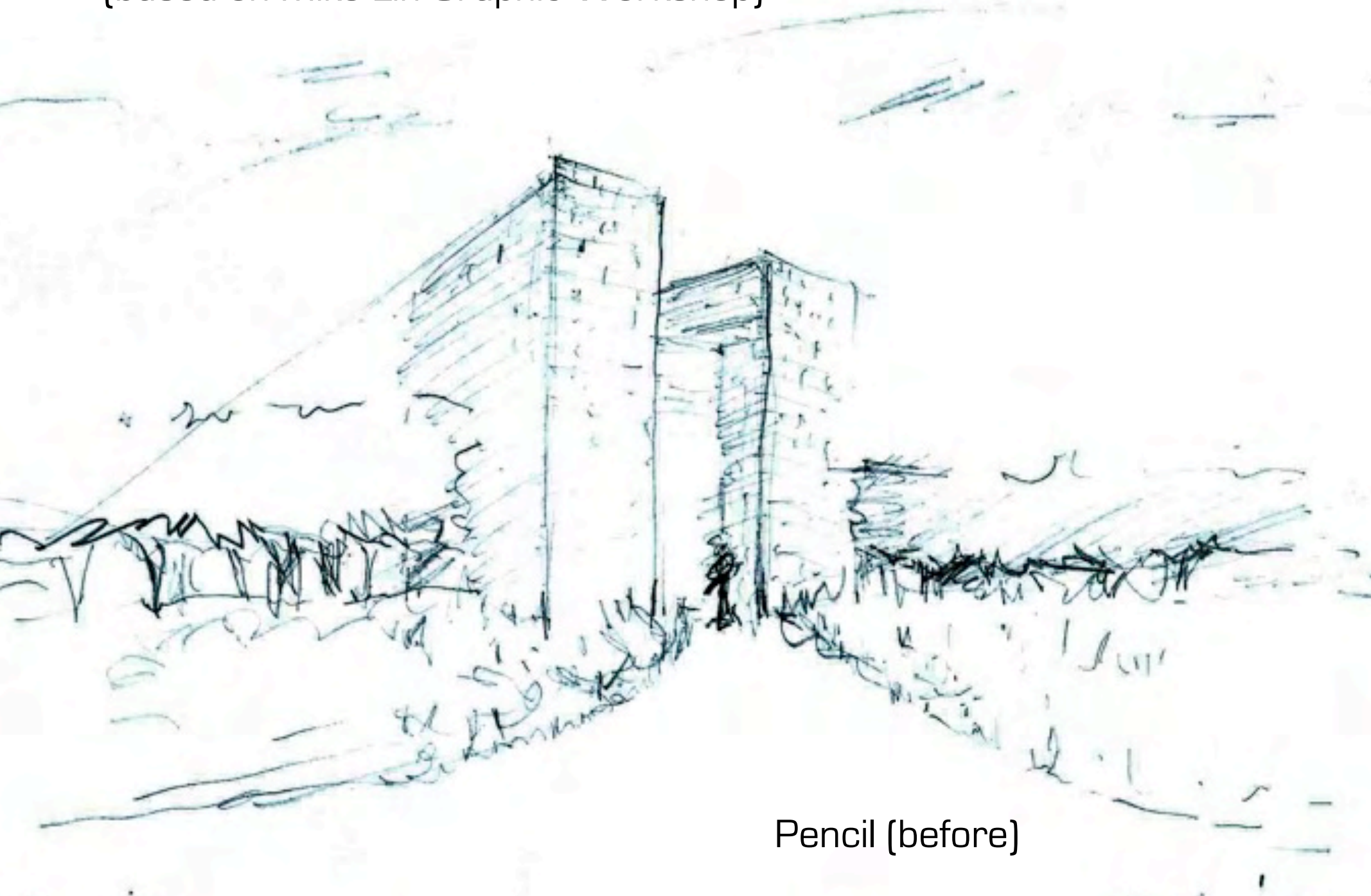
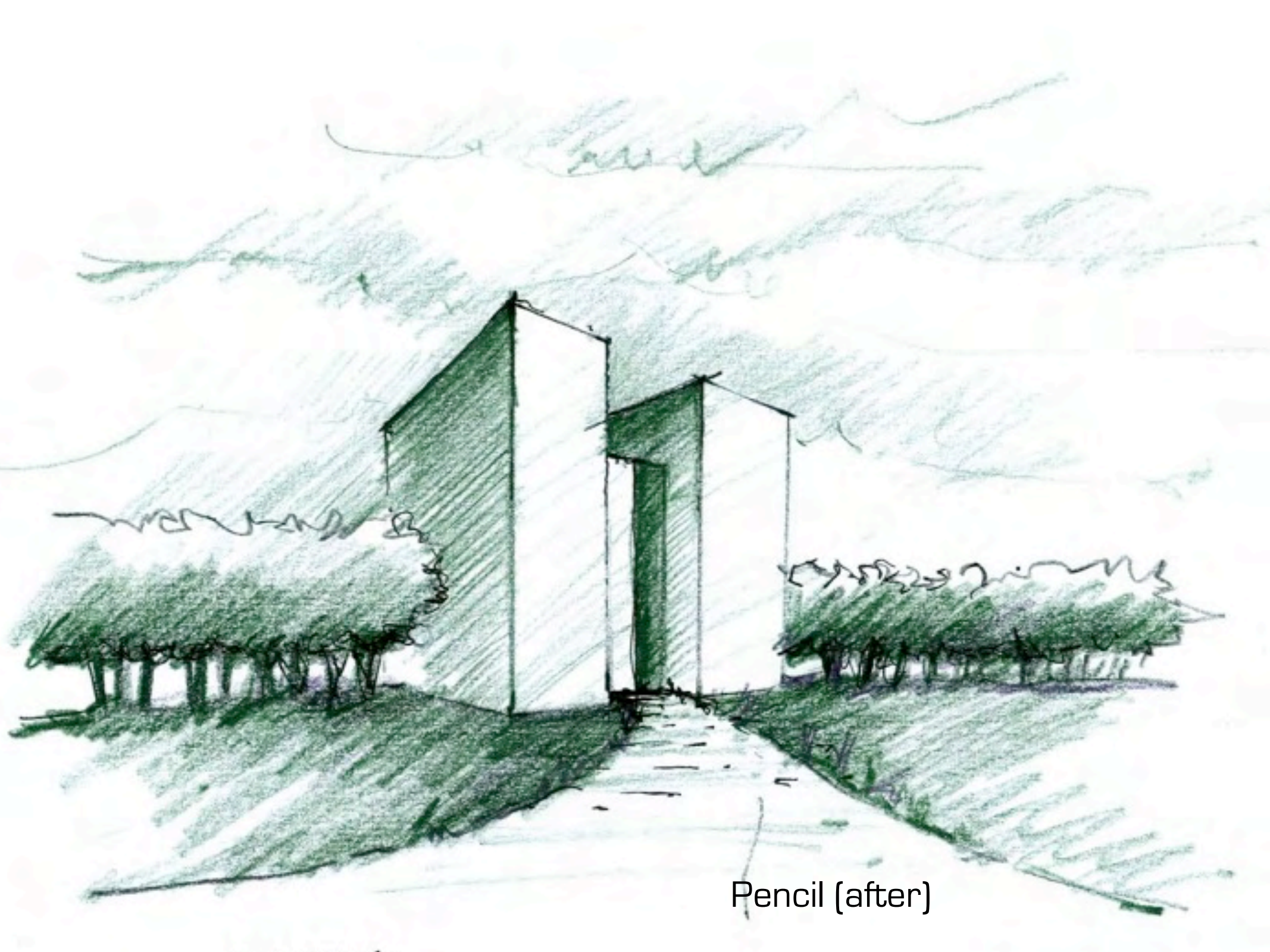

Jay Moscardini

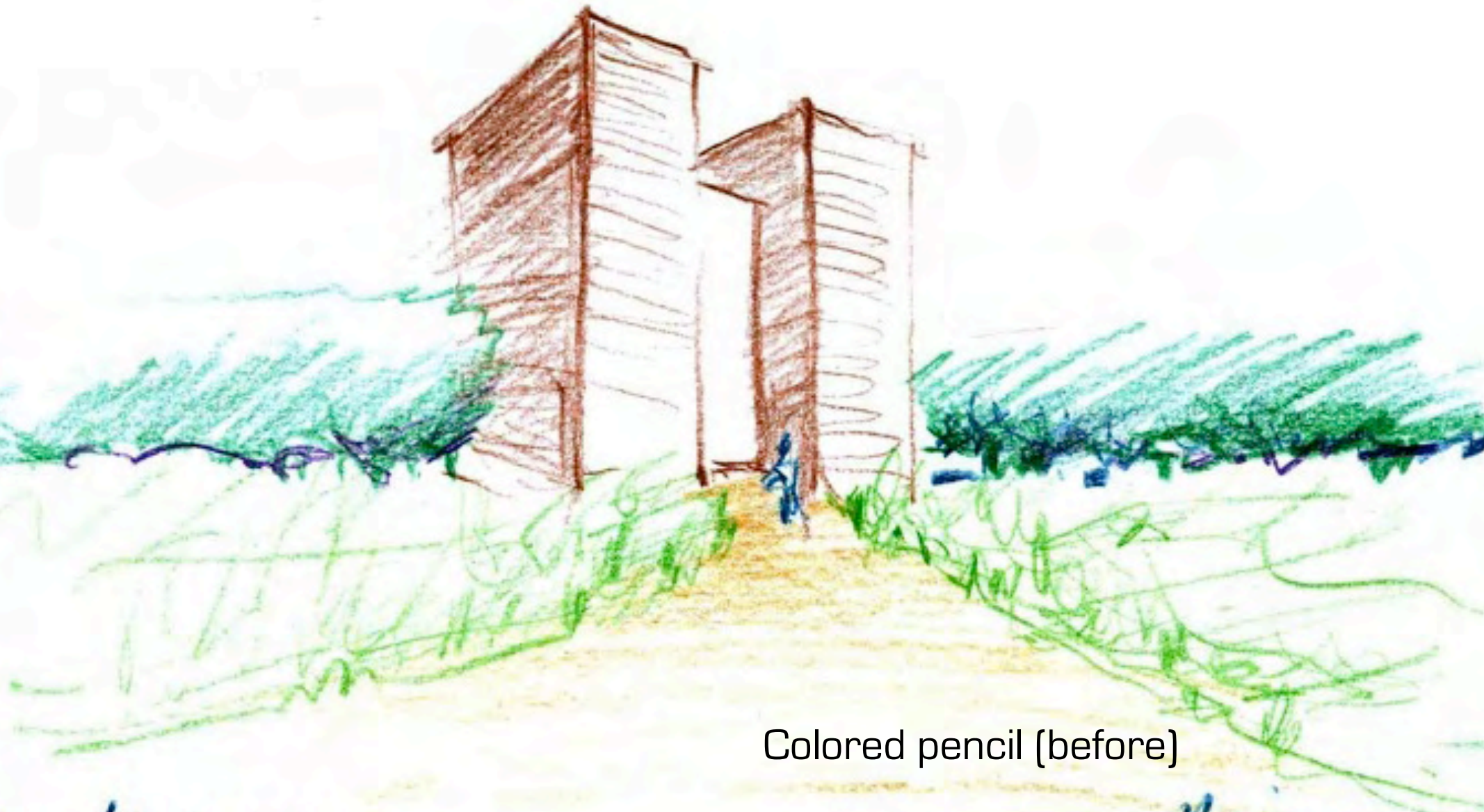
420 Rapid Viz
(based on Mike Lin Graphic Workshop)



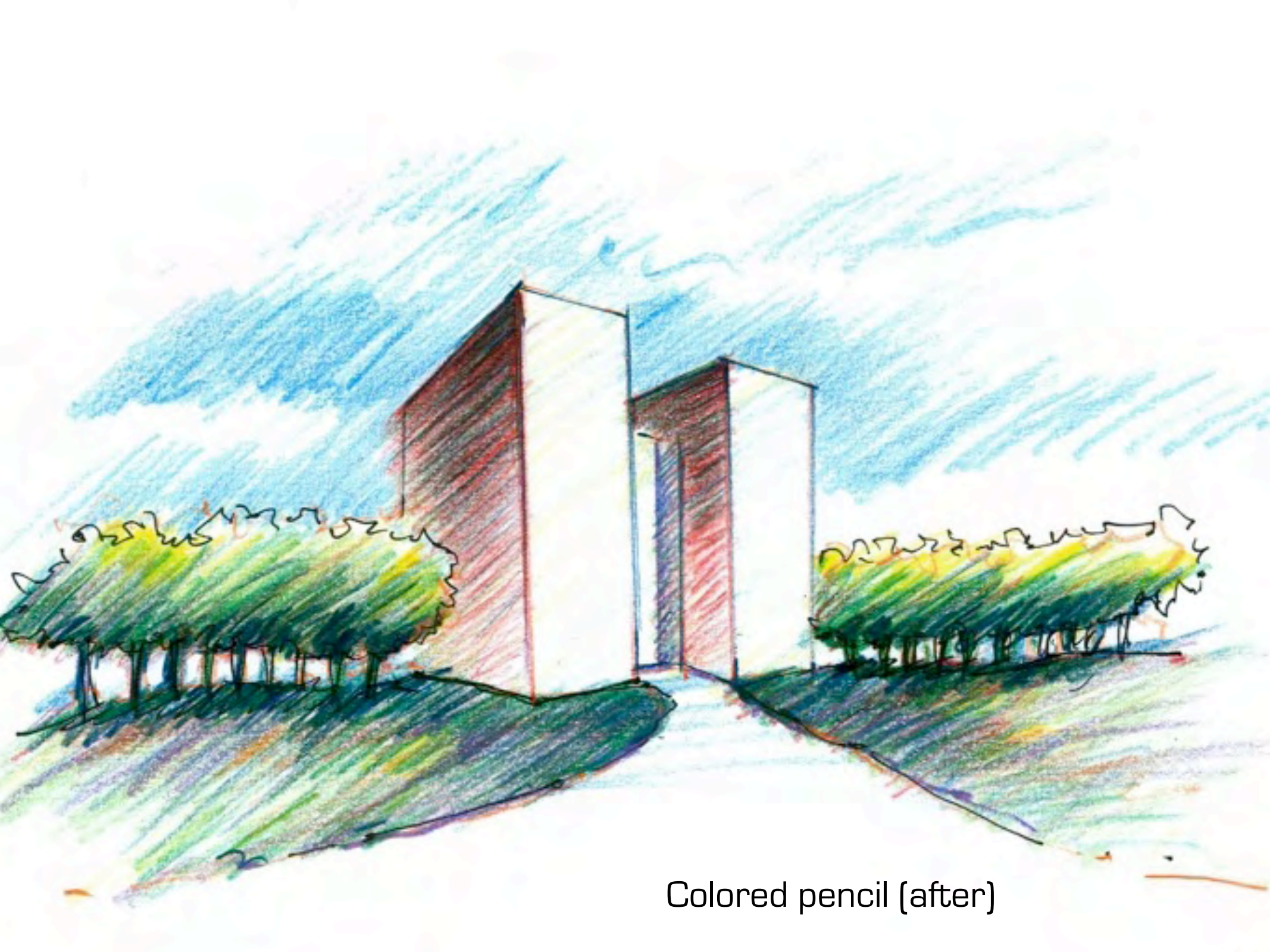
Pencil (before)



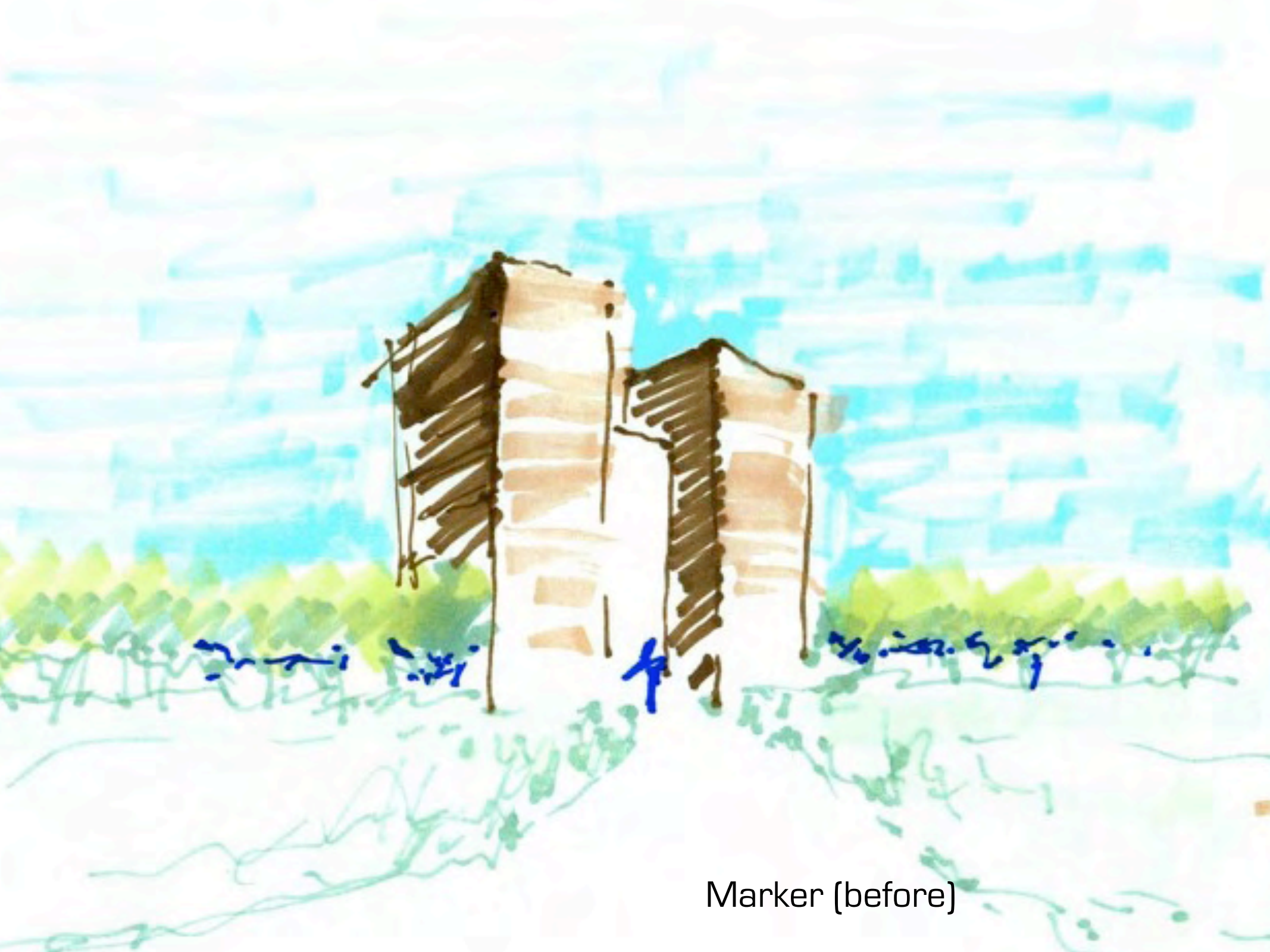
Pencil (after)



Colored pencil (before)

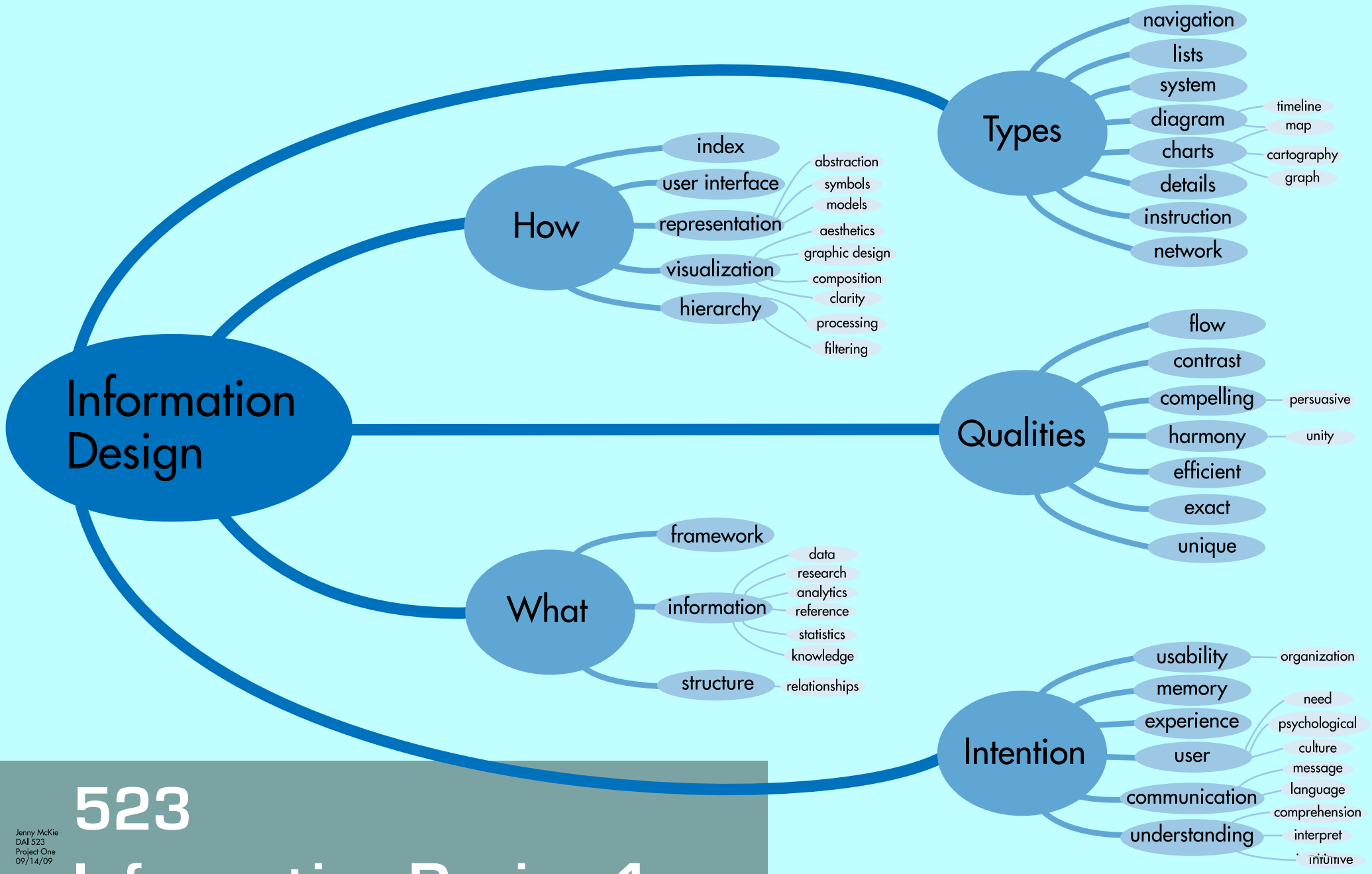


Colored pencil (after)



Marker (before)

Marker (after)



523
Information Design 1

Jenny McKie
DAI 523
Project One
09/14/09

Jennifer Mckie

The **process** of **abstracting**

research
analysis

interpret
translate

relationships between **concepts**

reference
structure

experience
perception
comprehension

and **modeling** a **visual**

efficient
composition

aesthetics
harmony
flow
hierarchy
organization

system that **represents** them.

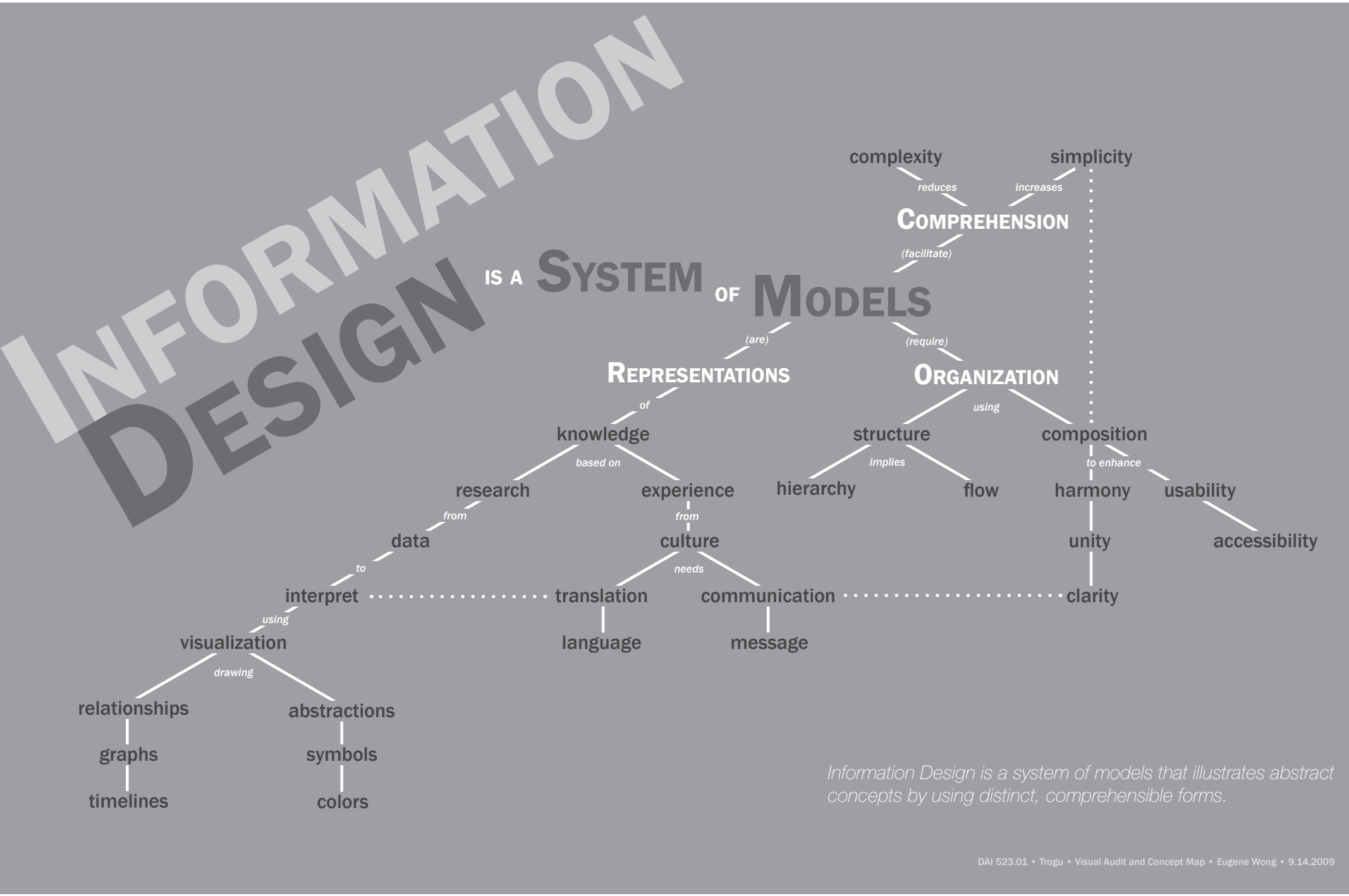
simple
complex

communication
message
user

Information Design

Chae Fields | DAI523 | Trogu | Concept Map | Fall 2009

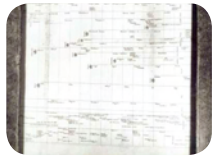
Chae Fields


Information Design
is a System of Models
complexity
simplicity
reduces
increases
Comprehension
(facilitate)
(are)
(require)
Representations
Organization
of
using
knowledge
structure
composition
based on
implies
to enhance
research
experience
hierarchy
flow
harmony
usability
from
from
data
culture
unity
accessibility
to
needs
interpret
translation
communication
clarity
using
visualization
language
message
drawing
relationships
abstractions
graphs
symbols
timelines
colors
Information Design is a system of models that illustrates abstract concepts by using distinct, comprehensible forms.
DAI 523.01 • Trogu • Visual Audit and Concept Map • Eugene Wong • 9.14.2009

Eugene Wong

Timelines

"Timelines are sequences of related events in chronological order. They are important in understanding history."



The earliest modern timeline, *Carte chronologique*, is created by **Jacques Barbeu-Dubourg**.

1753

Charles Joseph Minard's *Carte figurative de pertes successives en hommes de l'Armée Française dans la campagne de Russie 1812-1813*. Among the finest of Minard's graphical works, this chart plots the catastrophic loss of men in relation to place, time, and temperature during Napoleon's march to Moscow.

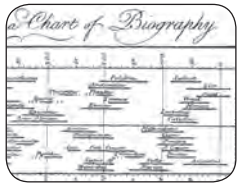
1869

The final installment of **H.G. Wells'** bi-weekly periodical, *Outline of History* includes a comprehensive timeline that comprehensively depicts events from 1,000 BC to the present day.

1920

1765

Joseph Priestley publishes the first of several timelines. *A Chart of Biography* compares the life spans of 2,000 celebrated men from 1200 BC to 1750 AD, using bars set against a linear time axis to denote their life spans.

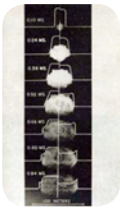


1889

In *Time and Free Will*, **Henri Bergson** argues for a distinction between the homogeneous mathematical conception of time and heterogeneous experience of duration. He insists that the experience of time cannot be represented in a linear fashion.

1950

Studies of the damage wrought by atom bombs prompt timelines broken into infinitely smaller fragments of time.



Martha Pettit

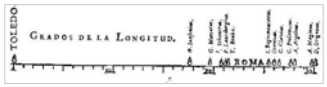
Statistics

Maggie Lee

A meta-science (or meta-language) for dealing with data collection, analysis, and interpretation, drawing conclusions based on data and estimating the present or predicting the future.

sta-tis-tics
A set of numbers which represent facts or measurements.

Michael-Florentius Van Langren (27 April 1598 – May 1675) was a Dutch astronomer and cartographer. In 1644, Michael van Langren depiction of 12 determinationsof the longitude from Toledo to Rome. It's most likely the first visual representation of statistical data.



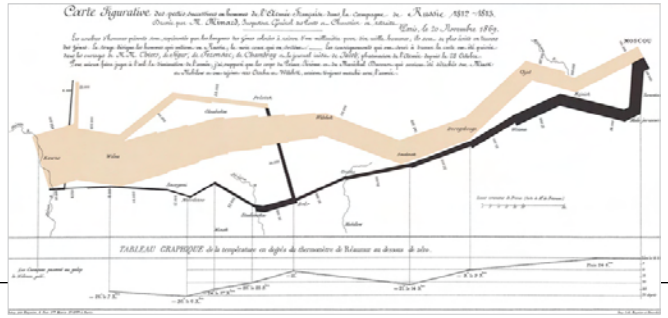
Longitude, Michael F. Langren, 1644

William Playfair (Sept 22, 1759 – Feb 11, 1823) was a Scottish engineer and political economist, who is considered the founder of graphical methods of statistics. William Playfair invented four types of diagrams: in 1786 the line graph and bar chart of economic data, and in 1801 the pie chart and circle graph.

Charles Joseph Minard (27 March 1781 – 24 October 1870) was a French civil engineer noted for his inventions in the field of information graphics. Minard is famous for his flow map of Napoleon's disastrous Russian campaign of 1812. The graph displays several variables in a single two-dimensional image:

- the army's location & direction
- the declining size of the army
- the low temperatures

Flow Map
Charles J. Minard, 1869



05

RAY & CHARLES EAMES

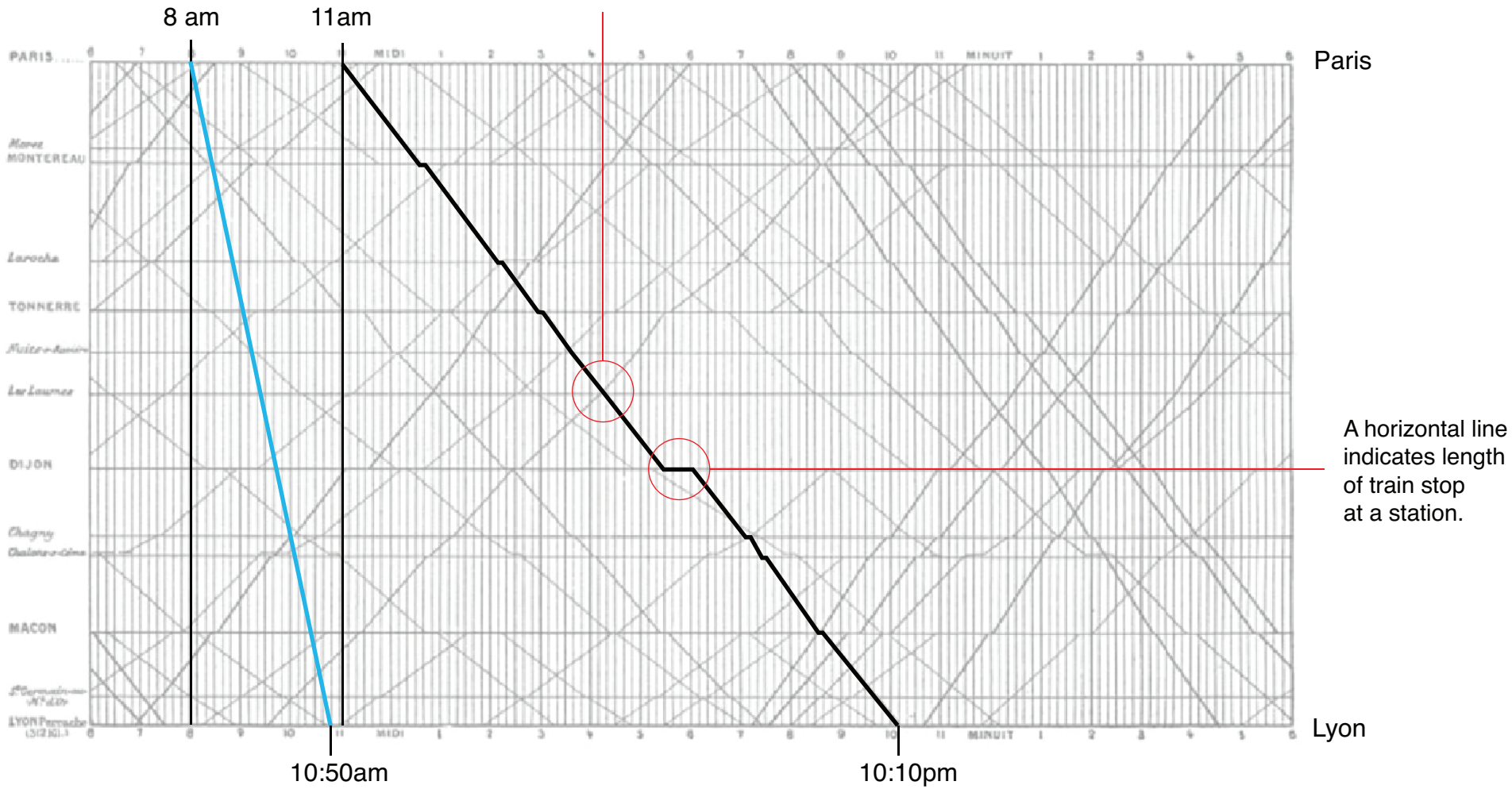
Information Design Though Films & Exhibitions

DESIGN DUO, RAY AND CHARLES EAMES are most often known for their iconic mid-century modern furniture designs for Herman Miller; the Eames Lounge Chair and Eames Lounge Chair Wood. What most people do not realize is that the Eames, were more than furniture designers, they were photographers, architects, and most importantly information

Gritchelle Fallesgon

Graphical train schedule – Paris-Lyon, 1885

The intersection of
two lines locates the time and
place that trains going in opposite
direction pass each other.

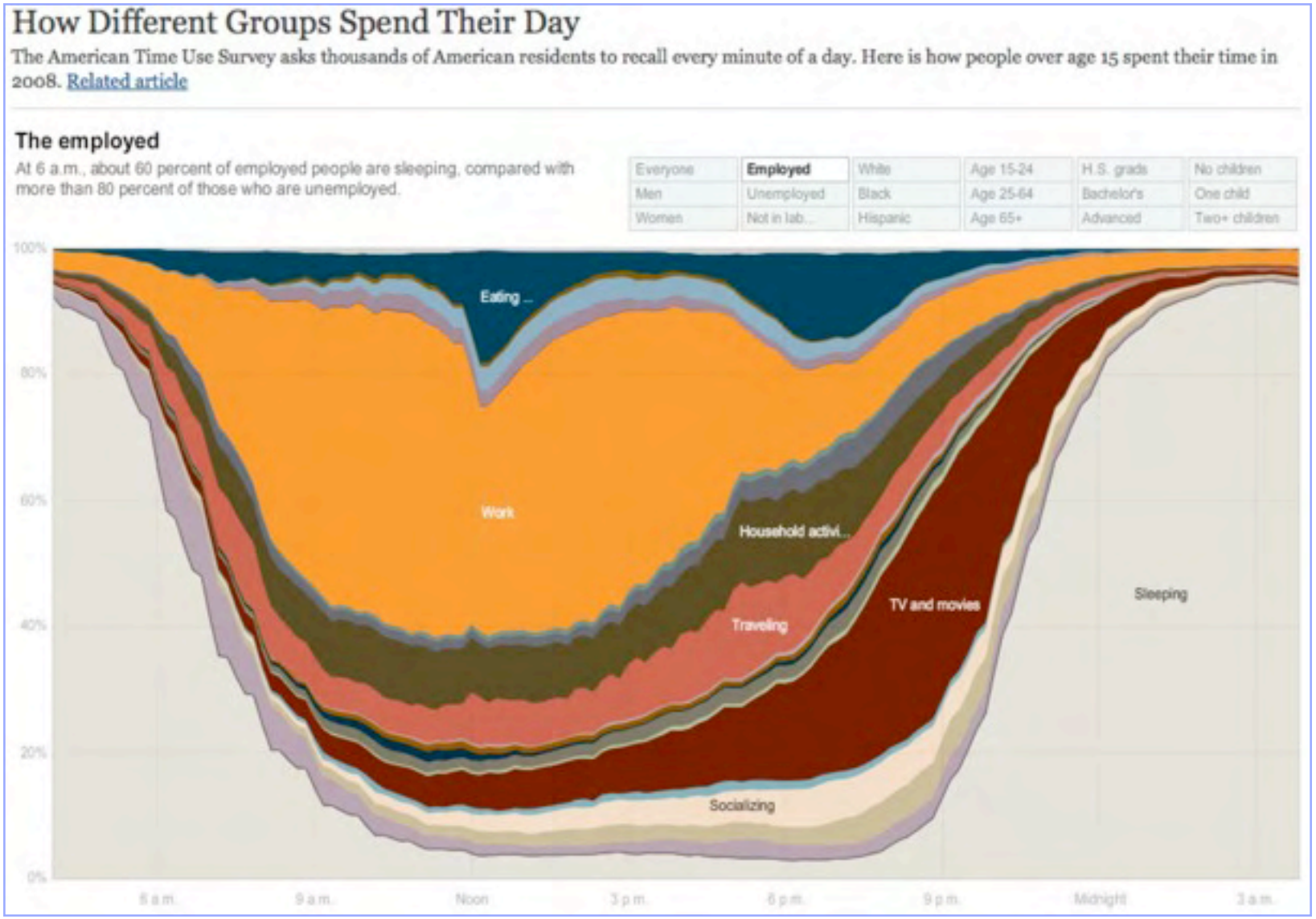


A horizontal line
indicates length
of train stop
at a station.

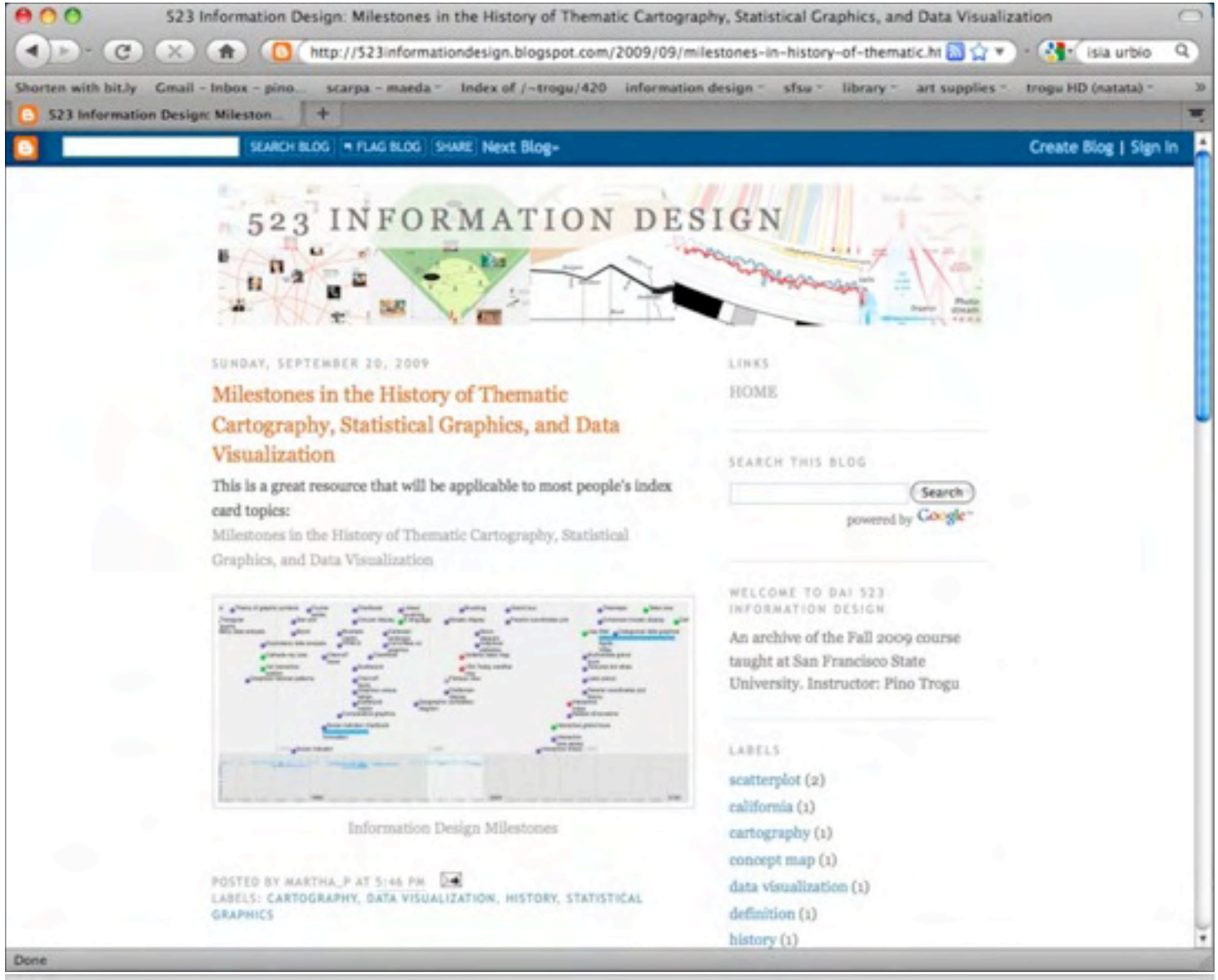
3 hours

9 hours

A stacked graph showing how people in the US spent their time in 2008. NY Times.



Information design blog: http://523informationdesign.blogspot.com



524
Information Design 2: Exhibits


Inveniam
PEACE

Chrysalis

stream 20

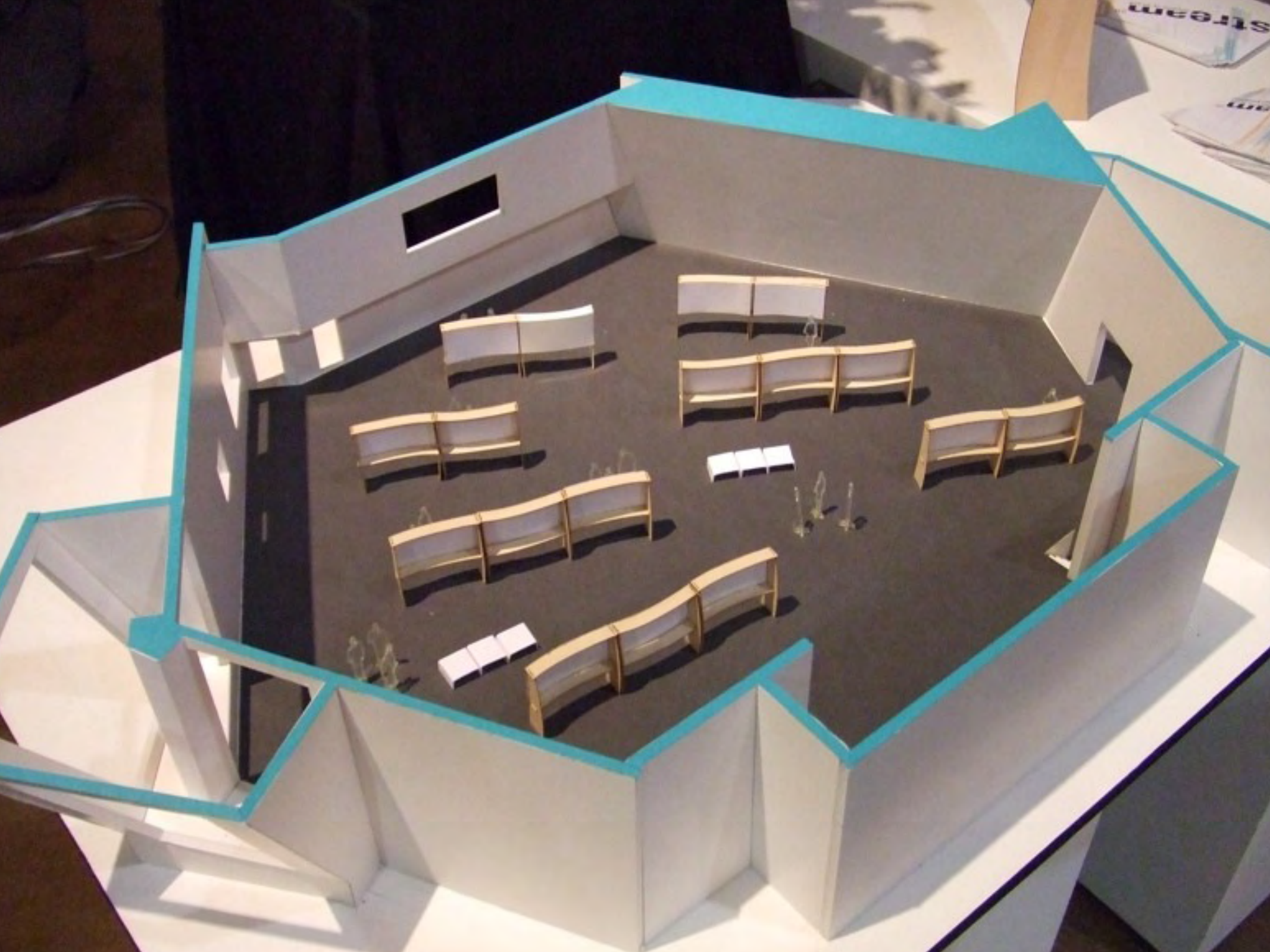
FLUIDITY IN DESIGN

FOR ENTRIES

VERSARY STUDENT EXHIBITION

ffice FA121


EXIT



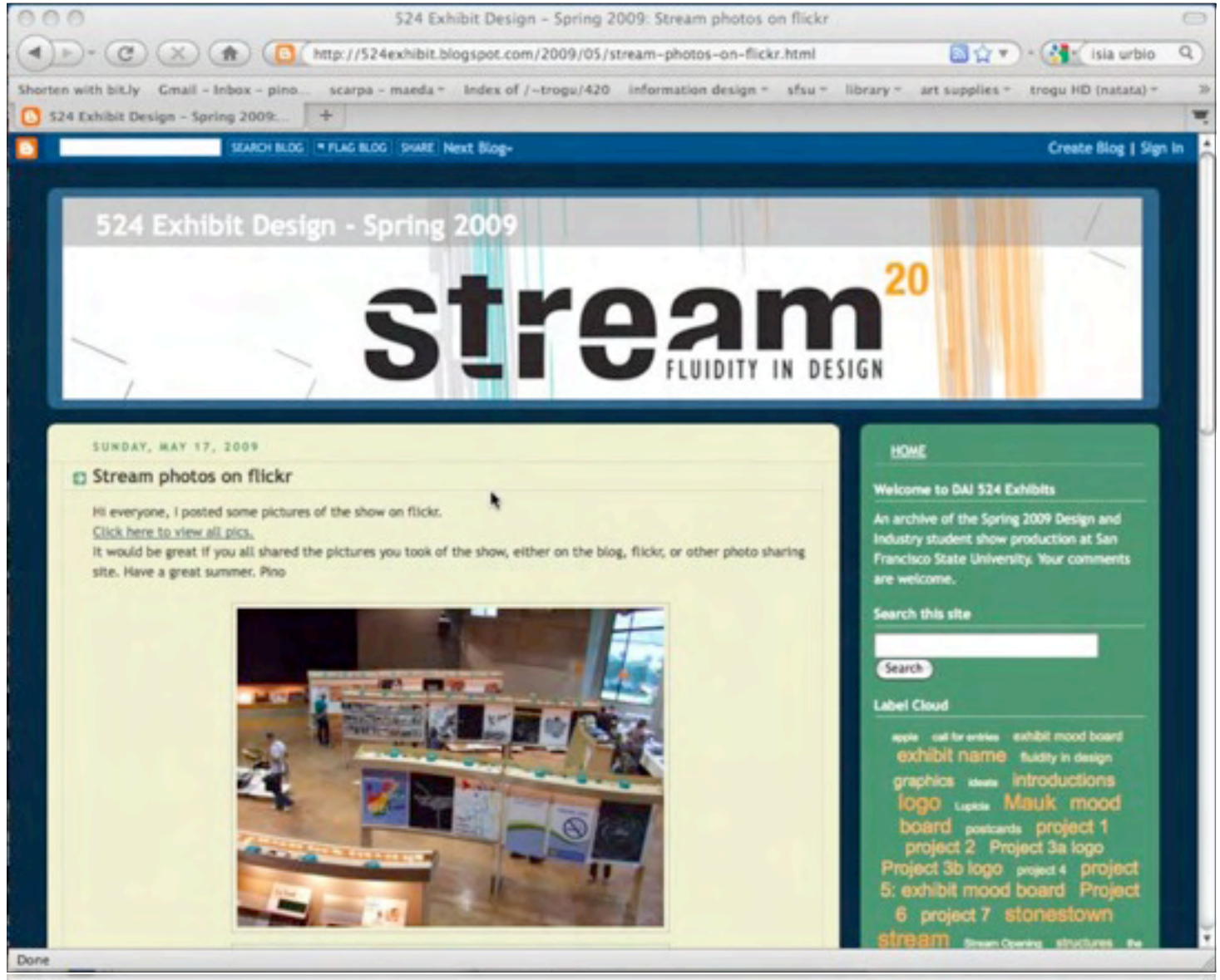

EXIT
stream20
FLUIDITY IN DESIGN


Masked Guerrillas
I'm
first
who
RESPECTABLE
SEEKING
the
EMPLOYED
simple
student
graphic
friendship
DESIGNER
STUFF
INDEPENDENT
funny
enjoys
SAM
AND
art
movies
loves
for


IMAGINE
TOUCH
FEEL
Live.
Learn.
Explore.


22
CANTON

Visit the exhibits blog: http://524exhibit.blogspot.com

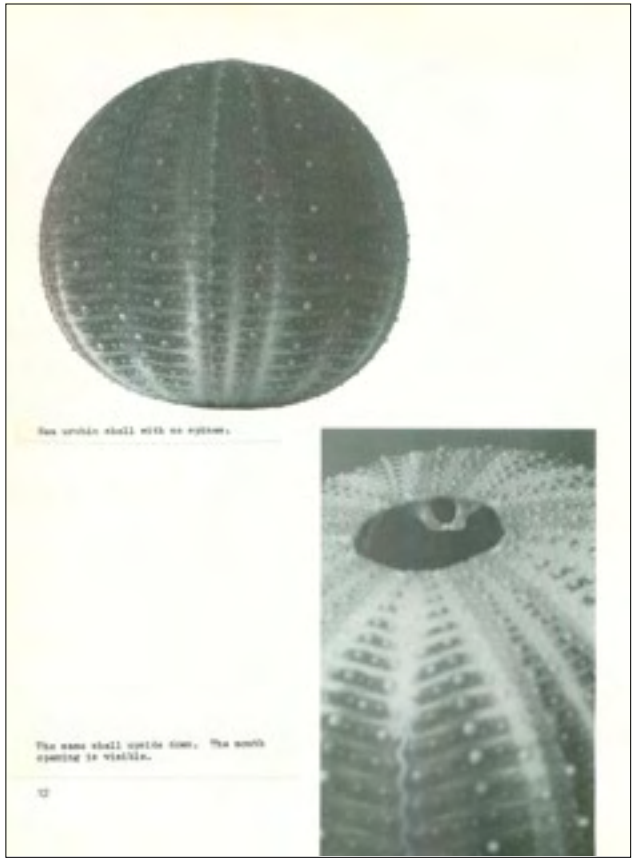


Interests

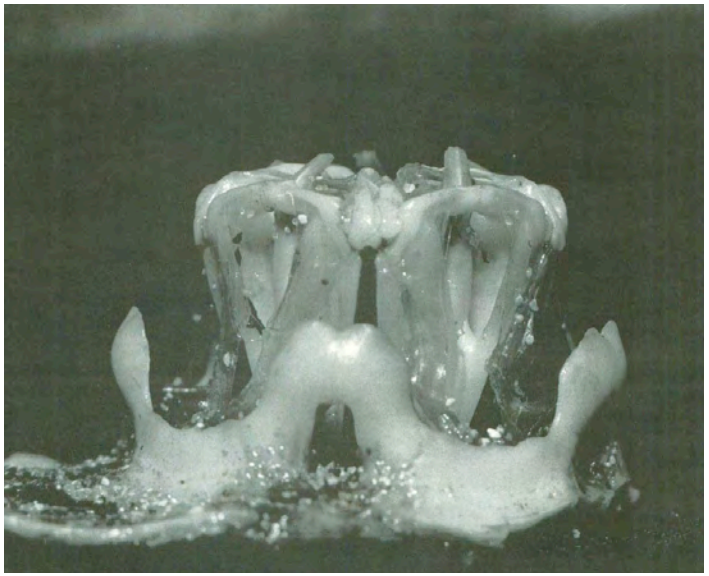
Photography workshop

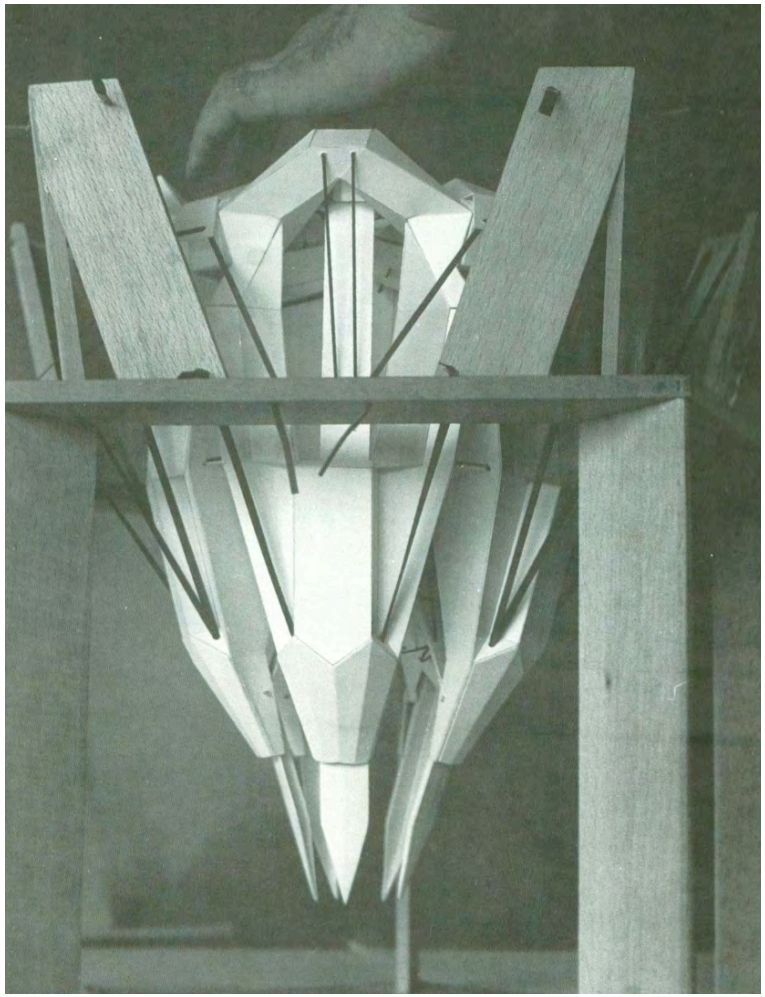

Giordano

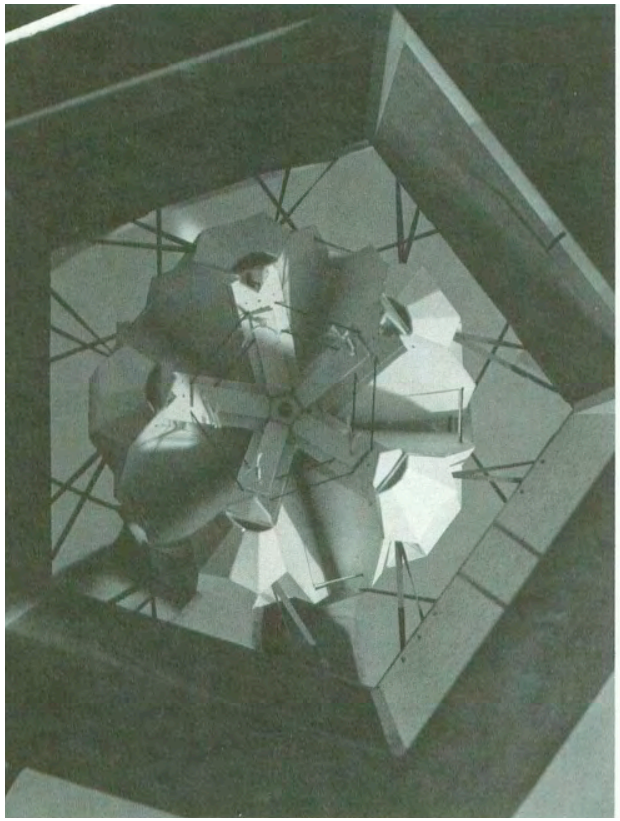
Letterpress & bookbinding

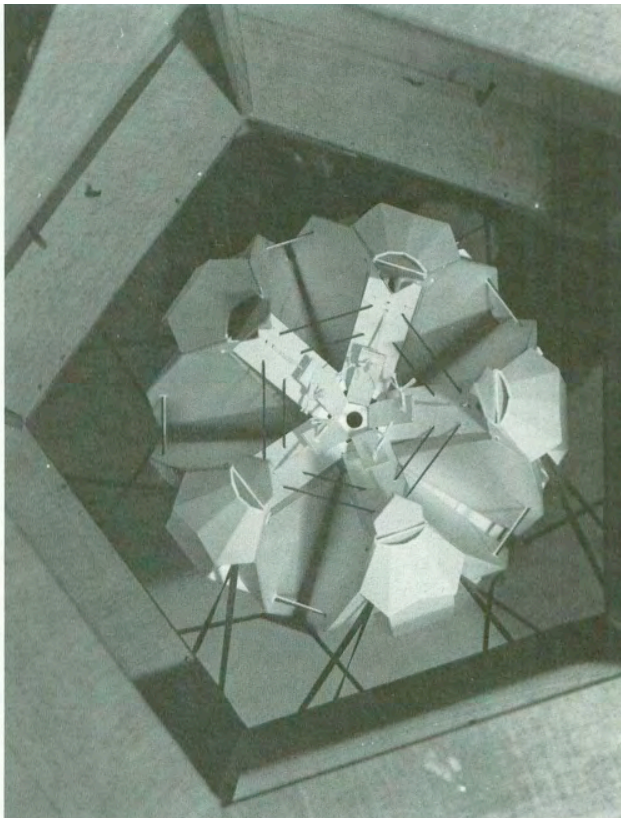


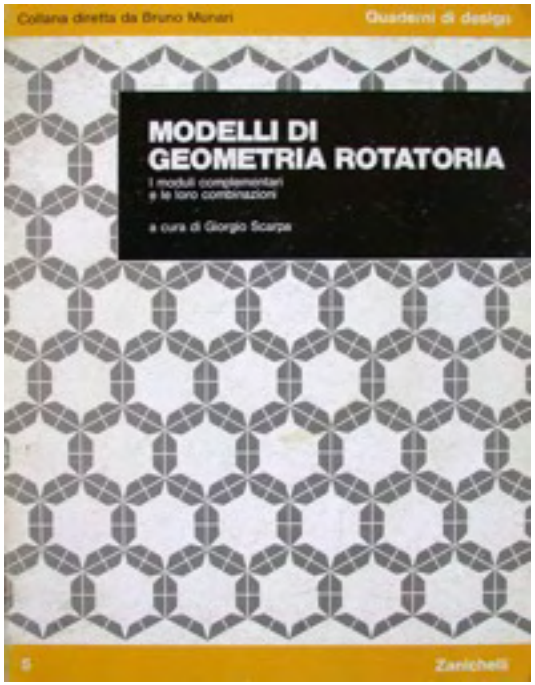
Translations:
Bionic models

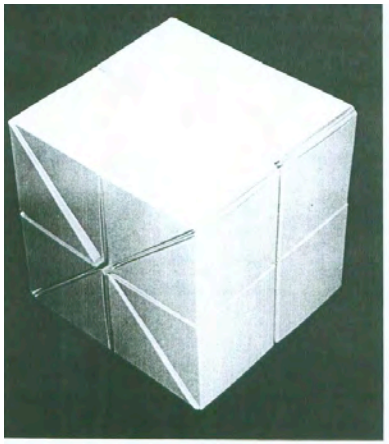




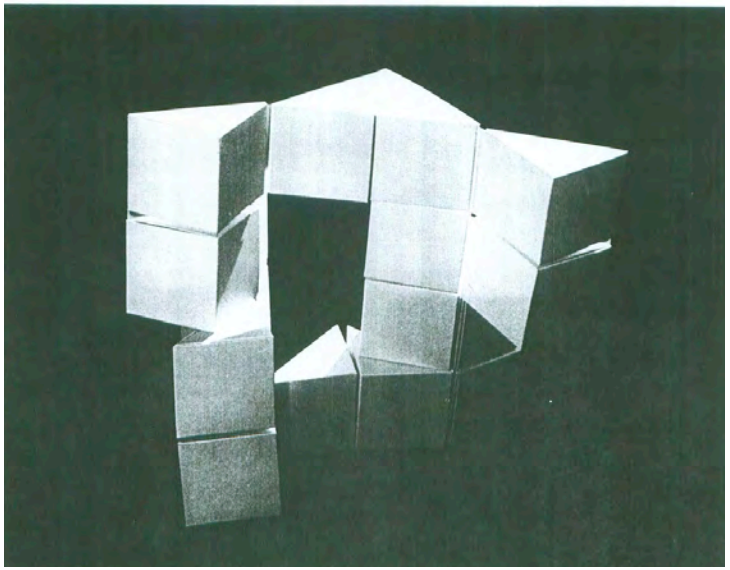


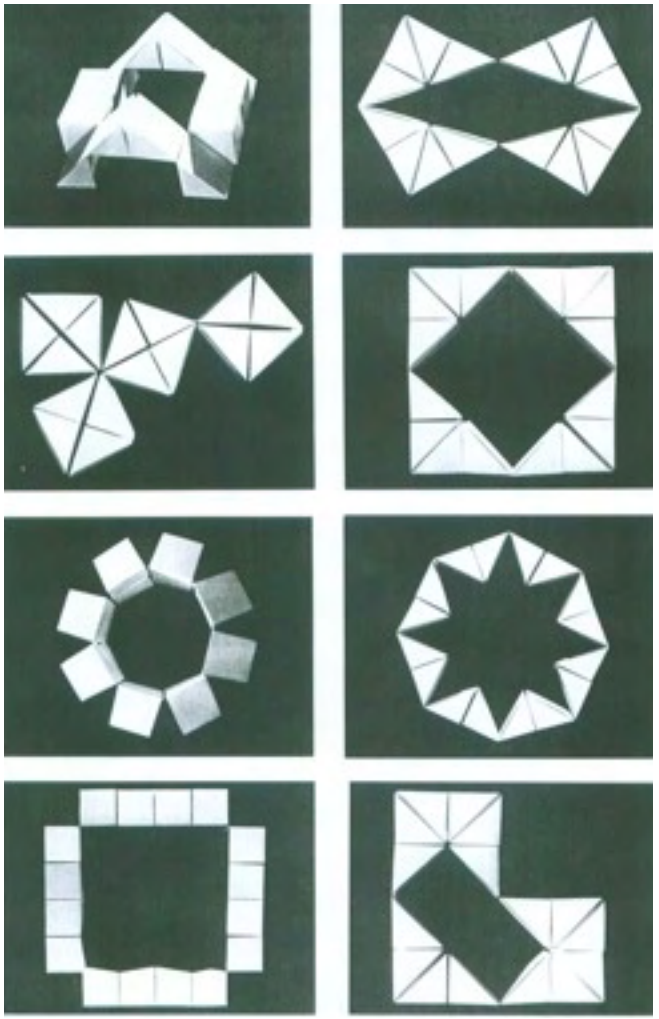




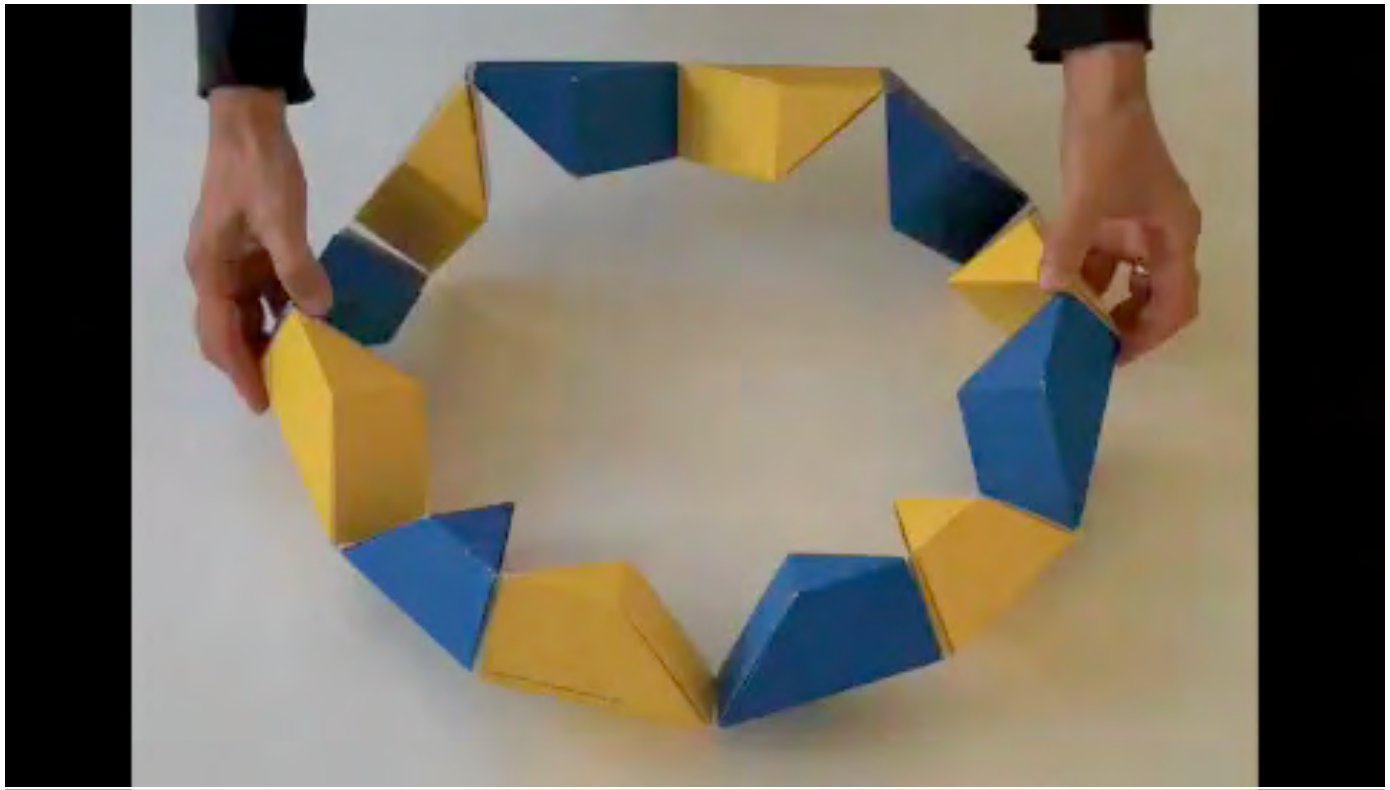


Rotazioni di catene esaedriche.





Translations:
Geometry models




MODELLI DI
GEOMETRIA ROTATORIA

- Letterpress, typography & bookbinding
- Basic design - foundation
- Color theory
- Semiotics
- Design criticism
- Bionics
- Span across disciplines
- 2D, 3D, motion graphics, web design
- Designs that last
- Computers and pencils
- Hand-eye connection
- How to teach drawing in the age of computer (by doing, by building, by showing – mirror neurons)
- How to teach design in the age of multidisciplinary work processes
- Basic principles of design
- How to integrate the principles (less variable) with the methods and technologies (more variable)

trogu.com

Dowload this slide show:
http://www.trogu.com/downloads_html

References (mirror neurons)

A Revealing Reflection

http://daviddobbs.net/page2/page4/mirrorneurons.html

Teacher's domain

http://www.teachersdomain.org/resource/hew06.sci.life.reg.mirrorneurons/

Video

http://www.teachersdomain.org/asset/hew06_vid_mirrorneurons/

Nova

http://www.pbs.org/wgbh/nova/sciencenow/3204/01.html

Intentional Attunement

The Mirror Neuron system and its role in interpersonal relations

by Vittorio Gallese

http://www.interdisciplines.org/mirror/papers/1/2

Music

Bonobo / Dial M for Monkey