

A still life photograph of a table with various objects. In the center is a globe on a stand. To its left is a large anatomical model of a heart. In front of the globe is a small white object with a blue eye-like feature. To the right is a vase of orange flowers. Further right is a green pitcher and a lamp with a dark shade. A large white diamond-shaped lamp hangs from the ceiling. The background is a dark wall with a window and some greenery.

Pino Trogu

SFSU

370 Colloquium

Thursday

September 30, 2010

Aria, North Beach, SF CA



HOME

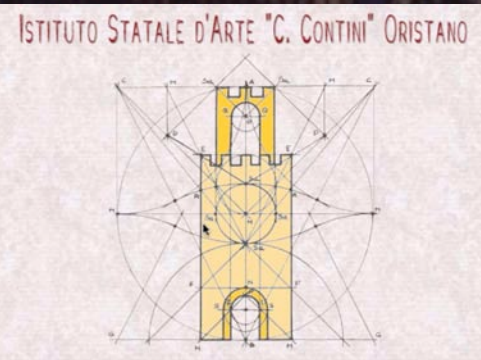
Sardinia, circa 1950s



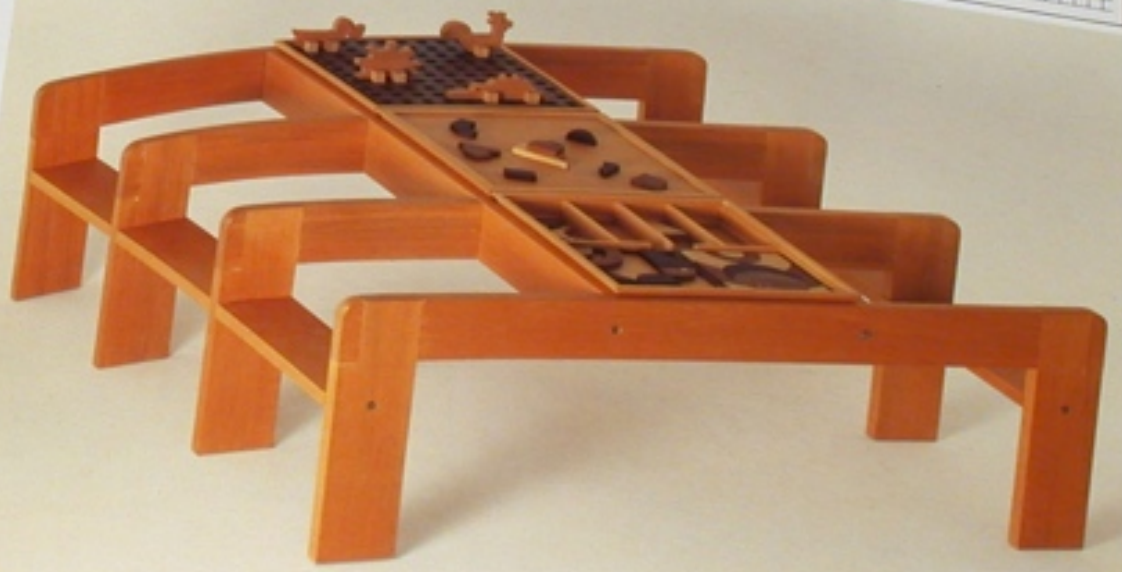
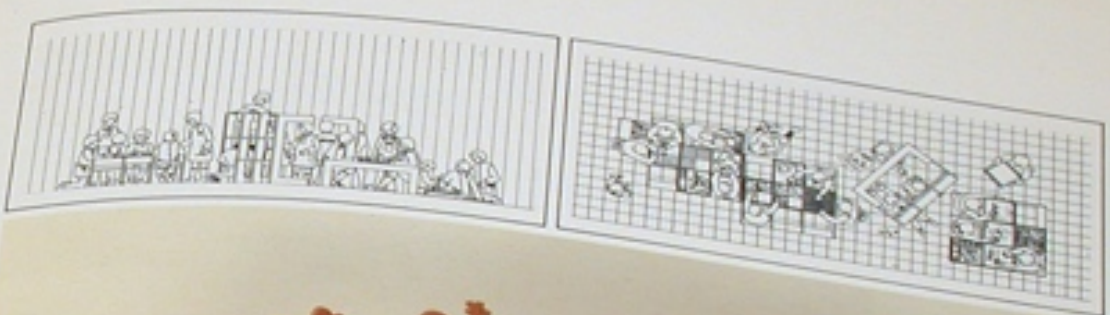
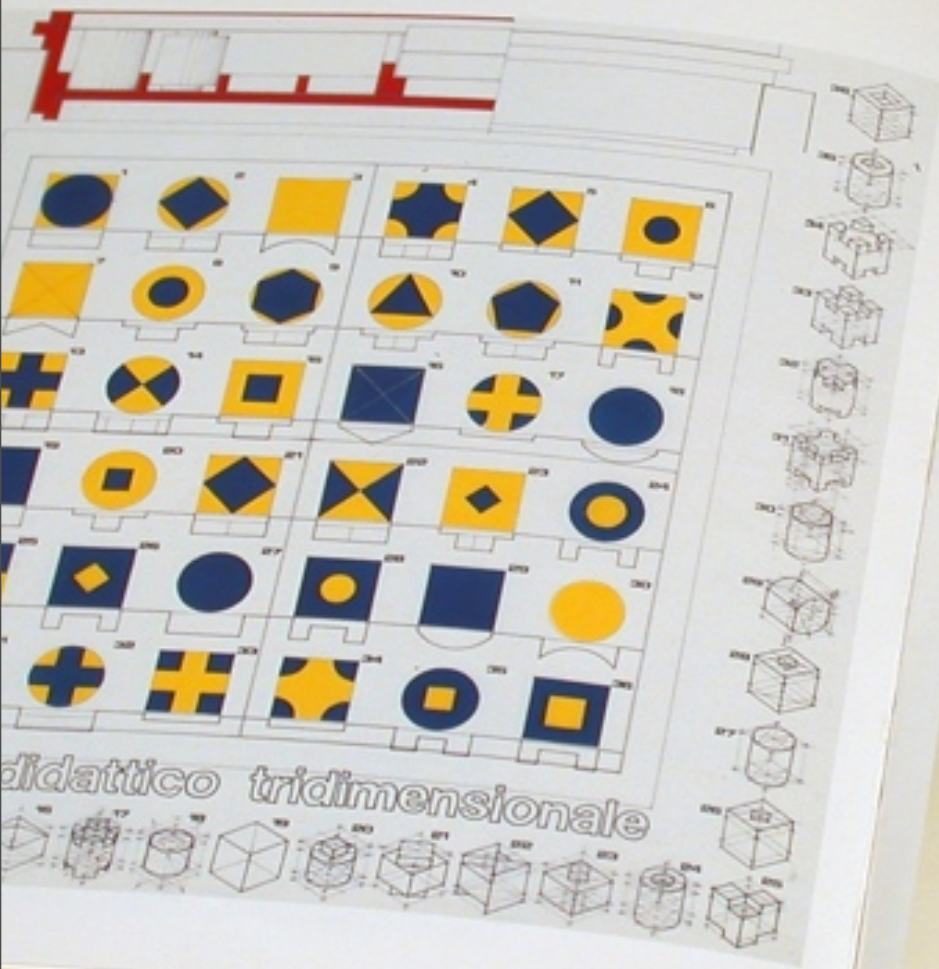




Art Institute Industrial Design Sardinia







Invitazioni di laboratorio (s. 1975).
Invitazioni nell'aula di progettazione



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



Art Institute Graphic Design Urbino



ISIAUrbino MINISTERO DELL'UNIVERSITÀ
E DELLA FORMAZIONE ARTISTICA

[HOMEPAGE](#) [ISTITUTO](#) [AMMISSIONE](#) [DIDATTICA](#) [CALENDARI](#) [PROGETTI](#) [STUDE](#)

**Diploma di II livello
in Grafica delle immagini
a indirizzo
Fotografia dei
Beni Culturali**

**Una palestra per
una completa
formazione nella
professione
del fotografo**

**Calendario
Accademico**
A.a. 2009-2010

**Candidati ammessi al
1° anno del Diploma
Accademico di
secondo livello in
Grafica dei sistemi
Indirizzo
Comunicazione e
design per l'editoria**
A.a. 2009-2010

Offro Stages e tirocini
Eikon ricerca 1 web designer
con un minimo di esperienza
per la progettazione e
sviluppo di applicazioni web.
E' richiesta la conoscenza



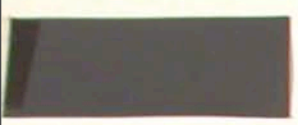




CHANGE OF TEMPERATURE
COLD → COLDER
WARM → WARMER

VALUE
↓

Rhode Island School of Design Providence



2+9



ALI
GOLD
BLACK



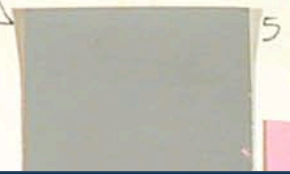
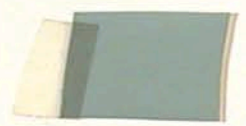
SPEC
TURQ
OXIDE
WHITE



SPEC
TURQ
ULTRA
ROSE
WHITE



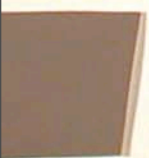
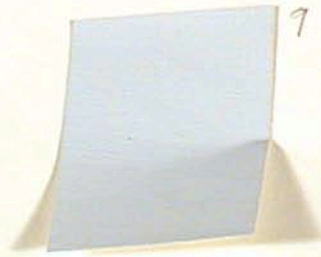
3+4



4+7



ROSE
GOLD
ULTRA
FLAME
WHITE



3+7



risd
rhode island school of design

- ADMISSIONS
- ABOUT
- DEGREES
- CONTINUING ED
- ALUMNI
- PARENTS
- GIVE TO RISD
- MUSEUM

THE BRILLIANT LINE | Renaissance engravings

DARKER : GREEN
VIOLET



Video: Ephemera, 1985



WORK

Galleria Vittorio Emanuele. Milan, Italy.

GrafCo

book-makers
UNITED

Mauro Santella

Per Antonio Zevi

Mauro Pizzoni

Pino Daga

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



grasso - Di Girolamo

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+5)

R
Rete Ambiente
 Marchi per l'Editore e il Network. Logos for the publisher and its network. 1995 (Z+P)

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+5)



lunedì

11

novembre / quarantasettesima settimana

martedì

12

mercoledì

13

giovedì

14

venerdì

15

sabato

16

domenica

17

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





Alessi

ACHILLE CASTIGLIONI

Menorah, 1961.
Prototype in aluminum and plastic
(Arch. No. AC 3082)
W 29 cm (11 1/2"), D 4.3 cm (1 3/4")
H 26.2 cm (10 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 "turnover" capacity and he definitely taught us to "demystify" the world of design.

The Menorah is his contribution to the research "Nerot Mizvah. Contemporary ideas for light in Jewish Ritual" promoted in 1985 by Isoko Geon 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.

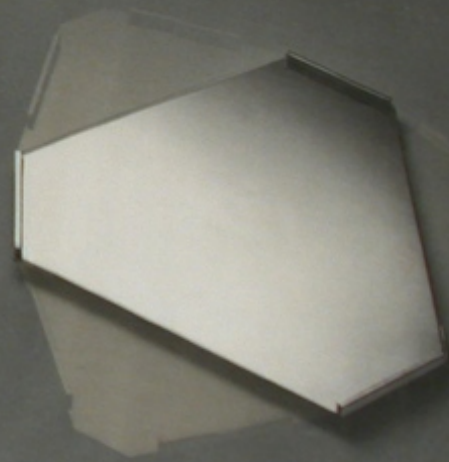


Foto Ann Bole

ACHILLE CASTIGLIONI

Folding Tray, 1962.
Prototype in nickel-plated copper
(Arch. No. AC 3082)
W 24 cm (9 1/2"), D 29.3 cm (11 3/4")
H 2.3 cm (7/8") W 40 cm (15 3/4")
D 40 cm (15 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.

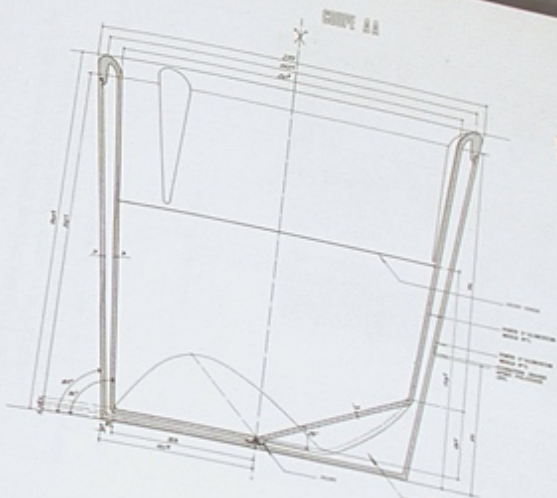
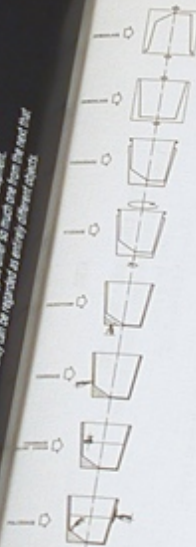




MASSIMO MOROZZI

"Party" Dish, 1985.
Prototype in brass. (Arch. No. MU 432)
 ⌀ 32 cms (12 1/2"), H 13 cms (5")

Massimo Morozzi, author of one of our lucky bookshelves is a very versatile designer with a remarkable "flair" for manifesting the best and brightest of his ability to radically change during the very process of his designing. Consequently, his prototypes often are such one from the next that they can be regarded as entirely different objects.



JEAN NOUVEL
Champagne Bucket, 1987.
Technical drawing (Arch. No. JN/0322)
 W 59 cms (23 1/4"), H 42 cms (16 1/2")

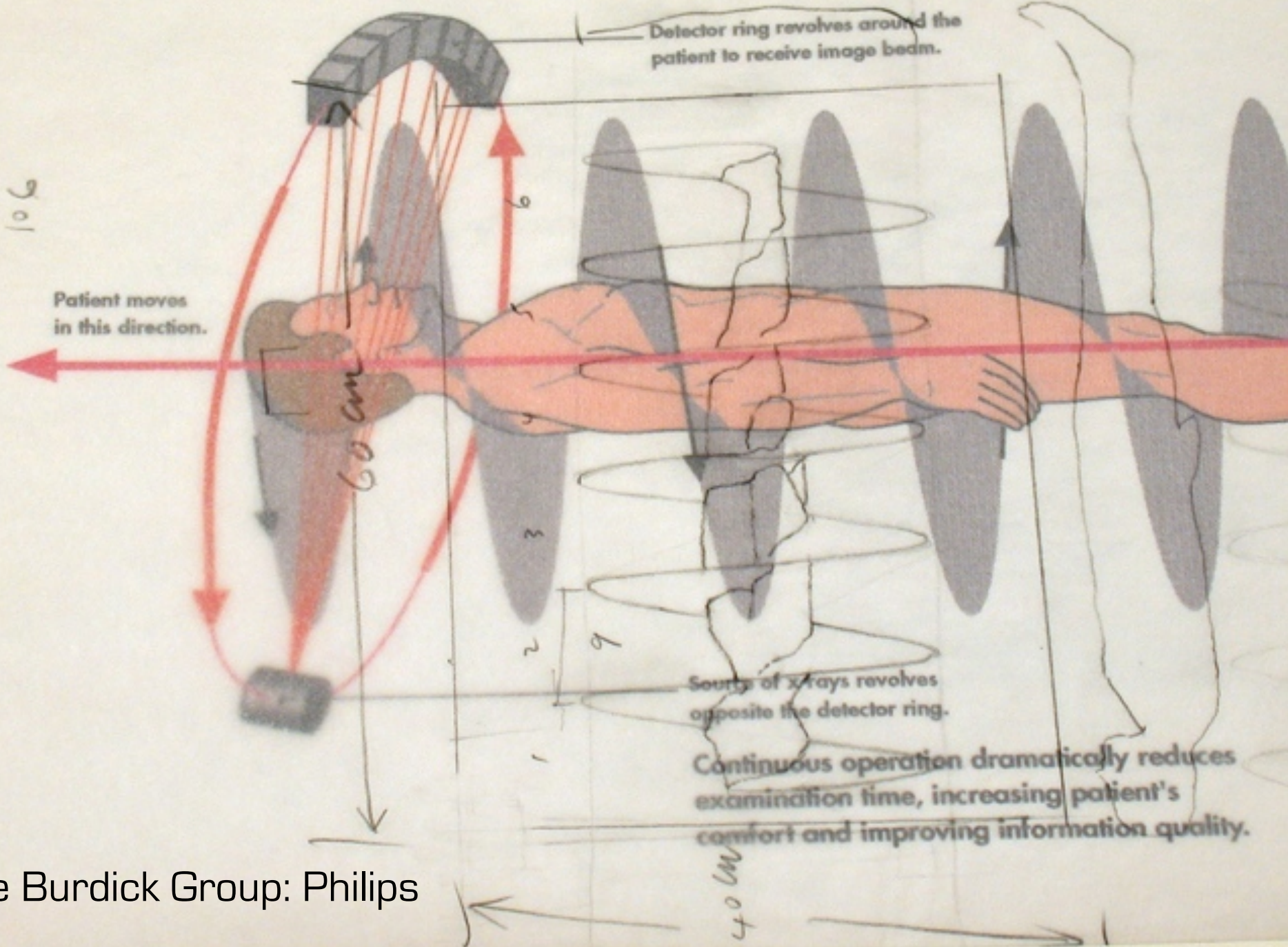
In 1986 we decided to confront the phenomenon of French design in an organic way. Sponsored by an authoritative Parisian institution we organized a research called "Projet Solérino" and asked a number of French designers and architects to design top tables: «
 The research is yet to be finished. This design by Jean Nouvel, a cooler for several champagne bottles, belongs to the "Projet Solérino".

Scale: 1:10
 1/4" = 1"

1
2
3
4
5
6
7
8
9
10
11
12



48
106



Detector ring revolves around the patient to receive image beam.

Patient moves in this direction.

60 cm

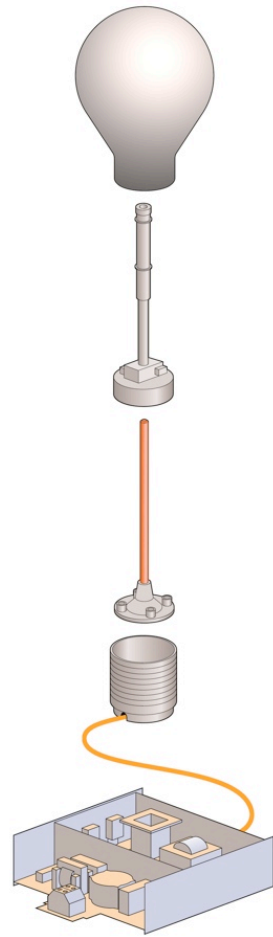
6

Source of x-rays revolves opposite the detector ring.

Continuous operation dramatically reduces examination time, increasing patient's comfort and improving information quality.

40 cm

The Burdick Group: Philips



RELIABLE ELECTRONICS



PHILIPS INNOVATION
 Philips uses electronic expertise to create the best of both worlds for compact fluorescent lighting.

Using electronics expertise, Philips produced reliable and compact control gear to run the CFL lamp throughout its long life.



THE ELECTRONIC BALLAST
 The ballast is the heart of the lamp. It provides the high voltage needed to start the lamp and then regulates the current to keep the lamp running efficiently.



ELECTRONIC EFFICIENCY

Philips uses advanced electronic components to create a compact and reliable ballast. This allows for a smaller lamp size and longer life.

ENERGY EFFICIENCY

Philips uses advanced electronic components to create a compact and reliable ballast. This allows for a smaller lamp size and longer life.

Control panel with a yellow button and two sliders.

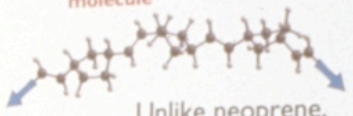


West Office:
California Museum
of Science
and Industry



neoprene molecules to one another make sure the ball returns to its original shape.

Polynorbornene molecule

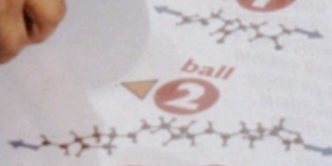


2 Unlike neoprene, the polynorbornene molecules in Ball 2 contain a bulky five-carbon ring which makes it more difficult for them to move past one another. Because the molecules rub one another a lot as they stretch and then return to their original shape after impact, most of the ball's impact energy is lost as heat due to friction. Little energy is left to make the ball bounce.



ball **1**

ball **2**



FOLLOW UP

- 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





DIGITAL BIG SCREEN



These creatures were almost using a computer.

If you look closely, they are made of the squares called "pixels". Each pixel is filled with a color code.

Each color has a code. In the code "01011001" the computer records a string of numbers.

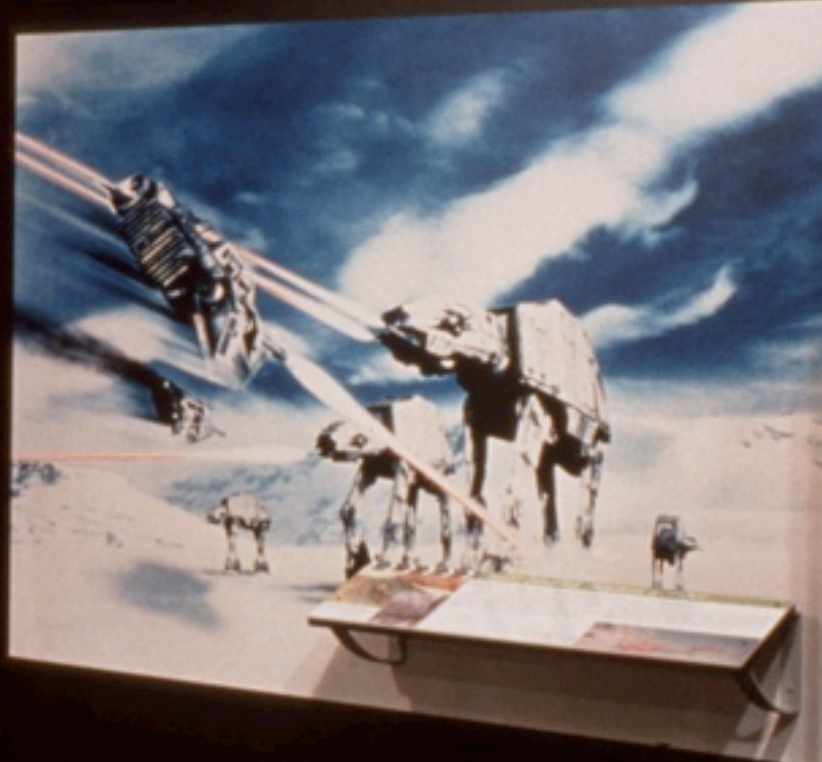
THE DIGITAL BIG SCREEN

CGI

CGI

CGI

MOTION CONTROL





GrafCo: Mayor's Office of Housing, SF

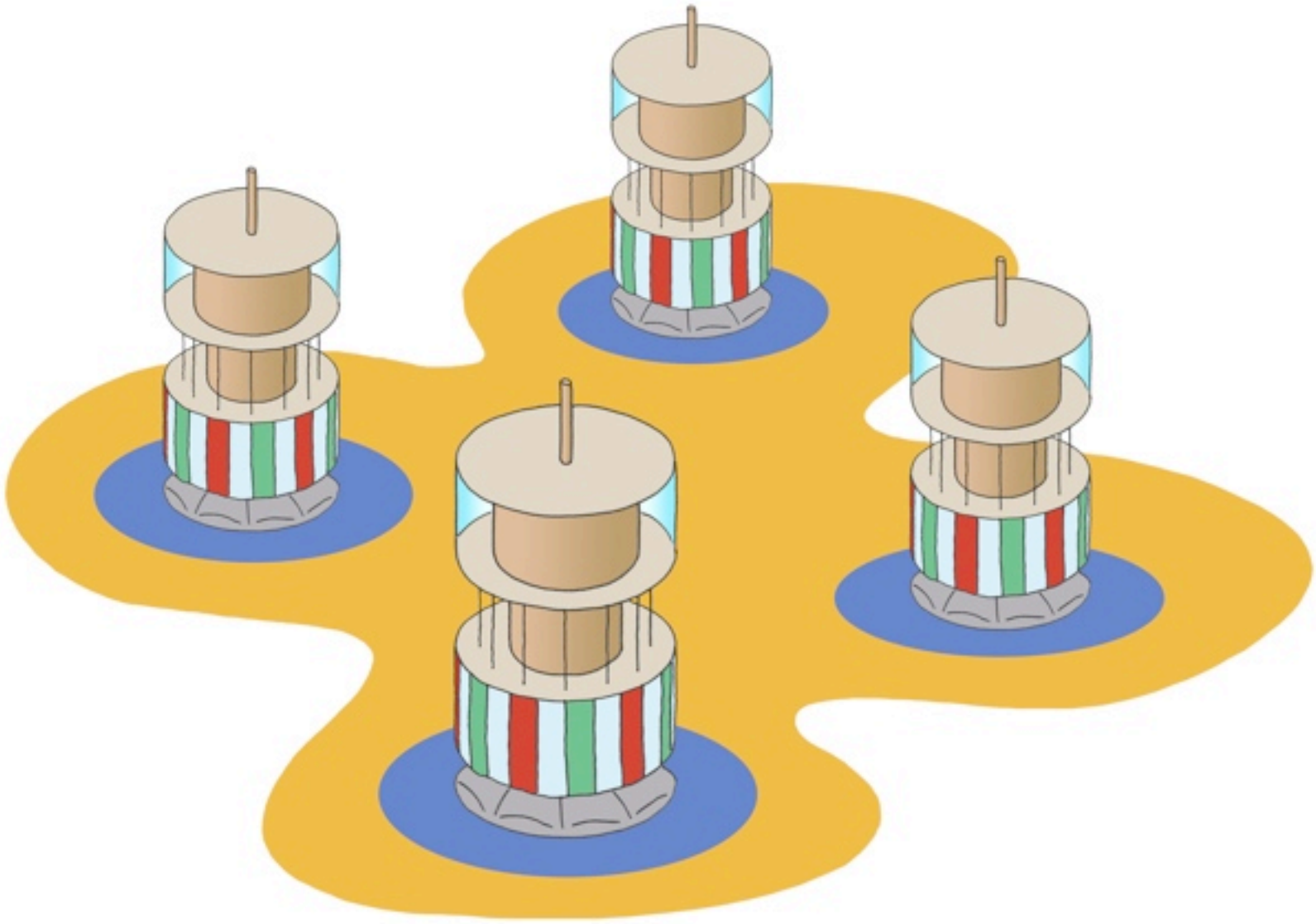


GrafCo:
Recycling Exhibit



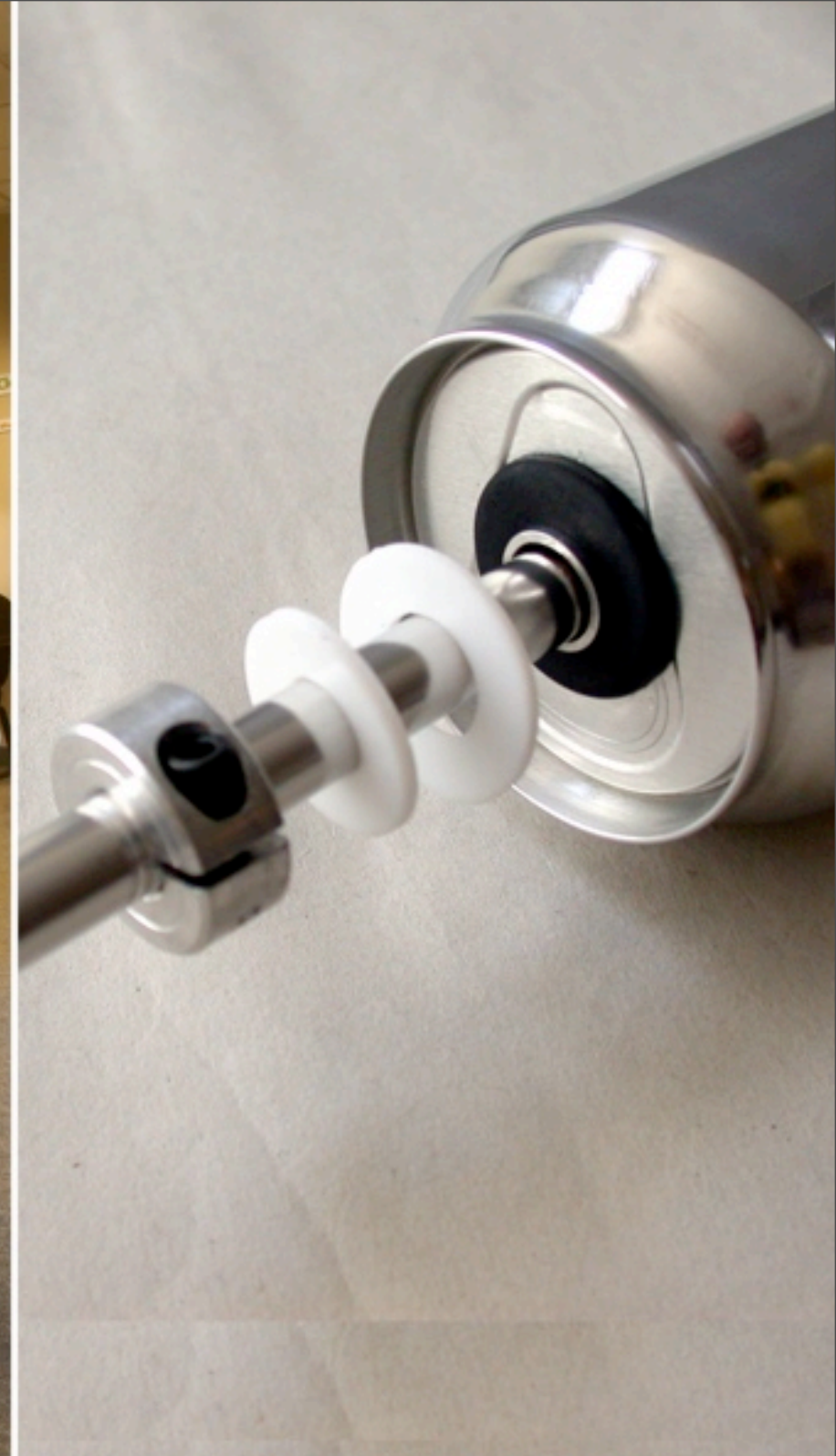








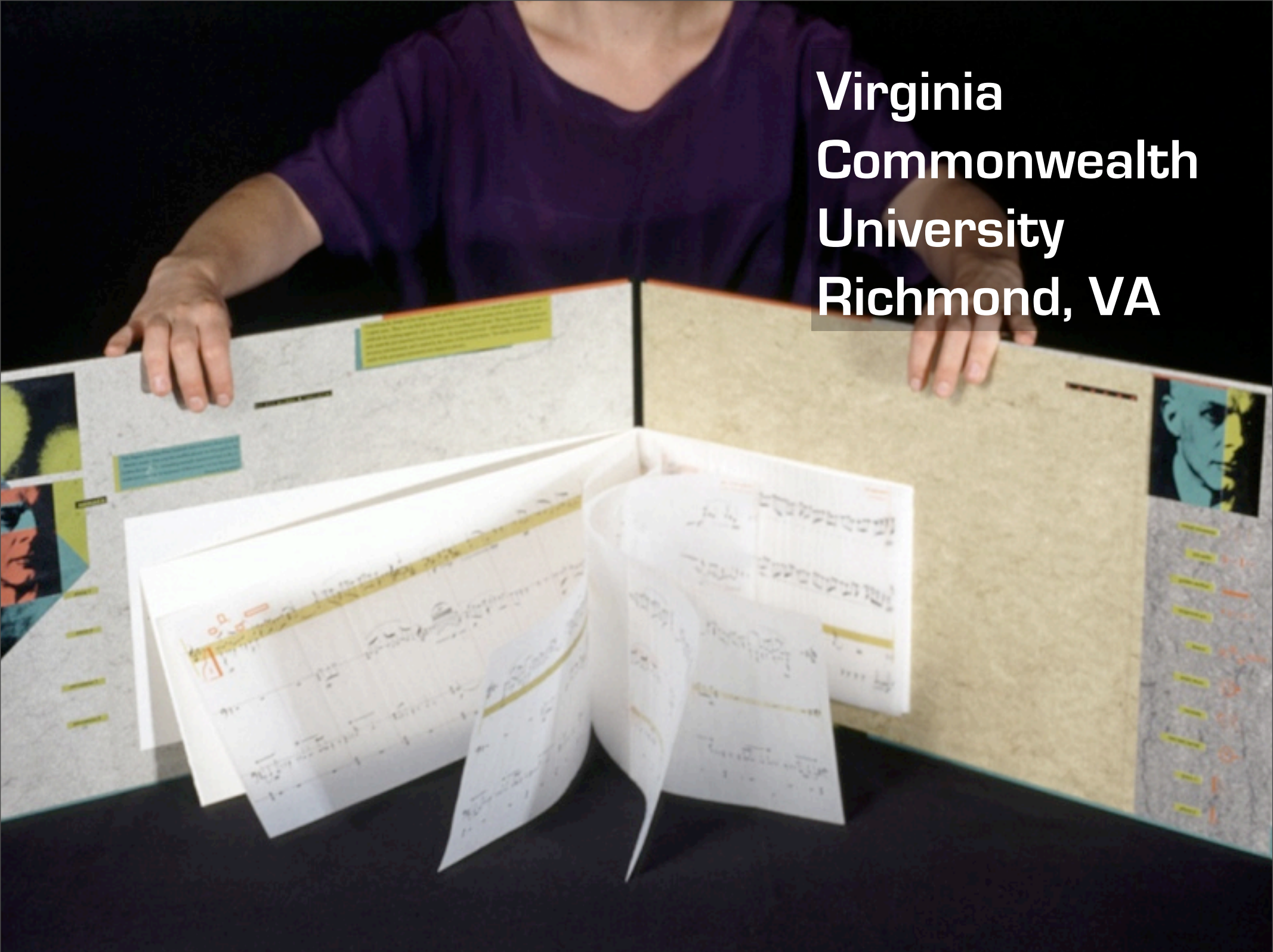
ALUMINUM RECYCLING



TEACHING

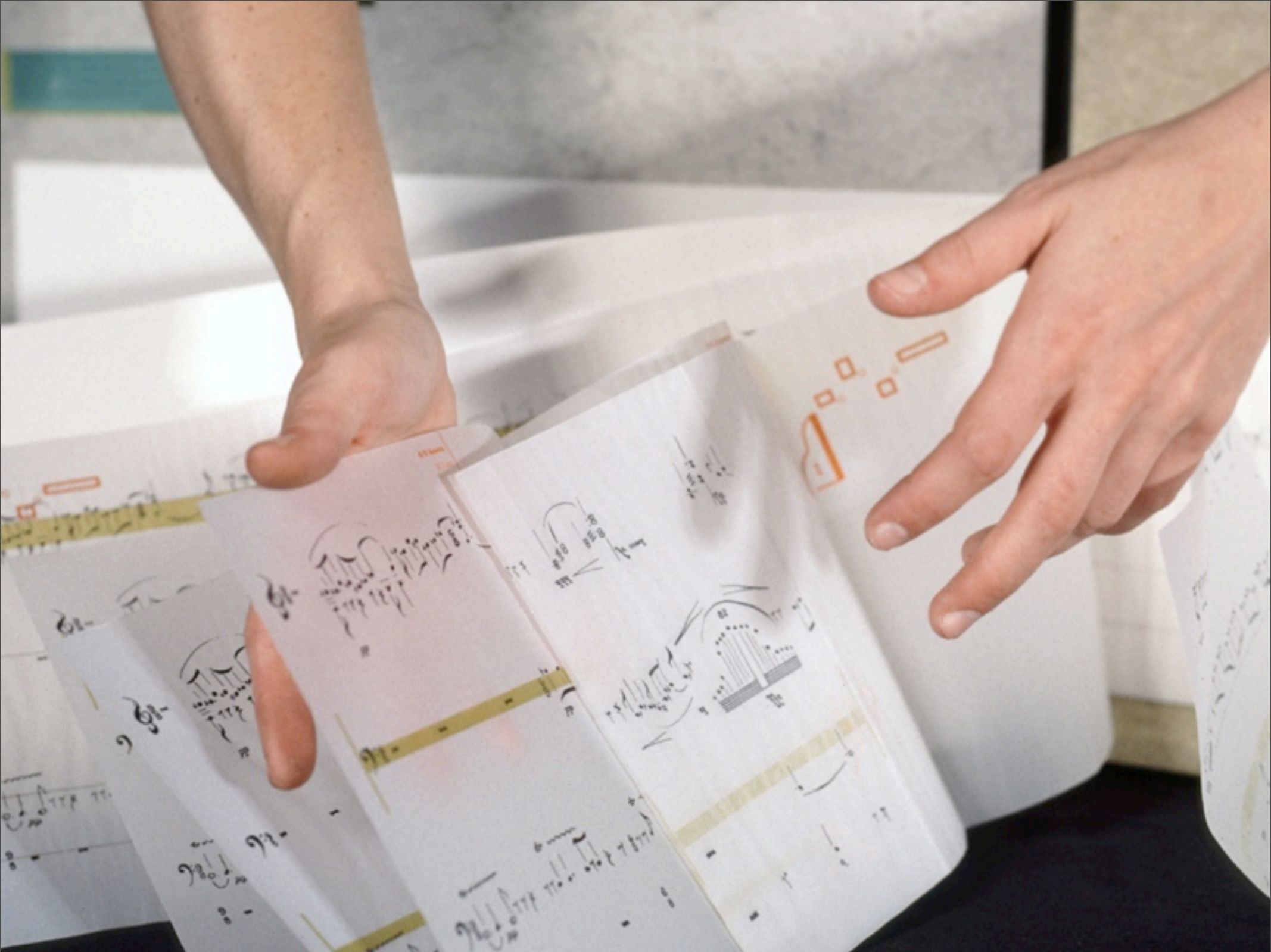


**Virginia
Commonwealth
University
Richmond, VA**



Bela Bartok and the Golden Section
Laura Mitchell







Typography, My Way

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

It is all at my fingertips.

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 slars of speech bubble around us,
beautiful without line, unknown to ink or rule or pen

perfect in their clarity

Anonymous

Typography My Way

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 *Verses 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 Applications 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, Frutiger Regular, Frutiger Bold

Illustrations: Wilfred Castillo

Broadside n. 12 of 26

Copyright © Wilfred Castillo, 2006

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 wingslips.
 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 jointed slurs
 of speech bubble around us,
 unknown to ink beautiful without line,
 or rule or pen
 perfect in their clarity

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 15 01 08
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 The design was created by Willard Castle
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Wise into
TYPE



Colophon The poem *Typography, My Why* was written in 1999 by a student of typography at Virginia Commonwealth University, Richmond, VA. Transcribed by the teacher Pino Trigo and rediscovered in 2005 in San Francisco. It was first published by Jack W. Stauffer of The Greenwood Press, as part of a limited edition board set of poetry entitled *Wise into TYPE*, the APHA Poetry Portfolio. American Printing History Association, 2006.

This 4-page broadside was designed and produced by Mayana Hoads, as part of DSGD 486, 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 Hoads' 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 nature through the antiquity's eye, and the letters emerging into the air and becoming the invisible sounds.

Additional text: Mayana Hoads
Typfaces: Roman Antique
Illustrations: Anatomy of the eye and orbit
An Atlas of Anatomy for Artists
Mayana Hoads
Broadside n. 14 of 26
Copyright © Mayana Hoads, 2006



seeing hearing, feeling

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!

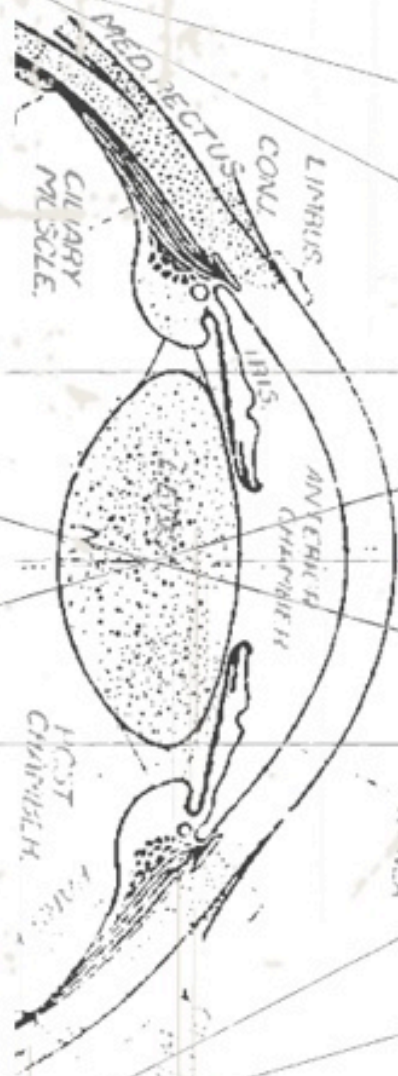
On sea foam like fair Aphrodite,
or through the grasping of determined fingers,
curling in as leaves!

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the jointed slurs of speech bubble around us,
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perfect in their clarity

Anonymous





Coleophon:

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 Trogi 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 bound set of poetry entitled *Verse into Type*, the APWA Poetry Portfolio, American Printing History Association, 2006.

This 4-page broadside was designed and produced by Brittany Denner, as part of DSGO 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

Copyright © Brittany Denner, 2006

Typography, My Way

before they invented compasses,

can't we just be friends?

don't want to go back to class

how were circles born?

was so happy

fourteen times without coming

i won't forget
oh man you have to

fourteen times without coming
the jointed slurs of speech bubble around us
let me borrow a pencil
forget it! do we have homework due tomorrow?
he wouldn't just leave it alone
you see that movie though?
I had a cup of
can't we just be friends?
beautiful without line, unknown to ink or rule or pen
don't want to go back to class
that wasn't my intent at all
I won't forgive
oh man you have to
that teacher sucks take
see last night's episode
leave me alone weirdo
five assignments on the first day

perfect in their clarity

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

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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 used for metal polishing as well as an 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 Pfelemer. 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.



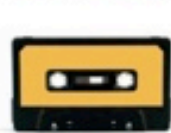
A reel-to-reel tape recorder.

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 the 1990s until CDs and mp3 players took over.



B compact cassette tape.



C Sony's first Walkman



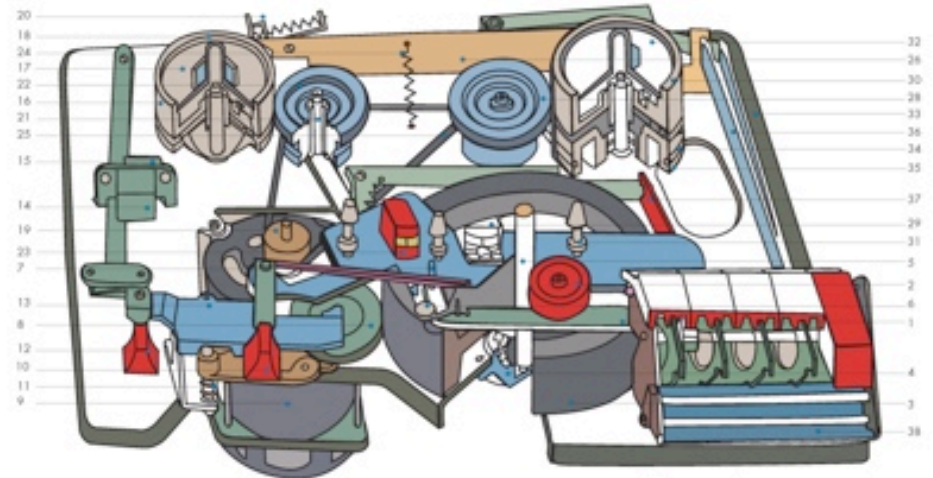
D compact disc [CD]



E mp3 player: the iPod

All images: © iStockphoto.com/Emmanuel

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.

- 1 - lever, moving the pressing wheel
- 2 - rubber covered wheel, to press the tape to the
- 3 - flywheel (stabilizes the tape traction speed)
- 4 - lower 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.

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.

Source:
en.wikipedia.org/wiki/Tape_recorder
electronics.howtoforge.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 Pina Trogis, 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

© iStockphoto.com/Emmanuel

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 Bickensederfer 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.



1804 The woman typing the typewriter



1878 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 Bickensederfer

1961
The revolutionary typewriter
ELECTRIC TYPEWRITER
Produced and introduced by IBM
Characterized by spherical type ball for eliminating of jams and allowing multiple fonts

1978
The first electronic typewriter
E1-101
Produced and introduced by Olivetti

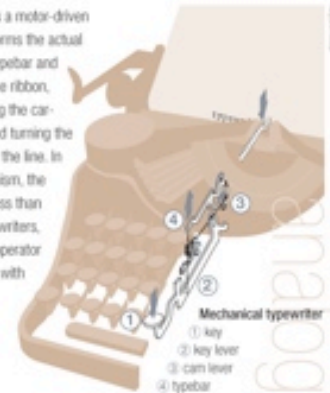
digital

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.



Mechanical typewriter
1 key
2 key lever
3 cam lever
4 typebar

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 elec-

tronic 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 00110000 (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.

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.

digital

Electronic typewriter
1 key
2 rubber dome
3 contact
4 a pair of lines
5 keyboard chip
6 microprocessor
7 display chip
8 print chip

The laptop computer
MAC PRO
Produced by Apple

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 14 and it was designed by **Mayumi Honda**.



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

Electric Guitar

definition

gui tar

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, detail

history

16th century

Introduced to New World by Columbus.

17th century

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 century

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

18, 19th century

In the Classical era, a new louder 5 single string arrives and is a favorite of the chamber music scene.

19th century

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

19, 20th century

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

20th century

George Beauchamp patents the electric guitar and co-founds Rickenbacker, 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 soundboard and a sound hole which are a large part of the sound amplification. Electric guitars do not have soundboards or holes because they use pickups to transmit sound to an amplifier. Pickups look like small metal buttons 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 detect the slightest 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 or mixer 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 generate 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 presses forward, humanity still clings to tradition.



acoustic guitar, detail

references

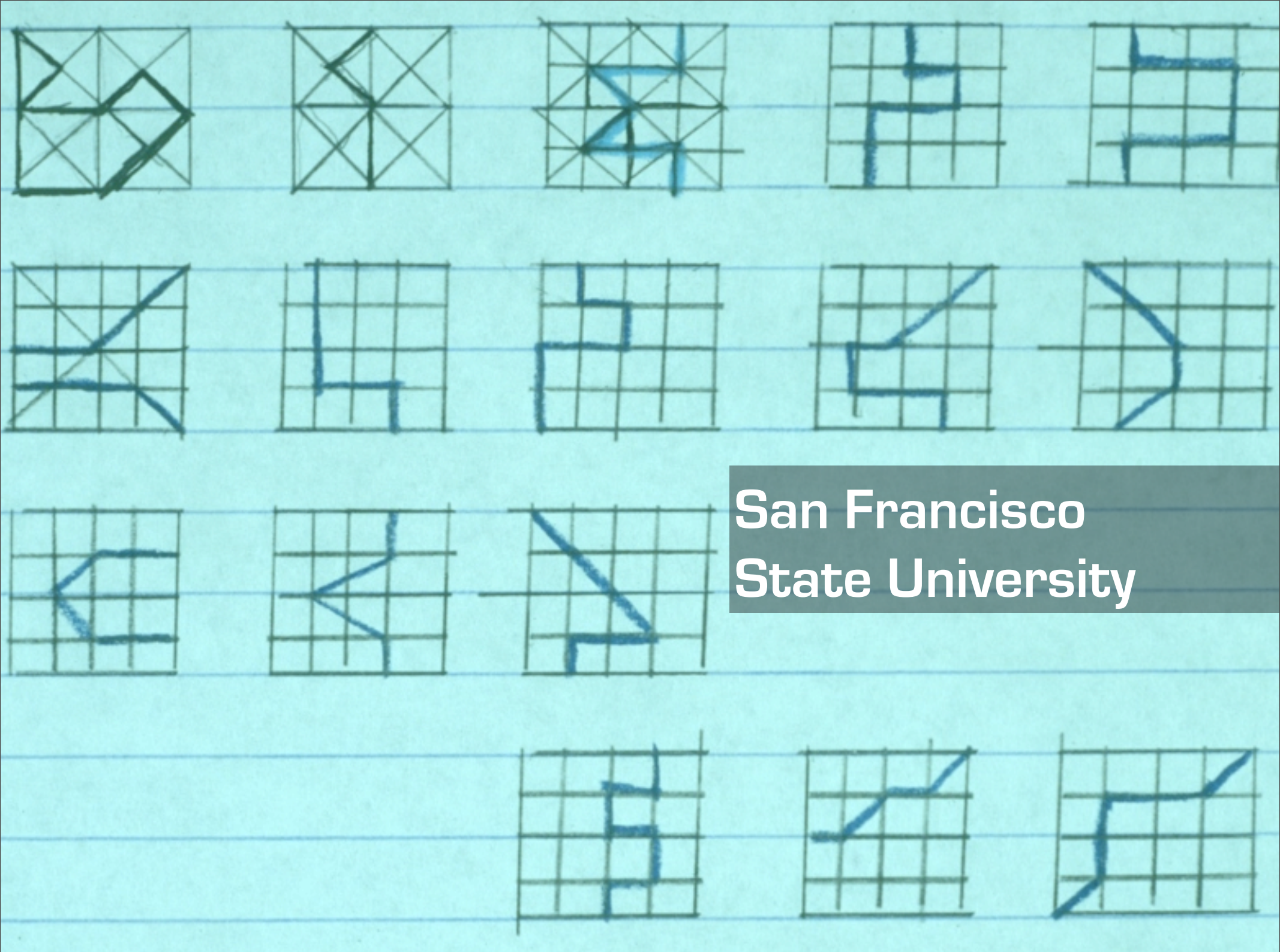
- 1 Macaulay, David. The New Way Things Work. Houghton Mifflin, Boston, 1998. pg 125
- 2 Martini, Romana, Grant Gustafson, Bill Porrie. "Guitar: Past, present and future". Music Educators Journal, Mar 98, v. 84, Issue 5
- 3 wikipedia.com, "guitar"
- 4 all images from istock.com

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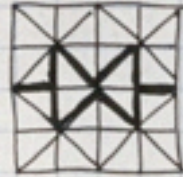
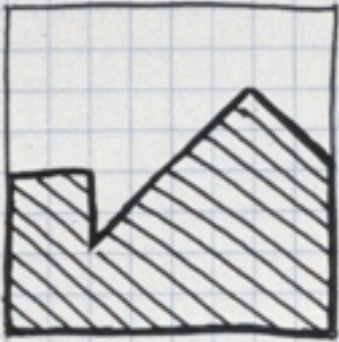


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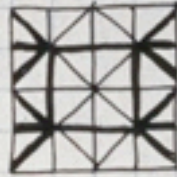
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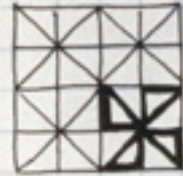
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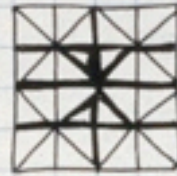
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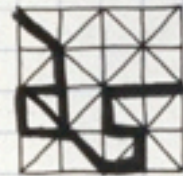
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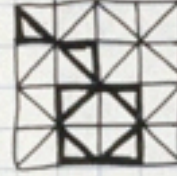
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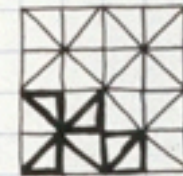
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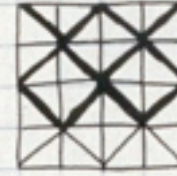
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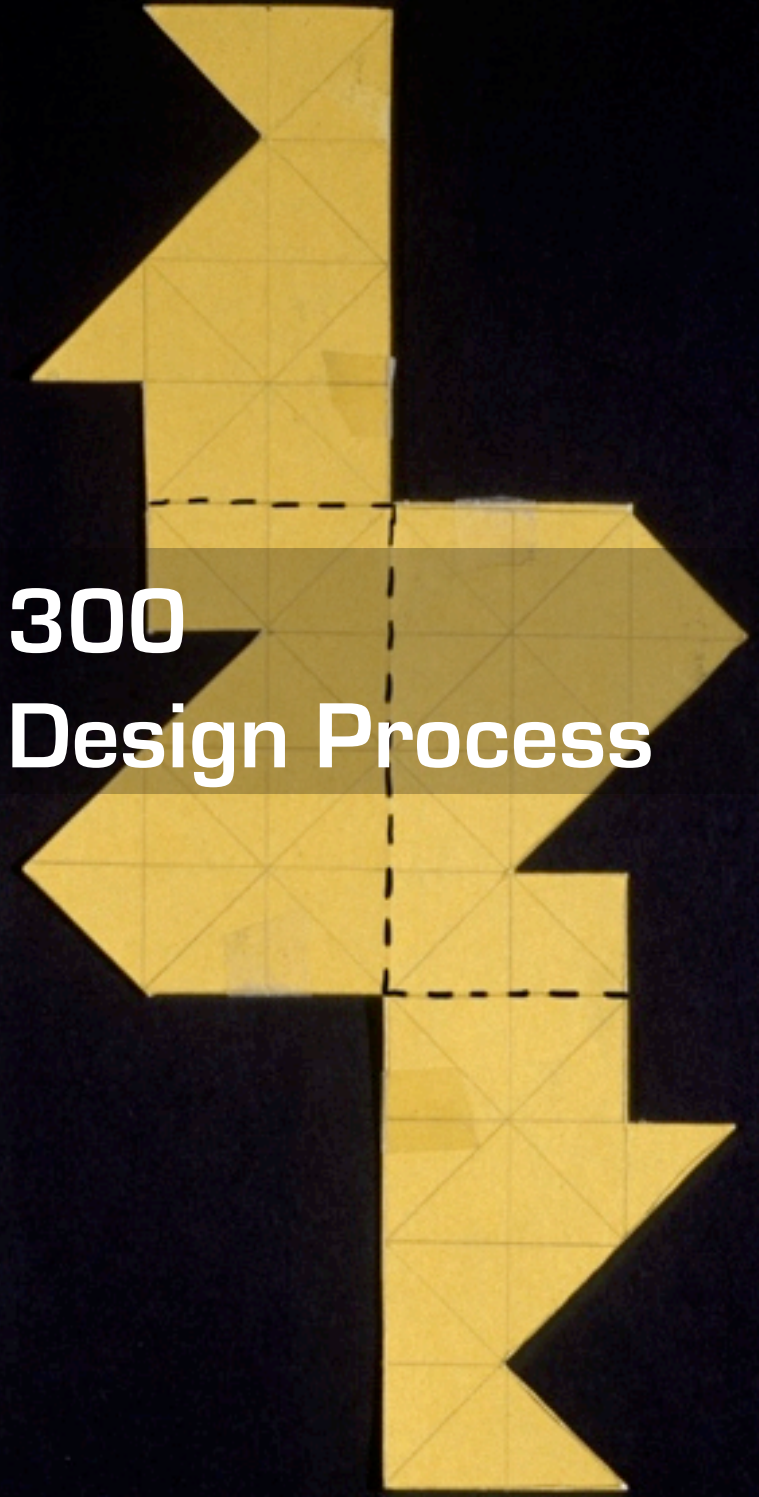


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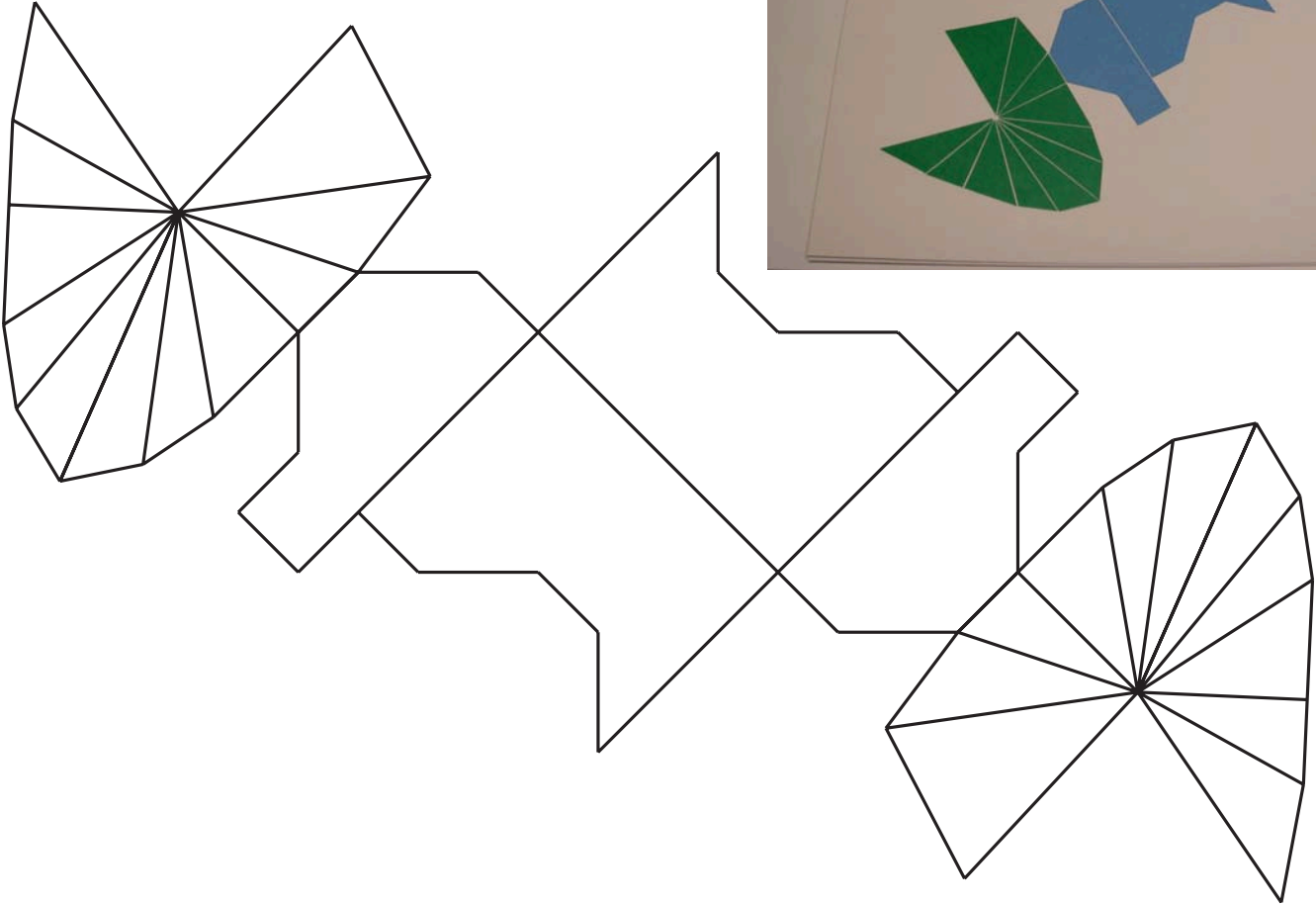
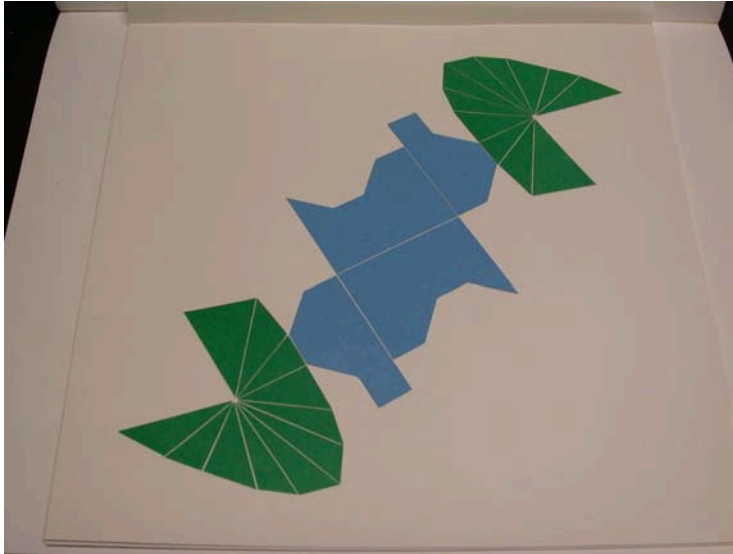
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300 Design Process



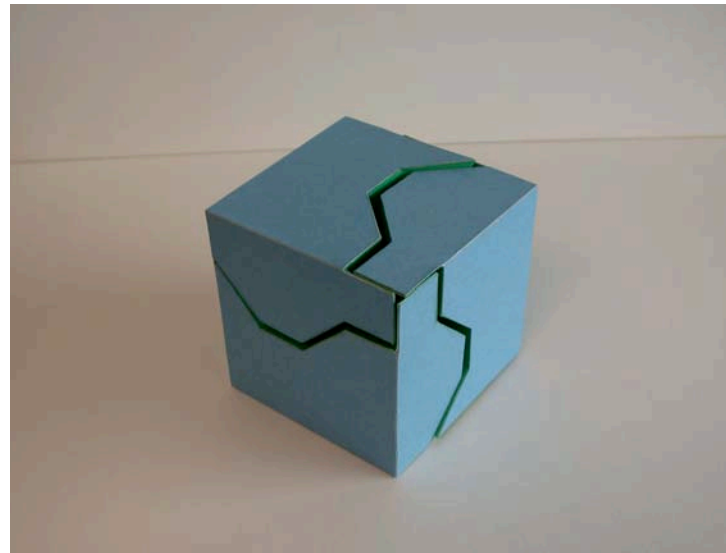
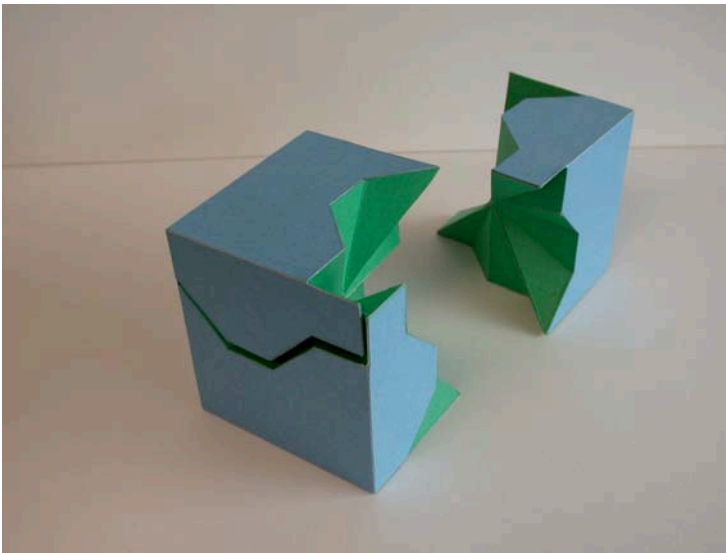
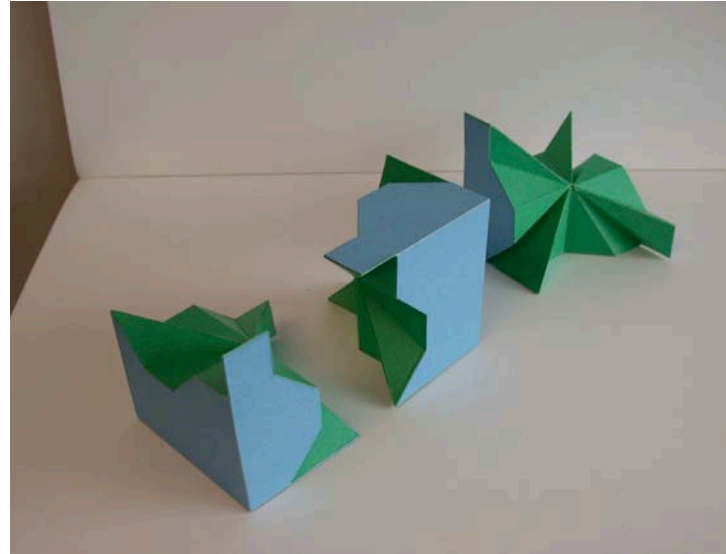
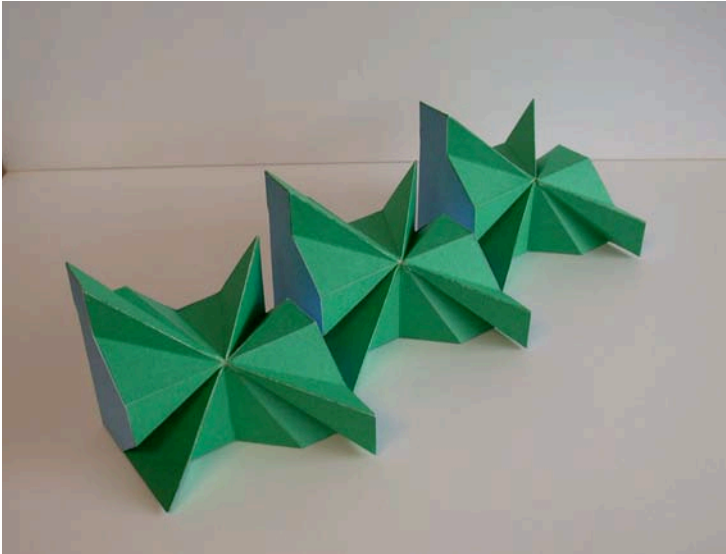
CUBE SECTION – 3 MODULES

Example 5



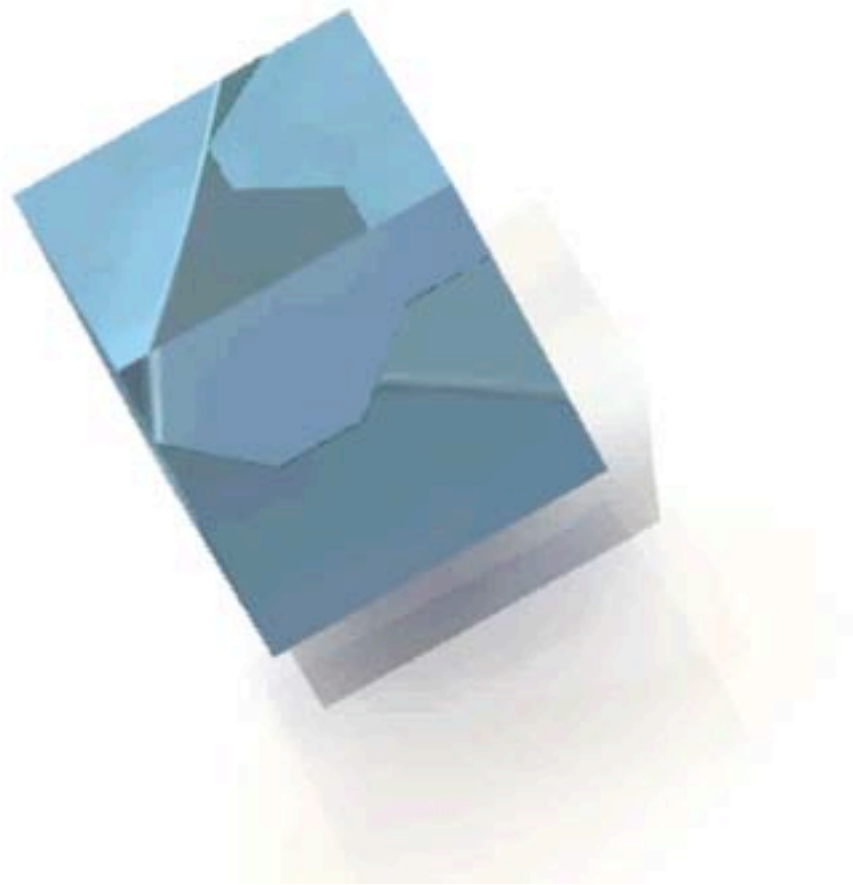
CUBE SECTION – 3 MODULES

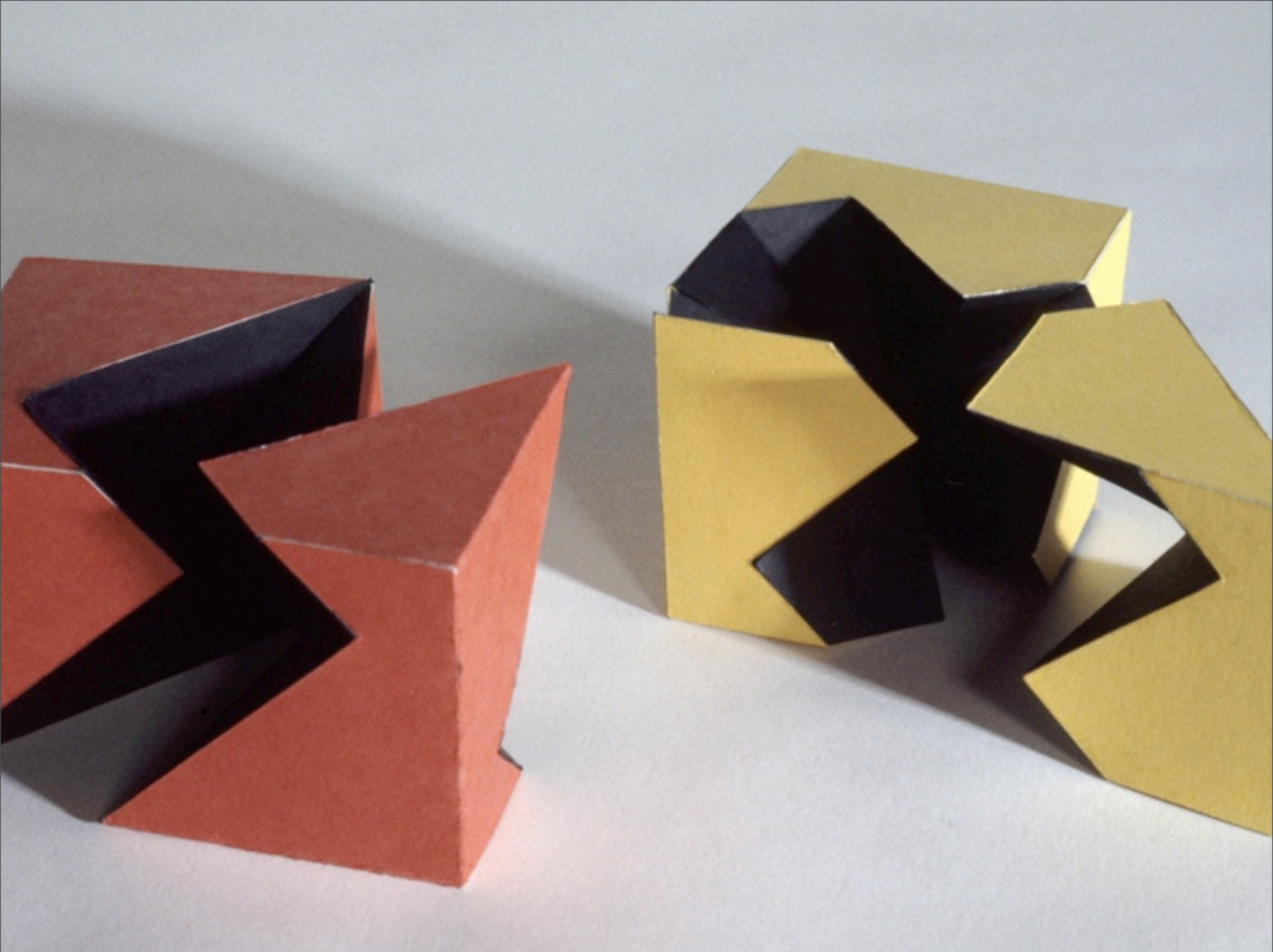
Example 5

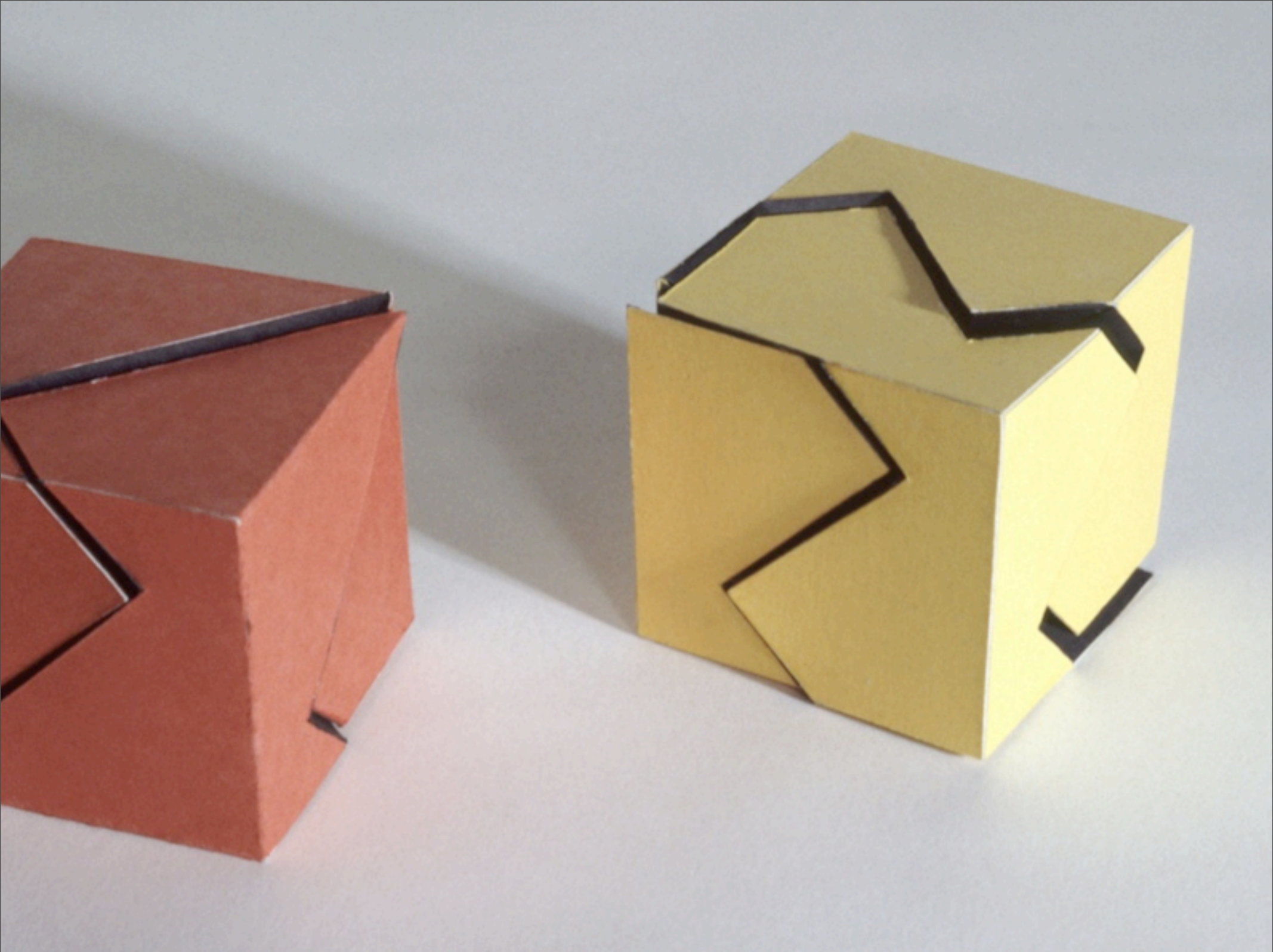


Student: Eugene Wong

Eugene Wong







Riding Through History

The Walking Machine

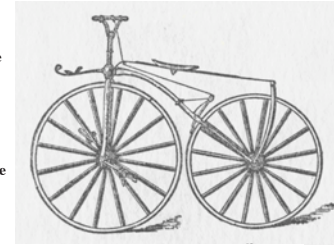
In 1817 Baron von Drais invented a walking machine that would help him get around the royal gardens faster: two same-size in-line wheels, the front one steerable, mounted in a frame which you straddled. The device was propelled by pushing your feet against the ground, thus rolling yourself and the device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

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.

www.pedalinghistory.com

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.

The Pneumatic-Tired Safety



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 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.



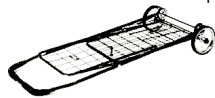
Motorized Shopping Cart
Picture by Kevin Lum



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.



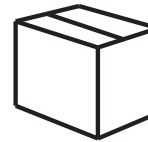
Shopping Bag Cart
Picture by Yong Song Lee



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.



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



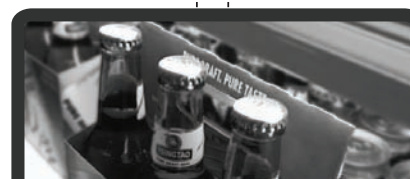
This is an example of a basic shopping cart that you'd see at your local super market. It has four wheels attached by directional casters for easy maneuverability. They're made either out of metal or plastic and have a larger rack on the bottom for your larger items. It also has a small folding seat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



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.



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



Modern Colong 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.



Modern DOVO Straight Razors

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



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



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

The Valet Auto Strop, 1921

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



Gillette Safety Razor, 1901

Pictured here is the Gillette Adjustable Razor from 1907. 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.



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.

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.

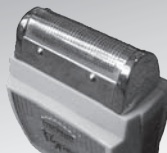


Gillette Fusion, 2006

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.



Electric



Braun Combi DL 5, 1957

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



Philips Philishave, 1980

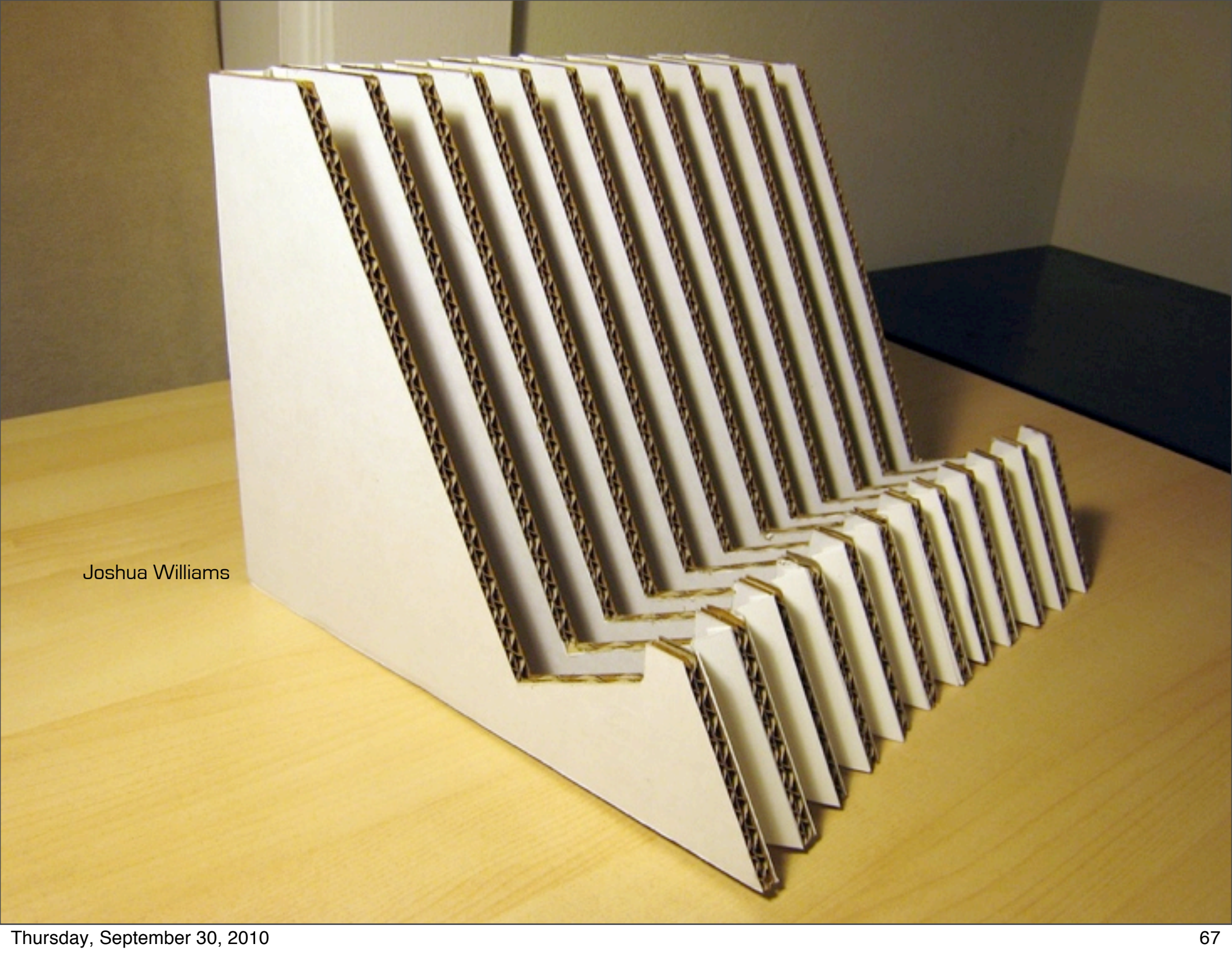
Philips' first Lift & Cut shaver with a traction and cutting system that works in a similar fashion to the manual twin-blade razor. Its metal body with black plastic and rubber accents is reminiscent of early tape players, Walkmans, VCRs and other high tech gadgets of the 1980s.



Norelco Architect, 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.

A stack of approximately 15 white cardboard dividers is shown on a light-colored wooden surface. The dividers are arranged in a slightly curved line, with the top edges of the stack on the left and the bottom edges on the right. Each divider has a fluted, corrugated interior. The background is a plain, light-colored wall. The lighting is soft and even.

Joshua Williams

1960s and 1970s (the baby boom generation) are expected to enter the next twenty years, and their children are not expected to enter the engineering careers in the same numbers as their parents," the NSB report said. "The percentage of women, for example, choosing math and computer science careers fell a percentage point between 1997 and 2002." The 2002 NSB indicators showed that the number of science and engineering Ph.D.'s awarded in the United States dropped from twenty-one thousand in 1998 to twenty-seven thousand in 1999. The total number of engineering undergraduates in America fell about 12 percent between the mid-1980s and 1998.

Nevertheless, America's science and engineering labor force grew at a rate well above that of America's production of science and engineering degrees, because a large number of foreign-born S&E graduates migrated to the United States. The proportion of foreign-born students in S&E fields and workers in S&E occupations continued to rise steadily in the 1990s. The NSB said that persons born outside the United States accounted for 14 percent of all S&E occupations in 1990. Between 1990 and 2000, the proportion of foreign-born people with bachelor's degrees in S&E occupations rose from 11 to 17 percent, the proportion of foreign-born with master's degrees rose from 19 to 29 percent, and the proportion of foreign-born with Ph.D.'s in the S&E labor force rose from 24 to 36 percent. By attracting scientists and engineers born and trained in other countries, we have maintained the growth of the S&E labor force without a commensurate increase in support for the long-term cultivation and attracting native U.S. citizens to these fields, the NSB said.

But now, the simultaneous flattening and wiring of the world has made it much easier for foreigners to innovate without having to migrate. They can now do world-class work for world-class companies at very decent wages at home. As Allan E. Goodman, president of the Institute of International Education, put it, "When the world was wired, they could not go back home, because there was no lab to go back to and no Internet to connect to. But now all those things are there, so they are going back. Now they are saying, 'I feel more comfortable back home. I can live more comfortably back home than in New York City and I can do good work, so why not go back?'" This trend started even before the

visa hurdles brought on by 9/11, said Goodman. "The brain gain started to begin to decline around the year 2000."

As the NSB study noted, "Since the 1980s other countries have increased investment in S&E education and the S&E workforce at higher rates than the United States has. Between 1993 and 1997, the OECD countries (Organization for Economic Co-operation and Development, a group of forty nations with highly developed market economies) increased their number of S&E research jobs 23 percent, more than twice the 11 percent increase in S&E research jobs in the United States."

In addition, it said, visas for students and S&E workers have been issued more slowly since the events of September 11, owing to both increased security restrictions and a drop in applications. The U.S. State Department issued 20 percent fewer visas for foreign students in 2001 than in 2000, and the rate fell farther in subsequent years. While university presidents told me in 2004 that the situation was getting better, and that the Department of Homeland Security was trying to both speed up and simplify visa procedures for foreign students and scientists, a lot of damage has been done, and the situation for foreign students or scientists wanting to work in any areas deemed to have national security implications is becoming a real problem. No wonder New York Times education writer Sam Dolgin reported on December 21, 2004, that "foreign applications to American graduate schools declined 28 percent this year. Actual foreign student enrollments dropped 6 percent. Enrollments of all foreign students, in undergraduate, graduate and postdoctoral programs, fell to the lowest level in three decades as an annual census released this fall. Meanwhile, university enrollments have been surging in England, Germany and other countries. . . . Chinese applications to American graduate schools fell 41 percent this year, while several European countries announced surges in Chinese enrollment."

Some analysts have argued that it can be very misleading to quote the raw number of engineers graduating every year in India, China, and the United States—and therefore conclude that America must be falling behind—because accurate statistics are not only hard to come by, they often gauge the different quality of engineering degrees in the respective countries. For instance, a December 2005 study by Duke University's

LUKA

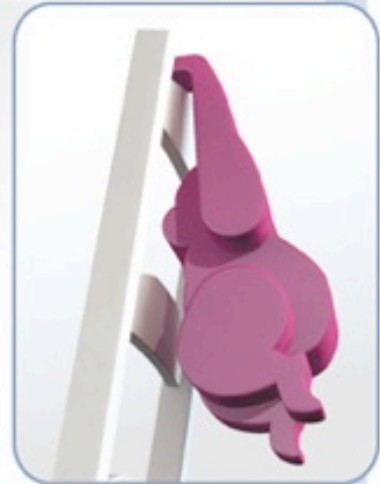
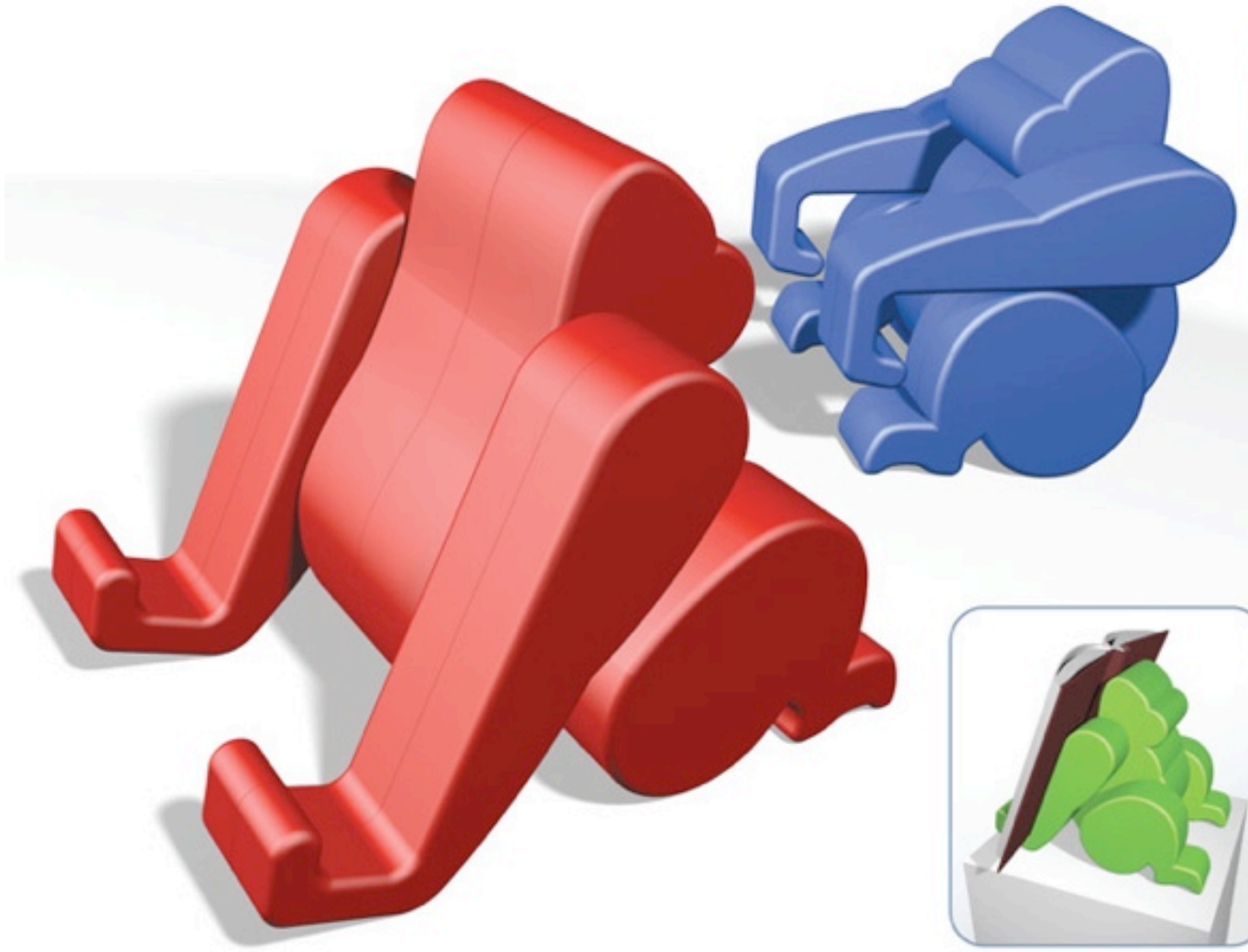
The Book-Handling Primate



Eugene Wong

LUKA

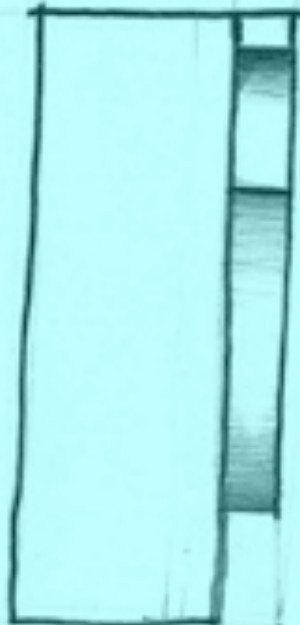
The Book-Handling Primate



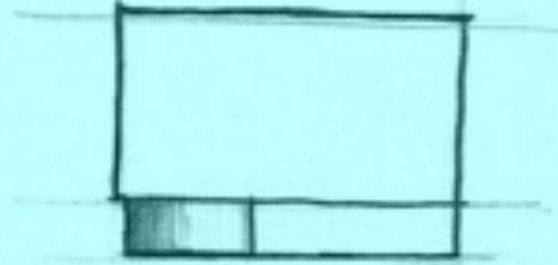
Eugene Wong
San Francisco State University



BACK



LEFT



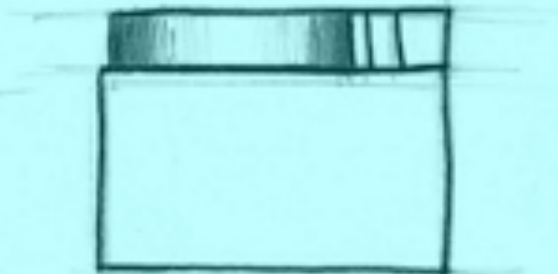
TOP



FRONT



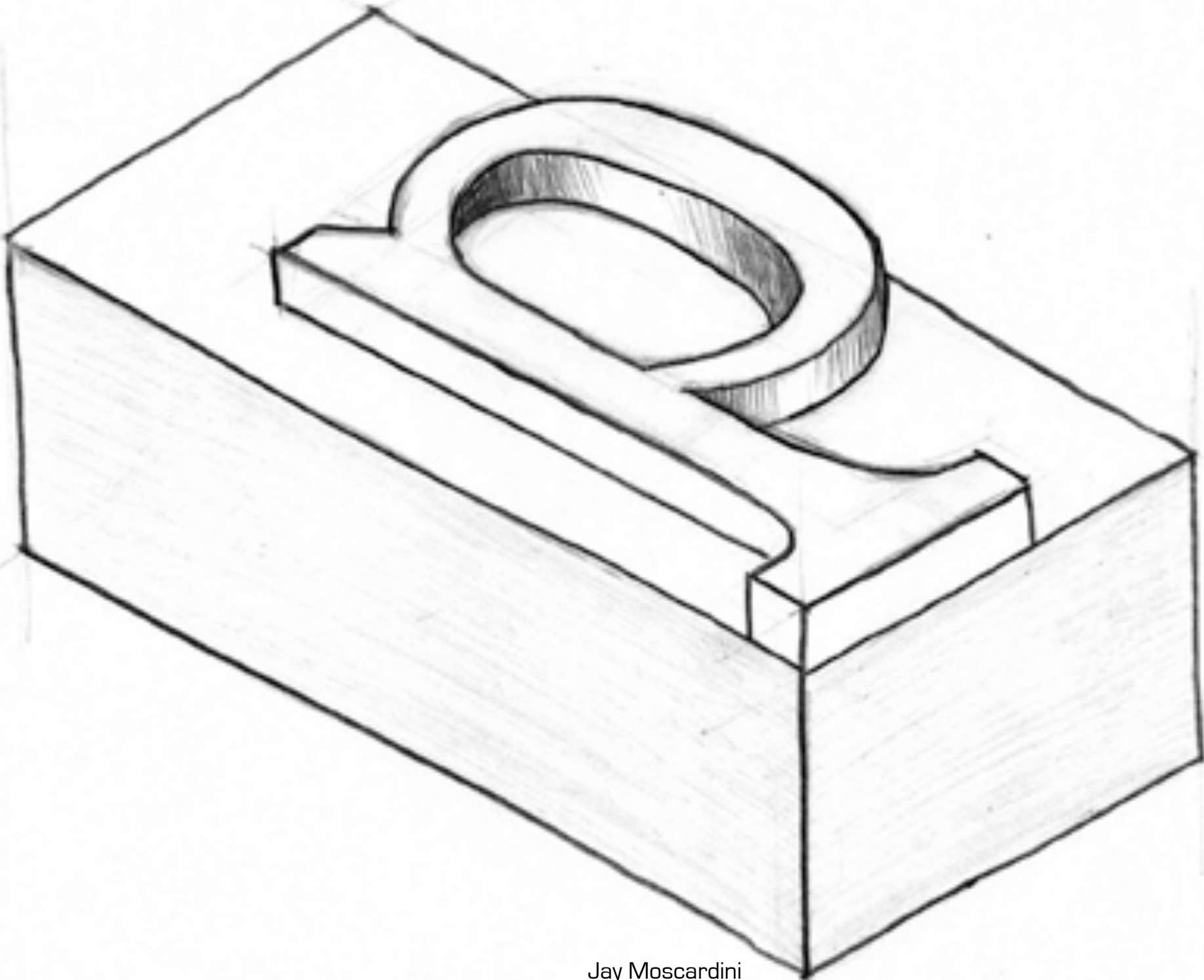
RIGHT



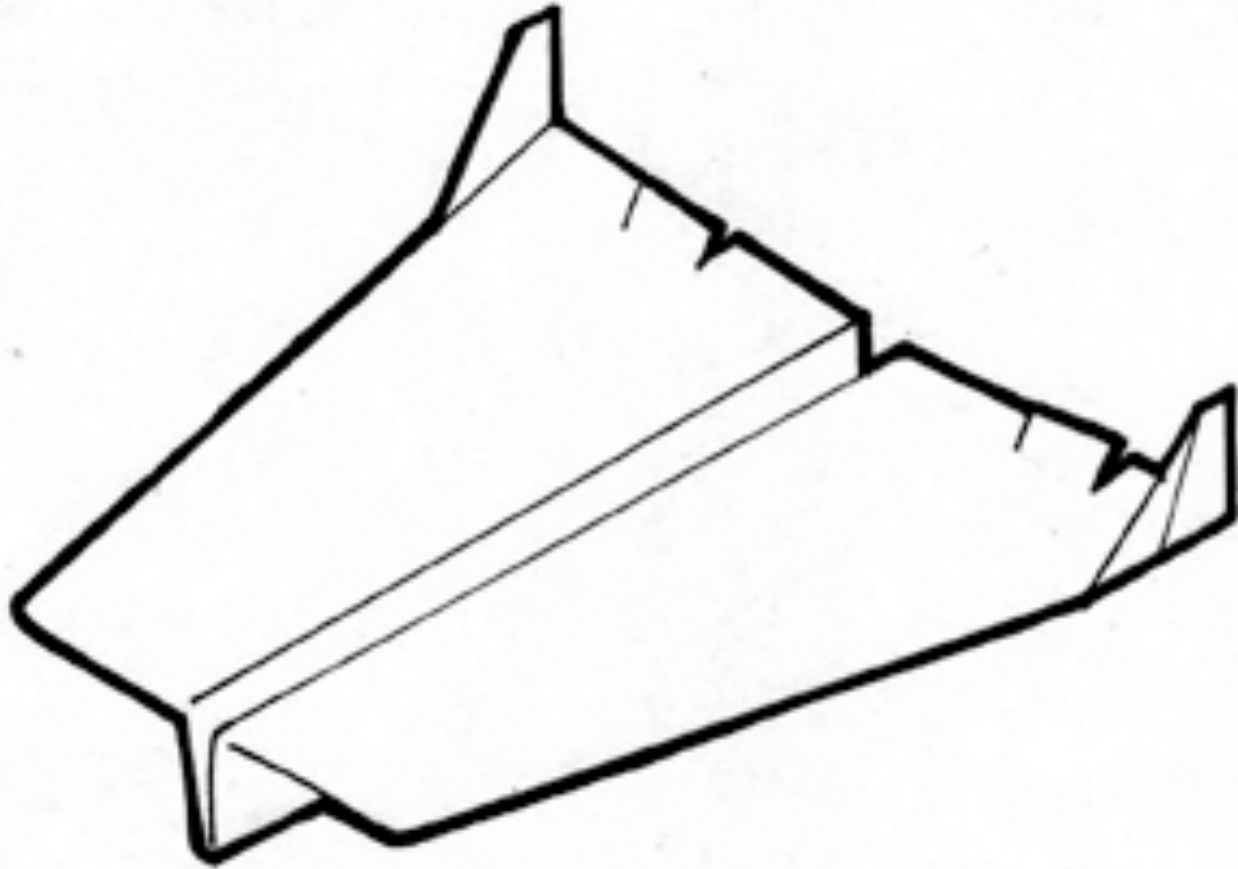
BOTTOM

320 Drafting & Sketching

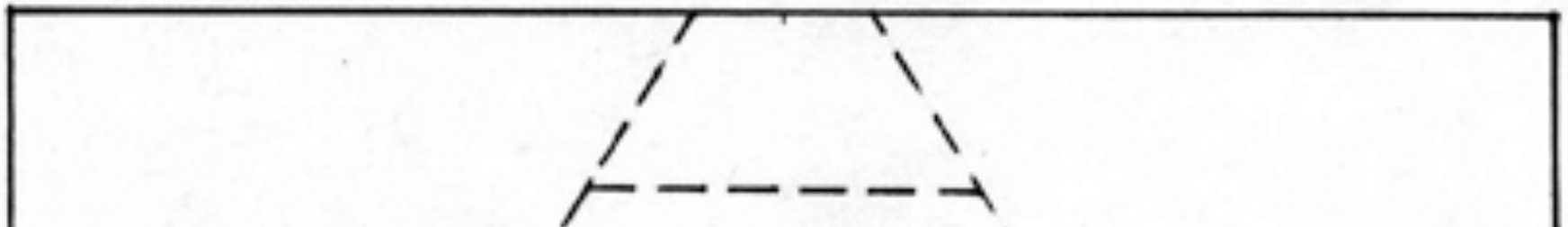
Jay Moscardini



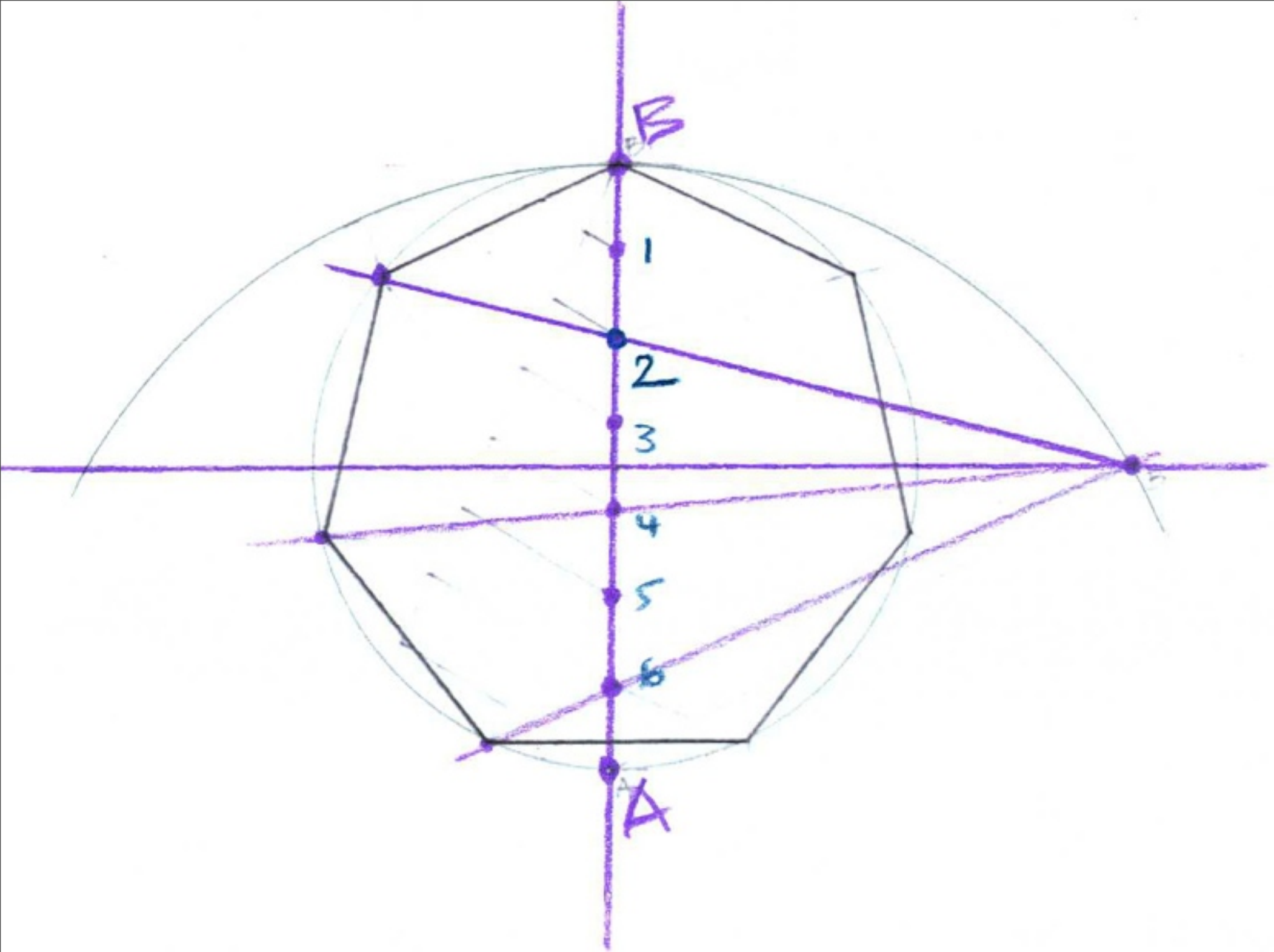
Jay Moscardini

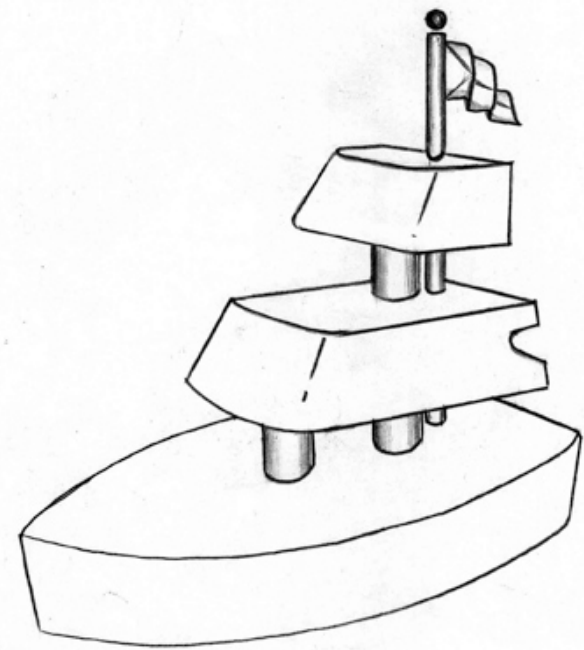
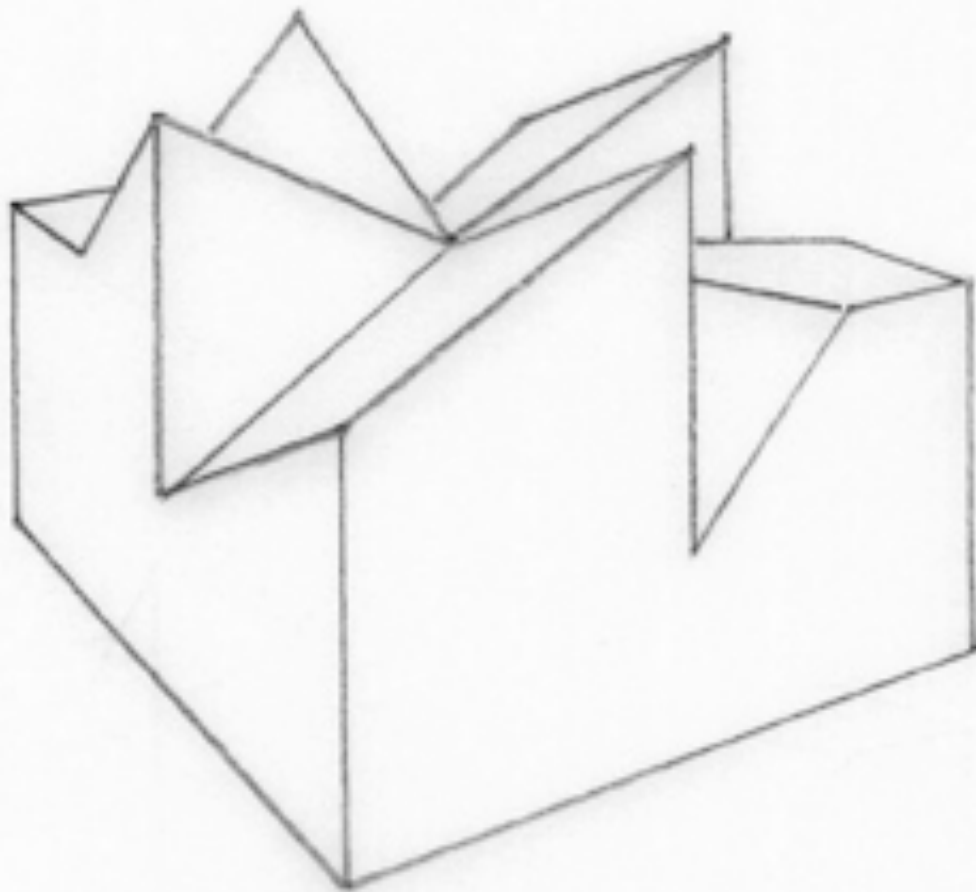


Jay Moscardini

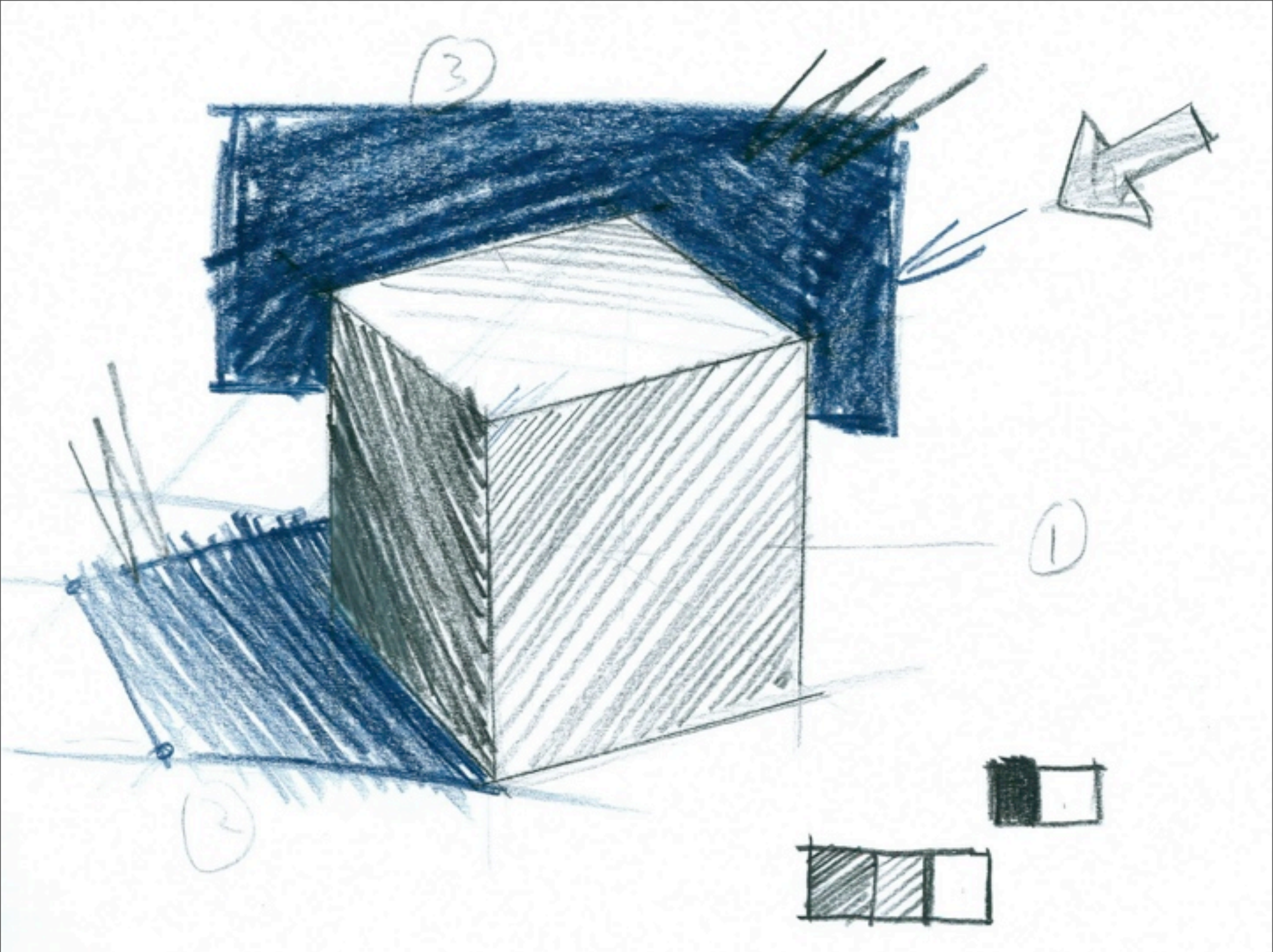


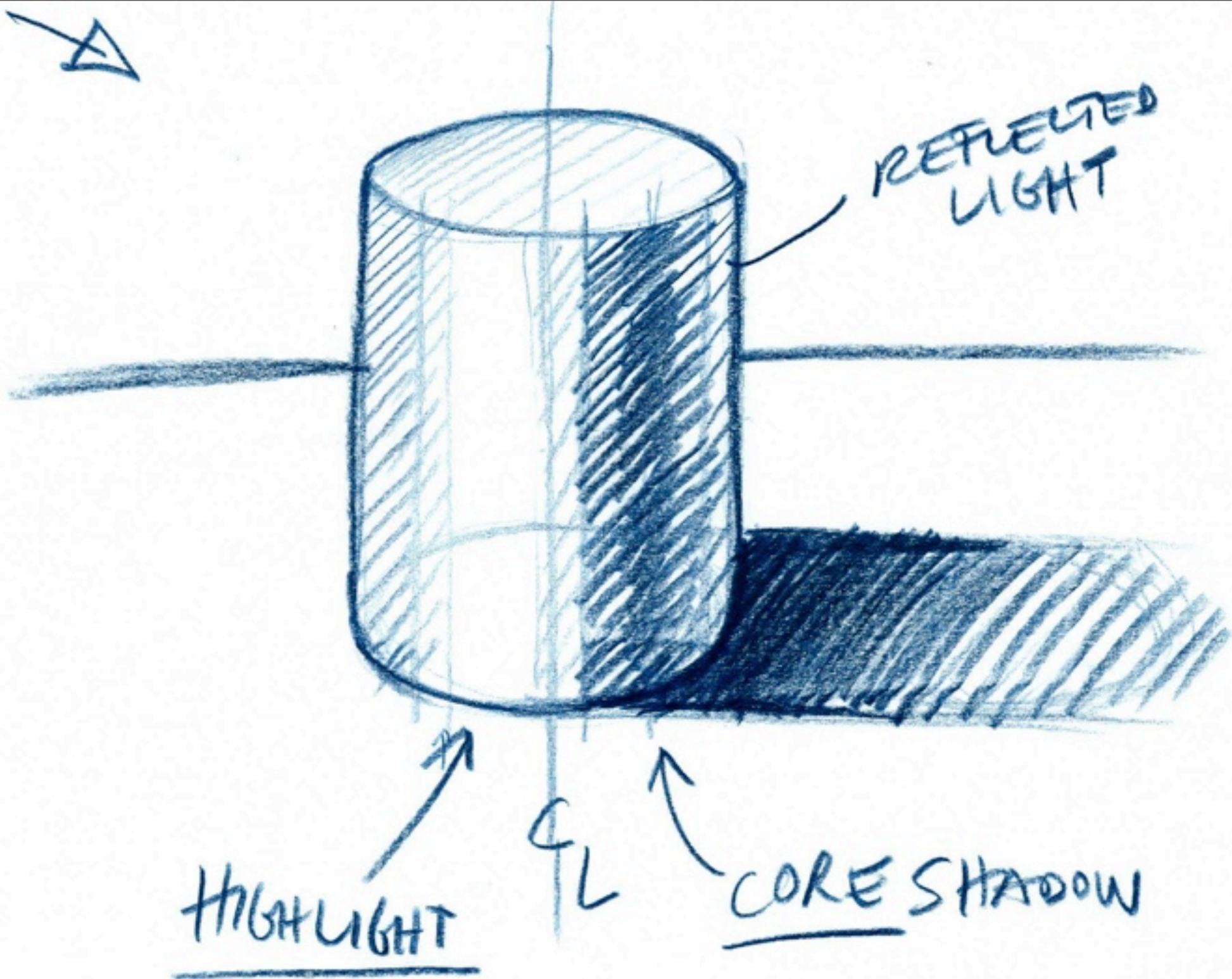
BEFORE DIGITAL PRE-PRESS EXISTED, DESIGNERS
USED PRECISE "LAYOUT DUMMIES" TO SHOW THE
EXACT LAYOUT OF ELEMENTS ON EACH PAGE.
A DUMMY LAYOUT IS A MOCK-UP THAT SHOWS
THE ACTUAL SIZE, LOOK, AND FEEL OF
BROCHURES, MULTIPAGE MATERIALS, PACKAGES,
POINT-OF-PURCHASE DISPLAYS, TO NAME JUST
A FEW. THE GRAPHIC ARTIST ASSEMBLES THE DUMMY
BY HAND, USING COLORED MARKERS AND
COMPUTER PROOFS (TRIAL SHEETS OF PRINTED
MATERIAL). THE WORK IS MOUNTED ON STUDY
PAPER, AND THEN CUT AND FOLDED TO THE
PROPER SIZE. IT MUST BE EXAMINED AND
APPROVED BY THE PRINTING BUYER PRIOR TO
THE PRINTING OF ALL TABLE COPIES.

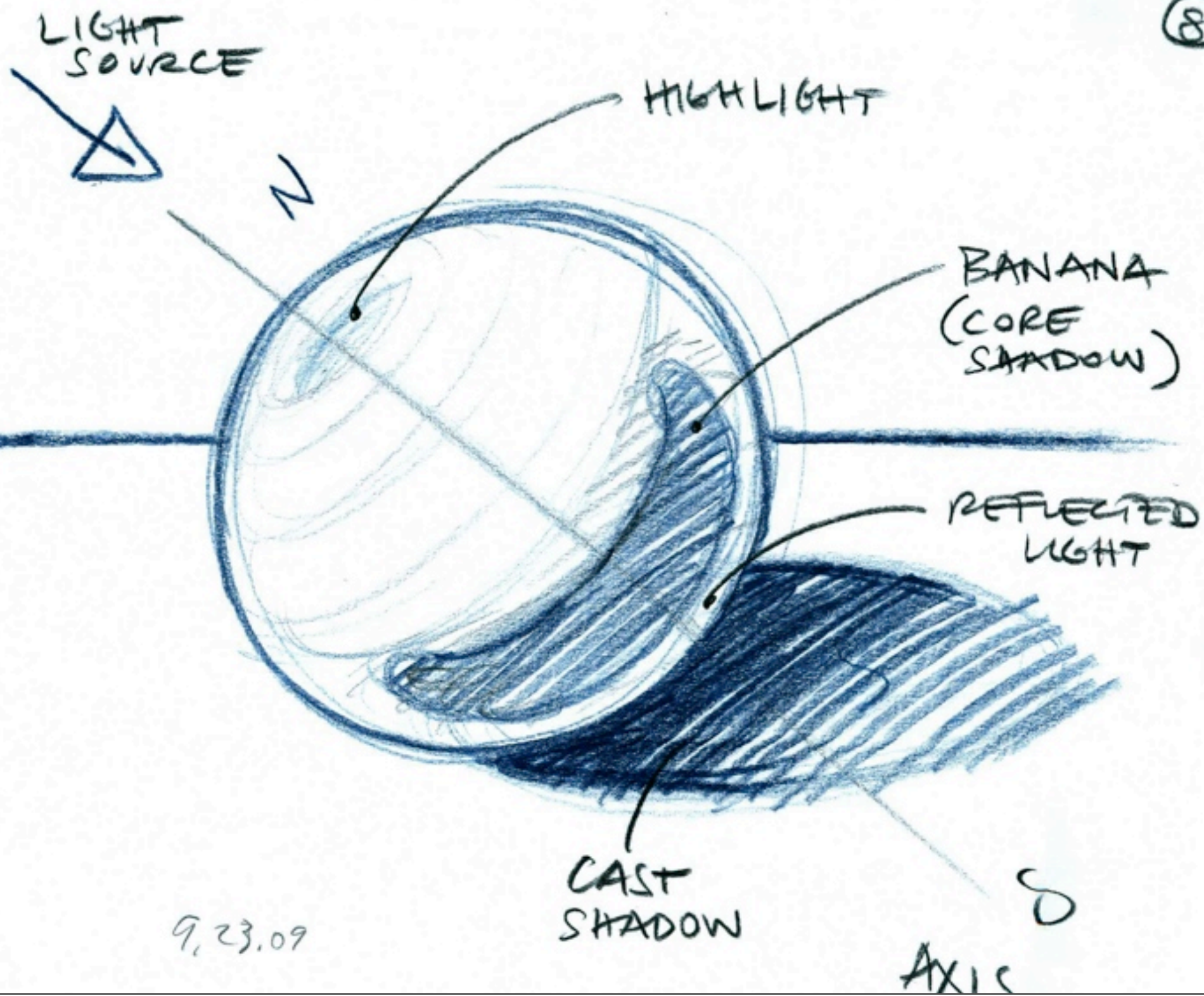




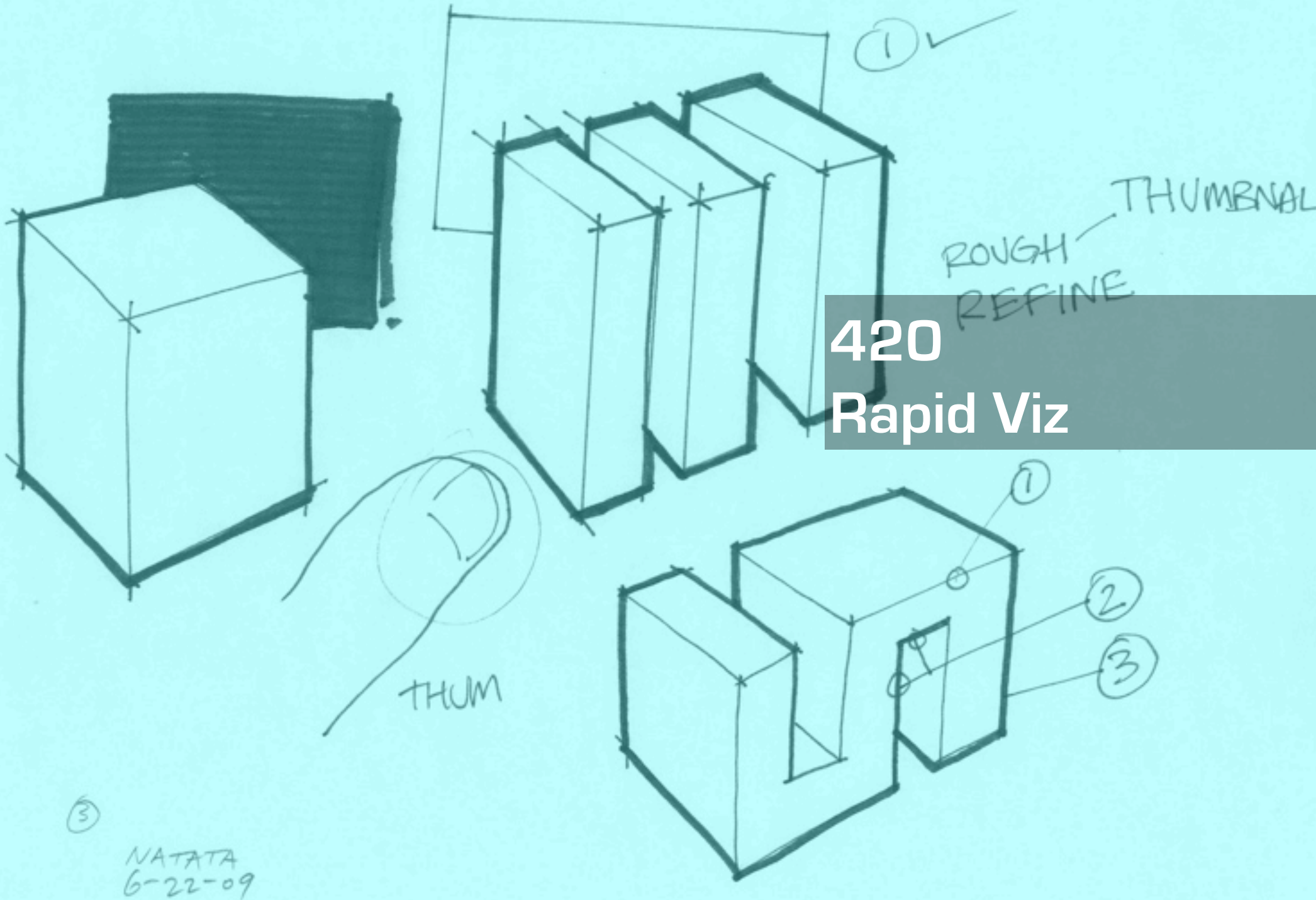
Jay Moscardini





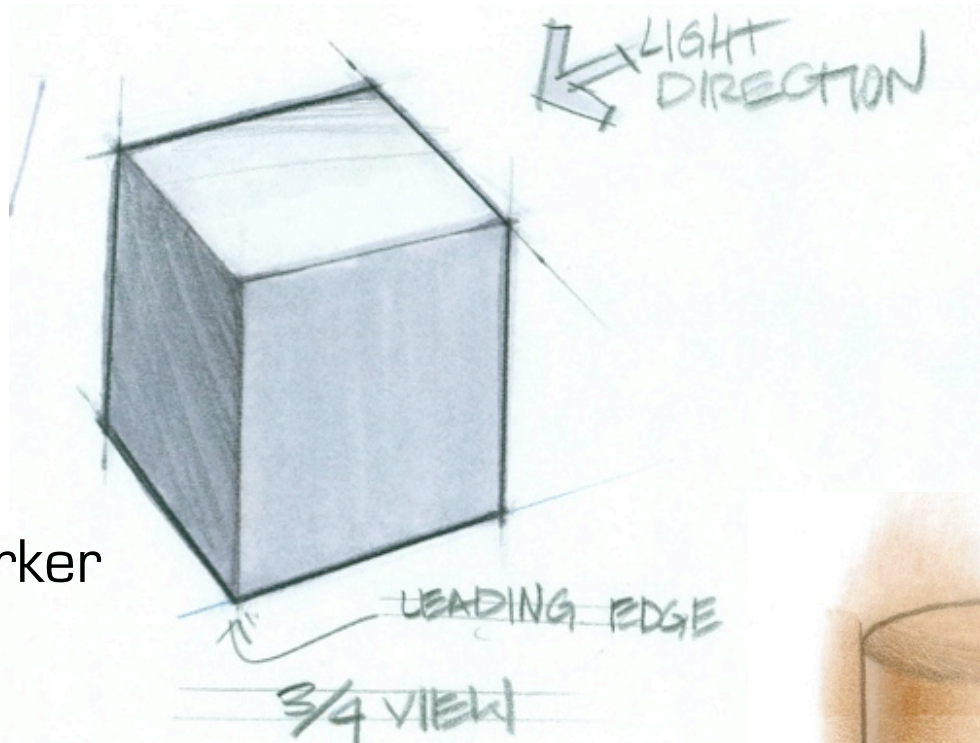


9, 23, 09

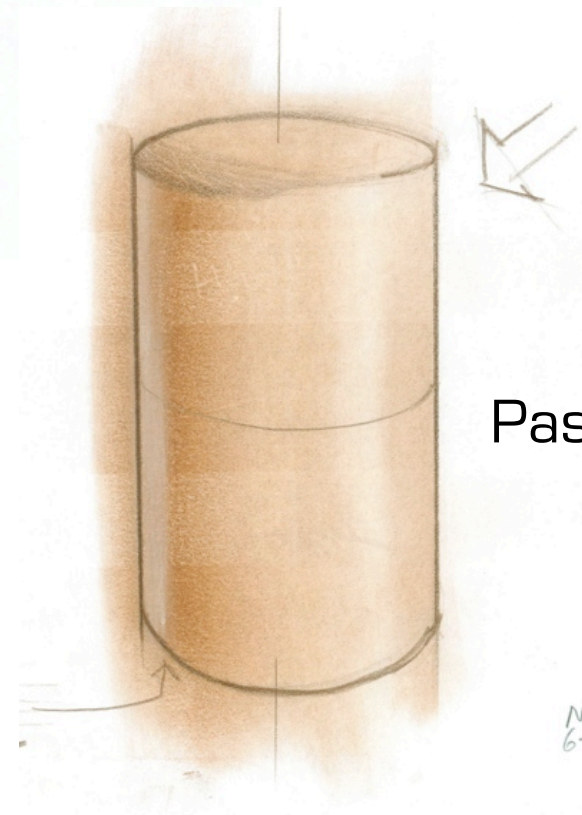


420
Rapid Viz

③
NATATA
6-22-09



Marker

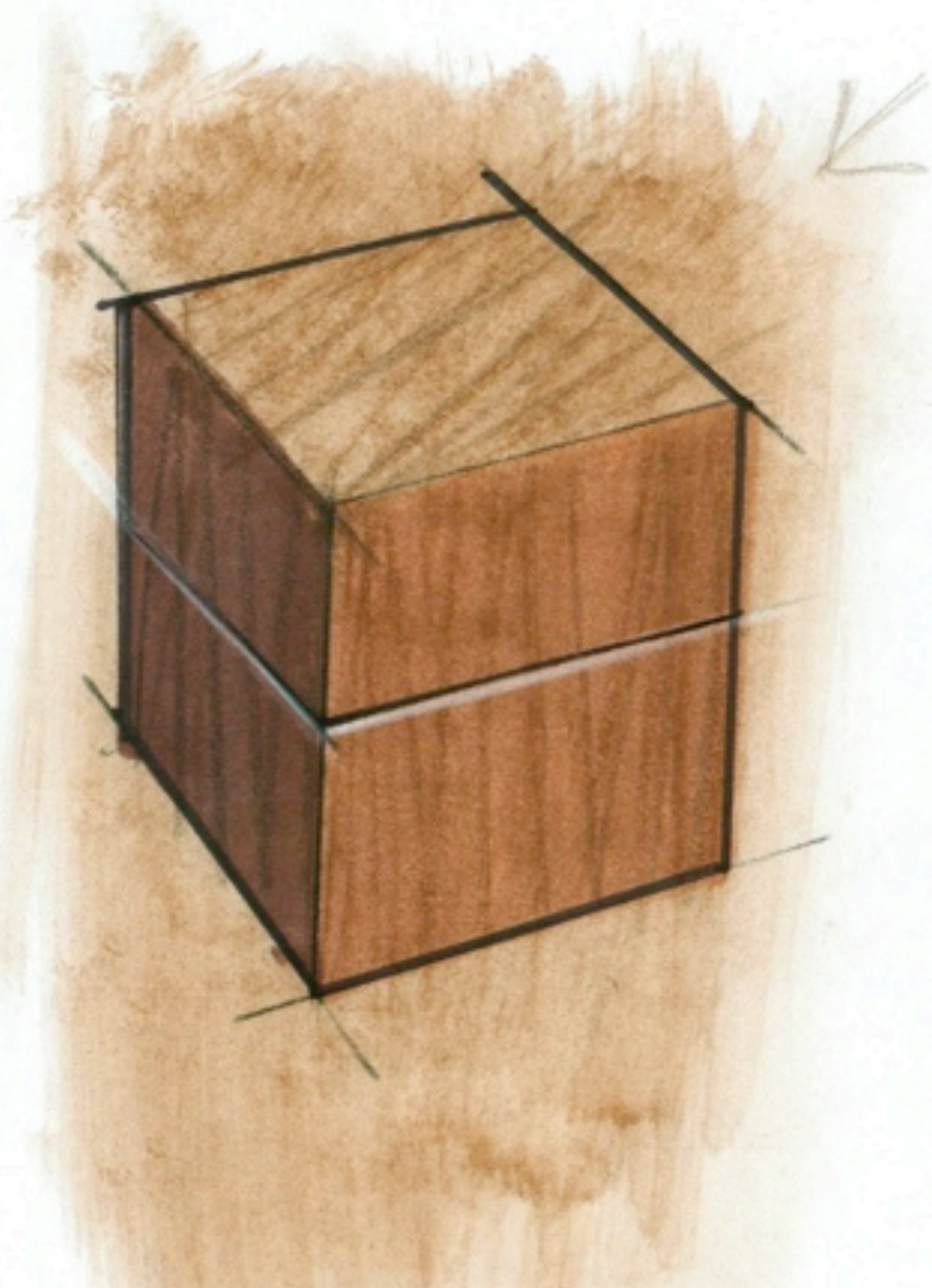


Pastel

Robert Natata

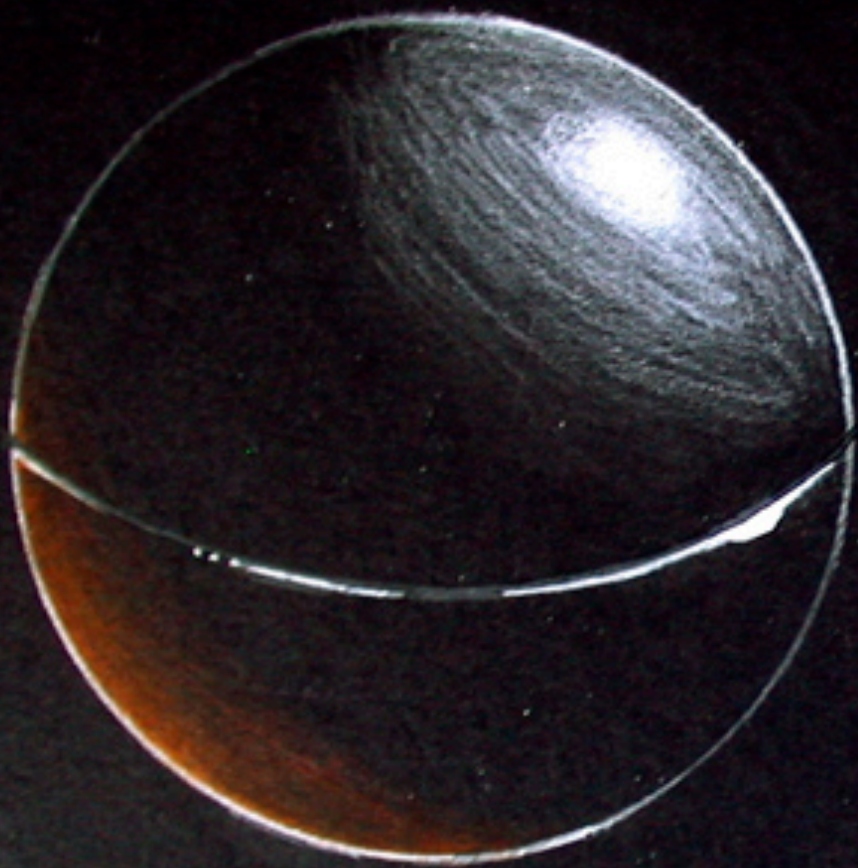
Video: Rapid Viz Demos (Natata)

PASTEL BESTINE: TEXTURES



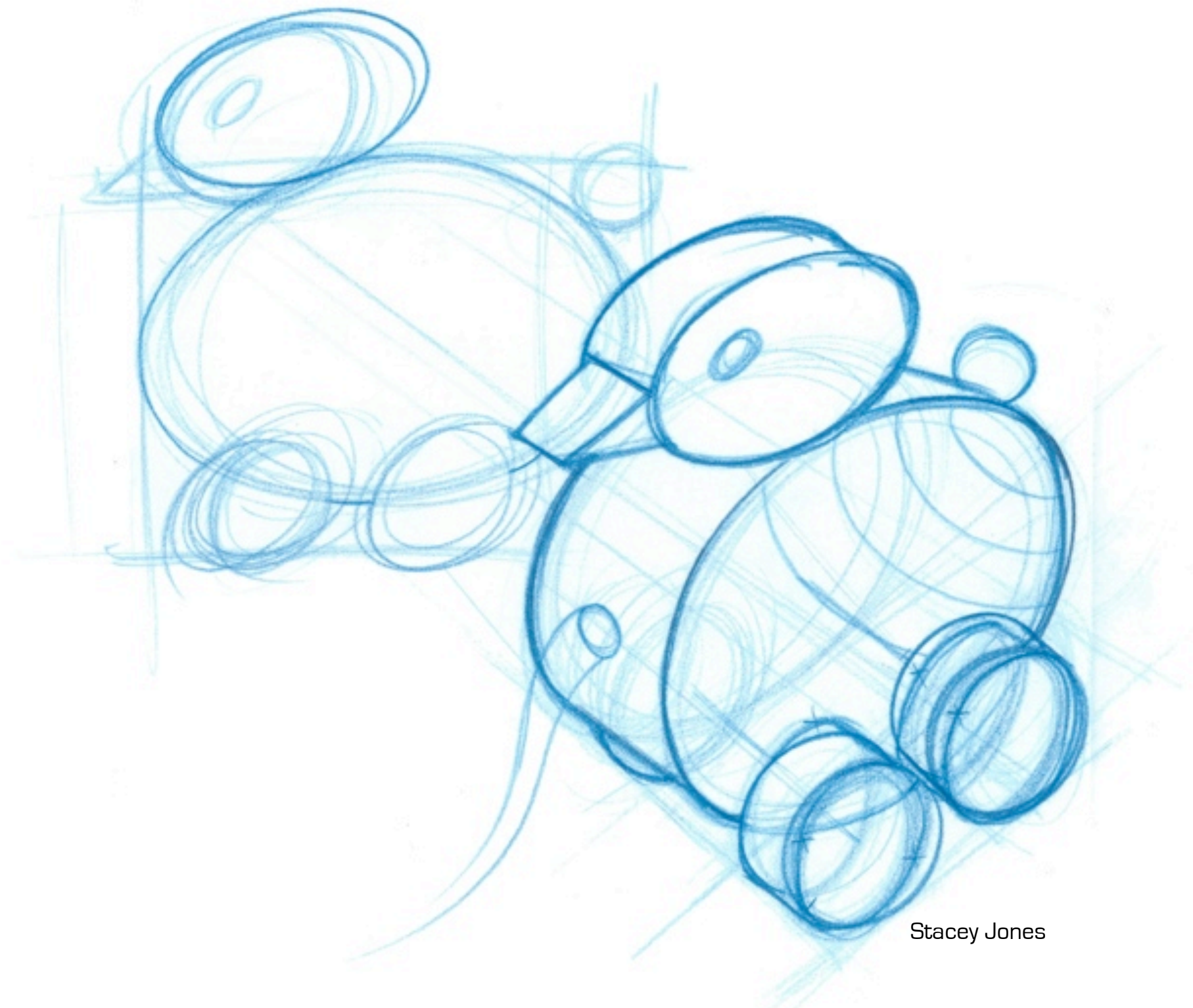
⑤

NATATA
6-22-09

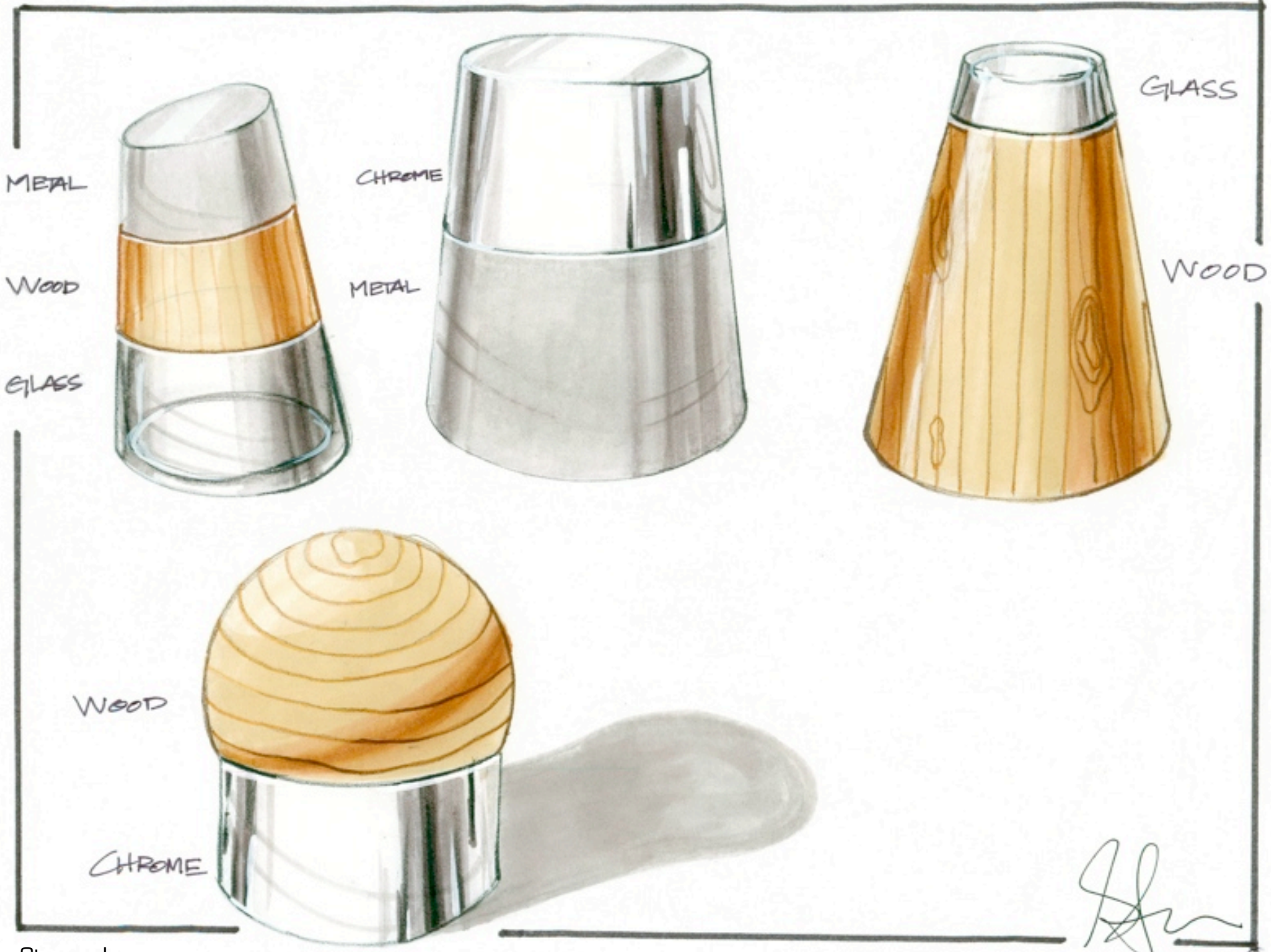


JAY MOSCARDINI 04/07





Stacey Jones



METAL

WOOD

GLASS

CHROME

METAL

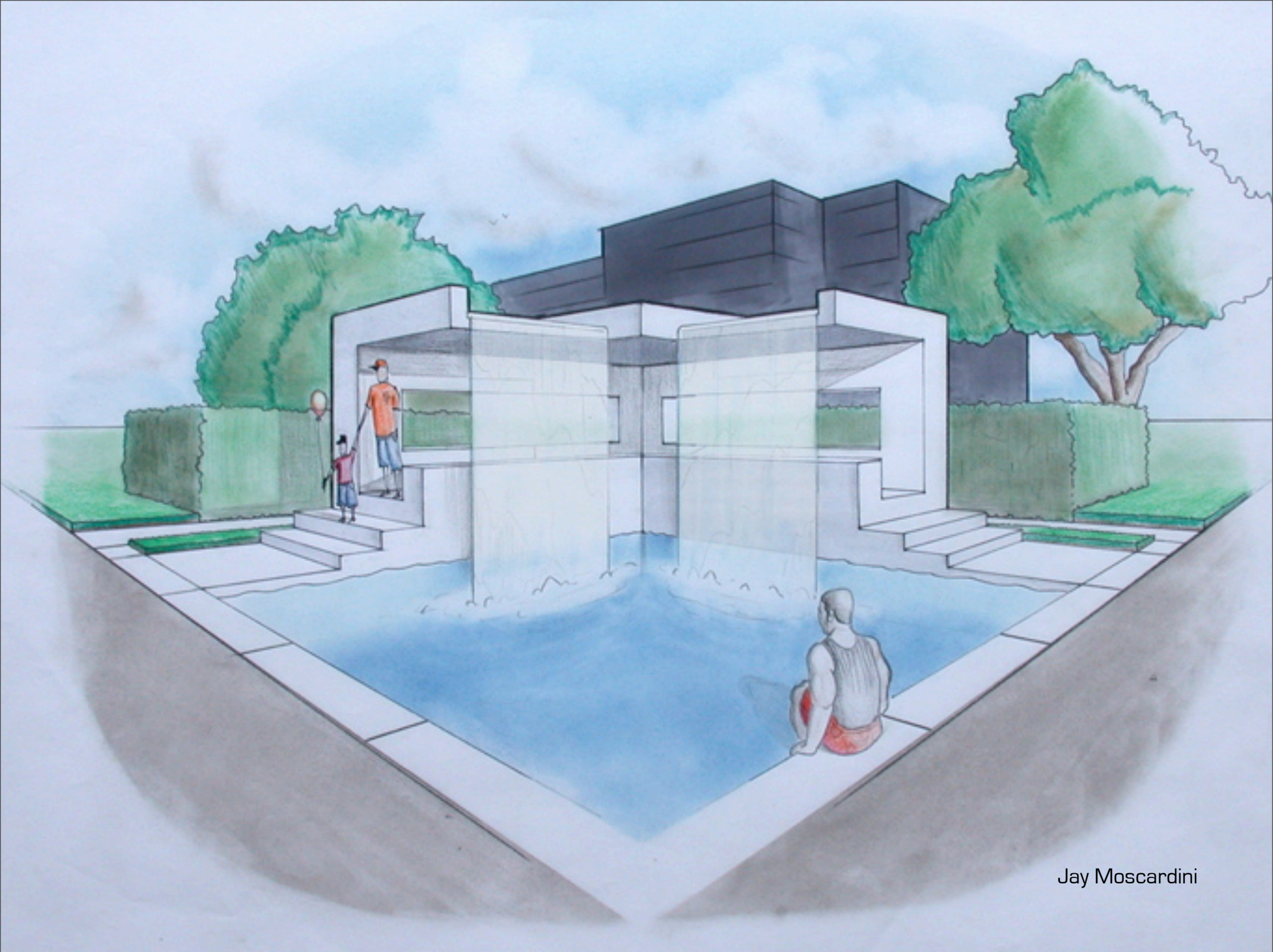
GLASS

WOOD

WOOD

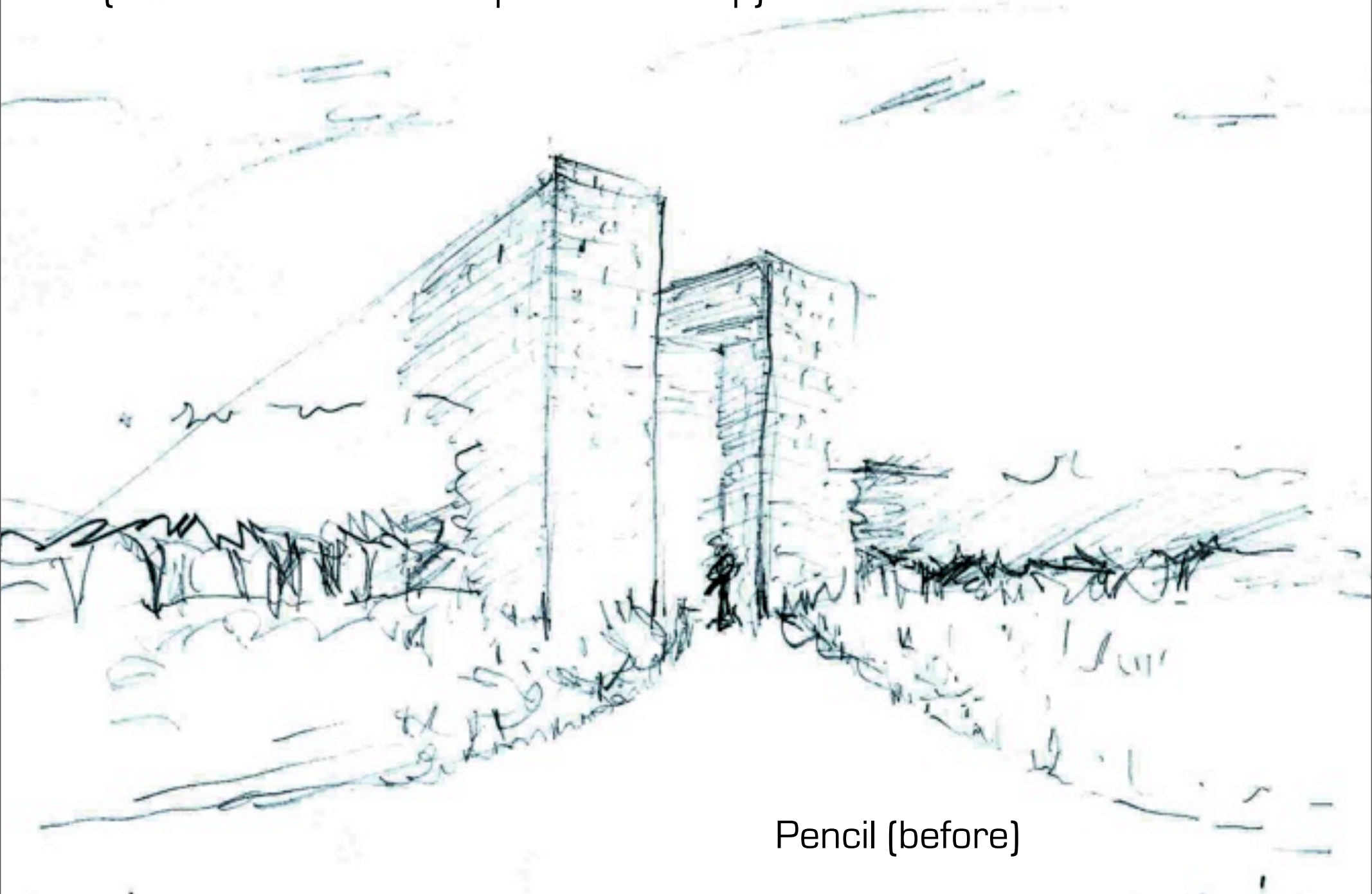
CHROME

Stacey Jones

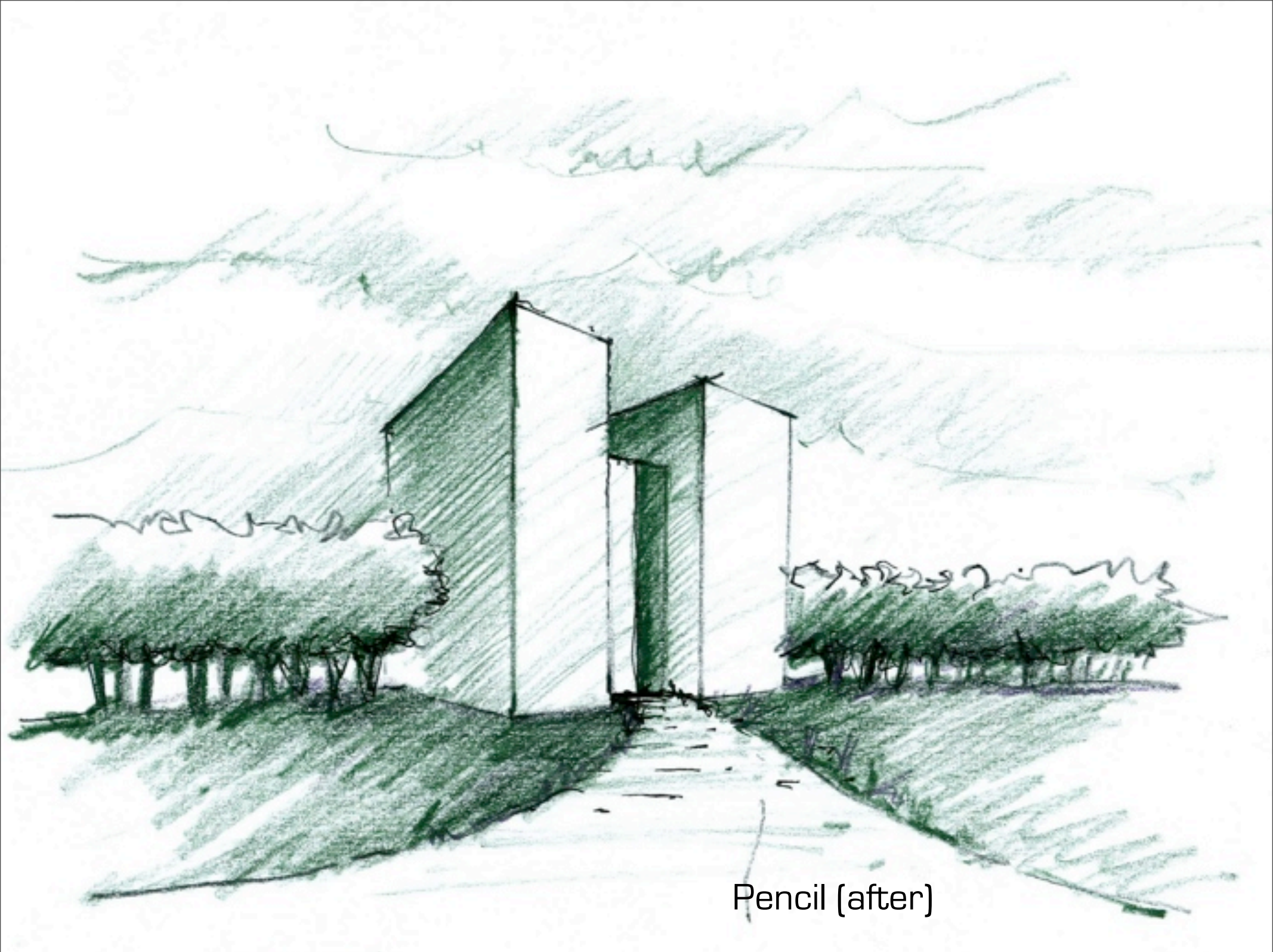


Jay Moscardini

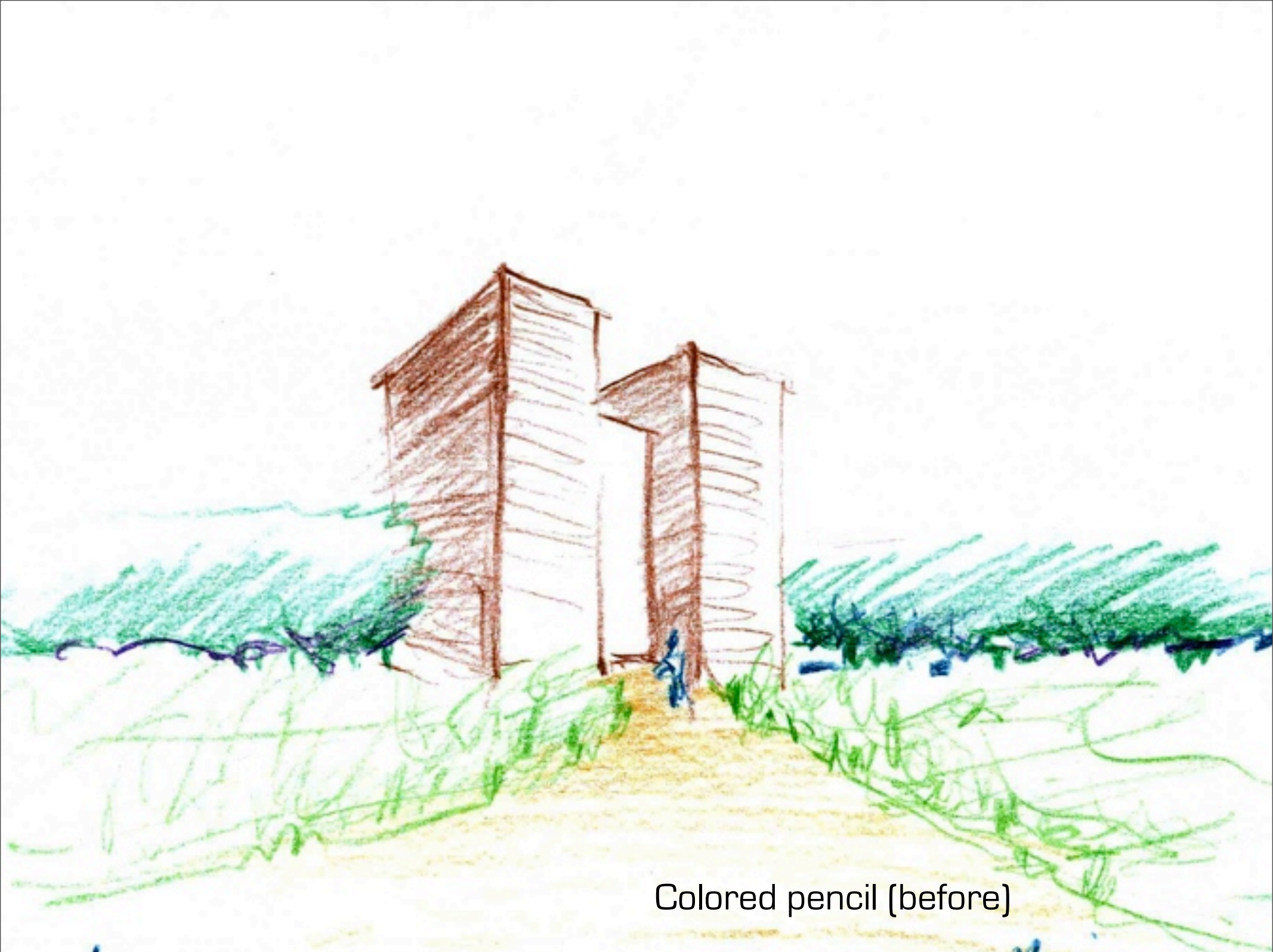
420 Rapid Viz
(based on Mike Lin Graphic Workshop)



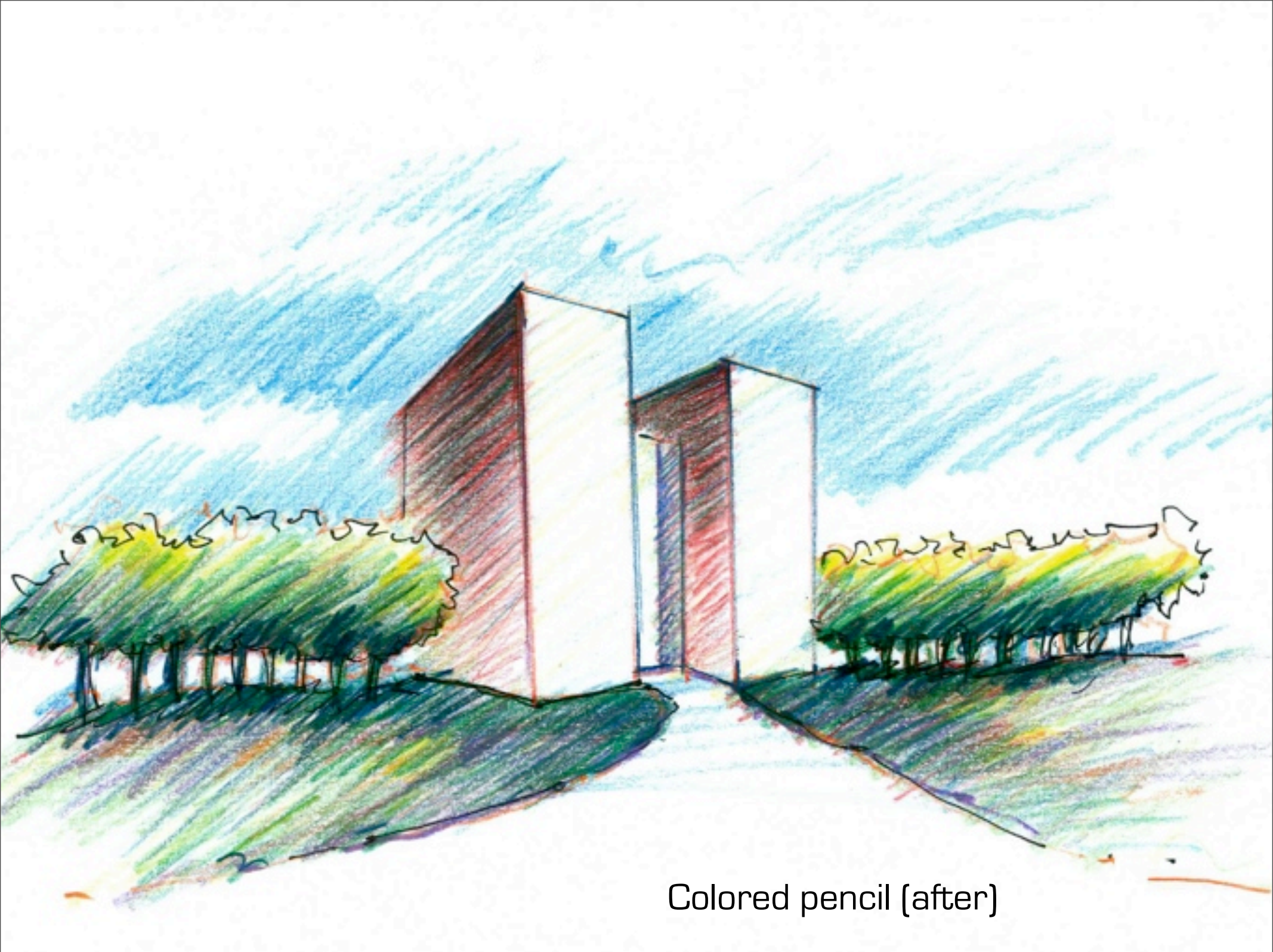
Pencil (before)



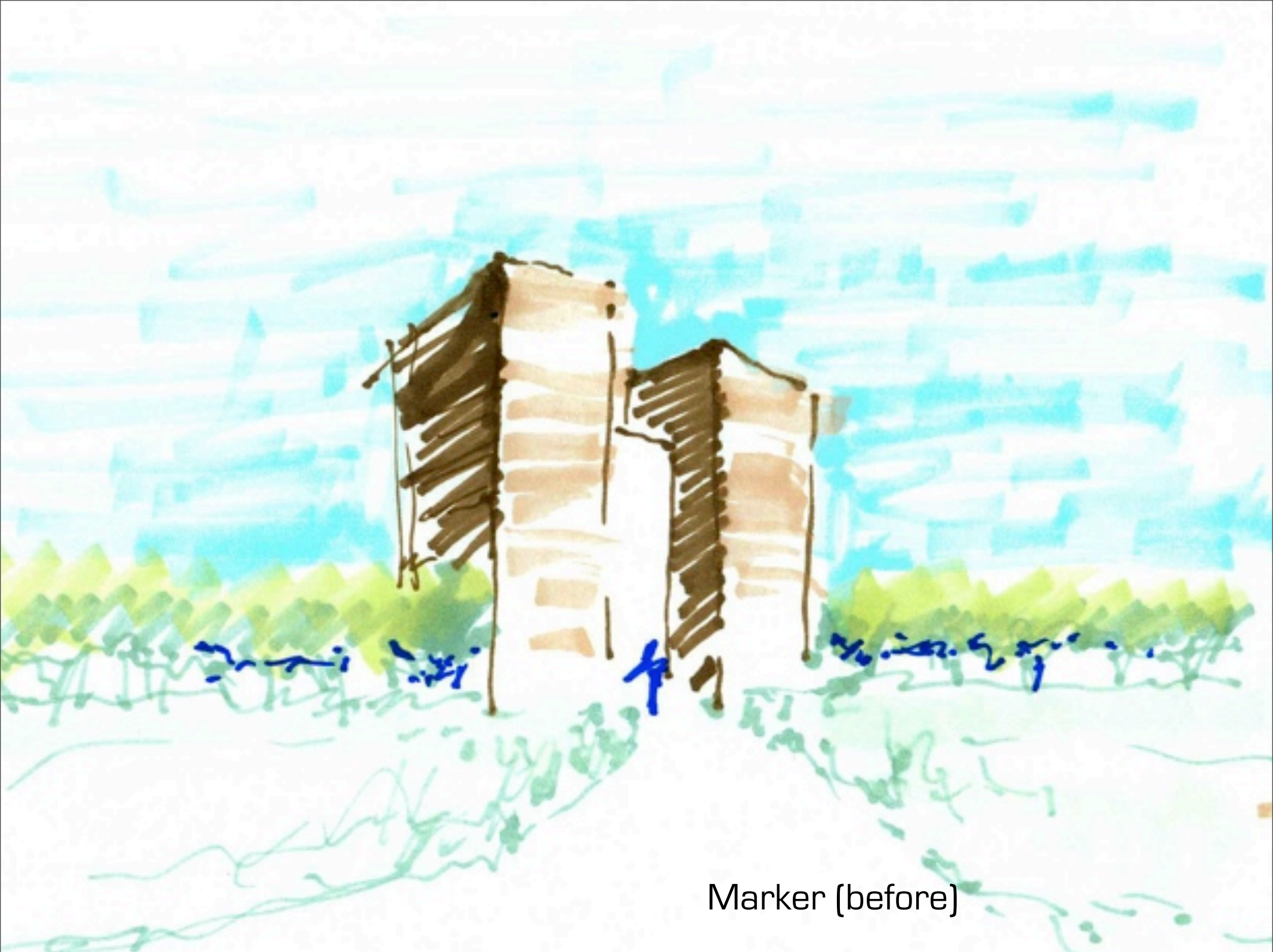
Pencil (after)



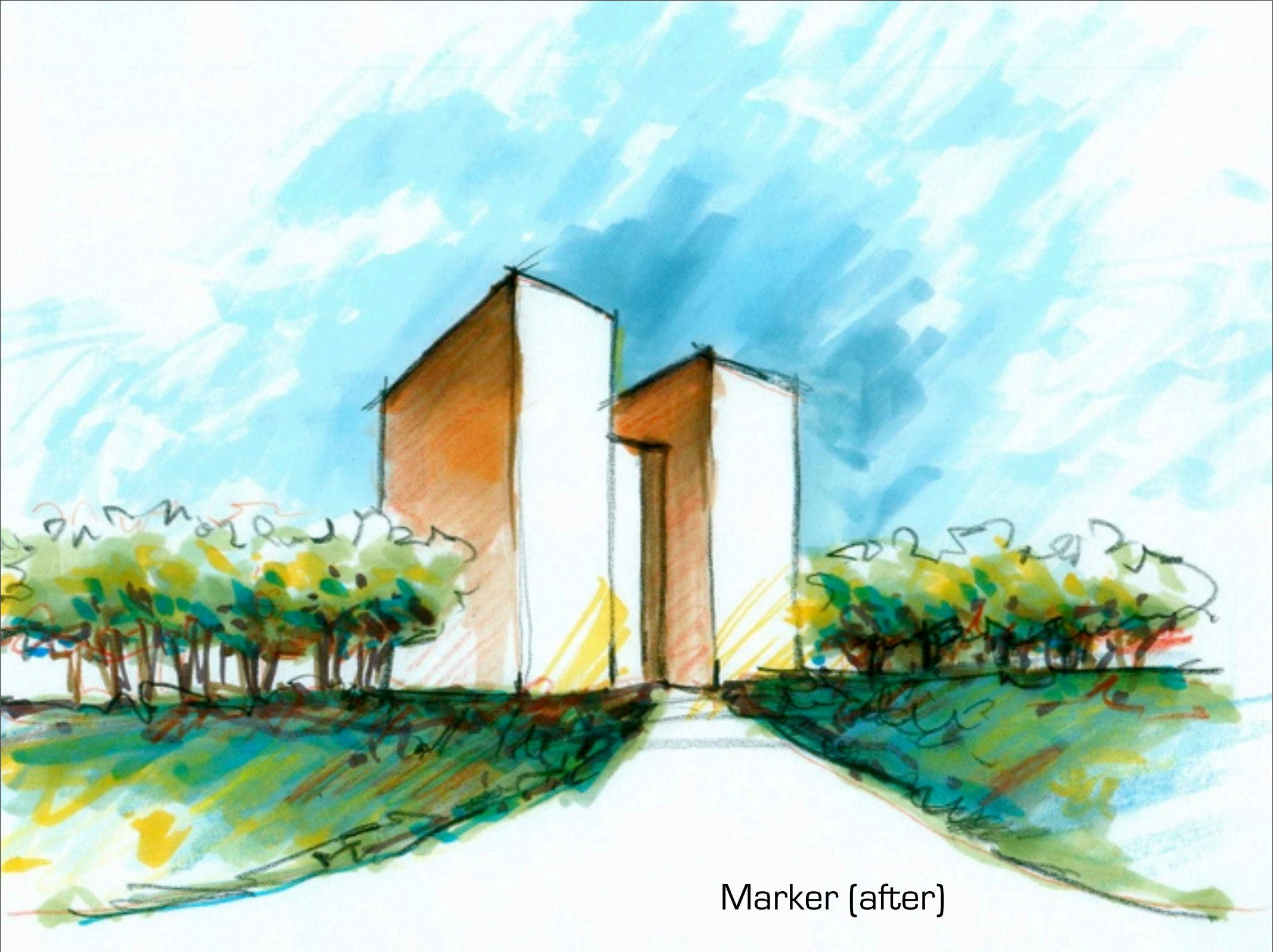
Colored pencil (before)



Colored pencil (after)



Marker (before)



Marker (after)

Information Design

How

- index
- user interface
 - abstraction
 - symbols
 - models
- representation
 - aesthetics
 - graphic design
- visualization
 - composition
 - clarity
- hierarchy
 - processing
 - filtering

Types

- navigation
- lists
- system
- diagram
 - timeline
 - map
- charts
 - cartography
 - graph
- details
- instruction
- network

Qualities

- flow
- contrast
- compelling
 - persuasive
- harmony
 - unity
- efficient
- exact
- unique

What

- framework
- information
 - data
 - research
 - analytics
 - reference
 - statistics
 - knowledge
- structure
 - relationships

Intention

- usability
 - organization
- memory
- experience
 - need
 - psychological
- user
 - culture
 - message
- communication
 - language
 - comprehension
- understanding
 - interpret
 - intuitive

523

Information Design 1

Jenny McKie
DAI 523
Project One
09/14/09

Jennifer McKie

1. Piece Goods	460.5	473.0	478.1	3.8	1.1
2. Domestics and Draperies	413.2	412.3	394.3	-4.6	-4.4
3. Women's and Children's Shoes	679.0	706.7	701.6	3.3	-0.7
4. Men's Shoes	915.7	929.3	930.2	1.6	0.1
5. Infants' Wear	579.8	580.0	578.0	-0.3	-0.3
6. Women's Underwear	599.1	625.8	641.0	7.0	2.4
7. Women's Hosiery	375.6	375.8	396.5	5.6	5.5
8. Women's and Girls' Accessories	563.0	640.2	619.5	10.0	-3.2
9. Women's Outerwear and Girls' Wear	360.0	377.5	361.4	0.4	-4.3
10. Men's Clothing	541.1	527.4	533.1	-1.5	1.1
11. Men's Furnishings	587.1	574.5	581.8	-0.9	1.3
12. Boys' Clothing and Furnishings	416.0	427.9	390.9	-6.0	-8.6
13. Jewelry	1003.5	1006.2	1009.4	0.6	0.3
14. Notions	847.6	856.1	871.7	2.8	1.8
15. Toilet Articles and Drugs	1041.3	1050.3	1044.8	0.3	-0.5
16. Furniture and Bedding	594.6	573.8	551.3	-7.3	-3.9
17. Floor Coverings	621.3	610.6	609.3	-1.9	-0.2
18. Housewares	686.2	674.1	666.0	-2.9	-1.2
19. Major Appliances	214.5	205.0	205.4	-4.2	0.2
20. Radio and Television	27.4	25.6	24.2	-11.7	-5.5
21. Recreation and Education ¹	77.0	75.7	73.8	-4.2	-2.5
22. Home Improvements ¹	158.7	155.0	155.0	-2.3	0.0
23. Automotive Accessories ¹	135.8	135.7	137.7	1.4	1.5
1-15. Soft Goods	567.8	577.4	571.2	0.6	-1.1
16-20. Durable Goods	364.8	353.7	347.8	-4.7	-1.7
21-23. Miscellaneous Goods ¹	99.3	98.0	97.2	-2.1	-0.8
Store Total ²	500.2	502.6	496.8	-0.7	-1.2

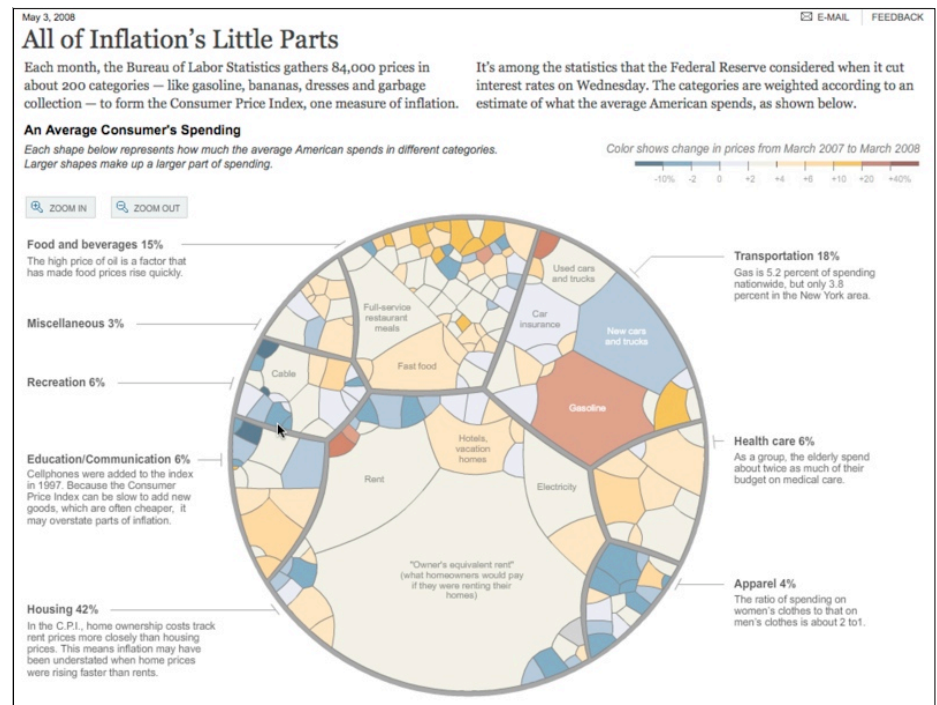
Data set (numbers) in



Data set "meat grinder"

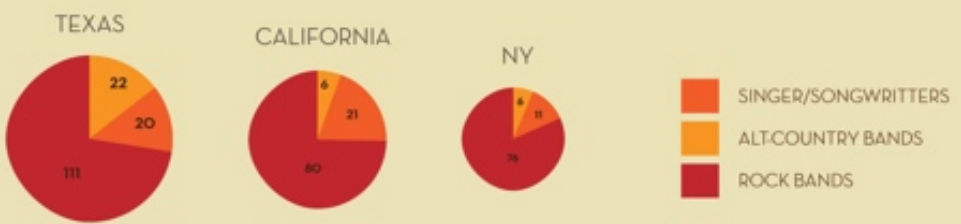
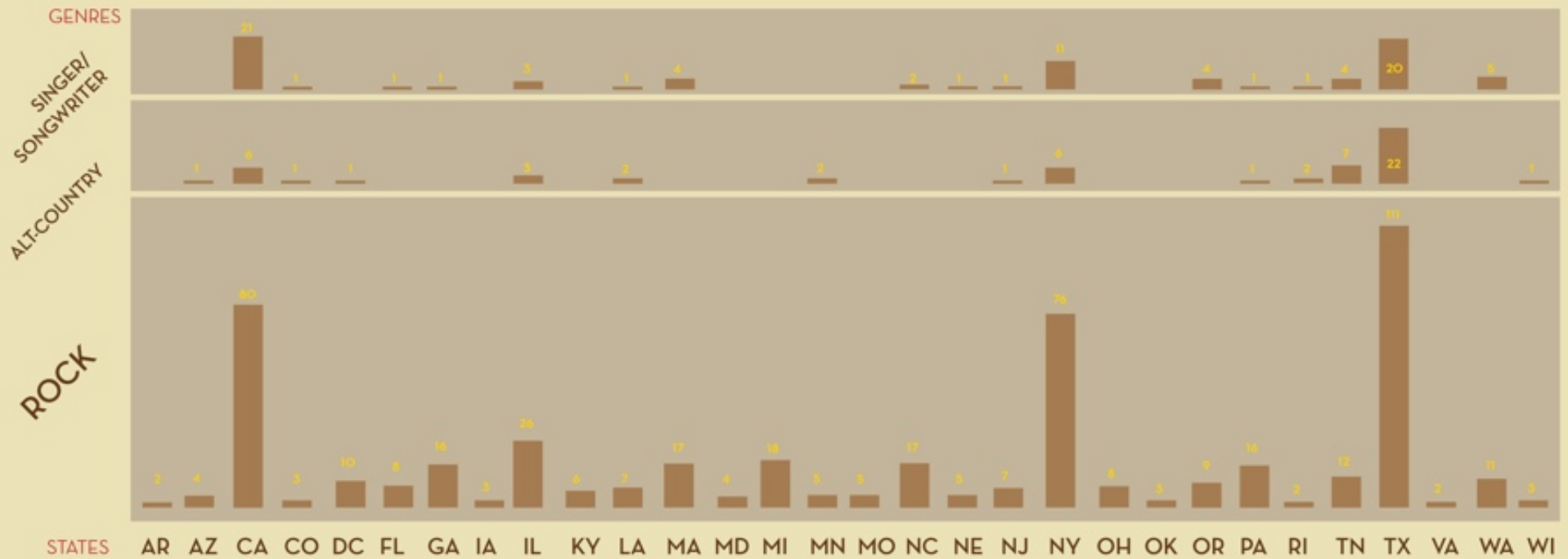
>>> All of inflation's little parts

Voronoi tree map by Amanda Cox for The New York Times



Data visualization (graph) out

SXSW BANDS BY GENRES AND STATE ORIGINS



The three states that many of the bands called home

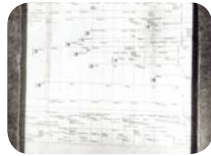
SOUTH BY SOUTHWEST
MUSIC CONFERENCE
& FESTIVAL 2007

DAI 523 Information • Data and Text Visualization Types
Gritchelle Fallegson • 10/19/09 • Pino Trogu

Gritchelle Fallegson

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 Barbeau-Dubourg. **1753**



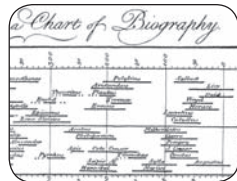
Charles Joseph Minard's *Carte figurative de pertes successives en hommes de l'Armée Française dans la campagne de Russie 1812-1813*. Among the finest of Minard's graphical works, this chart plots the catastrophic loss of men in relation to place, time, and temperature during Napoleon's march to Moscow.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

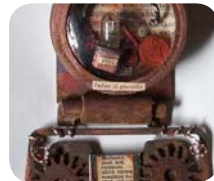
1765

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.



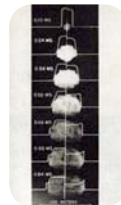
1889

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.



Statistics

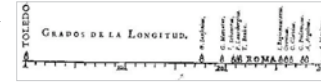
A meta-science (or meta-language) for dealing with data collection, analysis, and interpretation, drawing conclusions based on data and estimating the present or predicting the future.

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 depicted of 12 determinations of the longitude from Toledo to Rome. It's most likely the first visual representation of statistical data.



Longitude, Michael F. Langren, 1644

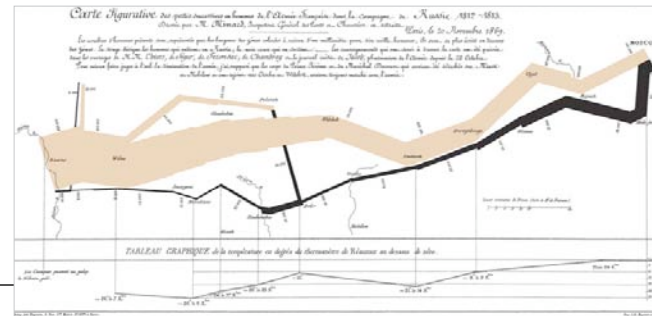


William Playfair (Sept 22, 1759 – Feb 11, 1823) was a Scottish engineer and political economist, who is considered the founder of graphical methods of statistics. William Playfair invented four types of diagrams: in 1786 the line graph and bar chart of economic data, and in 1801 the pie chart and circle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



Martha Pettit

05

RAY & CHARLES EAMES

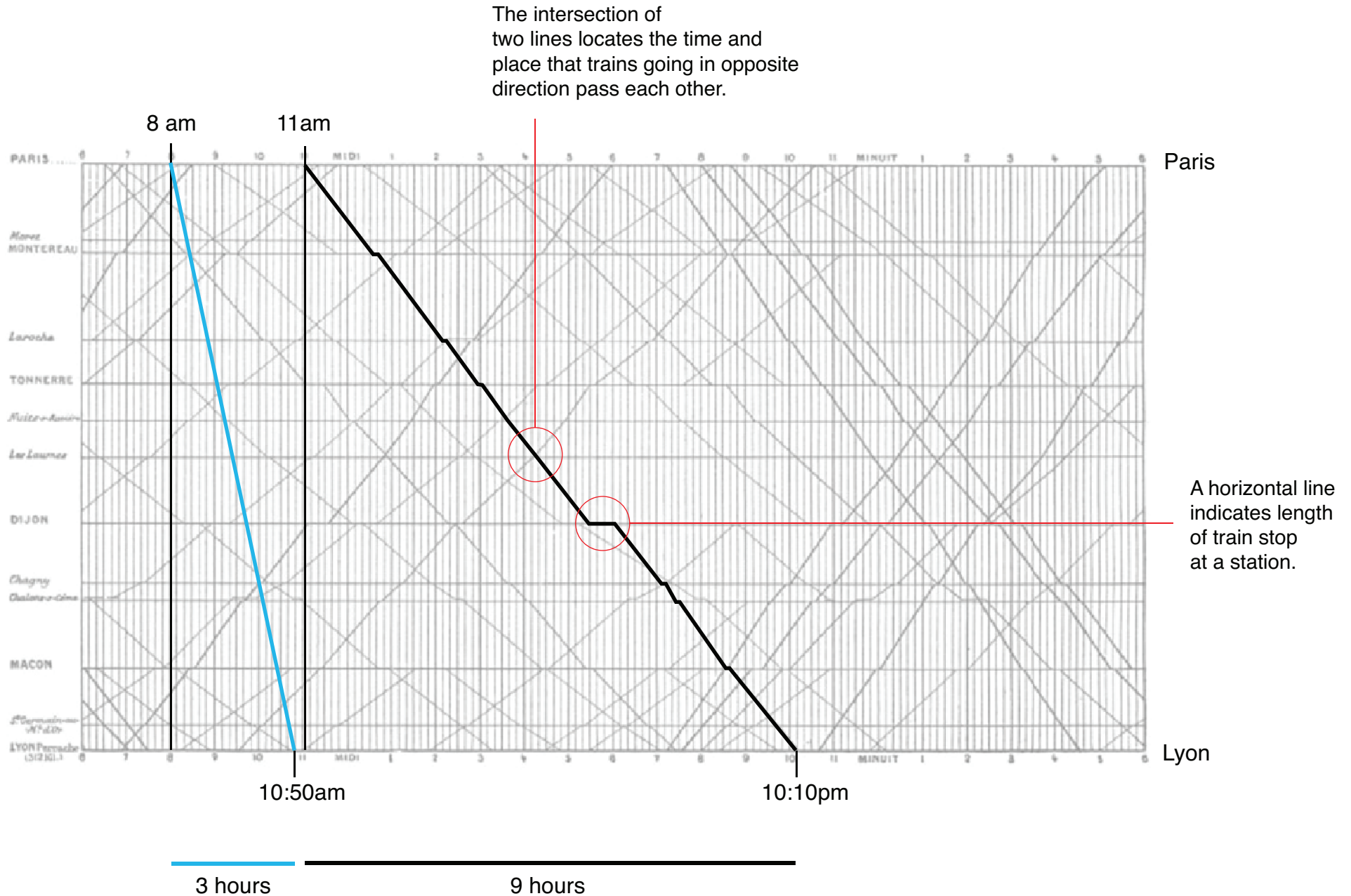
Information Design Through Films & Exhibitions



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



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

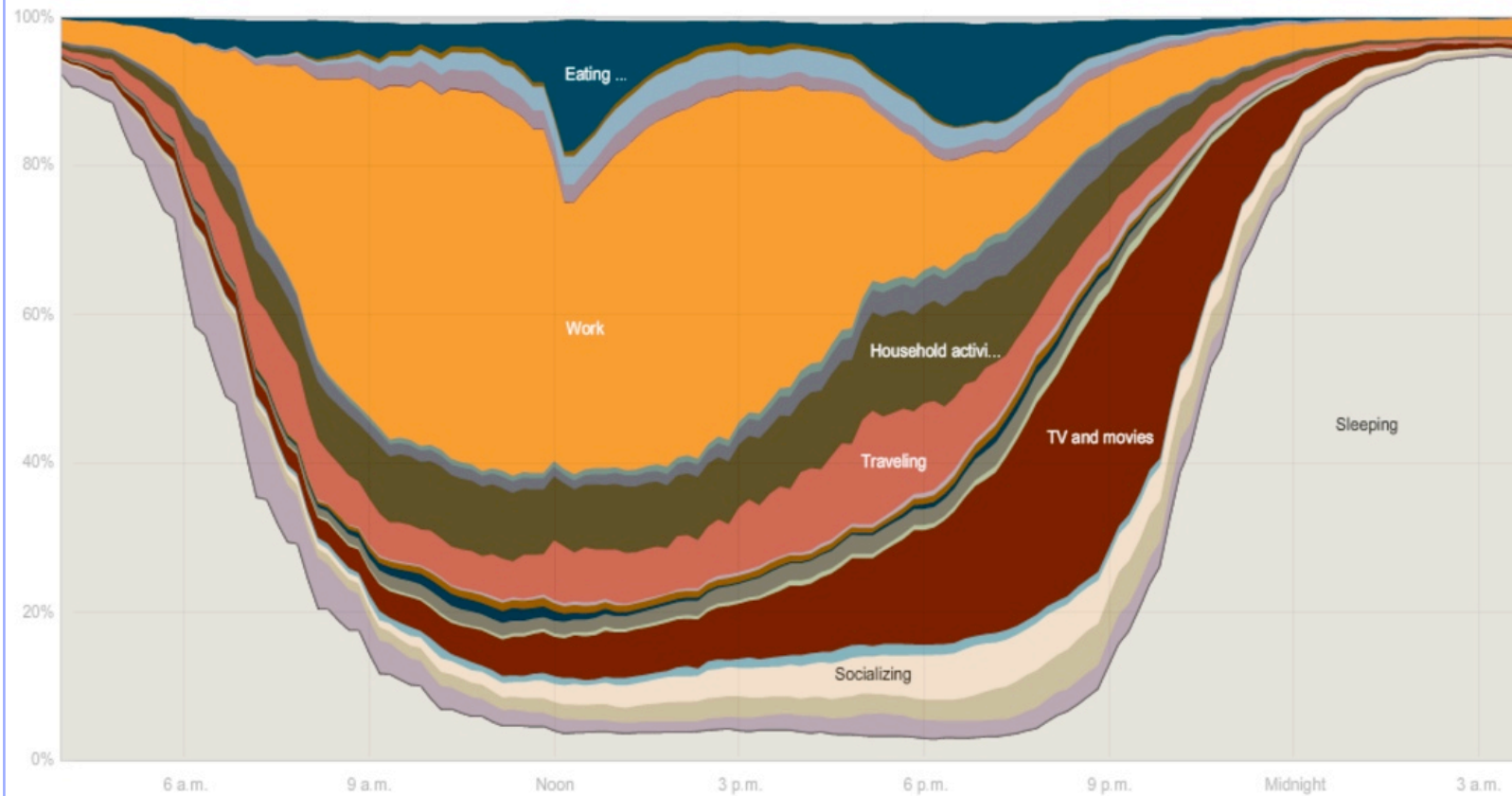
How Different Groups Spend Their Day

The American Time Use Survey asks thousands of American residents to recall every minute of a day. Here is how people over age 15 spent their time in 2008. [Related article](#)

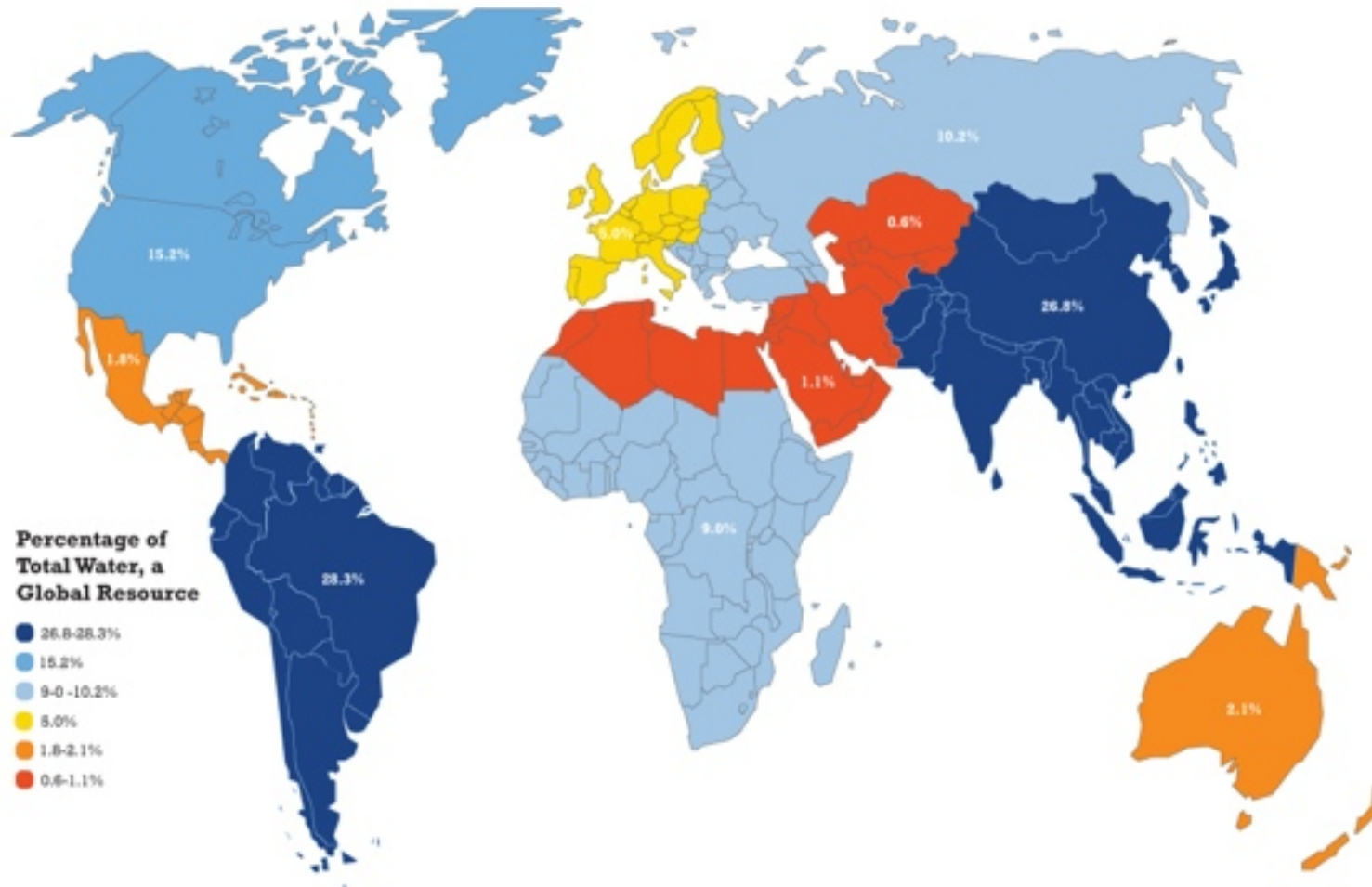
The employed

At 6 a.m., about 60 percent of employed people are sleeping, compared with more than 80 percent of those who are unemployed.

Everyone	Employed	White	Age 15-24	H.S. grads	No children
Men	Unemployed	Black	Age 25-64	Bachelor's	One child
Women	Not in lab...	Hispanic	Age 65+	Advanced	Two+ children

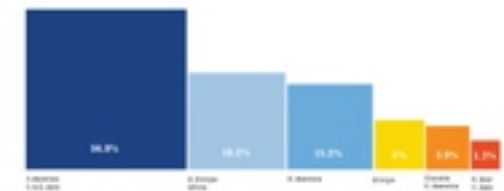


Water As a Global Resource



Water Scarcity A Growing Global Problem

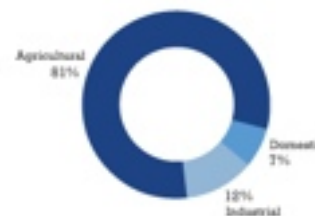
Since 1960 the world's population has doubled. With population growth comes the international need for water. According to the United Nations Environment Programme, more than half of the world's population will struggle with water shortages by 2030. Today rivers, lakes, and reservoirs are being fought over. Climate changes are melting glaciers and sea levels are rising, spoiling fresh water resources. The world is in a water crisis. While the population can help by reducing water use domestically, there can always be away to conserve more water.



The visual map to the left shows the percentage of total water use in each region. While this is an effective visual, the size of the regions do not show the different percentage ratios. To compare ratios, the visual above shows the percentage of water used by a per-capita basis.

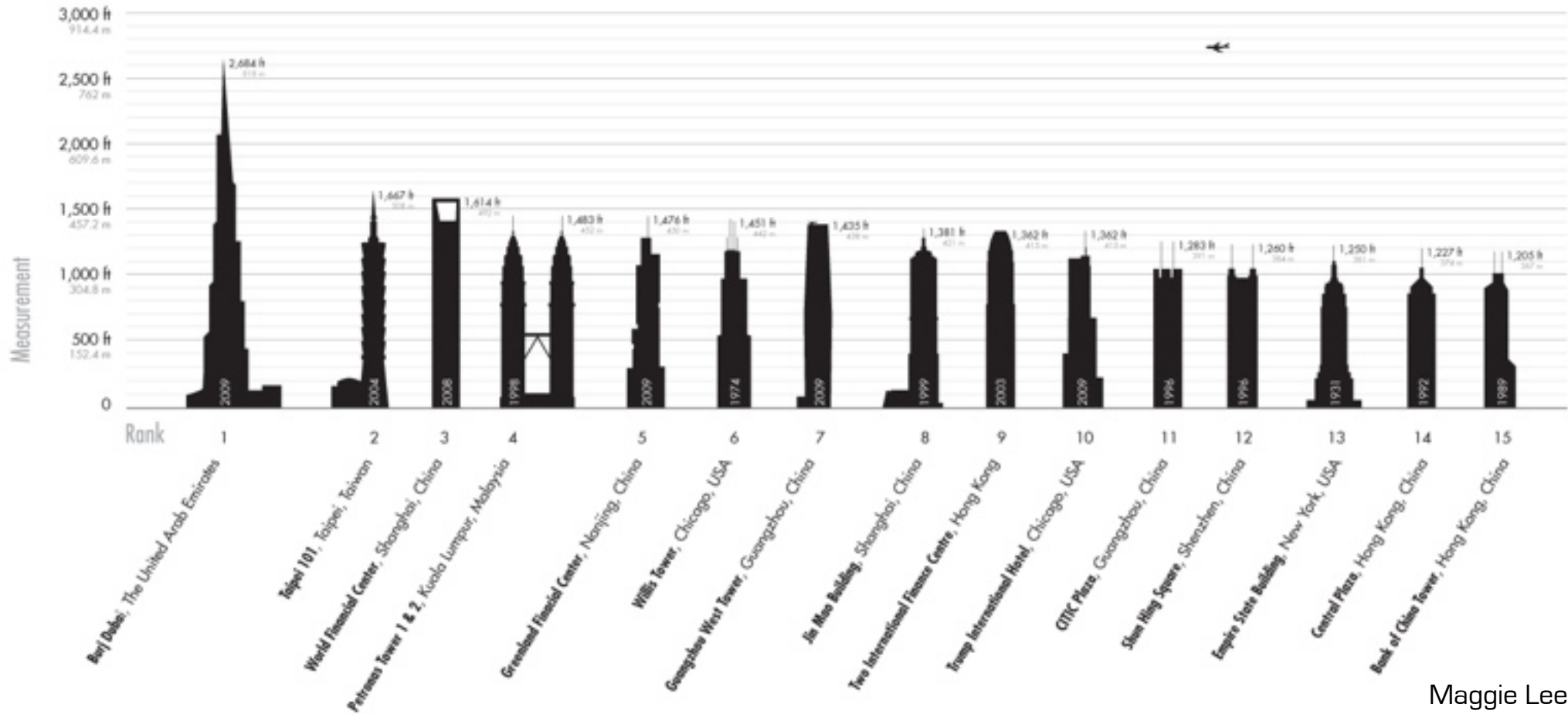
Water Use by Sector Agricultural, Domestic, and Industrial

Water use can be broken down into three main categories, water consumption domestically, industrially, and agriculturally. The Food and Agriculture Organization claims that 70 percent of world water goes to agriculture. Currently, countries considered low income are using most of their water agriculturally to provide food globally. These are also



Miranda Bague

World's Tallest Buildings 2009



Maggie Lee

Location Map

World Map: wikipedia.org



World's Tallest Building Criteria

Reference: skyscraper.com

Criteria for Inclusion on the List of 100 Tallest Buildings by the Council on Tall Buildings and Urban Habitat

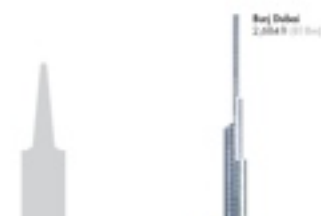
This data was gathered and/or supplied by members and representatives of the Council on Tall Buildings and Urban Habitat who represent world leaders in the field of the built

When does a building appear on the list?

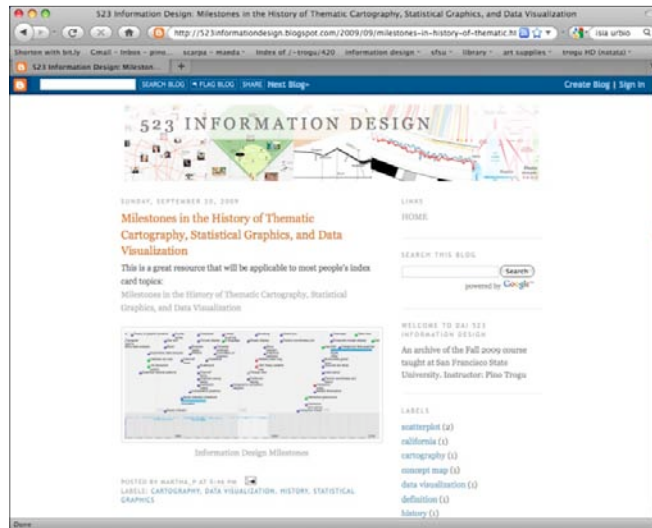
When a building is "topped out" - the point of construction when the structure has met its proposed structural top (see height definition below) - the building is officially ranked and is placed on the list.

Rank

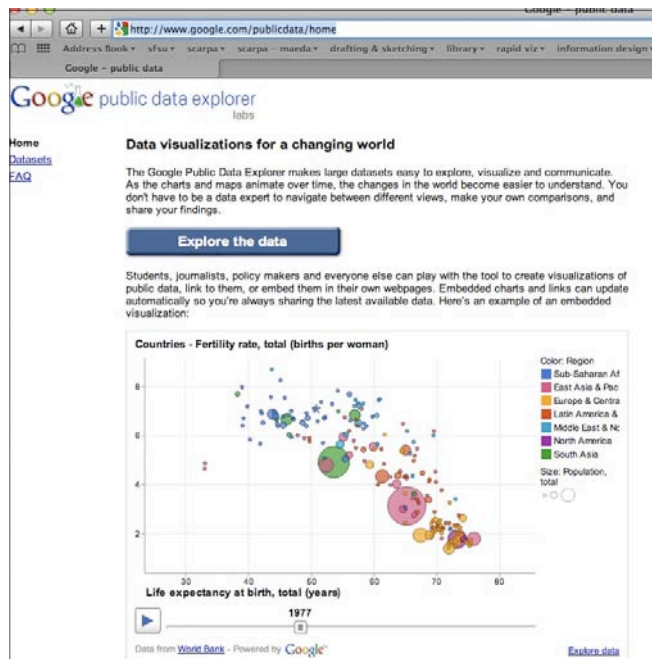
Ranking is determined by height to the structural top of the building (see above). If there is a tie, the building with the larger number of stories is ranked higher. If a tie still remains, the building that was completed first is ranked higher. If a tie would still



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



Google public data explorer: <http://www.google.com/publicdata/home>



PRODUCT DESIGN



524

Information Design 2: Exhibits





Stream

FLUIDITY IN DESIGN

20

FOR ENTRIES

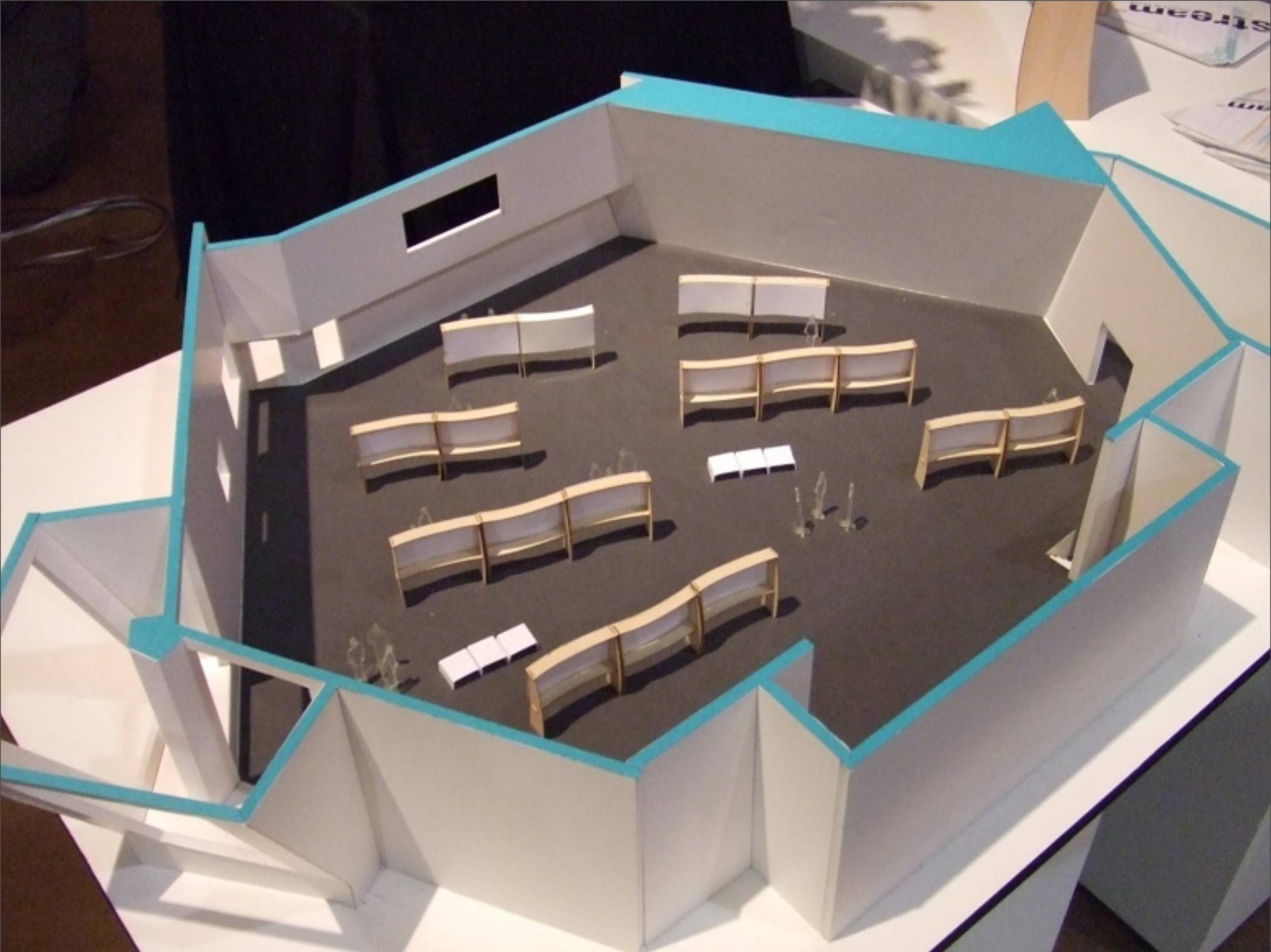
ANNIVERSARY STUDENT EXHIBITION

Price FA121









EXIT

stream²⁰
FLUIDITY IN DESIGN

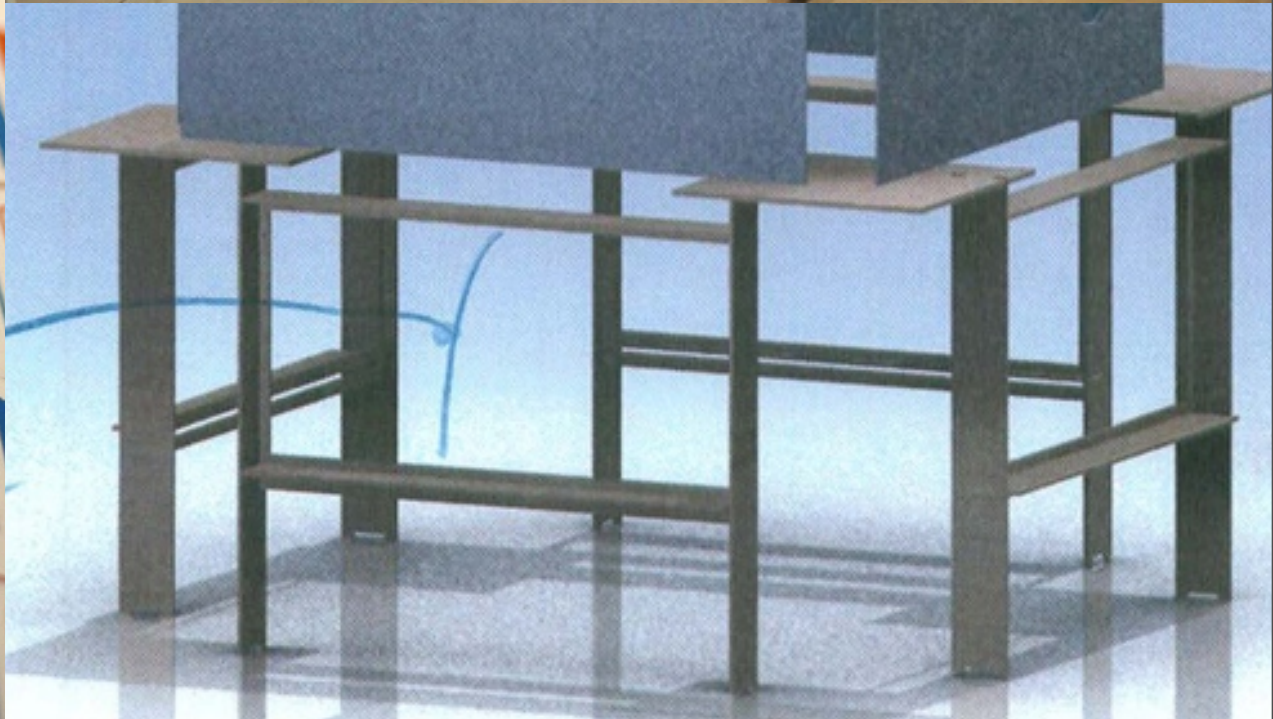


i n p u l s e

2010 THE RHYTHMS OF DESIGN













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

The image shows a screenshot of a Blogger blog page. At the top, the browser address bar shows the URL <http://524exhibit.blogspot.com/>. The page header features the title "in pulse" in a large, lowercase, sans-serif font, with a horizontal bar of colored squares (red, orange, yellow, green, blue) underneath. Below the title, the year "2010" and the subtitle "THE RHYTHMS OF DESIGN" are displayed in red. The main content area is dated "FRIDAY, MAY 28, 2010" and has a sub-header "in pulse thoughts". It contains a grid of six photographs: a close-up of a sign with the "in pulse" logo, a long hallway with a wall display, an exhibit booth with a table and flowers, a person looking at a display, another exhibit booth, and a tray of pastries. On the right side, there is a blue sidebar with a "HOME" link, a welcome message, contact information for the instructor Pino Trogu, a search bar, and a "Label Cloud" link.

Interests



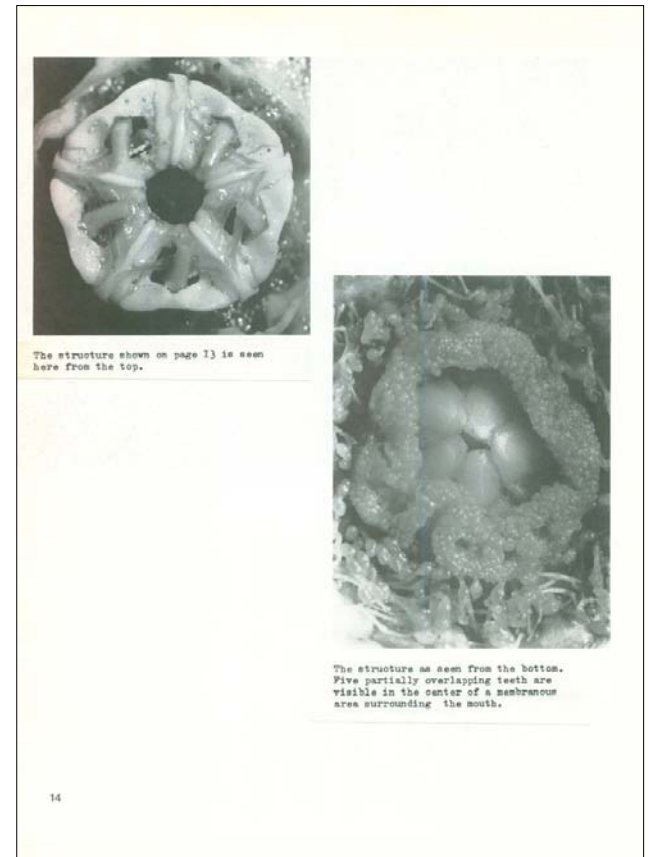
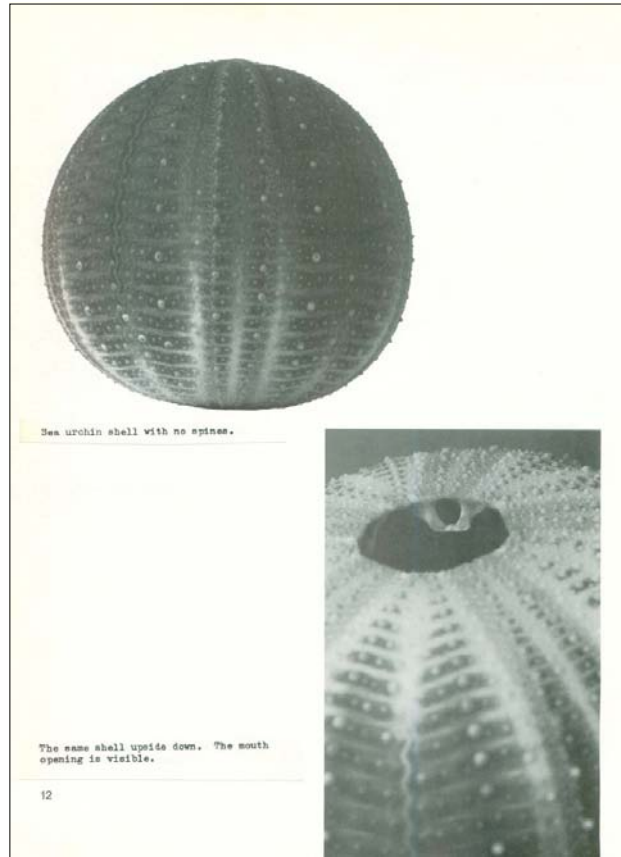
Photography workshop



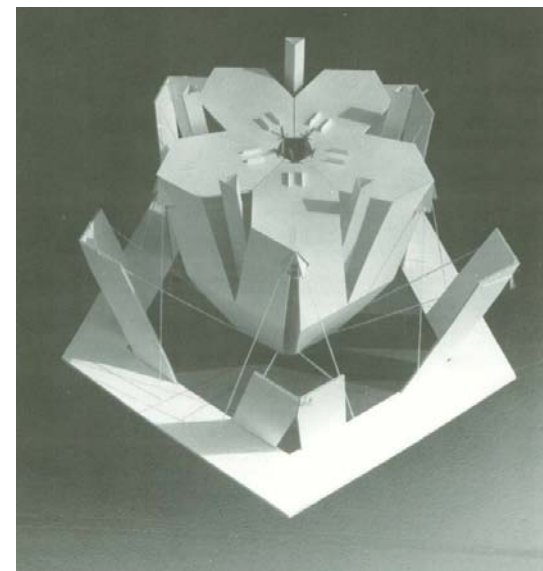
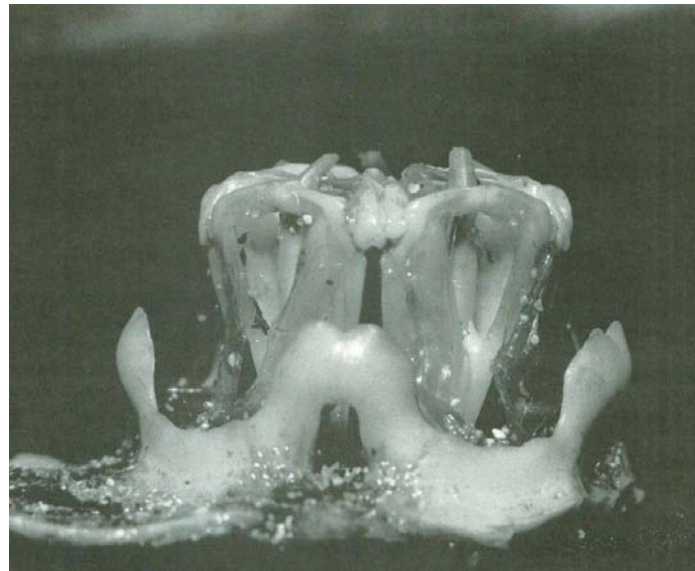


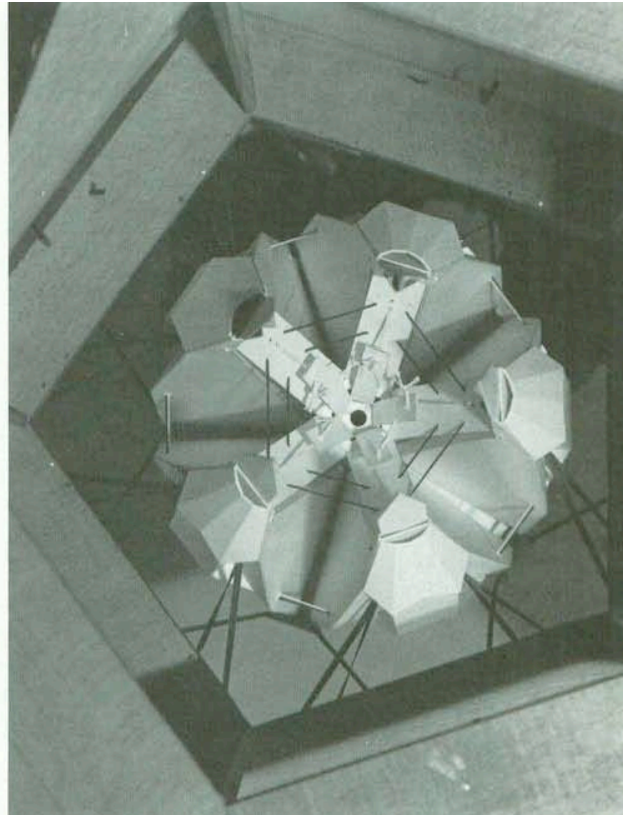
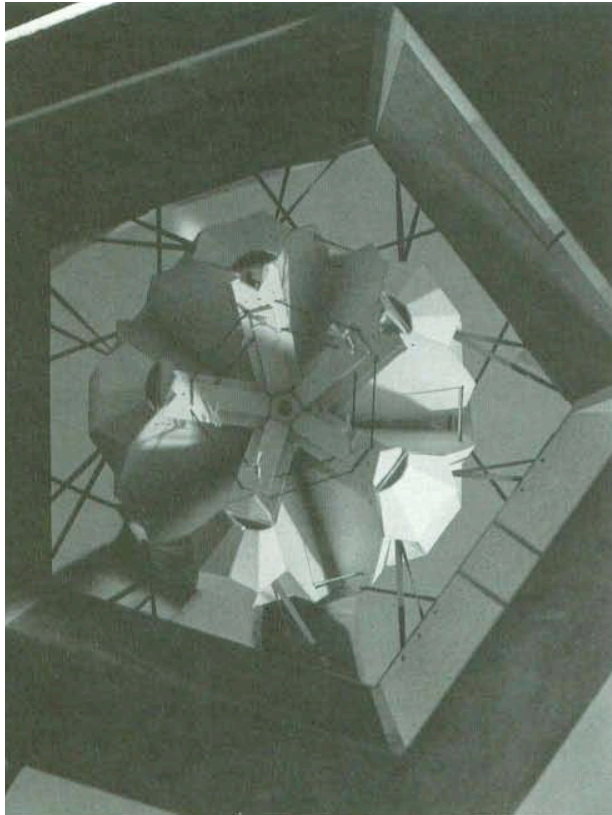
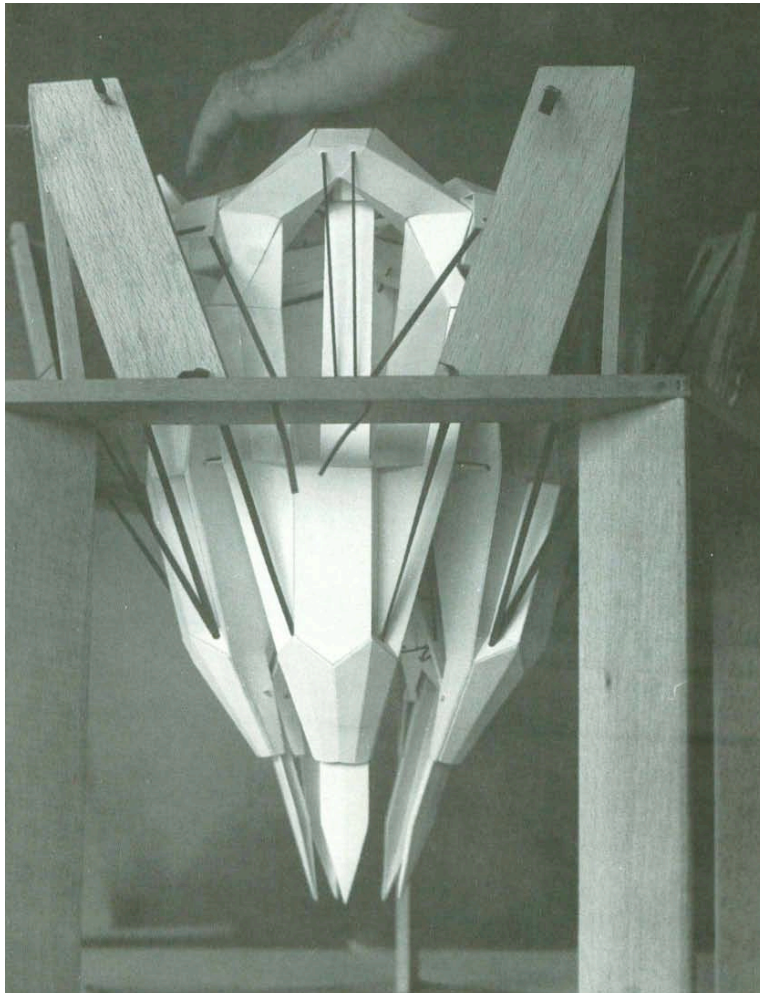
Letterpress
& bookbinding

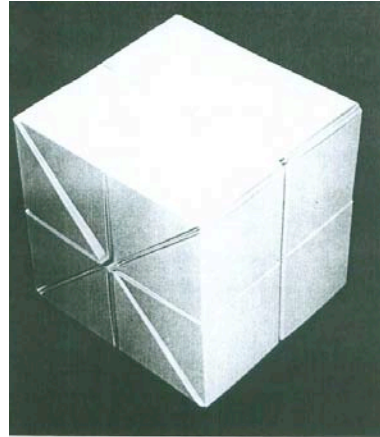




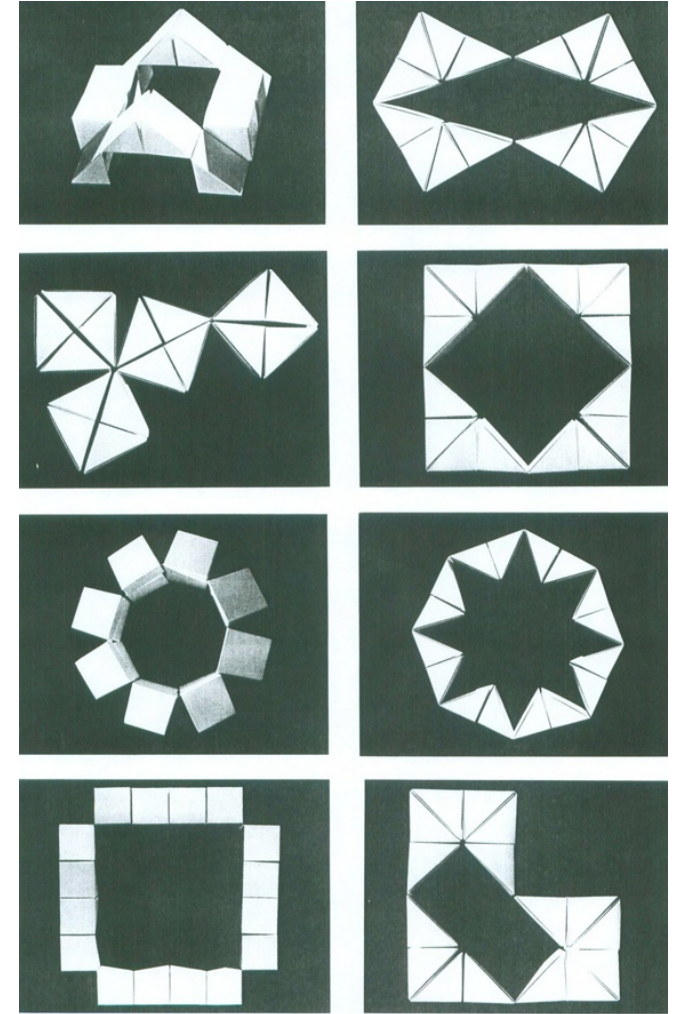
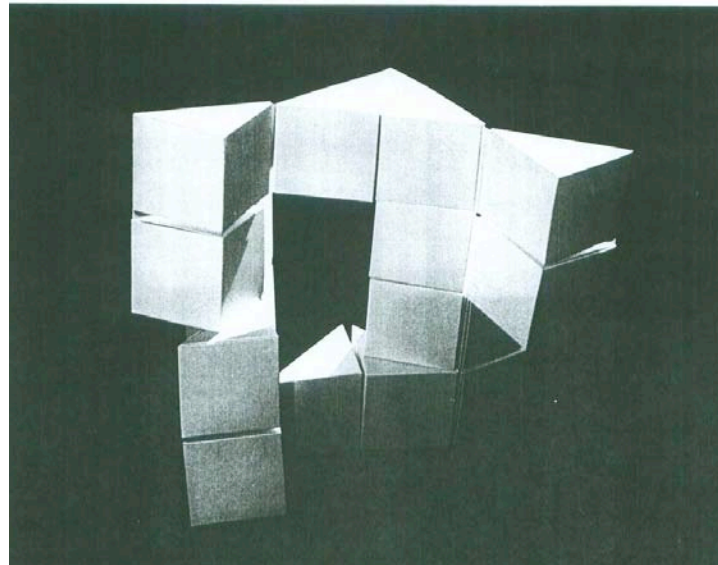
Translations: Bionic models



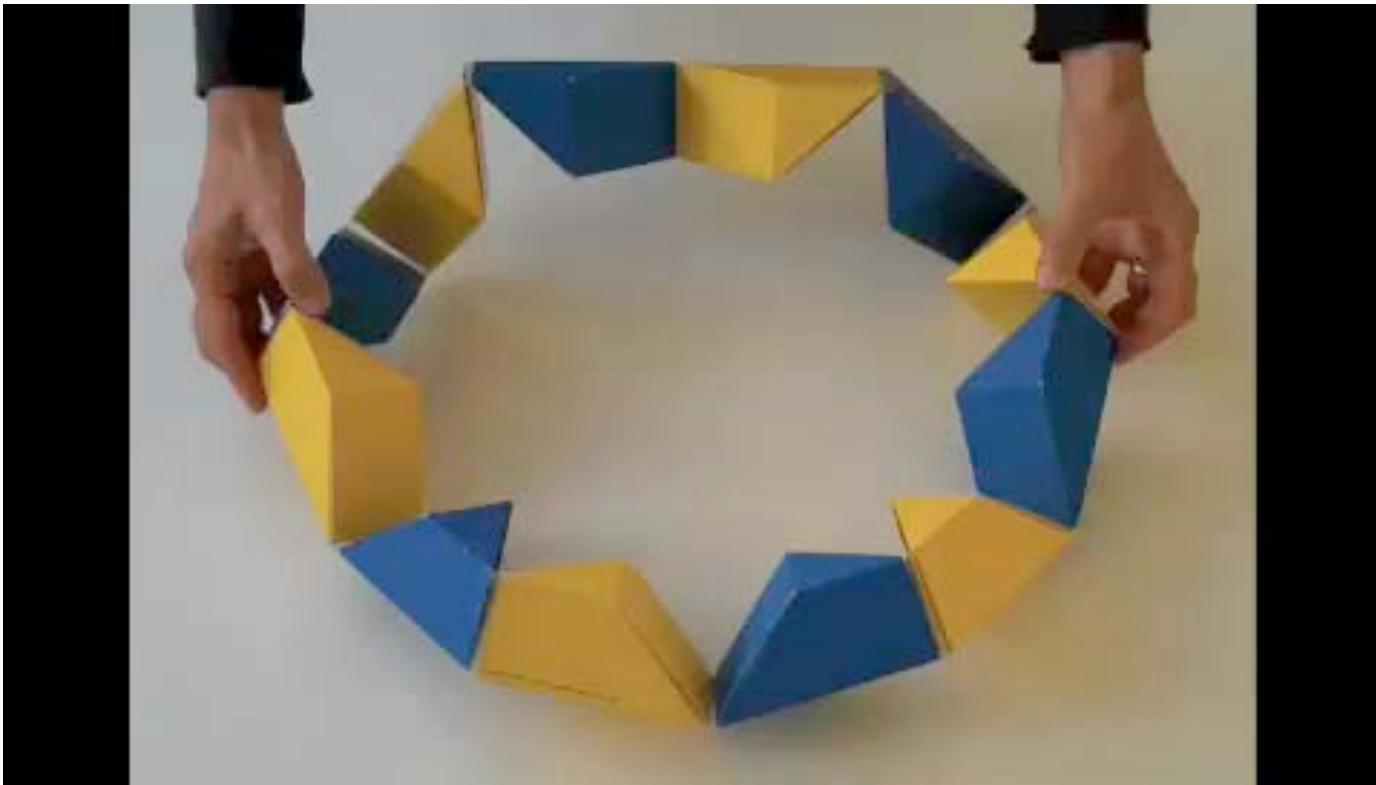




Rotazioni di catene esaedriche.



Translations:
 Geometry models



>>> In Pulse: The Rhythms of Design

Video presentation by Nancy Salcedo [on Youtube]

t h e

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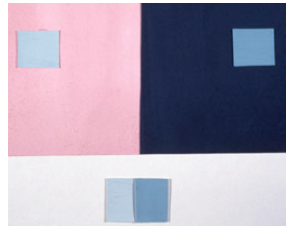
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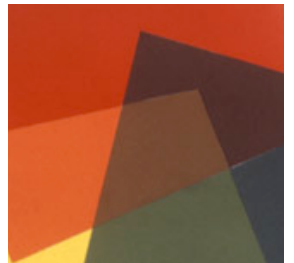




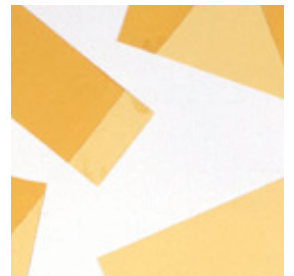
- Letterpress, typography & bookbinding
- Basic design - foundation
- Color theory



- Semiotics
- Design criticism
- Span across disciplines



- 2D, 3D, motion graphics, web design
- Computers and pencils
- Hand-eye connection
- How to teach drawing in the age of computer (by doing, by building, by showing)
- 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)

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Music in the presentation: Bonobo / Dial M for Monkey