

PINO TROGU

SFSCU

5 APRIL 2007

YOU ARE HERE.



A sense of place
a starting point



Half-way
between Europe and Africa.



An island of open vistas



dotted by bent trees

and old stone towers 🍏



N.168

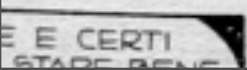
€ 2,30

completa della collana Tex

TEX



American heroes.
.
a straight shooter



Helps the indians defend their land.

N. 1748

WALT DISNEY

LIRE 1700

TOPOLINO

FINALE 1° TROFEO
DI SCHERMA



publisped - abb. post. - 07/02/00 - roma - set. p. m. s. n. e. - sc. m. a. c. i. g. i. l. - 10/00

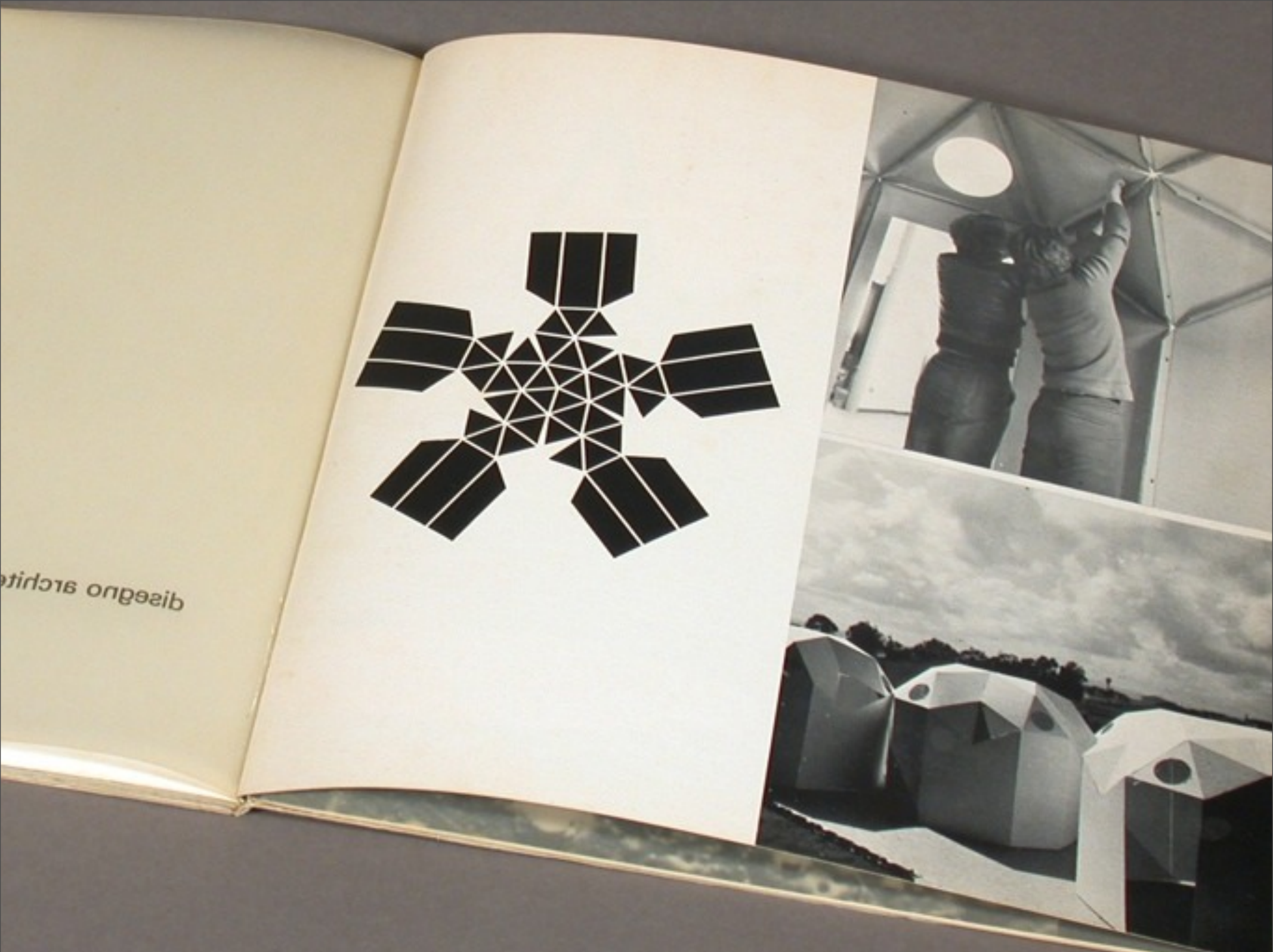
A mouse
named TOPOLINO
plays
with ducks



STUDY



The Art Institute
in Sardinia.

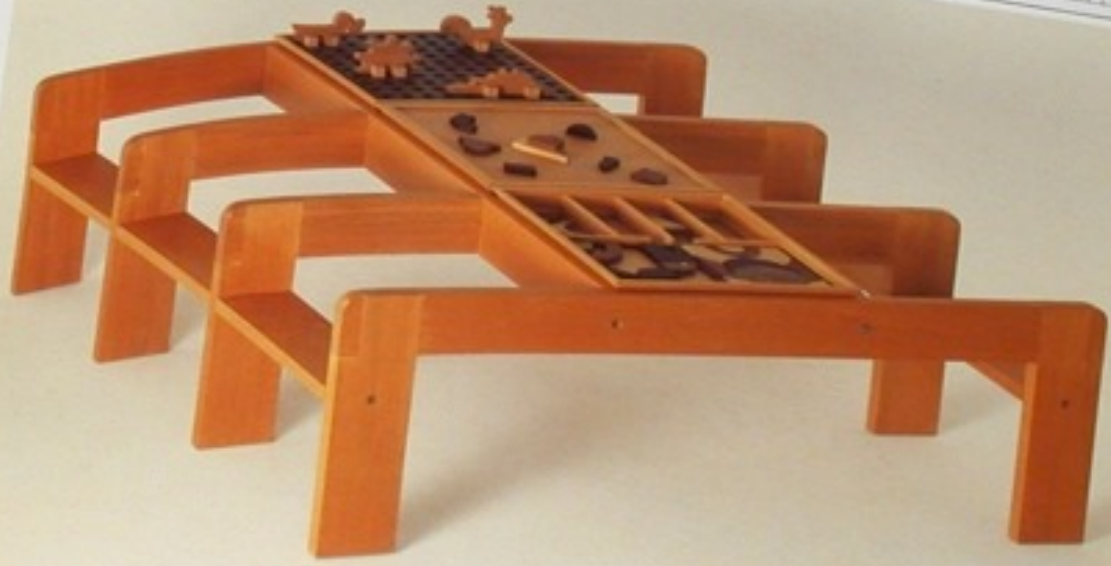
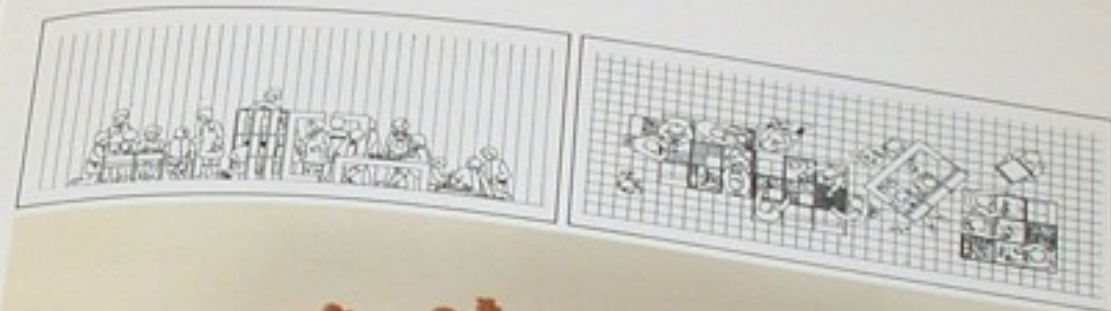
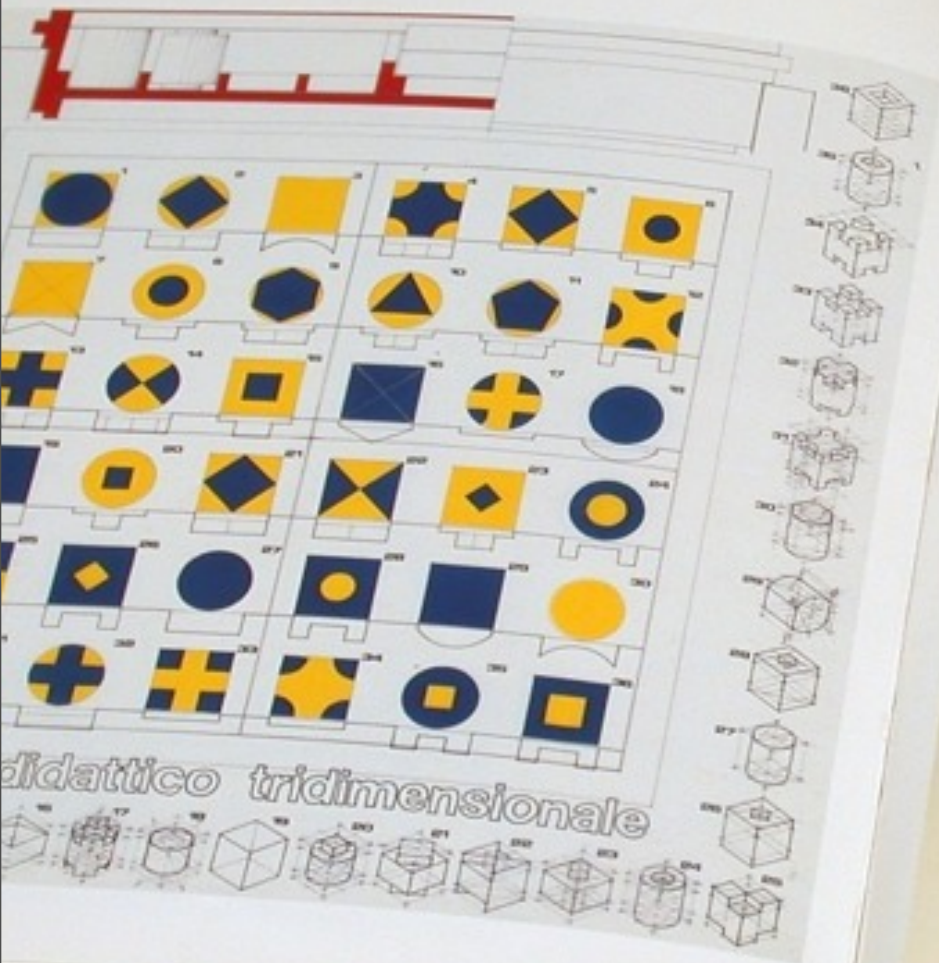


disegno architetto

Art and geometry
ecology and design



Drawing
cutting
measuring
glueing
sectioning



assembling
making things.



Observing nature.

The seeds. 🍏



The Institute for Artistic Industries
in Urbino.



Bricks and marble

·
The humanistic tradition



Of the architect,
painter,
scientist.

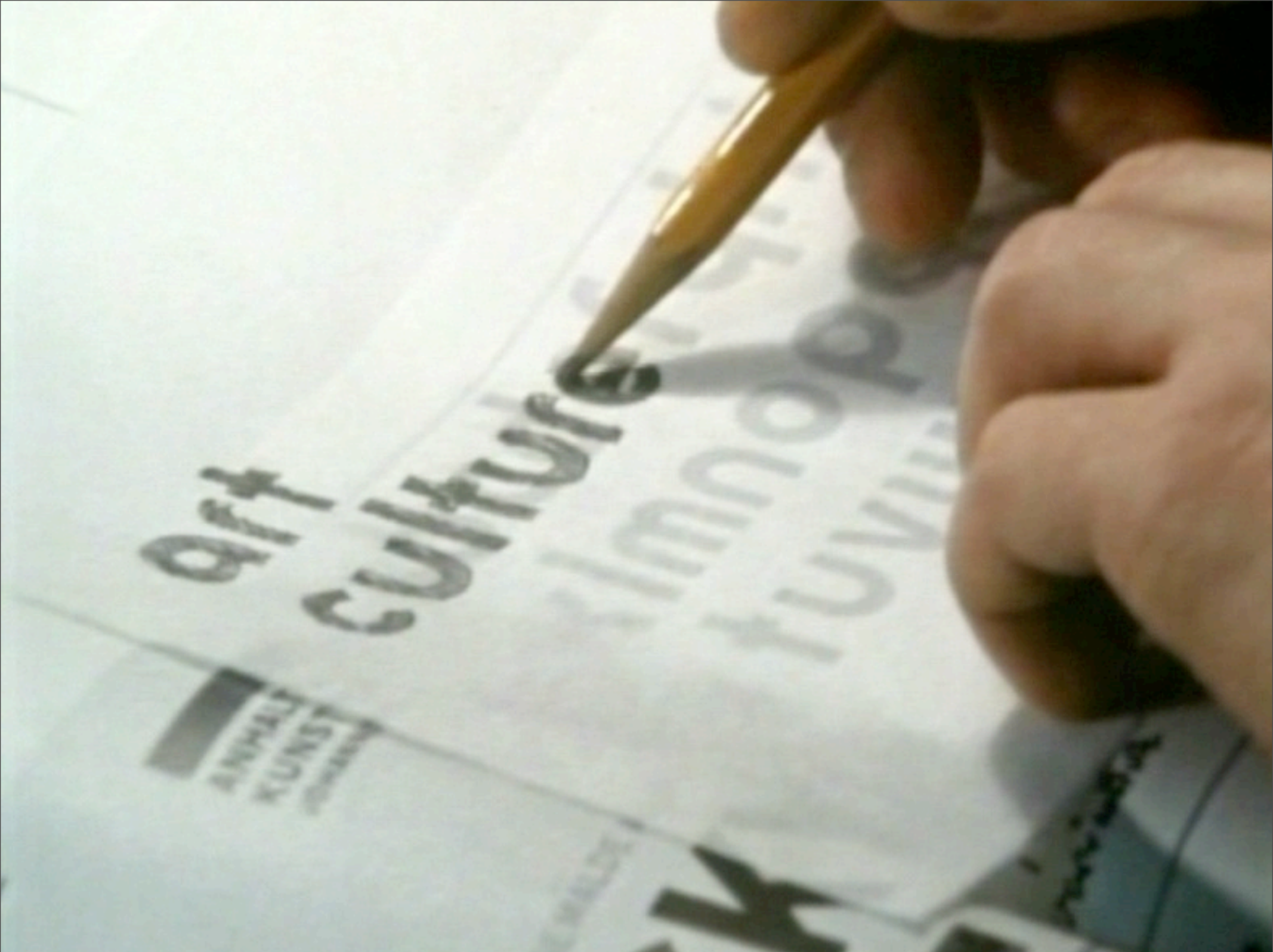


printer,
poet.





Bricks
of the Rhode Island
School of Design.



· Theory and practice.

·



Film-making
the design process. 🍏



Short-lived objects.

Forever recycled.



What is design?

OFFICE



In Milan,
the marble in the Duomo,



and in the Galleria.

GrafCo

book-makers
UNITED

Mauro Santella

Pier Antonio Zevi

Mauro Piccini

Pino Pigo

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



photo: Giulio Magagnoli

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)

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

A
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)

Posters
 brochures
 magazines
 Many styles all different.



A self-promotion book.

Oranges



and orange wrappers
.
.
Vernacular graphics

BIONDO



IMPORTE D'ITALIE





SCHWEIZ · SKIRENNEN
WENGEN
 1938
 11-13. MÄRZ

18. Arberg-Sandöfersrennen
 vom 12. bis 14. März 1934
 in Sandöfers, Jämtlands län

SUISSE VALAIS SWITZERLAND
Le pays de la neige et du soleil

1. Internationale Winterolympiade
 15.-23. Januar 1955

LAHTI 1958

domenica
 sabato
 venerdì
 giovedì
 mercoledì
 martedì
 lunedì

novembre / quarantasettesima settimana

11

12

13

14

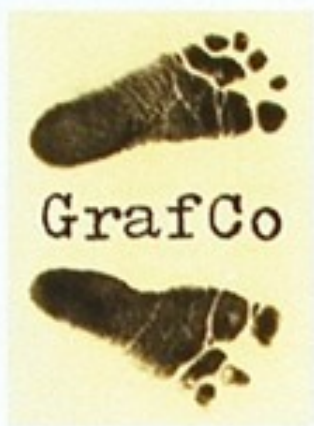
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16

17

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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	

A self-promotion book
 of vintage stamps



L'ambiente non è "una cosa", ma piuttosto un insieme di processi legati tra loro in un equilibrio complesso e delicato. Oggi la nostra specie - l'umanità nel suo insieme, con tutte le articolazioni di civiltà e di tecnologia che ha costruito - è la protagonista principale di questi processi, ed è quindi un tutt'uno con l'ambiente che la circonda, naturale o artificiale che sia.

Questo libro parla contemporaneamente di fatti e di idee, di teoria e di pratica, perché quando si entra in temi complessi che si intrecciano con la vita di tutti i giorni, non è possibile affrontare in modo soddisfacente una cosa senza ricorrere anche all'altra.

Una guida pratica per pensare all'ambiente e valutare di volta in volta le soluzioni, gli accorgimenti, i progetti e le attenzioni per convivere il meglio possibile con il nostro pianeta.



ISBN 88-85684-27-0




Lire 25.000

Guida pratica per pensare all'ambiente

AMBIENTARIO

 le idee i metodi  le qualità

i confronti  le regole i consigli

i dati le ipotesi  le invenzioni

 per convivere con il pianeta 



ARCADIA EDIZIONI

IL GIOCO DEGLI EQUILIBRI

venire eliminate in breve tempo oppure depositarsi nei tessuti corporei; qui possono rimanere immutate, accumulandosi, o venir modificate, combinandosi con altre sostanze o reagendo ad esse. I prodotti risultanti da questi processi possono a loro volta essere espulsi o accumularsi in noi. In ogni caso tutti questi elementi che penetrano nell'organismo possono influenzarlo fortemente,

alterando il funzionamento dell'insieme o delle singole parti. Gli inquinanti possono fissarsi a sostanze che compongono i tessuti; reagire con esse e modificarle. Possono addirittura bloccare alcuni meccanismi biochimici, cioè impedire l'elaborazione di sostanze necessarie al buon funzionamento dell'organismo oppure, al contrario, potenziare alcune funzioni o innescare reazioni impreviste.

Sostanze nocive o effetti nocivi?

Ogni anno migliaia e migliaia di nuovi composti vengono immessi nell'ambiente senza che se ne conoscano gli effetti tossicologici a lungo termine; solo una minima parte di essi, infatti, è stata vagliata da un'analisi rigorosa capace di prevedere almeno alcune tra tutte le possibili conseguenze che potranno avere sull'ambiente e in particolare sulla salute.

Quest'ultimo, del resto, non è un problema semplice. Spesso quando si parla di sostanze nocive si parte infatti dal presupposto che la tossicità (o comunque la nocività) sia una **caratteristica** delle sostanze, mentre in realtà è un **effetto** delle sostanze, il che è ben diverso.

Un effetto dipende sempre da molte variabili: dalle dosi, dai modi e dai tempi di azione sull'uomo, dalle interferenze di altre sostanze, dalle particolari condizioni di chi ne subisce l'azione.

Questo significa che — se si escludono alcune evidenti conseguenze a esposizioni molto concentrate (ad esempio quelle legate ad attività lavorative particolarmente tossiche) — per individuare l'impatto sulla salute dovuto alla presenza nell'ambiente di una certa sostanza sono indispensabili studi complessi, lunghi e costosi.

Purtroppo questo dato di fatto ha portato a limitare, anziché ad approfondire, le ricerche in proposito. Anziché partire dal presupposto che, ad esempio, un prodotto chimico nuovo debba essere considerato potenzialmente rischioso per la salute finché non si sia dimostrato innocuo (come succede, ad esempio, per i farmaci), si è continuato di fatto a considerare ogni composto nuovo innocente fino a prova contraria, cioè

La salute: corpo e ambiente

dannoso solo quando è dimostrato che provoca dei danni. Così alla fine è stata ed è la comunità umana a fare da cavia e, solo a posteriori, dopo tardive indagini sollecitate da un problema già in atto, si riesce ad attribuire a questo o a quel prodotto la responsabilità di tanti danni alla salute. Anche a posteriori, riuscire a trovare i nessi tra l'aumento di certe patologie e questa o quella componente ambientale comunque non è mai semplice. Ciò è tanto più vero quanto più l'effetto nocivo che si prende in considerazione richiede tempi lunghi per manifestarsi. E' il caso del potere cancerogeno, ad esempio: il cancro ha un periodo "di incubazione" che può durare non solo anni, ma addirittura decenni. I tumori sono in aumento, sono anzi l'unica grande patologia in crescita continua. Ciò in parte è dovuto al generale processo di invecchiamento della popolazione, ma certamente anche all'aumento del potenziale cancerogeno che ci circonda. Secondo l'Organizzazione Mondiale della Sanità (OMS), circa l'80% dei casi di cancro dipendono da cause ambientali, intendendo per ambiente non solo tutto ciò che ci circonda, ma anche il modo con cui interagiamo

con esso (l'inquinamento, quindi, ma anche le nostre personali abitudini di vita, il posto di lavoro, il modo di nutrirsi, la gestione dei rifiuti, ecc.). Risultato: ogni anno nel mondo ci sono da 13 a 14 milioni di nuovi malati.

Nessuno oggi può sapere quante siano le sostanze chimiche cancerogene immesse nell'ambiente in conseguenza dello sviluppo industriale. A questo ha in parte contribuito il fatto che, per quanto riguarda il cancro nel suo complesso, la ricerca ha puntato molto di più sulla diagnosi e la terapia che non sulla prevenzione.

Questo è un grave handicap perché è evidente che per la prevenzione il ruolo della ricerca scientifica è essenziale: non esiste infatti nessuna possibilità di controllo tecnico o di intervento legale se non sulla base di precisi segnali di rischio che soltanto l'indagine scientifica ha la possibilità di accertare.

Ma anche ciò che già si sa non viene tenuto in grande considerazione. Da molti anni, addirittura da decenni, sono state identificate con certezza 28 sostanze cancerogene alcune delle quali, come il catrame o il benzene,

IL GIOCO DEGLI EQUILIBRI

gestione familiare del cibo, a viverci continuamente in mezzo, ad averlo continuamente sotto agli occhi. E' lei che fa la spesa e che quindi è la destinataria naturale di tutte le campagne pubblicitarie dei prodotti alimentari: in più cucina, quindi ci si aspetta da lei una "cultura del cibo" continuamente aggiornata. Ma specialmente

è alla figura femminile che è legata simbolicamente la nutrizione: non c'è madre che ancora oggi in fondo non si senta un po' in colpa se suo figlio è magro. Dall'altro lato è alle donne che si chiede con maggiore insistenza il rispetto dei nuovi canoni di bellezza. Essere una donna grassa è certamente più difficile che non essere un uomo grasso.

I segnali

Affrontare il problema della sovralimentazione (o del sovrappeso) da questo particolare punto di vista, che certo non è l'unico e neppure quello prioritario, permette comunque di individuare qualche strumento in più per aiutare se stessi a ritrovare un equilibrio nel rapporto con il cibo.

Se il problema è mangiare di meno, si può cercare di controllare il proprio rapporto con l'ambiente limitando per quanto è possibile l'"inquinamento da eccesso di stimoli alimentari", specie nei momenti di maggior vulnerabilità individuale.

In fondo si tratta di selezionare (scartandoli) alcuni segnali relativi al cibo per facilitare la selezione (e lo scarto) di alcuni cibi di troppo: tipica operazione di controllo sul rapporto con l'ambiente di un animale culturale.



Ecco alcuni accorgimenti pratici:

- Tutto ciò che è commestibile va concentrato in cucina.
- Dove si riposa o si lavora abitualmente non deve esserci niente da mangiare, neppure una caramella.
- Anche in cucina, nessun cibo deve essere tenuto in bella vista. Meglio riporre sempre tutto in frigo o negli armadietti, possibilmente in contenitori non trasparenti. Niente cibi tentatori (cioccolatini, salatini e golosità varie).
- Quando si cucina per la famiglia, occorrono ricette che permettano di cucinare in anticipo, possibilmente subito dopo mangiato, cioè a stomaco pieno.
- Lo stesso discorso vale per

La salute: corpo e ambiente

lavoro) si passa davanti a un negozio particolarmente tentatore, è meglio studiare un percorso alternativo o almeno passare sul marciapiede opposto.

- Se si deve mangiare al ristorante o in mensa, conviene scegliere prima ancora di entrare. Scorrere i menu il meno possibile.

la spesa: va fatta quando si è già a stomaco pieno e mai nei momenti in cui si è particolarmente affamati o depressi.

- Gli avanzi del pasto, il pane, il vino e la frutta devono sparire dalla tavola appena terminato di mangiare.

- Se negli itinerari abituali (ad esempio per andare al





A design catalog
for Alessi,
an Italian
tableware company.

ACHILLE CASTIGLIONI

Menorah, 1961
Prototype in aluminum and plastic
(link, No. M 282)
H 29 cm (11 1/2") B 43 cm (1 3/4")
Ø 21.2 cm (8 3/8")

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 "Nerd Mizrah". Contemporary design for light in Jewish Ritual" presented in 2005 by Lucio Gasca 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.



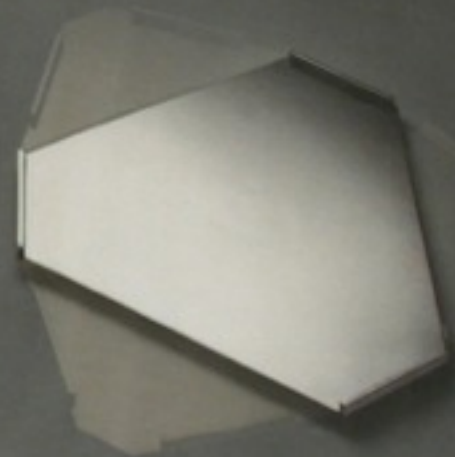
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ACHILLE CASTIGLIONI

Folding Tray, 1962
Prototype in nickel-plated copper
(link, No. M 302)
H 34 cm (13 1/2") B 29.5 cm (11 5/8")
Ø 2.3 cm (3/8") W 48 cm (19 1/4")
B 48 cm (19 1/4") open

Our acquaintance with Achille Castiglioni dates back to 1979, when on occasion of the Forum Design exhibition in Lino, 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 'baking' tray equipped with hinges and fins, ideal for apartments with space problems.

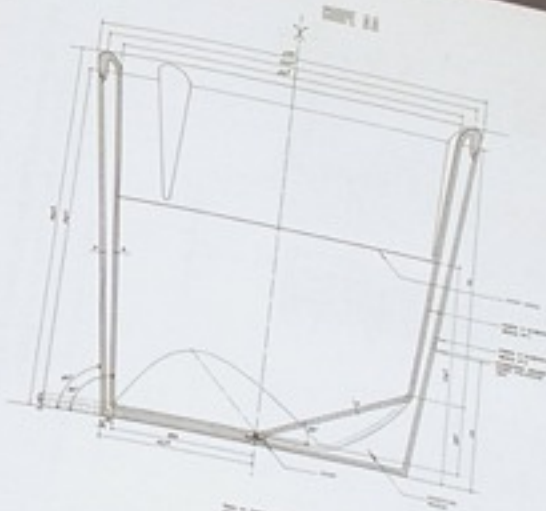
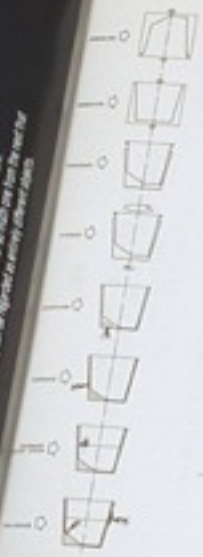




MUSÉE MOGENSEN

"Party" BASKET 1962
 Prototype in brass (bask. No. 100 122)
 © 22 cm (8 1/2"), H 11 cm (4 1/4")

Musée Mogensen, a copy of one of our early bookshelves
 is a very variable design with a wide range of uses.
 One of his special traits is his remarkable "flex" for the work
 the job and features of his ability to adjust to changing
 during the very process of its development.
 Consequently, his production of its design is so
 they can be regarded as entirely different objects.



JEAN NOUVEL
 Champagne Basket 1962
 Technical drawing (bask. No. 100 122)
 W 24 cm (9 1/2"), H 42 cm (16 1/2")

In 1966 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
 Soléris" and asked a number of
 French designers and architects to
 design top tables.
 The research is yet to be finished.
 The design by Jean Nouvel, a cooler
 for several champagne bottles,
 belongs to the "Projet Soléris".

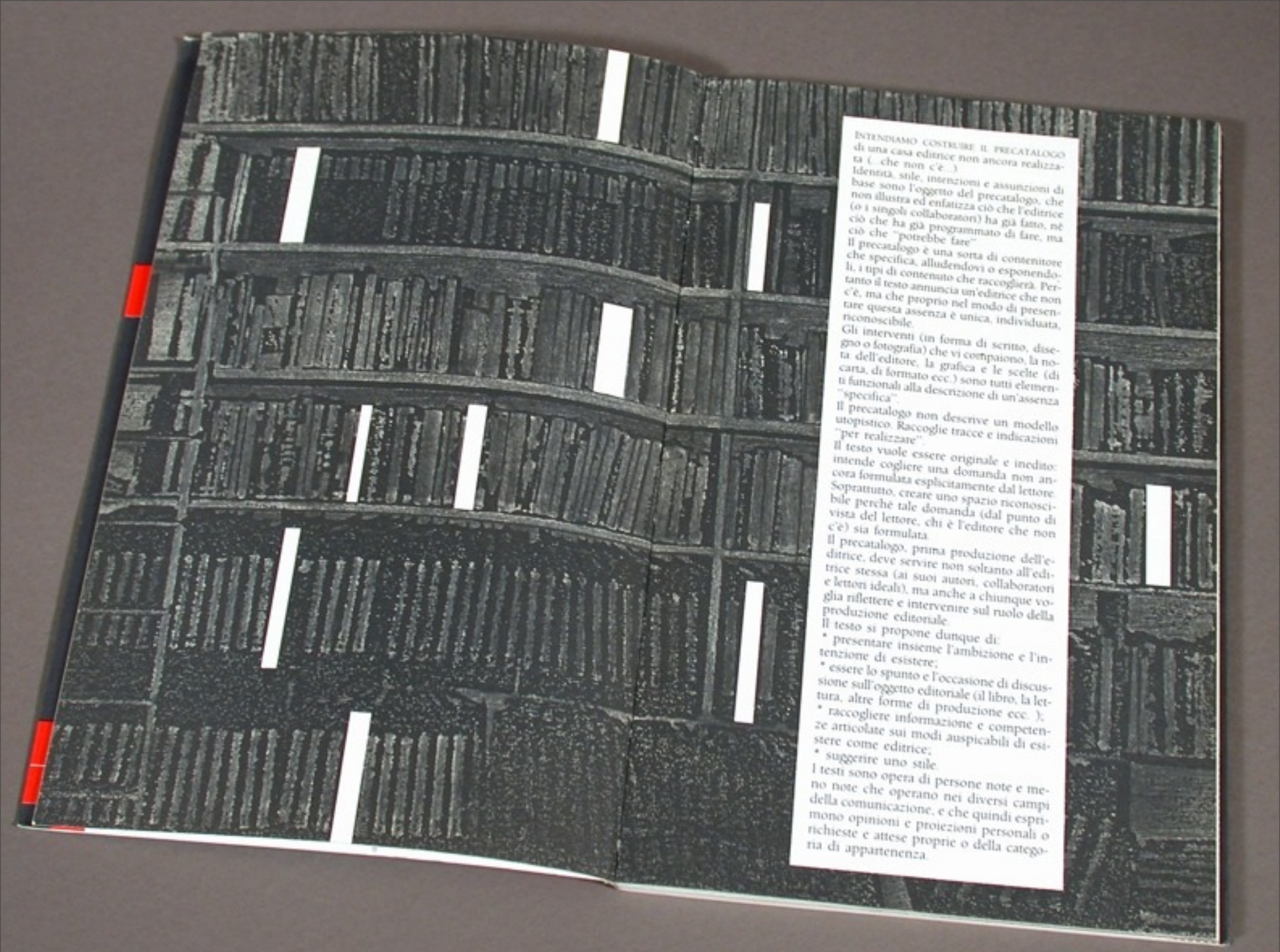
Mi sono sempre chiesto quanta parte delle disavventure di tanti piccoli editori non risieda nel non dedicare che una minima quota del proprio tempo al contatto diretto con le librerie o con i propri punti di vendita. Questa situazione si verifica perché gli editori sono sempre troppo occupati a trovare l'autore, il traduttore o il postfatore giusto, senza contare il tempo e la fatica per la scelta delle pubblicazioni, scelta che si realizza attraverso criteri legati troppo spesso al gusto o all'intuizione personale. All'editore manca il polso reale della situazione della distribuzione e delle vendite, oltre alla conoscenza delle richieste ed esigenze dei propri potenziali lettori.

Eppure oggi in Italia la vendita del libro è ormai capillare; oltre che nelle librerie e cartolibrerie, si trovano libri in alcune importanti catene di supermercati, senza contare la vendita per corrispondenza o a domicilio; feste, manifestazioni, convegni hanno come canale privilegiato di distribuzione la vendita militante. Ora, una casa editrice si trova oggi nella situazione di dover scegliere oculatamente i propri canali di vendita, senza tentare disperatamente di sceglierli tutti senza poi seguirne seriamente nessuno.

Quando tuttavia un editore, come per lo più accade, sceglie come canali privilegiati le librerie, dovrà anche decidere di trovare le soluzioni per ottimizzare quella scelta: dovrà quindi distinguere tra libreria e libreria, sapendo che molte di queste sono votate, quasi esclusivamente, alla vendita della produzione di alcuni grandi gruppi editoriali. Esistono però molte altre librerie, specializzate o con al loro interno vari settori di specializzazione, che potrebbero fare al caso del nostro editore. Egli dovrà pertanto selezionarle scegliendo quelle più affini alla propria produzione, e con queste iniziare ad intrattenere rapporti privilegiati che non si esauriscono solo in condizioni di vendita interessanti per il libraio, ma anche in una informazione reciproca costante, tale da garantire una sinergia tra editore e libraio, tra ideazione e produzione, distribuzione e vendita del libro.

Senza dubbio le scelte che l'editore dovrà mettere in atto, secondo questa ottica, non saranno facili, tuttavia credo le uniche che nei tempi lunghi potranno garantirgli una reale conoscenza del proprio mercato, e la possibilità di vendere meglio e di più il proprio prodotto. Sicuramente molto meglio di quanto avvenga tramite il solo rapporto con il distributore, mediatore passivo, per non essere la vera sonda nel mondo dei destinatari dell'editore.

PAOLO BARSÌ, libraio



INTENDIAMO COSTRUIRE IL PRECATALOGO
di una casa editrice non ancora realizzata (che non c'è.)

Identità, stile, intenzioni e assunzioni di base sono l'oggetto del precatalogo, che non illustra ed enfatizza ciò che l'editrice (o i singoli collaboratori) ha già fatto, né ciò che ha già programmato di fare, ma ciò che "potrebbe fare"

Il precatalogo è una sorta di contenitore che specifica, alludendovi o esponendovi, i tipi di contenuto che raccoglierà. Pertanto il testo annuncia un'editrice che non c'è, ma che proprio nel modo di presentare questa assenza è unica, individuata, riconoscibile.

Gli interventi (in forma di scritto, disegno o fotografia) che vi compaiono, la nota dell'editore, la grafica e le scelte (di carta, di formato ecc.) sono tutti elementi funzionali alla descrizione di un'assenza "specificata".

Il precatalogo non descrive un modello utopistico. Raccoglie tracce e indicazioni "per realizzare".

Il testo vuole essere originale e inedito: intende cogliere una domanda non ancora formulata esplicitamente dal lettore. Soprattutto, creare uno spazio riconoscibile perché tale domanda (dal punto di vista del lettore, chi è l'editore che non c'è) sia formulata.

Il precatalogo, prima produzione dell'editrice, deve servire non soltanto all'editrice stessa (ai suoi autori, collaboratori e lettori ideali), ma anche a chiunque voglia riflettere e intervenire sul ruolo della produzione editoriale.

Il testo si propone dunque di:

- * presentare insieme l'ambizione e l'intenzione di esistere;
- * essere lo spunto e l'occasione di discussione sull'oggetto editoriale (il libro, la lettura, altre forme di produzione ecc.);
- * raccogliere informazione e competenze articolate sui modi auspicabili di esistere come editrice;
- * suggerire uno stile.

I testi sono opera di persone note e meno note che operano nei diversi campi della comunicazione, e che quindi esprimono opinioni e proiezioni personali o richieste e attese proprie o della categoria di appartenenza.

Quello che è affascinante dell'epoca in cui viviamo è che c'è posto per tutti, mentre in realtà tutti i posti sono occupati. Voglio dire: leggendo il testo «Aforismi per un'identità» della vostra casa editrice che non c'è, ho pensato che mentre il progresso tecnologico avanza e si instaurano nuovi modi di comunicare e nuovi strumenti, e qualcuno se ne vuole appropriare, come fate voi, nelle parole e nelle intenzioni, qualcun altro convive nello stesso territorio mantenendo saldissime le proprie vocazioni tradizionali. Anzi facendo un viaggio a ritroso, se è possibile.

Allora, per restare in tema, io il libro lo vorrei sempre più libro. Più passa il tempo e mi rendo conto che è una merce sorpassata e surclassata, più adoro, letteralmente, i libri veri. Devono essere, se romanzi, di caratteri e giustezza accogliente, con bella copertina da oggetto, ma di misura assolutamente congrua alle mani che lo reggono a letto, in autobus in treno. Li si deve poter ricoprire con carta lucida e colorata se, al massimo del solipsismo, si vuole e celare agli altri che cosa si sta leggendo e non sciupare nulla di quel bel lucido che hanno quando si presentano sullo scaffale del libraio.

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Se sono saggi, devono essere pieni zeppi di note, trasudare lo sforzo dello scrittore/scrittrice di ricucire, collegare, interpretare secondo le linee genealogiche che egli (o ella) ha scelto per dire il suo pensiero.

A me non sembra possibile altro modo di far libri.

Quanto all'annoso problema del pubblico (come «indirizzarlo», farlo «partecipare», stabilire «nuovi rapporti» ecc.) devo dire che anche lì sono affezionata alla tradizione mercantile (con tutto il suo involgarimento recente): se ho voglia mi piace avere a disposizione tutta l'immondizia letteraria che c'è, parafrasando Battistoni che nelle sue canzoni parla di «immondizie musicali», compresi romanzi di genere, dal giallo al porno. Tanto c'è sempre la possibilità di trovare l'autentica chicca dei propri desideri: esiste, e nessuna invadenza mercantile può occultarla.

Altra cosa è parlare di come un/una potenziale scrittore o scrittrice vorrebbe la casa editrice ideale per dare alle stampe il libro che, per chi lo ha in mente, è sempre l'unico che manca negli scaffali del libraio. Ma questo sarebbe un parlare troppo impudico.

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ROBERTA TATAFIORE, giornalista

Caro Antonio,
ho guardato le date di nascita di voi promotori delle Edizioni Sonda, «l'editore che non c'è», e ho visto che il più vecchio sei tu, che hai trent'anni. Se tu a trent'anni avessi del libro o della casa editrice l'idea che ne ho io a sessanta suonati, sarebbe davvero un brutto segno, e ti consiglieri subito di pensare a tutt'altro genere di iniziativa. Ma anche tu dovresti ammettere che saresti a mia volta uno strano animale se riuscissi a riconoscere nel vostro progetto qualcosa di simile a quello che potrebbe essere il mio se mi mettessi in testa di pubblicare libri: e qualche volta, in passato, ci ho persino, un po' pensato.

Ma già allora, scherzando solo fino a un certo punto, dicevo che mi sentivo in grado, impegnandomi al massimo per ottenere il risultato opposto, di far fallire velocemente qualunque casa editrice fosse stata messa nelle mie mani.
Il vostro discorso mi convince, sono convinto che voi abbiate ragione, che le case editrici dovranno diventare molto simili a come immaginate e preparate le Edizioni Sonda, con «un uso sinergico» di ogni nuovo mezzo di comunicazione sociale (cinema, radio, televisione, periodici di alta tiratura, informatica, telematica ecc.), in vista di «forme di comunicazione globale».
È il libro, divenuto «meno aristocratico e più popolare», meno sacrale e più secolarizzato, meno autosufficiente e più integrato, sarà strumento, sia pure il principale, dell'«attivazione di un circuito multimediale regolato».
Le cose andranno proprio così, credo, e ve lo auguro. Allora, «la struttura di un libro sarà più qualificante del suo contenuto» e questo non soltanto «dal punto di vista dell'editore», dove si potrebbe dire che le cose stanno già abbondantemente così. Ma, proprio per quella circolazione autore-editore-lettore, informazione-comunicazione-comprensione, che qualche volta chiamate «sin-

lario» e qualche altra «attivazione di un meccanismo», sarà la stessa cosa per tutti quelli che in un modo o nell'altro avranno a che fare con libri collezionati e messi in vendita «con cassette e dischi o con videocassette di film o con pacchetti software» (che non so che cosa siano).
Altrimenti, se dovessi fare l'editore io sarei quello che qualificate del primo tipo, l'«editore/autore» che «tende a realizzare un buon catalogo con buoni autori». Me ne vergogno come un ladro, davvero, perché contribuirei mio malgrado a sostenere l'immagine del libro solitario, mitizzato, del quale si deve dire quel che Adorno ai miei tempi diceva dei concerti musicali.
Non piango lacrime di nostalgia. Trascinandomi con il peso della mia vecchia e ipercritica perplessità, stentando a seguire il vostro «pluridisciplinare» e per me ostico linguaggio, se avrà vita sarà pronto a collaborare, come so e come posso, alla vostra prossima casa editrice, anzi «centro polivalente, multimediale, transculturale».
Senza il punto debole che mi sembra di vedere nel vostro discorso è un altro. Parlate, progettando, di «elaborazione e divulgazione di culture di frontiera e minoritarie», e poi ne stabilite un rapporto privilegiato con «gruppi di volontariato, movimenti pacifisti, ecologisti e terzomondiali, attività cooperativistiche e imprenditoriali, associazioni di utenti di servizi, obiettori di coscienza, rifugiati politici, membri di minoranze etniche, religiose e culturali, coordinamenti di professionisti ecc.».
Non sono sicuro che questo, di cui non discorro né la perdurante necessità né il valore umano, sia il domani. Alle mie orecchie sembra un discorso già troppe volte risentito. I veri nodi culturali stanno al di sotto. Voi vedete nell'«incertezza irriducibile delle nostre coscienze», di cui tutti oggi se non inganniamo noi stessi facciamo esperienza, cose buone come il riconoscimento delle singolarità, l'articolazione fra ciò che si è disgiunto, il non chiudere i concetti, lo spezzare le sfere ecc.
Ma questo orizzonte è già di ieri, quando si trattava di abbattere false certezze e l'incertezza era perciò il nostro migliore alleato. Oggi l'incertezza è invasiva, patologica: parlerei piuttosto di «editore maledemo» (la maledizione è ormai dimensione comune), nel senso che il buon catalogo, fatto di buoni autori, non potrebbe essere, secondo me, che l'utile specchio della nostra condizione disperata.

to read out loud
or in silence.



.
From Italy to America.
A visit to Ray Eames.
.

Games of the

XXIIIrd Olympiad



The 1984 Summer Olympics.



The light and color of the West Coast.

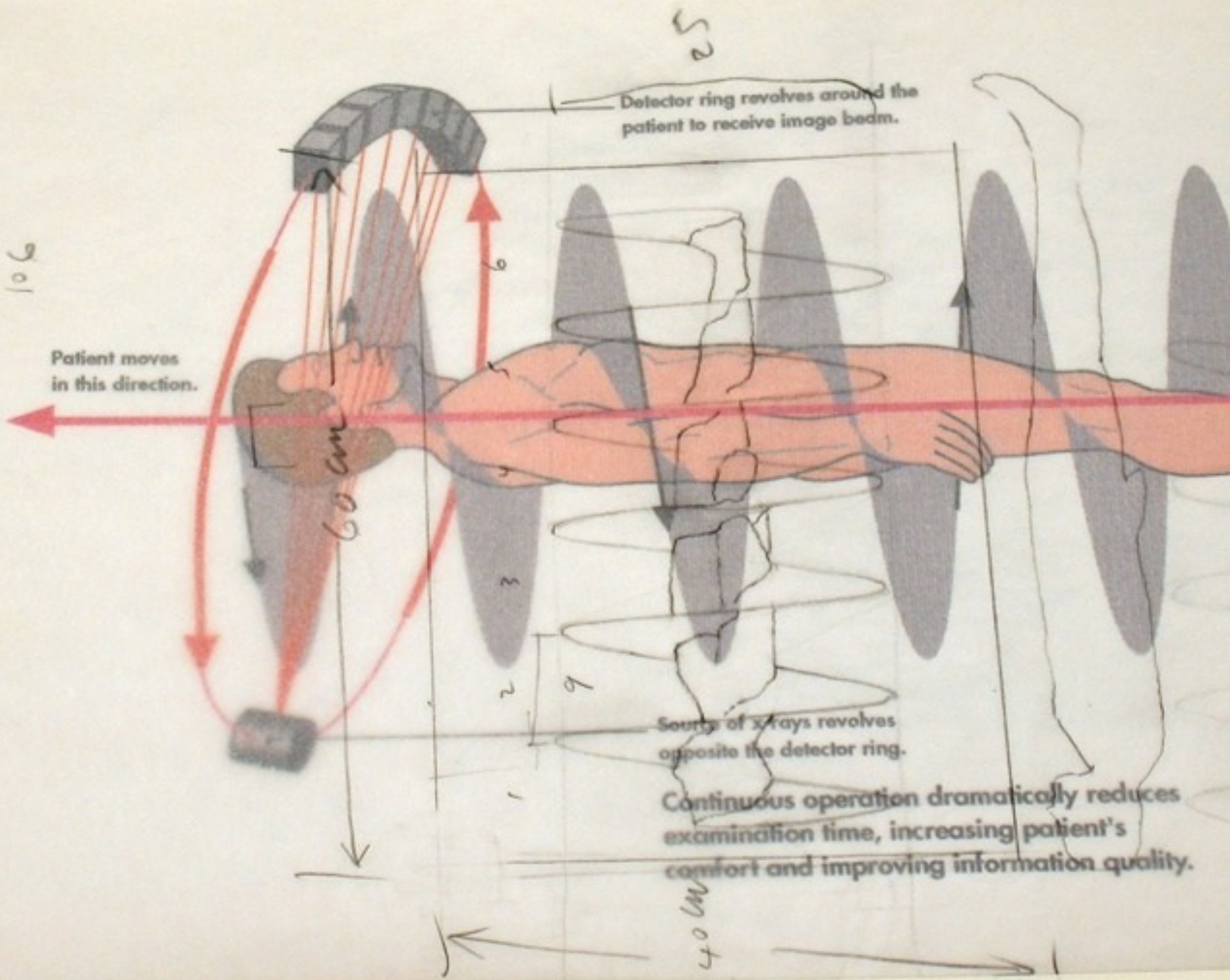


Towers of fabric. 🍏



Philips
Electronics
Museum.

48
106



25
Detector ring revolves around the patient to receive image beam.

Patient moves in this direction.

Source of x-rays revolves opposite the detector ring.

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



Multiple layers
of artwork.

RELIABLE ELECTRONICS



PHILIPS INNOVATION
Philips is committed to innovation and quality. We are the world's leading manufacturer of lighting.

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

One of the key reasons for the success of Philips is its expertise in manufacturing. Philips is a global company with a strong presence in many of the world's leading markets.

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RELIABLE ELECTRONICS

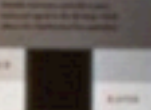
The reliability of the control gear is the key to the long life of the QL lamp. Philips has developed a compact and reliable control gear to run the QL lamp throughout its long life.



ELECTRONIC EFFICIENCY



ENERGY EFFICIENCY

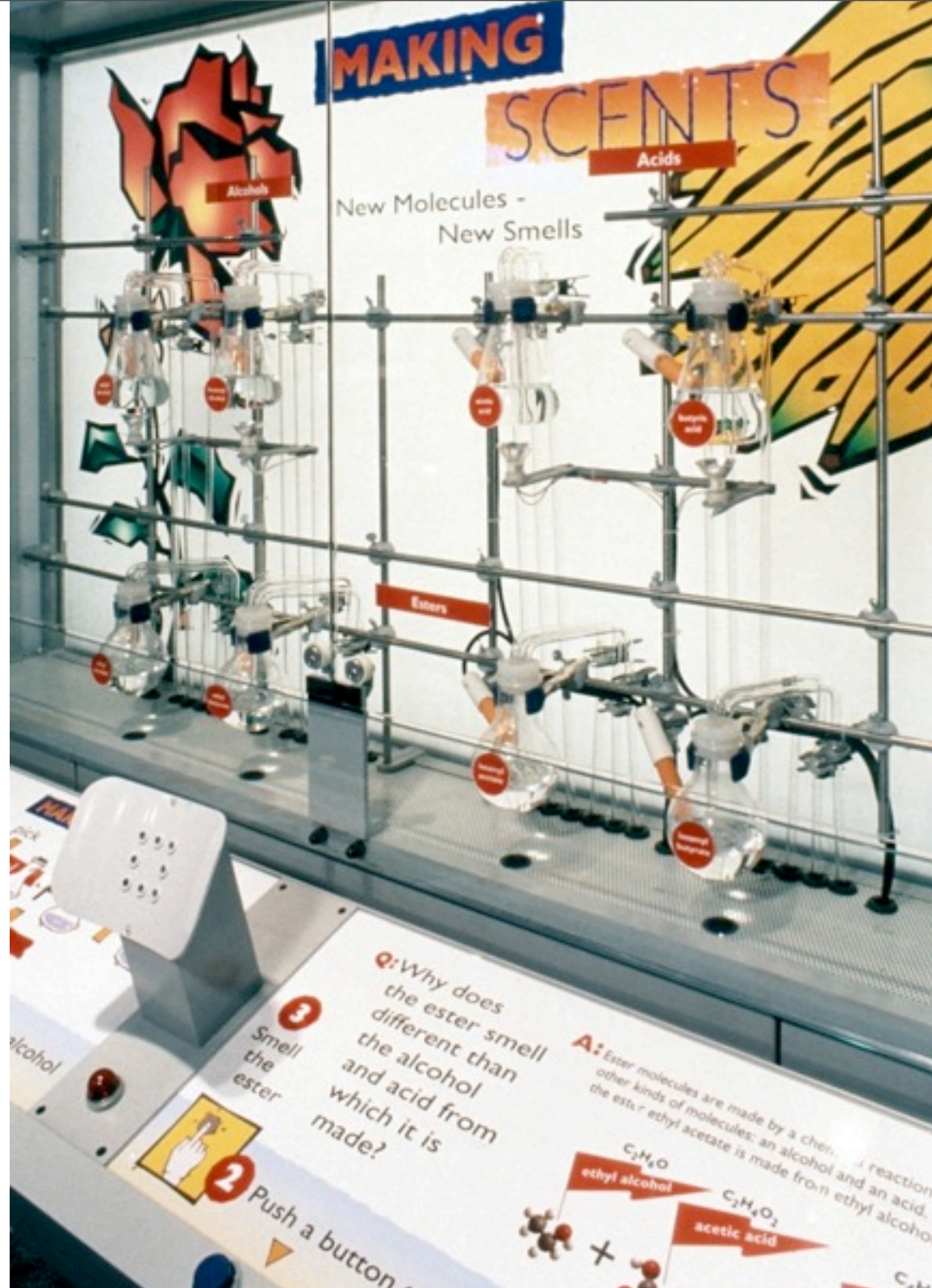


Printed on glass and steel. 🍏





California Museum
of Science and Industry.



A chemistry Exhibit.



1
Generate electricity and split water into oxygen and hydrogen gas. Watch the bubbles appear as you make the two gases.

2
Pull the bottom up release oxygen and hydrogen gas.

High-Tech machines and wood-cut illustrations.

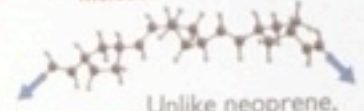


Smell and touch. 🍏



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

Polynorborene molecule



2 Unlike neoprene, the polynorborene 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.



FOLLOW UP

- 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...

An exhibit
on special effects.



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





The craft of film-making

The craft of the carpenters.



· Sculptors and painters

· Make-up artists.



DIGITAL BIG SCREEN

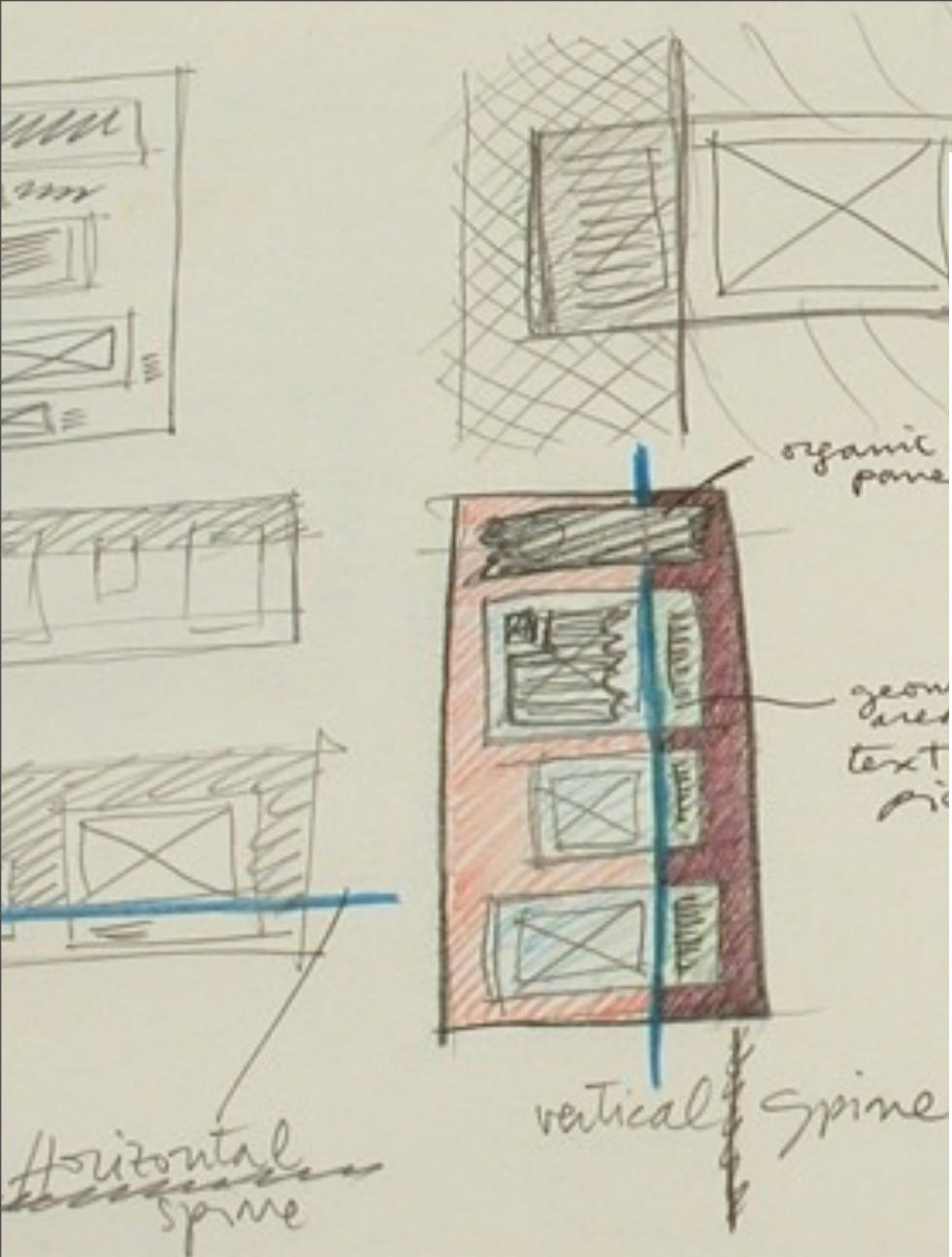


MOTION CONTROL





Washington State
History Museum.



"BACON, EGGS, AND POTATOES"

IN A COOKWAGON AT HARVEST TIME

Working from the early morning hours until late at night, she prepares, cooks, and serves these meals daily to a small army of workers. Often a member of the farmer's family, the harvest cook has no running water, no refrigeration, and no prepared food. On a typical day she churns butter, wings chickens' necks, and bakes a dozen pies. Her skills can make or break a harvest. Many workers decide whose crops to bring in based on the quality of the food the farm provides.

Clara Howard Richardson, who traveled with her husband and his threshing crew,

"I could fix them up in 15 people in just an ordinary range. We could only use it at the table and then we had to wash dishes between. In the morning we had bacon and eggs and potatoes and hot biscuits, and I just made bread after hours of harvest. The fuel to keep the plates filled, and you were scared you weren't going to have enough bread for the rest of the team."



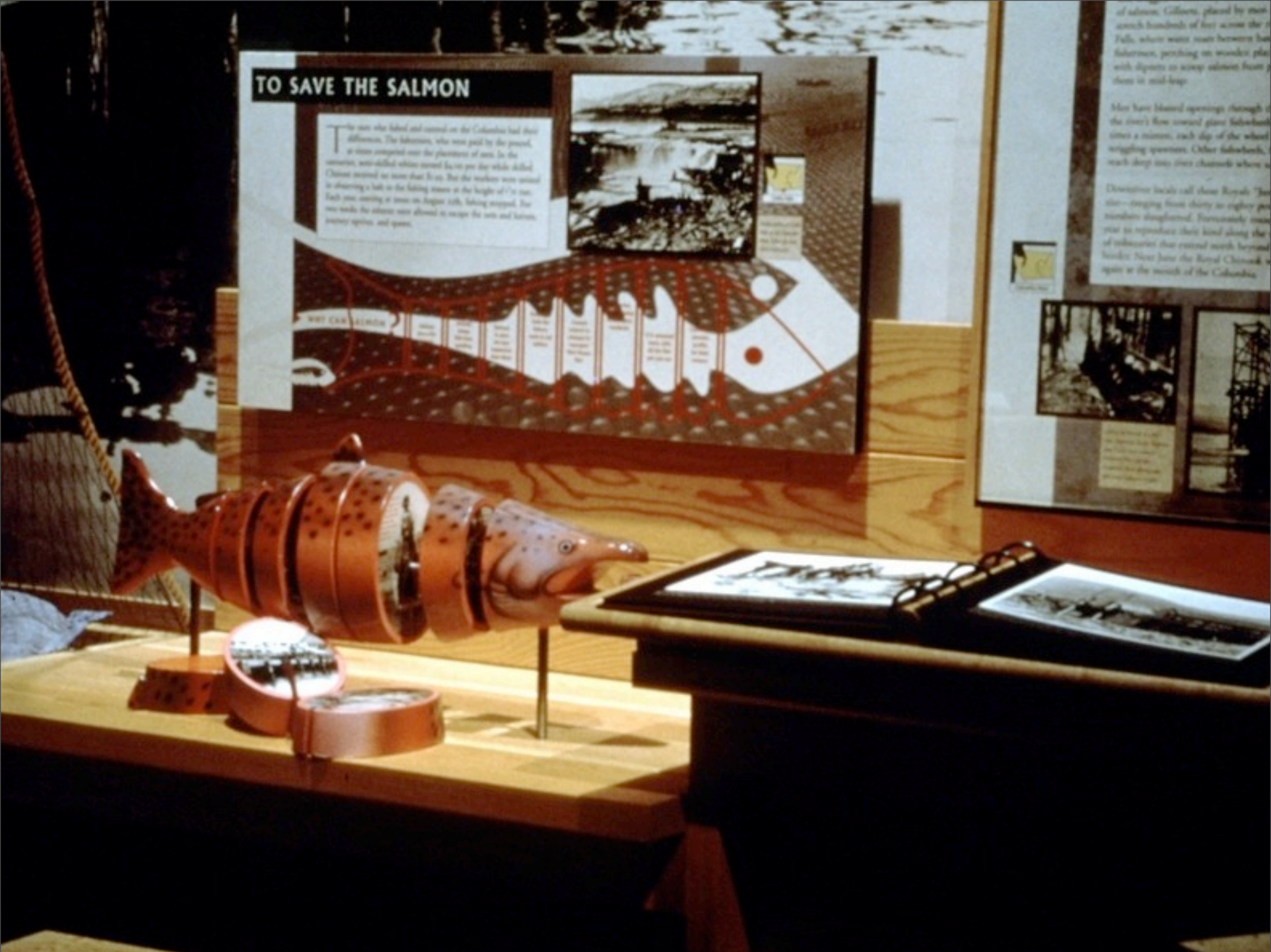
STEAM ENGINE
 Working in the field
 with Clara
 Richardson
 Michigan, 1900



Interior of a cookwagon
 at the
 Great Lakes
 Museum



A sketch is always the beginning.



TO SAVE THE SALMON

The men who fished and canned on the Columbia had their differences. The fishermen, who were paid by the pound, or more computed over the quantities of cans. In the canneries, semi-skilled whites earned less per day while skilled Chinese earned no more than \$1 a day. But the workers were united in observing a halt to the fishing season at the height of 1910. Each year, starting at noon on August 15th, fishing stopped. The men made the salmon more abundant to escape the canners, cannery operators, and buyers.



of salmon. Gillnets, placed by men across hundreds of feet across the river, where water runs between two fishermen, perching on wooden piles with dipnets to sweep salmon from the nets in mud-hops.

Men have blasted openings through the river's flow covered giant fallowbank sites a minute, each dip of the wheel wriggling quarters. Other fallowbanks, each deep into river channels where a

Discretion locals call these Royal also—straggling from thirty to eighty p members slaughtered. Fortunately man start to reproduce their kind along the of industries that extend north beyond border. Near June the Royal Chinook appear at the mouth of the Columbia.



hundreds of panels and artifacts.





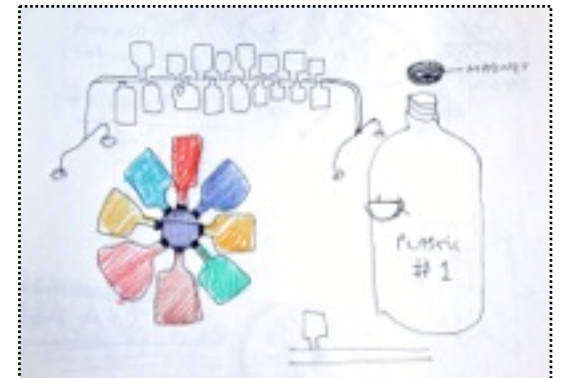
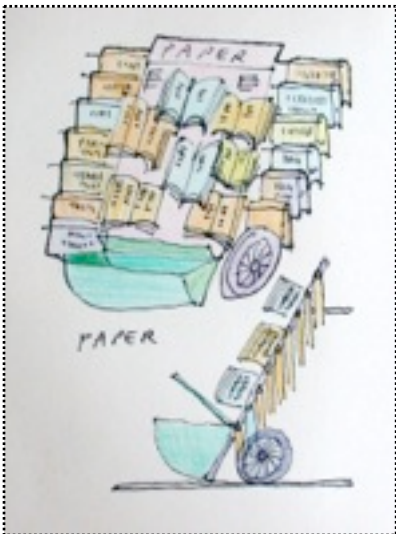
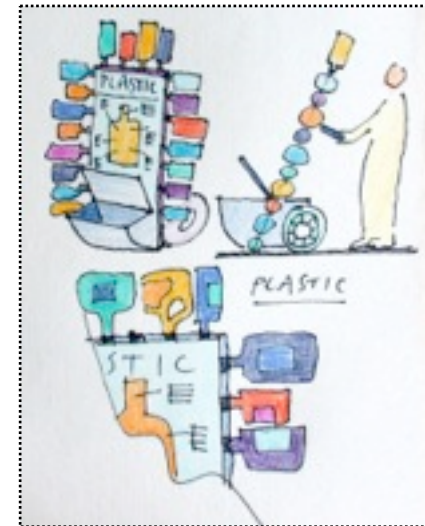
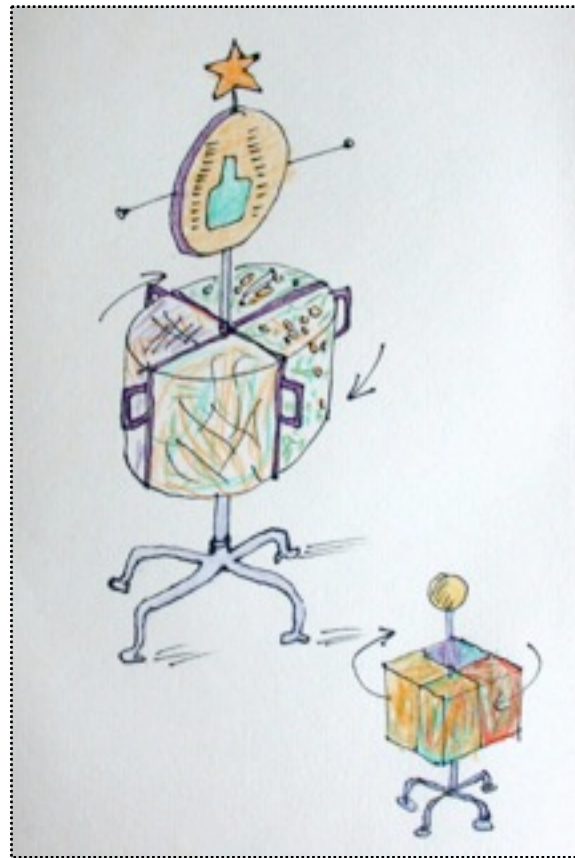
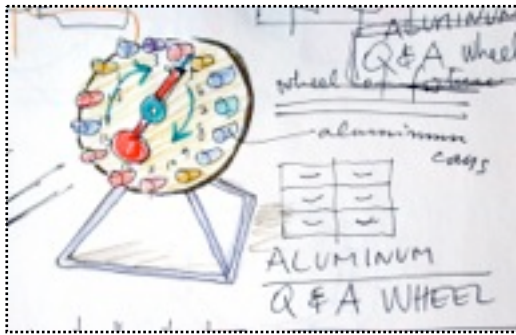
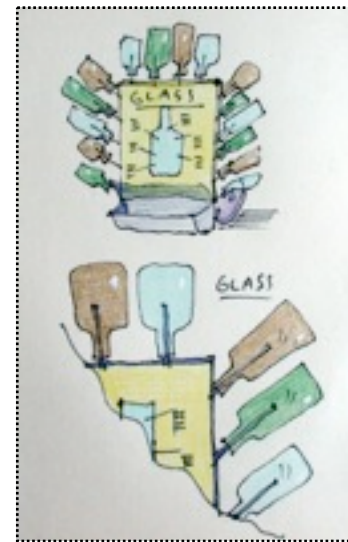
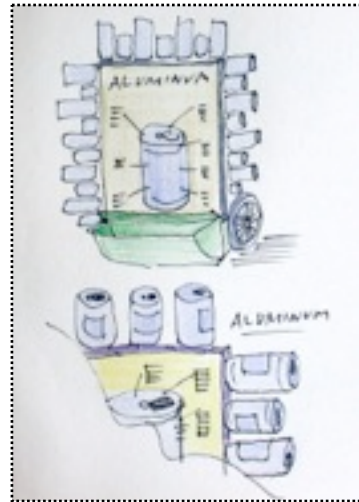
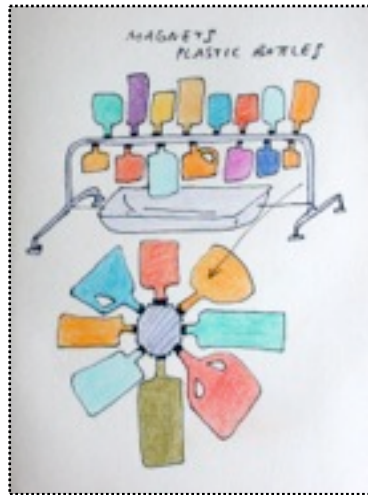
An exhibit
on affordable housing.



A found-object
is the inspiration.



An exhibit on recycling.



Things drawn by hand speak to you.

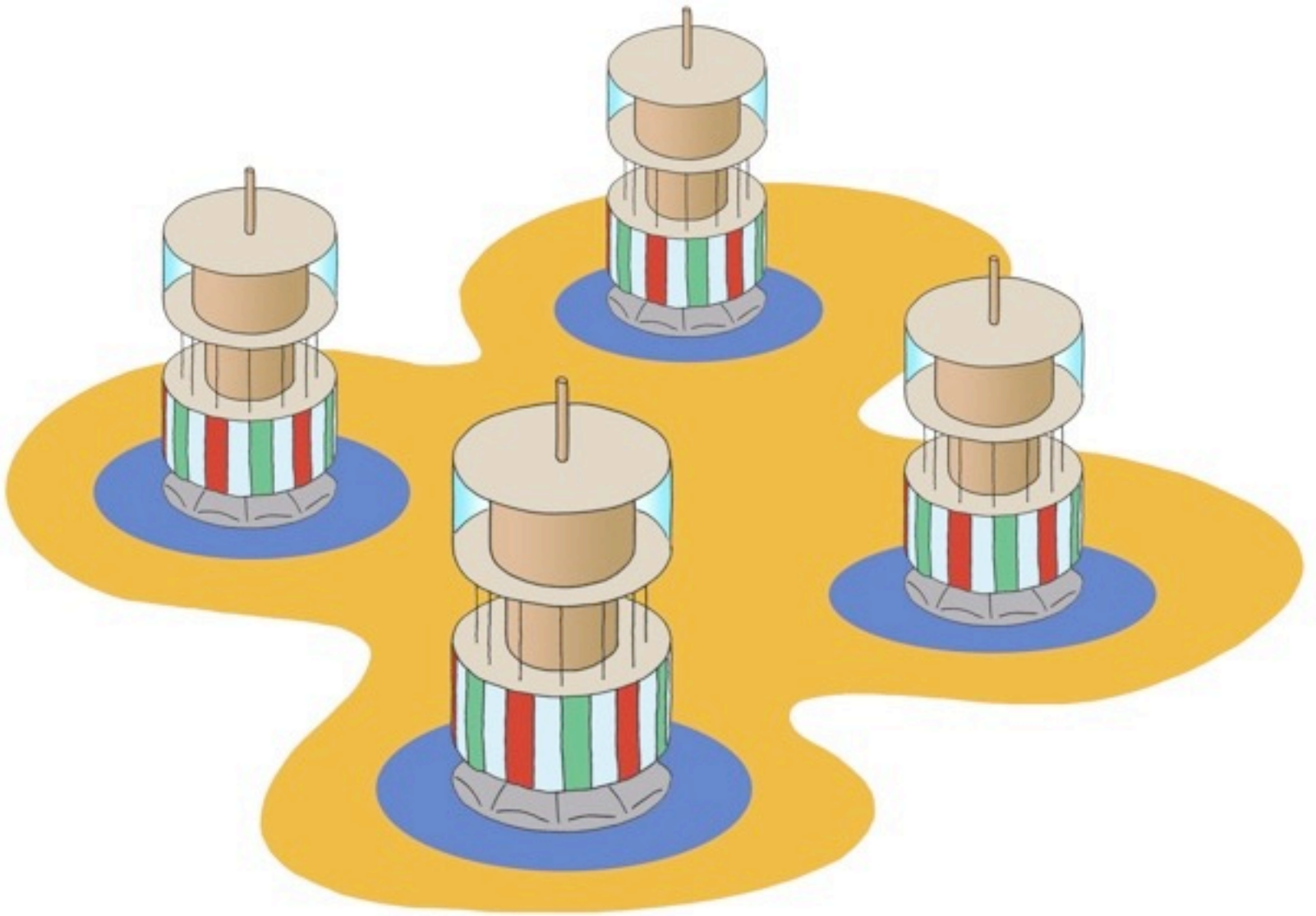


Making
connections.

.
a carousel
is the inspiration.



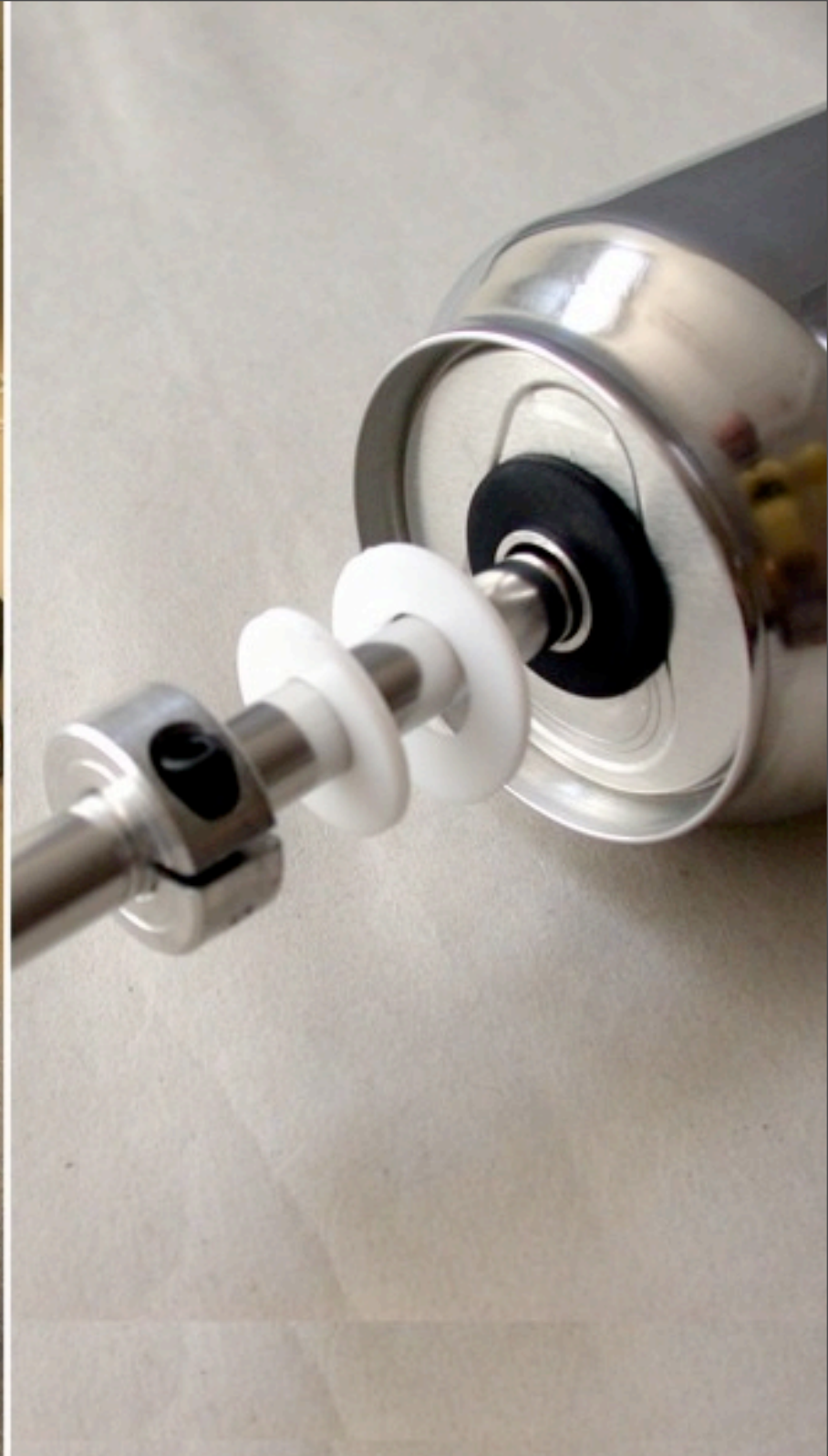
Bottles and cans
go round and round



like in a carousel.



The simplicity of the objects.



the turning motion.
like a fast
spinning top

WORKSHOP



Blobs of paint
on folded paper.
Drawing
without a brush.



Dripping
paints.

Shapes

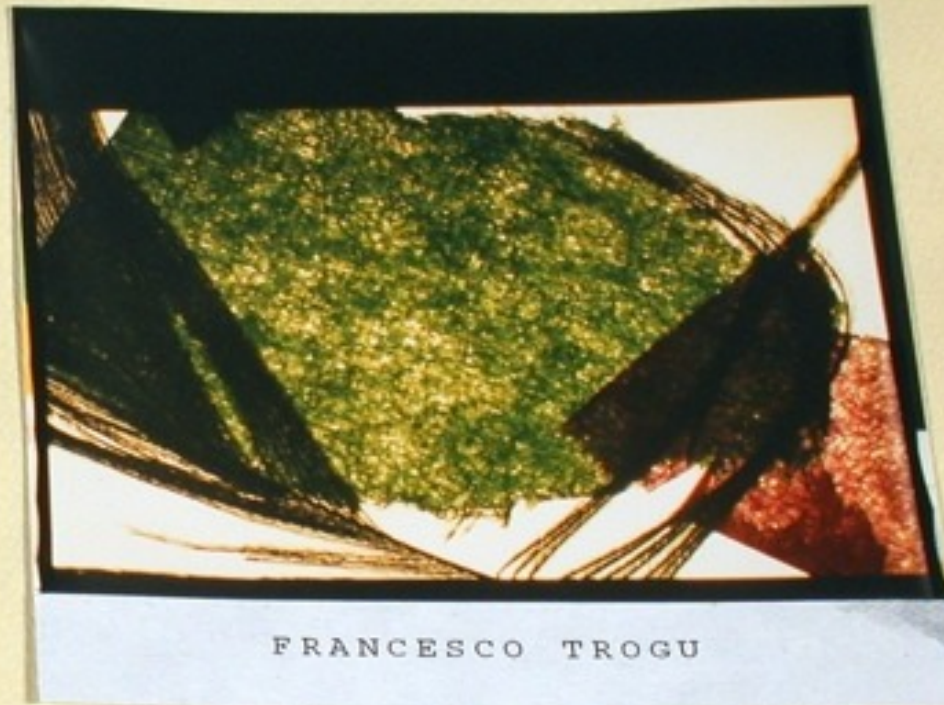


of clouds,
trees and rivers.



**Direct projections
(using materials)**

We are used to taking pictures with a camera, getting back the prints, and looking at them on a table. We can also take slide pictures, which can then be projected on a white wall or screen. Slide mounts sometimes are made of two pieces of thin glass that can hold the film or other materials, so we can use these mounts to create our own pictures, without a camera, and project them. Small things can be placed between the glass, like seeds, threads, onion skin, dragonfly wings. All these things, when projected, reveal their beautiful patterns and details. The children can see each slide projected and comment on their peers' designs. These images don't represent anything in themselves, much like "abstract" art, and they can be appreciated in their own right.

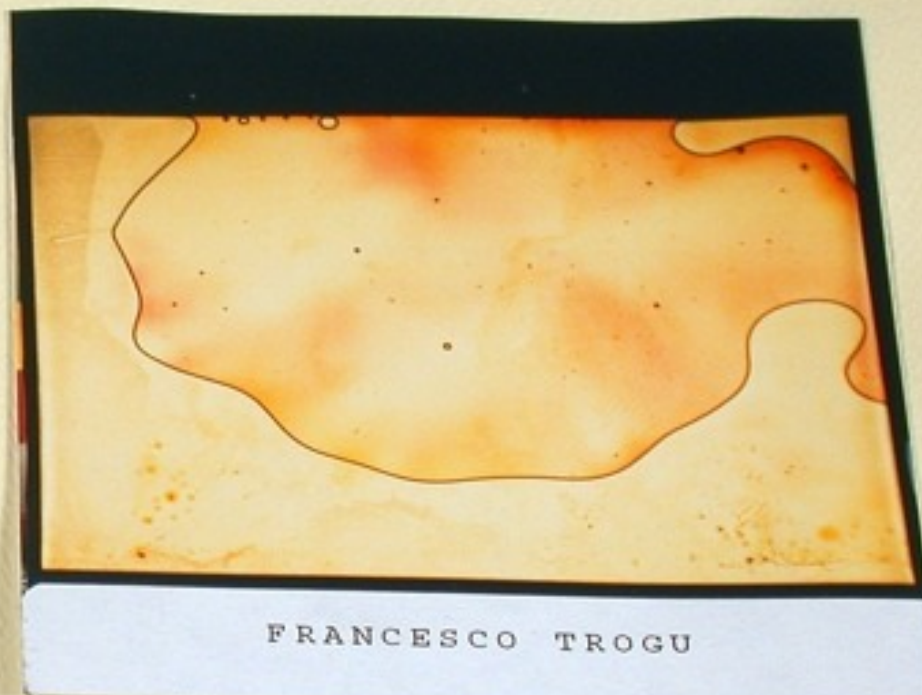


FRANCESCO TROGU

A slide projector
becomes
a microscope.

**Direct projections
(using glue and ink)**

The same glass mounts can be used to hold various colors with the help of a bit of transparent glue. The colors and the glue will mix in unexpected ways. Air bubbles will form in the glue, creating yet more patterns. Only one or two colors are used together. If one doesn't like the "composition", the colors can be changed and a new experiment begins. Again, the children will be able to look at the enlarged images as a group and comment on them.



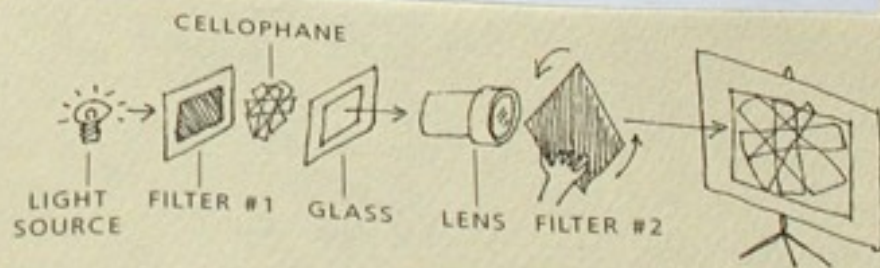
Direct projections (using polarizing filters)

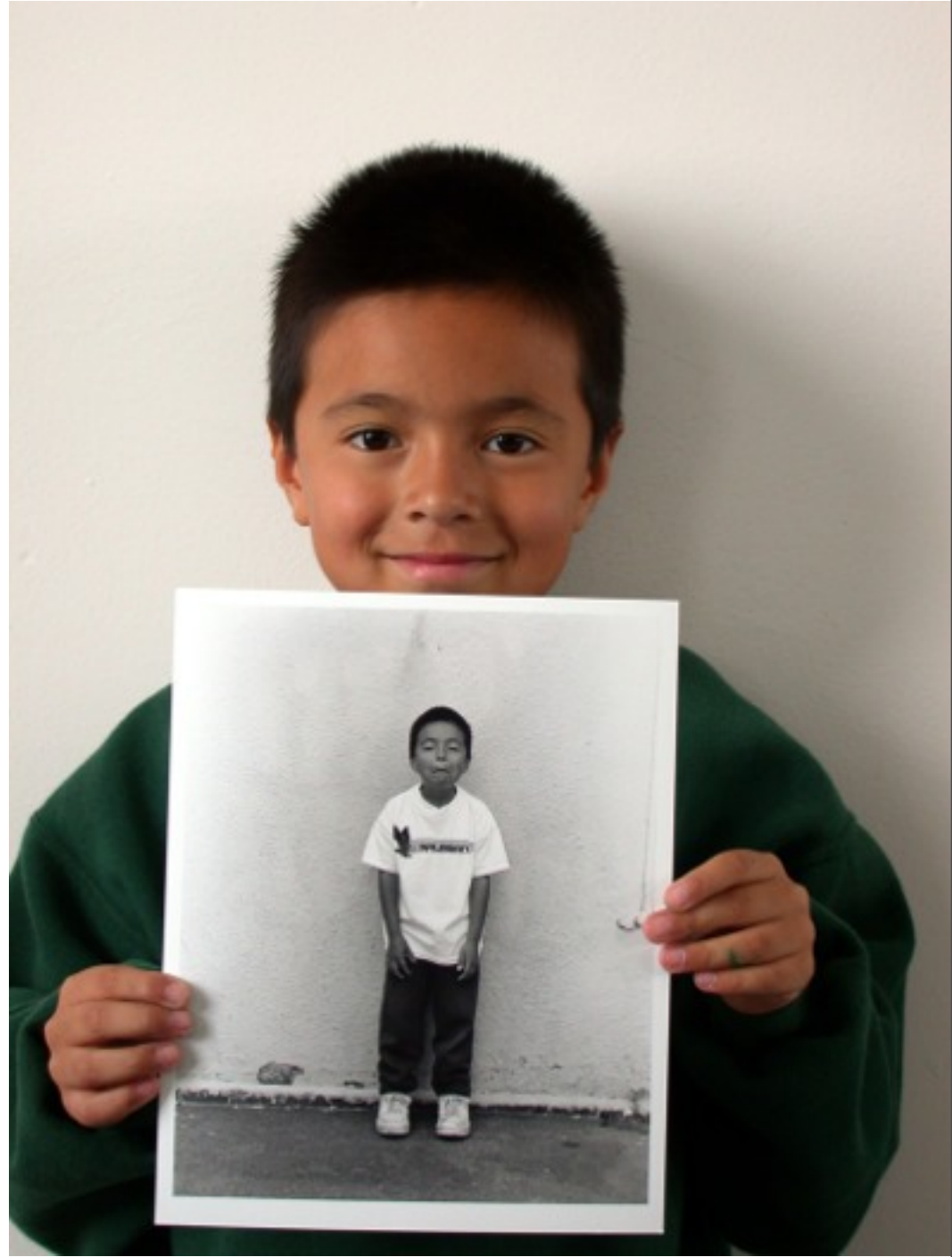
An interesting variation of direct projections is in the use of ordinary transparent materials such as cheap scotch tape and cellophane, placed between two pieces of polaroid filters and seen projected on the screen. These filters are similar to the glass of regular polarizing sunglasses. When two pieces are rotated together, they can cut the amount of light going through. When cellophane and tape are put between these filters, all the colors of the spectrum are made visible by the interference of these materials with the filters.

Each child is given an open slide mount with a piece of the filter on the back. They can create their pattern by placing different pieces of materials at different angles, then the mount is closed and placed in the projector. Each child can then rotate the second filter in front of the projector's lens, thus producing a variety of different colors in real time. These colors are very pure and bright because they are made directly from "white" light instead of pigments (paints). The diagram shows how the projections were made:

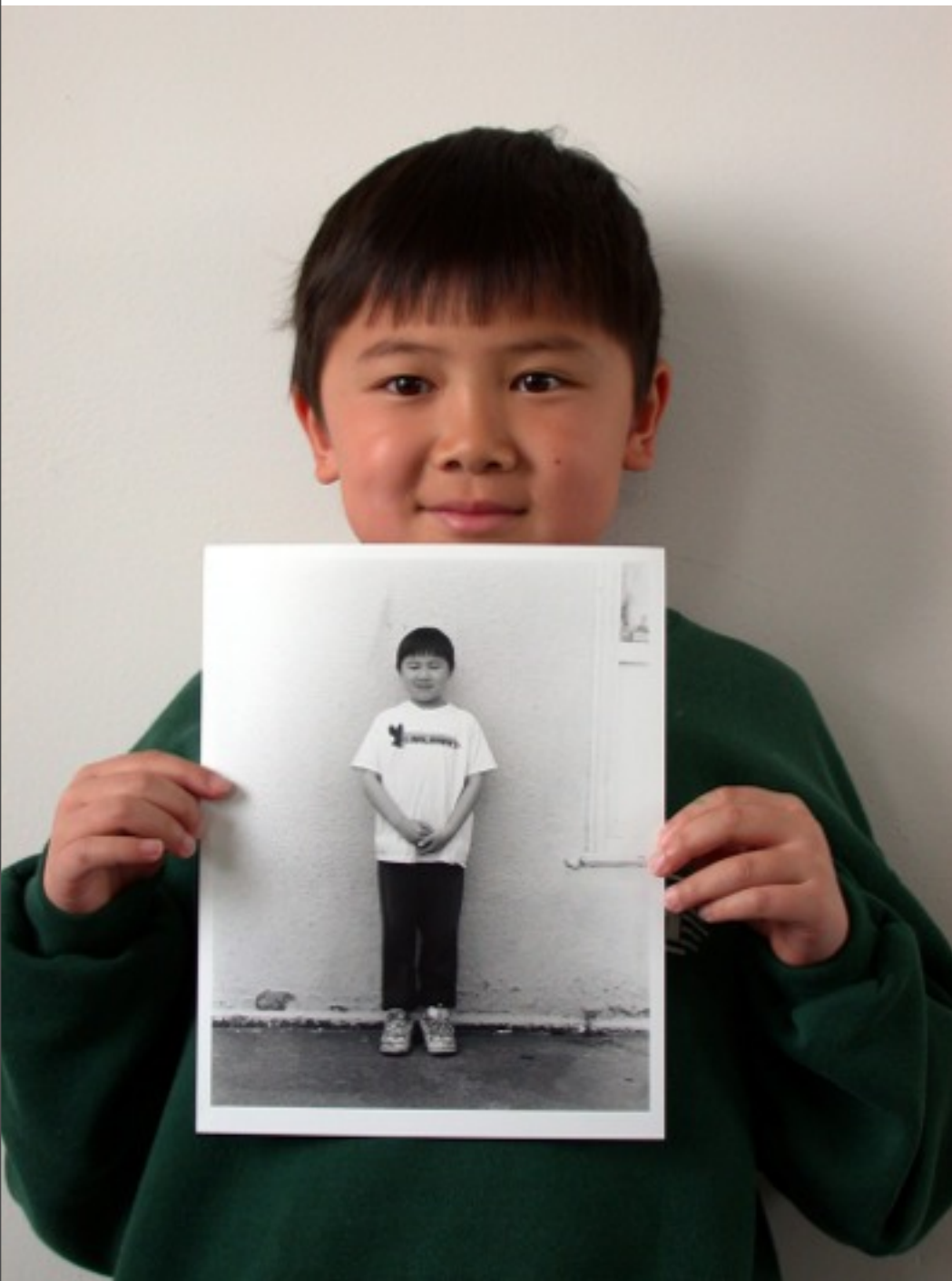


FRANCESCO TROGU





Kids
take pictures
of Kids.



In the darkroom,
out of nothing,



an image
gently appears
on the white
paper. 🍏

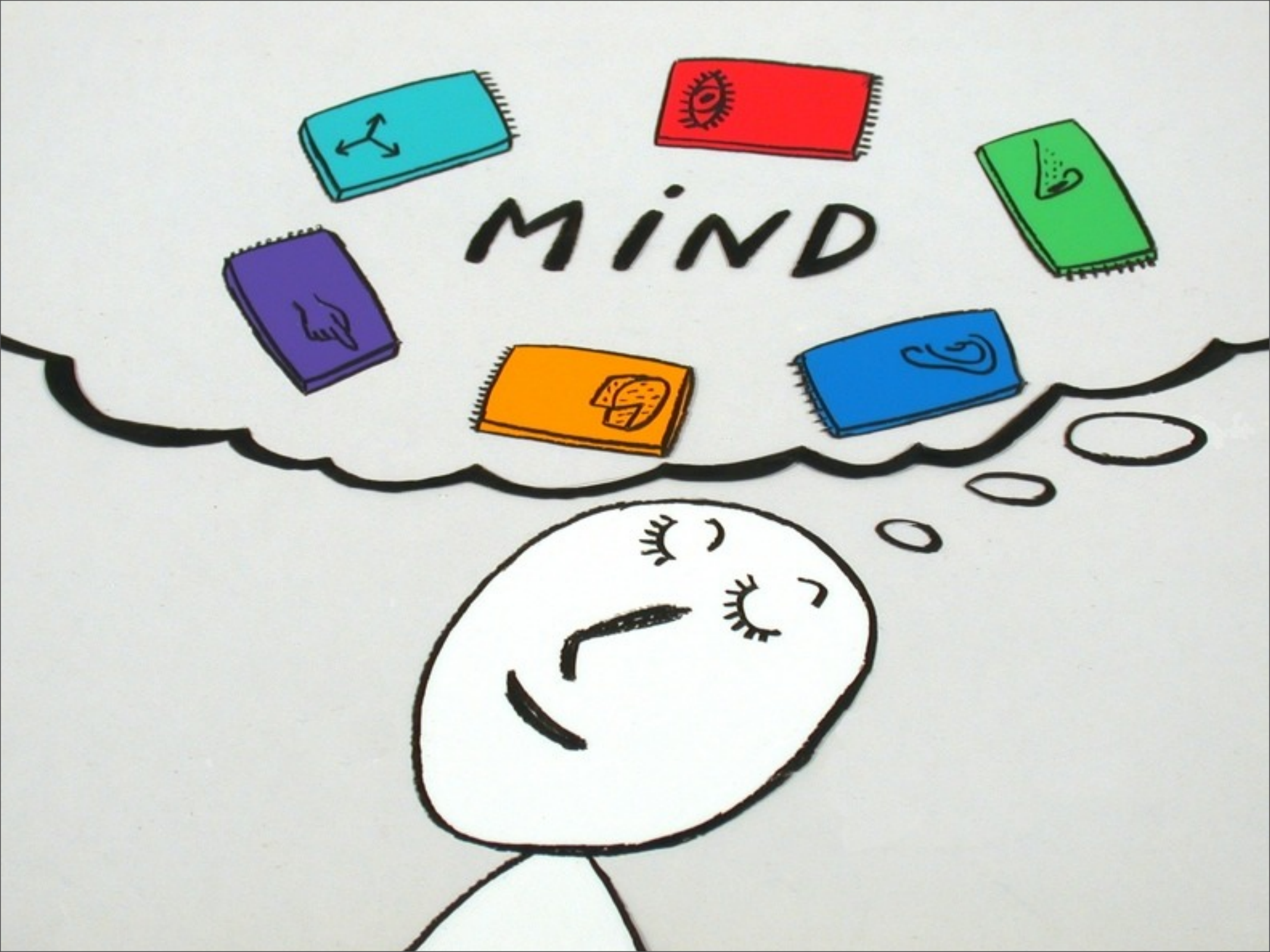




FILM



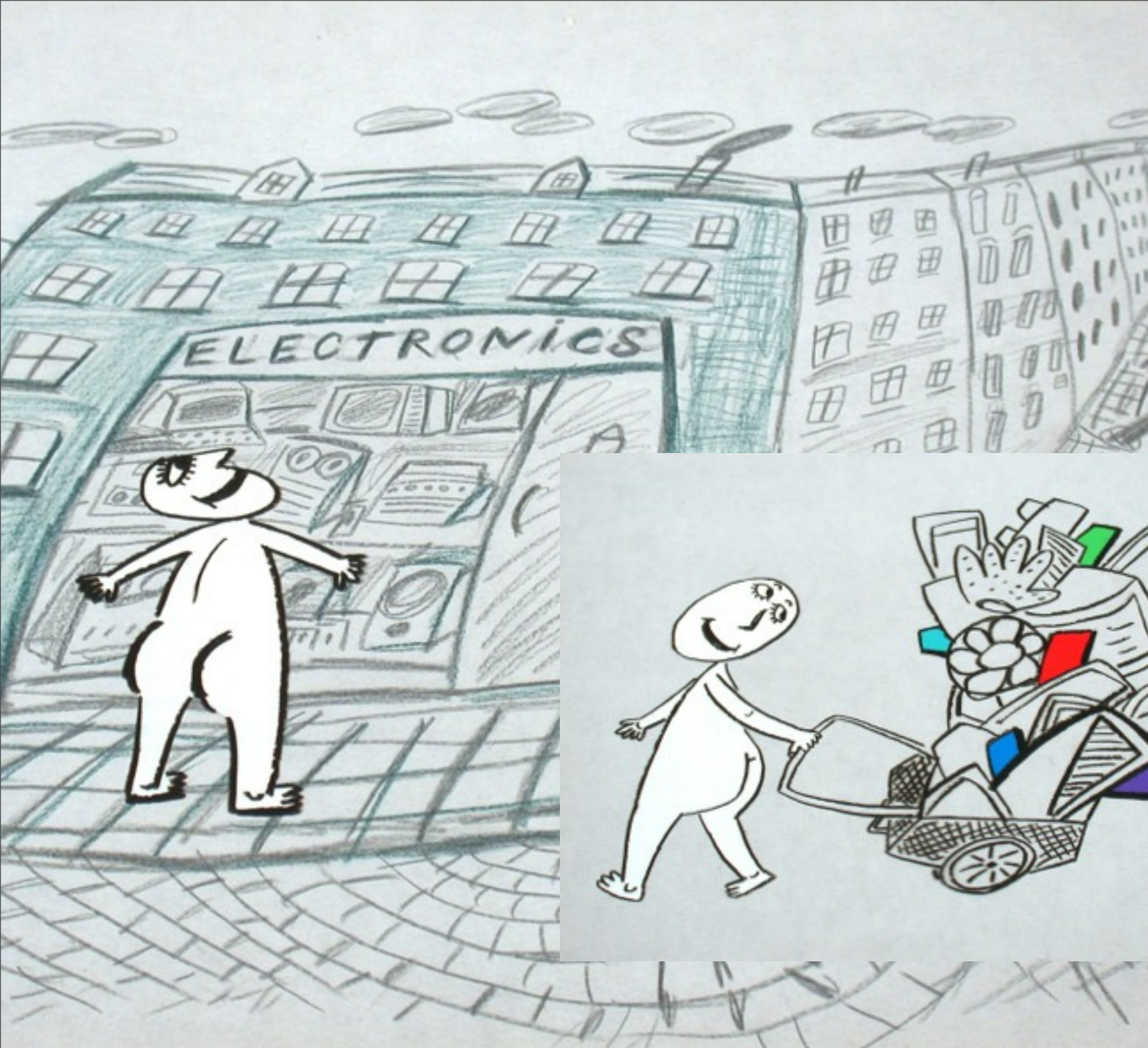
A boy
looking for the perfect coat.



: the senses

:

:



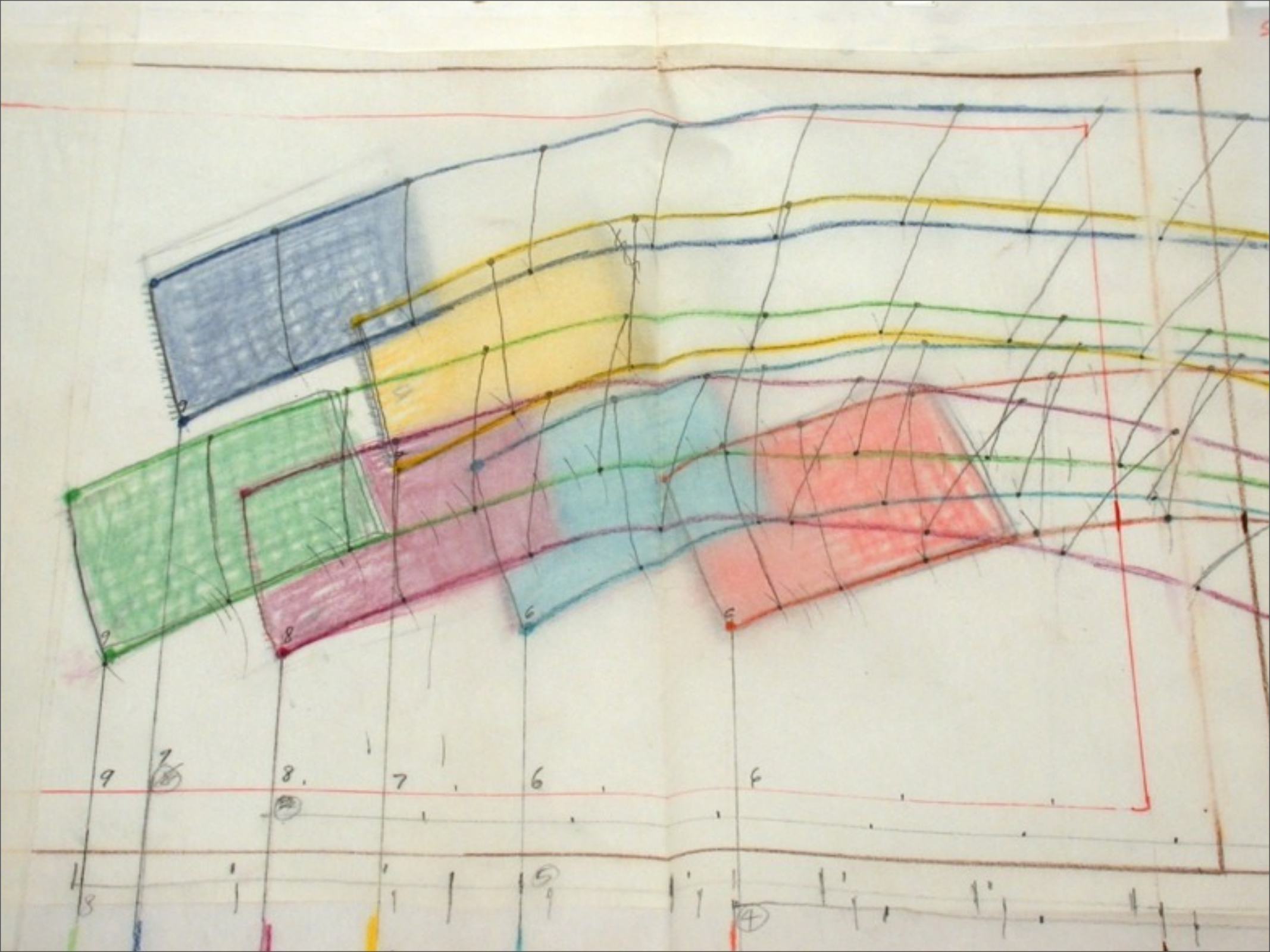
and the help
of computers.

.

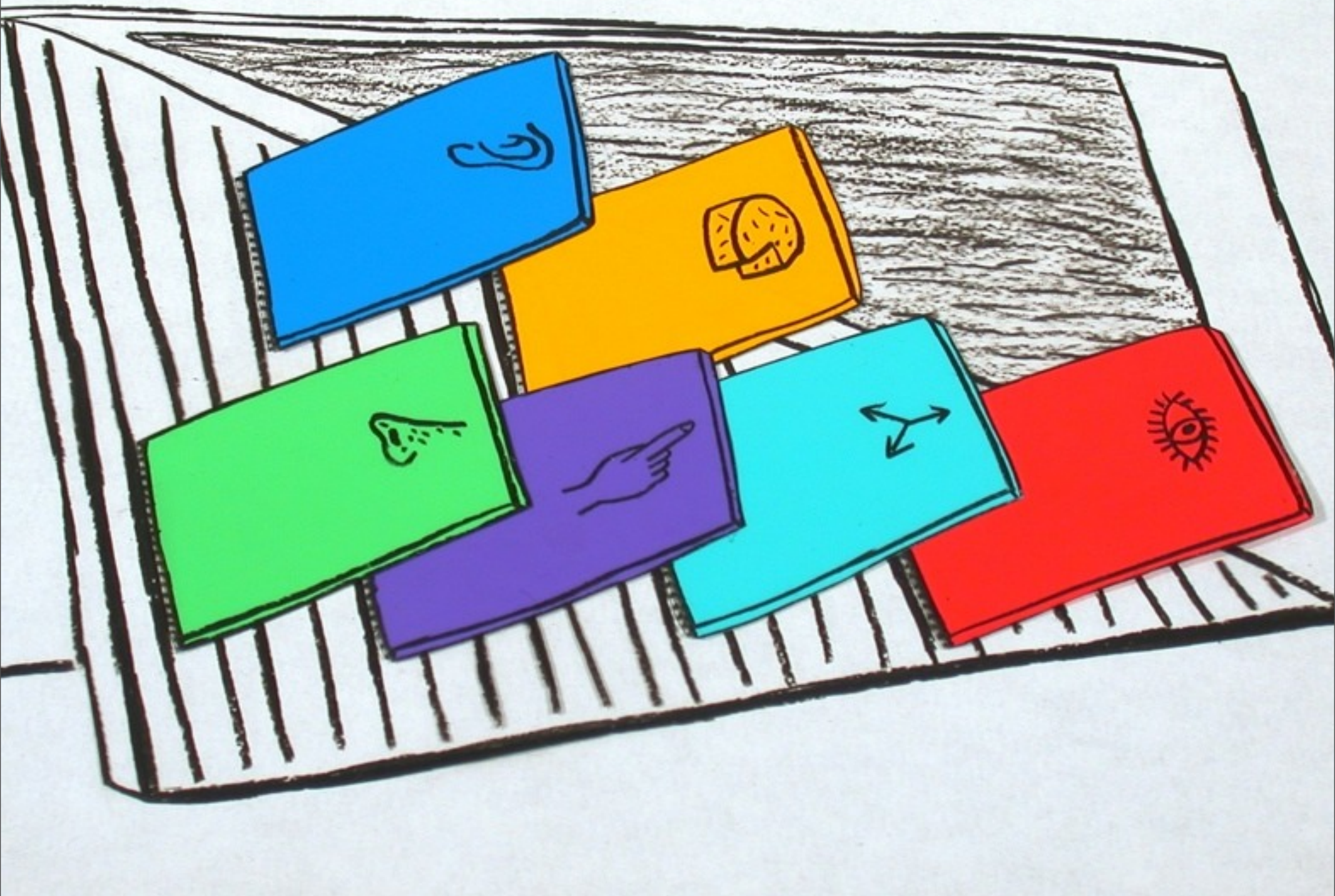


The building blocks

The simulation cards.



Can this provide the perfect design? 🍏



SCHOOL

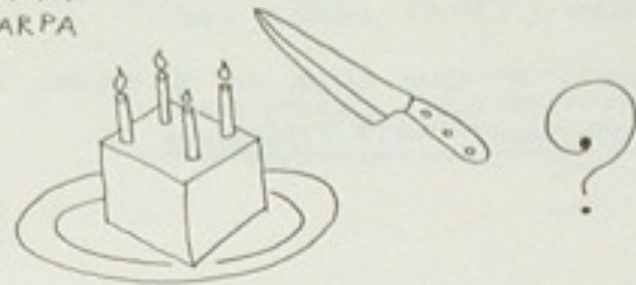
(PART 3) SECTIONS OF CUBE

REFERENCE :

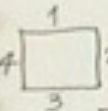
KLEE
VIEIRA
SCARPA

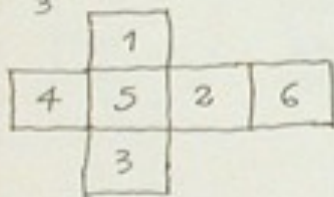
PROBLEM :

SLICING A CUBIC CAKE INTO 3 EQUAL PARTS



BREAK DOWN THE PROBLEM

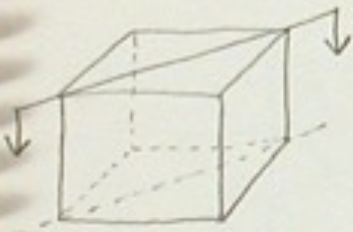
4  4 SIDES (NOT DIVISIBLE BY 3)



INCLUDES TOP & BOTTOM

6 SIDES (FACES - THUS DIVISIBLE BY 3)

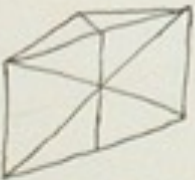
$6 : 3 = 2$ FACES (EACH SLICE INCLUDES 2 FACES)



- SLICE ALONG DIAGONALS OF FACES
- TWO SECTIONS FOR EACH FACE = 6 SECTIONS (OPPOSITE FACES ARE SLICED SIMULTANEOUSLY)

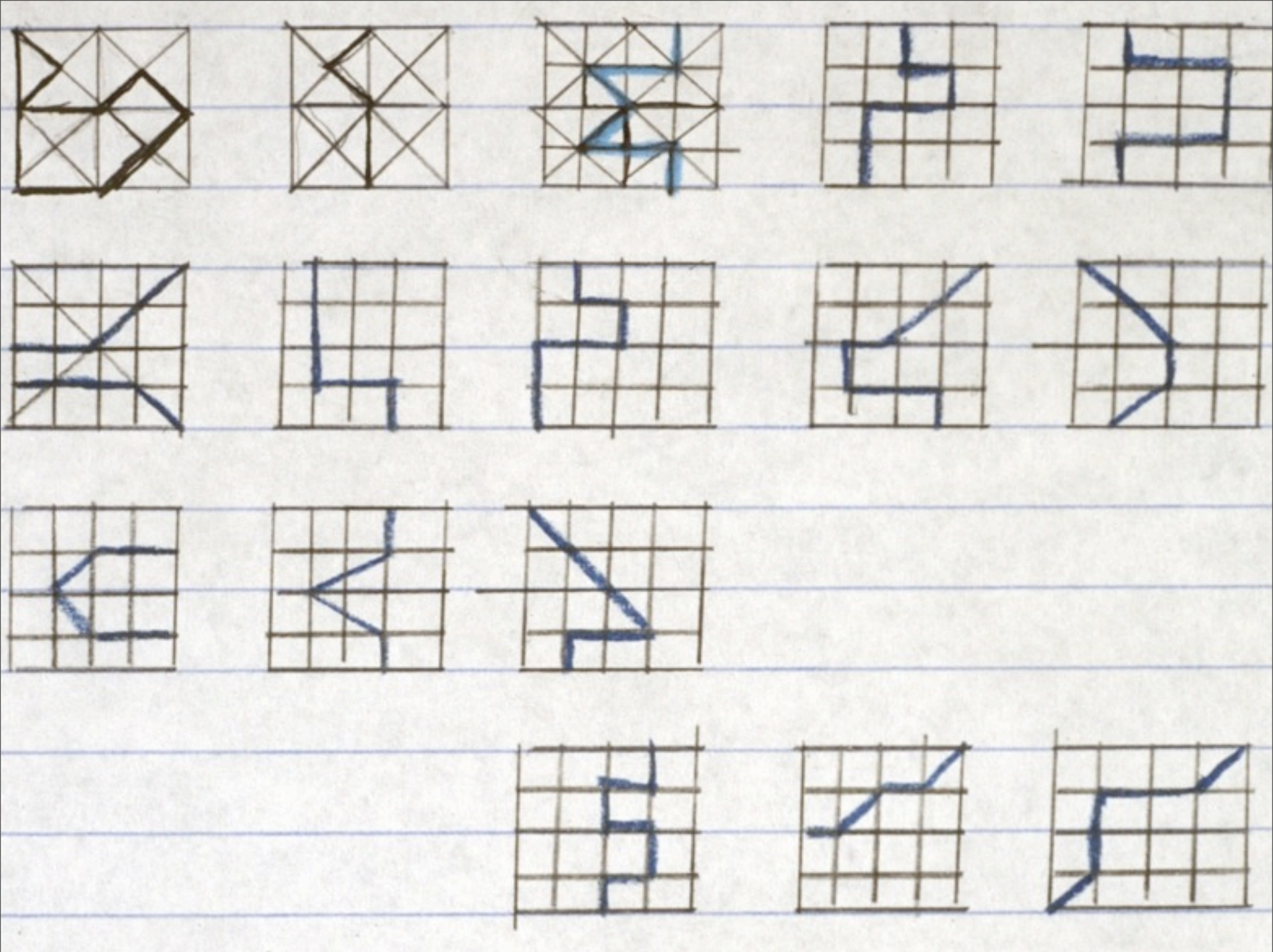


- EXTERNAL STRUCTURE (BASED ON SQUARE)

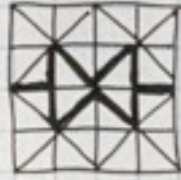
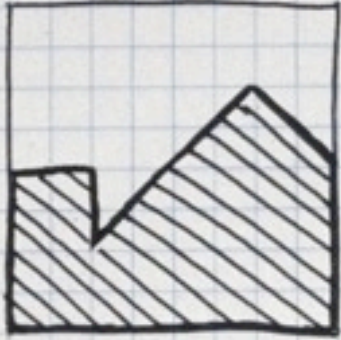
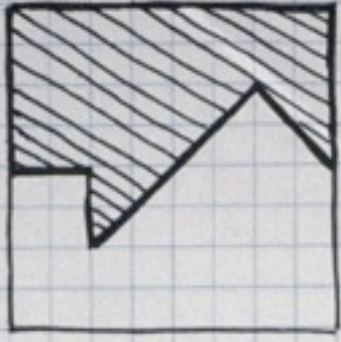


- INTERNAL STRUCTURE (BASED ON $\sqrt{2}$ RECTANGLE)

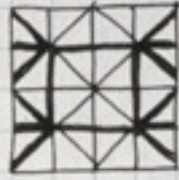




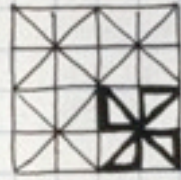
Cut each face
in two.



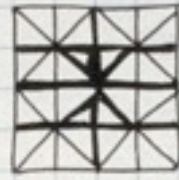
4



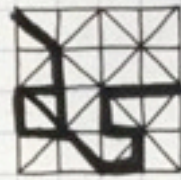
8



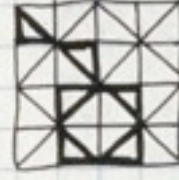
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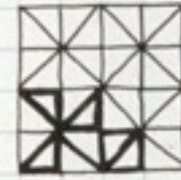
7



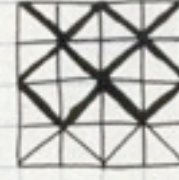
2



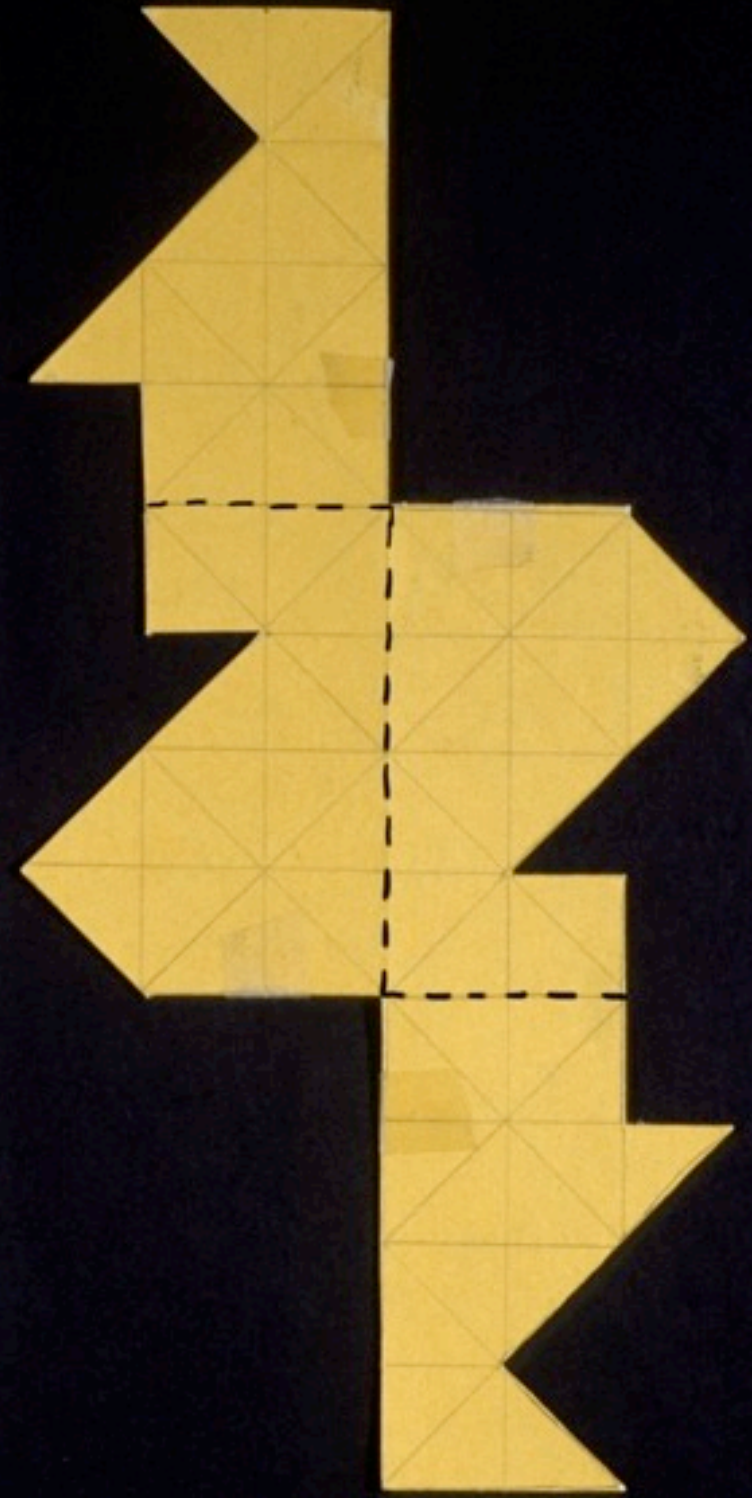
6



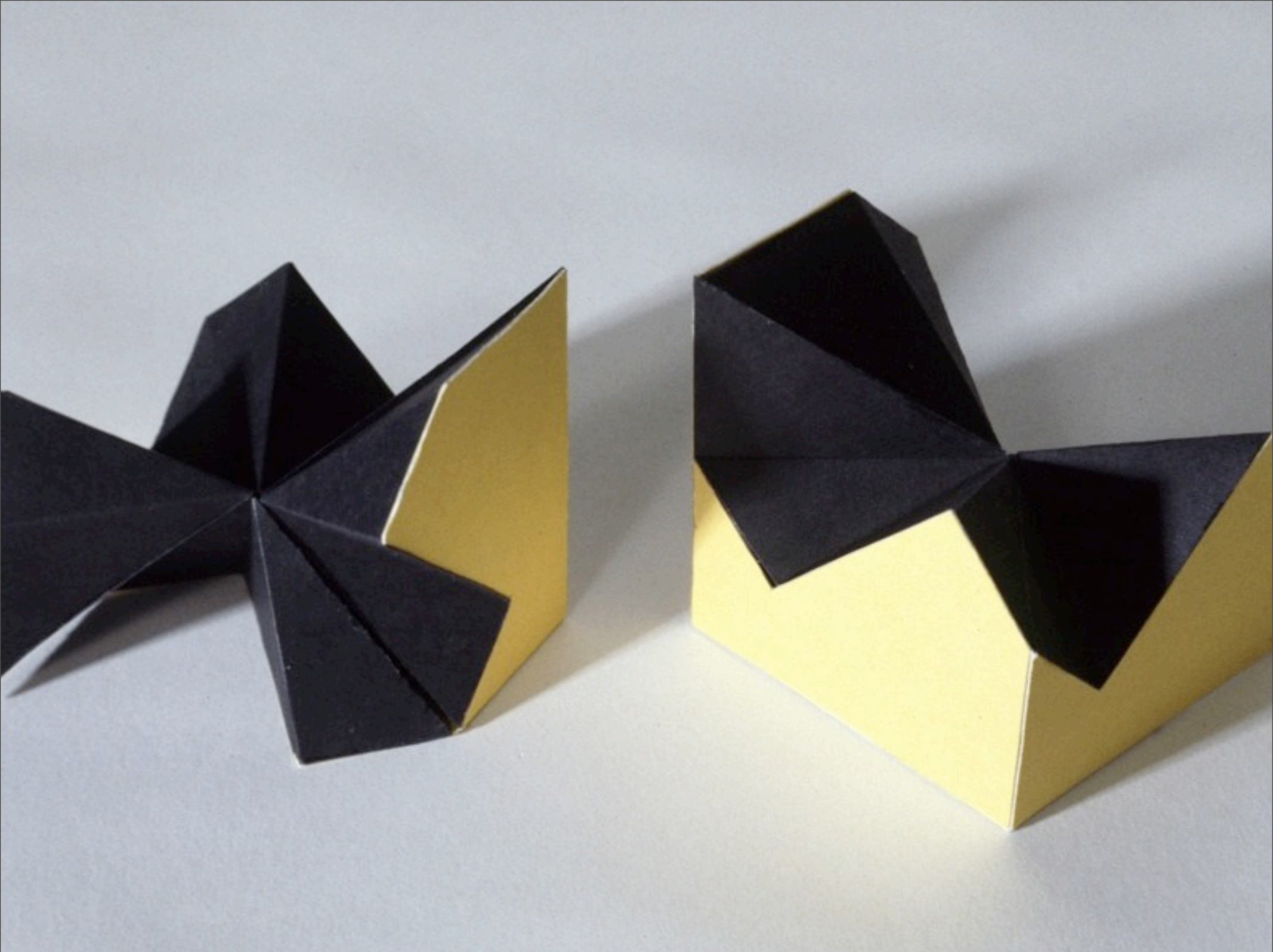
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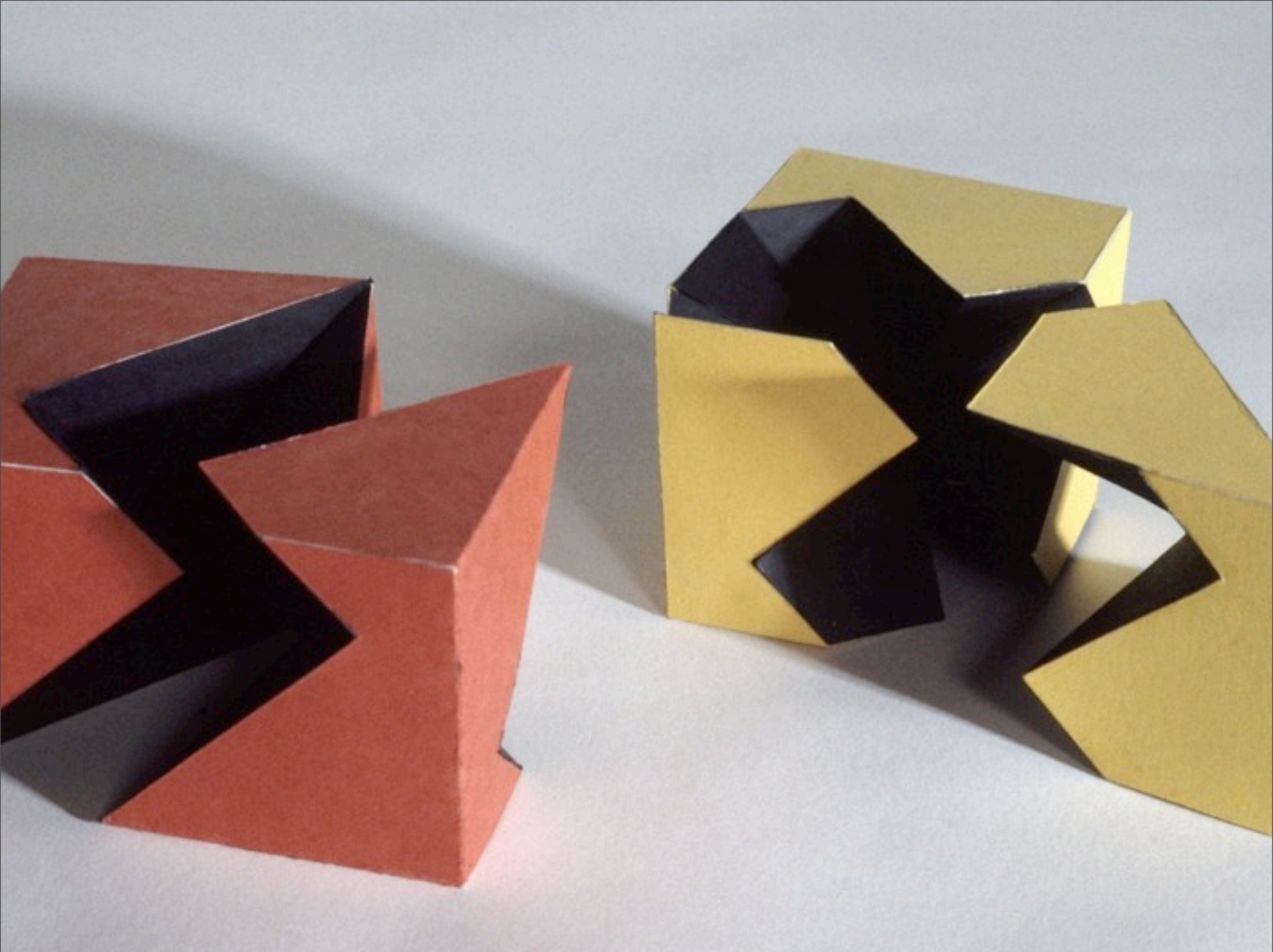
5

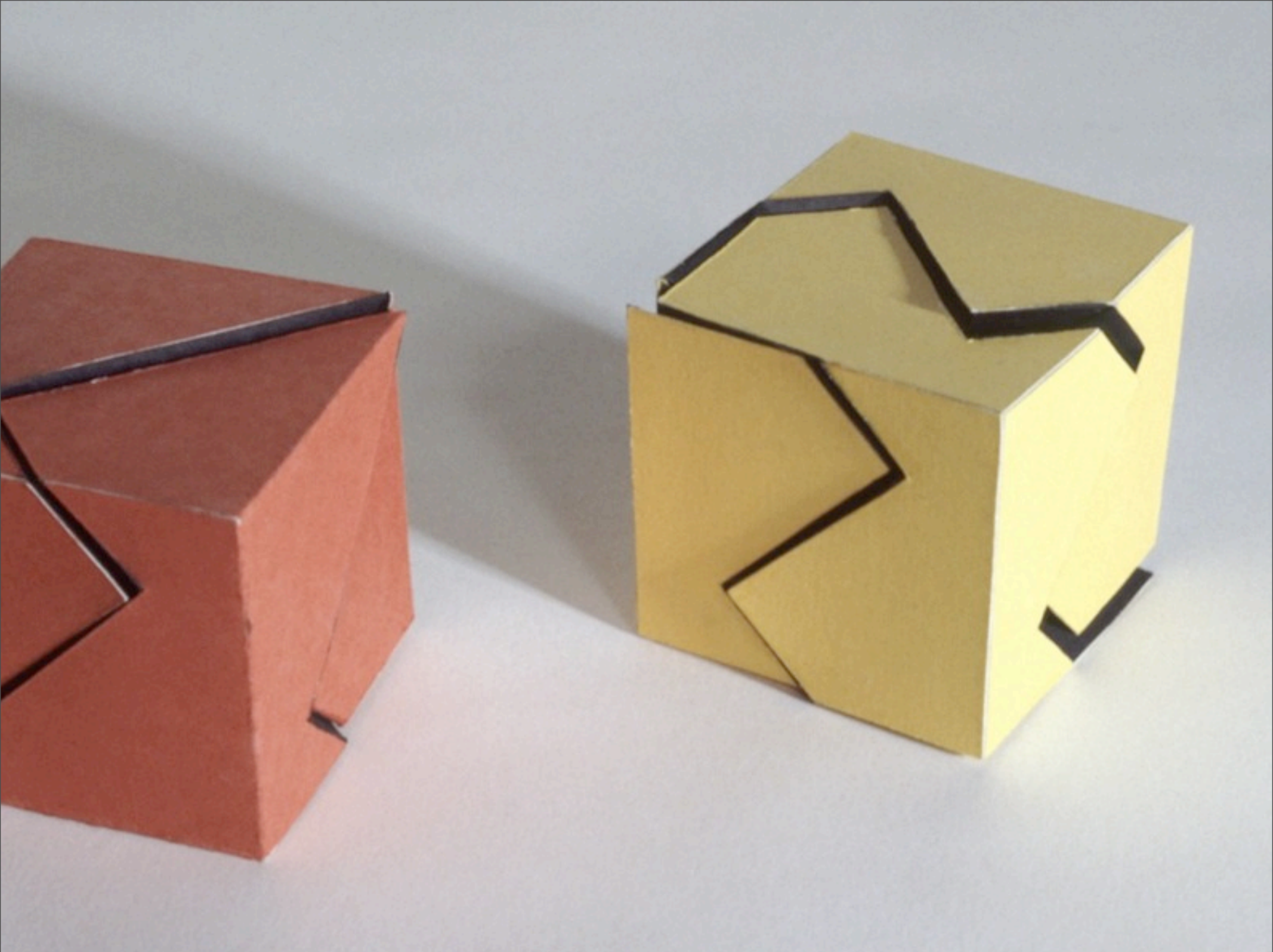


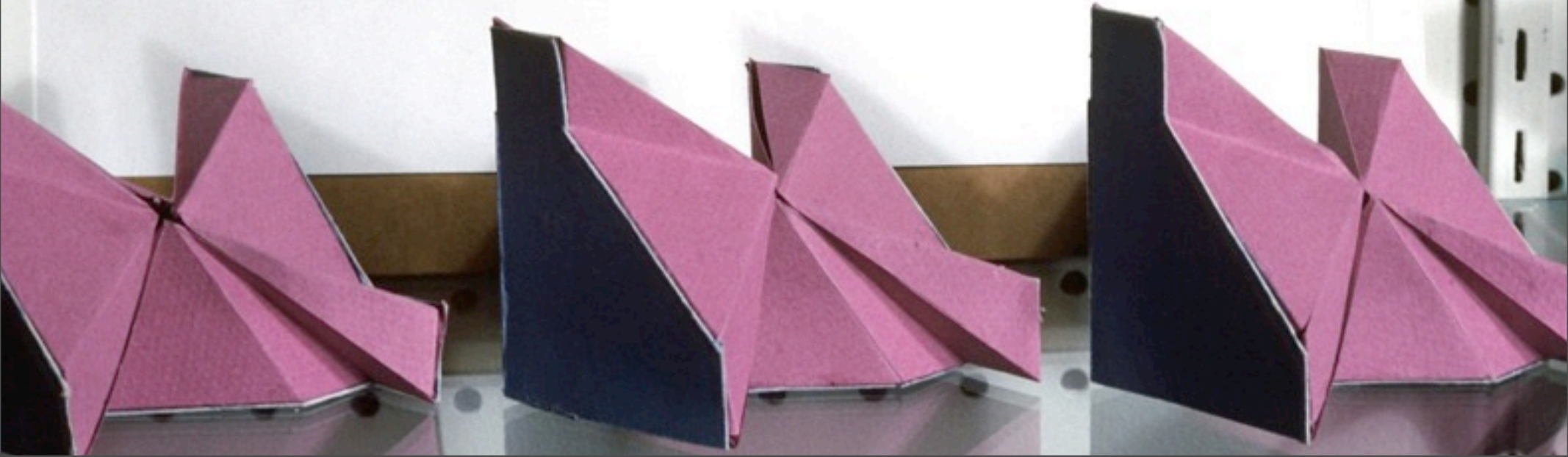
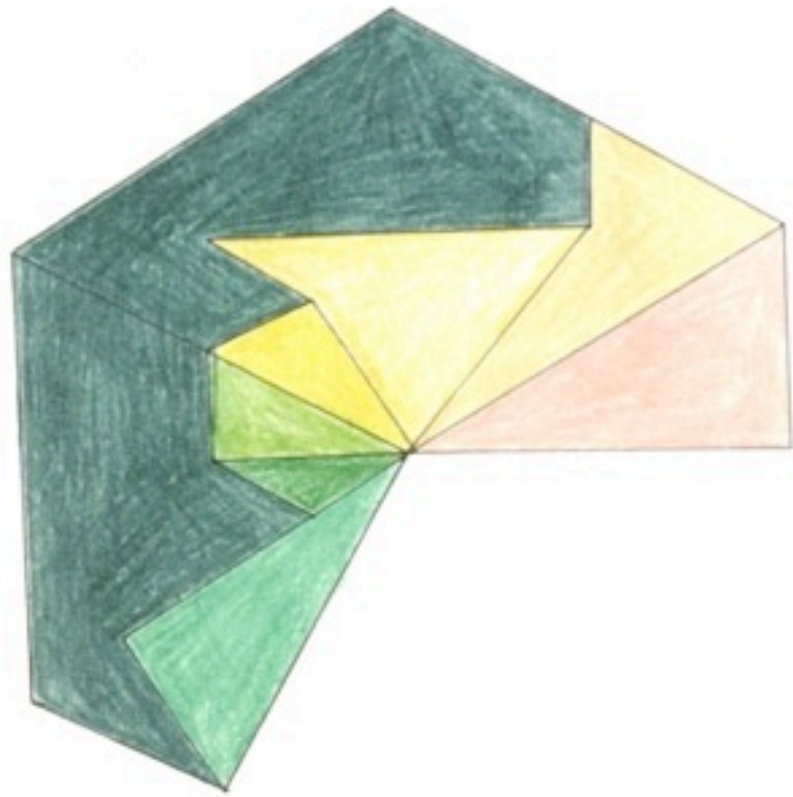
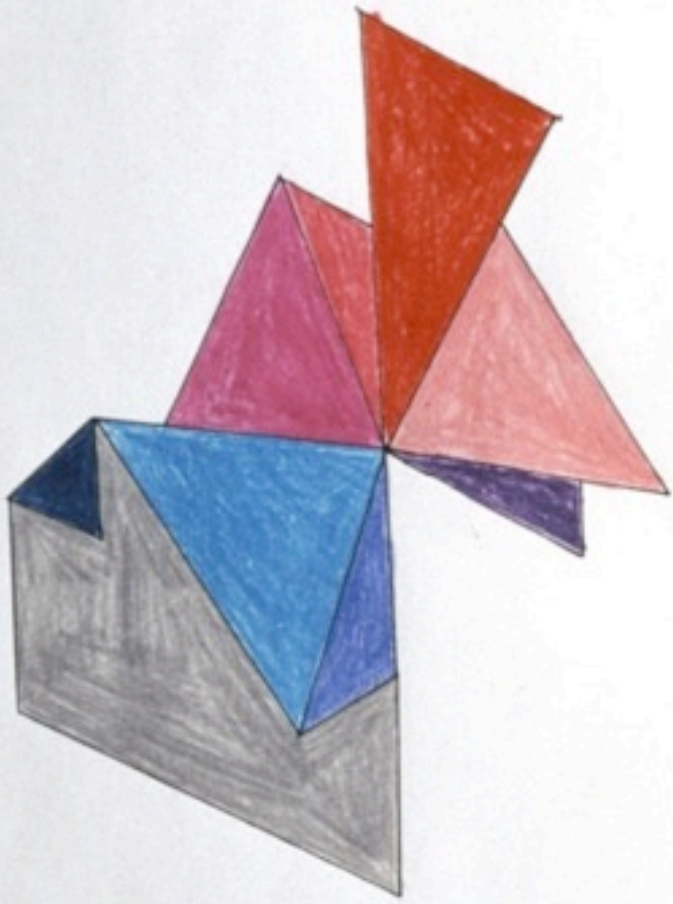
Twelve pieces
in groups
of four.



Each folded module
is a third
of the cube.







Drawing
Is the foundation



of 2-D and 3-D design.



Drawing connects
the hand
to the eye
and the brain.

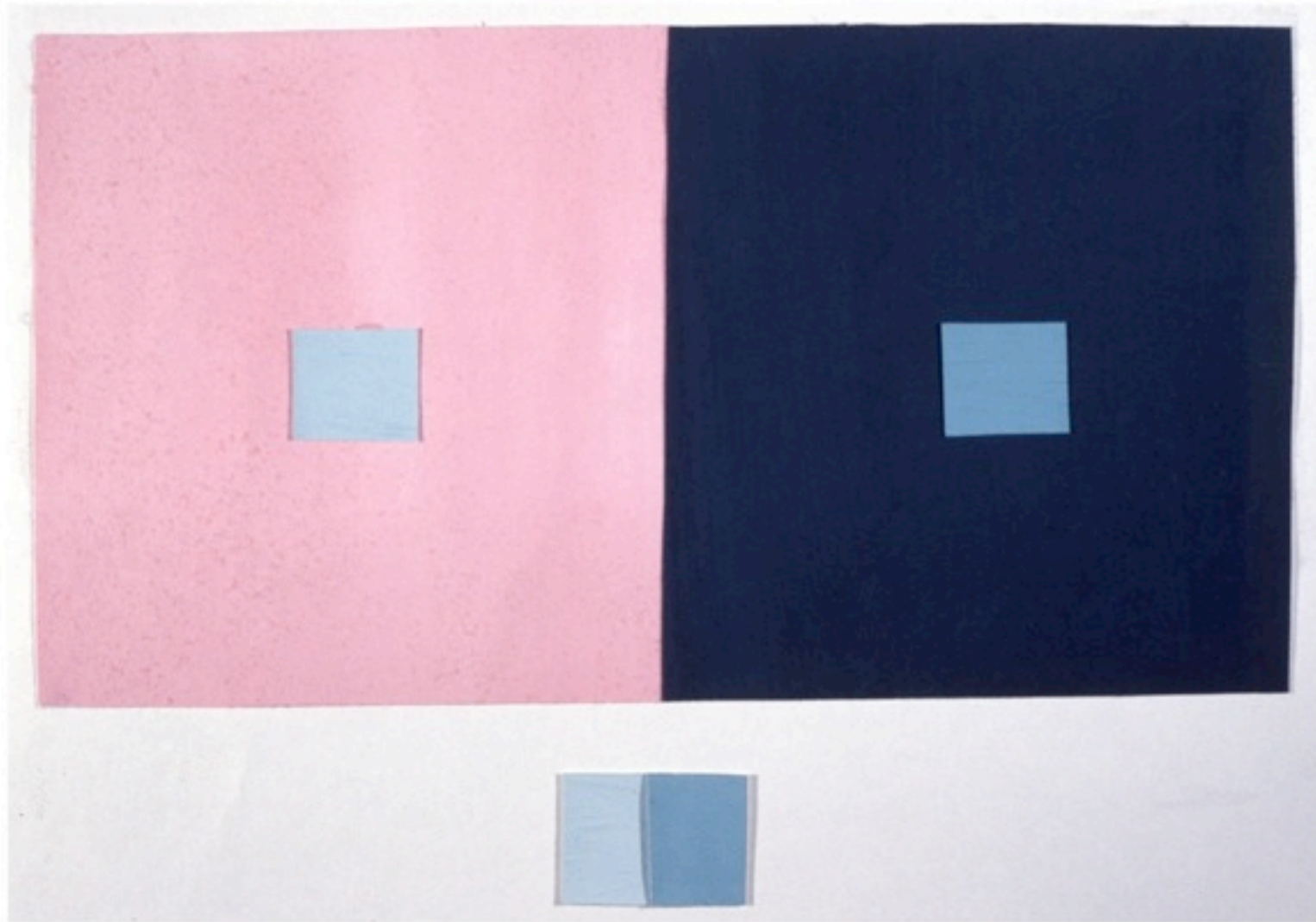




Josef Albers
Interaction of Color
is best experienced



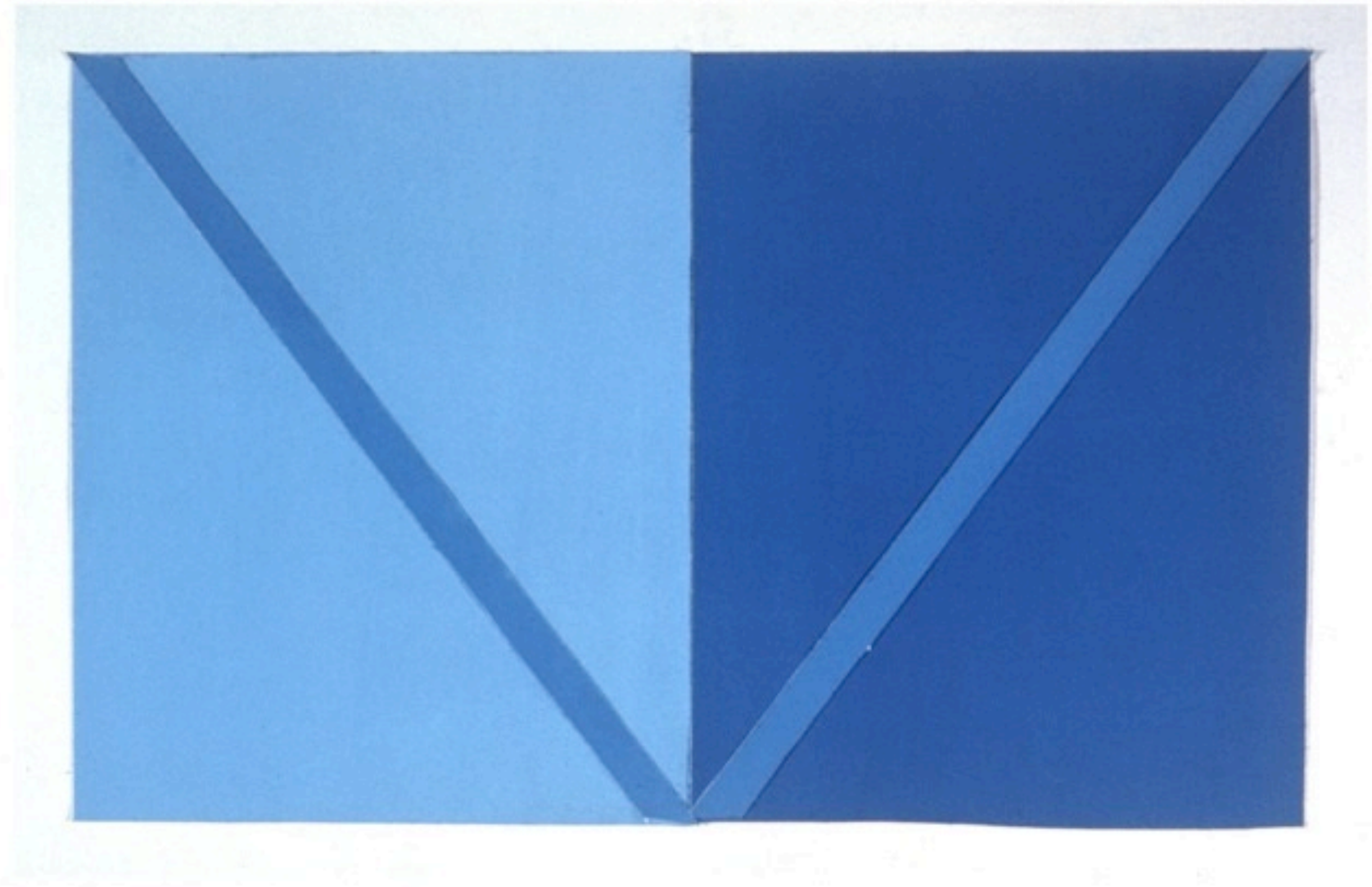
by doing it.



Two colors
look like one. (1)

.

.



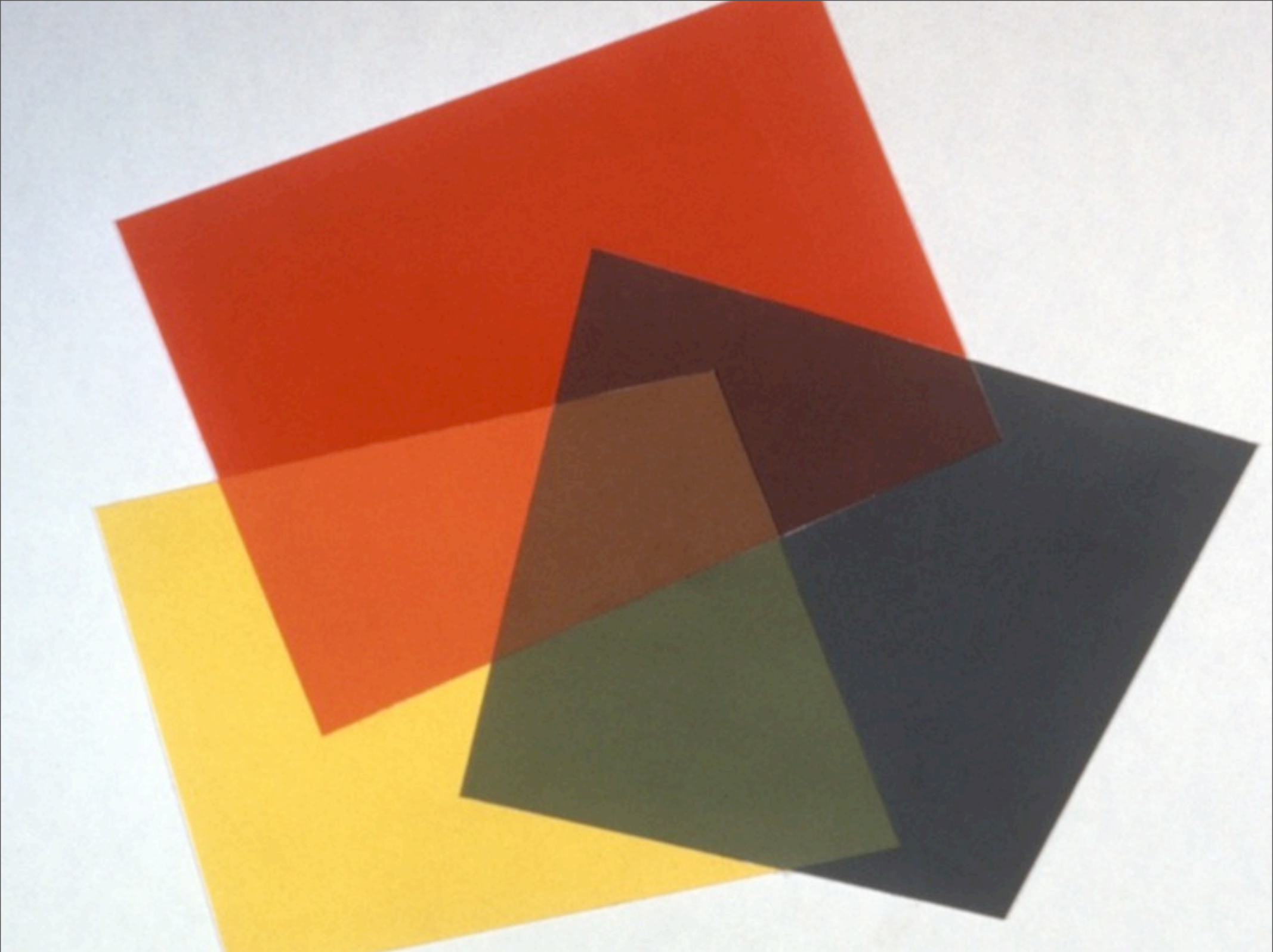
Three colors
look like two. (2)

.

.



Colors
painted by hand.
cut to size.



Mounted flush. 🍏

·
·
·

Typography, My Way

Distracted, the essence of all things good should be,
I see my arms upon you like a bow,
missing only inadequacies,
fitting parallels and the tips of crabs legs
into some slanted perspective.

It is what it is, my principles.

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,
as though the grasping of determined fingers,
curling in as formed.

No matter

You beg me, all words gone,
and there is nothing left for letterforms to say,
the jointed slurs of speech bubble around us,
beautiful without title, 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 Peter Trogu 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 boxed set of poetry entitled *Vene 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 184, 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.

Typetones: 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

A poem about typography.

Distraction the essence
of all things good.
I lie my arms upon you
like a bow,
musing over inadequacies,
filling parallels and the tips of ruling pens
into some shocked perspective.
It is east 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,
I through the grasping
of determined fingers,
curling in vas leaves? No matter

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

You hug me, all words gone,
and there is nothing left for letterforms to say.

Typography, My Way

Distraction the essence of all things good.
I tie my arms upon you like a bow,
mixing 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.

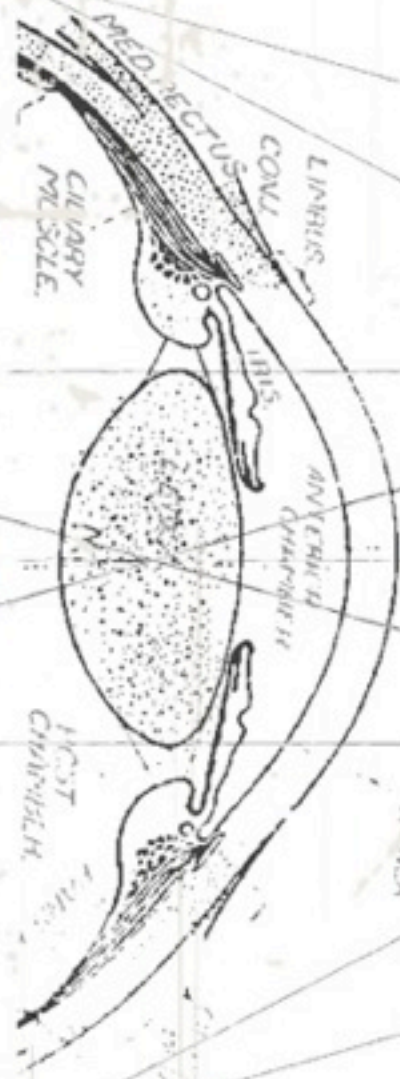
Before they invented compasses,
how were the circles loosed?
On sea foam like fair Aphrodite,
or through the grasping of determined fingers,
curling in as leaves!

No matter

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

perfect in their clarity

Anonymous



Beautiful without line,
Unknown to ink or rule or pen



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 Pivo Trigo 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 *These Into TYPE*, the APHA Poetry Portfolio. American Printing History Association, 2006.

This 4-page broadside was designed and produced by Brittany Dennis, as part of DS60 196, 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 Dennis, 2006

Typography, My Way

before they invented compasses,

can't we just be friends?

how were circles born?

don't want to go back to class

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 pen
forget it!
he wouldn't just leave it
do we have homework due tomorrow
you see that movie tho
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
oh man you have to
see last night's episode
I won't forget
that teacher sucks take
leave me alone with
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,
filing pencils and the tips of ruling pens
into some shocked perspective.

It is vast at my fingertips,
The room so enguar, so pointed and particular,
I sit 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,
cutting 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,
beautiful without line, unknown to ink or rule or pen
perfect in their clarity

Anonymous



INDONESIA

PHILIPPINES

MALAYSIA

GHANA

MADAGASCAR

MEXICO

COLOMBIA

GUATEMALA

BRAZIL

ECUADOR

NICARAGUA

HONDURAS

THAILAND

COSTA RICA

NIGERIA

IVORY COAST



THE RAINFOREST

DILEMMA

Every year, at least 27 million acres of tropical forest are destroyed. If this rate were to continue, the world's tropical forests would be eliminated by the end of the century along with 25 percent of the world's population that inhabits them.

Future Forests



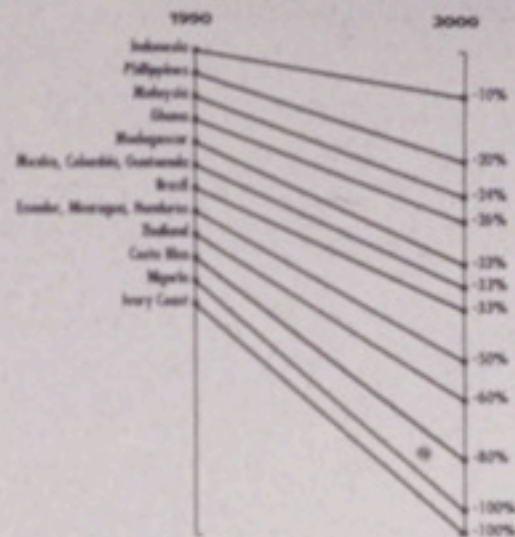
Though trees are being planted to help replace the loss of forests, they often are of little significance and rarely survive due to poor soil and low growth rates.

What will the forests of the future be like, and what will they be used for? In endeavoring to answer this question certain background facts are very pertinent. First, world timber consumption will increase, possibly by as much as eighty percent by the end of the twentieth century. Second, the tropical forests have to date contributed very little to global timber supplies, perhaps only about ten percent, but this situation is likely to change. It has been estimated that by the year 2000 demand for tropical hardwoods and timber will reach more than 40,000 million board feet annually.

It seems clear that silviculture will have to be much more widely and intensively practiced than is the case at present, but this can take place only within the constraints imposed by ecology, economics and politics. The Food and Agriculture Organization of the United Nations classifies some 10,000 million acres of the world's land area as a forest, of which around

sixty percent is productive in the commercial sense, and the total area increases each year. Harvesting of the tropical forests will depend on the desired objectives. These are likely to be increasing the quantity and quality of resources demanded by human populations and trade and industry, and they may be achieved by modification or even by complete transformations of these ecosystems, as has already taken place in various parts of the world.

Forest management of the future will have to accord increasing consideration to aspects other than exploitation for pulpwood or timber alone. The role of the forest for wildlife management is one aspect that comes to mind. Then there is the question of the contribution that the forests could make to the energy situation, for they have considerable potential for producing energy. The real future of the forests is in the hands of the human species. We are the rise or downfall of one of our earth's most precious resources.



The graph shows the projected decline of the timber stocks in selected countries where the forests are most valuable to those areas, viewed as well as world consumption.

The decline of these timber stocks is based on existing scientific data applied to a constant context with recent deforestation programs. The clear stands on the assumption that the rate of deforestation remains constant. The margin of error for increase or decrease is plus or minus 15%.



Increasing annual harvests of pounds of wood and timber are cut from the rainforests. The amount of average timber that is consumed from each person has forest falls is enough to construct a neighborhood of approximately 100 two-story houses.

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 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.



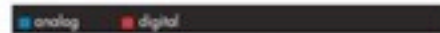
A reel-to-reel tape recorder

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 the 1990s until CDs and mp3 players took over.



B compact cassette tape.

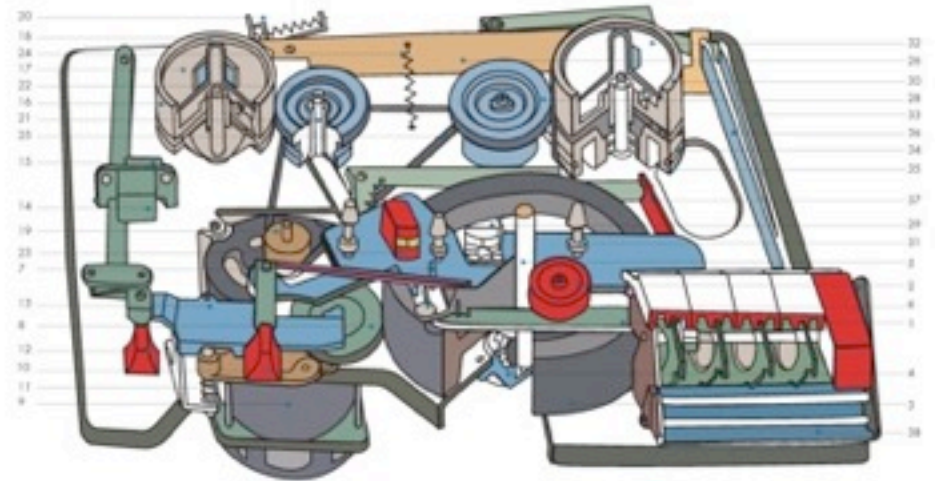
C Sony's first Walkman



D compact disc (CD)

E mp3 player: the iPod

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 acts 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 director
- 29 - universal magnetic head, for playing & recording
- 33 - pusher to apply the brakes
- 36, 37 - additional levers
- 38 - operating controls.

Source:
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 Zanetti. 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 pdfprint.com

Photo: iStockphoto.com

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 typewriters 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.



1864 The woman typing the typewriter



1879 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
ELECTRONIC TYPEWRITER
Produced and introduced by IBM
Characterized by **spherical type ball** for streamlining of pens and allowing multiple fonts

1978

The first electronic typewriter
E1 101
Produced and introduced by Olivetti



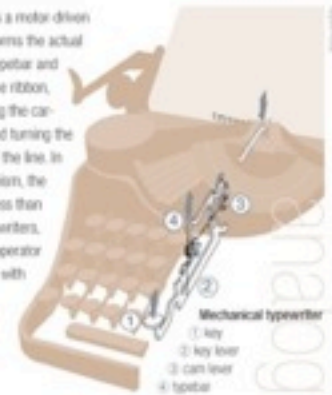
digital

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 typobar. 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 typobar. Pressing a key causes

mechanical force that transmits to each lever. By this mechanics, the typobar 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 typobar bears both upper- and lower-case letters. Pressing the shift key lowers the typobar 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 typobar 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 typobar

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 (90) 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



The laptop computer
MAC PRO
Produced by Apple

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

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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

ELECTRIC GUITAR

definition

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



history

16th century
Introduced to New World by Columbus.

17th c.
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 c.
The traveling French and English bring the guitar to settlements in North America.

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

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

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

20th c.
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.

DIFFERENT US: 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 sound boards or holes because they use pickups to transfer sound to an amplifier. Pickups use like unarmatured 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 vibrations are transferred 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. Even as an amplifier or mixer can distort the sound and create interesting variations of the classic sound.

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 to society to discard from. Its pear-shaped body is aesthetically pleasing and a 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.

REFERENCES

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2. Parmentier, Romana, Grant Scott et al., Bill Parise. "Guitar: Past, present and future". Music Educators Journal Mar 98, v. 84, Issue 3
3. wikipedia.com, "guitar"
4. all images from istock.com

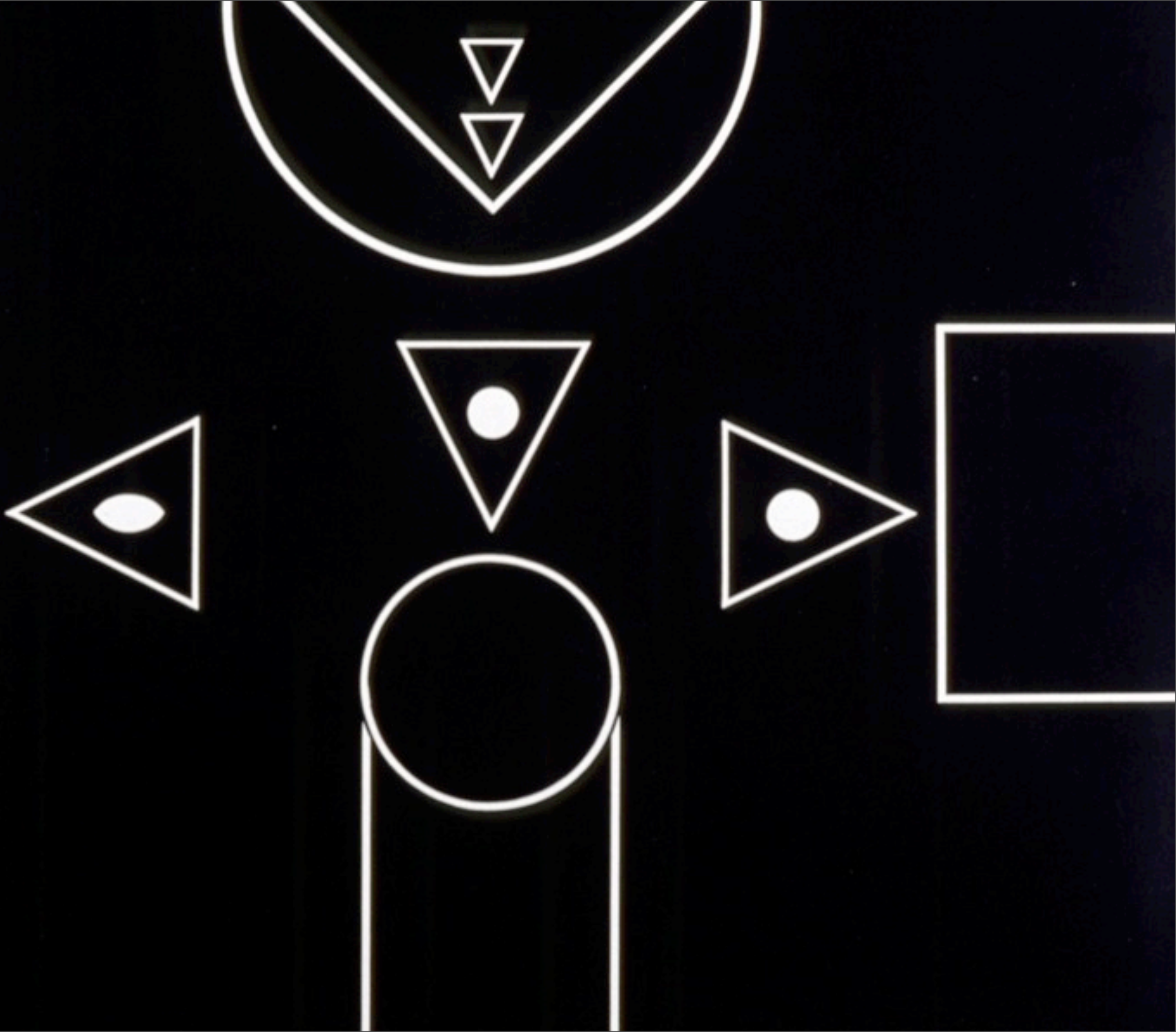
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00101
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Digital Applications Methodology
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San Jose State University
California, USA - October 2006
Digital-Analog Card No. 05
Printed by psPrint.com

and their transformation.

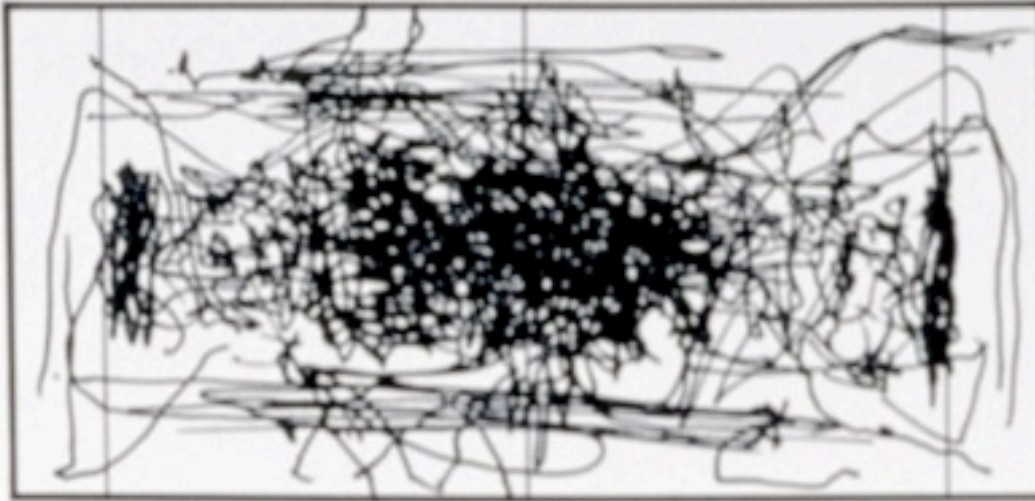
An Exploration of Game Theory



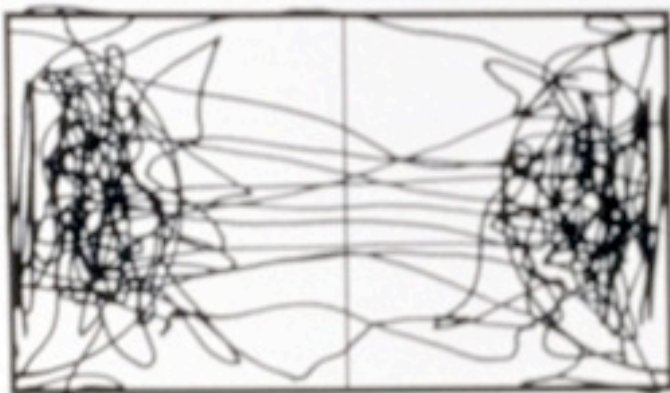
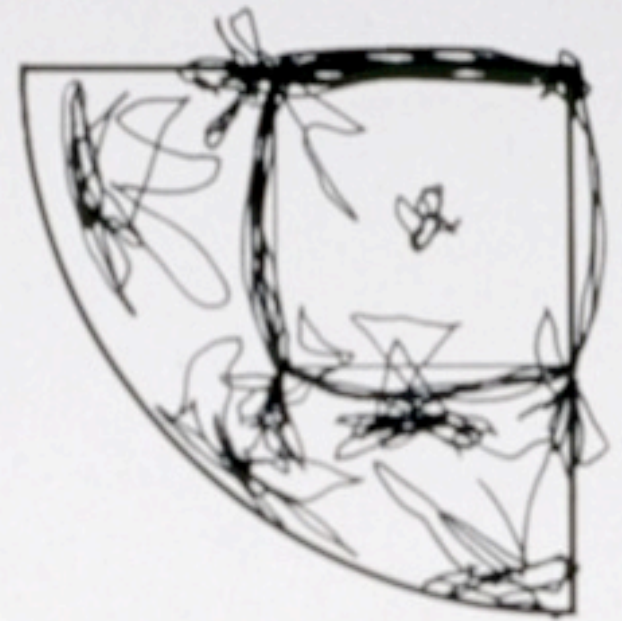
Diagrams

Cooperation and competition
in team sports.

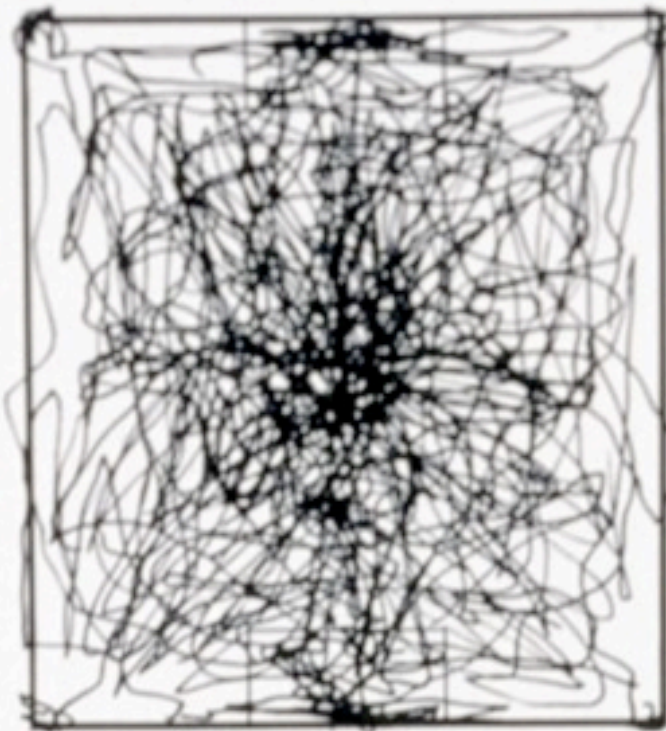
Teams in Football generally move as a unit, aside from a few peripheral players. The majority of the activity runs the field, but, is more concentrated in the center.



Much of the activity in Baseball occurs in the strict baseline path that the runner must follow, or occasionally in such fielders some of coverage.



Basketball could be considered two connected, half-court games. Most activity is around the two goals, with the middle of the court simply used to quickly get from end to end.

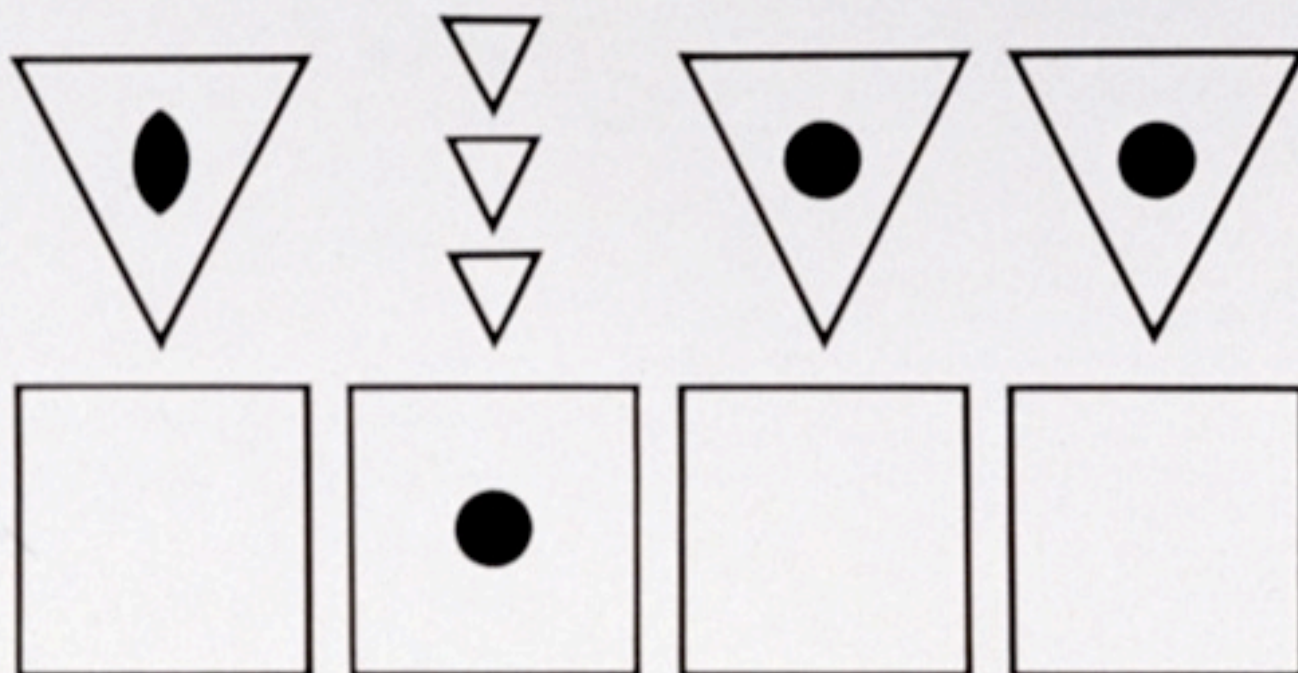


A Soccer players movement seems most random because the game is the most spread out, and wide open. Players play more individually, and may run the length of the field.

The experiment

Football, baseball, basketball and soccer are the four most popular team sports in the world. Each enjoys immense popularity in various parts of the world. The common reasons for their popularity may be a sense of teamwork, team loyalty, spirit of competition or the exciting action of the game. Aside from these basic characteristics, however, the games are very different, with each game's fans and players claiming it superior or more exciting.

How exciting a game is, discounting loyalties, familiarities or other prejudices, may be based on the amount of change that occurs in the average contest as provided for by the rules. In other words, the most exciting game would be the one that is potentially least monotonous. With this premise in mind, this exploration will attempt to categorize and analyze the different opportunities for change in these four games and conclude which is empirically the most exciting.



Football

Football is played by two teams, each with 11 men. There are never any less or more than 22 men on the field and all players are engaged at all times. The offense controls the ball in order to score by relaying it to relaying it to avoid defenders and reach a team goal.

Baseball

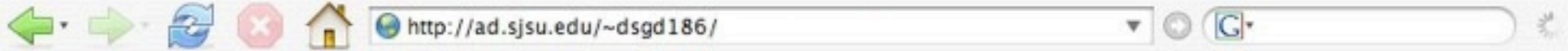
Baseball consists of a 9 man defensive team that faces an offensive team that plays one by one in succession. The defense relays the ball in order to catch the offensive man before he scores. The offense only contacts the ball initially to stifle the defense's control.

Basketball

Basketball is played by two teams, each with 5 players. The players are always on the field. In penalty circumstances, a player may play virtually unmolested. The ball is relayed by the offense for the purpose of isolating the ball carrier long enough for him to shoot the ball through a goal.

Soccer

Soccer is played by two teams with 11 players each. All 22 are players on the field and engaged at all times. One player on each team may guard the goal. The relay of the ball is handled by the offense for the purpose of isolating the ball handler or opening a shot on the opposing team's goal.



http://ad.sjsu.edu/~dsgd186/



Wilfred Castillo

DSGD186 - Digital Applications Methodology

Welcome to the Students' Websites – Fall 2006, Instructor: Pino Trogu

01 Brittany	09 Lisa	17 Eric	25 Amy L.
02 Jenna	10 Amy Y.	18 Thomas	26 Roi
03 Jessica	11 Bethanny	19 Yvonne	00 Pino
04 Amy R.	12 Wilfred	20 Nha	
05 Sarah	13 Angela	21 Jenevie	
06 Jeremy	14 Mayumi	22 Mavis	Digital-Analog PDF
07 David	15 Forrest	23 Kevin	Typography, My Way PDF
08 Byron	16 Jing	24 Barbie	

We devoted the last six weeks of the class to web design. The first ten weeks we worked on two print projects titled Digital-Analog and Typography, My Way. In web design we focused on the basic html building blocks. Most students had never done a website before. We used mostly text editors such as textedit and wordpad (no Dreamweaver). The minimum requirements for the sites were: homepage, portfolio page with at least three projects, contact page with online form, about page with resume pdf.

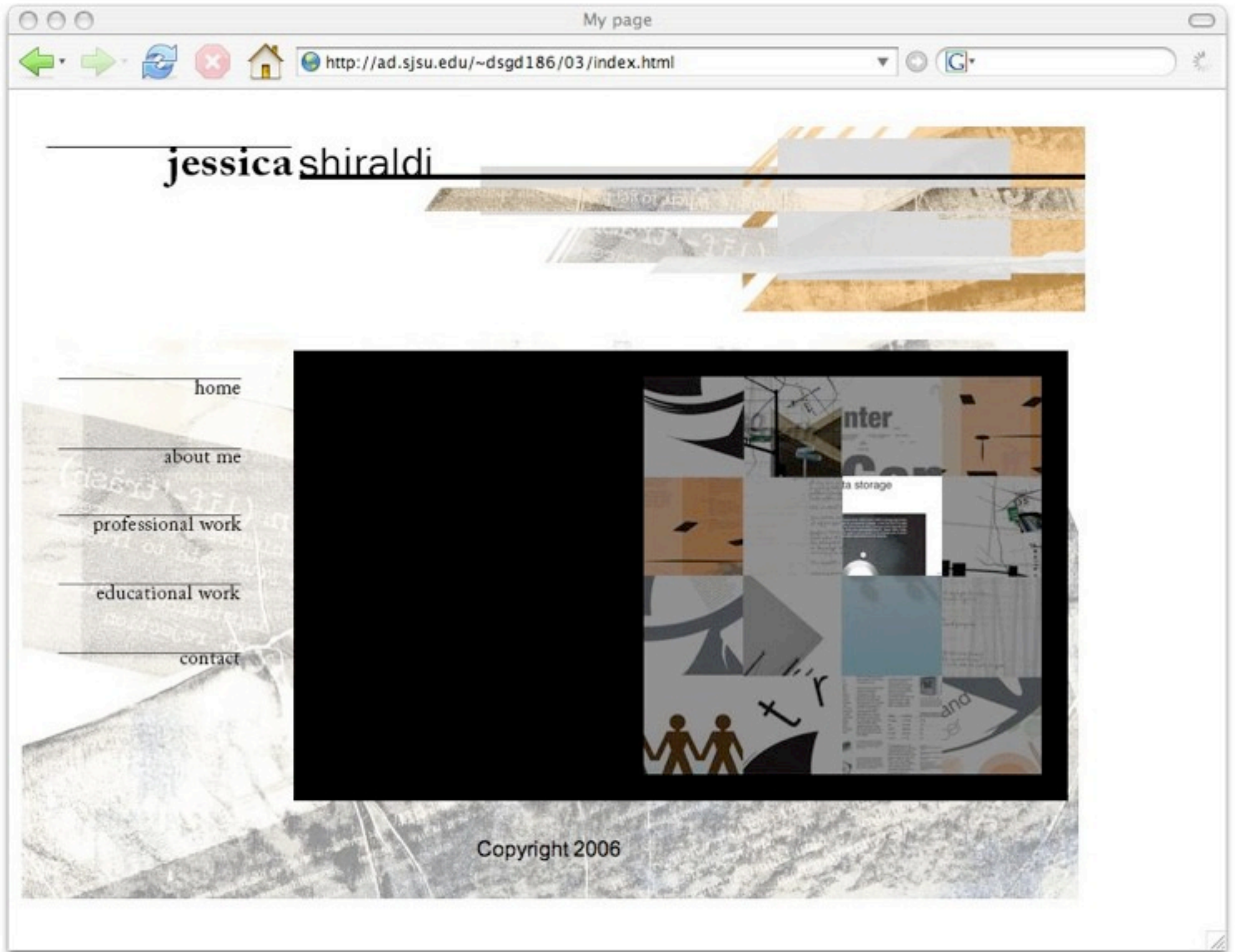
In between, we did letterpress and bookbinding workshops to rest our eyes on real paper and real type. Please come back again to see how the sites have evolved. Thanks to Elizabeth Castro, Giampiero Benvenuti, Mauro Panzeri, Kristina Bell, Bruce Gardner, and all the 26 students of DSGD186.

Pino Trogu, December 18, 2006

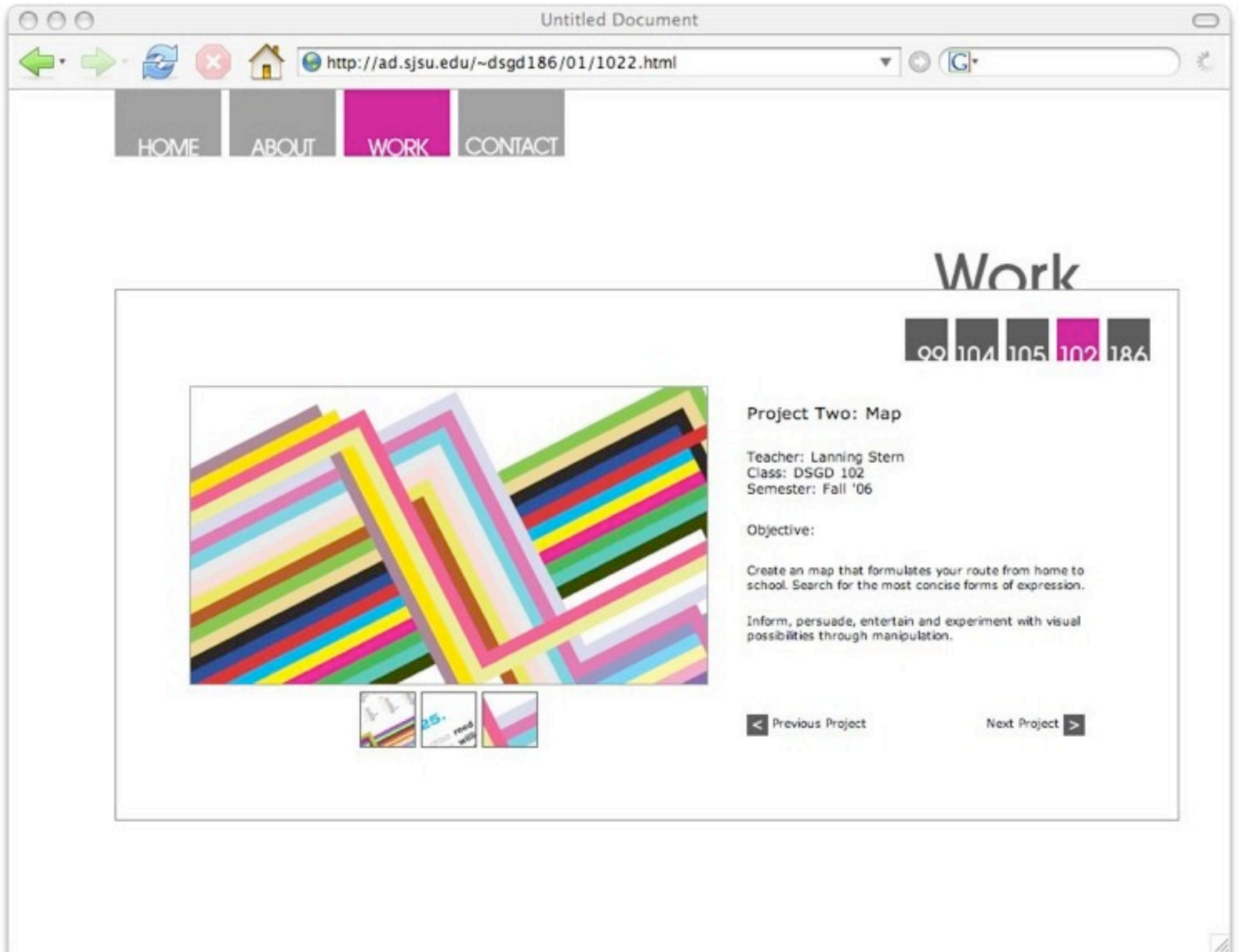
School of Art and Design – San Jose State University, San Jose, California, USA.

[Class syllabus](#)

[Typography, My Way poem](#)



First time for many.
The focus is on learning.
We use wordpad
and textedit.



We type the code
by hand.
Slowly at first.

Wilfred Castillo

News

About

Work

Contact

News

12.12.06 - Different code

So I figured out the transition coding and putting the pages together.

12.03.06 - I found the code!

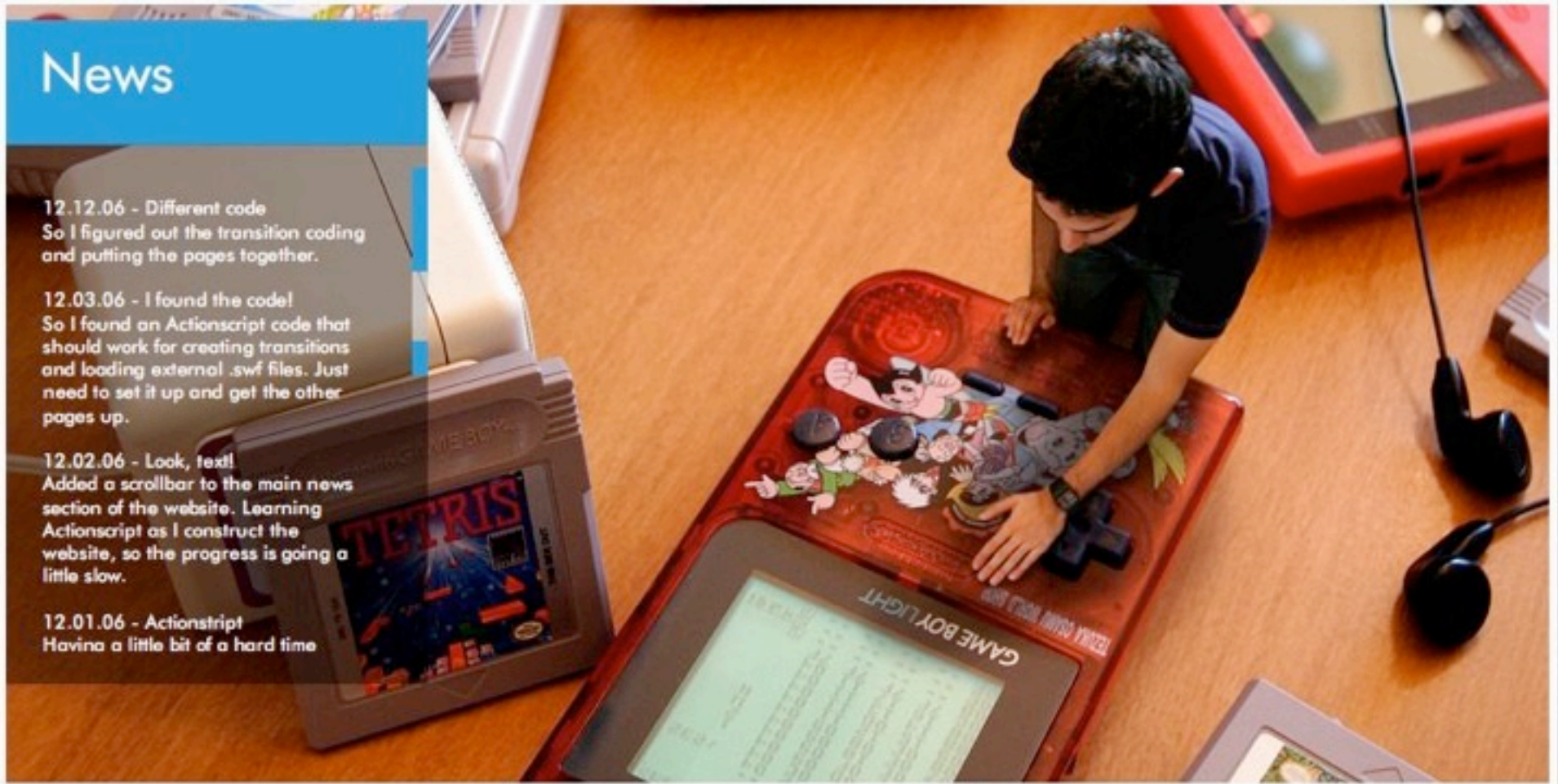
So I found an Actionscript code that should work for creating transitions and loading external .swf files. Just need to set it up and get the other pages up.

12.02.06 - Look, text!

Added a scrollbar to the main news section of the website. Learning Actionscript as I construct the website, so the progress is going a little slow.

12.01.06 - Actionscript

Havina a little bit of a hard time



Every student knows where the parts are and can fix them if needed.



home
portfolio
resume
contact



Mayumi Honda has been dedicated to design since first attending college in Japan. After working at a few agencies, she started to run her own graphic design studio. She also had working experience for display design before starting the graphic firm. Addition to her over five-year working experience in the Japanese graphic design field, she had the opportunity to educate herself to elevate her graphic design skills in San Jose State University Graphic Design BFA, one of the most competitive design programs in California.

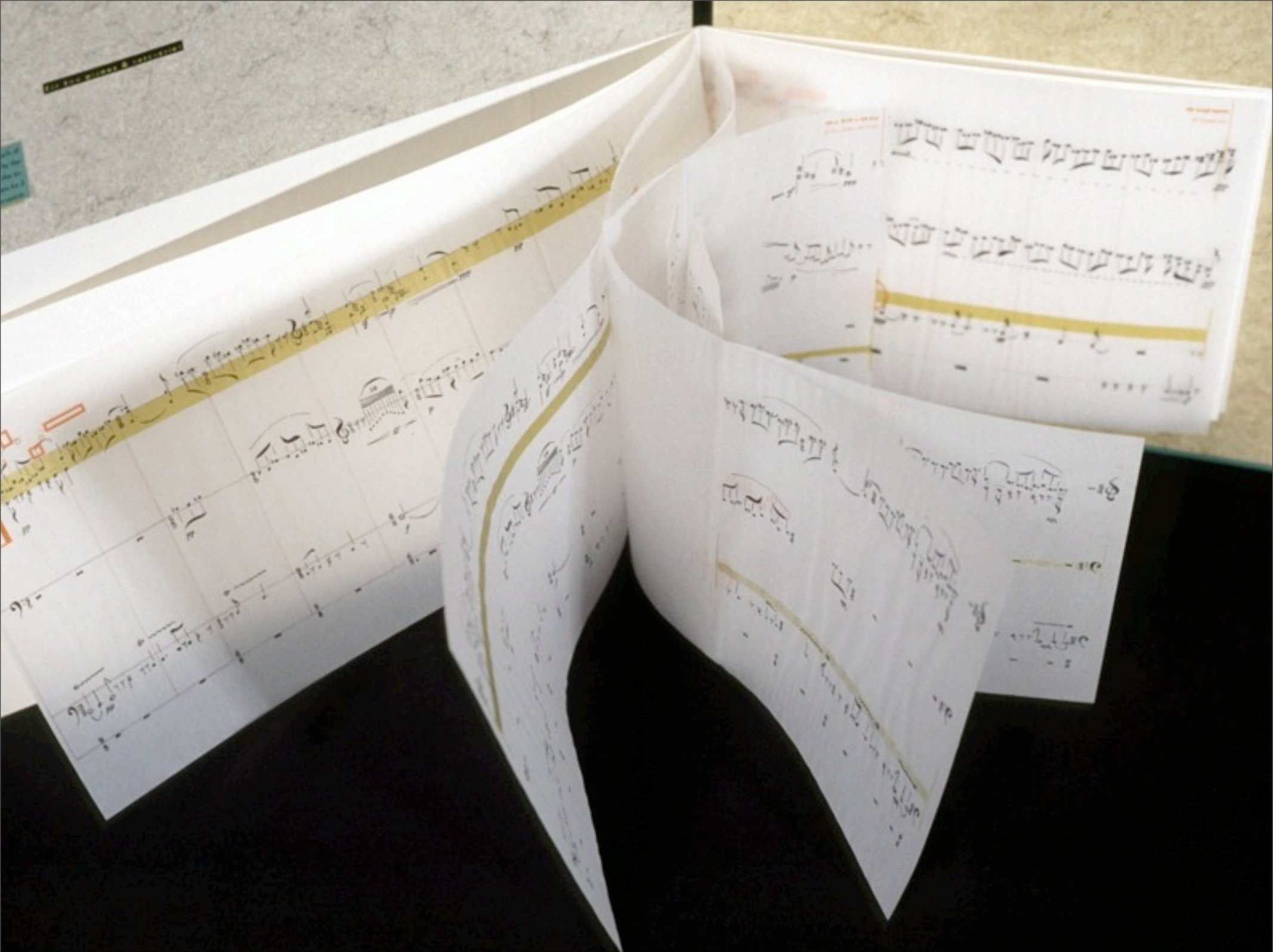


One last book.
Music and the Golden Section
·
A musical score

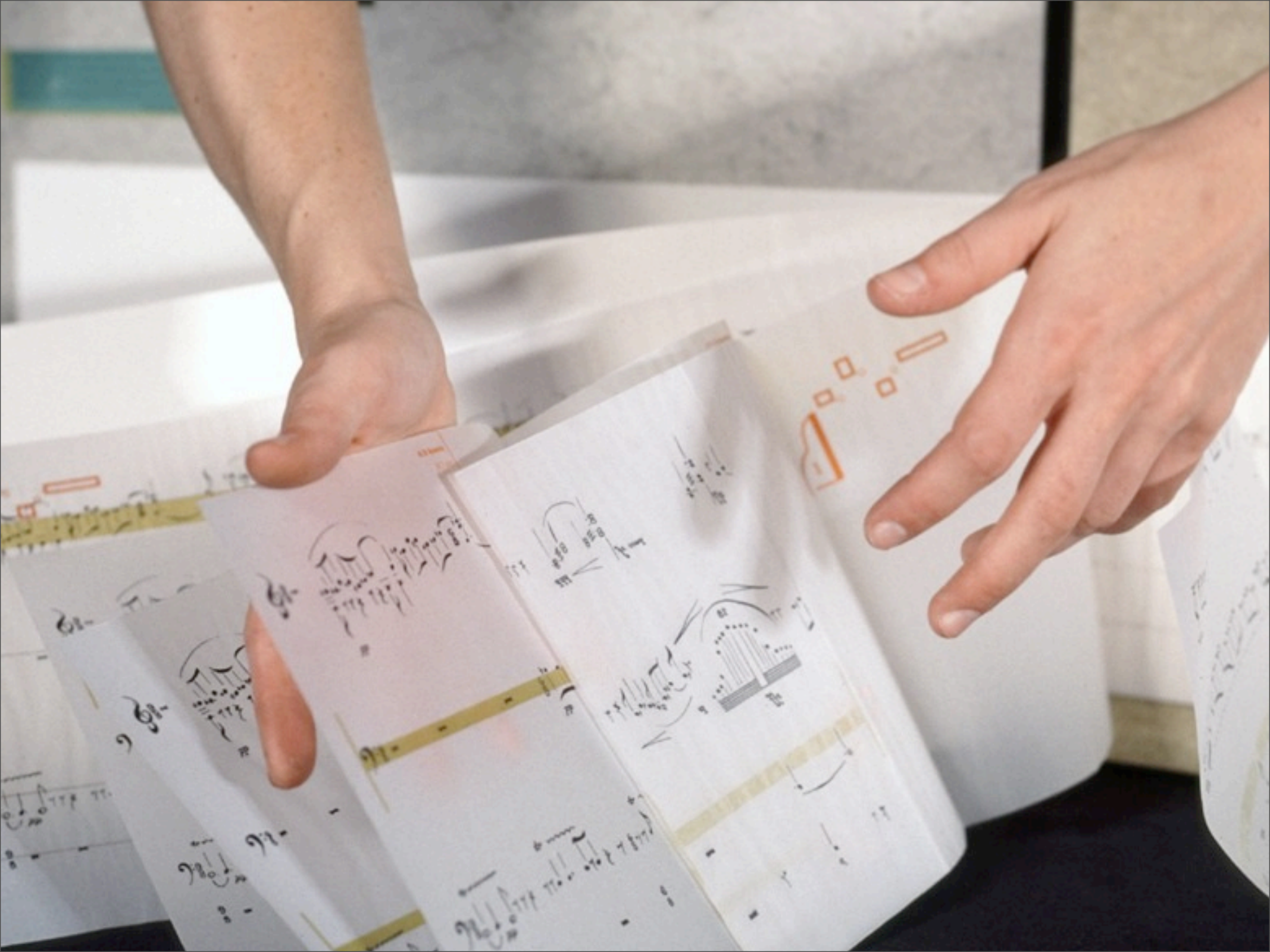


by Bela Bartok

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The vellum pages are hinged together at different points.





The student and the composer.

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