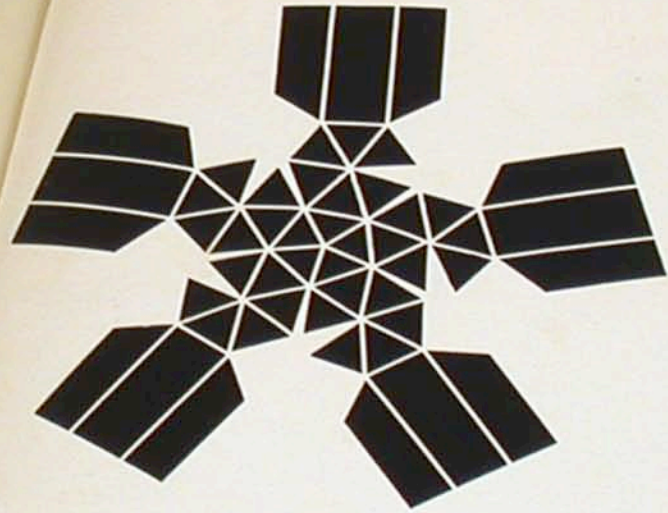


pino trogu

office home school

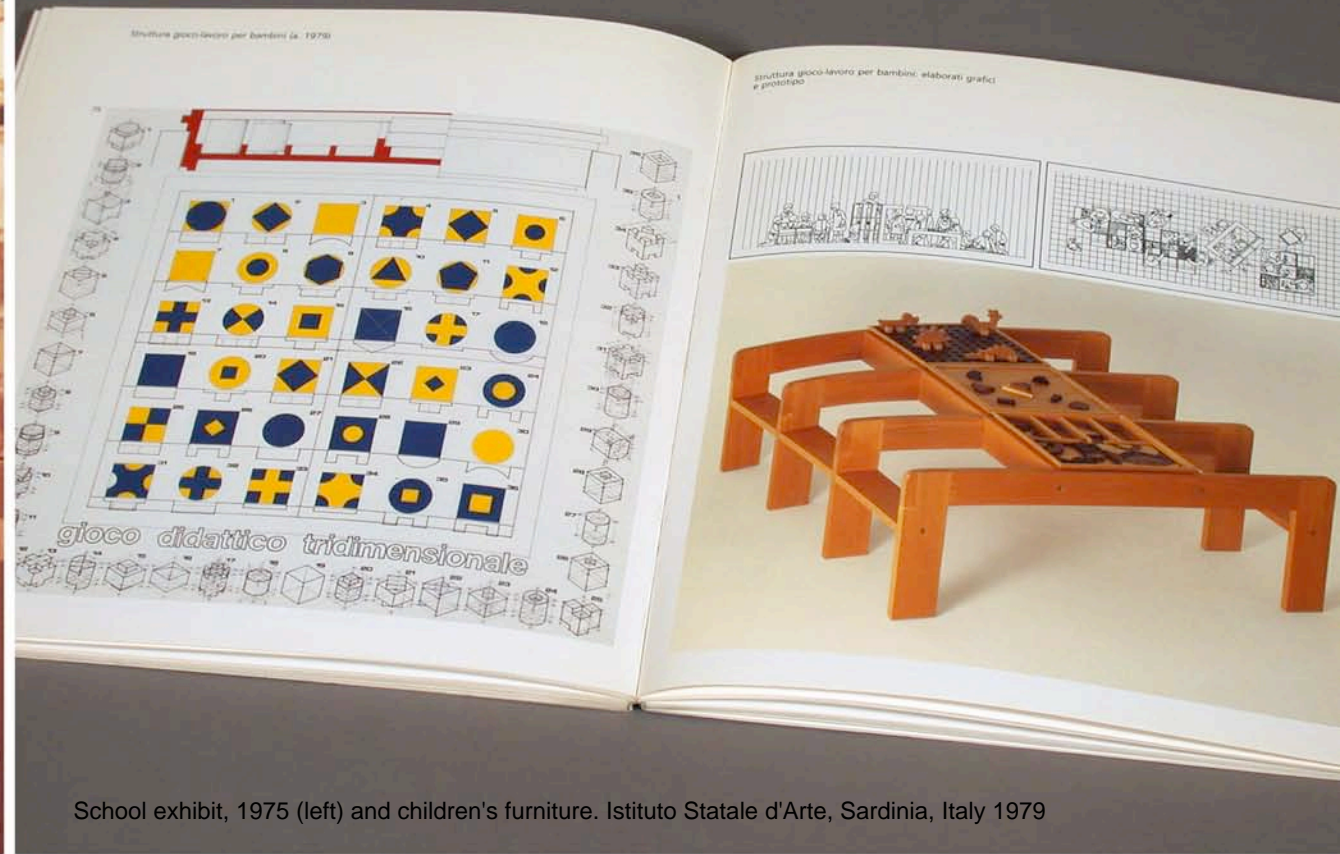
works

Geodesic domes. Istituto Statale d'Arte,
Sardinia, Italy 1975



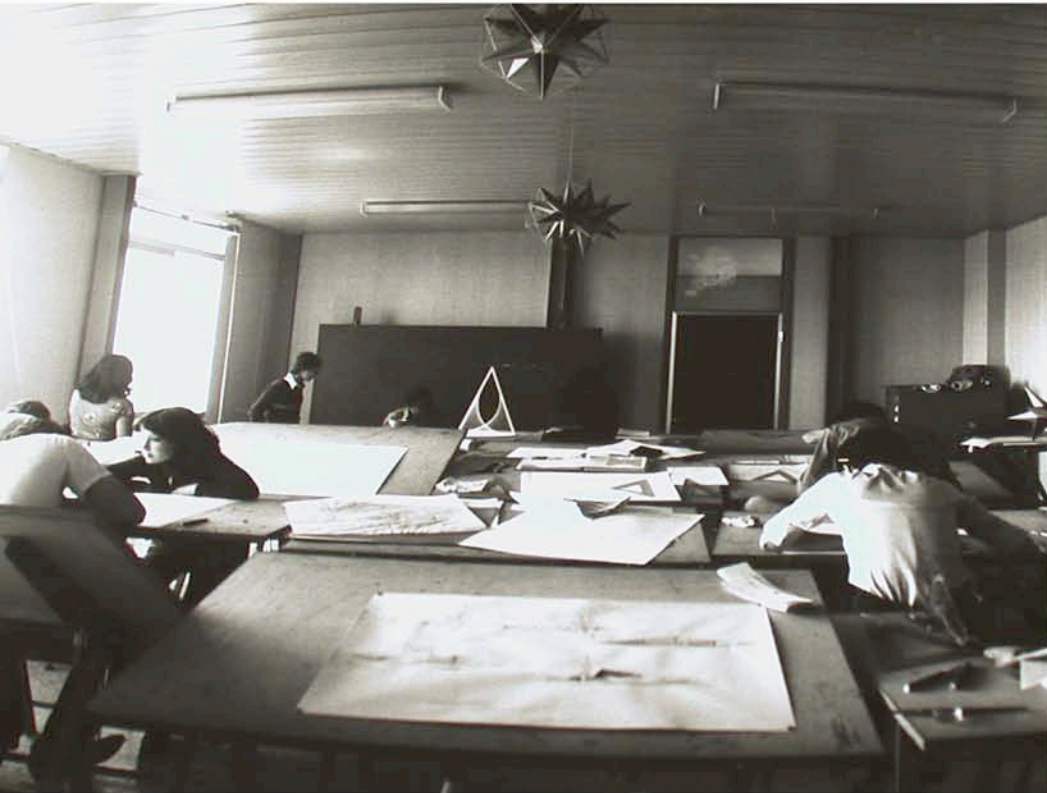
disegno architettonico



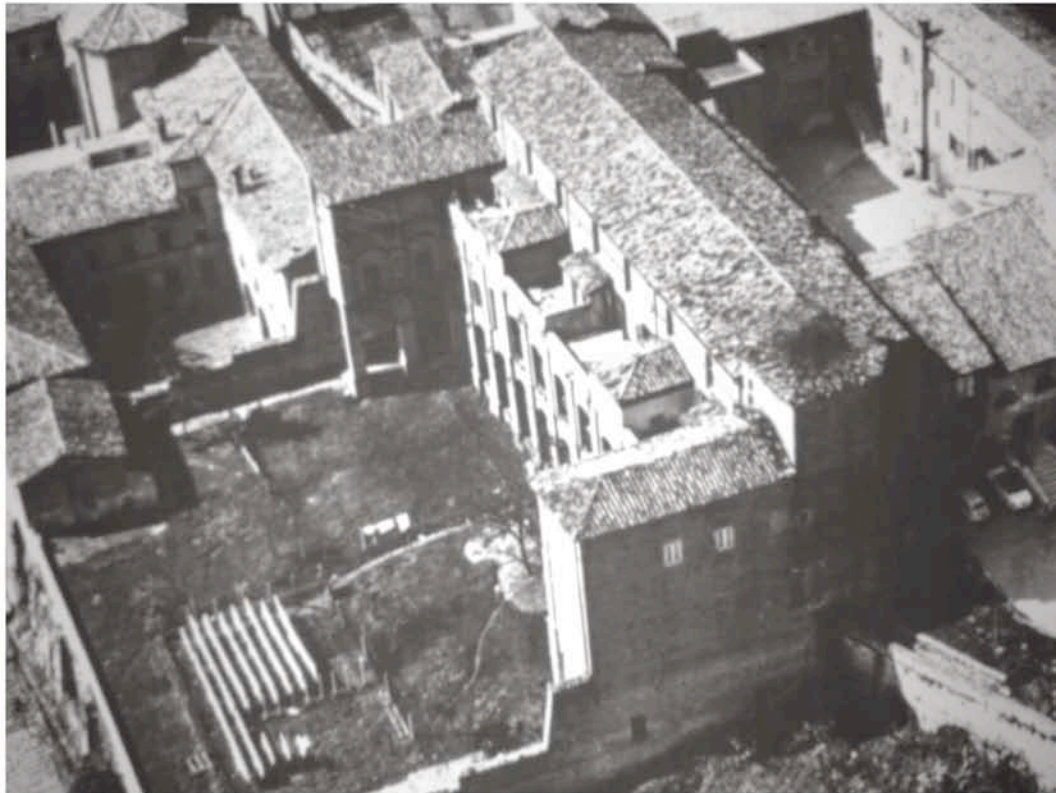


School exhibit, 1975 (left) and children's furniture. Istituto Statale d'Arte, Sardinia, Italy 1979





Istituto Statale d'Arte. Drawing class. Sardinia, Italy 1979



Istituto Superiore Industrie Artistiche. Graphic design school. The school is located in a renovated monastery originally designed by Francesco di Giorgio Martini. Urbino, Italy 1981



Hills as islands floating on the fog in background far right. Urbino, Italy 1981



Istituto Superiore Industrie Artistiche. Urbino, Italy 1981

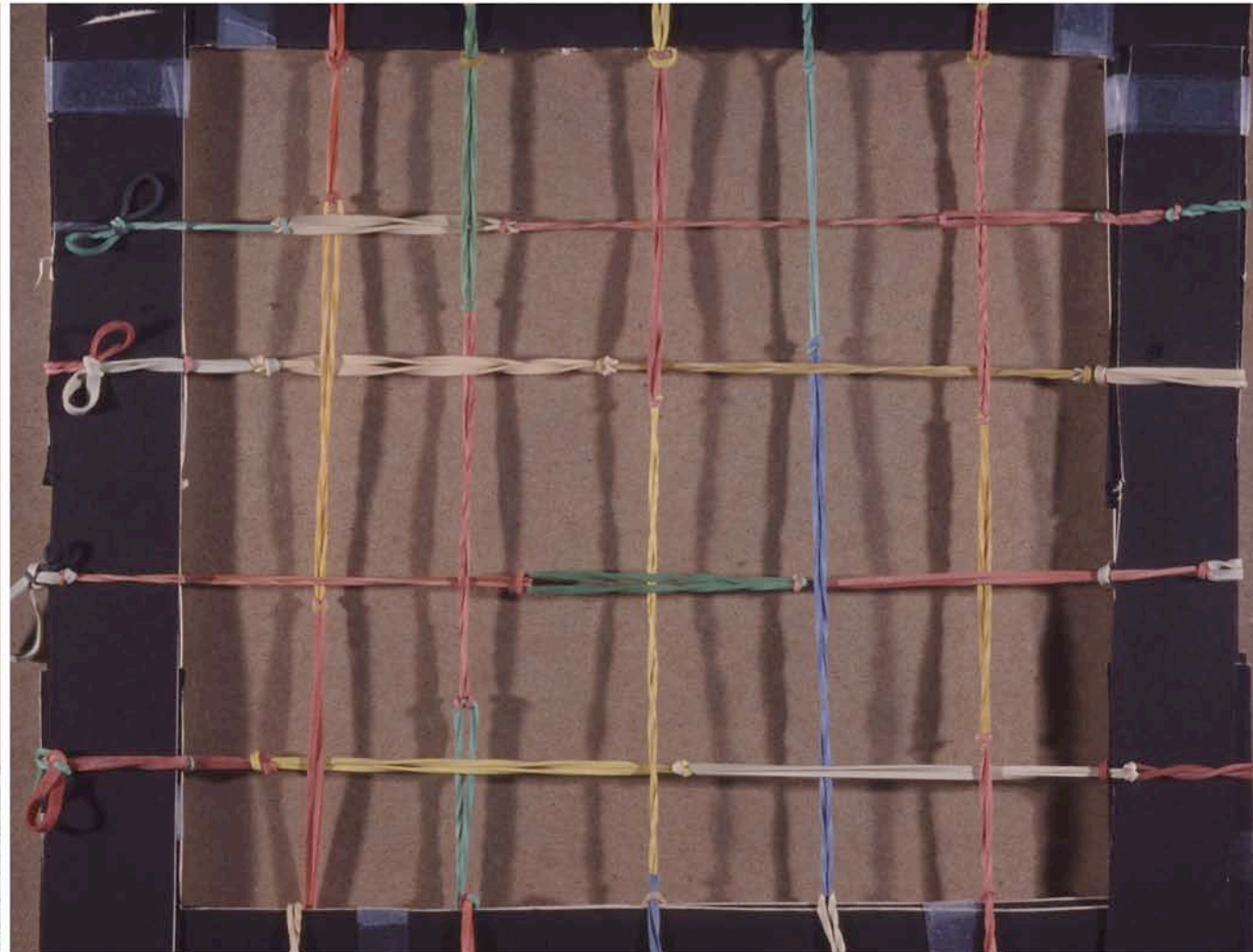
Y	✓	JEANNIE	C	FR AFD	A D	A	PLANET
NYS	VA	ALISA	S	FR AFD	A D	HEART	
VA	②	JOHN	J	FR AFD	A D	PLANET	
CA-VA		TIMOTHY	E	FR AFD	A D	PLANET	
Y	VA	NATHAN	P	FR AFD	A D	PLANET	
VA		BENJAMIN	S	FR AFD	A D	PLANET	
VA	✓	LANCE	H	FR AFD	A D	PLANET	
VA	✓	ERIC	J	SO PAP	A D	PLANET	
ELD	RICHMOND	JANELLE		FR AFD	A D	PLANET	
VA		DANIELLE	A	FR AFD	A D	PLANET	
VA	MAXWELL	② JAMES	M	FR AFD	A D	PLANET	
VA		KELLY	L	FR AFD	A D	PLANET	
ER	VA	KATHLEEN	E	FR AFD	A D	PLANET	

Freshman Foundation
 Personal Planet project. Students
 were asked to represent
 themselves through objects.
 Virginia Commonwealth University
 1989



Class:
Semester: SPRING 1990

	1/17	1/24 PLANET	1/31 SCALES	2/7 REVERSED/INTERJECT	2/14 (2→1) (1→2)	2/21 TRANSPARENT (SPACE ILL)	2/28 INTERVAL TRANSFORM	3/7 FREE ST	3/21 SPRING BREAK	3/28 IF OPTICAL ATTEN	4/4 OPTICAL	4/11 OPTICAL	4/18 OUT OF	4/25 OPTICAL	5/9 FINALS	MIDTERM	FINAL
	1	2	3	4	5	6	7	8	9	10	11	12	13				
* DEREK ARMSTRONG	A	•	B- B	B- B	C	B	B+			B	B-	B-	B-	B	B-	C	C/
STEPHANIE BINNS	B-	B/B-	C+ B	C+ B	C+	C+	B+			C	C	C+	B-	B-	C+	C	C
* DARIAN BROWN	•	B- D	B- B	B/ C+	C+	C	B			C	D	C-	C-	C+	C	A	A
MARION CREWS	A	A/A	B/B-	B	B-	B+	A			B	A-	B-	A-	B+	B+	A	A
CYNTHIA CROLL	A	B/B+	B/B+	B/B+	B+	B	A-	A-		B+	B+	B	C+	A-	B+	A	A
ALISA DULKINIS		B-	B	B	C+	B-	B	B		C+	B-	C	D	C	B-	C	C
JOHN FROST	A	D	C-		B	B-	B			B-	B+	B+	F	C			
KELLY FULCHER	A	B/A-	B- C	B/A-	C+	B-	B+			C-	C-	C+	B	B	B	B	B
TIMOTHY HALL			B/C+	B/C	C+	B+	B+			B-	C+	B	B-	B-	B-	B-	B-
* NATHAN HEATLEY	A	B+ B+	C+ ?		C+	B	B			C+	C	C+	B-	B-	B-	B-	B-
BENJAMIN HOWSON	A	B- B/B-	A- B+	A	A-	A-	A-			B-	A	C	C+	B+	B+	B+	B+
LANCE KUMP	A	D/F	C	C	B-	B+				C+		D+	D	B-	C	B-	C
DANIELLE PAGLIAI	B+	B	B	B+	B+	B	B-	B+		B-	B+	C+	C+	C			



Freshman Foundation
Tactile exercises: hard and soft.
Virginia Commonwealth University
1989

PROLOGO DEI CARATTERI
PROGRAMMA SCOLASTICO

main serif

stroke

sta

NERETTO
NERO
NERISSIMO

0.138 approx. 1/2 inch

$\frac{22}{6} = 12$
6 picas/inch

PUNTO TIPOGRAFICO 0,376 mm

CORPO 34.5.6.8.10.12.14.16.20.24.28.36.48.60.72

ARTEZA O CORPO
TYPE
SIZE

LAPIDARI
LAPIDARY

Forma capitali
LAPIDARY

usual (gothic)

gh

Vertical/horizontal connection

applies to curves or wells

CDGO

We must subtract from the horizontal section of the letter

If a vertical stroke is composed of the only point of thickness 10 in the 'O', this will appear thicker. We must add to vertical section of O.

The extensions beyond the alignment will vary depending on how many points belong to the letter which touches the line.

one point

2 points

relates to problem of:

Optical correction of the letterface (progressive)

The horizontal stroke needs to be thinner

New examples of letter

The crossbar appears lower when centered geometrically. Must move it until the "optical" center is determined.

similar

Some letters have the upper and lower elements, therefore the upper element appears higher. To optically balance the two, we must subtract at top and add at bottom.

Vertical/horizontal connection

applies to curves or wells

CDGO

We must subtract from the horizontal section of the letter

If a vertical stroke is composed of the only point of thickness 10 in the 'O', this will appear thicker. We must add to vertical section of O.

The extensions beyond the alignment will vary depending on how many points belong to the letter which touches the line.

one point

2 points

relates to problem of:

II-II stile tipo b.c.

divisi in 7 punti

Then add a thickness in steps of 50% and 25%

HEFTIL

XZYNMK

17

OGUQCQDJ

40

Describe this block of text: give specifications.

Edward Osborne Wilson grew up in rural, subtropical Alabama, the only child of a Government accountant. His parents divorced when he was 6. Like most children, Wilson went through a bug phase, but he never grew out of his, never moved on to the larger creatures most naturalists drift toward. To use his own lingo, Wilson was preadapted for ant work. Poor hearing in the upper registers excluded birds from his study. When he was 7, he accidentally jerked a fish fin into his right eye; the accident limited his ability to focus at distances but gave him exceptionally acute close-up vision in his left eye.

Work required his father to move frequently, and Wilson attended 16 schools in 11 years. He had few friends, but he could amuse himself. "Mainly what I liked was to put on rubber boots and wander the fields, following streams down through swamps," he says. "I was a devoted naturalist at the age of 9. I knew this was what I wanted to be, and I can't explain that exactly." A bit out of the social mainstream—he struggled to make the football team's third string at a time when the game and the Baptist Church were Alabama's twin verities—Wilson always knew he was different: "For one

Calculate the following depth variations of the same text. Use extra sketch paper if needed. The amount of text (total character count) and the type size remain the same.

1) Same leading. Measure 14 picas. New depth is: _____

Also, calculate of the follow:

Same amount of New typeface Measure of (co) Depth of co

Type I
Class notes and syllabi.
Virginia Commonwealth
University
1990

Locate the following elements on the sketch. Use the correct term and an arrow, if necessary, to indicate each part.

- | | |
|-------------|-------------|
| 1 stroke | 6 baseline |
| 2 serif | 7 cap line |
| 3 ascender | 8 mean line |
| 4 descender | 9 ligature |
| 5 x-height | |

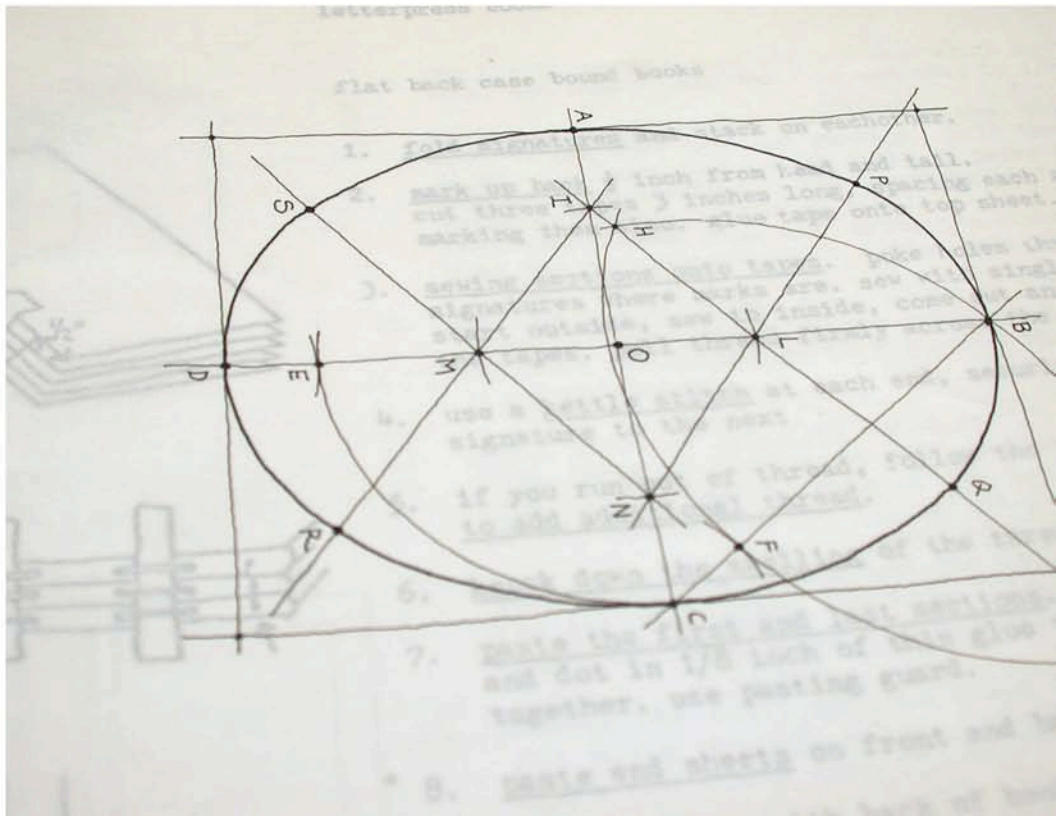
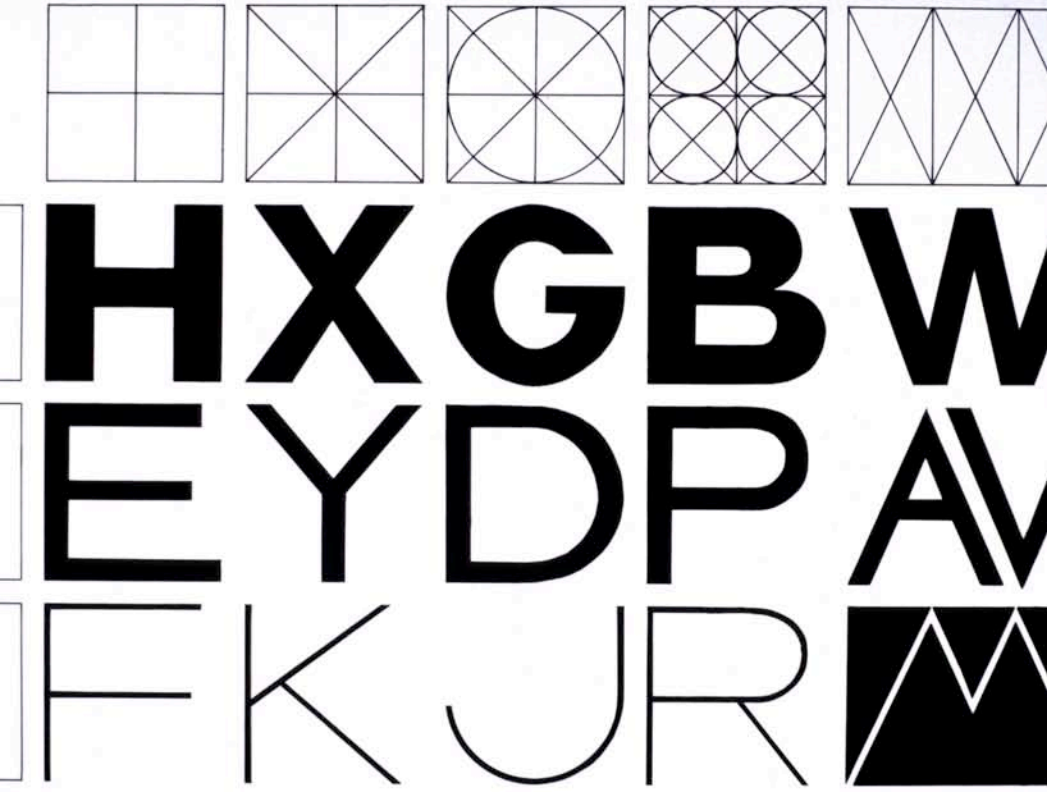
Type I
Sample page from
classroom test.
Virginia Commonwealth
University
1991

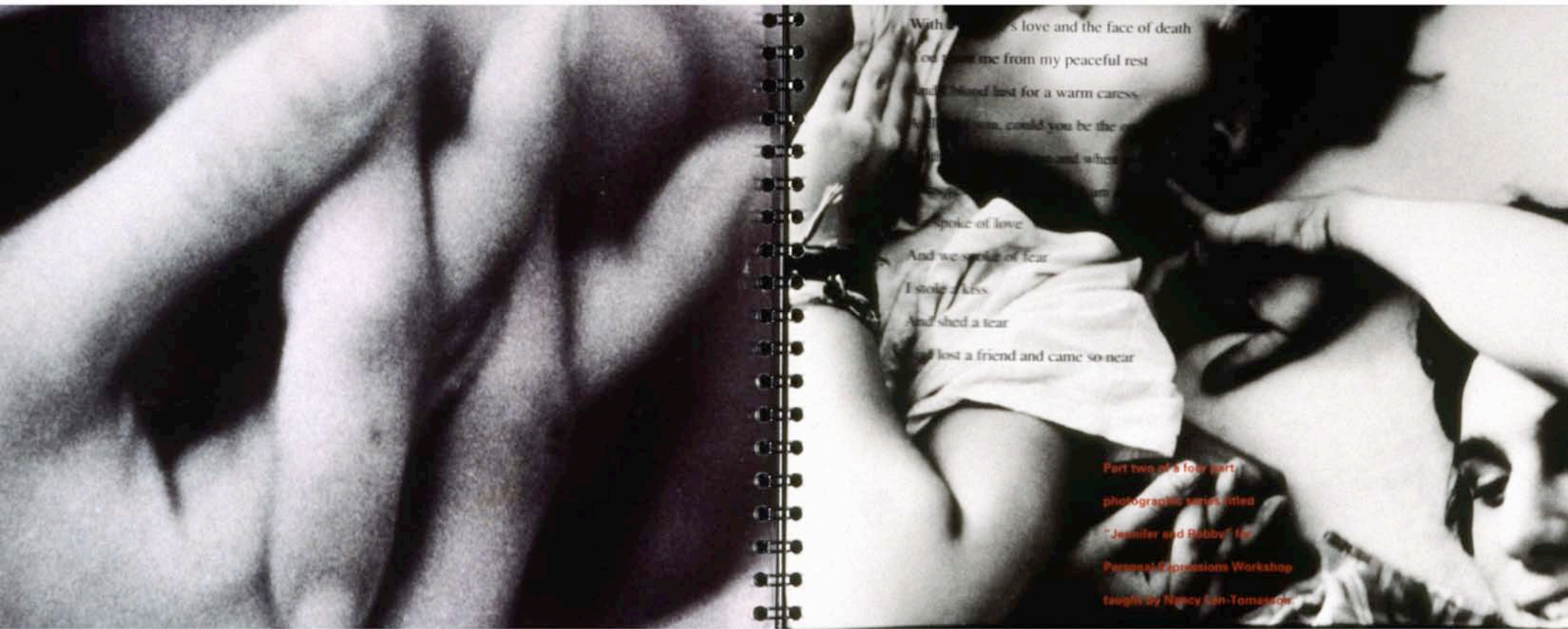
Fish fins b

Give type specifications for the block of type attached to the yellow sheet.

Include the following:

Type I
Letterforms: gouache
on illustration board.
Virginia Commonwealth
University
1991

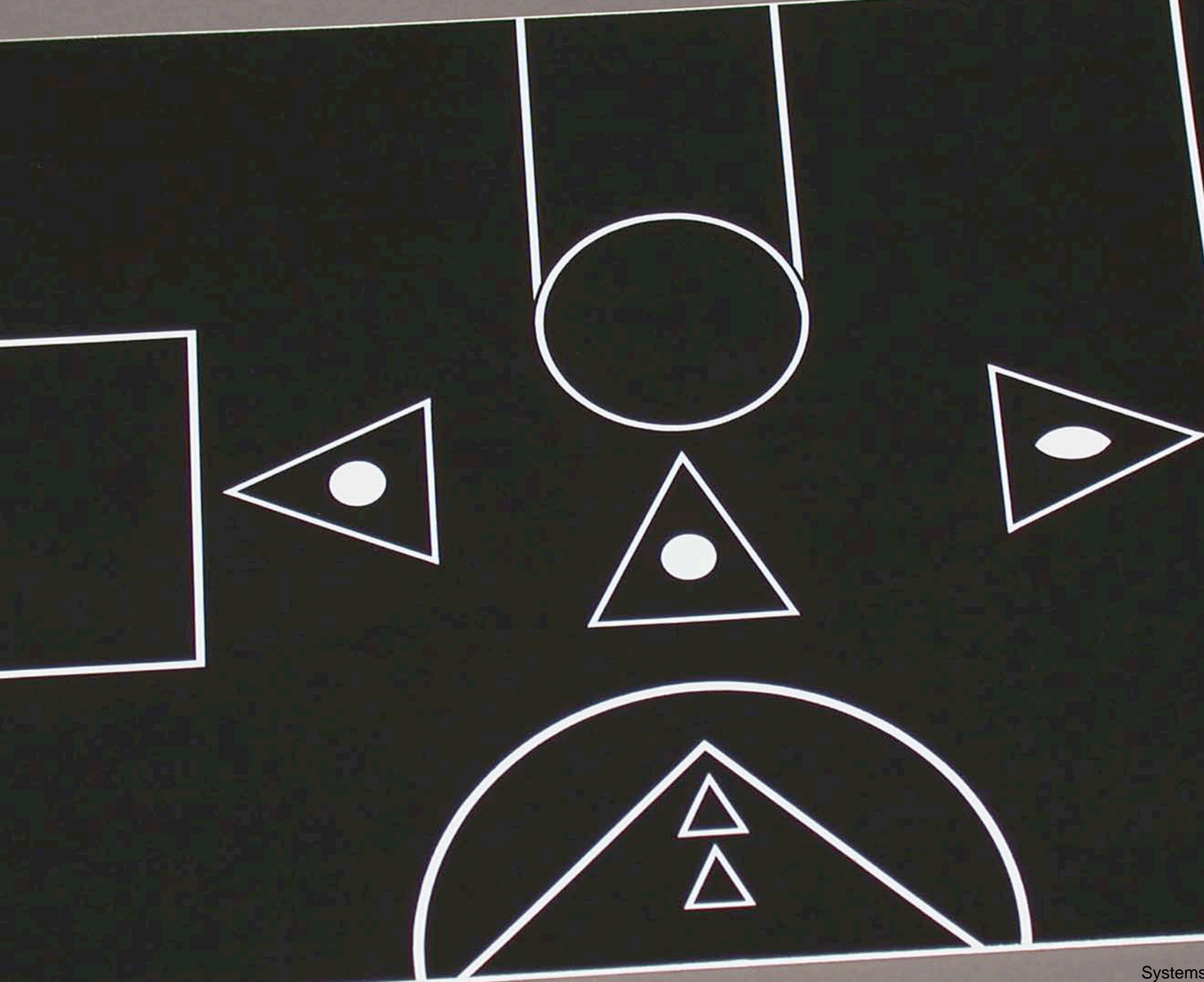




Graphic Design I
Photo-graphic book.
Virginia Commonwealth University
1991



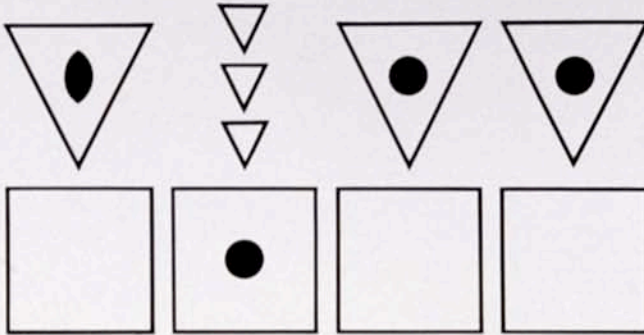
An Exploration of Game Theory



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

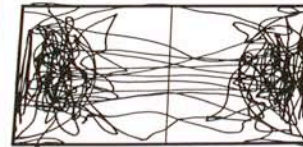
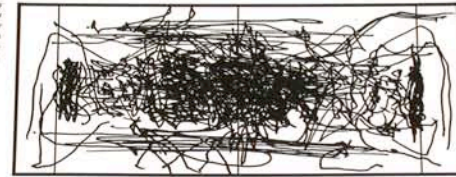
Basketball is played by two teams, each with 5 players. The players are always on the field. In penalty circumstances, a player may play virtually unopposed. The ball is relayed by the offense for the purpose of isolating the ball carrier long enough for him to shoot the ball through a goal.

Soccer

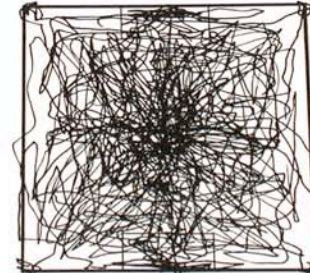
Soccer is played by two teams with 11 players each. All 22 are players on the field and engaged at all times. One player on each team may guard the goal. The relay of the ball is handled by the offense for the purpose of isolating the ball handler or opening a shot on the opposing team's goal.

by two teams 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.

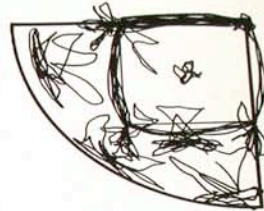
Teams in Football generally move as a unit, aside from a few peripheral players. The majority of the activity runs the field, but, is more concentrated in the center.



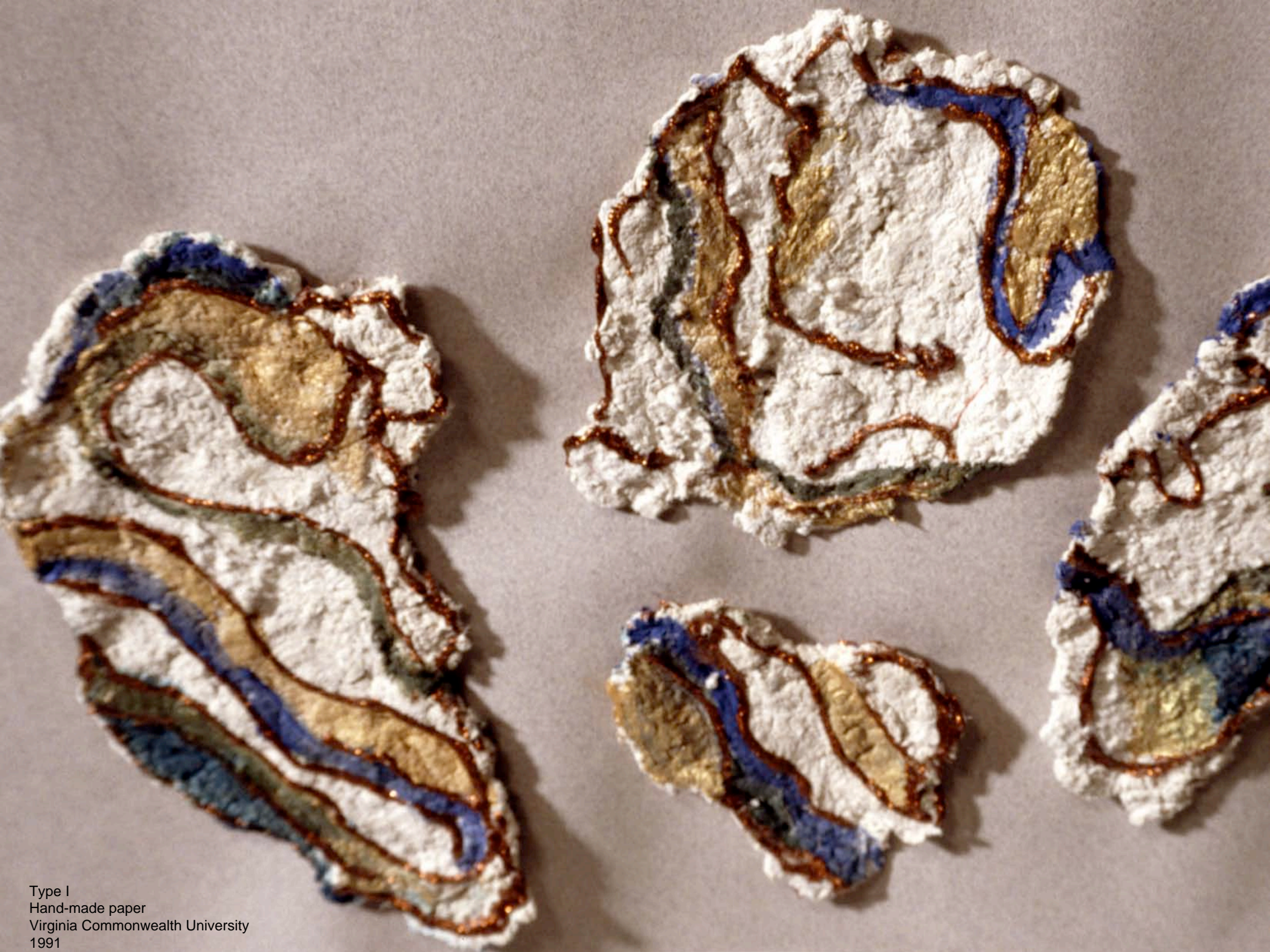
Basketball could be considered two somewhat, half-court games. Most activity is around the two goals, with the middle of the court simply used to quickly get from end to end.



Much of the activity in Baseball occurs in the strict baseline path that the runner must follow, or occasionally in each fielder's zone of coverage.



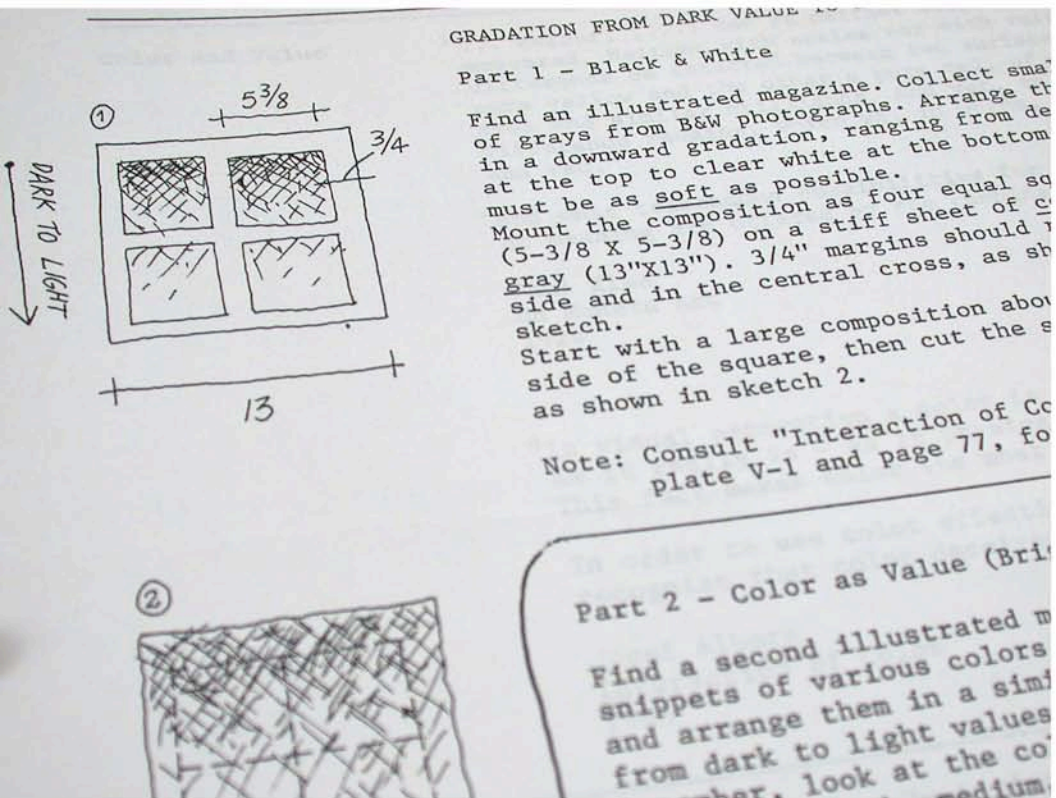
A Soccer player's movement seems most random because the game is the most spread out, and wide open. Players play more individually, and may run the length of the field.



Type I
Hand-made paper
Virginia Commonwealth University
1991



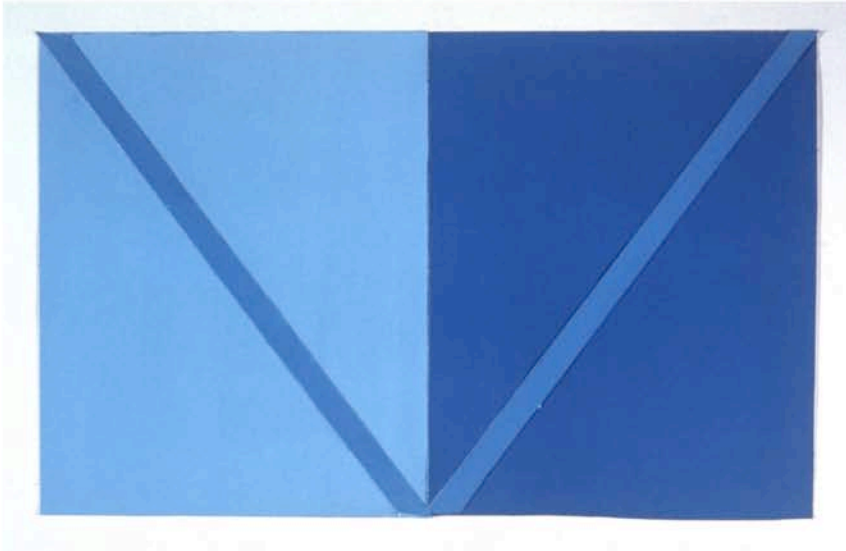
Freshman foundation
Self-portraits. The pencil never leaves the surface of the paper.
Virginia Commonwealth University 1991



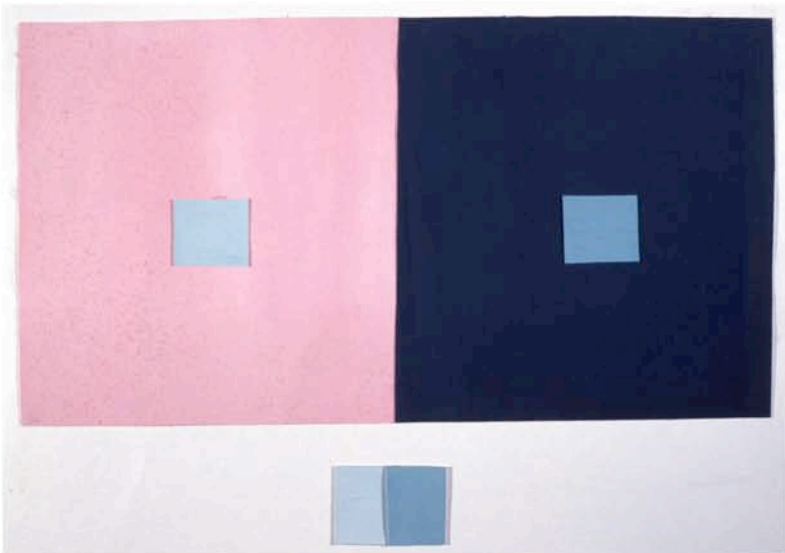
Communication Vehicles II
 Freshman Foundation
 Interaction of Color exercises (after Josef Albers).
 Value Gradation
 Cut paper, collage.
 Virginia Commonwealth University
 1990

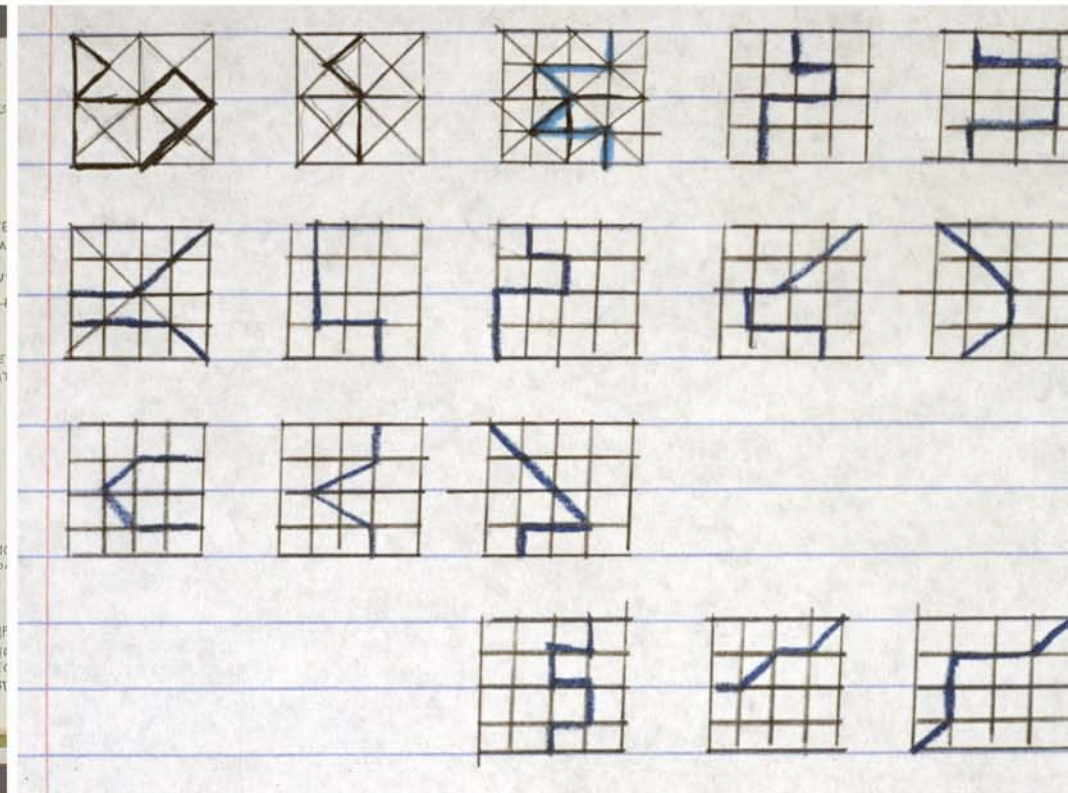
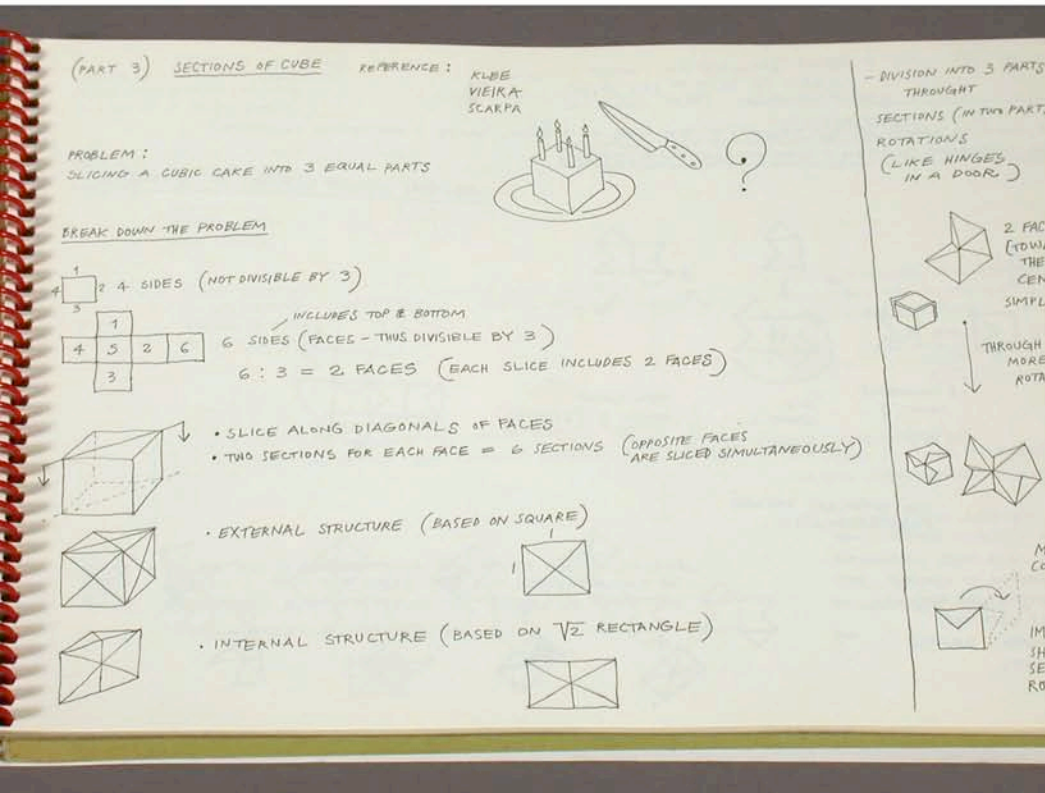


Communication Vehicles II
Freshman Foundation
Interaction of Color
exercises (after Josef
Albers).
Value Gradation
Cut paper, collage.
Virginia Commonwealth
University
1990

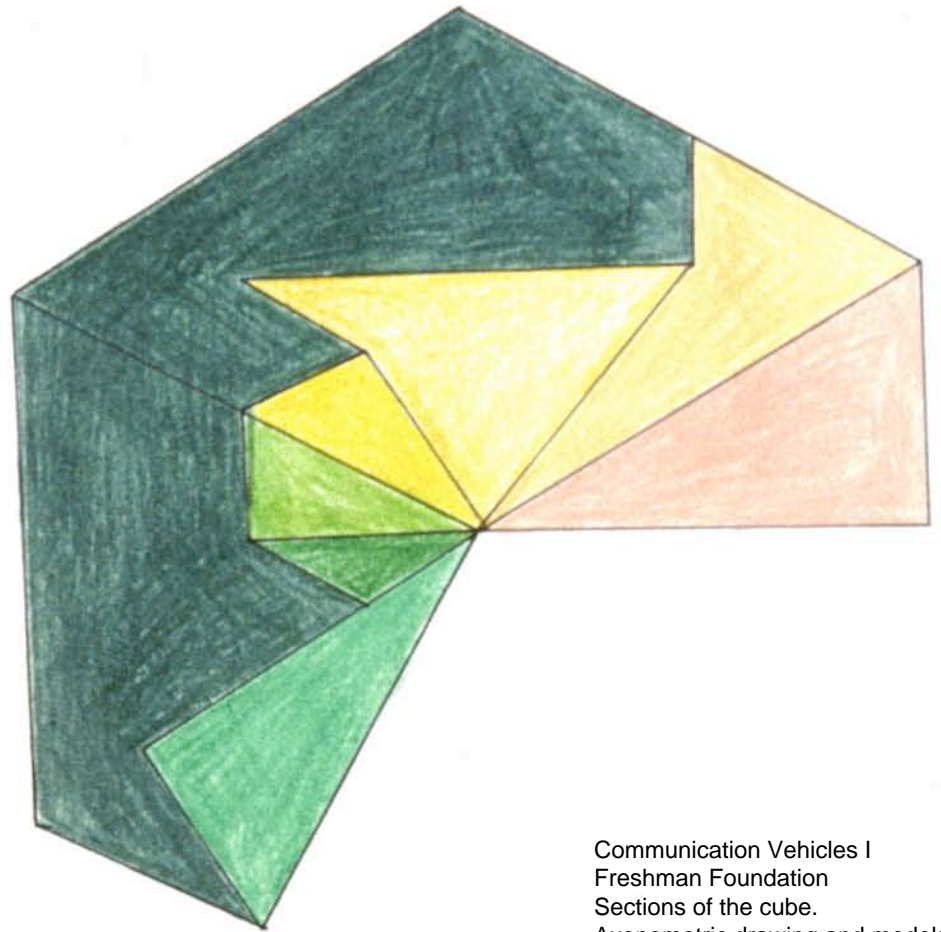
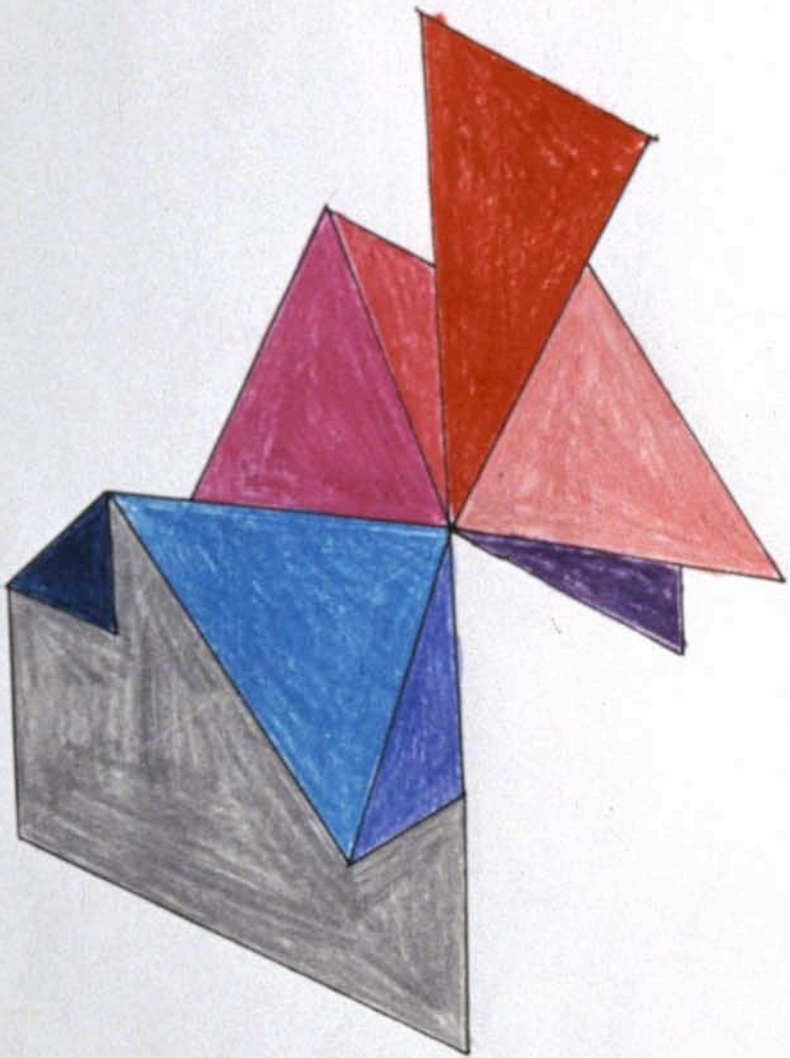


Communication Vehicles II
Freshman Foundation
Interaction of Color exercises (after Josef Albers).
Gouache on paper. From left clockwise: 1 color looks
like 2; transparency; 2 colors look like 1; diffusion.
Virginia Commonwealth University
1990

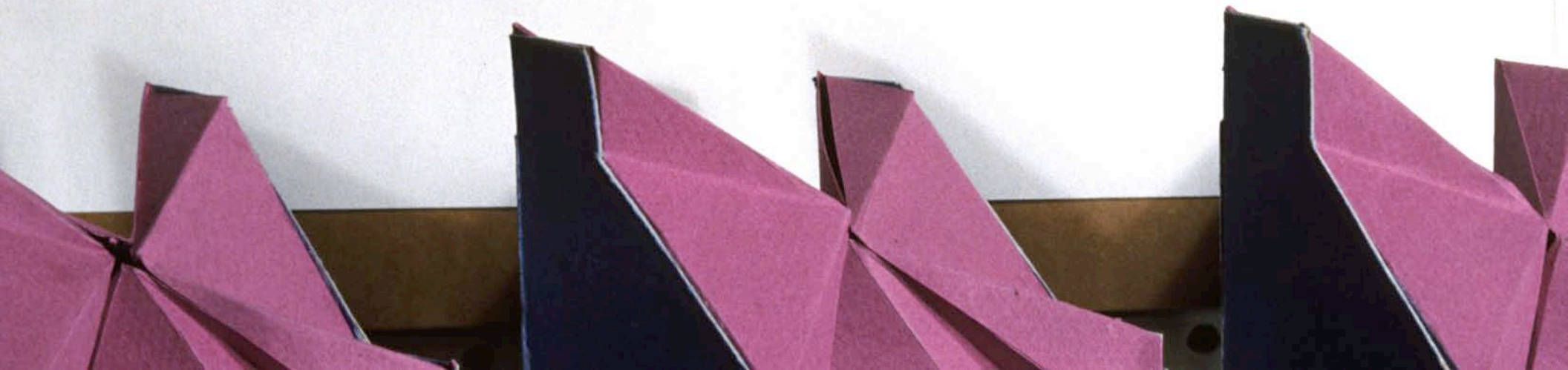




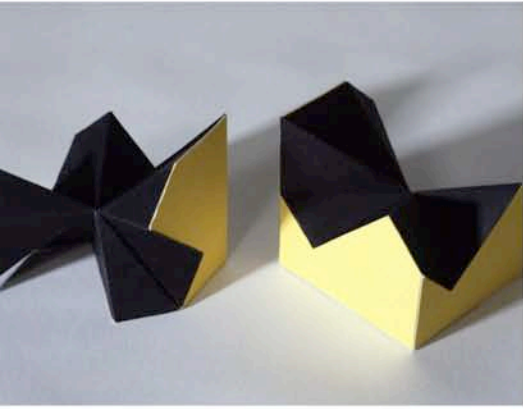
Communication Vehicles I
 Freshman Foundation
 Sections of the cube.
 Inspired by the work of Paul Klee
 and Giorgio Scarpa.
 Virginia Commonwealth University
 1990



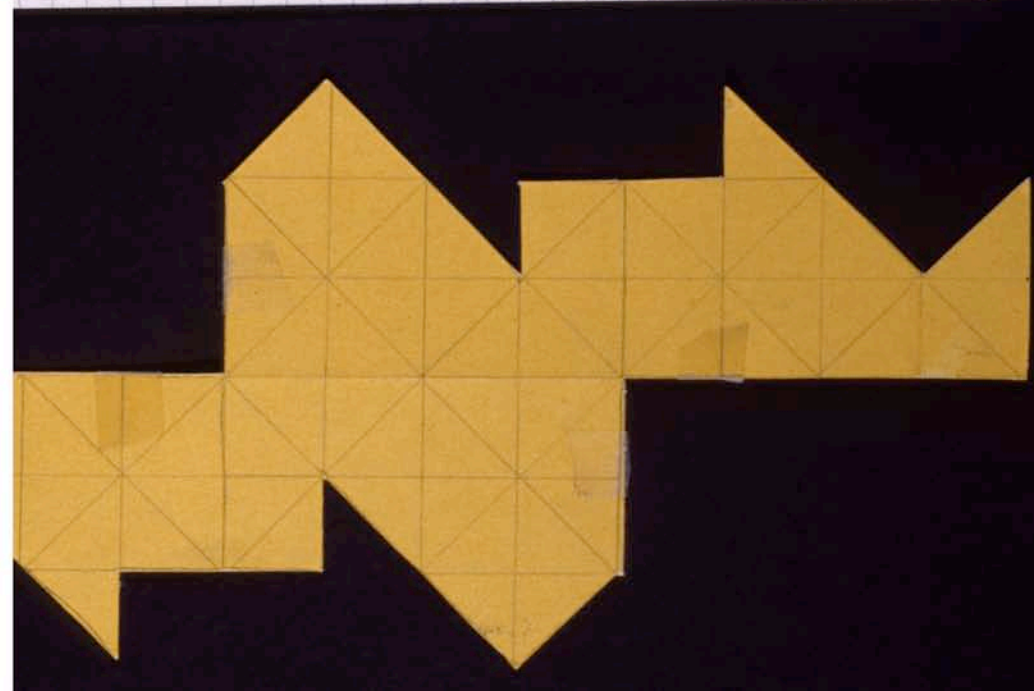
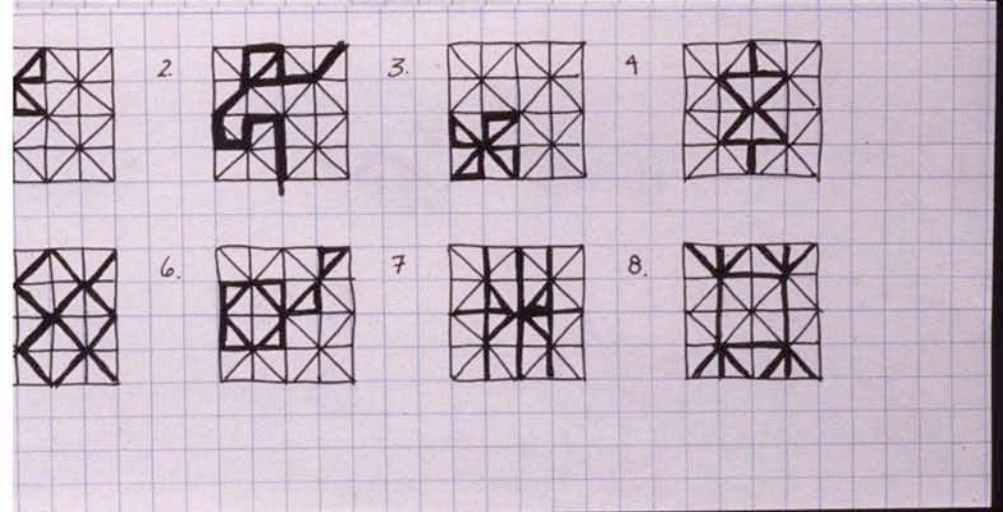
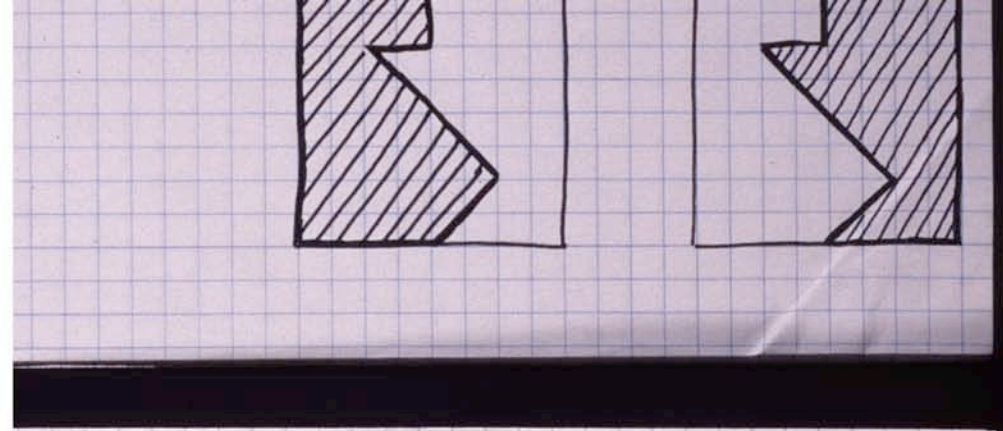
Communication Vehicles I
Freshman Foundation
Sections of the cube.
Axonometric drawing and models.
Virginia Commonwealth University
1990

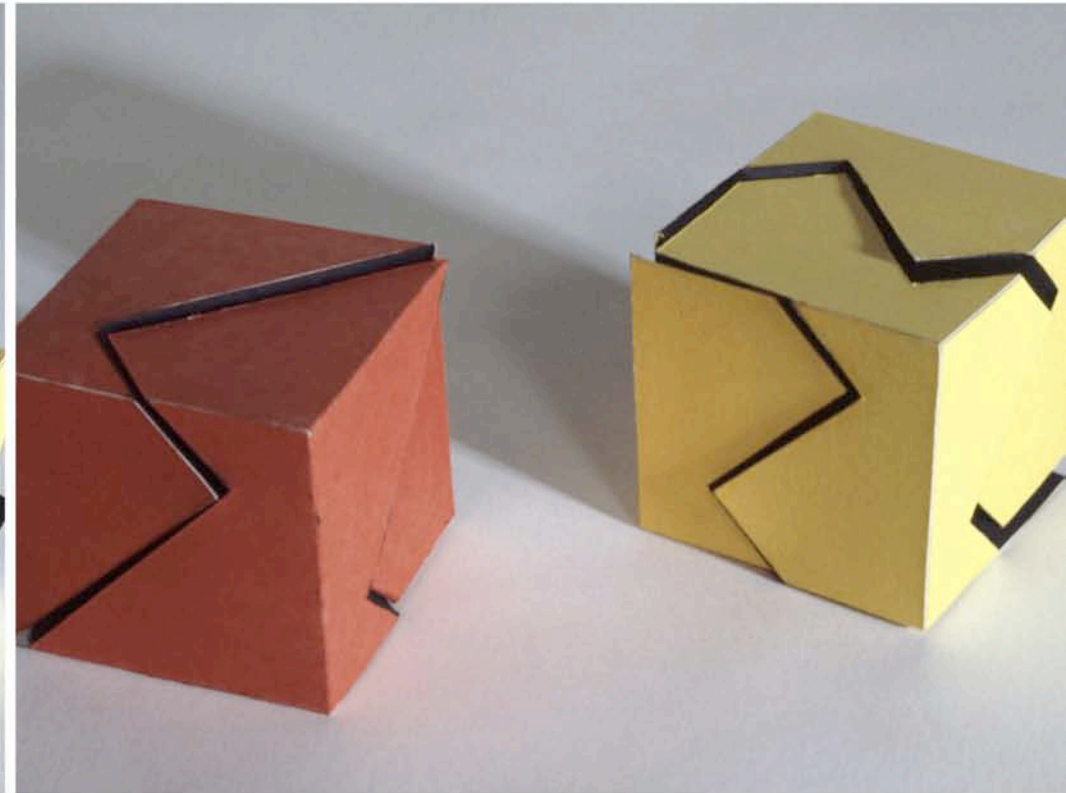
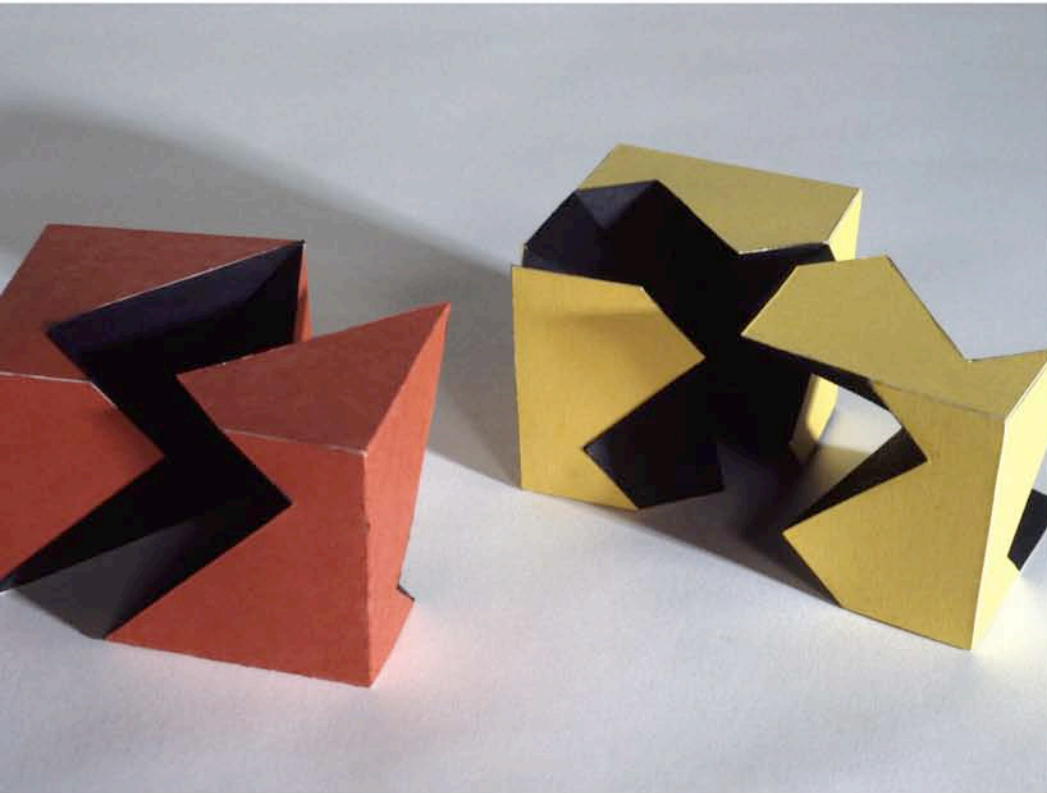




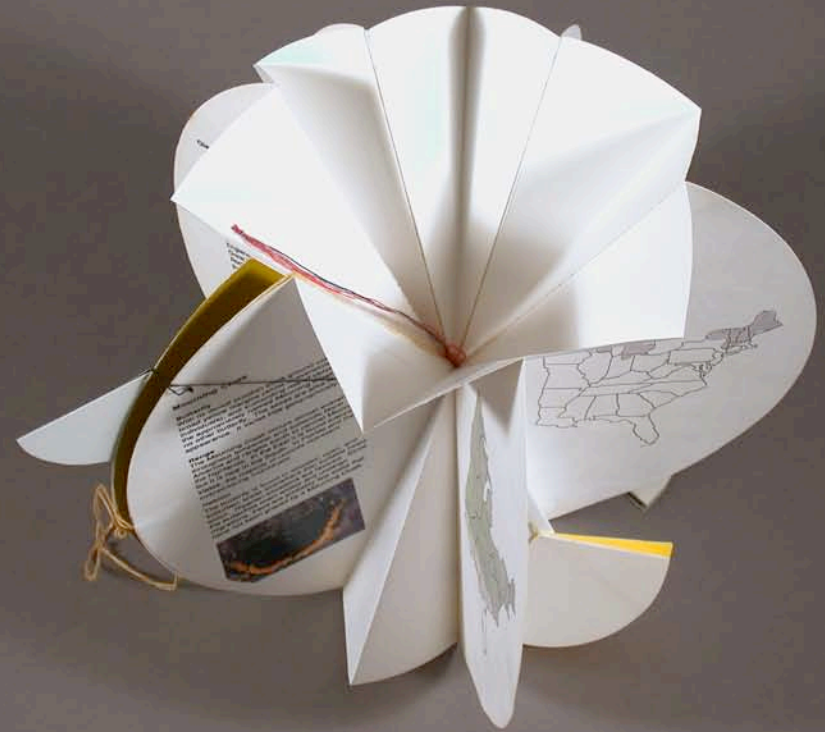


Communication Vehicles I
Freshman Foundation
Sections of the cube.
Sections and fold-out models.
Virginia Commonwealth University
1990



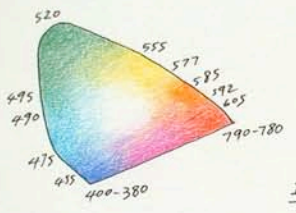


Communication Vehicles I
Freshman Foundation
Sections of the cube.
The cubes are divided into three
complex equal volumes.
Virginia Commonwealth University
1990



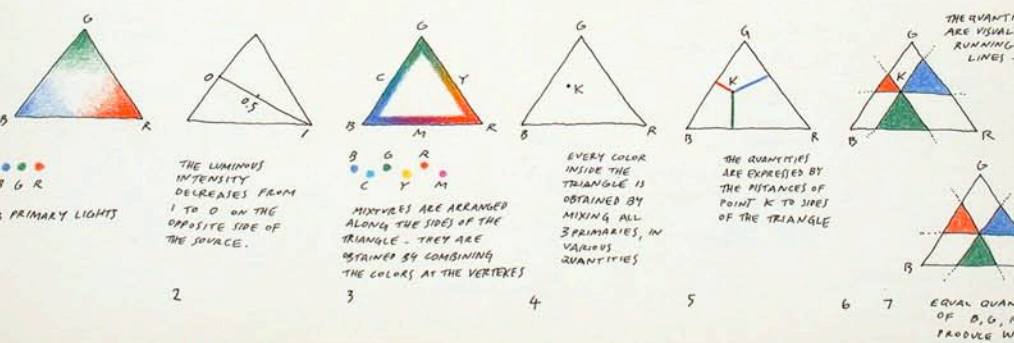
Color, a system of connections.
Graduate seminar
Concrete book is final project in an
investigation on the color of
butterflies. Student: Kim Sookie
Virginia Commonwealth University
1991

BLUE 470 nm + YELLOW 570 nm = WHITE
 CYAN 480 nm + YELLOW 580 nm = WHITE
 ONLY THE GREENS 500-565 nm HAVE NO SPECTRAL COMPLEMENTARIES
 500-565 + MAGENTA = WHITE (NON-SPECTRAL COLOR) G. 76



• THE SUM OF TWO COLORS WITH A SIMILAR SPECTRAL WAVELENGTH GIVES AN INTERMEDIATE COLOR, OFTEN COMPLETELY SATURATED (SPECTRAL)
 • SOMETIMES THIS COMBINATION PRODUCES A NON SATURATED COLOR (WHITE + COLOR)
 WORKS LIKE A COLOR WHEEL FOR LIGHT, DRAW A STRAIGHT LINE THROUGH OF THE LIGHT SOURCES

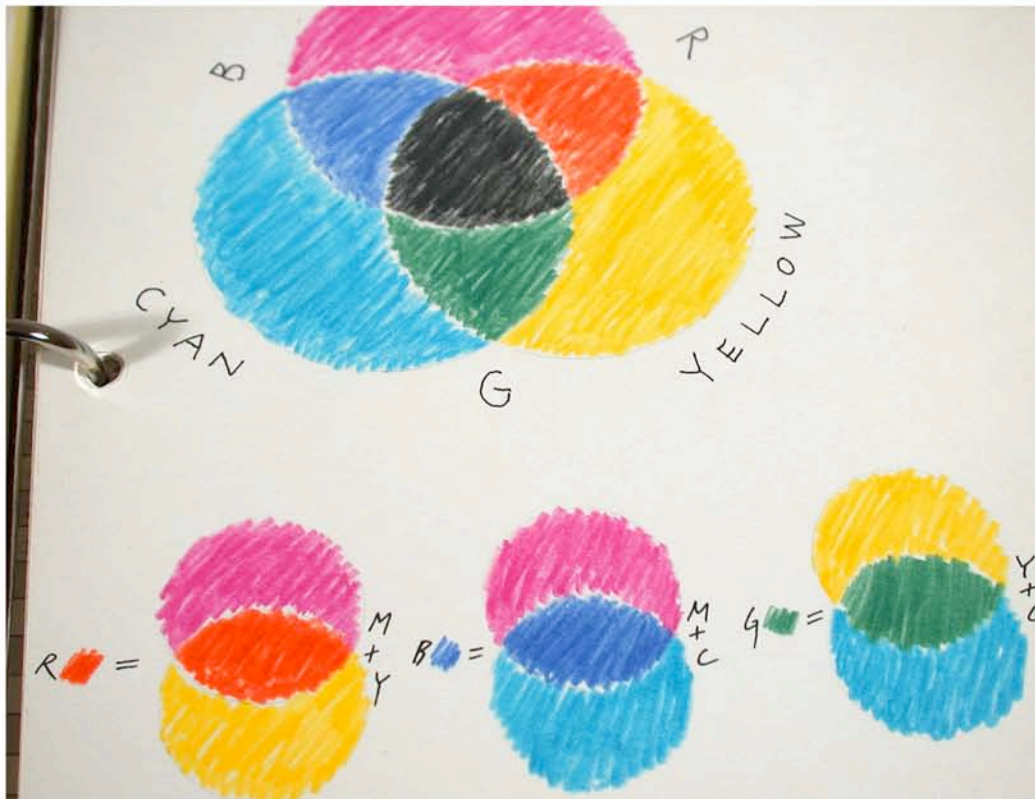
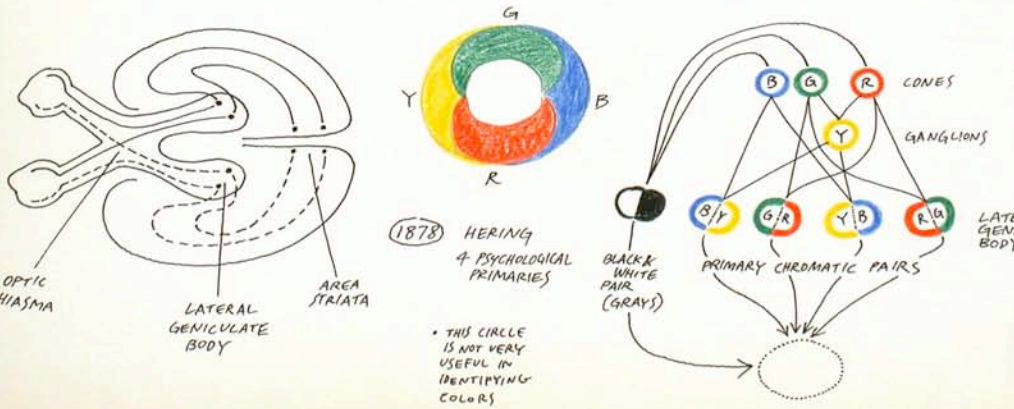
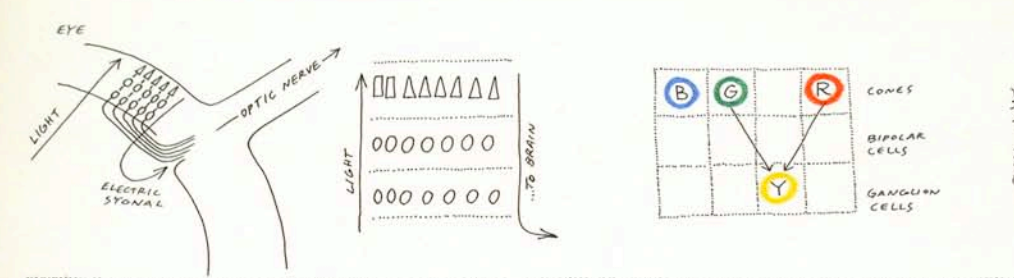
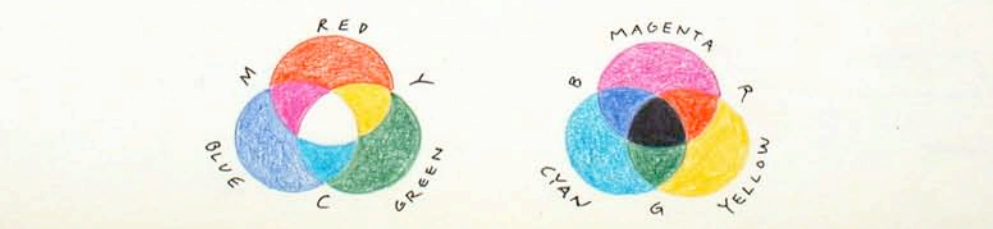
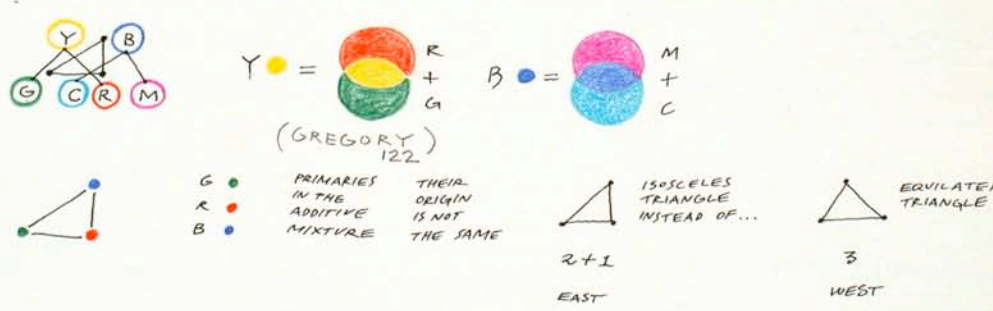
1931 CIE COMMISSION INTERNATIONALE D'ECLAIRAGE (STANDARD VALENCY SYSTEM)



• EVOLUTION/TRANSFORMATION FROM MAXELL TO CIE. 5.10

OF LIFE: ○ ● LIGHT & DARK DIFFERENCES
 Y ● B ● COLORS CLOSE TO BLACK & WHITE (VALUE)
 Y ● B PRIMARY PHYSIOLOGICAL COLORS

Y ● G ● R ● EACH COLOR IS JOINED BY THE PAIR FROM WHICH IT DERIVES
 B ● C ● M ●
 WHAT MAKES YELLOW? R + G (ADDITIVE MIXTURE) LIGHT
 WHAT MAKES BLUE? M + C (SUBTRACTIVE MIXTURE) PIGMENTS





Notebooks and samples of course syllabi.
Virginia Commonwealth University
1989-1991

which will last off

If extra time is available, there will be in-class presentations and exercises/workshops on various topics of interest: concrete books, bookbinding, art

Schedule, by the week:

1	What is design?
2	
3	
4	Pocket Pal
5	
6	
7	Magazine article
8	
9	
10	Inspired typography
11	
12	
13	Various (possibly a 5th "personal")
14	
15	
16	Finals

Required books
Pocket Pal
Pica ruler

CDE 611
Visual Communication Workshop
Spring 1991

Trogu

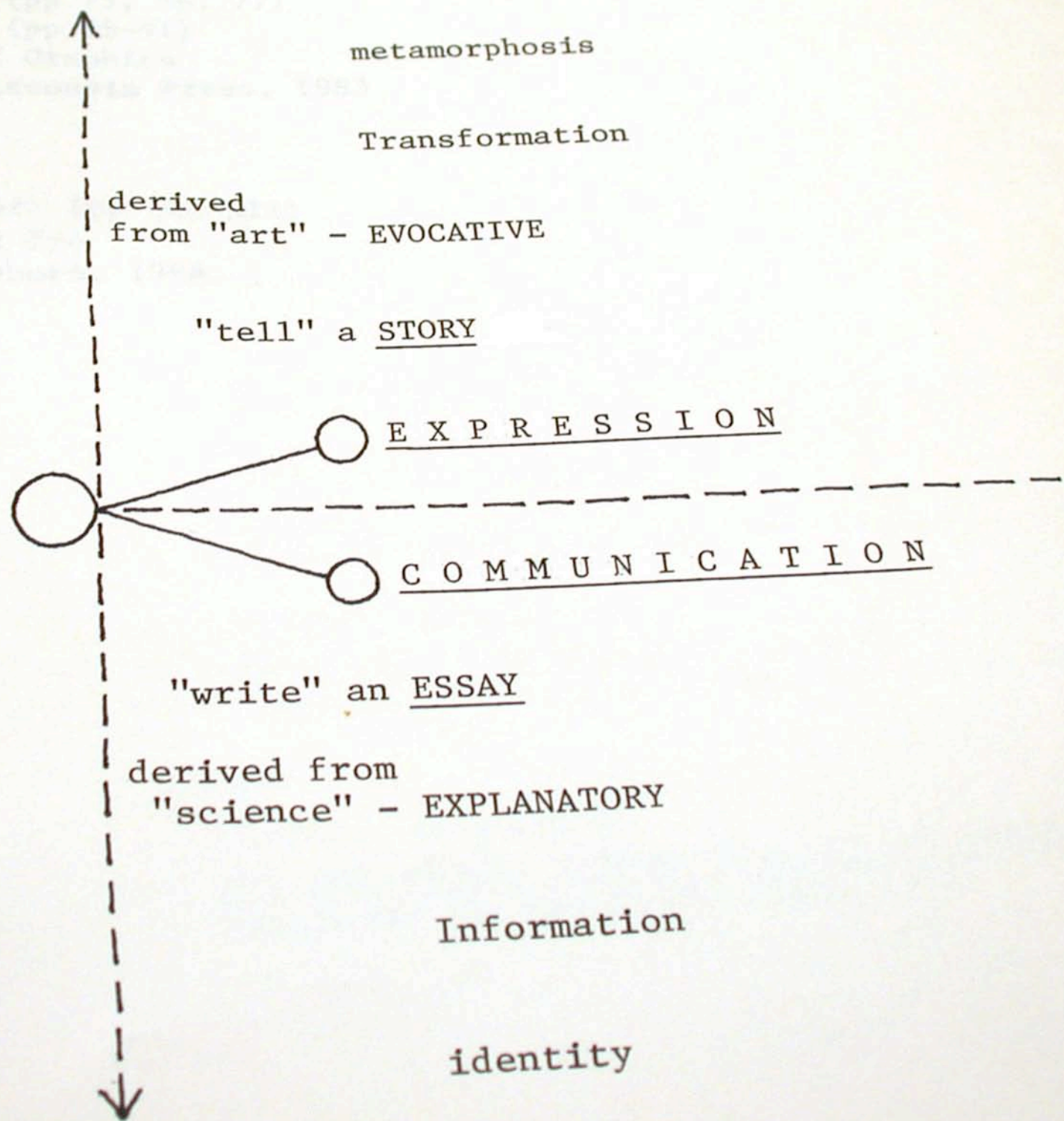
The color "variable": a system of connections.

"Tying color to information is as elementary and straightforward as color technique in art, 'To paint well is simply this: to put the right color in the right place,' in Paul Klee's ironic prescription. The often scant benefits derived from coloring data indicate that even putting a good color in a good place is a complex matter. Indeed, so difficult and subtle that avoiding catastrophe becomes the first principle in bringing color to information: Above all, do no harm."

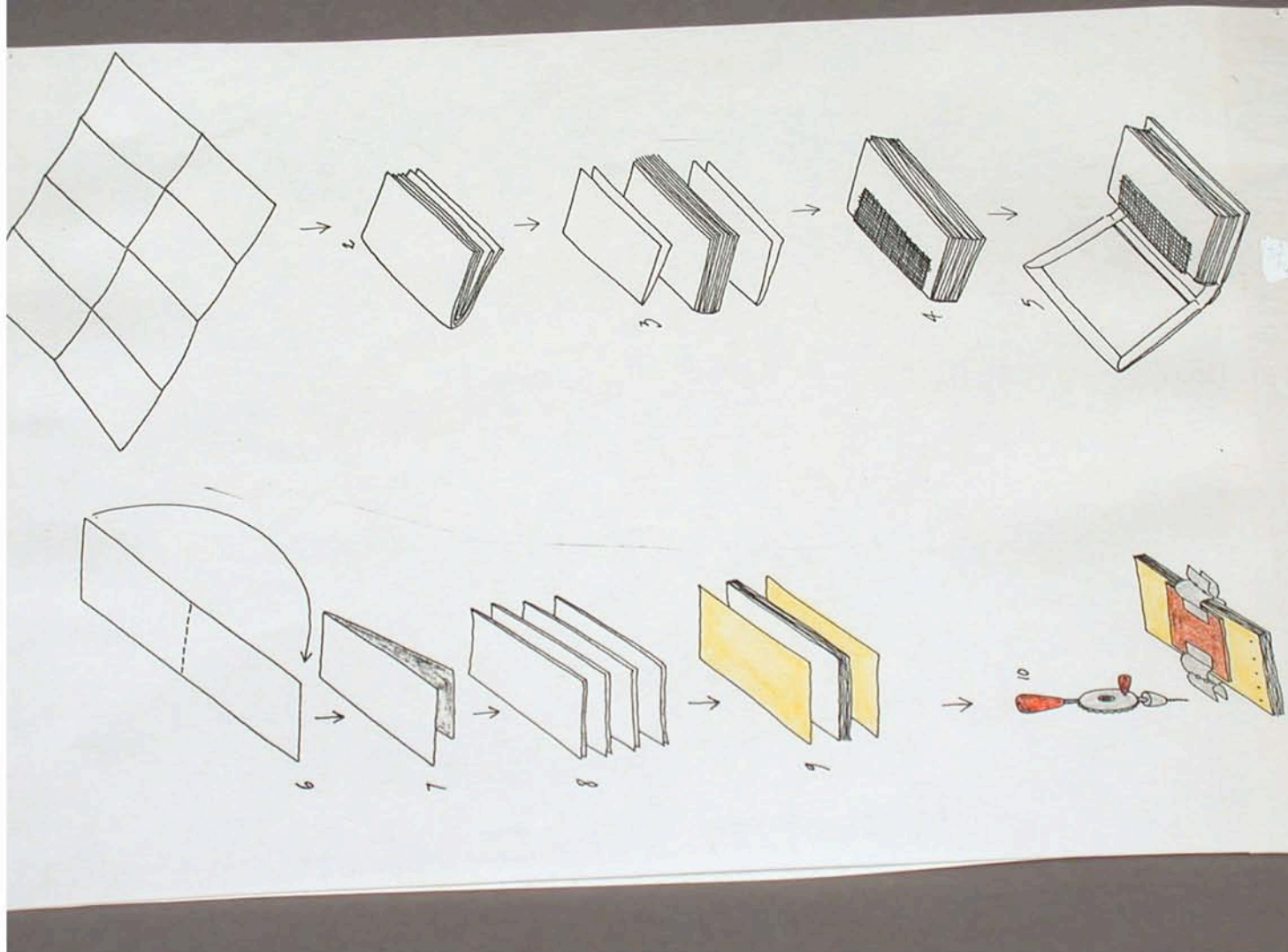
These observations by Edward Tufte relate directly to the field of visual design, as defined by the pair information-communication. However, by quoting the painter Paul Klee, he suggests that we can often look at art for the solution of visual design problems.

Phase I
Analyze the relationship nature-culture as an analogy of the evolution of color from quantity to quality.
Select an example of a color system* from the fields of science, art and analyze its validity in terms of information, expression, precise topological space.
various chro

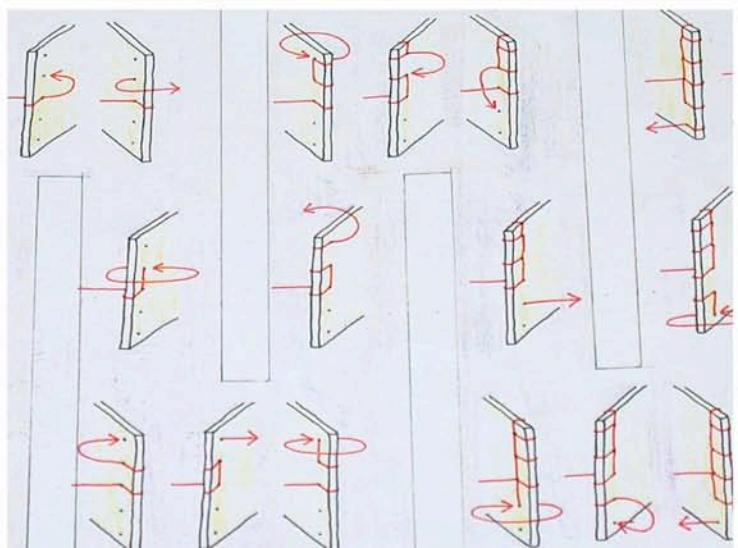
NATURE-CULTURE



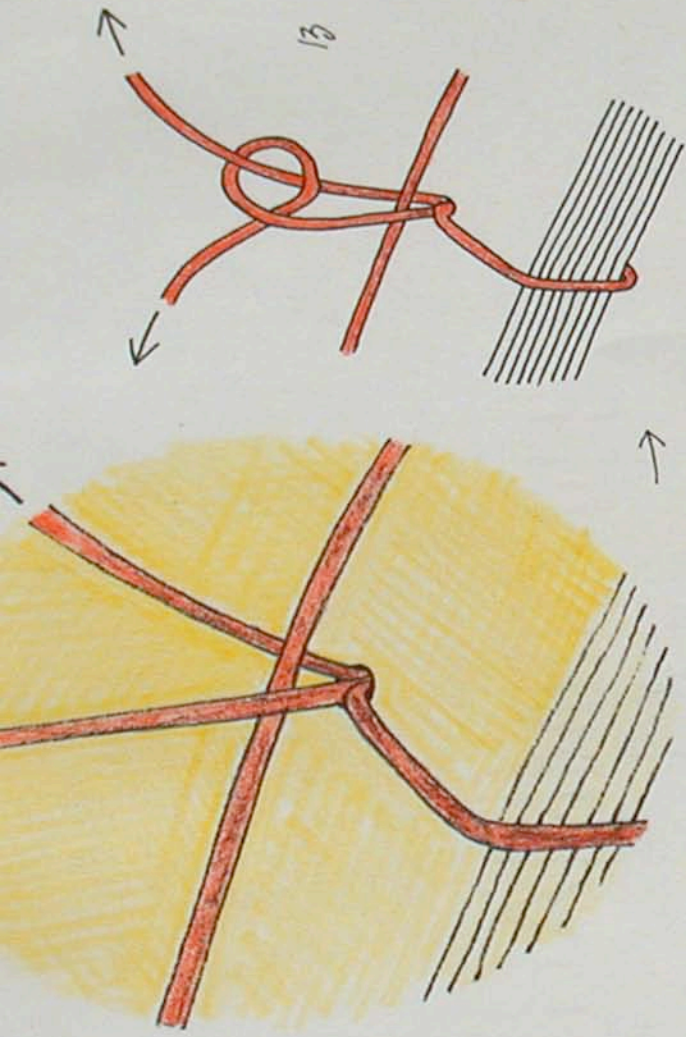
Color: a system of connections.
Graduate seminar
Diagram from course syllabus.
Virginia Commonwealth University
1991



Japanese bookbinding.
Virginia Commonwealth
University
1990



Bookbinding class.
RISD, 1984

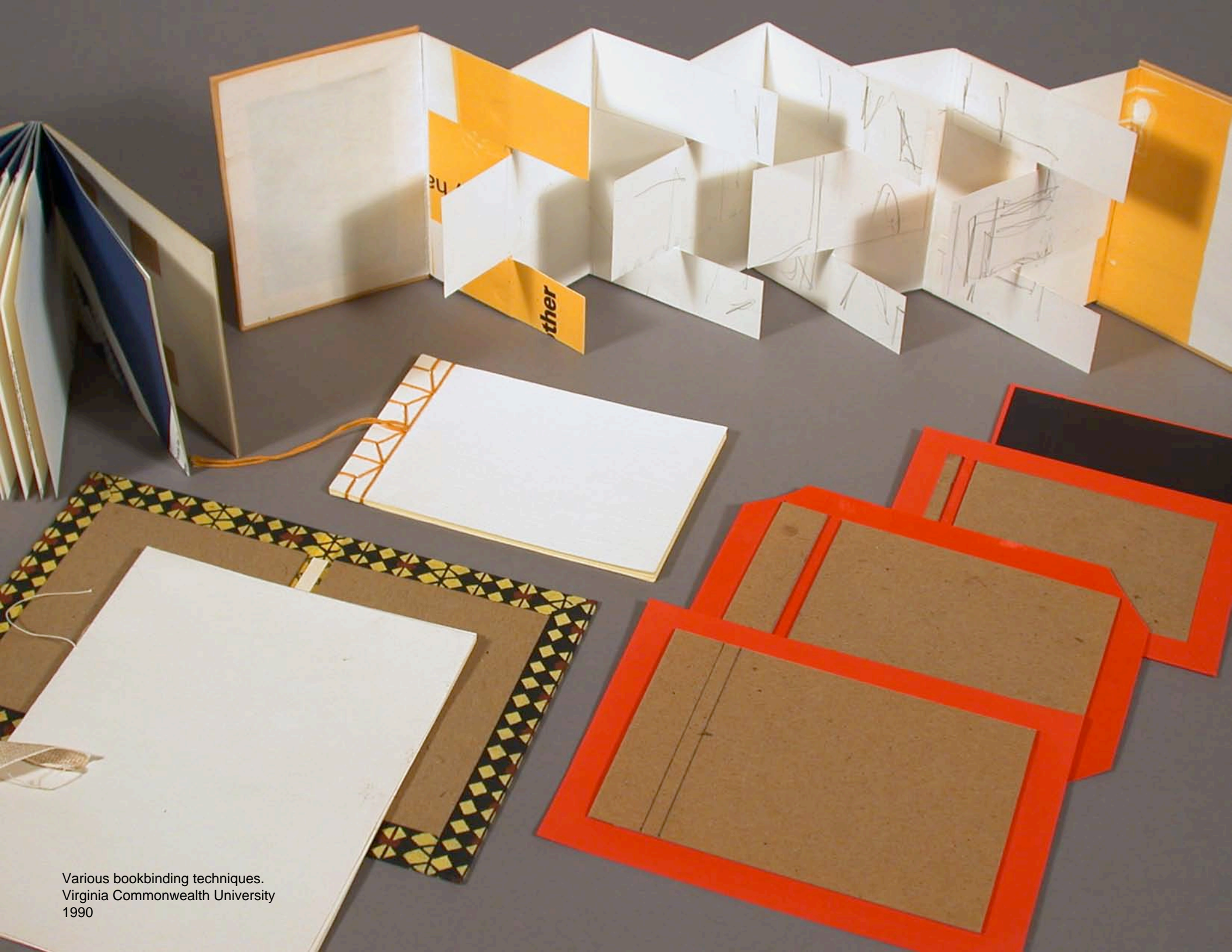


- 1 In traditional western style bookbinding (Smythe seam), large sheets may be folded into "signatures" (4,8,16,32 pages) and then stitched together.
- 2
- 3 After applying the end sheets, gluing and lining the back, the book is trimmed and attached to the pre-assembled flat back case.
- 4
- 5
- 6 In traditional eastern style bookbinding (Japanese), individual sheets of very light-weight paper are folded and assembled (fold side opposite binding).
- 7 The front and back covers are made exactly the same size as the pages, only slightly heavier.
- 8 Using a hard back cover for a Japanese style book may be considered a contamination of east and west.
- 9
- 10 Pages and covers are assembled and held firmly together by two "ball clips" (protect covers with two pieces of chip board) until the binding is completed.
- Positions for the holes are plotted on the binding side. Important: whatever the pattern, begin with a center hole and add sideways, yielding an odd number of holes overall.
- 11 Drill holes with a hand drill and stitch the book following the pattern in the illustration.
- 12 Note: always start at the center hole on the front cover, bypass center hole after completing the first half; tie a double knot at the end and trim the thread leaving two inches or more hanging.
- 13

Formal-philosophical differences may be noticed between the two styles:

West. Process is hidden, edges are protected, the book is a "hard" object.

East. Process is manifest, sides are flush, the book is a "soft" object.



Various bookbinding techniques.
Virginia Commonwealth University
1990

set in New York.

Times Dispatch Has Little Star and Ellen
Sea of Love," a new thriller

by...

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WYOMING

seasons. Mike ing. He said he was brought food and water by a met the evacuees, who sang "God Bless Ameri-

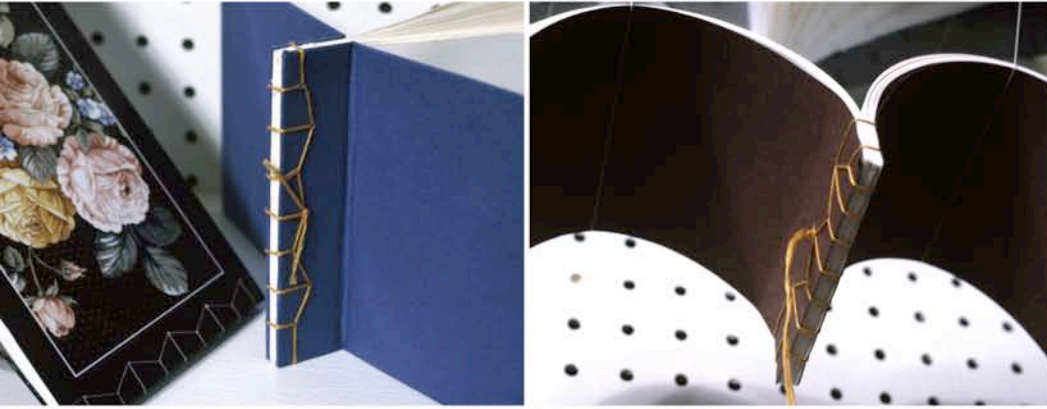
months and perhaps as long as a year

for sometimes will be shut off at the source

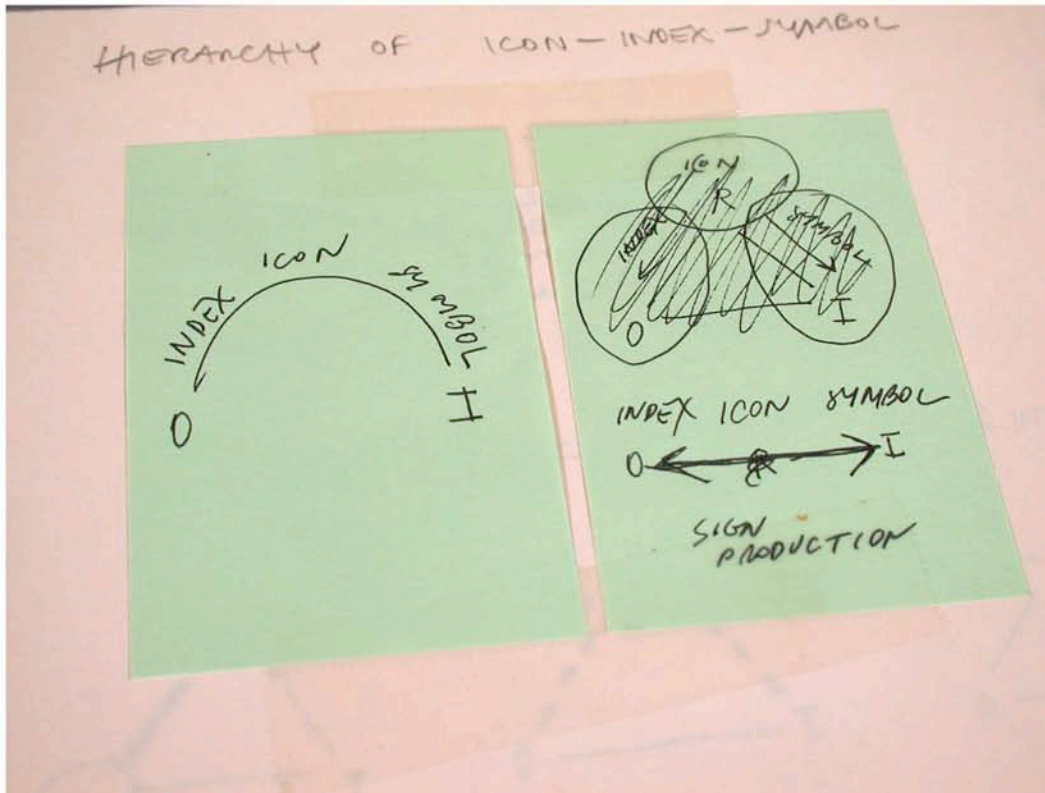
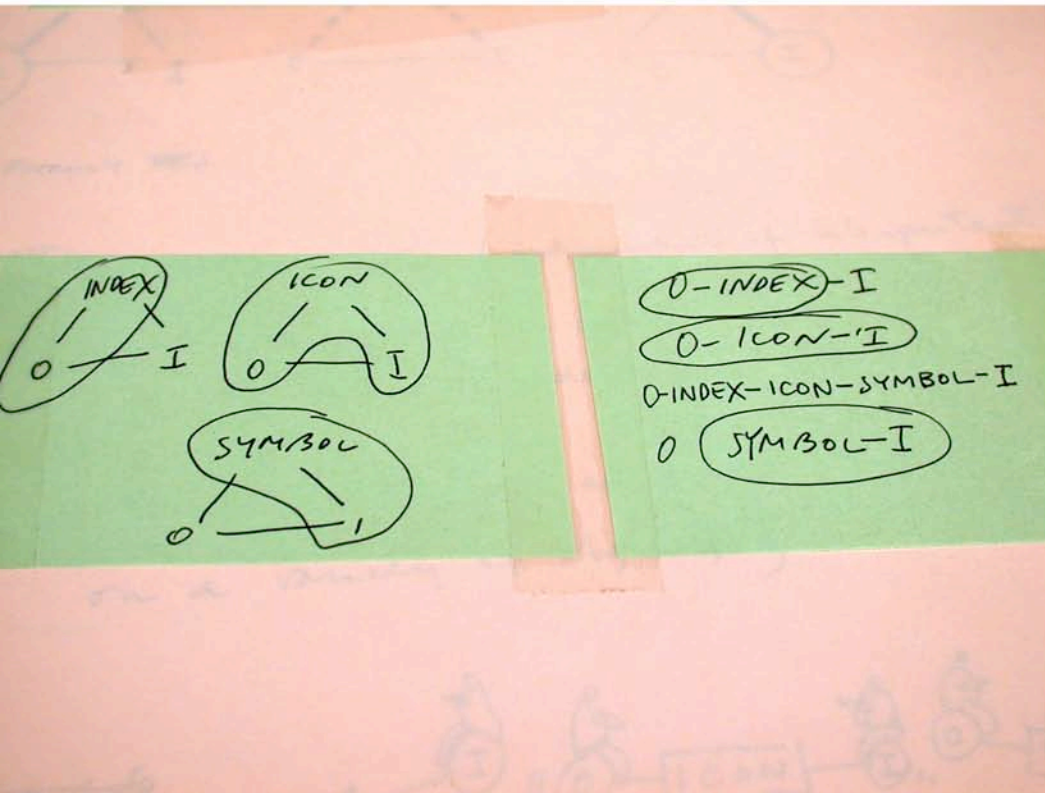
at least six

bound sack of rice

States before the



Type I and Type II
Japanese bookbinding techniques.
Virginia Commonwealth University
1990

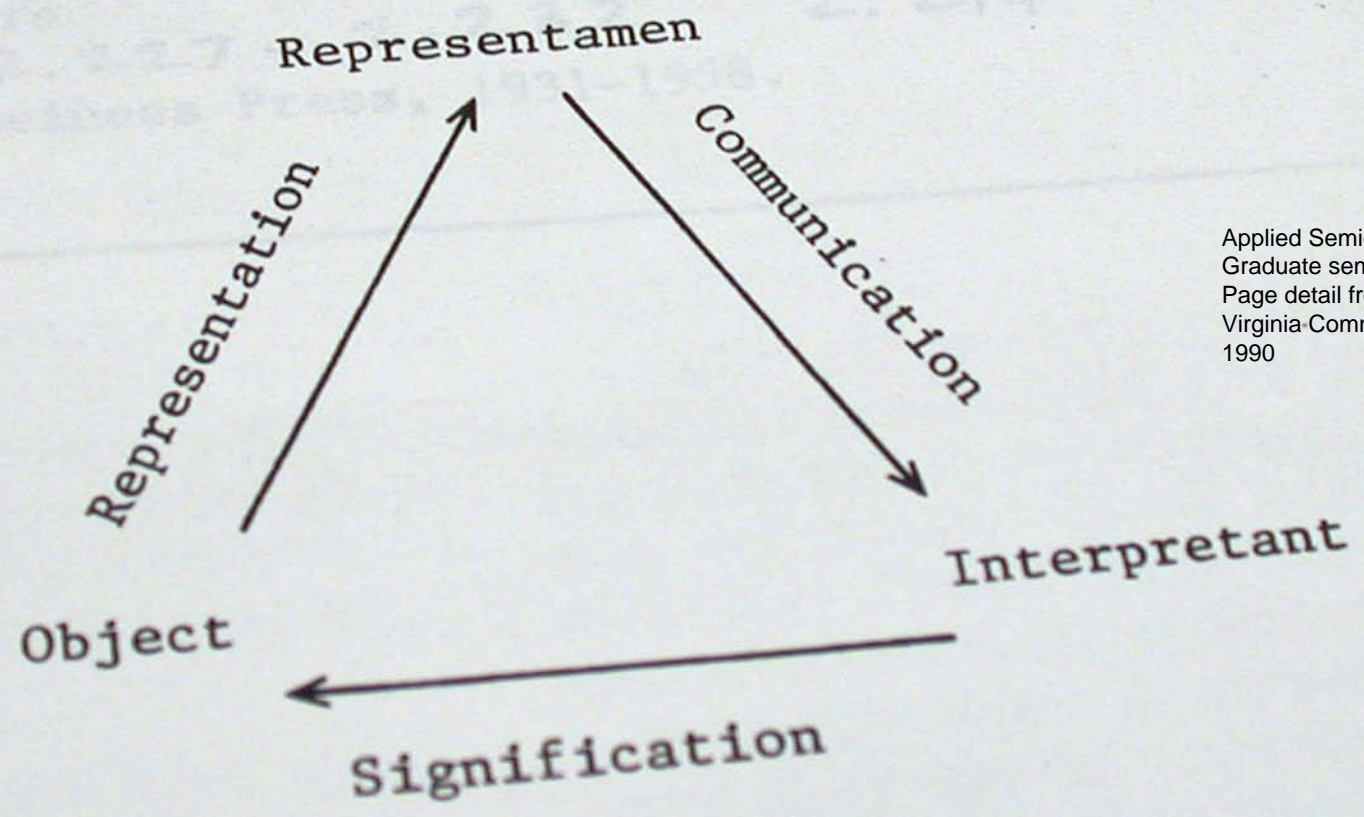


Applied Semiotics
 Graduate seminar
 Notebook sketches and diagrams
 Virginia Commonwealth University
 1990

something which stands to somebody in
respects or capacity 6

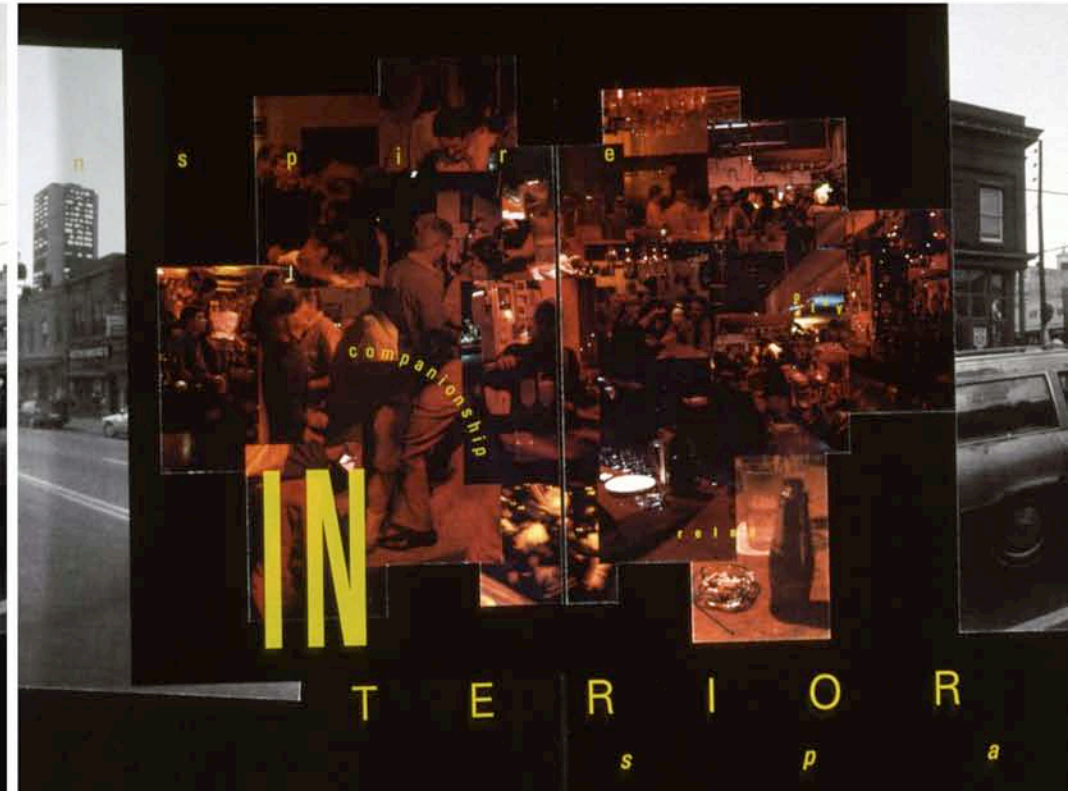
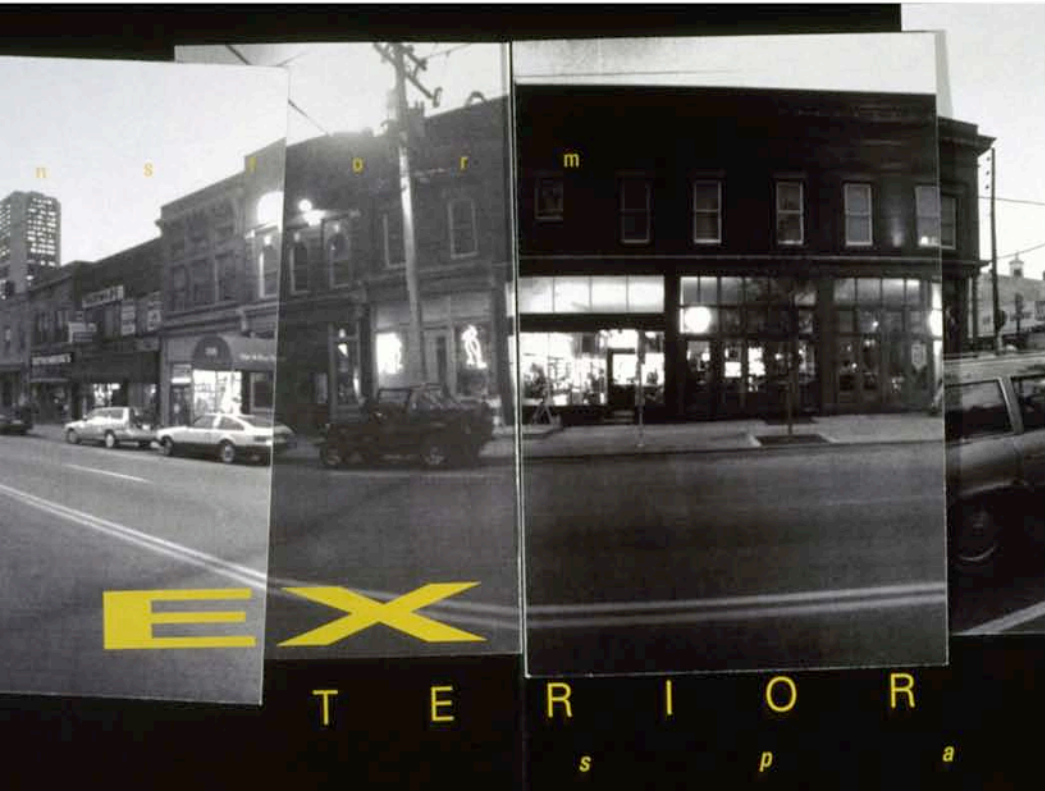
an action, an influence, which is, or involves, a cooperation of
three subjects, such as a sign, its object, and its interpretant
this tri-relative influence not being in anyway resolvable into
actions between pairs. 6

triangle
s)



Applied Semiotics
Graduate seminar
Page detail from syllabus
Virginia Commonwealth University
1990

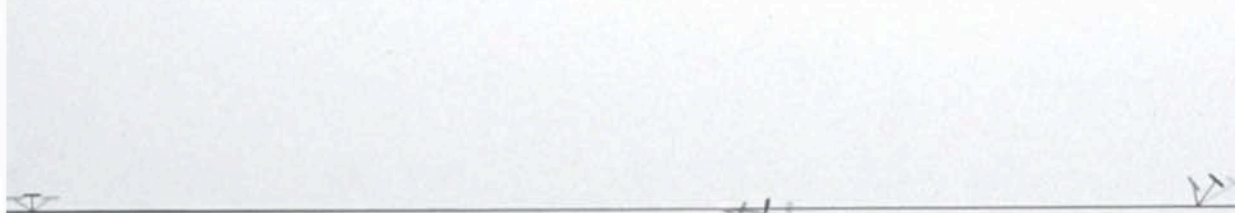
Modes of representation. Iconic (degree of resemblance
Indexical (physical mark, fingerprint); Symbolic (based
convention, flag, cross, signature).
This typology of signs refers only to the primary function
of representation. 4, 6.

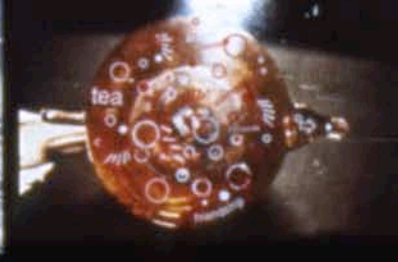
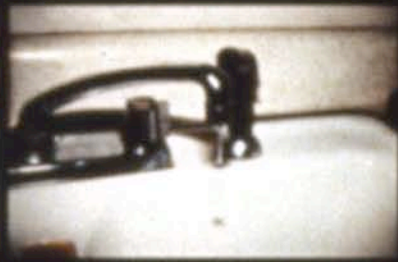


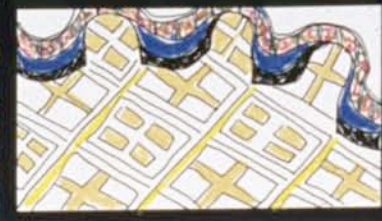
Applied Semiotics
Graduate seminar
"Supersign" posters
Virginia Commonwealth University
1990



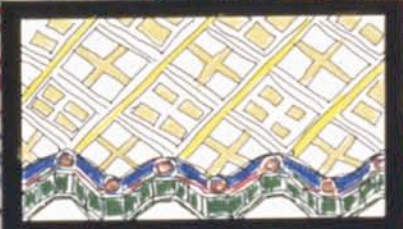
Applied Semiotics
Parallax sequence
Virginia Commonwealth University
1990







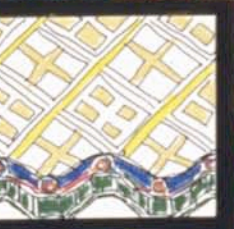
WHAT I HAD SEEN IN BARCELONA WAS THE WORK OF A MAN OF EXTRAORDINARY FORCE IN HIS OWN TALENTS AND CAPACITY



GOUGH IN THE COURSE OF HIS LIFE WAS THE PROFESSIONAL BUILDER OF STONE, BRICKS HIS GLORY IS ACKNOWLEDGED TODAY IN HIS OWN COUNTRY GOUGH WAS A GREAT ARTIST. DON'T YOU

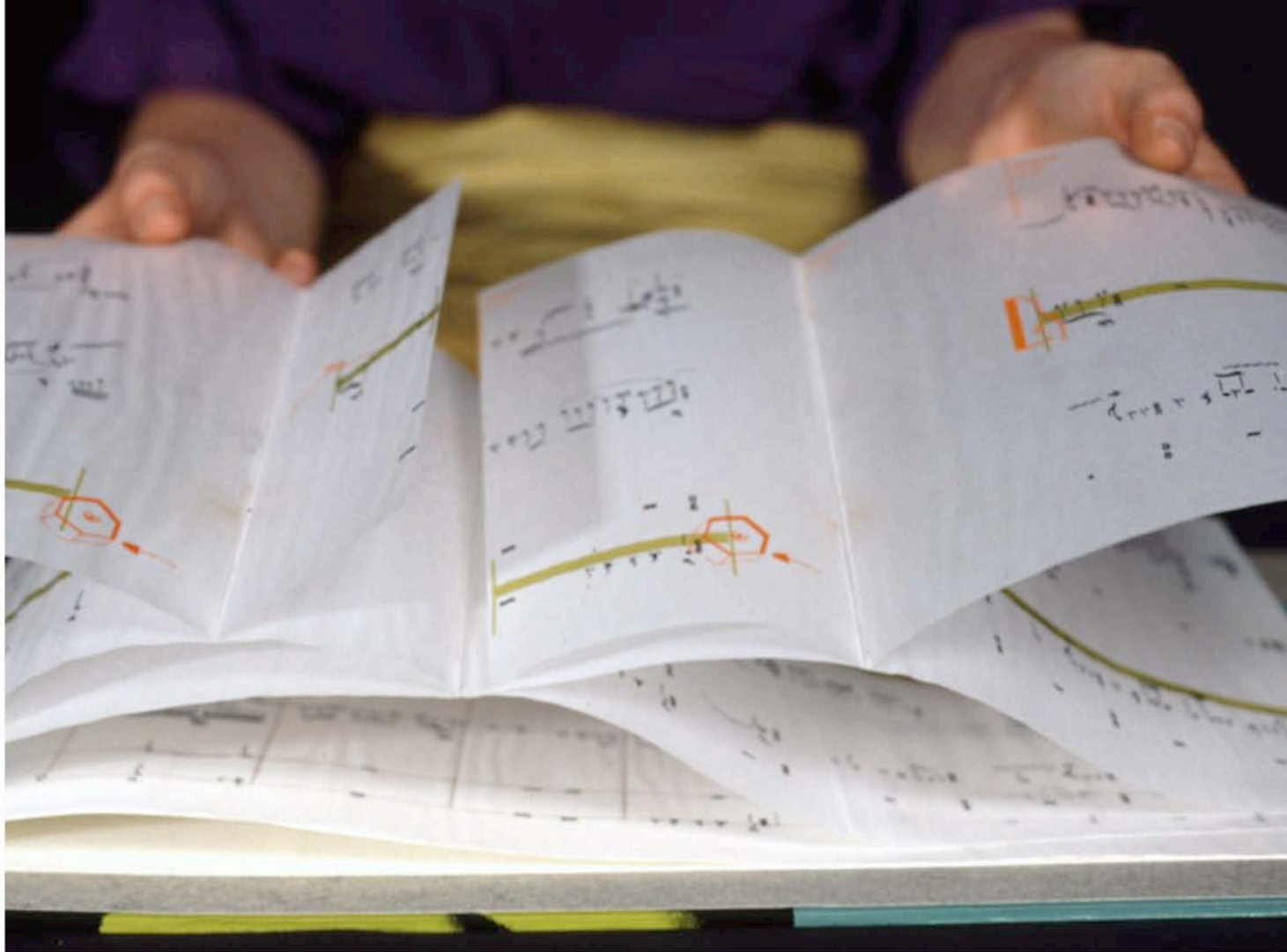


RENEW AND WILL ENDURE WHO TOUCH THE SENSITIVE HEARTS OF MEN... LE CORBUSIER 1957

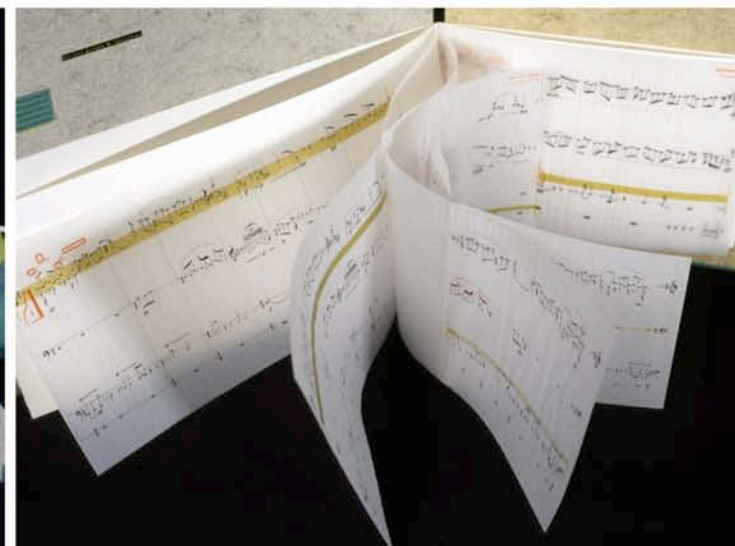




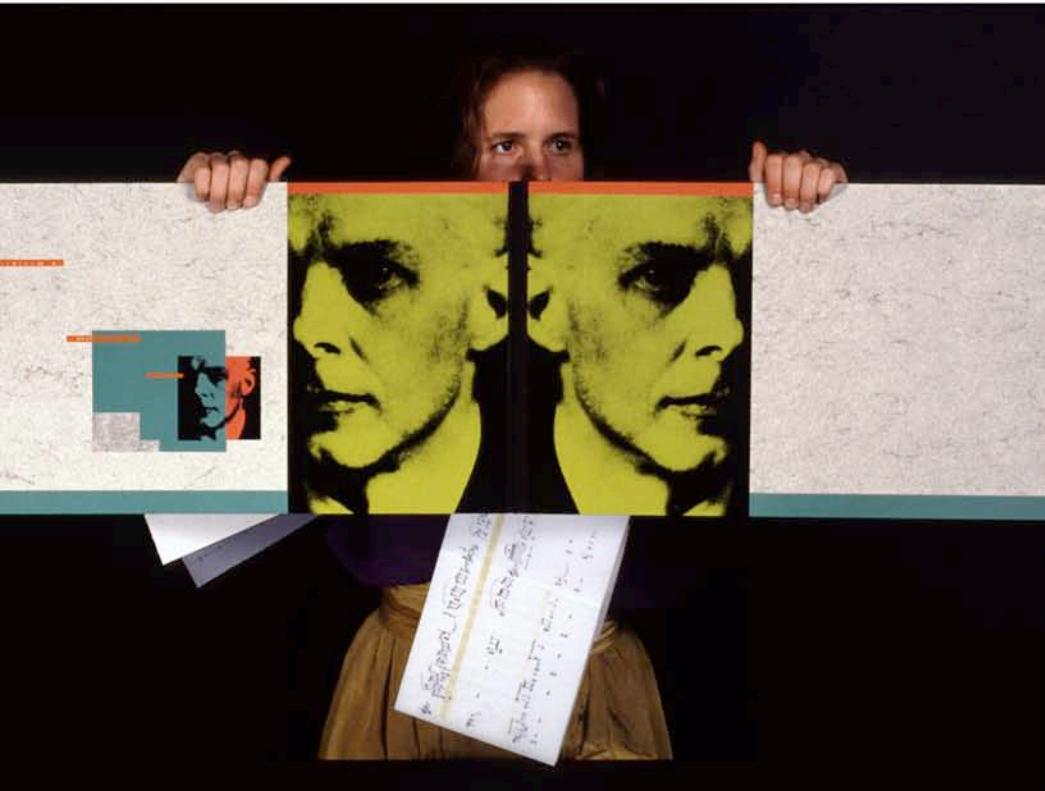
Previous page: Systems in design - analysis of the architectural work of Gaudi. Student: Joseph Tate.
Above: Systems in design. Concrete book on a musical piece by Bela Bartok which employs the golden section as the basis for the composition. Pages in the book are hinged at the golden mean points in the musical notation. Student: Laura Mitchell.
Virginia Commonwealth University
1991



Systems in design.
Concrete book on a
musical piece by Bela
Bartok which employs
the golden section as
the basis for the
composition. Pages in
the book are hinged at
the golden mean points
in the musical notation.
Student: Laura Mitchell.
Virginia Commonwealth
University
1991







Systems in design. Concrete book on a musical piece by Bela Bartok which employs the golden section as the basis for the composition. Cover. Student: Laura Mitchell. Virginia Commonwealth University 1991

The images in this book are from class work done at Virginia Commonwealth University, Richmond, VA from 1989 to 1991. Some early images refer to my Italian art education at the Istituto d'Arte, Sardinia, and at the Istituto Superiore Industrie Artistiche, Urbino. Semiotics, color, and other foundation classes were also developed during my studies at the Rhode Island School of Design, Providence, RI.

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