

Michela Povoleri

Portfolio 2009/2012
Selected projects

Michela Povoleri

Résumé.

Born in 1985 in Arzignano VI, Italy.

Schools

2010. Degree at *Isia Urbino* in Communication and Design for publishing

2009. *Isia Urbino / Werkplaats Typographie*, Summer school

2007. Degree in Advertising and communication (Pesaro Studi)

Workshops

2011. *Designing Rituals* at Fabrica with Luna Maurer and Roel Wouters

2009. *ISIA Corporate Identity* with Paula Sher

2009. *Border* with Karel Martens

2008. *LUST* (Icograda Design Week, Turin)

2008. *Freedom and order* with Armand Mevis, Peter Bilak, Maureen Maureen and Joanna Meus

2008. *The photographic book* with Alberto Bianda

Jobs

2009/2010. Internship (4 months) at *LUST*, The Hague, The Netherlands

2010/2011. Internship (5 months) at *NODE Berlin Oslo*, Oslo, Norway (Berlin, Germany)

2011/2012. One year scholarship at *FABRICA* (The Benetton Group communications research center). Treviso, Italy

2010/2012. Freelance for Interfase, Trieste

2012 Summer. Graphic designer at Interfase, Trieste

2012. Internship (3 months) at *BASE* New York, US

Tutoring

2009. Assistant for *Isia Urbino / Werkplaats Typographie*, Summer school

2011. Assistant for the workshop by *United Editions*, London at *ISIA Urbino*

2009/2011. Teaching assistant at *IUAV San Marino*. Visual Design Lab by Omar Vulpinari

2010/2011. *Book Design Workshop*, leading a program of lessons for *IUAV San Marino*

Exhibitions

2010. *Take part to ideas*, curated by Melissa Destino. Bologna, Italy

2009. *Particolare Universale*, exhibition about the identity of a Natural park

2009. *Grafici per la democrazia*, exhibition about the role of graphics during the Second World War

2008. *Parola macchina del pensiero*, project in Ivrea, installation on idea of interactive writing



Icograda Design Education Manifesto

Designed at Fabrica, Creative Director: Omar Vulpinari.
Images by Emanuele Tortora (Fabrica).

Icograda Design Education Manifesto 2011 is the fruit of two years of study and research involving key world players from the design education sector. It arose from the need to update the first Icograda Design Education Manifesto, 10 years after its publication in 2000, and it is created for the directors of university programmes and educators around the world.

The book concept was inspired by the Manifesto's mandate to bridge east and west, north and south.

The book imitates an arrow, which, when pointed north in Taipei, shows the location of each author. In each opening of the 22 issues the titles turn around following geographical location.

A transparent plastic dust jacket was designed to work in relation with the compass below in the cover. The arrow might point to East or South as you prefer.



Perfect bound book
170x240 mm,
160 pages.

Plastic PVN removable
dustjacket.



Aligning the printed compass
on the opening pages of
each issue with the actual
North in Taipei, the arrow
that the book represents, will
show the reader the related
location of the authors.



Designer / Committente
Designer / Client

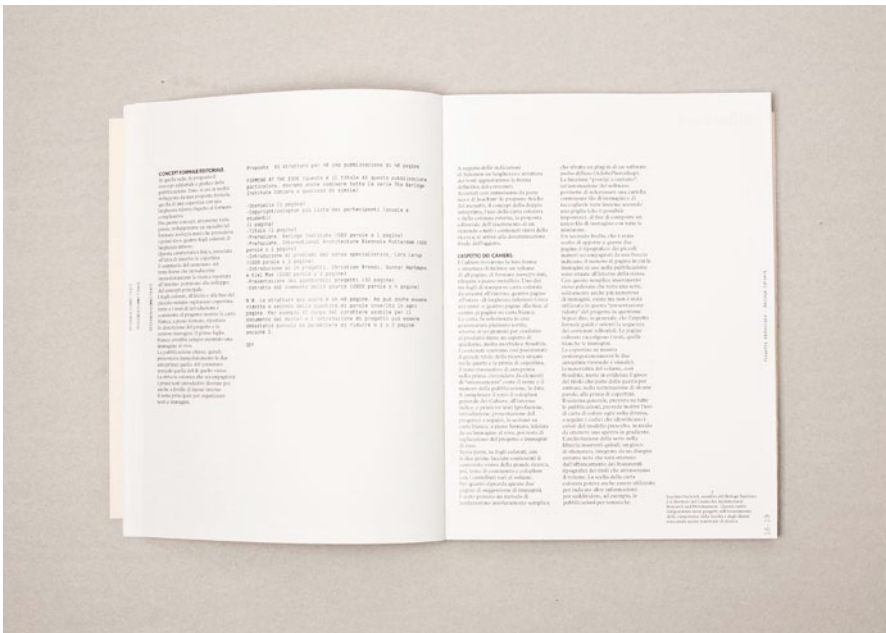
Graduation thesis project at ISIA, Urbino.

Graduation thesis' project.
The Berlage Institute is an example of a cultural client in the Netherlands. It is a collection of projects from different designers who collaborated with the Institute (LUST, Karel Martens, Catalogtree and Niels Schrader) and a series of 5 interviews

to instigate the relationship between designers and clients in Holland.

An attempt to understand the role of the client in the design process and in the development of the profession, through the eyes of an Italian student.





Inside spreads related with the explanation of the project. How the design process of the Berlage Cahiers happen since the first meeting with the client or the first e-mails with technical informations and limitations.



Inside spreads that show the different graphic outputs that the single designer or studio designed for the Berlage Institute.



Every column corresponds to a different voice. Interviews have been set down related to the main topics while you can read different point of views on each issue.

Every paragraph starts with the timing indication of minutes and seconds from the original interview giving the chance to rebuild the chronological original version of each meeting.



Interviews with Salomon Frausto, Karel Martens, Niel Schrader, CatalogTree (Daniel Gross) and LUST (Jeroen Brandese and Thomas Castro).



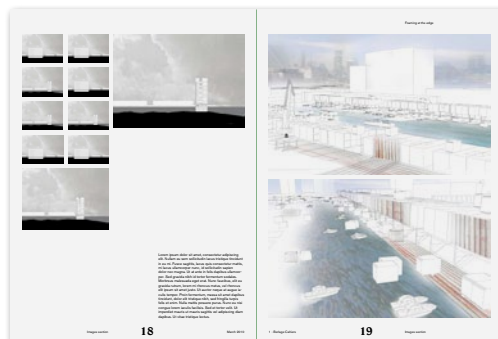
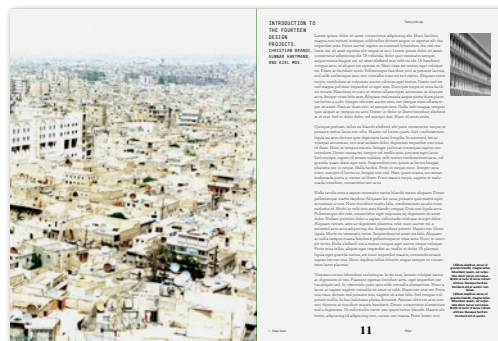


Berlage Cahiers

Editorial system proposal for Berlage Institute, Rotterdam.
Designed at LUST during my internship. Tutor: Thomas Castro.

Editorial project for a system of publications for the Berlage Institute, Rotterdam. Personal proposal elaborated during an internship at LUST, The Hague.

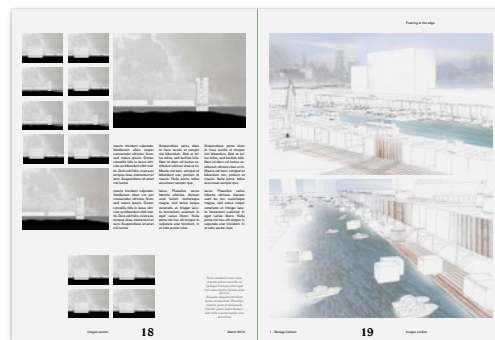
The system provides great flexibility and large possibility of variations. Those are guaranteed by the use of the same grid at different levels of complexity and by the use of different combinations of typography.



Sample dummy of a Berlage Cahier.

4 A3 sheets where positioned externally to a simple staple binding solution that fits the 48 pages structure.

Introductory texts and Jury comments were located at the beginning and at the end of the magazine on coloured pages.



We were asked to design a system to be used by the internal graphic designer of the school. Our proposal was based on a demonstration of uses of the basic grid following different axis of complexity and freedom.

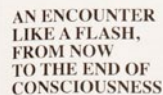
From a traditional one to something with more flexibility, according with the characteristics of every single project.

An Encounter like a flash,
from now to the end of
consciousness

A3 Foldable poster for the
exhibition of Munan Øvrelid
at UKS, Oslo. 2010.

Developed during the internship
at NODE Berlin Oslo, Oslo.
The artist asked me for a
“newspaper look” for the inside,
setting the long text about the
exhibition that was actually an
article about his artistic work.





Wang, S. & C. H. Chang

To emphasise the “Newspaper look” all texts are set using *Times New Roman*, where less variations were possible.

Particolare Universale

Student project at ISIA, Urbino (Italy).
Particolare Universale. Exhibition about the identity
of a Natural Park Pesaro. 2009.

A group project about the identity
of Parco San Bartolo, a natural
park situated in Pesaro, by the sea.

We analyzed, crumbled, filled
and finally reposed the
fundamental concrete elements of
the territory in a new spacial set.

We rebuilt the territorial identity
through our process and
subjectivity. We testified the
date, time and georaphical
position of each of the finds.

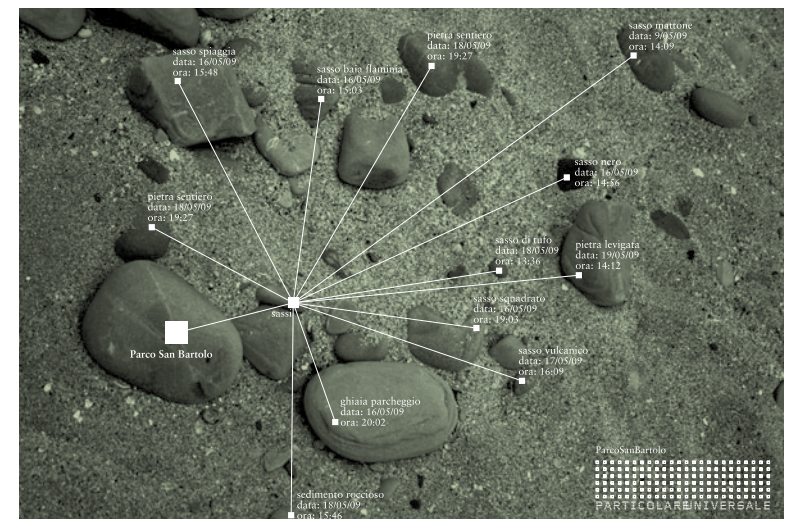
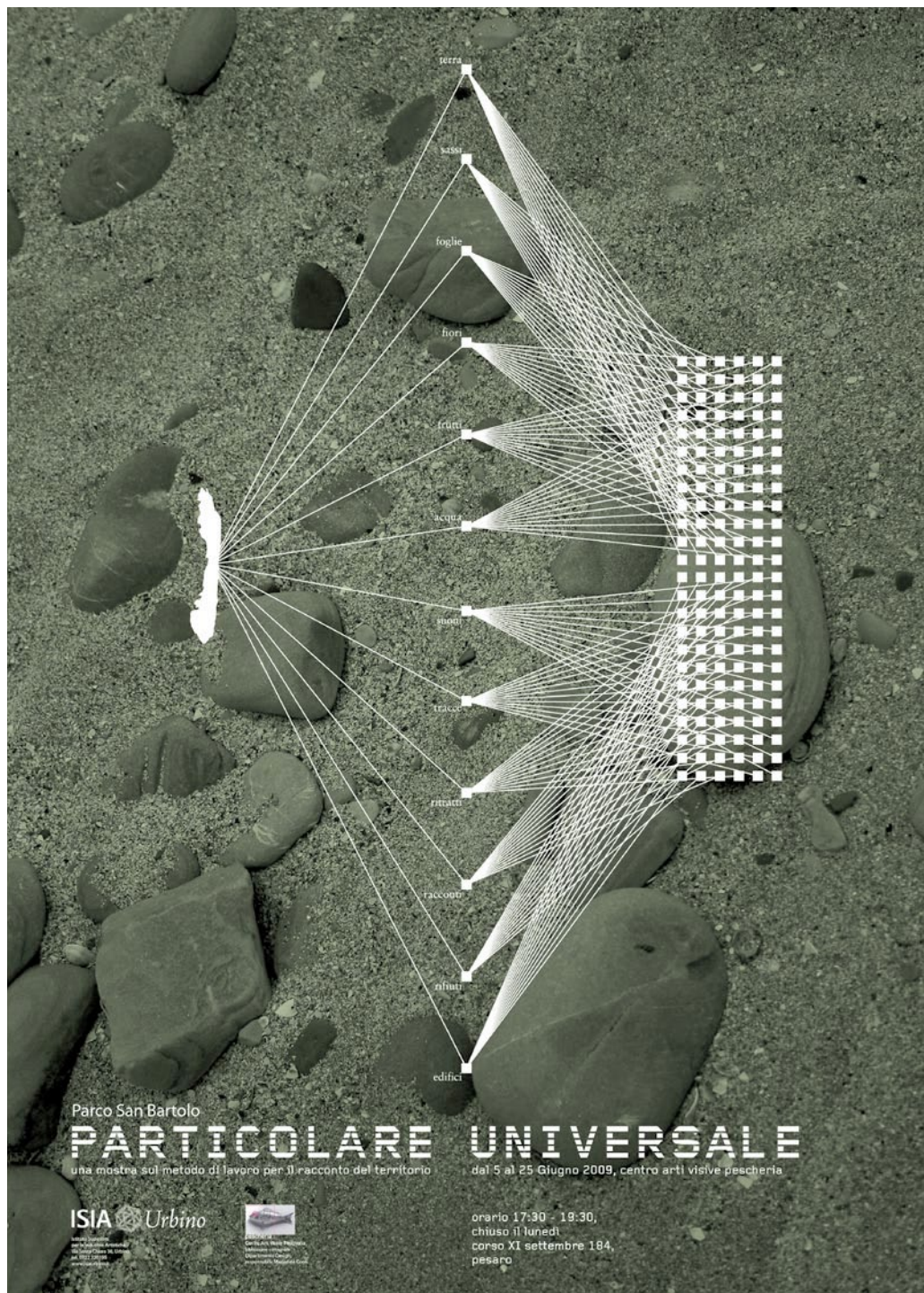
User's experience and navigation
inside the exhibition rebuilt the
territorial identity in many different
ways and directions.

Every single object, inside a
glass container, is able to tell
part of the whole story, reading
the elements through their
relationships, the user can
discover and imagine the park
and its characteristics.

I designed the communication
identity for the exhibition.







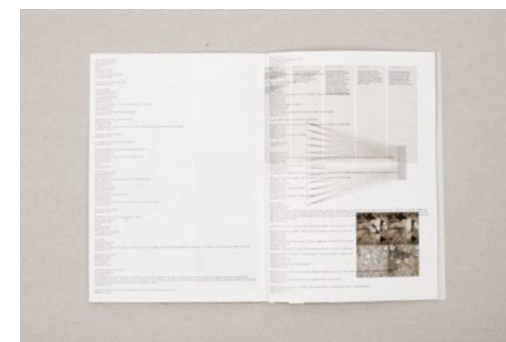
Poster and postcard
for the exhibition.

In the poster, the graphic image
is infographic explanation of the
exhibition concept and map.

Starting from the park silhouette
we chose and analyzed 12
categories of subjects, then
we redistributed on the regular

space of the exhibition map
every of the 144 "objects" in
a new, arbitrary order.

While the poster is general, the
postcard goes to the analysis
of a single categories: stones.
Tracing the date, the time and
the places the group took away
those stones.



A5 booklet, unique copy.

The booklet that tells the story of my apport to the group project of the exhibition.

The content is the digital text of communication (mails, chat) between me and the other organisers.

Printed in chronological order on printed sheets tests collected during the realization of the whole project.

The sheets are bound with a rubber band in their middle, so it is possible to unstring each page and take a look at the A4 images in the background.



La scoperta dell'alfabeto

Student Project designed at ISIA. 2008.

Installation and explicative booklet about a novel written by italian writer Luigi Malerba.

The main character, an old farmer, learns the alphabet with a very concrete and practical approach, using accumulation and the counting system to improve his knowledge.

In the little wooden cubes, each letter of the alphabet is composed by a number of cubes that corresponds to its repetition in the text of the novel.

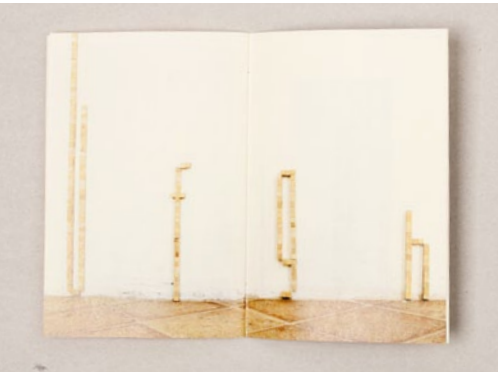
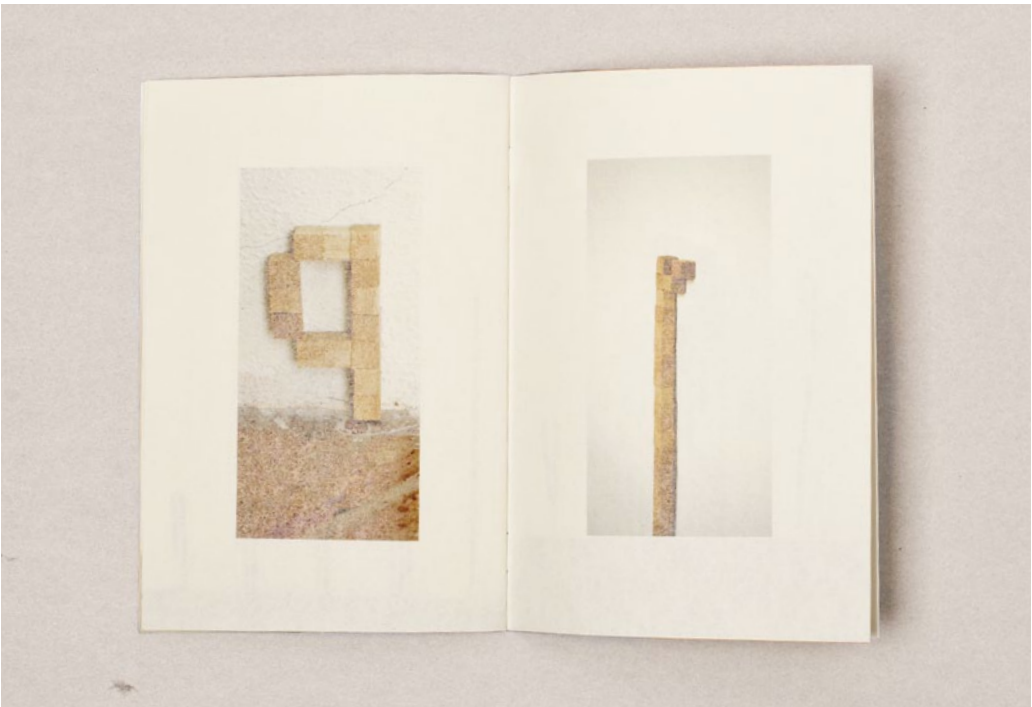
As in an infographic representation each cube represents a letter of the text, and every letter is deformed by its present degree in the text.





Typographic installation,
Isia Urbino, February 2008,
wooden cubes.

Booklet, 36 pag (120x180 mm)



The installation has been reported
with supporting texts and an
explanation with a small booklet.

Starting from the original novel
through the study of how the
letters get deformed vertically.
Inspired to the "Emperor", famous
experimental digital typeface
by Suzana Licko.



Border / Dove c'è molta luce l'ombra è più nera

Student Project designed at ISIA workshop,
Tutor: Karel Martens.

One signature of 16 pages about the general theme "border". I wanted to represent the border between light and dark, between the capability to see and the impossibility of it. It was realised with photographic printing technique.

During this process, light makes the white: photographic paper turns black, instead, white is obtained without any exposure.

Light creeps through the pages, covering texts that deal with Goethe's visual perception theory.

Dove c'è molta luce
l'ombra è più nera.

L'occhio è
abbandonato a se
stesso, si ritira in
se stesso, gli manca
quel contatto
stimolante
e appagante che
l'unisce al mondo
esterno e lo
trasforma in un
intero.

La retina, a seconda
che su di essa agisca
la luce o l'oscurità,
si trova in due
differenti
condizioni, l'una
interamente
opposta all'altra.

Se ora rivolgiamo
l'occhio verso
una superficie
bianca fortemente
illuminata, esso
viene abbagliato
per un certo tempo
rimane incapace
distinguerla
moderata
illuminazione

Se teniamo aperti
gli occhi all'interno
di una stanza
completamente
buia, avvertiamo un
senso di privazione.

Ciascuna di queste
condizioni è
investe, ne è
indicato
retina,
possibile
soltanto

Booklet, 200x270 mm. 16 pages.

Printed in laser black and white
starting from photographic prints.

Black as meme of the light
impression arrives to cover more
and more of every page, forcing and
texting our capacity of legibility.

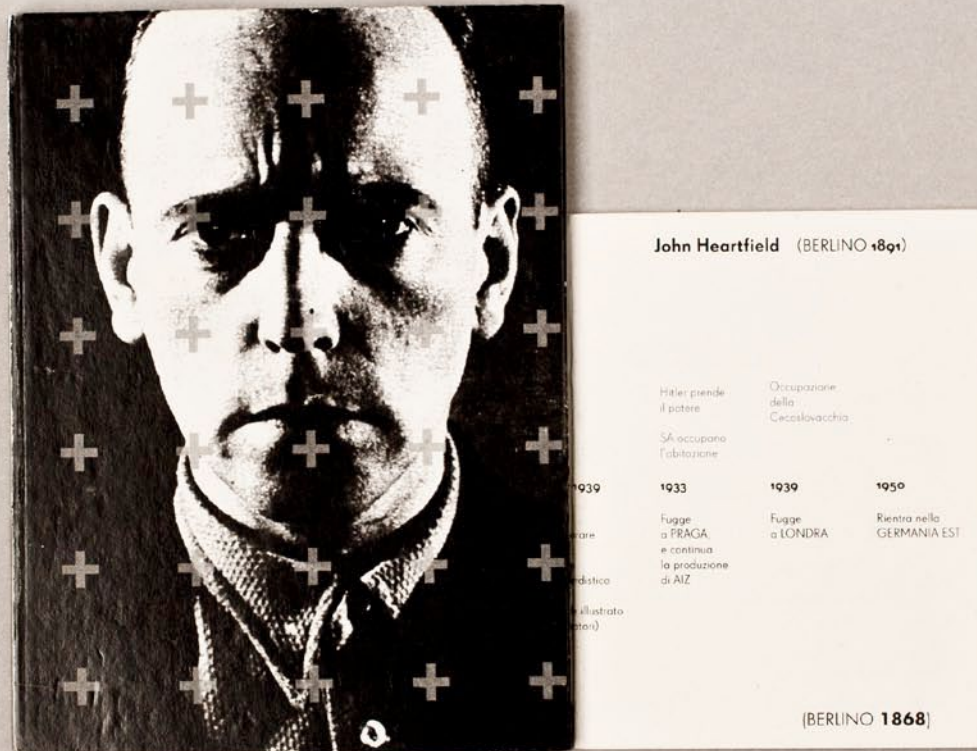
John Heartfield

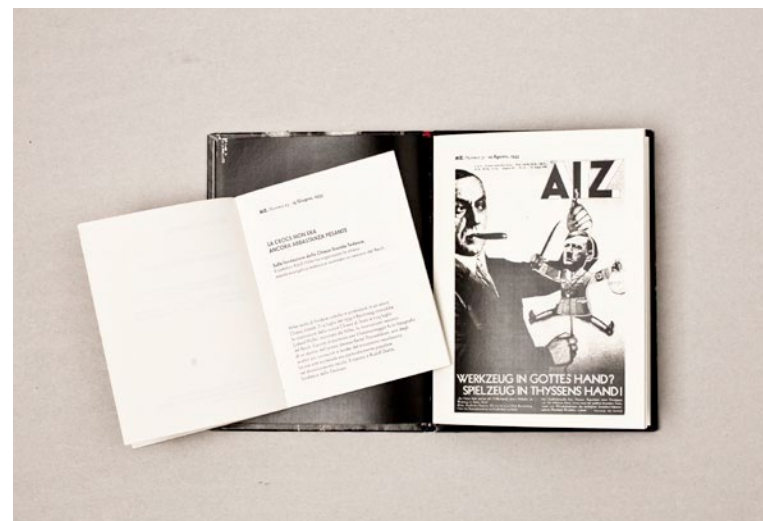
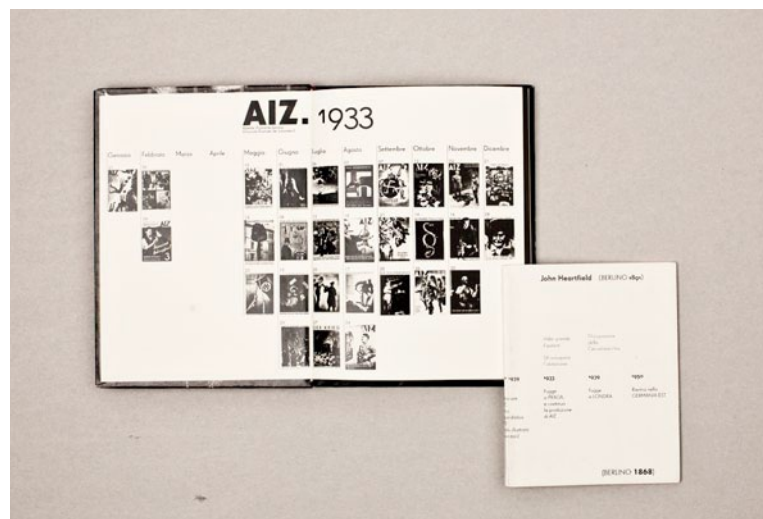
Monographic book, realized as piece for the exhibition
"Grafici per la Democrazia"
Isia, Urbino, 2009.

On the occasion of the exhibition
"Grafici per la democrazia",
I designed a monographic book
about John Heartfield and his
visual political opposition during
the second World War.

A research about the
work of international graphic
designers and their contribution
to the liberation of Europe from
the nazism.
Exhibition project of 9 designers
from ISIA Urbino.
9 students, 9 designers, 9 books.

I realized two editions of the
book, reflecting on the separation
of text and image in his work
of photomontage; reflecting
on the power of the addition and
juxtaposition of different images.





The book collects and present covers from the AIZ magazine. Every cover is a photomontage by John Heartfield. I selected the covers from 1933, key year for the turning of the nazist power in Germany and Europe.

In the book I separated images from text and I juxtaposed on the left page different layers and details from the previous displayed cover.

Texts are the Italian translation of the original ones, with some additional notes about the scientific social or political situation.

In the first edition of the book texts are collected on a small booklet that can be read independently or in parallel with the covers.



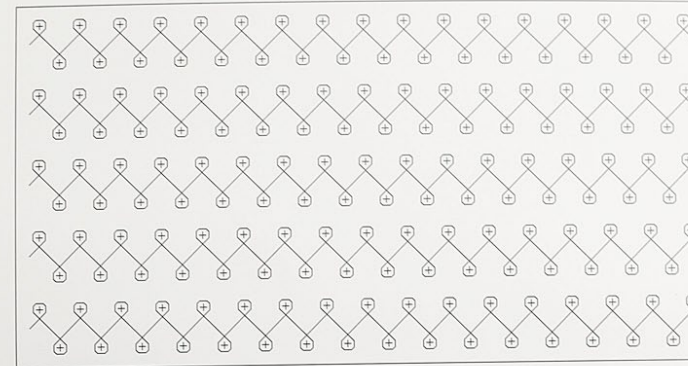
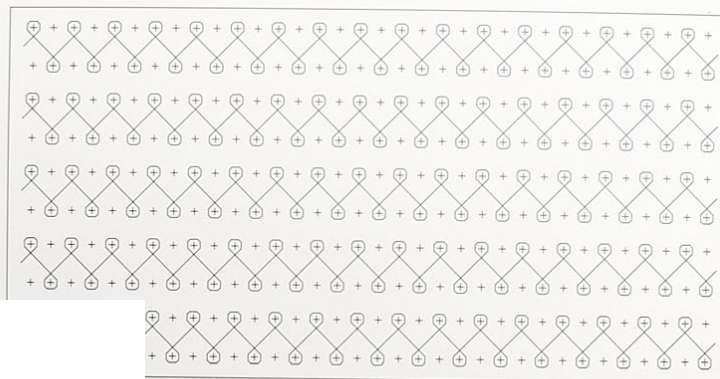
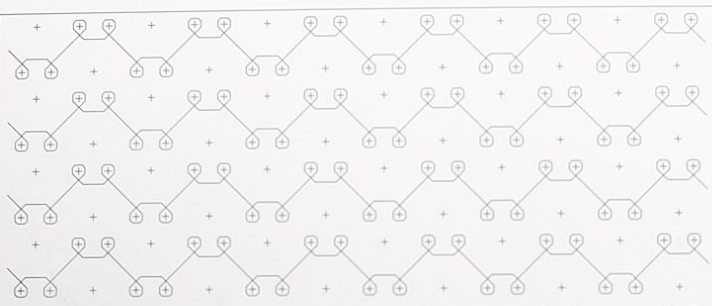
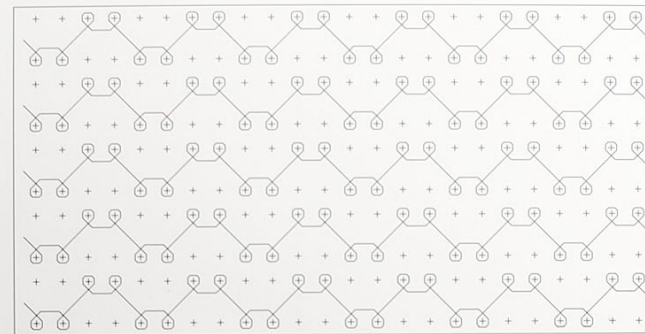
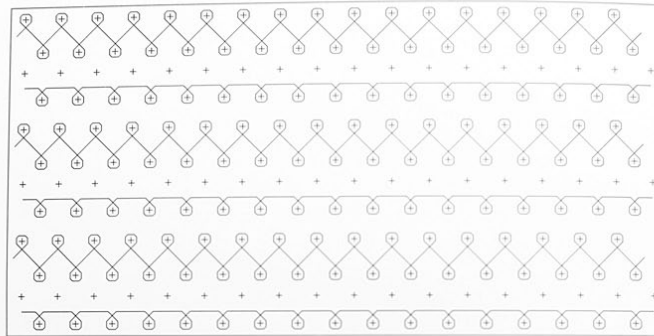
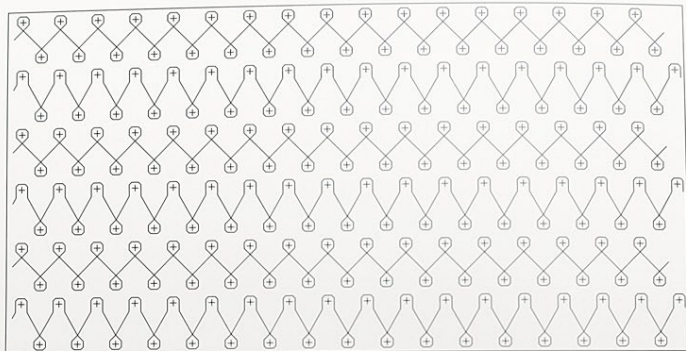
Posters and arrangement of the second edition of the exhibition in Civitanova.

Exhibition project of 9 designers from ISIA Urbino.



In the second edition of the book, designed to improve the first and for the second location of the group exhibition, the text booklet is integrated in the middle of the bigger one that contains the covers.

On the left page some details from the previous covers are overlapped, offering a meme tool for the reader.



Evergreener

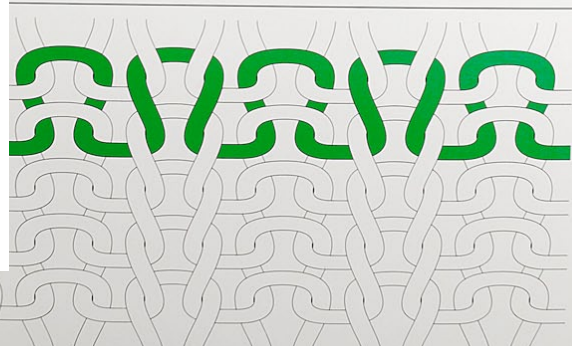
Identity design proposal for a wool products line for Benetton.
Designed at Fabrica, Creative Direction: Omar Vulpinari

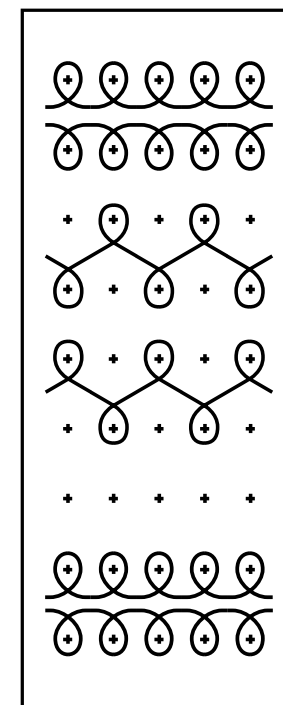
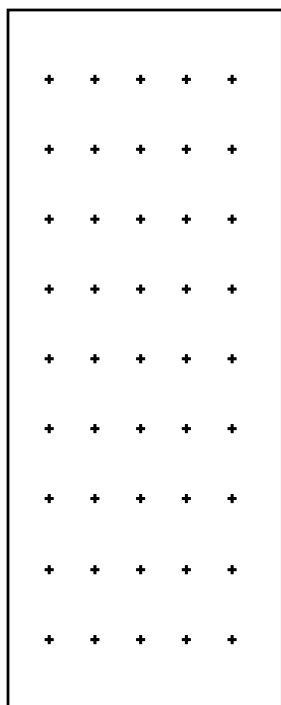
Evergreener is a collection of wool products based on the endless beauty concept.

Something that you can wear over the years, against the fashion trends, as classical wool sweater designs.

My proposal is inspired by the technical representation of the different wool stitches.

Developed on few basic elements, it's an open system able to change and evolve through all media and applications.





The logo's concept was to be as dynamic as fashion is. Inspired by the wool knitting graphic scheme trying to combine a basic cross grid with the logotype and some decorations based on different stitch techniques.

The system can develop and can be flexible on colors, format or specific outputs.







Some application for sweaters.

The idea is to communicate how they are technically made through some specific stitches.

Obtaining a sweater that can tell you about itself or how to teach his owner how to make it.

ENVIRONMENT RESEARCHES

Impact Control Monitor Development

● ROK LABORATORY IMPROVEMENT PROGRAMME

Trial bivalves analysis for water pollutiontur aut ute m untotat quaeat fugitae ctenet molupta si beatur? Ilitia parit et undant quae vitaquas sitam quia dolumquatem rerrovitenis veritas imaximus ma pe magnate non nihitatem

● ENVIRONMENTAL SENSITIVITY WORKSHOP

Trial bivalves analysis for water pollutiontur aut ute untotat quaeat fugitae ctenet molupta si beatur? Ilitia parit et undant quae vitaquas sitam quia dolumquatem rerrovitenis veritas imaximus ma pe magnate non nihitatem

● AGIP KCO SPONSORED OGP BIODIVERSITY WORKSHOP IN ATYRAU

Trial bivalves analysis for water pollutiontur aut ute m untotat quaeat fugitae ctenet molupta si beatur? Ilitia parit et undant quae vitaquas sitam quia dolumquatem rerrovitenis veritas imaximus ma pe magnate non nihitatem

● PUBLIC HEARINGS WERE HELD IN ATYRAU & AKTAU

Trial bivalves analysis for water pollutiontur aut ute ma untotat quaeat fugitae ctenet molupta si beatur? Ilitia parit et undant quae vitaquas sitam quia dolumquatem

Environment research

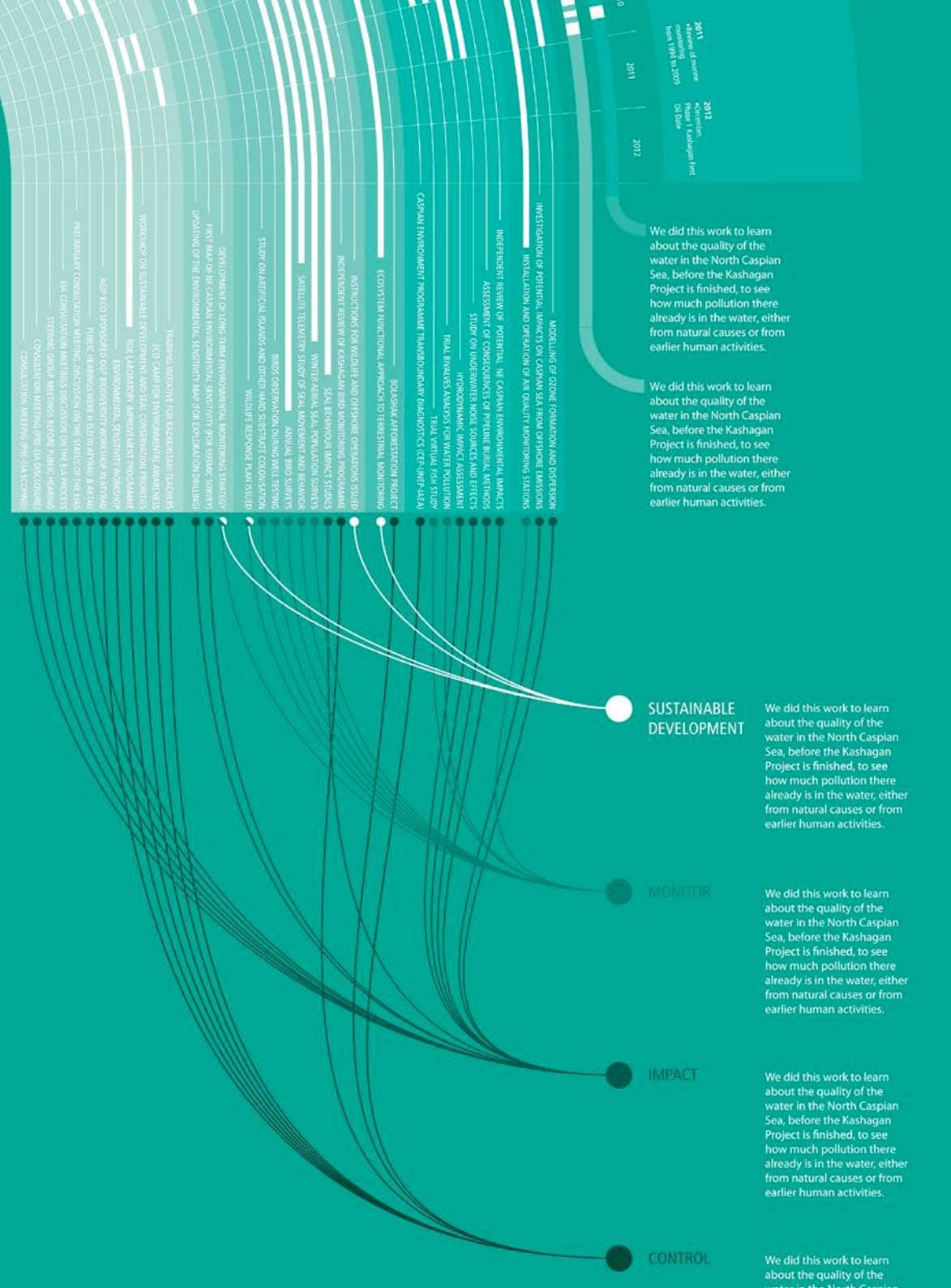
Infographic poster. Commissioned by Interfase, Trieste.

Monitoring activity on a specific area of Caspian Sea. All datas have been processed and displayed on the poster. Analysing oil extraction and his consequences on nature and natural environment.

The chronological evolution of reseach and monitoring activities is visible. Laws and political facts go all over the same timeline. Every activity is then categorised and organised following different criterias.

● CONSULTATION MEETING (PRE-EIA DISCLOSURE)

Trial bivalves analysis for water pollutiontur aut ute max untotat quaeat fugitae ctenet molupta si beatur?



Michela Povoleri

Portfolio 2009/2012
Selected projects

THANK YOU

Via Sega, 20
36071 Arzignano
Vicenza Italy

1329 Myrtle Ave
11221 Brooklyn, NY

michela.povoleri@gmail.com
www.michelapovoleri.com

M: +39 348 7262324
M: +1 347 603 2099
S: michela.povoleri