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

<u>Jobs</u>

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, Itlay

2010/2012. Freelance for Interfase, Trieste

2012 Summer. Graphic designer at Interfase, Trieste

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

<u>Tutoring</u>

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 programm 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 jucket 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.



<u>Designer / Committente</u> <u>Designer / Client</u>

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 instagate 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 happend 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.







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

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 cronological original version of each meeting.







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

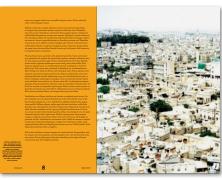
Berlage Institute, Rotterdam. Personal proposal elaborated during an intership at LUST, The Hague.

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.

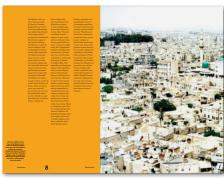
4 A3 sheets where positioned externally to a simple staple binding solution that fits the 48 pages structure.

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



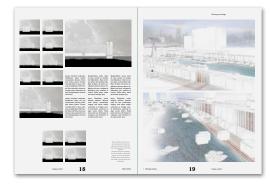






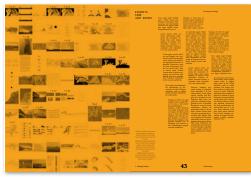
















We were asked to design a system to be used by the internal graphic designer of the school. Our proposal was based on a demostration of uses of the basic grid following different axis of complexity and freedom.

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

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

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

Developed during the intership 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.





AN ENCOUNTER LIKE A FLASH, FROM NOW TO THE END Munas theretal

Unge Konstneres Sarefan

The exhibition has been made possible by the supp of the Sorwegian Calumal Council and Billiolkaneous to desirate the feet and the sortest to the sortest to

Minus (North Carchibeton
An encounter like a flash, from
now to the end of consciousness
at the Unge Kunstnessen Surfand
Javitta in almost complete three

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come so the great communication washings."

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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 analized, crumbled, filled and finally reproposed the fundamental concrete elements of the territory in a new spacial set.

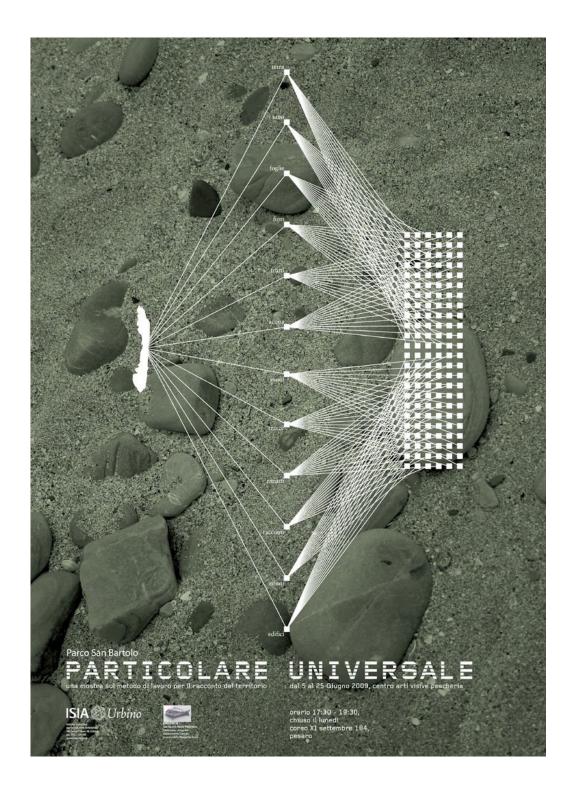
We rebuilt the territorial identity through our process and subjectivity. We testified the date, time and georaphical position of each of the finds. User's experience and navigation inside the exhibition rebuilt the terrorial identity in many different ways and directions.

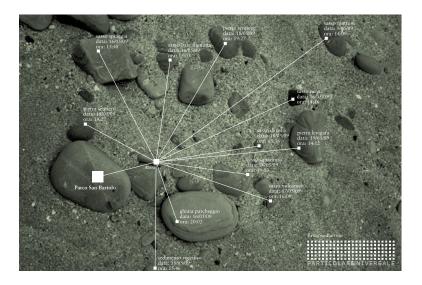
Every single object, inside a glass container, is able to tell part of the whole story, reading the elments through their relationships, the user can discover and imagine the park and its characteristics.

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 silouette 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.

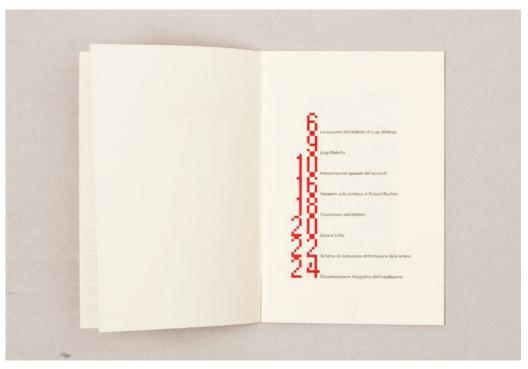
Installation and explicative booklet about a novel written by italian writer Luigi Malerba.

The main character, an old farmer, learns the alphabet with a very concrete and practical approach, using accomulation 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.

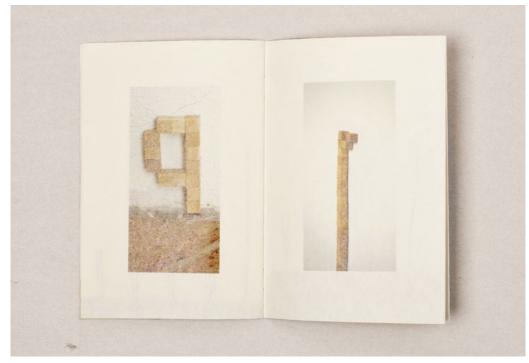
As in an infographic representation each cube represents a letter of the text, and every letter is deformed by its present degree in the text.







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.



Dove c'è molta luce L'occhio è l'ombra è più nera. 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. Se ora rivolgiamo l'occhio verso La rètina, a seconda che su di essa agisca la luce o l'oscurità, una superficie bianca fortement si trova in due illuminata, esso viene abbagliat differenti condizioni, l'una per un certo interamente rimane inca opposta all'altra. distinguer moderate illumin Se teniamo aperti gli occhi all'interno di una stanza Ciascuna di c condizioni e investe, n indicato completamente rètina buia, avvertiamo un senso di privazione. possi Booklet, 200x270 mm. 16 pages. sol

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.

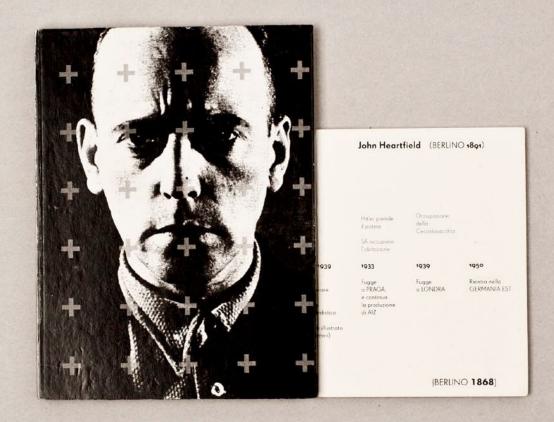
John Heartfield

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; refleting on the power of the addition and juxstaposition of different images.



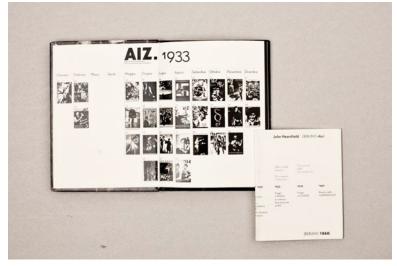


The book collects and present covers from the AIZ magazine. Every cover is a photomontage by John Heartfield. I selected the covers from 1933, key year for the turning of the nazist power in Germany and Europe.

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.











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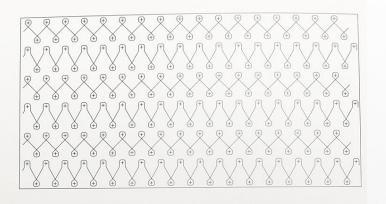
In the second edition of the book, designed to improve the first and for the second location of the group exhibition, the text booklet is integrated in the middle of the bigger one that contains the covers.

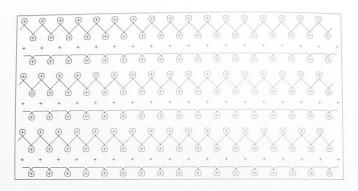
On the left page some details from the previous covers are overlaped, offering a meme tool for the reader.

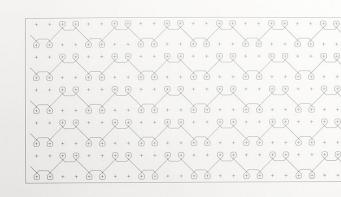


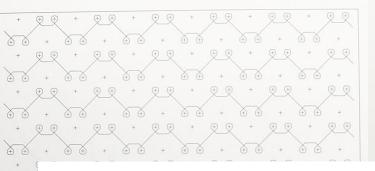
Posters and arrangement of the second edition of the exhibition in Civitanova.

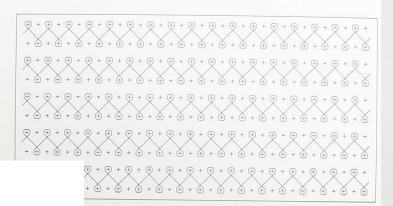
Exhibition project of 9 designers from ISIA Urbino.

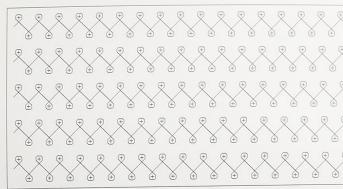






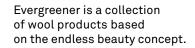






Evergreener

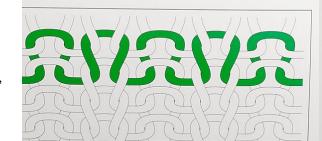
Identity design proposal for a wool products line for Benetton. Designed at Fabrica, Creative Direction: Omar Vulpinari

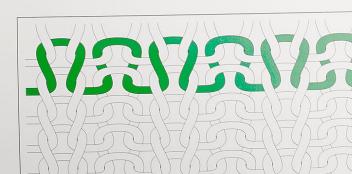


Something that you can wear over the years, against the fashion trends, as classical wool sweater designs.

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.



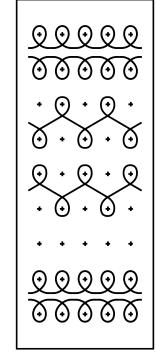


EVER GREEN ER









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.

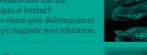
Obtaining a sweater that can tell you about itself or how to teach his owner how to make it.

ENVIRONMENT RESEARCHES

Impact Control Monitor Development

O ROK LABORATORY IMPROVEMENT



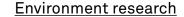


AGIP KCO SPONSORED OGP



PUBLIC HEARINGS WERE HELD IN



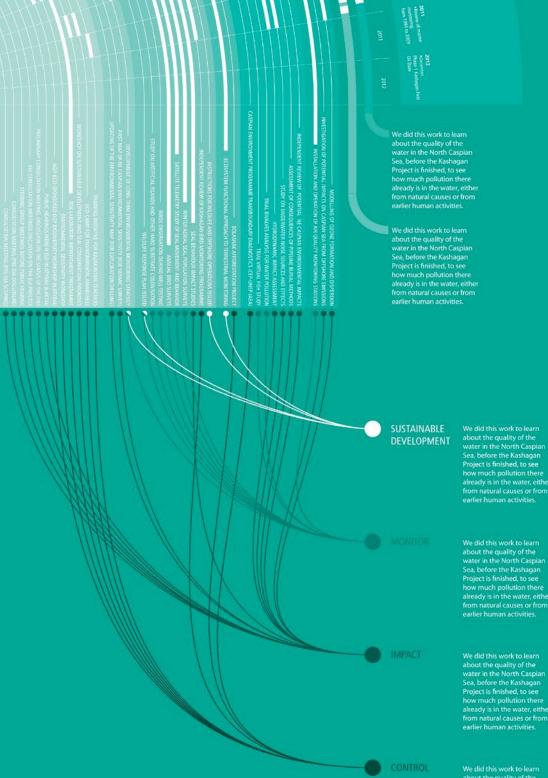


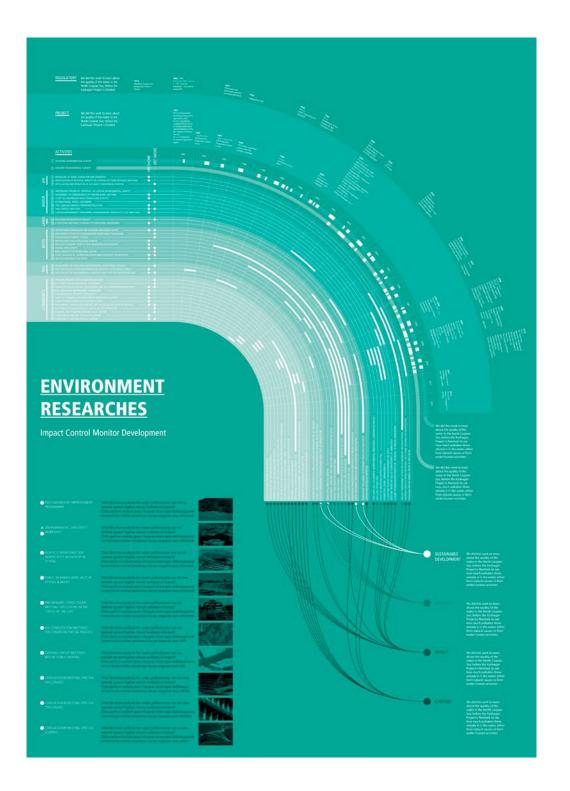
Infographic poster. Commissioned by Interfase, Trieste.

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.







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Portfolio 2009/2012 Selected projects

THANK YOU

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