

MICHELA POVOLERI
—*Portfolio, 2012*

1985. Born in Arzignano Vicenza, IT

Education

- 2011. Isia Urbino /Werkplaats Typographie, Summer School, Urbino IT
- 2010. Master Degree at Isia Urbino in Communication and Design for Publishing, Urbino IT
- 2007. Bachelor Degree at Pesaro Studi in Advertising and Communication, Pesaro IT

Workshops

- 2011. Designing Rituals with Luna Maurer and Roel Wouters at FABRICA
- 2009. ISIA Corporate Identity with Paula Sher at ISIA Urbino
- 2009. Border with Karel Martens at ISIA Urbino
- 2008. LUST at Icograda Design Week, Turin
- 2008. Freedom and Order with Armand Mevis, Peter Bilak, Maureen Maureen and Joanna Meus at ISIA Urbino
- 2008. The Photographic Book with Alberto Bianda

Jobs

- 2012. Internship (3 months) at BASE Design, New York, US
- 2010/12. Freelance for Interfase, Trieste, IT
- 2011/12. One year scholarship at FABRICA, The Benetton Group communications research center, Treviso, IT
- 2010/11. Internship (5 months) at NODE Berlin Oslo, Oslo, NO (Few weeks in Berlin, DE)
- 2009/10. Internship (4 months) at LUST, The Hague, NL

Tutoring

- 2011/12. Book Design Workshop, leading a programm of lessons for IUAV San Marino —3 weeks per year
- 2010/12. Teaching assistant at IUAV San Marino. Visual Design Lab by Omar Vulpinari —6 months per year
- 2011. Assistant for the workshop by United Editions, London at ISIA Urbino
- 2011. Assistant for Isia Urbino /Werkplaats Typographie, Summer school

Exhibitions

- 2012. La Comunicazione Sociale di Fabbrica. Treviso, IT
- 2012. Moblie Museum N°4, Helsinky. The Future. A Fabrica based project. Helsinky, FI
- 2011. Take part to ideas, curated by Melissa Destino. Bologna, IT
- 2010. Particolare Universale, exhibition about the identity of a Natural park. Pesaro, IT
- 2010. Grafici per la Democrazia, exhibition about the role of graphics during the Second World War. Urbino, IT
- 2009. Parola Macchina del Pensiero, installation on idea of interactive writing. Ivrea, IT

PARTICOLARE/UNIVERSALE

—*Exhibition, 2009*

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

We analyzed, crumbled, filed and finally re-proposed the main real elements of the territory in a new spatial set. We rebuilt the territorial identity through our process and subjectivity. We testified the date, time and geographical position of each of the findings.

Every single object, inside a glass container, tells part of the whole story: the user can discover and imagine the park and its characteristics. The user's experience inside the exhibition rebuilt the territorial identity in many different ways and directions.



PARTICOLARE/UNIVERSALE

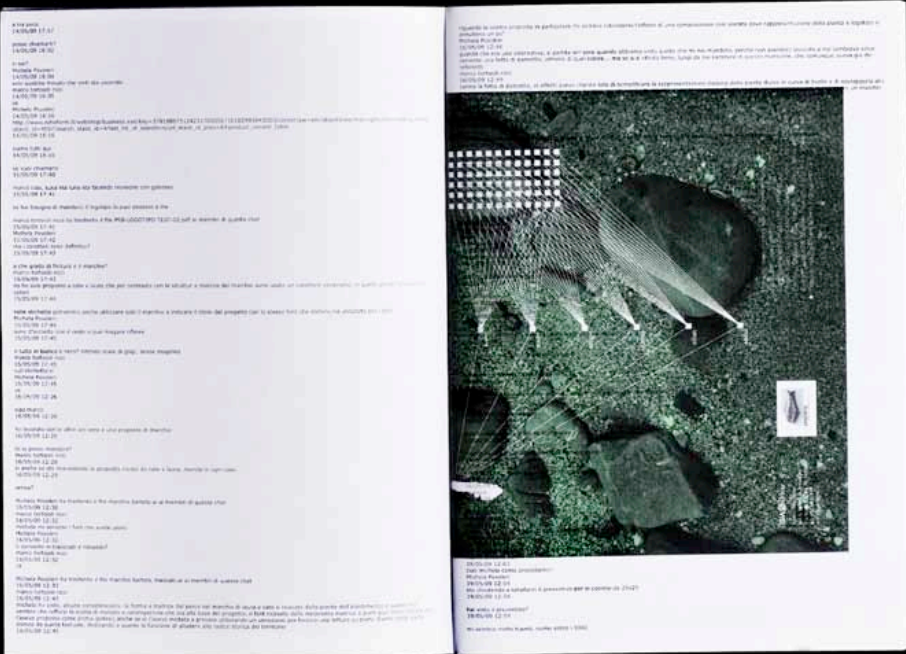
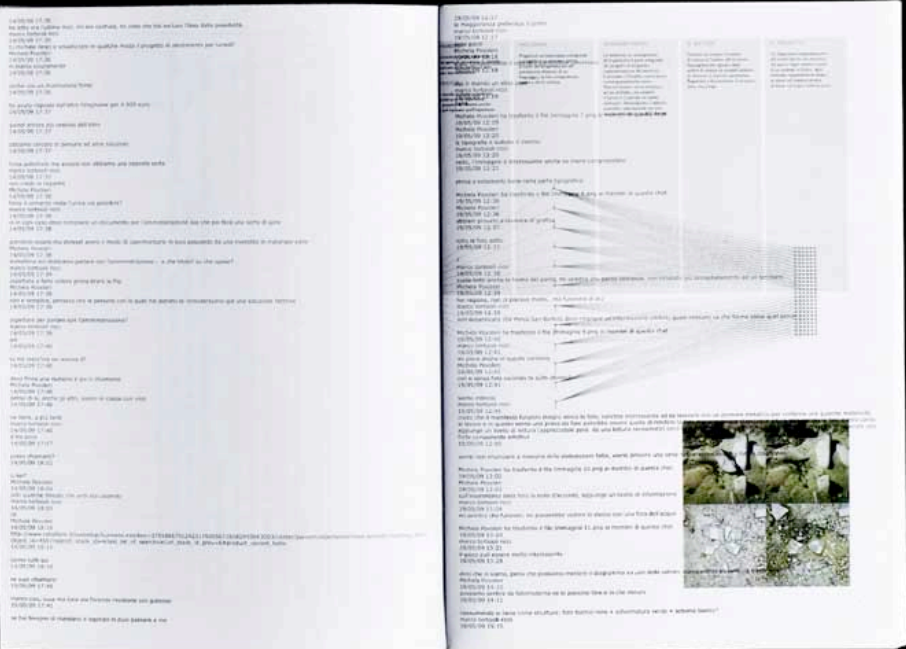
—Booklet, 2009

The booklet describes my personal contribution to the group project of the exhibition.

The content is the digital text of communication (mails, chats, messages) between me and the other organizers or producers.

It is printed in chronological order on test printouts collected during the realization of the project.

The A4 sheets are bound with a rubber band: it is possible to unstring each page and take a look at the original images on the background.



JOHN HEARTFIELD
—Book, 2009

A monographic book about John Heartfield and about his visual political opposition to the Nazi movement, during the Second World War. The book presents the Italian translation of his AIZ Magazine covers (with some additional notes about the scientific social or political situation), published in the key year 1933.

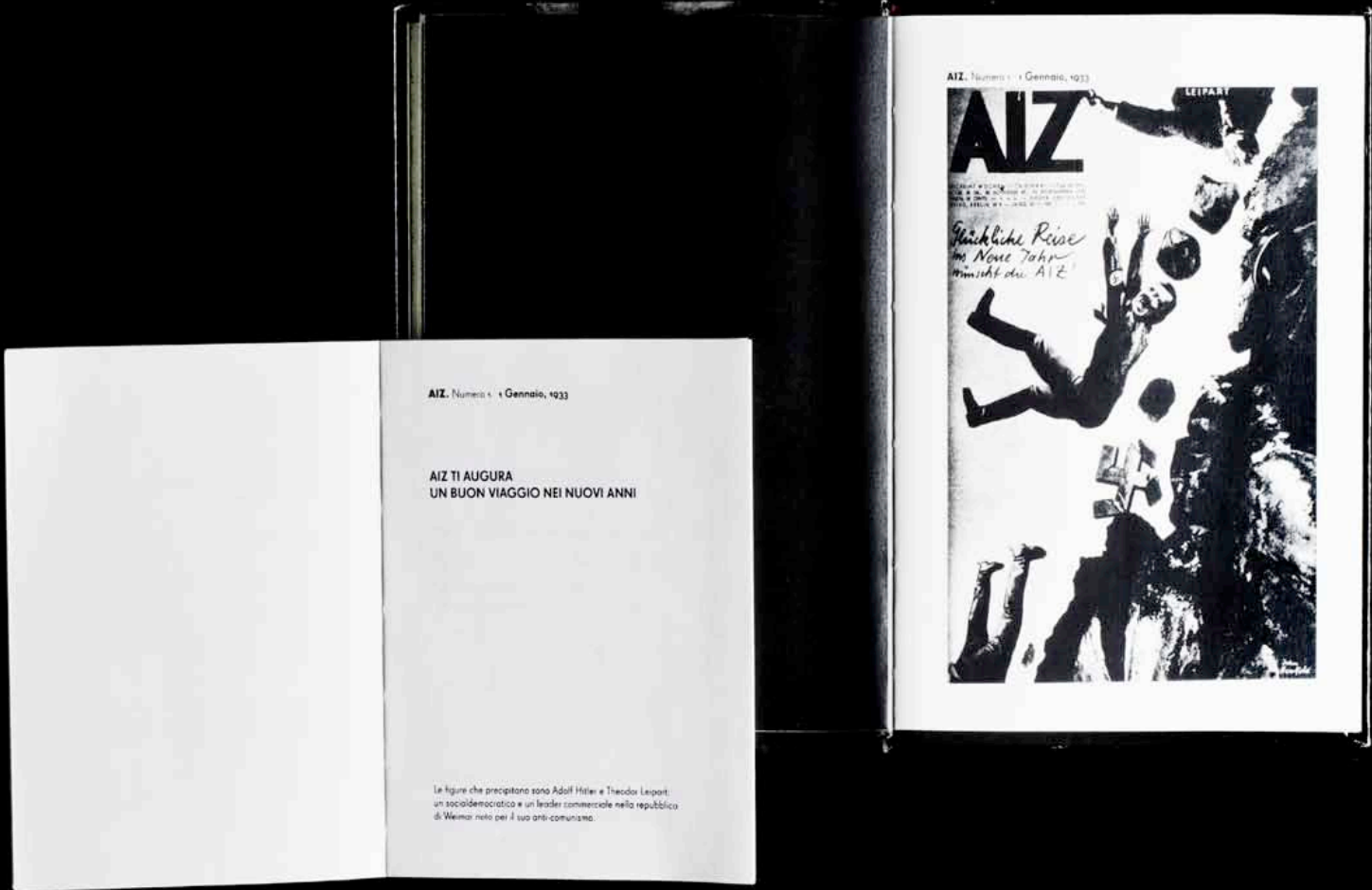
I separated the images from the texts. The texts are collected in a small booklet that can be read independently or while watching the images, which are collected in a second hardboard bigger book. This strong separation pushes the reader to think about the fusion of image and text in Heartfield's approach.



John Heartfield (BERLINO 1891)

	Hitler prende il potere	Occupazione della Cecoslovacchia	
1939	1933	1939	1950
Hitler prende il potere	Fugge a PRAGA, e continua la produzione di AIZ	Fugge a LONDRA	Rientra nella GERMANIA EST

(BERLINO 1868)



AIZ, Numero 1 - 1 Gennaio, 1933

AIZ TI AUGURA
UN BUON VIAGGIO NEI NUOVI ANNI

Le figure che precipitano sono Adolf Hitler e Theodor Leipart:
un socialdemocratico e un leader commerciale nella repubblica
di Weimar nella per il suo anti-comunismo.

LA SCOPERTA DELL'ALFABETO

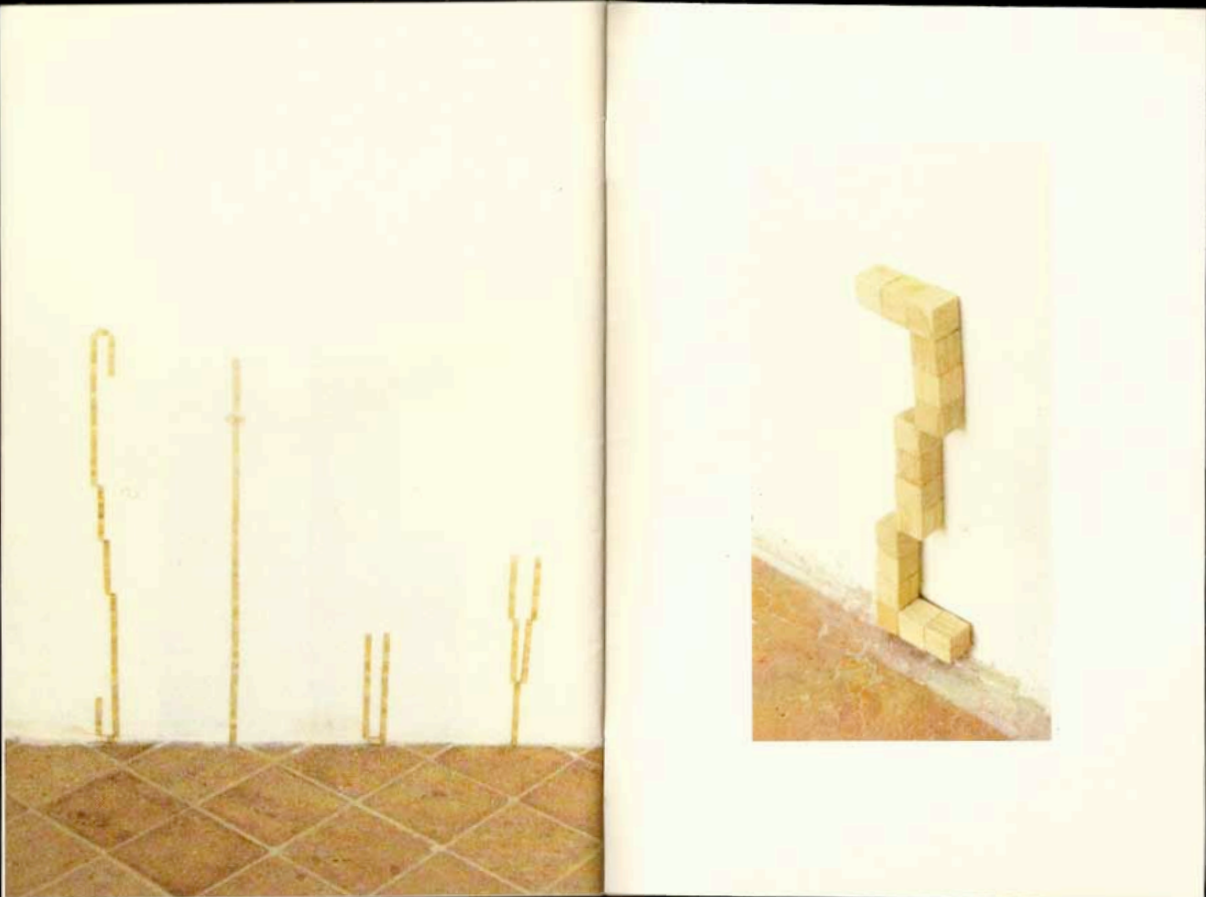
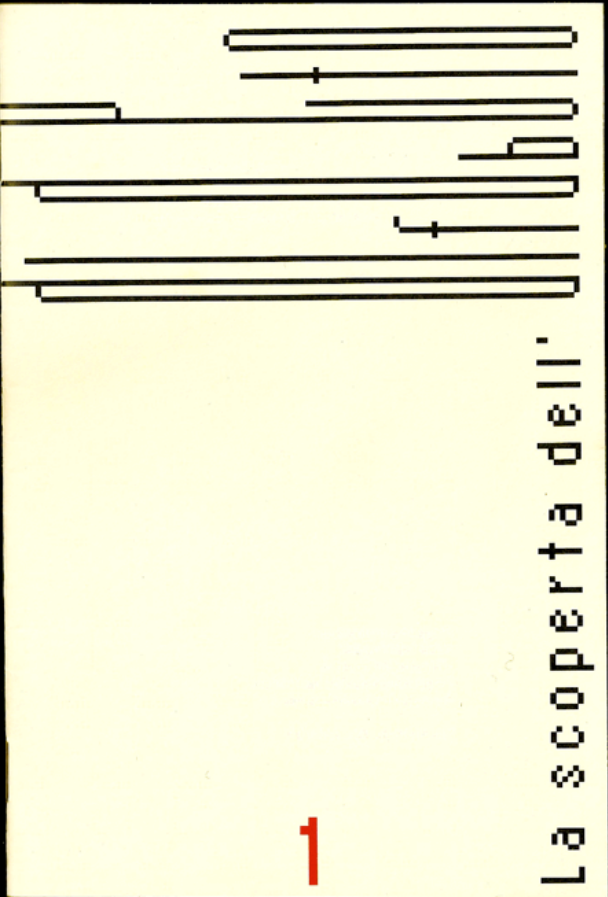
—Installation and booklet, 2009

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.



DOVE C'È MOLTA LUCE L'OMBRA È PIÙ NERA

—Booklet, 2009

One signature of 16 pages about the general theme “border” (workshop assignment by Karel Martens).

I wanted to represent the border between light and darkness, between the capability to see things and the impossibility of doing that. I realized it with a photographic contact printing technique. During this process, the photographic paper turns black when exposed to light. White is obtained without any exposure. I found extremely interesting working on this concept in the dark room, where these phenomena are swapped.

Black, as meme of the light impression, arrives to cover more and more surface of pages, forcing and testing our capacity of reading.

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

The original photographic prints have been scanned to be able to produce the booklet with a standard laser printer.

Se ora rivolgiamo
l'occhio verso
una superficie
bianca fortemente
illuminata, esso
viene abbagliato
per un certo
rimane inca
distinguer
moderat
illumin

La retina a seconda
ca

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

Ciascuna di queste
condizioni esterne
te nel modo

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Editorial project for a ‘system of publications’
for the Berlage Institute, Rotterdam.

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 a typographic scheme.

Every issue is set using the same editorial
structure based on a strict number of pages
and sections. The visual and physical aspects
are strongly related with the editorial structure.
For example, introductory texts are always
placed on the first eight, cut, colored pages.





DESIGNER/COMMITTENTE

—Thesis' book, 2010

The Berlage Institute is an example of a cultural client in the Netherlands. The thesis collects projects from different designers who collaborated with the Institute (LUST, Karel Martens, Catalogtree and Niels Schrader) and presents a series of five interviews that investigate the relationship between designers and clients in Holland.

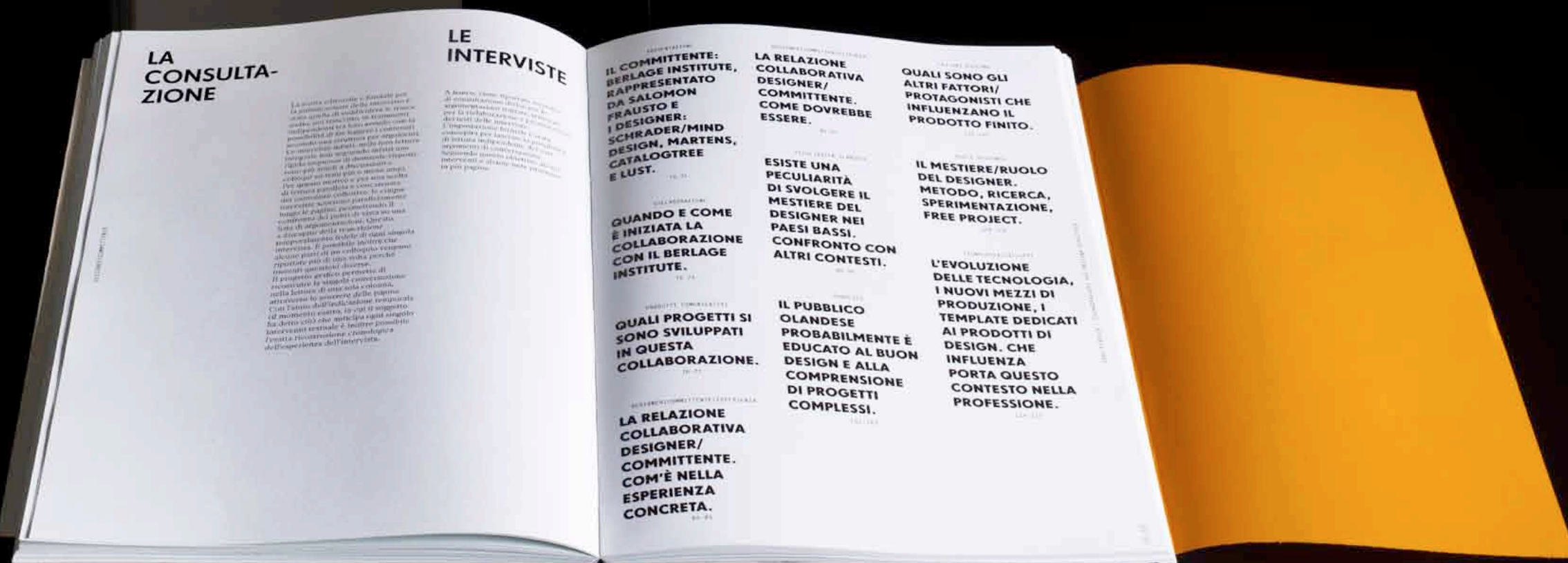
DESIGNER/COMMITTENTE

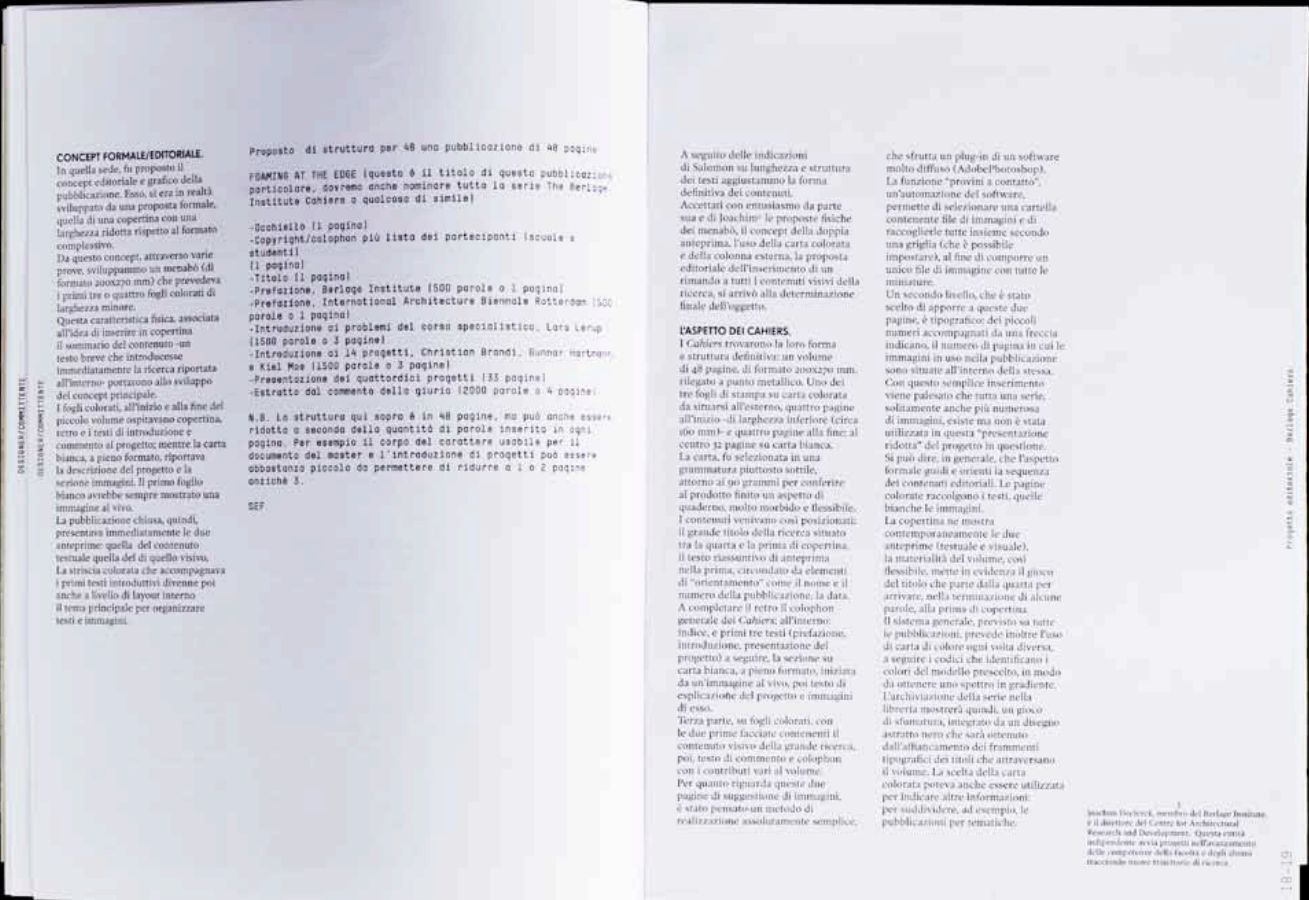
—Inner spreads (following page)

The grid of the book is based on the six voices taking part in the inquiry. The second column presents my open questions, spatially dividing the client voice from the designer ones. The six columns, on each spread, represent each person or studio involved in the dialogue.

The original interviews have been split into parts and then reassembled following an argumentation criteria. However the original chronological track can be rebuilt through some timing indications reported next to each short paragraph.

Other spreads show the different graphic outputs that the designers made for the Berlage Institute.



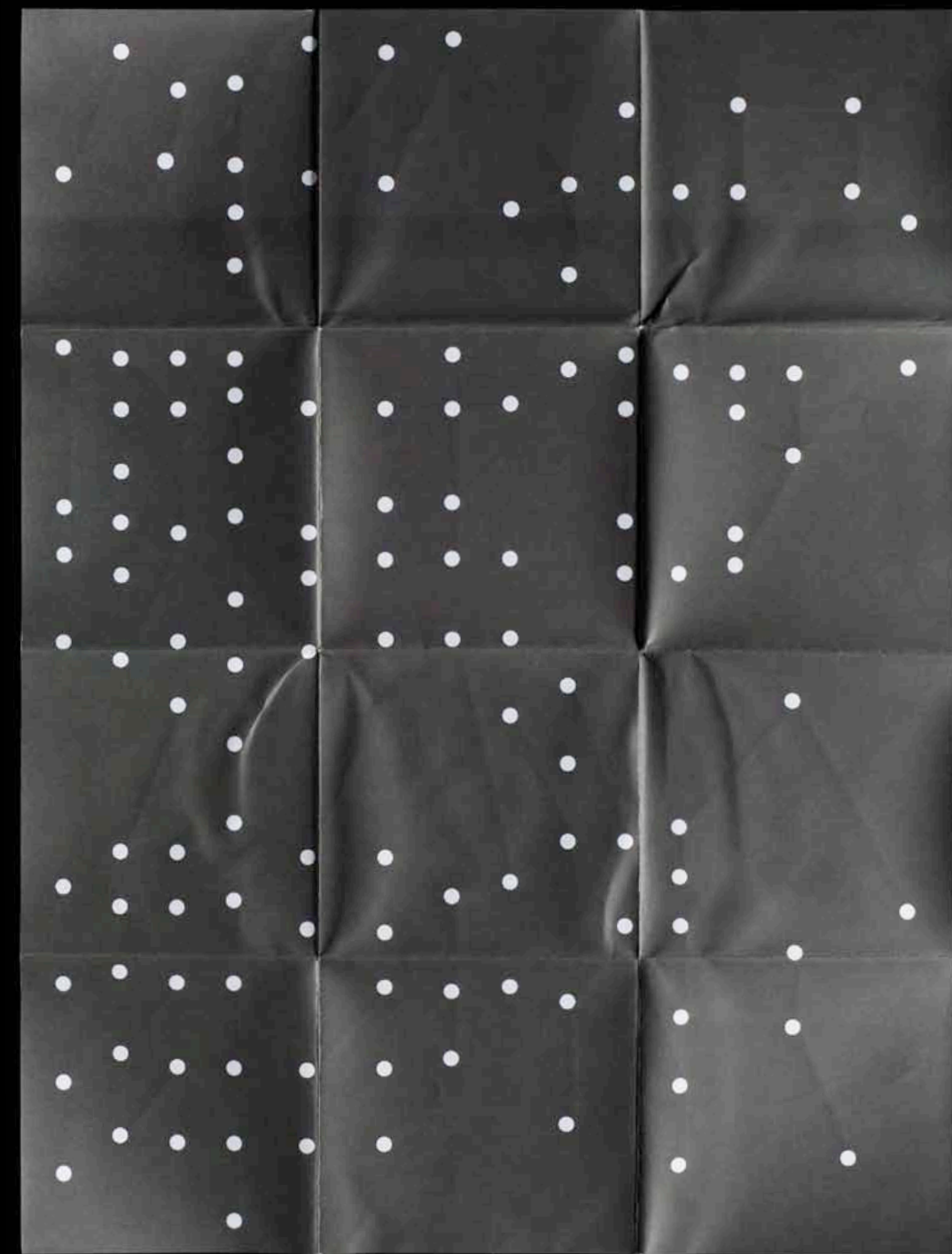
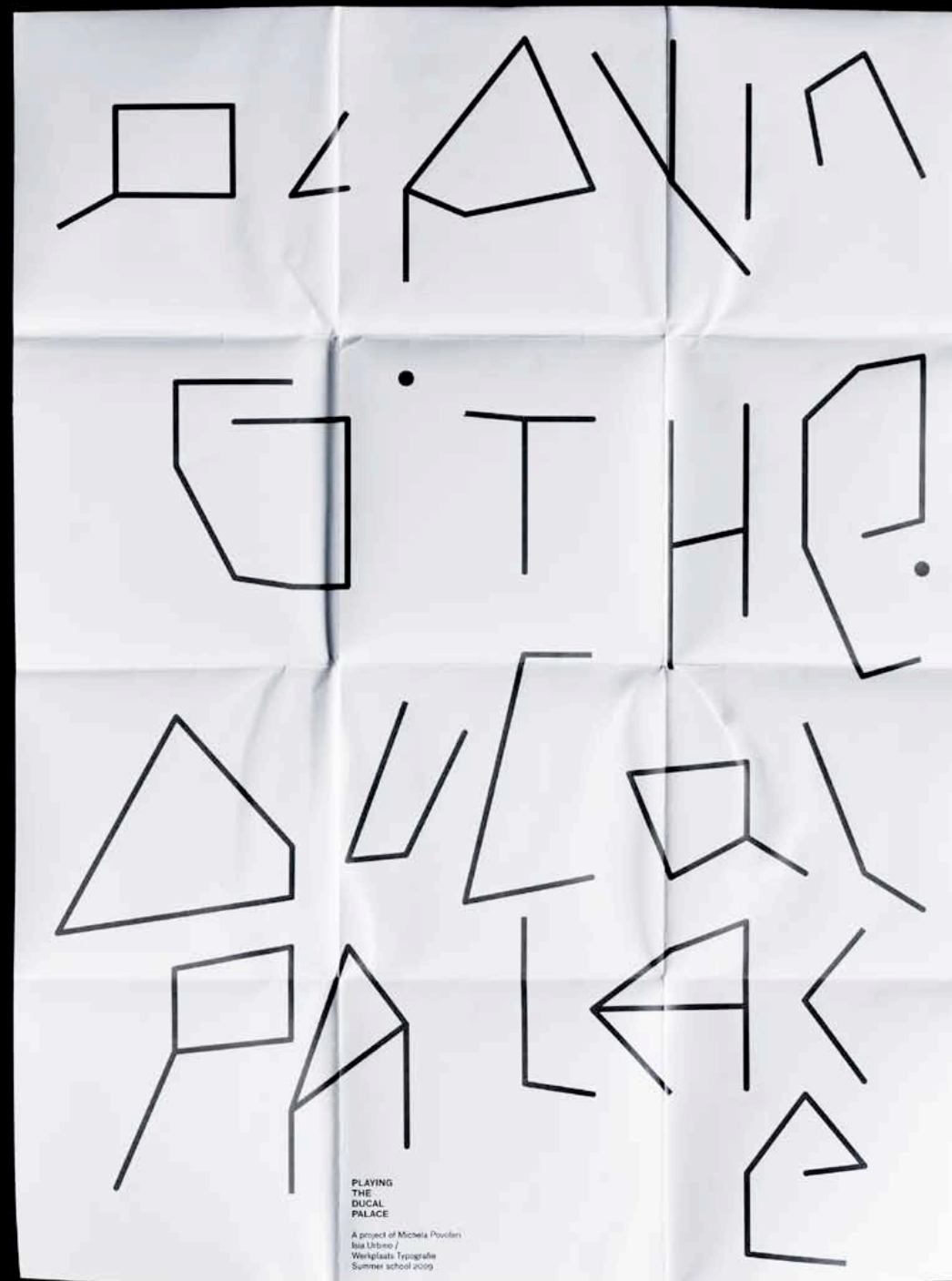


PLAYING THE DUCAL PALACE

—Video + Poster packaging, 2010

Packaging and foldable poster for 'Playing The Ducal Palace' music video. The holes on the Ducal Palace facades (Urbino) are traces of the architectural elements that were used for the building process. The spatial position of these holes was translated into a piano score using a music sequencer software to obtain a bizarre melody.

A short vertical portion of this graphic translation becomes the graphic theme of the poster. One side shows this apparently casual composition of white dots on a dark grey background. On the other side, the typography is designed connecting these clearer dots visible in transparency.



OSLO, 31 AUGUST
—Promotional Poster, 2010

One man, one city, 24 hours.
A film by Joachim Trier – inspired by the
cult novel “Le feu follet”.

The poster layout refers to a calendar page.
The protagonist’s dramatic image diagonally
cut the graphic composition and marks the
day as gone.



A film by Joachim Trier –
inspired by the cult novel
Le feu follet.

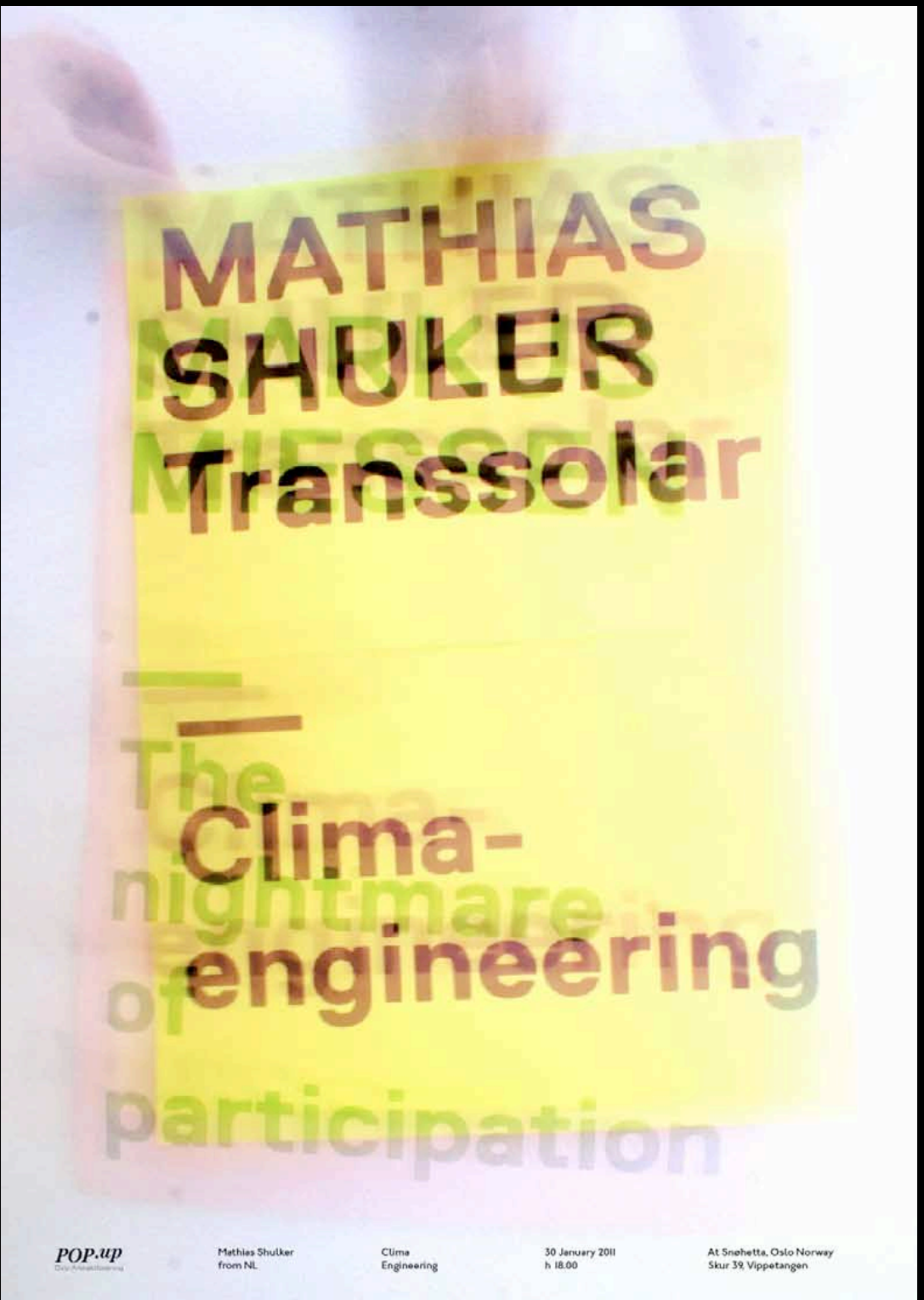
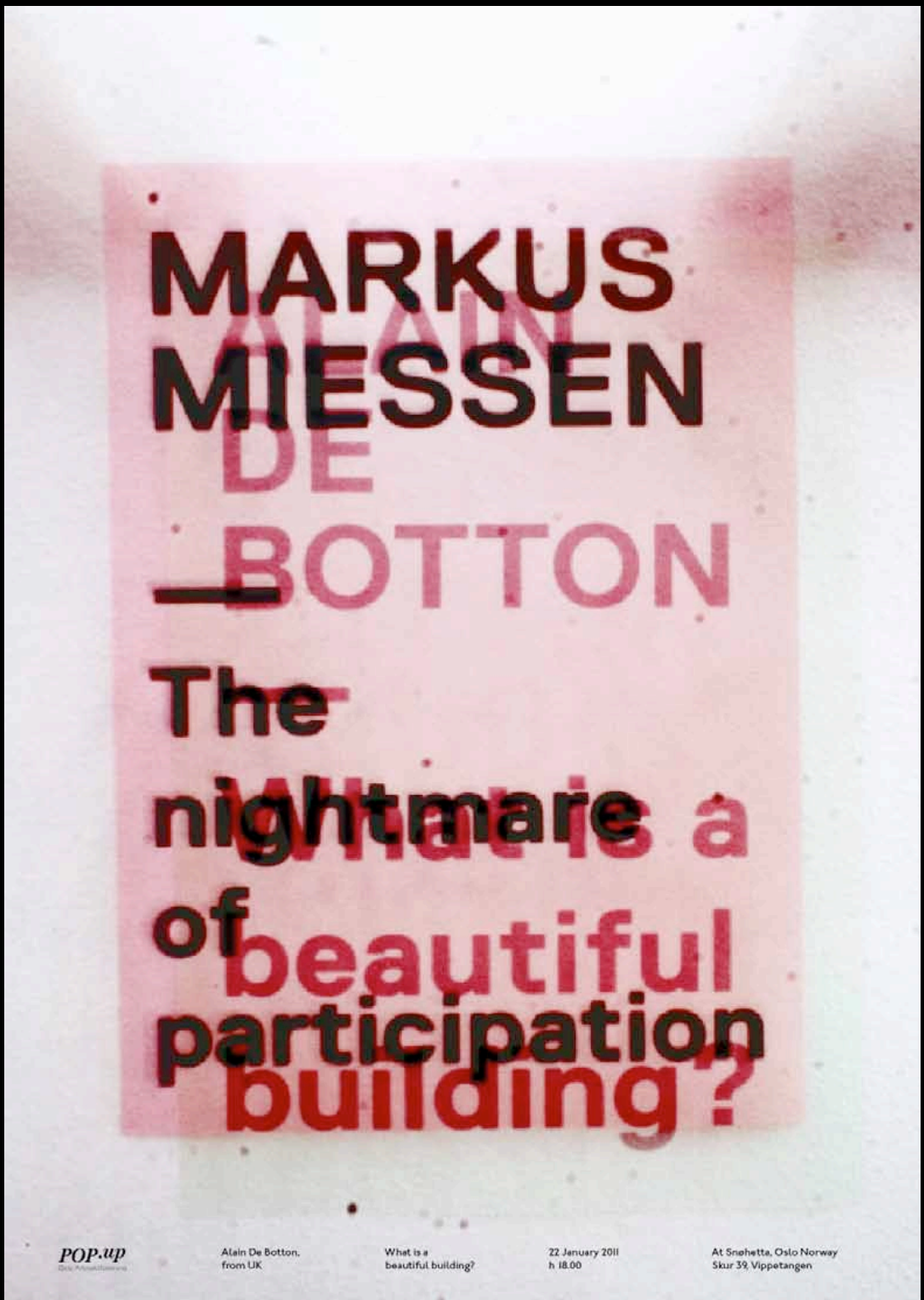
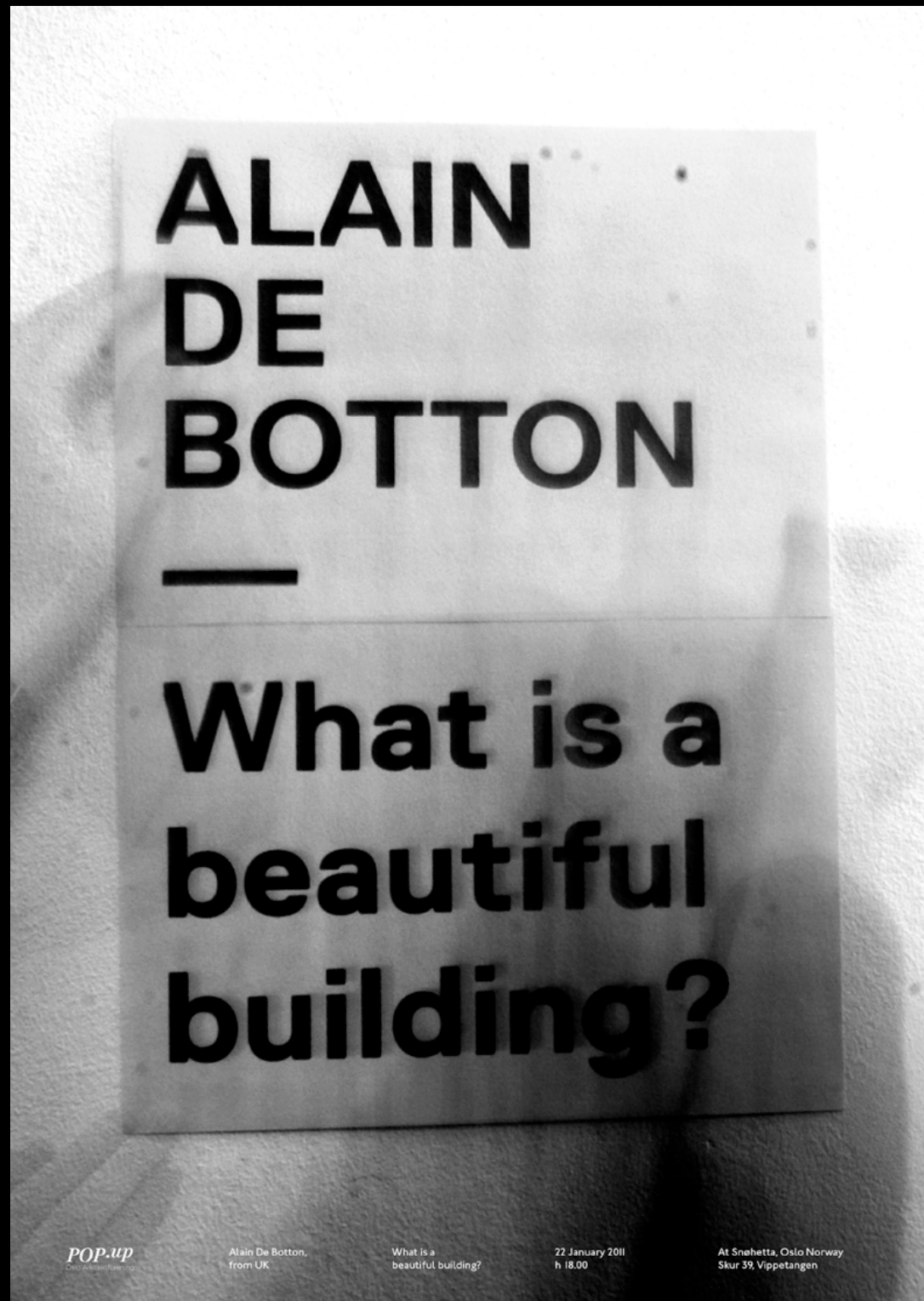
Oslo, August 31st is a portrait
of contemporary Oslo.
A visually striking and quietly
shattering drama about a man
in deep existential crisis.

Anders Danielsen Lie, Malin
Crépin, Aksel M. Thanke,
Hans Olav Brenner, Ingrid
Olava, Øystein Roger, Tone B.
Mostrøm, Kjersti Odden

POP-UP. OSLO ARKITEKTFORENING
—Poster Series proposal, 2010

Oslo Architectural Association promoted a pop-up series of lectures and events that allows meetings between the citizens and the oafs activities. Every poster uses a long exposure photographic shot, showing the current event and just suggesting the following one.

Being a one year long series of lectures the concept lets the audience see the continuity between every new promoted event and the coming ones: a block of information is readable while the coming one is just hinted.



1/15 POP-UP
—Poster Series proposal, 2010

The series promotes 15 lectures of foreigner architects hosted in 15 local Norwegian design studios. All posters show the pictures of the 15 studios in chronological order.

Based on the photographic exposure, moving from up left to bottom right (1-15), only the photo that corresponds to the current lecture has the correct light exposure and its number overlapped.

The previous images and events are over and their images are overexposed. The coming ones are darker because underexposed. Time is represented by the action of light in the photographic process.



//15
POP
UP

MATHIAS
SHULER

CLIMA
ENGINEERING

12.04.12
6–8 pm

NODE,
OSLO



//15
POP
UP

PAUL
SHARE

URBAN
NEBULA

05.07.12
6–8 pm

PEOPLE,
OSLO



//15
POP
UP

ANDREAS
MEIRCHESTEN

STUDIO
PLANNING

12.07.12
6–8 pm

SNOETTA,
OSLO

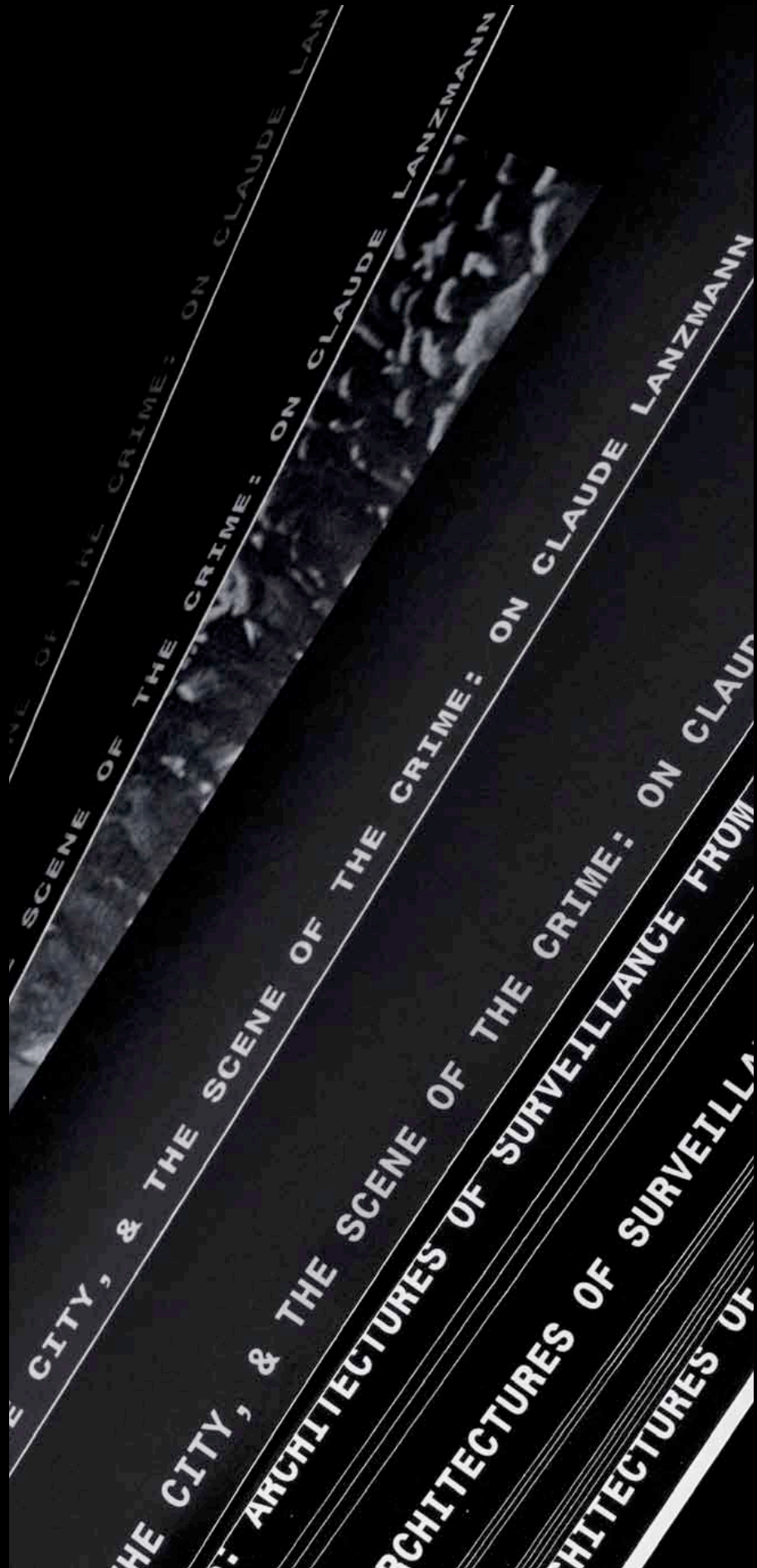
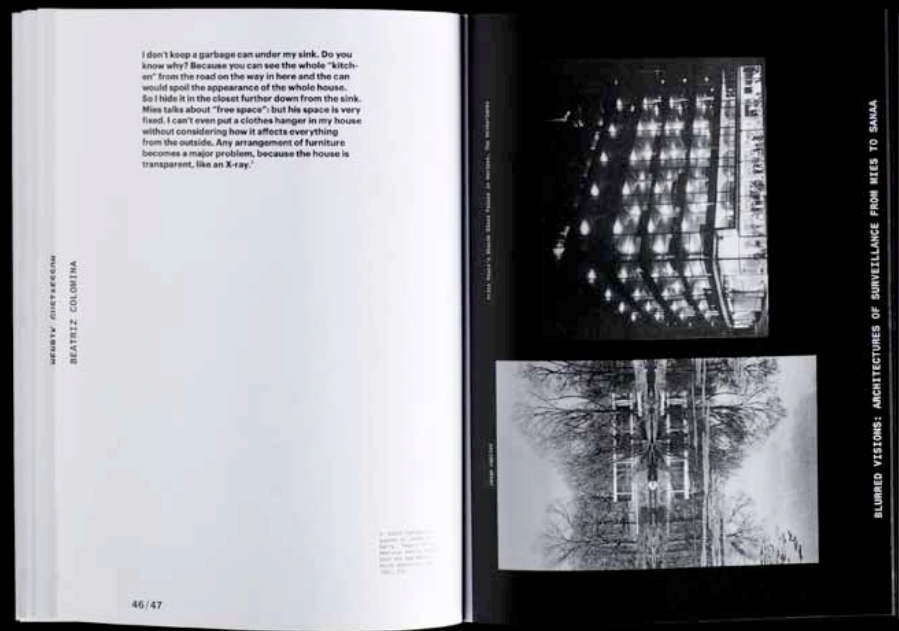
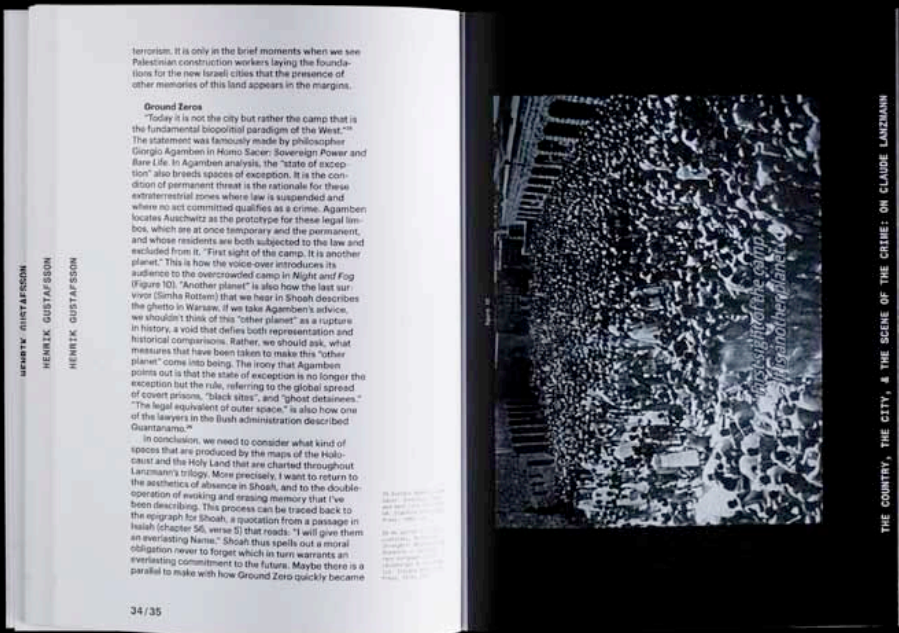
URBAN IMAGES: UNRULY DESIRES IN FILM AND ARCHITECTURE

—Book proposal, 2010

Book concept proposal for founding request.
(No final book layout).

The book is a collection of essays about the
relationship between architecture and film.

All the images are set on the right, black background
page, 90 degrees rotated, so that, leafing through
the pages as a flip book, the images come together
in a unique “film” sequence.



The size of the rotated pages refers to the
movie screen proportions.

**ICOGRADA DESIGN
EDUCATION MANIFESTO 2011**
—Book, 2011

*Designed at Fabrica,
Creative Director: Omar Vulpinari*

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

The top side of the book is cut to imitate an arrow shape when it is open.

The typography of the 22 issue titles rotates differently in every opening page so that aligning each title with the north of Taipei, the book indicates, like an analogic compass, the geographical origin of the authors.



OCEAN BLUE

—*Promotional Poster proposal, 2012*

Ocean Blue music video draws freely upon Thomas Mann's story *Death in Venice*, subsequently adapted for cinema by Luchino Visconti. It tells the tale of Gustav, an old musician, and his obsession with the disarming beauty of the young Tadzio.

The singer Rae Spoon stars both characters while 'Gustav' is following 'Tadzio'.

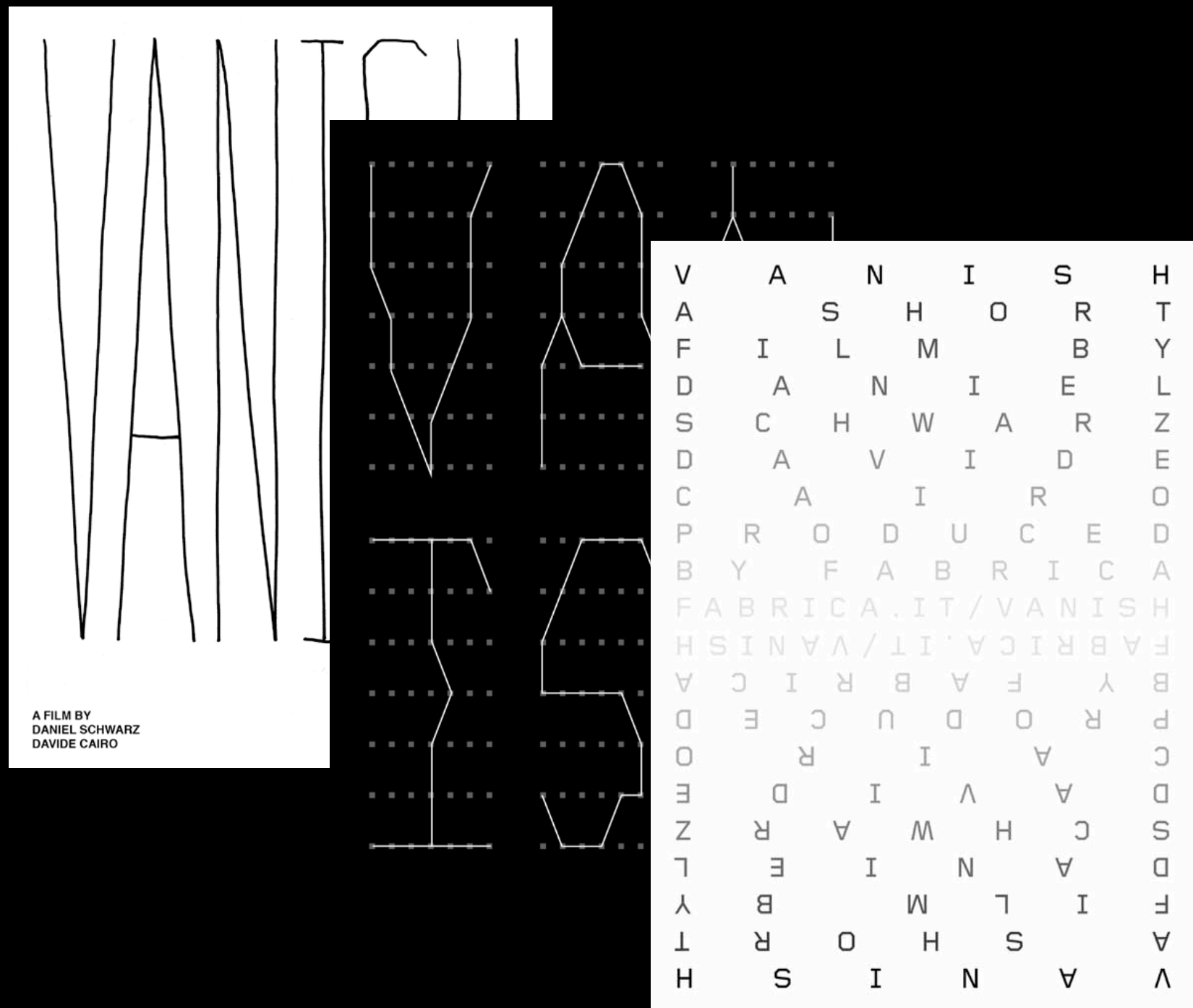
Using the decollage technique three overlapped portraits of the singer merge together in a dramatic composition.



VANISH
—Promotional Poster proposal, 2012

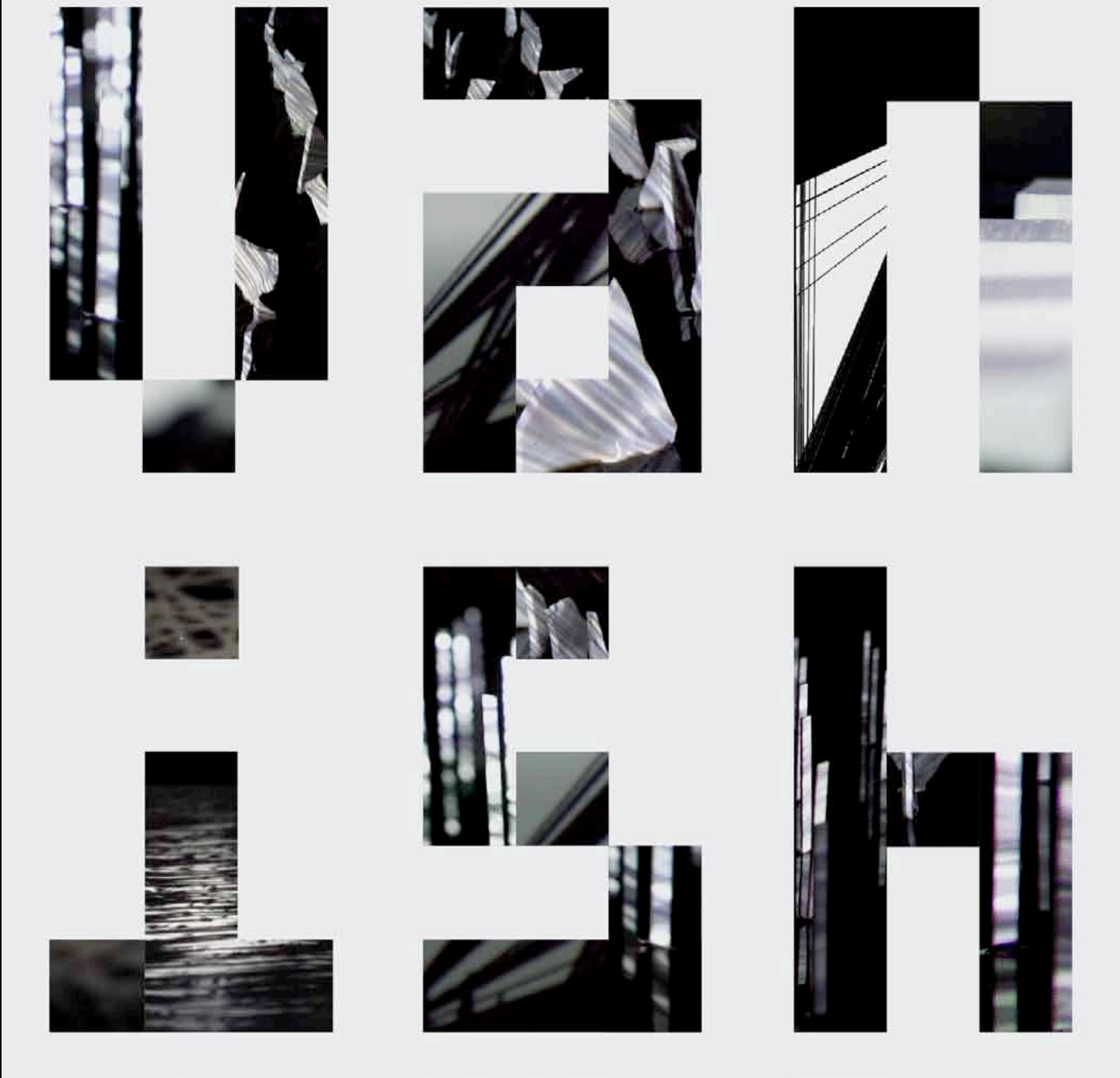
‘Vanish’ is an experimental short film.
A short journey through a surreal landscape.
Fragments of the video frames are composed
together on the title word ‘Vanish’.

Abstract dreamy images are forced on harsh
geometric shapes.



A short film by
Daniel Schwarz
Davide Cairo

Produced by
FABRICA
www.fabrica.it/vanish



ICOGRADA 50th ANNIVERSARY LOGO
—Corporate Identity, 2012

Designed at Fabrica,
Creative Director: Omar Vulpinari

The logo is inspired by world maps structured on dual globes and by the Icograda values of inclusivity and togetherness.

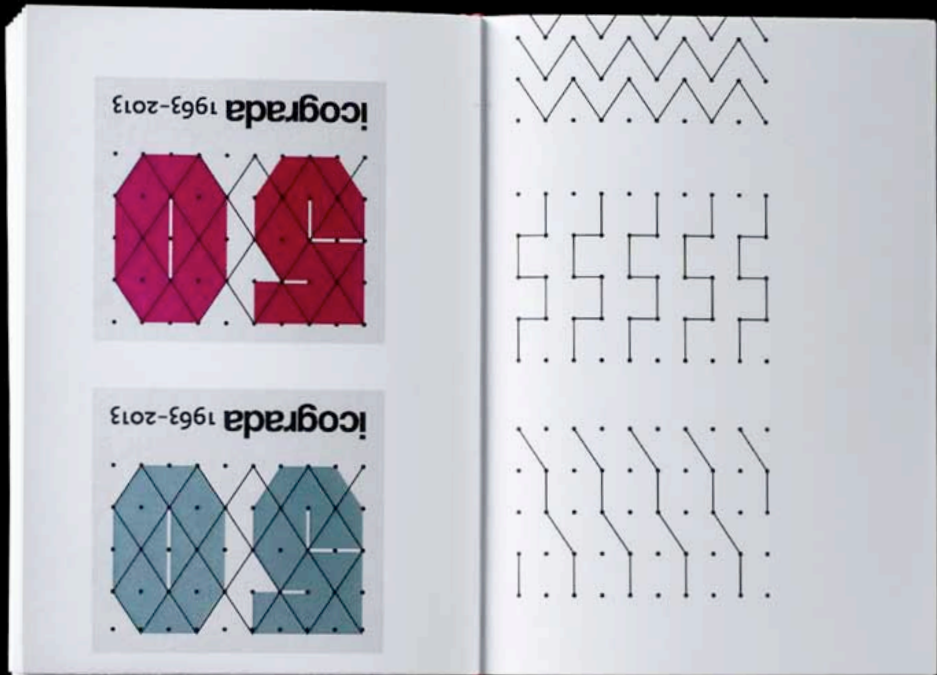
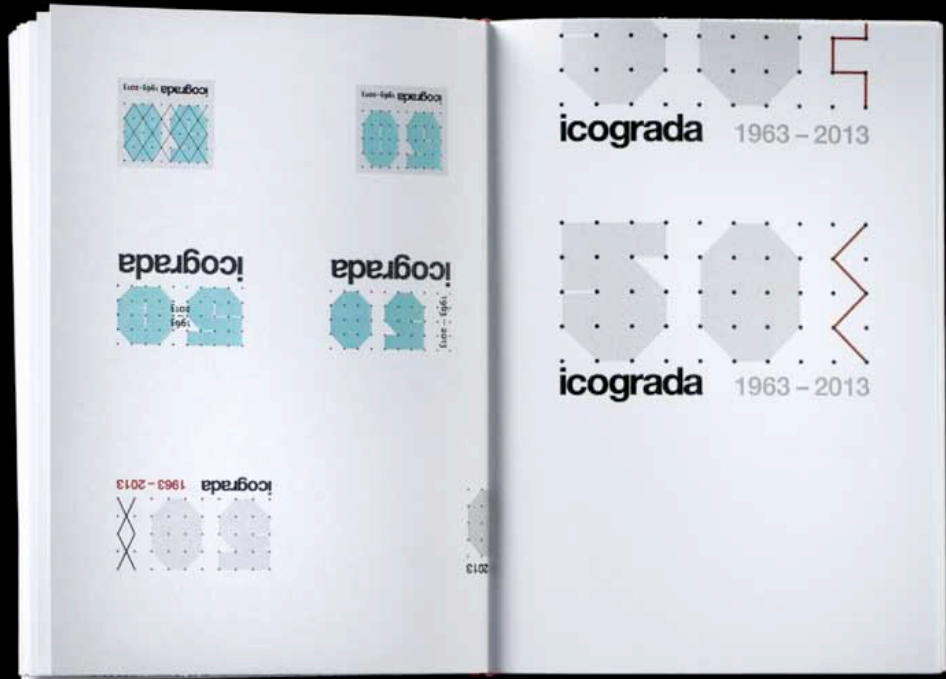
The two-sphere map reflects the mission of Icograda to foster respect and exchange between all design cultures and societies globally. The “5” element is designed turning outward a quarter of the left circle.

The logo system is made of two primary versions: one official version for Icograda usage (black) and a distinct customised member version. The member versions are for member initiatives and can be customised differently by each Icograda member.



ICOGRADA 50th ANNIVERSARY LOGO
—Corporate Identity, 2012

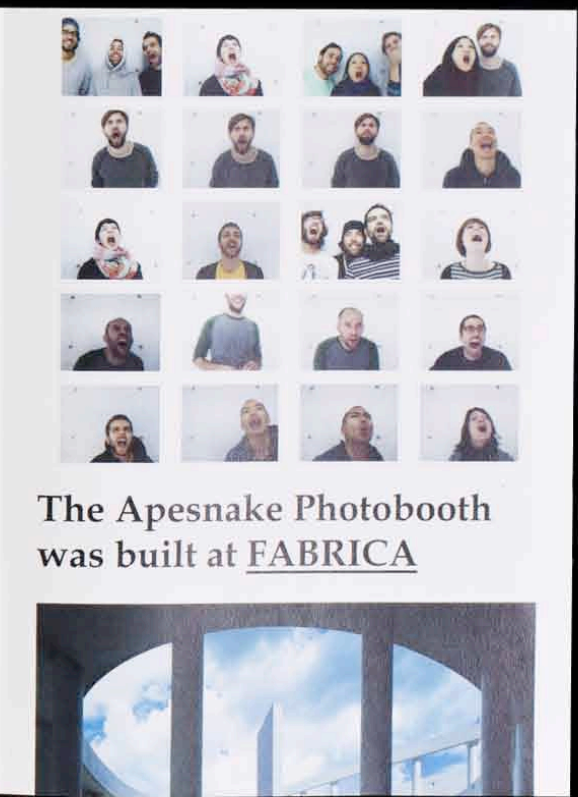
Previous sketches.
Collected, at the end, within a booklet



APESNAKE PHOTOBOOTH
—Booklet, 2012

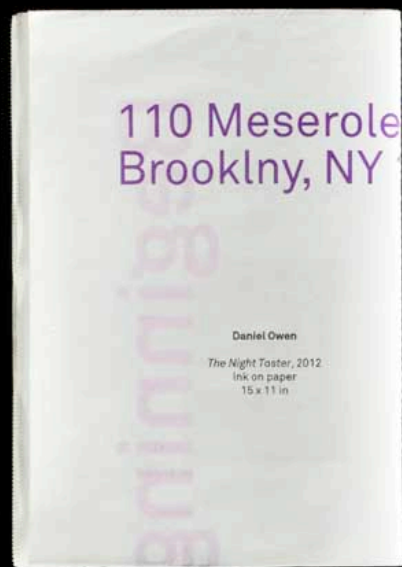
Apesnake Photobooth is face and mouth detection photobooth. A webcam detects a single face. When the eyes and mouth match the desired expression (in this case, the Manwolf face), the software triggers a Canon 1000D to take a photo and play an ape shriek. Photos are saved with a high resolution locally and automatically uploaded to Apesnake Manwolf's Facebook Photos Page.

The 16 pages booklet explains the functioning of the photobooth and shows a collection of ape shriek portraits. Images and the explanation texts flow together in a unique long vertical stripe that sometimes split accidentally on the edges.



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SHUFFLE NOTEBOOKS
—Handbound books, 2012



TELEPHONE ALPHABETS

—Book, 2012

A spelling alphabet, voice procedure alphabet, radio alphabet, or telephone alphabet is a set of words used to stand for the letters of an alphabet in oral communication. The book collects the most common Telephone Alphabets of the 3 languages I know: Italian, English and French.

Every alphabet is translated in his visual correspondence: the Italian appears as a collection of city postcards, the French one as a serie of people portraits and the English one shows heterogeneous refences: from dance to war.

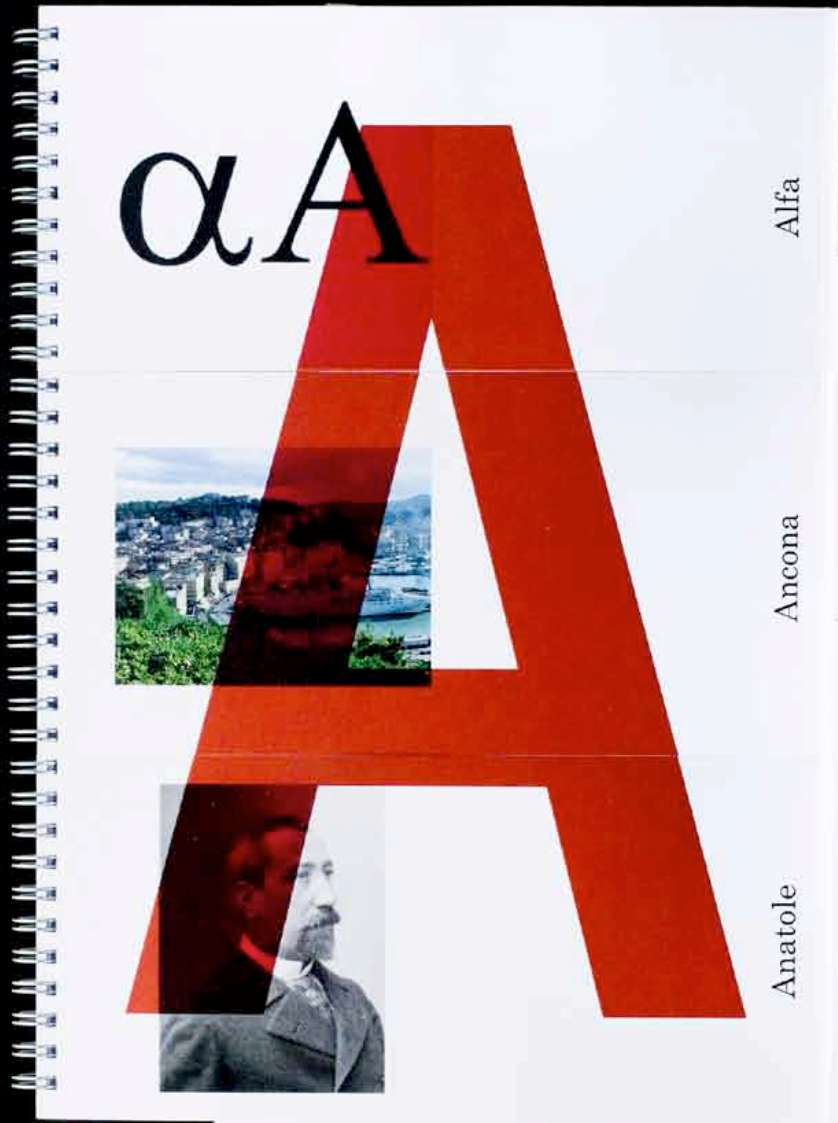


TELEPHONE ALPHABETS

—Inside spreads

The form of the book, with spiral bound pages cut into three segments, allows the reader to decide how to navigate and interact with the content. The user is free to flip through one single language at a time or to combine different letters and languages together.

For the selection of the images I used Google Images, picking up the first result without any filter. The research was made on November 2012. The specific historic moment influenced, of course, the results.



TELEPHONE ALPHABETS

—Poster series

Each poster corresponds to one of the three languages: English, Italian and French.

The same word, the same letter sequence ‘F-I-N-E’ is translated into their visual equivalent: spelling images.

The word ‘FINE’ has also a different meaning in each language. The visual succession tells also a new story.

‘Dancing Foxtrot in India on November’
‘Italian road trip, from city to city’
‘Discovering contemporary and ancient relatives’

Telephone Alphabets

English		FINE
Alpha	November	adjective
Bravo	Oscar	1. of superior or best quality; of high or highest grade
Charlie	Papa	2. choice, excellent, or admirable
Delta	Quebec	3. consisting of minute particles
Echo	Romeo	4. very thin or slender
Foxtrot	Sierra	5. keen or sharp, as a tool
Golf	Tango	6. delicate in texture; filmy
Hotel	Uniform	7. delicately fashioned
India	Victor	8. highly skilled or accomplished
Juliett	Whiskey	9. trained to the maximum degree, as an athlete
Kilo	X-Ray	10. characterized by or affecting refinement or elegance
Lima	Yankee	11. polished or refined
Mike	Zulu	12. affectedly ornate or elegant
		13. delicate or subtle
		14. bright and clear: a fine day; fine skin
		15. healthy, well
		16. showy or smart; elegant in appearance
		17. good-looking or handsome
		18. (of a precious metal or its alloy) free from impurities or containing a large amount of pure metal
		adverb
		19. Informal. in an excellent manner; very well
		20. very small
		21. Billiards, Pool. in such a way that the driven ball barely touches the object ball in passing
		22. Nautical. as close as possible to the wind

Foxtrot

India

November

Echo

A spelling alphabet, voice procedure alphabet, radio alphabet, or telephone alphabet is a set of words used to stand for the letters of an alphabet in oral communication.

The analysis regards 3 languages: Italian, English and French. Every alphabet is translated in his visual correspondence: the Italian appears as a collection of city postcards, the French one, as a series of people portraits and the English one shows heterogeneous references: from dance to war.

www.spellingimages.com
www.bekitk.uk/en.org/bon.fall.html

Telephone Alphabets

Italian		FINE
Ancona	Napoli	nome femminile
Bologna	Otranto	1. punto o momento in cui una cosa cessa di essere, nonè più; la sua ultima fase, la parte terminale
Como	Padova	
Domodossola	Quinto	aggettivo maschile e femminile
Empoli	Roma	2. sottile: fine come una ragnatela; una pioggerella fine aria fine, rarefatta, di montagna sabbia fine, di grana sottile
Firenze	Savona	3. (fig.) acuto, penetrante: fine ironia; un udito molto fine
Genova	Torino	4. si dice di cosa di ottima qualità: un articolo molto fine
Hotel	Udine	5. raffinato, signorile, distinto: una signora molto fine
Imola	Venezia	6. (lett.) valente, eccellente
Jersey	Washington	
Kappa	Xerex	
Livorno	Yacht	
Milano	Zara	

Firenze

Imola

Napoli

Empoli

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www.bekitk.uk/en.org/bon.fall.html

Telephone Alphabets

French		FINE
Antele	Nicholas	Adjectif féminin singulier
Berthe	Oscar	1. très mince ou effilé
Celestine	Pierre	2. composée de particules très petites
Désiré	Quentin	3. qui perçoit des nuances très délicates
Eugéné	Raoul	4. qui fait preuve de raffinement
François	Suzanne	5. qui fait preuve de subtilité, de sagacité
Gaston	Terésé	6. connaisseur, habile, astucieux
Henri	Ursule	7. qui est svelte, déliée
Irma	Victor	8. très pure (se dit d'une pierre précieuse)
Joseph	William	9. (cuisine) de grande qualité gustative
Kleber	Xavier	Adverbe
Louis	Yvonne	10. de manière très filiforme
Marcel	Zoé	11. (jeux) au billard, effleurer la bille lorsqu'on joue fin
		Nom féminin singulier
		12. eau-de-vie naturelle de qualité supérieure

François

Irma

Nicholas

Eugene

A spelling alphabet, voice procedure alphabet, radio alphabet, or telephone alphabet is a set of words used to stand for the letters of an alphabet in oral communication.

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www.spellingimages.com
www.bekitk.uk/en.org/bon.fall.html

Thank you!

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