



**Universidade
Europeia**

LAUREATE INTERNATIONAL UNIVERSITIES

2017

**CAROLINA
BENANTI**

**CAROLINA BENANTI
TRANSDISCIPLINARY STUDIO**

2017

**CAROLINA
BENANTI**

CAROLINA BENANTI TRANSDISCIPLINARY STUDIO

Projeto apresentado ao IADE – Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual, opção de especialização em Design Visual, realizada sob a orientação científica do Especialista Paulo T. Silva, Professor Auxiliar Convidado da Escola Superior de Design do IADE e sob co-orientação do Doutor Fernando Oliveira, Professor da Escola Superior de Design do IADE

I dedicate this project to my parents, Roberto and Claudia, who supported me exemplary during the most difficult and beautiful time of my life. A time full of changes, where I decided to leave my country to pursue my dream: to know another culture closely and make it "home", teaching me to be a citizen of the world.

o júri

Presidente

Doutor João Manuel Silva Alves Miranda
Professor Associado do IADE – Universidade Europeia

Arguente

Doutora Luísa Maria Pires Barreto
Professora Adjunta da Escola Superior de Artes e Design das Caldas da Rainha

Orientador

Lic. Paulo José Nunes Teixeira da Silva
Professor do IADE – Universidade Europeia

thanksgiving

I start thanking my two professors, Paulo Silva and Fernando Oliveira, for this thesis, for always supporting, helping and encouraging me in its realization.

I also thank my brothers, Giuseppe and Ginevra, my friends, Irene, Giulia, Chiara and Federico, who, despite the distance, have always encouraged me in this journey, also my musician friend Shifu, and my friend Zé. And finally, to the person who was always next to me, emotionally and physically, to my friend and companion of "trip", Cecilia, without her this journey would not have been the same.

palavras-chave

Estudo, Estúdio, Transdisciplinar, Nuvem, Cultura Zen, nova comunicação, espaço, tempo, site, portfolio, experiência do usuário, confortável, casa, viagem, lugar, designer, trabalhador, projetos, design visual, web design.

resumo

Após analisar os novos comportamentos sociais, vimos que vivemos num século de grandes mudanças, onde o significado da palavra "lugar" tomou diferentes formas. Por isso, tentei realizar um estudo sobre um novo conceito, nascido neste século, baseado nesse assunto: o conceito de nuvem. A palavra "nuvem" é uma metáfora de uma visão imaginária que consiste num lugar que não possui espaço físico, mas apenas virtual. No seguimento desta análise, foi criado um serviço-produto baseado neste conceito. Está ligado à cultura zen, um site pessoal, no qual a assinante tem a oportunidade de não só compartilhar todos os seus projetos, mas também comunicar com clientes e colaboradores instantaneamente. A decisão de associar este estudo transdisciplinar à cultura Zen tem como base a importância para o Designer em manter uma identidade única. A abordagem Zen estimula uma consciência natural, o que é fundamental para a realização de um bom projeto. Além disso, o Zen é uma fonte de inspiração para o início de uma viagem, onde o destino é a felicidade. Os grandes professores Zen ensinam a sentir, pensar e acreditar no positivismo, mesmo quando confrontados com adversidades. Para o desenvolvimento deste conceito, foi adotada uma metodologia voltada para a experiência do usuário, dividida em quatro áreas principais: a questão da pesquisa (como os trabalhadores livres lidar com essa nova visão do mundo?), A ideia (estudo transdisciplinar), Desenvolvimento Conceitual (experiência do usuário) e Implementação de Conceitos (projeto do site).

Keywords

Study, Studio, Transdisciplinary, Cloud, Zen Culture, new communication, space, time, website, portfolio, user experience, comfortable, home, travel, place, designer, worker, projects, visual design, web design.

abstract

After analyzing the new societal behaviors, we have seen that we live in a century of great changes, where the meaning of the word "place" has taken different forms. It was therefore attempted to conduct a study on a new concept, born in the last century, based on this subject: the Cloud concept. The word "cloud" is a metaphor of an imaginary vision, and it consists of a place that does not have a physical space, but is merely virtual. After this analysis, a product-service based on the aforementioned concept linked to the Zen culture, a personal website, has been created, whereby the undersigned has the opportunity to share all projects and communicate with customers and collaborators instantly. The choice to link this transdisciplinary study to Zen culture has been adopted since it is important that the Designer is able to maintain a unique identity and the Zen approach stimulates a natural awareness, which is fundamental to the realization of a good project. In addition, Zen can be a source of inspiration to begin a journey in order to achieve happiness and the great Zen teachers teach you to feel, think, and believe in positivity, even when confronted with adversity. For the development of this concept, a methodology focused on user experience has been adopted, divided into four major areas: the Research question (how can the workers free lancer deal with this ne vision of the world?), The idea (Transdisciplinary study), Concept Development (user experience) and Concept Implementation (site web project).

INDEX

Images list	17
CHAPTER 1- INTRODUCTION.....	23
1.1 Goals, pertinences, research question, methodology and methods.....	25
CHAPTER 2- THEORETICAL FRAMEWORK.....	27
2.1 Theoretical framework of the concept.....	29
2.2 Cloud concept and Cloud computing.....	29
2.3 Apple and iCloud culture.....	31
2.4 Social Media.....	32
2.5 Behance.....	32
2.6 Visual Culture.....	33
2.7 Visual Design and Semiotics.....	36
2.8 Typography.....	40
2.9 Brand Identity.....	41
2.10 Analysis of the visual language.....	44
CHAPTER 3- CASE STUDIES.....	47
3.1 Theoretical Recognition of influences.....	49
3.1.1 Olafur Eliasson.....	49
3.1.2 Dexter Sinister.....	53
3.1.3 Alessandro Mendini.....	57
3.1.4 Raum: raum residências artísticas.....	61
3.2 Comparison	62
CHAPTER 4- DATA ANALYSIS AND COMPARISON.....	63
4.1 Data analysis 1: Olafur Eliasson.....	65

4.2 Data analysis 2: Dexter Sinister.....	68
4.3 Data analysis 3: Alessandro Mendini.....	71
4.4 Data analysis 4: Raum residências artísticas.....	74
4.5 Comparison.....	76

CHAPTER 5- COMPONENT OF THE PROJECT.....79

5.1 Process of the project.....	81
5.2 Project development.....	83
5.3 Concept of the project.....	84
5.4 Carolina Benanti Transdisciplinary Studio.....	85
5.4.1 Website composition.....	87
5.4.2 Graphic brand.....	90
5.4.3 Music and loop concept.....	101
5.4.4 Layout.....	102

CHAPTER 6 – CONCLUSIONS.....115

BIBLIOGRAPHY AND SITOGRAPHY.....119

ANNEXES.....125

Images list

- **Fig.1.** Cloud Computing:

https://en.wikipedia.org/wiki/Cloud_computing#/media/File:Cloud_computing.svg – November 15, 2016

- **Fig. 2.** James Montgomery Flagg, uncle sam, world war I:

https://en.wikipedia.org/wiki/Uncle_Sam – January 14, 2017

- **Fig.3.** German recruiting poster. 1915-1916. Courtesy of staatsgalerie Stuttgart:

<http://art-e-blog.blogspot.pt/> – January 14, 2017

- **Fig. 4.** Color grill:

<https://www.uncome.it/> - February 19, 2017

- **Fig. 5.** Johannes Itten's color sphere in 7 light values:

<https://www.kaufmann-mercantile.com> – February 26, 2017

- **Fig.6.** Brand touchpoints:

Wheeler A., (2009), Designing Brand Identity, an essential guide for the whole branding team. Hoboken, New Jersey, USA: John Wiley & Sons, Inc.

- **Fig.7.** Linear final model for the representation of a Visual Identity System (used for Analysis / Diagnosis) - Explanatory version:

Author's image developed for the PhD in Design, FA / UL, Diagrams & Brands - Contributions on the use of Diagrams in the Construction and Analysis of the Visual Dialogue of Brands, Fernando Oliveira, 2013.

- **Fig.8.** Olafur Eliasson's studio:

<http://www.olafureliasson.net/> - November 30, 2016

- **Fig.9.** Olafur Eliasson's studio:

<http://www.olafureliasson.net/> - November 30, 2016

- **Fig.10.** Olafur Eliasson's studio:

<http://www.olafureliasson.net/> - November 30, 2016

- **Fig.11.** Olafur Eliasson's studio:

<http://www.olafureliasson.net/> - November 30, 2016

- **Fig.12.** Olafur Eliasson's studio:

<http://www.olafureliasson.net/> - November 30, 2016

- **Fig.13.** Olafur Eliasson's studio:

<http://www.olafureliasson.net/> - November 30, 2016

- **Fig.14.** Olafur Eliasson's studio:

<http://www.olafureliasson.net/> - November 30, 2016

- **Fig.15.** Olafur Eliasson's studio:

<http://www.olafureliasson.net/> - November 30, 2016

- **Fig.16.** Olafur Eliasson's studio:

<http://www.olafureliasson.net/> - November 30, 2016

- **Fig.17.** Dexter Sinister's studio:

<https://www.google.pt/search?q=dexter+sinister&source> – Dicember 01,2016

- **Fig.18.** Dexter Sinister's studio:

<https://www.google.pt/search?q=dexter+sinister&source> – Dicember 01,2016

- **Fig.19.** Dexter Sinister's studio:

<https://www.google.pt/search?q=dexter+sinister&source> – Dicember 01,2016

- **Fig.20.** Dexter Sinister's studio:

<https://www.google.pt/search?q=dexter+sinister&source> – Dicember 01,2016

- **Fig.21.** Dexter Sinister's studio:

<https://www.google.pt/search?q=dexter+sinister&source> – Dicember 01,2016

- **Fig.22.** Dexter Sinister's studio:

<https://www.google.pt/search?q=dexter+sinister&source> – Dicember 01,2016

- **Fig.23.** Dexter Sinister's studio:

<https://www.google.pt/search?q=dexter+sinister&source> – December 01,2016

- **Fig.24.** Alessandro Mendini's Atelier:

<https://www.google.pt/search?q=atelier+mendini&source> – December 02,2016

- **Fig.25.** Alessandro Mendini's Atelier:

<https://www.google.pt/search?q=atelier+mendini&source> – December 02,2016

- **Fig.26.** Alessandro Mendini's Atelier:

<https://www.google.pt/search?q=atelier+mendini&source> – December 02,2016

- **Fig.27.** Alessandro Mendini's Atelier:

<https://www.google.pt/search?q=atelier+mendini&source> – December 02,2016

- **Fig.28.** Alessandro Mendini's Atelier:

<https://www.google.pt/search?q=atelier+mendini&source> – December 02,2016

- **Fig. 29.** Images of the project presentation Raum artistic residences online Cachupa FactoryMediateca BCA, Mindelo, Cape Verde, in partnership with the Association Olho-de-Gente Miguel Rodrigues and Pedro dos Reis:

<https://www.facebook.com/371900256290770/photos/a.637536806393779.1073741841.371900256290770/637536866393773/?type=3&theater> – April 06, 2017

- **Fig. 30.** Raum e v-a Studio em Viena:

<https://www.facebook.com/371900256290770/photos/a.609412469206213.1073741840.371900256290770/609412505872876/?type=3&theater> - April 06, 2017

- **Fig. 31.** Visual language diagram of Olafur Eliasson's Studio:

image from Carolina Benanti – 2017

- **Fig 32.** Visual language diagram of Dexter Sinister's Studio:

image from Carolina Benanti – 2017

- **Fig 33.** Visual language diagram of Mendini's Atelier:

image from Carolina Benanti – 2017

- **Fig 34.** Visual language diagram of Raum residências artísticas:
image from Carolina Benanti – 2017

- **Fig. 35.** Brainstorming Concept:
image from Carolina Benanti – 2017

- **Fig. 36.** Project development:
image from Carolina Benanti – 2017

- **Fig.37.** Infoarchitecture:
image from Carolina Benanti, 2017.

- **Fig.38.** Hand sketch of website composition:
Image from Carolina Benanti – 2017

- **Fig.39.** Hand sketches of the logo 1:
Image from Carolina Benanti – 2017

- **Fig.40.** Hand sketches of the logo 2:
Image from Carolina Benanti – 2017

- **Fig.41.** Digital sketches of the logo:
image from Carolina Benanti – 2017

- **Fig.42.** Construction of the logo 1:
image from Carolina Benanti – 2017

- **Fig.43.** Construction of the logo 2:
image from Carolina Benanti – 2017

- **Fig.44.** Logo structure:
image from Carolina Benanti – 2017

- **Fig.45.** Graphic brand: monogram + typography:
image from Carolina Benanti – 2017

- **Fig.46.** Graphic brand, size range 1:

image from Carolina Benanti – 2017

- **Fig.47.** Graphic brand, size range 2:

image from Carolina Benanti – 2017

- **Fig.48.** Homepage:

image from Carolina Benanti, 2017.

- **Fig.49.** Project Room:

image from Carolina Benanti, 2017.

- **Fig.50.** Artist Archive:

image from Carolina Benanti, 2017.

- **Fig.51.** Artist Archive – Bill Evans:

image from Carolina Benanti, 2017.

- **Fig.52.** Moodboard:

image from Carolina Benanti, 2017.

- **Fig.53.** Archive:

image from Carolina Benanti, 2017.

- **Fig.54.** Graphic Design:

image from Carolina Benanti, 2017.

- **Fig.55.** Graphic Design – Androgens:

image from Carolina Benanti, 2017.

- **Fig.56.** Client Login:

image from Carolina Benanti, 2017.

- **Fig.57.** About me:

image from Carolina Benanti, 2017.

- **Fig.58.** Explanatory Infoarchitecture:

image from Carolina Benanti, 2017.

- **Fig.59.** Mockup website:

image from Carolina Benanti, 2017.

CHAPTER 1- INTRODUCTION

1.1 Research question, pertinences, goals, methodology and methods

Public spaces are physical locations that are mainly used for social interaction as stated in the web. Here people fix appointments to meet or just randomly interact between each other. Random encounters often raise new and unexpected opportunities for both individuals, who have the chance to meet thanks to public spaces. But now we are living in a century of great change and have become citizens of the world, so where can we find comfortable mobile locations?

The current workers and designers specialized in an array of different subjects, work and cooperate between each other on a daily basis to create new and innovative ideas and projects, thus they need a studio to do that because it becomes their vital place. In fact, as we can read:

“Many artists and designers actually require a transdisciplinary studio model to deal with these new institutional conditions and opportunities. While this studio model can lead to a form of practice where issues are explored and rigorously tested precisely because they are not confined by disciplinary boundaries, it can also result in the overproduction of generic looking objects, installations, space and buildings.”

(Alex Coles, 2012, p. 10)

Alex Coles (2012) wrote *The Transdisciplinary Studio* where “the aim [...] is to create a living archive of present” (p. 10) also, he wrote that “The transdisciplinary Studio is a microorganism that actively generates objects across the contexts of art, design, architecture, and their respective discourses, which is circulated in very different ways” (p. 13).

Marc Behrens (2011) began working on <Cloud>, a type of conceptual theater. The words <Could> and <Cloud> written or uttered at the same time, develop its title: <Clould>. The cloud is a metaphor for a conceptual study and an imaginary vision. It consists of a location with no physical space, where in the inside you can find the designer’s details such as his name, email and website.

Apple is a company that has created a sort of online storage platform: iCloud. It is an online-backup service, through which owners of iPhone, iPad, iPod and Mac (but also those who only own a PC with a Windows operating system) can save their

data and their files, as the society explain in his own website. The data gets stored on online hard drives and is safely synced between the various terminals.

As we can read in the web, Social Media is the main virtual environment in which users can connect, communicate and share personal information by using texts, images, videos etc.

My idea in this case is to share something personal with other people. Facebook for example calls the personal page "diary", here people can see the updates of the status and everything you shared since you recorded in this social media because they are grouped by month and year.

My idea is to create a conceptual online space where I can feel at home despite the great distances: a virtual comfortable studio where I can store and share my projects globally. This doesn't mean that the studio is a place from which I can become estranged from everything that is outside or by the society, mainly because there will be no a physical space but rather something immaterial.

To achieve this goal, a research study of the concept of Cloud in its definition and in its application was initially made. In addition, it has analyzed some case studies in order to understand the way of organization inside a stated studio in-depth. Through this analysis, a methodology of development of the project was adopted, mainly based on the User experience when it comes into contact with the identity of the brand and the concept of the study.

CHAPTER 2- THEORETICAL FRAMEWORK

2.1 Theoretical framework of the concept

This chapter is dedicated to the understanding of the concept of the "cloud" and in particular the role played by large corporations such as Apple, and social media for archiving and data management. As Norman (2004) says the communication has been essential for the development of the last century. There are three main types of communication: direct and individual, through organizations and through social media. The first concerns telephones (fixed and mobile) and mail (traditional and electronic); the second telegraphs, faxes and intranet, memos and company newsletters; the third radio, newspapers and television (p.p.148-149).

Archiving is all about organizing systematically data and documents. Mostly done online. For example, apple created the iCloud, which is an online back service, where data and files are saved on remote servers. Social media on the other hand, are equipped with cloud computing. A system of archiving that saves and transmits information without the user being able to view it. All data is therefore saved online, without the need of a USB (Universal Serial Bus). device, Computer or any other physical device. Furthermore this solution gives access to all data from any part of the world through internet connection.

2.2 Cloud concept and Cloud computing:

According to the laws of physics (Sabatini F. and Coletti V., 2005) the scientific definition of a cloud is a visible mass above the earth's surface; This agglomerate is produced by the condensation of steam generated by the evaporation of water on Earth's surface because of global warming. The look of a cloud is determined by the nature, size, number and distribution of the particles in the space that constitute it; also it depends on the intensity and color of the light received from the cloud and the relative position of the observer and the light source.

To understand the concept of cloud from the beginning of its given name, as Tonino Ceravolo (2009) explained in his book *Storia delle nuvole. Da Talete a Don DeLillo*, you have to go back to the fifth century BC where already Aristophanes in

his comedy *Nephelia* (The Clouds), was staged for the first time in Athens at the Great Dionysia of 423 BC. He mentioned an abstract concept where Socrates and the Sophists were the main target of his parody, as they are considered traditionalist and contrary to the new philosophies that were giving rise to a revolution in thought. In the first appearance of Socrates during the comedy in fact, he is represented extravagantly: hanging in the air in a basket. This position is explained by the philosopher who says he needed to have the mind and the thought turned toward each other, so as to mix air and manage to do great discoveries by doing so.

But currently, as we can read in the web, the cloud concept means a new frontier in technology of which we hear a lot lately. For example, when talking about "technologies in the clouds" we immediately think beyond the ocean, where it has used a direct approach to the market and where you can run any type of online movement, a real communication and sharing of concrete but immaterial network.

This means that the future of Internet and security is in a cloud computing, that is explained by the fig. 1 as a set of computer resources such as files, programs, applications and services, accessible directly online. Professor Michael R. Nelson of the University of Washington Georgetown (2009) even states that, within five years, 80% of the programs will be used online through the cloud. In simpler words this cloud computing is nothing else than the online hard drive where you can store the archives of each.

This digression on the "Cloud" means to serve for a better understanding of the evolution of the attribution of this meaning in different ages, but especially to understand how actually some abstract form, almost immaterial, are assigned conceptual meanings of significant importance as it can be a line of thought (even if used in a derogatory way) or the future of the Internet.

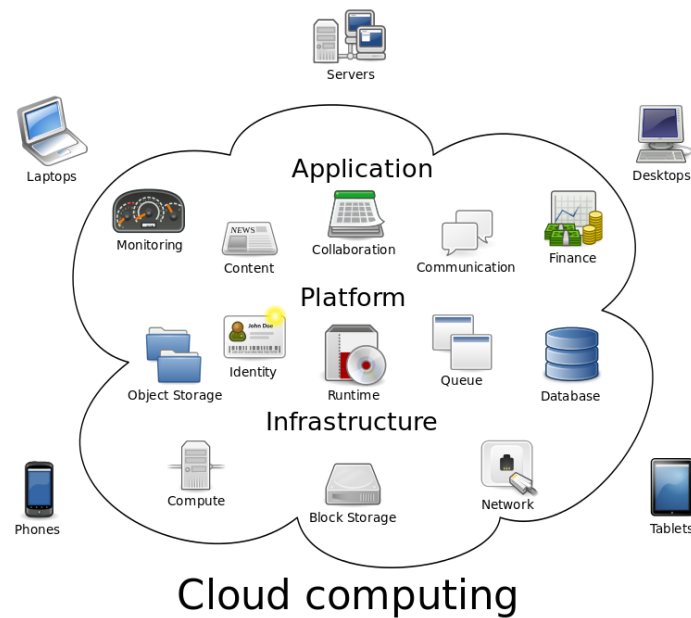


Fig. 1. Cloud Computing

2.3. Apple and iCloud culture

As it's possible to see on its website, Apple is an American company discussed and productive in the world. It deals with the production of operating systems, multimedia devices and computers. Over time Apple has introduced to the public many innovations in the field of high technology and design applied to computer devices (as the company show in its website).

For example, the fundamental has been the introduction of iCloud that is a platform that allows for the secure remote in space, the first mentioned cloud computing, which stores personal data.

But there are limitations with respect to competitions like Dropbox or Google Drive: iCloud offers 5GB of free storage to all users, which store data, but it is not so simple to access from a Windows device, because the service is based on a Apple operating system.

However compared to the competitors there are more advantages than disadvantages, in fact, this service gives you the ability to synchronize data between different devices (iPhone, iPad, Macbook etc.) And this applies to

all apps that exploit it. This means that if one of the devices fails or needs to restore it, you can retrieve all the data stored on iCloud. Another advantage is being able to simultaneously update more iOS devices by synchronizing: If you add a data on a device, you can automatically find it on others that belong to you. iCloud also allows you to restore your iPhone in case of theft or loss.

2.4 Social Media

As we know for Social Media refers to the technologies that are used by users to share images, video, audio and textual content. Examples of social media are: Instagram, Facebook, Twitter.

Kaplan and Haenlein (2010) claim that they basically represent an evolution in the way people read, learn and share information and content through a practice based on the ideological and technological underpinnings of Web 2.0.

Their popularity is due to the fact that they allow people to use the internet as to establish personal relationships or business type, so there is a combination of technology and sociology, which gives rise to a democratization that transforms users from users of content to publishers.

If you think about the social media that has made more headlines, this is Facebook: born in 2004, it is a site founded at Harvard University in the United States, by Mark Zuckerberg, Eduardo Saverin, Andrew McCollum, Dustin Moskovitz and Chris Hughes. It is available in over 100 languages, and in July 2016 with around 1.7 billion monthly active users, ranking as the first social networking service for the number of active users.

2.5 Behance

The most common definition that is located on the web describes Behance as an online platform with a million users, in which creative people around the world have the opportunity to visibly put your own online portfolio to show to prospective

employers. It is an American company founded in 2006 thanks to its founder Scott Belsky and Matias Korea, who had the brilliant idea of giving life to a company in which all designers, photographers and artists have the opportunity to get in touch with each other and be noticed. A real mix between an online portfolio and one social media, unique in its innovation.

In the current society, where people are always full of commitments and the boundaries of the workplace are no longer defined as there is a digital exchange of goods and services, this solution gives a chance to show their skills and work in an immediate way.

2.6 Visual Culture

Marita Sturken and Lisa Cartwright (2000) state that Visual Culture is a branch that studies the predominance of visual forms of media, communication and information in the postmodern world.

Through a study of the history of communication, it is possible to deduce that since ancient times, man has always had the need to communicate something. As Thomas Purayidathil (n. D.) says, humans found in graffiti (drawing engraved with a pointed stone on a cliff face) their form of expression. Later, with the invention of writing, the communication, becoming verbal, loses the immediacy of reception of the image. The first writing system was developed in Mesopotamia around 3500 BC and it was based on ideograms. These early artifacts can be considered as forms of abstract three-dimensional writing that, due to certain social and economic changes, have evolved into a more efficient two-dimensional writing system.

In Contemporary age, where man plays out a hectic life style, the visual communication plays a significant role because it is immediate. All this has been made possible through new technology and media, which shelved the idea of *otium* found in Seneca (ca. 62 AD): moment of contemplation, of search for a moral, with the intention of arriving at status of *Sapiens*. Therefore, switching from one type of communication based solely on the image, as a result of illiteracy, to one that fosters

the words, up to today: it prefers the idea of "primitive", communication, as a result of the behaviours of the contemporary society:

“Nel corso degli ultimi trent'anni la rapida evoluzione delle tecnologie digitali ha determinato la comparsa di nuove tipologie di immagini e di nuovi dispositivi di visione, introducendo forme inedite di visualizzazione e di spettacolarità. A fronte di un panorama iconico e mediale in continua trasformazione, diventa sempre più urgente elaborare una serie di concetti e di strumenti in grado di aiutarci a comprendere la dimensione culturale - tecnicamente, socialmente e storicamente determinata - delle immagini e dello sguardo.”¹

(Antonio Somaini, Andrea Pinotti, 2016, back cover description)

W. J. T. Mitchell (2006) questions what the figures mean and what they want, what they communicate through signs and symbols and what effect they have on human emotions. When this raises the question of desire, this is usually placed in the producer and the viewer of the image. All this, according to the author, involve to a personification of inanimate object, which filters with a regressive, superstitious attitude toward the image that if, (socket) in a too serious way can return to the practices of fetishism, totemism, idolatry and animism. Practices that, some people relate to with suspicion and as primitive, psychotic or childish in their traditional form and as pathological symptoms in their modern manifestation.

Mitchell speaks of how Freud and Marx have treated the modern science of social, stating that both have connected with the problem of fetishism and animism, with the object's subjectivity and personality of things. Both, focus most of their energy in detailing the process by which the life of objects is produced in the human experience. The figures speak to people or literally or figuratively. They have a surface area, but also a face that faces on the viewer. The author instead says that object subjectivized in some form, is an incurable symptom. In fact, the task of the audience is to understand the images, to be able to work through their symptoms.

The reigning cliché in contemporary visual culture is, in fact, the idea that the images have a kind social and psychological power. Visual culture is infected with a

¹ "Over the past three decades the rapid evolution of digital technologies has led to the emergence of new types of images and new vision devices, introducing new forms of visualization and spectacularity. In the face of an iconic and media landscape ever-changing, it becomes increasingly urgent to design a set of concepts and tools that can help us understand the cultural dimension - technically, socially and historically determined - the images and the look." (translation of Carolina Benanti)

type of association guilt. Michael Fried calls paintings "primordial conventions". The desire of the painting is to immobilize the viewer, overwhelming him with the Medusa effect, which is a power manifested as absence and not as a possession. A famous example of this effect is "Uncle Sam" (Fig.24), the American recruiting poster designed by J. Montgomery Flagg during the First World War. The poster is a clear demand, "I want you for U.S. army", the strong young man. The poster of the German recruitment (Fig.25) however, completely contrary, depicts a young soldier who salutes his brother before going to war.



Fig. 2. James Montgomery Flagg, uncle sam, world war I



Fig.3. German recruiting poster. 1915-1916. Courtesy of staatsgalerie stuttgart

What the figures want is not the message they communicate, or the effect they produce. Like people, the pictures do not know what they want, but they must be helped to remember through a comparison with the others. For the image to be able to convey its meanings, it is also necessary that its aesthetics responds to its function:

"Gli oggetti ben progettati sono facili da interpretare e comprendere: contengono indizi visibili del loro funzionamento. Gli oggetti disegnati male possono essere difficili e frustranti da usare: non offrono indizi o ne danno di sbagliati. Mettono in trappola chi li utilizza e fanno violenza al normale processo di comprensione e interpretazione."² (Donald A. Norman, 2006, p. 10)

² "Well-designed objects are easy to interpret and understand: they contain visible signs of their operation. The badly drawn objects can be difficult and frustrating to use, they do not offer clues or they give the wrong one. Bring into the trap those who use them and do violence to the normal understanding and interpretation process." (translation of Carolina Benanti)

This analysis shows the power that the image has had from cave painting to the modern world. The role that the visual art assumed has always been important for communication, and consequently for life, but like anything takes on such relevance, it can be misinterpreted. For this, we must try to make use of this power in the healthiest way and then manage in the best way possible this "propaganda medium", because there is a very thin line that divides the misinterpretation of that good and in my ward, it is the viewer who has the ability not to cross that boundary.

2.7 Visual Design and Semiotics

Sutnar (1961) in his book *Visual Design in Action Principles*, claims purposes that "(...) the term <visual design>, or simply, <design> is used to designate creation of a visual pattern and a visual structure, to appeal both to the mind, (by it's logic) and to the eye, (by interesting appearance)." (p. 5)

According to W. J. T. Mitchell (2006), contemporary visual culture discussion, often it seems distracted by a rhetoric of innovation and modernization. The intention is to cancel the distinction between high and low culture and transform "the history of art into the history of images":

"Certamente il design è una forma d'arte odierna, come pure lo sono la fotografia, il cinema, la pubblicità... o, viceversa, l'arte è entrata a far parte di un <contesto molto più ampio, nel quale essa diviene quasi una sottocategoria appartenente a una enorme varietà di manufatti creati per fornire stimoli visuali>"³

(Dario Russo, 2012, p. 125)

On the basis of these statements it is necessary that graphic product has an aesthetic connotation, as opposed to what might think the supporters of Adolf Loos (cit. in Di Stefano, 2006, p. 133), who said that the synonym of a highly developed civilization is the lack of ornament in the object of use, since it is not a "natural

³ "Of course, the design is an art form today, as well as are photography, cinema, advertising ... or, conversely, the art has become part of a <context much wider, in which it becomes almost a subcategory belonging to a huge variety of products created to provide visual stimuli>" (translation of Carolina Benanti)

production of our society" and is therefore a waste of time because "their inventive spirit he concentrates on other things".

The ornament therefore, can be understood as the presence of a seemingly superfluous element within the communicating artefact, but it is not the case: the designer, during the design phase, has the task of developing a concept that through aesthetics depicts its function. In fact, the main synonym of "ornament" is "decor" that Marc-Antoine Laugier called *bienseance* (common sense) as it is an element that must comply with the "objective to be pursued with the project" (cit in. Di Stefano, 2006, p. 79). To be able to get this kind of result you need to follow the rules:

"La convenienza [*decor*] consiste nella perfezione formale di un'opera, realizzata mettendo insieme con competenza elementi ritenuti giusti. La si realizza seguendo una regola (...) o secondo una consuetudine o conformemente alla natura"⁴

(Vitruvio cit in Di Stefano, 2006, p. 63)

In conclusion we can see that the ornament often becomes one with the form, expresses the purpose and produces pleasure, in fact, "(...) in all the arts, (...) the essential is the drawing, in which the foundation of every provision is made to taste (...) from what pleases by its form" (Immanuel Kant, cit. in Di Stefano, 2006, p. 99). Therefore, in designing a graphic product it is necessary that the *décor* is weighted to the pleasure that must arouse in the spectator without becoming itself the protagonist, thus degenerating into something superfluous. The science of semiotics is a critical part of the visual design, as Nicholas Mirzoeff (1999) says, is the interpretative strategy behind the interaction between the viewer and the viewed, which the author called "visual event":

"Semiotics – or the science of signs – is a system devised by linguists to analyse the spoken and written word. It divides the sign into two halves, the signifier – that which is seen – and the signified – that which is meant."

(p. 13)

⁴ "The convenience [*decor*] is the formal perfection of a work, created by putting together competently accounted righteous elements. This is achieved by following a rule (...) or as a custom or according to nature" (translation of Carolina Benanti)

A branch of semiotics is chromatology, which is the study of colors with particular attention to their psychological significance and the effect they have in the mind. Indeed it is important to furnish a given environment or design a visual element taking into account that some colors are relaxing and other stimulants, also considered the fact that the color of a light or of a body is not an intrinsic property but an aspect of the visual system and of the sensations that provoke a cerebral level:

“L’occhio viene attratto di più e più intensamente dai colori più chiari, e ancor più, e ancora più intensamente, da quelli più chiari e più caldi: il rosso cinabro attrae e affascina come la fiamma, che dall’uomo viene sempre guardata volentieri. Il giallo-limone squillante fa dopo un po’ di tempo male all’occhio, (...). L’occhio diventa inquieto, non vi si sofferma a lungo e cerca approfondimento e riposo nel blu o nel verde.”⁵

(Vasilij Kandinskij, 1989, p.94)

The study of light is fundamental as it is what makes colour appear. The researcher Marialaura Agnello in his book *Semiotica dei colori* explains in detail what the properties of colour and effects are, which arise in the human mind. We can see in Fig. 26 that the colors are divided mainly in primary colors (blue, red and yellow) and secondary colors (purple, orange and green).

The blue color represents the complete calm. The contemplation of this color has a calming effect on the central nervous system. Blood pressure, pulse rate and respiration are all reduced, while the self-protection mechanism works to charge the organism. The body is getting ready to relax and recover. The blue corresponds symbolically to water calm, the quiet temperament and sensory perception is sweetness; it is joy and satisfaction.

The color red is a symbol of blood and vital energy, which helps to fight the passive energy, infusing an extraordinary force both psychological and motor. This color symbolizes extroversion and willpower: affects the heart rate and blood pressure stimulating the body accelerating the vital rhythms.

⁵ "The eye is attracted more and more intensely by lighter colors, and even more, and even more intensely, from those lighter and warmer: the red cinnabar attracts and fascinates as the flame, that man is always looked willingly. The lemon-yellow shrill does after a while bad to the eye, (...). The eye becomes restless, there dwells at length and tries deepening and rest in blue or green." (translation of Carolina Benanti)

The Yellow color (coupled to the third Chackra) is a symbol of the light of the sun but also the knowledge and energy, promoting the extroversion and the ability to concentrate. This color has the ability to adjust the frequency of the heart beat and blood pressure. Furthermore, it acts on the digestive system and on the liver but also on the bladder, and the spleen.



Fig.4. Color grill

Through the combination of these three colors you get the secondary colors. The color purple symbolizes the ability to identify with others. Coupled to the seventh Chakra the Purple highlights and accentuates the emotional part of the individual and stimulates the desire to have a bond, both physical and emotional. This color increases, moreover, the creative ability and imagination inhibiting, in contrast, the excess of rationality.

The color orange is a symbol of inner harmony, artistic and sexual creativity, confidence in themselves and in others. The Orange also symbolizes understanding, wisdom, balance and ambition. This color, often associated with the health of our body, acts on our vitality and on all that concerns the absorption of what you eat. Also free from depressive symptoms by increasing the ability to respond to life's adversities.

The green color symbolizes perseverance and superior knowledge, also exudes a sense of balance, compassion and harmony; transmits love for everything related to the natural realm favoring the right contact with the laws of nature and respect for tradition.

When choosing colors, the emotional component should be accompanied by "a plan of strict objectivity", as put by the Swiss painter, designer, writer and

professor at the Bauhaus school, Johannes Itten (1983) in his essay "Arte del colore." He states that the eye, in the moment in which perceives a color, tries to restore the balance producing the color complementary to it, the phenomenon that the painter calls "contrast of succession". So, in order for the human eye to be satisfied and find the balance you need to respect the law of complementary colours. In conclusion, in the design phase it is very important to consider what meanings we want to convey and through what visual media we want to express them.

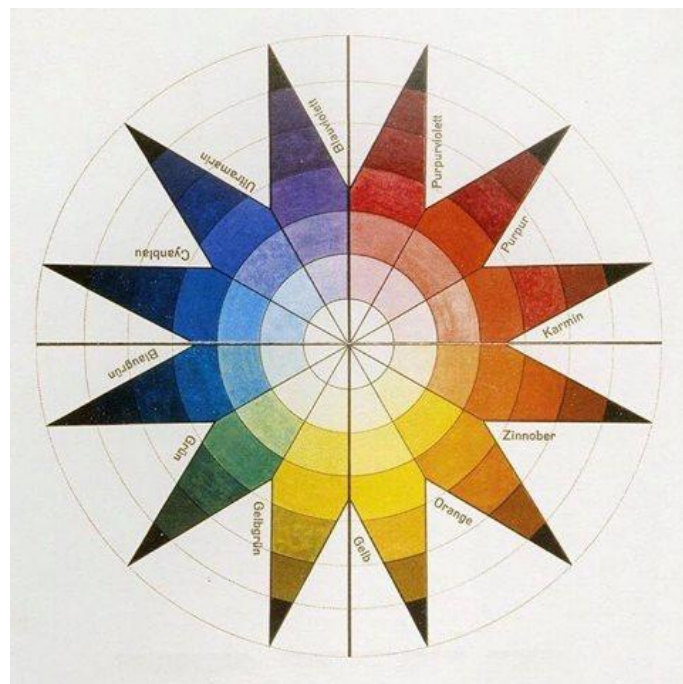


Fig. 5. Johannes Itten's color sphere in 7 light values

2.8 Typography

As it is possible to read in the web, the etymology of "typography" term is of Greek origin: τύπος (Tupos) «footprint» and γράφειν (grafein), «write». The most common definition that will be experienced in the web of the word "typography", is the technology to produce printed text using embossed matrices composed of movable or inked cliché. The typographic activity unfolds in the performance of various operations, such as: the design of typefaces; the layout of the characters on the page; the media release; the packaging of printed media in the format and the final

capacity of use: leaflets, books, calendars, posters, etc. These require non-trivial skills and choices that can be very demanding on the aesthetic of content level, thus justifying the term of typographic art, in fact "Typography is the art technique of creating and composing type in order to convey a message. The term TYPE includes the design and function of alphabetic and analphabetic symbols to Represent language "(Matthew Woolman, 1998, p.19). In addition, "we see the alphabet Emerged as a supremely efficient encoding technology for the spoken word, and we see it triumph as an object well-suited to mass production" (Roxane Jubert, 2006, p. 6).

As Robert Bringhurst (1997) said one of the basic principles of good typography is legibility of the text intended as a good capacity for transmitting the message through the font used. Choosing the right font is also fundamental to spark interest, giving energy to the page and transmitting emotions such serenity, smile, grace, joy and liveliness.

2.9 Brand Identity

The brand is the added value that we give to a product to enter the market and make it stand out in a world where there is a supply of goods and services through inflation, "which means that any company that intends to develop its activities faces a ruthless international competition, innovate its continuous bid and communicate it effectively "(Dario Russo, 2012, p.12). This is because, as stated by Alina Wheeler (2009), through the identity of the brand it is able to create emotional bonds with consumers.

In addition, the author states that the brand has three primary functions: "*Navigation*", or the help that the brand gives to the customer in choosing the product in a saturated market; "*Reassurance*", the brand's ability to communicate the intrinsic qualities that reassure the consumer that he had made the right choice; "*Engagement*", the ability of the brand to ensure that the consumer identifies with its product.

The brand can accomplish these functions using different contact points (Fig. 6) with the consumer.

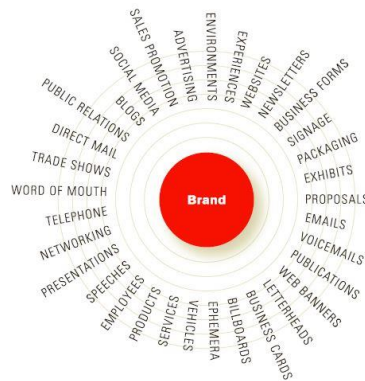


Fig.6. Brand touchpoints

Based on what Alina Wheeler gives as a definition of Brand Identity:

“Brand identity is tangible and appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible. Brand identity takes disparate elements and unifies them into whole systems.”

(p.4)

The discipline that is concerned of the management of the identity of the brand is Branding, which has the task of creating awareness and loyalty of the consumer. To make this happen, it is seized every opportunity that allows the brand to communicate with the public and as a result creates a lasting relationship. In addition, every opportunity is seized to explain why people should prefer one brand over another. Finally, the author states that the Branding can play its role only through a good strategy:

“Brand strategy builds on a vision, is aligned with business strategy, emerges from a company’s values and culture, and reflects an in-depth understanding of the customer’s needs and perceptions. Brand strategy defines positioning, differentiation, the competitive advantage, and a unique value proposition.”

(p.12)

To learn about consumer behavior on which a good strategy of branding should be based, it's necessary to carry out a preliminary study of Trends, which the dictionary defines as trends in behavior that characterize and influence the market, both in

demand and in offer. . Once this study is done, the brand manager based its strategy on the emotions that are leading the consumer. The importance of the emotional component in the design phase is underlined by Donald A. Norman (2004) in his book *Emotional Design: perché amiamo (o odiamo) gli oggetti della vita quotidiana*. He takes the view that a strong emotional value determines the success or failure of a product / service.

Alina Wheeler (2009) in his book *Designing Brand Identity* explains the key topics for the creation of a good brand. The author starts talking about positioning strategy, which is a revolutionary new branding concept developed by Al Ries and Jack Trout, who supports the Brand guiding it in its planning, marketing and sales. Thus, positioning evolves according to ever-changing market.

Further, also explained, is the importance of a Big idea, saying that it acts as organizational totem around which aligned strategies are developed, communications and behavior actions that define it as a springboard for creative work and a bank test manager to measure success.

Fundamental to the creation of a brand is the consumer experience. In fact, the branding team must be able to see through the eyes of a consumer, in order to understand his needs and his tastes, which are constantly changing.

Equally important is choosing the right name, which must be timeless, easy to say and remember and pleasing to see inside a mail, website and logo.

Another topic is the Brand architecture that relates to the brand hierarchy within individual companies. This should reflect the marketing strategy, helping the company to grow and making the market more efficient.

Even the taglines influence the consumer's buying behavior, for this reason it is vital to evoke an emotional response. The taglines is a short phrase that captures the essence of brands company, its personality and its positioning, managing to distinguish it from other competitors.

Staying on message is the mantra of the brand. Best Brands must talk on the web and with sellers trying to adopt a distinctive voice, using a unified message, which has to be memorable, identifiable and consumer-centric.

Finally, the Cross Cultures are fundamental, namely the ability to make geography irrelevant through the use of cyberspace. In a world where globalization

has blurred the distinctions within cultures, the best brands pay attention to cultural differences.

2.10 Analysis of the visual language

On the basis of the parameters analyzed previously, there will be a carried out analysis that focused on the manner in which the case studies are taken into consideration in the next chapter, communicating with the consumer and therefore with the external environment. All the analyzed brands offer the same service but in different ways, on the basis of their identity, so you can see that the goal to be reached is the same but the content are different in each case. The guiding parameters that are used to conduct this analysis are the elements that make up the brand language according to the Fernando Oliveira scheme (2015) (Fig. 7). The first major topic are the basic elements, consisting of: name, symbol, typography and colors. All of these are linked and are part of complementary elements, which are: image, shape, movement and sound, which often require an unified analysis of the close link between them. The third element to be analyzed is the personality of the brand, which is deduced from the visual language. Finally, there is the fifth element or the element that allows the recognition of the brand where the name is specified, and at a practical level, translates into applied elements.

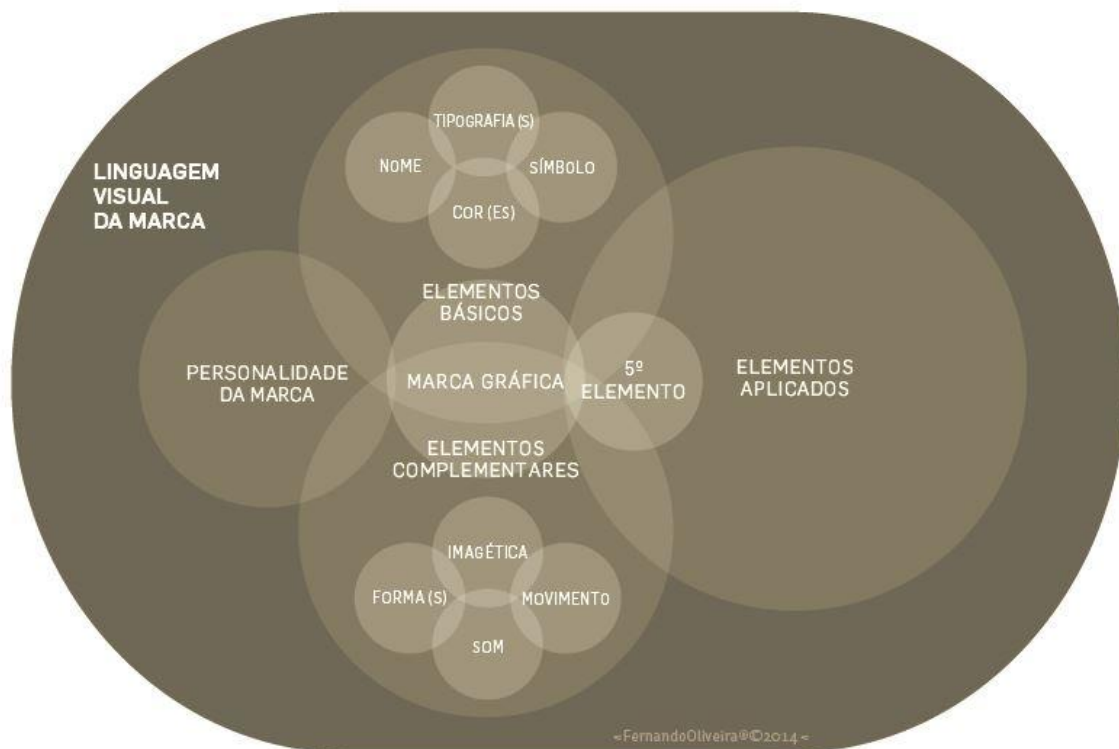


Fig. 7. Linear final model for the representation of a Visual Identity System (used for Analysis / Diagnosis) - Explanatory version.

CHAPTER 3- CASE STUDIES

3.1 Case studies

The third chapter covers four case studies, three of these with the help of interviews recorded by Alex Coles (2012) in his book "The Transdisciplinary Studio" and the other one that is an artistic residence with the help of the web, like testimonials of artists and designers in order to understand how other professionals have already covered the topic and then created their own studio. After a study to choose the right case studies to be analyzed, the first to be considered will be Olafur Eliasson (Copenhagen, February 5, 1967), a Danish artist with Icelandic origin who studied at the Royal Academy of Arts in Copenhagen; later we will analyze a studio graphic designers: Dexter Sinister bookshop and publishing space for *Dot Dot Dot Magazine* at 38 Ludlow Street, in New York, in 2006, founded by Stuart Bailey and David Reinfurt. Last but not least Alessandro Mendini (Milan, 16 August 1931) an Italian architect, designer and artist. Finally the artistic residence will be considered, in order to understand its mechanisms.

3.1.1 Olafur Eliasson:

Olafur Eliasson is known for his large-scale sculptures and installations, created with basic materials such as light, water and air, which aim to intensify and enhance the viewer's experience. With his works, he wants to surprise, to comfort, to confuse and impress the spectators. These materials create a dialogue with the exhibition space, and the viewer becomes the protagonist of the scenarios. The artist wants the viewer to stop and perceive and to feel the emotions, not necessarily positive, that are created while you observing his works.

The Danish-Icelandic artist in his interview with Alex Cole took place in 2010, he begins to speak of his father's studio, explaining his obsession in recovering objects found on the beach and then collect them in his studio. These objects later, they were used to create the sculptures. Eliasson gives a definition to explain the importance of this place:

“The studio felt like a fantastic place in which to experiment and explore, a place that had a different definition of rationality”.

(Alex Coles, 2012, p. 190)

The artist also says that he did not enter to art school when he finished high school, so he began to work in his apartment, which shortly after it had become 90 percent artwork and the remaining 10 per cent became a place to live. Eliasson in 1995 moved to Berlin in a shared apartment with two other artists: the painter Johannes Kahrs and Thomas Demand. In this loft, the artist lived and at the same time created their own studio.

At that time, Eliasson spoke no German, which is why he needed to care for even the most basic things. After a short time, the studio began to grow, so very soon, it created a five-person team working constantly with him: one was Sebastian Behmann, and another hand was, Caroline Eggel. Sebastian Behmann was one of the first collaborators of the artist, and now plays a key role. Eliasson said in addition, that the studio (from Fig.7 to Fig.15) evolved very organically, and in fact, was never a primary topical, but from the product side, this is always done through the concerns relating to content.

The studio exists to produce art, and in fact, the content of that which they work on defines the shape of the study. The artist also said that in the mid-90s was very interested in the dematerialization of the art object and the consequences it had; He wanted to add a dimension of cause and effect to the phenomenological issue, introducing a learning space where he was trying to reconsider the rules by which the subject and the object continuously join each other. Sebastian suggested introducing a door that had to be left open behind a particular job, so that people could see how he was progressing. The three artists with the people taken from the outside, have created a strong relationship that maintained a healthy balance between form and content. Together, they explored many possibilities in art and since then the studio has taken shape and is fluid and constantly evolving.

The artist says that when thinking about a thing, prefer to discuss it with his colleagues to be able to have a more general and less subjective view. Eliasson also states that, when he takes people to work in archives, wants them to take the leadership of the latter, in order to communicate ideas and get excited by the

continuous issues related to its function and explore its potential pro-active. All of which, in order to be able to prioritize within the production of art.

The same applies to the organization of work, in fact, other people manage the planning of future projects and collect the necessary material. The first rule is the artistic development agenda. Everyone within the studio has to share and respect the fact that the boundaries between logistical, practical and artistic changes are soft and must always inform others in order to handle the job through this knowledge. The methodological principles into play during work are always changing; whenever something is realized, in fact, it is represented, with a new set of changes. Eliasson (2012) affirms that for him "(...) to communicate a work of art is to change the work of art" (p. 195); moreover he explains, that the study has a responsibility for a similar perception, though obviously not identical, to that of the museum.

The studio is not sitting in the world on a neutral platform with a neutral art history and a neutral art market. They are actually working in the highest capitalist system, however it is important to try to maintain a personal trajectory and a content that drives towards a better work. The author also talking about what we accomplish in the study, affirms:

"There is no significant difference between doing things on the outside and on the inside. Things are just as representational outside as they are real on the inside, but this doesn't mean the two are the same. To think of the artist's studio as somehow distancing itself or standing outside of society is a big mistake. [...] it's important for the studio to be demystified".

(Alex Coles, 2012, p. 196)

When he speaks of demystifying, it means that it should apply the quality of the study in the street, because if it can happen in the street, it can also happen in the studio and vice versa. Finally, the author talks about his relationship with the students, stating that often when speaking with them, he focuses on where the ideas of their work come out of, while in the study is more focused on where the ideas will go and through which language must exist. Eliasson finally concludes with his interest in the relationship between the study, the museum and the school; In fact, affirms that he would love schools that had the exhibition spaces, museums of space-study and studies both.

Next there are some images of the Olafur Eliasson's studio (from fig.7 to fig. 15) that help us to understand the extraordinary nature of his "living space."



Fig.8. Olafur Eliasson's studio



Fig.9. Olafur Eliasson's studio



Fig.10. Olafur Eliasson's studio



Fig.11. Olafur Eliasson's studio

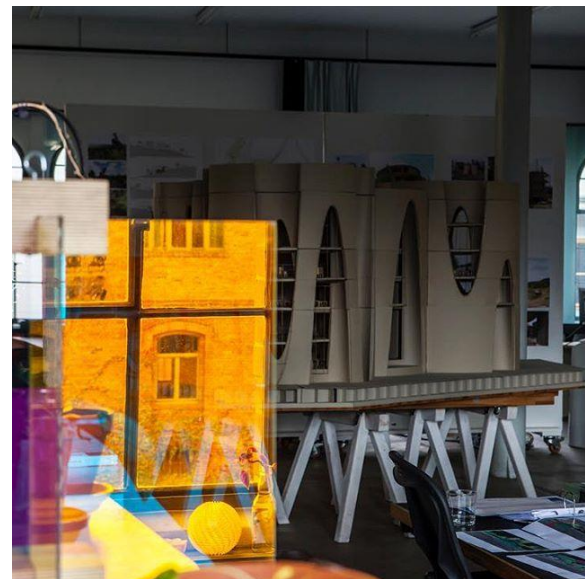


Fig.12. Olafur Eliasson's studio



Fig.13. Olafur Eliasson's studio



Fig.14. Olafur Eliasson's studio



Fig.15. Olafur Eliasson's studio



Fig.16. Olafur Eliasson's studio

3.1.2 Dexter Sinister:

Designers Stuart Bailey and David Reinfurt founded the library and publishing space "Dexter Sinister" for Dot Dot Dot Magazine at 38 Ludlow Street, New York, in 2006. This model combines a trading company with a workspace of the community and drop-in center, which is now shifting its focus to conservation.

The two designers in the interview with Alex Cole (2012), that took place in 2011, begin to talk about the Serving Library at Banff (from Fig.16 to Fig.22), stating

how this was intense and exhausting but at the same time great. Inside there are four wheel designers: Stuart Bailey, David Reinfurt, Angie Keefer and Robert Snowden that change every week according to a tool of the Photoshop toolbox. D. Reinfurt has a study / library on the Lower East Side of New York, while S. Bailey lives in Los Angeles, for this reason, the working environment of the two designers must constantly change given the distances, but both explained that most days Reinfurt works in Dexter Sinister space, using it as a studio.

This area is very specific in terms of its size and relationship with the road. During the past five years there, they explain that they have always used this space as an office / formal studio since the environment was semi-public, and therefore introduced different dynamics in comparison to the first space that Reinfurt rented when he followed his study O-R-G. The latter in fact, was a traditional ambient: there was an assistant, plus a cast of people who lived with him, for this, even though he identified it as a "normal" design studio, actually it was not.

The people, in this new studio, can wander in, look around and buy books. Dexter Sinister was founded in March 2012, after the failure of the project both were working on for Manifesta, which was not planned. Bailey was part of the cast that worked with Reinfurt on the O-R-G, when it ended; the two rented the basement of the Lower East Side for five years. Dexter Sinister is where both started working together on something concrete. The last two years of Serving Library have gradually been used for the collection of materials and to create the general idea. At the end of the rental contract, in the summer of 2011, Reinfurt and Bailey transformed the books in a library store.

The only real difference was (not) to open this space as the store once a week. The two designers also explain that even when one lived in New York and the other one in Los Angeles they were constantly at work and in direct correspondence. The overall Serving Library configuration is assembled incrementally. Only the last three installations that were made in Amsterdam, Geneva and New York have been developed such as seminars or workshops.

The structure began to be clear during its development. Cole also cites an interview that David did to the Walker Art Center, where they talked about the rules in the self-reflexive tendency that graphic design has gone through in the last

decade: M / M (Paris), and Abake Mehaven. The designer responds by saying that these collections were not interested in working as a conventional graphic design studios, but there was no alternative route or legitimate structure, so they should have invented itself. The common collective aspect to the dossier was something to do with the reason why each of the group members began to work with graphic design in the first place: not only as an interest in visual forms, but also for the sharing projects.

The idea of "transferability" is obviously relevant to the work being done, but it becomes frustrating when these trends are perceived as a new phenomenon. Bailey explains that while their work obviously encompasses writing, drawing, performance and publication, it is still very rooted in graphic design. For example, one of the projects of the two designers, called *The First / Last Newspaper* (2009) used a specific typesetting system, TeX, which was then assembled using paste-up. Both are a bit 'out-of-date' design techniques of the graphic that normally the two designers adapted for digging neo-productive purposes.

Another issue that is raised concerns the "pedagogy Design", already named by the two designers in the "Bulletins of the Serving Library" (2011), where Reinfurt explains that the project they are doing is beginning the process of development in an Alternative proposal, for a basic course, as an art school where you need to have a key course for the initial experience, at the point when the student does not have the certainty of what he wants to specialize in later. They consider everything productive to rethink and question the principles adopted by the Bauhaus, but this was only because the current one is completely different.

In addition, there are some doubts about what is actually the right idea to be explored in the classroom and what are the correct suggestions for the foundation of the course, however the two conclude in, not wanting to tap into the created model around the onion diagram Johannes Itten for the first design school, where he began experimenting with many disciplines from the center and then found a way to get to the command of one. This is only because they are looking for a kind of model more relevant to their needs and the needs of current society.

Following are some images of the Dexter Sinister's studio (from fig.16 to fig. 22) that help us to understand the peculiarity of the mentioned place.

A
NEW
SYMBOL
PROPOSED
& PROJECTED
INSIDE THIS SPACE
IS (LIKE EVERY LOGO)
ALL SURFACE: A BUBBLE
BLOWN AROUND NOTHING
INFLATED TO BURSTING POINT
BY THE LAZY ASSUMPTION THAT
WHAT WE LOOK LIKE IS WHO WE ARE
IN OTHER WORDS, "IDENTITY" = IDENTITY

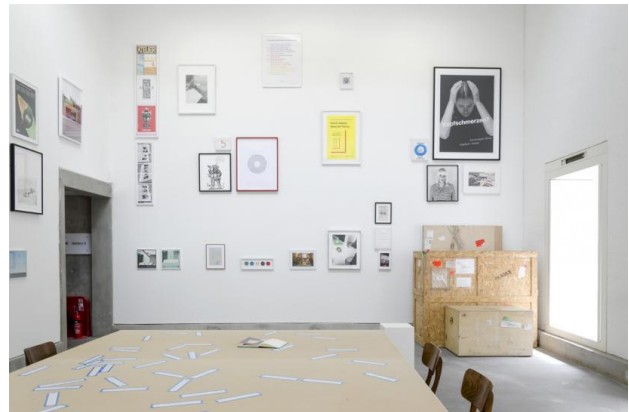


Fig.17. Dexter Sinister's studio

Fig.18. Dexter Sinister's studio



Fig.19. Dexter Sinister's studio



Fig.20. Dexter Sinister's studio



Fig.21. Dexter Sinister's studio



Fig.22. Dexter Sinister's studio



Fig.23. Dexter Sinister's studio

3.1.3 Alessandro Mendini:

Alessandro Mendini, was one of the renovators of Italian design from the late seventies, both as an intellectual and author of writing and as a prominent member of the group "Alchemy." Since then, his interest led him to work for numerous companies such as Alessi, Venini, Cartier, Swatch, Swarovski etc. Also celebrated is his furniture including the collection "Museum Market" of 1993 and "Poltrona di Proust" exposed in several permanent collections such as the three-year Design

Museum and the Museum of Arts of Catanzaro. He receives for his work as a designer many awards including two times the Compasso d'Oro in 1979 and 1981. He has directed many paramount architectural magazines such as *Domus* and *Casabella*. His work is the subject of museum exhibitions of articles and essays. For the value of his work was named "Chevalier des Arts et des Lettres" in France. He received the award from the Architectural League of New York, an honorary degree from the Politecnico di Milano and the European Prize for Architecture Awards in 2014. In 2000 he founded with his brother Francesco *Atelier Mendini*.

In the interview with Alex Cole (2012), which took place in Milan in March of 2011, Mendini begins to talk about the influence the policy of the 60's on his design thinking has had. He comments on how he had to divide his life into two parts: before and after Radical Design. Before Radical Design, in 1968, a group formed by him and other designers, worked in the office of Marcello Nizzoli in Milan, where they were brought forward some interesting projects of houses, certainly by the politics of the time. During this period, Mendini mentions that he came into contact with Germano Celant, who coined the term "Radical Design", and other artists associated with Arte Povera, such as Ettore Sottsass, Gaetano Pesce; and other groups such as Superstudio and Archizoom. In 1970 he directed *Casabella*, which soon became the official publication of the Radical Design movement where he spent the next five years. At that time he was also in contact with Italian theorists and historians such as Umberto Eco and Manfredo Tafuri, but also with others from abroad, such as Reyner Banham, Cedric Price and Archigram in London; Hans Hollein in Vienna; and Ant Farm and the magazine "Wet Dream" in the United States. After this cycle of influences and even dialogues with Alessandro Guerriero, he began his adventure in "Alchemy Studio", where the first publication was "Bahaus 1" in 1979. But before the "Alchemy studio foundation," he designed on his own for many years. One of the early work was "Little Monument for the Home" (1975), which the author describes stating:

"In many ways I was much more spiritual and romantic than many of the others involved in the Radical Design movement. I wanted to give the object an emotional life - taking it from birth to death. This is why I set fire to the chair in the performance".

(Cit. in Coles, 2012, p. 346)

An important aspect of the production of "Studio Alchimia" was treating the history of design as a vocabulary of signs and then through semiotics, which the author describes as a more anthropological way to create design: helped him to create the connection people-design and thus, became considered by designers as "an important communication tool in design" (p. 346).

Mellini also explains the rules of his office, claiming to have always created workgroups: since he was part of Nizzoli's Studio (1968-72) in the Atelier Mellini. "Workgroup" meaning the union between intellectuals and designers with whom he developed extensive cultural activities. His workgroups have always been relaxed, with colloquial relations without programmed times, based on the sense of responsibility of each individual. Moreover, these groups are always small and well suited for a direct discussion between all members, without any hierarchical distinction. People who Mellini chooses as collaborators in the study are divided into three categories: those who are good at solving creative problems, those that solve the technical ones and the good organizers; also, for him it is crucial that one establishes a good relationship between all members and everyone is working for a common goal.

Mellini also explains that the opportunity to open "Atelier Mellini" (from Fig.23 to Fig.27) with his brother Francesco, came with two large projects: the home for Alberto Alessi and the Groninger Museum. These two projects were designed with the help of "Atelier Alchimia." The choice of the word "Atelier" rather than studio / office is due to a propensity to crafts, stylistic attitude towards design, essential for him. The designer explains that it is essential that each member of the group has a specific talent; But there is always need for the help of specialists from the outside, especially for architecture and engineering firm works, however, any work rendering the aesthetic, the paintings and sketches is made in the Atelier. Another topic discussed was the "designart" with which Mellini has a direct connection, the designer says that it is a danger when it becomes the only activity of the designer. The career of the designer is not like a football player one, continues Mellini:

"A designer's life is long (...) and you must continually renew your activities and adapt to the present to remain relevant".

(Cit. in Coles, 2012, p. 349)

Mendini says that contemporary designer is very realistic, and concludes:

“My work is a mix of very different things. (...) There are numerous instruments that I must help coordinate together to make music. No single one of them is more important than the other, and in order to use them I need not necessarily be equally proficient in each one. (...) This is another way of saying that I'm what we Italians call *dilettantismo*”.

(Cit. in Coles, 2012, p. 350)

Afterwards there are some images of the Alessandro Mendini's studio (from fig.23 to fig. 27) that show this colorful Atelier and help us to understand how their spaces work.



Fig.24. Alessandro Mendini's Atelier



Fig.25. Alessandro Mendini's Atelier



Fig.26. Alessandro Mendini's Atelier



Fig.27. Alessandro Mendini's Atelier



Fig.28. Alessandro Mendini's Atelier

3.1.4 Raum: residências artísticas

An example of online studio is Raum: Residências Artísticas, that is an online platform that presents itself on its website as responsible for disseminating, educating and training in the arts, taking into consideration: publishing projects, museums, university research units, schools of visual arts and independent projects. The main areas of work are music and sound arts, visual arts, photography, design,

architecture and cinema. In addition, a partnership with external organizations is created that deal to trigger creative processes coming to the realization of projects specifically for the platform.



Fig. 29. Images of the project presentation raum artistic residences online Cachupa FactoryMediateca BCA, Mindelo, Cape Verde, in partnership with the Association Olho-de-Gente Miguel Rodrigues and Pedro dos Reis



Fig. 30. Raum e v-a Studio em Viena

3.2 Comparison

In conclusion, this wants to emphasize the efficiency of the four case studies in spite of the many differences in the organization of work and the working space, focusing on the fact that you do not need to share the same physical space in order to complete common tasks. In the first case, it is clear that the artist, under the circumstances in which he was, felt the need to create a place that is both working and living space. In the case of Dexter Sinister it is certainly worthy of careful study, meant as physical space and as headquarters, where both designers do not find themselves working together while pursuing joint projects as often. As for Mendini, the importance lies in the fact that he had to change many studios before being able to create the Atelier that meet all the needs and was able to provide a working space even for his collaborators. The last example is very interesting because there is an interaction between different artists, designers, photographers etc. In fact, Raum functions as a platform for the creation and dissemination of artistic investigation.

CHAPTER 4- DATA ANALYSIS AND COMPARISON

4.1 Data analysis 1: Olafur Eliasson

After a survey done on the Olafur Eliasson's studio, conducted through the analysis of his website, I tried to analyze the parameters of which we discussed previously. The first to be analyzed are the basic elements.

The brand name is Olafur Eliasson, the name of the artist, because it is his personal studio. As for the symbol, it doesn't exist, because it uses a single typographic logo representative of the name. There are two types of typography adopted, one for the logo and another one for the communications. After conducting a search to identify what were the fonts used for the logo, and not arriving to any feedback, it was assumed that it was designed specifically for the brand. The font of the logo is a font with serif, elegant and simple, bold and easy to read and very similar to the Glosa Headline font. The font used for the communication is Helvetica Neue, a sans serif font, round, geometric, contemporary and very effective in its simplicity. The colours used on the website are white and black. Neutral colors that do not interfere with the complexity of the colours that the artist uses in his works, which are bright and light colors arising from the interaction between surfaces and light. Subsequently, the complementary elements were analyzed.

The brand image is very simple and clear and it is manifested through forms such as photography, videos and performances, which express the work of Eliasson. In addition, the author has made several publications that reinforce the image of the studio. The sound is very impressive, which identifies the brand through its website: the artist is August Rosenbaum and the title of the song is Rhizome, a music with a growing interlayer. The term Rhizome indicates a portion of the subterranean stem of the plant from which various ramifications arise and "esprime una rappresentazione concettuale molto interessante: qualsiasi punto è connesso a ognuno degli altri attraverso un'espansione multidirezionale." (MAPS SHARING KNOWLEDGE, 2015). The brand personality is shown through installations, interventions, design objects and socially oriented projects that the studio developed in a multidisciplinary context. Hence, great sensibility is clearly at use, a deep knowledge of the physics and technology and the ability to thoroughly understand

the spirit of a place and a continued interest in people, who take part in his work not only as passive spectators, but also as actors.

4.2 Data analysis 2: Dexter Sinister

Through the analysis developed in Chapter 3 and the information encountered in Dexter Sinister's studio website, a search to identify the elements described above was conducted, and theorized by Fernando Oliveira (2014), which makes up the visual brand language component.

The name of the studio is Dexter Sinister, this term is used in heraldry, the art of describing the coats of arms of weapons and of the shields, in order to describe the method of union of two different arms of two houses and is therefore used as a metaphor of union of the two designers. The brand is identified through two symbols (fig. 32): A shield cut in half, used for Dexter Sinister brand and a book to identify the Serving Library, main project in which designers are involved. The fonts used within the site is Times New Roman, which is a serif font. As we can read on the web, this font is identified as a readable font and its particularity is to grow more in height than in width, because when it was created the aim was to be able to compose printing columns in the magazines without the annoying effect given by canals. The representative colors of the brand are white (symbol of the principle of the vital phase), black (symbol of the end of the vital phase) and red (symbol of vital energy). The first two are used in the layout of the site and the red for the symbol of the Serving Library.

The brand image is quite essential: the symbols are made only by lines, the site is bare and has a basic construction, this shows that they are not very focused in communication but they have as main interest their projects and workshops. Indeed, from a closer analysis of their work it is clear that the brand has a strong language based on the ethics of the Bauhaus school. Regarding to the sound, the brand does not have a specific one.

Since the brand name and its symbol is closely tied to a significant level, we can say that probably the fifth element is precisely the shield. The personality of the brand is perceived through the studio's personality, the projects that they develop and workshops that they organize, as well as their publications and statements. In this way it is clear that the studio is primarily concerned with the production process rather than the way in which the product appears in the final phase. As a result, the

elements product of the studio are intrinsic of meaning, because “it’s just about being considerate, thinking about what you’re doing, what makes sense” (Bailey cit. in Lovett, 2007, p. 52).

4.3 Data analysis 3: Alessandro Mendini

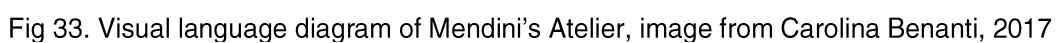
After a careful analysis through the study of the Atelier Mendini and its website, it was possible to analyze the visual language of the brand. The first things to be analyzed are always the basic elements, starting with the name: the choice of the word Atelier rather than Studio, is due to the tendency of the designer towards the crafts, which are considered essential for Mendini, as has been explained in the previous chapter. The symbol chosen by Alessandro and Francesco Mendini as a logo for their design studio is a snake because, as explained directly by Atelier through an exchange of mails with my undersigned, it represents a symbol of rapid movement. The typeface used within the website is Verdana, a sans-serif font highly readable for screens (Matthew Carter). The colors used instead, are three: yellow (symbol of sunlight, knowledge and energy), black (symbol of the end of the vital phase) and red (symbol of vital energy). But there is a different use of these colors because the color that reigns sovereign is yellow, as the background color, while the black and red are used for the typographic part.

The image and the shape of the brand is very simple, although they try to give a relevance to the colors, as already explained above, the website background color is yellow, color that represents the sun and the light life energy. If instead we move within the Atelier, we can see how everything is intrinsic color, from the floors to the walls. There isn't a brand identifier sound.

To understand the personality of the brand one just has to look at the homepage of the website, where you can read a short text written by Alessandro and Francesco Mendini on the upper part that explains its meaning. The brothers maintain that their work is a continuous system whose global image is in itself the subject of their work. Each project is presented as a fixed fragment in a mobile system and is constantly evolving, rather than ever being completed, then "il senso va cercato nella progressiva ipotesi utopica di raggiungere una sintesi impossibile." (Alessandro e Francesco Mendini, 2012)⁶. In addition, the site name is *Atelier*

⁶ <http://www.ateliermendini.it/>

Mellini – Una Utopia visiva, thus suggesting that the main purpose of the Studio, through its work, is to achieve a utopian perfection.



4.4 Data analysis 4: Raum residências artísticas

The last case under analysis through the visual language of his brand is Raum: Residências Artísticas. Already from the name you can perceive the purpose of the brand, which is to be an online platform that includes the residences of artists and structures related to creation and artistic programming. There is a symbol identifying the brand which consists of the simplified logo, which is followed by a colon. The logo is in fact typographic. The font used is Helvetica, which is the same used in the website and for the brand communication. The characteristics of this font are: its elegance combined with a high degree of neutrality and technicality, its simplicity and its readability. The colors used are white and black, neutral, to strengthen the visual language selected.

The image of the brand, as stated previously, is very essential and elegant, almost exclusively typographic, apart from some images that alternate in the home of the website, representative of each section. There is no brand identification sound.

Its personality, therefore, is very dynamic as it is the home of many artists, and because several projects are developed in it that embrace the most varied spheres of art.

VISUAL LANGUAGE

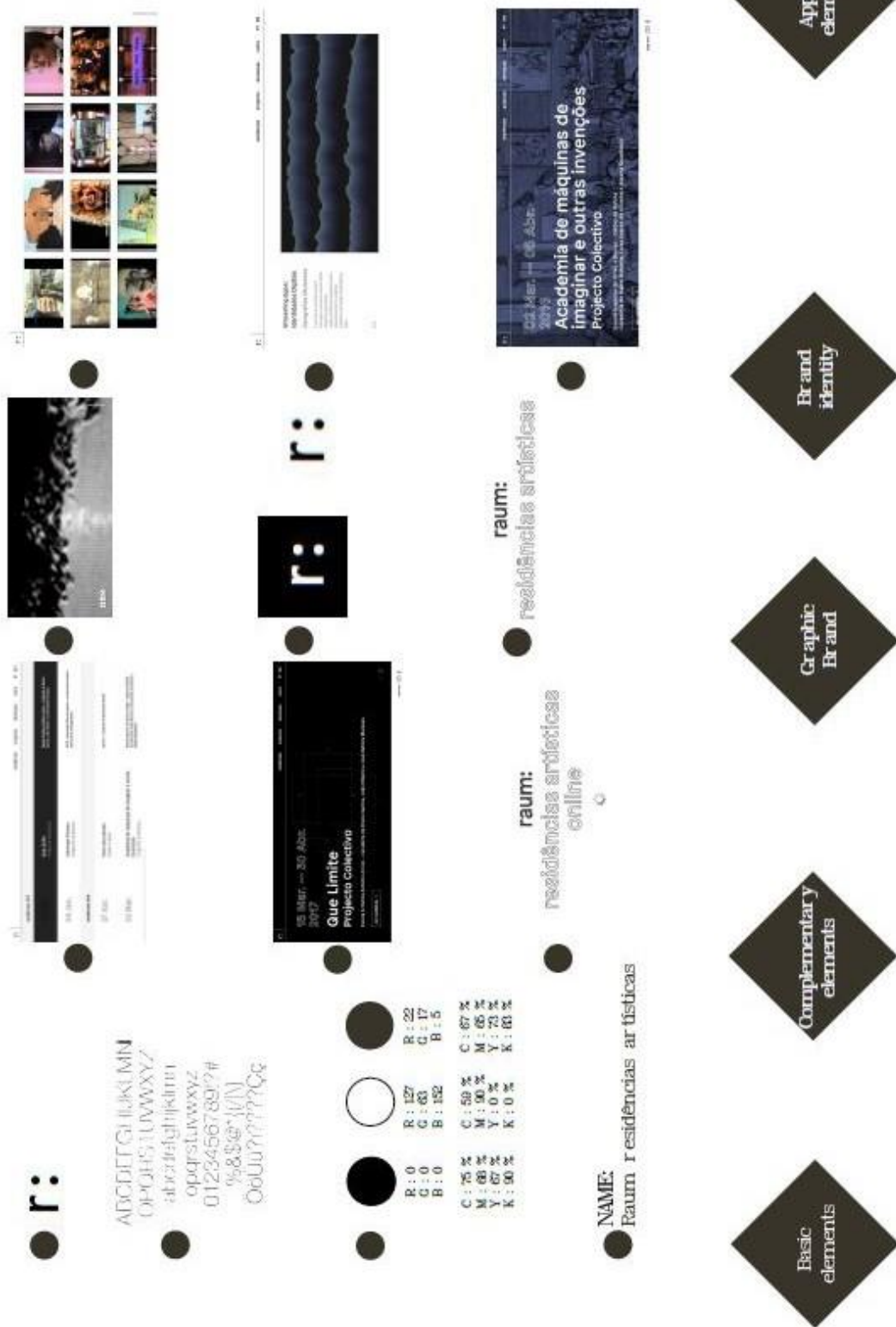


Fig 34. Visual language diagram of Raum residências artísticas, image from Carolina Benanti, 2017

4.5 Comparison

From the conducted analyzes, it is possible to draw some conclusions about how the brands are taken into account and how they communicate with the consumer and the outside environment.

In the case of Olafur Eliasson and Alessandro Mendini, the brand's name is their own name, even if in the designers case, there is the addition of the word "Atelier", intended to express the propensity to craft; while, in the case of Stuart Bailey and David Reinfurt, the name of the brand is intrinsically meaningful, since "Dexter Sinister", as previously mentioned, comes from heraldic science and it is a metaphor for the union of the two designers; In the latter case, "Raum residências artísticas" states the functionality of the brand through the name itself.

All brands have a symbol of identification in the studio, except in the case of Olafur Eliasson; In the case of Dexter Sinister, the brand is identified through two symbols, one that identifies the brand, the shield, and the other representing their main project "Serving Library", which resembles the form of a book.

The typographies used by all four brands are categorized among the simple and easily legible characters, all of them san-serif, except for Dexter Sinister.

All four brands use neutral colors, except for Mendini, where the predominant color is yellow, while for Dexter Sinister there is the addition of red color, but only for the parts that identify the design.

The brand image for every case is simple, essential and elegant.

The only website that has a sound reference is Olafur Eliasson's one, where the music chosen has a growing interplay and a very suggestive sound.

It is therefore possible to say that, the guidelines that define the brands communication, have been crossed by all four brands in a similar manner. Sometimes the strategies adopted are the same, as for instance when using an essential and simple image; On the other hand, as exemplified in the case of the colors chosen for Atelier Mendini, the individual deviates completely from the choices of the others.

Despite the fact that there are several common points in the analysis of individual elements that make up the visual language of the brand, it can be noticed

that the latter is completely different for each case. The imagery of Olafur Eliasson is focused on lights and installations, and is therefore mechanical; That of Atelier Mendini is less modern than the other cases and much more illustrative; in Dexter Sinister instead, it is more linear and essential instead, in fact also the representative symbols are composed only by lines and are monochromatic; Finally, Raum residências artísticas has a more modern and mechanical visual language than the other cases considered, probably as the newest.

CHAPTER 5- COMPONENT OF THE PROJECT

5.1 Process of the project

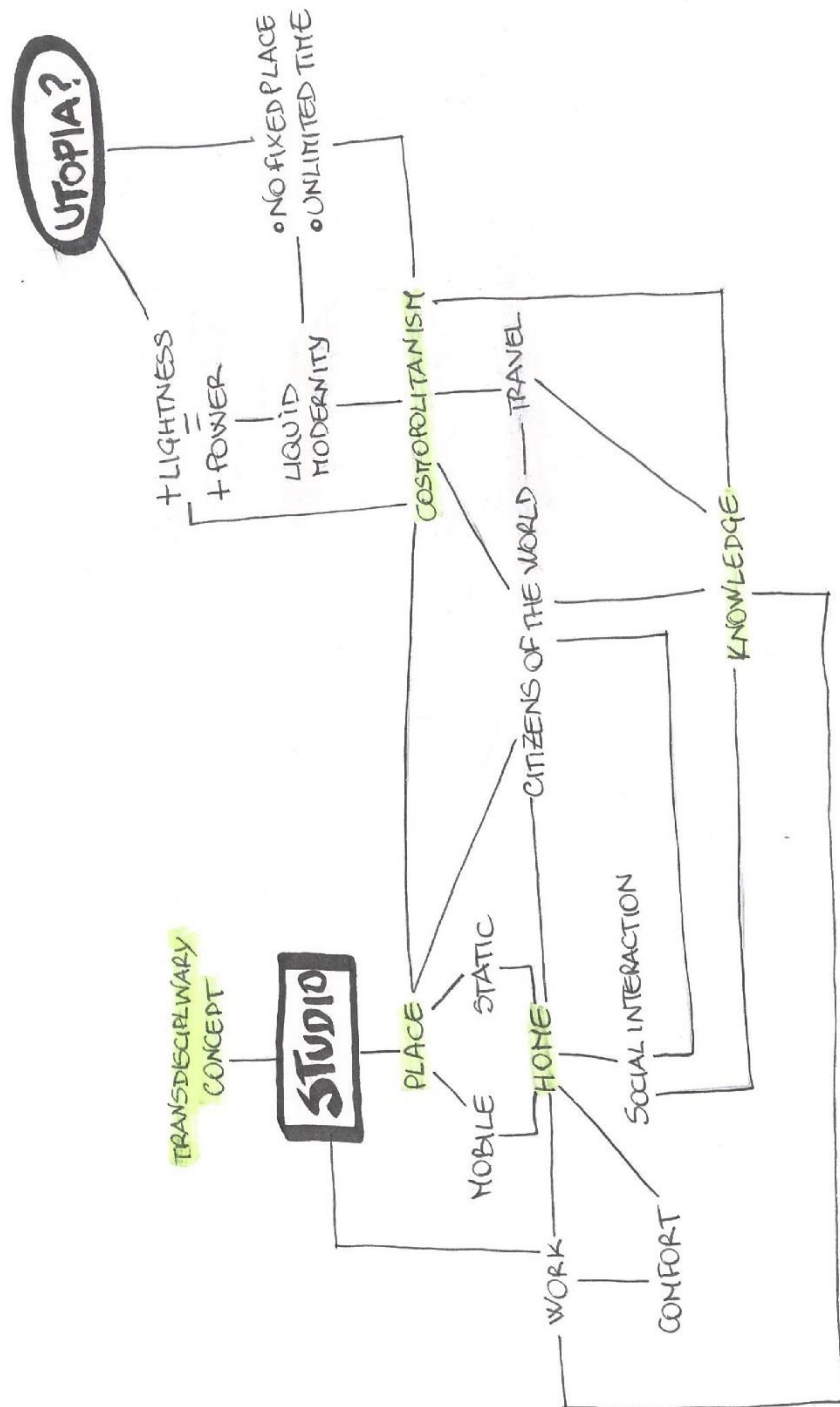


Fig.35. Brainstorming Concept, image from Carolina Benanti, 2017.

Research question:

In a fluid society where the definitions of space and time take on an ever more conceptual ground, leaving their material nature, how can the worker / freelancer deal with this new vision of the world?

Idea:

- _Literary research
- _The social media study
- _Research of Cloud concept and iCloud culture
- _Brand Identity study
- _Semiotics study

Concept Development:

- _Strategy Project
- _Development of the identity (Brand DNA)
- _Development of the graphic platform
- _Development of a cloud studio

Concept Implementation:

- _Application of concept in communication pieces
- _Development of intuitive layout of the website

5.2 Project development

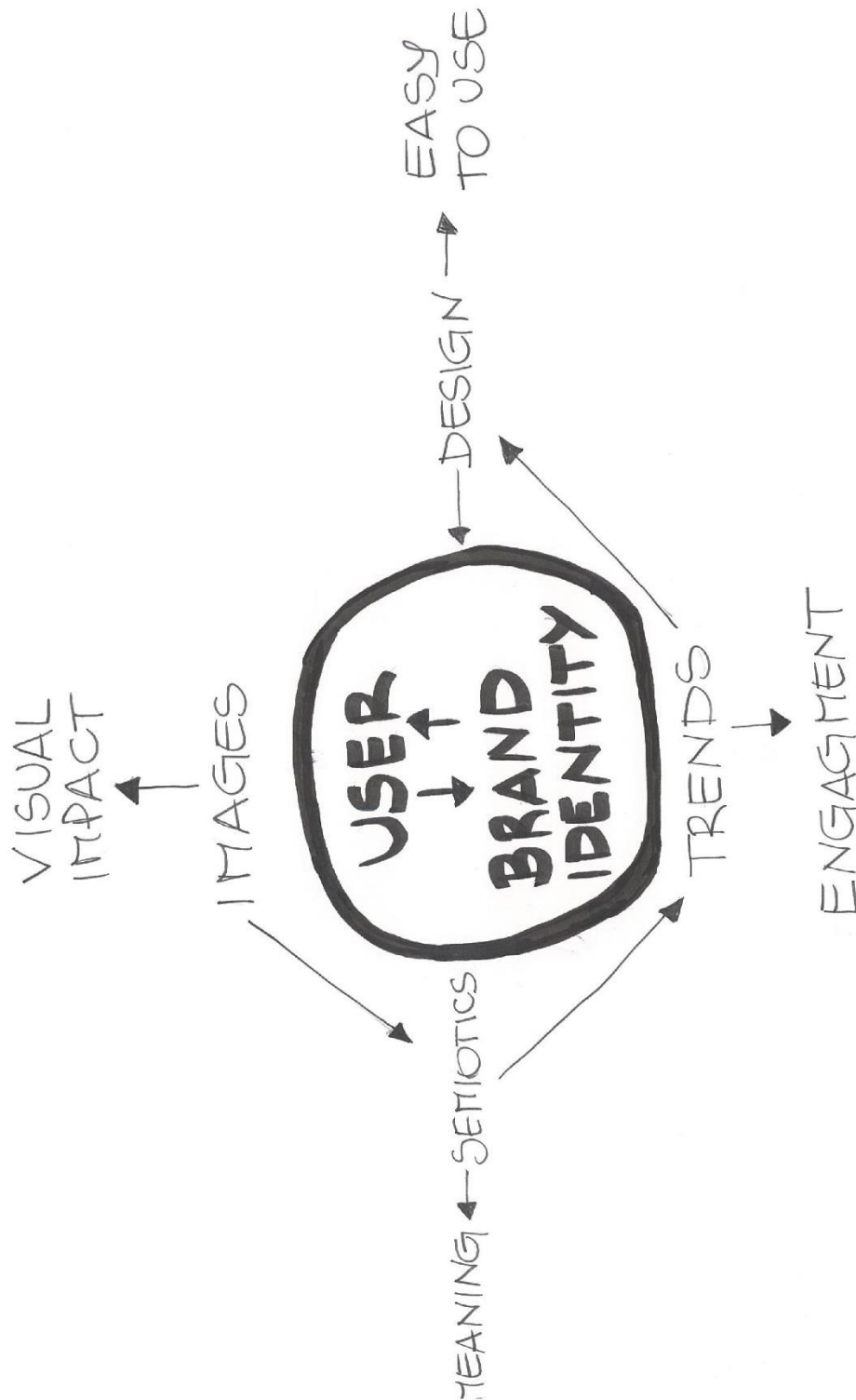


Fig.36. Project development, image from Carolina Benanti, 2017.

5.3 Concept of the project

Zen culture was chosen as a concept for the project. The Zen can be a source of inspiration for those people who are or are trying to start a journey to achieve their own serenity and happiness. After reading several essays on this subject it has been found that, according to this culture, what we think, believe and perceive determines the cellular structure of our body; for this reason, the great Zen teachers impart us to feel, think and believe in positivity, even when confronted with adversity, so to bring happiness and enthusiasm in everyday life. Additionally, it is important for the designer to be able to maintain a unique and personal identity, and the Zen approach stimulates natural awareness, fundamental to the realization of a good project.

“Zen è una parola giapponese che deriva dal sanscrito *dhyana* (*ch'an* in cinese) e significa <meditazione>. Zen è un viaggio di ricerca e uno stile di vita che, in sé e per sé, non appartiene a nessuna religione o tradizione. Riguarda lo sperimentare la vita nel momento presente e nel rimuovere le distinzioni dualistiche tra <io> e <tu>, tra <soggetto> e <oggetto>, tra le nostre attività quotidiane spirituali e ordinarie. Riguarda il vedere dentro, il vivere e l'esprimere in modo diretto la propria vera natura.”⁷

(Chris Prentiss, 2006, p. 19)

This philosophy also addresses the theme of the supreme body by identifying it in the Universe. The Universe does not make mistakes, for everything that happens, happens as it should. Man is suffering because he has a erroneous perception of difficulty, which has the ability to overestimate it and deceive him, failing to understand the benefit that can derive from a negative event:

“È il modo in cui si guardano le cose e in cui ci si relaziona ad esse a determinare la felicità o l'infelicità, non le cose in sé.”⁸

(Chris Prentiss, 2006, p. 46)

⁷ “Zen is a Japanese word derived from Sanskrit *dhyana* (*ch'an* in chinese) and means <meditation>. Zen is a journey of research and a lifestyle that, by itself, does not belong to any religion or tradition. It is about experiencing life in the present moment and removing the dualistic distinctions between <I> and <You>, between <subject> and <object>, between our daily spiritual and ordinary activities. It is about seeing inside, living and expressing your true nature directly.” (Traslation of Carolina Benanti)

⁸ “It's the way they look at things and relate to them to determine happiness or unhappiness, not things in themselves.” (Traslation of Carolina Benanti)

This concept, however, needs to be understood in its most significant essence: being human is the Universe itself, as a part of it. For this reason, a fundamental dogma in Zen culture concerns the truth, which is sought where man is, and nowhere else.

The Buddha states that the mind is the guiding principle, but the mind understood not as the real brain, but as that part of the human being that thinks and observes. The designer as a creator, has the task of following his own mind after observing the needs of those who will benefit from his projects, in order to create something that helps them to feel better.

Therefore, this philosophy will be applied to the design of the website, in order to ensure that the experience of using the platform from the user point of view is positive and can generate pleasant reactions both emotionally and physically. As a matter of fact, a preliminary study was conducted focusing on the choice of shapes and colors to pursue this goal.

5.4 Carolina Benanti Transdisciplinary Studio

In this section, the final product-service will be explained in general terms: the last destination of all the study conducted previously.

First of all, it is necessary to make a small premise on the Transdisciplinary concept, as defined on the web, which is a new intellectual and scientific approach that aims to fully understand the complexity of the present world, hence it is possible to link to the subject matter by the Polish sociologist Zygmunt Bauman (2002), who was the one who interpreted the chaos and disorientation around the world in his book *Liquid Modernity*, affirming him as a pioneer thinker of the thought on postmodernity.

In particular, it must dwell on his thinking about space and time. Technological innovation, which is already rooted in the 19th century, has made possible the existence of world communications networks. Internet and new digital technologies, are considered the cause and effect of globalization, creating a compression of space and time, which transforms the world from a complex unit to a structure that connects the political, economic and cultural immediately. This concept can be

enclosed in an idea of annulment, in fact, thanks to these new technologies it is possible to connect with distant places at different times in the immediate, "canceling" these two factors once considered immutable:

"Il tempo è diventato una funzione di potenzialità meccaniche, di qualcosa, cioè, che gli uomini poterono inventare, costruire, possedere, usare e controllare, e non più di capacità umane inevitabilmente limitate [...]. Allo stesso modo, il tempo è diventato un fattore indipendente dalle inerti e immutabili dimensioni delle masse terrestri o acquatiche. Il tempo venne a differenziarsi dallo spazio perché, diversamente da questo, poté essere cambiato e manipolato." (Zygmunt Bauman, 2002, p. 125) ⁹

This analysis of the present society is linked to the project in question, as within the website there will be an area called "Client Room" in which clients and collaborators will have the opportunity to contact the undersigned instantly, sharing ideas and projects, regardless of time and space, through a "chat" area and a "profile" area dedicated to the collaborator's data entry.

Another area of the online platform that will be present is the "Project Room", which will choose a theme to be developed, which will change twice a year. Inside this area, there will be a moodboard representative of the subject in question, and an "artist archive" dedicated to the artist who will develop the topic in the residence.

These two areas of which has been discussed previously, are considered as elements that confirm the thesis treated by the transdisciplinary study, because offer the chance to get in touch with issues and people outside the Studio, through an easy and instant communication.

The identification element of the brand and of the service offered, is the logo, which will always be present within the website, and will also have the distinction of being the icon that will take the user to the Homepage, in the event that the latter is visiting other web site screens, and page refresh, if the user is inside the Homepage; its composition and its concept will be further processed.

Another element within the project will be a musical base, properly mixed and mastered, with the intent to perform its function: make the user enter a state of well-

⁹ "Time has become a feature of mechanical potentials, something that men could invent, build, possess, use, and control, and no more than inevitably limited human capacities [...]. Likewise, time has become a factor independent of the inert and immutable dimensions of ground or water masses. Time became different from space because, unlike that, it could be changed and manipulated." (Translation of Carolina Benanti)

being during the period that is employed to visit the website. This component will also be analyzed later in this chapter.

The two screens that are used to know the experiences, the projects and the work done by the undersigned are: the "About me" area, where internally the work experience and the work skills of the undersigned will be listed, and the "Archive", where all the projects carried out will be divided into four fields (product design, graphic design, photography and product art).

5.4.1 Website composition

Before planning the layout of the website, an analysis was conducted to understand from such screens were to be made up.

The first screen, and the most significant one of the website, as the first to appear and then to identify the graphic brand, is the "Homepage". This will be structured through project photographs of the undersigned that will be possible to change with an arrow, and a bar where the brand logo, music command, icon to change the language of the website (English or Italian) and the representative elements of the following screen, which will be accessible via a click: the "Project room", the "Archive", the "Client login" and "About me".

Within the "Project Room" you will be able to see the theme chosen during the time you are visiting the site and there will be two link icons for the next two screens that can be visited, namely the "Artist archive" and the "Moodboard" of the reference theme.

In the "Archive" screen there will be four areas where you can access to see projects of "Product design", of "Graphic design", of "Photography" and of "Product art".

In the "client login" area there will be two compartments: the "profile" and the "chat". Within the "Profile", the customer will be able to enter his / her data; In the "Chat" area, you will be able to contact the undersigned and attach files in order to share projects and ideas.

Finally, the "About me" screen, where there will be a description of the undersigned and the graphic portfolio attached, with work experience.

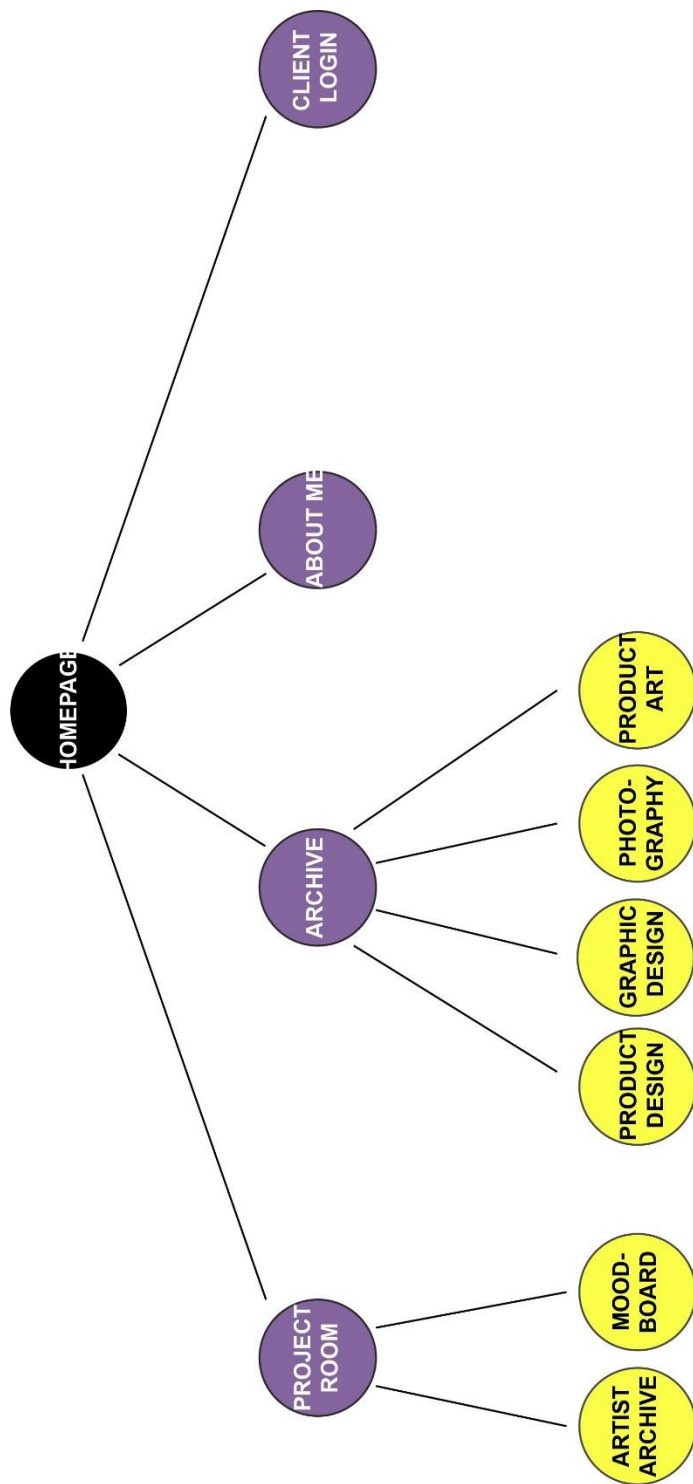


Fig.37. Infoarchitecture, image from Carolina Benanti, 2017.

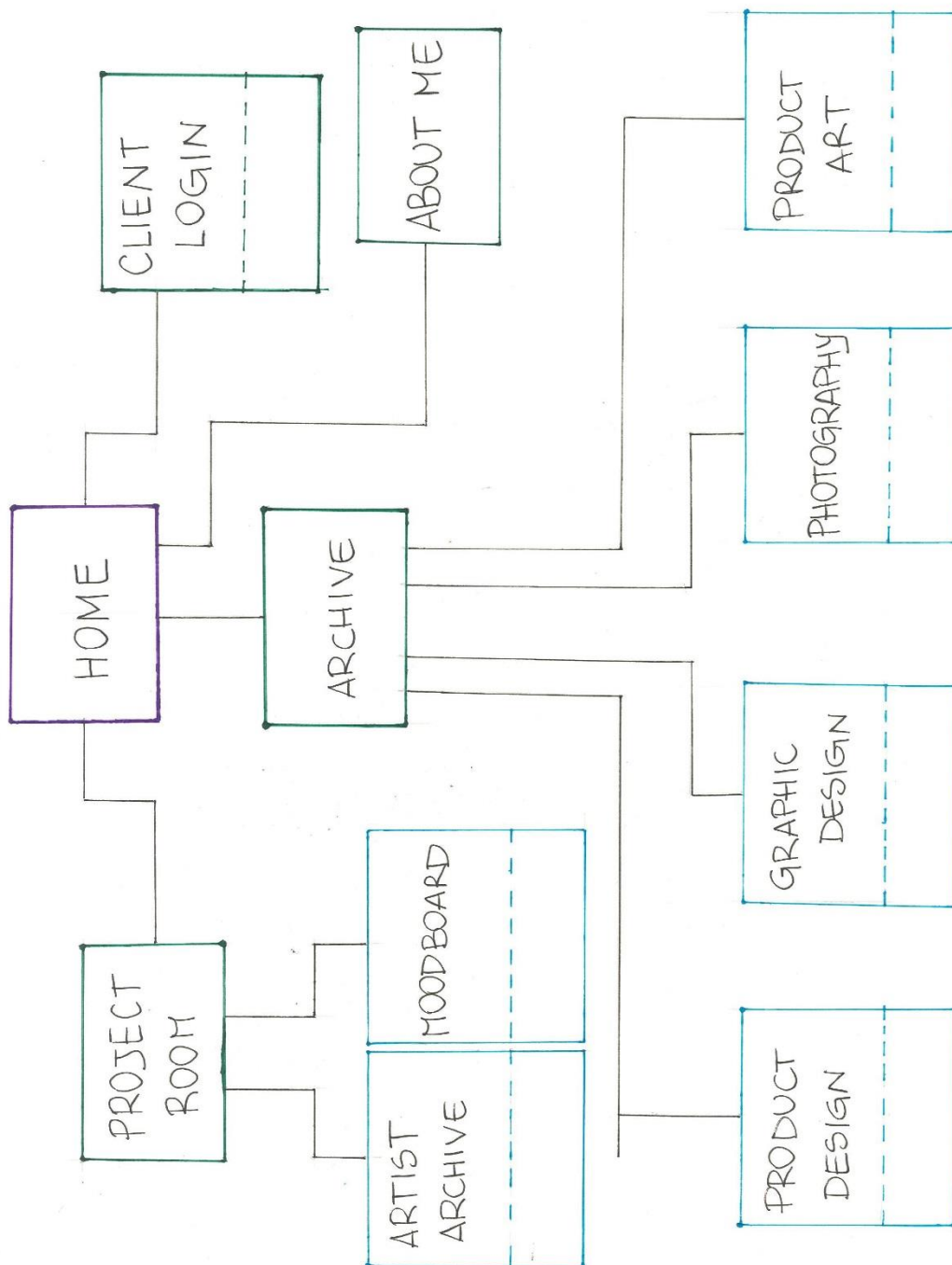


Fig.38. Hand sketch of website composition, image from Carolina Benanti, 2017.

5.4.2 Graphic brand:

For the logo to fully identify the design of its graphic brand, a representation was selected through a monogram: C B.

The choice to call the platform with the proper name of the undersigned is due to the analysis of case studies that were preceded, which shows that studies of one person are called by the name of the latter. This is because by using a personally-named name as a brand name, you are able to create a more emotional relationship with the customer and through the use of the monogram as a logo, the user is more trusted by the user brand. In addition, Gabriella D'amato (2007) states that choosing the name of the designer as a brand name contributes to the company's success as the world of creativity and artistic extravaganza is linked to that of productive reality.

Inside the graphic brand there is also the addition of a typographical element, that is the writing "Transdisciplinary Studio", for the immediate identification of the type of Studio to which it refers.

So preliminary sketches were made to understand the type of typography to be used, the cap-and-lower case and the final graphic composition.

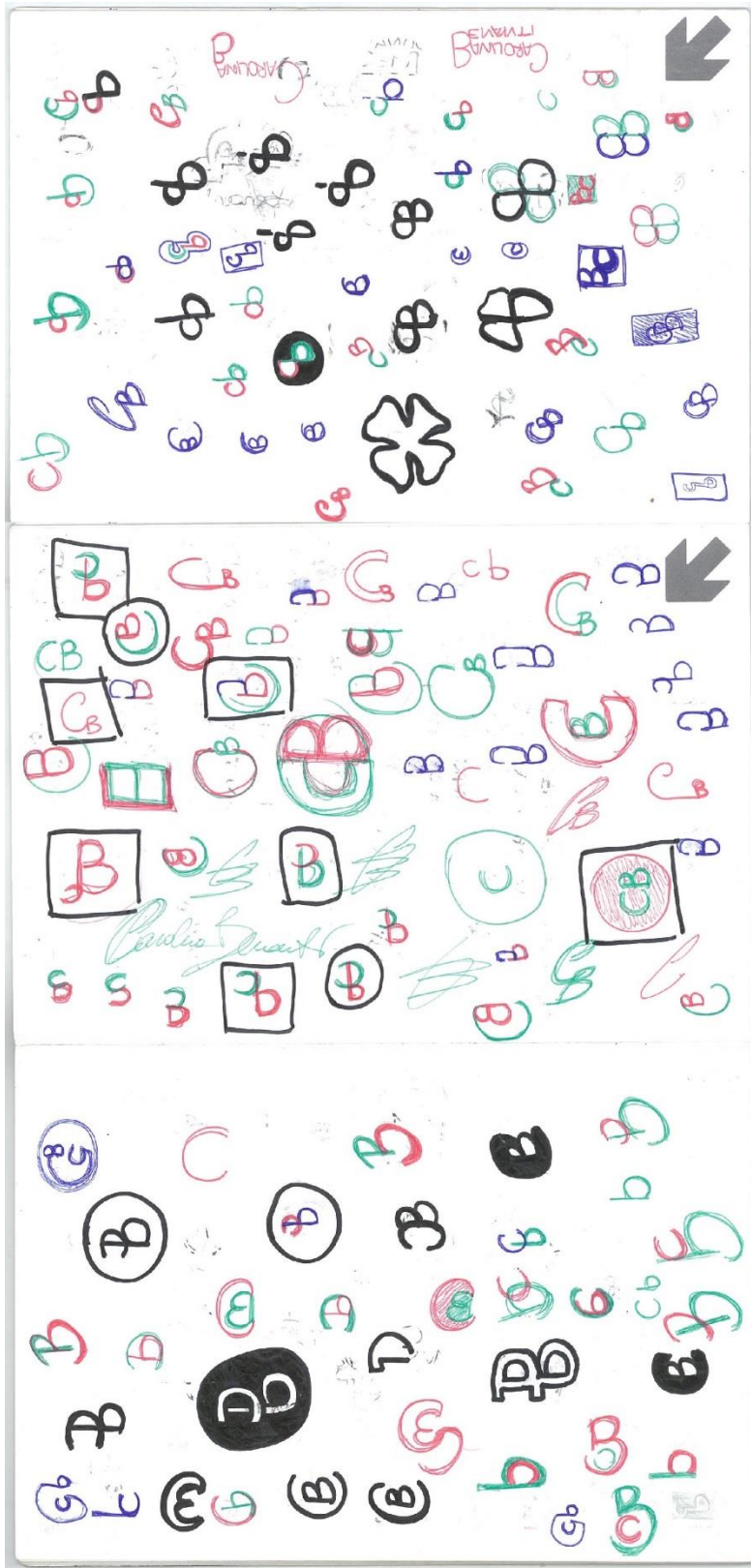


Fig.39. Hand sketches of the logo 1, image from Carolina Benanti, 2017.

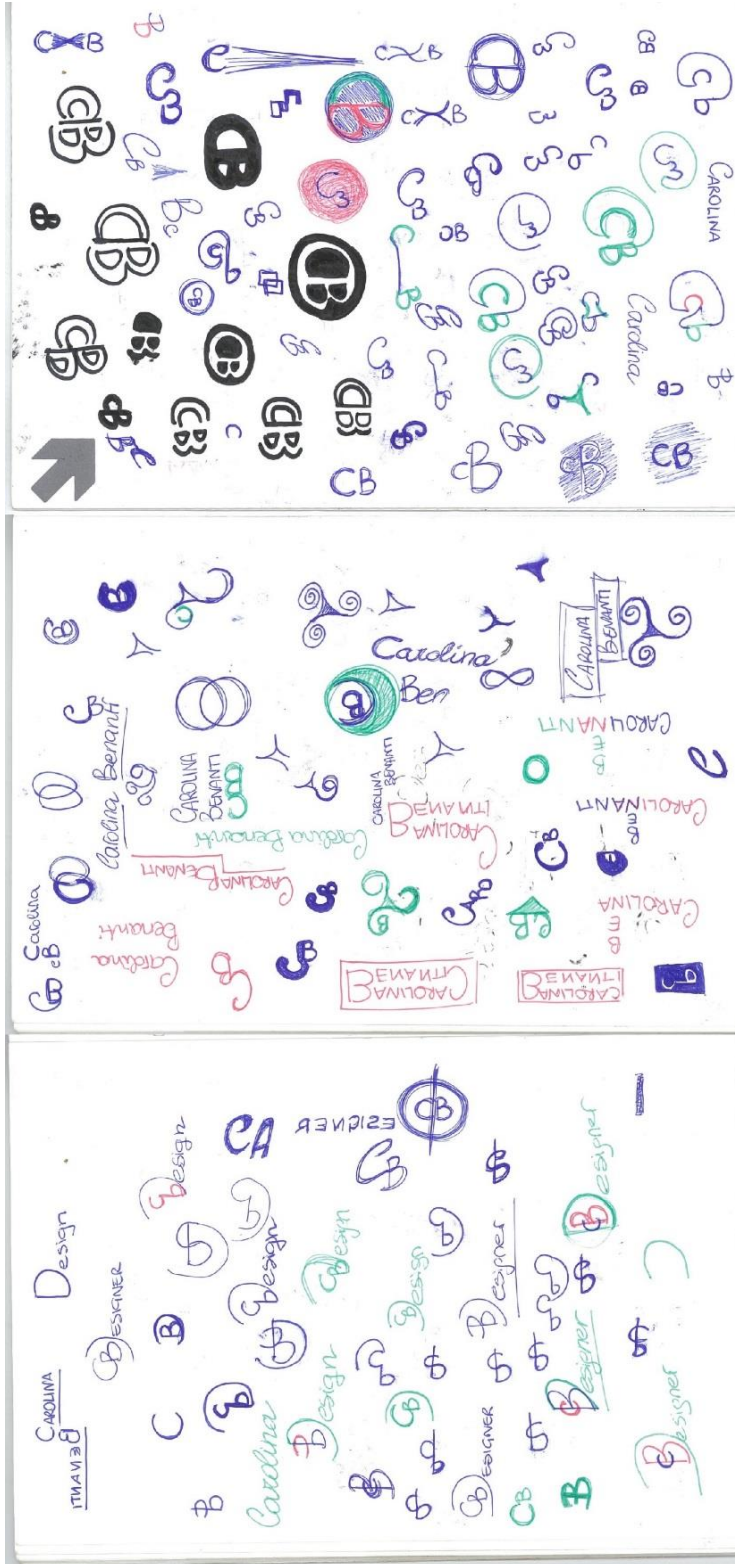


Fig.40. Hand sketches of the logo 2, image from Carolina Benanti, 2017.

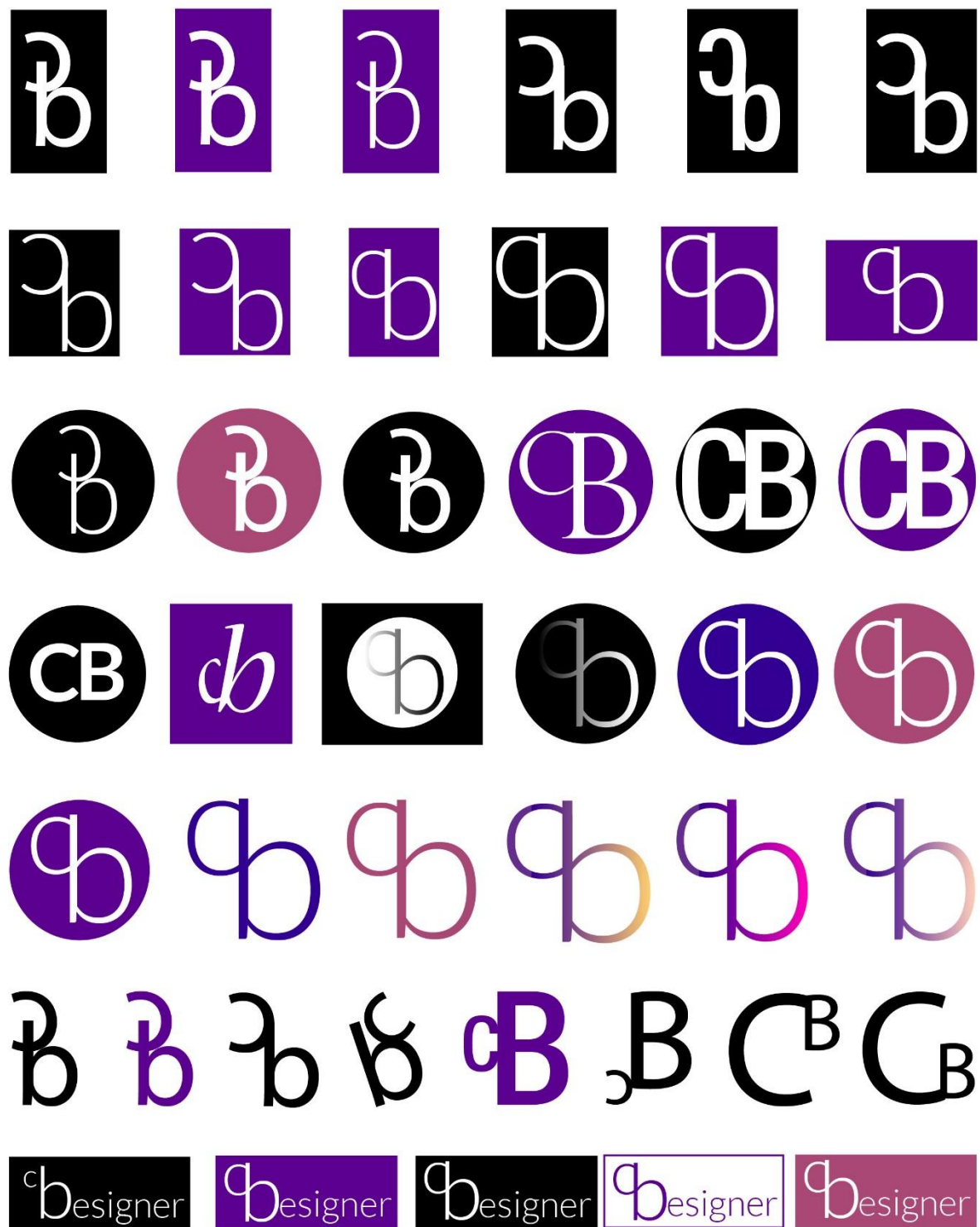


Fig.41. Digital sketches of the logo, image from Carolina Benanti, 2017.

After conducting these studies, the typographic character chosen is the Brown Std Regular, that is a sans-serif geometric character designed by the designer Aurèle Sack and released by the Swiss foundry Lineto. As can be seen through some research on the web, Brown is a grotesque classic, text-sized, distinct from its semi-condensed proportions and exceptional clarity in some high resolution media such as offset printing, obtained from micro-detailing. At display size, the detail provides the forms otherwise harsh of neo-grotesque with a subtle richness of visual interest.

The choice of this font is due to its exceptional technical result, its graphic impact, but also its connection to Zen culture, inevitable due to its geometric conformation. It was chosen to use uppercase letters because the use of the tiny ones was too far apart from the idea of the graphic representation of a monogram. In drawing designs it was noted that the circle could be a representative element of brand identity. The reason for choosing is that the circle is a symbol of union as:

“no centro do circulo todos os raios coexistem numa única unidade , (..), unitariamente unificadas uma em relação às outras e todas juntas em relação ao princípio unico do qual todas elas procedem”¹⁰

(Alain Gheerbrant , Jacques Chevalier, 1982, p. 202)

Moreover, since according to zen culture (the focal point of the brand), the well-being of the individual is given by the balance between the heart intended in the physical term and the mind intentionally in the spiritual term, the circle has been divided into two equal parts that are Symbolize these two entities:

“Non è assolutamente fuori luogo guardare il corpo come parte integrante del cervello. Questo può essere un concetto nuovo e sorprendente, ma non dovete rifiutarlo. Oggi, molti scienziati ritengono che l'uomo, in realtà, sia una <mente-corpo>.”¹¹

(Chris Prentiss, 2006, p. 58)

Next, the two halves were colored in such a way that they could represent everything: purple was used because it is the color that represents and influences the emotional side of the individual more, and the left half is chosen, as the 'Left

¹⁰ "In the center of the circle all rays coexist in a single unit, (...), unitarily unified with respect to each other and all together in relation to the one principle from which all of them proceed" (Translation of Carolina Benanti)

¹¹ "It's definitely out of place to look at the body as an integral part of the brain. This can be a new and surprising concept, but you do not have to refuse it. Today, many scientists believe that man is, in fact, a "mind-body". " (Translation of Carolina Benanti)

brain hemisphere is the one that manages the creativity of the human being; And yellow because it is a color that represents and influences more on the physical side of the individual, and has been placed right because the right hemisphere of the brain is the one that handles the technical-practical side.

In addition, the colors have undergone a reduction in opacity (as shown in Fig.41) and the two halves have been rotated to emphasize their meeting points so as to represent the symbolic value of the circle more.

The typographic font chosen for the typographical element "Transdisciplinary Studio" is the Brown Std Regular Reclining. The peculiarity of this style is its inclination, which is directed in the opposite direction to all other fonts. This feature strengthens the meaning of the word "Transdisciplinary": as Transdisciplinary is a new intellectual, cultural and operational approach to building a better reality, and therefore a new, revolutionary way of thinking, even this font in its conformation, represents an innovation at the structural level.

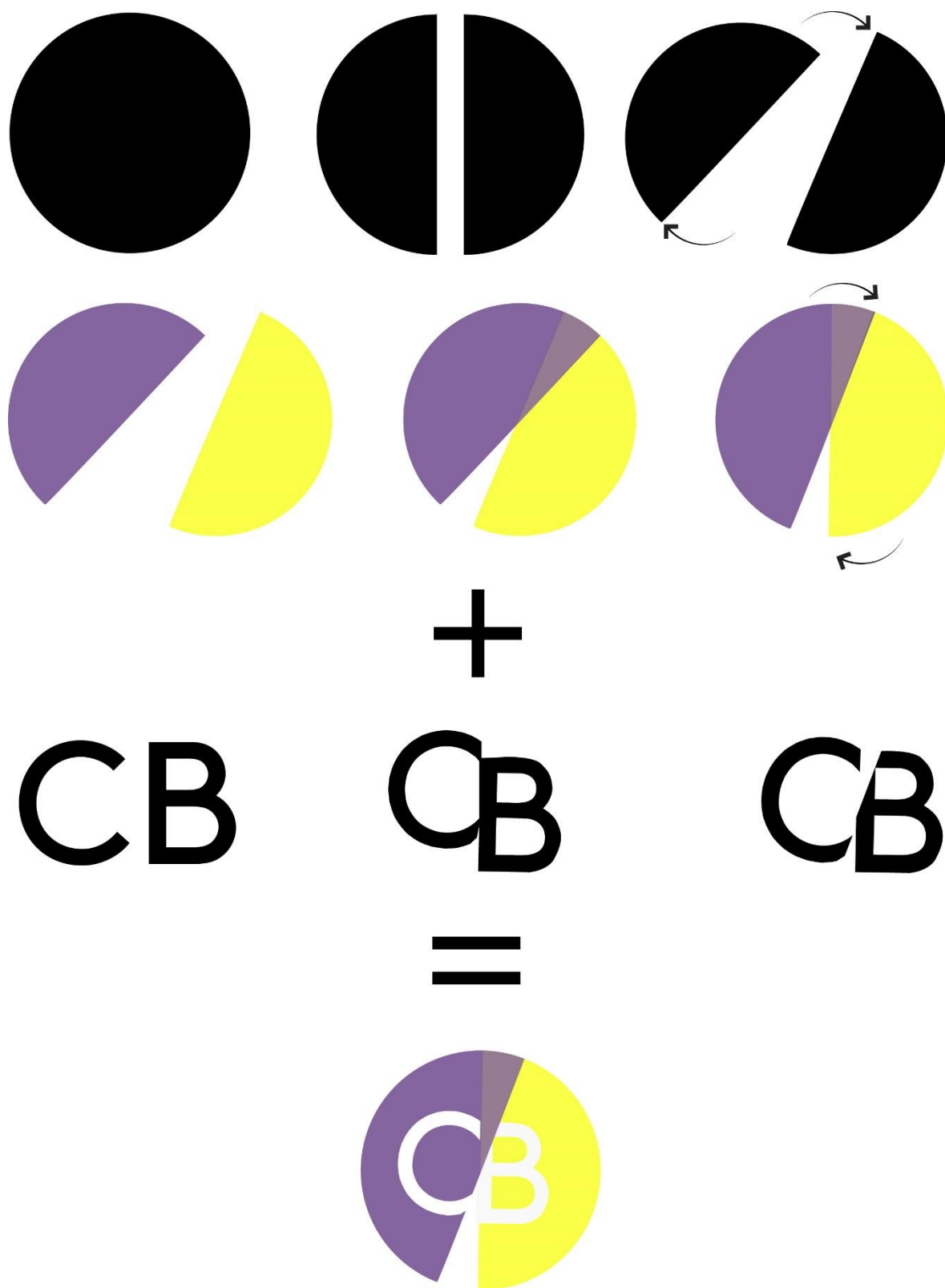


Fig.42. Construction of the logo 1, image from Carolina Benanti, 2017.

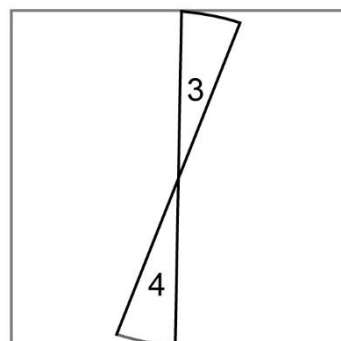
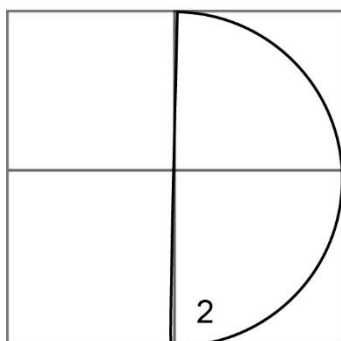
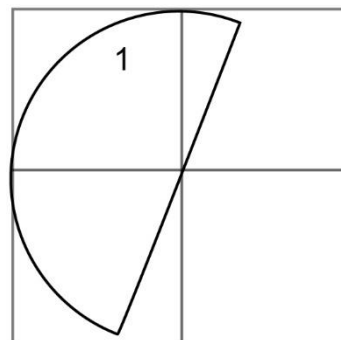
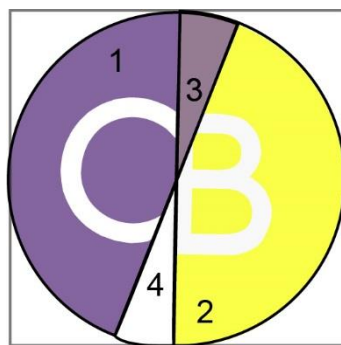
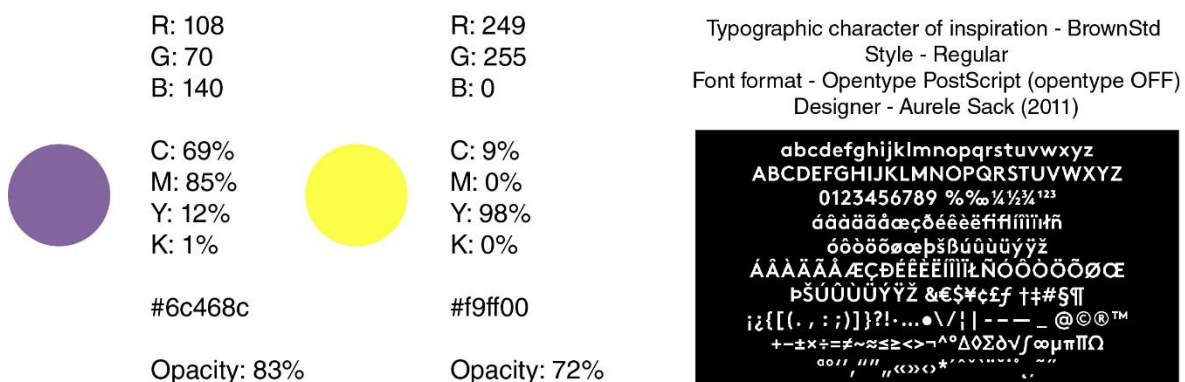


Fig.43. Construction of the logo 2, image from Carolina Benanti, 2017.



98



+ Transdisciplinary Studio

Font family - BrownStd
Style - Regular Reclining
Font format - OpenType PostScript (opentype OFF)
Designer - Aurele Sack (2011)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 - _
? , . ; : > < / ! " @ £ \$ % & * @ # ¢ ° § = ^ () []



Transdisciplinary Studio



Transdisciplinary Studio



Transdisciplinary Studio



Transdisciplinary Studio

Fig.45. Graphic brand: monogram + typography, image from Carolina Benanti, 2017.

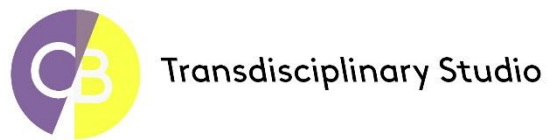


Fig.46. Graphic brand, size range 1, image from Carolina Benanti, 2017.



Fig.47. Graphic brand, size range 2, image from Carolina Benanti, 2017.

5.4.3 Music and loop concept

To introduce a musical composition within the website, which was repeated indefinitely was chosen.

Before deciding which music to enter, the concept of loop was studied, making a music excursus to try to understand its roots.

The first to deal with the subject in question was Wilhelm Richard Wagner (1813-1883), German composer, poet, librettist, theatrical director, conductor and orchestra conductor, combining the expression "absolute music" in 1846, during the religious holidays of Palm Sunday, when he wrote a screening program that followed the IV movement of the *IXth Symphony* by Beethoven, accompanied by the words of the *Hymn of the joy* by Schiller.

According to the composer, music in itself has no expressive and aesthetic autonomy, therefore it must be fertilized by poetry (and vice versa). Therefore, the art of sounds must adapt to the poetic drama, renouncing pre-established forms, abolishing any closed form (air, final, etc.) and inventing a continuous melody, which flows intermittently from the orchestra to the stage or vice versa.

The term "absolute music" derives from the Latin "absolutus", and its literary meaning is "free" from the relationship with another dimension or art, but it can also be associated with the Hegelian meaning of "transcendent."

This concept of music is linked to transdisciplinarity, to the timeless question and to Zen culture. Indeed, as Maurizio Brandolini (2013) states, if someone thinks about the geometric shape of the circle, this has a peculiarity: it is a closed figure, in which all the points that make it have the same "importance" on the circumference. If you imagine a dot spinning over this circle without stopping, this is the "loop". The "loop" is thus defined as a closed event, where there is neither a beginning nor an end, but where any point in it can be considered the principle or the conclusion. The loop, such as the circle, not having an output, it can only be broken by an external event which interrupts the infinite loop.

The concept of cyclicity can be considered as a metaphor of life itself, in fact, if one analyzes the essence of the Universe, it is constantly subjected to cycles that

are repeated: the succession of day and night, the rotation of the Earth, the heartbeat etc.

After this analysis, a collaboration with an electronic music composer was requested, Antonio Viscardi, "Shifu" in art, who, after a comparison with the undersigned, has mixed and burned four tracks, assembling them through samples, and through a device able to store sounds in WAV format, in a digital memory. The tracks used were: Hiroshi Yoshimura - Feet / AIR records inc / AIR 001, Akufen - 001 - Architextures 1.2.3 / Hautech rec 003, Hiroshi Yoshimura - Sheep / AIR records inc / AIR 001 and Loscil - Steam / Kranky – KRANK096.

The result was the creation of a symphony that resumed Japanese ambient music mixed with contemporary electronics. It was therefore chosen a name that enclose the essence of its meaning: "Walk in a dreamscape".

5.4.4 Layout

This paragraph will be devoted to the layout of the website, will include all the screens mentioned earlier in this chapter.

However, it is important to make a small introduction to the font that will be used: the Arial.

It has been chosen to apply this font to the website, since, as it can be read on the internet, it is considered a neutral and easily legible character by the printers. Arial, in fact, is a neo-grotesque, sans-serif font, similar to the Helvetica in the proportions and in the "weight", created primarily with the purpose of having more readability on the screen in the various resolutions, compared with its similar. All this was possible because, its inventors, Robin Nicholas and Patricia Saunders, have made small changes in the shape of individual characters and in the spaces between characters themselves, designing as well, a font with a modern design, in which the general treatment of the curves is softer and fuller than most sans serif characters, with the cut ends on the diagonal, to give the font a less "mechanical" appearance.

After conducting a web search, a fluidly grid was chosen for the web site design. The choice of using a fluid layout was adopted since the latter is a layout made in percentages and not in pixels, which makes it more malleable because it fits in percentage to the resolution of the video that displays it.

There will always be the same layout, except that, it will develop in some screens horizontally, while in other vertically. In those where it will grow vertically, the name of the area you are viewing will be present, and a scroll bar to the right to see the rest of the page will also be created.

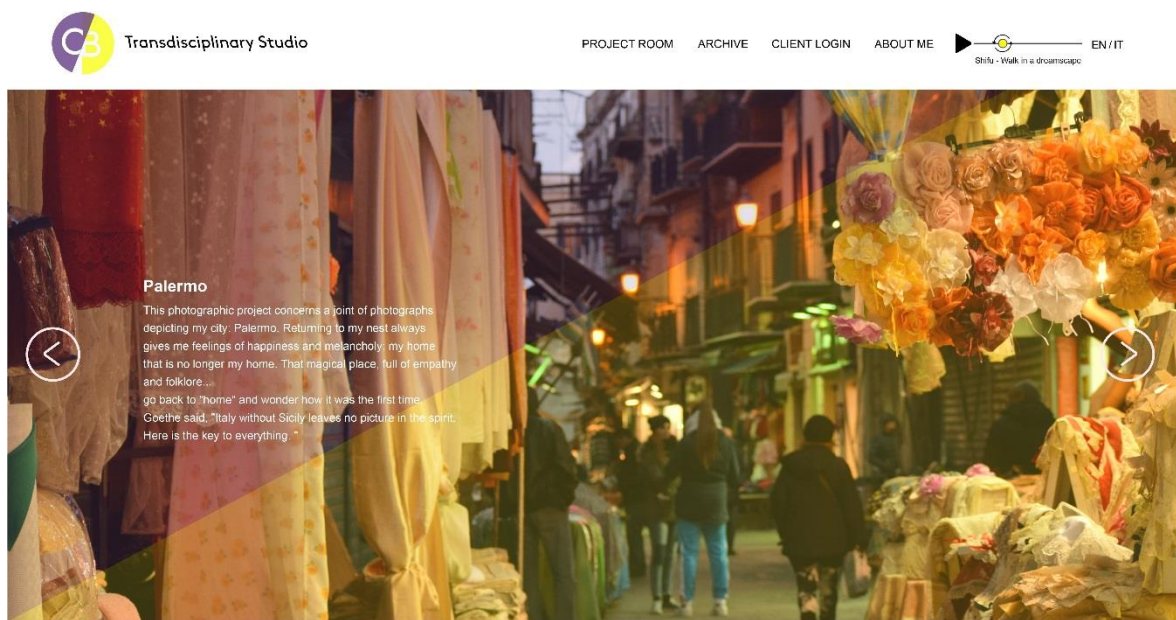


Fig.48. Homepage, image from Carolina Benanti, 2017.

Fig. 48 shows the first screen of the website: the Homepage. Analyzing its graphic composition, you can notice that there is a white bar at the top, where there are several elements inside. Looking to the left is the graphic brand in question, while moving to the right you can see the representative elements of the areas that will be accessible later through a click: the "Project room", the "Archive", the "Client login" And "About me". Also, there is the command of the music and the icon to change the language on the site (English or Italian). Looking down instead, you can see how the rest of the screen has a purple and yellow background (representative colors of the brand) and is occupied by a photograph of a designer's project, with its description; Also, you can change the image and see other photos of other projects.

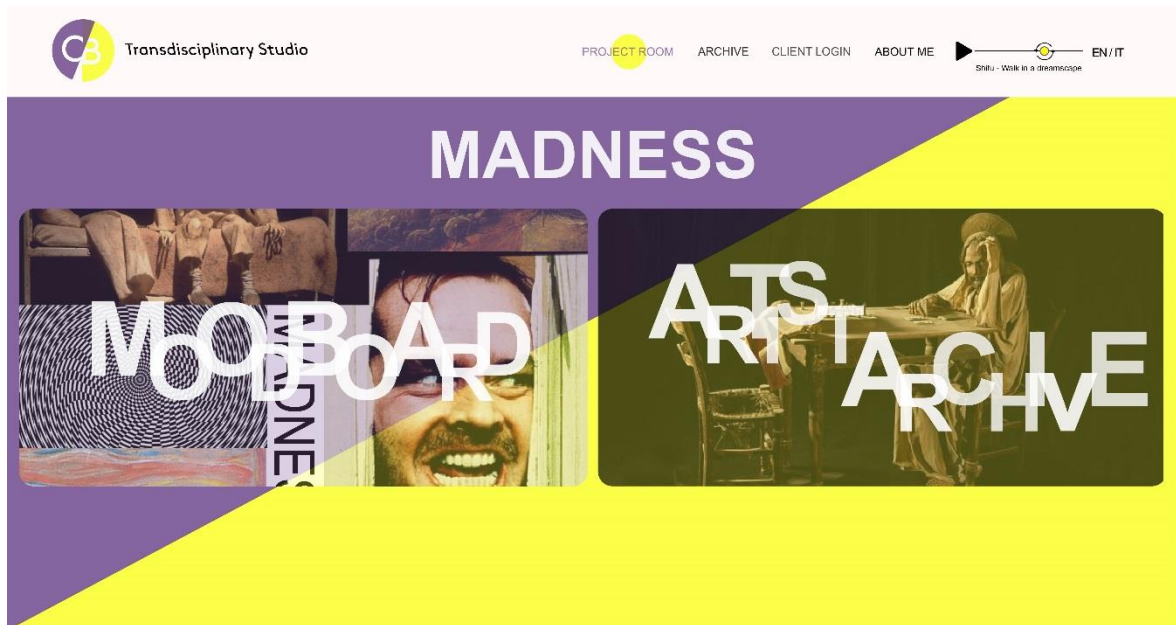


Fig.49. Project Room, image from Carolina Benanti, 2017.

Fig. 49 is the "Project Room". In this area you can identify the theme chosen by the undersigned, mentioned in the previous paragraphs, and you can also access to the "Moodboard" screen (representing the subject in question) and the to "Artist Archive" screen.



Fig.50. Artist Archive, image from Carolina Benanti, 2017.

The "Artist Archive" screen (Fig.50) is developed vertically, and inside it you can view the archive of the artist in the residence. Additionally, there is an add-on to the right, present on all vertical screens, that is, a script, which in this case is "Artist Archive".



Fig.51. Artist Archive – Bill Evans, image from Carolina Benanti, 2017.

Fig.51 shows one of the works found in the archive of the artist. You can see how, when you click on one of the works, a black rectangle opens in the screen, where there is a photograph of the work on the left, and a description of it on the right. The layout of this screen also develops vertically.

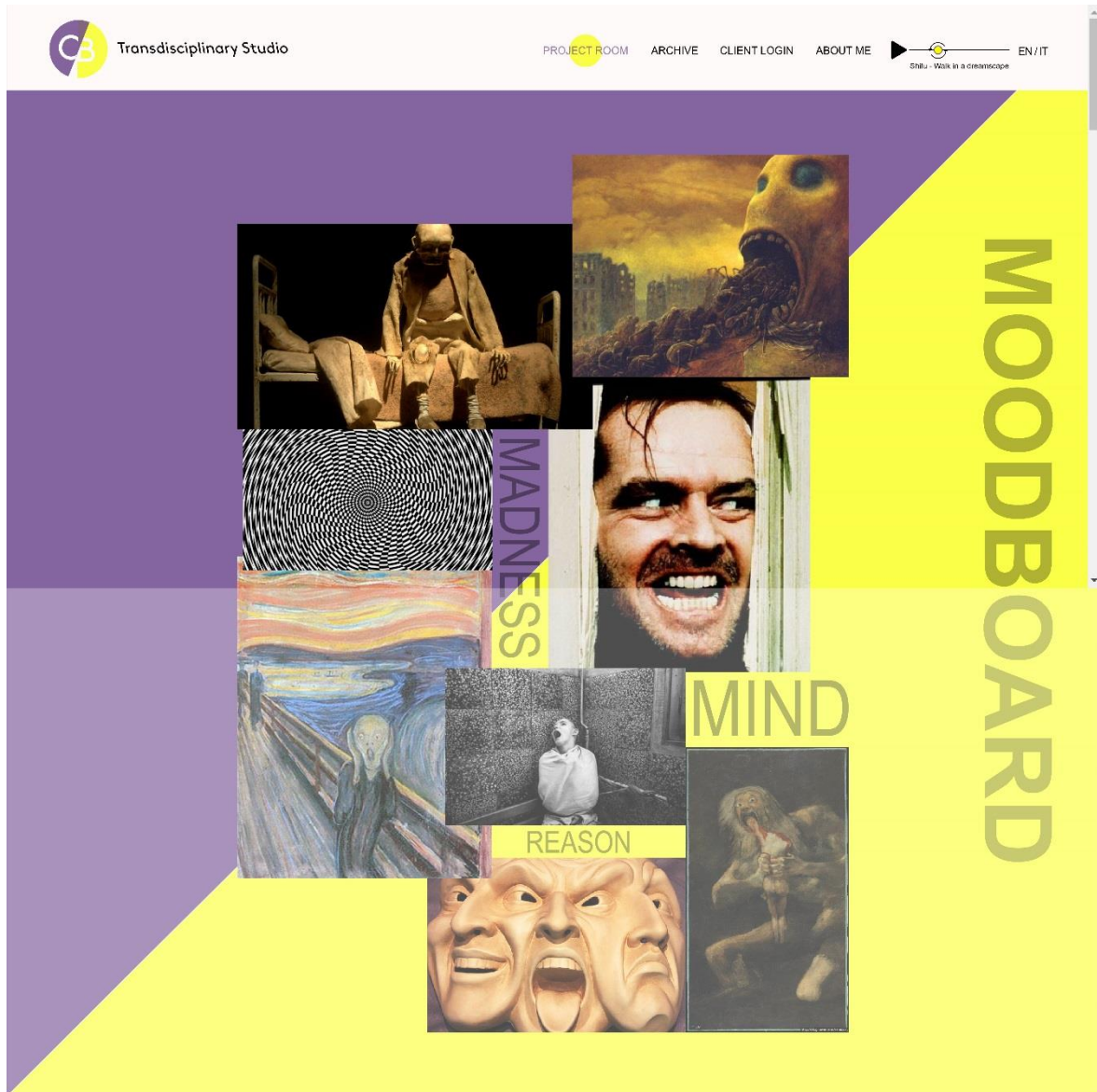


Fig.52. Moodboard, image from Carolina Benanti, 2017.

In the "Moodboard" screen (Fig.52), you can see the mood board of the theme that was chosen in residence. The layout, even here, is developed vertically.

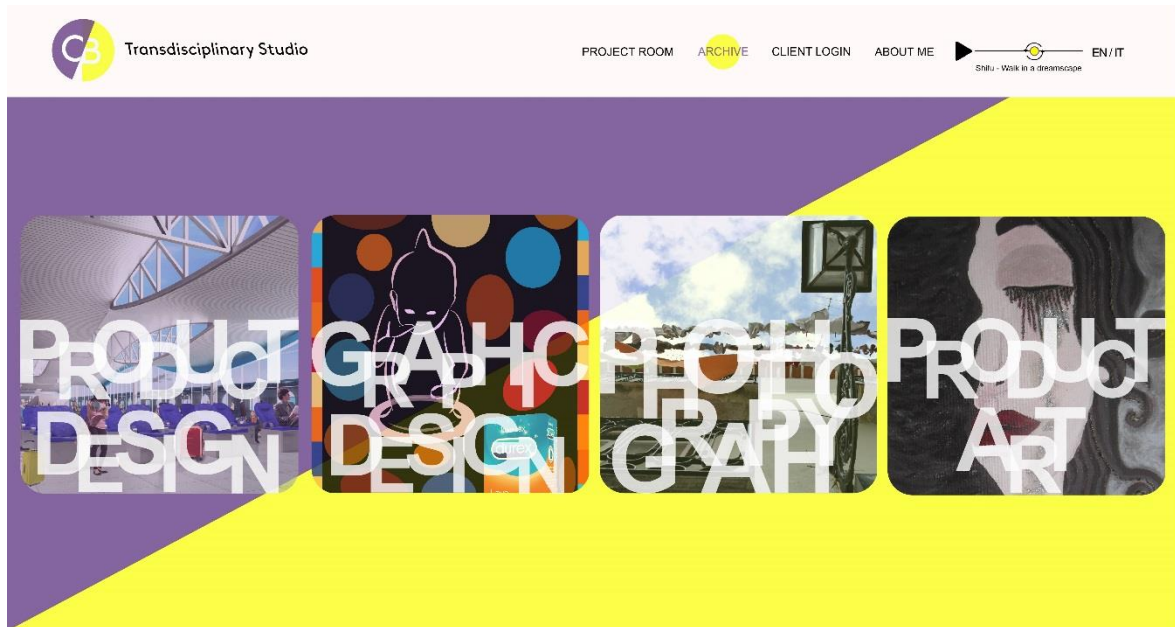


Fig.53. Archive, image from Carolina Benanti, 2017.

Fig.53 represents the personal "Archive" of the undersigned. In this area there are four different areas of expertise where you can access: "Product Design", "Graphic Design", "Photography" and "Product Art".

Next, you will see the screen archive dedicated just to one of these areas, the graphic design one, but clicking on the other three archives, the page setup will be the same.



Fig.54. Graphic Design, image from Carolina Benanti, 2017.

In Fig.54, the area dedicated to "Graphic Design", you can view all the projects of the undersigned, belonging to the Graphic Design field. The layout in this screen grows vertically.



Fig.55. Graphic Design - Androgens, image from Carolina Benanti, 2017.

Fig.55 shows one of the works that are in the graphic design archive. You can see how, when you click on one of the works, you open the same black rectangle that was shown in Fig.51, with the same layout.

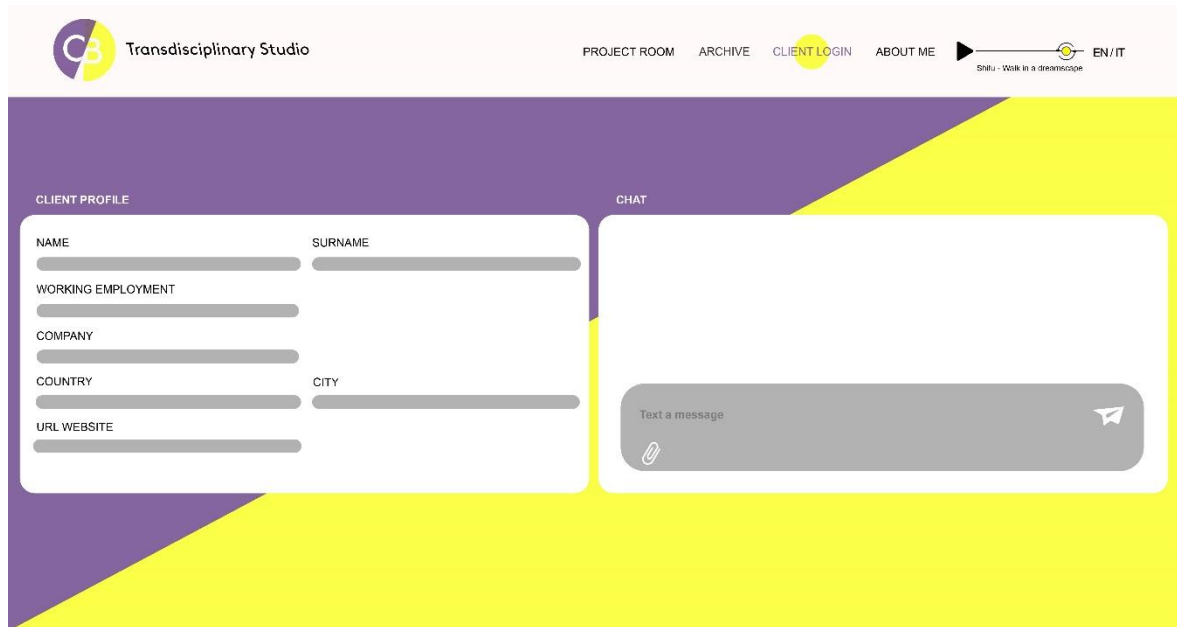


Fig.56. Client Login, image from Carolina Benanti, 2017.

Fig.56 shows the area dedicated to the "Client login"; Inside there are the "Client Profile" and "Chat". In the "Client Profile" pane, the collaborator or the client, has the ability to enter their data, while in the "Chat" pane, it is possible to have a conversation with the undersigned and attach files, if it is necessary.

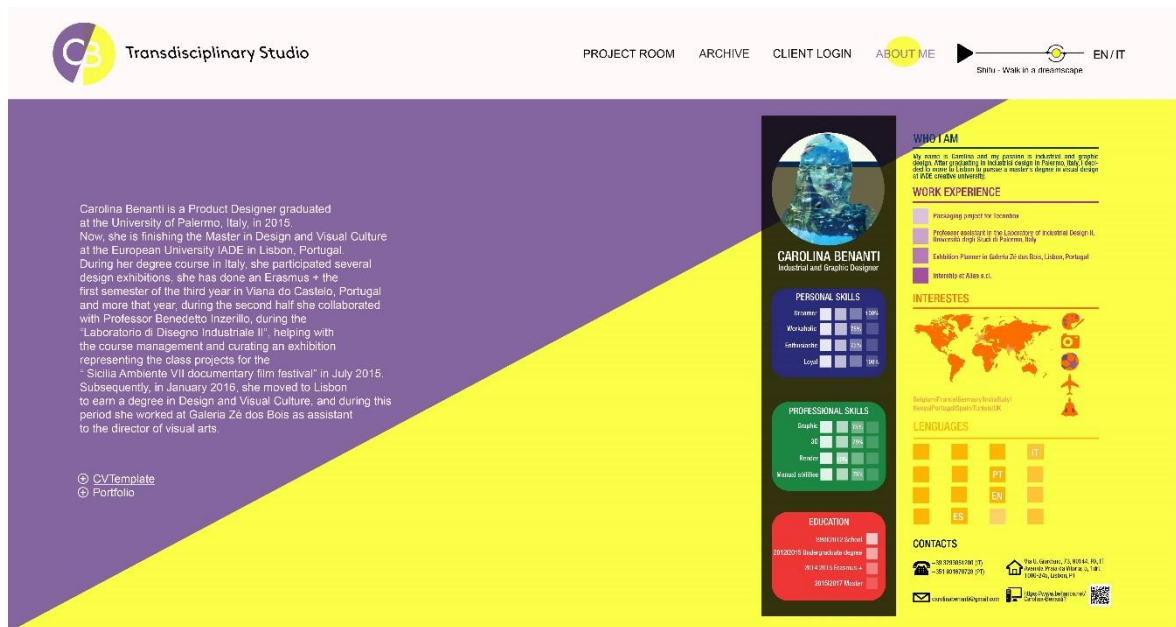


Fig.57. About me, image from Carolina Benanti, 2017.

In Fig.57 the "About me" region is shown, where on the inside there is a small description of the undersigned on the left, and there is also the possibility to download her CV and her portfolio, while on the right there is her graphic portfolio.

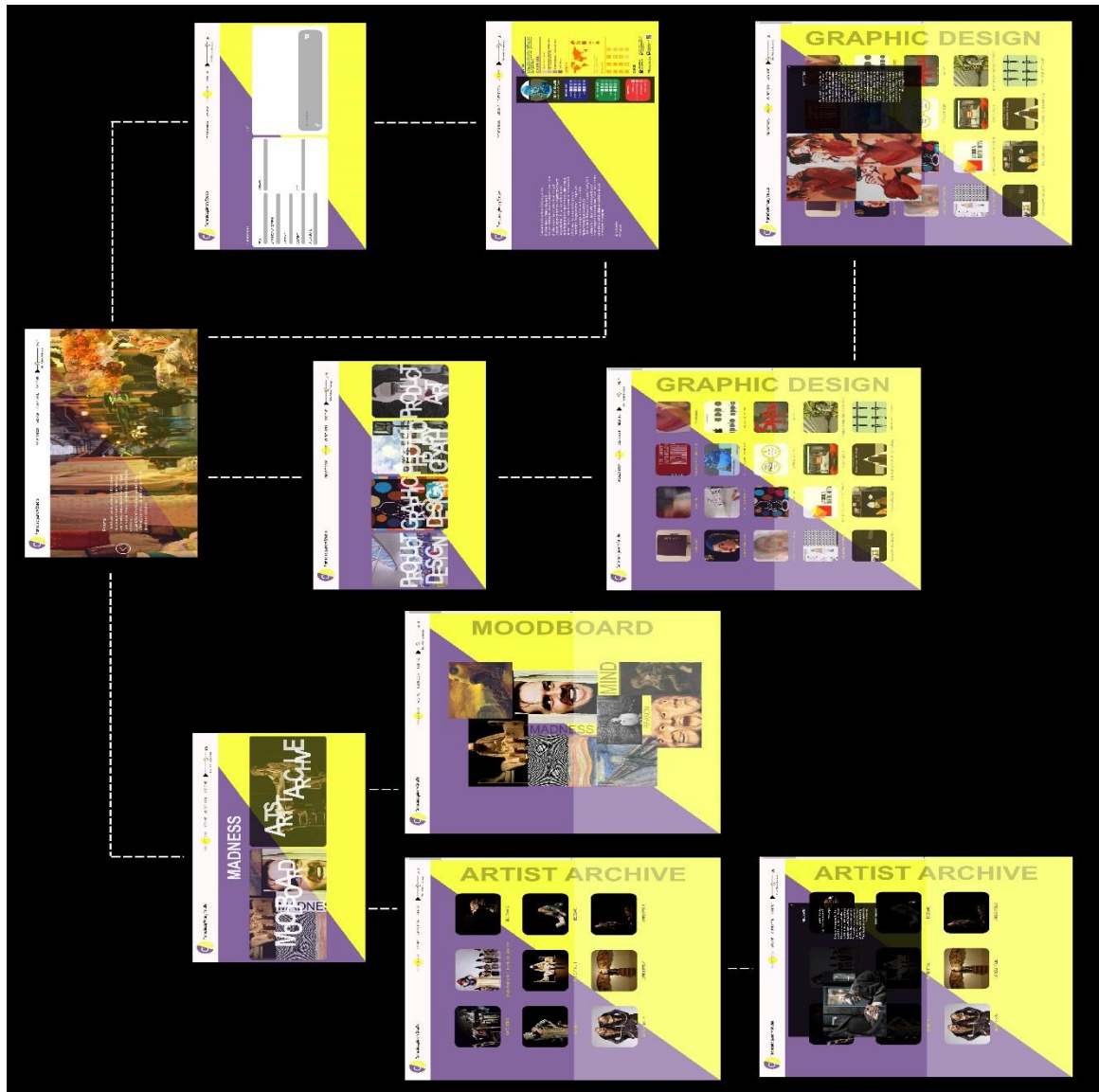


Fig.58. Explanatory Infoarchitecture, image from Carolina Benanti, 2017.

In Fig.58 you can see the explanatory infoarchitecture. Thanks to this image it is possible to have an overall view of the project and consequently to understand its structure definitively.

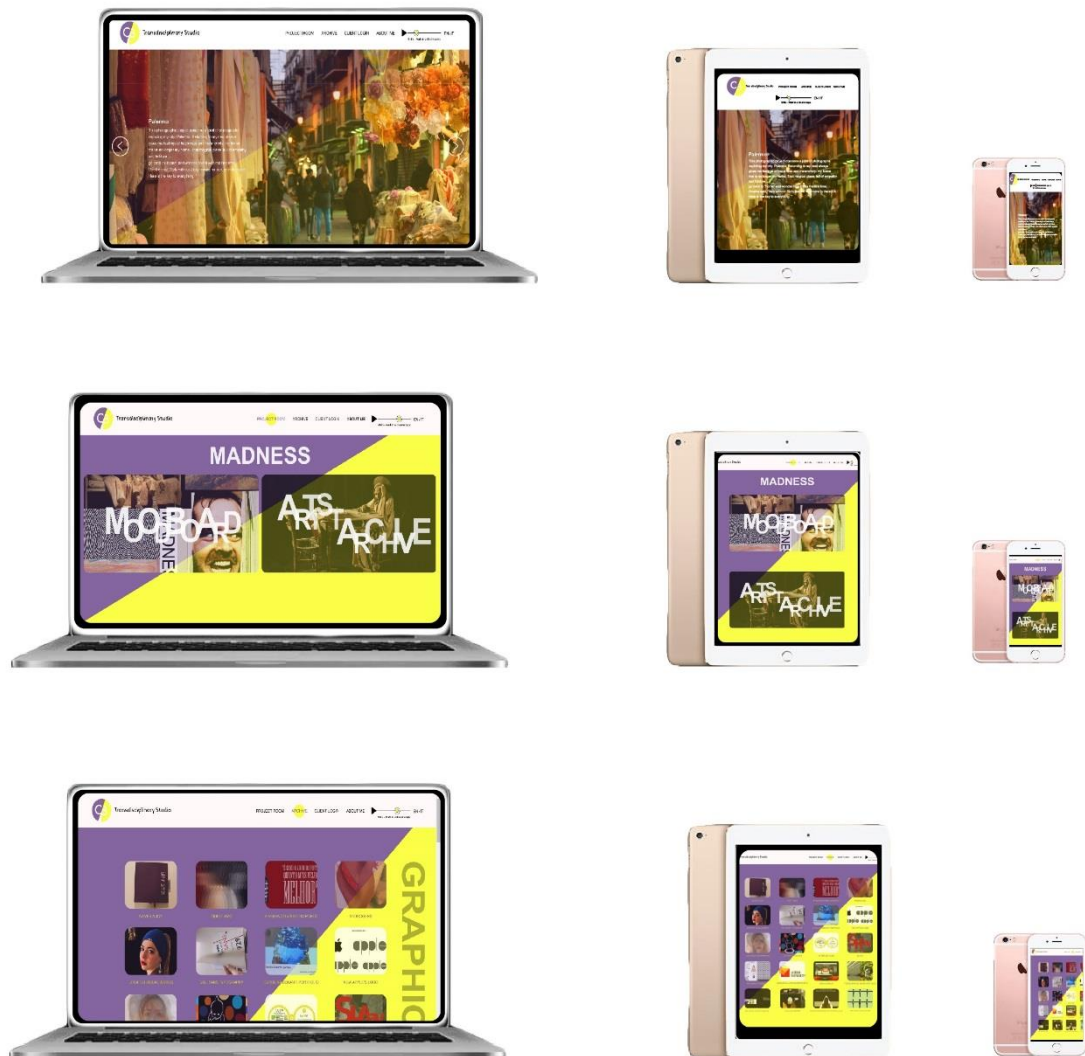


Fig.59. Mockup website, image from Carolina Benanti, 2017.

In Fig.59, there are examples of the web site Mockups in order to understand how the layout works within different electronic devices.

CHAPTER 6 - CONCLUSIONS

This project is the result of an analysis of contemporary society, its new media and its new working relationships, which has sought to adapt to its developments. We have therefore sought to create a work area that is both comfortable and productive in its design.

The online personal Studio that has been created has the peculiarity to function as a portfolio but also as a real work Studio. This was possible because, in addition to showing the projects already carried out, it is possible to launch through a platform, a computer co-working with clients and collaborators, through instantaneous communication that takes its inspiration for its composition, from that adopted by social media. This communication takes place through a chat that gives you the ability to attach files, allowing you to have a semi-direct comparison between the subscriber and the user. In addition, there is an area dedicated to a topic that is chosen twice a year, which is analyzed and developed by a Designer or an artist invited by the undersigned, thus creating a true artistic residence.

This new concept of work has been playing an increasingly important role in recent years. Many sociologists, including the aforementioned Zygmunt Bauman, have faced and continue to address this topic, trying to explain its origins and developments. In an era in which the concept of space and time are completely changed, a period in which man is able to "undo" these two factors, previously immutable in its usual conformation, as is it possible to adapt in the best way to its rapid development?

This graduate thesis tries to find a meeting point in this ongoing change, specifically on the subject of work and even more in the workplace of those who "create" and therefore have the need to gain continuous inspiration through comparisons with the the world and the people, adapting to that annulment of space and time mentioned above, through its easy and immediate communication.

To this new concept of Studio has been added the consequent study and design of its graphic brand. The concept of inspiration was the Zen culture. In a "World of Adaptation" trying to tie these two concepts to the almost opposite appearance, since, defining them in its most basic form, represented

one of frenzy and the other of calm, was an interesting challenge. The most satisfying thing was to find meeting points between them. These meeting points have been discovered through being able to go deeper into the matter and consequently understanding the needs of a worker, or those to adapt to the frenzy of the company through a method that provides peace with themselves and rest of the world. However, be careful not to confuse the personal well-being, which in this case also serves to increase the working efficiency of the individual, with the desire to rest, and the consequent little productivity.

BIBLIOGRAPHY AND SITOGRAPHY

- Agnello, M., (2013), *La semiotica dei colori*. Rome, Italy: Carocci Editore.
- Bassi, A. (2013), *Design*. Bologna, Italy: Il Mulino.
- Bauman, Z. (2002), *Modernità liquida*. Rome, Italy: Editori Laterza
- Behrens, M. (2011). O Rolo de Carga. *Wrong wrong magazine*. Available from <http://wrongwrong.net/> (27/11/2017)
- Bringhurst R., (1997), *The Elements of Typographic Style*. Vancouver, Canada: HARTLEY & MARKS, Publishers.
- Ceravolo, T. (2009). *Storia delle nuvole. Da Talete a Don DeLillo*, Soveria Mannelli, Italy: Rubbettino.
- Coles, A. (2012). *The Transdisciplinary Studio*. Berlin, Germany: Sternberg Press.
- D'amato, G. (2007). *Moda e design: stili e accessori del Novecento*. Milano, Italy: Mondadori;
- Di Stefano, E. (2006), *Estetiche dell'ornamento*. Milan, Italy: Associazione Culturale Mimesis.
- GHEERBRANT A., CHEVALIER J., (1982). *Dictionário dos símbolos*; Lisboa, Portugal: Editorial Teorema, LDA;
- Götz, V. (2002). *>grids< for the internet and other digital media*. Worthing, UK: AVA Publishing SA;
- Itten J., (2002), *Arte del colore*. Milan, Italy: Il Saggiatore.
- Jubert R., (2006), *Typography and graphic design, Editions*. Paris, France: Flammarion.
- Kandinskij, V., (2005), *Lo spirituale nell'arte*. Milan, Italy: SE.
- Kandinskij, V., (1989), *Tutti gli scritti. Vol.II*. Milan, Italy: Feltrinelli Editore.
- Kaplan, A.M. and Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of social media. *Business Horizons*, Vol. 53 No. 1, pp. 59-68.
- Lovett E., (2007). This year's model. *Print Magazine*. 51-57.
- Mirzoeff, N. (1999), *An Introduction to Visual Culture*. New York, USA: Routledge.
- Mitchell, W. J. T. (2006), *What Do Pictures Want?: The Lives And Loves of Images*. Chicago, USA: Univ of Chicago Pr (Tx).
- Murero, M. (2010). *Digital literacy. Introduzione ai social media*. Pavia, Italy: libreriauniversitaria.it edizioni-
- Nelson, M. R. (2009). Building an Open Cloud. *Science Mag*. doi:10.1126/science.1174225
- Norman, D. A. (2004). *Emotional Design*, Milan, Italy: Feltrinelli Editore S.p.a.
- Norman, D. A. (2006), *La caffettiera del masochista: psicopatologia degli oggetti quotidiani*. Florence, Italy: Giunti Gruppo Editoriale.
- Oliveira F., Mendonça J., (2015). Linguagens de síntese visual em processo de dna: estudo de casos de marcas de moda praia em portugal. *e-Revista LOGO - v. 4, n. 2 2015 - ISSN 2238-2542*, 69-82.
- Prentiss C., (2006). *Lo Zen e l'arte della felicità*. Milan, Italy: Armenia.
- Purayidathil, T. (n. d.), *Storia della comunicazione*, in Franco LEVER - Pier Cesare RIVOLTELLA - Adriano ZANACCHI (edd.), *La comunicazione. Dizionario di scienze e tecniche*, www.lacomunicazione.it (18/02/2017).

- Russo, D. (2012), *IL DESIGN DEI NOSTRI TEMPI. Dal post moderno alla molteplicità dei linguaggi*. Milan, Italy: Lupetti.
- Sabatini, F. and Coletti, V. (2005). *Il Sabatini Coletti: dizionario della lingua italiana*, Italy: Rizzoli Larousse.
- Seneca L. A., (2014), *L'arte di ozare*. Rome, Italy: Newton Compton Editori.
- Somaini, A. and Pinotti, A. (2016), *Cultura Visuale. Immagini sguardi media dispositivi*. Milan, Italy: piccola biblioteca Einaudi.
- Sturken, M. and Cartwright, L. (2000). *Practices of Looking: An Introduction to Visual Culture*. Oxford, UK: OUP Oxford.
- Sutnar, L. (1961), *Visual design in action: Principles, purposes*. USA: Hastings House.
- Wheeler A., (2009), *Designing Brand Identity, an essential guide for the whole branding team*. Hoboken, New Jersey, USA: John Wiley & Sons, Inc.
- Woolman M., (1998), *A type detective story/ Episode one: The crime scene*. Brighton, UK: Rotovision.

- <https://support.apple.com/>
- <https://www.ridble.com/come-funziona-icloud/>
- <http://www.paradisifiscali.org/>
- <http://www.olafureliasson.net/>
- <http://www.luxemozione.com/>
- <http://www.servinglibrary.org/>
- <http://www.artinamericamagazine.com/>
- <http://raum.pt/>
- <http://www.primapaginaonline.org/>
- <http://dizio.org/it/tipografia>
- Il Rizoma come web-metafora multimediale. (2015, 16th September) disponibile da:
<http://mapsgroup.it/rizoma-complessita>
- <http://www.ateliermendini.it/>
- <https://www.myfonts.com/fonts/shinn/brown-pro/>
- <https://www.typewolf.com/site-of-the-day/fonts/brown>
- https://it.wikipedia.org/wiki/Richard_Wagner
- <http://doc.studenti.it/appunti/ricerche/wagner-musica.html>
- <http://www.heliosmag.it/precedenti/GEN2003/barreca.html>
- <http://www.cowinning.it/strumenti/viaggio-nel-mondo-del-loop/>
- <http://www-3.unipv.it/britishrock1966-1976/testiit/cam1it.htm>
- <https://www.wired.it/attualita/media/2017/01/10/pensiero-bauman-5-punti/>
- <https://sociologia.tesionline.it/sociologia/articolo.jsp?id=2596>
- https://www.mrwebmaster.it/web-design/scegliere-font_11654.html
- <https://it.wikipedia.org/wiki/Arial>
- <https://www.webhouseit.com/progetta-layout-fluido-60-tuo-sito-web-responsive/>

ANNEXES

Annex A: Mail exchanged between the undersigned and Atelier Mendini

