

2019

**FRANCESCO
GIACOMI**

**INTERNSHIP REPORT AT
EVANGELISTI Y CIA:
THE RELATIONSHIP BETWEEN
MASTER / APPRENTICE.**

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Relatório de Estágio apresentado ao IADE – Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual, realizado sob a orientação científica do Doutor Fernando Martins, Professor Auxiliar do IADE – Universidade Europeia.

A voi, che siete sempre stati al mio fianco
in questi anni, mando la mia riconoscenza.
Al nuovo arrivato Giovi, sole della famiglia.
Al mio caro babbo e alla sua presenza silenziosa.
Alla mia dolce mamma e alla sua inesauribile energia.
Al mio prezioso fratello per avermi guardato crescere
con una mano sulla spalla.
A Cati per la sua dolcezza.
Ai nonni.

A voi amici, situazionisti, compagni di mille battaglie.
Vasily, Giorgio, Teo, Gabu, Lollo, Vincio, B-Rocco,
Andri F., Tommi, Tallo, Passarini, Bamba, Abel, Ama,
Michi, Paolino, Dado, Giammi. Euso e Manu.

agradecimentos

Aos meus colegas e amigos da Agência Nacho, Mari Cármen e Santiago, pelo acompanhamento, ajuda, orientação, amizade ao longo da minha estadia na Agência.

Sem vocês e o espírito de equipa todo o percurso teria sido mais difícil de superar.

Aos meus amigos Carlo, Roberto, Antonio e Stefano por ter sido companheiros insuperáveis.

A todas aquelas pessoas que fizeram parte dessa viagem.

palavras-chave

Design; branding; creativity, identidade; mestre; aprendiz.

resumo

Este relatório surge na sequência do estágio realizado na Agência Evangelisti y Cia, em Alicante – Espanha, para a obtenção do grau de mestre na especialização de Design e Cultura Visual.

Este relatório apresenta a descrição dos projetos desenvolvidos durante o período de estágio na agência, que permitiu consolidar e aprofundar os conhecimentos e as competências adquiridas na Licenciatura em Arquitetura no Politécnico de Milão e, posteriormente, no Mestrado em Design e Cultura Visual no IADE – Universidade Europeia.

A oportunidade de realizar projetos reais em colaboração com uma equipa experiente foi ótima, tendo permitido desenvolver muitas capacidades práticas e profissionais e uma boa preparação para o desenvolvimento de novos projetos.

Este estágio tocou diferentes áreas do Design, desde o Design Editorial ao Design de Identidade. Começou com a realização do projeto *Cola* e terminou com projeto ENSO 19, contribuindo desta forma para o desenvolvimento das capacidades criativas e responsabilidade na tomada de decisões rápidas, para cumprimentos dos prazos previstos.

Keywords

Design; branding; creativity, identity; master; apprentice.

abstract

This report follows the internship held at the Evangelisti y Cia agency in Alicante – Spain to obtain the Master degree in the specialization of Design and Visual Culture. This report represents the description of the projects developed during the period of work in the agency, which allowed the consolidation and deepening of the knowledge and competences acquired in the architecture degree in the Polytechnic of Milan, followed by the master's degree in Design and Visual Culture at IADE – Universidade Europeia.

The opportunity to carry out real projects in collaboration with an experienced team was excellent, allowing for the development of many practical and professional skills, and it was a good preparation for the development of new projects.

This internship touched on different areas of Design, from Editorial Design to Identity Design. It began with the realization of the *Cola* project and ended with the ENSO 19 project, thus contributing to the development of creative capacities and areas of responsibility for making fast decisions and meet deadlines.

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CHAPTER 1

1. What is Design?

As humans we like to feel unique and special, in comparison to other species, especially because of the discovery of our evolution and the use of technology, that led us to differentiate ourselves from our cohabitants in a very clear manner.

We started with stone tools, the first ever used, up to ever more complex means, which allowed us to reach where we are now; we are therefore intelligent individuals eager to understand the cognitive nature of the environment and, to do so, we rely on design. But so many definitions have been made of 'design'. To solve the question “what is design” profound theoretical and practical exercises have been carried out to understand how it is made.

But is it so easy to define?

The knowledge given in a design is rather unusual, since the cognitive activity in this field indicates a wider contribution, much more than its specific field. In fact it has a particular nature, which is important to understand, particularly with an intellectual level capable of resolving uncertainty and complexity; in fact in agreement with Jorge Frascara “To design is to invent, to project, to program, to coordinate a long list of human and technical factors, to translate the invisible into the visible, and to communicate.”. The hybrid nature of design, which is placed between art and technique, makes its operation intricate, a difficulty that is revealed precisely in the practice of the exercise in the context of the profession. On one hand we have reserved an option to serve consumer designs in a model of capitalist economy, based among other things on technical rationality; while on the other hand we are witnessing a design or designer intervention, in the search for concrete answers to the needs outside the spheres of market functioning.



Figure 1: Supreme's Logotype

Today, Design, as it was born and developed with Arts & Crafts by William Morris or in the Bauhaus of Walter Gropius etc etc, no longer concerns only objects, but the whole world as an ecological and social structure and even the name itself had different connotations and meanings such as: Gestaltung or Applied Arts.

The opinion we have today is therefore the daughter of all these levels that have gradually developed and stratified. Starting from the nineteenth century, the industrial era made possible an unprecedented massification in the history of humanity. With little time to create its own formal language, the starting point for such creations were always the

combination or rather imitations of old craft objects. In this regard Gottfried Semper admonished and considered these objects inferior both from the aesthetic and material point of view.

The reform movements therefore born after the strong criticism of design of the nineteenth century allowed us to understand design, especially design as social change: "Change only occurs in two ways: by accident or by prefigured intent (which is de facto design)" (Fry, 2010)

Design must therefore be an attitude, not only a profession. Thanks to the imaginative nature, we can achieve excellent results, with which the designer can manage to solve problems that challenge traditional methods. Of course, we must not only consider it a profession limited to such exercises, but rather a culture of everyday life that affects everyone, which sees ways of life and individual expressions since each of us is a designer, and quoting Joseph Beuys "Everyone is an artist."

To conclude, we are therefore talking about a global design capable of dealing with far more serious problems, capable of igniting social engines, and succeeding in stimulating people to carry out more sustainable lives. With this in mind, David Torrents¹ in a recent interview for the Dia D 2019 in Murcia, says he is worried because we are leaving the conversation of messages on the street to urban artists while instead, we designers rush into social networks. Having a space of one's own, certifying where to express one's opinions, claims, through drawing, is important, since in the cities those visual messages are disappearing. That serves precisely as a metaphor and that we make to reflect during a walk. But how can we summarize two worlds that move between different objectives and create a modern design concept? The designers now carry out a multidisciplinary activity, collaborating with other professionals, psychologists, sociologists, doctors, a "world design", thus becoming a discipline so complex in continuous evolution.

1.1 Creative Nature

Ellen Lupton² tells us that throughout this time, the effects of creativity and the creative process have created a huge seduction effect in people. Every country, culture and society has tried to develop explanations to understand the art of creation and how it takes place. (Lupton, 2011).

We all need the creative process, from the artist to the scientist, as it is predominant of our nature, a mixture of intuitive and deliberate actions. But among all, the designer is the one who most needs the divergent and convergent actions to be applied with adequacy and congruity, since they must solve the problems that come from the outside, satisfy the needs of others and create objects from which amazement arises.

¹ David Torrent is a multidisciplinary designer with expertise in commercial and non-commercial projects, which are often closely aligned with art.

² Ellen Lupton is a renowned designer, curator, writer, critic and educator. Known for her passion for typography over time she has achieved important tasks as a museum curator in New York and director of the Master of Graphic Design at the Maryland Institute College of Art.

But be careful as the Dutch architect reminds us Herman Hertzbergers:

For me creativity is, you know, finding solutions for all these things that are contrary, and the wrong type of creativity is that you just forget about the fact that sometimes it rains, you forget that sometimes there are many people, and you just make beautiful stairs from the one idea you have in your head. This is not creativity; it is fake creativity.

(Lawson 1994a)

This is because we must not confuse the clear distinction that exists between originality and creativity in Design, since being creative does not necessarily mean being original.

The importance of good design lies behind the right choices that lead to significant results, whereas the apparently original eccentricity falls as soon as it shows itself for its true features.

Design means design, and not simply the ability to transform common objects into exclusive objects. Bruno Munari ⁴ regarding this suggests: "We must know how to observe in order to design", in other words, remembering that in order to achieve a balance and harmony between the parts, the designer must take into account different aspects such as attention to detail, the search for an aesthetic form and also experimentation.



Figure 2: Cubo, Bruno Munari, 1957, Danese.

The concept of *Design Thinking* refers to a concept of idealization, which seeks out prototypes and interactions with the user, ie the creation of a physical end product that must be communicated to others that could also help design or build it.

“The design process, at its best, integrates the aspirations of art, science, and culture.”
Jeff Smith

³ Herman Hertzberger is a well-known Dutch architect graduated from the University of Delft. He can be considered together with Aldo Van Eyck, one of the most influential post-war Dutch architects. He was a member of TeamX and many of his works were published among the most important architectural magazines.

⁴ Bruno Munari is a well-known Italian architect and designer, one of the leading figures in the art, design and graphics of the 20th century. He has also made essential contributions in other investigative fields such as painting, sculpture and above all non-visual, such as writing, poetry and teaching for children. A versatile artist who lives the economic boom of the 50s, he is able to look out for any kind of world and transform it with elegance and refinement, and presents the figure of the visual-operator artist who becomes a business consultant and will contribute to the Italian industrial renaissance.

In the human creative process, problems and solutions follow one another and are nourished in an individual, group and cultural way, which are produced during and over time. Group processes, or individual processes, are phases or periods of this global process; and we cannot, even if we wanted to, remain on the margins of this process that humanity develops. From the appearance of the work of Dondis (Dondis, 1973), for example, in developing the activities necessary for the use of visual language, man also develops his creative capacity; therefore, creativity could be considered the ability to manage knowledge, combining it in a way depending on how big the problem we are facing.

In psychoanalysis, for example, the first to try out a definition of creativity was Freud, who claimed that creativity consisted of a deviation that suffered the energies of libido from the original goal. The energy drive coming from the deepest dimensions of the mind would constitute the "secret" of creative people with respect to subjects more defended and closed towards their own unconscious.

In conclusion, creativity, if accompanied by method as an organizer of thought, ends up producing surprising results. However, if the method and creativity separate, the results could be of lower quality or take a much longer time than expected.

1.2 Design Knowledge.

What a designer knows is not really a very simple purpose to answer, and even if we asked ourselves the generic question, what does the designer do, we wouldn't be able to pinpoint the answer. Although designers acquire inputs and transform them into outputs, the passage in these two phases may seem logical and simple, but in reality, it is anything but, as mentioned above, the creative process is an integral part of the designer's nature.

“The kinds of knowledge that may enter into a design solution are practically limitless.”

(Goel and Pirolli, 1992)

The knowledge of design is special in itself, starting first of all from the education of the youngest, since these teachings are the same in all the universities of the world from China to England, from Italy to the United States, because they all share the "learning by doing" method as a study format (Lawson, 2004). Finally, we can see a substantial difference from the use we make of the library and access to information, from the use of design as a means to absorb design ideas, to forfeit them and use them as links from one project to another. Herman Hertzberger in his Lesson for students in Architecture (1991) says: “Possibly this sensible experience is not something that can be included only in school, but a continuous process that follows as soon as one becomes a professional and with the experience made in the field.”

The competence in design is something that goes beyond the time frame because the maturation period lasts a whole life, and as Herman Hertzberger always reminds us: "It took

me forty years to get this communication of my brain and my paper... and I feel I am now quite eloquent in my way of doing it ”.

Regarding the practical knowledge, Kees Dorst states 5 levels of knowledge that allow us to have different ways of perception (Dorst, 2004):

- *Novice*: usual to use the guidelines and comply with the rules and instructions;
- *Beginner*: he begins to have a little more freedom;
- *Competent*: he has, in different ways, more selective and has more complex work plans;
- *Proficient*: one who has acquired enough experience and reflects accurate and important characteristics;
- *Expert*: recognizes the nature of the situation intuitively and performs appropriate actions, without the aid of any conscientious mental effort.

With this, Dorst means that the designer needs much more time than the classical professions to arrive at a category of knowledge of the subject, since the knowledge acquired in each job increases the knowledge of the guidelines.

“ Genius is one per cent inspiration and ninety-nine per cent perspiration. ”

Thomas Alva Edison



Figure 3: Sunday Sketches by Christoph Niemann

These lines are of particular importance because they help the designer to carry out an important filter among the materials collected during his experience, leading him in simple terms to the composition of a real personal style.

1.2 The relationship between the Master and Apprentice

Having concluded this first part which concerned a more complete vision of design, we will draw a parallel between the Renaissance craftsman and try to reintegrate the way of acting and word of mouth that led to the formation of great characters, through the workshops. The diversity of language, "learning by doing" and above all the possibility of joining an excellent teacher are the key to good education and above all the evolution of different expressive modes.

This chapter is related to the fruitful experience of the student, who having a Mentor, was able to observe how it is easier to learn and complete the knowledge gained during his long years of education.

1.4 Artisan in History

We designers are children of the ancient craftsmen, those from ancient times until the Middle Ages were considered simple workers and who carried out a functional and/or decorative trade.

Known since ancient Egypt, as carpenters, potters, sculptors, painters and jewelers, they were highly qualified in their profession, however they were part of the lower middle class of society. Only from the medieval period on, with the creation of corporations that protected the rights, and allowed the artisans to have important positions within the societies we see a change. This will then be radical from the renaissance period forward, since the genius began to be universally recognized, which had never been heard of before.

The particularity in these historical moments was given by the so-called “*botteghe*” or artisan workshop, where in the fifteenth century Florence, the artists were busy teaching newcomers their knowledge, where they worked new techniques and new art forms came to light, and where the artists who were competing with each other were also working together. The Florentine workshops were centers of creativity and innovation, passions and projects intertwined with each other; the engineers, the apprentices etc, were all under the guidance of a leading artist, the center of the shop, the so-called “*Maestro*”, who coordinated the projects, helped discover and mentor talents, not defining the work of others in any way.

An example in this regard may be Andrea del Verrocchio (1435 - 1488) excellent sculptor, painter and goldsmith, who did not limit himself to following in his students' footsteps but rather pushing his students to follow his own idea, engineering, architecture or others that were: some of the greatest Renaissance artists of the time were born from his workshop including *Leonardo da Vinci* (1452 - 1519) *Sandro Botticelli* (1445 - 1510), *Pietro Perugino* (1450 - 1523), *Domenico Ghirlandaio* (1449 - 1494).

“Apparentemente no, ma chiunque possieda o voglia avviare uno spazio coworking dovrebbe prendere spunto dalle botteghe artigiane del Rinascimento.”

(Piero Formica, 2016)

⁵ Translation: “Apparently not, but anyone who has or wants to start a coworking space should take inspiration from the artisan workshops of the Renaissance.” (Formica, 2016)

1.5 Role of Learning

Nowadays the study is no longer what it has always been, today we talk about multitasking precisely because while reading a book we can send an email; the study then breaks down and recomposes, giving free rein to interdisciplinarity. The idea is to avoid a knowledge that in the end, as happens in universities, remains confined to the areas of a paroxysmal specialization that loses the essence of a wider culture, which was typical of Renaissance man. (Giunta, 2008).

In this panorama, the school risks becoming obsolete if the classic model of teaching is allowed to remain where it is, without accepting the need to overcome the division between those who teach and those who learn.

In primary schools, secondary schools and universities, in fact, the environment must be drained until it disappears because it is the language or the word that builds the surrounding world, without which, it would not exist; we are not talking about abolishing language, but rather finding the right collocation, giving back to the world, objectivity, experience and skills are developed in a context of community of practices designed as a dynamic and not closed educational environment, and where traditional role or space divisions are missing.

In this context, the craftsman's model for both teaching and entering the world of labor is fundamental to follow innovative practices for learning processes and this it is relevant to refer to the model of cognitive apprenticeship of Brown e Duguid (Brown and Duguid, 1994) which is divided into 5 moments or phases that are *modeling*, *scaffolding*, *coaching*, *fading* and *organizing*.

- *Organizing*, the teacher / lecturer / tutor has his own workshop, which is the fundamental element where people work and where ideas and solutions are needed. This space accompanies us everywhere, and although intuitions often arise at the time of leisure or rest, the skilled craftsman must be able to well equip his own workshop since in this way he can recombine the experience with his tools. Teaching your apprentice what maintenance, organization, and cleaning mean and not just how to use them become therefore fundamental;
- *Modeling*, at this point we talk about the Master who becomes an example and the object that becomes exemplary, precisely because they must be imitated or copied. It is about showing and illustrating, rather than the classic behavior with words. A practical example of the field of design/architecture, the professor or tutor must show what he can do before he can even correct, he must know how to guide his student in such a way that he can perfect himself. It is divided into 5 phases: A) professor shows object, without explanation; B) professor asks to describe the experience seen; C) professor shows artifact, focusing on the steps; D) professor asks the students to perform the task; E) professor performs the task again explaining the difference between step D / E.

- *Scaffolding*, in this phase it is necessary to equip the student with educational facilities to follow, but it is important to know when the latter are no longer necessary and must be removed.
- *Coaching*, the teacher / professor must know how to stand aside to begin to understand talent and competence, let's not forget above all that the world of design / architecture makes use of the exercise. At this point the professor becomes a director.
- *Fading*, last of the phases is that of removal, a phase of autonomy and responsibility where the competences are such as to allow it. The final exam is no longer seen as the classic traditional evaluation, but as a moment in which all knowledge comes into play and is applied, and evaluation thus becomes an integral part of the growth process. Very important is the recognition by the teacher / tutor, to step aside and let his student free rein, acknowledging his growth and giving the final help since in this phase Creativity and Invention play a fundamental role. The student left alone is sovereign of his own creation and is able to confront himself with his ideas, thus seeking his personal inclination.

Craft Workshop Model	Class model
Significance of the space in terms of attention to the preparation of furnishings in work areas (organizing).	Little significance of the space seen only in a perspective of surface quantity where a certain number of students can be seated.
Room order and indications to maintain order. (organizing/modeling).	Poor attention to order.
Few people in space (organizing).	Lots of people in a small space.
Teaching action centered on the example, the demonstration and the test as triple and error (modeling).	Teaching action centered on explanation and test as a test.
Use of specimens, documents to be seen, viewed, copied, imitated (modeling).	Ways of working: all at the same time you perform the usual job or task (stardardizzazione).
Teamwork and differentiation (coaching).	Only exercise and progress activities.
Presence of a multiplicity of tools and instruments to make products; presence also of lists of materials and tools (scaffolding).	Poor instrument equipment; absence of any list of teaching tools (except the list of textbooks).
Presence of documents describing how the class works (class manual / instructions for use) (scaffolding)	There is no such documentation.
Tendency of the teacher towards presence / absence, disposition to disappear to recognize the maturation of the student in the moment of creation and invention (fading).	Management attitude of the teacher.
Presence of the intrinsic motivation given by the satisfaction of the job well done.	Absence of intrinsic motivation and presence of evaluation linked to the objective achieved.

Figure 4: Table of differences between artisanal workshop's model and classical model. (Orsi, 2015)

The model of craftsmanship summarizes practices and ideas necessary for teaching both in school and in the working world. As you will see in the next chapter where the student's internship will be discussed, this clear model has been used since the beginning. An ordered place with the necessary tools to make a laboratory where not only a trade is learned but more things are handled simultaneously, few people in a collaborative space, where the order dimension, visually perceived refers to our brain, next to the image of beauty, also a perspective of organization and rationality: knowledge is, ultimately, putting order in the world, it is a passage from disorder to organization and, ultimately, to order (Morin, 2001).

To summarize, the place-laboratory, where explanations are practical and where independence and responsibility of students are applied, create equal cooperation.

If then this discourse can go further and deepened as has been done in many other countries, then the school can well be seen as a significant adventure that immediately engages boys and girls, involving them deeply in body and mind in rich, organized, aesthetically beautiful environments, equipped with tools, an environment where one engages with a real, authentic activity, an environment where actual training is done (Federighi and Boffo, 2014).

1.6 The importance of the message

With the influence of the workshop, the student has realized insights on the future of design, and on a sustainable future in what education lacks. Considering the time spent in school, there is a lack of passion in education; since we were children we have been taught with the classic prize-punishment dualism, to have to raise our hands and try to satisfy the demands of adults beyond their content (Juil, 1995), developing a sense of competitiveness and individualistic behavior in us, which in no way generates success, as freedom, autonomy and collaboration are totally inhibited, and failure, especially nowadays, is absolutely not tolerated. This chapter may appear somewhat disconnected with design, yet the education issue must be brought because it is an important part of our development as human beings and, sometimes, it may seem detached from our lives the real world. We as designers more than anyone should know what the group and the community stand for and work for it, as we are bearers of strong messages that we address to other people. For a quarter of our lives we spend our time inside classrooms, so it is essential that students don't feel apathetic or without character, or as empty boxes waiting to fill up. Therefore, this institution called "school" must be the basis for building a sustainable, radiant future, rich in values; the younger generations are bearers of innovation and ideas, which together with their teachers play a role of primary importance.

The competitive school model is based on prizes and punishments, which must give the idea of how the jungle will be out there and is quite rooted; but how can we change and understand others when the culture of exchange, *do ut des*, is not recognized? The Ministry of Education of the Italian University and Research (MIUR, 2012), for example explicit "[...] students' need for knowledge is not satisfied with the simple accumulation of so much information in various fields, but only with the full domination of the individual disciplinary and, simultaneously with the elaboration of their multiple connections. A new alliance

between science, history, humanities, arts and technology is therefore decisive, able to outline the perspective of a new humanism ". And again "teaching how to recompose the great objects of knowledge - the universe, the planet, nature, life, humanity, society, body, mind, history - in a complex perspective, that is to say to overcome the fragmentation of disciplines and to integrate them into new frameworks “.

This last sentence is addressed to teachers who must be able to exchange practices and ideas, with the need for cooperation between the disciplines to build a complete knowledge, and not by operating each one in a separate way with respect to other colleagues and above all with discordant methodologies. The school environment should promote mutual encouragement, a sense of belonging, adherence to a thought, something that is not possible in a place where the general climate is competition. Therefore, an environment where passion and the group are the main engines, the journey towards maturation in school can produce the most beneficial for the whole, unlike approaches in which the individual expects to become an adult passively and in isolation. The role of the leader in this case becomes central, first of all he must be able to share his knowledge with others, as in the case of the master of the workshop, activating what Massimo Recalcati calls the Erotic of Knowledge; so, he writes. "The evaluative impetus would impose equal learning scans for all, depersonalizing, making everything measurable and quantifiable. This docimological degeneration of the School reflects the fetishistic cult of number and quantification which [...] is an idol reigning in our time. At the school centered on the erotic of teaching, the performative school of the transmission of skills is replaced. The principle of performance overtakes the process of eroticization of knowledge "(Recalcati, 2014, pp. 88-89). Therefore, it is necessary to remove the concern for evaluation because it distances the real objective that the school must provide, which is to research, explore, push curiosity and not focus on performance because in this case the school would lose meaning. The intrinsic motivation is the one who motivates and stimulates curiosity, and is willing to a problem-solving model, recognizing merit, but connecting it to a role of responsibility, making its talents available to others, which this traditional organizational culture does not recognize and cannot develop various forms of intelligence (Gardner, 1991). It is precisely this motivation that should be encouraged, motivating partnership and involvement, enabling students to make choices about the work to be done, managing responsibility and being part of the assessment system, so that they can design the future together. The interchangeability of teaching processes can have different top-down movements (professor / student) but also bottom-up (student / professor), where the student teaches and the teacher learns; and finally, it can be peer-to-peer in the exchange between students and between teachers. By carrying out a radical change in the educational path, as happened in the Renaissance or as happened for the student during the internship, the mind is stimulated by the environment, where leadership is the responsibility of each to achieve shared goals, and the tutor / teacher places as the "guide next to", to promote improvement efforts.

1.8 Conclusion

Everything that surrounds us is made up of sensations that we experience through our body that allow us to realize, to become aware of the world of which we are a part of. The body, therefore, is the origin of knowledge. Through it and the sensations it induces thanks to its senses, it becomes an instrument of knowledge, but in this society the body is anesthetized, since knowledge is considered as a mental and purely verbal fact. Man is considered the creator of the world, because without his thought and language there would not be one, but it is not so in reality. The world precedes us. But man, alone can do nothing, he is only a naked knowledge, since he needs tangible objects that allow him the real knowledge of things, food, clothing, living that allow man to build a connection between him and his surroundings and make it hospitable and habitable. But these objects are not meaningless, they too are knowledge and carry a message, which lead man to a specific action, to emphasize that human action is not decontextualized, on the contrary. In conclusion, we emphasize that the condition of school contexts is very important, since it is the one that teaches the culture of civilization, citizenship and above all belonging to a community, eliminating the single vision of the individual. A system of relationships between subjects and objects, allow each young person to be part of a path of growth and integration into adult life. Perhaps we could talk about a global design, using those object tools, to leave important messages and build together a more sustainable future, where young people are at the center of the project together with their tutors.

CHAPTER 2

2. Introduction

The present report was produced as part of the Master in Design and Visual Culture, with a specialization in Visual Culture, of the IADE - Institute of Art, Design and Enterprise, with the aim of obtaining the Master's degree. It describes the experience spent by the student Francesco Giacomini, in the Design agency Evangelisti y Cia⁶, in the role of Junior Designer, in the period between 14 January 2019 to 5 April 2019.

The projects carried out by the student were the first direct contacts with the customer, which certainly contributed for professional training and above all to get in touch with the possible difficulties that this vast world of the labor market has.

2.1 Internship choice at Evangelisti y Cia Agency.

This internship was carried out through the collaboration of the IADE - Universidade Europeia and the Evangelisti y Cia agency, for the development of the curricular internship. To be honest the student thought that the research process for this internship was much simpler, but in reality, the first contact with the working world was not the brightest and most satisfying, perhaps because of his resume and his portfolio or perhaps given by a dilapidated system. The original intention was to undertake a project perhaps bigger than him and his possibilities, that is to fly to Japan and discover a world, so far and different from this West in terms of in culture, architecture & design. Alas, this possibility could not be realized either because of language problems and lack of relationships with those institutions on the other side of the world, meaning that he had to fall back on the old continent.

Fortunately, after much research he discovered a small studio that welcomed him inexperienced and gave to the student confidence from all points of view, giving him a beautiful experience and launching him more than ever towards the future. The main objective was to gain experience and above all complete the knowledge acquired during the long years of study, first at the Politecnico di Milano and then at IADE, both on a personal and professional level.

The main areas of work in the agency have been branding, packaging, naming, web-design, editorial, together with work methods and team play skills, the latter being important for inclusion within the agency.

⁶ <http://www.evangelistiycia.com> [Agency's site]

2.2 Report's structure

This report is structured in various chapters, which are, Introduction, Internship, Agency, Theoretical Framework, Case Studies and finally Conclusion.

In the first chapter, the Introduction, a brief contextualization of the topics addressed in the report is made. In the second chapter, Internship, he presents the scope of the selection of the internship, the place, the duration, the tutor and the scientific orientation, such as the learning objectives and the weekly goals. In the third chapter, Agency, the student will talk about Evangelisti y Cia and he will explain the vision behind the man and his mission, his history, clients and the positioning of the studio in the regional and national market. He will also make a brief explanation of the work methodology and his integration into the agency. In continuation, in the fourth chapter, Theoretical Framework, the student puts forward a brief personal analysis regarding the condition of the Designer in the present day and explain why it is not easy to get out of educational institutions without minimum experience, and what agencies and companies often ask in order to start anything. So, it is a return to the past, where apprentices were taken under the wing of a master and guided towards the discovery of a world, with a continuous and bilateral exchange of ideas between teacher and pupil that led to the evolution of art itself.

In the fifth chapter, Case Studies, the student makes a description of several projects that developed during his stay in the studio.

In each project he will present the brand, the work methodology, the concept, and the problems encountered during the making of them.

Finally, in the sixth and final chapter the student will present the conclusion, where he made an evaluation of his experience from Evangelisti y Cia, and included an evaluation of the agency and the tutor.

CHAPTER 3

3. Internship

3.1 Scope of the internship

As the last step for the Visual Design & Culture Master, with a specialization in Visual Culture, the student opted for an internship in the Evangelisti y Cia agency, with the very first objective of improving the knowledge acquired during his 5 years at the university, first in Milan, where he attended the Architectural Design course at the Polytechnic and then at IADE- Universidade Europeia. This step was fundamental to close the circle and complete the studies and most of all to realize real projects and highlight possible limitations or difficulties that the student could meet or face in the near future.

3.2 Where

Evangelisti y Cia agency is based in Alicante, a province of the Valencian region, in Spain. The agency was born a few years ago, although Nacho has more than 15 years of experience in the sector having worked with several studios and having participated in and won several national competitions.

3.3 Duration

The curricular internship lasted 3 months, between 14 January 2019 and 4 April 2019.

3.4 Tutor

For the realization of the internship the existence of a tutor, defined by the entity of acceptance, is mandatory. The tutor is the person responsible for the accompaniment and quality assurance of the various projects developed by the student throughout his stay in the study. The tutor chosen as guarantor to accompany him during this trip, was the Artistic Director, Architect and Designer Ignacio Evangelisti, he being the most experienced person within the group, and above all having a past close to his own since he also followed the same course of study as the student in the distant University Faculty of Cordoba (Argentina). Having this part in common, allowed the communication to be much faster and closer, and this artistic closeness always led them to follow the same streets and the same bizarre ideas, so a few words were enough to reach a shared point. Nacho, together with his companions Mari Carmen and Santiago, did an excellent job, not only from the creative point of view, following him step by step and helping him whenever he needed, because of doubts and difficulties, but above all for explaining the dynamics of the studio, which the student thinks is the most important thing, beyond the simple project. Being able to have a confrontation with someone with more experience, and knowing that the knowledge acquired was made from the same

thorny doubts is comforting. They shared their stories, several times on coffee break; the problems they had with customers, or simply the warmth of the coffee that blurred the view helped them to find out which was the best name for a company.

3.5 Scientific orientation

In addition to the on-site tutor, the student also had a scientific advisor, Dr. Professor Fernando Martins, professor at IADE - Universidade Europeia. The role of the advisor is fundamental for the structuring of the work developed, since it has ensured that the objectives of the internship plan fit well with the academic objectives of the master's degree in Design and Visual Culture.

The presence of Professor Fernando Martins was important for integrating and maturing the internship relationship and above all, in always pushing the student beyond the limits of his possibilities.

3.6 Learning goals

The choice of the internship as a final work was made to achieve some general objectives of a personal, functional and team nature:

- Personal goals:
 - Ambition;
 - Compromise;
 - Motivation;
 - Initiative.

- Functional goals:
 - Technical and practical knowledge;
 - Attention to details;
 - Quality of work;
 - Creativity;

- Team goals:
 - Team work;
 - External and internal relation;
 - Cooperation;

3.7 Weekly goals

Every Monday of every week, the group gathered around a table to discuss the weekly commitments, the various deliveries that had to be carried out in the short and large period of time and the projects to which each person was assigned. This process was fundamental in the distribution of work and above all to respect and guarantee the timing established with the client, but also to gain autonomy in the execution of the various tasks, and acquisition and solidification of basic knowledge.

This planning was held by the managers, in this case Nacho and Mari Carmen, whose main purpose was to divide the tasks adequately in the case of each client and for every challenge that came within those walls.

The directors of the meeting would then transfer all the information regarding the project to be carried out, the briefing, information about the customer, and the delivery times, and any concerns and questions were welcome to lighten any cloud that hindered the route.

Frequently the division of the jobs could change according to the priorities and the difficulties encountered during the journey, such as delivery times, change of briefing, so that sometimes some projects were left aside and others started or they gave each other a helping hand to overcome obstacles that have arisen.

The student had important interviews on a weekly basis, including with all the members of the staff, who always offered excellent suggestions, not only from the practical point of view but also from the personal point of view, which allowed him to make clear analysis on how he worked and how he could improve, technically and creatively. This step is considered a fundamental point, since the student did not really expect their enormous availability and willingness on their part, instead they turned out to be very good people from the human point of view, who care about giving their contribution and donating their experience to those who have none, so that in the future the student can do the same with others.

CHAPTER 4

4. Agency

As already mentioned about the agency that welcomed the intern during the internship at Evangelisti y Cia, a brand identity agency specialized in editorial design, packaging, digital identity, space design. The internship offered a first chance to enter the world of work in the area of Design and to apply all the knowledge and experiences acquired up to that point.



Figure 5: Evangelisti y Cia' Logo

4.1 Vision and Mission

The vision for Evangelisti y Cia, has no limits. Lovers of investigation and constant evolution, they bring value and concrete, simple and effective solutions to the design. Over time they have developed their own style and work process to face every new project and accompanied by collaborators, with whom they work as a living system where the shape changes but not the essence.

Graphic Design for them is a tool that allows them to establish a coherent and adequate communication between the brand and a consumer or between an activity and a specific use; let's say that middle point that gives shape to the message. The notable difference compared to other agencies or graphic design studios, comes from the fact that Nacho, the designer, works with his own personal style, one that characterizes him, since his root is Architecture.

In fact, it he is a constant investigator of geometry, with a particular infatuation for the forms of things and its elements.



Figure 6: Pepe Mendoza - Casa Agrícola's Logotype
 Figure 7: Pepe Mendoza - Casa Agrícola's Logotype

As a studio they work in groups with their clients, aiming at effectiveness and results as the ultimate goal. And it is precisely for this constant search for balance that they are recognized for their abilities, and to ensure a service of additional value. Evangelisti y Cia disengages in different areas producing and developing solutions in different areas:

- Design:
 - Branding;
 - Packaging;
 - Editorial;
 - Creativity;
 - Art Direction;
 - Space Design;
 - Naming;
 - Labelling;

4.2 Influence in Education

As anticipated in the first chapter, the knowledge of a Designer is something very broad, whose inventory is enriched at any time, day after day.

Certainly, the academic education of each student plays an important role because it guarantees access to a certain type of knowledge, but as already said, every education differs from the others starting from the basics. It is therefore essential to dedicate a small chapter to the difference that can exist between a classic type of education, Fine Arts and the others characterized by an architectural or graphic path, as they shape the student's thought and the elastic capacity of the mind. About this Richard Seymour, an important product designer says:

“Although some architecture and some product designs look very close it is really the extreme end of the bow of the architecture tree rubbing up against a leaf at the extremity of the product design tree. We tend to think that they are very similar, but they are not. Fundamentally their roots are completely different.

(Lawson, 1994)

This is to emphasize the clear difference we have between the two fields, even though design is a branch of architecture. In all the areas we are talking about the technical part that has to be well developed but having a certain aesthetic appreciation is certainly equally important. In fact the designer must capture the aesthetic experience of this final product, the one that he will create, flowing into the world of artists and sharing it with them.

An important example in the world of designers is *David Carson*, with which the student had the opportunity to participate in a workshop. His basic training given to *Oregon College of Commercial Art*, raises a purely artistic approach, which we see reflected in its way of doing design, the use of typography (Grunge Typography), which became one of the most used in the history of design (see Figure 8 below).



Figure 8: David Carson's work

Looking at the cover made for Ray Gun magazine in the 90s, we see how Carson is one of those brilliant people, who despite his lack of education in the field really brought out his works. In fact, the total absence of grids, which make his work seemingly chaotic, has led him to break all the rules but trying to connect emotionally with the viewer. His work has therefore influenced the whole world, brought a new way of approaching, without grid, leaving the total freedom to the contents to dictate the direction and that it was not the layout to decide for them.

On the other hand, an example taken for its influence in the modern world is, *Massimo Vignelli*⁷, another great designer of our times, who in contrast to Carson attended the Polytechnic of Milan and therefore had a more classical and technical education that like every architect prefers the order and the organization of things. He argued that an architect should be able to design everything from a spoon to a city, a concept from which his most important

⁷ Massimo Vignelli one of the greatest exponents of Italian design of the last century.

maxim arises: "Design is one, it is not many different ones". His way of feeling design was part of his philosophy, where functionality became the core of any of his work.



Figure 9: Massimo Vignelli's work

In conclusion whatever the education, the ultimate goal is always to leave a message to other people, that if the designer realizes something that is not understood, it means that he did not do his job well. The object of design, must respond to a certain need, must speak to its interlocutors, destined never to lose the meaning.

4.3 Agency's history

Nacho, following his graduation in Architecture at the University of Cordoba (Argentina) moved to Spain where he carried out his first freelance work and later became a founding member of other agencies (Small) and was Professor of Packaging and Labeling at the Coco School - Escuela de Diseño in Alicante. Therefore, after years of experience in the sector, he decides, in May 2013, to set up on his own and create his own Graphic Design studio. This great experience and knowledge of the field has allowed him several times over the years to receive important awards and publications in several major Diseño magazines, the most recent being that of 2016, the Alce Award for Best Packaging, for the realization of the label of a wine for Bodega Rafael Cambra, Alicantina area prize, which will soon participate in an exhibition at Burgos for the Wine Design Space. An important mention must also be made for Mari Carmen, a partner-founder of Hoy es el Día, another study of sustainable graphic design, which operates within the same walls but with projects totally independent of one another. Both receive requests from different customers for which the management is done individually but for convenience both collaborate in each of the projects.

⁸ (<https://hoyeseldia.es/>)



Figure 10: Mateo Cambra's Label

An important mention must also be made for Mari Carmen, a partner-founder of Hoyes el Día, another study of sustainable graphic design, which operates within the same walls but with projects totally independent of one another. Both receive requests from different customers for which the management is done individually but for convenience both collaborate in each of the projects.

9 (<https://hoyeseldia.es/>)

4.4 Organization and team

The Evangelisti y Cia studio presents a hierarchical organization by function, in accordance with Figure 11:

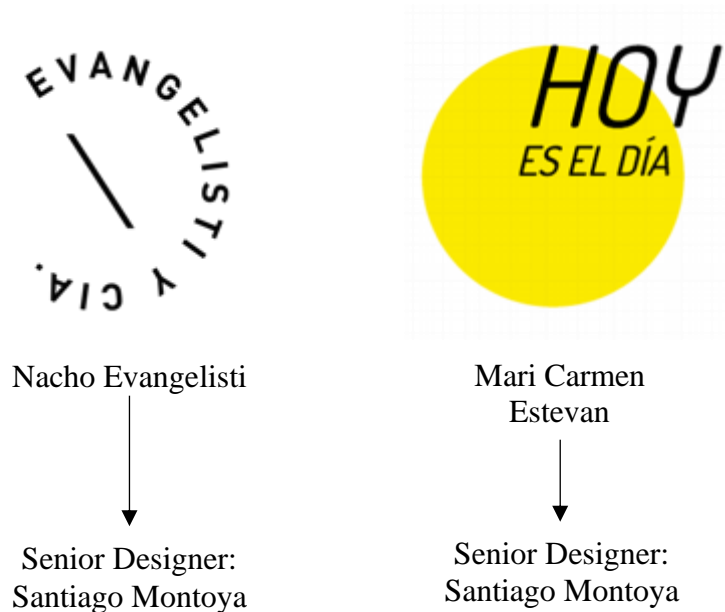


Figure 11: Organization Chart

The two directors and managers of the two studios or CEOs meet and are responsible for all the area of graphic studies, from the communication to the design side.

Both CEOs manage the package of clients they own, the relationships and responsibilities with them and they assume by themselves the burden of creative projects being carried out and implemented correctly.

Both creative directors then rely on the Senior Designer (Santiago Montoya) who accompanies them daily and other professionals who collaborate depending on the case in other fields of investigation such as animation, 3D printing, etc.

The team was composed of the three figures, Artistic Directors and Senior Designers who carried out the main tasks, to which the student joined, in the area of Design and Communication, as Junior Designer.

Officially, the internship was under the guidance of Nacho Evangelisti, but being two the agencies, and collaborating with each other in progress projects, the student often had Mari Carmen as a referent, with whom he repeatedly carried out different projects (see. page 55).

The directors of the different studios had an important role in the beginning of the project, orientation, work organization and development of the same, and when there was a project that required a quick response from the agency, it was necessary for an element of the team to take in hand the situation to respond to a condition where time was reduced.

4.5 Agency in the market

The Evangelisti y Cia studio is a small company within the Spanish regional scene, although in recent times they have been collaborating with clients from other parts of the world. Through work, perseverance and a taste for balance, Nacho has succeeded in giving a certain notoriety to the study by inserting it among the few studios in the area that work well, combining the need for an answer with a taste for beauty and simplicity, fed by passion and enthusiasm. For the moment they work with small entities, but thanks to their strong artistic vein and seriousness they can reach a much higher level given the high level of satisfaction of their customers.

In the Alicante area there are several realities competing on a regional scale with the Nacho Evangelisti y Cia studio and which can provide services in the graphic field, therefore these can be considered as the main competitors in the area of Graphic Design:

- Small¹⁰;
- Kuini Studio¹¹;
- Bonnie&Click¹²;
- Girona Estudio¹³;
- Soma¹⁴.

4.6 Clients

Nacho Evangelisti y Cia works with various clients from different market areas, some of them are Pepe Mendoza, who belongs to a wine cellar in the area with which he is collaborating for the realization of different labels for their bottles. Other clients with whom the student had the opportunity to collaborate were SAYAKO, COEA, MOLAR, FOXSTAR SWEEDEN.

4.7 Working methodology

The working method that the studio adopts, with its own methodology and specific objectives, characterizes the study in each of its projects.

The main objective was to conceive a solution that would more effectively respond to the needs of the customer / brand / campaign / product in line with the stylistic ideas of the studio. This methodology is based on its own approach, designing a robust communication

¹⁰(<https://www.wearesmall.es/>)

¹¹(<https://www.kuiniestudio.com/>)

¹²(<https://www.bonnieandclick.com/>)

¹³(<https://gironastudio.es/>)

¹⁴(<https://somacomunicacion.com/alicante/>)

solution and adapted to the objectives outlined together with the customer. (see. Figure 12 below)



Figure 12: Evangelisti y Cia's Methodology work

Depending on the type of project, it could happen that this methodology had alterations. The directors of the various studios played a central role in the organization of work, continually maintaining contact with the client, receiving material and important feedback for the development of the project.

The first step after receiving a job proposal was a discussion between the team about the project, the briefing was analyzed highlighting the essential points of the Brand and consequently a definition of the target.

Once this was done, one member of the group was in charge of carrying out an important analysis of regional, national and international competition. This was very important analysis as it outlined the project and constantly suggested different lines that could be followed and presented to the client. Parallel to this, research was carried out into sources of inspiration, from color, to application, from retail packaging, to ensure that in addition to having a competitive reference, other details could be extrapolated from different fields, such as colors, details, etc.

Finally, when the conclusive visual contents were outlined (contacts were constantly made with the client to ensure the success of the analysis) the Creative Director, Nacho, was in charge of preparing a presentation based on the different lines that were followed to show to the customer and to receive the final approval. Generally, in any final phase, a maximum of 3 mock-ups were presented which, following the approval of one or the other, were again implemented to carry out the final art and publication, by a member of the group.

Often the creative work that ended with the first prototypes did not come to an end as the briefing changed or the customer was not satisfied with the project so we returned to the first phase until they reached a final prototype or simply the work was temporarily put aside.

4.8 Integration in the Agency

As previously mentioned, the student was integrated into the Design & Communication studio as a Junior Designer. At the beginning of the internship, he performed various tasks, to integrate the agency's work process, and to learn about the software used and the methodology or approach taken in the various projects.

The first job was the realization of the label for a bottle of COLA (see pag 31), for a customer named FOXSTAR SWEEDEN, where the goal was to renew a label that was anything but in line with the times. After a first initial moment, several works and themes touched upon, he

was given increasingly complex branding / naming / packaging projects from the earliest internship, where he had to perform the absorbed methodologies, always obviously under the supervision of the study tutor. As for the programs used during the internship, he had to deal with almost all of the Adobe package but mainly Adobe Illustrator and Adobe Photoshop.

The different responsibilities and tasks with which it was put to the test and above all their variety, made it possible for them to highlight its difficulties and its strengths, so as to be able to improve. In addition to work in the strict sense, the practical and theoretical growth that has taken place in these three months of internships has also taken place thanks to the long talks with Nacho, Mari Carmen and Santiago, or even just listening to the problems of the studio with its clients and the way in which the Artistic Directors presented a project to them.

At the end of the internship the whole studio participated in a conference of Graphic Design in Murcia, (Día D 2019 - Gráficas que trasforman espacios) a really interesting and excellent channel to take inspiration from important characters, which in his case was even more enlightening since it touched both architecture and design and how the two combine to give shape and substance to a space. Among the various studies that took part in this conference to mention are: ANAGRAMA ¹⁵, DAVID TORRENTS, ARAUNA ¹⁶, DOMESTIC DATA STREAMERS¹⁷, RELAJAELCOCO ¹⁸e STUDIO ANIMAL¹⁹.

Having said that, from the very first day it was a wonderful adventure, which according to many could only seem a complicated and repetitive thing. His fortune was to be with people with whom he immediately had great harmony, who welcomed him with open arms and were able to lead him to a deeper knowledge of the subject, which as a student, alas he could not achieve. It is therefore important to be able to find one's own mentor, a teacher so to speak, to guide us, explain to us, help us to channel our energies until we are able to walk with our legs.

Design is not just a sphere in the hands of consumerism, but rather it is a powerful weapon, it is a message we see expressed every day and who, if not a teacher, can help us define and conclude our journey of studies?

¹⁵ (<https://www.anagrama.com/>)

¹⁶ (<http://arauna.studio/>)

¹⁷ (<https://domesticstreamers.com/>)

¹⁸ (<https://www.relajaelcoco.com/>)

¹⁹ (<https://studioanimal.es/featured-projects/>)

CHAPTER 5

5. Case Studies

Selected projects

As selected projects to be analyzed in this report, six of them have been chosen that touch different themes and require different processes and working techniques; they are:

- I. Scout's shield per l'associazione El Campello;
- II. Cola label;
- III. Catalog photos;
- IV. SAYAKO;
- V. Piel de Mariposa;
- VI. ENSO 2019

Each of the jobs carried out within the agency assumed a different approach from the others, this could be due to the client or due to the time schedule or simply due to the complexity of the project itself. The first project the student came across from day one was the COLA project for FoxStar Sweden, where the customer needed a new label, more modern and in line with the times to replace with the old one, but in the end the project, due to major problems of cause and after innumerable tests, did not go through.

The Scout Scudetto was a good test for the student to overcome because the total project was carried out entirely by the student under the supervision of Mari Carmen, with an excellent result. When working with customers, attention must be at a maximum, even in the presentation of their own online projects the details are essential to be able to differentiate themselves from the others, and it is for this reason that this work has been inserted, catalog photos carried out of a file made by the study, called Molar, which should have been included in the web page of Evangelisti y Cia.

The fourth is the project in which the student had the most participation in the realization process, from the study of competition to the search for ideas, up to the realization of the logo itself, succeeding perfectly in assimilating the ideas of the study and the needs of the client (SAYAKO), in the need to rebuild the brand. The fifth project is divided into small tasks performed, such as the creation of icons, small videos and finally the creation of online merchandising campaign photos for the Piel de Mariposa association, which deals with the search for a cure for a rare genetic disease, causing fragility of the skin which limits the possibility of some of the simplest daily actions. The sixth and final project was to find an idea for a poster, for electronic music festival to be held at Las Cigarreras of Alicante, under the name of ENSO19.

PROJECT #1 - Cola's Label

Client: Fox Star Sweden.

Briefing: the customer needed a re-branding of the label concerning a bottle of cola, since the current one was old and without character. The substantial change had to take place both in the logo of the brand and in the colors of the same label, approaching it and bringing as close as possible to the global soft drinks giant, Coca Cola²⁰.

1. Development and first proposal

The first project carried out by the student as soon as he took part in the operations of the studio, was to realize the label for a bottle of cola on behalf of the client Fox Star Sweden, in January 2019.

The goal was to make a label modern old, attractive and in line with the times but at a time when he joins the team, several proposals were rejected by the client, all considered hyper-modern and hardly applicable to the clientele of that brand.

The project was therefore already under development but with truly uncertain implications, since from the first moment it seemed to have unclear ideas, and even communication was difficult. The intention was to create a premium product, unique and identifiable among many brands of cola, but the more proposals were made, the more the initial briefing broke and the beautiful ideas were eliminated.

“What is an ideal brief for an architect or a design person? and we have found over the years that the ideal brief is probably one or two pages even for the most complex project. Many clients think they're got to produce something which is two inches thick before an architect can even put a pen to paper. We prefer it the other way round; we prefer the thinnest possible information.”

Micheal Wilford (Lawson,1994)

According to this, the customer does not always choose the best proposal presented in terms of design but chooses for personal tastes, even if the designer points out that it is not the best choice to go. And although the designer must defend his work, he must above all know how to listen to what is asked of him, he must dominate a process of conquest and concessions, so that both parties get the expected result.

Alas, this union in the project for Fox Star Sweden, did not happen, and in the end it was set aside until a later date, this was because the customer could not provide an accurate brief expressing their wishes.

²⁰ (<https://www.coca-cola.com/>)

The label of the bottle on which to perform the restyling was the following that you see in the image below:



Figure 13: Cola's Bottle

As you can well understand the quality of the product is that of the discount level but the goal, through the design, was to raise the quality.

The tastes, obviously taken from the great Coca Cola brand, were three: Cola light, Cola Zero and Cola.

The restyling had to touch both the brand logo and the dynamic of the label, considering that the colors of it were different according to the tastes mentioned before and the references used all possessed a resolution and a simplicity of execution that described a great product, and excellently carried out their task of suggesting ideas.

The student supervisor Nacho, together with his companion Santiago, had thought of very original ideas that would bring about a substantial, innovative and above all functional change, which could free the bottle from that old and cheap air.

On the following pages you will see some mock-ups carried out by the studio as a proposal at the first briefing delivered by the client.



Figure 14: Label Prototype 1



Figure 15: Label Prototype 2



Figure 16: Label Prototype 3



Figure 17: Label Prototype 4



Figure 18: Label Prototype 5



Figure 19: Label Prototype 6



Figure 20: Label Prototype 7



Figure 21: Label Prototype 8

2. Briefing change and second proposal

At this moment the student takes over the project, to which as a first test he is asked to try his hand at playing and trying to find useful and functional solutions, but with the unknown change in briefing.

The customer was no longer sure that the restyling had to be so complete because he thought that such an action could hit customers, moving them away from the purchase of the brand, so the idea to pursue was only that of a restyling of the logo and keeping inside of the label some basic lines of the old label like the stars [synonymous with premium] and maintain that vintage / American effect of the original.

The programs used were Adobe Photoshop and Adobe Illustrator, the first in order for the management and implementation of mock-ups while the second for the realization of vector fragments to be applied later in the psd file.

Here the prototypes that were made by the student:



Figure 22: Label Prototype 9



Figure 23: Label Prototype 10



Figure 24: Label Prototype 11



Figure 25: Label Prototype 12



Figure 26: Label Prototype 13



Figure 27: Label Prototype 14

If in the first tests we see different choices; in the second round there is more uniformity of intent and search for something that could be used for the different tastes mentioned.

The idea extrapolated by the student following the image 4 of page 32, was to create a wave effect on which then go to apply the different colors as a base and over play with the infinite possibilities.

The client was initially convinced by this possibility and to continue the work [final art preparation] when he again decided that the logo was not what he was looking for and consequently the whole studio was a little worried because the ideas were coming to an end after every trial presented so far had been rejected.

3. Last Proposal

As mentioned in the previous paragraph, the designer must find the best solution and defend his work, but sometimes the relationship with the customer can be conflicting because he escapes from finding an optimal decision. In this case it was not easy for the studio to work on this project as FoxStar Sweden had no clear conviction about what it wanted, so the attempts made were innumerable.



Figure 28: Label Prototype 15



Figure 29: Label Prototype 16



Figure 30: Label Prototype 17



Figure 31: Label Prototype 18



Figure 32: Label Prototype 19



Figure 33: Label Prototype 20

4. Conclusion

At the end of the countless attempts made, the client failed to clarify his ideas to facilitate the creative journey, and even at the end of the internship this project was not yet completed since it had been set aside by the Art Director Nacho Evangelisti.

The student had been advised at the beginning of the internship that it could often happen that the client was not satisfied or that the initial briefing changed as the project took shape. All in all, as a first experience with the group and within the group, the student was very happy because he was involved in the hierarchies and there could not have been a better start except by touching those problems that very often occur within the studio.

From the graphical point of view, being the background of the student architecture, it was not easy to forget those rigid schemes achieved during his years of learning at the Polytechnic of Milan and the opportunity to dissolve creating proposals without limits and restrictions trying to explore his own creativity and leaving behind those systems of lines and schemes, has meant that his experience began in a more than positive manner.

PROJECT #2 - Scout Shield/ElCampello

Client: Association Scouts - El Campello ²¹

Briefing: the scouts group from the hamlet of El Campello (Alicante), needed a new scudetto for the festival of Sant Jordi 2019, patron saint of scouts, where the dragon and lily were represented.

Important guideline had not been given apart the maximum allowed dimensions of 6x6cm, so the student had white paper to study every reference and to examine every possibility of representation.

1. Analysis

This project, unlike the first, was carried out under the supervision of Mari Carmen, Director of the Hoy es el Día studio. As mentioned earlier in the briefing point, the only constraint was that the size was not to be exceeded because the shield had to be applied to the arm sleeve and could not exceed established dimensions. It was then suggested by the client that at the image level, the support was something "clean and cool", as requested by the young belonging to the scout group.

Then the student began to carry out a research on the badges that already existed both in the world of scouts and not, which could be a source of inspiration, both in form and composition. This internship, the research, is a fundamental moment for any type of project, since every virtuous project is born from a good research, which can provide important notions about human, cultural, technical and emotional factors to achieve it.

The balance of the image and the hierarchical organization of the elements were essential in the way in which different elements were to be combined in such a way that they did not represent a spot in the center, but each of them represented and provided important information between transmitting to the observer.

Following all the information obtained during the research phase, the student developed two different scudetto forms, a square and a trapezoid where all the information could be found, while as regards the dragon and the lily, simple minimal figures that did not ruin the general harmony.

In the following you will see some drawings made by the student as the first paper proposals for the creation of the official Sant Jordi 2019 Schield - ASDE.

²¹ (<https://www.marenostrum679.org/>)



Figure 34: Proposal 1



Figure 35: Proposal 2



Figure 36: Proposal 3

2. Proposal

The three proposals as mentioned in the previous paragraph differed first of all in the form presented, and then in the subdivision of the main elements.

As for the first, the fire remains in the center of the image where the figures of the dragon and the lily convey; a border around the shield; on the left and right margins, we find the words El Campello and Alicante in order, which will not occur in the other two examples; at the base we find instead the data "ASDE Scouts Valencians Sant Jordi".

In the second example we see that the data of the margins at the top of the proposal one have been eliminated, the drawings of the dragon and the lily are enlarged, which always take part in the center of the image and the only typographical data are always below following that subdivision of vertical lines.

In the third proposal the fire to be central, moves to the upper side of the shield, this time of square shape. The data follows the fire and runs all around the right, left and bottom sides.

With great satisfaction the student presented his three versions to Mari Carmen, who decides for the first drawing, as it is more complete in the exhibition of all the data regarding the Sant Jordi 2019 party; afterwards he moved to the digitalization of this proposal, in agreement with his tutor, from whom the figures of the adjacent page were born:



Figure 37: Digitized proposal 1















Figure 38: Digitized proposal 2



Figure 39: Digitized proposal 3



Figure 40: Digitized proposal 4

	RGB: 213 - 183 - 163 #D5B7A3 CMYK: 14% 22% 25% 2%	RGB: 205 - 133 - 74 #CD854A CMYK: 16% 42% 62% 4%	
	RGB: 145 - 125 - 104 #917D68 CMYK: 34% 34% 42% 14%	RGB: 205 - 100 - 15 #CD640F CMYK: 16% 56% 94% 4%	
	RGB: 24 - 13 - 14 #180D0E CMYK: 57% 69% 60% 79%	RGB: 78 - 38 - 9 #4E2609 CMYK: 41% 65% 95%	
	RGB: 232 - 247 - 82 #E8F752 CMYK: 9% 2% 69% 0%	RGB: 239 - 179 - 115 #EFB373 CMYK: 5% 28% 47% 1%	
	RGB: 88 - 192 - 205 #58C0CD CMYK: 66% 0% 7% 0%	RGB: 63 - 21 - 10 #3F150A CMYK: 43% 77% 89% 57%	
	RGB: 0 - 0 - 0 #000000 CMYK: 0% 0% 0% 100%	RGB: 160 - 43 - 12 #A02B0C CMYK: 27% 78% 91% 14%	

The color codes used for the realization of each proposal are the following shown above and did not follow those of the flag of the Valencian Community blue, yellow, red, as the student thought of using colors more related to the earth and the world of scouts.

As for the font, MUNICH Regular ²²was used:

Munich regular

²² (<https://www.dafont.com/munich.font>)

A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z
0 1 2 3 4 5 6 7 8 9

Once the proposals were completed, the decision was made together with the other members of the group and the image No. 4 was chosen, which was promptly sent to the client for evaluation and final decision. At the end the final art with the necessary modifications, in this case carried out by Mari Carmen, will be as in Figure 41 below:



Figure 41: Scout Shield's Final Art

3. Conclusion

This first project, which the student has started from the beginning, was a great test of confidence. Research, dedication, meticulousness and work have fully repaid the final result, where above all the client was fully satisfied with the work performed by the studio. This

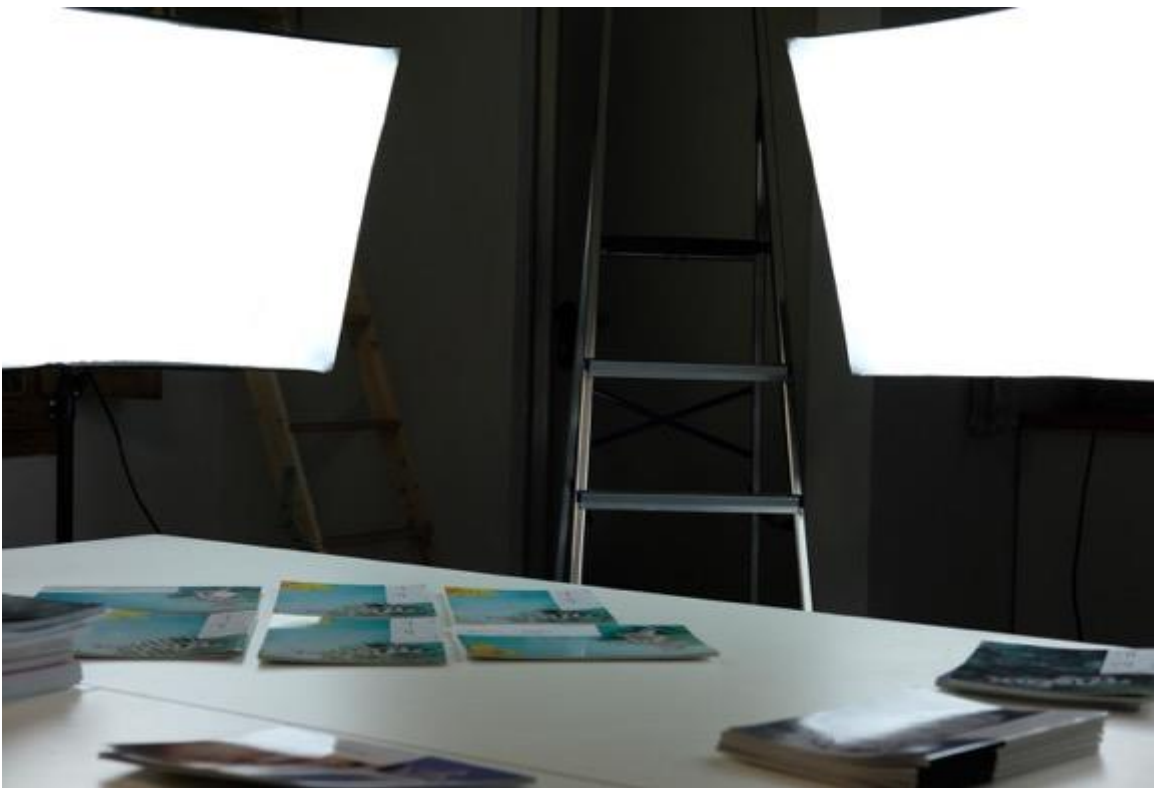
project was the first one completed by the student, and for him it was wonderful to observe the entire process and how we went from a drawing on a sheet to the physical object.

PROJECT #3 - Catalog photos / Molar

1. Analysis

The presentation of a project realized today on the website or on social media, plays a fundamental and consistent role, and it is not to be underestimated as it is an opportunity. It is often incorrectly underestimated, but in reality, it should be considered in every detail, to make it effective and easily understandable for the viewer and to give the hypothetical customer the impression of trust, responsibility and quality. This project primarily, stems from a need for Nacho Evangelisti y Cia, which was to renew its web page and insert new projects to present to the public. In this case there was talk of a magazine called Molar, designed by Nacho and Santiago, a leisure and cultural magazine for the dentists' waiting room, for the Colegio de Odontólogos y Estomatólogos de Alicante (COEA).

Figure 42: Photography Lab



Having created the set with his colleague Santiago, the student with his FujiFilm X-T2, he put into practice the notions of photography learned during the Master's degree in Visual Culture at IADE, and without fear he started shooting.

The goal was to best represent the magazine, in its details and in its pages, so that the photo could be an excellent business card for all those who had needed a collaboration regarding the Editorial Design with the study. In the previous photo you can see the set that was prepared while in the other following all the techniques:

- Books with open pages, photographing the detail with precision;
- Books that fall, stopping time;
- Details that could communicate well, the importance of the magazine;

2. Conclusion

As mentioned above, although this was not a project for a client, it had its relevance, as it allowed the student to understand that the presentation of a project is almost more important than the project itself because it is a nice business card. This important lesson was necessary for the possibility of presenting projects for any future activity.



Figure 43: Photography' Final Art 1



Figure 44: Photography' Final Art 2



Figure 45: Photography' Final Art 3



Figure 46: Photography' Final Art 4



Figure 47: Photography' Final Art 5



Figure 48: Photography' Final Art 6



Figure 49: Photography' Final Art 7



Figure 50: Photography' Final Art 8

PROJECT #4 - SAYAKO

Client: Sayako - Madrid/Seoul.

Briefing: the client based in Austria and Spain has a line of patch eye creams, already active in Korea, where cosmetics and surgery are two of the most advanced industries in the world.

The need presented at the doors of the studio was to carry out a total re-branding starting from the logo to the packaging. In this case the client was able to support his requests very well with his ideas, giving the impression of being very determined about what he wanted, and after an initial interview with Nacho he had already clearly expressed which direction he wanted to take, based on the examples provided.

1. Studio SAYAKO

The student was asked to carry out a careful analysis before the client to understand according to the briefing delivered what were the strengths of Sayako and what this name represented. The mission announced was: "SAYAKO's mission to manufacture and market unique, natural, innovative, clinically-proven formulations and high-quality products for naturally flawless skin" and the product types had to be four: Hydrogel, Anti-aging, Brightening, Moisturizing."

In the following pictures you will see the old logo and the old bottles used by SAYAKO - Madrid / Seoul. (see Figure 51)



The image shows the old logotype for SAYAKO. The word "SAYAKO" is written in a large, black, sans-serif font with wide letter spacing. Below it, the words "M A D R I D • S E O U L" are written in a smaller, black, sans-serif font, also with wide letter spacing and a small dot between "MADRID" and "SEOUL".

Figure 51: SAYAKO's Old Logotype



Figure 52: SAYAKO's old mock-up

2. Competition study

Having made a quick first analysis of the material we had, Nacho suggested that the student should do another to give direction to the project and suggested the first hypothetical ways to go, especially highlighting how the competition worked, the use of the logo and what according to us it was necessary to move away from the typical world of cosmetics, to highlight the brand we were working on.

Starting therefore from the competitors, the trainee took as a sample all the most important cosmetic, luxury and non-luxury brands, making signs with all the printed information on which then long discussions took place by visually analyzing all the strengths and weaknesses of each brand, and on what we could work better.

The following brands were analysed in the following order: Dior, Lancome, Narciso, Peter Thomas Roth, L'Oreal.

Dior



Figure 53: Dior's Logotype

Figure 54: Dior's Product - Dior Prestige



Figure 55: Dior's Product - Dior Prestige & Diorific Mat

LANCÔME

PARIS



Figure 56: Lancome's Logotype

Figure 57: Lancome's Product - Roses Berberanza



Figure 58: Lancome's Product - Absolue l'Extrait, Absolue Precious cells & Energie French Lift.

narciso rodriguez



Figure 59: Narciso Rodriguez's Logotype

Figure 60: Narciso Rodriguez's Product - Eau de Parfum



Figure 61: Narciso Rodriguez's Product - Eau de Parfum, Eau de Toilette & Drawing

PETER THOMAS ROTH

CLINICAL SKIN CARE



Figure 62: Peter Thomas Roth's Logotype

Figure 63: Peter Thomas Roth's Product - 24K Gold



Figure 64: Peter Thomas Roth's Product - Water Drench, Green Releaf & Camu Camu Power

L'ORÉAL PARIS



Figure 65: L'Oreal's Logotype
Figure 66: L'Oreal's Product - Extraordinary Oil



Figure 67: L'Oreal's Product - Golden Age, Cell Renewal & Skin Perfect

In the cosmetics market, SAYAKO will have to compete with these big brands, so carrying out a careful study of competition was a must and necessary to understand which directions these big companies took.

- DIOR²³, a brand born in 1946, which produces a range of products, from leather materials to cosmetic creams, is based on the concept of luxury and perfection that also recalls the idea of France. The logotype probably created by Georges Peignot was the Nicolas Cochin, reported below.

Nicolas Cochin
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Just from the logo alone we see that the intended message is a historic elegance, which starts from afar, a message that then arrives in products made up to the detail, thanks to these soft lines that alternate with more geometric shapes. This vision of elegance and beauty infused by the founder Christian Dior, was an authentic revolution, as it gives women their vision of happiness, showing creativity and intuition, embodying the canons of perfection.

The historical brand, being highly recognizable by an aware and loyal clientele, always aims at a direct and essential communication and tends to tell its own story focusing on the globality of the sensory experience, which involves the consumer with positive and pleasant sensations.

From the images on pages 56 and 57, we see how the consistent use of gold in recent years has been a constant, even following the campaign "The future is Gold", to show the evolution of femininity. Gold represents temptation, then a material superfluous good and finally the future. In fact the packaging of each product is not swallowed by superfluous information, but rather remains free, leaving space for the logo to emerge. Dior aims to be an icon of style in all its nuances, and combines its historical and symbolic heritage with contemporary needs.

- LANCOME²⁴, another luxury brand, born in 1937, the year in which Nutrix was created, the first cream produced called "miracle cream". Name and logo are inspired by Chateau de Lancosme in central France, and the font used for the creation is Adobe Garamond, Old Sans Serif, shown below:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

²³ (https://www.dior.com/it_it)

²⁴ (<https://www.lancome.it/>)

From the images on pages 60 and 61, we can see that Lancome also establishes itself among the elegant and luxury brands, born in post-World War I France.

For the brand, beauty is seen as something to continually reinvent, pushing ever further into science and technology, and it is a harmony that exists between heart, body and spirit. This message or brand identity is reflected coherently in the communication channels of the company. Brands, packaging, communication, slogans are treated in detail to convey the values of the brand identity.

Here too the use of gold is at the base, symbolically referring to something sacred (let's think of medieval paintings and the use of this color), while today in a secular society, gold reflects luxury and power.

Communicative simplicity, little information but all addressed to the communication of sensoriality, which evoke the psycho-physical desires of the individual, multi-sensorial.

- NARCISO RODRIGUEZ²⁵, unlike the brands analyzed above, it is a new brand that dissociates itself from the historic canons of elegance, luxury highlighted with LANCOME and DIOR, but is more a tribute to timelessness, although it is only a brand of perfumes. The idea is to not follow the rhythm of an increasingly voracious and ephemeral fashion industry, in fact the perfect minimalism, from packaging to logo, make a brand that identifies itself clearly and understandably. This brand was the one which stood out the most for the group, because it completely reversed the message which the client wanted to let go of, and was therefore graphically the perfect solution to what we were looking for.
- PETER THOMAS ROTH²⁶, the idea of this brand, together with L'OREAL, is to offer beauty with star treatments. Most importantly the names used in the packaging are names that have technological endings or assonances, indicating the great technological content that the product possesses. In graphic terms there is a strong use of color, and the font is divided into two bold parts [**PETER/ROTH**] and a regular [THOMAS].
- L'OREAL²⁷, one of the strongest brands in the world of cosmetics, and like Peter Thomas Roth, it offers the possibility of star treatments. The L'OREAL approach is summarized in the product names, since they are all references that evoke benefits expressed in technological terms. Names such as "Age Re-Perfect Pro Calcium", "Nutri-Gloss with pearl protein" are names full of meaning as they indicate the expected benefit and the high technological content that guarantees the efficacy of the product, and above all transfer the idea to have purchased a product of great competence at an affordable price. Clean, timeless identity, a logo always declined on gold products to transfer preciousness; identity that demonstrates the added value of playing a premium image when the price is absolutely mainstream.

²⁵ (www.narcisorodriguez.com/)

²⁶ (<https://www.peterthomasroth.com/>)

²⁷ (<https://www.loreal.com/>)

3. Reference

At this point, after analyzing the competition, the student was able to take part in the search for references in the market. He was required to make moodboards for each idea, to give direction to the work.

Specifically, the research was carried out with regard to colors, details and all kinds of information relevant to aesthetics and secondly a study of its possible typography to be used for SAYAKO.

Following will be reported the signs built for the analysis of references:

The first of the two wanted to analyze how the competition worked, and how it presented itself to customers while the second was a brand of printers outside the world of cosmetics. An example closer to the SAYAKO brand could be, for example, SHISEIDO, where more geometric shapes are contrasted by the delicate S, also due to the Asian origin of the word. Other attractive examples that could do the job were the font used for the NARCISO brand, very minimalist, direct and clean, or the same font used for "PLUME" that you see in the image typography above.



Figure 68: Logotype's Board Analysis

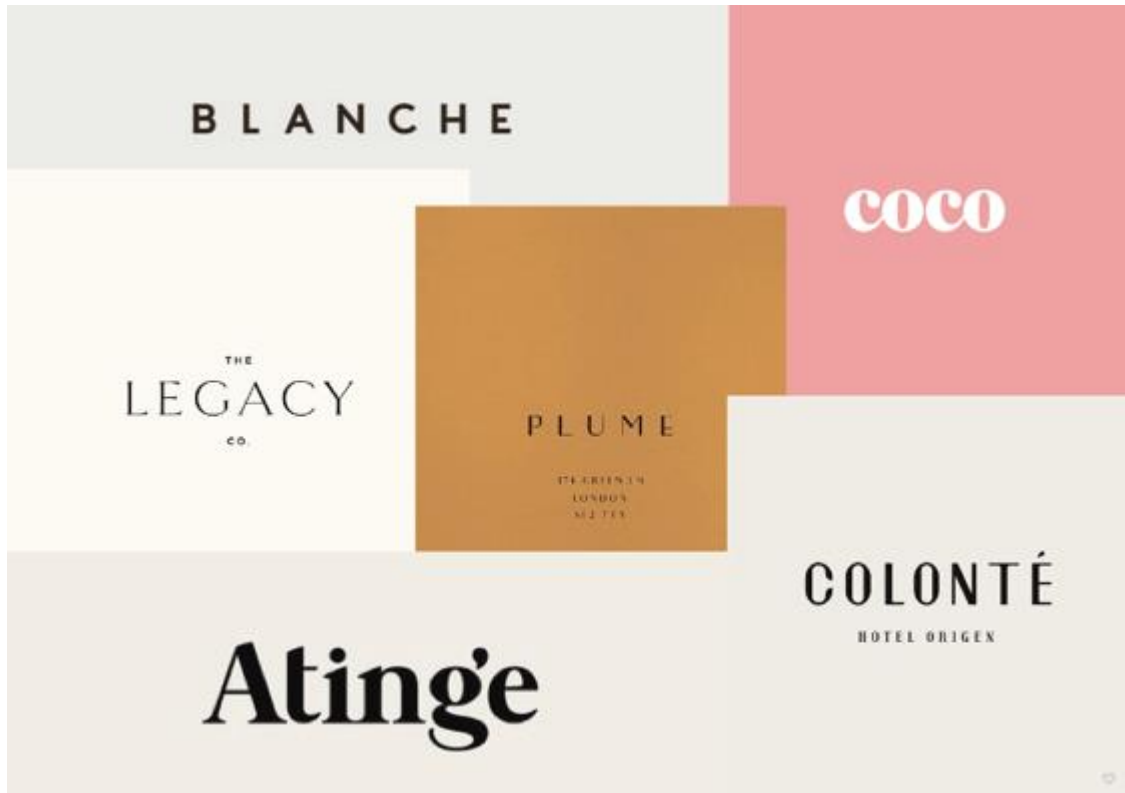


Figure 69: Logotype's Board Analysis 2

During the research, Nacho suggested that the student look for as many fonts as possible which could combine needs with aesthetics, then hang them all on a wall and start the important conversations that took place between the group to make decisions. Dialogue was fundamental. All the choices on the table went from long chats, and many of the ideas were actually born during this phase, and at least in part the design cases progress thanks to these conversations that take place between team members. As mentioned above, the options considered by the group were to find a font similar to the one used by Narciso Rodriguez in the simple, minimal, all-capital collection of perfumes or something more classic and part of the ideas proposed by the student were the following.

4. Proposal

S A Y A K O

Figure 70: Prototype 1 - VANITAS

S A Y A K O

Figure 71: Prototype 2 - AXIS

S A Y A K O

Figure 72: Prototype 3 – SAVEUR SANS

S A Y A K O

Figure 73: Prototype 4 - STEAGAL

S A Y A K O

Figure 74: Prototype 5 – TT CHOCOLATE REGULAR

S A Y A K O

Figure 75: Prototype 6 – FIXTURE REGULAR

These were some of the first examples shown to the tutor and take up the references established before the research: as regards the second and the sixth image, the student took Narciso Rodriguez as an example and tried to bring them to the same level of simplicity and minimalism. The font names are Axis and Fixture both shown below.

Axis

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

Fixture

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

The first of the two were in the forms was more graceful, especially in the "S" and in the "O", but both gave the impression of being more typography suitable for brands in the automotive world. Nacho was not at all reluctant, in fact he didn't mind this idea, leaving that Japanese Zen concept aside. As far as figure 70 was concerned, the font used was Vanitas Regular, which he liked as a classic, with a strong reference to those brands including Lancome and Dior, a symbol of elegance and perfection, and therefore was discarded. The options in which the potential was glimpsed were Figures 16 and 18, with the fonts in order of appearance Saveur Sans and TT Chocolates Regular.

SAVEUR SANS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Z

abcdefghijklmnopqrstuvwxyz

0123456789

TT Chocolate Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

During the conversations that took place in the study between Nacho, Santiago and the student, it was noticed how in the word SAYAKO we have enormous potential right in the Y. As for Shiseido it is the "S", in the brand we were working on it was just that letter, which could have given elegance but also dynamism, and above all transformed into a symbol of recognition, and be reused as best believed. So, after choosing which fonts could be more appropriate to the cause, there was a creative moment where the goal was to be able to make the Y express all its potential.

The things that came out of this graphic research were many, and all of them interesting, as they are highlighted below.

The first attempt for both fonts was to give dynamism to the word, perfectly articulated in spaces and shapes and above all to make the Y parallel with the vowels to the side. And this in figure 76 and 77 below was in the first example:

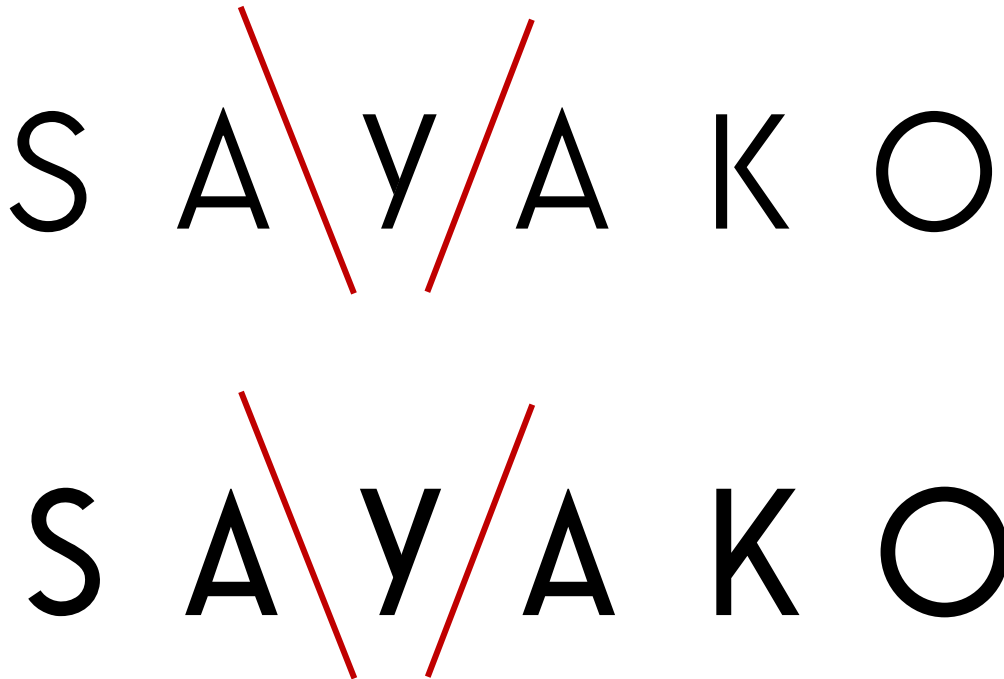


Figure 76: Prototype 3 changes
Figure 77: Prototype 5 changes

As you can see the ipsilon has made the word SAYAKO much more dynamic, it draws attention to the spaces in a precise manner and responds perfectly to the needs of the client, since it did not lose elegance. The examples shown above were made with both fonts chosen in the following order: Saveur Sans and TT Chocolates Regular.

From these examples then, the student started playing with the ipsilon, trying and looking for new graphic solutions that could even better summarize the characteristics of SAYAKO, to create a symbol worthy of being a hallmark of the brand.

During the research and realization phase of these first prototypes there was no lack of interviews with the client and the intermediary. During these weeks of work Nacho continued the discussion to intuit new possibilities and above all to show the work carried out up to that point, where the client did not fail to praise him because the direction that the studio had taken was perfectly what she was looking for. Due to this excellent energy and communication between the client and the team, the project made fast progress with minimal problems since briefings and ideas were completely interconnected. On the following page there are some graphic examples created by the student with the TT Chocolates Regular font.

S A Y A K O

S A Y A K O

Figure 78: Prototype 5 – Version A
Figure 79: Prototype 5 – Version B

S A / A K O

S A Y A K O

Figure 80: Prototype 5 – Version C
Figure 81: Prototype 5 – Version D

From these first examples we see how the graphic research has delved deeper especially in examples 2 and 3 on pages 89 and 90; in this case the student highlighted the Y with a graphism, possibly to be reused in the packaging creating a sort of story. The first example, although it was correct, did not recall enough attention, therefore it was discarded; the second probably connected two segments too discordant with each other and this too was unsuccessful; while as regards the last two the tutor was very enthusiastic although in the first one, graphism recalled too much to the Japanese world, which had to be rebalanced by adding the segment of the last image on page 91.

Shown here is the first of the final versions of the logo:



S A Y A K O

Figure 82: Prototype 5 – Final Client Choice

The segment that first joined parallel to another now joins with a graphism, still Japanese, but fitting perfectly, with balance and elegance.

This first synthesis was therefore perfectly successful but the search was not considered closed since Evangelisti y Cia wanted to present more different paths to follow, so that the client felt completely involved in what would be her future brand.

In this case, the search took place with the other Saveur Sans font, examples of which you will find below.

S A λ A K O

S A γ A K O

Figure 83: Prototype 3 – Version A
Figure 84: Prototype 3 – Version B

S A ≠ A K O

S A Y A K O

Figure 85: Prototype 3 – Version C
Figure 86: Prototype 3 – Version D

Of these alternatives, all were considered too pushy and conceptual, except for the last on page 93, preferred by the tutor, as the Y resembled the feminine form, which made it suitable for a brand of cosmetic creams, enhancing the ideas of femininity and beauty.

This would be the second final example that will be presented to the client. Some of the drawings made by the student during the creative and realization phase are shown below, because although the use of computers was predominant, even the drawing had its importance, and for the student the analogical part was essential to understand the project and give free rein to ideas.



Figure 87: Student's Drawing

The choice of a font for an identity always requires significant research, it is not enough to write the company name with any typography, since there are different typographies of different families, with unique aspects and characteristics. It is necessary to identify the one that most respects the desired message in question.

In fact, by carefully observing the letters, we can understand the personality of a brand, through his characteristics and, in this regard, Eric Spiekerman (1993) states:

“Type is magical. It not only communicates a word’s information, but it conveys a subliminal message.”

Eric Spiekerman (1993) quoted by
Alina Wheeler, 2009, p. 132

5. Final Proposal

At the end of the path, the examples presented to the client will be five, from two different printers Saveur Sans and TT Chocolates Regular, on the following pages:

S A Y A K O

Figure 88: Final Version A

S A Y A K O

Figure 89: Final Version B

S A Y A K O

Figure 90: Final Version C

S A Y A K O

Figure 91: Final Version D

S A ッ A K O

Figure 92: Final Client Choice

Of these examples, the first two on pages 97 and 98 respect the structure of both printers with the exception made for the y that follows in parallel the "a" that are on the sides. The others, all contain particular graphic elements that give more character and importance to the logotype.

The first, sweeter in the rounded shapes of the y in contrast with the rest of the geometric shapes, recalls the femininity, its forms, and the latter, instead, harder, geometric and subtle. The model shown next to it, on the other hand, was the perfect shape, the summary of more than two weeks of work, and in fact was chosen at first glance by the client who was delighted. The simple, clean and precise line, with that Japanese spirit infused by the y, transmitted dynamism, elegance and virtuosity, and gave the brand the possibility of being able to summarize through that symbol, which would later become a constant, a quality recognition.

For privacy reasons, the application of the logotype to the packaging is not possible, as it will soon have its space within each Corte Inglés, but seeing the creation of the logotype applied, it was a source of pride and certificate of esteem.

5. Conclusion

During these weeks of work, the student for the first time was able to apply himself to making use of this potential from the first steps of the project to the very end. It was very educational to be able to participate in this work particularly because he was able to get to know all the dynamics of the studio, with its merits and its defects. The environment and above all the work team has been evocative and inspiring, and the figure of Nacho to support the ideas and to play the role of a mentor, has helped the trainee to assume a certain awareness of his knowledge and progress and also of his weak points. It was also interesting to see how a customer can often be the key in the resolution of a project, in communication, in the presentation of a briefing, incorporating it into the creative phase and making sure it is followed. When all things come together then the emerging mix is magnificent and exemplary.

PROJECT #5 - Piel de Mariposa

Client: Association Piel de Mariposa, which fights a rare and incurable genetic disease that affects the skin.

Briefing: the customer needed to create photos to advertise their own web page products, products that would contribute to the cause. The articles delivered were: bracelets, round and butterfly-shaped pins, and with these we were required to create a story that would allow a simple and effective interaction on the part of the buyer.

1. References search

In this phase, as we have already pointed out in previous projects, the student was asked to look for references that could help in the execution of the project. Having white paper, the student tried to lean on the characteristic of the butterflies, [mariposa = butterfly], which is to fly, therefore the proposal accepted by the tutor in question, Mari Carmen, was to make these bracelets and pins fly as if they were butterflies.

The references used were the following shown in the images below:

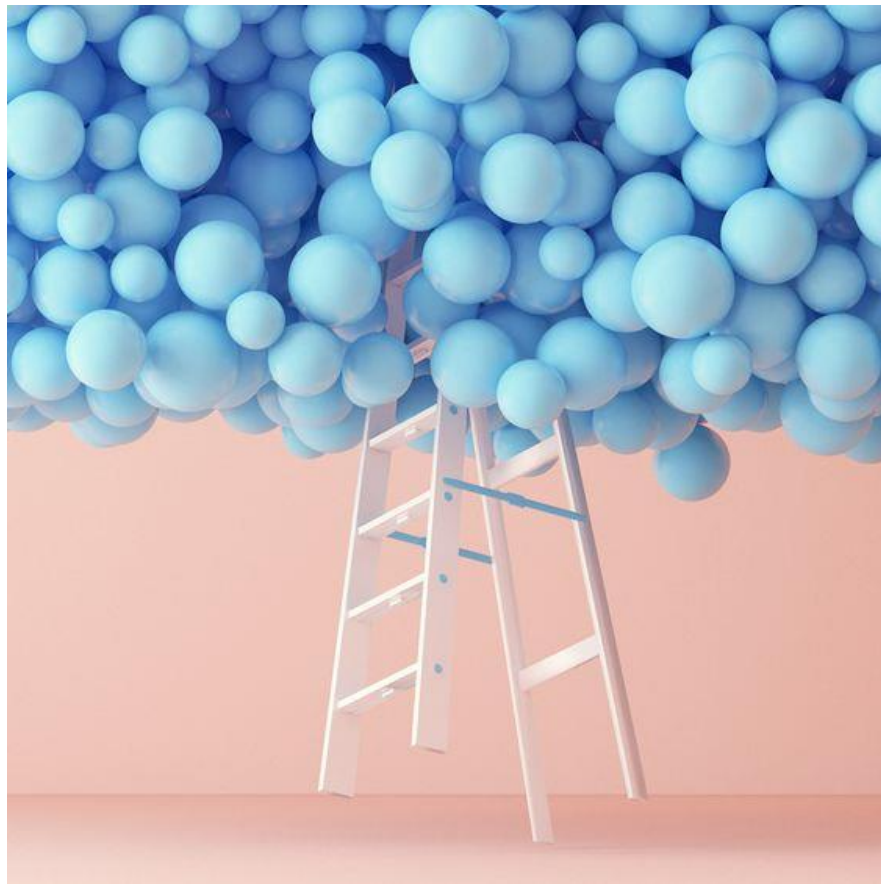


Figure 93: Reference 1



Figure 94: Reference 2

As you can see, all these photos touched on the theme of flight or of making the impossible possible.

The same idea wanted to be used for Piel de Mariposa, restoring lightness to these objects but with an important purpose which was to help the cause by buying these objects. To start with, the student, first of all, took pictures of all the objects that had been sent to the studio to be able to start a composition, and to create drawings on the style of the image on page 98, where we see a girl with a cupcake in her hands.



Figure 95: Reference 3

2. Proposal

The student designed the images to the side using ink and watercolors, in such a way as to recreate the same situation as the images previously seen.

For the first, the little girl would have to dance with the bracelets as if they were hula hoops; in the second case instead, the round pins should have been soap bubbles that came out of the object that the child had in his hands.



Figure 96: Drawing 1

Figure 97: Drawing 2

As you can see the desired effect was not achieved since the scene remained very flat, resulting in the student recreating other scenes that may work better.



Figure 98: Proposal 1
Figure 99: Proposal 2

The concept of "flying" was therefore reused, without characters, in such a way as to give full attention to the objects that would then have to be bought by customers. Having all the photos of the various objects, the student through Adobe Photoshop was able to create a composition of brooches and bracelets as you will see in the three images presented below.



Figure 100: Final Art A
Figure 101: Final Art B



Figure 102: Final Art C

3. Conclusion

This project had a particular delicacy, as simple as the objects were, the message was very important and it was not easy to explain such a delicate concept. With simplicity, then, and strength, we tried to help these heroes who struggle every day, hoping that these images could help them as much as possible. It was interesting from an educational point of view to see how projects can change according to the needs and above all the answers that can be given, depending on the project and the client that one has, which are unlimited.

PROJECT #6 - ENSO 2019

Client: Enso ²⁸- Encuentro Sonoro is a cultural, musical event organized in the Centro Cultural Las Cigarreras²⁹, in Alicante (Spain)

Briefing: since Nacho Evangelisti y Cia collaborated as a graphic identity, every year the task of creating it was entrusted to the study. The event will take place in November so there was no hurry, but customers needed some guidelines or possible ideas to start the machine and build ENSO 2019. The general guideline was to create a flyer that would resemble sound waves, based on that of the past year that you will see in figure n ° 103 below.



Figure 103: ENSO 2018's Flyer

1. References search

As always, the first design phase consisted of searching for possible ideas, observing both on the web and in the city. This project represented a nice possibility for the student as he had already made flyers for other types of parties in the past, and being very close to music, he was especially motivated. ENSO is an electronic music festival and the purpose for its image was to be able to take a sound wave and stretch it until it became the main element of the flyer and build upon the identity that was created in the previous year.

²⁸ (<http://ensolab.es/>)

²⁹ (<http://www.cigarreras.es/>)

2. Proposal

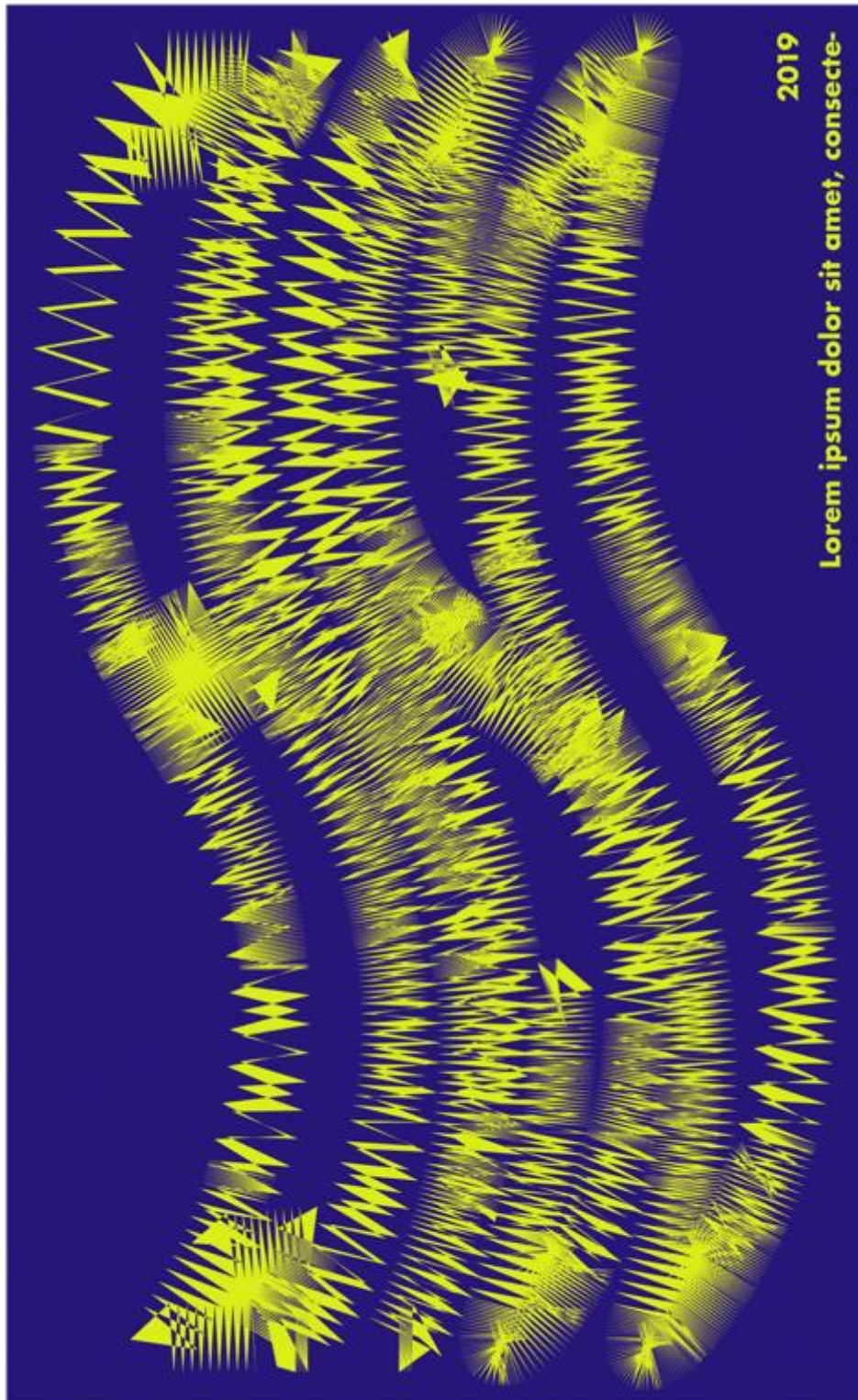


Figure 104: ENSO Proposal 1 - A

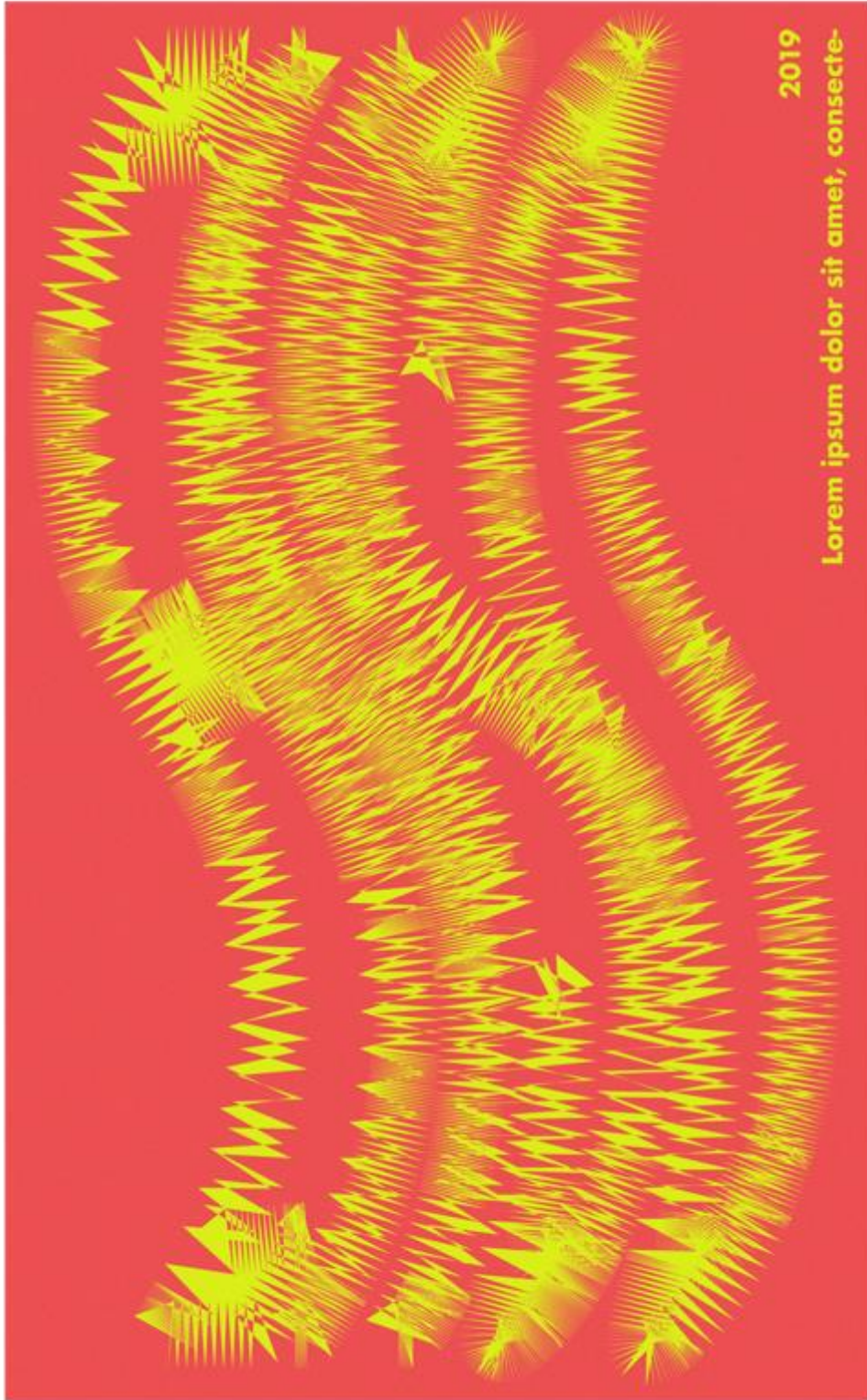


Figure 105: ENSO Proposal 1 - B

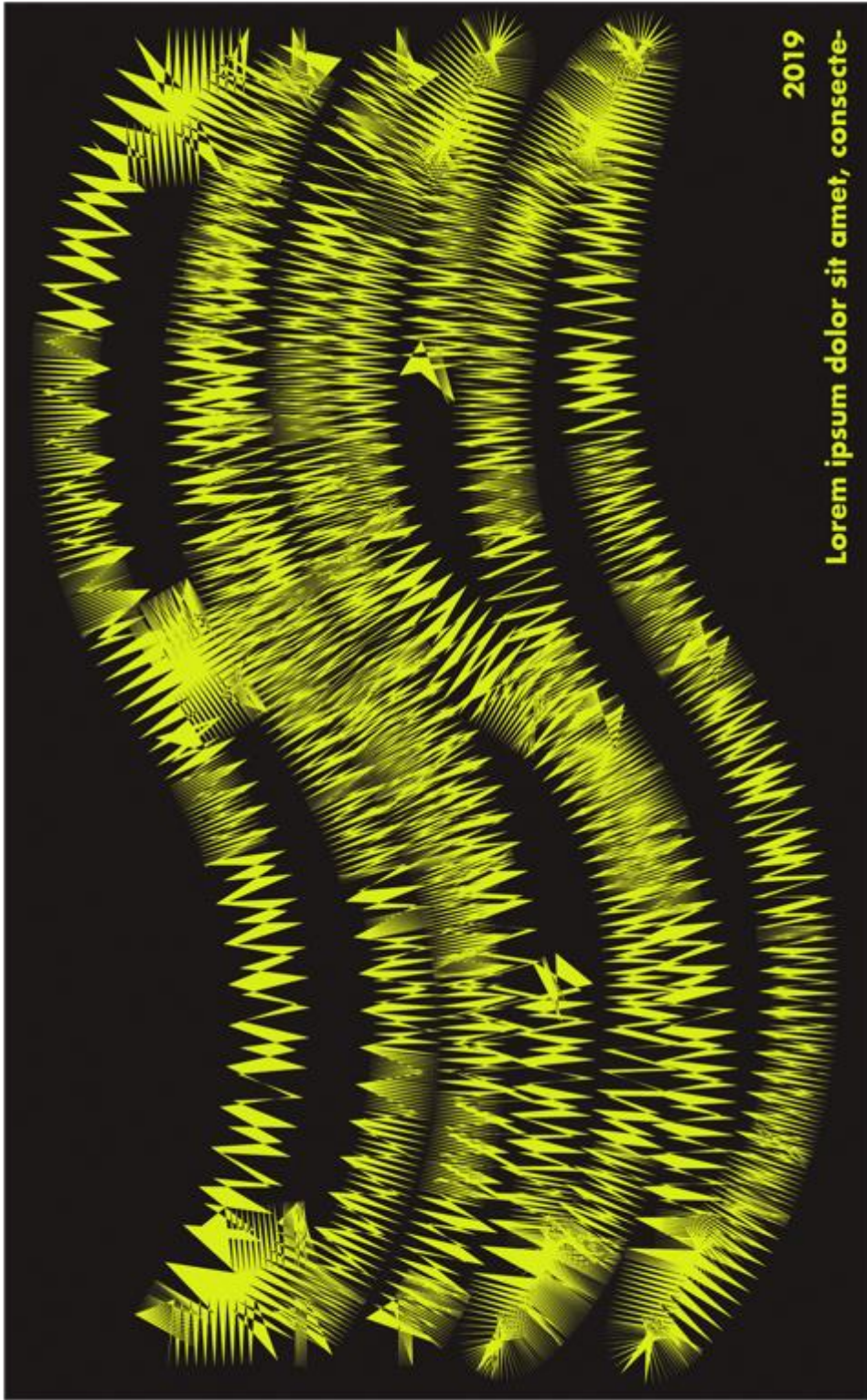


Figure 106: ENSO Proposal 1 - C

These three images were the first three hypotheses created by the student, who wanted to tell a story through the use of blue / yellow, red / yellow and black / yellow, in such a way as to call attention to the city and playing with colors. The proposal was rejected because the yellow box that you see in the 2018 flyer with information about the event, had to look like this.

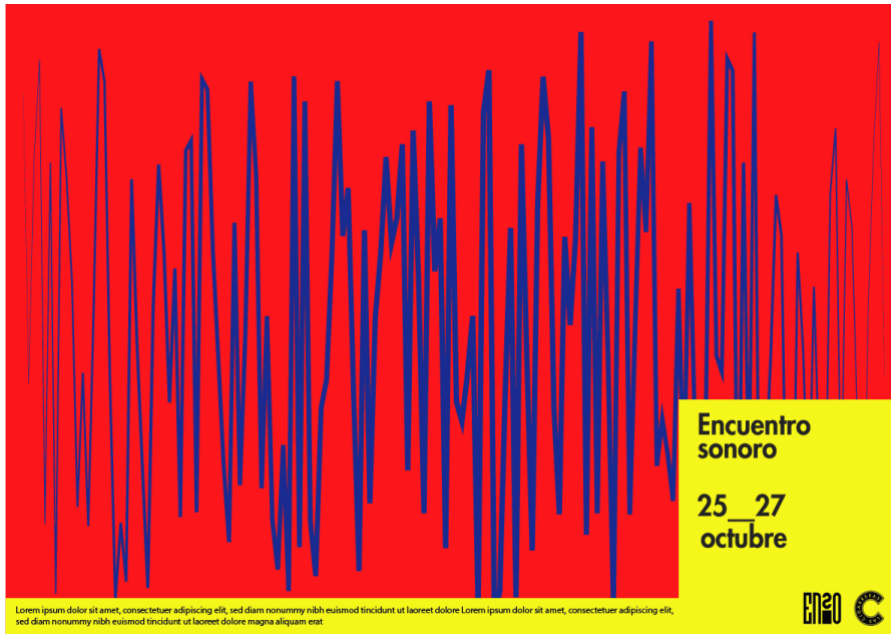


Figure 107: ENSO Proposal 2 – A

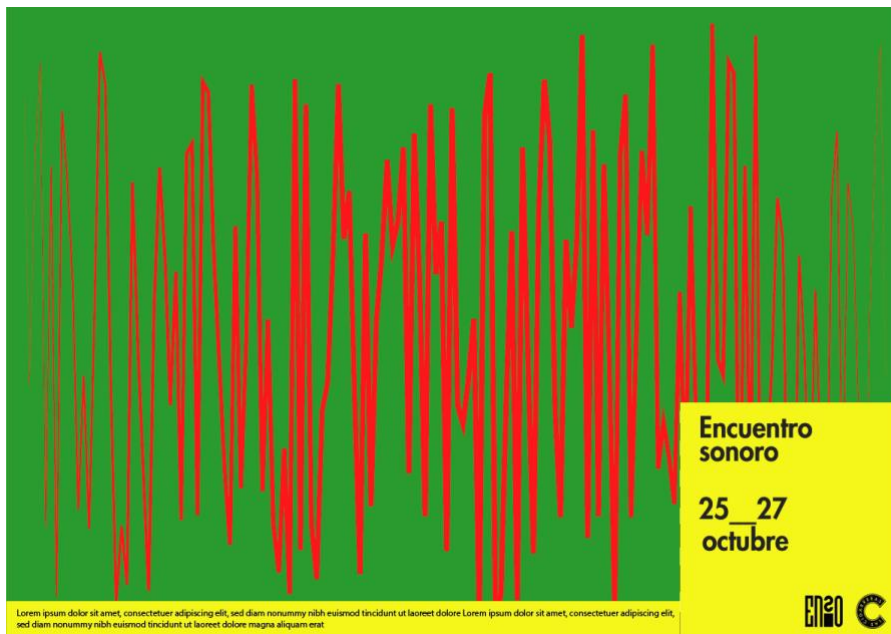


Figure 108: ENSO Proposal 2 - B

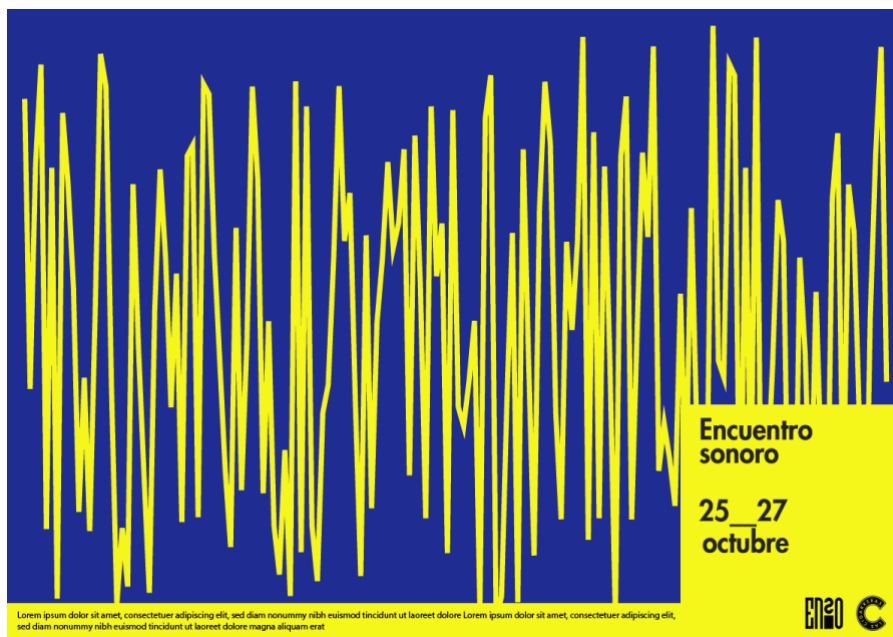


Figure 109: ENSO Proposal 2 - C

Then the student thought about other models that could have the right idea as presented below:

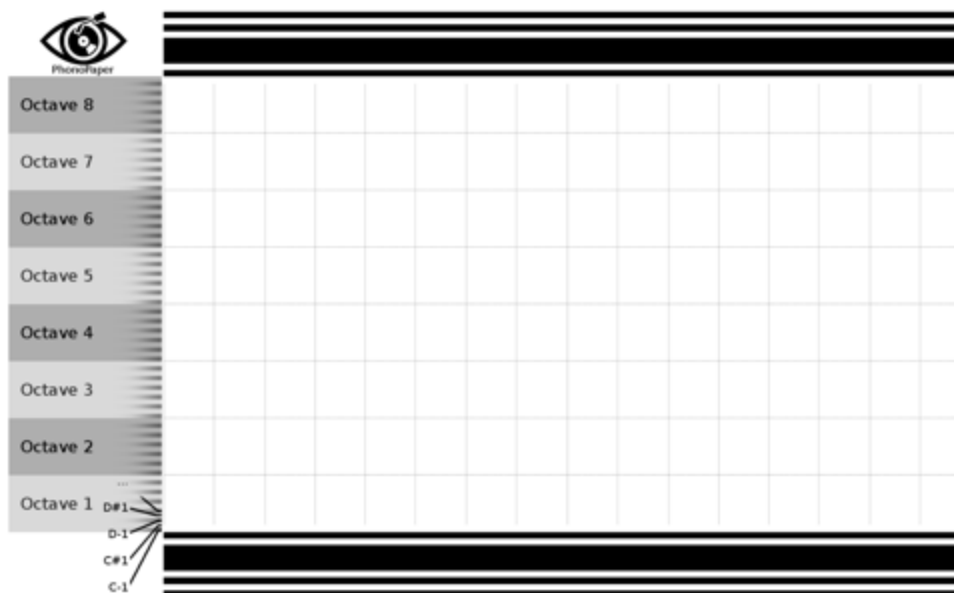


Figure 110: PhonoPaper's Barcode



Figure 111: Phonopaper's Soundwave

The same thing happened in this model, where the sound wave is clearly visible, and the introduction of the yellow box with information about the festival. But even in this case the group was not particularly satisfied as something was missing.

Then as the student developed these ideas, in the research he was conducting at the same time, he learned of an app called "PhonoPaper" that allowed you to reproduce sound waves through the telephone. The peculiarity of this app therefore allowed the interaction of the user who observed the flyer, leaving information that could have been read through the device.

The operation consisted of a particular score that could only be read by that particular app (see Figure 119, pp 114).

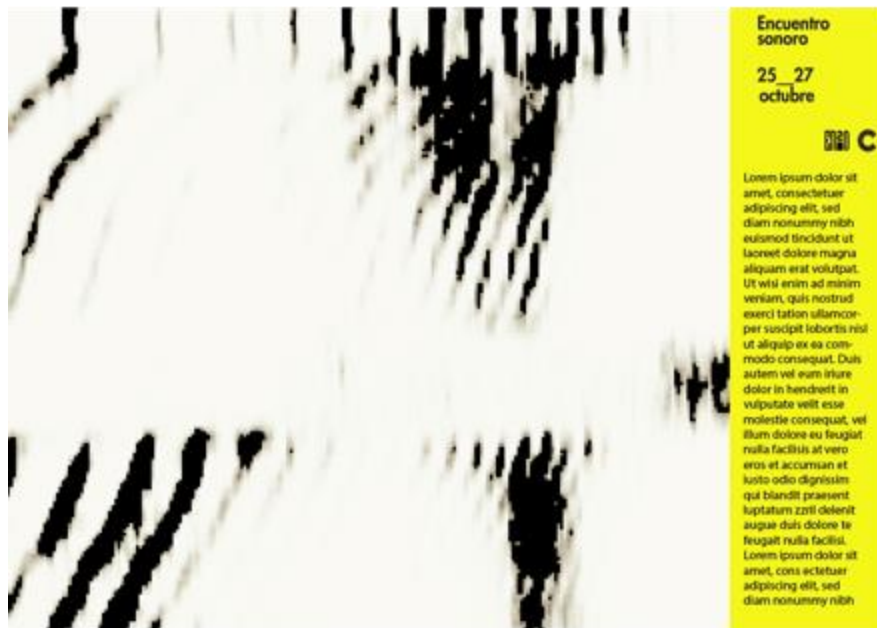


Figure 112: Proposal 3

By recording a sound, the app generated a code that thanks to these black bands could be read, and allowed the reproduction of this sound. In this way the flyer was not a flat entity that could be observed, but released delicate information and allowed a total interaction by the user. This was one of the last tests performed: Figure 110 (pp 115) shows the operation of this app, and how the sound could be reproduced using the octave pattern; in this case the message is "Enso".

With the use of this image, the student then tried to build flyers that could work, but the good news was that this app, open code, could be modified and by coding build an ad hoc message, for the event which will soon take place in Alicante, but it was not possible to carry out or participate in the final phase as this was the project of the last week that closed this chapter.

2. Conclusion

In this project it was interesting to see how the possibilities the designer has for solving a problem are endless and the roads that can be followed are also the strangest. No one expected to find an app that would allow user interaction with the poster, which would make the event even more interesting as it could then create audio-visual stories within the same festival, which would make participation even more exciting. The student, having participated in seeing an idea come to life, hopes that his path does not end there.

CHAPTER 6

Final Conclusion

With this path, the student was able to develop a reflection on the fundamentals of graphic design applied to brands, indicating its relevance through the realization of projects in different design areas. Taking into account that the relationship between apprentice and teacher or even between professor and student is crucial, the theoretical framing carried out in the first chapter, was suggested both by the academic path of the student, and by the role of Junior Designer at Evangelisti y Cia.

Through the realization and implementation of the proposed works, precisely for the example of pp. 65, several cognitive aspects have been developed, such as the relationship between a professional and the trainee and therefore the place where all the projects and all the activities take place. In these projects, the team has always played a key role in collective participation, helping and inspiring each other to achieve an important goal of satisfying the client and also of the members themselves. Regarding this, a significant note must be made to Nacho for the particular collaborative vein because he always knew how to help the student, both in the implementation phase and in the research phase and also in the difficulty. For example, during the realization of the SAYAKO project, where the student had total freedom and autonomy, the creative and evocative environment was fundamental to conclude an interesting branding project. During the inventive phase it was part of the group's working methodology, to hang the proposals on the wall and starting long conversations about the various possibilities, errors and evolutions that the project could take. During these dialogues, there was no lack of advice for the student to make the work more fluid and speed up the implementation phase; in fact, in all these projects mentioned and described in this report, the student had the opportunity to learn and discover, to face the ideas and vision of the client, to use new work's methodologies together with new techniques to develop the projects, which can only be understood when you have a real approach to the world of work.

Reconnecting with the discourse related to the Florentine workshop, the working environment is absolutely necessary that it is ordered, practical and divided perfectly in its spaces (organizing). From the moment you entered, only thanks to the sight, you could already mark different moments of the working day, depending on the area in which you were observing, from when you welcome a customer for a cognitive chat, to the work area, meeting room and coffee corner. Each of these spaces had its own specific role that brought order and functionality in the design phase that then together with teamwork and the presence of an intrinsic motivation, gave great satisfaction to the well-done work.

This healthy environment, which lived by design, was born from the passion that all members had for the subject, and the latter played a fundamental role in giving information and knowledge from the most experienced to the trainees (modeling – coaching). In fact, following the table of pp. 11, the study adhered to exactly all the points listed, from organizing to fading, and this undoubtedly allowed total attention on the part of the student and above all a precise evolution both professional and human of the latter. This internship was also indispensable for understanding the importance of design in the 21st century, and how

companies today need very efficient communication to compete with the thousands in the market and increase the chances of competition.

In conclusion, the realization of this internship resulted in an important evolutionary path, which allowed to increase the level of complexity, corresponding to the degree of the project that had to be carried out, where the student was able to respond in a more than positive way. The context in which he was received was dynamic and suggestive and this contributed to creating a balanced and favorable environment during the analysis and design phase.

The very positive and enriching experience on a professional level was very gratifying and reflected the way the student was, who was looking for a collaborative environment, where creativity, ingenuity and passion could be expressed. He himself recognizes a great evolution, taking into account that the professional experience in the field was none, before starting this internship and it gave energies to start new ones.

From a personal point of view, the student has experienced great growth in individual, interpersonal and technical ones. Starting from time management, in which he had some difficulties at the beginning, little by little he gained some experience because delivery times were often short. Sometimes this pressure in the implementation phase is excellent for the success of a project, but it can also be harmful during the work process.

One of the important aspects is certainly the group work, which, thanks to the dialogue and the good relationship that existed between the members of the group, made it possible to establish an excellent balance. Also, to be mentioned is the consideration that was necessary for the way of thinking of others, how creative processes and working methods change depending on the characters.

During the internship, it was normal for the project to change, and Nacho had already notified the student of this. Therefore, the practicality and dynamism were fundamental for the completion of the tasks and for the student to do his best proposed goals to help the course of the projects. This work method has brought great benefits both in terms of time and in terms of quality, although the changes in direction that projects take. Artists are generally very critical of their work, never managing to find a point of agreement, but in this case, we talk about design, and the critical sense and autonomy are important aspects to visualize the project in a detached way and perceive as if it was carried out with the right criteria. This ability is necessary as well as the autonomy to do a good job.

Finally the student wants to thank the members of the agency, Nacho, Mari Carmen and Santiago, together with the academic tutor Fernando Martins, for the fundamental advice and opinions during these months of training and learning, which led the student to carry out a theoretical reflection and practice about the state of teaching (see pp. 3/16), as well as many considerations on the near future and the many possibilities in the world of labor.

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