

# LA MAFIA UCCIDE SOLO D'ESTATE

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*Editorial Design - Academic Project*

**Teaching**

Sociology of Cultural and Communication Processes

**Professors**

Matteo Ciastellardi, Matteo Andreozzi

**Working group**

Lorenzo Ambrosini, Margherita Dallaiti, Giulia Lissoni,  
Luca Longa, Davide Macchi, Giorgia Piacentini

**Course**

Communication Design

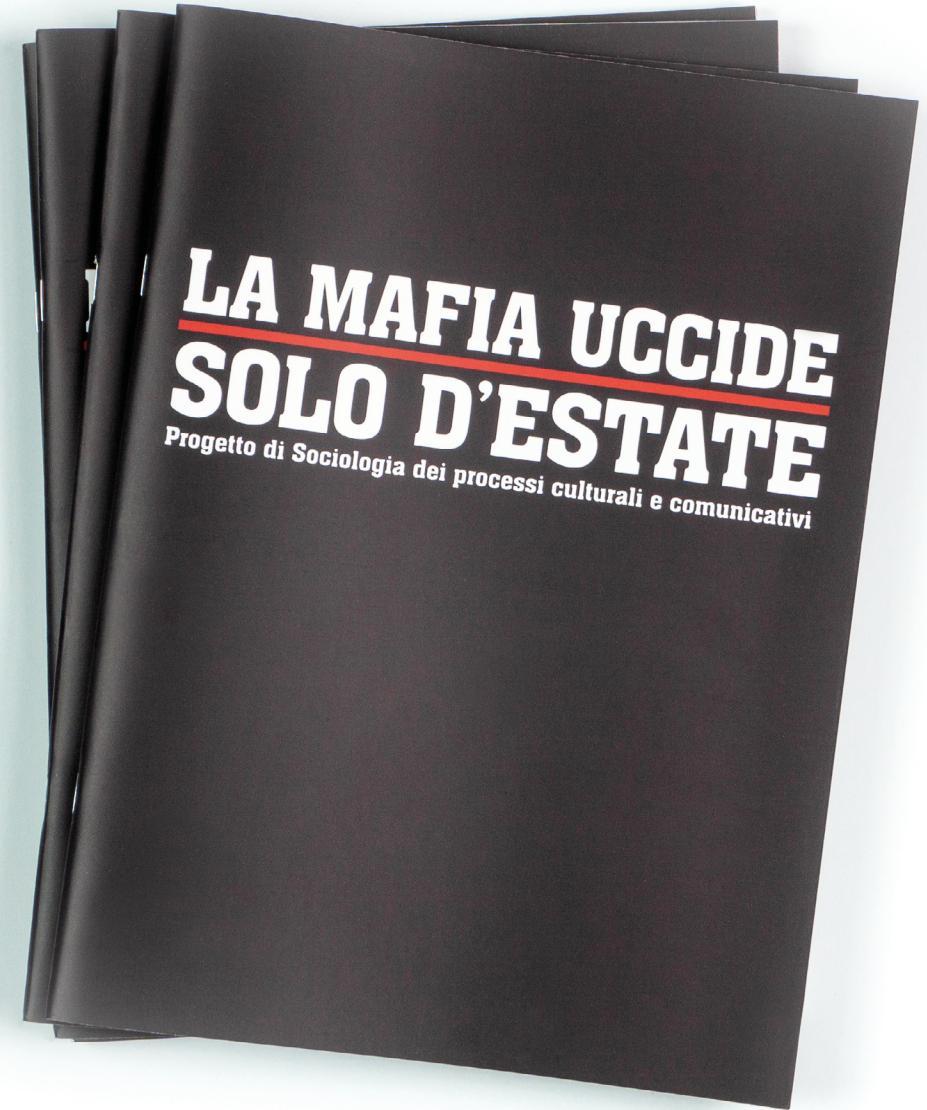
2018

# LA MAFIA UCCIDE SOLO D'ESTATE

**Purpose** Analysis of a media content in its own fundamental parts, such as mean of communication, subject and target, in order to develop an inter-media translation of the content itself.

**Solution** The project focuses on the movie "The Mafia Kills Only in Summer" by Pierfrancesco Diliberto, professionally known as Pif, exploring the socio-cultural context in which the story is set and the technical and cinematographic features of the making. Starting from this point, it has been realized an investigation of the way in which the movie spread among the public. The realized project output consists in an composition resembling a newspaper, in order to recall the movie style. The resulting inter-media translation is an alternative interpretation of the popular board game *RisiKo!*, an Italian stand alone variant of *Risk*.

**Individual contribution** Analysis of the socio-cultural context and the relative rendering of the graphic elements and texts in the pages.





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### PUNTI CHIAVE DELLA LOTTA ANTIMAFIA

#### Pool antimafia

In Sicilia ogni giorno dell'ufficio lavorava in solitaria contro i mafiosi che gli venivano affidati, non avendo controllo sui risultati degli altri. Per questo le autorità hanno deciso di creare un pool antimafia, dove tutti i magistrati e i procuratori si incontrano regolarmente per condividere le loro informazioni e coordinare le loro azioni. Il pool antimafia è stato istituito nel 1986, dopo la legge 16 dicembre 1985 che consente ai giudici di mancare danneggiamenti e di incriminare i mafiosi. Nel secondo dopoguerra anche a Cagliari sono state create delle sezioni antimafia, ma solo nel 1986 il Consiglio costituzionale ha riconosciuto la costituzionalità del progetto. Il pool antimafia comprende da Vespa a Palermo, con l'eccezione di Cagliari che si allarga in particolare nel settore dell'isola, con le coordinate geografiche della Sicilia e delle Isole Eolie. Negli anni '80 il pool antimafia ha esercitato una grande influenza nella fabbrica della coca. Per questo il pool antimafia ha dovuto fare fronte alle fede difensiva dell'organizzazione criminale, che ha cercato di utilizzare giornalisti e attivisti politici per ostacolare gli oppositori, che pagano tangenti per essere nominati a magistrati. Il pool antimafia ha dovuto affrontare anche la mafia calabrese, che ha cercato di ostacolare il pool antimafia, con l'eccezione di Cagliari che si allarga in particolare nel settore dell'isola, con le coordinate geografiche della Sicilia e delle Isole Eolie.

**Risultati del Pool:** 16 novembre 1985  
Membri: Rocco Chinnici, Capo; Michele Caputo, vice il 9.7.83  
Giovanni Falcone  
Pietro Giudiceandrea  
Giuseppe Di Lello  
Antonino Caponnetto Capo il 9.11.83  
Ugo La Malfa  
Scinglimbante - 16 dicembre 1985

#### Maxiprocesso

Il Maxiprocesso di Palermo rappresenta la prima vera reazione dello Stato italiano nei confronti della mafia siciliana. È stato organizzato dal池 antimafia di Palermo, che si impegnò nella lotta contro la mafia siciliana e si volle nell'aula Buletto del Corte Uccidone di Palermo tra il 10 febbraio 1986 e il 16 dicembre 1987.

**Punti Salienti Del Processo**

- 29.07.1986 Monti Rocco Chinnici nella Stra di Gela: "Non posso mettere indagine al rapporto di polizia perché non ho potuto accedere alle carte geografiche".
- 16.11.1986 Antonino Caponnetto viene chiamato in causa per sostituire Rocco Chinnici.
- 08.08.1986 Monti Rocco Chinnici, capo della squadra dei mafiosi Falcone e Borsellino vengono trasferiti al palazzo dell'Ancisa per completare il processo.
- 08.11.1986 Senzora come il mafioso Giovanni La Pergola, capo della famiglia Bonanno.
- 10.02.1986 Monti Rocco Chinnici con le testimonianze dei pentiti.
- 20.02.1986 Venerdì arrestato a Cagliari Michele Greco detto "Il Papa", capo della Cugia di Cagliari.
- 07.10.1986 Omicidio di Claudio Domino, la cui madre lavorava nell'aula Buletto.
- 16.12.1987 Emissione della sentenza e scioglimento del Pool antimafia.

**Imputati Del Processo**

■ Detenuti (207)
■ Lasciati (121)
■ Arresti domiciliari (44)
■ Libertà condizionata (102)

**Partecipanti**

■ Pubblici Ministeri
■ Presidenti
■ Giudici e latenti

Giovanni Ayala e Domenico Signorino  
Alfonso Giordano e Antonio Prezzemolo  
Pietro Giudiceandrea e Giacomo Dell'Acqua

On the left, samples of layout and graphic elements in the paper. Underneath, a 3D rendering of the game board and its different components.



# DECALOGO 5 E 7

L'etica tra significante e significato

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*Editorial Design - Academic Project*

**Teaching**

Reading Cinema: a new Perception

**Professors**

Luigi Bellavita, Walter Mattana

**Individual work**

**Course**

Communication Design

2019

# DECALOGO 5 E 7

## L'etica tra significante e significato

**Purpose** Analysis of a cinematographic work chosen by each student, considering the stylistic decisions and then developing an "exploratory hypothesis" that investigates the features of the movie.

**Solution** The text examines the direction of the Polish Krzysztof Kieślowski, especially in episodes 5 and 7 of the film *Dekalog*. Starting from the analysis of the technical characteristics of the movie, the aim of the project is to investigate what is not evident with a superficial vision of the work. The "exploratory hypothesis" therefore develops, oriented towards the themes of ethics and the contrast between signifier and meaning.

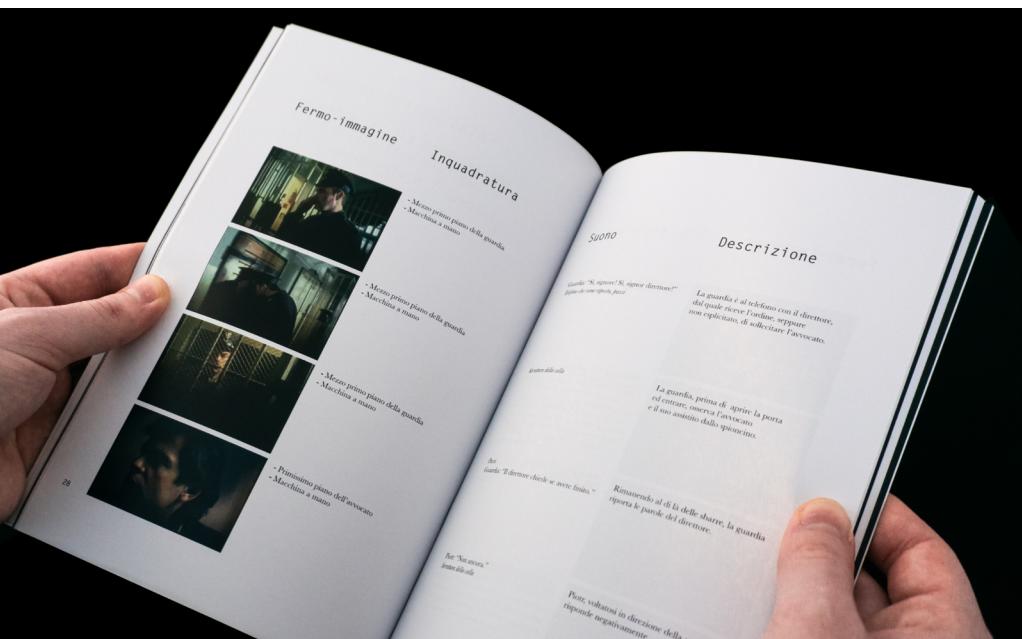
The visual layout is a reminder of the dualism between good and evil proposed by the director, using the contrast between black and white in squared and essential forms, recurring throughout the book. The content alternates columns of explanatory text that illustrates the various themes with schematic pages in which scenes are analyzed step by step. Talking about typography, two typefaces were used: the X and the X. The first, thanks to its serif core, is used in the actual content of the text and therefore wants to be a reference to morality and thus the human aspect of the movie. In contrast to this, the second font takes up a style proper to the analysis of the movie itself, and it is used in the elements in support of the content, such as titles, captions and schemes.

## Decalogo 5 e 7

L'etica  
tra significante e significato



Some examples of pages layout, with both written text and scheme.



MÜL

Born from a pearl

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*Brand identity - Academic project*

**Teaching**  
Visual Communication Design Studio

**Professors**  
Pietro Buffa Di Castelalto, Elio Carmi,  
Francesco Ermanno Guida

**Working group**  
Lorenzo Ambrosini, Margherita Dallaiti, Daniel Demonteverde,  
Giulia Lissoni, Davide Macchi

**Course**  
Communication Design

2018

# MÜL

Born from a pearl

**Purpose** Creation of a brand identity of a fictional planet based on a movie.

**Solution** The group chose the planet Mül, portrayed in *Valerian and the City of a Thousand Planets* (Luc Besson, 2017). Starting from the analysis of the fundamental values, a visual identity was conceived and developed in order to best represent the brand. A calligraphic font on a circumference representing a pearl stands for the sensations of harmony and peace that the planet offers and so it has been declined in the brand's communicative products. The results of this whole process are the brand book, which contains the recommendations to manage the brand identity, and the gadgets designed for a more effective communication.

**Individual contribution** Transferring the brand values into the logotype and the different graphic elements, to then apply them to the various products.





On the left, two pages of the brand book with poster examples  
 Bottom left, the brand values page.  
 Below, detail of the construction of the logotype.  
 At the bottom, the gadgets. From left to right: the activity tracker packaging, the brochure / origami, the pearl powder, the shopper bag, the pins and the flight ticket.



**HEN**

Blur the lines

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*Brand identity - Academic project*

**Teaching**

Metadesign Studio

**Professors**

Paleari Margherita, Vidari Federico

**Working group**

Lorenzo Ambrosini, Margherita Dallaiti, Daniel Demonteverde,  
Giulia Lissoni, Davide Macchi, Matteo Tammaro, Giada Zoncada

**Course**

Communication Design

2018

# HEN

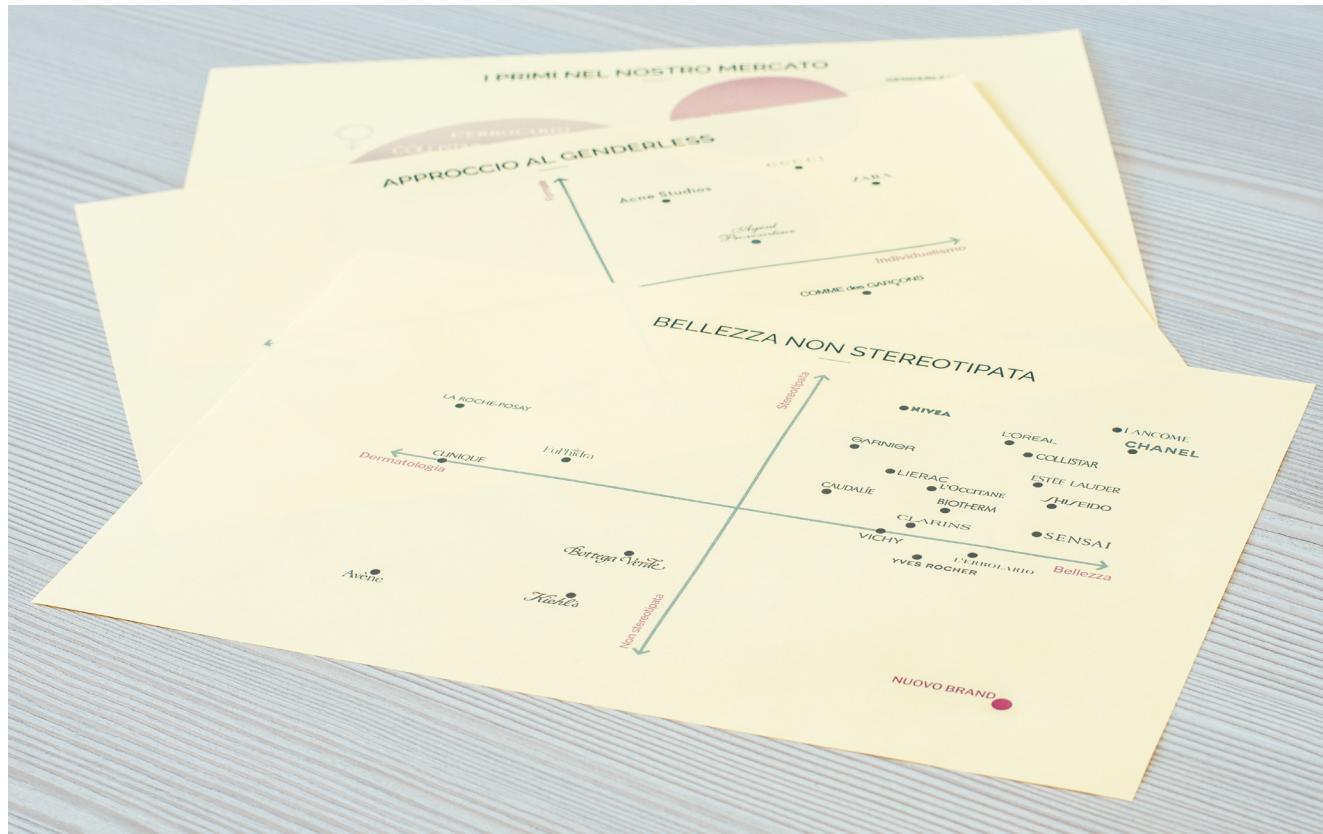
Blur the lines

**Purpose** Analysis of a specific market in order to develop a new brand launch campaign and promotion.

**Solution** The project focuses on the face cream sector. After a careful analysis of the market, the work aims to fill the lack of offer for an audience that does not recognize itself in the binary stereotypes of masculinity and femininity but rather in the concept of genderless. Thus was born Hen, a name that takes up the neologism of the Swedish pronoun "hen" for those who do not identify themselves in the masculine pronoun ("han"), nor in the feminine one ("hon"). By developing a visual identity and a launch campaign that includes different means of communication and events, the concept focuses on the elimination of gender boundaries and the free expression of the individual identity without limits forced by society.

**Individual contribution** Application of the visual setup to the several supports necessary to the launch campaign.





Above left, graphs showing market analyzes.

Above right, flyer designed to promote the launch event.

On the left, a digital render of the brand promotion on a Milan tram.

# ROSASPIN

Il gioco

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*Web and digital design - Academic project*

**Teaching**

Computer Graphics Studio

**Professors**

Maresa Bertolo, Laura Loredana Micoli, Vincenzo Rana

**Working group**

Lorenzo Ambrosini, Maria Giulia Chistolini, Marta Citterio,  
Camilla Dalla Bona, Xhulja Doci, Davide Macchi

**Course**

Communication Design

2018

# ROSASPINNA

## Il gioco

<b>Purpose</b>	Creation of an interactive story based on an interpretation of a fairy tale in which the characters are based on the Playmobil toys.
<b>Solution</b>	The project is based on the story of Sleeping Beauty, which has been developed into an interactive web page that take advantage of 3D model renderings and Javascript mini-games. The story has been reworked with a visual treatment that recalls the Roaring Twenties and provides multiple choices that lead the user to alternative endings. In two cases the choice is determined by the success or not in two games developed through the Javascript Phaser library, respectively a point and click and a platform. For each scene a three-dimensional 3DSMax environment has been conceived with textures and materials that give the objects an apparent realism.
<b>Individual contribution</b>	3D modeling of characters, coding of one mini-game and design of the page framework.

*The project is available at [this link](#).*

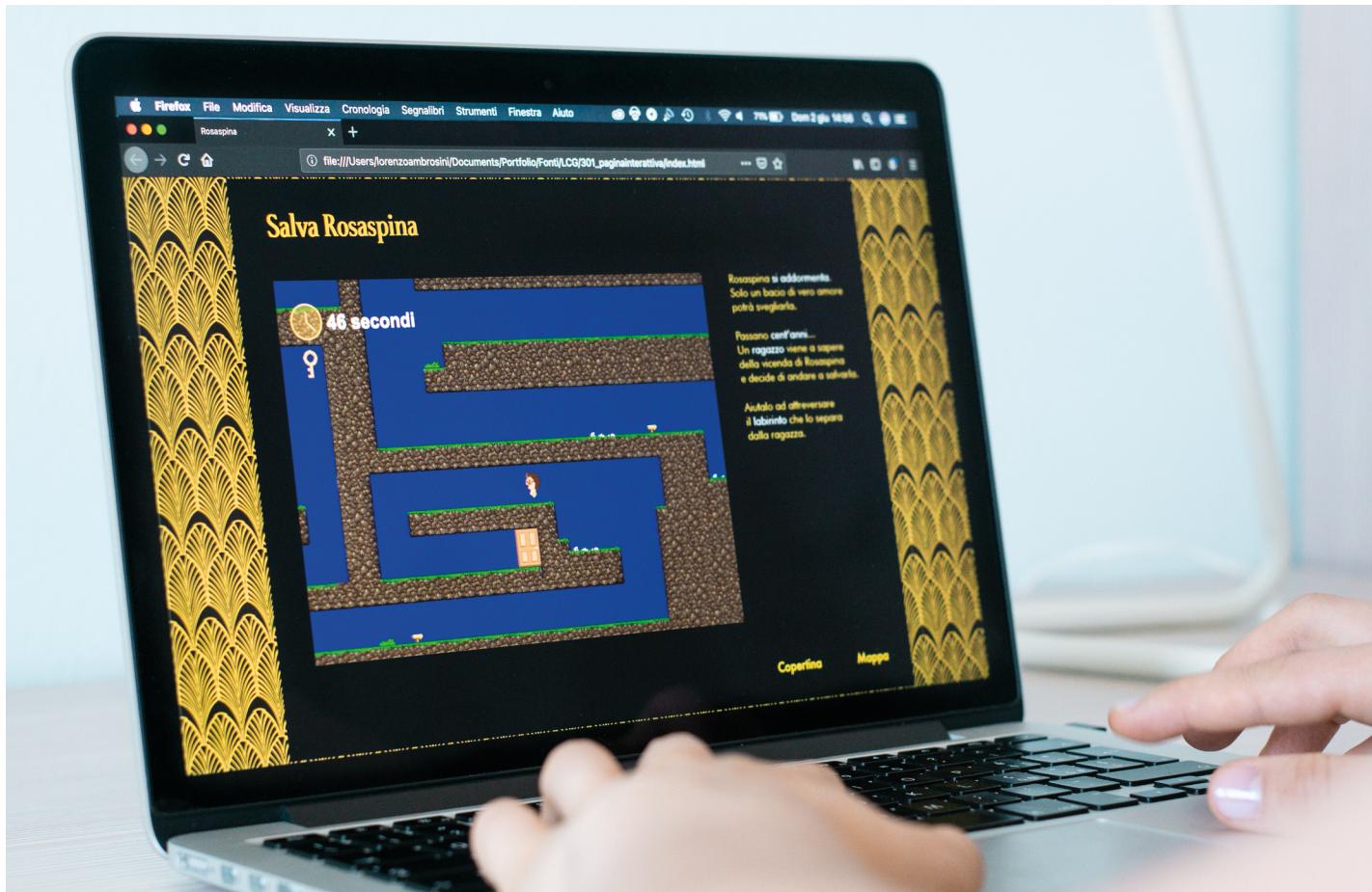




Above, 3D rende of possible final scenes.

Below, the prince portrayed in the two-dimensional style of the platform game and the 3D style.

On the right, a screen of the platform game.



# ADO

Sometimes it's hard to communicate  
Sometimes it's hard to understand

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*Web and digital design - Academic project*

**Teaching**  
Creative Coding

**Professors**  
Tommaso Elli, Michele Mauri

**Working group**  
Lorenzo Ambrosini, Davide Macchi,  
Matilde Mammana, Giorgia Piacentini

**Course**  
Communication Design

2019

# ADO

Sometimes it's hard to communicate  
Sometimes it's hard to understand

**Purpose**

Creation of a digital experience using p5.js Javascript library in order to illustrate a theme chosen by the group.

**Solution**

The Ado project (from the English term standing for noise, confusion) proposes an interactive path that illustrates the concept of information noise, using interactions in a metaphorical way. The user is projected into a short story in which he needs to reach a destination. The first task is to find a train in the confusion of a station monitor. After losing the train, the user needs to communicate to a taxi driver his destination, the British Museum in London, in the noise of a crowded street. We want to emphasize how complex it is to transmit and receive the desired information in an environment saturated with information.

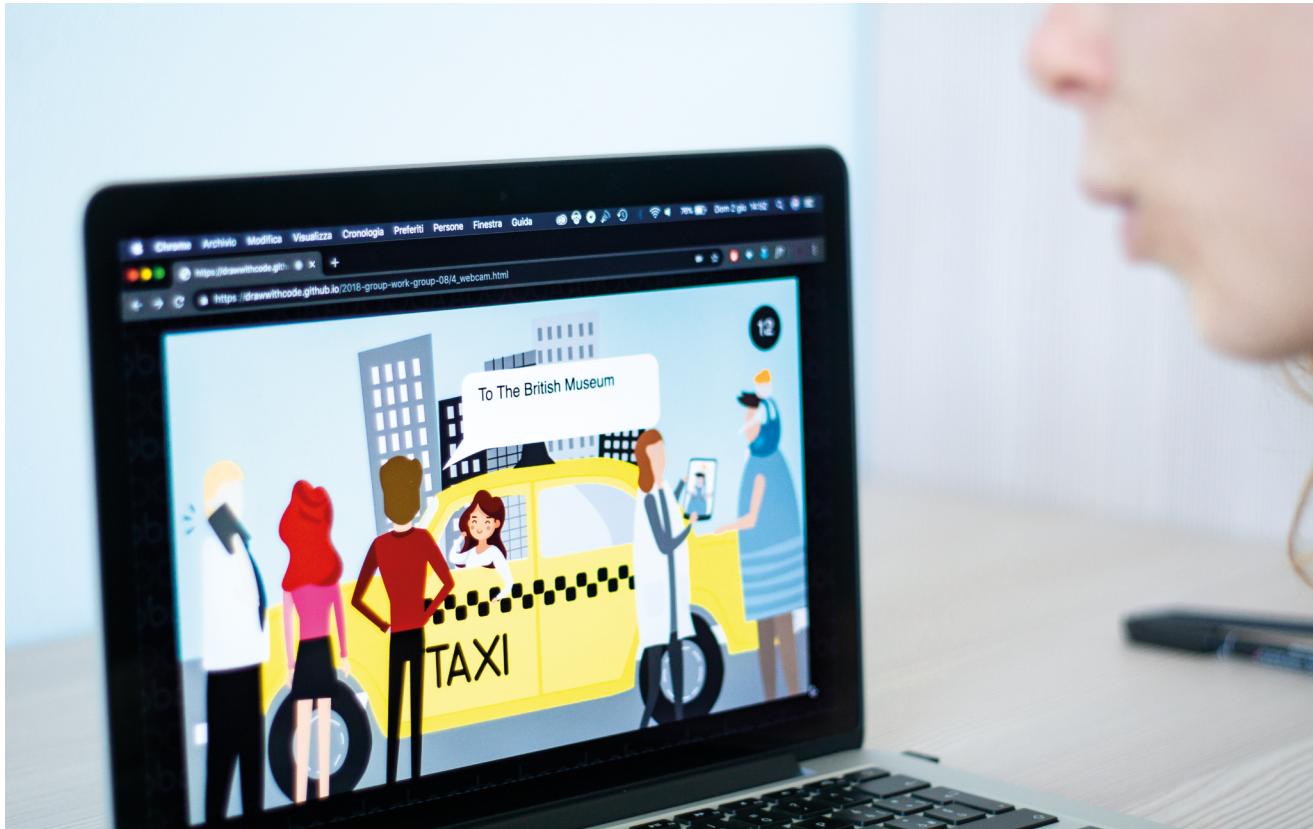
**Individual contribution**

Production of the interaction through which the user interfaces with the train timetable board. Using the webcam, the amount of light in the environment is detected affecting the opacity of the texts. The user is asked to cover the webcam with his hand in a gesture that metaphorically reminds that of "shut the mouth" to the excessive information that disturbs communication.

*The project is available at [this link](#).*



On the right, the interaction with which the user can read the timetable. By covering the webcam with his hand, information that is not relevant for the purpose dissolves. Below, the interaction with which the indications are given to the taxi driver. The audio recording is played with a background buzz to recreate the noise of a crowded street which hinders communication. In the meantime, it is asked to the user to pronounce the destination aloud. The site takes advantage of the computer microphone for the voice recognition and its transcription in text form.



# MILANO

Ai tempi dell'univesità

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*Photography - Academic project*

**Teaching**

Design Fundamentals Studio

**Professors**

Paolo Accanti, Anna Steiner

**Working group**

Lorenzo Ambrosini, Daniel Demonteverde

**Course**

Communication Design

2017

# MILANO

## Ai tempi dell'università

**Purpose** Making of an editorial work that depicts the city of Milan through a certain interpretation.

**Solution** The project proposes a series of interviews and portraits to individuals who have attended university in Milan in their youth. Seven people were selected who between the Seventies and 2000s studied in different degree courses, such as Law, Architecture, Modern Letters or Physics. Each testimony is reported in a separate file that contains the peculiarities of the person's relationship with the university and the city of Milan. The texts are enriched by photographs which are intended to make the testimony more concrete.

**Individual contribution** Development of the interviews and photoshooting taking advantage of the reportage style in order to compose a faithful and realistic portrait of the subjects.





On the left, Carlo recalls the euphoria of the first occupation of the Faculty of Architecture in Leonardo campus, in 1988. Bottom left, Jacopo tells how much the experience of the Faculty of Engineering has contributed to developing a negative opinion of the city, reevaluated positively once he started his own career in Milan.

Below, Pino remembers a city that meant his first job and only later an academic opportunity, having moved from Rome in the 1960s looking for a job.



# DOLOMITI D'AUTUNNO

Il racconto fotografico  
della stagione autunnale in montagna

2017

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*Photography - Personal project*

# DOLOMITI D'AUTUNNO

Il racconto fotografico  
della stagione autunnale in montagna

## Project

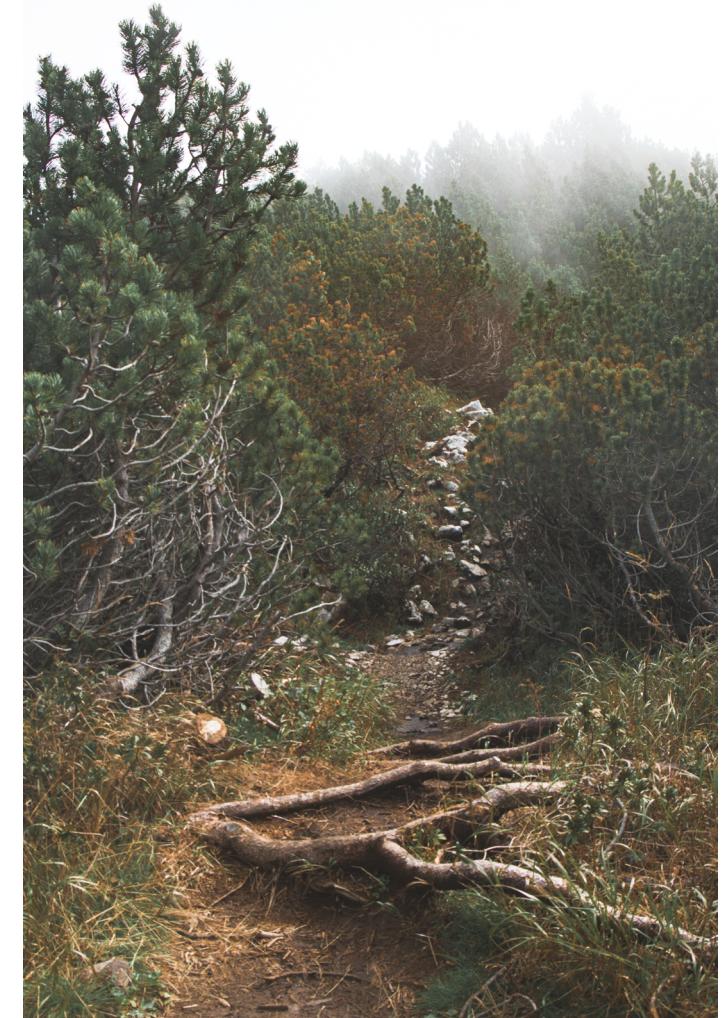
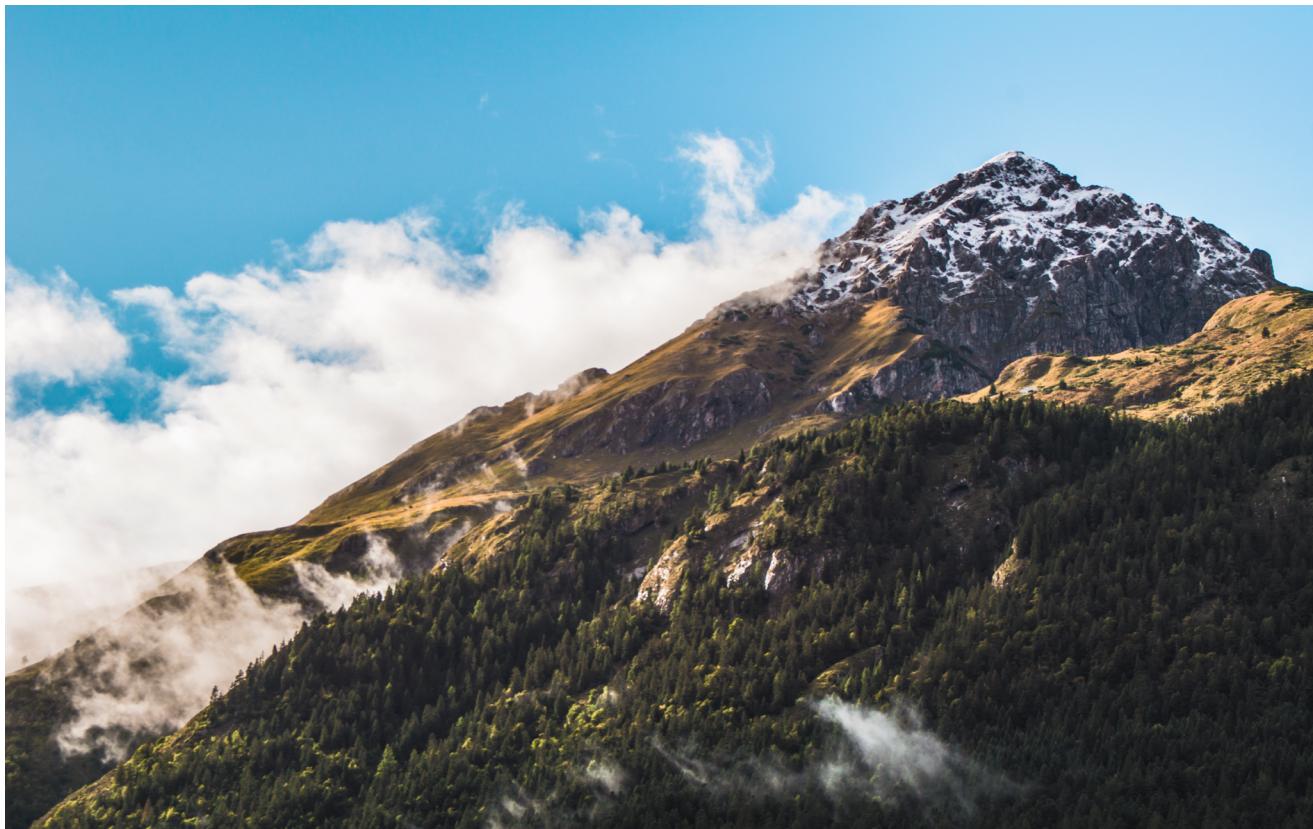
Photographic narration of the mountains near Andalo, in the Adamello-Brenta Natural Park in Trentino-Alto Adige.

The collection contains naturalistic travel photographs, which include paths, horizons and people surrounded by the pure mountain landscape. I took the shots in the fall period and I think that together they make up a perfect portrait of the season: unpredictable and unexpected, either full of warm colors given by the sun or dark and gloomy because of the clouds and rain.





On the left, a glimpse, between the shrubs, of some Dolomiti picks.  
Bottom left, some clouds cover the mountain illuminated by the sun.  
Below, a path surrounded by vegetation and fog from the clouds due to the high altitude.



# MI DO DA FARE

Scelgo i Lavori di Pubblica Utilità

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*Visual communication - Academic project*

## Teaching

Final Synthesis Design Studio

## Professors

Valeria Bucchetti, Umberto Tolino, Pamela Visconti

## Working group

Lorenzo Ambrosini, Roberto Calzari, Daniel Demonteverde,  
Xhulja Doci, Giulia Lissoni, Barbara Zilli

## Course

Communication Design

2019

# MI DO DA FARE

## Scelgo i Lavori di Pubblica Utilità

### Purpose

Making of a motion graphic and a brochure with the aim of explaining the Community Service of the Municipality of Milan.

### Solution

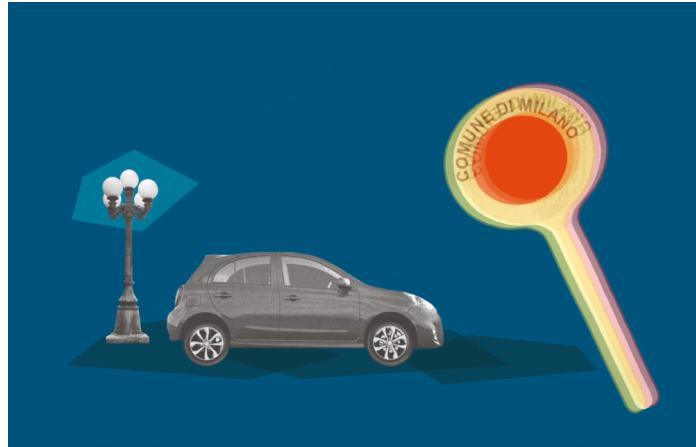
MI DO DA FARE is the first step of a project in collaboration with the Social Emergency Area of the municipality. It consists in the development of a visual communication for the Community Service, in particular dealing with cases of driving under the influence of alcohol and drugs. The aim is to convey the service effectively, by applying a captivating visual system to an institutional and legal content. In both works the photographic collage technique is adopted in order to illustrate the information provided. In the motion graphic this collage is animated and supported by an off-screen voice. In the video the viewer can see a typical case of arrest for drunk driving. In this scenario, the alternative of the Community Services is presented, in all its functions and processes. The brochure has a more analytical purpose and goes into bureaucratic details, explaining how to access the service.

### Individual contribution

Creation of visual assets and application of them in the realization of the motion graphic.



Take a look at the motion graphic at [this link](#).



On the left, some example frames of the motion graphic.  
Below, the inside of the brochure.



# NON CI SONO SCUSE

Campagna di sensibilizzazione  
alla guida in stato d'ebbrezza

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*Visual communication - Academic project*

**Teaching**

Final Synthesis Design Studio

**Professors**

Valeria Bucchetti, Umberto Tolino, Pamela Visconti

**Working group**

Lorenzo Ambrosini, Giulia Lissoni, Barbara Zilli

**Course**

Communication Design

2019

# NON CI SONO SCUSE

Campagna di sensibilizzazione  
alla guida in stato d'ebbrezza

## Brief

Creation of a communication system with the purpose of raising awareness among citizens on drunk driving and promoting correct behavior behind the wheel.

## Soluzione

NON CI SONO SCUSE ("There are no excuses") is a project that aims to increase citizenship awareness on the risks and consequences of driving under the influence of alcohol. A series of elements are proposed without a paternalistic and tragic tone, but rather by communicating them in an ironic and funny way. This because we wanted to pay close attention to a theme that is usually ignored, taking advantage of the cliché of some excuses used to justify the drunk driving. First of all, a video spot was created showing a case of detention by the authorities and making fun of the driver who tries to come up with an excuse. The same excuses are then used in billboards, where attention is drawn to objects regarding driving, sealed in glass jars, as a metaphor standing for the legal consequences. Finally, a coaster and an alcohol test are distributed at pubs, inviting the consumer to check their conditions before driving.

## Ruolo rivestito

Creative development of the concept and practical realization of the products, in particular in the composition of the posters and in the shooting and editing of the video.

Take a look at the video at [this link](#).





On the left, some frames of the video, highlighting the moments when the driver drinks a beer and makes up ridiculous excuses to the authorities.  
Below, the alcohol test and the coaster distributed to the pubs.

