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what if

AN ANTI-DISCIPLINARY DESIGN BOOK

Project realized during the
Final Synthesis Design Studio
Academic year 2016-2017
Bachelor in Communication Design
School of Design
Politecnico di Milano

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Introduction

It is now four years that me and my colleagues (Andrea Braccaloni, Alessandro Masserdotti and Pietro Buffa di Castelalto), with the great help of a group of young assistants, have been leading the Final Synthesis Design Studio of the Bachelor degree in Communication Design. What has become more and more relevant year by year is to involve students in a path of research and experimentation within projects of branding. That is a common topic when practicing Communication Design and education. Starting from the concept that organizations, in order to be recognizable, should adopt contemporary paradigms in showing and making evidence to their identity, we tried to explore all multidimensional possibilities that can be designed. From visual identities to experience, from two dimensions to three and to the one of time. The simple idea that a brand is not a mere logo, but a plurality of possibilities to explore in an educational environment, made it clear to us that we could try to explore actual knowledge, skills and competencies (both cultural and technical) needed by young designers today. The Communication Design field has considerably changed in the last twenty years and the role of the designer has

evolved even more. What is perhaps less evident is that a part of this evolution was also possible thanks to a change of designers' skills in communication design. A needed change: instead of using preconstituted softwares – which have replaced traditional tools within the digital environment – designers can now create their own custom tools, using open source codes. Coding can even be implemented by hardware components such as Arduino. New forms of crafts, which include both digital and analog, are placed among traditional techniques and new mixes. A scenario where even the communication projects can carve out their own space of research and application. That's why the Final Synthesis Design Studio is based on research and experimentation. Research, because a phase of study and acknowledgement is needed to reach the best design solutions. Experimentation, because using an approach which doesn't define its outputs in advance can lead to unconventional results. We follow that relevant, although not new, philosophy of learning by doing, tinkering, making mistakes, trying again and again to get the best results possible. It also involves students in design experiments

on visual expressions and brand experiences between two and three dimensions. What we present in this small book are the results of the approach mentioned above. Each team of students was asked to work on everyday objects and their special qualities. Each assigned object was referred to a productive subject, of which students had to define concept, values, mission, and an overall communicative strategy. The design issues requested were to develop a visual identity, all rules and applications (basic, printed and digital ones useful to reach the defined strategic goals), an exhibition space (with predefined dimensions of $3 \times 4 \times 3$ meters) and a communication device called "communication machine". The communication machine, to be placed in the exhibition space, has the aim to involve the user: it can work thanks to user interaction, or just capture his attention in order to communicate the values of a given subject. The designed device was developed and implemented as a prototype (scale 1:1). This is indeed an important step: from the elaboration of the concept to the creation of working prototypes, planned and defined in order to verify the feasibility but also the effectiveness of the

machine's ability to communicate. The assumption is that a design process cannot assert its success without an experimental and empirical verification. Obviously, this exposes the educational process to a considerable risk. But we believe that certain and preconceived solutions would not have given the required satisfaction and would not have allowed to experience new paths and diversified solutions. The idea of a total project (the identity developed in all its possible dimensions) is then verified in a path in which skills and knowledge are mixed, making it clear how blurred the disciplinary boundaries are today and how much cultural education is necessary for a designer. By introducing those issues in a didactic context, it has emerged that programming environments and languages are never static, just like spoken languages that transform during time. Programming is evolving and it is becoming more and more part of the designer toolset and open source is a key component in this evolutionary process. This way of working and designing should be encouraged, especially during students' education so to make possible the use of digital tools in a more consistent and suitable way.

Francesco E. Guida

What if we introduce programming in a Bachelor course in Communication Design?
What if we try to think design education as an evolutionary process?
What if a class works all together to improve the knowledge of each student, the sharing skills and competencies?
What if everyday objects could communicate producing sounds, images, games, memorable experiences?
What if a brand is not just a logo?
What if a title is not just a title, but an open idea?
What if is not just a mere slogan.

**What if
a plastic bottle could speak up?**





PLUSTIC
renew, our nature

Since its origin, mankind has always had the need to transport liquids to survive. For the last forty years the most common way to do so has been the plastic bottle, which has become a very popular consumer good for short usage in spite of the durability of this material and it has led to worrying situations because of its disposal in the environment. Plustic works over the durability and reusability of plastic through the actualization of circular economy. Waste handled correctly returns as raw material for a new production cycle. This is the "plus" indicated in the name,

together with an identity which plays on the roundness and transparency of blue, with juxtaposition of circles that represent the many parts of the circular economy. In this sense, the plastic bottle becomes the bearer of the message. "Message on a bottle" aims for the participation of the entire society, a contribution that everyone can make. A simple action, just like throwing out a bottle, is fundamental to make change happen. The bottle becomes the symbol of a new opportunity, because it can have a new life becoming something else, and something else again.

PLASTIC BOTTLE



1

2



12

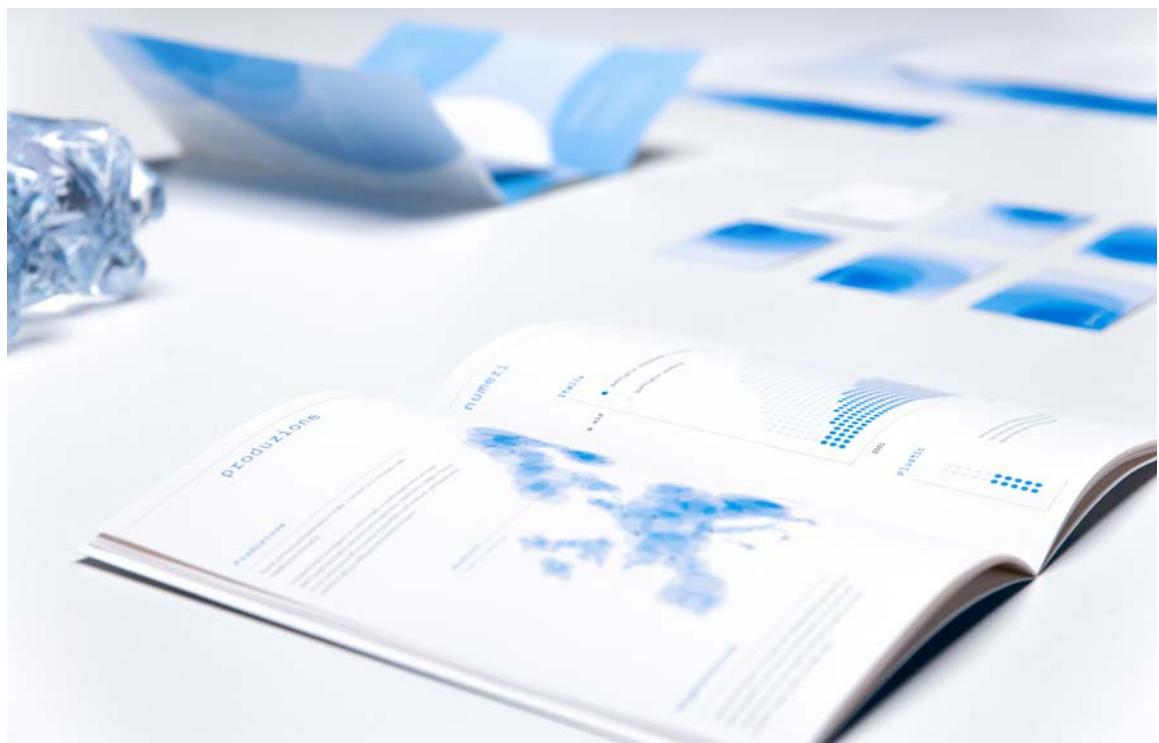
Previous page
Plastic's bottles used for the installation. In the foreground: the message as printed from the machine. The labels of these bottles were made on purpose to be used with the machine.

1
Overview of the brand image. The key element here is the geometric shape of Apollonius, which is formed by eleven circles that are mutually related.

2
Detail of the light blue logo printed on paper. The colour was chosen to convey freshness, polish and frankness.

3
The charts and the maps of the annual revenue show harmony with the brand image through the usage of colour and form.

3



PLASTIC BOTTLE



4

"From end to end, in a circular environment. Plastic becomes Plustic, receiving and then giving back something more."

4

The installation is positioned at the centre of the space. Three motion infographics about the history of plastic reuse are shown on the walls and react with the usage of the installation.

5

The action can be simple but fundamental: throwing a plastic bottle in the right container can give new life to it.

6

The installation starts to work as the bottle enters the pipe and falls on the platform at the bottom. An ink cartridge then prints the message, which always changes with every usage of the mechanism.

7

Finally the mechanism pushes the bottle up the pipe: now it shows the message on its label and can be taken back by the user.

PLASTIC BOTTLE

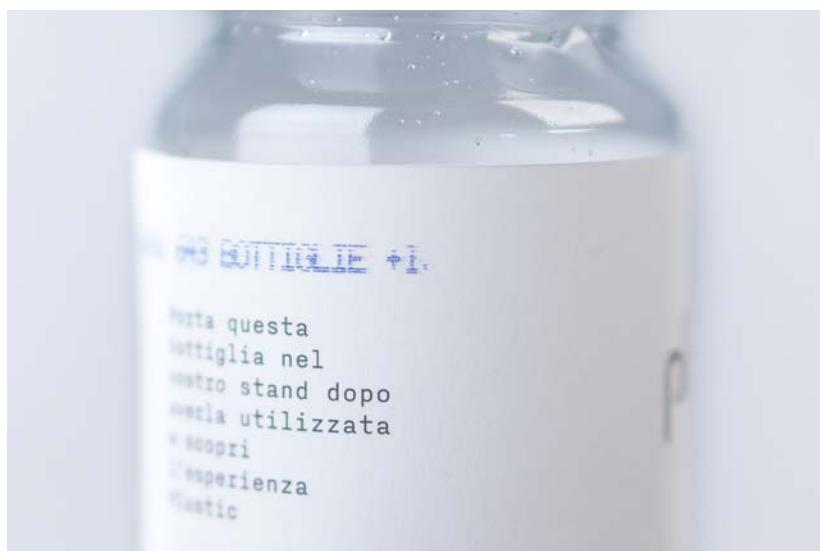
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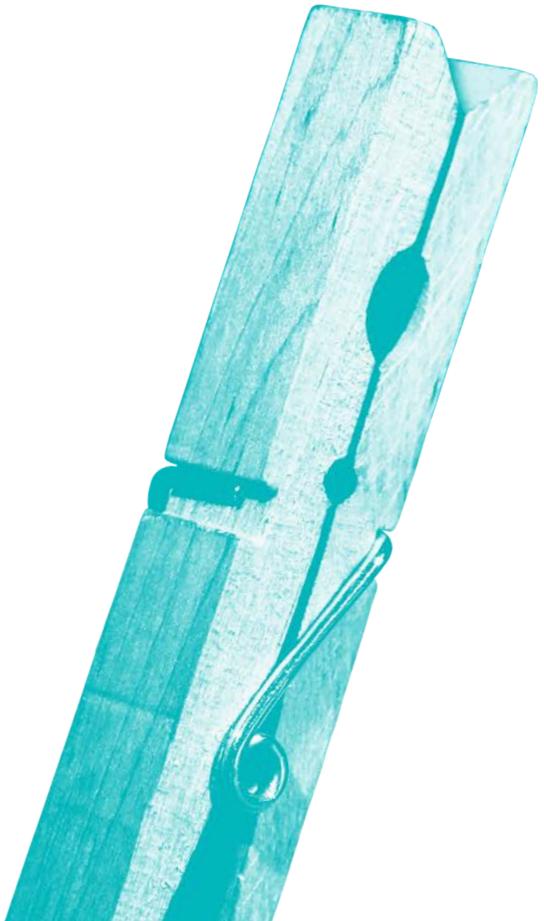
6



7



**What if
a clothes peg could play?**



CLOS
close to you

Many everyday objects are close to us. We interact with them and they allow a happy life in the domestic environment thanks to their simple functions, so simple that we don't even notice their importance and don't understand how the most humble gestures can truly make a difference. Using a clothes peg to hang out laundry isn't an ordinary action, although it may seem so. It implies the idea of wanting to dedicate more time to oneself. It carries with it the pleasure of living in harmony with one's daily routines. A Clos clothes peg is all of the above. It's connected to the user. It's warm and reliable. It's "Close to you". With an ironic and friendly

approach, Clos takes these features of the clothes peg to the extreme, giving back a new persona and distancing it from the unfair anonymity it had been confined to. It's a straightforward brand, with an extremely warm and welcoming image, but at the same time it is also rational and clean. Clos means living well and with serenity, in a harmony of sounds and situations connected to little gestures of everyday life. The communication machine engages the user, taking him/her in Clos's world, where clothes pegs transform into keys of a piano and the act of hanging out laundry becomes a challenge to the sound of a sweet symphony.





1

"Hang on little things."

Previous page
Detail of the brand's logo and payoff.
The can is exclusively available online, and contains an arbitrary number of clothes pegs.

1
Clos's packagings are available in three different fashions: 10, 20 and 50 clothes pegs. The illustrations feature indented outlines, which are part of the brand's identity.

2
Detail of the packaging in the version with 50 clothes pegs.

3
Closomatic: the automatic vending machine, shop version.

2



3



CLOTHES PEG



4

4

Clos's exhibition space: the lateral walls make an inward and outward play that recalls the graphics of the packagings.

5

Clos's installation: a keyboard made of clothes pegs makes the gamepad that lets users interact with the game, which needs two players. The game starts when both players press the start button.

6

The aim of the game is to "pinch" the falling clothes. A piano melody plays in the background, letting the clothes fall with rhythm.

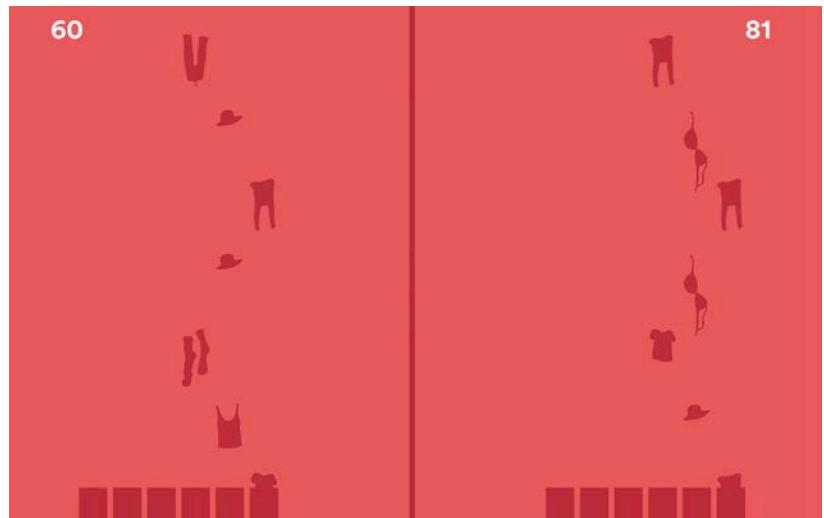
7

At the end of the melody, the results show which player has hung more clothes.

5



6

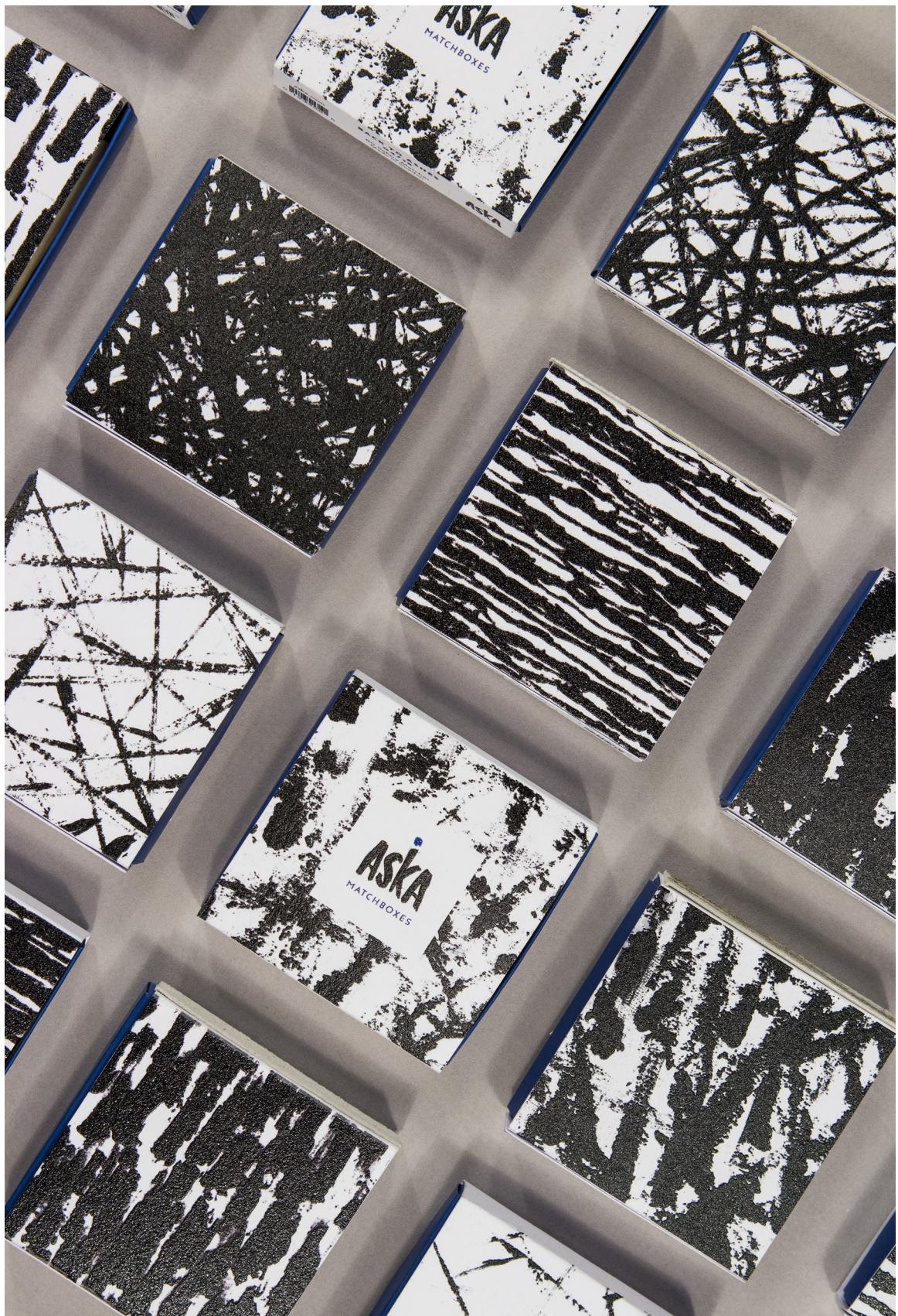


7



What if
a match could draw?





ASKA
make your mark

Today the matchstick is an object that is less and less in use, so an attempt of reinventing it with a new meaning was made. Aska sees the burnt match as a tool that is capable of leaving a trail of ash, a dirty and sharp mark just like the one matchsticks draw on the rough surface of the box when lighting up. Finding the right marks for the brand required experimentations of different techniques and materials to convey that rough appearance best suited for Aska. The strokes did not have to draw something figurative but had to be simple, fast and instinctive, never resulting similar

and repetitive for this exact reason. The step after that was the idea of modularly multiplying and spreading out each mark to create a pattern with decreasing intensity. The underlying possibility to collect all branded objects made said patterns become the recurring element in Aska identity. The boxes are designed as part of a bigger composition in which a playful combination of the different patterns is possible. Every year Aska releases a new collection that includes four different gradients divided into sixteen matchboxes. Every set is contained inside its specific box set.

MATCH



1



2

Previous page:

Aska's boxes are designed as part of a bigger composition in which a playful combination of the different patterns is possible.

1

Detail of the brochure. The logo is always contained inside a white square, and the idea of layering different sheets of paper was adopted.

2

Aska's core values originate from the ashy mark created by a burnt matchstick, used to design different patterns that have become the themes printed on its boxes.

3

Every year Aska releases a new collection that includes four different gradients divided into sixteen matchboxes. Every set is contained inside its specific box set.

3





4

"Aska is represented by a dirty and sharp mark, just like the one matchsticks draw on the rough surface of their box."

4

Aska's exhibition space envisions a darker mood in which vertical plankings that recall the stick of matches help light filter out, creating a lantern-like effect.

5

The communication machine captures the user's air hand gestures and creates a random pattern that is projected on the wall.

5



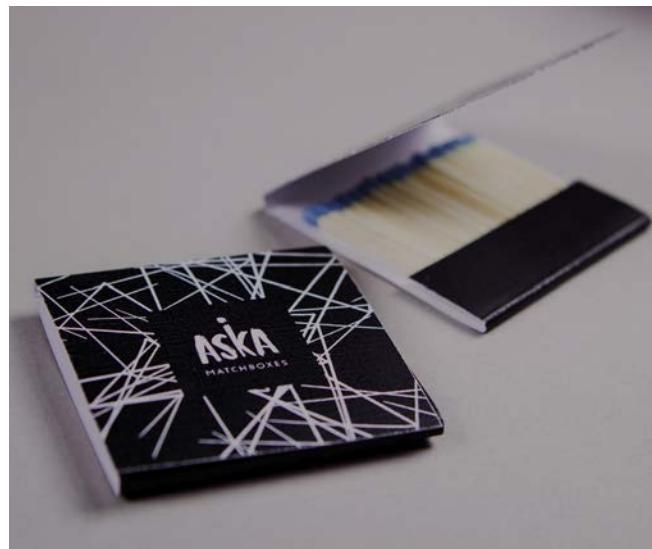
6

The pattern that has been created is then printed on an adhesive sticker. In this way the claim "Make your mark" is achieved and everyone can obtain their personal mark.

6



7



**What if
a ball pen could shape worlds?**



Now more than ever, in a technological era held by smartphones, digital and electronic screens, all of which made handwriting flat and impersonal, the pen is a tool that most recalls the human being. A tool which has followed along mankind from generation to generation, giving certainty to whoever used it, because of its indelible sign. The pen is a powerful device for communication, an object capable of making a permanent trail of itself. Scriball exists with the purpose of giving back dignity to handwriting and wants to be a synonym of independence and

liberty of expression; a tool that can leave a mark of its own identity. Its main feature is the powerful expression of said mark as a symbol of simplicity, made of perfect analogic elements. Attention is set upon a ball pen which, other than doing its regular jobs like drawing and writing, can become a fun and engaging tool, which aims for irony and having fun. Scriball sets its own mood as naive, happy and vivacious and aims to engage people who can immerse themselves in the universe of the ball pen and freely experiment new solutions.



Previous page
Packagings, with their shape, color and vitality, stimulate creativity, proposing an imaginary made of spontaneous and playful traits.

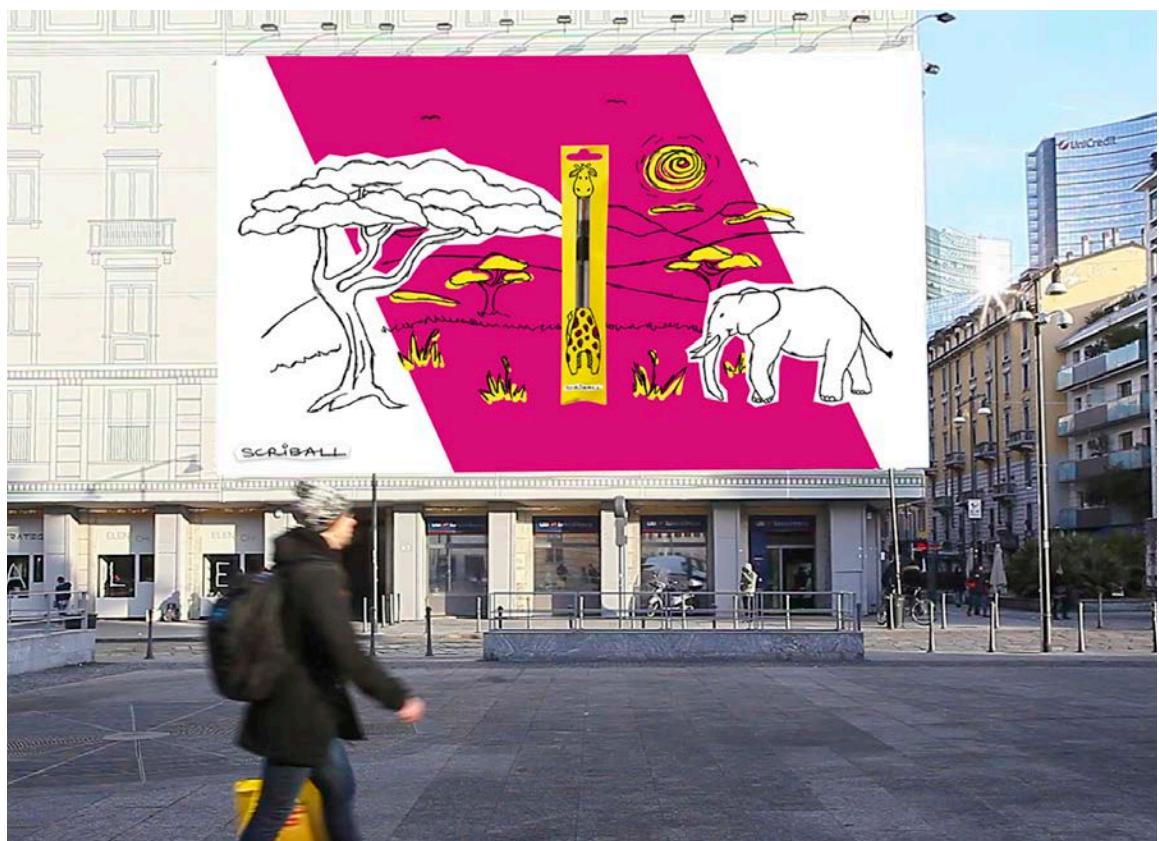
1
Scriball is a fun and exciting brand and as such wants to make a mark. The communication products are the foundation of the brand and each of them is thought to be consistent and in line with the company's mood.

2
The Hungarian startup is presented as an attractive and exuberant brand, and as such offers a campaign of large posters in several cities to arouse interest in the observers.

3
The packagings, with their shape, color and vitality, stimulate creativity, proposing an imaginary world of spontaneous and playful traits. The multipack is designed to be used as an exhibitor or a pencil box.

1





2

3



BALLPEN



4

"Scriball: a story made of people who express themselves with the awareness to impress an individual and unrepeatable sign."

4

Scriball focuses on the history of the pen, born from an intuition based on marbles that left a trail behind them and that represent the heart of the communication machine.

5

Users can immerse themselves in an experience in which they will test the expressive potential of the ballpoint pen in the form of a game, in complete synchrony with the payoff "Ink your way".

6

Users will have the opportunity to face each other taking the longest distance while keeping the ball in play, thanks to the real time calculation of the distance traveled.

7

The installation has the shape of a circumference to evoke the idea of the ball and wants to be a reinterpretation of the story of the pen from an engineering point of view.

5



6

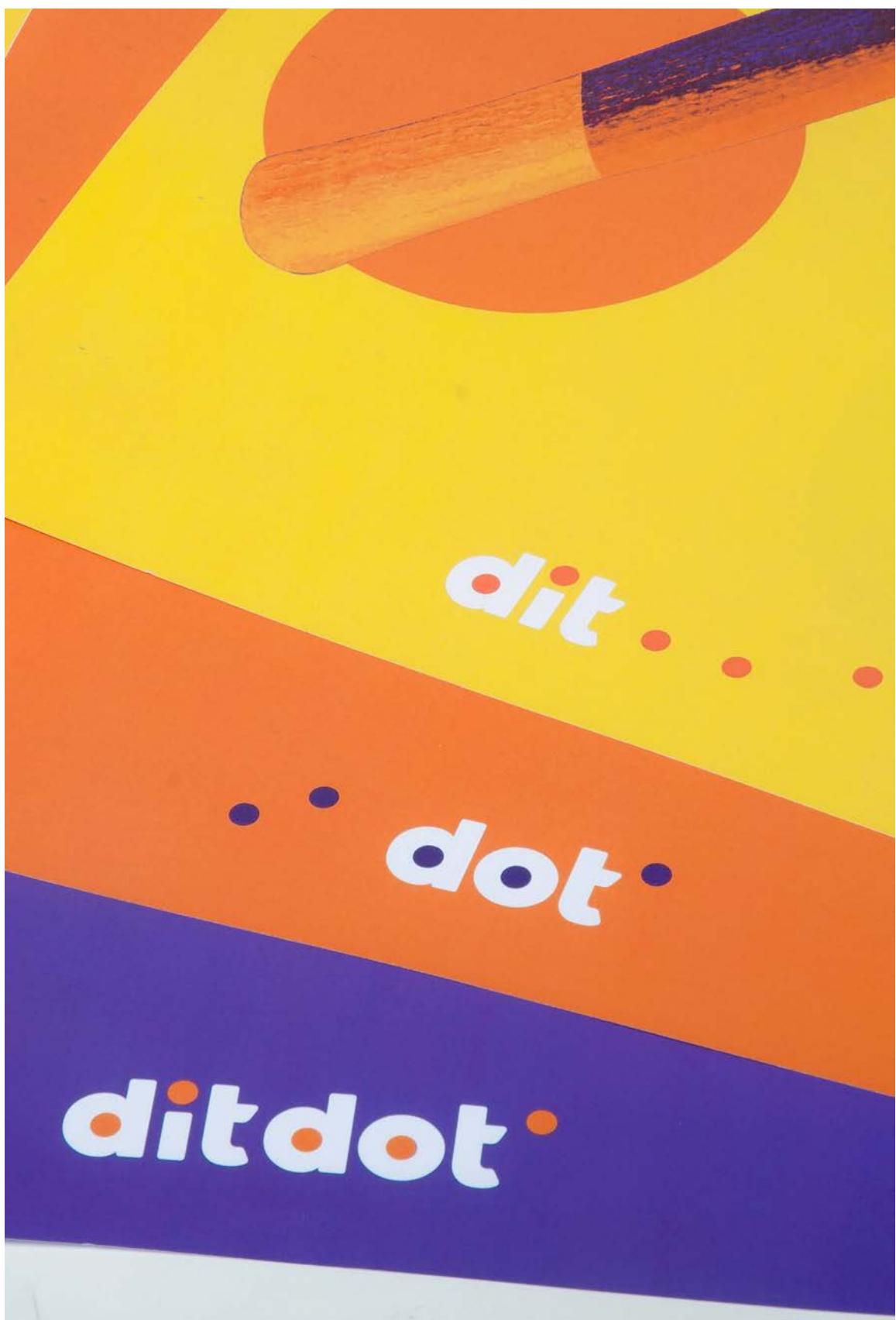


7



**What if
a hammer could tap tempo?**





DITDOT
tap your rhythm

The designing path of Ditdot started with the creation of a concept. Pulling out meanings and relations from every part was fundamental to the creation of a coherent new visual identity, which had to communicate the idea of sound and rhythm. Just like a musical composer writes his opera a note after the other, a user realizes his creation one bump after another. The connection between rhythm and noise is part of the very identity of the hammer and thanks to this the "sound" identity of Ditdot was born. The result is an association between sound and hammer, unique,

unusual and catching at the same time. This translated in a fresh communication, made of vibrant colors, rarely used in the work field, together with a strategy that aims to drag the user in creating something new, following a DIY approach. Finally, an experience which engages the user has the intent to make the bond between the brand and the user stronger. The result is a tunnel which isolates a person and puts him in touch with the very essence of the brand: the sound of the hammer which follows you along, just like it does when you are working.

"Sound becoming rhythm, rhythm becoming colour, colour becoming form, form representing sound."

Previous page
Ditdot is sound, rhythm that becomes colour and form, but also familiarity and community. The logotype and the sign are their extreme visual synthesis, while the colours express welcome. These are the main features of the brand.

1
The trilogy of posters completes the meaning of the logotype, expressing rhythm through alternation of colours and circular shapes, but also through onomatopoeic sequence "dit-dot-ditdot".

2
Detail of the letterhead. The logotype is the only coloured element.

3
The concept of sequence is evoked throughout the brand image, giving consistency to the whole communicative system.

1



2



3



HAMMER



4



5

4

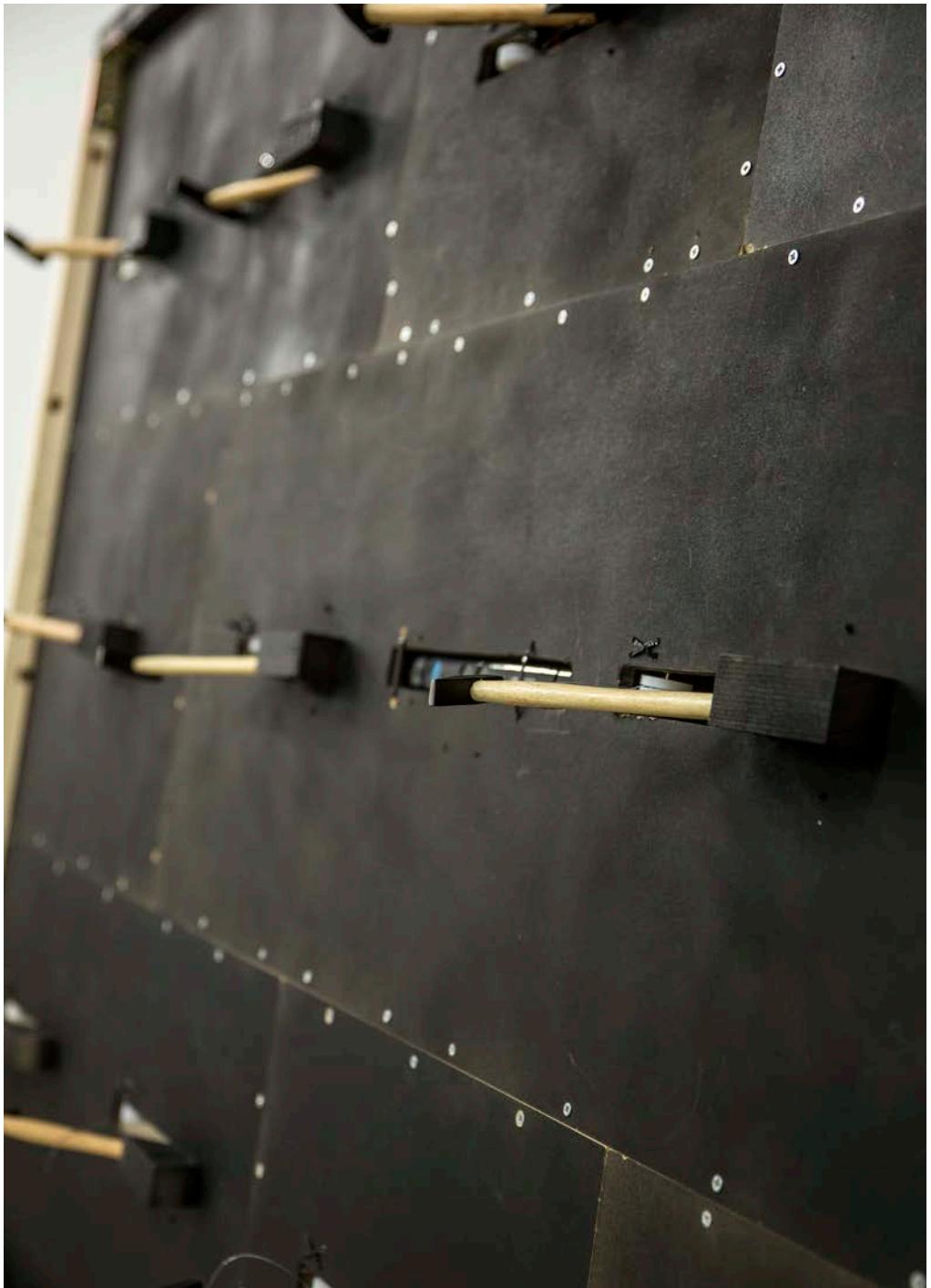
The attentive design of the space has led to a reduction of the used space for the expositive space, creating a path through the installation first, and the brand area later on.

5

Rendered image of the installation. A series of wooden planks are built on a structure made of light cast iron, which is low-cost but highly portable and provides support for the ceiling.

6

The installation has modular fashion and provides an interaction with no learning curve. In such way, the visitor is put at the centre of the brand and inadvertently creates a play of sound and colours.



**What if
a pencil could break the silence?**



The question from which the project started was: what is a pencil for? A pencil can do many things, it could even conduct electricity. Although, if you think it through, these are not the *raison d'être* of a pencil. A pencil's primary function is just to leave a mark. This relies both on something mechanical, like the friction between the tip and the paper, and on the physical and chemical properties of graphite. However, this purpose is firmly tied to a person and, of course, a surface. A pencil does not exist without a surface, a blank space.

What is a pencil for? What is its function? These are not the right questions. There is no point in telling someone what he/she could do with a pencil, no one should suggest that. With Lapis's pencil everyone can do whatever they want. And that is why empty spaces were designed to welcome people in. Silent spaces which contain the opportunity to be filled with free expression. This emptiness, from two-dimensional and graphic, becomes a three-dimensional space, conceived to be filled with sound.



Previous page

The brand logo creates a space inside itself through a typographical game that transforms the letter "L" in a parenthesis.

1

The company stationery of Lapis is characterized by the presence of empty spaces.

2

Boxes of 25 same hardness lead pencils. All Lapis artefacts are made of gray paper.

3

Lapis is the pencil for everyone and it aims to satisfy every need. The photo shows a detail of packs containing 3 or 5 pencils, available in different hardnesses.

1





2

3





4

"Live. Lapis on air."

4

The space of Lapis becomes three-dimensional, being generated by its own logo. In this space it's designed "Live", an experience where visitors can create music along with other people. The result, just as if it was a drawing, it is always different.

5

Detail of musical pencil. This works thanks to a gyroscope on the tip. The different inclinations perceived by the sensor generate different notes.

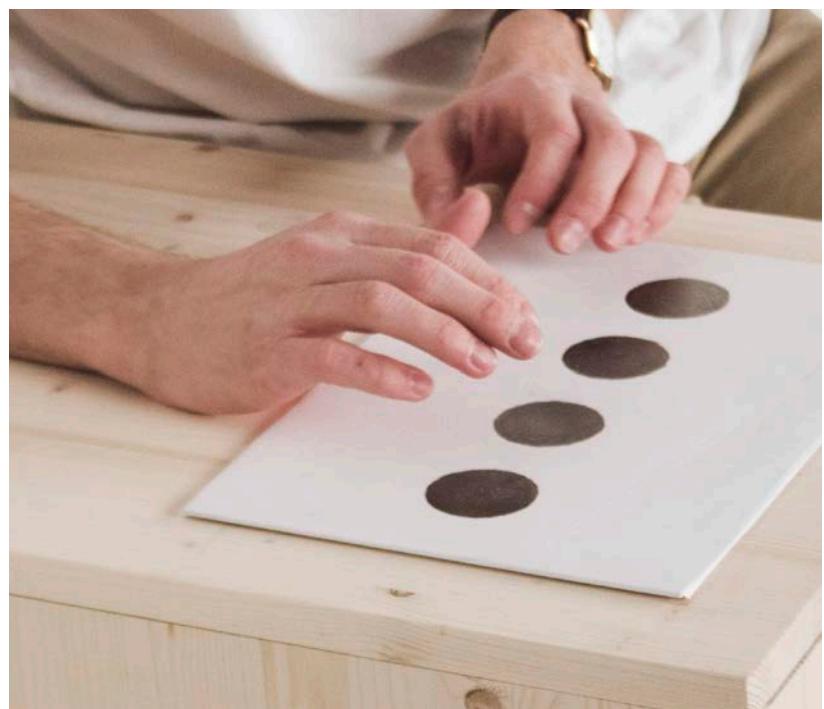
6

Detail of the keyboard. Graphite is an excellent conductor: whenever someone taps the keys drawn with a pencil, a capacitive sensor is actuated and it is possible to play.

5



6



**What if
a screw could fight?**





ROVIZA **keeps things together**

An object's dignity is nothing but the consequence of its usefulness. As a result, during the research of a generic concept, the more forced options were discarded, while preferring to concentrate on the function that makes the screw a useful tool instead: the combination of objects. This brought out the motto "Keeps things together". The exasperation of this concept can become a powerful means to capture attention. This is the thought process that brought such a simple idea to extremes, and the expedient of adopting collages to represent it. Elements of such different nature were thus used to create unique and solid entities which, along with irreverent slogans, depict the screw not only as a symbol of

resistance and strength, but also as a symbol of bold eccentricity, in a way that almost mystically allows the birth of more ambitious projects. The daring communication announces the competitive atmosphere that can be felt in the installation. The visitor is dragged into the process of creating a fighter, through the gesture of screwing counterposed objects together, ending with the combat, the moment in which virtues such as perseverance and imagination are enhanced and mediocrity condemned. Therefore Roviza's communication machine can be seen as a synthesis of concepts like simplicity, determination and exasperation which were implemented during the whole course of the project.

"Irreverence, force, surrealism: this is what Roviza is made of."

1





2

3

**Previous page**

A logo that recalls Constructivism, vigorous yellow, irreverent typography and collage: this is Roviza.

1

Every type of screw has its own usage, a different personality that is stated through the respective motto and collage.

2

The modular packaging takes advantage of magnetic technology in order to keep the screws tidy while working.

3

Black, efficient, neatly arranged screws, ready to service creativity.

SCREW



4

4

An experience that ranges from analog to digital. Build, scan, fight and then win.

5

Thanks to the analogic controls, the user gets absorbed in a fight with no holds barred.

6

A fighter, created by screwing together physical components of very different nature.

7

The character becomes animated, entering unreal worlds and taking part in last-ditch effort fights.

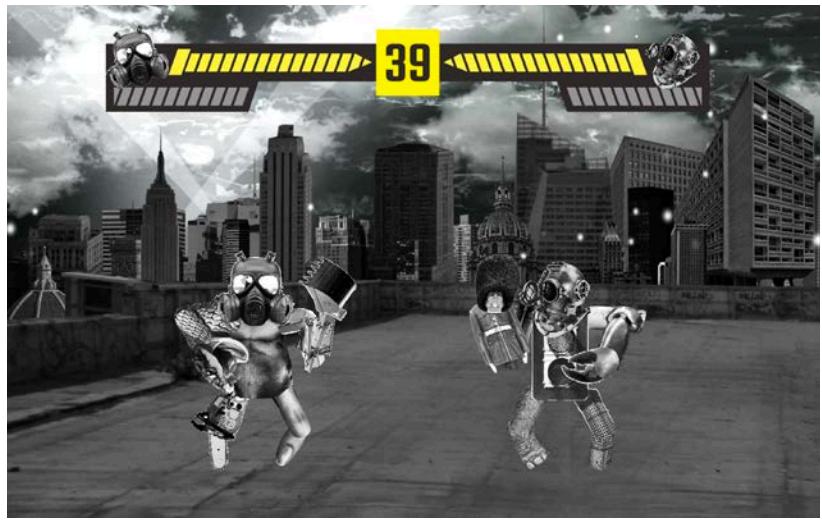
5



6



7



**What if
velcro could hold you up?**



MICROFIX
look closer, fix better

Velcro is underestimated, anonymous and ordinary. It is a material, not an object. The first problem encountered was defining its form, its dimensions, its silhouette. Velcro is modular and therefore reproducible for a potentially infinite extension. The naming designed for the brand is Microfix, combined with the use of macro photography in its artefacts as a fundamental tool to communicate the brand. To give this material new meaning and to make it unique, a fluorescently coloured palette was used to create contrast with a black background. Instead of looking at this material in its entirety, a closer approach

was preferred, just like the "Look closer" payoff declares, to better observe its technology made of hooks and loops. By doing so, its extraordinary ability to be resistant and reliable was discovered; from these studies a second part of the payoff came to life: "Fix better". After that, a new question arose: "If a square with a 16 cm long side can hold up to 100 kg, can velcro sustain an entire person?". To find an answer to this question, an innovative and interactive way to personally test the technology behind this incredible material was designed: the possibility to climb up a sloping wall entirely covered with velcro.



"You underestimate my power."

Previous page
Detail of the packaging with the brand's logotype.

1
Three variants of Microfix's products. A tester is on the side, and half logo that is completed when paired with another packaging.

2
Brochure containing macros of velcro and a page with male and female testers featuring the brand's colours.

3
The business cards show information, payoff and logo. This one in particular illustrates the technology behind velcro, which is formed by an eyelet and a hook.

1





2

3





4

4

Microfix's installation is called MicrofixWall. Its aim is to demonstrate the incredible strength of velcro through a climbable wall.

5-6

Those who accept the challenge of the installation must wear a specific suit, a pair of shoes and some pads coated with male velcro.

5



6



**What if
a colander could make you a chef?**





WAGLIÓ
italians cook it better

Creating a brand for a colander, a kitchen utensil with an anonymous form and history, is with no doubt a challenge. A challenge that started with the research of a set of values and well defined concepts, especially in the idea of "Bel Paese", that are usually a given (or just plainly ignored) because completely absorbed in its cultural substratum. The colander is the symbol of Italian pasta and it represents one of the most important steps in the preparation of this dish, but it is often ignored when Italian cuisine is imitated, especially in foreign countries. Waglió's communication evolves from this very premise: Pasta and Italy are connected by traditions that must be respected.

The brand takes on strong educational values which are conveyed with sparkling and breezy tones (inspired by its country of origin), avoiding to re-introduce the usual clichés on culinary patriotism which have been heard again and again. The lessons that the brand wants to spread are not long and dispersive communications without a heart, but chubby and colourful illustrations that are brought to life in animations and cartoon posters. Waglió does not only want to educate about Italian cuisine but also aims to rediscover the magic behind the preparation of a dish and the entertainment that comes from doing it with someone else: all values that have nowadays become very rare.

"Never say 'basta' to Italian Pasta."

Previous page

Waglió's logo is made by an irregular cartoon-style text, surrounded by a series of dots that evoke the holes of the colander.

1

The copies blend English (the main language of the brand's communication) and Italian, and are inserted in a multi-coloured frame with pictograms, in order to present the mood of the brand.

2

The business cards are circular and present the typical logo in its chromatic variations. The back shows the website's address, the main link to Waglió's universe.

3

The coloured packaging emerges thanks to the white of the colander, and is a cap made of light cardboard, which creates inner space for accessories and gadgets.

1



2



3





4

4

The expositive space creates setting for the gaming experience, made of illustrations and colours.

5

The interactive game transforms the colander in a controller. By tilting it, the user has to collect the right ingredients to make the indicated recipe.

6

The ingredients are those necessary to complete one of the four classic Italian recipes: Pesto, Amatriciana, Norma and Carbonara. Learn by playing!

5



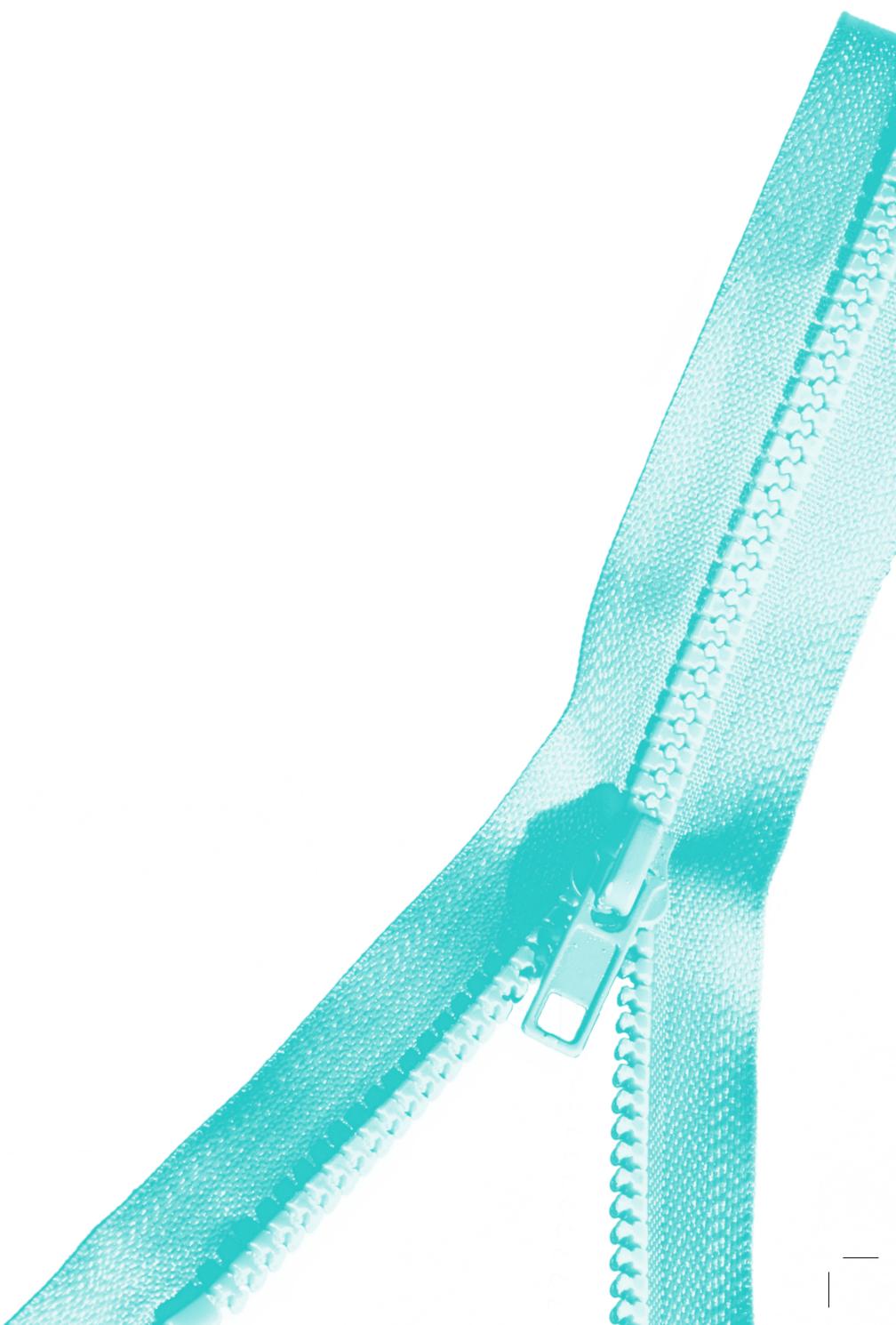
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7



**What if
a zipper could smile?**



ZEEP
your own expression

The zipper as a self expression tool: this is the main idea from which Zeep was born. At the foundation of this project there is a will to make this object, commonly hidden or neglected, appreciated for its functionality and a protagonist in its local context and much more. A zipper in the spotlight to surprisingly express the real identity of he who wears it. Zeep is a young energetic brand, that expresses itself with vibrant colors and ironic graphics, aiming at a public of young and creative

people. From the name to the graphic design, the association between the object and the brand is clear, and that is one of the main points that lead the branding project. The will to mix simple graphic made of signs and symbols with a strong and bouncy communication ends up in a brand that makes these drawbacks its advantages. The brand accomplishes its communication with the idea of expression and the zipper becomes the bridge between going from self expression to facial expression.



ZIPPER



1

2



Previous page
Close-up of a packaging; the product is part of the overall identity.

1

The logo clearly recalls a stylized version of the product.

2

Zeep's stationary color pairs were chosen from the brand's palette, similarly to the packagings.

3

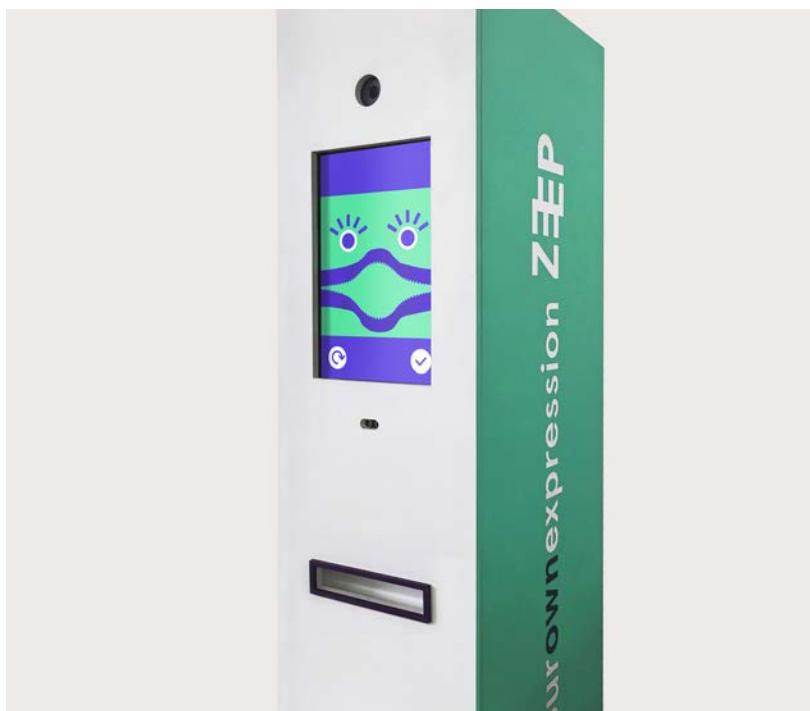
The many sizes of packs differ for colors, expression and words.



ZIPPER



4



5



6

"The brand's communication rotates around the idea of expression."

⁴
Exhibition space from the outside, the entry is through a zipper.

⁵
The communication machine is made up of a screen capable of recognizing a user's expression and a device that prints out a customized picture on the spot.

⁶
The communication machine is located inside the exhibition space, where all the different packages are displayed.

**What if
a rubber band could see beyond?**





OTTO
freeform of thinking

Elastic is an adjective, an object too, and a metaphor when speaking Italian. It means variable, flexible, adjustable. The meanings of this word are various, as the numerous applications are. A unique function cannot be given, sometimes a rubber band may seem useless, as we take it for granted. It is a simple piece of rubber that we use at home to close unfinished packs of pasta, that is offered to us when we take away printed documents, that is hard to find in stores, but is nonetheless essential. The rubber band belongs to all those who find a way to use it. It is known that the first person to

patent it was not its inventor or discoverer, but the first person who was able to find a way to employ it. Maybe this story is not completely true, but it perfectly represents the inner nature of the rubber band as an object that must be discovered, invented and reinvented, as it does not stand out but hides its playful and lively personality. It is made of continuously new inspirations, of unstoppable resourcefulness and bright colours. It does not define a path but appears as a game in which one can get carried away by inspiration and by thousands of possibilities.

"Elastic is the object. Elastic is its use.
Elastic is the way to think it."

Previous Page
Detail of a packaging with logotype.

1
The business cards contain basic information about the brand and shows the brand identity.

2
The little boxes containing the rubber bands come in different colours and sizes according to the product they contain.

3
The business cards show the generativity and the colour palette of the brand in the best way.

1



RUBBER BAND

2



3



RUBBER BAND



4

4

The exhibition space invites the visitors to go beyond the simplicity of the rubber band, imparting the values and the identity of the brand.

5

The rubber band invites to gesturality per se, while the masked video shows a small opening that lets users to see through.

6

When the user opens the rubber band, the video mask gets modified, letting users discover the videos.

5



6



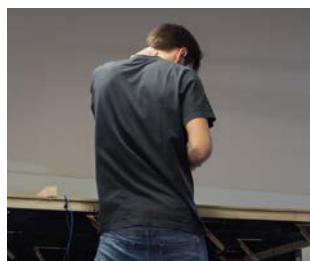
**What if
students work in open teams for six months?**

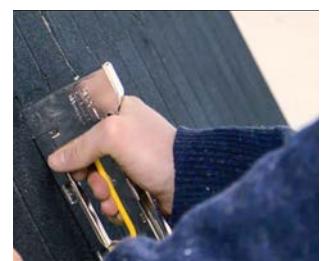
Teamwork requires a huge amount of energy, organization and conflict management, but results of teamwork are unbeatable.

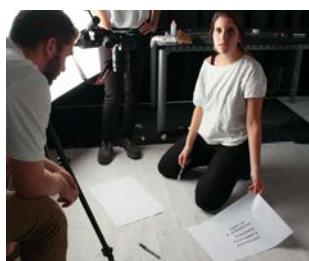
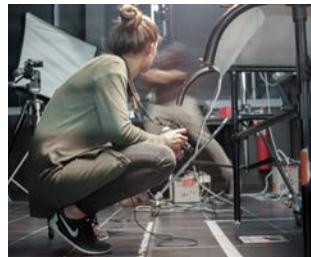
In design education and practices, teamwork is a key mode to generate creative and effective processes. Teamwork must be governed to avoid and/or solve conflicts, but the results of a team's work are of incomparable quality. Each member of a team contributes with her/his culture, competence, skills and curiosity to the overall design. At the same time each member has the opportunity to learn directly from colleagues. The role of

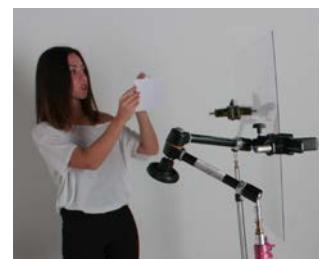
teachers is to make this approach a true opportunity, and also to be willing to learn from students (what if we sometimes inverted predefined roles?). Moreover, the present global open source culture allows the sharing and constant upgrade of knowledge, as instructions and information related to codes have become easily available to all, blurring the borders of a merely professional disciplinary field as well as those of an open class working in teams.

They get their hands dirty





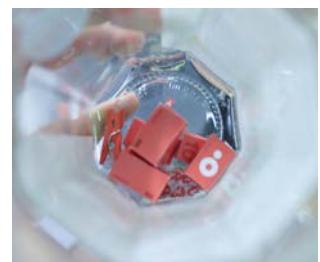




They experiment more

...and more





They go bananas





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what if

AN ANTI-DISCIPLINARY DESIGN BOOK



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