

GIDEmilano2015

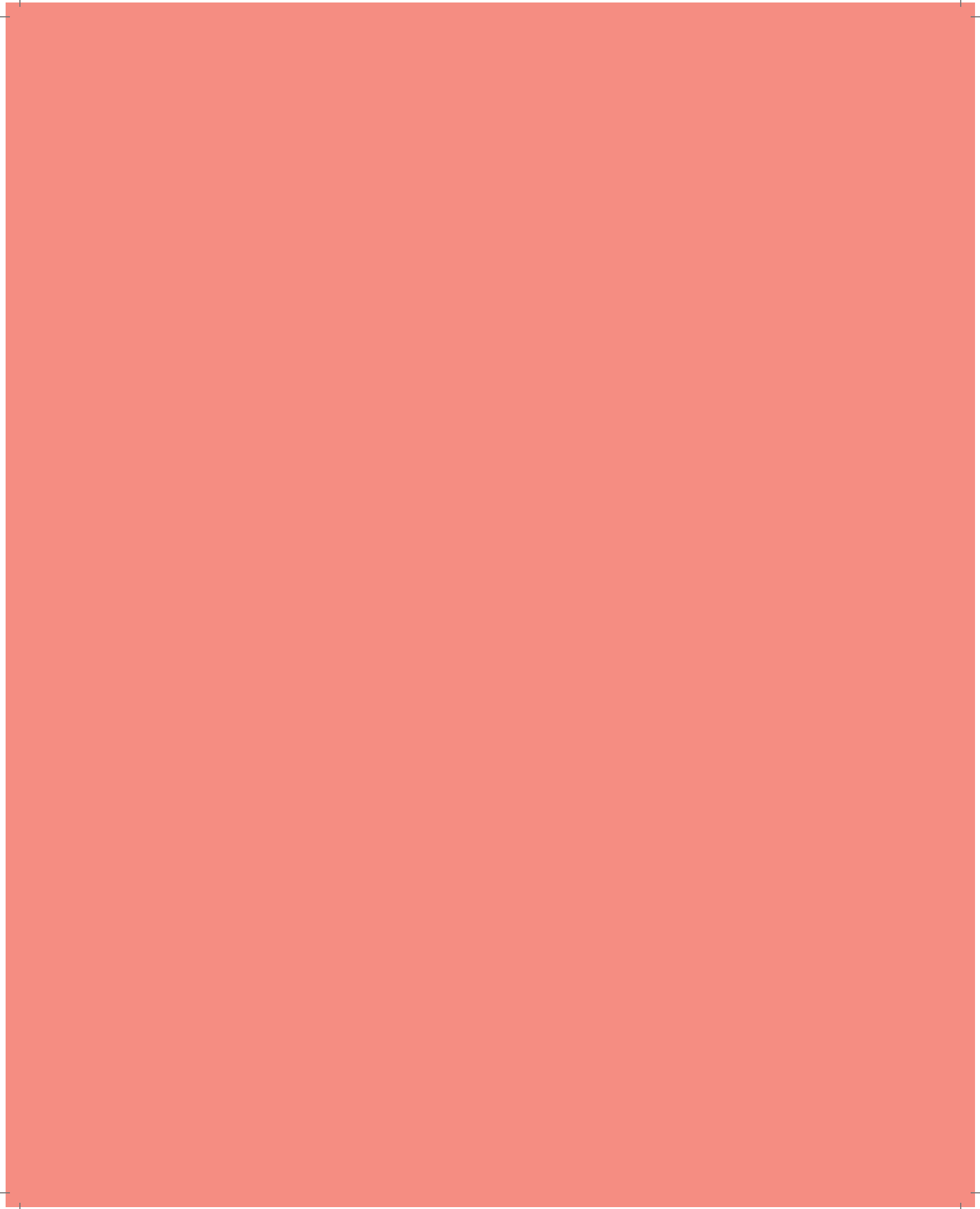
TEMPORARY SETTINGS FOR A CULTURAL EVENT

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volume I

**THE PRODUCT SERVICE SYSTEM DESIGN FOR
AN INTERNATIONAL CULTURAL EVENT :**

GIDEmilano2015

volume II

**ORGANIZATION AND MANAGEMENT
OF A CULTURAL EVENT:**

GIDEmilano2015

volume III

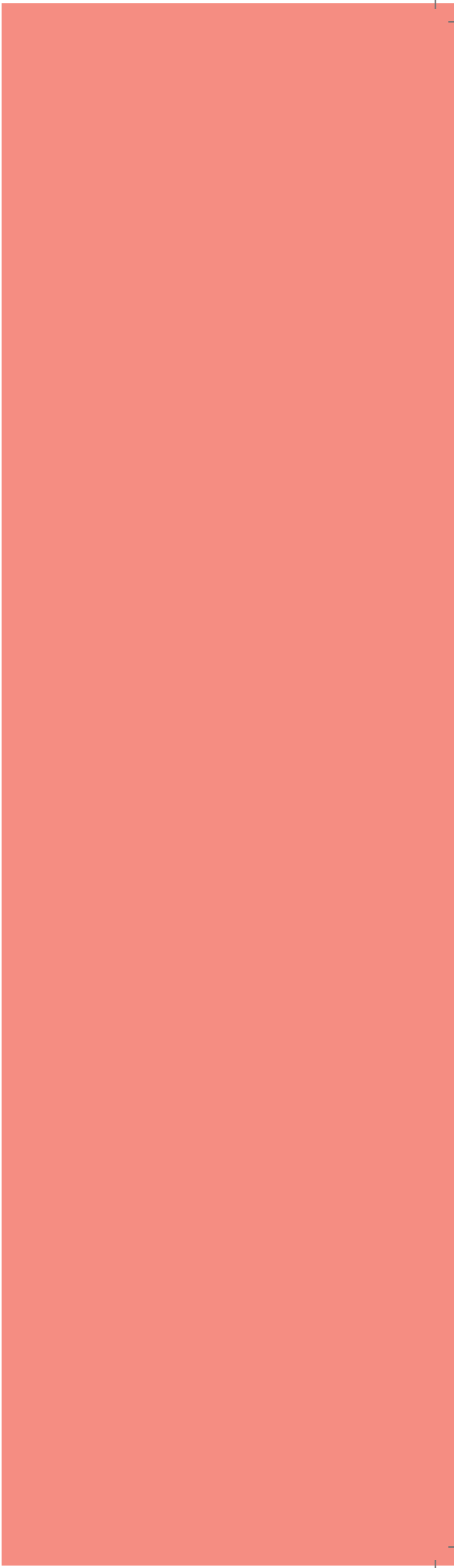
**BRAND IDENTITY AND SOCIAL MEDIA
STRATEGY OF A CULTURAL EVENT:**

GIDEmilano2015

volume IV

**TEMPORARY SETTINGS FOR
A CULTURAL EVENT:**

GIDEmilano2015



Abstract

“Il valore del risultato sta nel processo per raggiungerlo”

A. Einstein

The product service system design for an international cultural event: GIDEmilano2015, with its related volumes, explores and analyses the creation and the organization of a specific event: the workshop “GIDE”, which took place from Oct 5th to Oct 9th 2015 at the School of Design of Politecnico di Milano. As a matter of fact, this event was planned using the Product Service System Design approach and was based on the total synergy of all its components, with the aim of creating a complete and up-to-the-user service. GIDE – Group for International Design Education - is a network of European schools of Arts and Design¹ who have worked together since 2002 with the aim of enriching the creative and cultural experiences of participating students, staff and institutions. Once a year, GIDE involves students, academics, researchers and local cultural organizations in a 4-day workshop which takes place in a hosting city chosen among the partner schools. Its aim is researching and deepening some methodologies and processes regarding the planning of projects through design thinking activities.

This thesis deals with the organization of a didactic and cultural event through all its stages: from the creation of its concept to the management of its system, going through the establishment of its identity in terms of communication and planning of spaces, which reaches its climax with the direct experience of the very coordination of the happening, with all its related unexpected events. Once the creative and managing process was finished and the event had started, this project, through a critical and final analysis, has worked towards the elaboration of some theoretical and practical guidelines aimed at drafting a basic handbook, which will be useful for the design and the management of any GIDE event since it can be used and then integrated after every edition, but which may also be considered as a starting point for approaching any other cultural event. At the beginning of the 20th century, the Nobel Prize in Physics Albert Einstein stated the importance of the process when achieving a valuable goal. As a matter of fact, what differentiates an innovative discovery from an obsolete one is the quality of the research carried out to reach the result. Having an accurate and effective planning process is fundamental to shape a successful event. An event is usually defined as expression, communication and manifestation of an object and a subject²: it is a very complex service, since it is

1. Duncan of Jordanstone College of Art & Design University of Dundee, Scotland | Leeds College of Art, England/ Faculty of Design, Ljubljana, Slovenia | University of Applied Sciences and Arts of Southern Switzerland, Lugano, Switzerland | Hochschule Magdeburg-Stendal Magdeburg, Germany | Thomas More University College Mechelen, Belgium | Politecnico di Milano - Scuola del Design, Milan. Recently, some guest schools are taking part in GIDE research group - School of Design - Jiangnan University Wuxi, China and UNT University of North Texas, USA.



ephemeral and difficult to prototype. However, the application, when planning an event, of the systematic approach typical of Product Service System Design allows the management, and even the exploitation, of these critical aspects. Starting from these considerations, and since GIDE- Group for International Design Education³ came back to Milan after 8 years, the project team responsible for the organization of the event, which once a year is connected to this association, decided to use the interdisciplinary approach typical of Product Service System Design for its organization. The aim was creating an event with the shape of a service and based on the synergic development of its three main components: management, communication and set up. These aspects had to be managed with a complementary approach by service designers, so that they could create a 360 degree experience focused on participants and their satisfaction.

The event's system may be seen as a service which creates a unique and exclusive experience for its user. An event, according to its very nature, is time-limited: the aim of the designer is then shaping a global experience that satisfies end-users' expectations so that they can remember it. In the process of creating such an identity, one of the most important elements is the event's location and the following set-up process.

This thesis shows how, during GIDEmilano2015, a system of temporary set-ups were created as a support for the workshop activities, like the prototyping of a set or the organization of a theatre performance, in order to orient the user in the theme and the space. The thesis then deals with the project of a pop-up exhibition, where the set-up is the very protagonist of the performance and of the building decisions. The planning project has then been analysed in all its components: the definition of the concept, the coordination during the setting up and the re-use during the post event.

Along with the challenges and the unexpected events which are typical of this field, this thesis deals with the roles and responsibilities of the set-up designer and coordinator, and how this figure collaborated with the areas of management and communication so that the event could take place synergically.

2. Dalla Sega, P., (2005) Gli eventi culturali. Ideazione, progettazione, marketing, comunicazione.

3. GIDE-Group for International Design Education, an association of design universities which puts their students and professors in contact in order to define and research current issues, chose Milan as hosting city for its action-research international event.



Abstract

“Il valore del risultato sta nel processo per raggiungerlo”

A. Einstein

The product service system design for an international cultural event: GIDEmilano2015, con i suoi volumi correlati, esplora e analizza la creazione e direzione di un evento – il workshop GIDE, 5-9 ottobre 2015 presso la Scuola del Design del Politecnico di Milano –, progettato con approccio di Product Service System Design e basato sulla totale sinergia delle parti al fine di generare un servizio completo ed up to the user. GIDE - Group for International Design Education è un circuito di scuole europee di arte e design¹ che collaborano dal 2002 con lo scopo di arricchire le esperienze creative e culturali di studenti, staff e istituzioni partecipanti. L'esperienza GIDE coinvolge ogni anno studenti, accademici, ricercatori e organizzazioni culturali locali in un workshop di 4 giorni in una città ospite tra le scuole partner; il fine è indagare e approfondire metodologie e processi progettuali attraverso attività di *design thinking*.

Questo progetto di tesi tratta l'organizzazione, in tutte le sue fasi, di un evento didattico-culturale dall'ideazione del concept alla gestione del sistema, passando per la costruzione della propria riconoscibilità, intesa in termini di comunicazione e progettazione degli spazi e culminante con l'esperienza diretta della coordinazione dell'evento in essere con i suoi imprevisti. Al termine del processo creativo e gestionale dell'evento e una volta esperita la sua messa in scena, il progetto si avvalora di un processo di critica ed analisi finale che porta all'elaborazione di linee guida teoriche e pratiche volte a costituire un manuale di base per il design e il management degli eventi GIDE, applicabile ed integrabile ad ogni edizione ma anche punto di partenza per approcciare altri eventi culturali. Agli inizi del Novecento, il Premio Nobel per la Fisica Albert Einstein sosteneva l'importanza cruciale del processo nell'ottenimento di un risultato di valore. Ciò che differenzia le scoperte innovative da quelle obsolete è la qualità del metodo applicato per raggiungere tale risultato. Un processo progettuale accurato ed efficace è anche alla base della creazione di un evento di successo. Definito come espressione, comunicazione e manifestazione di un oggetto e un soggetto², l'evento è un servizio dall'estrema complessità, determinata dalla sua natura non prototipabile ed effimera. L'applicazione dell'approccio

1. Duncan of Jordanstone College of Art & Design University of Dundee, Scozia | Leeds College of Art, Inghilterra // Faculty of Design, Ljubljana, Slovenia | University of Applied Sciences and Arts of Southern Switzerland, Lugano, Svizzera | Hochschule Magdeburg-Stendal Magdeburg, Germania | Thomas More University College Mechelen, Belgio | Politecnico di Milano - Scuola del Design, Milano. Recentemente, partecipano alle attività di ricerca del gruppo GIDE le scuole ospiti: School of Design - Jiangnan University Wuxi, Cina e UNT University of North Texas, USA.



sistemico del Product Service System Design nella progettazione di un evento permette di gestire e sfruttare al meglio queste criticità. A partire da queste considerazioni e cogliendo l'occasione del ritorno di GIDE dopo otto anni a Milano³, il team progettuale incaricato dell'organizzazione dell'evento che annualmente si lega all'associazione ha deciso di affrontarne la progettazione con l'approccio interdisciplinare del Product Service System Design. Il fine è quello di creare un vero e proprio evento in quanto servizio, basato sullo sviluppo sinergico delle sue tre componenti principali, gestione, comunicazione ed allestimento, gestite in maniera complementare da service designers con l'obiettivo di creare un'esperienza a tutto tondo incentrata sulla figura del partecipante e la sua soddisfazione.

Il sistema evento può essere visto come un servizio che crea nel fruitore un'esperienza unica ed irripetibile. L'evento ha infatti per sua stessa natura una durata predefinita e il compito del designer diviene quindi quello di dare forma ad un'esperienza in grado di rimanere nella memoria del fruitore. Alla creazione di tale identità contribuisce in modo sostanziale la location in cui l'evento ha luogo e il progetto di allestimento che ne deriva.

Il lavoro di tesi presentato mostra come, nell'ambito dell'evento GIDEmilano2015, si sia affrontato il progetto di un sistema di allestimenti temporanei, realizzati a supporto delle attività di workshop, dalla prototipazione di un set al verificarsi di una performance teatrale, e al fine di orientare l'utente nella tematica e nello spazio. Verrà poi affrontato il progetto di un'esposizione pop-up dove l'allestimento stesso diviene vero protagonista della messa in scena e delle logiche di costruzione. Il processo progettuale viene analizzato in tutti i suoi punti, dalla definizione del concept, alla coordinazione in fase di montaggio e, infine, al riutilizzo nel post-evento. Insieme alle sfide e agli imprevisti che caratterizzano questo ambito, analizzati ulteriormente nella raccolta di casi studio di ricerca, vengono mostrati i ruoli e le responsabilità del set-up designer and coordinator e di come questa figura abbia collaborato con le realtà di management e comunicazione, affinché il sistema evento avesse luogo in maniera sinergica.

2. Dalla Sega, P., (2005) Gli eventi culturali. Ideazione, progettazione, marketing, comunicazione.

3. GIDE-Group for International Design Education, circuito europeo di università del design le quali mettono a contatto i propri studenti e docenti al fine di definire ed indagare tematiche di attualità, sceglie Milano come città ospitante del proprio evento internazionale di azione-ricerca

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CONCLUSIONS

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01

IN-DEPTH CONTEXT RESEARCH

An event is any possible happening typology, from an exhibition to a conference or from a meeting to a workshop, worth to be remembered. An event is, by definition, something that will last for a pre-determined time and that will continue to exist in the memory of people. Therefore we can say that event planners work hard to create meaningful experiences and lasting impressions. To do that, a planning process is necessary together with a synergy among the team's members. The research will focus on several typologies of temporary settings: wayfinding systems specifically created for events, traveling exhibitions and set-up layouts which change daily, depending on the event's activities. The selected case studies are the result of a research that developed in parallel with GIDemilano2015, a collection of interviews made to the designers that were behind projects where low budget is a challenge and where students are often the planners too. Interviews revealed the backstage of a setting project, with difficulties and unexpected situations faced along the process.

1.1

TEMPORARY SETTINGS: CHALLENGES AND REQUIREMENTS

The planning for a temporary set-up solution has to face several specific challenges, where time has a fundamental role. From huge concerts to smaller scale events these basic rules remain the same.

It has been possible to analyse two case studies linked to Cumulus Milan 2015, the International Association of Universities and Colleges of Art, Design and Media, and to talk directly to the project's operators about the main responsibilities and difficulties faced during the design process.

1.1.1

TIME FACTOR AND ASSEMBLY PHASE

Time factor is fundamental in the event set-up planning. First of all because events are temporal phenomenons by definition and secondly, because the set-system needs to take into account the given duration of an event. Therefore the set-up has a short life too, it could last for some hours or some days and, rarely, more than a month. There is also another reason that makes time a fundamental element: time is always limited. It is limited both during the planning process and the realisation. Therefore the project is the result of a deep analysis about construction, transportation, assembly and disassembly techniques.

Cesare Molinari, in “On the stage – I grandi palchi del rock”¹, provides an interesting example talking about assembly and disassembling techniques linked to the concerts’ reality, where the time dedicated to the mounting procedure is crucial for the overall event. The stage structure is usually the first part that arrives in the location and the last one to leave.

During a huge concert tour, the presence of three identical structures allows to manage downtime. For example, while the first stage is in use during a concert,

1. Molinari C. (2009) On the stage – I grandi palchi del rock, Stampa Alternativa/Nuovi Equilibri, Rome - pp.23-24

the second is under construction for the following show, and the last one is being transported to the third city. One of the most important requirements in this activities is the use of light and standard components in order to permit a quick assembly and an easy transportation. Moreover it is useful to number and categorize all the components, so that operators can know the correct positioning during the construction phase.

This attention to the assembly technique is present also then we talk about exhibition set-up. As mentioned before, time factor is crucial in every temporary projects. While in the previous example the assembly and transportation time had to meet the deadlines in order to proceed with the tour dates, during an exhibition's realisation, for instance, time could depends on other reasons. The location could be available to start working only a few days before the official opening, in this context the success of the project depends again on the assembly time. The following two sub-chapters will analyse the whole wayfinding system specifically designed for an event and the display system created for an exhibition opening.

1.1.2

CUMULUS MILAN 2015: WAYFINDING SYSTEM



Cumulus Milan 2015 was a conference of the cumulus network, a non-profit organization for institutions of art, design and media that includes more than 200 design schools from around the world. The network “provides its members a wide, dynamic and flexible international context for dialogue and innovation”². It took place for the first time in Milan during the week 3th-7th of June and it was organised by Politecnico di Milano, POLI. design Consortium, IED (European Institute of Design), ASP (Polytechnique High School), Politecnico di Torino and Sapienza - Università di Roma.

The conference thematic, titled “The Virtuous Circle”, focused on the relationship between culture and experimentation that characterize design today and the importance to go back and reflect on the cultural dimension of design, its capacity to produce not only solutions but also meanings.

2. From cumulusmilan2015.org, About.

The event provided for a set of round table discussions, keynotes, networking meetings, collateral events that took place in the most important Milanese design locations, as Appartamento Lago, Flos showroom, Fabbrica del Vapore and the three institutes IED, ASP and Politecnico di Milano. During the second and third days the event was held in the Politecnico Bovisa campus. Cumulus Milan 2015 has been selected as a case study in “Temporary settings for a cultural event: GIDEmilano2015” due to the context, close to GIDE’s reality. Several aspects were in common as, for instance, the limited budget, the presence of volunteers and students as part of the project’s development and, finally, a public composed by international people that have to deal with a network of locations new to them.

In addition to the online maps downloadable from the official website, a wayfinding system was created to guide participants into the different locations. Vanessa Monna, MSc Product Design candidate Cumulus Milano 2015 Conference organization collaborator and Cumulus Mumbai 2015 Conference Ambassador, was in charge of the signage design project under the supervision of the conference manager Laura Galluzzo and the visual communication director Andrea Manciaracina. Through an interview with her, it was possible to understand how the project was developed and which were the main difficulties.

What was your role in Cumulus Milan 2015?

« I was part of the organisation team and, in particular, I was in charge of the overall wayfinding system present in the Politecnico Bovisa campus, including the signage used in other locations. Cumulus is an organisation founded 25 years ago and it aims at creating a dynamic network which bring together design experts from top level educational institutions, but in recent years, students are starting to be part of several activities connected to the event. »

The conference manager provided the complete list of all the elements that composed the signage, while the realisation and the positioning had to be managed by the student.



The design proposals were regularly reviewed by the visual communication director, who created the entire brand identity of Cumulus Milan 2015 and supervised the student's project. The key elements on which the brand identity developed were the yellow colour together with black and white photos representing the city of Milan. Moreover an official logo was designed for the 2015 edition communicating the "The Virtuous Circle" topic through three round shapes. While the graphic on the items provided to participants, as bags and personal kits, showed an interpretation of the brand identity, the wayfinding project has, instead, to strictly follow the graphic guidelines since it had the function to catch the visitors' attention and to guide them through the different locations.



| *Ph01*

Ph01 | Welcome signage at the entrance of Building 8, Politecnico di Milano, Campus Bovisa. From www.facebook.com/cumulusmilan2015, Photos.

How much time did you have for the project realisation?

« I started to work for the event a month before the beginning, but I had just one week to define a design solution for the wayfinding and the overall positioning of the elements.»

What were the main difficulties?

« I didn't find huge difficulties along the process but I needed some technical advice regarding the structures supporting the graphic elements. The laboratory helped me giving me suggestions and providing some standard components.»

The various conferences and meetings were taking place in different areas of Milan, changing locations daily, therefore signage was fundamental to guide participants in this system. The various conferences and meetings were taking place in different areas of Milan, changing locations daily, therefore signage was fundamental to guide participants in this system. But, since the budget was limited and it wasn't possible to provide a wayfinding system for each place, the solution had to be easy and light to be moved from a location to another.

As often happens in the ideation of temporary settings for events, the designer had short time to come up with a project that answers the requirements. The final signage system was composed by fixed and movable roll up, rigid panels for registration desks and posters. Some roll up didn't present written information but only the event's general graphic in order to be used in any place without showing wrong indications.

Lab. Allestimenti di Politecnico di Milano provided a tubular metal frame on which display the sign at the entrance of Building B8. The lab includes a team of experts in the exhibition design field, that give support and advice to students and tutors. The lab is equipped with ready-made components for expository solutions, as for example: OSB and cardboard panels, cardboard totems, wooden and plastic new-jersey and, as used in this project, tubular structures.



| Ph02



| Ph03

Ph02-03 | Signage system at the registration desk.
Politecnico di Milano, Campus Bovisa.
From www.facebook.com/cumulussmilan2015, Photos.

It is normal for unexpected situations to occur during the planning process. Did something similar happen to you?

«Regarding the wayfinding system, the solution worked well, even if participants preferred to ask for information directly to volunteers, instead of take few seconds to read the signage. Therefore volunteers were often occupied in giving information. After a while we understood what were the most frequently asked questions and we prepared ourselves to quickly address people.»

Unforeseen problems often require organisers to make adjustments to deal with any issues that may arise. Designers had to be willing to make changes when necessary and be creative so as to be able to come up with alternatives when faced with challenges. Alternatives paths and then be decided to solve problems when the original solution cannot work for the task at hand.

1.1.3

“DESIGN TO FEED THE WORLD” EXHIBITION

“Design to feed the world” was an exhibition that displayed a selection of projects received from students and research teams from schools that are members of Cumulus. It was organised by Cumulus together with Politecnico di Milano and Sapienza – Università di Roma and was open to the public from June 7th to June 30th at Fabbrica del Vapore. The opening exhibition was held during the final event of Cumulus Milan 2015 on Saturday June 6th at 6.00 p.m.

Projects were inspired by the central theme of Expo Milan 2015 “Feeding the Planet – Energy for Life” and the exhibition aimed to highlight how the design culture applied to Expo broad theme of nutrition, leads to important results in various areas of design research. 90 projects by students from 33 schools and 19 different countries were positioned following five thematic areas about EXPO 2015:

The story of humankind, the history of food;

Feast and famine: a contemporary paradox;

The future of food;

Sustainable food = an equitable world;

Taste is knowledge;

The exhibition layout was realised by Lab.I.R.Int (Laboratory of Innovation and Research about Interior) in collaboration with Lab. Allestimenti from Politecnico di Milano.

The set-system has been created through the use of modular panels in honeycomb MDF. The panels were produced by FINSA and measured 120cm x 208cm and were 38cm thick. They have been covered on both sides with FENIX NTM®, an innovative nanotechnology material created by ARPA. The elements haven't been rimmed in order to show the contrast between the structure and the elegance of the facing.

The bottom part of each wall was shaped following five different decorative designs corresponding to the five thematic areas. Some elements presented a central cut, starting from the top or the bottom of the panel, in order to easily assemble the walls two by two. Some other presented a circular opening that permitted the insertion of a rectangular shelf on which display the products.

Thanks to the possibility to talk directly with Barbara Camocini, PhD Research Fellow and Adjunct Professor at Politecnico di Milano - Design Department and member of the Exhibition Cumulus Milan 2015 Scientific Committee, it has been possible to discover the reasons that led to the final set-system and the complications faced during the process.

The project was realised thanks to the win of a competition announcement from the municipality of Milan; moreover ARPA, the producer of FENIX, accepted to be a sponsor of the exhibition, as the material would have been shown to the international public of Cumulus Milan 2015 through the settings and the possibility to have a promotional stand at the entrance. In this way costs have been significantly reduced and, at the same time, designers could experiment an innovative material.



| Ph04

Ph04 | Overview of "Design to Feed the World" display set-up
7th-30th June at Fabbrica del Vapore.



| Ph05



| Ph06

Ph05 | Zoom on one of the tables built in collaboration with Lab. Allestimenti of Politecnico di Milano.

Ph06 | Zoom on the display system and prototypes.

How much time did you have for the assembly stage?

« We had until 4 days before the opening of the exhibition, but thanks to the simplicity of the assembly method, we were able to complete the overall set-up in 2 days. Students and interns were part of the realisation stage.»

You can see how, once more, the time factor and the simplicity of the assembly phase are crucial for the success of a project's realisation. Some tables were built following the same system in order to display the communication material as press kits and catalogues of the exhibition. As happened for the wayfinding system, Lab. Allestimenti gave assistance during the concept phase and provided some ready-made structures in order to display graphic materials.

How did you communicate the exhibition's thematic?

« The exhibition “Design to feed the world – Preview” has been already shown at Salone Satellite from a group of students. They didn't include any information material and they found it difficult to answer to people's questions. Therefore we prepared both Italian and English press kits versions and a catalogue containing an explanation for each project. Regarding the information written on the panels, it would have been too expensive to print directly on the material, therefore we applied pre-spaced stickers by hand.»

Did you face any unexpected problem?

« The area measured 500 square meters and it was a huge space to control. It happened many times that people touched and moved some of the exhibited projects. Since some of them were expensive prototypes, we decided to pay for a supervision service.»

These two examples show how frequently happens to face difficulties and challenges along projects that have to deal with temporariness. In the event design field it is necessary for the designer to stay in between competence and improvisation, therefore to have a good level of adaptability, an openness to change and the ability to take decisions quickly (R. Cocco, 2007).



| Ph07

Ph07 | Communication material for the exhibition
From www.facebook.com/cumulusmilan2015, Photos

1.2

SET-UP SOLUTIONS ADAPTABLE TO CHANGING NEEDS

Today urban spaces and former industrial buildings are being repurposed to new functions and temporary initiatives. It is common to take part to one shot events that give life to urban spaces for a short amount of time, and then simply disappear again. Therefore flexible structures are fundamental to answer to urban dynamics and changing needs. The following text includes a starting introduction on the thematic and case studies accompanied by interviews to the designers.

1.2.1

THE CITY AS A PLATFORM FOR EVENTS

Rapid technological development, socio-cultural challenges and environmental issues are transforming our lives. Consuming, for instance, has become one of the basis of the socio-economic foundation of our society and it has many negative effects on the environment, the social structures and the economic relations. But at the same time new initiatives and creative interventions are rapidly being introduced into public spaces (Coirier L, Golicnik Marusic B., Niksic M., 2010).

Cities are constantly changing and the role of urban spaces is becoming increasingly central, in fact many innovative perspectives are starting to be supported not only by public authorities and institutions, but also by associations and informal groups of inhabitants in a sequence of bottom-up and top-down calls, including municipal, regional, national level. Public urban spaces and abandoned buildings are rethought for new contents and functions. Temporary initiatives, as one shot events, performances, conventions and conferences are more and more frequent and they have the power to give life, even if for a short amount of time, to unused parts of the city.

Regarding this phenomenon Luciano Crespi, full Professor and Head of Interior Design study course at Politecnico di Milano, School of Design, claims that a temporary event gives the chance

to a project to “intervene in the empty spaces of the city, seen as places that form the background against which the city calls itself. The empties are a fundamental part of the urban spaces they inhabit the city in a nomadic way.”³

We can say that today urban spaces are platforms for interactions or an ongoing negotiation process among interested parties. Industrial sites that have been preserved are converted to other uses, new activities and functions, new interpretations of how to live the city. They become the platforms for any kind of temporary spectacle, as openings, meetings, exhibitions, conferences or art installations. Scenography, ephemeral architecture by definition, seems to go beyond the boundaries of theatre, to reach the town. Cities therefore become variable public theatres. Similarly, many interventions are no more hosted in exhibition spaces, but instead in urban spaces, which constantly change depending on the current event.

Spacebuster⁴ is an example of installation able to explore the qualities of urban spaces and open them for temporary collective uses. Spacebuster is a step van with a big inflatable space coming out of the back part and containing up to 80 people. People enter the bubble through the van’s door walking through to the back down a ramp right into the inflated space. The bubble is supported by air pressure generated by a fan underneath the ramp. The membrane of the bubble is translucent so people on the inside can see what is happening outside and vice versa. So the membrane acts as a semi permeable border between the public and the more private. Depending on the program taking place in the Spacebuster, the space is furnished with desks, chairs, dinner tables following different layouts. The flexible structure of the bubble can adjust to the surrounding, therefore it is possible to reach any corner of the city.

The following sub-chapters will show a selection of case studies accompanied by interviews with the designers that worked at the projects. They are examples of temporary settings that take place in an industrial context and that change depending on the planned activities or on the different locations they need to reach.

3. Fassi D. (2012) Temporary Urban Solutions –Soluzioni temporanee per la città, Maggioli, Santarcangelo di Romagna, p.12.

4. From <http://raumlabor.net/spacebuster/>, Archive



Ph08

Ph08 | Spacebuster parked on the street while people are enjoying the inflatable structure.



| Ph09



| Ph10

Ph09 | People eating together inside the Spacebuster.

Ph10 | Opening the Spacebuster van to the surrounding.

1.2.2

COWORKING EUROPE CONFERENCE 2015

Coworking Europe is an annual conference regarding the rise of the coworking trend. On the occasion of the 6th Edition, it has been organized in Milan, on November 11th, 12th and 13th. 400 participants from all over the world attended the event, which took place at BASE⁵, ex Ansaldo. In 2013 ARCI Milano, Avanzi, esterni, h+, Make a Cube³ created BASE1, a hybrid center for culture and creativity looking for strategic partners willing to work together with a team of promoters in the development of initiatives and cultural events, as festivals, concerts, exhibitions, art installations able to create a relation between people and space.

The occurrence gathered experts that shared their thought with an audience composed by different realities as coworking managers, freelancers, nomad workers, facility managers, universities etc. During these intensive three days, participants analysed how will be the future of the places dedicated to work activities. They did it throughout workshops, lectures, round tables together with a coworking tour around the city of Milan, looking at possible spaces suitable for work activities.

The overall set-up project was curated by Giulia Cugnasca, event coordinator and space manager ad Avanzi. Sostenibilità per Azioni. Thanks to the possibility to have an interview with her, it has been possible to discover how the settings system has been managed within the conference's context, where several different activities are planned to happen everyday.

What kind of activities took place during the event?

« During the conference, experts in the coworking field come together to discuss the re-use of abandoned buildings and the future possibility to rethink them as coworking spaces.»

Experts discuss possible future scenarios through workshops and brainstorming activities reflecting on ideas and innovative projects. These activities aim to gather ideas and proposals from different people in order to activate the territory and find final investors, as associations, groups or citizens too, that can turn ideas into real projects.

5. From <http://www.base.milano.it>, About



« There is now a detailed design regarding the ex Ansaldo space and a part of the building is already under construction. This is the result of a year of research, in which we have tried to understand how this hybrid space could have been repurposed. To do that we brought together different people and tried to collect proposals through co-design activities. The coworking conference was part of this process.»

The settings had to support the activities for all of the three days. The two keywords from which the project developed were “networking” and “socialisation”, fundamental elements of the coworking activity, therefore the aim was to recreate an environment where people can feel comfortable and relaxed in order to encourage discussions and information exchange. The space had to remind to a coworking environment in order to make people experience and imagine new scenarios.



Ph11 | Space layout suitable for conferences,
Coworking Europe Conference 2015
From www.facebook.com/CoworkingEurope, Photos



| Ph12



| Ph13

Ph12 | Recreating a coworking space at Design Center Ex Ansaldo
From www.facebook.com/CoworkingEurope, Photos

Ph13 | Involving people through set-up layout
From www.facebook.com/CoworkingEurope, Photos



« We decided the set-up solution on the basis of the planned activities that would take place during the day. For instance, during a conference the main necessity for participants was to hear and see the speaker despite of the huge area, so several screens were positioned along the space. When there was a need to bring people together in smaller groups, the layout created the basis for sociability through circular position.»

The overall settings was composed by simple and functional elements that changed layout according to the activities. For individual or small team working sessions, a set of office desks was positioned around the space, together with modular furniture and deckchairs to make people relax. In conclusion, the different space layouts decided for the Coworking conference, represent a series of design choices apparently simple, but that had actually to answer to real needs. The designer had to be able to manage the space depending on the event's programme, taking into account the right moments in which rearrange the space.

1.2.3

MERGING - IN FLUX

The following case study has been selected for two main reasons. First of all, Merging - In Flux¹ is an exhibition display solution adaptable to any space and easily transportable from a location to another. Moreover, the exhibition opening took place at Milan's Science and Technology Museum from the 12th to the 16th of February 2014 and, later, at Fabbrica del Vapore from 8th to the 13th of April 2014, therefore this pop-up solution took place for a short amount of time, to be then transported to a new location. This case study reflects the concept described at the beginning of this chapter: an ephemeral and flexible structure that adjust to the buildings rethought for temporary initiatives. The exhibition displayed twenty-two products designed by the students of Innovation Studio, course part of the Product Service System Design master degree at the Politecnico di Milano. The objects were created for MUST Shop, the Science and Technology Museum's concept store. Also the set-up project together with the communication was designed by a team of students from the same course.



Below is the interview made with Matteo Colombo, the art director of the project that kindly answered to some questions related to the design process that was behind the final result.

The solution was composed by osb panels joints together through an interlocking assembly system. The structure was simple to build and to carry in different locations. The stands had to be wear-resistant due to the transportation phase and the presence of numerous visitors in a restricted exhibition space. Moreover the system had to present a standard dimension able to display different kind of products, from small scale gadgets to items of clothing.

Did you know in advance the two locations where the exhibition would have been held? Did you have the possibility to visit the space?

« We knew the final locations just over a month before the opening, however we were informed of the range of possible spaces. We didn't received information on the dimensions and on the space equipment, as light system and electric connections. For all these reasons a modular structure was the only solution to obtain a flexible and adaptable system.»

How did you manage the transportation stage?

« It has been almost two months between the first and the second opening, therefore It took many trips, all carried out with a van. From Lab. Allestitenti at the Politecnico campus to the Must shop, from there to a storage where the panels remain until April. During the Design Week we moved the structure to Fabbrica del Vapore and finally in another storage kindly provided by a colleague.»

Did you have any plan for the “post-exhibition”?

« The initial intention was to sell the project, but the lack of interest generated among the team's members didn't lead to any result. This was surely a lack of the project, the post-exhibition should have been designed as much as the other stages.»

While in the previous case study the purpose was to decide a range of different layout solutions according to the ongoing activities, in the system design for Merging – In Flux, the team has to come up without knowing the final location. Although for different reasons, in both the case studies the aim was to create a flexible set-up solution.



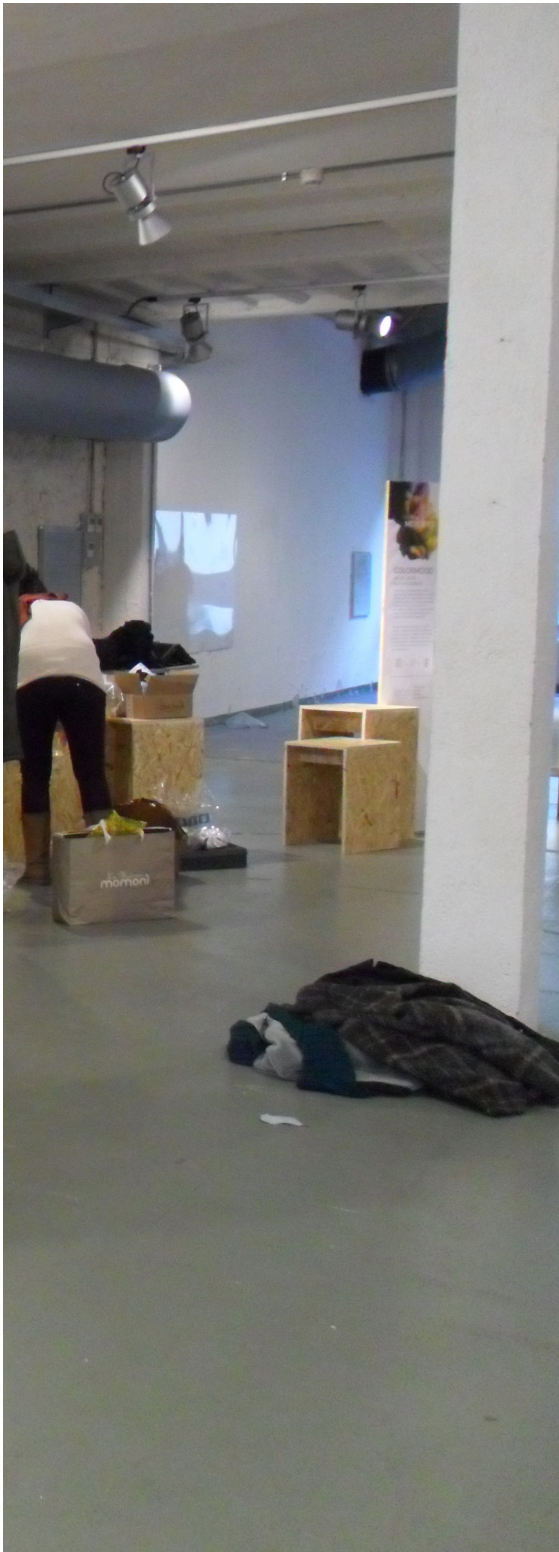
| Ph14

Ph11 | The assembled system during the Milano Design Week at Fabbrica del Vapore, 8th - 13th April 2014.



| Ph15

Ph15 | Students composing their own set at the Must shop, Milan's Science and Technology Museum.



Ph16 | Entrance at the Merging-In Flux exhibition at Must shop, Milan's Science and Technology Museum.

Ph17 | Close up of the assembled system.



02

THE PSS APPLIED TO A CULTURAL EVENT

This introductory chapter is focused on the analysis and understanding of the general GIDEmilano2015 design and management, with a peculiar attention to the role of the PSS designers' team. It explores the relations and synergies that are behind the event shape and that are the means to obtain a complete, coherent and successful result. By analysing each figure and the related competences and duties it's possible to get the real PSS soul of this project, which is itself a Product Service System: the event as a service for the participants. Volunteers, the personal kits, the organized activities are all touch-points of this complex and interactive system designed around the final user. The roles division inside the organizers' team was not a limiting factor but a conscious and strategic choice in order to allow each person to bring out his potentiality, be more responsible about his work and aware of the others' PSS designers' contributions, aiming at the final communal goal of GIDEmilano2015 realization.

2.1

GIDEMILANO2015 PSS DESIGN TEAM

As students and tutors confirmed when commenting their personal experience, GIDEmilano2015 was successfully designed, planned and realized by the organizing team. The people that were behind this success were part of the PSS design team, a well functioning unit with different roles and competences that acted and interacted within a coordinated and synergic system. The three PSS design figures were the operational coordinator, the creative director and the set up designer and coordinator. Their synergic, integrated and complementary competences were the strengths of the overall success.

2.1.1

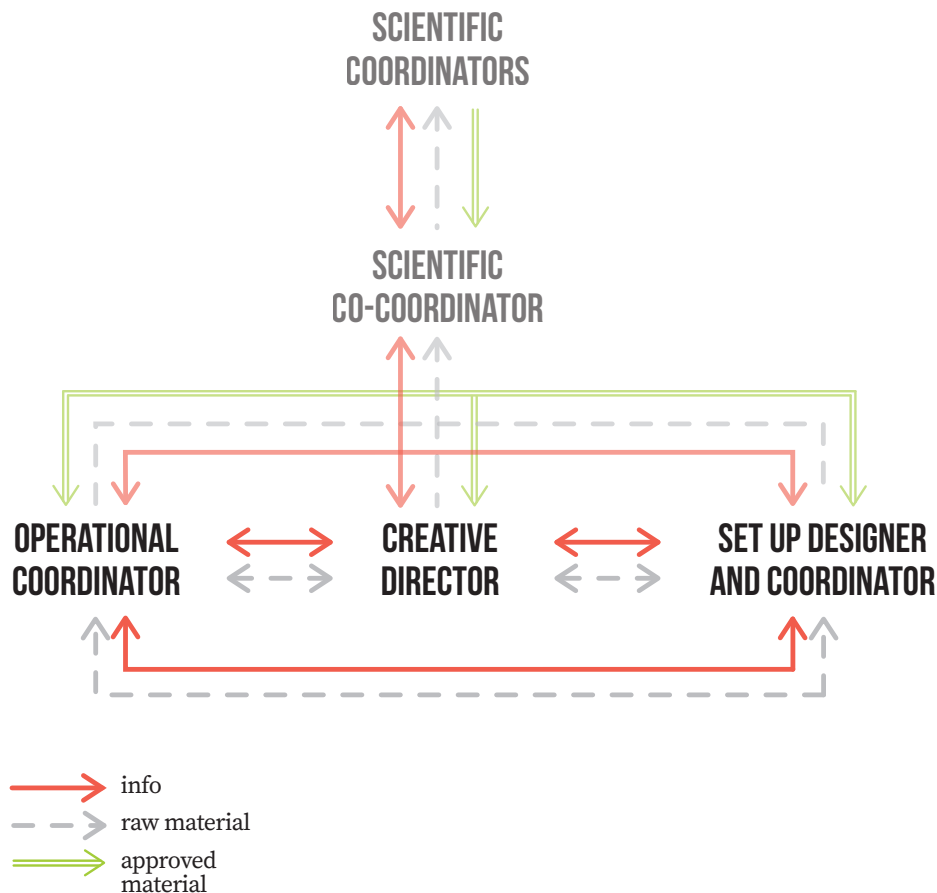
THE PSS DESIGN TEAM RELATIONS, SYNERGIES AND COMMON GOALS

Organizing an event is not an easy and quick process and, as a matter of fact, requires background knowledge and competences in order to be able to cover all its aspects and the related activities and to manage different stakeholders and resources involved in the process. Consequently, these requirements were also needed for GIDEmilano2015 organization.

For this reason, the scientific coordinators, A. Rebaglio (Assistant Professor, Design Department – Politecnico di Milano, GIDEmilano2015 Scientific Coordinator) and D. Fassi (PhD Associate Professor, Design Department – Politecnico di Milano, GIDEmilano2015 Scientific Coordinator), with the help of the scientific co-coordinator, A. De Rosa (PhD design candidate, Design Department – Politecnico di Milano, GIDEmilano2015 Scientific Co-Coordinator), decided to involve other specific competences into the organizing team in order to match all the different and miscellaneous requirements and action fields. The PSS design team was born from this consideration and was then composed by the three most important figures

The three PSS design team figures were complementary in their well-acquainted fields and were able to make the event come true

which were needed for the event organization: the operational coordinator, the creative director and the set up design and coordinator. These three specific figures were complementary in their well-acquainted fields and, thanks to their synergic teamwork, they were able to make the event come true. The high quality reached in the event organization resulted from the personal skills of each figure and from the wise and functional approach used to make their work coherent, coordinated and always oriented to reach the defined common goal.



| Sc01

Sc01 | Internal organogram: the three PSS design team figures.

Each PSS design team figure was covered by one person that was asked to develop a specific part of the process, always in line with other people's work and decisions. As a matter of fact, every person needed and relied on the other two characters in a bidirectional and complementary relationship:

OPERATIONAL COORDINATOR

Marta Maierna¹, PSS design candidate at Politecnico di Milano School of Design. She dealt with the general organization and management of the different activities, resources and internal/external flows. She was in charge of the calendar definition and update, budget control and material, space, service providers and human resources management.

This transversal role was responsible for the general coordination of all the different and multidisciplinary parts that constituted the event structure. The system complexity was a critical factor that was overpassed by the ability to give and receive guidelines from and to the other people involved into the network, especially referring to the creative director and the set up designer and coordinator.

To have a clearer idea of the organizational process, it is necessary to explain all the internal flows that characterized the different phases.

The operational coordinator received from the other PSS design colleagues different kinds of information and materials: firstly the various purchasing orders, then the strategic information related to logistic and material transfer, crucial dates and deadlines that had to be considered, some practical information to define volunteers' requirements and the quantity needed for each realization step and, finally, the list of the performances to provide.

On the other side, the operational coordinator not only gave to the PSS design team some fundamental information and materials regarding the needed requirements and

This transversal role was responsible for the general coordination of all the different parts that constituted the event structure

1. Author of *Volume II, Organization and management of a cultural event: GIDEmilano2015*

contents for specific situations and some kit preparation, but she also established timing and deadlines for various important activities, set practical organizational guidelines for the overall project development and the general view of the global situation with related advance/delay in the work evolution.

CREATIVE DIRECTOR

Mara Colzani², PSS design candidate at Politecnico di Milano School of Design. She was in charge of the creation of a coherent, strong and catchy brand identity for GIDEmilano2015 while, at the same time, developing a strategic and effective social and online campaign aimed at increasing the awareness of GIDE group among the partner schools’ students and professors.

Regarding GIDEmilano2015 brand identity, she started from the given logo, and she consequently designed and created a complete and exhaustive general image of the event, while identifying some iconic elements that allowed also external people to recognize GIDE presence in the university campus. The online and social strategy was complementary to the physical communication and it enlarged the event’s realization boundaries thanks to the pre and post event phases.

Her duties were closely related to the other colleagues’ work and implied information and material flows to and from them. She gave to the PSS design team’s members some practical information and materials which mainly regarded the general formal, material and aesthetical guidelines to follow in the design of any element and GIDEmilano2015 iconic components which would have been used as a coherent remarkable sign. She guided, checked and approved any stylish decision taken by other colleagues in order to guarantee a formal coherence.

From the operational coordinator she received directives about the contents that should have been used for the defined kits, the deadlines for online and printing materials delivery, the budget constraints which had to

The creative director created a coherent and catchy brand identity for GIDEmilano2015 and developed a strategic and effective social media campaign

2. Author of Volume III, Brand identity and social media strategy of a cultural event: GIDEmilano2015

be respected and the material suppliers she could have contacted. From the set up designer and coordinator she received the raw support material to be completed with the addition of some graphical components, both for the set up and the wayfinding, the scale and dimension of different elements and the general plan that had to be checked and approved.

SET UP DESIGNER AND COORDINATOR

Francesca Padovan, PSS design candidate at Politecnico di Milano School of Design. Author of this thesis, she aimed at designing and realizing the event's general set up and wayfinding in Bovisa Campus and the set up for "Feed the Planet" exhibition inaugurated at Ex-Ansaldo building which then was moved to the university campus.

Her duties could be divided into three main areas: the workshop, linked to GIDemilano2015 "among+for+with students&citizens" thematic, the wayfinding, in line with the general brand identity, and the exhibition related to "Feed the Planet" topic.

The design and coordination of these activities were developed in line with the work of the other colleagues in terms of timing, general formal image and communicative language.

According to the job nature and to its related physical outputs, she needed a huge help during the realization phase in order to build and arrange all the structures and sets designed. This was one of the reasons why she frequently communicated with the operational coordinator, in order to manage the needed volunteers' quality and quantity. Other information and material flows between these two figures regarded materials purchase, timing and deadlines sharing, technical issues and guidelines.

The interrelated and synergic relation with the creative director was important, too. As a matter of fact, in order to design a coherent and meaningful image of GIDemilano2015, both the coordinate image and the

This figures dealt with the design and realization of the wayfinding and the event's general set up, both in the Bovisa Campus area and in Ex Ansaldo building

general set up had to be in line and pertinent with each other. For this reason, the creative director was the one who formally operated on the designed set up elements in order to stylishly approve the materials produced by the set up designer and coordinator.

As explained, the interconnected, synergic and collaborative attitude typical of the PSS design team was that extra oomph in the design, organization and management of this complex system shaped as a network of different figures, roles and elements to be guided and combined in a functional and logic way.

The combination of these three competences was the basis of the win-to-win adopted strategy that brought to the successful realization of GIDEmilano2015.



Ph18 | GIDEmilano2015 organizers' team.



03

WORKSHOP SETTINGS: CONCEPT AND REALISATION

The following chapter aims to give an overview of the set-up solutions and the wayfinding system designed for GIDemilano2015. There will be described the campus' areas reserved for the workshop as well as the location selected for the opening exhibition, analysing them in terms of planned activities and space requirements, showing that space is fundamental for a successful event. Then, the concept and the realisation of the temporary settings' solution will be illustrated through maps, diagrams and photos. The last part focuses on the realisation of the twelve structures and the material provided to participants to make possible the micro sets' creation. Also the final performance has been described as well as the direct collaboration with actors in order to prepare the space layout in the best possible way. The chapter ends with the explanation of the post event and the disassembly stage regarding the PK study room, the floor -1 and the overall wayfinding.

3.1

AREAS DEDICATED TO THE WORKSHOP

During the planning process for a cultural event, it is fundamental to think about the logistics and practical details in order to choose the right location. The space has to be suitable to the set of activities that are planned during the days.

Choosing the right location also means dealing with several stakeholders involved in this process and to manage possible unexpected situations within a limited range of time.

3.1.1

THE ROLE OF THE LOCATION DURING A WORKSHOP

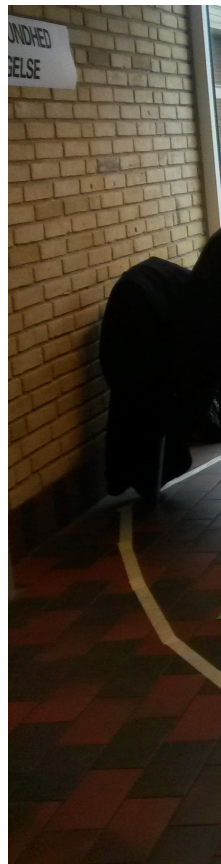
After having defined the general thematic and goals of GIDEmilano2015, one of the first things that was needed was taking a decision about all the locations dedicated to the workshop. GIDE is an event that follows a pre-set format (see Volume 1, Chapter 1: “The format of GIDE event”); thanks to this aspect, an overview of activities (led symposium, workshop, exhibition) and related space requirements was already been made.

The number of partner universities and the approximate amount of students and tutors for each participating team were already known, too. This allowed to proceed without further delays towards the choice of the spaces and their following booking.

In order to correctly choose the areas and the rooms for all the activities of the workshop, the space had to be suitable for all activities that would have been held there.

For example, the location had to be able to contain the minimum amount of people related to a precise activity, the space had also to be suitable and well-equipped for the purpose and it had to be located in an easy-to-reach location.

In this specific typology of cultural event, space is a fundamental actor and a basic source of inspiration for all participants.



The space is often related to the general topic of the workshop and to the final output

As mentioned in the paper «From “learning by doing” to “creating by sharing” experiences: are people the fundamental connective tissue in enhancing creativity in the project format of the workshop?», people who take part to the workshop experience “the place to which they research and reflections should refer”¹.

In the case of GIDE, the event format includes the launch of a new theme through the workshop activity, and the exhibition of the projects developed during the previous academic year. Therefore, the space is often related to the general topic of the workshop and to the final output, while the exhibition’s location aims at giving value to the general set-up related to the previous topic.



| Ph19

1. De Rosa A., (2015), From “learning by doing” to “creating by sharing” experiences: are people the fundamental connective tissue in enhancing creativity in the project format of the workshop?, Proceedings of INTED2015 Conference, Madrid 2nd – 4th March 2015 .

Ph19 | Co-design workshop at the primary school of Tilst (Aarhus, Denmark), Studio Design and Social Innovation course, Accademic Year 2014-15, Aarhus School of Architecture.

Following the list of activities decided for GIDemilano2015, a room for the open lecture, one or more areas for the workshop's activities and two different locations for the final performance and the exhibition were needed. Moreover, a place preferably close to the other locations where storing all the material useful for the event realisation was required.

Photos number 19 and 20 refer to a co-design workshop organised during the Studio Design and Social Innovation course (Accademic Year 2014-2015) at the Aarhus School of Architecture in Denmark. The focus was to cooperate involving users and citizens through co-creation processes. Students were challenged to work with real projects and real people through a series of six workshops. Since the



| Ph20

Ph20 | Co-design workshop with citizens at the primary school of Tilst (Aarhus, Denmark), Studio Design and Social Innovation course, Accademic Year 2014-2015, Aarhus School of Architecture.

aim was to understand how students can mobilise and add identity to urban areas through architecture and events, the activities were held in Tilt, strategic area in the outskirts of Aarhus, together with local people.

The reservation of these spaces had been managed by the scientific coordinators, who were directly in contact with the logistical and bureaucratic responsible team of Politecnico di Milano.

3.1.2 SPACE REQUIREMENTS AND FINAL LOCATIONS

LOCATION FOR THE OPEN LECTURE

Planned Activities

- Welcome the participants of GIDEmilano2015
- Speeches by lecturers
- Introduction to the workshop topic
- Presentation of Feed the Planet project by students

Space Requirements

- Easy to reach from the campus entrance
- Projector
- Speaker and microphone system
- Presence of at least 200 seats

The led symposium is the first activity that opens GIDE each year. It was held on Tuesday 6th October in the morning and it was addressed to all participants of GIDEmilano2015, including students and professors (about 200 people).



The function of the led symposium is to welcome all participants and to present the activities and goals of the following workshop. According to the project's theme, special guests and speakers are asked to introduce a debate and to make a speech about related topics. This starting part is usually followed by a short presentation of the best projects done by the students in the previous academic year. In order to answer these needs, a projector and a sound system including microphone and speakers were needed. The room also had to be able to contain at least 200 people. Furthermore, the place needed to be easy to reach from the campus' entrance and near the workshop's room, where all participants would have met the assigned team for the first time.

It was possible to choose between two rooms provided by the university's campus. The Lab. Movie could be an original solution since the photography set located at the floor -1 could be used for projections and the technical equipment would be already there. The only problem was the insufficient number of seats, so that students could have had a seat but all professors and staff would have had to attend the lecture from the ground floor, looking at it from the railing.

The F.lli Castiglioni Conference Room was the second option; however, at the moment it was not possible to know if the room would have been accessible, due to some work in progress at the moment.

In order to proceed with the general event management, it has been decided to start the project of the wayfinding system, despite the lack of certainty about the final chosen areas.

The wayfinding solution, together with the general signage, had to take into consideration some possible future changes, adapting to any space layout. The general guidelines about graphic style and materials began to be designed. At the beginning of September, the F.lli Castiglioni Conference Room was the final space dedicated to the open lecture.

LOCATION FOR WORKSHOP AND PERFORMANCE

Planned Activities

- Teamwork
- Working with computers
- Use of tools and machines
- Final performance

Space Requirements

- Sufficient space, tables, chairs for 12 teams
- Sufficient space for 12 micro sets
- Sufficient space for performance (actors, audience, micro sets)
- Presence of pc working stations, electricity, Wi-Fi
- Equipment for prototyping session
- Place with good acoustic
- Possibility of darkening the room for the performance

According to these activities, the room had to give sufficient space and seats for 12 working stations

Regarding the activities related to the workshop session, the approximate number of participants (students and tutors included) was already known. Students would have been divided into 12 different teams of about 12 people each. Students had to work on a double output: on the one side, the realization of a temporary setting (the “micro set”) starting from a given structure; on the other side, a digital story linked to the structure through a QR-code (see Volume 1, Chapter 2.2 “Workshop approach”).

According to these activities, the room had to give sufficient space and seats for 12 working stations. The presence of wall sockets was fundamental together with a Wi-Fi internet connection. In order to permit the development of 12 micro sets, the space had firstly to allow these prototyping activities, such as cutting, pasting and dirtying, which usually take place in the campus’ laboratories, and secondly the room had to provide enough space to work with workbenches and appropriate tools.

In the evening of Thursday 8th October, the last day of the workshop, an acting company would have come to make a performance using the 12 sets developed by the students. Bearing in mind the final show, the space had to be big enough to accommodate all participants, the 12 micro sets and the actors, who needed a “performing area” to stay in. To create an evocative atmosphere, it may have been necessary to darken the environment and to use spotlights to light up the 12 structures, or it may have been possible to use microphones or sounds effects.

The PK study hall is the room that, compared to all the available spaces, better respond to the requirements. It is also located in the same building (Building B9) of F.lli Castiglioni Conference room, where the open lecture took place. While waiting for a confirmation for its availability and to know if there was enough space to accommodate the performance, the structure project for the future micro set began.

As said regarding the wayfinding system, the conception started without knowing the final location; therefore, only some simple solutions able to be adapted to any spacial decision were taken into account. The research aimed at modular, small scale and easy-to-carry solutions. The 12 micro sets could be either fixed or movable: in the first case the performance would have been in the same place where the teams worked, while in the second solution the micro sets would have been moved to a new area dedicated to the show.

In the meanwhile, the organising team started to take into account the possibility to have an additional space dedicated only to the final performance. The structure project has been developed along with the examination of the locations.

This process – well described in the Chapter 3.2.1 “Micro sets’ structures” - led to the conclusion of having the prototyping activities near to the team’s working stations in the PK study room and having a second location (Floor -1, Building B8) for the micro sets and the performance.

*The conception
started without
knowing the
final location*

LOCATION FOR THE EXHIBITION

Planned Activities

- Display 53 banners
- Communicate the “Feed the Planet” topic
- Make people vote the favourite projects
- Announce the winner projects

Space Requirements

- Location placed outside the campus (GIDEmilano2015's topic)
- Evocative environment
- Space suitable for several exhibition solutions
- Space big enough for the amount of people
- Location easy to reach from the campus

The “Feed the Planet” opening exhibition was one of the activities that, in line with GIDEmilano2015 theme, was intentionally moved out of the university’s campus. The selected location was the Ex-Ansaldo Design Center in Tortona District, a former industrial reality which is now a key place of the Milanese design. The ex-Ansaldo, a former steel factory transformed into an exhibition space, also communicated the concept of sustainability linked to the “Feed the Planet” topic.

The day after the opening, the exhibition had to be moved to the ground floor of Building B8, in the Politecnico Campus, in order to be displayed for an extra week. It was not known which one of the Ex Ansaldo spaces would have been available for the exhibition without interfering with other ongoing events. Therefore, the set-up project was initiated anyway, bearing in mind that it had to fit both in the Ex Ansaldo location and in the ground floor of Politecnico di Milano. The solution had also to take into account the short time available for setting up and disassemble the overall exhibition system.

STORAGE

Planned Activities

- Store materials in preparation of the areas' set-up
- Collecting materials to provide during the workshop
- Store materials after the event has finished

Space Requirements

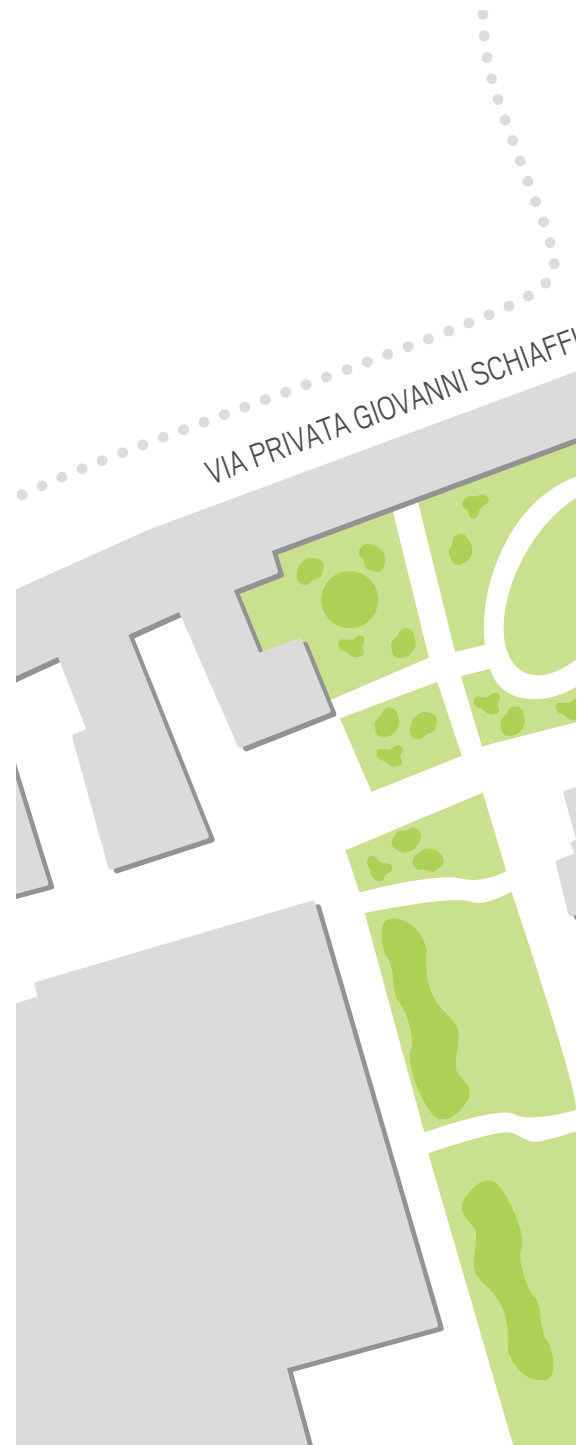
- Place with sufficient space to store all the material
- Place located close to the areas to prepare

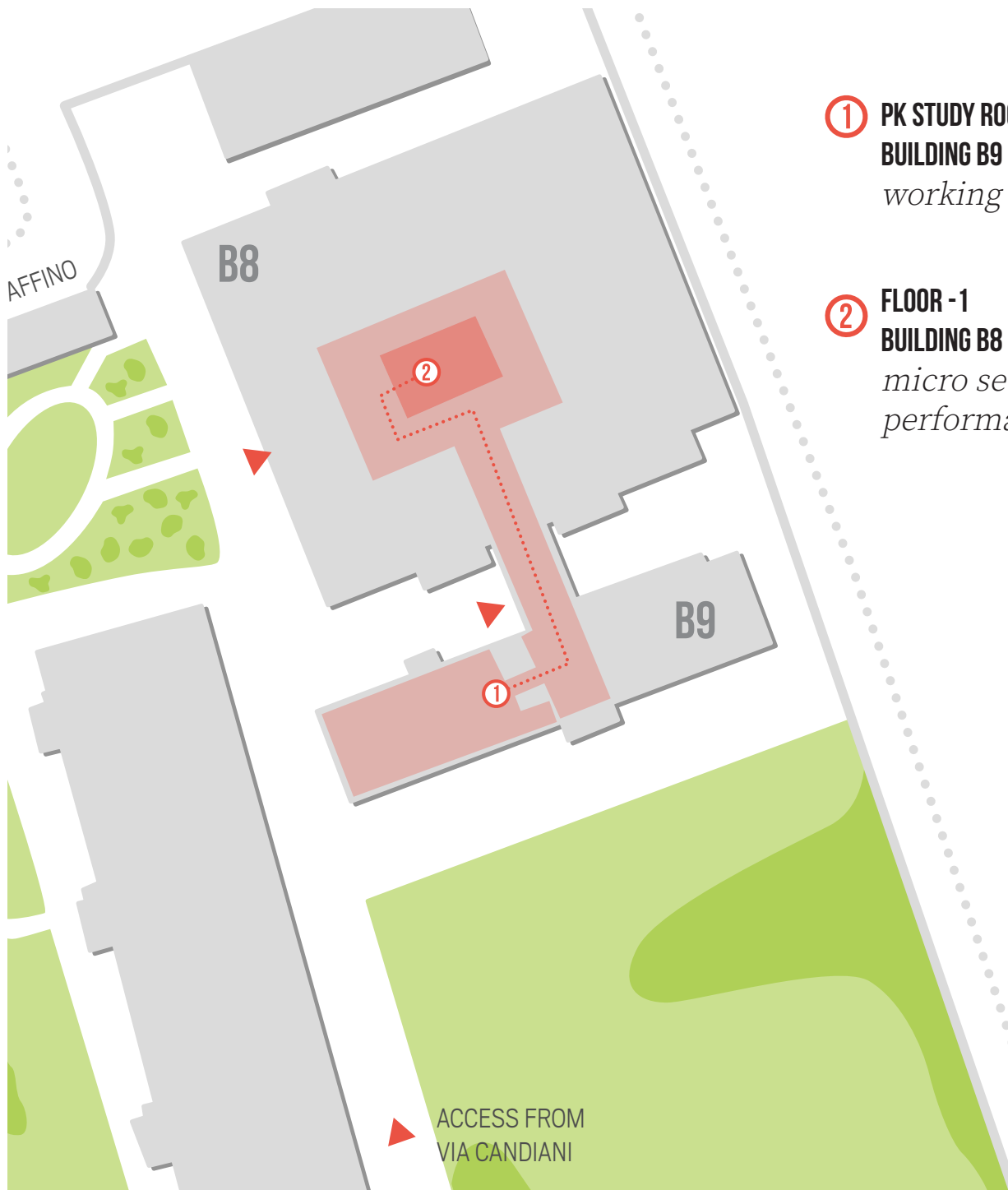
While organizing an event, there are several things that may not be key points, but just related to the main activities. However, they do not have to be considered of secondary importance.

For instance, when the preparation of a specific area is planned, it is fundamental to also think about a place to store all the material and elements that will be used for the setting up. This place is useful both during the period preceding the event and after the event is over, during the disassembly stages.

Together with the PK Study hall, a permission was asked to get the adjacent room, a space managed by "Archivi Storici", part of the Politenico's library service. Thanks to this additional place, it was possible to collect all the material delivered in the days preceding GIDE: all the materials and equipment for the general set-up, the printed material and the objects/tools to provide to students during the workshop session.

Once the workshop had started, the room was cleared and ready to change its function from a storage to a room reserved for professors and tutors. They could have used the room to leave their personal belongings, to have a break from the workshop or to have a private meeting. In addition to the this room, two extra places closer to the other activities in the building B8 were reserved. The laboratory's staff agreed to use the corridor situated at floor -1, where students usually leave their prototypes, and the under-stair storage unit at the same floor.

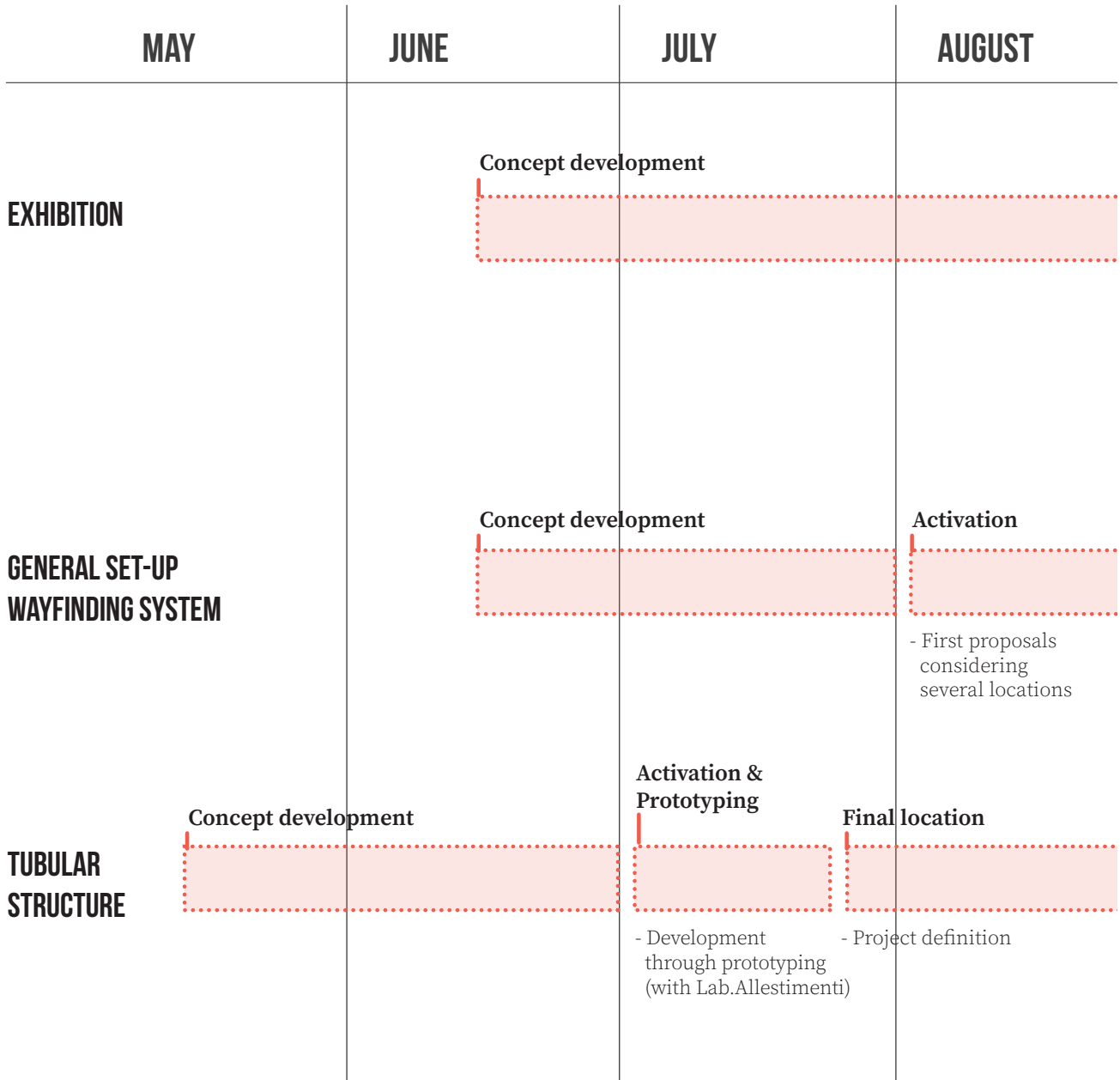




① **PK STUDY ROOM
BUILDING B9**
working stations

② **FLOOR -1
BUILDING B8**
*micro sets and
performance*

| **Ph21**



SEPTEMBER

Activation & planning

- Final location
- Site visit
- Project definition
- Material definition

Final location

- Project definition
- Material definition

OCTOBER

Realization

Disassembly

- Wooden frames realisation
- Printed material
- Assembly/disassembly
- Transportation to Polimi

Realization

Disassembly

- Set-up realisation with volunteers

Realization

Disassembly

- Realisation with volunteers

NOVEMBER

Post-event reuse

| Sc02

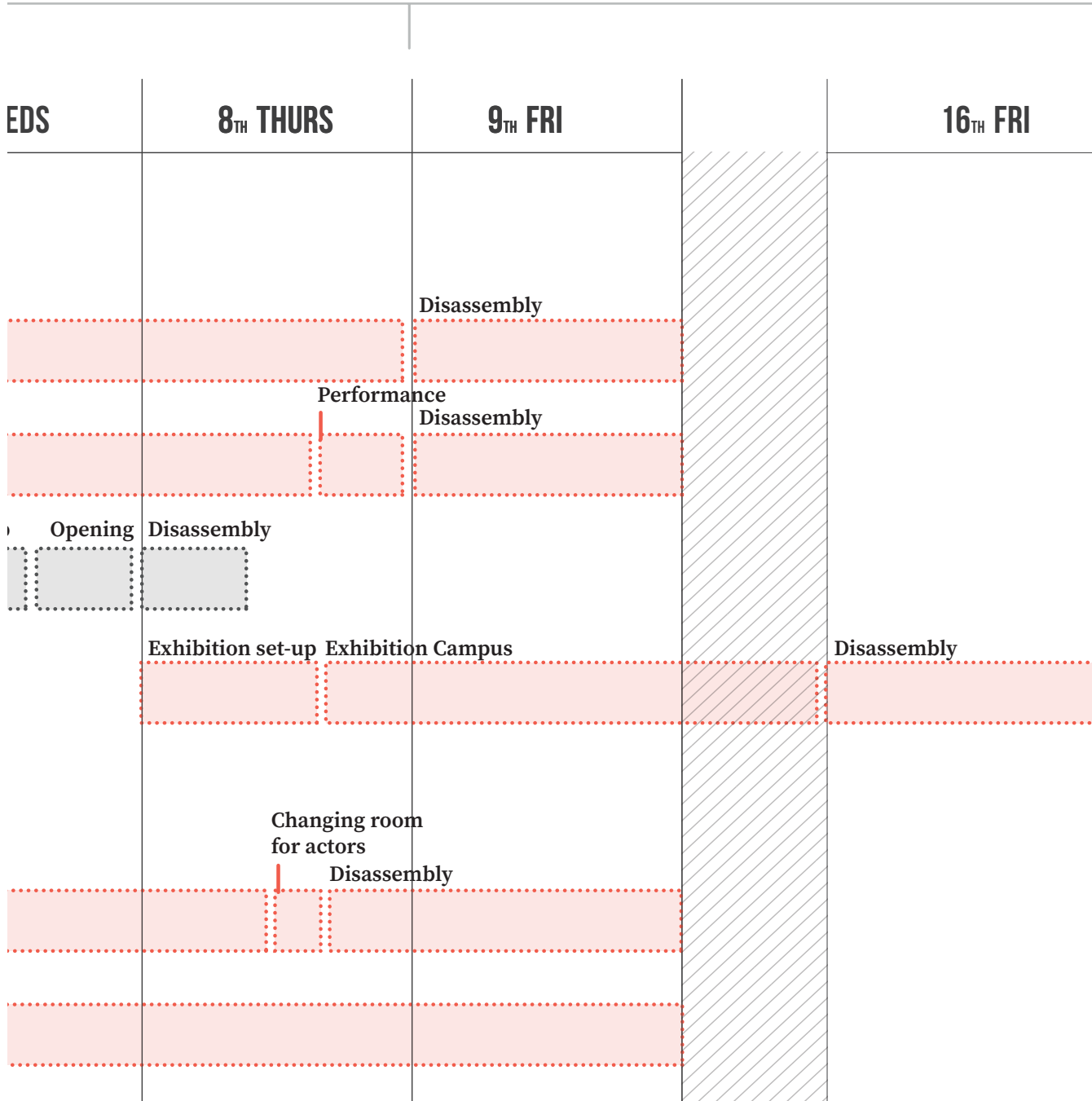
Sc02 | Time sequence diagram showing the beginning of the concept process compared to the definition of the final location.

	BEFORE		DURING	
	5 TH MON	6 TH TUES	7 TH WEDNES	8 TH THURS
F.LLI CASTIGLIONI Building 9		Open lecture		
PK STUDY ROOM Building 9	Space set-up		Teambuilding Set-up	Workshop
FLOOR -1 Building 8		Workshop		
DESIGN CENTER EX ANSALDO Via Bergognone, 34				Exhibition set-up
GROUND FLOOR Building 8				
LAB. ALLESTIMENTI Building 8			Wooden Frame + Metal structures	
ROOM "ARCHIVI STORICI" Building 9	Storage	Professors' room		
LAB'S CORRIDOR UNDER-STAIR Floor -1, Building 9	Storage			

CAMPUS AREA

OUTSIDE THE CAMPUS

AFTER



Sc03

Sc03 | Time sequence diagram showing the spaces used during the event, specifying their purpose and the days in which they were occupied.

3.1.2.1

OPEN LECTURE – F.LLI CASTIGLIONI CONFERENCE ROOM

The first place that GIDEmilano2015 's participants saw was F.lli Castiglioni Conference Room, where they attended the open lecture.

During a workshop, participants are often introduced quickly to an unknown context, especially in the case of GIDE where students need to move to the partner university's country. Thus, it was necessary to think about a way to guide them from Bovisa station to the campus' main entrance, and from there to the 3rd floor of building B9. As described in Chapter 3.3 "Wayfinding System", one of the key elements of GIDEmilano2015 was the white balloon with the GIDE's logo printed on it together with the volunteers' presence identified by the white T-shirt. Regarding the conference room the "welcome book", a booklet with basic introducing information, had been left on each seat, so that every visitor could find it and then have a first introduction to the workshop and to the following lecture.



Ph22 | Tuesday 6th October, open lecture in the F.lli Castiglioni Conference Room,
Politecnico di Milano, Campus Bovisa, Building B9.
© A. Fada-E. Cervi/Lab Immagine Design

*Senior event planners
learn to expect the
unexpected*

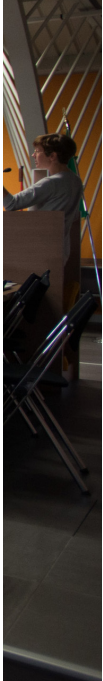
3.1.2.2

TEAMBUILDING – AN UNEXPECTED LOCATION

Once the lecture was over, participants were accompanied to the ground floor. A group of volunteers positioned at the lift area addressed people to the nearby PK study hall that received them with a welcome sign on the floor. Since students had to meet their team's members for the first time, the teambuilding moment was planned during the lunch break. In this way people would have been able to get in contact with their team in an informal situation, like a convivial lunch. The initial idea was a picnic in the campus' garden near the PK study hall. 12 waterproof white tarps would have been positioned around the garden, each one marked with the icon and the colour linked to the team and a white big balloon. Each team would have had its 3x2 meters personal station on which they could have enjoyed their informal lunch. In case of bad weather, the same set-up solution was planned to happen at the Floor -1, Building B8. This area was one of the reserved spaces for GIDEmilano2015 and would not have been used during the first day of event.

However, senior event planners learn to expect the unexpected. When people work with many uncontrollable factors, something is bound to happen and they always need to have a backup plan for last minute changes, considering every possible alternative. Due to weather changes, the picnic solution became impracticable. Moreover the lack of communication between the organisers and Politecnico staff led to the absence of signs informing the upcoming area's occupation by GIDEmilano2015 so the place was already fully occupied by Politecnico students.

The final solution was to change the spacial layout of the PK study room, already prepared with the 12 working stations, and to rearrange the tables for the upcoming lunch. This last minute emergency required the collaborative synergy of the PSS design team, joining the organisational and spatial layout development skills together with a good level of communication skills in order to manage the volunteers' cooperation.



The teambuilding moment aimed at addressing people to the related team, so that they could receive their personal kit (see Volume 2, Organization and management of a cultural event: GIDE MILANO 2015, edited by Marta Maierna).

The teambuilding method was used to make people confident with their group's members, with whom they will have worked during the following intensive days. According to the previous solution, people were supposed to enter the PK room, to reach their university flag displayed on a central line of tables where they could pick up their personal kit. Following the assigned icon stuck on the kit they could have then met their team at the picnic area.

In this new solution, the table with the kits was placed at the entrance of the room and a team of volunteers with the universities' flags addressed participants to take their kits. Once people got the kit, they had to reach the panel with the same icon and meet their tutor and team. Volunteers were always present to guide people in this process and once all teams were completed, they could reach the table to have lunch together. In order to reach the amount of tables needed for the lunch, some of the working stations were dismantled and positioned along two parallel lines at the centre of the room. Other tables were picked up from floor -1. The white trays were used to cover up the tables and the icon sticker was placed on them together with a white balloon.

The 12 outdoor picnic areas have been then recreated inside the room keeping the concept idea of a convivial lunch. Furthermore, the overall arrangement, with its balance and symmetry, worked as an effective visual welcome that invited participants coming from the open lecture, to enter and start knowing each other.





| Ph23

Ph23 | PK Study Room set-up for the upcoming teambuilding session. The personal kits were placed at the entrance of the room and, in the background, the twelve areas were marked with the teams' icons and the balloon.



| Ph24



| Ph25

Ph24 | The icons were stickers applied on the tables in order to mark the groups' areas.

Ph25 | Participants arriving from the open lecture were welcomed from volunteers and received their personal kits.



| Ph26

Ph26 | Attendants were divided into groups and they started to know each other through a convivial lunch.

3.1.2.3

WORKSHOP – PK STUDY ROOM, BUILDING B9

During the afternoon of the first day, while all participants were in the city busy with the guided tours, the team and the volunteers were divided into two different activities. Some of them met at the laboratory in order to build the 12 metal structures that participants would have then started to use the day after. Others stayed in the PK study room to clean up and organize the spatial layout for the upcoming workshop session. Surplus tables had been taken back to floor -1, while the rest of tables had been put together to recreate the missing working stations.


The room has 9 pods of desks with plugs, which cannot be moved due to the wires. Moreover, in the middle there is a metal panel which contains the sockets and divides the pod into two lines and also isolates the student from the person sitting opposite to him. Thinking about an environment dedicated to a workshop, this element represents an obstacle during the brainstorming session and all activities of the team, which needs cooperation instead of isolation.



Ph27 | Monday 5th October, volunteers preparing the PK Study Room for the following day.



-  **The factory**
-  **Buon appetito**
-  **Schiscetta time**
-  **Design pills**
-  **Urban escape**
-  **City riders**
-  **'Morning Milano**

 Teams' panels
  Stickers
  Time range
  Mystery Box
  Wall socket



|Mp01

Mp01 | PK study room space layout: wayfinding and working stations definition.

The 12 working stations have been positioned following a chronological path

The solution has been to place each group in between the 9 tables and make them work on a panel. The remaining three working stations have been created with normal tables already present in the room. The attention has been focused on positioning these three working stations close to the wall sockets. Then, in each team's area a 150cm x 200cm panel covered by paper was placed and identified by the icon, the colour and the "moment of the day" assigned to the team. The panels were positioned along the perimeter of the room, therefore they worked as a mark for the identification of the team. The members of the teams were sitting on chairs placed between the tables and used the panel as the point of reference on which brainstorm and sketch together. The 12 working stations have been positioned following a chronological path based on the 12 moments of the students' daily routine.



Ph28 | 'Morning Milano team discussing at their working station.



| Ph29



| Ph30

Ph29 | Buon Appetito team opening the mystery box together.

Ph30 | Participants brainstorming inside PK Study Room.

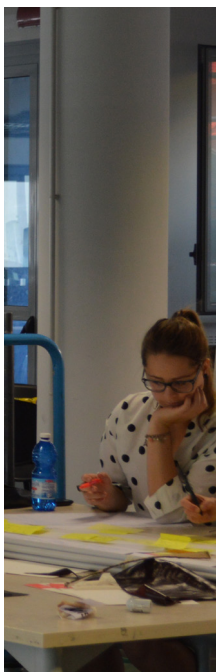


Starting from the left with the breakfast moment called “Morning Milano”, the teams proceeded one after the other in a clockwise direction until the last moment called “Sweet dreams”. This path was visible thanks to the 12 panels that displayed the moment of the day and its related icon, and it was highlighted by the presence of a timeline on the floor. This element showed some key moments of the day.

In the middle of the room there was the “working area” dedicated to the prototyping activities. There were two sets of tables, covered with forex to protect them from cutting, and several boxes for shared materials and tools. Since the output of the workshop was the creation of a micro set, the presence of materials and objects was fundamental to support the prototyping activities.

In addition to the shared materials, a 70x50x50cm box of objects strictly connected to the team’s topic was prepared. Hence, for example, the team related to the breakfast moment found a set of mugs and a pack of newspapers. The decision to provide diverse materials aimed at obtaining 12 totally different micro sets able to express the related “moment of the day”.

This box was called “mystery box” because participants could open it only at the beginning of 7th October, the first working day. During a workshop, attendants are introduced to the general theme only when the event has already started; therefore, people need to be quick-thinkers and refer to their knowledge and experience. Together with the box, students received a paper bag with some tools for the team as scissors, meters, pencils etc. The mystery box was characterized by the team’s icon and a white cross on the top. The opening of the mystery box marked the official start of the deep dive activity.



TEAM	MATERIAL	SPECIFICATIONS	SUPPLIER
1) 'MORNING MILANO	- Newspapers - Mugs FARGRIK	30 6	Recycled IKEA
2) CITY RIDERS	- Bike tyres - Steel wire	10 40m (Ø1,3 mm)	Recycled BRICOMAN
3) URBAN ESCAPE	- White micropore tarpaulin - Cotton gloves POLKA	2m x 5m 10	BRICO BRICO
4) DESIGN PILLS	- Paper roll MALA - Pencils	1 30	IKEA IKEA
5) SCHISCETTA TIME	- Synthetic grass - Plastic cutlery	2 rolls 50x200cm 100	BRICO TIGER
6) BUON APPETITO	- Blue checkered tablecloth - Glass bottle KORKEN	1 2 (+ 6 recycled)	TIGER IKEA + recycled
7) THE FACTORY	- Cork Roll - Transparent tube	10sq/m 30m	BRICOMAN BRICOMAN
8) FAN FOR FUN	- Red/black/blue lining cloth - Plastic whistle	150X200cm 10	RAPONI BRICOMAN
9) KEEP FIT	- Black/pink yoga mat - Fitness cord DOMYOS	2 2	DECATHLON DECATHLON
10) CHILL OUT	- Sunglasses - Towel	20 2 pieces 145x85cm	GAO SHUYUE DECATHLON
11) APERITIVO	- Coloured straws - Party flags	100 2 pieces (10m each)	IKEA TIGER
12) SWEET DREAMS	- White lights - White fabric	1 roll 150x500cm	Recycled IKEA

| Sc04

Sc04 | Overview of the materials provided into the twelve mystery boxes.
Objects were related to the "moment of the day" assigned to the teams.

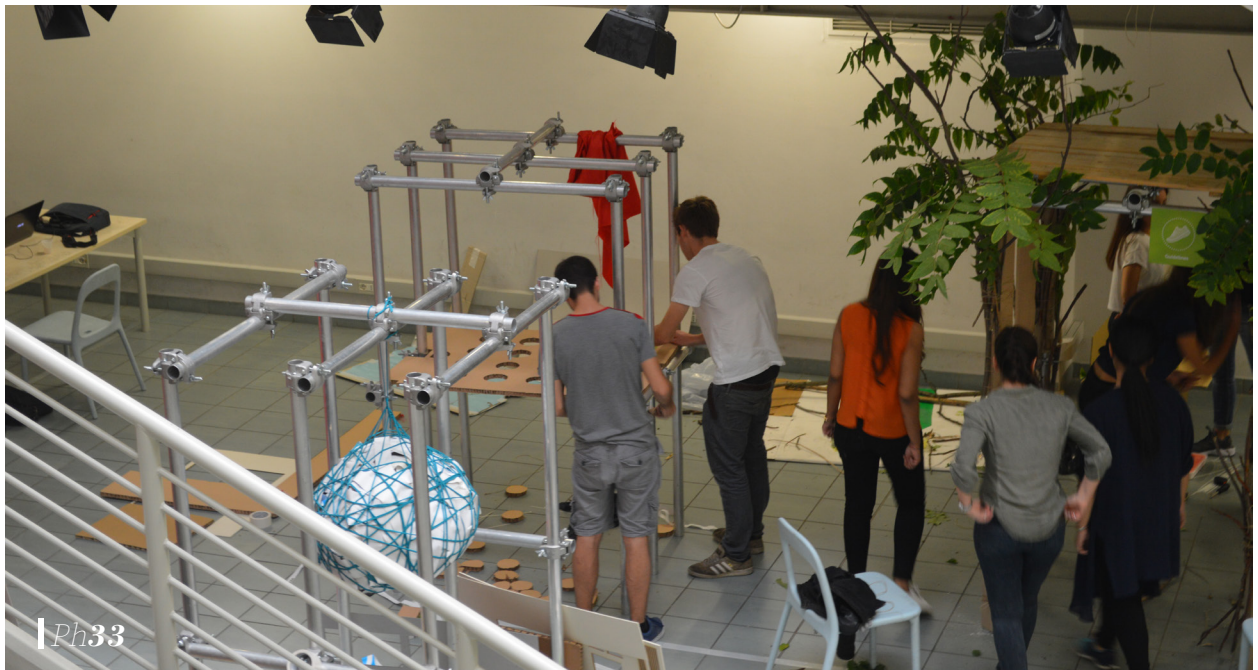


Ph31-32 | The PSS design team recovered materials from the dismantlement of some students' art installations exhibited on Floor -1. The material was provided during GIDemilano2015 in the shared boxes.

3.1.2.4

WORKSHOP AND PERFORMANCE, FLOOR -1, BUILDING B8

As mentioned before, the micro sets were moved to another location, dividing in this way the brainstorming phase from the prototyping activities. Students were in fact exhorted to go back and forth B8 and B9 buildings, choosing and cutting the materials in the PK study room to then cross the corridor and reach floor-1 in order to test the solution directly on the structure. Due to the short time available and the need to test materials before any change, students began to bring materials directly to the micro set area and to prototype there. Only secondary practical activities were made in the PK study room, where, on the other hand, the working stations were used more for brainstorming rather than prototyping. Two volunteers were present in case of specific creations. They could enter the nearby laboratory and use the machines following the team's instructions.



Ph33 | Teams at work during the second day of workshop.



●●●● Stickers

Time range

Tubular structure



- | | | | |
|------------------|-------------------|---------------|-----------------|
| 1 Morning Milano | 4 Design pills | 7 The factory | 10 Chill out |
| 2 City riders | 5 Schiscetta time | 8 Fan for fun | 11 Aperitivo |
| 3 Urban escape | 6 Buon appetito | 9 Keep fit | 12 Sweet dreams |

Mp02

Mp02 | Floor -1: Micro sets' positioning and general wayfinding system.

Students saw the potential of the space and started to enlarge their working area

The final performance took place in the same area. Even if floor -1 is always illuminated with the natural light coming from above, there is the possibility to switch off the neon lights along the perimeter to darken the place and create a suggestive environment for the performance through the use of spotlights. The 12 micro sets were in fact placed under some metal bars already present in the space, so that there could be the possibility to hang the lights and point them towards each micro set. The area was also used as a kind of stage: people could have a general overview of the ongoing activities just looking from the above rails and stairs. Students saw the potential of the space and some teams started to enlarge their working area hanging and connected part of the micro set to the surrounding space. The layout concept followed in the PK study room was repeated here. The 12 micro sets have been positioned in a square, following a chronological path marked by a timeline on the floor.



| Ph34

Ph34 | Students started to bring the materials directly on Floor -1 in order to test directly on the set.

At the floor -1 is located the university copy shop and the laboratory, therefore it is a crowded area. In order to let people flow easily, the central space has been left empty.

Since students were not familiar with the place and needed to go back and forth in two different locations, the repetition of these key spacial elements helped them in the general thematic orientation. For instance students could connect their working station located in the PK study room to the micro set area at the floor -1 thanks to the presence of key repeated elements as the colours, the icons, the time displayed on the timeline. Moreover the position related to the other teams remained unchanged, making an example: the “Chill out” team’s neighbours were always “Keep fit” and “Aperitivo” teams both in PK and Floor -1. In a few minutes the groups became familiar with the space’s dynamics and started to experiment and test original solutions.



Ph35 | 'Morning Milano team starting to use the surrounding space.



| Ph36

Ph36 | General overview of the space from the Ground Floor.

3.2

STRUCTURES AND SPACE LAYOUT FOR THE PERFORMANCE

In this chapter the process that lead to the creation of the micro sets will be shown. To make sure that twelve sets would be built within 2 days, it has been necessary to create a starting point to help students developing their projects. Described below is the collaboration with the acting company in order to set the space for the final performance. Space changed from an area dedicated to prototyping activities to a space for actors and audience.

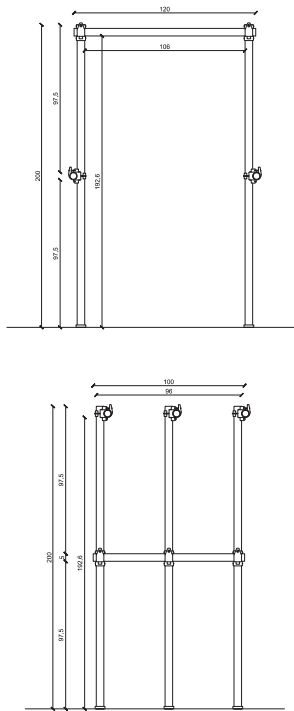
3.2.1

MICRO SETS' STRUCTURES

To support students in the 2 days development of a micro set it has been fundamental to design a simple structure that would have worked as a starting point for the 12 projects. Starting from this assumption the structure had to answer to a series of requirements. First of all it had to be simple in the realisation and in the aspect since, as mentioned above, it had to work just as a first inspiration from which to start. An unusual and distinctive structure would have overshadowed the final micro sets rather than highlight their peculiarity. Furthermore the structure needed also to be the same for all the 12 teams, only the students' action would have had the power to differentiate them. The solution needed to have the capacity to free the students' imagination, giving them several insights, and to avoid people getting stuck. Finally, regarding more technical requirements, it was fundamental to create something able to withstand 2 intensive workshop days.

As said in the Chapter 3.1.2 "Space requirements and final locations", the design process started before knowing the final locations for the workshop and the performance. So that it was necessary to proceed taking in account all the alternatives in order to realize a solution adaptable to any changes. Starting from the workshop theme, the 12 moments of

The design process started before knowing the final locations for the workshop and the performance



| Ph37

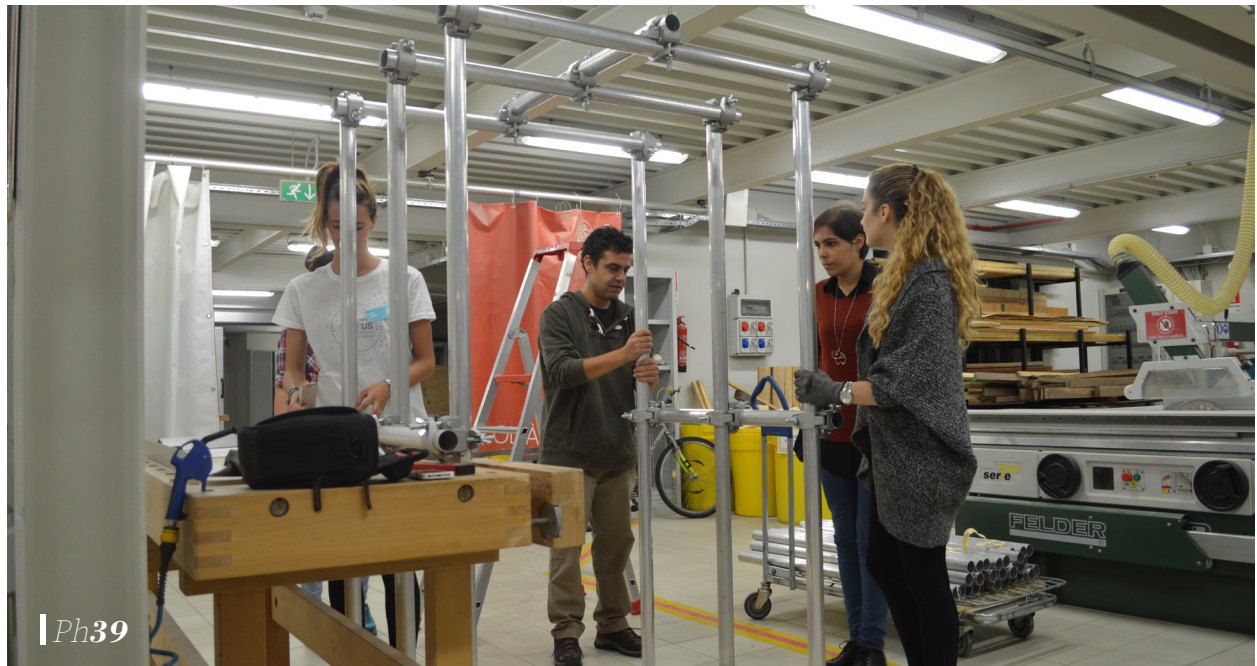


| Ph38

Ph37 | Technical drawings of the metal structure, scale 1:50.
 Ph38 | First prototype assembled at the end of July together with Lab. Allestitenti.

a student's typical day, it has been chosen the idea of a "chronological line" as a key characteristic. The structure has been initially developed from three sections made of wooden sticks (square section 4cm x 4cm) that positioned in sequence created a portal. Reflecting on the structure together with the laboratory's staff, the wood was considered a too soft material for the purpose and it was replaced by metal tubes joint together. These elements have been provided by the university's laboratory that gave support during the construction process.

All the alternatives due to different options for the final location where taken into account and abandoned if needed. The first possibility was to let the micro sets inside the PK study room for all the workshop, final performance included, but the size of the space would not allow this solution. An option would have been to carry out the micro sets once finished and realise the final performance outside in the garden or in the area between the B8 and B9 buildings.



| Ph39

Ph39 | Assembling the metal tubes together with Lab. Allestimenti's staff and volunteers.

*The system was
designed together with
Lab. Allestimenti of
Politecnico di Milano*

Even if the idea to watch the performance outside could seem exciting, it would have led to several problems as unexpected weather changes with no possibility to cover the area, stability problems due to the soft ground and difficulty to manage people transporting the micro sets through the doors.

Choosing among the available spaces, the best solution was the floor -1 both for the prototyping activities and the performance. The final decision was to set the structures on a fixed position along the perimeter of the space and following a chronological path as fully described in the previous chapter.

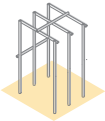








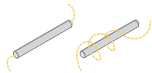

The assembly of the twelve metal structures happened during the afternoon of Tuesday 6th October, while students were occupied in the guided tours. With the help of four volunteers and the support of the laboratory's staff the 12 structures were assembled by the evening of that day.

The system was designed together with Lab. Allestimenti of Politecnico di Milano. As described in the Chapter 0.1 "In-depth context research", the lab is a reference point for students and professors. Its staff is composed by several experts in the exhibition design field and they represent a resource of suggestions and advice for any kind of prototyping activity. Furthermore the lab provides a set of ready-made and standard components developed over the years, from which it is possible to create infinite design solutions. The micro-sets' structure was in fact composed by the metal tubes that the Lab usually adopts for exhibition display systems.

It was composed by twelve 5cm diameter tubes, the 200cm long tubes were used for the vertical part connected then by the 120cm long tubes. Finally on the two side and on the top there were other three 100cm long tubes that functioned as a connection between the three portals. Once the structures were completed, they have been moved at the floor -1 ready for the following day. When students arrived they were welcomed by the empty structures. A paper with tips, suggestions and caution was hanging from the top tube.

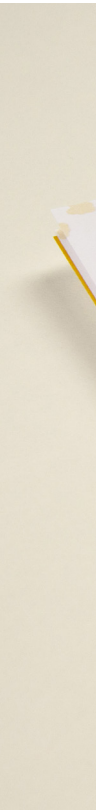
The instructions paper aimed firstly to warn students about materials to not use directly on the tubes or activities to avoid, secondly the document included some suggestions showing different ways to use the structure and reminding people that they could receive help from volunteers (see Chapter 3.1.2.4 “Workshop and performance – Floor -1, Building B8”).

One of the main uncertainty regarding the metal structures was to have built a system too simple and that could limit the creativity of the students, therefore the instructions were planned to be there in order to give a first inspiration. But the participants’ creativity has exceeded expectations.

Suggestions <small>FREE YOUR IMAGINATION</small>	Tips <small>THEY COULD SAVE YOU</small>	Caution <small>PLEASE BE CAREFUL</small>
 Expand your creativity into the surrounding area but don't occupy the nearby team space.	 If you need help ask to the volunteers. They are your guardian angels and they will use the lab machines for you.	 Don't leave indelible signs cutting or scratching the tubes.
 The structure is simple but don't get stuck! You can hang objects from the top.	 In addition to the Mystery Box you can use some extra materials available in PK study hall, Building 9.	 To colour the tubes avoid paint, spray or tape. Instead, use fabrics or paper.
 You can also create surfaces with group and generic materials.	 Keep in mind the end. Actors will improvise the final performance. Give them a great starting point!	 The structure is fixed. Don't disassemble or change the position of the tubes.
 Pass through the tubes or wrap them up.	 If you need help, just raise the balloon. This will be a clear sign for us.	

| Ph40

Ph40 | Paper with suggestions, tips and caution hung from the structure.





Below some interesting examples:

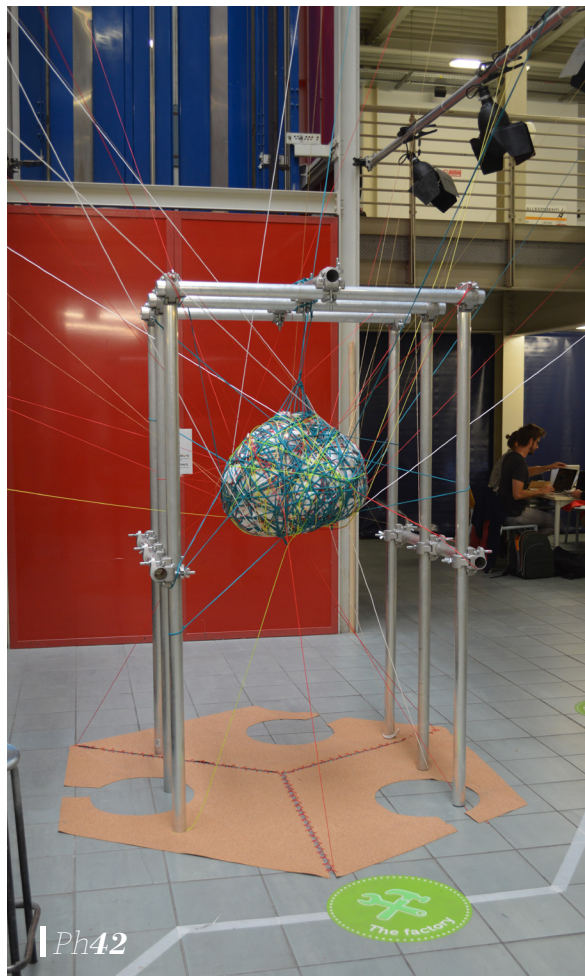
The factory

This is one of the simplest solutions designed, but at the same time one of the more original and “brave”. Students created a huge ball out of waste of PVC and they wrapped around coloured twine. The objects was placed in the centre of the structure, lifted off the ground thanks to several wires anchored to all the elements that the surrounding could offer: stairs, railing, beams etc. Students showed to be able to completely free their imagination and to make a simple idea the project’s strength.

Design pills

The Design pills team decided to lean back the structure fixing it through the use of wooden sticks.

Then, they covered three sides with printed PVC depicting human faces. They were able to communicate the human senses through cutting off the part of the face related to a specific sense. For example the front represents the face of a guy with a hole instead of his mouth, while the left side show a drawing by Leonardo da Vinci in which the eyes of the human face were cut out. The team demonstrated to think differently and to have a courageous stance that lead them to change the position of the given structure.



| Ph42

Ph42 | Final micro set by The factory team.



| Ph43

Ph43 | Final micro set by Design pills team.

3.2.2

PERFORMANCE WITH THE ACTING COMPANY TEATRIBÙ

The last day of workshop students were asked to finish their micro sets at 5pm. The deadline was planned at this hour in order to give time to the PSS design team and the volunteers to prepare the space for the upcoming performance. In the meanwhile, at the ground floor four volunteers were finishing the “Feed the Planet” exhibition set-up and a dozen volunteers were occupied in the preparation of the final buffet.

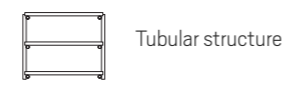
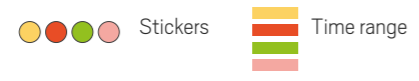
Usually, at the end of a GIDE’s workshop students need to make a presentation about the results reached through this intensive experience. They can explain their concept projects through a PDF presentation using the projector, or they can also talk directly to the audience showing their physical prototypes. GIDEmilano2015 has been planned in a new way. The organisers decided to replace the presentation with a show held by a Milanese acting company. Teatribù, this is the name, is a cultural association aimed to promote the art of improve in the theatre performance. Following the meaning of the CampUS “among+with+for student&citizen” thematic, that is to say the connection between the universities’ campus and the surrounding city in order to reach innovation, the organizers’ team planned to call some figures - external to the context - to let them interpret the student’s works. Since actors are citizens too, the campus has, once again, the role to connect students and citizens merging their knowledge.

The PSS design team initially contacted the acting company and at a later stage had two meetings with the actors, first to introduce the workshop’s thematic, and secondly to see directly the area where the performance would have been held. The Set-up Designer and Coordinator and the actors were able to examine the space through a technical point of view. For example they considered the light system present in the space and the general acoustic. Since the floor -1 is an open space and it is partially open to the ground floor, there’s unfortunately a bad acoustic; especially at 5-6pm when Politecnico’s students leave the university coming down the stairs.

Actors dropped the idea to have sound effects and music, in order to be clearly listened by the audience. The attention shifted to creating an evocative atmosphere by the use of lights. It has been decided to darken as much as possible the space and illuminate each set. Furthermore actors said that they needed interaction with public, since interaction is the driving force of improvisation. Starting from these assumptions, all the decisions regarding the space were taken. While students were having a break after finishing their sets, six of the traids used during the teambuilding, were fixed on the floor at the centre of the space. Students and tutors, previously creators of the sets, became now the audience. While the public was sitting waiting for the performance, the three actors were in the PK study room to get changed and wear the Teatribù official t-shirt. Audience had to sit in the centre and along the two flight of stairs to have a clear view of the overall sets. Actors performed for forty minutes and moved from one set to the other not following the chronological path but, instead, interacting with people and taking inspiration from their answers.



Ph44 | Audience waiting for the final performance on Floor -1.



- 1 Morning Milano
- 2 City riders
- 3 Urban escape
- 4 Design pills
- 5 Schiscetta time
- 6 Buon appetito
- 7 The factory
- 8 Fan for fun
- 9 Keep fit
- 10 Chill out
- 11 Aperitivo
- 12 Sweet dreams



| Ph45



| Ph46

Ph45 | Final performance on Floor -1.
Ph46 | Actors improvising with the micro set by Buon appetito team.
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3.3

THE WAYFINDING SYSTEM

The solutions shown below have been designed to welcome and guide participants not only into the space but also in the workshop's thematic and in the achievement of the final goal. The wayfinding system was mostly located in the buildings B8 and B9, where the workshop's activities were taking place, but it expanded also to the outside. Before turning to the realisation, the general project's guidelines will be presented.

3.3.1

KEY ELEMENTS

As previously mentioned, the wayfinding system started before knowing the final spaces dedicated to the open lecture, the workshop's activities and the performance. Therefore the project started with the initial definition of the guidelines that the wayfinding had to follow. Starting from the key shape elements decided by the Creative Director according to the GIDEmilano2015's official logo, the wayfinding had to be related to the round shape and the dot line, moreover it had to use the colour palette, the icons' graphic style and the font already defined in the event's brand identity (see Volume 3, Brand identity and social media strategy of a cultural event: GIDE MILANO 2015, edited by Mara Colzani).

Regarding the topic and the division in 12 teams, each one related to a "moment of the day", the wayfinding in PK study room and floor -1 was designed following the concept of a timeline. The overall wayfinding system was planned to extend horizontally by the use of stickers and white duct tape to be attached on the floor. This was considered a good solution since the temporary nature of the event suggests to choose for materials easy to set up and take down. The only vertical element was the white balloon with the GIDEmilano2015's logo, physical component that characterized the overall event.

*The wayfinding in
PK study room and
Floor -1 was designed
following the concept
of a timeline*



3.3.2

GUIDING PARTICIPANTS INTO THE SPACE

“Wayfinding has the function to inform people of the surroundings in the unfamiliar build environment, it is important to show information at strategic points to guide people into the right directions”². Starting from this definition given by designworkplan studio, the following chapters will describe the realisation of the wayfinding system related to the event’s requirements.

All the GIDEmilano2015’s participants came from abroad, therefore they had to deal with an unknown environment and the Politecnico’s campus, which they had never seen before. A wayfinding system was necessary to guide them from the Bovisa station to the campus and then directly to the open lecture’s room.



Ph47

2. “Wayfinding” article by designworkplan studio, from designworkplan.com.


Ph47 | The white balloon with the GIDEmilano2015’s logo was the event’s key element.

Therefore the white balloon was the key element used to sign the way together with the volunteers presence, identified by the white T-shirt.

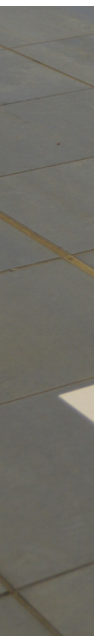
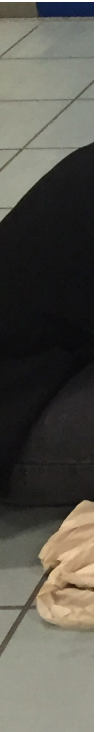
Some balloons and a team of volunteers were positioned at some strategic points along the way. The first one was located at the station's exit to welcome visitors and point them in the right direction, the second one was in Piazza Bausan close to the campus' entrance. Once visitors entered the campus a group of volunteers addressed them to the building B9 while a line of balloons marked the way. Some A3 posters with general information about schedule and activities, were attached at the entrances and in key points.

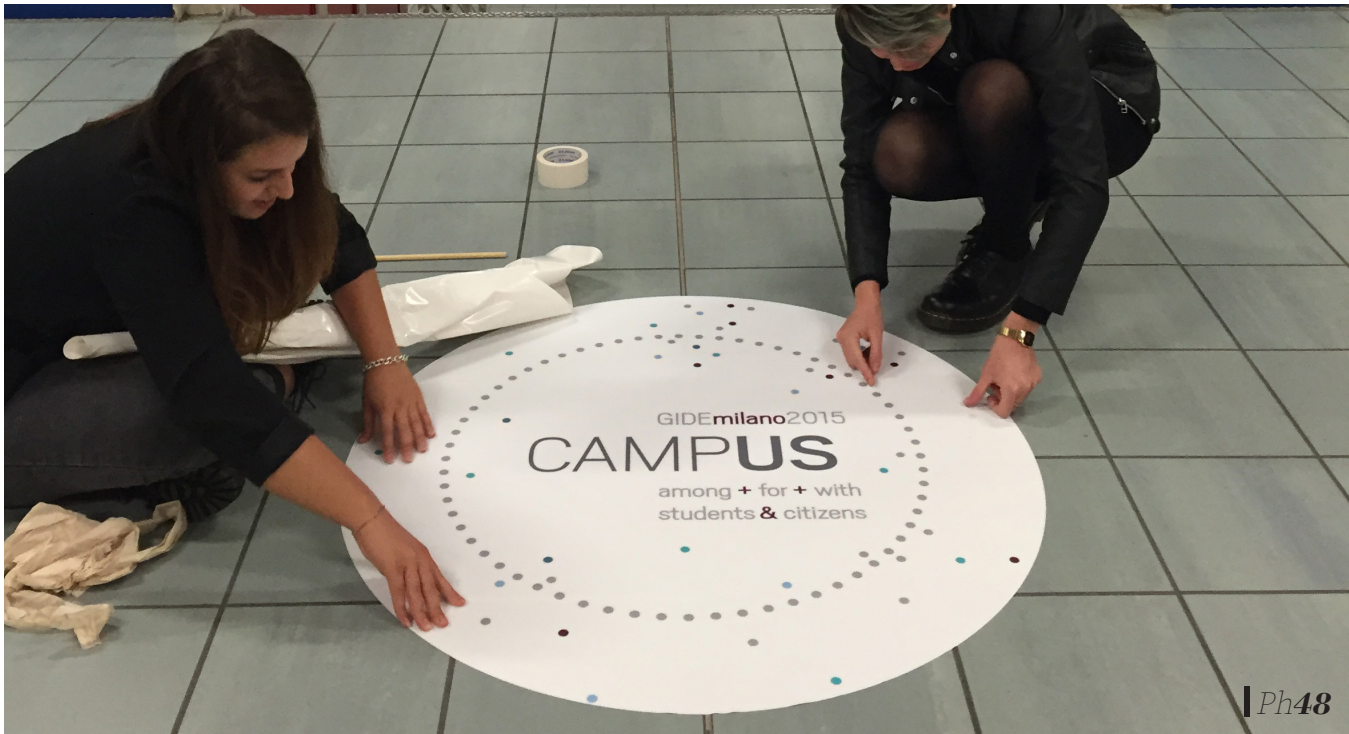
Once the open lecture was over, visitors had to reach the PK study room to attend the lunch break and the teambuilding session. Once again, volunteers helped in giving directions and a white sticker saying "Welcome" was placed in front of the room to sign the entrance.

A second sticker was positioned near the stairs that lead to the floor -1. People entering the building B8 could see the round sticker with the GIDEmilano2015's official logo. Starting from the round sticker, a white duct tape passed through the corridor signing the path until the entrance of the building B9. This white line on the floor was the main mark that connected the two buildings and that participants would have followed to go back and forth during the workshop session.



This white line on the floor was the main mark that connected the two buildings





| Ph48



| Ph49

Ph48 | Volunteers applying the GIDEmilano2015's sticker inside Building B8.

Ph49 | Welcome sticker at the entrance of PK study room, Building B9.
The two building were connected by a white duct tape on the floor.

3.3.3

GUIDING PARTICIPANTS THROUGH THE THEMATIC

In addition to the arrival in a new location, the recent introduction to an unknown topic generates further confusion and disorientation. Moreover, in most cases, participants don't know the team's members with who they will work closely in the following days.

In order to better communicate the general thematic, it has been decided to transmit it also through the space. The timeline was the key element that represented the "student's daily routine" topic. Following the chronological path, it was possible to easily decide the arrangement of the PK working stations and the micro sets on the floor -1. The timeline was realised with white duct tape showing the range of time over which the specific "moment of the day" usually happens during a student's typical day. The line always started from the left and proceeded clockwise connecting the 12 teams one after the other. The indicated times were rectangular stickers to be applied on the floor, therefore they had an extra protection film in order to last longer.

The timeline was the key element that represented the "student's daily routine" topic



Ph50 | Aperitivo team's sticker, the pink colour is related to the time range from 7:00pm to 12:00pm.

Since the assigned “moments of the day” usually happens simultaneously, it was not possible to have a time for each team but more often two teams within a range of time:



8:00 am ‘Morning Milano
8:30 am City riders Urban Escape
9:15 am Design Pills
1:15 pm Buon appetito Schiscetta time
2:30 pm The factory
5:00 pm Fun for fan Keep fit
7:00 pm Chill out Aperitivo
12:00 pm Sweet dreams

| Sc04

It was necessary to have a mark to sign each team, therefore twelve round stickers were prepared. Each sticker included the colour, the icon and the name related to the assigned “moment of the day”; moreover the icon was visible also on the personal pins that each participants was wearing.


Sc04 | Icons, colours and range of time related to each team.

It was necessary to have a mark to sign each team, therefore twelve round stickers were prepared. Each sticker included the colour, the icon and the name related to the assigned “moment of the day”; moreover the icon was visible also on the personal pins that each participants was wearing.

Regarding floor -1, stickers were placed in front of each micro-set and, together with the time and the instructions, marked the team’s area. The same elements were introduced in the PK study room with some changes due to the nature of the space. Here the timeline followed a regular path from which 12 secondary lines branch off to reach the teams’ panels. In this way participants were invited to go to their working station. On these lines were placed both the 12 round stickers and the mystery boxes, while the main path contained the range of time. Times, stickers and panels marked the area communicating the strong compliance with the graphic style of GIDEmilano2015.

Participants could see their assigned topic not only on each pin worn by team’s members but especially throughout the entire space. Synthesising the thematic in these set-up graphic elements made it easier for attendants to catch the topic. Since students needed to constantly move between the two buildings, the set-up solution - repeated in both the rooms - guided them in the recognition of their team and working station.

Some teams worked with the surrounding space and used the timeline as part of their micro sets. For example “Design pills” group created a dotted line made out of red tape and intersected it with the timeline, while “Schiscetta time” modified the path creating a sort of roundabout out of black trash bags.

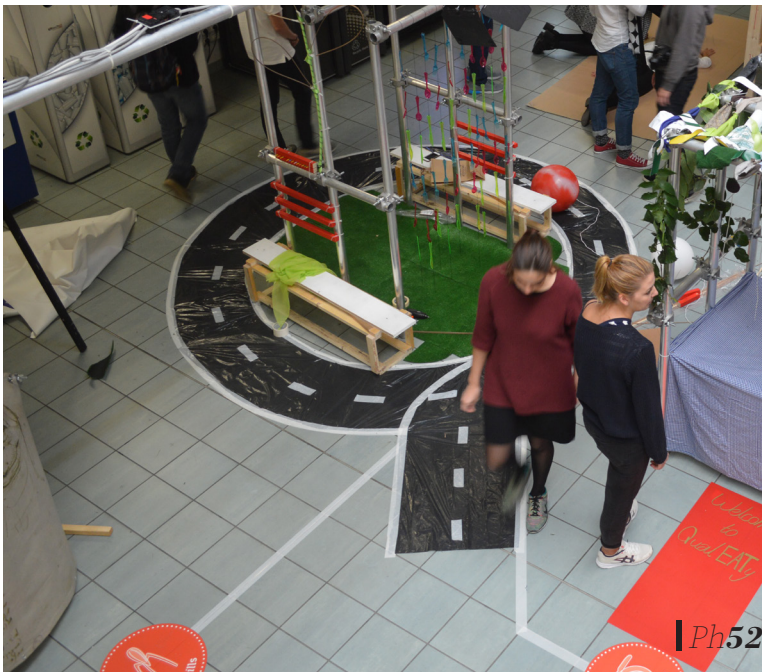


Synthesising the thematic in these set-up graphic elements made it easier for attendants to catch the topic





| Ph51



| Ph52



| Ph53

Ph51 | Floor -1: Timeline showing the area of each team through icons, colours and range of time.

Ph52 | Floor -1: Schiscetta time group took inspiration from the timeline and linked their micro-set to it.

Ph53 | Pk study room: The timeline proceeds until each team's panel displaying the related icon and mystery box.

3.4

THE POST WORKSHOP

After seeing the overall set-up solutions designed for GIDEmilano2015, the first question which strings to mind is: “what happened next?”

Described below is the explanation of the disassembly stage regarding the general set-up present in the PK study room and on the floor -1, as well as the overall wayfinding. The twelve micro-sets structures were dismantled and part of the materials recovered for future initiatives.

3.4.1

THE SET-UP DISASSEMBLY

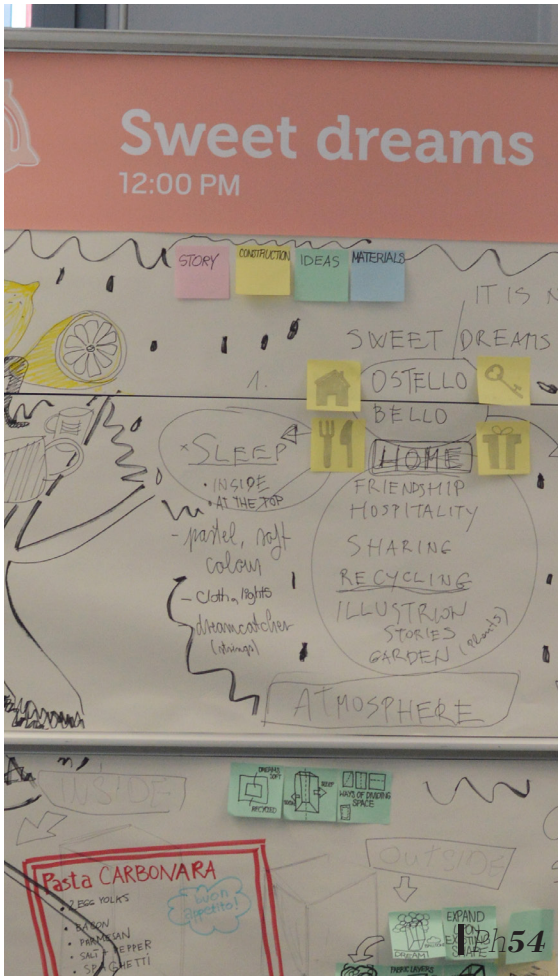
The day after the event ended, Friday 9th October, the organisers’ team together with the support of the laboratory’s staff, were occupied in the disassembly stage. All the duct tape and stickers have been removed from the floor, then the team split in two smaller groups, one for PK and the other for the floor -1. The 12 panels were photographed before removing the paper, and so were the preparatory three-dimensional studies left on the tables, in order to document the brainstorming’s results and the initial prototyping stage. The panels were initially recovered from the De Carli room, that is no longer part of the university. Therefore they were left in the PK study room and it is interesting to see that this change improved the space and students currently use them to brainstorm together.

Regarding the floor -1, the team together with the laboratory’s staff, disassembled the twelve metal structures, after removing the materials from the tubes. The tubes were then divided based on the length and brought back to the laboratory’s storage.

Part of the material used during the workshop was initially recovered at the end of July from the dismantling of art installations made by students and exhibited in the campus.

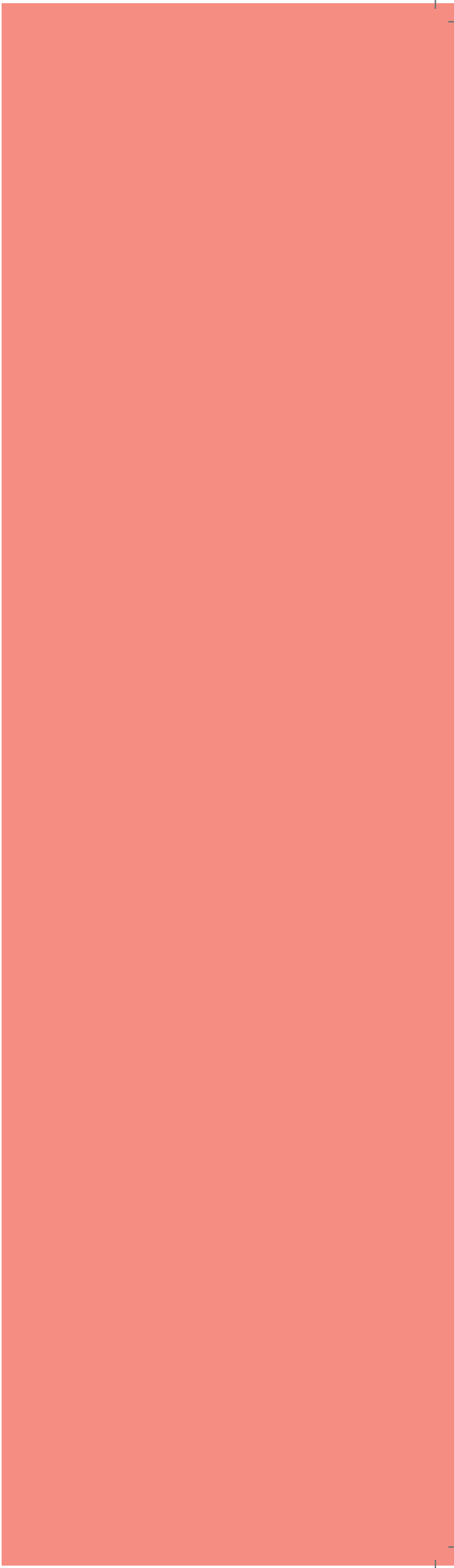


The laboratories of the university also provided spare fabric, PVC sheets, pluriball and wood waste. Regarding the materials that was bought, it was possible to recover textiles, wood sticks, stationary and all the working tools. These objects were brought on floor -1 of the Design Department for future initiatives related to the university.



Ph54 | Before the disassembly stage: documentation of the brainstorming activity on the panels.

Ph55 | The twelve panels are currently used by students to work in team.



04

“FEED THE PLANET” EXHIBITION

One of the innovation points that GIDEmilano2015 aimed to introduce was a greater attention to the event's identity. What has been summarised under the saying “GIDE as a brand” was the believing that an event need to have a strong uniformity and to communicate it to the public. An event is temporary by definition but it can have the power to last in the participants' memory. Starting from this assumption, attention has been paid to maintaining the coherence to the general topic, both in settings and graphics in order to give life to an overall experience. The exhibition is the part of the GIDE's format that still concerns the previous thematic, therefore the design solution had to be differentiated from the current topic while remaining connected. The Set-up Designer and Coordinator's role included the concept definition, the actual settings and the assembly and disassembly phases. The Creative Director had to refer to this figure in order to create the graphics in support of the project. The Operational Coordinator was essential to manage contacts, payments and deadlines.

4.1

A DOUBLE LOCATION

As mentioned in the chapter 2.3 “Exhibition approach” – Volume 1, the opening exhibition has been located at the Ex Ansaldo Design Center, space provided by the environmental rating agency Avanzi. Sostenibilità per Azioni. In addition to being one of the key location for the design field, the decision to move in Tortona District was in line with the theme “CampUS – among+for+with students&citizens”. The following day the exhibition had to move to the Politecnico campus to be displayed for an extra week. This chapter will analyse what this decision meant in terms of project’s goals and requirements.

4.1.1

TECHNICAL AND EXPOSITORY REQUIREMENTS

The opening was planned for the evening of 7th October while the next morning the exhibition had to be transported to Politecnico di Milano and be rebuilt by the starting of the final performance at 5.30 pm. Starting from this precondition, the design solution had to take into account the constraints of being easy and fast to assemble and dismantle, and also light and simple to be moved. The organisers’ team had a van at their disposal to transport the set-up elements, therefore the size of the elements designed had to take account of the vehicle’s dimensions. An exhibition cannot just answer to technical and functional requirements, it has also to communicate a message and to involve people emotionally. Therefore the project had to transmit the “Expo 2015 – Feeding the Planet, Energy for Life” topic in an original way engaging visitors.

Following the GIDE’s format the hosting university have to announce a winner for each school. For this reason during the opening students and tutors have to vote their favourite projects.

An exhibition cannot just answer to technical and functional requirements, it has also to communicate a message

During the previous exhibitions people voted using post-it or solid-coloured stickers that they attached directly on the banners. One of the purposes of GIDemilano2015 has been to think about an innovative voting system. The set-up solution had to take into account that each university selected from four to six projects to be displayed together with the general banner of the institute. The total amount was fifty-three 90cm x 180cm banners that needed to be differentiated between schools and between student's projects and official banner. Furthermore people had to be able to easily read the content and understand the projects in order to vote.

[ITALY]
SCHOOL OF DESIGN
POLITECNICO DI MILANO

t0Sto - Territorio e Gusto
 Spatial solutions for the local development of Codogno (Lodi): feeding the planet at the local scale

Reloading spaces
 A research/action project in the San Siro district of Milan

TO MAKE TO CELEBRATE

TO SHARE TO TAKE CARE

STUDENTS

COURSE LEADERS

TUTORS

FEED THE PLANET

GIDE 2014/15

GROUP FOR INTERNATIONAL DESIGN EDUCATION
 DUNDEE | LEEDS | LJUBLJANA | LUGANO | MAGDEBURG | MECHELEN | MILANO | WUXI



| Ph56

[UK]
LEEDS COLLEGE OF ART
LEEDS

FOOD AND THE CITY

STUDENTS

COURSE LEADER

TUTORS

FEED THE PLANET

GIDE 2014/15

GROUP FOR INTERNATIONAL DESIGN EDUCATION
 DUNDEE | LEEDS | LJUBLJANA | LUGANO | MAGDEBURG | MECHELEN | MILANO | WUXI



| Ph57

Ph56 | 90cm x 180cm banner by Politecnico di Milano School of Design (Milan, Italy).

Ph57 | 90cm x 180cm banner by Leeds College of Art (Leeds, England).

4.2

CONCEPT AND REALISATION

After having understood the brief and its requirements, a site visit was necessary in order to clearly understand its overall context and the potential offered by the location. Once research has been completed and the storyline identified, the process of developing the exhibition within the space begun. The role of the set-up designer and coordinator went through the ideation of the exhibition to the responsibility during the assembly phase and the coordination of the assigned team of volunteers.

4.2.1

COMMUNICATE THE MESSAGE

The area dedicated to the exhibition was defined and communicated only during the first week of September, with just a month to the event. This delay was due to the probability to overlap other events in the same location during the 7th October. These variables made the task complicated. Therefore simplicity and flexibility were the key to develop a first solution able to adapt to any kind of space: a set of wooden frames that could be self-standing or connected through the use of metal hinges. In this way the frames would have been folded in order to reach the minimum volume possible and be easily transported. The solution was simple and adaptable to any spacial change, but the construction of fifty-three frames would have been a problem in terms of timescale and effort. Furthermore the final space was much larger than expected, measuring 1200 square metres. The fifty-three frames would have been positioned all over the area giving a sensation of emptiness and losing any kind of visual impact.

From the beginning of September a site visit was organised in order to know the “dimensional characteristics but also the perceptual strength present in the space, in order to be able to highlight or overturn it”¹.

1. Malagugini M. (2008) Allestire per comunicare – Spazi divulgativi e spazi persuasivi, Francoangeli, Milan.

The final space was much larger than expected, measuring 1200 square metres



Audiences will understand more when they relate information to their own experience and understanding of the world

The next step was to define a personal interpretation of the “Expo 2015 – Feeding the Planet, Energy for Life” topic selecting some key concepts to be communicated through the set-up. As described by Pam Locker “interpretation is a communicative process that help audiences to understand information. It is not “what” you interpret, but “how” you interpret it. When delivered effectively, it is a mechanism that helps audiences to be surprised, inspired and curious to learn more” ². Furthermore audiences will understand more when they relate information to their own experience and understanding of the world. As said by Frimen Tilden: “any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile” ³.



2. Locker P. (2011) Exhibition design – Basics Interior Design 02 – AVA Publishing SA, Switzerland.

3. Tilden F. (1957) Interpreting Our Heritage: Principles and Practices for Visitor Services in Parks, Museums, and Historic Places, University of North Carolina

Ph58 | The project started from the pattern generated by the top view of a cultivation land's division.

Following this idea, the attention focused into the term “feed”, feed as the action of providing something essential for growth. An initial idea for the voting system took shape thinking about the seeding activity as the action to provide something that stimulates growth and development. What if people could rate their favourite project through the action of seeding?

The approach to the topic has been focused on the image of agriculture and the related cultivation activities. Cultivation as a term containing a double meaning: the preparation of the ground to promote the products growth but also cultivation as a development, a pursuit for the creation of new proposals for the future.

*What if people could
rate their favourite
project through the
action of seeding?*



| Ph59

Ph59 | The seeding action suggested an innovative way to vote the projects.


4.2.2

DESIGNING A POP-UP EXHIBITION

The concept design phase marked the start of finding mechanisms to translate the “story” into space, and this took place through connecting ideas that leap from problem to problem and back again. These thought processes were externalised through a range of quickly drawn, two- and three- dimensional sketches; constantly re-evaluating problems.

The physical set-up of the exhibition aimed to reflect and communicate the growth of forty-five innovative projects for future scenarios but, at the same time, it had to cover the entire surface through a visual impact solution. The action of seeding and the general context of cultivation led to a more distinct image of a cultivated land’s division seen from a top view perspective, where banners represent the tiny plot of land that compose a field.

Visitors could walk freely among this conceptual field and seed their vote on their favourite projects. The idea was to create eight areas that would contained the projects coming from the same university. The space had a central line of pillars along the entire length, therefore four areas were positioned on one side and other four on the other side. The space is on an elevated plan except for the entrance area that is at the ground level. This area has been used for welcoming visitors before proceeding to the actual exhibition. The eight areas dedicated to the banners positioning were divided into smaller frames and marked with white duct tape. In order to make the layout more dynamic, the lines were rearranged following a scheme of diagonals. The layout definition has been based on the construction of two main modules that were repeated (reflecting or rotating the shape) up to three times. On the floor there were already present two white stripes that cross the space following an irregular path, therefore the floor, combines with the general layout, gave a strong visual impact. Banners were printed on polypropylene, a strong and at the same time flexible and light material that made possible the transportation of the banners from one place to another without any damage.



*Visitors could walk
freely among this
conceptual field and
seed their vote on their
favourite projects*

Some frames were left empty to host a set of white paper bags from which balloons raised up at different levels. White balloons were the symbol of the agricultural products growth, suggesting the rising of new ideas for future scenarios. The set-up aimed to recreate an abstract image of a field seen from above, therefore the main colour used was the white and the choice of material was coherent with the industrial environment. With this set-up solution visitors could freely walk on the tape and lower to read the content. But, since people could have seen the tape as an obstacle to not surpass, each area was split into two parts by a 40cm large path that allowed people to move without any bad feeling. This decision enabled a more open, free-flowing approach, whereby each area within the overall story could be experienced independently. Special attention was paid in fact in the structure of the narrative space avoiding any preset reading order to follow, audience needed to understand the story as a whole. The eight universities must have equal importance avoiding the creation of hierarchies.



Ph60 | Site visit at the Design Center Ex Ansaldo. The set-up solution will coexist with the white drawing already present on the floor.



| Ph61



| Ph62

Ph61 | The display solution let people free to walk and approach the projects as they prefer.
Ph62 | The cities from which universities came from were displayed on the floor through the use of white stickers.

Each university could be easily deduced from the name of the city applied on the floor. These writings had also the function to highlight the university's official banner from the student's projects. Another element that identified the student's banner was the pluriball stripes fixed at the bottom of the posters. People had to attach their vote directly on them.

The exhibition's official banner, containing the colophon, the participating universities and the concept description, was hung to a wooden frame and placed at the entrance. Avanzi agency provided two carts used for the buffet and a counter for the entrance, where the PSS Design team and volunteers welcomed visitors. Each participant received four stickers with the printed saying "Feed the project" and were briefly introduced to the voting system. Before entering the actual exhibition, visitors had to pass through what was called the "balloons forest", a set of balloons displaying keywords related to the "Feed the Planet" topic. This worked as an introduction to the exhibition which extended to all the space ending with the buffet area that offered products provided by the sponsors OneGlass and Golosità dei Trulli.

In addition to the set-up project it was fundamental to create the graphics that provides the foundations of the interpretive bridge between the curator and the public. The collaboration between set-up designer and creative director generated a design language able to communicate the concept behind. A pattern was created based on the set-up layout and a colour palette was decided linked to the concept. Moreover an official logo "Feed the Planet" gave identity to the overall exhibition.



| Ph63





| Ph64



| Ph65



| Ph66

Ph63| “Feed the Planet” exhibition’s official logo.
 Ph64| White duct tape and pluriball stripes defined the set-up layout.
 Ph65-66| The “balloons forest” introduced the “Feed the Planet” topic through a series of keywords presented as green leaves.

4.2.3

ASSEMBLY PHASE AND VOLUNTEERS' COORDINATION

According to the directions given by the event manager of “Avanzi. Sostenibilità Per Azioni”, the space could be available from 9.30 am of 7th October. Since the opening was planned to be at 7pm, the exhibition set-up had thus to be built within eight hours. Following the calendar provided by the operational coordinator, there were five volunteers in the morning and five in the afternoon, together with the support given by the scientific coordinator.

Clear communication, including unambiguous technical drawings, is an essential practical requirement in these final stages of the project. Whilst still a creative challenge for the designer, the focus now shifts to the practicalities of measuring, specifying and making. The main responsibilities were to coordinate all the figures involved, giving the right directions along the assembly phases, managing unexpected situations and ensuring that each facet of the project run on time, on budget and to a high quality.

*The exhibition set-up
had thus to be built
within eight hours*



| Ph67

Ph67-68 | Volunteers applying the white duct tape on the floor at the Design Center Ex Ansaldo.



| Ph68



| Ph69

Ph69| Application of the white stickers used to sign the eight different area and the banners related to the same university.

Moreover the set-up designer remains involved in this stage to ensure that the design concept, story and experience remain intact throughout. Before starting it was necessary to give an introduction to the volunteers' team, completely unaware about the project. An overview was given through the use of the map, comparing the different areas to the real space. The initial idea was to split the volunteers in smaller groups that could work simultaneously on different tasks. But due to the short time it was necessary to start together on the tape application in order to create the frame from which everything could be developed. Since the layout was generated from two modules being repeated, it was better to assign the same volunteers to a specific module. In this way, once the process was understood they could easily repeat the same work on the next module and get faster.

A white string was used to first sign the lines, which were retraced then from other volunteers. Pillars were a project constraint but a benefit too, since the layout has been developed based on the pillars' position they were the key points that generated diagonals. Once the overall drawing was completed, banners have been spread into each frame and the stickers with the names of the university's city have been applied next to each university banner.

In the afternoon the helium tank was transported from Politecnico to the Ex Ansaldo and part of the volunteers could start to inflate the seventy balloons and to prepare the buffet and the entrance areas. Close to the opening's beginning volunteers placed some balloons at the entrance and along the way until the access from the street. All the wasted material and the helium tank were placed then in the storage provided by Avanzi. The last thing to do was to install the microphone and speaker system in view of the final award ceremony.





Ph70-71| Volunteers were fundamental to realise the overall set-up. The pictures above describe their work on the “Balloons forest” creation.

4.3

AUDIENCE FEEDBACKS AND THE SECOND LOCATION

Moving from the role of micro-sets' creators to performance audience, students and tutors were the main actors of GIDEmilano2015. Also during the opening exhibition they represented both the designers behind the projects and the committee that selected the best works. The opening was the crucial moment during which the concept and set-up project was tested on the basis of visitors' reaction. It lasted a few hours before the exhibition was disassembled and moved to the Politecnico campus.

4.3.1

OPENING - WEDNESDAY 7TH OCTOBER

As mentioned in the introduction to chapter 4.3, the opening exhibition didn't aimed to an external audience but to GIDEmilano2015's participants. Students and tutors would have reached the place at 7pm after the workshop session, therefore the white balloons were positioned at the entrance of the industrial complex until the exhibition in order to help them reach the place.

Once people arrived, they went to the counter to have a direct interaction with volunteers and a brief introduction about the exhibition, rather than passively read the official banner. People approached to the general set-up in two different ways: some of them perceived the white lines as an obstacle to not step on, while others were quiet comfortable with the free-flowing approach, crossing the areas and crouching down to better read the banners.

After a while a group of people were sitting on the floor between two conceptual "plots of land", relaxing and chatting together. People were actively interacting with

People were actively interacting with the voting system



the voting system, the pluriball stripes and the saying “Feed the Project” printed on the stickers suggested them the action, even if not everyone linked it to the seeding activity. This aspect will be analysed in the Chapter 5 “A constructive post event critique”.

After the award ceremony it was interesting to see students and tutors from the same university taking a picture together near their banners’ area and the name of their city.



Ph72-73| Visitors taking the stickers in order to vote on their favourite projects.



Ph74 | Groups taking picture near their thematic area.

Ph75 | People walking through the set-up layout.



Ph76 | Attendants during the final ceremony award.

4.3.2

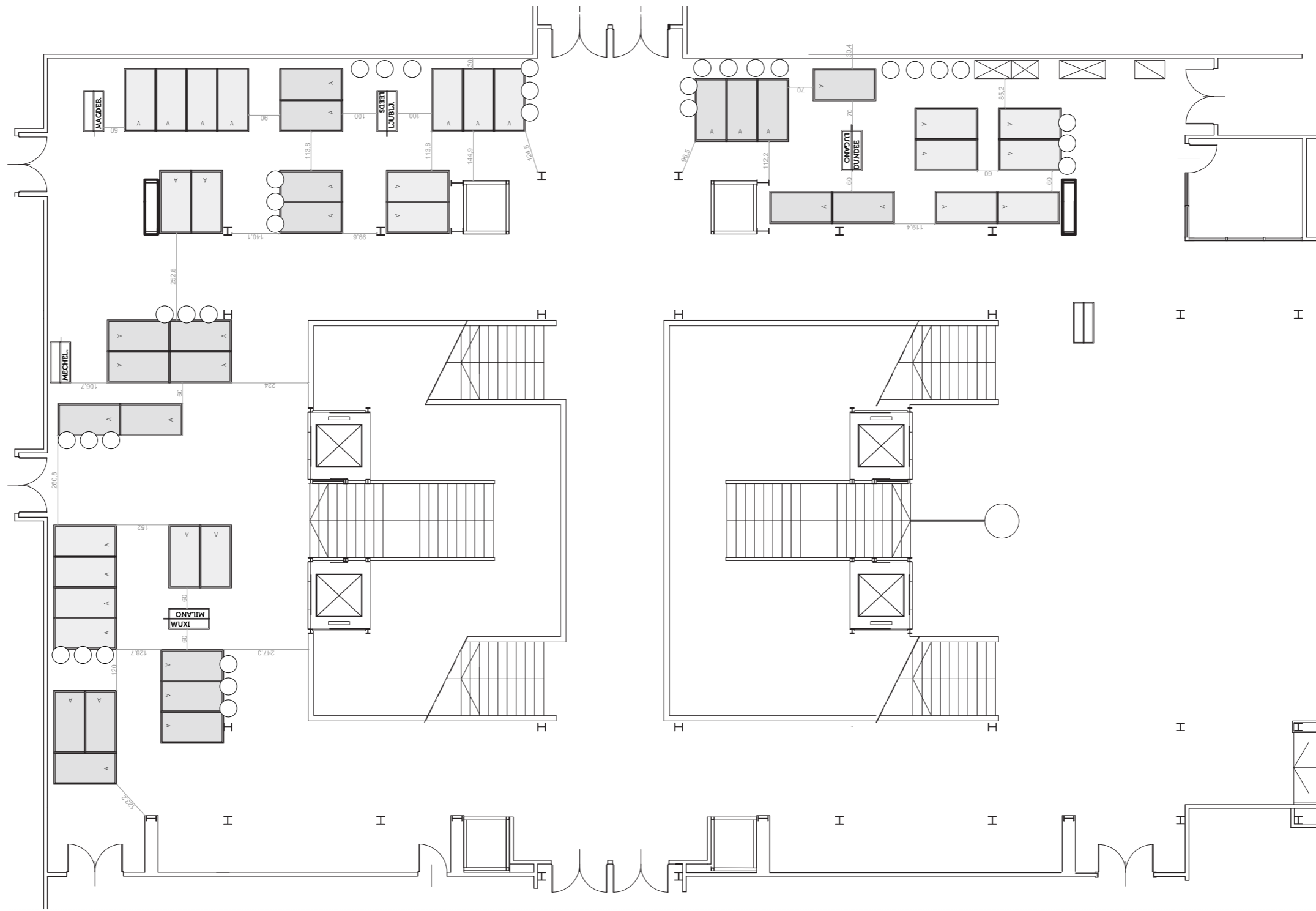
DISASSEMBLY STAGE AND TRANSPORTATION TO THE CAMPUS

The day after the opening, Thursday 8th October, a group composed by three volunteers, a member from the PSS Design team and the scientific coordinator were in charge of the disassembly phase and the transportation to the Politecnico campus. In the meanwhile another team of volunteers were positioning the white duct tape at the ground floor of the B8 building following a new layout, appropriate to the new location.

Before disassembling the settings at ex Ansaldo, a selection of the material to bring back to the campus was made. The selection included working tools, boxes with leftover products from the buffet and the helium tank. The wooden frame that hold the official banner was taken apart to be loaded in the van, while the counter and the carts were returned to Avanzi. Banners have been cleaned and piled on top of each other divided by universities in order to make easier the following assembly phase at the Politecnico campus. Tape and stickers were simple to remove thanks also to the pluriball stripes that prevented stickers from getting glued to the floor. Since it was not possible to carry all the balloons in the van, they have been left fly away and the moment was recorded and published on the social networks.



Ph77 | Volunteer removing the white stickers from the floor during the disassembly stage.



○ Balloons **A** Banners' reading order 0 100 500 cm

When the material arrived at the campus the layout on the floor was completed, therefore the students' banners were positioned on the ground. The new area was significantly smaller than the previous space, measuring 400 square meters, consequently the layout drawn on the floor followed the tiles becoming a regular composition. Self-standing wooden frames have been built in advance in order to be ready to display the eight university's banners. In this way people could still walk through the composition but the identification of the different institutes was more immediate. Finally the cities' names were printed on thick paper stripes and applied directly on the frames' side. Thirty-five new balloons were inflated and positioned in strategic points where it was needed a protection from the flow of people that constantly pass through the ground floor. The exhibition was up until the 16th October when it has been definitively disassembled. The banners have been sent back to the respective universities, while the six wooden frames found a new function.



| Ph78

Ph77 | The "Feed the Planet" exhibition recreated on the Ground Floor of Building B8, Politecnico di Mialno - Campus Bovisa.

4.4

POST EXHIBITION

A great effort is often made during the ideation and realisation of an exhibition, trying to reach a strong visual effect and the audience enthusiasm while taking into account deadlines and budget. But the designer's role should include also the following stage. The pop-up solution designed for GIDEmilano2015 didn't include a post-project since the set-up was based on a layout traced on the floor, but the wooden frames which were realised for the second location found a new function.

4.4.1

REUSE AND RECYCLING FOR FUTURE ACTIVITIES

The wooden frames have been used in occasion of the “Festival delle associazioni”, an initiative part of “Guardiani della 9”, a thesis project by Andrea Fossaluzza and Simone Carnevale and it took place in the Politecnico campus on Saturday 17th October. The event was a day dedicated to the different realities that keep District 9 alive. The aim was to connect citizens to the local associations in order to create a network for future initiatives. The participant associations included performance activities as Tango and Irish dancing by Milongut Asd - Casa de Tango and Gens d'Ys - Accademia Danze Irlandesi, juggling shows by Spazio Terzo Tempo Ululù and singing by Coro di Bovisa incanta. Other associations as Comitato la Goccia, bovisateatro or Officine Morghen were presenting their courses and future projects. A wooden frame and a table were given to each associations in order to better communicate their initiatives displaying posters and flyers.

Coltivando - L'orto conviviale al Politecnico di Milano was participating at the festival to celebrate its third year and to share some activities with the neighbourhood.



*The wooden frames
have been used
in occasion of the
“Festival delle
associazioni”*



Ph79 | The six wooden frames were used during "Festival delle associazioni", in the Politecnico campus on Saturday 17th October.

Ph80-81 | Politecnico students and kids creating garden tags recycling the leftover wooden sticks.

ColtivanDO it yourself: come coltivare un materiale was held by students showing the process to obtain a material out of mushroom growth and Malz Homebrew Creativity Lab explained the beer preparation using hop plant cultivated in the campus. During events as Il Sabato della Bovisa or 100 in 1 giorno, Coltivando used to organise parallel activities related to the campus' community garden. In occasion of the Festival delle associazioni guided tours were organised across the garden together with the creation of tags to sign the different plants. The sticks used for the tags were part of the wood leftover from the frames manufacturing that happened during GIDEmilano2015. The frames helped the associations to mark their areas and to explain their works to citizens but unfortunately they were starting to tilt, thus the set-up designer and coordinator was in charge of the maintenance. The joints were reinforced with bigger screws and wasted osb panels were used to create a more stable base. The wooden frames are currently used for initiatives and events related to the campus.

The wooden frames are currently used for initiatives and events related to the campus



| Ph82



| Ph83



| Ph84

Ph82 | Citizens creating recycled garden tags during "Festival delle Associazioni".

Ph83-84 | The six wooden frames were reinforced and prepared for future initiatives related to the university.



05

A CONSTRUCTIVE POST EVENT CRITIQUE

Planning an event means to make a great effort in all the phases that precede the occurrence and also during its actual realisation. But it is necessary to spend energy also in what is called the “post-event”, that is to say the following period, when organisers should analyse with self-criticism and on the basis of participants’ reactions how was the overall experience. This study requires further effort and motivation also because it’s difficult to see its potential, when there’s no way to change the event. In fact the purpose of this stage differs from any physical realisations, focusing more on the achievement of a general critique. Personal reflections are fundamental for the development of better future results but also for the inner professional growth of all the figures involved in the project. The following chapters include both personal reflections based on what happened and considerations according to the participants’ feedbacks received from the online survey and their involvement during the actual event.

5.1

GIDEMILANO2015: UNEXPECTED SITUATIONS

An event is temporary by definition, therefore time has a fundamental role along the entire process. It often happens to take important decisions within a limited time due to unexpected changes and, so, to underestimate parts of the project. This can lead to future deficiencies that need to be quickly solved in real time, when the event is taking place. GIDEmilano2015 faced two unexpected situations during the first day, Tuesday 6th October.

5.1.1

TURNING UNFORESEEN PROBLEMS INTO DESIGN OPPORTUNITIES

As mentioned above, the organisers had to deal with two unforeseen problems while the actual event was underway. While great effort was made in planning the overall event inside the campus, the question “how will visitors reach the campus?” wasn’t analysed in depth. The signage from Bovisa station to the Politecnico campus wasn’t sufficiently visible and it represented a weak point. Participants were welcomed at the train station’s exit by a volunteer that addressed them to the right direction, but then, they had to proceed without any other signs than some balloons, until the campus.

The choice of the balloon as a key element for the overall event was a successful solution able to meet the costs while remaining a nice visual effect. Initially balloons aimed for an outdoor use were supposed to hold a plastic card with directions on it. The idea was tested and unfortunately shown that balloons were too light to hold any object without falling at the ground. In order to mark the way, balloons should have been in greater number creating a continuous path, but scared to finish the helium sooner than expected, only few balloons were placed outside. Once people arrived at the campus entrance, most of them proceeded to the Building B8 rather than turn in the right direction.

***A self-critic analysis
made the organisers
aware of the weaknesses
and the reasons that
generated them***

Since GIDemilano2015 took place during the first week of the Academic Year, an info point for the new students was placed at the entrance, but the staff didn't specify that it wasn't a general desk. Therefore participants asked information directly there without receiving indications about the event. Other students reached the building B9 entrance, where an informative poster was showing the way to Castiglioni room, the open lecture location. Unfortunately, because of the design of specific directions, thought from that point of view, it was not possible to use the same poster in other part of the campus: the directional arrows would have pointed to the wrong direction.

A program was given to the info point's staff, in this way all the errant participants were addressed to the right building. The volunteers' presence was fundamental to support the situation also because people prefer to have a direct exchange of information rather than deduct the signage. A way to avoid the problem could have been the creation of a welcome area at the entrance, communicating GIDemilano2015 through the official brand image and with a prepared staff ready to give information. Analysing this situation through self-criticism made the organisers aware of the weaknesses and the reasons that generated them. Moreover the importance to understand and define the path participants should follow in order to reach the place was internalized.

The following example, is not resulting from a team's oversight, but it was caused by the bad weather conditions. As described in the chapter 3.1.2.2, Lunch break and teambuilding - an unexpected location, the teambuilding session was planned to happen during the lunch break right after the open lecture. The idea was to create twelve areas in the campus' garden where each group could enjoy the picnic while knowing each other. In case of bad weather the plane B would have consisted in the recreation of the same solution on the floor -1, Building B8. The morning of the 6th October the scientific coordinators, due to the cloudy sky, decided to check the situation at the floor -1. The area was reserved for the afternoon

but it was already fully occupied by Politecnico students working to their projects. Floor -1 is an open space where people are free to work or to relax, for this reason it is not possible to block completely the access. The fact was communicated to the PSS design team. The situation became critical as it started to rain and the preparation of the teambuilding activity in the PK study room was the only solution. The 12 working stations were already prepared for the following day but, due to this situation, the space needed to be re-arranged in order to host a lunch break for 200 people.

The PSS design team together with the support of the volunteers' crew face the problem with a synergic and collaborative approach and attitude, combining each member's skills. After considering several alternatives, the final solution was to create two lines of tables divided into twelve areas identified by displaying the teams' icons. Once participants received their personal kit together with the assigned icon, they could easily understand their team and their seats at the table. The common defined idea, in order to be realized, was split into the three different roles, in order for each PSS designer to manage her precise task. First of all the operational coordinator gathered all the volunteers occupied in activities of secondary importance in order to have as much help as possible to prepare the room within the end of the open lecture. The set-up designer and coordinator together with the creative director were in charge of the rearrangement of the room layout and of the graphics elements.

The collaboration and interrelation of these three figures were fundamental in the overall management of this critic situation: without a synergic attitude it wouldn't be possible to solve the problem. In fact, the new solution implied a huge effort in moving and finding materials, rearranging spaces and their communication: a complex and multitasking activity that needed a string and intensive collaboration. This unexpected problem put a strain on the PSS design team but it also had shown the importance of a synergic collaboration among the group's members and the necessity to be quick-thinkers because a plane B might not be enough.

The PSS design team together with the support of the volunteers' crew faced the problems with a synergic and collaborative approach

5.1.2

SETTINGS: WEAKNESSES AND POSSIBLE IMPROVEMENTS

At the end of each volume personal reflections made by the PSS design team's members has been added. The following text will analyse some key aspects related to the overall set-up project and will try to catch the weaknesses, the reasons why they happened and possible improvements. Going through the event's days, from the beginning to the final performance, several observations will be made about:

- How the wayfinding system could be improved;
- Pros and cons of the micro set's metal structure;
- Differences between actors' interpretations and students' outputs;
- Exhibition: critical points during the realisation and the importance of a signage system;

Regarding the outside wayfinding, the visual impact that is usually needed in order to catch the attention of people, was missed. Due to the limited budget, the project focused on the definition of a key element, the white balloon, that people would recognize as an event official sign. Balloons were positioned only in strategic points as the train station and Bausan square, while the right solution would have been to repeat the element along the way. In fact the solution worked well inside the campus because balloons were constantly present in the workshop's areas.

The helium tank duration was unknown and this was indeed the main reason that stopped the idea. On the other hand a parallel solution could have been thought finding a new element able to express the event's identity through the colour or the logo and that didn't need helium or difficult components.

Looking at the 7th and 8th October, the two days in which students were actually prototyping, some observations could be done regarding the metal structure provided to the teams. The ideation started before knowing the final area dedicated to the workshop. Moreover, there was the prospect to carry the structure, once completed, from the working area to the space dedicated to the performance. In the end two different areas were decided but the structures were directly positioned in the space where the show would have been held. But during the design phase this solution was not yet decided, therefore the project needed to be light and simple to carry and also to have the right dimension to permit the transportation through doors. The result was a simple metal structure able to answer to all these alternatives but, at the same time, giving challenges to students through some constraints. One of the main concerns was that these limitations could have made it difficult for students to come up with an original solution. For this reason tips and suggestions were added to the caution paper in order to give support to the students. Furthermore the twelve structures on the floor -1 were positioned trying to give sufficient space to each team to let them use the surrounding. At the end most of the teams demonstrated to have a great creativity and to go beyond limitations, on the other hand some groups started the micro-sets at the end of the first day since they needed more time to come up with a solution.

One of the main differences from the previous GIDE workshops was the decision to replace the final presentation with an external interpretation. Looking at the groups during the deep dive process and the effort made to create the twelve micro sets, it was a pity that actors improvised only on few sets without following a chronological order. Since students couldn't explain their works, actors should have kept the main idea of a student's typical day and proceed following the timeline on the floor. Even if the performance was nice and fun, the thematic remained in the background. The meetings done with the actors were necessary to

One of the main concerns was that these limitations could have made it difficult for students to come up with an original solution

examine the location and to understand how to set up the area for the show, moreover they received information about the thematic and the students' outputs, but in order to present all the sets, organisers should have defined some basic guidelines to be given to actors.

The last aspect interested to analyse is the realisation of the exhibition. As said for the outside wayfinding, people found difficult to reach the exhibition's entrance since the balloons were not sufficiently visible. The ex Ansaldo is an industrial complex and this made hard to orientate yourself. While the official banner with all the information was placed inside, a roll up with indications would have been useful to address people in the right direction. Regarding the backstage activities within the PSS design team, the set-up designer and coordinator had the responsibility to manage volunteers during the setting realisation. The designer has to keep in mind that volunteers are unaware about many aspects of the event, since they are not present during the previous stages. Volunteers were planned to be divided into smaller groups and so, work on more activities. The set-up designer and coordinator would have been part of the team in charge of the layout realisation on the floor. But, since there was very short time, all the volunteers started together with the tape application, that was the most important part of the project. This decision led to many difficulties, for instance the plant with measures was just one and, therefore a laptop was needed in order to give the possibility to other groups to see the technical drawings.

**Personal reflections
are fundamental to
add experience to the
designer and to face
future projects**

Every exhibition project, as happens in the set design, is a unique event and there are no books able to explain to the designer how to deal with this challenge. The designer needs to always rethink the project depending on the current situation, in fact it has been fully described along the volume how locations can change or how unexpected problems can suddenly raise up. For this reason it is needed a good amount of adaptability and the capacity to don't get stuck on one idea. These personal reflections are fundamental to add experience to the designer and to face future projects.

5.2 FEEDBACKS

At the end of the process, when the event is concluded, is fundamental to receive feedbacks from the participants, the staff and the stakeholders in order to have a deeper acknowledgment about its success. In fact, more than the organizers opinion is important to know what the other involved people thought about the overall event organization: from the activity management, to the general set up and space orienteering, to the event communication, made through physical and on line channels, to the informational material provided.

5.2.1 THE EVENT SURVEY ADDRESSED TO THE FINAL USER

The first impressions and opinions GIDEmilano2015 PSS design team wanted to receive were the participants ones. Feedbacks were necessary to the final process evaluation, as a direct confirmation about the work did to organize the event and all the activities, materials and performances planned.

Students and tutors were asked to answer an online survey about the experience they had in Milan during GIDEmilano2015. The questions touched many points and investigated on various aspects from the organization and management, to the event communication and the general set up. The questions order was chronological, in order to allow participants to revisit the event journey and recall all the emotions and impressions they had in each peculiar moments.

Shown below the survey and the related 24 answers received. Questions could be closed (yes/no), open or multiple choice according to the specific aspects they wanted to investigate.

1. GIDEMILANO2015 STARTED BEFORE YOU ARRIVED IN ITALY. DO YOU THINK THAT THE INFO (PROGRAM, TEAMS, MAPS AND GENERAL INSTRUCTIONS) PUBLISHED ON THE WEBSITE WERE USEFUL?

Yes: 20

No: 3

1.1 IF NOT, WHY?

- _ You did also too much
- _ I didn't search many information on the website, but when I arrived in Italy some days before the event, i searched for some student to contact and meet up, maybe help in the preparations. But I didn't find a contact
- _ I did not know there was a website
- _ seemed a bit vague
- _ Kind of... I got to know which team I was in. I found a map. But I had no idea what the project was about

2. GETTING LOST IN BOVISA DISTRICT AND IN POLITECNICO CAMPUS IS VERY EASY. WE TRIED TO HELP YOU BY DESIGNING A WAYFINDING SYSTEM (WHITE BALLOONS, WHITE TAPE ON THE FLOOR, POSTERS AND VOLUNTEERS' HELP): IN YOUR OPINION, WAS IT EFFECTIVE?

Yes: 18

No: 5

2.1 IF NOT, WHY?

- _ Some arrows would be better than balloons
- _ Bit hit and miss
- _ Balloons were a great idea, but the colour, white with grey type where not effective as you could not read the words and notices that the balloons had the same logo as the online pdf. Just looked like a girl standing outside the train station with a balloon, we used the big map opposite the station exit to find our way
- _ The text was barely there and did not stand out from the white, it was hard to read. If you want attention you need bright and loud colours or else they aren't noticed
- _ Not many signs of help on the first day, if you were turning up early or on time it was not set up properly

3. YOUR GIDEMILANO2015 EXPERIENCE STARTED WITH THE OPEN LECTURE. WHEN YOU TOOK YOUR SEAT YOU FOUND A WELCOME BOOK WAITING FOR YOU, WITH THE GENERAL INTRODUCTION OF GIDEMILANO2015 (OPEN LECTURE, WORKSHOP AND EXHIBITION). DO YOU THINK THE CONTENTS WERE USEFUL TO INTRODUCE THE EVENT?



| Ph84

3.1 DO YOU THINK THE INTERNATIONAL GUESTS SPEECH GAVE YOU A GOOD OVERVIEW ON THE "CAMPUS - AMONG+WITH+FOR STUDENTS&CITIZENS" TOPIC?



3.2 AT THE END, THE EVENT COORDINATOR EXPLAINED HOW GIDEMILANO2015 WOULD WORK. WAS THE PRESENTATION CLEAR?

Yes: 18
No: 5

3.3 IF NOT, WHY?

- _ We didn't understand what we had to do, in particular we didn't know if it would be an installation, a structure, or something different
- _ It was a bit confusing with the two activities whether we had to do them both or not
- _ There wasn't a clear idea of what the end project was supposed to be and what it represented or related to
- _ I wasn't catching the information

4. AFTER THE OPEN LECTURE ON THE FIRST DAY, WE WELCOMED YOU WITH A PERSONAL KIT, THE WHITE PAPER BAG CONTAINING THE MAPS, THE BOOK AND YOUR CUSTOMIZED PIN. DO YOU APPRECIATE THE KIT PERSONALIZATION WITH YOUR NAME?

Yes: 23
No: 0

4.1 THE KIT WAS POCKET SIZE, SO THAT YOU COULD BRING IT WITH YOU DURING ALL GIDEMILANO2015 ACTIVITIES. DO YOU THINK IT WAS A STRATEGIC AND USEFUL SOLUTION?

Yes: 22
No: 1

4.2 AND WHAT ABOUT THE GRAPHIC STYLE OF THE BOOK AND THE MAPS? WAS IT HELPFUL IN BETTER UNDERSTANDING THE CONTENTS?

Yes: 19
No: 4

4.3 TALKING OF CONTENTS, WERE THEY COMPLETE OR SOMETHING WAS MISSING?

Yes: 19
No: 4

4.4 IF NOT, WHAT WAS MISSING?

- _ Was hard to understand
- _ Could have done with some points of interest or recommended pubs/clubs etc...
- _ The map didn't help too much when trying to find the location where the students work from the different countries where exhibited. The problem was that the round icons were too big (nearly two blocks size) Maybe the icon with an arrow to the exact location would have served better
- _ Yes, the brand image was clearly communicated by them

5. ON THE FIRST DAY YOU VISITED A SPECIFIC LOCATION IN MILAN.

- _ 'Morning Milano - Biancolatte: 3
- _ City riders - Porta Nuova district: 2
- _ Urban escape - Cascina Cuccagna: 0
- _ Design Pills - Triennale Design Museum: 1
- _ Schiscetta time - Mercato Metropolitano: 4
- _ Buon appetito - Eataly: 1
- _ The factory - The FabLab: 1
- _ Fan for fun - San Siro stadium: 3
- _ Keep fit - Parco Sempione: 2
- _ Chill out - Darsena and Navigli district: 3
- _ Aperitivo - Camparino: 2
- _ Sweet dreams - Ostello Bello: 1

5.1 ARE YOU SATISFIED WITH THE OVERALL ORGANIZATION OF THE GUIDED TOUR?



5.2 WHY?

- _ The bike ride had been planned out and it was insured we looked out for each other along the way. We were told info on the different areas and made to think. However it wasn't clear enough that we needed photos for certain aspects of the project
- _ I had a great tour guide but wasn't very interesting
- _ It was nice to see the stadium, first i would not visit the stadium but now it was for free and i liked it a lot
- _ Even though we had lost our tutor for the group a third year student stood in and took over, made the tour smoother as it was someone who knew the area
- _ Everyone was already in their groups and had time to know each other when you served the sandwiches. So it was easy to join up and go to the location. Getting to the location on tram was no problem, everyone was reminded to buy tickets and we went to a place where we could buy tickets. Maddalena had some background information for the place and the area. But she didn't bore us with tons of facts like a tourist guide. Everything was nice and easy. Maddalena was a great guide and Piet was very cool, too. We had a nice schiscetta with tasty prosciutto and formaggio and even a glass of vino. What more could we ask for? ...well, you could have made the sun shine ;)
- _ Our guide was perfectly prepared and very competent
- _ Good knowledge of the cite and its cultural meaning
- _ The tutors walked at such a fast pace and expected us to keep up which made it difficult to take photos at first. Could of done with a secondary location or contingency plan because it rained
- _ It was raining so we couldn't get a very clear vision of our place. maybe an inside plan was also better for our group.

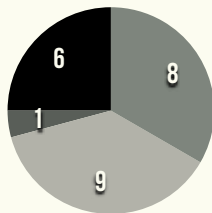
- _ The volunteer we got was really helpful, although that was the first time even for her. The tour guides for the stadium visit were really professional and helpful at the same time. They spoke fluent English and have good knowledge about the stadium
- _ The volunteer was brilliant and also the speaker from Triennale gave us a good overview. The museum was super
- _ Useful information. It was a pity that it was raining

5.3 DO YOU THINK THE GUIDED TOUR WAS WELL CONNECTED WITH THE WORKSHOP GOALS?



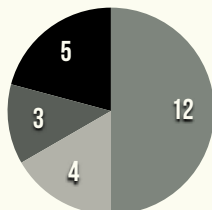
6. DID YOU USE THE MAPS INCLUDED IN THE PERSONAL KIT TO MOVE AROUND MILAN?

- Yes, they were super clear and full of cool suggestion
- No, I preferred other solution (Google maps, ask for advice, etc)
- No, it was difficult to understand them
- Other



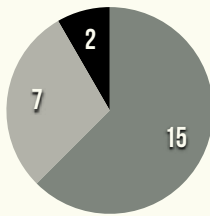
7. ON THE SECOND DAY YOU STARTED WORKING ON YOUR PROJECT. THE MICRO SETS AND THE WORKSHOP WERE IN TWO DIFFERENT AREAS OF THE UNIVERSITY: THE PK STUDY HALL FOR THE TEAMWORK AND THE -1 FLOOR WITH THE METAL TUBES STRUCTURES FOR THE MICRO SETS. WHAT DO YOU THINK ABOUT IT?

- I liked this choice because I wasn't always in the same place
- I found difficult to go back and forth
- It was very confusing and time wasting
- Other



8. DO YOU THINK THAT PK STUDY HALL SET UP WAS SUITABLE FOR THE TEAMWORK ACTIVITIES?

- Yes, the room was okay and well equipped
- The equipment could have been improved
- No, it was difficult to work there
- Other



9. WAS THE METAL TUBES STRUCTURE USEFUL TO DEVELOP YOUR PROJECT?



9.1 WHY?

- _ Useful in defining each group's area.
- _ It was ok
- _ Didn't leave much room for creativity
- _ It was helpful that we had a standard space, - but because of that we were limited for making a design
- _ Gave a base to contain and sort the project instead of it being spread out
- _ I liked the modularity
- _ It was a good thing where you can start from
- _ A bit restrictive but I understand the thinking
- _ I know we didn't have much time but if the groups had had to build them they would of been allowed more creative freedom of the overall layout of the space. The way they were presented was very restricting.
- _ Because was only a structure/you can try a lot with something that is so minimal.
- _ It was good to have some structure to start from, so we didn't have to waste time in building structures like walls ect.
- _ First i thought the dimensions where a little to small to make a scenery, but using the surroundings it was ok.
- _ BORING
- _ It was the main base to build the structure on.
- _ To have the guideline is ok, but having a pre-determined object to work on somehow restricted students' creativity
- _ Maybe, the micro set should be designed to be more flexible

10. WERE THE PROVIDED MATERIALS ENOUGH TO DEVELOP YOUR PROJECT ON THE MICRO SET?

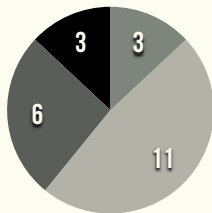
Yes: 16
No: 7

10.1 WERE THE MYSTERY BOX MATERIALS COHERENT WITH YOUR TEAM TOPIC?



11. YOU DIDN'T HAVE THE CHANCE TO HAVE A FINAL PRESENTATION OF YOUR WORK BECAUSE THE MICRO SETS HAD BEEN ACTIVATED BY AN ACTING COMPANY. HOW DO YOU FEEL ABOUT THIS CHOICE?

- Great! Finally something different from the usual final presentation
- Interesting but I would have preferred to present my project in any case
- I didn't appreciate it, I didn't get the point of designing something and not explaining it
- Other



12. LET'S TALK ABOUT THE "FEED THE PLANET" EXHIBITION. GIDEMILANO 2015 WANTED TO OPEN THE CAMPUS TO THE CITY, THEREFORE THE EXHIBITION WAS LOCATED IN TORTONA DISTRICT AT THE EX ANSALDO DESIGN CENTER: AN EX STEELWORK FACTORY NOW DEDICATED TO FRESH AND CREATIVE ACTIVITIES. DO YOU THINK IT WAS AN INTERESTING LOCATION FOR THE EXHIBITION?

Yes: 22
No: 1

12.1 THE PROJECTS WERE EXHIBITED ON THE FLOOR, FRAMED AS THEY WERE FIELDS SEEN FROM A TOP VIEW PERSPECTIVE. WHITE BALLOONS SUGGESTED THE GROWTH OF NEW IDEAS FOR FUTURE SCENARIOS. DO YOU THINK THAT "FEED THE PLANET" TOPIC WAS WELL COMMUNICATED BY THIS SET-UP?

Yes: 18
No: 5

12.2 IF NOT, WHY?

- _ Everyone worked hard on the projects and you just put it on the ground with ugly tape, also the balloons are very childish, i would not use balloons for serious projects
- _ It would have been better if they were hanging
- _ Not the white balloons...
- _ Didn't get the intention of floor mounting, thought it was just interesting way of displaying

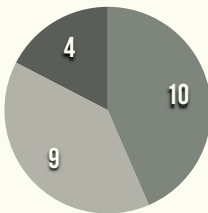
_ If we knew this before: "framed as they were fields seen from a top view perspective", we could have made a poster design fitting to this idea. Also, it was difficult to read text on the top of the poster, because you couldn't step closer.

12.3 LET'S TALK ABOUT THE VOTING SYSTEM. THE IDEA OF THE STICKERS TO VOTE FOR THE BEST PROJECTS WANTED TO SYMBOLIZE THE GESTURE OF PLANTING SEEDS, FEEDING THE PLANET. DO YOU THINK THE CONCEPT WAS WELL COMMUNICATED?

Yes: 17
No: 6

13. THE SURVEY IS ALMOST FINISHED! WE ASK YOU HERE SOME FINAL FEEDBACKS. WHAT IS THE MAIN REPRESENTATIVE ELEMENT THAT YOU LINK TO GIDEMILANO2015?

- The white balloon
- The team pins
- The set-up graphic elements
- The volunteers' T-shirt



14. WERE THE GIDEMILANO2015 PROMOTIONAL MATERIALS COHERENT WITH THE GENERAL BRAND IMAGE?

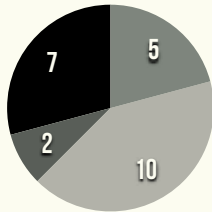


14.1 WHY?

- _ Really beautiful
- _ Felt the brand image lacked flair and excitement, very boring with grey on white and minimal visuals
- _ There was always the name GIDE
- _ I'm not sure what you refer to, so don't use the number. Instead I'll use this space for something i can't find in the other questions. It would have been great to mix up more in the evenings after the workshops. The majority of the students just stayed with their nations. I think the best thing of a event like this is meeting students from different countries and make new contacts and friends. Well, I always tried to sneak into some other group and had a great time :)
- _ The badges were great, the rest was 'pretty' but impractical
- _ Good branding and easy to use.

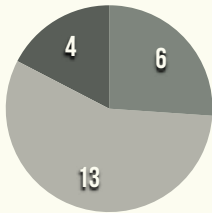
15. GIDEMILANO2015 WAS ACTIVE ALSO ONLINE, BEFORE, DURING AND AFTER THE EVENT. WHAT DO YOU THINK ABOUT THE GIDEMILANO2015 ONLINE SOCIAL COMMUNICATION?

- Cool! It was catchy and well managed
- It was original and coherent with GIDEmilano2015 brand image but not so scheduled
- Not at all. The contents were boring and there wasn't a strong strategy behind
- Other



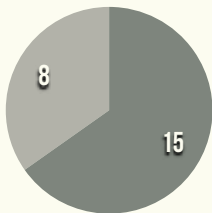
15.1 WHEN YOU FOLLOWED THE UPDATES THE MOST?

- Before the event
- During the event
- After the event



15.2 WHICH SOCIAL NETWORK YOU FOLLOW THE MOST?

- Facebook
- Instagram
- Twitter



16. AND, TO STAY ON THE ONLINE COMMUNICATION TOPIC, DID YOU READ AND FOLLOW GIDEMILANO2015 UPDATES ON GIDE WEBSITE?

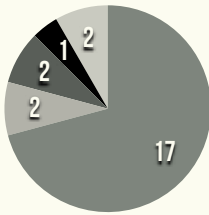
Yes: 8
No: 15

16.1 IF NOT, WHY?

- _ Feel I have moved on from that event. Other things and projects have taken over.
- _ We really busy handling and organizing the projects. Anything else became secondary
- _ Didn't know about them and generally had enough information already.
- _ I saw the pdf
- _ It's not so immediate
- _ I don't really have a reason to.
- _ No real need, wasn't emphasized by tutors

17. GIDEMILANO2015 VOLUNTEERS' SUPPORTED YOU DURING THE WHOLE EVENT. WHAT DO YOU THINK ABOUT THEIR WORK?

- They were super! Always prepared, helpful and friendly
- Great during the visit, but sometimes they weren't able to gave us general info or help the teams during the workshop
- They helped me a lot during the workshop, but they could be more prepared during the visit
- I think they were not so prepared about all the GIDEmilano2015 activities, both during the visit and during the workshop
- Other



18. ARE YOU GENERALLY SATISFIED WITH GIDEMILANO2015 MANAGEMENT?



19. HOW MUCH DID YOU ENJOY GIDEMILANO2015?



5.2.2

PERSONAL REFLECTIONS BASED ON FEEDBACKS

Looking at the online survey results, it is interesting to see how some personal reflections based on the designer's self-criticism were found to be closed to the participants' opinions. Both criticisms and positive feedbacks have been welcomed with enthusiasm and curiosity.

Starting from question number 9, regarding the utility of the given metal structure, students gave on average a good feedback. Reading the comments it is visible a general division into two different opinions. Someone saw the structure as a pre-determined object that restricted creativity, while others found it a good starting point from which developing their sets within a short time. The structure was also able to define each team's area and, through its modularity and minimalism, gave a good amount of freedom. The structure's simplicity could be understood both as a restriction and as a base on which everything could be developed.

Also question number 11, regarding the choice to replace the final presentation with a performance, revealed to be close to the organisers' personal observations. Almost fifty per cent of people answered that they have appreciated the initiative but, at the same time, they had the need to explain the result of their effort. Since to make improvisation you don't need to prepare yourself in advance, actors were freely performing, interacting in real time with audience. The show was engaging but, on the other hand, the thematic took second place. The performance could have reached a higher success if organisers and actors had decided some basic rules to follow. For example, maintaining the sequence of a "typical day" and going through all the twelve micro sets giving a quick interpretation of each "moment of the day", would have present all the works on a same level and in relation with the general topic.

As regard the choice to split the workshop's activities into two areas, feedbacks revealed how it influenced the participants' experience. The area where people could work on the materials was

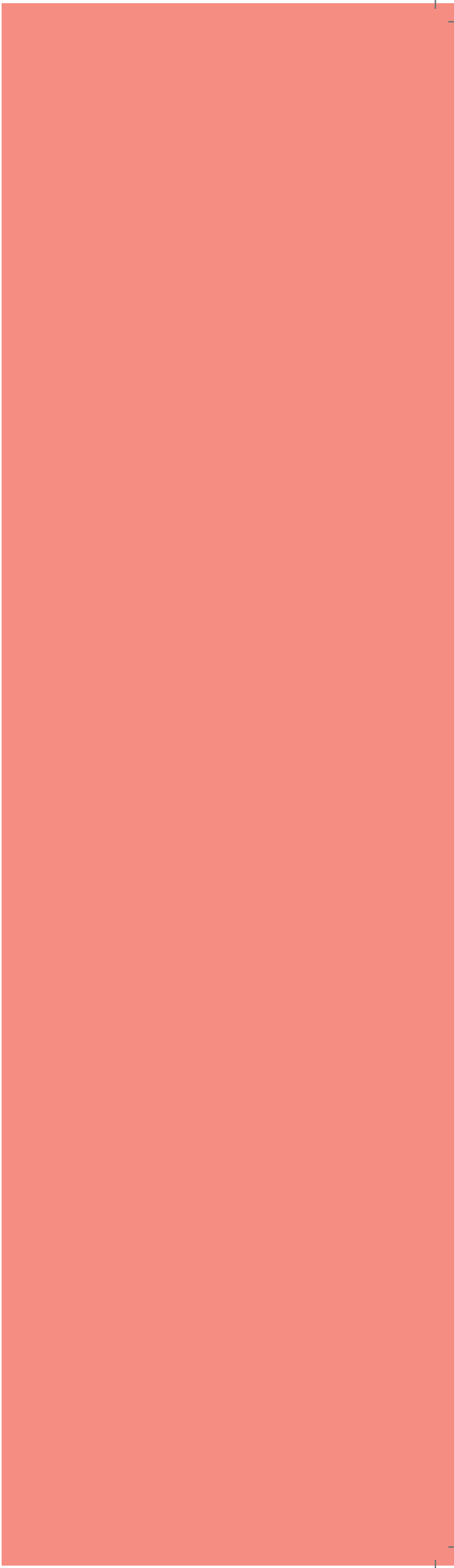
Some personal reflections based on the designer's self-criticism were found to be closed to the participants' opinions

different from the one where they could test solutions on the micro set. When organising the event, the laboratory communicated the impossibility to use working tools on the floor -1, moreover the final performance would have been right after the end of the workshop activity, and more time would have needed to clean the area. Therefore the best solution was to split the activities. During the two days part of the students started to bring material near the set, in order to test it immediately on the structure and make changes (without the use of working tools) directly there. Observing this phenomenon, it was clear the need to have the project on which you are working on and the materials/tools in the same place, but at the same time this represented a further challenge and an incentive. According to the online feedbacks, fifty per cent of the answers demonstrates enthusiasm for this solution because it prevented people to be stuck in one place.

In conclusion it's interesting to have an overview of the participants' involvement during the third part of the GIDE's format: the opening exhibition. The location was really appreciated and almost eighty per cent of participants claimed to have catch the concept behind the overall set-up project. Among the remaining twenty per cent, people admitted not having understood the message but, at the same time, they found it an interesting way of displaying. The concept was well described on the official banner placed at the entrance and inside the Welcome Book provided during the first day, but since visitors preferred to talk directly with people rather than read information, volunteers and organisers gave a quick explanation at the entrance, introducing the voting system.

Summarising the general opinions about the temporary settings and space equipment in support of the GIDEmilano2015's activities, most of the comments seems to be constructive, giving insights and advice. Most of the personal observations, regarding both weaknesses and strengths, previously made by the set designer and coordinator, are shared by attendants too; while some worries have been deleted thanks to the participants' enthusiasm.

*While some
worries have been
deleted thanks to
the participants'
enthusiasm*



06

FUTURE STEPS

This last concluding chapter is focused on the creation and development of a specific format dedicated to the design and realization of future GIDE's events. This tool, as a set of guidelines and tips, is designed for all the people that will be involved in the organization of future GIDE's events. Its aim is, first of all, to help in the event design process. Taking inspiration from the experience did with GIDEmilano2015, the PSS designer's team extrapolate and abstract from the concrete involvement a series of empirical but all-purposed ground rules. This know how can be taken as the starting background where to start the design process and, thanks to new, unique and different experiences, can be implemented by the following organizers. Therefore this tool is not a static and closed reality but a means to improve and enrich the knowledge and the expertise regarding a topic that is still not well analysed and debated also by the academic world.

6.1

A FORMAT FOR FUTURE GIDE'S EVENT

Starting from the work done, the organization and realization of GIDEmilano2015, from the feedbacks received both from the final users and the volunteers' crew, and from an impartial self-critique, the PSS designers' team elaborated a format that next GIDE's organizers could use for the event development. This format can be considered as a tool made up of guidelines and suggestions about general aspects, management, communication and set up strategies deriving from the PSS designers' team experience in first person.

6.1.1

FORMAT INTRODUCTION & STRUCTURE

Events are ephemeral and temporary: with their conclusions they brought away their unique essence. The only thing that remains to the organizers is the material produced to make it real and that is the first brick to build the event organizational memory.

This organized and conscious knowledge will be the background know-how in order to plan future serial events. In the peculiar case of GIDEmilano2015, the creation of an organizational memory was not enough, since in the next years everything will be different, from the thematic, to the hosting schools. So, in this case, the PSS designers made a further step by designing a general format usable for every future version of GIDE's events.

In fact, this tool aims to be a short, immediate and easy manual to consult before, during and after the event organization in order to get suggestions, guidelines and general information about how to proceed in a specific situation. Since this format is coming from the direct experience of the PSS designers, it could have some specific references to situations that really happened in Milan. On the other side it underlines what is suggested to do/

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organize, as a direct consequence of what GIDEmilano2015 lacked in some peculiar tasks. The format wants to guide new organizers in the production of a perfect event, which will not omit any detail and will be unforgettable for the participants. In fact, it is very important to learn from mistakes and, in this case, their transmission to future designers will help in increasing and widening the overall knowledge about the event organization, preventing the happening of unexpected or unsuitable situations.

In order to properly read this toolkit, few instructions are needed:

- the format is made up of singular cards that treats different aspects, as shown in the title's name;
- cards are organized following the typical GIDE's event format: they started from the general basic "must to do" things, to speak about the open lecture, the workshop and then concluding with the exhibition;
- each sheet is usually made by a theoretical part, in which the general rules or guidelines are presented, and a part to be completed with personal data or info about the related topic. It's also possible that some cards contain just theoretical guidelines;
- cards can have four outline colours that indicates the different fields of interest treated in the page: grey is referred to general information, green is for the management, blue for the communication and finally the red stands for temporary settings project;
- some sheets refer to other cards' contents: this transition is shown through a specific sign that indicates the reference page where the reader can find the correlated information.

According to these few and easy guidelines, the format seems to be the proper tool to approach the followings GIDE's events. Moreover, the idea is that in a short future it would be possible to download this tool from the GIDE's official website and, thanks to personal experiences, be re-uploaded with new and updated cards with further suggestions and tips. This format will be an ongoing work and improvable tool for a shared and conscious knowledge in the event design field

6.1.2

HOW TO DEAL WITH SET-UP SOLUTIONS FOR EVENTS

GIDE's events format wants to become a smart tool to be used by the next organizers team.

This document will provide a general overview of what does it mean design an international cultural event as GIDE's ones are.

Concerning the set-up design field, this manual supplies specific and efficient guidelines in order to realise the overall setting system that have to support an event and also to create a long lasting memory in the user's mind.

Starting from the GIDEmilano2015 first-hand experience, the set-up designer and coordinator contributed in the elaboration of the main guidelines in order to face in the best way the realization of a temporary setting. The keyword to remember along the design process is "time", time as the foundation on which the event develops.

The set-up project has to deal with functional requirements as assembly and disassemble time or transportation; moreover it has to communicate a message and to give identity to an event.

The format cards regarding the set-up project are:

- *Communicating through exhibitions*: the concept design phase signals the start of finding mechanisms to translate the "story" into space. The card will show the importance to communicate a message to people, through a set-up project.
- *Space requirements*
- *Wayfinding system*
- *Working stations set-up*
- *Prototyping support structure*
- *Exhibition display set-up*

These cards are the basis in order to deal with the temporary setting project facing challenges and unexpected problems in a successful way.

This manual supplies specific and efficient guidelines in order to design an effective and coherent communication apparatus

01

HOW TO USE THE FORMAT

These cards aim to help future GIDE events' organizers to create, plan and realize the happening in the best way.

This guide provides them with the consequential steps to follow and useful tips, coming from the direct experience of GIDEmilano2015's PSS designers, in order to design and develop a complete and successful project.

Few rules to use these guidelines:

- each card is numbered in order to have interaction among them. In fact, considering the synergic system behind the event organization, all the different tasks and aspects are always interdependents among them
- cards are coloured in grey, lime green, light-blue and red according to the topics they are dealing

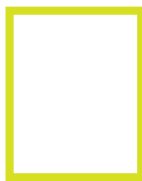
with: general information, management, communication and set-up

- on the right side of each card it's stated the topic treated, in line with GIDE event format: general info, open lecture, workshop and exhibition
- each card can be used separately as a reminder of "what to do" for each specific aspect of the project
- this format is far to be finished! Each future GIDE event organizers is free and welcomed to implement it by adding new cards. It's an everlasting "work in progress" process of implementation and growth aiming to become a manual for GIDE event organization, and more in general for the event planning.

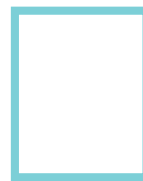
download this format at: www.gidegroup.wordpress.com



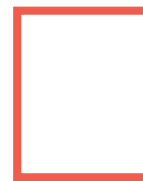
*general
information*



management



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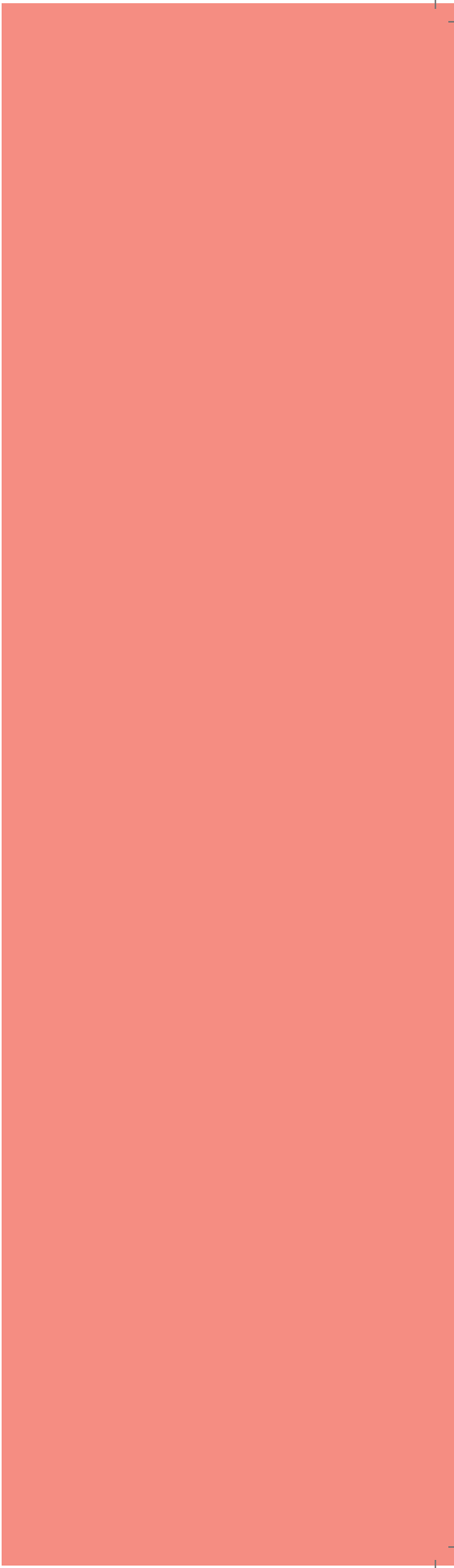


set-up

You will find this sign when a card refers to another one

go to »





Conclusions

GIDEmilano2015 was a great success. As the survey testified, the attendees enjoyed their Milanese experience and above all they took pleasure in the event overall system. It was a triumph also for the organizers, which achieved their starting goal: creating a professional cultural event user centred.

For the first time, with the organization of GIDEmilano2015, the PSS designers' team tested what does it mean to apply the Product Service System approach and method to a real context. The key of this success was the synergic interrelation among the event components, the management, the communication and the set-up, and how the leading figures co-designed all the aspects of the happening, maintaining a flexible and collaborative attitude. The *modus operandi* acquired from this experience will become part of PSS designers' background and it will represent a crucial support in facing professional design challenges.

Designing and operating in a short time is another fundamental component of an event organization. Coming from the academic world, this project represented the first occasion the PSS team had to deal with real time constrains. Condensed time was not a limit but a chance to put themselves to the test. In fact, it brought to a more effective and goal oriented approach in facing the whole project and especially the unforeseen situations. Therefore, results are better focused on the aim when time runs out and the way to get them is a smart and contextualized improvisation in line with the project philosophy and mission. Since an event, for its intrinsic nature can't be prototyped, a plan B is essential, even though sometimes is not enough. As this event shown to the organizers, some situations have to be faced in real time and the improvised and focused plan C could bring to the best solution. The PSS designers were satisfied and proud in seeing their project outputs realized and appreciated by the event participants. Seeing how people interacted and interpreted the different aspects made the designers more conscious about their fundamental role in the event design, organization and production. Coming from this successful result, it was possible to build two strong heritages: on one side the event participants' emotional memory and, on the other side, the organizers operational awareness materialized into operative guidelines for the future GIDE's events realization.

This brilliant experience was the best way to conclude an academic adventure and a first step to approach the upcoming professional life.

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