

GIDEmilano2015

THE PRODUCT SERVICE SYSTEM DESIGN FOR AN INTERNATIONAL 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

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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, 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

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.

dell'approccio 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.

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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01

ANALYSIS OF THE CONTEXT

The first chapter introduces the context in which the three projects of this thesis have been developed. It analyzes the basic elements that have defined the design ground and their combination. Starting from the illustration of the entire system that characterizes GIDE – Group of International Design Education- the attention has then been focused on the research project “camp US - Incubazione e messa in scena di pratiche sociali” carried out by Politecnico di Milano. This project has been essential in the definition and the development of the theme “among+for+with students&citizens” that has been applied to the format of GIDE event in 2015.

GIDEmilano2015: “among+for+with students&citizens” is the output resulting from the conjugation of GIDE’s system and the research carried out by Camp US, as well as the starting point for the imagineering of the event in all its complexity, that is a “deep-dive” week in Politecnico di Milano and its declination in the led symposium, the workshop and the international exhibition.

1.1

GIDE – GROUP FOR INTERNATIONAL DESIGN EDUCATION

A general introduction to the work can started, as a proper story, explaining the context and the protagonists. “Once upon a time”, pushed by the desire of spreading awareness and knowledge in the field of design, GIDE group developed its network and defined its vision and mission. Aiming at exchanging design ideas, best practice and widening the intercultural experiences across the World, GIDE shaped its role and structure in order to be a reference and a foundation for educational design activities.

1.1.1

ABOUT GIDE

GIDE, *Group for International Design Education*, is an international consortium of higher education design schools who collaborate annually in interdisciplinary areas, from architecture to interaction design and art, in order to enrich the creative and cultural experiences of students, staff and participating institutions. GIDE aims at promoting the exchange of design education with an ethical dimension, and, for this reason, each year it explores a different thematic, which students are asked to work on to develop their final projects.

Starting from interior design / interior architecture higher education, GIDE is now increasing its interdisciplinarity in scope by introducing practices and competences from industrial and interaction design, art and design practice, visual communication and service design. This means an overall improvement in expertise, that is going side by side with the increase in the number of professional figures involved in the project: students are now working closely with PhD, Masters and active research groups.

“The international soul of the group is one of the key elements that contributes to the final results of GIDE’s

GIDE aims at promoting the exchange of design education with an ethical dimension

*The partner groups
are design institutions
coming from all over
the world*

projects: it enhances the exchange of diverse approaches to project design, creative thinking and the interchange of different disciplinary cultures, in a way that makes this work an interesting opportunity to question the role of art and design in the development of new scenarios of contemporary living, working and existing.”¹

1.1.2

PARTNERS AND GUEST INSTITUTIONS

As its very own name clarifies, GIDE - Group of International Design Education -, the partner groups are design institutions coming from all over the world. Starting from the seven core partner universities of Scotland, Slovenia, England, Belgium, Germany, Italy and Switzerland, GIDE has recently started to work also with guest schools from the USA and China.

The seven European design partner schools and the two guest institutions range from architecture to art & design schools:

- *University of Dundee, DJCAD* | Dundee, Scotland
- *Leeds College of Art* | Leeds, England
- *Faculty of Design, Associated member of University of Primorska* | Ljubliana, Slovenia
- *University of Applied Sciences and Arts of Southern Switzerland, SUPSI* | Lugano, Switzerland
- *University of Applied Science, Hochschule Magdeburg – Stendal* | Magdeburg, Germany
- *Thomas More University College* | Mechelen, Belgium
- *Politecnico di Milano, School of Design* | Milan, Italy
- *Jiangnan University, School of Design* | Wuxi, China
- *CVAD College of Visual Arts & Design, University of North Texas* | Denton, USA

1. From www.gidegroup.wordpress.com, About

1.1.3

WHY AND HOW GIDE CAME TRUE: HISTORY AND EDUCATIONAL GOALS

The starting point of GIDE story has to be found in the initial insight pursued by Graham Savage from Leeds College of Art and Nansi Van Geetsom from Thomas More University College Mechelen to extend ERASMUS to a wider range of participants. From this first seed, the concept grew and, in 2003, took shape in GIDE. From 2003 till nowadays, the number of partner and/or guest schools has constantly grown, as a tangible proof of the effective role of GIDE in the world of design education.

GIDE's main objectives are to promote the exchange of design ideas and best practice and to widen the intercultural experiences across the world. Internationalization plays a big role in the achievement of these goals by generating the awareness of multidisciplinary and intercultural experiences as well as working practices and competences. The main method used to share this

GIDE's main objectives are to promote the exchange of design ideas and best practice and to widen the intercultural experiences across the world



| Ph01

knowledge is the development of innovative transnational design projects that link social need, ethical concerns and design thinking. This projects are developed starting from a common theme, that is agreed by all the school together, and developed in parallel by each of them, during the first semester of the academic year. Each school decides autonomously the peculiar slant through which analyse the thematic, that will be presented to the other schools during GIDE's event at the end of the semester. In this moment all the institutions reunited will share their personal experience and best students' projects while launching the new thematic through an intensive workshop. As an educational tool, GIDE published every year a research book that illustrate the best exhibited projects and the personal schools' approaches fro the new thematic to develop.

1.1.4

THE FORMAT OF GIDE'S EVENT

The role of GIDE event in the development of the general program is essential: this is the moment in which learners, academics, researchers, local commerce and cultural organizations come together to explore social and ethical issues within a host city and a partner school. On this occasion, they investigate a common project theme and, through creative design thinking, they attempt to resolve and frame the given issue. Typically, GIDE operates on a February to February cycle with 230+ participants meeting during an intensive 'deep-dive' week including a led symposium, a multidisciplinary workshop and an international exhibition.

THE LED SYMPOSIUM

According to the project theme, speakers introduce a debate about the related topics. This starting part is followed by a short presentation of the best students' projects of the previous academic year. This explanation helps the participants in understanding the different schools' approaches to the mentioned common topic.



An intensive 'deep-dive' week including a led symposium, a multidisciplinary workshop and an international exhibition

An exhaustive explanation of the activities and goals of the coming workshop, that will take place in the following days, represents the closing moment of the led symposium.

THE WORKSHOP

It usually lasts 3 days and ends with a final performance organized by the host partner. During the workshop, academics and students, divided in multicultural groups, are asked to investigate a common project theme: while attempting to resolve and frame the issues linked to the host city, they are sharing creative experiences, cultures, design capabilities, skills, methods and approaches.

THE INTERNATIONAL EXHIBITION

It shows the students the projects developed during the previous academic year and related to the common theme. Six projects from each school (chosen by every school's team of professors) are displayed during this international exhibition. Alongside the evaluation of the "panel of experts", students and professors are asked to proclaim the best school projects of the year.

To summarize, in order to collect and give a meaning to GIDE's works, every year the consortium publishes a research output combining theoretical and didactic papers alongside a selection of students' works.

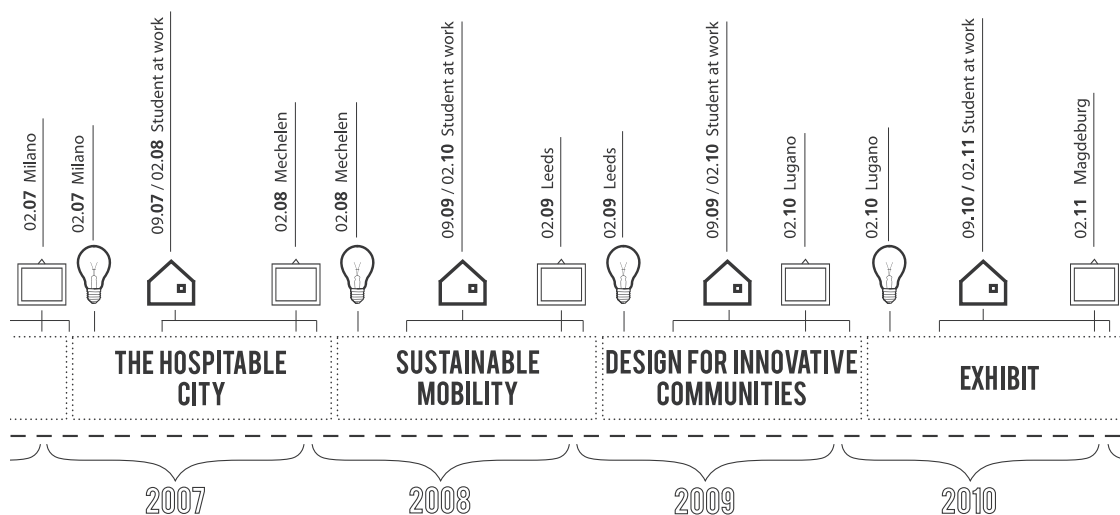
 **170**
students

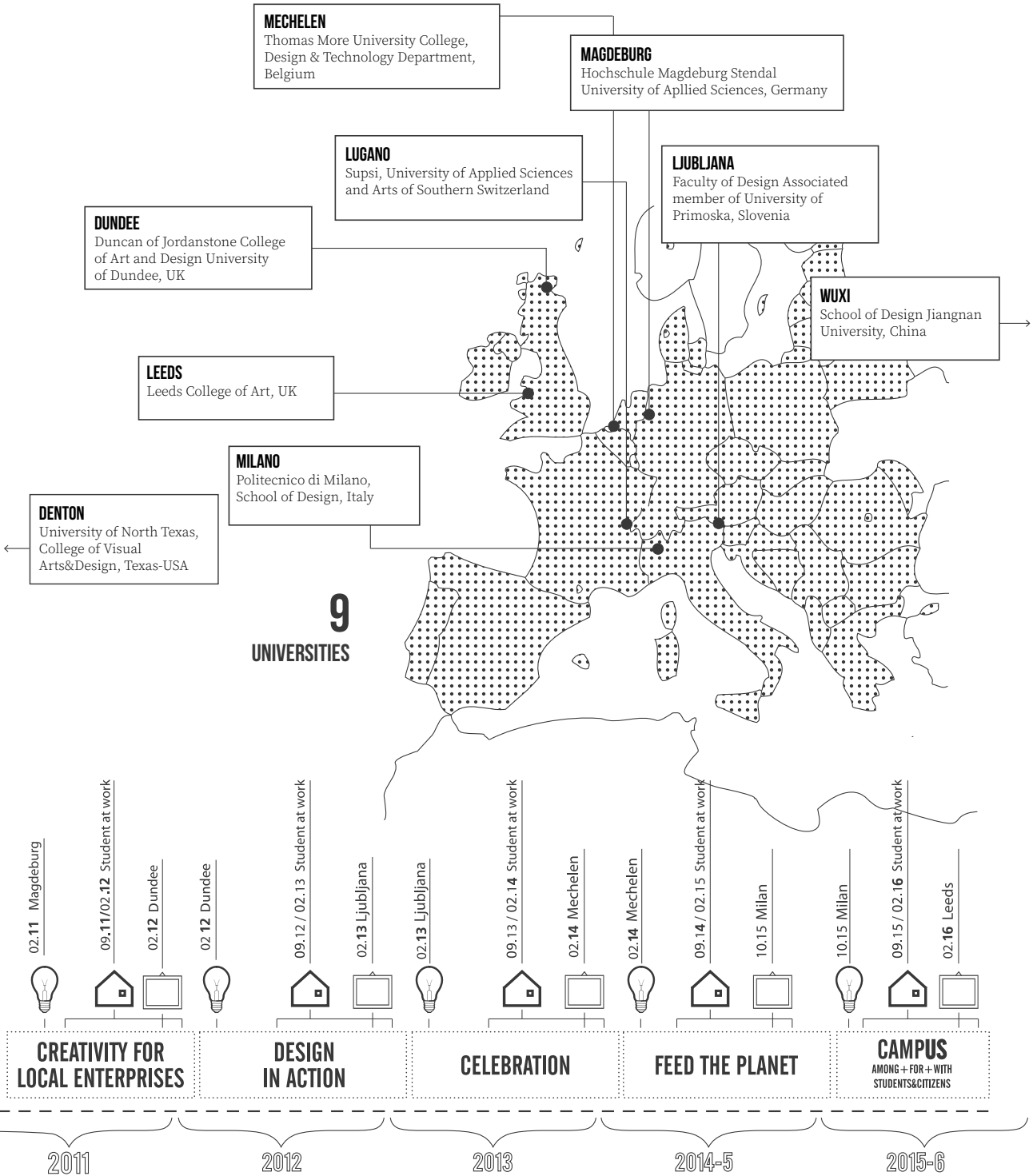
 **30**
teachers

 **5**
days
international workshop

 **1**
semester
school studio work

 **48**
projects
in exhibition

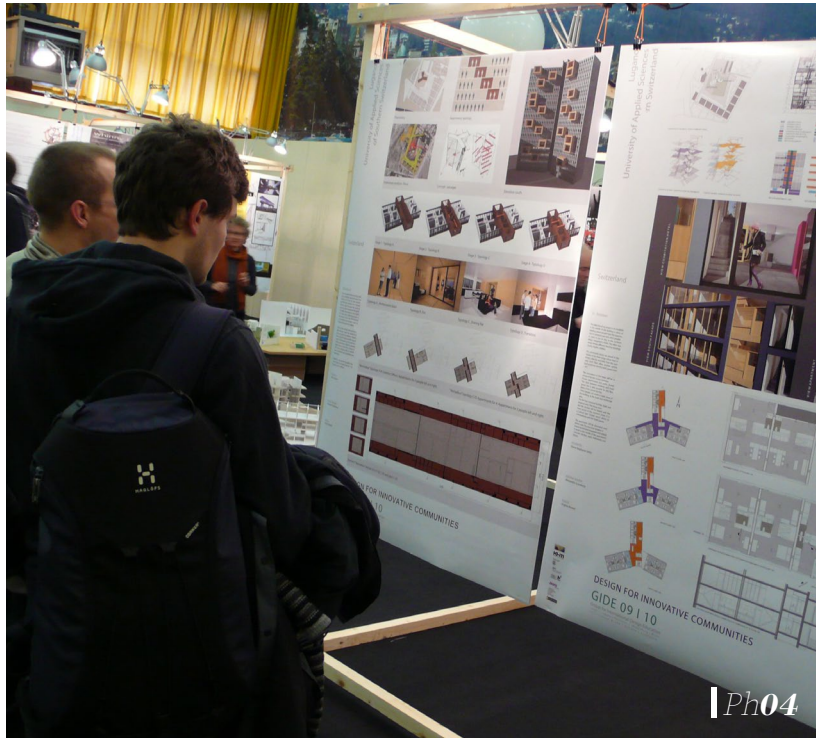






| Ph02

Ph02 | GIDE Mechelen workshop session Feb. 2014
Students following the advices of the group tutor



Ph03 | GIDE Mechelen led symposium lecturer's speech Feb. 2014,
© Haotian Luo

Ph04 | GIDE Lugano "Design for Innovative Communities" exhibition
Feb. 2010

1.2

CAMPUS - INCUBAZIONE E MESSA IN SCENA DI PRATICHE SOCIALI

In order to introduce GIDEmilano2015 it is necessary to say a few words about campUS – Incubazione e messa in scena di pratiche sociali, research project winner of Polisocial Award 2014.

Through a general overview of the undertaken initiatives, it will be visible how the key purposes behind campUS prepared the ground for the whole event GIDEmilano2015.

1.2.1

CAMPUS: THE ACTIVITIES AND THE PROMOTERS

CampUS is a project coordinated by *Davide Fassi and Francesca Piredda* from the *Design Department* together with the *Architecture and Urban Studies Department (DAStU)* and the *Management, Economics and Industrial Engineering Department (DIG)*.

The research group includes *Pierluigi Salvadeo (DAStU)* and *Tommaso Buganza (DIG)*. The results are diffused internationally by *DESIS (Design for Social Innovation and Sustainability)*, an international network that “promotes design for social innovation in higher education institutions with design discipline so as to generate useful design knowledge and to create meaningful social changes”².

CampUS has been financed by *Polisocial Award 2014*. Polisocial is the Academic social responsibility program launched in 2012 by Politecnico di Milano, in collaboration with Metid. The main purpose of this project is to connect university’s resources to global social changes through teaching models and research.

The Polisocial Award of Politecnico di Milano selects the best research projects for social innovation designed by professors and researchers of the university. The eight winning projects of the 2014 edition were: Space



2. From www.design-network.org, Art. 1: of the Statute of the Desis Network Association

Ph05 | campUS official logo

The main purpose of the project is to connect university's resources to global social changes through teaching models and research

Shepherd, Abitare difficile, campUS, Spark, Young and sustainable entrepreneurship in Egypt for a more inclusive society, Controllare l'epilessia nei Paesi in via di sviluppo, PolimiForKarakorum, MEP. The selected projects will be realised with € 500.000 raised through the 5x1000 campaign of Politecnico di Milano.

campUS is an action-research project of Politecnico di Milano, whose main purpose is to connect areas and resources of the campUS of the university with its surrounding district. This is made possible through the activation of the campUS' spaces as incubators of social practices where social actions with co-design and



| Ph06

Ph06 | Social activities in Coltivando - *Lorto conviviale al Politecnico di Milano*

participatory design methods are tested and prototyped. By operating on the campUS through fruition and integration models, it is possible to innovate the reputation and the efficiency of the university itself. The project aims at realising innovative services for two categories of disadvantaged users in District 9: the NEET (Not in Education, Employment or Training) and the Over75.

The first implementation of the project has taken place in Bovisa Durando campUS of Politecnico di Milano and in District 9 of the municipality where the university is located.

1.2.2 PREVIOUS AND ONGOING PROJECTS

campUS was born from the need to develop some previous activities (as Coltivando, Il Sabato della Bovisa, Plug Social TV, Immagina Milano etc.) that during the last three years have worked on the integration between competences and resources that concern Politecnico di Milano (a public university in a public area) and competences and needs of citizens.

campUS currently consists of four activities: community gardens, social TV, PAAI itinerant pavilion and the study of the projects' economics and sustainability, managed by a team of experts.

Starting from initiatives such as *“Coltivando - l'orto conviviale al Politecnico di Milano”*³, it has been possible to create a series of guidelines for the settlement of future community gardens inside District 9. These general rules include indications both for the hardware part of the project (DIY kit for containers, spacial layout of the elements, measurements etc.) and the software one (rules, operation, community involvement methodologies) in order to encourage



| Ph07

3. From www.coltivando.polimi.it, Il progetto



| Ph08

campUS currently consists of four activities: community gardens, social TV, PAAI itinerant pavilion and the study of the projects' economics and sustainability

initiatives supported by the municipality. The research took place in Bovisasca in via Cascina de' Prati and in the kindergarten Catone, located in Via Catone.

The initiative called "Social TV" ⁴ of campUS, in collaboration with local associations, aims at involving the citizens of District 9 in sharing their point of view about the neighbourhood while offering a deeper awareness of their expressive potential and their role in society. All the realisations are distributed through the multi-channel platform Social Plug TV.

CampUS also includes the creation of an "itinerant pavilion" called PAAI ⁵, a non-institutional space that can host different activities and involve several social groups. PAAI will be available to citizens so that they can perform exchange and involvement activities such as meetings, workshops, presentations, lectures, exhibitions, events, performances, neighbourhood festivals, music, fitness activities etc. The pavilion is designed as a versatile structure consisting of several simple components that

4. From www.progettocampus.polimi.it, social-tv

5. From www.progettocampus.polimi.it, paai

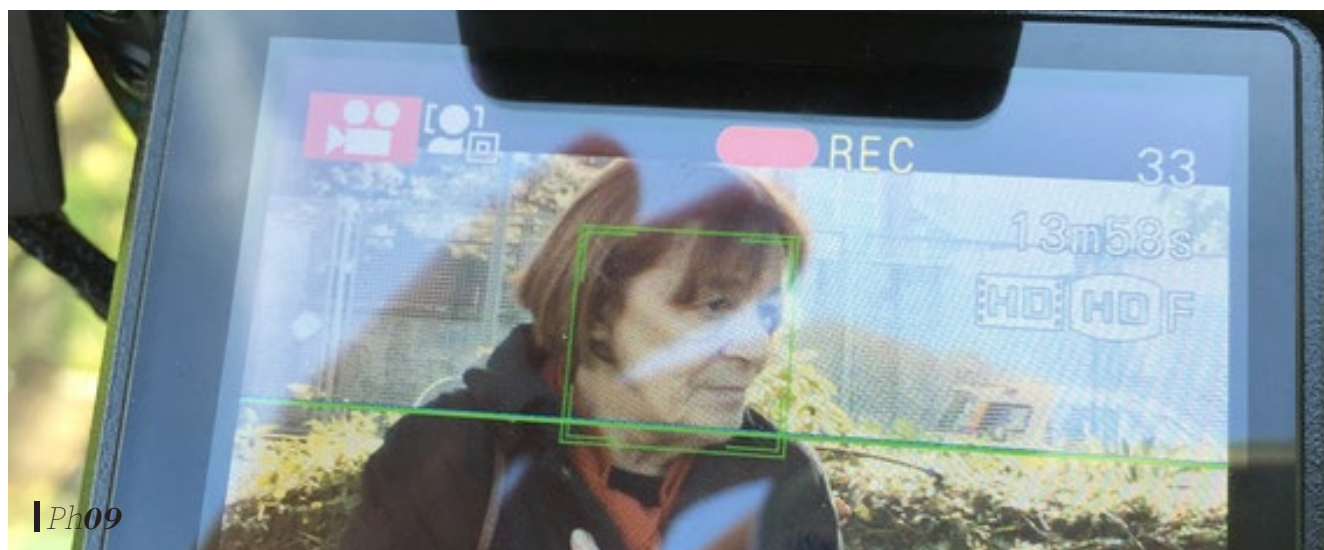
can be rearranged according to different circumstances and needs; moreover it is a “moving object” literally ready to be placed in different areas of District 9.

Finally, the work on economic sustainability ⁶ of the actions performed by campUS is focused on the analysis of various management models for non-profit organizations and on the individualization of the most appropriate existing business models.

Sharing the research with people and organizations involved in the initiatives of the Social TV, the community garden and the PAAI will lead to a debate about the most appropriate practices which are to follow in order to make these realities sustainable from an economical point of view and adaptable to different scales. The final result will be a general model that could be applied to different realities, with a focus on the experience of campUS.

As mentioned before, all the different departments from Politecnico di Milano are supporting these social innovations initiatives, strongly believing in their power.

The final result will be a general model that could be applied to different realities, with a focus on the experience of campUS



6. From www.progettocampus.polimi.it, sostenibilita-economica
Ph09 | A citizen of District 9 sharing her point of view about the neighbourhood during a interview for SOCIAL TV ,
© Imagis Lab



| Ph10

Ph08 | Students of Bovisa campUS having lunch at Coltivando,
© Imagis Lab

1.3

“FEED THE PLANET” TOPIC EXPLANATION

In the 2014/15 Academic Year, in line with “Expo 2015 – Feeding the Planet, Energy for Life” topic, the eight schools worked on the theme “Feed the planet”, developing new concepts for urban morphology and social/ food habits according to changes in the food industry, in the processes of production and sales, in the economic problems and in the sufficiency of the world’s resources.

1.3.1

“FEED THE PLANET” SCHOOLS’ APPROACHES

Food becomes an effective tool which can be used to think about current issues for which design becomes the protagonist able to reinvent places, processes and to identify new scenarios.

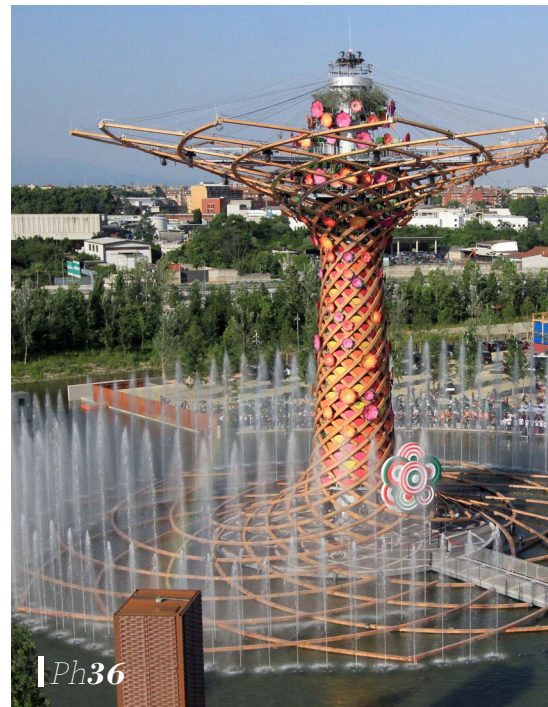
Each university has approached the topic in a different way, defining the guidelines with which students developed their projects.

UNIVERSITY OF DUNDEE

Students from *Duncan of Jordanstone College of Art & Design University of Dundee* (Dundee, Scotland), developed a response to the research theme of “Daily Diet”. Poor nutrition and bad dietary habits are a major issue affecting young people in the UK; therefore, the main purpose of this project was to “design a way to make healthy eating appealing to young people”. Students were able to reach the goal developing information spaces about origin and waste of food, food trucks and innovative methods of exchange.

LEEDS COLLEGE OF ART

At *Leeds College of Art* (Leeds, England) students were asked to respond to the notion of “Food and the City”, a starting point to research and inquiry into the role food plays in Leeds. The design solutions addressed



Food becomes an effective tool which can be used to think about current issues for which design becomes the protagonist able to reinvent places, processes and to identify new scenarios



issues including food waste, food poverty, nutrition, environmental labelling and animal welfare. The work was exhibited within Leeds College of Art under the deliberately provocative title “Eat Nothing”.

FACULTY OF DESIGN-LJUBLJANA

Faculty of Design, Ljubljana (Ljubljana, Slovenia) focused on a large-scaled project, the planning of a 16,000 m² sustainable village composed of eight temporary houses connected with the surrounding fields. The ecovillage is structured according to the principles of permaculture and biodiversity and it is located in Swamp Barje – a degraded urban context – the reason why the projects include the recovery of the area for a future public use.

SUPSI

University of Applied Sciences and Arts of Southern Switzerland (Lugano, Switzerland) aimed at redesigning the outdoor space of Teatro Ringhiera, located in the Parco Agricolo Sud of Milan. The students developed different solutions to make the place an “activator of cultural processes” where hosting public events, set-ups and activities held by acting companies.

MAGDEBURG-STENDAL UNIVERSITY OF APPLIED SCIENCES

A more food-related approach comes from *Magdeburg-Stendal University of Applied Sciences* (Magdeburg, Germany).

Students started from the global issue of food waste and identified reuse as an input for the development of future recycling processes. The selected projects analysed different sectors as agriculture, distribution, preparation of food and reuse of unused domestic spaces.

THOMAS MORE UNIVERSITY

Young designers from *Thomas More University College Mechelen* (Mechelen, Belgium) were asked to collaborate with local communities to investigate their needs and expectations. The students generated concepts through observation and brainstorming starting from the common topic of food growing and consumption. They developed a community garden, a transportable health unit for a refugee camp and a movable volume for education in schools.

POLITECNICO DI MILANO

Politecnico di Milano – School of Design (Milan, Italy) worked on the municipality of Codogno (province of Lodi). They developed some spatial solutions to answer the current needs of urban communities, supporting at the same time the tourist system of Codogno and improving life quality and hospitality of the territory.

JIANGNAN UNIVERSITY WUXI

Also the guest institute *School of Design - Jiangnan University Wuxi* (Wuxi, China) worked on the assigned topic exhibiting the selected projects aimed at redefining the format of relationship between people and agriculture, generating new meaning of it as part of our everyday life. Vanke Kunshan Farm, an eco-farm near to suburban homes, was the real context on which students based their works.

It is interesting to notice how the initial common topic has been developed reaching such a variety of original results and concepts for future scenarios. Each school selected from four to six projects to be exhibited and rated during GIDEmilano2015.



Ph37 | Vertical self irrigating cultivation and directional toward the sun, USA pavilion, © eeffelle



1.4

THE THEMATICS OF GIDEMILANO2015

In occasion of the international showcase of Expo 2015, GIDE chose Milan as hosting city for the 2015 edition. With “among+with+for students&citizens” as central thematic, GIDEmilano2015 wanted to inspect the renewed and dynamic relationship between city inhabitants and students in order to design innovative schemes to give strength to this new urban collaboration.

1.4.1

CAMPUS“AMONG+WITH+FOR STUDENTS&CITIZENS”: THE THEME OF GIDEMILANO2015

Events are always complex systems. The bigger they are, the higher is their complexity and the huger is their impact on the environment in which they are located. In fact, sometimes cities host big events that change their landscape. Happenings like the Olympic games or International Exhibitions trigger off a series of improvements from the urban, the architectural and, of course, from the design point of view.

EXPO Milano 2015 makes us understand this concept. During the last few years, Milan started a renewal process, which is still currently underway, that transformed both its skyline and, more importantly, its soul. Now you can sit in front of Darsena, where the water canals finish their running; you can take the train to the Expo site; you can walk in Piazza Gae Aulenti and observe the new skyscrapers; you can use car and bike sharing; you can spend your time visiting new museums and historical places...

EXPO fostered a urban regeneration throughout the whole town with the regeneration of some districts, involving public transport development, new spaces for culture and



Milan is above all property of its residents, who shape the city's attitude reflecting in it their personality. Citizens have the big power to shape and modify urban realities according to their habits and their attitude

tourism, and an increasing demand for hospitality facilities.

However, a city is also shaped by the everyday life of its inhabitants. People live in it, love, eat, study, work, have free time, run, buy, tackle, meet each other. The city becomes the scenery of citizens' daily gestures, of their little and great stories. Milan is above all property of its residents, who shape the city's attitude reflecting in it their personality. Via Montenapoleone, the Milanese high-fashion district, is so chic not only thanks to the luxury brands settled there, but also because it replicates the "fashionista" Milan inhabitants' soul who walk around there. Colonne di San Lorenzo square has been turned by young Milanese citizens in one of the most rated nightlife location: an historical area has now become a place where people can stay together, have a drink and enjoy a night out.

Citizens have the big power to shape and modify urban realities according to their habits and their attitude.



Ph11 | Milanese citizens while seeding the "Wheatfield" project, © Fondazione Riccardo Catella, Milan

Therefore, designing a meaningful place means to design a narrative environment that will tell users and transients a story.

University campuses are some of these places. Every day, thousands of students and teachers go to university and spend most of their day there. They could tell you lots of emotions and scenes happened in this place. They bring with them their own personality, their different cultures: many of them come from other countries or other regions. They are living in the neighborhood where the campuses were built. And the neighborhood opens to them, hosts and meets them, growing with them.

Based on the vision developed by the Politecnico di Milano's project "*campUS - Incubazione e messa in scena di pratiche sociali*", campUS "among+with+for



| Ph12

Ph12 | Citizens taking part in "Oltre il Confine" Polimi students project at Bovisasca convivial garden

campUS
“among+with+for
student&citizen” stands
for this connection among
the campUS and the
university area, the
students and the citizens



student&citizen” stands for this connection among the campUS and the university area, the students and the citizens. These two urban characters now can merge their know-how to build something new and innovative for the city.

This is already happening to Politecnico di Milano School of Design. Located in Bovisa district of Milan, with a strong industrial background which lets to the community landmarks, cultural heritage buildings, new development areas, the campUS is slowly becoming a place open to the city and the citizens.

Politecnico di Milano is already managing some projects that join students and citizens.

One of these projects is *Coltivando*, the convivial garden created in the Bovisa campUS by a group of researchers and students of the Design Department, with the collaboration of Bovisa local residents. *Coltivando* is a sharing knowledge place that connects students, professors and university staff to Milanese inhabitants. For the first time the neighborhood meets and creates something along with the university, entering and becoming part of it. In fact, *Coltivando* is a collective space where people have the opportunity to know each other, ask for advice and organize activities. Not only a space to grow vegetables but a place to cultivate knowledge, passions and friendships.

This merging attitude and the will to connect people to create new occasions and social innovations is also the driving force of GIDE. For this mutual attitude, the specific coordinators chose campUS “among+with+for student&citizen” as central topic of the GIDE Milanese edition.

The perfect place to analyze the new relationships between two central figures of the urban landscape, students and citizens, is the city of Expo, the protagonist of big changes. How they can improve each other sharing their knowledge and how they can create new places and ways to stay together, not only in the neighborhood but also in the entire city: this is the project scenario of GIDEmilano2015.

1.4.2

THE NEW SYNERGY BETWEEN UNIVERSITIES AND URBAN REALITIES

Nowadays, universities are opening their boundaries to citizens. Academic realities understood they can use their knowledge and instruments to activate and support social innovations movements that are more and more growing in modern urban realities. But what is even more important is that universities now has recognized the value of the citizens' know-how as a source of new inspirations and as knowledge generator.

For these reasons, new successful synergies are growing between universities and local inhabitants. The key point at the base of this social innovation process is that designing *with* people than *for* them is a better and more effective choice.

Politecnico di Milano School of Design believes in this and has chosen this collaborative approach to start and take part in different social responsibility projects. Its aim is to put in contact students, professors and school staff with neighborhood and city inhabitants in order to create something new and helpful not only to improve citizens' life, but also to join together two realities that until now seemed to be detached.

Polisocial and *DESIS NETWORK (Design for Social Innovation towards Sustainability)* are two realities related in different ways to Politecnico di Milano which both aim at social innovation.

Polisocial is the social responsibility program that marks a new way to build and apply knowledge and academic excellence combining social engagement with the two traditional pillars of academic activity: teaching and research. Polisocial aims at placing the university in close contact with the dynamics of change in society, extending the university's mission to social issues and needs that arise from the territory, on both a local and global level. The goal is to foster a responsible attitude and to develop skills, expertise and new values in future generations of professionals and citizens, increasingly more aware and prepared to handle ethical challenges.

Its aim is to put in contact students, professors and school staff with neighborhood and city inhabitants in order to create something new and helpful not only to improve citizens' life



| Ph13

Ph13 | POLISOCIAL official logo

Ph14 | Mapping San Siro official logo

| Ph14

This program follows different projects; one of the most aligned with campUS “among+with+for students&citizens” is the “*Teaching in the Field*” experimental program which promotes interaction between the University’s training activities and local communities in order to establish a link between teaching activities and intervention and experience in the field. Students and teachers, outside the classroom, come in very close contact with social actors, using their skills and capabilities to solve concrete problems.

“*Mapping San Siro*” is one of the activities carried on by “*Teaching in the Field*”. (case study pg. 43)



| Ph15

Ph15 | Citizens and students working together to set up the “Mapping Milano” headquarter

Design for Social Innovation towards Sustainability is a network of design labs, based in design schools and design-oriented universities, actively involved in promoting and supporting sustainable change. Design for social innovation can find in design schools a major driver for its application and diffusion. In fact, design schools (and, more in general, all design-oriented universities) can orient their didactic and research activities towards social innovation.

That is, they can become design laboratories where new visions are generated, new tools are defined and tested and where new projects are started and supported. If a worldwide movement towards sustainability calls for the best possible use of all existing resources, design schools, with all their potential in terms of students' enthusiasm and faculty experience, should be considered a very promising social resource: a potentially powerful promoter of sustainable change.

DESIS Network's main aim is to use design thinking and design knowledge to trigger, enable and scale-up social innovation, that is, among different objectives, to stimulate new initiatives by proposing visions and solutions as seeds to be developed in open, collaborative interactions with local communities and other involved actors.⁷

In 2013, Design Department *POLIMI DESIS Lab* created "*Il Sabato della Bovisa*", an on-going event format also sponsored by *Polisocial*, that took place in Bovisa campus, which opens its spaces to Bovisa neighborhood. (*case study pg 45*)

At Coltivando convivial garden, "*Il Sabato della Bovisa*" format, through an activity related to the topic *campUS*, took part in *100in1giorno Milano 2015*, the international festival of urban creativity, designed and conducted from the bottom up to create in public spaces 100 urban initiatives in one single day with the aim to inspire and invite citizens to come together in order to create these series of initiatives that may improve the quality of life in the territory they live in, a real festival dedicated to social innovation. With gardening learning activities, neighborhood digital stories projections and the award

**DESIS
NETWORK**
Design for
Social Innovation
and Sustainability

| Ph16

il Sabato
della Bovisa

al Politecnico di Milano

| Ph17


100in1giorno
Milano

| Ph18

Ph16 | DESIS network official logo

Ph17 | Il sabato della Bovisa official logo

Ph18 | 100 in 1 giorno Milano official logo

Co-design, cooperation,
researches on field
and shared-knowledge
are the keys for successful
social innovation
processes

ceremony for PAAI Itinerant Pavilion projects, at Coltivando during “Il Sabato della Bovisa” the #40 activity of 100in1giorno Milano took place.⁸

This festival involved and will involve different countries all over the world, proving that citizens’ engagement in social innovation is an international will and movement, and also foreign universities are taking part in this process, operating in almost the same way of Politecnico di Milano.

In fact, in the spring of 2009, *Harvard University* in the USA built up its *Harvard Community Garden* (case study pg.49) and also the *University of Windsor*, USA, has its *campUS Community Garden Project (CCGP)*. (case study pg.51)

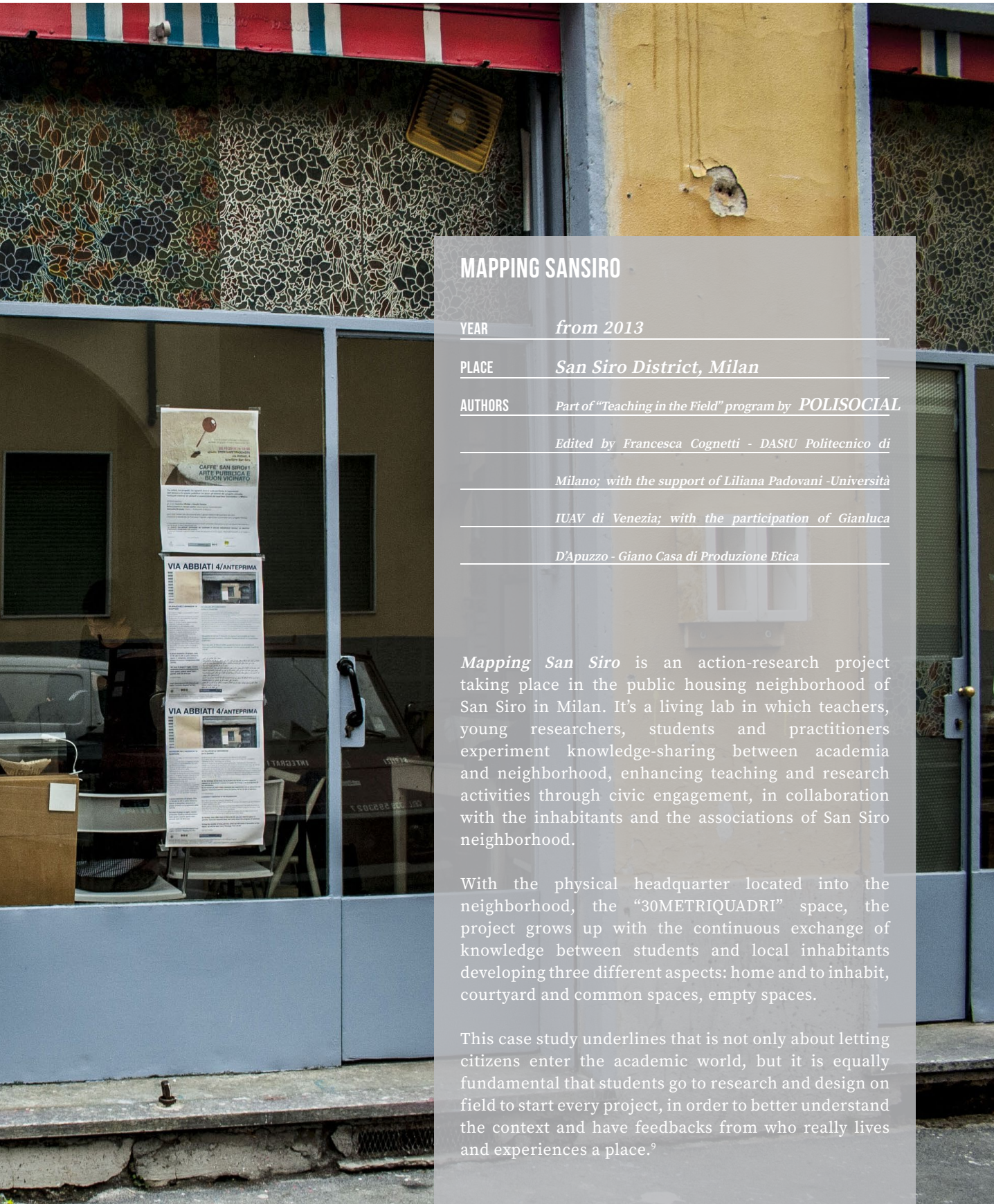
Co-design, cooperation, researches on field and shared-knowledge are the keys for successful social innovation processes that will improve citizens’, students’ and everyone’s else life in every domains.



7. From www.desis-network.org, About us

8. From www.100in1giorno.eu, Manifesto, Iniziative, # 40, Galleria Ph19 | “Un Mondo di Sensazioni”, one of the *100in1giorno Milano* urban activities, © Fotogramma





MAPPING SANSIRO

YEAR	<i>from 2013</i>
PLACE	<i>San Siro District, Milan</i>
AUTHORS	<i>Part of "Teaching in the Field" program by POLISOCIAL</i> <i>Edited by Francesca Cognetti - DASU Politecnico di Milano; with the support of Liliana Padovani -Università IUAV di Venezia; with the participation of Gianluca D'Apuzzo - Giano Casa di Produzione Etica</i>

Mapping San Siro is an action-research project taking place in the public housing neighborhood of San Siro in Milan. It's a living lab in which teachers, young researchers, students and practitioners experiment knowledge-sharing between academia and neighborhood, enhancing teaching and research activities through civic engagement, in collaboration with the inhabitants and the associations of San Siro neighborhood.

With the physical headquarter located into the neighborhood, the "30METRIQUADRI" space, the project grows up with the continuous exchange of knowledge between students and local inhabitants developing three different aspects: home and to inhabit, courtyard and common spaces, empty spaces.

This case study underlines that is not only about letting citizens enter the academic world, but it is equally fundamental that students go to research and design on field to start every project, in order to better understand the context and have feedbacks from who really lives and experiences a place.⁹

9. From www.mappingsansiro.polimi.it, Il progetto



| Ph21

Ph21 | 30METRIQUADRI: the headquarter of Mapping San Siro in the core of the urban district

in the previous page:

Ph20 | A student and a citizen collaborating in the set up of 30METRIQUADRI outdoor space



Ph22 | A meeting session at 30METRIQUADRI: how citizens and students can create social innovation

Ph23 | While students work on the space, citizens plan the first project to be started



Bo-legge
• libri • percorsi • storie

**Area
Lettura**



IL SABATO DELLA BOVISA

YEAR *2013*

PLACE *Bovisa District, Milan*

AUTHORS *Polimi DESIS Lab, POLISOCIAL*

The aim of this project is to recreate the bond between the neighborhood community and the internal members of the university through a series of initiatives that trigger knowledge exchange processes. In 2014, seven actions took place during the event, each of them in collaboration with one reality that operates in Bovisa/Dergano area.

- Bo-legge: book crossing corner at Politecnico di Milano in collaboration with Bovisa/Dergano library.
- Swapping : the second life of daily clothes in collaboration with Dergano/Bovisa parish.
- Pumpkins passage: the pumpkins tunnel in collaboration with Coltivando, the Politecnico di Milano convivial garden
- Micro sets for the neighbourhood web-series in collaboration with Imagislab
- Giardini extravaganti: micro set up through the district green life in collaboration with CAP20100 - ZUP Zup Urban Projectbotto
- Tuplay: road gams party in collaboration with de.de.p
- Abbattimpronta: the environmental footprint explained to children in collaboration with Chiara Frassi - CLEMT Design ¹⁰

10. From www.facebook.com/ilsabatodellabovisa, About



| Ph25

Ph25 | An ordinary saturday at Il sabato della Bovisa: citizens enjoys the various activities

in the previous page:

Ph24 | Bo-legge: one of the collaborative action of Il sabato della Bovisa at Politecnico di Milano



Ph26 | Citizens enjoying Swapping, another activity of Il sabato della Bovisa based on the second life of daily clothes

Ph27 | Children exploring Pumpkins passage, the pumpkins tunnel in collaboration with Coltivando



HARVARD COMMUNITY GARDEN

YEAR *since 2009*

PLACE *Cambridge (Massachusetts)*

AUTHORS *Harvard University*

In the spring of 2009, Harvard University in the USA built up its Harvard Community Garden and they continue to work year-round toward the main goal of engaging the community in the issues of urban farming and sustainable living practices. Starting from the fundamental need of spreading a conscious, healthy and sustainable way of consumption, through its community gardens Harvard University aims at:

- Educating members of Harvard community and the general public about food production, agriculture, sustainability and justice in the food system;
- Providing a community green space where classes, students, faculty, staff and public can engage with each other and with the garden space;
- Providing sustainably-grown products to the local community;
- Becoming a model for school gardens and university urban agriculture education.

They understood how powerful it is to join academic and citizens' know-how in order to kick off a more effective wisdom, in this case about food production and consumption.¹¹

11. From www.garden.harvard.edu, Our mission



| Ph29



| Ph30

Ph29 | First Annual Harvestfest at Harvard Community Garden in 2011; © Acacia Matheson

in the previous page:
Ph28 | A girl taking care of vegetables at Harvard Community Garden





| Ph31

Ph30 | The community garden set up during a morning brunch in 2015

Ph31 | An open air movie night at Harvard Community Garden in 2015



CAMPUS COMMUNITY GARDEN PROJECT

University of Windsor
thinking forward

CAMPUS COMMUNITY GARDEN PROJECT

Nurturing communities, through nurturing gardens

THE RATIONALE
The University of Windsor is a leader in providing a high quality education to its students. One of the ways in which the University is committed to its students is through its commitment to sustainability and environmental stewardship. The Campus Community Garden Project is a key component of this commitment.

WHAT IS PERMACULTURE?
Permaculture is a design system that combines the best of agriculture and ecology to create sustainable, self-maintaining ecosystems. It is a holistic approach to land use that focuses on the relationships between people, their communities, their natural surroundings and the built environment.

PERMACULTURE CHALLENGES
Permaculture challenges the traditional agricultural model by focusing on the relationships between people, their communities, their natural surroundings and the built environment.



PERMACULTURE DESIGN
Permaculture design is a process of creating sustainable, self-maintaining ecosystems. It involves observing the natural world and identifying the relationships between different elements. The goal is to create a system that is resilient, productive and sustainable.



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CAMPUS COMMUNITY GARDEN PROJECT (CCGP)

YEAR *since 2009*

PLACE *OPIRG House, Windsor, USA*

AUTHORS *University of Windsor*

The University of Windsor, USA, has its campus Community Garden Project (CCGP), a space for students, faculty, staff and community to engage in local, sustainable food production, education and community building.

The CCGP is committed to support a larger community by providing a space for everyone, from the beginner gardener to individuals with a wealth of gardening experience. In addition to this space, the CCGP provides local products to organizations that can distribute this healthy food to individuals that do not normally have access to this kind of resource.

Designed and maintained through the practice of permaculture design, the CCGP of University of Windsor wants to promote a better way to cultivate and eat, but also a more intense relationship between students and citizens.¹²

12. From www1.uwindsor.ca, Home



Ph33 | Winter garden set up made by students and citizens in 2014

in the previous page:

Ph32 | CampUS Community Garden Project at Windsor University in 2012



| Ph35

Ph34 | Wood structure to be place in the community garden at Windsor University

Ph35 | Designing the green area of the garden is a cooperative action

02

CONCEPT DEVELOPMENT

In this second chapter, after the context investigation, the attention has then been focused on the concept development, starting from the analysis and the comprehension of the various approaches adopted during this phase. The first to be investigated is the thematic approach. This chapter analyzes the way the theme “among+with+for students&citizens” has been perceived and interpreted by the team of organizers during GIDEmilano2015 event organization.

In the paragraphs related to the workshop approach, the attention has been centered on the workshop activity design and on its development: after a research focused on the study of this educative methodology, the activity strategy and the goals have been finally defined.

The last analyzed approach is the one related to the exhibition: the chapter aims at defining how the theme “Feed the Planet” has been perceived and then translated into a coherent set up and communication design.

A summary of the main innovations and improvements, that contributed to the enrichment and the valorization of the overall quality of GIDEmilano2015 event planning and organization, concludes the concept development phase.

2.1

CAMPUS “AMONG + WITH + FOR STUDENTS & CITIZENS” THEMATIC APPROACH

Every year Gide tackles a current thematic in the design and social innovation field. In 2014 the workshop participants dealt with the topic “Feed the Planet”, inspired by the Universal Exhibition central theme. This year it was time for campUS “among+with+for students&citizens” to be approached during the Milanese GIDE’s edition. The design team deeply analysed the thematic in order to propose to the participants a new way to look at it and they got to the definition of the “citizen-student” figure, one of the most dynamic character in the city.

2.1.1

PROJECT CONSTRAINS & PLUS FACTORS

Projecting GIDE events efficiently means following given instructions but also adding something new. Beyond the format, there is another core element that combines all editions: the number of people in a team, which for management reasons should be between 10 and 15. To engage participants and to allow them to discover the city, the planning of guided tour in the urban context is an added value to the event.

These tours are not just about sightseeing: not only do they have a crucial importance for the workshop who is going to follow, but they also express the cutting edge GIDE will of developing the event out of the campUS as well. GIDE has an international soul and its aim is putting together different cultural approaches in order to generate something innovative. This mixing attitude is fundamental, and it is one of the main reasons why in each GIDE edition should involve students in ad hoc city tours.

This is the way to open campus boundaries and to get stimuli from the project context: an international group



GIDE has an international soul and its aim is putting together different cultural approaches in order to generate something innovative.

of design schools that organize an international event must get off from the academic environment and spread its knowledge and theme around the city.

This vision has an even stronger value in this GIDE edition which deals with the topic “among + with + for students & citizens”.

Taking a tour around Milan is essential to understand and to approach this topic because it is only by studying these two characters in their real shared world, that is the urban landscape, that students will be able to design something effective about them and for them.

To better help students in taking inspiration during these visits, event project managers have to strategically plan each group tour studying and to choose the most inspiring location according to the theme focus on the general topic.

In addition to this more theoretical reason, there is another more concrete purpose in doing this. A workshop is an intensive design session that absorbs most of energies and time of a designer during the days in which it takes place.

By including in the event schedule some ad hoc designed small city visits, GIDE can give to participant students the certain possibility to have some time to enjoy the urban context with an inner prospective given by the know-how of the local tour planner. In fact, tours are designed in order to reflect the real soul of the hosting city, and not from a tourist's point of view.

The most important goal is to create the most complete experience possible for the visitors, not only looking at the workshop point of view, but firstly for their personal enrichment.



Ph38 | The Milanese city centre during the Universal Exhibition

2.1.2

THE CENTRAL THEMATIC IN-DEPTH APPROACH: THE CITIZEN-STUDENT

Considering the project basis, the central thematic and the group city tours, it started the in-depth approach definition process.

As stated before, the key characters of “among + with + for students & citizens” topic can be found in the title itself: students and citizens. However, also the context in which these two figures are inserted in is important: the urban landscape.

The city of Milan and the importance of let GIDE’s participants discover and visit it in an unconventional way was the starting point in defining the in-depth approach of GIDEmilano2015.

The design team responsible for the research and the definition of the specific slant of the central topic started approaching different solutions:

- **Milan landmarks:** GIDE’s visitors discover and enjoy those Milanese locations that are remarkable for their impactful shape and formal aspect.
- **Milan hidden treasures:** GIDE’s participants visit Milan in an unusual way, finding out hidden and precious urban places, which are not quoted in any tourists’ city guide but can be advised by Milan cutting edge inhabitants.
- **Sensorial Milanese tour:** divided according to the five senses, students and tutors taking part in GIDEmilano2015

While analysing these three first approaches, they turned out to be too focused on exploring the city more than showing the relationship between student and citizen in their daily context, so that it was impossible to apply a well-structured slant to the central topic.

For this reason, the event core thematic was re-analysed, considering all the elements involved in order to get peculiar details to design the perfect matched city. After



Students started to be properly seen first of all as individuals, then as citizens and finally as undergraduates

this second phase, the design team finally got a new slant for the central topic and so for the concept of the city tours, which resulted to be simpler and more immediate.

In fact, while thinking about the two main characters of the concept, it clearly came out that students obviously deal with citizens in their daily routine, while at the same time being urban figures.

They wake up in the morning and have breakfast, they probably take public transportation to get to the campus and at the end of the academic day they go training at the gym and finally go home to enjoy dinner with their family or their flatmates. Therefore, students started to be properly seen first of all as individuals, then as citizens and finally as undergraduates.



| Ph39

The figure of the citizen-student then became the focus of “among + with + for students & citizens” topic, the way to approach this huge design area and of course the starting point to plan the visits around Milan.

The Milanese urban landscape would have been showed and explained to GIDE participants through the eyes of a student that has a dynamic relation with the city and probably is one of its most cutting edge inhabitants.

The choice of the citizen-student figure seemed to be perfect to give an innovative slant to a theme already developed by other previous and ongoing projects, but it also represents a character in which the participant to any of the event can easily identify.

2.1.3

THE STUDENT'S DAILY ROUTINE: ITS 12 MORE RELEVANT MOMENTS AND THEIR RELATED ACTIVITIES

The citizen-student is the main character of GIDEmilano2015 and his/her way to experience and deal with urban reality and other citizens is the way to approach and design all the event contents, including the group city tours. Following these concept guidelines, participants to GIDE discover and enjoy Milan experiencing different steps belonging to a common path that represents the Milanese student's daily life.

Inserted in a dynamic context like a big and frenetic city like Milan actually is, citizens' regular days follow the rhythm of the urban environment. Even if all days are different from each other thanks to a complex mix of life accidents, it is always possible to identify a daily scheme that lies at the basis of a student's life.

This flexible scheme, analysed in its complexity and deriving beauty, allows to survive in the city chaos and, above all, in the confusion that characterises life.

Firstly as human beings, and secondly as urban inhabitants, students have a daily routine which is



Inserted in a dynamic context like a big and frenetic city like Milan actually is, citizens' regular days follow the rhythm of the urban environment



made up of different steps: some of them are similar to ordinary people's ones, others are peculiar of academic life. While analysing and choosing the rituals of a student's day, it was important to remember that each group would have had to be related to a moment and that the entire workshop would have had to represent the complete overview of students' daily routine.

At the end of the research and definition process, based both on personal experience and on context investigation, the twelve moments identified and proposed to GIDEmilano2015 participants turned out to be the following:

BREAKFAST

It is probably the most dramatic moment of the day; however, a strong coffee and a delicious brioche are a perfect way to start a new daily adventure. No matter if a student has it at home or in a bar, a good Italian breakfast is the power boost that everyone must have!

JOURNEY TO THE CAMPUS

On foot, by bike or by car, or using public transportation: there are different ways to reach the university, depending on where the student lives and how he/she likes to move around. This is the right moment to listen to some music, to chat with travel mates, to enjoy the landscape or simply to sleep for a few minutes more.

LESSONS

Listening, understanding, taking notes and discussing: a university lesson totally activates students' brains and allows them to discover new things and to keep on working. This is the right occasion to enrich their personal knowledge learning from the people around them.

LUNCH BREAK

After an intense morning, a rich lunch is mandatory. Some students love to eat homemade dishes and have lunch in peaceful green areas to have some relax, others prefer one of the warm little restaurants near the

campUS where it is possible to eat delicious specialities and feel like being at home.

STUDY TIME

Students dedicate a significant part of their day to study. Depending on their academic choice, they will have different way to face study time: some students spend their afternoon in the library reading, underling and summarizing books and lessons notes and others have to do on field activities or researches.

PASSION FOR SPORT

“Mens sana in corpore sano” said Giovenale in Ancient Rome. To stress out or to keep fit, students love to do sport, like jogging in the park or going to the gym. Another way to get close to sports students really like is watching a match at a stadium or on TV in a pub with their friends.

RELAX

Lying down in a green area, taking a walk in the city centre or going shopping: students need some spare time in order to relax and regenerate themselves. This is one of the most important steps in a day, in order to have a balanced and not totally stressful life.

HAPPY HOUR

The “aperitivo” is a typical Italian tradition that most cultures now include in their daily routine. Students are real expert in this field and the city is useful in this case, since Milan is the place to be to enjoy the perfect happy hour.

NIGHT REST


No matter if a student lives with at home the family or share a flat with other people: at the end of the day it is important to take some time to join convivial and sharing moments and have a good night sleep.

WEEKEND ESCAPE

After a busy study week, everyone needs to rest. Some students enjoy a weekend travelling around Italy or



Ph41 | Students can find a peaceful place in the city chaos in the most unconventional spaces



These ten phases were translated into twelve matched activities

Europe, some go back home to stay with their family and others love to discover and visit beautiful hidden places in the city.

After identifying these ten relevant moments, these had then been adapted to match with the daily life of a design student, as GIDE participants are, in order to introduce a character and a related itinerary that reflects their real everyday experience.

Actually, these ten phases were translated into twelve matched activities in order to fulfil one of the project constrains.

In the end, the twelve proposals had been interpreted with an innovative slant to seem more catchy and interesting:

- *‘Morning Milano, a typical Italian breakfast*
- *City Riders, a bike ride in the city*
- *Design Pills, the Italian design touch*
- *Schiscetta time, have a fast lunch experience*
- *Buon appetito, have a gourmet lunch experience*
- *The factory, cutting, screwing, building, making!*
- *Fan for fun, the temple of soccer*
- *Keep fit, a walk in the park*
- *Chill out, relax on the canal*
- *Aperitivo, the ritual of the Italian aperitivo*
- *Sweet Dreams, good night and sleep tight!*
- *Urban Escape, the countryside and the city*

2.1.4

12 MILANESE ICONIC PLACES LINKED TO THE STUDENT'S DAILY ROUTINE

Starting from the twelve relevant moments of a student's regular day and the perspective used to interpret them, the project team searched for twelve Milanese tradition places, and corresponding activities, to be matched with the moments.

The research was based on personal knowledge and informative material coming from books about Milan and its tradition. Its purpose was to identify twelve locations that symbolise the specific daily moment but also a peculiar place for a foreigner that comes to visit this urban reality and wants to know its traditions.

According to this research, these are the twelve selected locations paired with the corresponding moments.


BIANCOLATTE, 'Morning Milano

Biancolatte is a light Milanese concept that starts with ice-cream takeaway and ends with a fine dinner by candlelight. Everything here is designed, planned and chosen for pleasure: a cozy and authentic place, where everybody could be happy and feel like home. Biancolatte was established in 2007 by a very close-knit family and officially opened its doors on June the 5th, 2008, with Coffee and Ice Cream coffee. Later that year in September it opened the restaurant, called "La Latteria", the dairy shop. In order to welcome the growing clients demand, in 2010 Biancolatte doubled its size: a "takeaway shop" was added to let everyone takes home a piece of Biancolatte.

This location is one of the best place to have breakfast in Milan, so it was perfect for 'Morning Milano and GIDE participant assigned to this moment would enjoy here the traditional Italian breakfast.

ISOLA DISTRICT, City riders

Isola means 'island' in Italian. The Milanese neighbourhood that goes by the name of 'Isola' is exactly that, an urban island physically separated from the busy surrounds of Garibaldi, Corso Como and the gleaming Porta Nuova skyscrapers by the rail tracks coming from/to Garibaldi train station. For this reason, Isola has always been a neighbourhood with a strong local heart



The purpose was to identify twelve locations that symbolise the specific daily moment but also a peculiar place for a foreigner that comes to visit this urban reality and wants to know its traditions.

Isola District now represents something Milanese inhabitants are proud of and the most innovative quarter of the city

and a sense of community, a working class district where small shops and local restaurant still survive, albeit, nowadays, side by side with some of Milan's coolest hangouts. Nowadays Isola is no more unconnected with the rest of the city: the new Porta Nuova construction initiated in 2009 creates a link between these two urban realities, mainly represented by Piazza Gae Aulenti.

Isola District now represents something Milanese inhabitants are proud of and the most innovative quarter of the city, for this reason and also thanks to its cycle paths, it was perfect for an urban bike ride for the group "City riders".

CASCINA CUCCAGNA, Urban escape

Cascina Cuccagna is the most central farmhouse in the Milanese area and it's an important example of urban regeneration project that aims at the translation of the ancient seventeenth-century structure into a new space dedicated to cultural and social activities. Today is a much-loved meeting point, open to the public, where many activities and projects come to life related to the development of sustainable lifestyles, food issues, ethical production and consumption, reuse and recycling. An example is the Community Garden managed by the Gruppoverde: an open area for cultivation, experimentation and teaching where a group of volunteers share activities and practices in the field related to gardening.

"Urban escape" group had to feel to sensation to enjoy a weekend excursion staying in the city, like lots of Milan citizens are used to. Cascina Cuccagna represented perfectly this consideration and there group members could take part in farming activities.

TRIENNALE DI MILANO, Design pills

La Triennale di Milano is the main Italian event for the sectors of architecture, visual and decorative arts, design, fashion, audio and video production: for over 80 years it has been an important international dialogue between society, the arts and industry. In 1933 The Triennale di Milano comes to life as an independent legal entity in the new Palazzo dell'Arte by Giovanni Muzio.

It is a cultural production centre that organizes and produces exhibitions, meetings, film festivals and traveling exhibitions and in 2007, the first museum of Italian design opened here. It offers visitors the chance to discover the excellence of Italian design through unpublished views. Every year the Triennale Design Museum is renewed, turns, changing the topics covered and composition.

La Triennale di Milano is a reference point for all design students in Milan. It is a place where they can analyse the history and the new dimensions of design and take inspiration for their own projects. It's the perfect location to get real "Design Pills".

MERCATO METROPOLITANO, Schiscetta Time

An important event within the "EXPOincittà (EXPO in town)" program located in Porta Genova, in Navigli and Tortona district is the Mercato Metropolitan: a food market conceptualized and created as a real farmers market, set in an area of about 15.000 sqm located in the Navigli and Tortona District. It's a market under the stars with hundred of producers, great number of street food vendors and regional specialities. There is an open air amphitheatre where, during the day, seminars and symposiums about agricultural food sustainability take place and, in the evening, it hosts a cinema or a concert place or a theatre, according to the events calendar. Nowadays the street food trend is very popular also in Italy, but it isn't something unrelated to the Italian food tradition. In fact, lots of students but also business people love to prepare their lunch at home, the schischetta, the night before and they enjoy it outdoor with colleagues.

Therefore Mercato Metropolitan represents the perfect location to experience the "Schischetta time" mood.

EATALY, Buon Appetito

Eataly's first store was opened in Turin in 2007. Their goal is to introduce a new way of distributing high quality agricultural products, inspired by leitmotifs as such as sustainability, responsibility and sharing. Many first-class companies take part to Eataly Smeraldo,



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in the beautiful location of Palazzo Longoni, a 5000 square meters space on 4 floors where food and drinks rule. With 10.000 products sold and 19 dining venues, food becomes convivial and gains a leading role.” Since its first opening, Eataly, which name comes from the combination of EAT and ITALY, has been able to offer the best artisan products by creating a direct relation between producers and distributors, and focusing on sustainability, responsibility and sharing.

For these reasons, this Milanese reality is perfect to wish to “Buon Appetito”!

THE FAB LAB, The Factory

The FabLab Milan is connected to the international Fablab network, that is based on the concepts of sharing, learning and making. FabLab is a meeting place, where it is possible to train, implement and give life to projects. Digital fabrication technologies are amazing and they continue to be a chance to convert creativity forces and ideas into a same tangible point. Man and his imagination are Tehe FabLab focuses: 3d printers, milling cutters, plotters and other digital cameras are only a frame of this project, a return to humanism and the handcraft know-how. Design students daily deals with models, set ups creation and other handcrafting activities; they spend more time in the labs than in the libraries reading books.

The FabLab is “The Factory” to discover in the Milanese landscape.

SAN SIRO, Fan for Fun

It was Piero Pirelli, president of A.C. Milan, who imagined a modern stadium for his team, designed by architects Alberto Cugini and Ulisse Stacchini. San Siro district and its church, already reachable by tram, gave the name to the building, which was inaugurated in 1926, on September, the 19th with a derby match between A.C. Milan and Internazionale Milan, won by the latter. In 2009, the Times gave to San Siro the tile of “second best stadium of the world”, after a poll throughout different countries. This is one among the many reasons which make San Siro earns the nickname of “La Scala del Calcio”. San Siro is the Italian temple of football, the favourite

In 2009, the Times gave to San Siro the tile of “second best stadium of the world”, after a poll throughout different countries. This is one among the many reasons which make San Siro earns the name of “La Scala del Calcio”

sport of Milan inhabitants. In order to experience the Milanese fan attitude this stadium is the place to be and with its structure, the different spaces and the museum, let people discover how to be “Fan for fun”.

PARCO SEMPIONE, Keep fit

Located just in the city centre, Parco Sempione is Milan's very own version of Central Park. There is so much to see and to do that it is easy to spend a full day there. Jogging, cycling, doing yoga and more, this is what it's possible to do in this green area. There are also added values in doing sport here: the famous and fantastic pieces of history, art and architecture place inside this park. Triennale di Milano, Castello Sforzesco, Branca Tower and Arco della Pace: these are only some of the precious monuments that can go with sports addicted who choose this perfect location to go in with their passions.

Parco Sempione that perfectly combines culture and sport, the perfect combination for a design student who knows how is important to “Keep fit” both body and mind.

DARSENA, Chill out

The redevelopment of the City's harbor, La Darsena, is one of the Expo Milano 2015 projects to leave a legacy to Milan and Lombardy. Its reconstruction gives back to the City its harbor and most of all an historical and symbolic site of Milan. The project, developed by architects Edoardo Guazzoni, Paolo Rizzatto, Sandro Rossi and Studio Bodin&Associés consists in the restyling of the ancient port and the redefinition of adjacent spaces, renovating the banks of the Darsena, facing the Milanese canals system called Navigli with new pedestrian areas and a new waterfront for tourist boat trips, and the redevelopment of Piazza XXIV Maggio, almost completely pedestrianized and planted with green areas. Today it is one of the preferred hotspot for Milanese citizens and the perfect place to “Chill out” in the city!

CAMPARINO, Aperitivo

The Camparino, historically known as the bar of the Campari brand and located in Vittorio Emanuele II

La Darsena, is one of the Expo Milano 2015 projects to leave a legacy to Milan and Lombardy

In Italy the philosophy of the hostel, a symbol of low-budget travellers and backpackers, is still struggling to emerge, but Ostello Bello is a nice surprise for citizens and tourist

Gallery in the city centre, is one of the symbols commonly associated with Milan. It was the place that gave birth to the tradition of the aperitif; the brand then successfully playing on this concept and diffusing its popularity both nationally and internationally. Today where visitors can experience here a true Campari “full immersion”, with an eye on the future but a hand firmly on the wheel that once navigated over its origins on the way to making the brand a household name. It is a reality that welcomes new trends and rituals with a strong cosmopolitan influence. The type of experience that is as familiar to the brand as it is to Campari’s birthplace.

Camparino represents the most iconic location where to enjoy the real Italian “Aperitivo”!

OSTELLO BELLO, Sweet dreams

In Italy the philosophy of the hostel, a symbol of low-budget travellers and backpackers, is still struggling to emerge, but Ostello Bello is a nice surprise for citizens and tourist: here English is spoken more than Italian, the terrific view of the Duomo gives magic the place and the international atmosphere and the vintage furniture complete the picture of an unthinkable and peculiar corner of Milan. Ostello Bello offers over 60 beds and other many services correlated. For examples: a Mediterranean breakfast available at any time, WI-FI, a bar-restaurant with typical Italian cuisine and ‘grandma’s kitchen’ for guests with garden and aromas, but also terraces with hammocks and barbecue. The integration with the city is well developed.

With its public restaurant, the library and the room for book presentations, events and music this place is really in touch with Milan and it’s the best place to experience how it is living together with other people and to enjoy “Sweet dreams”.

These twelve locations wanted both to reflect the daily life of a Milanese student and to allow GIDE participants discovering precious place of the city and not only the ones usually visited by tourists. The goals of the design team were to create coherent guided tours in the city that would left a Milanese heritage.



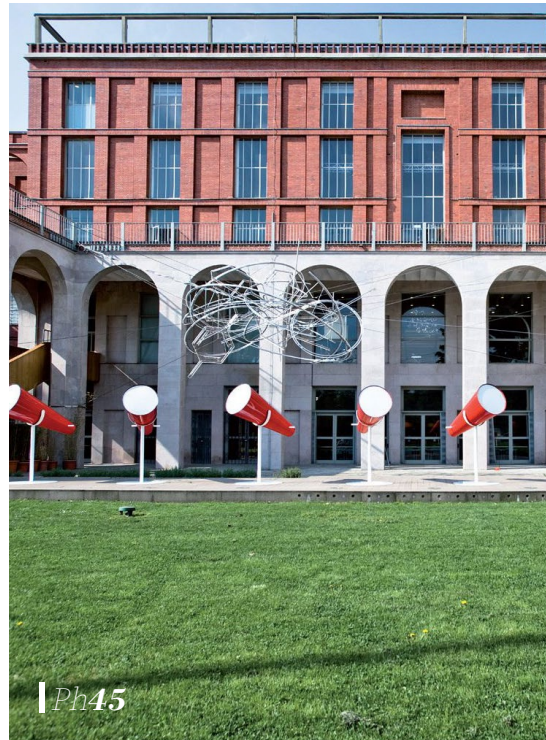
| Ph42



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| Ph43



| Ph45

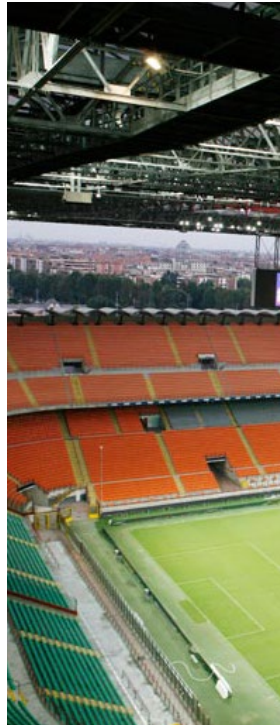
- Ph42 | Biancolatte, *Morning Milano*
- Ph43 | Isola District, *City Riders*
- Ph44 | Cascina Cuccagna, *Urban Escape*
- Ph45 | La Triennale di Milano, *Design Pills*



Ph46 | Mercato Metropolitano, Schiscetta time
Ph47 | Eataly, Buon Appetito



| Ph48



| Ph49



Ph48 | The Fablab, *The Factory*
Ph49 | Parco Sempione, *Keep Fit*



Ph50 | San Siro, Fan for Fun
Ph51 | Darsena, Chill Out
Ph52 | Camparino, Aperitivo
Ph53 | Ostello Bello, Sweet Dream

2.2

WORKSHOP APPROACH

Once the approach to the theme was defined, the following step was about understanding how to organize and design the workshop activities and goals to create a coherent and interesting proposal. This process took a while, because it implied a huge research about the tools, materials and related info that belongs to the workshop as an educational methodology. Understanding the right ingredients for a successful activity was not easy, and the lack of academic papers related to this topic made the job even harder.

2.2.1

WORKSHOP GOALS: TANGIBLE AND INTANGIBLE OUTPUTS

The workshop activities and outputs design and development started from taking in consideration and integrating the initial constraints and the citizen-student concept definition on one side, and the past experiences of GIDE events, on the other.

Speaking about GIDEmilano2015 experience, according to the preconditions explained in the previous chapter, what students – divided into 12 groups – were asked was to work on 12 stories related to 12 moments of a student's regular day of a in Milan.

Having in mind that each moment was connected to a significant Milanese place, the guided tour organized in every location could be considered as the projects' starting point and as an inspirational activity.

Starting from these assumptions, the next step was to practically understand what the final result could consist in: the basis and the process were already clear but the output and the supports to reach it were still to be found.

For this reason, the first move was to analyze the previous GIDE workshop experiences in order to get



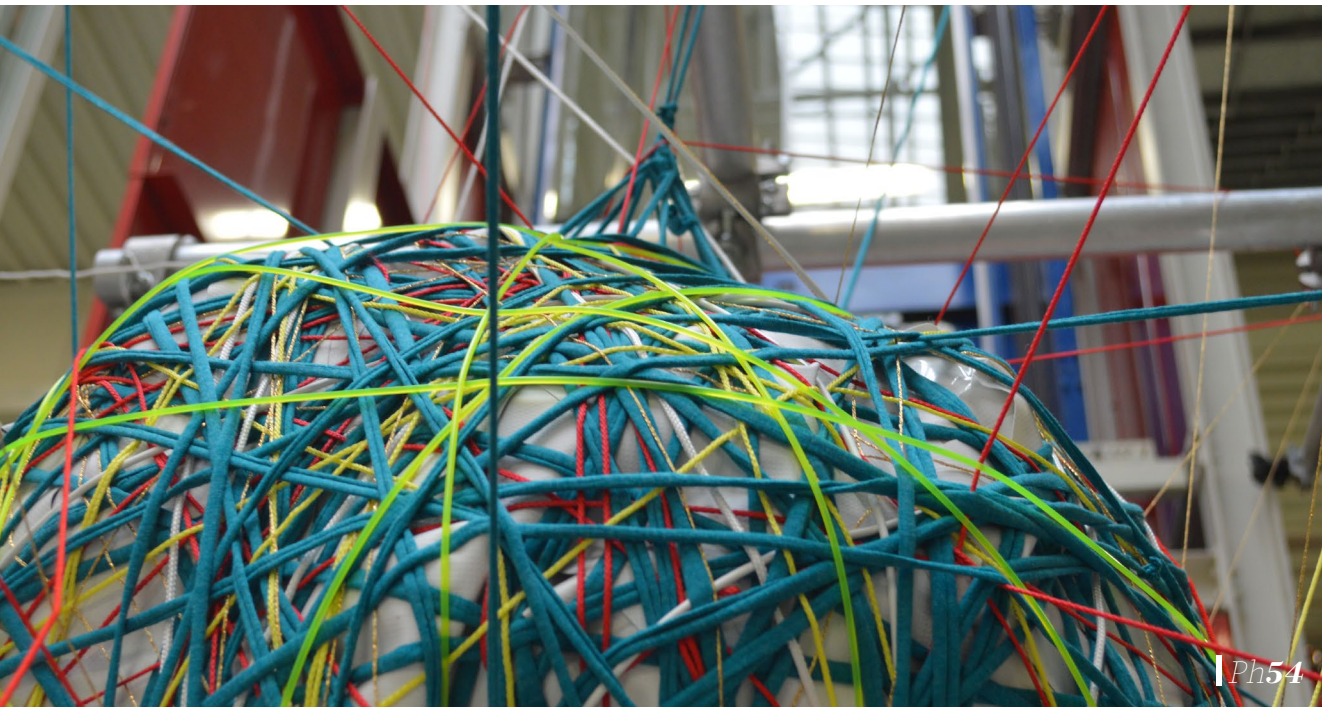
The success of the workshop activities is mainly defined by the goals you want to reach

insights and suggestions for GIDEmilano2015. The success of the workshop activities is mainly defined by the goals expected: by analyzing the previous cases it was possible to make some considerations about the feasible elements that made the activity successful and to take inspirations from them, while excluding the failing ones.

The identification of weak components was as much important as the collection of the positive ones: it is a true saying that mistakes are fundamental in order to grow and improve and also in this case they were a crucial resource in the goals definition since they were useful to identify whether something was recommendable or.

This phase was really significant for the development of GIDEmilano2015 experience because it gave a great help in the implementation and innovation of the workshop concept and definition.

In the past analyzed experiences, two workshop



| Ph54

Ph54 | Focus view on one group tangible output, the set up of the micro-set

approaches were mainly used, and they brought to two different outputs. In some cases students were asked to work on the topic and to present, as final output, a presentation accompanied by some slides which could explain all the project process: from the research phase to the ideas sketching and the concept definition, as a sort of “academic presentation” of the work, a digital narrative memory of what has been designed.

On the other side, students mainly focused on the creation of a mock up, accompanied with a few explanation boards as general theoretical framework. In this case the opposite approach pushed students to the physical execution of the project, not giving space to the narrative aspect of this multidisciplinary and complex experience.

After analyzing and understanding strengths and weaknesses of these methodological approaches, it was clear how to identify and highlight GIDemilano2015 opportunities in order to improve and implement the workshop final result by adding innovative, fresh and



Ph55

Ph55 | Students choosing the perfect components among the shared material

The ways students could tell these stories were two, represented by two different final outputs: the tangible and the intangible one

imaginative propositions. For this reason, a transversal “storytelling approach” was chosen as leading element of GIDEmilano2015: a tangible and intangible narrative perspective that would have gone side by side with the overall idea of opening the campus to the city: a coherent way to tell the story of a “journey” inside the “among+with+for students&citizens” theme.

At this point, after having clear the general approach, it was spontaneous for the planning team to put itself in the shoes of the potential participants in order to be more conscious of the process and the development of the experience and to prove the final output feasibility. This identification was useful to understand the logical steps that are behind a learning workshop activity and to define the guidelines of GIDEmilano2015 output proposal.

Finally, this process successfully ended with the workshop’s goal definition. The team decided they would have asked students to design 12 narratives that merged the university campus reality and the whole city: a collection of daily gestures, know-how, rhythms and places that aimed at symbolizing an ideal connection among students and citizens, where these elements could feed each others and grow together.

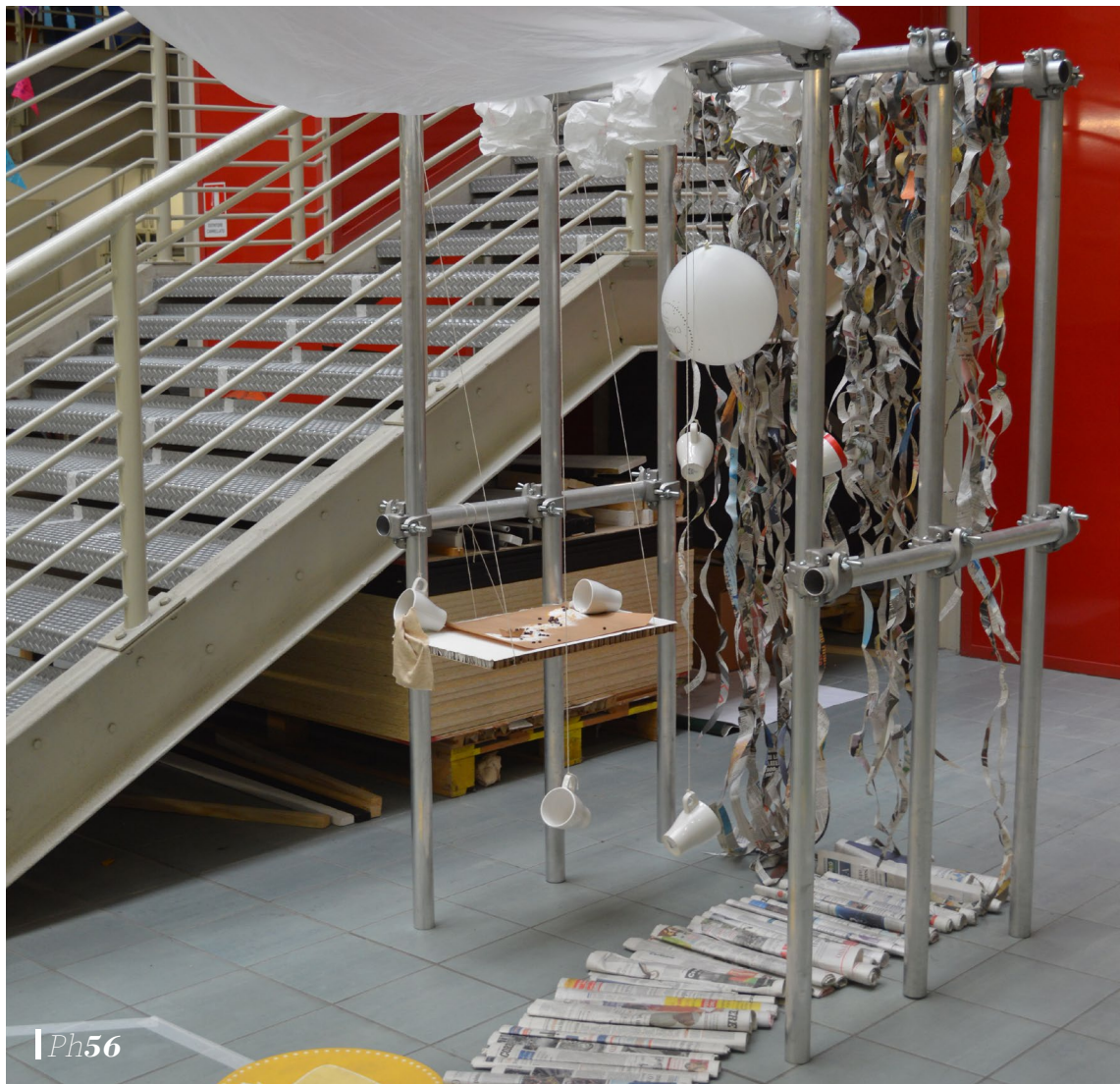
The ways students could tell these stories were two, represented by two different final outputs: tangible and intangible. On one side a temporary setting, the micro set, as the physical representation of students’ ideas; on the other side a digital story that, thanks to its nature, was able to go beyond the campus boundaries and the city itself. The two aspects of the same story were basically linked by the QRcode stuck on the settling: the tangible micro set could be continued and animated by the sketched characters of the digital story.



2.2.2

THE TANGIBLE OUTPUT: THE MICRO SETS

The tangible final output asked to students and tutors consisted in the creation of a micro set, representing and redesigning the visited place and the activities done during the guided city tour around Milan. Since every group was linked to one of the relevant moments of the



| Ph56

Ph56 | Micro-set structure already set-up by a group



The tangible final output consisted in the creation of a micro set, representing and redesigning the visited place

student's life, each micro set represented a different situation related to a peculiar activity and context.

The basic element which every group started to work on was a three-dimensional structure: the same starting point was used to develop the different stories related to the 12 moments and so to the 12 specific locations. The concept and the design of this structure took an important role in the overall workshop organization. Starting from the building materials, to dimensional and volume issues, the process to get to its final shape was long. A peculiar element to take into consideration was the fact that both students and actors would have played a big role in it, shaping and activating it. In fact, during the micro set conceptualization, students were asked to design a set up that was easy to be used also by external people: an interactive aspect intrinsically thought. This issue was not just concerning students' projects, but it began long time before: the shape itself would have had to be inclined to host both students and actors operations, participation and actions.

Starting from this volume, students and tutors had to develop their personal micro set by using two different kinds of materials: generic and group-focused. The generic ones were the "shared materials", in common with the other groups, mainly recycled from other previous projects realized by students from Politecnico. For this reason the main materials were, for example, cardboards, fabrics, wood, plastic, tubes, chords, tape. The group-focused ones were specific for each group and they were hidden in a "mystery box" in order to give students a surprise effect. This mystery box was opened during the second day and it contained iconic objects of student's daily life linked to the group.

The main innovation introduced into this workshop came at the end of the process, that is the final performance. Differently from the other GIDE events, in this edition students were not asked to make a final presentation of their projects. GIDEmilano2015 wanted to try a different approach: the "activation" of micro sets by a selected acting company improvising on the setting ups which embodied a story giving life to the space.



| Ph57

2.2.3

THE INTANGIBLE OUTPUT: THE DIGITAL STORIES

The second output proposed was related to the creation of a digital interactive story. Starting from the collection of physical and digital materials in the visited place and during the performed activities, students created some characters and digital stories that were published online on GIDE website and on social networks.



| Ph58

Ph58 | Digital Stories group in action during the workshop

Starting from the collection of physical and digital materials from the visited place and activities done, students created few characters and digital stories

This activity was carried on by Imagis Lab design and research team: Francesca Piredda, Simona Venditti, Mariana Ciancia and Elisa Bertolotti were the promoters of this innovative project that aimed at merging the time-limited nature of the event with a digital component, that makes the experience lasting in time and reaching a wider audience.

The creative process of the digital stories was based on three phases:

- 1) collecting fragments
- 2) crafting stories
- 3) re-framing fragments

In the first “on field” phase, students collected physical and digital material during exploration activities: using their own personal mobile device (i.e. smartphone, tablet), the students gathered “fragments” such as photos, videos, audio recordings, short interviews or personal notes in the form of texts, as well as small physical objects or postcards, which could be considered as hints for possible stories.

Fragments were intended as traces left from people living there or passing by, as well as moments captured during the exploration phase.

The following “desk” phases took place in the university, where students analyzed, re-elaborated and sketched their first ideas.

For these activities Imagis Lab tutors provided some tools for the creation of characters and stories from the collected material, as simple guidelines to address students’ creativity.

As expected, the outputs of this activity were 12 interesting and innovative digital stories, which embedded short narratives coming from the exploration experiences. The aim of this project was first of all to support and add value to the workshop: it helped students to better know and define the users/ targets of their projects. Moreover, from a methodological and educational point of view, it pushed students to explore the potentialities of storytelling for design and media design.



| Ph59

Ph59 | The QR code allows to visualize the digital stories

2.3

EXHIBITION APPROACH

The following chapter introduces the personal interpretation – embraced by GIDEmilano2015 – to the “Expo 2015 – Feeding the Planet, Energy for Life” general theme and the definition of the exhibition’s site. This topic is integrated with an excursus about the former industrial realities of Milan that recently have been repurposed to new and creative functionalities. The text is enriched by a series of case studies and a focus on the ex Ansaldo space, official location of the exhibition and former industrial complex with an important historical background.

2.3.1

“FEED THE PLANET” TOPIC INTERPRETATION AND SITE IDENTIFICATION

As mentioned in chapter 1.3, GIDEmilano2015 follows the “CampUS – among+for+with students&citizens” theme, a title that communicates the desire to open up the university campus to the neighborhood and to the urban spaces. The entire event has been thought following this topic, deciding to move some activities outside the campus, into the city. This aim has been pursued not only during the activities dedicated to the workshop, but also in the concept of the exhibition that shows the students’ projects developed during the previous academic year.

The international exhibition, focused on the topic “Expo 2015 – Feeding the Planet, Energy for Life”, has been located in via Bergognone 34, at the Ex Ansaldo Design Center, in Tortona district.

The selection of the location has been strategic: in fact, by choosing this area, students had the opportunity to exhibit their projects in one of the most popular spaces for the design field, while visiting a key Milanese location. Tortona is one of the most dynamic areas of this city: it totally changes its look during Milano Design Week and



Students had the opportunity to exhibit their projects in one of the most popular spaces for the design field, while visiting a key Milanese location: Tortona

the Fashion Week, becoming one of the main cores of these events. Tortona is also a scenario of ex industrial spaces, laboratories and manufacturing realities. A huge requalification process has been realized on the entire territory. Fuorisalone involves the entire area with 30,000 square meters of dedicated exhibitions and attracts an average of 130,000 visitors from all over the world. This annual event has deeply contributed to the transformation of the area. These redeveloped spaces are selected for their aesthetic potential and their adaptability to different exhibition requirements. They are chosen as locations for several temporary current activities; for instance, an event hosted in a former laboratory or a showroom located in a warehouse. This distinctive trait perfectly fits with the concept of sustainability behind the “Feed the Planet” topic. The eight partner schools presented a general banner about the university and from four to six selected projects to be exhibited during GIDEmilano2015.

The first approach to the exhibition’s conception started from a personal interpretation of the “Feed the Planet – Energy for life” general topic.

Looking at the forty-five students’ projects, it was immediately visible how the topic could be approached in several different ways. Some of the institutes worked directly on the topic related to food touching upon nutrition, food waste and transportation, while others focused more on the development of spacial solutions to answer the need of urban communities or to give a new functionality to unused buildings.

The approach towards this topic has been focused on the image of agriculture and the related cultivation activities.

Cultivation as a term contains 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.

Following this concept, the general layout and the physical set-up of the exhibition have been designed, and their aim was to reflect and communicate the growth of forty-five innovative projects for future scenarios.



From a technical point of view, the project solution had also to answer a series of 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 in order to be displayed for another week. 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.

2.3.2

REPURPOSING FORMER INDUSTRIAL BUILDINGS AS INNOVATIVE PLACES IN MILAN

Tortona district is certainly an example of huge architectural and territorial requalification process, but this phenomenon is visible also in other areas of Milan and started since the 1960s when people began to take position against the demolition of some industrial buildings in order to save their historical, cultural and artistic value.

The process continued passing from the safeguard of the industrial realities to their reconversion and reuse. This process changed the areas not only from a physical point of view but also from a social perspective and without any previous development planning. Most of these buildings like workshops, warehouses or stations were transformed into cultural centers, exhibition areas, ateliers and multi-use buildings able to offer jobs and to spread enterprise dynamics as the traditional large industries.

Moreover, as affirmed by Heike Oevermann, a researcher in urban and heritage studies, and Harald A. Mieg, a professor and researcher in sustainable urban development, “such projects can derive an authentic identity.

This identity is enhanced via bottom-up transformations of historical industrial district than by top-down redevelopment master plans of former industrial areas.”¹

The safeguard of the industrial realities and their reconversion and reuse changed the areas not only from a physical point of view but also from a social perspective and without any previous development planning.

1. Harald A. Mieg, Heike Oevermann, 'Industrial Heritage Sites in Transformation: Clash of Discourses', 2014

Milan Design Week is a perfect example of this reflection, since it took shape from initiatives of neighborhood associations that started to organize events of public interest.

Bicocca, Bovisa, Mecenate, Porta Genova, Farini, Zara, Lambrate-Ventura and Maciachini: all these are areas which have been touched by this phenomenon. The following case studies will give an overview of the topic.

UNIVERSITY OF MILANO - BICOCCA

The university is located in the north Milanese suburbs. Its project was the first renewal plan in Milan (1986): the area was in fact occupied by the former Pirelli tire factory until the late 1980s, when it was redesigned by architect Vittorio Gregotti into an urban complex.

The project was an adaptive re-use of the built heritage for the state university and the private Pirelli headquarters together with new buildings mainly for residential use.

HANGARBICOCCA FOUNDATION

The space, entirely funded and managed by Pirelli, was founded in Milan in 2004. It is the outcome of a process that led to the conversion of the Breda factory industrial plant into a venue for art and contemporary culture. In April 2012 Pirelli invested in the improvement of this space in order to create a center for international contemporary art, open to the city, to the territory and to all types of public: every year about 280,000 Italian and foreigners visit the exhibitions and attend courses and activities.

HangarBicocca currently presents solo exhibitions by leading international artists well-known in areas of research and experimentation, focusing particularly on site-specific projects that establish a relation with the unique characteristics of the space.

POLITECNICO DI MILANO - BOVISA CAMPUS

Bovisa Campus arises on the site of the former gasometer of Bovisa, an industrial area in the outskirts of Milan. Bovisa has undergone a thorough transformation since the 1950s, when most factories were dismantled to be moved farther from the expanding city center.

After a period of decay, the district started to be transformed into a residential suburb.

This process of renewal continues up to this day thanks also to the presence and the initiatives of Politecnico di Milano.

The university campus has been expanded as the result of an international competition, which was announced in 1998 by Politecnico di Milano in collaboration with the Municipality.

FABBRICA DEL VAPORE

Among the most popular places to be mentioned there is Fabbrica del Vapore, ex Carminati & Toselli factory. It is located in Garibaldi area, between Chinatown and the Monumental Cemetery.

The city government has set itself the objective of creating a youth center in an abandoned industrial area where young people can test their ideas and abilities in direct contact with business operators and experts from the various categories of cultural production.

This versatile cultural center was launched in 2002, focusing on the work of young artists and experimentation with new idioms, know-how and technology.

MUDEC MUSEUM OF INTERNATIONAL CULTURE

The general tendency to transform industrial buildings into cultural spaces continues until this day, and the Mudec Museum of International Culture is an example. The Mudec concept originates fifteen years ago, when a project by David Chipperfield won an international architectural competition organized by the Municipality of Milan.

The museum is located in Tortona area, once housing the Ansaldo manufacturing complex and currently a meeting place for cultures and communities.

THE PRADA FOUNDATION

The Prada Foundation is present in Venice from 2011 in the official site at Ca' Corner della Regina and on 9th May 2015 it unveiled its new permanent Milan venue in Largo Isarco.

Rem Koolhaas and his firm OMA have created a sprawling

The ex Ansaldo Design Center is a space with a huge historical background, currently one of the core places of the design Milanese reality.

complex with nearly 120,000 square feet of exhibition space that is likely to become a major international destination for the arts.

The project expands the repertoire of spatial typologies in which art can be exhibited and shared with the public. Articulated by an architectural configuration which combines preexisting buildings with three new structures, it is the result of the transformation of a former distillery dating back to the 1910's.

Right close to the previous two examples of renewal process – Mudec museum and The Prada Foundation – there is the defined location for the official opening of GIDE international exhibition.

The ex Ansaldo Design Center is a space with a huge historical background, currently one of the core places of the design Milanese reality.



Ph61 | Fondazione Prada nuova sede di Milano.
Architectural project by OMA.
©Bas Princen, 2015.
Courtesy Fondazione Prada



| Ph62



| Ph64



| Ph63



| Ph65

Ph62 | Università degli studi Milano Bicocca

Ph63 | Università degli studi Milano Bicocca

Ph64 | HangarBicocca building

Ph65 | HangarBicocca exhibition



Ph66 | Bovisa district sunset
Ph67 | Polimi Campus Bovisa



Ph68 | The Kassel Apollo. Fondazione Prada, Milano, 2015. ©Attilio Maranzano. Courtesy Fondazione Prada.

Ph69 | The Kassel Apollo. Fondazione Prada, Milano, 2015. ©Attilio Maranzano. Courtesy Fondazione Prada.



| Ph70

Ph70 | Fondazione Prada nuova sede di Milano.
Architectural project by OMA.
©Bas Princen, 2015.
Courtesy Fondazione Prada

2.3.3

EX ANSALDO HISTORY: FROM STEELWORKS TO CREATIVE FACTORY

Porta Genova is a wide industrial neighborhood born at the end of the 19th century. The neighborhood is next to the railway station of Porta Genova, southwest of Milan. The built environment consists of several industrial blocks, and, among them, the most significant in size, historical heritage and architecture is the ex Ansaldo space.

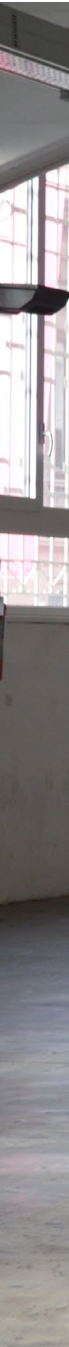
This building is located on the junction of via Bergognone and via Tortona and it was a Milanese historical former-steelwork factory that wrote the history of Italy during the industrial boom of the last century. The factory was built in 1904 and was purchased by the municipality of Milan in the 1990s to serve and promote cultural activities.

The complex also includes the seat of La Scala Theatre's laboratories, the brand new Museum of Cultures designed by the architect David Chipperfield and the Colla marionette space. The Ex-Ansaldo project is a collaboration between a network of companies composed by Arci Milano, Avanzi, esterni, H+, and Make a Cube³, who have the shared vision to make the building a landmark for creativity, especially during the Milan design Week.

The group of companies has obtained the authorization to manage the space for the next twelve years after winning the public competition announcement launched by the municipality of Milan.

Ex-Ansaldo aims at being a multidisciplinary and contemporary place for cultural production where incubation, production and fruition will coexist: an international space open to the city, where people can develop their projects in a collective dimension.

The Ex-Ansaldo project is a collaboration between a network of companies composed by Arci Milano, Avanzi, esterni, H+, and Make a Cube³





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Ph71 | An interior space of Design Center Ex Ansaldo

2.4

GIDEMILANO2015: WHAT HAS CHANGED

The GIDEmilano2015 event direction took inspiration from the previous GIDE events organized annually by the different designated institutions. This year, for the first time, the organizers had the possibility to invest in the general event management, allowing an innovative thematic approach and a deeper attention to the details, in order to increase the overall event quality. The innovations and the improvements were visible in every aspect of the organization from the visitors hospitality to the guided tour management and the exhibition set up.

2.4.1

GIDEMILANO2015: INNOVATIONS AND IMPROVEMENTS

Senior and young participants will remember GIDEmilano2015 for its completeness, effectiveness and innovative approach. Compared with the previous GIDE events, the effort to make the event coherent in all its elements and recognizable both for people inside and outside the system was powerful and manifest.

One of the biggest improvements was related to the general management of the event, considered as a complex and multidisciplinary system: the overall amount of activities and structures organized and designed was in fact superior to any other case. The rigorous attention and care put in any details definition and the meticulous criteria used to settle any arrangements brought to the design of a sophisticated and bright event system, able to satisfy the participants' needs and expectations.

This system improvement had its first evident results in the event communication and in the huge attention put towards students and tutors: GIDEmilano2015 cuddled the participants with its cosy welcoming and all the informational material prepared ad hoc.



*The rigorous attention
and care put in
any details brought
to the design of a
sophisticated and
bright event system,
able to satisfy the
participants' needs
and expectations*



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When talking about communication, it is important to underline how the design and the realization of a strong brand image gave such a powerful impact on visitors and people passing by: GIDEmilano2015 was well recognizable and well communicated in Bovisa Campus, as in the area around the university. This strong sign was represented into all GIDEmilano2015 aspects: from the general set up, to the campus wayfinding and all the graphical elements used to identify the 12 teams and workshop and exhibition locations.

The cosy welcoming strategy started online on the official GIDE website a few days before visitors arrived in Milan, in order to help them during their very first moments in the city. Maps, practical information and suggestions about how to deal with the new reality and all the problems related were published online. The shared information was mainly about how to reach the hostels from the main airports and train stations, how to reach Bovisa Campus and all GIDE locations spread all around the city and, as a plus, it included a small guide with some suggestions about the hidden Milanese treasures which worth a visit. This and other information were then collected into a physical kit that everyone received the first day of GIDEmilano2015 experience. The meticulous attention for details and the care towards visitors were put into effect in the personalization of every kit: each participant had his/her kit with his/her name on it.

When visitors arrived in the campus they were welcomed and guided by a passionate and efficient team of volunteers that, as “guardian angels”, were always there to help students and tutors in any situation: from the guided tour, to the workshop activities, to any other matter.

A second important achievement concerned the workshop organization and management: starting from the workshop functioning and the final output definition, the main innovation was in the guided tours organization. As during the first day of all GIDE events, students and tutors visited the locations related to

their themes in order to develop their project in a more conscious way. Differently from other editions, the visits were not simply guided tours but real multidisciplinary experiences of the location and the activity related to it: participants were not just passive observers but active protagonists.

Moreover, for the very first time this year other figures and university departments were involved in the event realization: the most relevant were Imagis Lab, who promoted and supported the creation of digital stories, and the Lab. Allestimenti Paolo Padova that played a big role in the micro set structure's definition and set up management. This collaborative attitude represented a brand new thing for Politecnico di Milano School of Design; in fact GIDEmilano2015 gave the opportunity to create a system in which different academic realities and departments collaborated to achieve the common goal of an international well-designed event. Imagis Lab used GIDE's occasion to prototype a new method of digital storytelling, providing students with their know-how to build effective narrations about their event experience. Lab Allestimenti Paolo Padova synergically worked with the organizers' team in order to define the micro set support using their materials portfolio in an innovative way.

Regarding the final output and its presentation, as told in chapter 2.2, participants were asked to develop two final projects: the micro set and the digital story. In order to allow students to create the micro set a lot of materials were selected: the research and the collection of these materials were two important phases in the general workshop organization. Students could choose among a wide range of materials for the workshop development, which gave a strong and good basis for the project design and realization. The final performance was another important innovation that made GIDEmilano2015 special and original: students did not present their final works but assisted to a performance in which their micro set were the stage of the improvised acting. The last fundamental improvements concerned the



For the very first time this year other figures and university departments were involved in the event realization: Imagis Lab and Lab. Allestimenti Paolo Padova



exhibition planning: from the location selection to the thematic approach, from the set up design to the polling system. Considering the event tendency of “getting out the university borders”, also the exhibition stepped out Bovisa Campus to meet the city. The location selected for this activity was inherent with GIDE essence and, with the design world in general. Ex Ansaldo used to be a factory, which has now been converted into a cultural centre: this innovative, fresh and inventive soul was the key element for the selection of this location as a dynamic, multifunctional and creative place.

GIDEmilano2015 exhibition’s theme was “Feed the planet”. Considering the topic width, it was necessary to narrow the perspectives and to focus on a specific approach. The angle chosen to analyse the topic was agriculture as the image of the generating power that comes from fertile grounds. This concept was the driving element for the exhibition design: the entire system and all the related elements took inspiration from the typical gestures of this field. As depicted in chapter 2.3, the set up and the polling system were a clear, coherent and meaningful representations and expression of the “Feed the Planet” theme: a strong link between the students’ works exhibited, the agriculture world and the exhibition project developed.

To conclude, GIDEmilano2015 organization focused on the creation of a coherent and meaningful system that allowed participants and bystanders to catch the GIDE real essence in its multidisciplinary declinations and goals. The main aspects that communicate this concept were the strong event image, the general enriched management and the meticulous care towards the participants. The achieved results demonstrated how creativity and innovation were important in the event planning and design: the perceived quality was the proof of GIDEmilano2015 overall good organization and communication.

2.4.2

THE FORMAT OF GIDEMILANO2015

Differently from the previous editions, GIDEmilano2015 took place in October instead of February and the chosen location was Milan, in order to give all the participants the opportunity to visit EXPO.

With its millions of visitors, EXPO could not but be taken into consideration during the organization of GIDE event. The official dates of GIDEmilano2015 were 5th - 9th October. As the format recommends, the event life was very short but, at the same time, full of activities: an authentic “deep-dive” week. Beside the three pillars of this format – the led symposium, the workshop and the exhibition – the visit of EXPO gave a great contribution to enrich the participants’ experience of Milan and its modern, folkloristic and versatile reality.

As starting activity of GIDEmilano2015 intense week, students and professors went to visit EXPO: 5th October was entirely devoted to this event, and every school organized the day independently.

THE LED SYMPOSIUM

It dealt with the main theme “among+with+for students&citizens” and took place on 6th October, in the morning. Luisa Collina, full professor and Rector’s Delegate for EXPO 2015 and Major Events - Internationalization Policies, Alice Holmberg, Designer and lecturer Visiting Practitioner at Central Saint Martins, University of the Arts London and Laura Marchini, Corporate Affairs Manager, Carlsberg Italia S.p.A representing the technical sponsor Birrificio Angelo Poretti were the guests and speakers invited to share their experiences, knowledge and personal thoughts about the topic.

In a second moment, students became the speakers: they were asked to present to the audience the works they developed the previous year, and that they brought to Milan to be displayed during the event.

The lecture ended with an exhaustive speech by Italian professors about the theme “among+with+for students&citizens” to explain its meaning and the workshop’s organization, rules and outcomes they expected.

As the format recommends, the event life was very short but, at the same time, full of activities: an authentic “deep-dive” week



THE WORKSHOP

It lasted from 6th to 8th October. The closing performance, differently from the previous editions when students presented their works, was put in action by a professional acting company. As the led symposium introduced, the workshop aimed at exploring the theme “among+with+for students&citizens” contextualized in the reality of Milan.

THE INTERNATIONAL EXHIBITION

It showcased the students' projects developed in the previous academic year and focused on the theme “Feed the Planet”. Eight schools displayed their works: 50 projects accompanied with an introduction performed by every institution, in the shape of 58 banners (180x90 cm). On 7th October, in the evening, the Ex Ansaldo design center, an historical redeveloped space, once a steelwork factory and now a place dedicated to innovative, fresh and creative activities, hosted the opening exhibition. After that night, the pop up exhibition moved to the campus of Politecnico di Milano, so that its students and professors can enjoy it until 18th October.



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GIDEmilano2015 Program

Mon 5th

Rho Fiera - Milano

ALL DAY **EXPO visit**
Self organized by each school

*School of Design - Politecnico di Milano
Campus Bovisa, Via Candiani, 72*

Tue 6th



Castiglioni Lecture Hall, Building B9, 3rd floor

9.30 AM **Opening**

9.35 AM **Welcome**

Arturo Dell'Acqua Bellavitis Full professor
Dean of the School of Design - Politecnico di Milano

9.40 AM **Silvia Piardi** Full professor
Head of the Design Department - Politecnico di Milano

Talks

9.45 AM **Luisa Collina** Full Professor
Rector's Delegate for EXPO 2015 and Major Events - Internationalization Policies
"Expo Milano 2015: The making of"

10.10 AM **Alice Holmberg** Designer and lecturer
Visiting Practitioner at Central Saint Martins, University of the Arts London
"Co-creative design"

10.35 AM **Technical sponsor speech: Birrificio Angelo Poretti**
Laura Marchini, Corporate Affairs Manager, Carlsberg Italia S.p.A.

10.45 AM **Feed the Planet**

Schools projects presentation

University of Dundee, DJCAD - Dundee, Scotland

Leeds College of Art - Leeds, England

Faculty of Design, Associated member of University of Primorska - Ljubljana, Slovenia

University of Applied Sciences and Arts of Southern Switzerland, Supsi - Lugano, Switzerland

University of Applied Science, Hochschule Magdeburg-Stendal - Magdeburg, Germany

Thomas More University College - Mechelen, Belgium

Politecnico di Milano, School of Design - Milan, Italy

Jiangnan University, School of Design - Wuxi, China

12.00 AM **GIDEmilano2015**

Davide Fassi Associate professor, POLIMI GIDE coordinator

Agnese Rebaglio Assistant professor, Design Department

Francesca Piredda Assistant professor, Imagis Lab, Design Department

Ida Castelnuovo Coordination and Management, Polisocial
Introducing *"campUS - among+for+with students&citizens"* workshop



Pratone, next to Coltivando convivial garden

1.00 PM **Lunch break**

Team building picnic



Around the city

2.30 PM **City guided tours**

Enjoy students daily life and collect inspirations for the workshop



Via Cuccagna, 2 - Milano

8.00 PM **Teachers dinner**

"Un posto a Milano" restaurant inside Cascina Cuccagna

Wed 7th



PK study hall, Building B9; ground floor and -1 floor, Building B8

9.15 AM **Workshop session**

11:00 am *Designing digital stories* with F. Piredda, S. Venditti, M. Ciancia, E. Bertolotti, Imagis Lab, Design Department

1.00 PM **Lunch break**

2.15 PM **Workshop session**

Until 6.00 pm



Via Bergognone, 34 - Milano

7.00 PM **"Feed the Planet"**

Exhibition

Opening "Feed the Planet" exhibition and happy hour
Design Center "Ex-Ansaldo"

Thu 8th



PK study hall, Building B9; ground floor and -1 floor, Building B8

9.15 AM **Workshop session**

Teachers room in PK study all, Building B9

11.00 AM **GIDE teachers representative meeting**

Until 1.00 pm

1.00 PM **Lunch break**

2.15 PM **Workshop session**

Until 5.00 pm



-1 floor, Building B8

5.30 PM **GIDemilano2015**

Workshop final exhibition

Performance by "Teatribù" acting company



Corso Garibaldi, 97 - Milano

10.00 PM **Students party**

"The Club" disco

03

IN-DEPTH CONTEXT RESEARCH

The third chapter is focused on the research phase: a fundamental and important step in order to understand the context in which GIDEmilano2015 operates and to develop a meaningful project in all its declination: the event, the workshop and the exhibition.

The first aspect that has been analysed is the event, as a complex system that integrates different competences, figures and roles and that has to deal with external and internal factors and critical situations that can compromise its success. Starting from defining what an event is, the analysis goes through the definition of its main features: its temporary nature, the actors involved and its social role.

In a second moment the attention has been focused on the workshop, as an alternative educational methodology and tool. The main aspects analysed in this phase includes the importance of the teamwork, the workshop multidisciplinary nature and the effects of the time and place variables on the didactic results.

3.1

EVENT MANAGEMENT

The event in its complex system of competences, figures and roles, was the first topic analysed in the research phase. The process aimed to understand the way events are managed and organized by experts and so to create a solid and complete background for the following GIDEmilano2015 design and development.

In this phase the event has been broke up into all its parts in order to have a deeper understanding of all the singular elements and the existing interdependent relations among them.

3.1.1

WHAT AN EVENT IS

In everyone's imagination is clear what an event is: from a candle-lit dinner or a birthday party to a big concert and Olympic Games. But give a specific definition that takes in consideration all the multidisciplinary aspects involved in its organization and realization it's not so easy. Important authors and field experts drafted many different definitions, each of them as valid as the others, but all filtered by a specific perspective.

From a first general perspective the events are temporary and purposive gatherings of people, and so the events management, as a field of industrial practice, should be defined as the organization and coordination of activities required to achieve the objectives of events.¹

Going deeper and analysing other claims it's easy to find many other different shades in defining the event reality.

A first definition by Devoto and Oli focuses the attention on the event capability to attract and engage big groups of people. In fact, they define the event as "a fact or happening of huge importance, worth to be remembered; a new and exemplar operation; an occasion or initiative of remarkable interest or resonance."²

1. Bladen C., Kennell J., Abson E. and Wilde N. (2012), Events Management, An introduction, Routledge, London

2. Devoto G., Oli G.C. in: Varriale, L. (2008) L'organizzazione degli eventi. G Giappichelli editor, Turin

A second author, Pecchenino, investigates the communicative and relational aspect of the event stating that “an event is any possible happening typology: an exhibition, a catwalk, a congress, a conference, a workshop, a meeting, a seasonal company anniversary, a symposium, any party in any location, that has a clear communicative goal. (...) The event is, beyond a doubt, one of the most important, effective and valid communication tool and mean for a company to convey a specific message to a well defined audience.”³

The scientific research started to show interest in the event field just in the 80's but till nowadays, its contribution in this topic are still little and all filtered by a management and operational slant. From this latter point of view, the event is identified with a complex project as the figure of the event coordinator is attributed to the project manager.

As Archibald stated: “the project management is a systemic management of a unique and complex activity, with a fixed beginning and end, that is developed by organized resources through continuous planning and control processes in order to reach predefined goals in the respect of budget, time and quality interdependent constrains.”⁴

Although the similarities between the project management and the event one, this definition is not enough to explain and understand the event as a complex system. In fact it deterministic approach lacks of a general analysis and consideration of the organizational preordained conditions that are integral part of the event nature. It ignores, for examples, the organizational culture, the relational system, the people motivation and the creative bent.

From another perspective the event manager should embraced the leader attitude: differently from the project manager that fix problems, the leader is the one that motivates and guides his team to find solutions and alternatives to overpass any difficulties.

Taking from the leadership theories⁵, the perfect definition that fits with the event manager is the one of the “participative leader” because is the one that consults his collaborators on defined subjects and allows them to influence the decisional process.

3. Pecchenino M. in: Varriale, L. (2008) *L'organizzazione degli eventi*. G Giappichelli editor, Turin

4. Archibald R.D. in: Varriale, L. (2008) *L'organizzazione degli eventi*. G Giappichelli editor, Turin

Considering all these various definitions, it's clear that the event is a multidisciplinary and complex system characterized by a defined goal, a life cycle, a unique identity and a big organized structure beyond its remarkable surface. What emerges from these latter considerations is that an event, in order to exist, requires a combination of knowledge from different fields.

In order to have a clear image of the competences involved, it's possible to create a hierarchy that places on the vertex the contributors coming from the design and the engineering fields. In fact the event cannot exist without a strong and unique identity that makes it original, catchy and different from the others as without an effective organizational and management strategy. In order to describe this hybrid nature, Hover applied the term "Imagineering", as the combination of imagination and engineering, to the event reality stating that Imagineering is "creating and managing worlds of experience, based in internal values (DNA) on the one hand and/or values of the target groups on the other, with the objective of creating the emotional involvement of all stakeholders"⁶. So, in this last claim, emerges another fundamental attitude that consist in the experience oriented soul of an event, as the desire of making the audience being part of a unique and emotional participation. From this perspective the experience is the core phenomenon and the event design becomes the platform upon which it is built.

To conclude, it's very difficult or let's say impossible to give a satisfying definition of the event without omitting any of its peculiarities and features. The agreed compromise teaches to widen the general approach by taking in consideration the different theoretical claims with a constructive and critic slant to have a complete understanding of the event nature and a further attitude to identify, cluster and re-elaborate the information gathered in order to develop a deep and exhaustive knowledge as the roots of a huger common comprehension.

5. The masterpiece in the leadership theory is: Bass B. M. and Stogdill R. M. (1990), *Handbook of Leadership: Theory, Research, and Managerial Applications*, Free Press, New York

6. Hover in: Richards G., Marquez L. and Mein K. (2014) *Event design, Social perspective and practices*, Routledge, London

3.1.1.1

THE EVENT TEMPORARY NATURE

Events are a temporal phenomenon and therefore the time dimension is crucial in design. This covers many different design attributes, including duration, speed, frequency/recurrence or regularity⁷.

The first aspect to investigate is the process duration. This dimension is strictly connected with the event life cycle: an event, as a living organism, is born of fertile connections between people, grows, creates more value in the process, changes, reproduces (producing a ripple effect or instigating copycat events) and eventually dies. During all these phases the time dimension declined in all its variables is playing a big role.

In order to understand the event rhythm it's important to introduce the phases that characterized its management: starting from the concept development, in which the general idea took shape, the process evolved into the activation phase, where the organizer team move the first steps in order to understand the event feasibility. The next stage is the planning, that implies the calendar definition, the role assignment and the resources management: huge collaboration and organization attitudes are requested. Finally the event comes true: the realization corresponds to the event duration and shift to the conclusion when the organizers sum up the results and close all the underway relations and bureaucratic issues. The last, but not less important step is the evaluation one, where participants, collaborators, organizers and all the other figure involved express their feedbacks and opinion about the event success and results.

According to the event typology, the overall rhythm, defined by the different activities related to strict timing and deadlines, could be various: "slow" and "fast" can coexist and be alternated characterizing different phases. The overall speed is fluctuating and changeable: for example, some events can become slow in the design but very fast and quick in the realization.

The constraints imposed in the process by the time factor are not just limited to the speed definition and the phases' duration: it touches the strategic and organizational layout and procedures. First of all it influences the decision process: every

7. Richards G., Marquez L. and Mein K. (2014) Event design, Social perspective and practices, Routledge, London

choice is taken in the total respect of the calendar and the main deadlines. Moreover it's one of the main criteria in the general design and set up: according to the short event duration all the technical details and procedures are established following this logic and constraints. Speaking about the organizational layout, it shapes the structure of the different actors involved. The event, in fact, needs a flexible and expandable structure that means a variable need of the different stakeholders and collaborators. This situation brings to the need of being careful and aware in the actors' selection, roles' assignments and volunteers' managements. (see chapter 3.1.1.2)

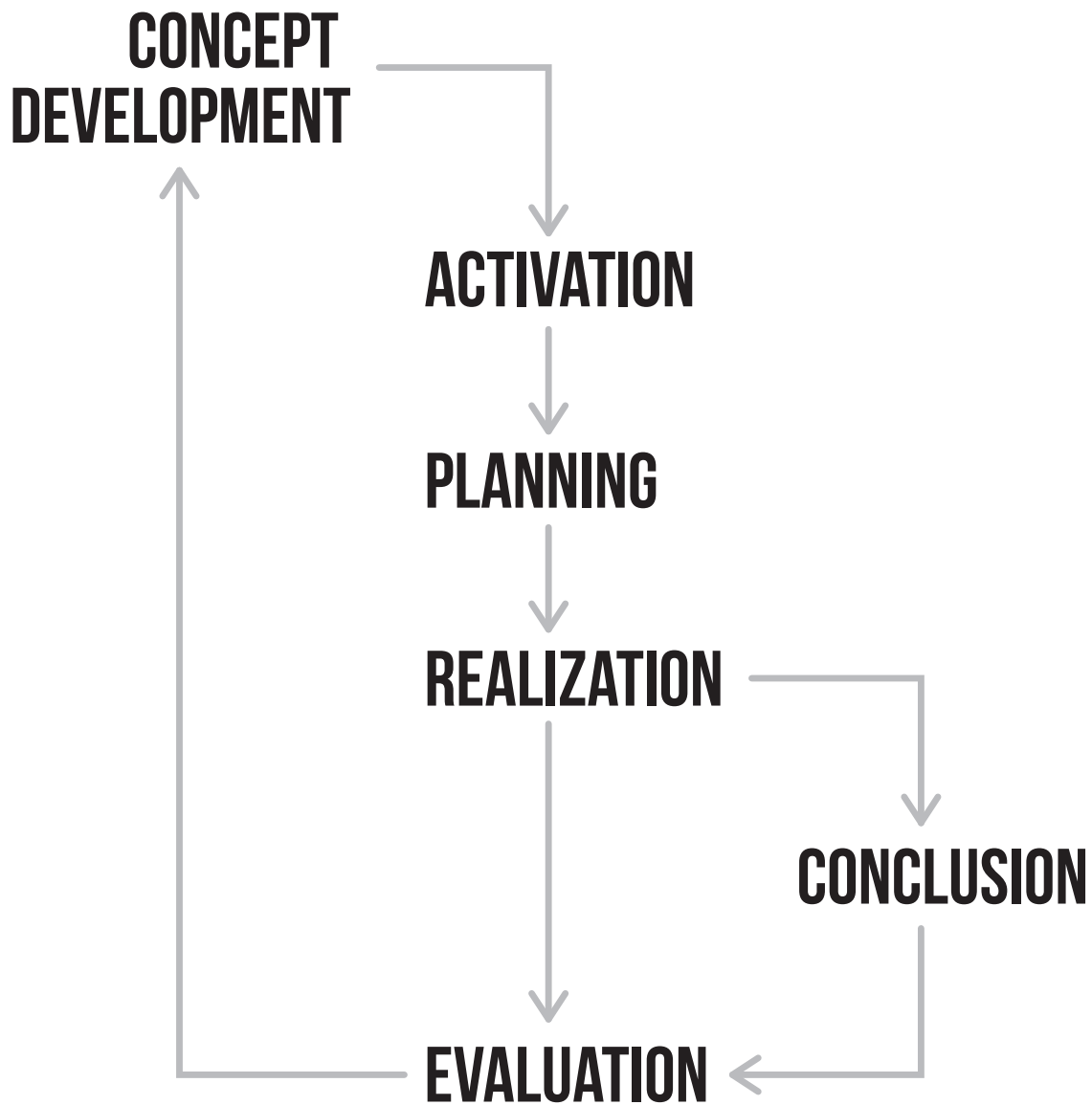
Another important aspect to be analysed is the role of new technology relating to the event duration: in fact technology is enabling the experience of an event to stretch far beyond the temporal, and spatial, confines of the event itself.⁸ Thanks to online communication and social network strategies, people can virtually meet the event contents before it started and continue the experience after its end. This process is not just stretching the event timing but gives a more concrete quality to the event itself: it's tracing and capturing the event "ephemeral" dimension. However, an interesting point that Steijn raises is that even with shifts in technology, the basic narrative form of the story remains unchanged and may even have been reinforced. This is because the basic intention remains to engage and involve the audience⁹.

Speaking about the frequency, it depends on the event typology and model: festivals, anniversary ceremonies, sport events and other similar activities usually have a defined cadence that can be seasonal, annual or every established period. This peculiarity makes the event organization a bit easier because the event repetitiveness creates an organizational memory that can be used as the basis of the new event design. This little help is related just to the organizational structure and not to the event design and final aspects: it's important that every time the event looks different, innovative and emotional: a "copy" of a precedent one is more than discouraged.

The selection of the date in which the event will take place is another key element that contributes in the overall success; either the event is frequent or unique.

8. Hede A.M. and Kellett P. in: Richards G., Marquez L. and Mein K. (2014) *Event design, Social perspective and practices*, Routledge, London

9. Steijn A.M. in: Richards G., Marquez L. and Mein K. (2014) *Event design, Social perspective and practices*, Routledge, London



| **Sc01**

The date definition, related to the selected location, it's a fact of huge relevance. It's important to consider many factors that can endanger the event success. Starting from analysing the competitors' event schedule to the investigation about any general happening that is going to take place in the same set period. In fact an events overlapping can cause serious problems in the logistic, transportation and service system and in the general liveability of the selected location. One more factor to be considered regards the event purpose and identity: the conveyed contents and values have to be coherent and in line with the event timing, in order to allow the audience experiencing the happening in the best and emotional way. This concept is mainly related to the climate conditions needed to obtain a successful sensitive experience. (It's not recommended to plan an outdoors concert in the cold season.)

Broadening the speech to the project identity, that is the event core meaning, another important time dimension comes to mind: its entirety and eternal lasting. Starting from here, the attention is placed on the historical moment in which the event is arranged: it's about the instant in the flow of the Time: the sense of time. As said by an historians network "in the present it's the past and future"¹⁰ so it is in the event: it's the "hic et nunc"¹¹ of our time. According to this concept, the event is able to grab the spirit of the time. It crystallizes the time flow and empathizes its sense: it gives eternity to the ephemeral.

To sum up, it's unreasonable to design an event not considering the time dimension: it touches all the operation aspects from the event meaningful identity, its overall organization and frequency, to the phases' duration. In order to plan a meaningful and high quality event, time has to be considered as the first and biggest variable, declined in all its features.

10. G. Papagno in: Argano, L., Bollo, A., Dalla Sega, P. e Vivalda, C. (2005) *Gli eventi culturali. Ideazione, progettazione, marketing e comunicazione*. Franco Angeli s.r.l., Milan

11. Latin phrase: "here and now" as a strong identification: the authenticity in the spirit of time

3.1.1.2

THE ACTORS: PLANNERS AND PARTICIPANTS

Events, as said before, are like living organism: they born, they grow up and change, they settle down, and then they come to an end. A huge amount of people and competences is needed in order to allow this system to exist and being alive.

These people, involved in the event realization, are mainly divided into two categories: the planner team, that is in charge of organizing, planning, executing and assuring the happening success on one side, and the receiving one, made up of the event host community and the participants.

Analysing the first group, the backstage team, it includes a wide range of different figures and competences. Among these multidisciplinary roles it's possible to identify three main actor clusters:

- client
- internal team: permanent & temporary staff
- stakeholders

The organizing company/institution is the client that commissions the event realization. It can be the one that practically organizes the event, or just the one that gives directives about how to shape it. In the first case the company or institution has a specific internal team that is committed to the event organization: specialized employees that are dedicated to these activities (internal organization).

In the second case, the client asks an external specialized company to organize the event: this configuration implicate that the client gives instructions and suggestions about how the event should look like and the hired company organizes and plans all the related activities and technical aspects in order to find the best solution that answer the client request (specialized organization)¹².

The internal team, both for internal or specialized organization, it's made up of the organizers, collaborators, volunteers and staff that work to realize the event. These figures can be divided too into two groups according to the roles they covered and the period they are involved in the event organization and realization.

12. A third organization's structure is the "ad hoc" one: temporary company born with the aim of organizing one big event then becomes permanent specialized company in the event organization sector.

The permanent staff is the one in charge of the creative, organizational, decisional processes: it's the core of the system and it's the one that has the major responsibility in the final event success. The other team is the one of the temporary staff: made up of collaborators and volunteers they are hired just for a short period, when the event needs more effort and human resources in order to be realized. Collaborators usually help in the backstage organization: they support the permanent staff in the management of all the different fragments that are integrated into the event system.

Volunteers, on the contrary, are primarily involved in the front stage: they are the main interface with the audience and the participants. Their role is fundamental for the event success and requires a huge motivation, preparation and ability to deal with the chaotic and demanding visitors crowd.

The third backstage group is made up of all the stakeholders involved in the event realization process. From technical support, to material, service and space provider, to actors, sponsors, media and press, these figures are fundamental in the development and achievement of the final result.

A key factor to be considered is the importance of a precise and complete calendar and organizational board, realized by the organizing team, that regulate and integrate all the stakeholders activities and competences needed in the different project phases. The sponsor defines an important stakeholders' slice: their contribution consists in the economical or material support, fundamental to lighten the client investment.

On the other side of the event realization there are the host community and the event audience. The host community is the one that contributes to guarantee the event success: is made up of residents, retailers, trade unions, public authorities as administrations, transport, police firemen and ambulances departments. If the event dimension can cause a significant impact on the territory, it would be necessary to organize a briefing meeting with all the local authorities and the citizens in order to identify alternative paths that will limit the consequences as excessive garbage, congestion, chaos and damages to the artistic and environmental heritage.

On the other hand, the local community is the one that will benefit from the event realization: starting from the social,

cultural and economical effects to the concrete usage of the infrastructures built for the occasion.

Last but not the less important, the audience is the heterogeneous and demanding set of event participants and visitors. It merges together persons coming from different places, with personal background and experiences that can also belongs to distant cultures. This heterogeneous group is reunited because of the same interest and desire that is to participate in the happening. They are the reason why the event has been organized, and they are the one that, in the end, decide for the event success or failure. They want the event to be special and linked to strong emotions: they focus their attention on the contents, the location, the guests and operations. The range of activities, programs, food & beverage offers, attractions and so the psychological and social factors involved and related are the key elements for the participants' enjoyment. Nowadays technology plays a big role too in the participants' engagement before, during and after the event. Moreover, according to the event typology, participants can be the event spectators or, as it is becoming more and more frequent, they can play an active role in the event development. To conclude: the stronger the emotion and experiences proposed, the higher the participants satisfaction.

By having analysed all the characters that can influence and determine the event success or failure, it's now clear how important they are and which roles they are playing in the overall process. So, from the organizers point of view, it's fundamental to take in consideration all the figures and competences described and wisely coordinate them into a working relational network. Planners and participants are important in the same way and are both necessary to guarantee the event success.

3.1.2

FROM MINOR TO MEGA-EVENT: THE EVENT SCALE

Event can be defined as any happening or celebration, any fact or occurrence, that is managed by a team of experts and that has the purpose of gathering people.

According to this clue, under the “event” hat a huge variety of situations are included, that differ among them for typology, field of interest, dimension, goals and many other factors. In order to organize and give a meaning to this chaotic crowd, events are generally classified according to various criteria that underline different aspects.

One of them, as the title suggest, is related to the event dimension.

A lot of factors are taken in consideration in order to establish the event size, or, better to say, the event scale. First of all it regards the amount of material, human and economical resources involved in its realization.

The choice of the right and strategic design process is strictly interconnected with this point.

Large scale events, like mega-events, usually need to be designed via top-down processes, and tend to involve more structured and formal design strategies.

On the contrary smaller scale events are organized in a more ad hoc or bottom-up way and they need easier and lighter strategies, still flexible and efficient.

On the participants' side, it's taken in consideration the amount of visitors attracted to the happening.

In addition to the number of participants, is also important to consider their provenience, as a mirror of the local/global resonance of the event. In the current technological era, the most significant element used to define the event dimension is related to its power to attract the international interest, represented by media, web and press. Visibility is what really matters.

Another issue concerns the positive consequences that events produce in the context in which they take place.

Mega-events, as minor ones, are means and messenger of economical, social and cultural changes: they are devices for promoting development and regeneration activities.

According to their peculiarities related to the aspects analysed, events can be grouped in mega-events, hallmark, major and minor ones.

MEGA-EVENTS

They interest international markets with a specific structure in terms of touristic flow, media coverage, sponsorship activities, budget consistency and its consequential economical impact. This category refers to a wide variety of initiatives that request huge investments, marketing strategies and mass-media participation. In fact what makes an event “mega” is not its dimension or the amount of visitors that is able to attract but its international circulation due to the media, television, radio and Internet. The Olympic Games and World Exposition are an emblematic example. Governments compete to bring them to their cities to catalyse social, cultural and economical change.

HALLMARK EVENTS

They are finalized to foster the development of a specific region or touristic destination. The Rio Carnival is an example: it is able to embrace and represent the spirit of the city, by reproducing the major peculiarity of the hosting country.

MAJOR EVENTS

They raise a significant local interest and they involve a huge number of participants that means a remarkable touristic income. Feasible examples are live concerts by important and famous singers, as Robbie Williams.

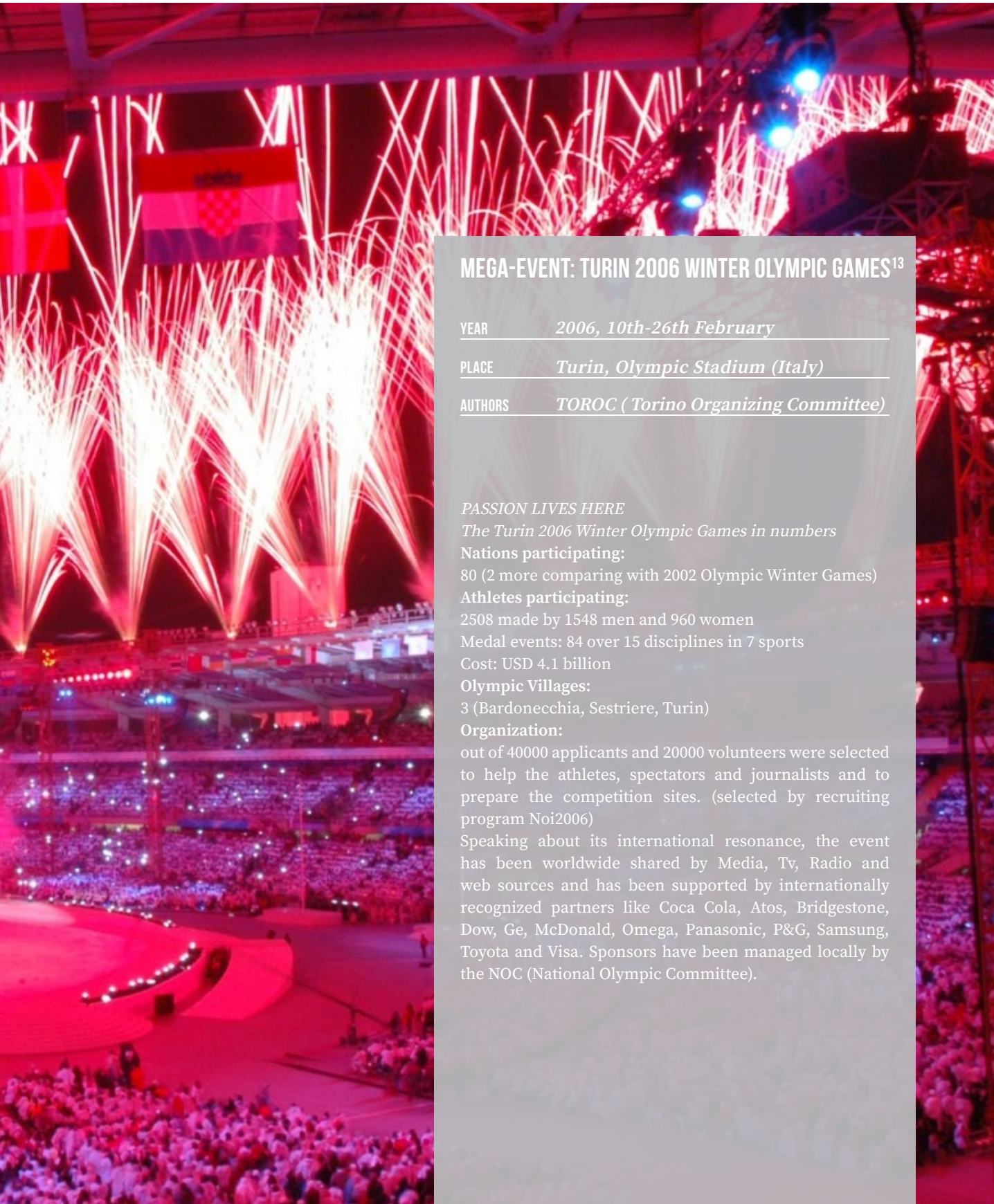
MINOR EVENTS

They usually are annual happenings like meetings, festivals, celebrations, awarding ceremonies, sport events and many other social and community events.

Thanks to the next two case studies it's possible to have a first idea about the events dimension: the human, materials and economical resources involved, the sponsor and partners relations, the visitors affluence and so the amount of energy and effort requested to make them real.

Although is not the only one, the scale is one of the most effective and impartial way to categorise the events. In fact, it allows a precise and coherent events division and consequently a deep understanding of each cluster main peculiarities and identifying elements.





MEGA-EVENT: TURIN 2006 WINTER OLYMPIC GAMES¹³

YEAR	<i>2006, 10th-26th February</i>
PLACE	<i>Turin, Olympic Stadium (Italy)</i>
AUTHORS	<i>TOROC (Torino Organizing Committee)</i>

PASSION LIVES HERE

The Turin 2006 Winter Olympic Games in numbers

Nations participating:

80 (2 more comparing with 2002 Olympic Winter Games)

Athletes participating:

2508 made by 1548 men and 960 women

Medal events: 84 over 15 disciplines in 7 sports

Cost: USD 4.1 billion

Olympic Villages:

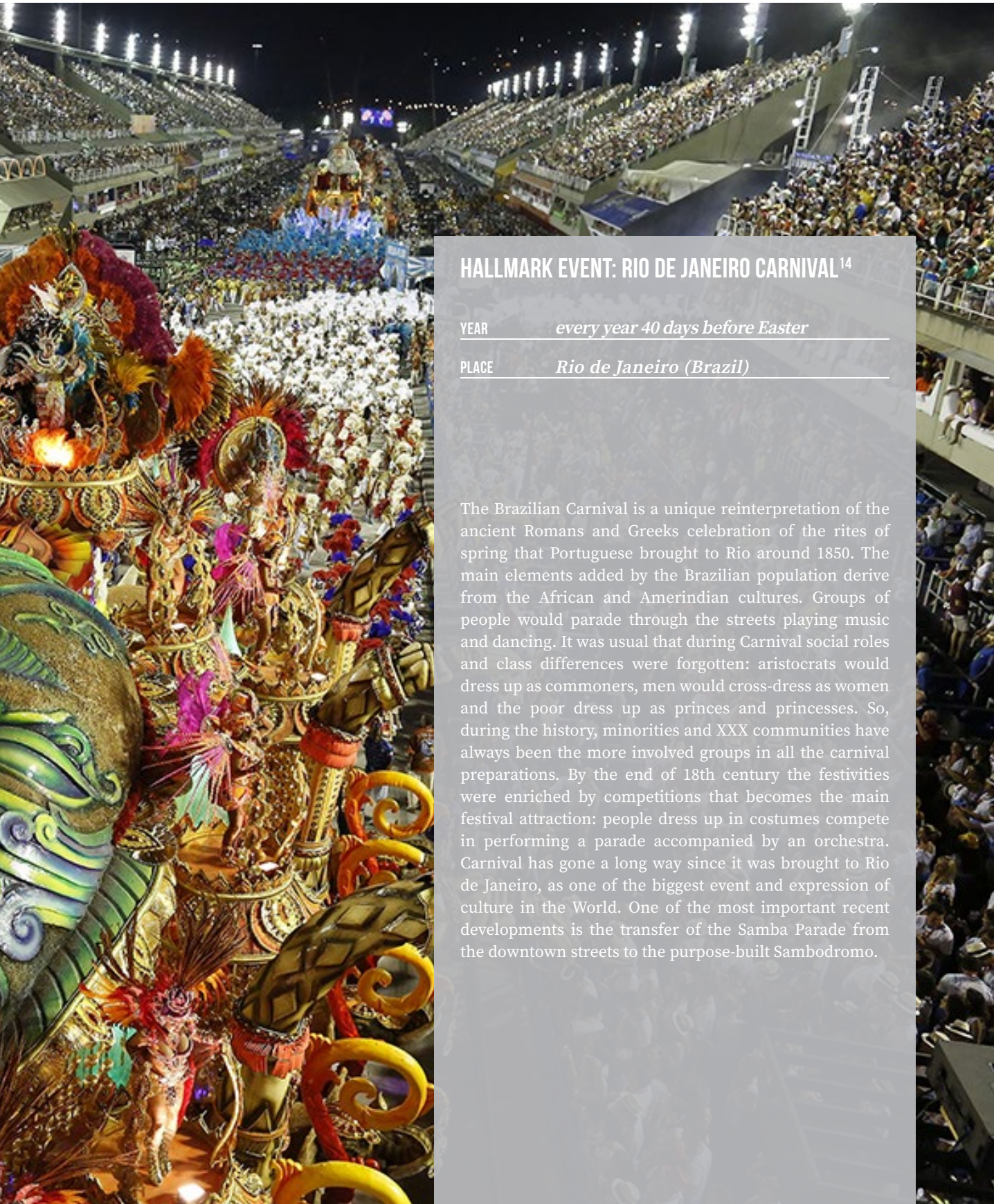
3 (Bardonecchia, Sestriere, Turin)

Organization:

out of 40000 applicants and 20000 volunteers were selected to help the athletes, spectators and journalists and to prepare the competition sites. (selected by recruiting program Noi2006)

Speaking about its international resonance, the event has been worldwide shared by Media, Tv, Radio and web sources and has been supported by internationally recognized partners like Coca Cola, Atos, Bridgestone, Dow, Ge, McDonald, Omega, Panasonic, P&G, Samsung, Toyota and Visa. Sponsors have been managed locally by the NOC (National Olympic Committee).





HALLMARK EVENT: RIO DE JANEIRO CARNIVAL¹⁴

YEAR *every year 40 days before Easter*

PLACE *Rio de Janeiro (Brazil)*

The Brazilian Carnival is a unique reinterpretation of the ancient Romans and Greeks celebration of the rites of spring that Portuguese brought to Rio around 1850. The main elements added by the Brazilian population derive from the African and Amerindian cultures. Groups of people would parade through the streets playing music and dancing. It was usual that during Carnival social roles and class differences were forgotten: aristocrats would dress up as commoners, men would cross-dress as women and the poor dress up as princes and princesses. So, during the history, minorities and XXX communities have always been the more involved groups in all the carnival preparations. By the end of 18th century the festivities were enriched by competitions that becomes the main festival attraction: people dress up in costumes compete in performing a parade accompanied by an orchestra. Carnival has gone a long way since it was brought to Rio de Janeiro, as one of the biggest event and expression of culture in the World. One of the most important recent developments is the transfer of the Samba Parade from the downtown streets to the purpose-built Sambodromo.

14. From www.rio-carnival.net

Ph75 | Rio Carnival parade, from www.spirittourism.com





MAJOR EVENT: MTV EMA MILANO 2015¹⁵

YEAR	<i>2015, 25th October</i>
PLACE	<i>Milan, Mediolanum Forum (Italy)</i>
AUTHORS	<i>Viacom International Media Network</i>
	<i>© MTV Networks Europe 2015</i>

The 2015 MTV EMA broadcasted LIVE across the globe on Sunday, 25th October at 9:00PM from the Mediolanum Forum in Milan, the city of Expo 2015. One of the biggest global music events of the year that celebrates the hottest artists from around the world, the MTV EMA brings music fans a unique, multi-platform experience across MTV's global network of more than 60 channels and over 300 digital media properties and platforms. This live show has been followed by a program schedule that ended in Piazza Duomo with a final closure concerts played by the main awarded artists.

Also in this case partners are internationally recognized: essence, Milan EXPO, Corriere Della Sera, Radio 105, Cosmopolitan and Zero. Speaking about the sponsors are both international as Texenis and Guitar Hero Live and local, as Tim Young & Music and Puma.





MINOR EVENT: PITTI IMMAGINE TRADE FAIRS¹⁶

YEAR *every year*

PLACE *Milan, Florence (Italy)*

AUTHORS *Pitti Immagine*

Pitti Immagine is an Italian company originated in the early 1950s and is devoted to promoting the fashion industry worldwide. From the top down, its motivated staff fully believes in the concept of the modern trade fair as an event that is in a constant stage of renewal and development – indeed Pitti Immagine has recently expanded its scope to include other industries such as food and fragrance. According to Pitti Immagine the trade fair must create clear and stimulating relationships involving the exhibitors, their collections and the buyers and public, by offering information, and knowledge.

The Pitti Immagine mission is to produce fairs and events that present fashion as a positive productive force, as an esthetic and cultural aspect of life. Each fair and each event presents the most recent, innovative and complete picture of high-end Italian and international production. Our events present fashion in terms of global lifestyle, in a striking setting for building relations among different classes, generations and cultures; they are a choir of different languages and voices. Pitti Immagine considers Fashion as a multidisciplinary world that encompasses art, entertainment, architecture, design and music; Fashion as a witness to modernity and a carrier of traditions.

3.1.3

THE EVENT SOCIAL ROLE: A NEW WAY TO REVITALIZE URBAN SCENARIOS

Events, as special sets of circumstances, have a purposive nature: they put in action specific rituals or practices that are designed to produce effective outputs in order to meet particular objectives.

They are platforms that generate, concentrate and disseminate knowledge among large numbers of people quickly and effectively: they produce different kind of values: economic, social, cultural, creative, environmental. Because they usually depend on face-to-face contact, events can be a powerful value creation.

According to their scale, events can bring contributions and influence the social life at different level: mega-events are designed to be catalysts for change, and as such are also designed to break with the past in a radical way.

Such events are defined by Kammeier¹⁶ as “pulsar events”: they have an important influence in changing mindsets and perceptions of locals and visitors alike. Many other smaller events are subject to more incremental change, which may be imperceptible at the level of individual editions of the event. Examples of pulsar event are the European Capital of Culture in Glasgow 1990 or the Barcellona Olympic Games in 1992.

In both cases, for small and big events, the core thing is that the events design can (and always should) be part of the urban system as a whole: the events “fit” with the current aims and objectives of the city and, more important, with the trajectory the city wants to create towards the future.

That concept implies a focused analysis of the city and its DNA, in order to design something that mesh with the cultural social and economic context and bring to the city a successful set of experiences and values sharing: designing an event portfolios is not just about competitive edge (usually cities compete to host superior events) but about feeding the DNA of the city.

A successful example is represented by Eindhoven: the Dutch Design Week is the most effective and appropriate way to communicate the deeply rooted cultural and creative soul of the city in its everyday life.

Another way to interpret the event social role takes in consideration the concept of “changing” as “experiencing”: the attention is focused on the event as the mean to relate people,

17. Kammeier in: Richards G., Marquez L. and Mein K. (2014) Event design, Social perspective and practices, Routledge, London

community and the city and allow them to know themselves, recognize themselves and to put in contact identities, heritage and values.

Thanks to the event, these people change, because their being collective has changed, as also their personal aesthetic and cultural experience of perception and awareness.

In fact, during the event people build the collective meaning and the social sense that is the society.

Consequently, after the event, people are not the same: they have individually grown and became more conscious and aware. According to this approach, the event changes the time, operating on the social rhythm, and the space, improving people relations.

Keeping the attention on the people, a further peculiarity that belongs to the event is its ability to change the citizens' perception about the context they are used to deal with.

The event, shaping the place and offering urban situations that put the city under a different light, teaches citizens how to look at their territory differently.

By changing the perception the event changes the people and the citizens, and so the society itself: a long and hard process that wants to make this very ambitious project be real¹⁷.

To conclude, as shown in this last paragraph, cultural events "return" to the community huge benefits that goes beyond the monetary ones: they brings innovations, sense of belonging, creativity and memory: in few words they contributes to increase the urban and social life quality.

18. G. Papagno in: Argano, L., Bollo, A., Dalla Sega, P. e Vivalda, C. (2005) Gli eventi culturali. Ideazione, progettazione, marketing e comunicazione. Franco Angeli s.r.l., Milan





DUTCH DESIGN WEEK¹⁹

YEAR 2015, 17th-25th October (every year)

PLACE Eindhoven

AUTHORS Vormgeversoverleg (designers collaboratives)

Dutch Design Week (DDW), the biggest design event in Northern Europe, looks back on a successful fourteenth edition. Under the banner of ‘What if...’, the question with which every designer and all innovation starts, DDW presented work by renowned designers, but as tradition dictates also with plenty of space for young talent and experiment. Extra attention went to the future thinkers, dreamers, changers and their innovations. DDW is different from other design events, because it concentrates on the designs of the future. The emphasis is on experiment, innovation and cross-overs. Exceptional attention each year goes to work and development of young talent. DDW ambitious are:

- 1) reinforces Dutch design through offering a leading international stage;
- 2) Offering designers opportunities by introducing them to media in the form of publicity, network expansion and assignments;
- 3) Talent development: our future-oriented vision is not limited to tomorrow.

DDW does not just see Dutch design as a label for a certain group of designers or design aesthetic, but as a permanent reflection of a culture and attitude that is characteristic of the Netherlands and of Dutch people. DDW identifies with a solution-oriented approach, functionality, humanism, free thinkers, brutality, humour, ability to put things into perspective, single-mindedness, not hindered by thinking in terms of hierarchical barriers, the unconventional. But also the readiness for taking stakeholders seriously and involving them in the solution, in the creative process. Dutch design is an attitude and does not by definition refer to a nationality.

19. From www.ddw.nl/en/
Ph78 | DDW installation, @ SE_K

3.2

THE WORKSHOP FORMAT AS A TEACHING METHOD

The following chapter will be focused on the analysis of the workshop format as an educational technique.

Starting from the contemporary definition of the term, the benefits and the main challenges of this approach will be described.

As it will be shown below, the three key aspects that compose a workshop are people (intended as the teamwork composition and its multidisciplinary and/or international nature), time (as both a challenge and an incentive during and intensive work session) and space (as the specific location related to the workshop activities).

3.2.1

CURRENT DEFINITION AND POTENTIALITIES IN DESIGN EDUCATION

The basic definition of “workshop” that can be found on the dictionary is “a room, group of rooms, or building in which work, especially mechanical work, is carried on”(Dictionary.com, 2015).

Initially the term “workshop” identified the laboratories where artisans used to realize crafted physical objects.

Due to the recent birth and development of design and creative professions, this word progressively changed into a wider definition. In fact, proceeding to the second definition given by the dictionary, it will be possible to read: “an educational seminar or series of meetings emphasizing interaction and exchange of information among a usually small number of participants” (Dictionary.com,2015).

While Wikipedia gives a more defined description saying that a workshop is “a type of interactive training where participants carry out a number of training activities rather than passively listen to a lecture or presentation” (en.wikipedia.org), suggesting that the traditional “teaching from the front”¹ method has been replaced by active participation.

It is visible how the initial definition has gained new meanings, identifying meetings and events in which all the participants are active members able to elaborate solutions through discussion and ideas sharing. It is not important to achieve a tangible or

1. www.steve-wheeler.blogspot.it - Articles: (Jan, 8th 2015) Joining the dots. (Dec, 31st 2014) Maker pedagogy. (Sept, 25th 2014) Learning, making and powerful ideas.

intangible result, the core part of this process is participation as a way to achieve results together, through mutual knowledge exchange.

The term is often wrongly used to identify a normal course or seminar where there is a unidirectional flow of communication from a professional to an audience. The workshop is instead an intensive work session (from 4 to 7 days long) based on students' learning through teamwork projects on real and current topics within limited space and time. "The workshop method enables instructors to function as the "guide on the side," rather than as a "sage on the stage." Those using the workshop method do not focus on telling students information. Instead, they essentially create learning experiences that guide, direct, and facilitate the acquisition of new knowledge by the learner"².

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?", it is explained that during a workshop session participants are "quickly introduced in an unknown context from three points of view: place, time and social composition of the group"³. It is then specified that "unknown space, a limited time and a social composition where one's behaviour/role is not immediately codified, compose the exceptional condition in which concentration and creativity are intensified" (De Rosa, 2015)

The workshop format permits the extensive study of a given topic and the identification of a solution to a problem, through direct confrontation, collaboration and synergy among team members, tutors and staff, experience and knowledge exchange and fast project realization (prototyping).

Participants are asked to return to a zero grade process, that is to say that people rediscover the essential act and the basic solutions during their research and design testing. One could say that this approach is a "back to past" action in which people are not developing complexity, but innovation, through an experimental process.

In this way "ws format generates high level outputs thanks to the perfect dosage of abstraction, temporariness and learning through making" (De Rosa, 2015).

2. www.vkmareshwari.com, Dr. V.K. Maheshwari (2015) Workshop – an instructional method.

3. 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.

The workshop format introduces new practices and innovations in education. It is a technique increasingly used in higher education as Design, Architecture and Engineering faculties, but also in Business and Management institutes especially during multidisciplinary experiences. As said above, the three main aspects of this teaching method are people, time and space and they will be deeply analysed in the following chapters.



| Ph79

Ph79 | Workshop Design Thinking at the Impact Hub of Zürich, from www.denkmotor.com
 4. Casakin H., Badke-Schaub P., The Psychology of Creativity: Mental Models in Design Teams, The Netherlands.



3.2.2

THE IMPORTANCE OF THE TEAM WORKING: BENEFITS AND CHALLENGES

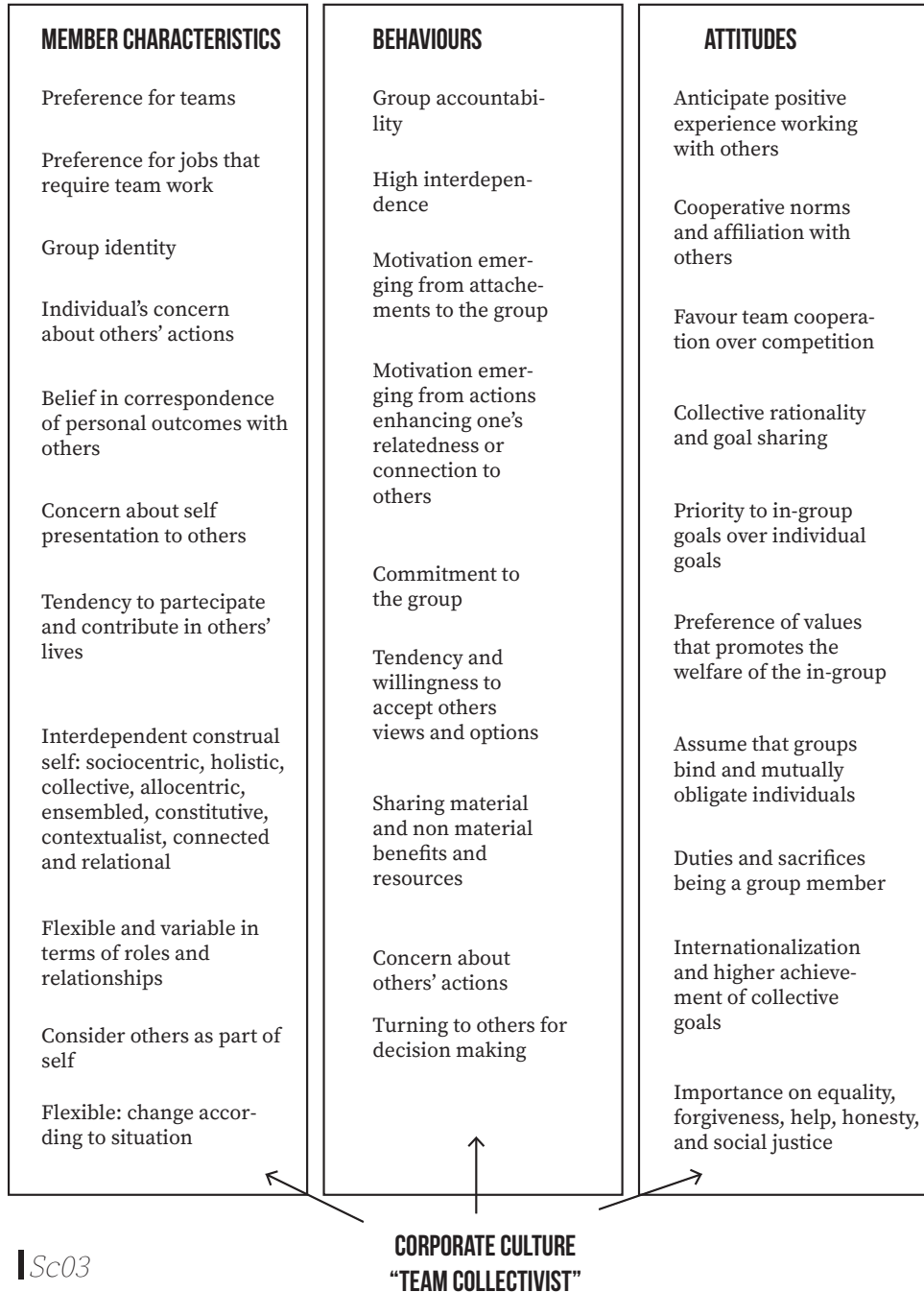
“Historically, design has been considered to be an individual activity where the designer was the person responsible for the whole design process, and the resulting design activities. The increasing complexity of technological and societal processes in the last decades has converted design into an activity that is mainly carried out by teams. Consequently, the focus of the research on creativity changed from the individual designer to the interaction of several designers working as a team, as well as to the collaboration of multi-disciplinary teams. With this new situation, the creativity of a design outcome has to be related to the creativity of the team”⁴. In the design field a teamwork is usually comprises of three or more members who collaborate together to achieve a design project outcome. During a workshop it may happens that “people already know the other participants since the workshop is hosted in the same institution attended” but “more often the ws is in other cities/countries (generally the place is strongly related to the topic). Participants have in common the study/work topic” (De Rosa, 2015). In a team context, individuals have also to see diversity among the team as a key concept because members will bring different talents and backgrounds to the group. An article titled “Team Collectivist Culture: A Remedy for Creating Team Effectiveness” explains the “main differences between teams who work collectively versus teams who’s members work individually”⁵. The main idea behind is that it is more possible to achieve a better team performance and results when the team members are working collectively. The following diagram shows the relationship between Collectivism and Individualism, showing how a team can perform in different areas.⁶

ORIENTATION	INDIVIDUALIST	COLLECTIVIST
Goal Setting	Interdependency	Sharing
Identity	Personal	Group
Trust	Cognition	Affect
Accountability	Individual	Group
Communication	Partial	Full Channel
Rewards	Equity	Equality

| Sc02

5. McAtavey J., Nikolovska I., (September 2010), Team Collectivist Culture: A Remedy for Creating Team Effectiveness, article in Human Resource Development Quarterly 21(3).

6. Alexander J., CarneyJ., Harmon H., Smith V., Wilson L., (2012), Building a Teamwork Culture: A Detailed Overview.



| Sc03

The table on the left is the model for team collectivist. The model is divided in three parts: member characteristics, behaviours and attitudes. They are essential elements that compose what the authors of the article defined as “corporate culture”, the team’s culture. The collectivist approach is able to make the corporate culture sustainable throughout the entire life of the team.

Universities are increasingly adopting this method to give students the possibility to “master the generic skill of teamwork in order to attain employment. Students will often need to show employers that they can work in team effectively, inclusively and during appropriate formats such as via group oral presentations”⁷.

It is a good idea to weigh-up the benefits and the challenges when you are dealing with teamwork. Some of the aspects that have the power to positively affect team performance are diversity in teams, idea evaluation, decision making, coordination and collaboration. “Collaboration implies sharing and collective action oriented toward a common goal in a spirit of harmony and trust”⁸.

But working in teams is also a process full of challenges and it may not be easy to adapt during the first experiences. Groups must be properly formed and managed, students must be made accountable for their individual and group work, group assignments must promote learning of the unit learning outcomes plus learning of teamwork skills and students must have frequent and timely feedbacks.

“Lack of clarity in describing objectives and requirements, lack of coordination of roles and responsibilities at project inception, poor communication between designers, problems coordinating between disciplines may result in inconsistent design, which then may cost extra time and money throughout the construction process” (Chiocchio, Forgues, Paradis, Iordanova, 2011).

7. School of Architecture and Built Environment, Faculty of Science, Engineering and Built Environment (SEBE), (2015), Teamwork, Deaking University

8. Chiocchio F., Forgues D., Paradis D., Iordanova I, (December 2011), Teamwork in Integrated Design Projects: Understanding the Effects of Trust, Conflict, and Collaboration on Performance, Project Management Journal..

3.2.3

DIVERSITY AS A KEY CONCEPT: MULTIDISCIPLINARY APPROACH AND INTERNATIONALITY

“In the last decades design has changed and converted into an activity that is mainly carried out by teams.

This is partly due to the increasing complexity of problems, the need for task division, and the combination of multidisciplinary knowledge and specialized skills. Nowadays, the designer cannot rely solely on his own person, but he has to plan, decide, proof and negotiate with other stakeholders involved in the design process.

Thus, team interaction is of large importance in designing, which is considered to be a multifaceted problem solving activity requiring the employment of creative capabilities” (Casakin, Badke-Schaub).

Together with this changes in the way of working of designers, there has been also the introduction of new terms as “Integrated Design”. Integrated Design is defined as an interdisciplinary participatory process bringing together specialists and key stakeholders during intensive work sessions in order to collectively resolve multifaceted, ill-defined, and intertwined design and construction problems.

This is the approach adopted by Hanif Kara and Andreas Georgoulas, professors at Harvard University.

In the book *Interdisciplinary Design – New Lessons from Architecture and Engineering*, Kara and Georgoulas want to go beyond the traditional models of study, trying to support an interdisciplinary approach that they define as a “direct preparation for practice”.

Interdisciplinary Design began as a course at Harvard Graduate School of Design attended by graduate students in architecture together with MIT graduate students in structural engineering and computation.

In this course instructors tried to use cross-disciplinary method of working, going beyond disciplined boundaries and trying to create interaction between Architecture, Engineering and Design.

In conclusion, Kara and Georgoulas, add that “the production of work on complex projects, require today a more integrated work method based on communication and information exchange”⁹.

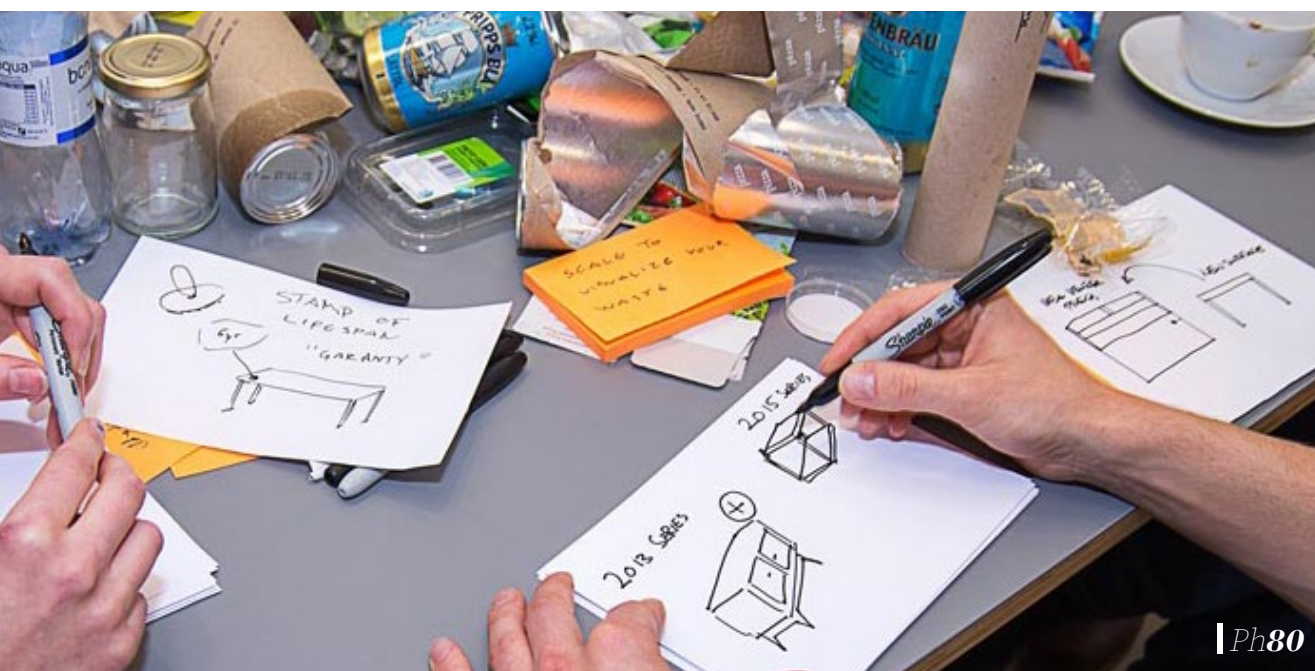
9. Kara H., Georgoulas A., (2013), *Interdisciplinary Design: New Lessons from Architecture and Engineering*, Harvard Graduate School of Design and Actar, Barcelona.



In a multidisciplinary context trust, together with cooperation and collaborative processes, is related to the team performance. Trust is fundamental to interdisciplinary teams such as in integrated design teams, as no one member possesses the expertise to address all of the design project's challenges. Secondly, collaboration is the combination of “teamwork communication (rich bidirectional information sharing on tasks and feedbacks), synchronicity (being on time with one's tasks and working in time with one another) and coordination (expressing “who” does “what”)” (Chiocchio, Forgues, Paradis, Iordanova, 2011).

It is also becoming increasingly frequent for students to experience multidisciplinary approaches in an international environment. In fact, international mobility in higher education has been gaining interest from various disciplines developing a general cultural and knowledge exchange.

“As a learning environment, international settings provide experiencing different methods and theories, widening the conceptual frameworks and developing complex perspectives”¹⁰.



| Ph80

10. Tezel E., Bahçeşehir University, The Role of International Studies in Design Education: an Interdisciplinary Design Workshop, Turkey.

As mentioned in the previous chapter, multidisciplinary approaches are being embedded into design, business, science and engineering education in a wide range of universities. Academics are developing new courses and new ways of assessing students, and are forging new partnerships and collaborations with colleagues in other schools, departments and institutions.

The UK has a world-class heritage in combining design and engineering to produce innovative products and services. For instance in 2006 the Design Council set up a Multi-disciplinary Design Network, supported by the Higher Education Funding Council for England (HEFCE) and the National Endowment for Science, Technology and the Arts (NESTA), which aimed to facilitate the sharing of knowledge and best practice across universities, to improve curriculum design and assess the impact of these new programmes.

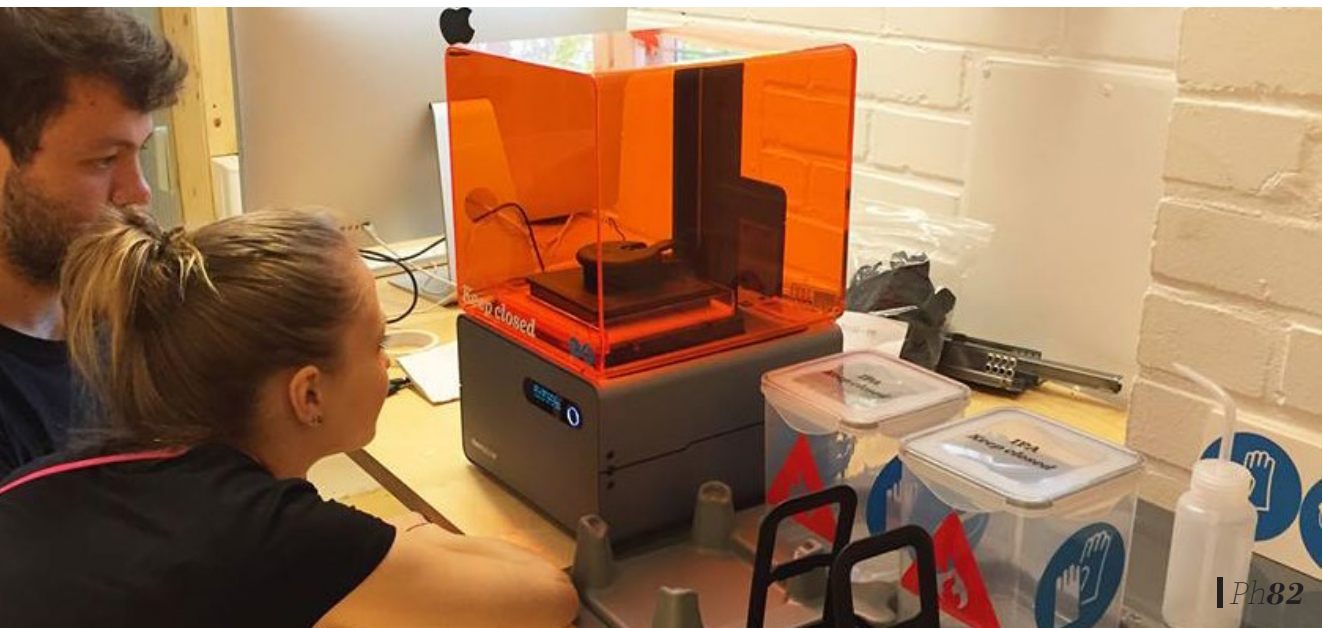
It is interesting to read the positive feedback from a student attending the Master in Creative Economy at the Kingston University: “Prior to this course I would have sought out like minded people with a similar background to my own but I now know that I need to work with people who can bring something new to the table instead of telling me what I already know”¹¹.

Another example comes from Finland, at the Aalto University. It is a multidisciplinary university that brings together the University of Art and Design Helsinki (TAIK), the Helsinki University of Technology (TKK) and the Helsinki School of Economics (HSE), and was formally inaugurated in January 2010. It has also established an experimental platform for multidisciplinary education and innovation, the Design Factory. It is a space where business meets design and engineering in an environment designed to enable conversations, connections and creativity across the traditional barriers of industry, academia, research and hands-on practice. In May 2010, the Aalto Tongji Design Factory was opened in Shanghai, China, and other locations may be established in the future.

Many universities see the multidisciplinary approach as an opportunity as well as a challenge. Skills that are increasingly valued by companies in all sectors include creativity, flexibility, adaptability and communication. Tomorrow’s innovative

11. Design Council, (November 2010), Multi-disciplinary design education in the UK, Report and recommendations from the Multi-Disciplinary Design Network.





Ph81 | Working session at Aalto Design Factory, Finland
Ph82 | Prototyping at Aalto Design Factory, Finland
From www.aaltodesignfactory.fi

companies needs, therefore, individuals that have had exposure to disciplines outside their individual specialism and that have experience of working in multidisciplinary teams.

Since innovation and creativity tend to emerge at the boundaries between domains, working in multidisciplinary teams provides an ideal condition to facilitate thinking “out of the box”.

Moreover

exchange with team members with different backgrounds provides a broader view about the situation at hand. This also enlarge the range of solutions, facilitate generation of new ideas and combination of ideas from different fields. Diversity in terms of expertise and background is still assumed to provide opportunities that the designer in an individual situation would probably miss.

One of the main challenges is to avoid misunderstanding and conflicts derived from diverge views, and this is possible throughout a good level of trust and collaboration. Having a shared mental model in the team, can positively effect the team performance enabling to categorize task knowledge and to predict how team members will behave and perform.

“Successful innovation demands a systemic not a component approach to designing new products and services. Edison didn’t just design and patent a light bulb – he created an entire new system that changed our world.”

Nick Leon, Director, Design London

3.2.4

HOW TIMING AND CONTEXT IMPACT THE WORKSHOP RESULTS

The workshop technique is, by definition, a short project experience, therefore a cultural event with a limited duration that goes approximately from 4 to 7 days.

The short period of time is an additional challenge for the workshop's participants. People that take part to this activity are introduced to the topic only the first day. It is possible that the general theme is known before the starting day, but details and brief are launched only when the workshop is already started. In the case of shorter workshops the final delivery could be the day after the introduction to the general topic.

Innovation Studio is a course included in the Product Service System Design Master at Politecnico di Milano. During the course is planned a workshop experience held by professor Norman McNally. Students have 27 hours to understand the topic and achieve a result to be presented the following day.

During the Academic Year 2013/2014 each student received a wooden block with a square section 15cm x15cm and about 30 cm long. Starting from this parallelepiped, participants had 27 hours to create a quality item, only removing material was allowed because any other material addition was forbidden.

In order to face this challenging situation, it is essential to have the capacity to take decisions in a short period, to improvise, to be able to adapt depending on the situation and on the available materials and tools. It is necessary to be a quick-thinker.

Sometimes workshops may require individual participation, but in most cases this teaching method is addressed to teamwork. Therefore, in addition to the previous skills, participants need to be good in communication, to be able to collaborate and cooperate maintaining a positive mood among the team members. Team members need also to trust each others and to deal with the inner diversity of the group, often composed by international people and/or participants from different backgrounds.

Sometimes people already know the other participants since the workshop is hosted in the same institution attended or in a well known context; more often the workshop is in other cities



| Ph83



| Ph84

Ph83 | Ph84 | International team at work during Innovation Studio Course, Politecnico di Milano, 2015.



or even other countries. Generally the place is strongly related to the topic.

The new location and the recent introduction to an unknown topic, generates 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.

"Teams initially formed, spend much time and energy to base their mutual understanding about the content, and agree on common goals. (...) On the other hand, a large agreement among members of so called homogeneous groups restricts the exchange of differing viewpoints, and limits discussions beyond the agreed solution" (Casakin, Badke-Schaub).

In order to help and support participants during the workshop period, tutors and facilitators are always present giving feedbacks and incentives. In the initial phase facilitators (and co-facilitators) can introduce themselves to participants and start conversations. This activity could work as a great ice-breaking solution while the team members are still trying to know each other.

One of the fundamental component of education is time but, as said above, in these activities time is really restricted. Only through time people are able to receive an information, to understand it, to assimilate it and finally learn it. All the given data necessarily go through this learning process to become knowledge ready to be used.

In the workshop method the transition from "learning" to "practice" is not linear and sometimes it can also be inverted. For example "very often occurred that a project asked to be aware of an aspect (i.e. how a specific material can be used) before that notion has been received and, vice versa, a notion is acquired when there is no awareness of how it can be employed" (De Rosa, 2015).

The unexpected topic and the limited time means that participants need to have a good general knowledge to refer to. There will be no time to make research or talk with experts. On the other hand these restrictions can lead to the production of unexpected and innovative solutions.

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