



Lorenzo Piazza

curriculum vitae



WORK EXPERIENCE

7 — 8 2018

latveria design — bologna
graphic design for henry cotton's and mcs

4 — 8 2018

regione emilia-romagna — bologna
graphic identity for the emilia-romagna fashion valley, including brand and website

1 — 4 2018

barilla — parma
graphic and product system design and design thinking projects

1 — 4 2018

latveria design — internship — bologna
graphic design for harvard, henry cotton's, mcs, marina yachting, culligan and more

2015

liceo galvani museum — bologna
photography of the museum's collection

softwares

| | | | |
|-------------|----------|----------|----------|
| photoshop | //////// | premiere | //////// |
| indesign | //////// | ptc creo | //// |
| illustrator | //////// | vred | //// |





ACADEMIC CAREER

2019 — 2021

information experience design — royal college of art
two-year master of arts degree

2019

graduate diploma in art and design — royal college of art
eight-month art and design programme
graduated with two distinctions and one merit

2015 — 2018

product design — università di bologna
works for barilla, neri, bimbotu
graduated with 110L (honours)

2010 — 2015

international italian-english scientific high school — galvani
liceo galvani, bologna
study trips to the uk, france and australia

2013 — 2015

international certificates
cambridge esol certificate of proficiency in english
six cambridge igcse including art & design, all with grade A
diplôme d'études français (république française, french b2)

languages

italian / native
english / bilingual
french / everyday





EXHIBITIONS HISTORY

- 2021** **beep beep — london — menier gallery**
portale, vitia et alienatio
museum experience design installations
- 2021** **rca 2021 — london — online**
portale, vitia et alienatio
museum experience design
- 2021** **wip 2021 — london — online**
bound, matter, veiled
photosensitive installations
- 2019** **xcavations — london — crypt gallery**
portale
metal, plastic projection installation
- 2019** **show — london — garden house**
serelitto
heat-sensitive installation
- 2017** **bologna design week — bologna**
bologna
tactile publication





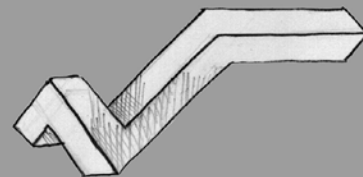
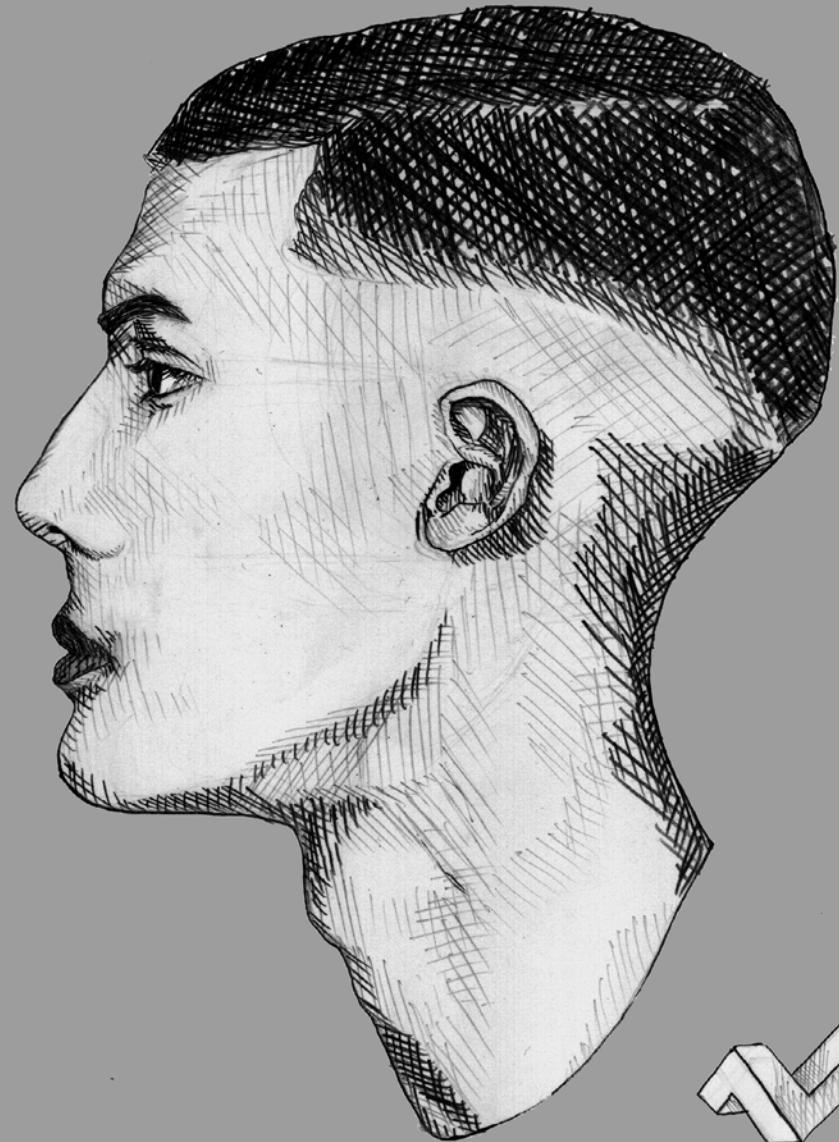
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LORENZO PIAZZA



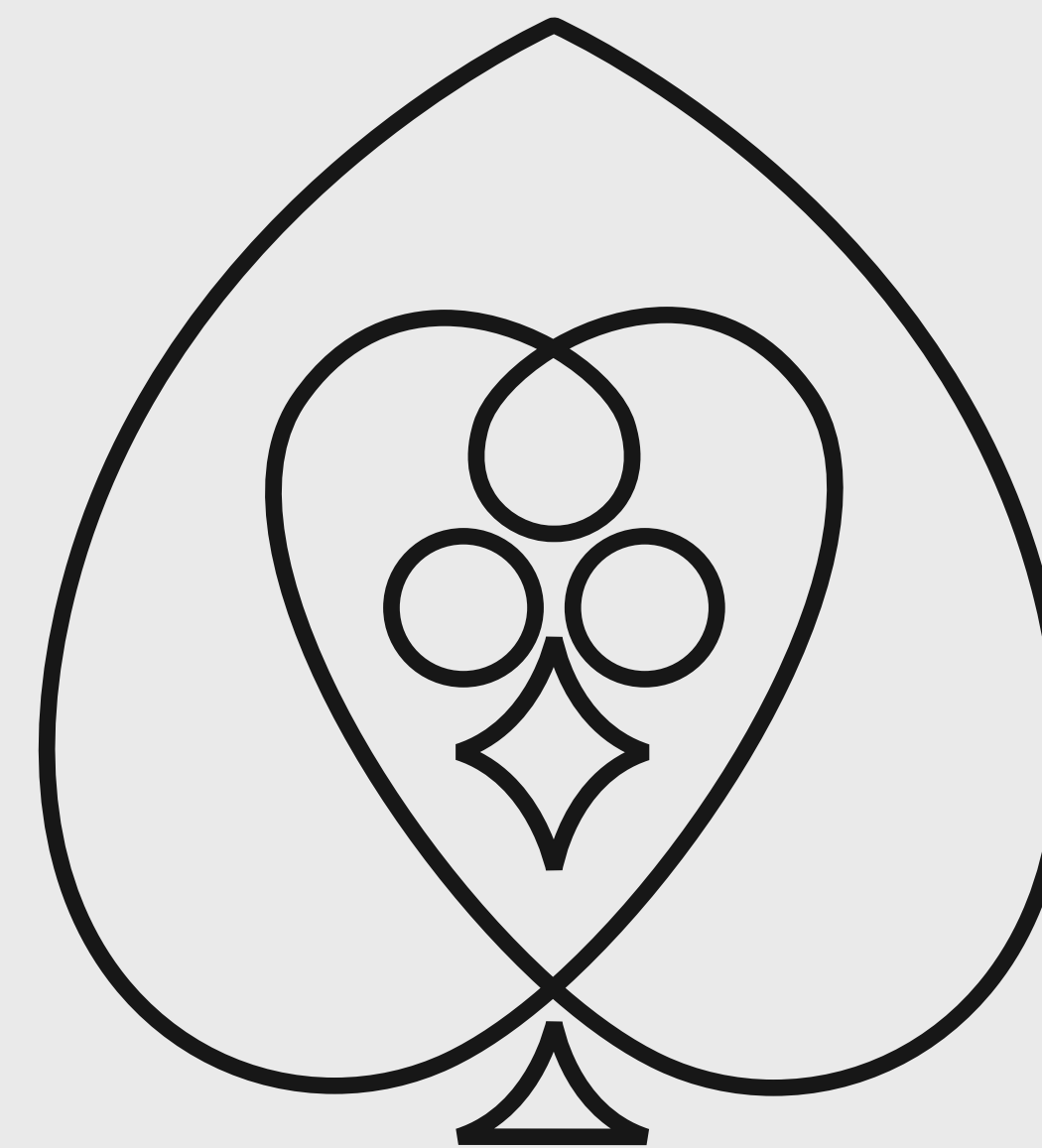
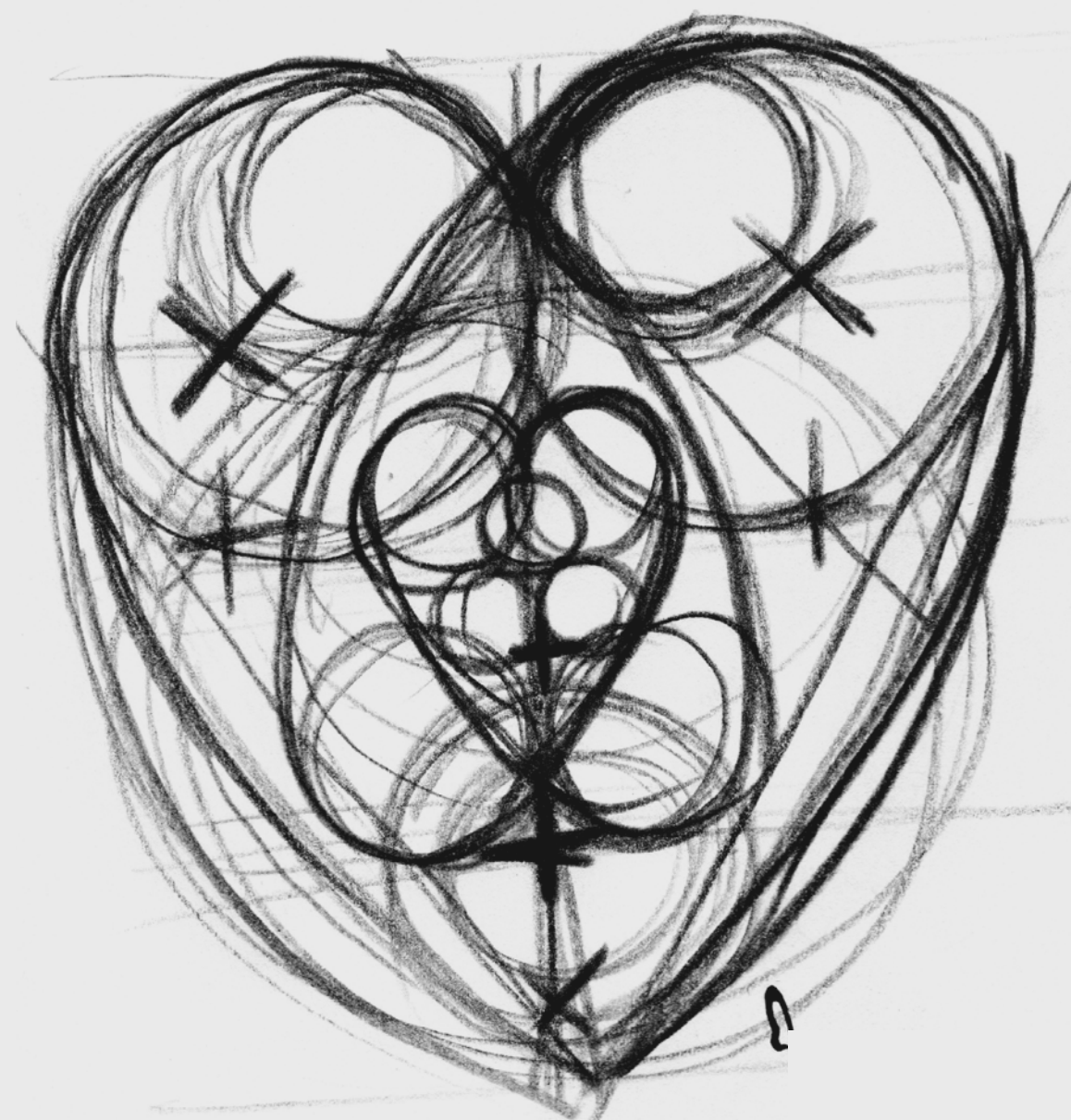
WORKS SELECTION

New Heritage

Who
Fiorentini+Baker

What
Collection designs

When
2018



Traditional design
Playing-cards suits' symbols.

Study
Geometrical dissection.

New design
Each symbol is entwined with the next.

A creation of a series of designs to place on soles of future collections of the Italian-English luxury footwear brand. The goal was to revisit the brand's heritage and give it a new spin. Thus, inspiration for the new designs came from graphics found on older models as well as signature brocade fabrics used for years. Attention was also paid to the brand's dual Bolognese-English nature.

New Heritage

Who
Fiorentini+Baker

What
Collection designs

When
2018



Brocade
fabric designs



FIORENTINI+BAKER



New Heritage

Who
Fiorentini+Baker

What
Collection designs

When
2018



FIorentini+BAKER

Italian-English
designs



Fading Whispers

With
ELAR, Rosie Boxall

What
Projection on plaster

When
2019

Thousands of languages worldwide are in the process of being forgotten. Fading Whispers is a proposal of a “language encyclopedia” that would redirect the reader to online archives devoted to preserving those in risk of abandonment. The behaviour of the endangered languages appears to be very similar to that of endangered species. Adopting the familiar language of the latter, this printed prototype features a sample of two languages for each level of endangerment. As pages cover languages in higher danger of disappearing, their appearance starts to fade, as if the printer was running out of ink.

It is the model for a more inclusive and extensive version containing the full extent of this linguistic spectrum. This booklet serves as a springboard for the reader's own exploration of the languages present in our world today. It is made in the hope that people will embrace the subject and take their curiosity further. Each page would feature an embedded NFC tag that redirects the reader to information on the language they are seeing (or not seeing) on paper.



Muto

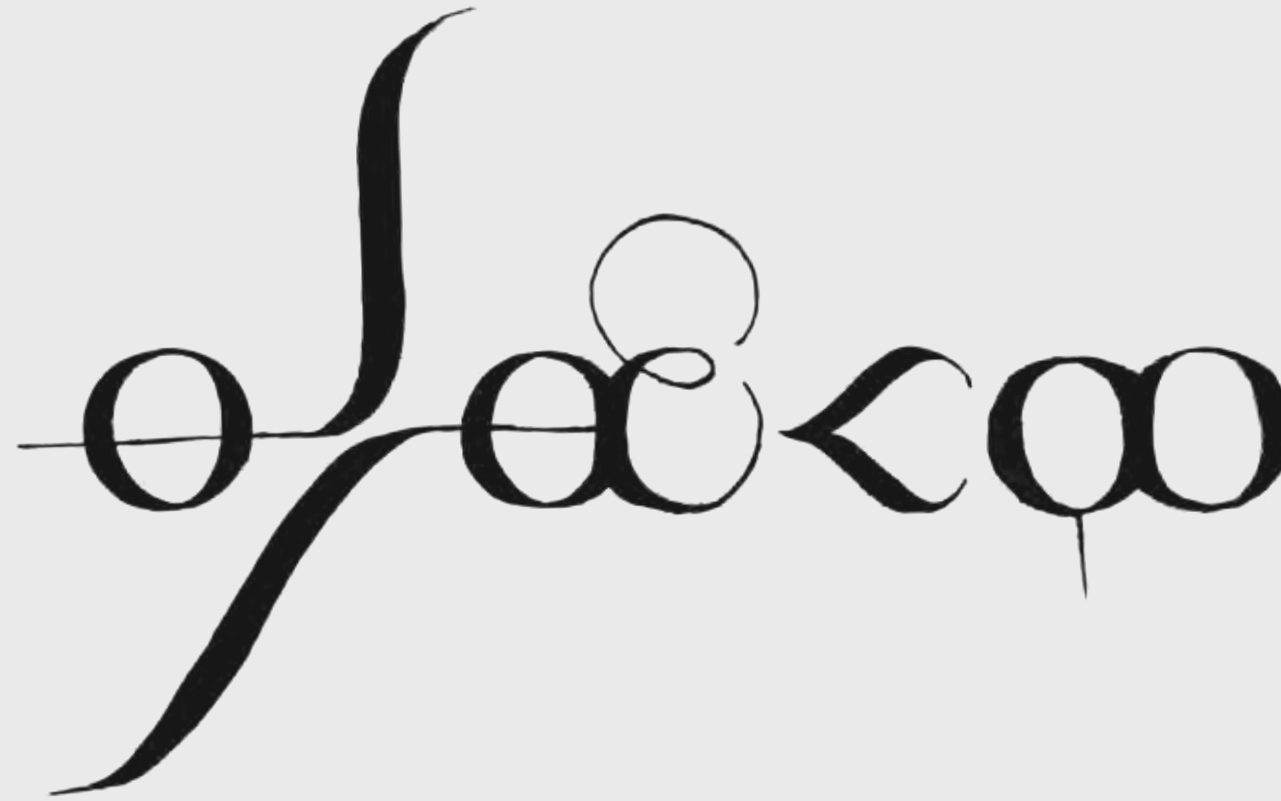
What

Type, calligraphy

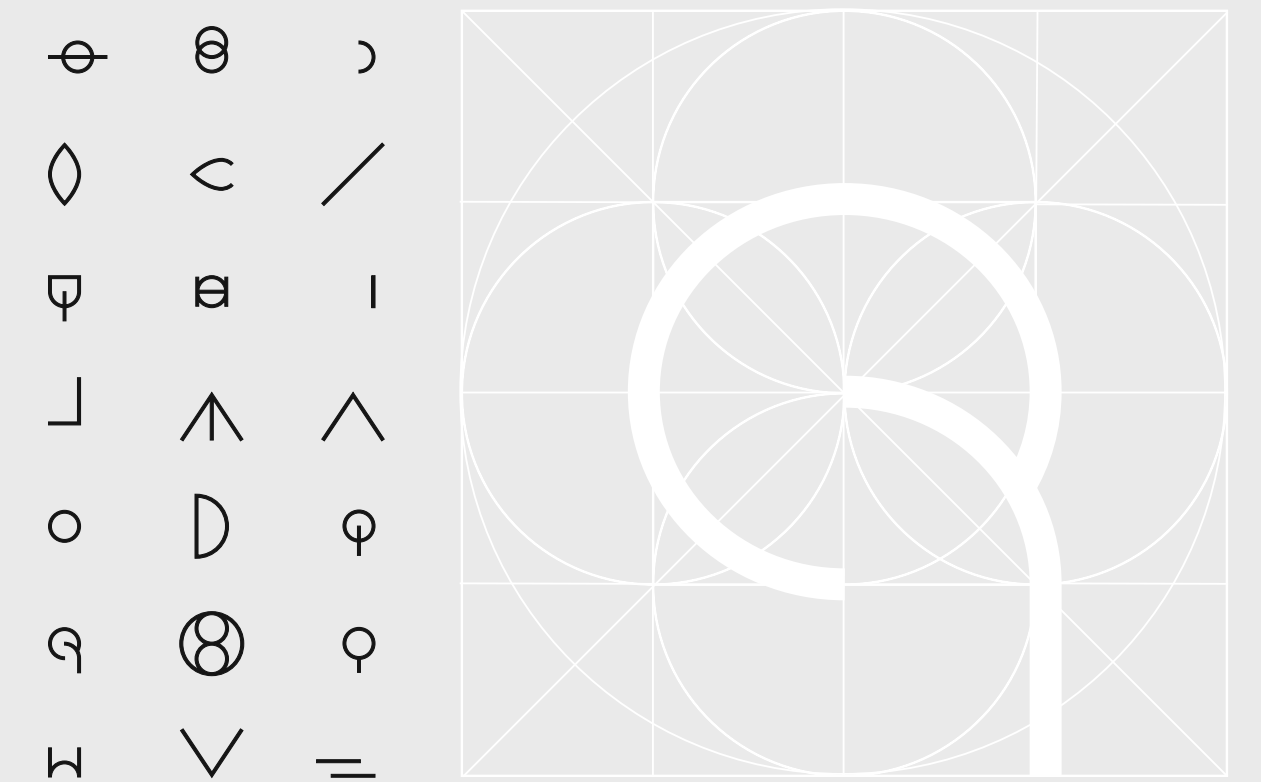
When

2019

alfabeto
ø | / | ø | ø | < | Q | O



Muto is an attempt at a visual translation of the mute alphabet that as children me and my friends used to use to send messages to each other without being overheard. The glyphs represent the gestures made for each letter of the Italian alphabet, thus excluding j, k, x, y, w and punctuation. The rune-like signs are a hand-drawn calligraphy version of the font, aimed at an elegantly dramatic visual impact.



Sociale

Vanishing Moments

With
Marius Pfennigdorff

What
Projection on plaster

When
2019

Vanishing Moments was born out of two concerns: the housing crisis for students in London and the perceived futility of disposable objects. As students often have to move, they don't have time to make memories in every accommodation in which they stay. We decided to place some everyday objects in a container shaped like a nondescript student accommodation (as they are all different yet all the same) and poured plaster over them as a way to freeze them in time. We then used projection to show our wanderings around London and pieces of creative writing on these topics. —vimeo.com/326192262



In Limine

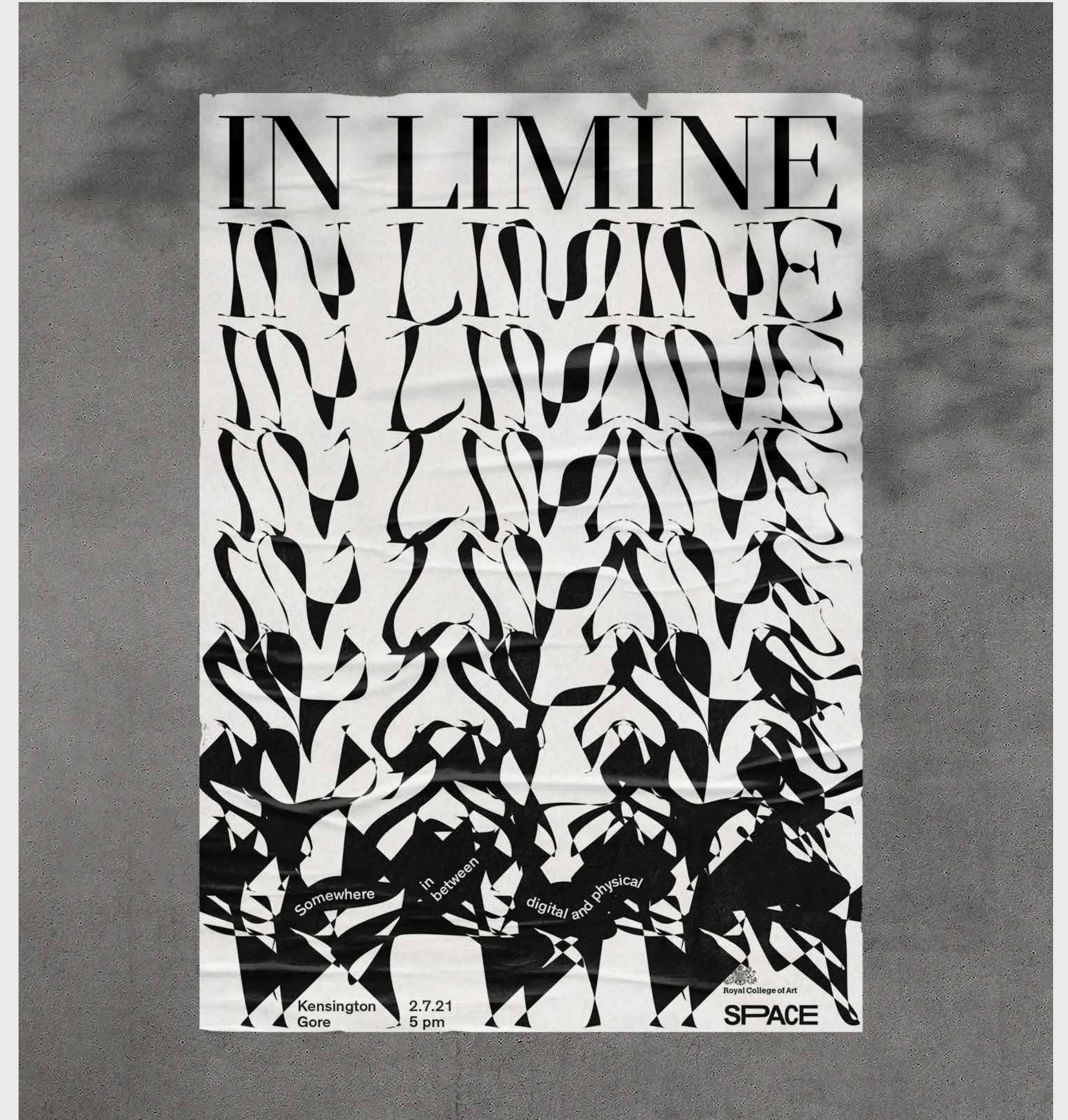
In Limine was a student-led event of the RCA 2021 Show. We wanted to generate a discussion around the line that divides the physical and the digital and its ever-increasing blurriness. The event featured both an online symposium and the building of a small temporary pavilion in a park. The graphics I designed for the event are aimed at representing the liminal space and transition between digital and physical, with well-defined letters that are gradually distorted towards the abstract. The graphics also inhabit both spaces, as they are applied to a range of outputs that go from material posters to virtual meetings backgrounds used for the online talk.



Where
Online, London

What
Graphics, print

When
2021



In Limine

Where
Online, London

What
Graphics, print

When
2021



←
IG Stories
Set of six graphics

→
IG Post
Set of four graphics



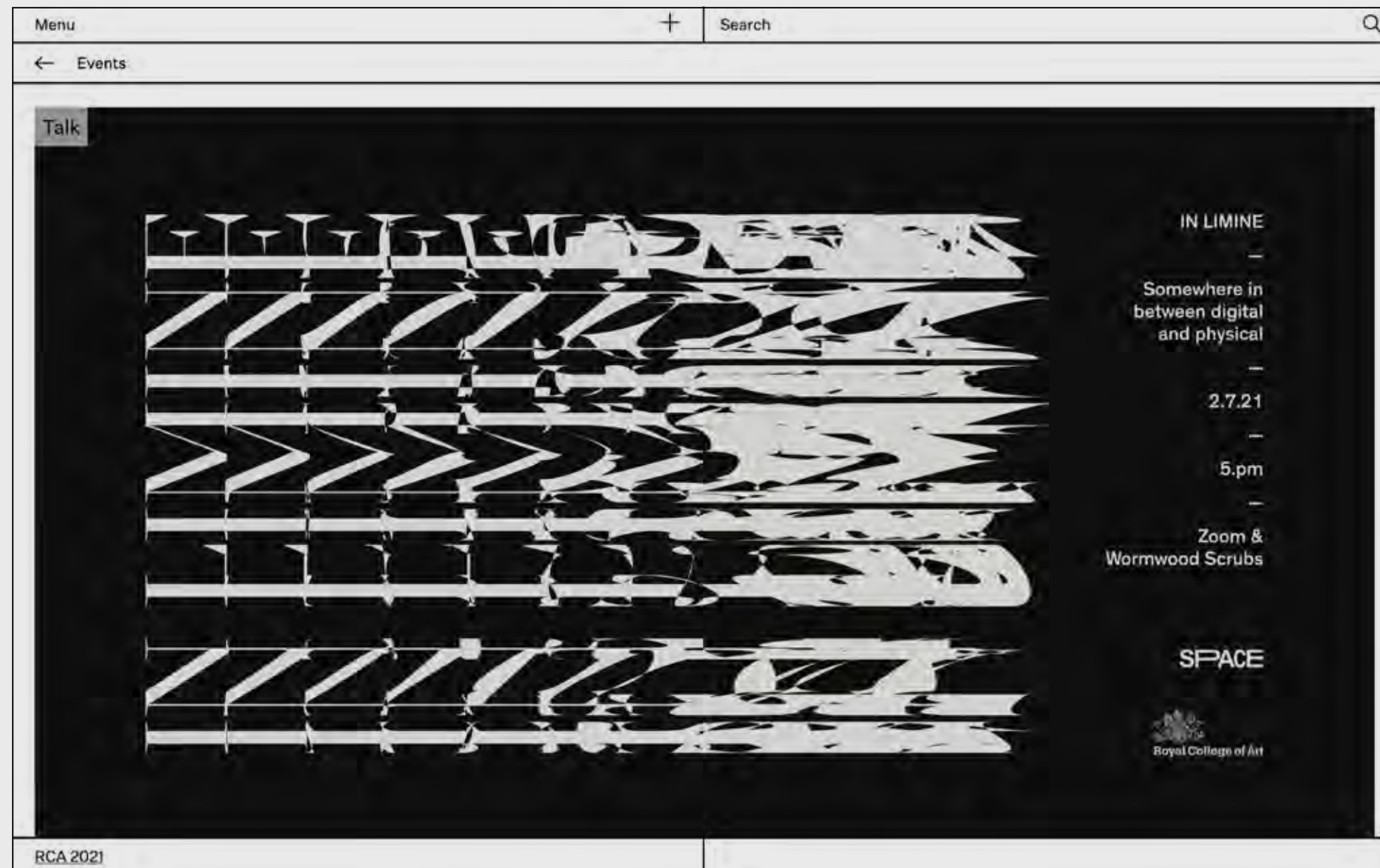
In Limine

Where
Online, London

What
Graphics, print

When
2021

→
Banner
RCA 2021 page,
e-mails



→ →
Backgrounds set
Online talk event





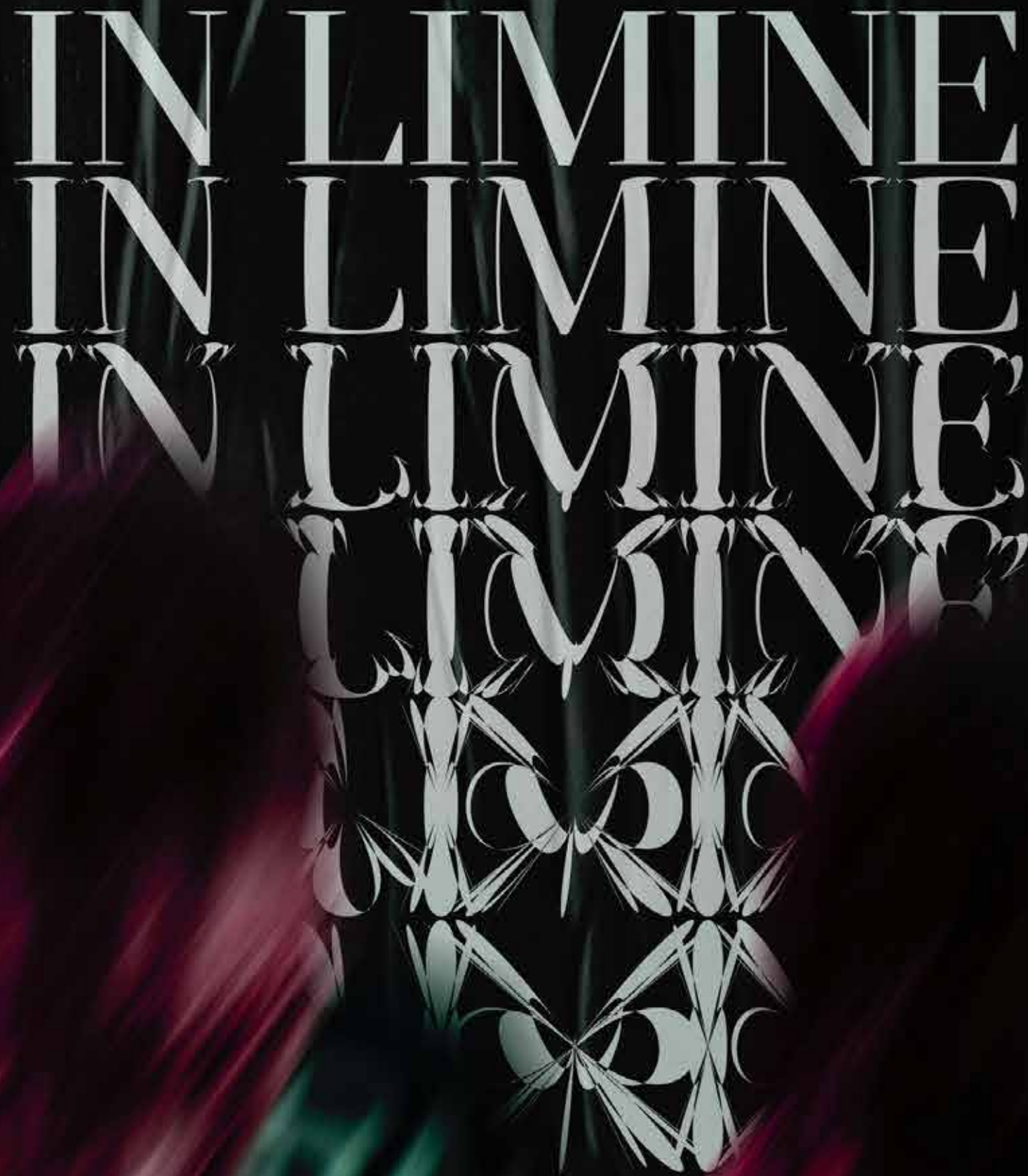
IN LIMINE

—

Somewhere in between digital and physical

—

2.7.21 @ 5 pm / Zoom & Woormwood Scrubs



Serelitto

Serelitto is the concept for an installation about the effects of global warming in Venice. It is a room where the temperature increases gradually, prompting a transformation of the two artworks displayed, showing the effects of future floodings, and of the walls themselves, listing the towns that would disappear. All is made using heat-sensitive inks. The people watching will also be affected, starting to feel hot and sweating, experiencing the effects of this issue on their very skin. A ticking sound in the background triggers senses of urgency and need for immediate action.

—vimeo.com/344888698

What

Heat-sensitive inks, screen printing, heat

When

2019



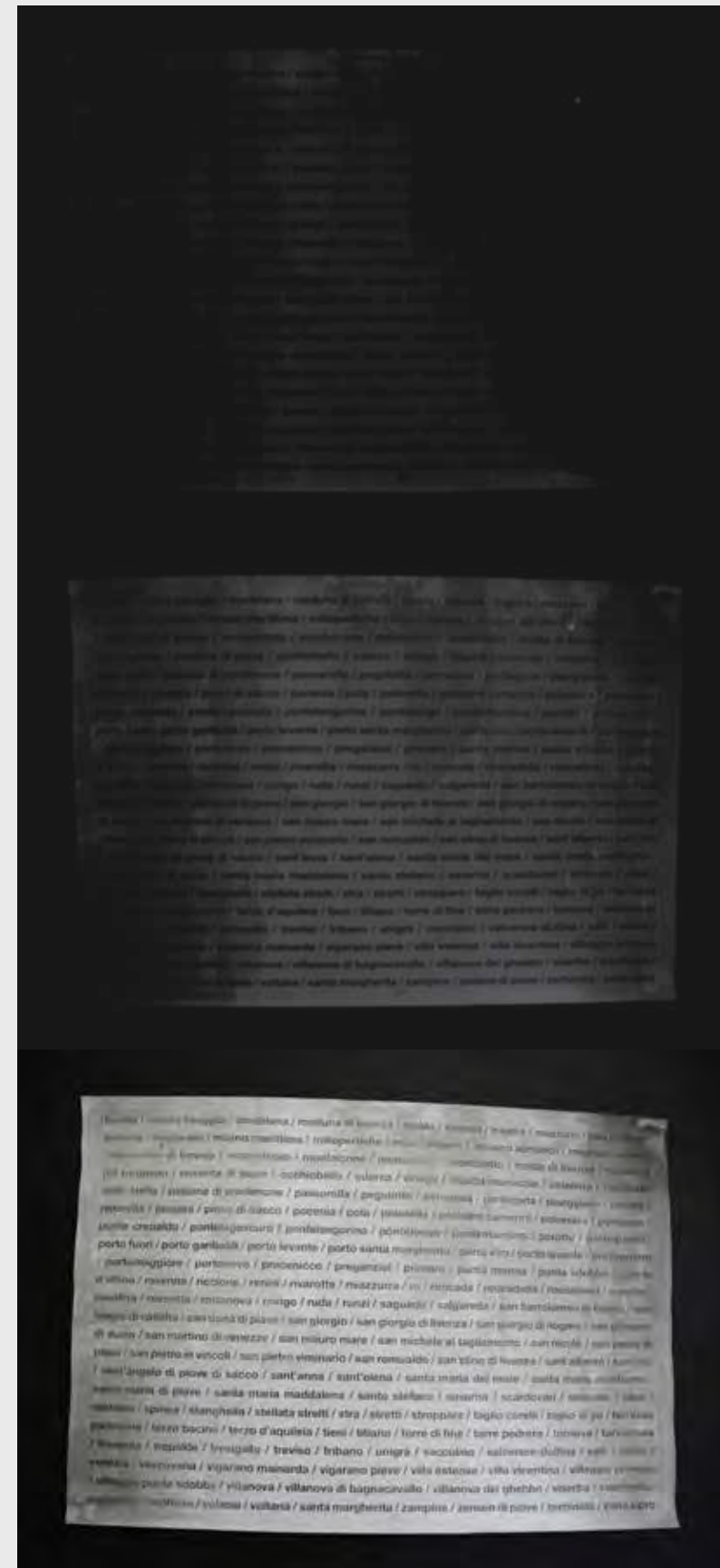
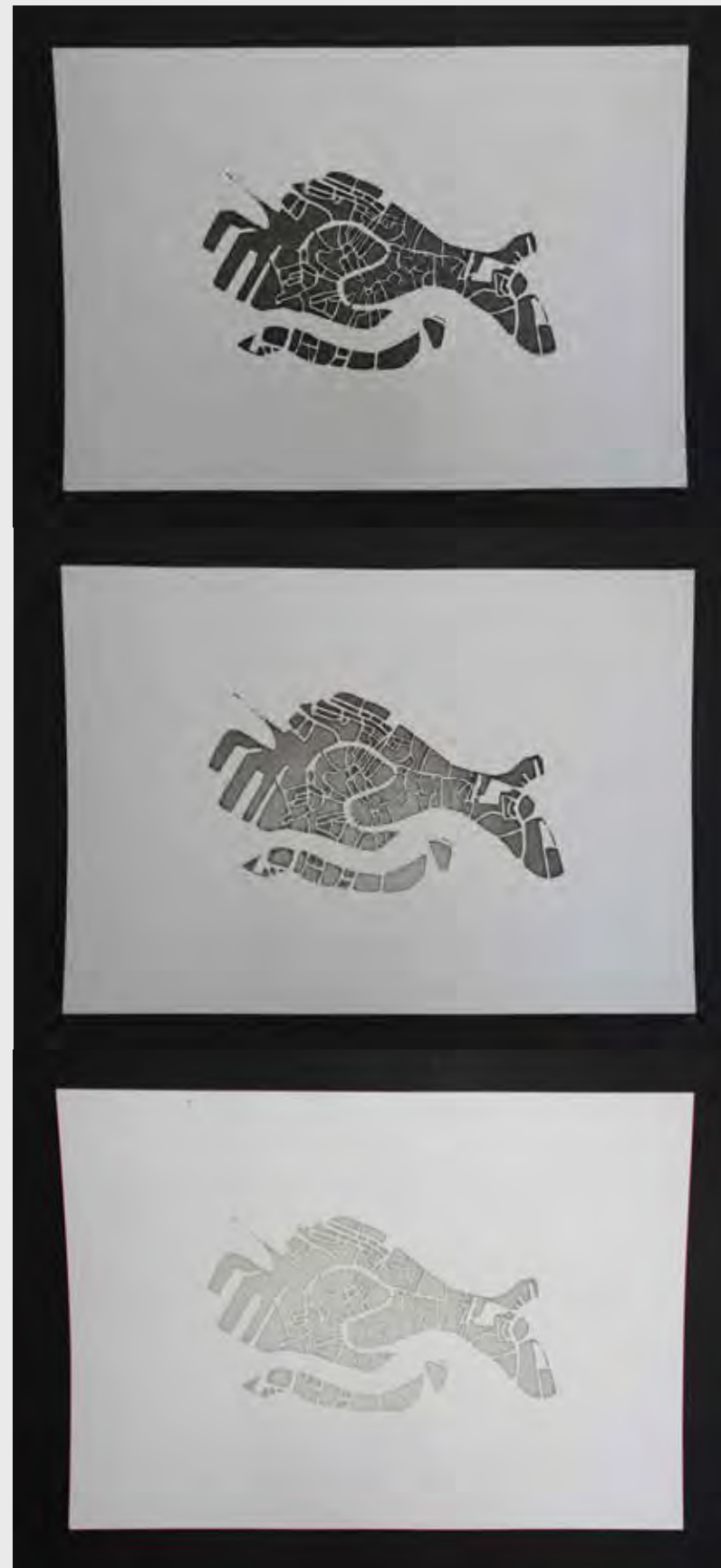
Serelitto

What

Heat-sensitive inks, screen printing, heat

When

2019



Tests aimed at grounding the exhibition concept to reality, exploring materials to see what works and what doesn't, setting limits and defining parameters. The pictures show the transformation of the artworks as temperature increases.

Serelitto

↓ Promotion & Awareness
Temperature-sensitive billboards

What
Heat-sensitive inks, screen printing, heat

When
2019

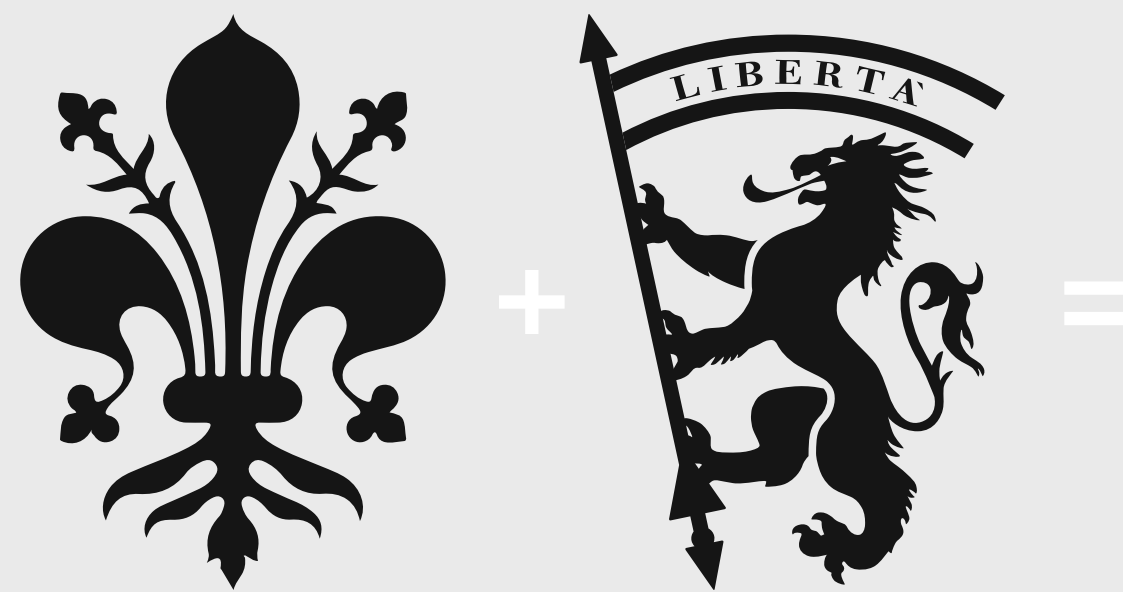


Bologna Firenze 2036

What
Brand identity

When
2020–21

A proposal for the brand identity for the Bologna-Florence joint pitch to host the summer Olympic Games of 2036. The logo consists of a combination of the Florentine lily and the Bolognese lion, the town symbols, that come together in a blaze representing the Olympic flame. The tones connecting Bologna's red and Florence's purple became the identity colours, their middle shade becoming the main reference. Given that the logo is rich in shapes, it can be dissected to the point that each element can itself become the identity for a sub-category within, obviously, the same project.



Bologna Firenze 2036

What
Brand identity

When
2020–21





21 . June . 2020

BRANDING MOCK.UP VOL. 4.0

Contrary to popular belief, Lorem Ipsum is not simply random text. It has roots in a piece of classical Latin literature from 45 BC, making it over 2000 years old. Richard McClintock, a Latin professor at Hampden-Sydney College in Virginia, looked up one of the more obscure Latin words, consectetur, from a Lorem Ipsum passage, and going through the cites of the word in classical literature, discovered the undoubtable source. Lorem Ipsum comes from sections 1.10.32 and 1.10.33 of "de Finibus Bonorum et Malorum" (The Extremes of Good and Evil) by Cicero, written in 45 BC. This book is a treatise on the

The standard chunk of Lorem Ipsum used since the 1500s is reproduced below for those interested. Sections 1.10.32 and 1.10.33 from "de Finibus Bonorum et Malorum" by Cicero are also reproduced in their exact original form, accompanied by English versions from the 1914 translation by H. Rackham.

Where can I get some?

There are many variations of passages of Lorem Ipsum available, but the majority have suffered alteration in some form, by injected humour, or randomised words which don't look even slightly believable. If you are going to use a passage of Lorem Ipsum.

*Sanyour
O'Harington*



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Ezio

This is a very personal project, as I made it as a tribute to my uncle, Ezio, who died of cancer this year. He was an artisan who had a small business making olive oil and my idea to pay homage to him is a limited series of 63 bottles, one for each year he lived, made with the olives harvested on the year of his passing. The naming for the label is an impression of his appearance via some characteristic elements like his ever-present glasses and the shape of his nose. However, his signature feature was the glorious golden moustache. And, through the punched paper, it is the oil itself that brings it back to life.

Who

Azienda Agricola la Civetta

What

Label design

When

2021



Fashion Valley

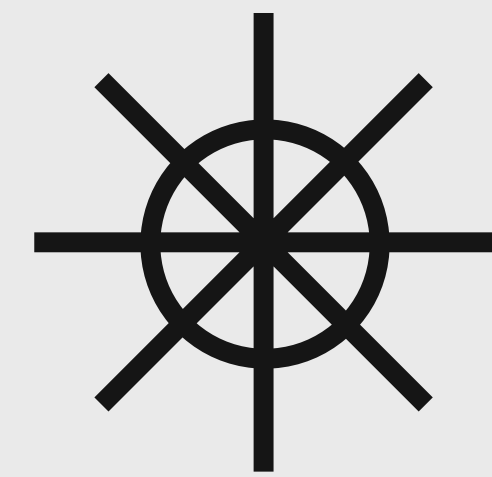
Who
Emilia-Romagna Region

What
Brand identity

When
2018

For my BA thesis project I was asked to design the brand identity of the Emilia-Romagna Region as Fashion Valley, a project being developed by the government to promote the local fashion system. I came up with two ideas. The first is an acronym for Fashion Valley Emilia-Romagna where the serif of the V becomes the line of the F, creating the logotype FVER (to pronounce as 'fever'). The second is a fusion of × (a stylised thread and needle), + (accessories) and O (community). The resulting shape calls to mind the wheel of the silk mills upon which the area built its fortune in the Middle Ages. This solution has great potential as it can be used to generate an entire iconographic alphabet that lends itself to immense versatility (e.g.: website).

fver



**fashion
valley**

fv

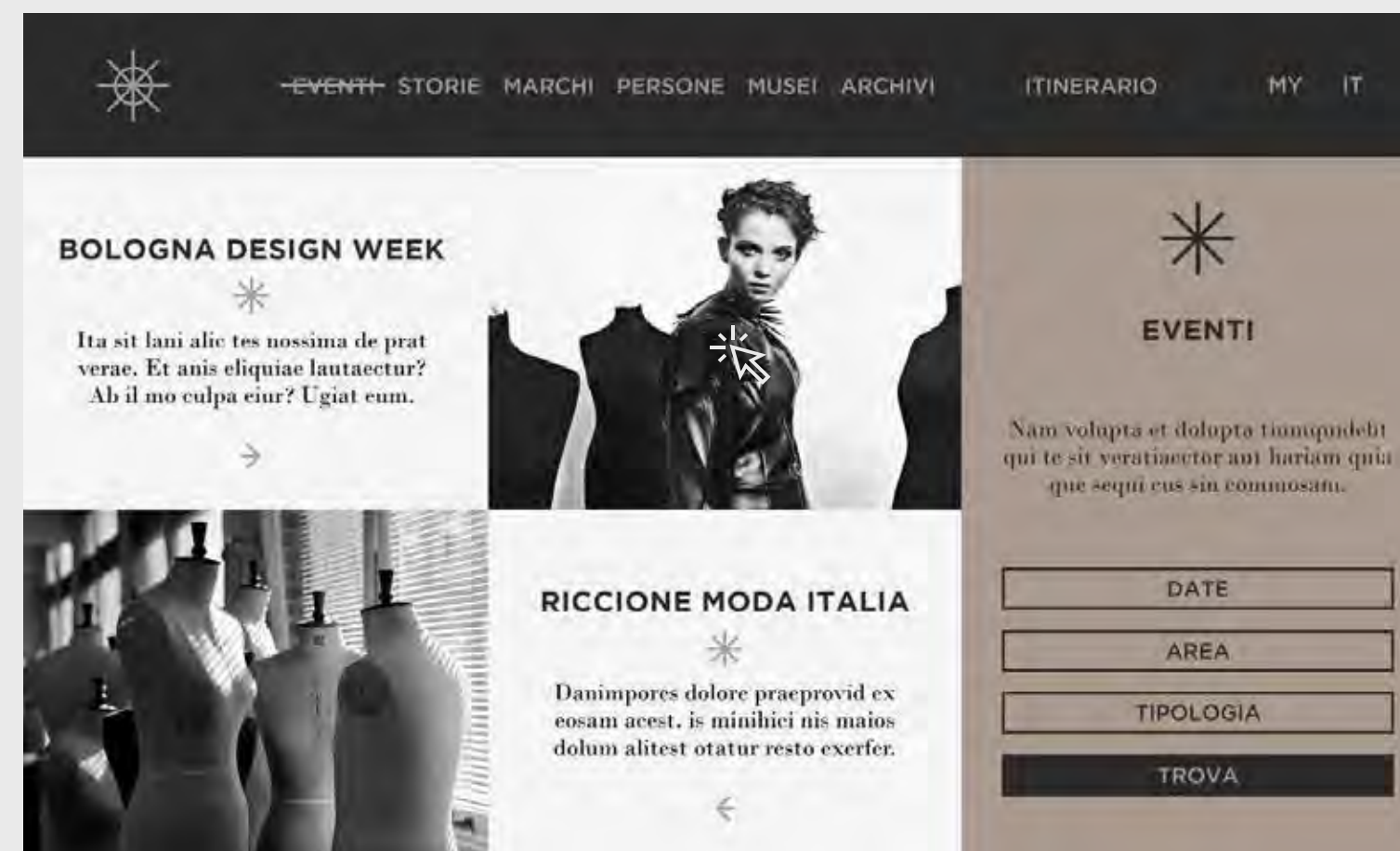
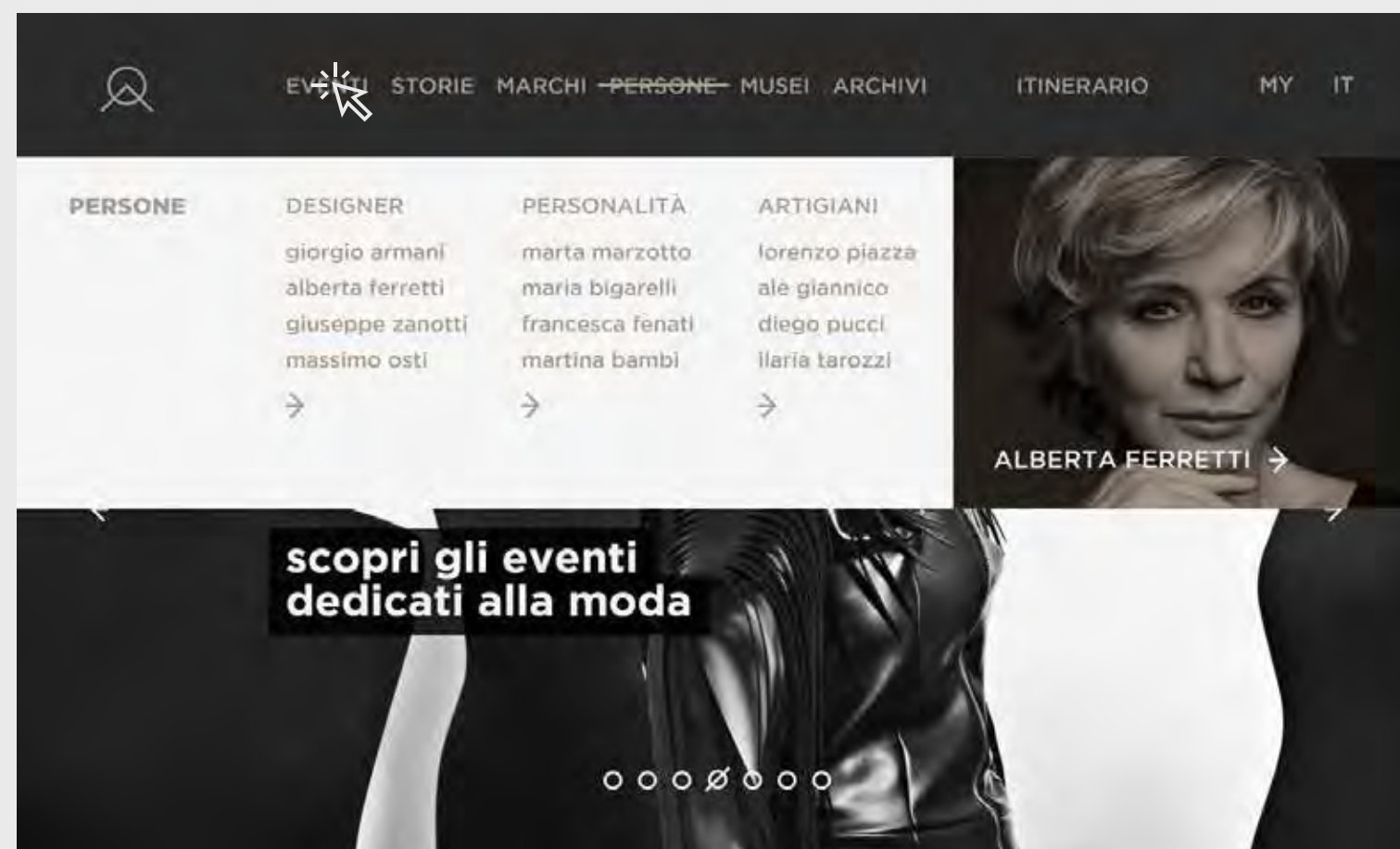


Fashion Valley

Who
Emilia-Romagna Region

What
Brand identity

When
2018



Fashion Valley

Who
Emilia-Romagna Region

What
Brand identity

When
2018





fashion
valley

Il bambino sopravvissuto.

Il signore e la signora Dursley, di Privet Drive numero 4, erano orgogliosi di poter affermare che erano perfettamente normali, e grazie tante.

Erano le ultime persone al mondo da cui aspettarsi che avessero a che fare con cose strane o misteriose, perché sciocchezze del genere proprio non le approvavano. Il signor Dursley era direttore di una ditta di nome Grunnings, che fabbricava trapani. Era un uomo corpulento, nerboruto, quasi senza collo e con un grosso paio di baffi.

La signora Dursley era magra, bionda e con un collo quasi due volte più lungo del normale, il che le tornava assai utile, dato che passava gran parte del tempo ad allungarlo oltre la siepe del giardino per spiare i vicini. I Dursley avevano un figlioletto di nome Dudley e secondo loro non esisteva al mondo un bambino più bello. Possedevano tutto quel che si poteva desiderare, ma avevano anche un segreto, e il loro più grande timore era che qualcuno potesse scoprirlo.

Nome ~~Cognome~~
Designer



fashion
valley

FASHION VALLEY
REGIONE EMILIA-ROMAGNA
VIA DELLA FIERA, 8
40127 BOLOGNA (BO)



fashion
valley



NOME COGNOME
DESIGNER
FASHION VALLEY

nome.cognome@mail.com
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Randomness

What

A collection of random examples of casual calligraphy and graphics



Randomness

What

A collection of random examples of casual calligraphy and graphics





Lorenzo Piazza

To see more of my work, especially my experience design projects, please visit:
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Thank you for taking time to go over my portfolio.