

AUT

5 Selected Works

2009 – 2019

Salvati

Marca Corona

Veneta Cucine

Beautiful Tomorrow

Artivism

AUT

Chi siamo

AUT è un'agenzia di progettazione visiva e multimediale che dal 2009 si interroga sul delicato rapporto tra identità, innovazione e "capitale territoriale".

Dal 2009 collaboriamo fianco a fianco con le aziende italiane, ideando sistemi comunicativi complessi con l'obiettivo di generare ricadute economiche e culturali virtuose. Ci occupiamo di art direction, creative direction e progettazione grafica.

[www.autdesigncollective.com](http://www.autdesigncollective.com)

### Salviati

2015 – 2017

Salviati è una delle più antiche e prestigiose fornaci di vetro soffiato muranese. Dal 2015 al 2017 AUT ha fatto parte del comitato di direzione creativa dell'azienda, supervisionando la brand identity e curando, come art director, tutti i prodotti di comunicazione nonché l'intera collezione di oggetti decorativi.

[www.salviati.com](http://www.salviati.com)

### Marca Corona

2017 – 2019

Dal 2017 AUT svolge consulenza di brand per l'azienda sassolese, di cui ha riprogettato l'intera identità visiva nel 2018. Per Marca Corona AUT ha disegnato cataloghi, depliant, news, applicazioni ambientali, l'immagine visiva degli stand Cersaie 2018 e 2019, packaging di prodotto.

[www.marcacorona.it](http://www.marcacorona.it)

### Veneta Cucine

2016

Veneta Cucine è il maggior produttore di cucine in Italia. AUT ha curato la direzione artistica del catalogo della linea E di Veneta Cucine, coordinando fotografi, set designer e stylist nella creazione di un prodotto promozionale in linea con la famiglia di prodotti di alta gamma realizzati dall'azienda.

[www.venetacucine.com](http://www.venetacucine.com)

### Beautiful Tomorrow

2017

Beautiful Tomorrow è il titolo della prima mostra personale in Italia dell'artista olandese Joseph Klibanski. AUT ha progettato e realizzato l'intera identità visiva della mostra, ospitata nella bellissima cornice di Palazzo Franchetti a Venezia.

[www.josephklibansky.com](http://www.josephklibansky.com)

### Artivism

2019

L'Auschwitz Institute for Peace and Reconciliation di New York è stato invitato a partecipare alla 58° Biennale d'Arte di Venezia, proponendo un progetto sull'arte come forma di reazione, psicologica e sociale, a qualsiasi forma di violenza. AUT ha progettato e realizzato l'intera identità visiva della mostra.

[www.artivism2019.com](http://www.artivism2019.com)

2015 – 2017

Salviati

Art direction



2015 - 2017

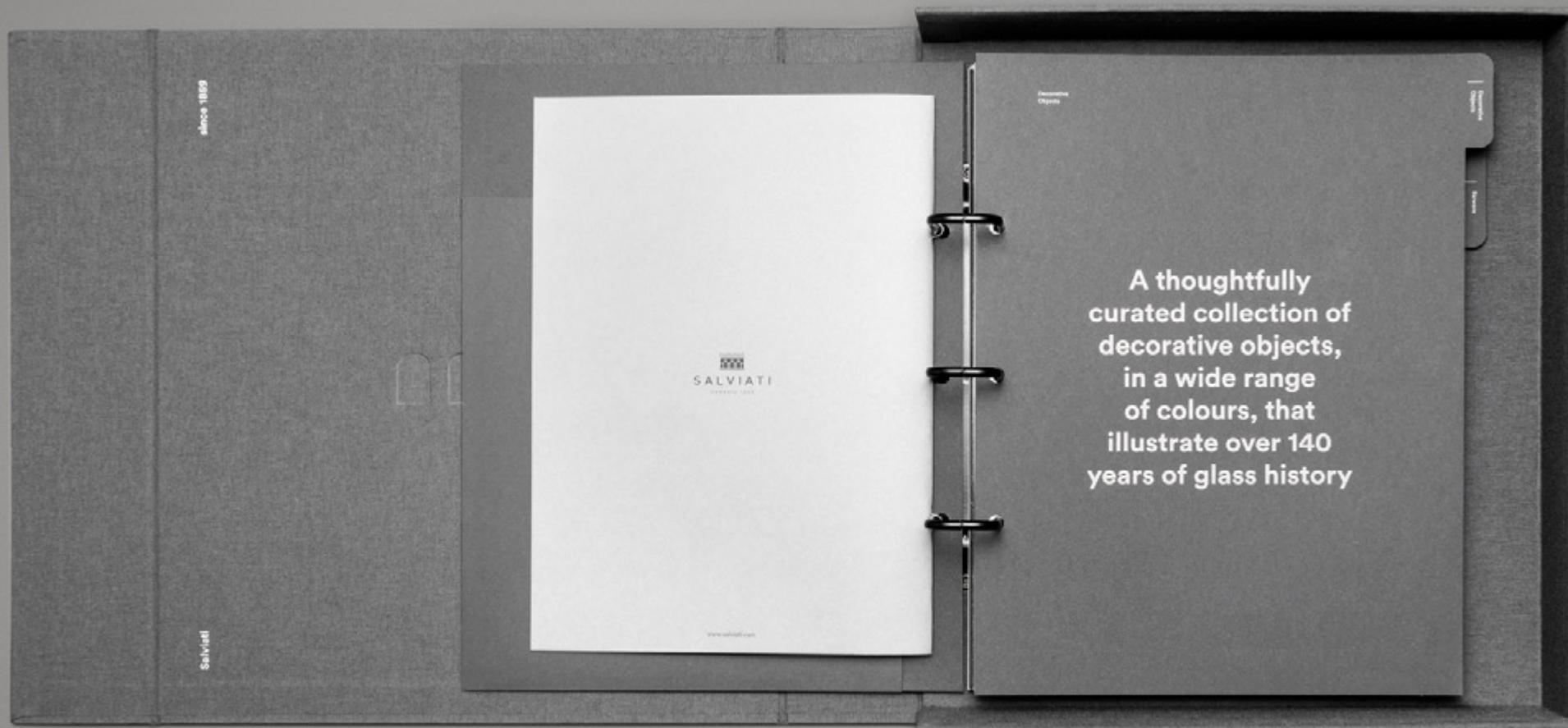
Salviati

Art direction









since 1895

Salviati

Dame 5005

Renzo Stella

Famiglia di bottiglie in vetro trasparente caratterizzate da un alternarsi di fasce colorate a nero. Tre dame con un diverso profilo dal quale si sviluppano gli stappi in netto contrasto cromatico con il corpo scuro. Questi particolari decorativi, dai colori brillanti, sono applicati a caldo e "tagliantati" con stili colpi di forbice. Geometrie ovali e sferiche, arricchite da decori colorati, disegnano i tagli che danno ad ogni pezzo una personalità unica.

A set of transparent bottles with alternating black and coloured bands. Vibrant wings, skillfully attached when the glass is still hot, contrast with the dark body emphasising the bottle's curvy profile. Oval and spherical geometries, enriched with colourful details, characterise the three stoppers that give each bottle its unique character.

Drops

Stemma sultanoaleh beiruh-lestl  
rupimose "illeggi" sti fliu stam.  
nem e otomogae a "illeggi" a  
stamata stalfio otav si oav/



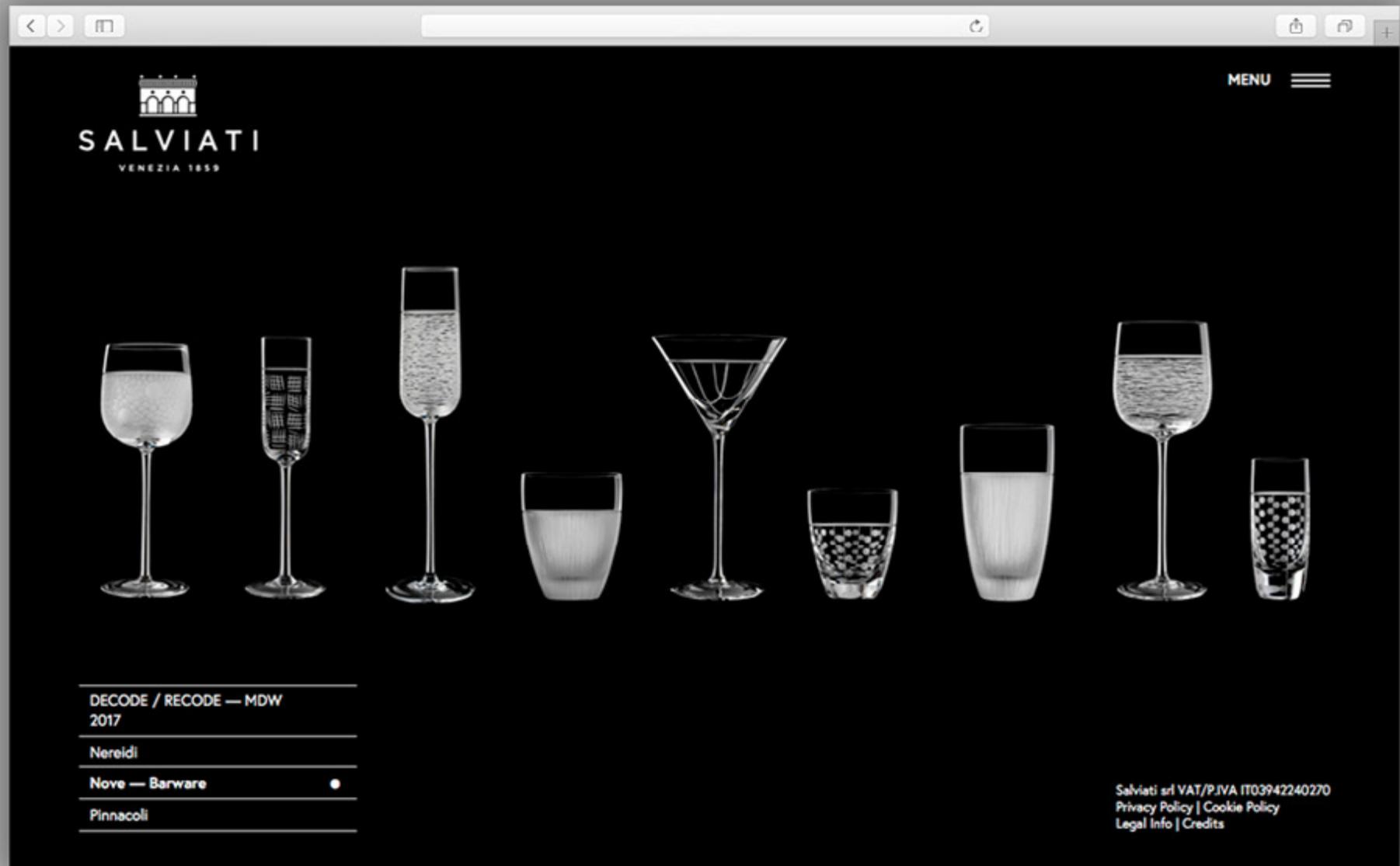
Salviati

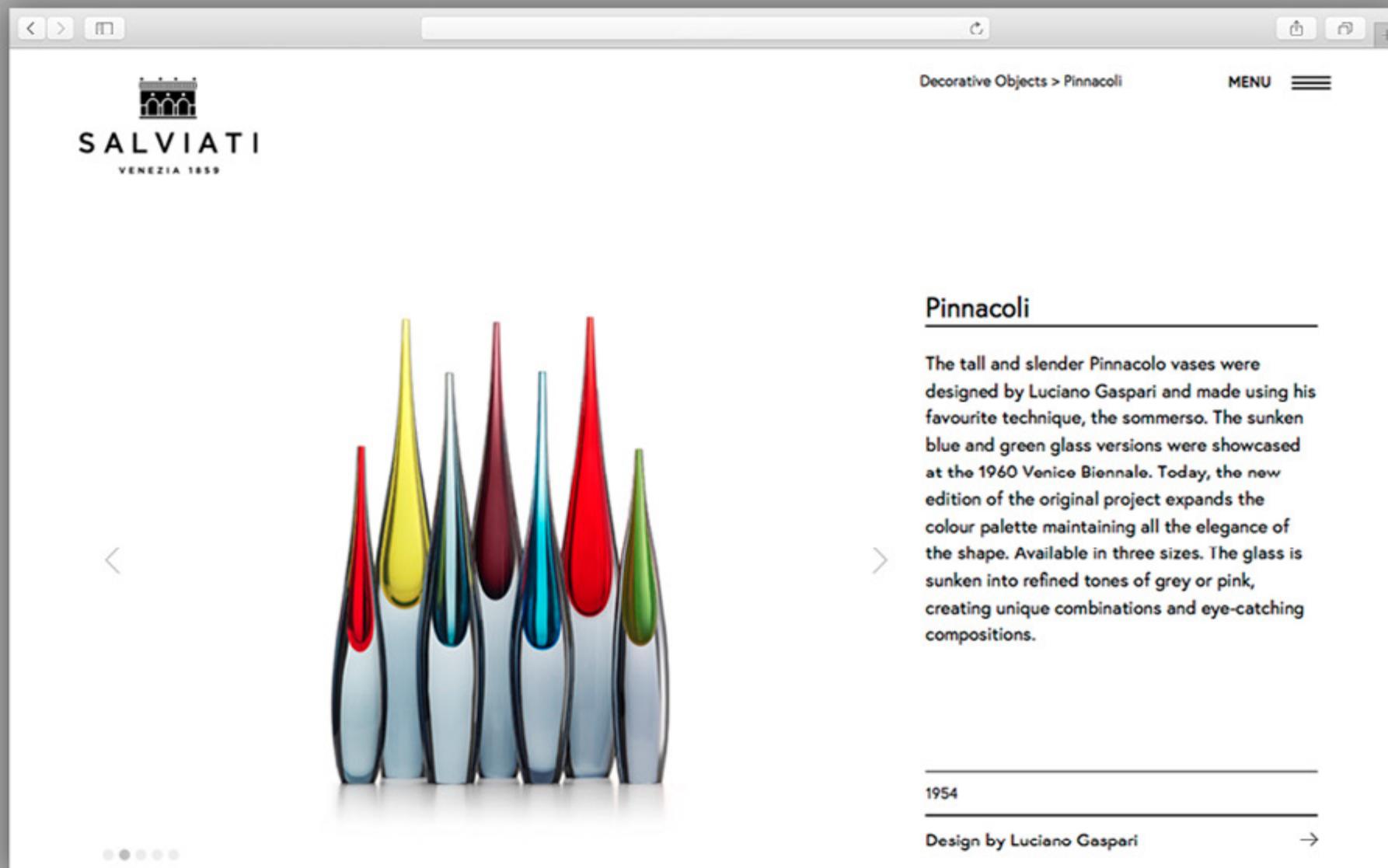
2015 – 2017

Salviati

Packaging







The screenshot shows a web browser window displaying the Salviati website. The browser's address bar is empty. The website header features the Salviati logo on the left, which includes a crown icon above the text "SALVIATI" and "VENEZIA 1859". On the right side of the header, the text "Decorative Objects > Pinnacoli" is visible, along with a "MENU" button and a hamburger menu icon.

The main content area is dominated by a large image of seven tall, slender glass vases. Each vase has a unique, teardrop-like shape with a pointed top and a wider base. The vases are arranged in a row and feature different colors: red, yellow, light blue, dark red, cyan, red, and green. The background is white, and the vases are reflected on the surface below them.

Navigation arrows are present: a left-pointing arrow on the left side of the image and a right-pointing arrow on the right side. At the bottom left of the image area, there are five small, light grey circles, with the second one from the left being filled, indicating the current slide in a sequence.

On the right side of the page, the title "Pinnacoli" is displayed in a bold, black font, underlined. Below the title, a paragraph of text describes the product: "The tall and slender Pinnacolo vases were designed by Luciano Gaspari and made using his favourite technique, the *sommerso*. The sunken blue and green glass versions were showcased at the 1960 Venice Biennale. Today, the new edition of the original project expands the colour palette maintaining all the elegance of the shape. Available in three sizes. The glass is sunken into refined tones of grey or pink, creating unique combinations and eye-catching compositions."

Below the text, there is a horizontal line, followed by the year "1954". Another horizontal line follows, and then the text "Design by Luciano Gaspari" is displayed. To the right of this text is a right-pointing arrow.







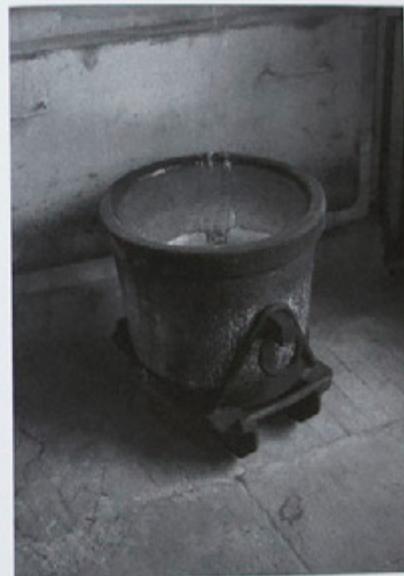
Montecarlo, Lapponia, 1951, November 20/54  
N. 437 27/27' - E. 24° 10' 10"



Belletto, Via Marzotto, 2016  
N. 437 27/27' - E. 24° 10' 10"



Montecatini Terme, 1951, November 2016  
N. 437 27° 27' - E. 10° 58' 50"



Belluno, 1964, March 2016  
N. 437 27° 27' - E. 10° 58' 50"



SALVIATI

STRATA

A vision of  
transparency,  
colours  
and light

THE  
ILLUMINATION

LUCA  
NICHETTO

Strata emerges from a deep understanding of the materiality of Salviati glass, combining a sensibility for the interaction of transparencies, colours and light.

Strata explores themes of modularity obtained through a layering of thin glass sheets, formed to fold into each other. Resulting from the intrinsic properties of the

material, it is arranged to create an array of textures, overlays and refractions.

Honouring Salviati's lighting production of the 60's and 70's, Strata celebrates the company's heritage of using light, enhancing the beauty of glass and creating modular structures that can extend in dimension and direction.

BEN  
GORHAM



2015 - 2017

Salviati

Decode / Recode - 2017 Milan Design Week





2017 – 2019

Marca Corona

Art direction





2019  
COLLECTION  
BOOKS

MARCA CORONA

[IT] – Marca Corona rappresenta dal 1741 l'eccellenza ceramica "Made in Italy" nel mondo. Passione creativa, evoluzione tecnologica e materie prime di qualità, sono gli ingredienti per pavimenti e rivestimenti dai grandi pregi estetici e dalle eccellenti prestazioni tecniche realizzate nel pieno rispetto dell'ambiente, del territorio che li circonda e delle persone che entrano in contatto con i nostri prodotti.

[EN] – Since 1741, Marca Corona has been representing the extraordinary Italian ceramic tradition worldwide. Creativity, passion, technological innovation and quality raw materials are the ingredients that go into beautifully finished floor and wall coverings with excellent technical performance, crafted with complete respect for the environment, the local area and the people who come into contact with our products.



[FR] – DSI di Marca Corona è la linea di collezioni in piccolo formato capace di coniugare le due anime di Marca Corona: tradizione ed innovazione. In questo proprio equilibrio incontriamo passato e futuro, cura artigianale ed evoluzione stilistica, per dare vita ad un progetto di reinterpretazione moderna degli elementi decorativi più amati.

[ES] – DSI di Marca Corona es la línea de small-size collections able to bring on board the two sides of Marca Corona: tradition and innovation, joining the past with the future and uniting craftsmanship with leading-edge style to create a project that brings a modern twist to the best loved decorative elements.

[DE] – Marca Corona repräsentiert depuis 1741 l'excellence céramique "Made in Italy" dans le monde. La passion créative, l'évolution technologique et des matières premières de qualité sont les ingrédients de nos et de revêtements muraux au grand prestige esthétique et aux excellentes performances techniques, réalisés dans le respect total de l'environnement, du territoire qui nous entoure et des personnes qui entrent en contact avec nos produits.

[RU] – Marca Corona stellt seit 1741 die Keramikszene der "Made in Italy" in der ganzen Welt dar. Kreative Leidenschaft, technologische Entwicklung und Qualitätsstoffe – das sind die Zutaten für Fußboden- und Wandverkleidungen mit hohem ästhetischen Wert und hervorragenden technischen Leistungen, die wir vollkommen umweltfreundlich und unter Berücksichtigung des Gebiets, in dem wir tätig sind, und der Personen, die mit unseren Produkten in Berührung gelangen, gefertigt werden.

[IT] – DSI di Marca Corona es la linea de collezioni dans le petit format capable d'allier les deux âmes de Marca Corona: la tradition et l'innovation. Dans cette proposition, nous faisons se rencontrer le passé et le futur, le soin artisanal et l'évolution stylistique afin de donner naissance à un projet de réinterprétation moderne des éléments décoratifs les plus aimés.

[DE] – DSI di Marca Corona ist die Linie an Kollektionen im Kleinformat, die in der Lage ist, die zwei Seelen von Marca Corona unter einem Hut zu bringen: Tradition und Innovation. In diesem Vorwärtsgang begegnen sich Vergangenheit und Zukunft sowie handwerkliche Sorgfalt und stilistische Entwicklung, um ein auf moderne Art neu interpretiertes Projekt der beliebtesten Dekoramente herzustellen.

[FR] – Desde 1741, Marca Corona representa la excelencia cerámica "Made in Italy" en el mundo. La pasión creativa, evolución tecnológica y materias primas de calidad son los ingredientes para pavimentos y revestimientos de gran valor estético y excelente rendimiento técnico, producidos respetando el medio ambiente, nuestro territorio y las personas que entran en contacto con nuestros productos.

[RU] – С тех пор Marca Corona представляет excellence керамики "Made in Italy" в мире. Креативная страсть, технологические разработки, высококачественные материалы и экологичность – вот те ингредиенты, из которых создаются облицовки для стен и пола, обладающие отличными эстетическими и техническими характеристиками. Производство осуществляется с ответственными отношением к окружающей среде, территории, на которой оно находится и людям, вступающим в контакт с продукцией.

[ES] – DSI di Marca Corona es la línea de colecciones de formato pequeño que conjugan las dos âmes de Marca Corona: tradición e innovación. En esta propuesta reunimos pasado y futuro, devoción artesanal y evolución estilística, para dar vida a un proyecto de reinterpretación moderna de los elementos decorativos más apreciados.

[DE] – DSI di Marca Corona – eine Kollektion handwerklicher Meister, in welcher konventionelle und innovative Aspekte der Marke Corona Handlung und Innovation in einem Vorwärtsgang begegnen. Vergangenheit und Zukunft sowie handwerkliche Sorgfalt und stilistische Entwicklung, um ein auf moderne Art neu interpretiertes Projekt der beliebtesten Dekoramente herzustellen.

MARCA CORONA

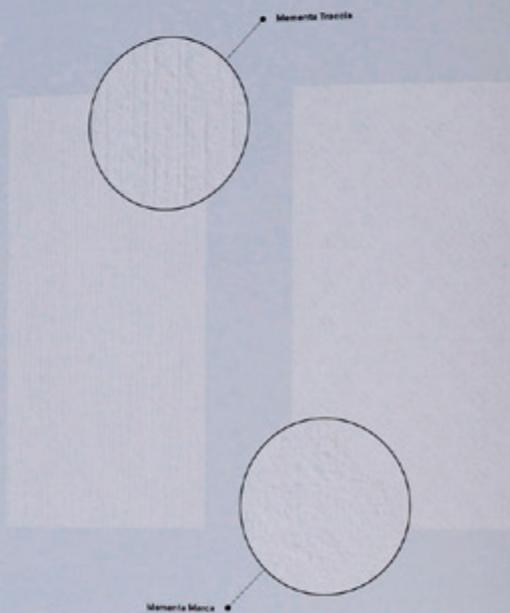
2019  
COLLECTION  
BOOK



Pavimenti – Floor tiles

ARKISTONE



**APPROFONDIMENTO / FOCUS ON**  
 Appearfondament vertiefung Fokus on „approfondimento“


[IT] — I dettagli materici e granelli corali del fondo arricchiscono di 2 strutture in rilievo l'effetto decorativo: se Marca si richiama ai motivi impressi sul retro delle piastrelle originali, Traccia propone invece linee morbide dalla grafica ondulata.

[EN] — The material details and the thick grains on the base tie with relief textures with a warm look, while Marca takes its inspiration from the patterns on the back of handmade tiles. Traccia features soft lines with wavy graphics.

[FR] — Les détails matériels et les grains épais du fond enrichissent de 2 structures en relief à l'effet décoratif: si Marca s'inspire des motifs imprimés sur l'arrière des carreaux artisanaux, Traccia propose, quant à elle, des lignes douces au graphisme ondulé.

[DE] — Die Materialdetails und die körnigen Gegebenen der Grundfläche werden durch 2 Reliefstrukturen mit abgerundeter Wirkung bereichert. Während sich Marca von den Motiven auf der Rückseite der handgefertigten Fliesen inspirieren lässt, bietet Traccia weiche Linien mit abgerundeten Wellenstruktur.

[ES] — Los detalles materiales y los granillos compactos de la base se enriquecen con 2 estructuras en relieve de efecto decorativo: mientras Marca se inspira en los motivos impresos en el reverso de las baldosas artesanales, Traccia propone líneas suaves con gráficos ondulados.

[RU] — Визуальные детали и обильные зерна фона обогащают двумя рельефными структурами с эффектами мягкости: если Marca вдохновлена узорами на обратной стороне керамической плитки, то Traccia

**TEAMA / EMBOSSED**  
 Thema Muster Texture Ceramic

## TRACCIA

Bianco	Auria	Sabbia	Corda
F132 40x60 cm 16x12" 122 ■	F134 40x60 cm 16x12" 122 ■	F136 40x60 cm 16x12" 122 ■	F138 40x60 cm 16x12" 122 ■

## MARCA

Bianco	Auria	Sabbia	Corda
F137 40x60 cm 16x12" 122 ■	F139 40x60 cm 16x12" 122 ■	F141 40x60 cm 16x12" 122 ■	F143 40x60 cm 16x12" 122 ■

## INFORMAZIONI TECNICHE — TECHNICAL INFORMATION

[IT] — Per Marca Corona, la trasparenza è un valore importante, per questo motivo si impegna a fornire informazioni chiare e puntuali sui propri prodotti: nelle pagine seguenti è possibile consultare le certificazioni ambientali possedute, le caratteristiche tecniche dichiarate, le voci di capitolato, il manuale di posa, pulizia e manutenzione, nonché le condizioni generali di vendita applicate.

[EN] — For Marca Corona, transparency is an important value, which is why we undertake to provide clear, precise information on our products. On the pages that follow you can consult the environmental certifications held by the company, the technical characteristics declared, specifications, laying, cleaning and maintenance manual and the general conditions of sale applied.

[FR] — Pour Marca Corona la transparence est une valeur importante, c'est pourquoi l'entreprise s'engage à fournir des informations claires et précises sur ses produits : dans les pages suivantes, il est possible de consulter les certifications environnementales en sa possession, les caractéristiques techniques déclarées, le tableau des matériaux, le manuel de pose, le nettoyage et la maintenance, ainsi que les conditions générales de vente appliquées.

[DE] — Für Marca Corona ist Transparenz ein wichtiger Wert, weshalb sich das Unternehmen verpflichtet hat, stets klare und genaue Informationen über seine Produkte zu liefern. Auf den folgenden Seiten können Sie die Umweltschritte, die erklarten technischen Eigenschaften, die Spezifikationen, das Handbuch für Installation, Reinigung und Wartung sowie die geltenden AGBs einsehen.

[ES] — Para Marca Corona, la transparencia es un valor importante, por lo que se compromete a proporcionar información clara y precisa sobre sus productos en las páginas siguientes se pueden consultar las certificaciones medioambientales, las características técnicas declaradas, las especificaciones, el manual de colocación, limpieza y mantenimiento, así como las condiciones generales de venta aplicadas.

[RU] — Для компании Marca Corona прозрачность является очень важным качеством, и потому она стремится дать клиенту и партнеру информацию о своей продукции на следующих страницах вы можете ознакомиться с экологическими сертификатами, полученными компанией, заявленными техническими характеристиками, техническими условиями, руководством по укладке, очистке и уходу, а также общими условиями продажи.



2017 - 2019

Marca Corona

Depliant collezione



MARCA CORONA  
STONECLOUD

MARCA CORONA  
ARRISTONE

MARCA CORONA  
LAGOM

MARCA CORONA  
SOUL BAY

MARCA CORONA

LAGOM



MARCA CORONA



Marca Corona

7

## CONTEMPORARY ELEGANT SHADES

[ IT ] – Per trasferire l'autenticità della pietra in nuovi contesti ultra-chic, StoneCloud scommette su una palette sobria e versatile, che accosta 4 tonalità neutre a un accento di colore più deciso e di tendenza, il Blue Oil.

[ EN ] – To transfer the authenticity of stone in new ultra-chic contexts, StoneCloud has placed its bet on a simple and versatile colour palette, which combines 4 neutral shades with a bolder and more contemporary colour, Blue Oil.

[ FR ] – Pour transporter l'authenticité de la pierre dans de nouveaux cadres ultra-chics, StoneCloud mise sur une palette sobre et polyvalente, qui allie 4 tonalités neutres à une touche de couleur plus vibrante et tendance, le Blue Oil.

[ DE ] – Um die Authentizität des Natursteins in einen neuen ultraschicken Kontext zu übertragen, setzt die Kollektion StoneCloud auf eine schlichte und versatyle Farbpalette 4 neutraler Farbtöne werden mit einem energiegelichen und trendigen Farbakzent, Blue Oil kombiniert.

[ ES ] – Para transferir la autenticidad de la piedra a nuevos contextos ultra-chic, StoneCloud apuesta por una paleta sobria y versátil, combinando 4 tonalidades neutras con un toque de color más decidido y a la moda, el Blue Oil.

[ RU ] – Подчеркивая естественную красоту камня в новых ультра-модных и шикарных контекстах, коллекция StoneCloud использует строгую и многогранную цветовую палитру. 4 нейтральных оттенка которой сочетаются с ярким трендовым цветом Blue Oil.

Concept

Phase

2

[IT] – L'interior design guarda al mondo naturale e celebra le imperfezioni dei suoi materiali più autentici: le superfici si rivestono di venature, nodosità e impurità dalla grande forza espressiva.

[EN] – Interior design looks towards nature and celebrates the imperfections of its most authentic materials: textures with highly expressive vein markings, knots and impurities.

[FR] – La décoration d'intérieur se tourne vers la nature et célèbre les imperfections de ses matériaux les plus authentiques. Les surfaces se parent de veinures, de nœuds et autres variations intensément expressives.

[DE] – Das Innendesign wirt einen Blick auf die Welt der Natur und huldigt den Unvollkommenheiten ihrer typischsten Materialien. Die Oberflächen werden mit Maserungen, Knorren und Unreinheiten mit starker Ausdruckskraft verkleidet.

[ES] – El interiorismo mira hacia el mundo natural y celebra las imperfecciones de sus materiales más auténticos: las superficies se recubren de veteados, nudos e impurezas con gran fuerza expresiva.

[RU] – Дизайн интерьера смотрит на мир природы и прославляет несовершенство его аутентичных материалов: поверхности покрываются прожилками, узорами сучков и включениями, придающими объектам силу экспрессии.

Marca Corona

3

# AUTHENTIC INDUSTRIAL CHIC

Concept

Memento

[11] — Superfici tormentate, usurate e fortemente materiche invocano l'azione inesorabile del tempo, del vento e delle correnti, capaci di scolpire nuove forme e plasmarne nuovi mondi. Rilievi, incisioni e porosità prendono il sopravvento e si rivestono di palette pastello ispirate al mondo naturale.

[EN] — Tormented, worn, strikingly material surfaces evoke the inexorable passage of time, the winds and the tides, able to sculpt new shapes and model new worlds. Relief effects, incisions and porosity take over, taking on a series of pastel shades inspired by the natural world.

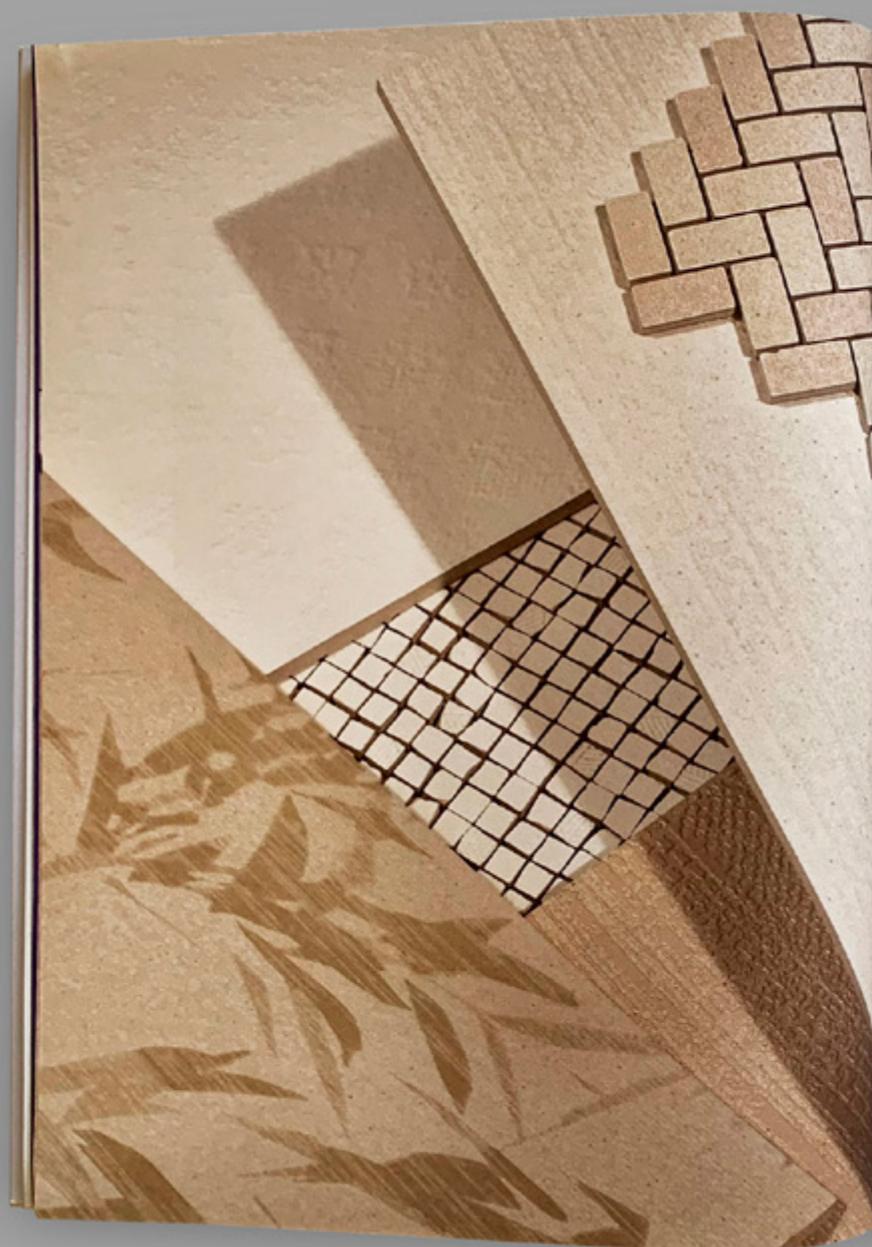
[FR] — Les surfaces tourmentées, usées et fortement matériques appellent l'action inévitable du temps, du vent et des courants, capables de sculpter de nouvelles formes et de modeler de nouveaux mondes. Reliefs, incisions et porosités prennent le dessus et se revêtent de couleurs pastel, inspirées du monde naturel.

[12] — Abgenutzte und stark materielle Oberflächen evokieren die Wirkung von Zeit, Wind und Strömungen, die in der Lage sind, neue Formen entstehen zu lassen und neue Welten zu gestalten. Reliefs, Einrisse und Porositäten stehen im Mittelpunkt, in pastelligen Farben, die von der Natur inspiriert sind.

[ES] — Superficies ásperas, desgastadas y fuertemente mates evocan la acción inexorable del tiempo, del viento y de las corrientes, capaz de esculpir nuevas formas y plasmar nuevos mundos. Relieves, incisiones y porosidad toman la delantera y se revisten con paletas pastel inspiradas en el mundo natural.

[RU] — Изношенные, истертые фактурные поверхности вызывают ассоциации с неизбежным воздействием времени, ветров и потоков, творящих новые формы и новые миры. Рельефная поверхность и пористая структура берут верх и, окрашенные цветом природы, окрещиваются в пастельные тона.





## MATERIC AUTHENTICITY CREATES INTIMATE AND REASSURING ATMOSPHERE

[IT] – La genuinità materica viene sublimata da un apparato decorativo ampio e ricercato che accosta alle atmosfere esotiche di Papiro, la morbidezza visiva di Tessile, l'eleganza discreta delle tessere Micro e la modernità dei mosaici Spina.

[EN] – The genuineness of materials is exalted by an extensive and sophisticated decorative pattern that combines the visual softness of Tessile, the discreet elegance of the Micro mosaic tiles and the modern feel of the Spina mosaics with the exotic atmospheres of Papiro.

[FR] – Le naturel matière est sublimé par un vaste ensemble ornemental associant les atmosphères exotiques de Papiro, la douceur graphique de Tessile, l'élegance discrète des tesselles de Micro et la modernité des mosaïques Spina.

[DE] – Die Natürlichkeit des Materials wird durch eine umfassende, ausgesuchte dekorative Ausstattung sublimiert, die mit den exotischen Atmosphären von Papiro, der sichtbaren Geschmeidigkeit von Tessile, der diskreten Eleganz der Mosaiksteine Micro und der Modernität der Mosaiksteine Spina kombiniert wird.

[ES] – La autenticidad del material se sublima con una estructura decorativa amplia y sofisticada que combina las atmósferas exóticas de Papiro, la suavidad visual de Tessile, la elegancia discreta de Micro y la modernidad de los mosaicos Spina.

[RU] – Подлинность фактуры подчеркивается богатым и изысканным выбором декоративных средств. Сочетаются эстетика формы Папирос, теплый графический эффект серии Тессиле, сдержанную завершенность мозаики Микрос и современный дух коллекции Спины.

2017 - 2019

Marca Corona

Applicazioni ambientali



**MARCA CORONA**

CERAMICHE DAL 1741





# MARCA CORONA

[ IT ] — Dal 1741 una lunga storia di innovazione, stile e qualità Made in Italy. Un unico stemma aziendale ad accompagnare la nostra evoluzione e il nostro legame con il territorio, il dell'antico stemma simbolo della Società Ceramica di Sassuolo. Ilustre antenata dell'odierna Ceramica Marca Corona. S come Sassuolo, culla dell'eccellenza ceramica italiana. Semplicemente una S, il nostro segno distintivo, emblema dei valori e della passione che da sempre ci ispirano e che siamo chiamati a tramandare.

[ EN ] — Since 1741, a long history of Italian innovation, style and quality. A single corporate hallmark accompanying our evolution and representing our bond with the local area. S stands for the antique coat of arms of the Società Ceramica di Sassuolo, the illustrious forerunner of today's Ceramica Marca Corona. S stands for Sassuolo, the home of outstanding Italian ceramics. Simply S, our own hallmark, the emblem of the values and passion that have always inspired us and that we're called upon to transmit.

[ FR ] — Depuis 1741, une longue histoire d'innovation, de style et de qualité Made in Italy. Un logo d'entreprise unique accompagne notre évolution et notre lien avec le territoire. S de l'ancien logo symbolisant la Società Ceramica di Sassuolo, illustre ancêtre de l'actuelle Ceramica Marca Corona. S comme Sassuolo, berceau de l'excellence céramique italienne. Un S tout simplement, notre signe distinctif, emblème des valeurs et de la passion qui nous inspirent depuis toujours et que nous sommes appelés à transmettre.

[ DE ] — Seit 1741 eine lange Geschichte der Innovation, des Stils und der für Italien typischen Qualität. Ein einziges Firmenlogo begleitet unsere Entwicklung und unsere Bindung zu unserem Heimort. Das S des alten Wappens, das als Symbol für die Società Ceramica di Sassuolo diente, die berühmte Vorläuferin der heutigen Ceramica Marca Corona. S wie Sassuolo, die Wiege der italienischen Spitzenkeramik. Ganz einfach S, unser Unterscheidungsmerkmal, ein Symbol der Werte und der Leidenschaft, die uns seit jeher inspirieren liefern und die wir weiterzugeben aufgerufen sind.

[ ES ] — Desde 1741 una larga historia de innovación, estilo y calidad Made in Italy. Un único emblema corporativo que acompaña nuestra evolución y nuestro vínculo con el territorio. S del antiguo emblema símbolo de la Società Ceramica di Sassuolo, la ilustre antecesora de la actual Ceramica Marca Corona. S como Sassuolo, la cuna de la excelencia cerámica italiana. S simplemente una S, nuestro signo distintivo, emblema de los valores y la pasión que siempre nos han inspirado y que estamos llamados a transmitir.

[ RU ] — С 1741 года длинная история инноваций, стиля и качества Made in Italy – единственный знак принадлежности, определяющий нашу эволюцию и нашу тесную связь с территорией, древний символ компании Società Ceramica di Sassuolo, предшественника сегодняшней Ceramica Marca Corona. S как Sassuolo, колыбель итальянского керамического совершенства. Простое S, наш отличительный знак, выblems ценностей и любви к делу, которые всегда были источником вдохновения и которые мы призваны передать другим поколениям.



[ IT ] — Una grande passione, un'ambizione precisa, che si manifesta in discipline, in bei luoghi, e in emozioni. In questo patrimonio, dal 1741 la ceramica accompagna le nostre radici e rappresenta il nostro stile.

[ EN ] — Una grande passione, un'ambizione precisa, che si manifesta in discipline, in bei luoghi, e in emozioni. In questo patrimonio, dal 1741 la ceramica accompagna le nostre radici e rappresenta il nostro stile.

[ FR ] — Une grande passion, un'ambition précise, qui se manifeste en discipline, dans de beaux lieux, et en émotions. Dans ce patrimoine, depuis 1741 la céramique accompagne nos racines et représente notre style.

[ DE ] — Ein großes Interesse, ein präzises Ziel, das sich in Disziplin, in schönen Orten, und in Emotionen zeigt. In diesem Erbe, seit 1741 begleitet die Keramik unsere Wurzeln und repräsentiert unseren Stil.

[ ES ] — Una gran pasión, una ambición precisa, que se manifiesta en disciplina, en bonos lugares, y en emociones. En este patrimonio, desde 1741 la cerámica acompaña nuestras raíces y representa nuestro estilo.

[ RU ] — Большая страсть, четкая цель, которая проявляется в дисциплине, в красивых местах, и в эмоциях. В этом наследии с 1741 года керамика сопровождает наши корни и представляет наш стиль.

# PHASE

## FORMATI / SIZES

120x240 cm Rett.  
48"x96" Rect.

120x120 cm Rett.  
48"x48" Rect.

60x120 cm Rett.  
24"x48" Rect.

60x60 cm Rett.  
24"x24" Rect.

30x60 cm Rett.  
12"x24" Rect.

## COLORI / COLORS



## SUPERFICI / SURFACES



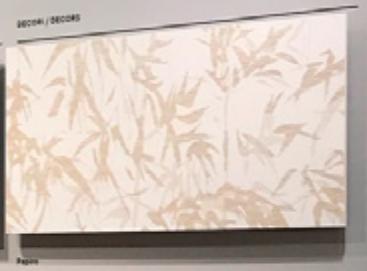
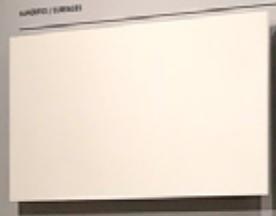
# MEMENTA

## FORMATI / SIZES

## COLORI / COLORS



## FORMATI / SIZES



# LAGOM



# Around The World



## Tiles Around the world Marca Corona City guide

1 | In occasione di Cersaie 2019, Marca Corona si avventura in un viaggio intorno al mondo alla scoperta dei luoghi in cui si trovano i suoi punti vendita. In questo progetto grafico il viaggio è in forma di un'isola stilizzata, che attraversa le principali città del mondo. Marca Corona è presente in un percorso fatto di viaggi e di punti vendita, che si snocciola in un percorso fatto di viaggi e di punti vendita.

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STONECLOUD in NEW YORK

①

Around The World

VIC FORA in LONDON

2017 - 2019

Marca Corona

Identità visiva stand Cersaie 2019



FOYER in PARIS

5





2016

Veneta Cucine

Art direction





Linea E

## La tecnologia al servizio dell'artigianato

Technology in the service of craftsmanship  
La tecnologia al servizio de l'artigianato  
Technologie au service de l'artisanat  
Технологии на службе у мастера-ремесленника

Personalizzazione. È questo il principio cardine attorno al quale, da alcuni anni, ruota l'approccio alla progettazione e alla produzione delle cucine. Le classiche composizioni di un tempo, caratterizzate da misure e modularità standardizzate, sono quasi scomparse. Veneta Cucine, azienda che ha sempre seguito da vicino le trasformazioni del settore, non poteva non raccogliere le sfide lanciate da un mondo in perenne evoluzione, riadattando il ciclo produttivo alle nuove necessità.

Ogni linea di produzione è dotata di una macchina che consente di assemblare la struttura, di eseguire la foratura e di fissare correttamente la ferramenta necessaria. In un secondo momento avviene il compimento del processo di personalizzazione con l'applicazione dei frontali. L'intero percorso fa riferimento ad una sola richiesta, ad un solo cliente, ad un solo ordine, ad un solo desiderio. Nel magazzino automatizzato, i prodotti finiti vengono stoccati in base all'ordine del cliente e prelevati in blocco al momento della spedizione.

Personalization. This has been already for a few years the fundamental principle of the base of kitchen design and production. The classic compositions of the past with standard measurements and modules have almost totally disappeared. Veneta Cucine has always been following closely the changes in the sector. The company could therefore take on the new challenges posed by a world in constant evolution, adjusting its production cycle according to the present needs.

Every production line features a machine that puts together the structure, makes the holes and hatches the necessary hardware in the right places. The customization happens later with the addition of the fronts. The whole procedure is carried out in a fully automated way: a single request, a single customer, a single order, a single wish. The finished products are then stored in the automated warehouse according to the customer order, where they will be collected all together at the time of delivery.



Linea E

# Ca' veneta

Art direction

Nobile Linea



Linea E

17



Isola Anatomico della serie  
 Maggiore, completamente in  
 legno, con piano in  
 vitro, Lavastoviglie 5 litri.

Isola Anatomico della serie  
 Maggiore, completamente in  
 legno, con piano in  
 vitro, Lavastoviglie 5 litri.

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 legno, con piano in  
 vitro, Lavastoviglie 5 litri.

2017

Beautiful  
Tomorrow

Art direction

BE  
AUTIFUL

Joseph  
Klibansky



TO  
MORROW

Joseph Klibansky  
Beautiful Tomorrow  
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22 MARZO - VENERDÌ	24 MARZO - SABATO	26 MARZO - SABATO
29 MARZO - VENERDÌ	31 MARZO - SABATO	2 APRILE - SABATO

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BE  
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Joseph  
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24 March  
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Palazzo Franchetti  
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Joseph Klibansky  
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Curatori:  
Isaca Baric  
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Demetrio Paparoni

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BADS

TO  
MOR  
ROW

REFERENDUM POPOLARE  
DI DOMENICA 17 APRILE 2016

CONVOCAZIONE  
DELLA COMMISSIONE ELETTORALE  
COMUNALE  
PER LA NOMINA DEGLI SCRUTATORI

COMUNE DI VENEZIA

IL SINDACO

Visto gli articoli 19 e 40 della legge 25 maggio 1970, n. 352, recante norme sui referendum previsti dalla Costituzione e sulla iniziativa legislativa del popolo, e successive modificazioni;

Visto l'articolo 2 della legge 22 maggio 1978, n. 19, come sostituito dall'articolo 2 della legge 7 maggio 2009, n. 46, recante modifiche all'articolo 1 del decreto-legge 3 gennaio 2006, n. 1, convertito, con modificazioni, dalla legge 27 gennaio 2006, n. 22, in materia di ammissione al voto domiciliare di elettori affetti da infermità che ne rendono impossibile l'allontanamento dall'abitazione;

Visto l'articolo 9 della legge 23 aprile 1976, n. 136, recante norme sulla riduzione dei termini e sulla semplificazione del procedimento elettorale, e successive modificazioni;

Visto l'articolo 6 della legge 8 marzo 1989, n. 95, recante norme per l'istituzione dell'albo delle persone iscritte all'ufficio di scrutatore di seggio elettorale, e successive modificazioni;

Visto il decreto del Presidente della Repubblica 15 febbraio 2016, pubblicato nella Gazzetta Ufficiale - Serie generale n. 38 del 16 febbraio 2016, con il quale sono stati convocati per il giorno di domenica 17 aprile 2016 i comizi per lo svolgimento di un referendum popolare previsto dall'articolo 75 della Costituzione;

RENDENOTO

che la Commissione elettorale comunale è convocata nella sede del Comune in pubblica adunanza per il giorno 23 marzo 2016, alle ore 12<sup>00</sup>, per procedere alla nomina degli scrutatori che saranno destinati agli uffici di sezione per il referendum popolare di domenica 17 aprile 2016.

VENEZIA - add 21 marzo 2016

IL SINDACO

2017

Beautiful  
tomorrow

Art direction

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TO  
MOR  
ROW

Joseph Klibansky  
24 March — 1 May



N°0

ARTIVISM

2019

THE ATROCITY  
PREVENTION  
PAVILION

BULLETIN

# ATROCITIES

ISSUE CONTENT:

•

## GENOCIDE

Genocide means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such:

- (A)
- (B)
- (C)
- (D)
- (E)

Killing members of the group;  
 Causing serious bodily or mental harm to members of the group;  
 Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part;  
 Imposing measures intended to prevent births within the group;  
 Forcibly transferring children of the group to another group.

Apartheid (literally "separateness") was a system of institutionalized racial segregation that existed in South Africa from 1948 until the early 1990s.

P. 05



In the early hours of 7 August 2014, fighters from the terrorist group, the Islamic State of Iraq and Al-Sham (ISIS), flooded out of their bases in Syria and Iraq, and swept across Sinjar. The Sinjar region of northern Iraq is, at its narrowest, less than 10 kilometers from the Syrian border.

P. 02

VICTIMS

→ THE INDOONESIAN KILLINGS WERE THE WORK OF ARMY COMMUNIST ARMY UNITS AND CIVILIAN VIGILANTES. BOTH GROUPS BROUGHT TO THE KILLINGS A LONG-STANDING HATRED OF COMMUNISM.

500,000 — 1,500,000

### THE INDOONESIAN MASSACRES

**D**uring the six-month period from October 1965 to March 1966, approximately half a million people were killed in a series of massacres in Indonesia. The victims were largely members of the Indonesian Communist Party (PKI) or its affiliates, but also included many civilians. The PKI was the largest Communist Party in the area. Communist Party in the area. Communist Party in the area. Communist Party in the area.

Although the numbers during the killings varied greatly, there was a common pattern to much of the killing itself. In each region, typically some of the strongest military units were followed by a smaller force of local militia units in which both sides attempted to ensure what happened in their case, the killings did not begin until

the arrival of anti-Communist troops. In some places, the army and vigilantes organized raids on houses or villages suspected of harboring Communists. The killing was carried out mostly at night and commonly with bayonet or spear. The single-kill method of the Indonesian process. In some cases, entire communities closely associated with the PKI were killed, but more commonly the army and vigilantes took with them thousands of innocent victims who were taken from their villages and killed near by. The bodies were generally dumped in rivers or seas or were buried in shallow graves. Often, however, victims were first tortured for weeks or months in prisons, barracks, or detention camps before being taken some distance from their homes and killed more or less secretly. At times, the bodies of the victims were mutilated, but bodies may have been used to average the alleged mutilation of the process or to ensure the identity of the victims, but in some cases they had a more spiritual nature. In local belief, influenced by Islam

the actual killing followed two distinct patterns. In some places, the army and vigilantes organized raids on houses or villages suspected of harboring Communists. The killing was carried out mostly at night and commonly with bayonet or spear. The single-kill method of the Indonesian process. In some cases, entire communities closely associated with the PKI were killed, but more commonly the army and vigilantes took with them thousands of innocent victims who were taken from their villages and killed near by. The bodies were generally dumped in rivers or seas or were buried in shallow graves. Often, however, victims were first tortured for weeks or months in prisons, barracks, or detention camps before being taken some distance from their homes and killed more or less secretly. At times, the bodies of the victims were mutilated, but bodies may have been used to average the alleged mutilation of the process or to ensure the identity of the victims, but in some cases they had a more spiritual nature. In local belief, influenced by Islam

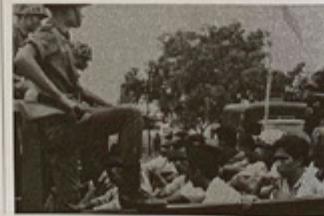
APPROXIMATELY HALF A MILLION PEOPLE WERE KILLED IN A SERIES OF MASSACRES IN INDONESIA.



This first has been captured. The Indonesian Army, Communist forces and vigilantes, 1965-1966. Photo by James White and William Adams.



position, to damage a body immediately before or after death to destroy evidence. The need, understanding it to be less evidence in the hands of the enemy, they would often discover that all evidence of their family members' lives had been completely erased. The government was not to have disappeared. The government was not to have disappeared. The government was not to have disappeared.



The Java, however, did not succeed in keeping citizens from organizing and marching against it. In early 1966, a group of students whose mothers were disappointed for being political activists met each other while waiting in a government office to inquire about their missing children. This small group of women went on to form one of the most important and successful human rights organizations in the world, the Mothers of Plaza de Mayo. The Mothers of Plaza de Mayo were a group of women who were disappointed for being political activists met each other while waiting in a government office to inquire about their missing children. This small group of women went on to form one of the most important and successful human rights organizations in the world, the Mothers of Plaza de Mayo. The Mothers of Plaza de Mayo were a group of women who were disappointed for being political activists met each other while waiting in a government office to inquire about their missing children. This small group of women went on to form one of the most important and successful human rights organizations in the world, the Mothers of Plaza de Mayo.

VICTIMS



→ THE MILITARY'S EFFORT LED TO THE FORGIVENESS, DEATH, AND DISAPPEARANCE OF AS MANY AS 30,000 ARGENTINIAN CITIZENS WHO WERE SHIPPED BY THE MILITARY POLICE AND TAKEN TO ONE OF MORE THAN 400 CLAMOROUS DETENTION CENTERS SPREAD ALL ACROSS THE COUNTRY.

30,000

### THE ARGENTINIAN MILITARY DICTATORSHIP

**O**n March 24, 1976, a military junta seized power in Argentina, plunging the country into one of the most violent and repressive military dictatorships of the twentieth century. Over a seven-year period, the right-wing military junta carried out the Proceso de Reorganización Nacional (Process of National Reorganization), a campaign of state terrorism (the process), which sought to eradicate anyone deemed to be a subversive. It led to the torture, death, and disappearance of as many as 30,000 Argentine citizens who were kidnapped by the military police and taken to one of more than 400 clamorous detention centers spread all across the country. When the families of victims were in the state to find out what happened to their relatives, they would often discover that all evidence of their family members' lives had been completely erased. The government was not to have disappeared. The government was not to have disappeared. The government was not to have disappeared.

Just like in most authoritarian regimes, during Argentina's last military dictatorship, known for more outside of the country as "the dirty war," the population lived while a high-level environment managed largely by law. The junta created the terror through the way it performed its violence. One could be arrested a subjective matter because one owned a copy of a certain book or was seen with a certain group. There was the ability to report suspected subversion to the authorities, even without real evidence to substantiate such claims, leading to a systematic environment of distrust. Furthermore, the junta often kidnapped people in broad daylight for anyone to see. They purposefully made the violence visible so that the act of kidnapping an individual would serve to terrify an entire population. Citizens were forced to watch, yet powerless to see due to their inability to do anything to stop the violence and their fear of being disappeared themselves.

Argentina, however, did not succeed in keeping citizens from organizing and marching against it. In early 1977, a group of mothers whose children were disappointed for being political activists met each other while waiting in a government office to inquire about their missing children. This small group of women went on to form one of the most important and successful human rights organizations in the world, the Mothers of Plaza de Mayo. The Mothers of Plaza de Mayo were a group of women who were disappointed for being political activists met each other while waiting in a government office to inquire about their missing children. This small group of women went on to form one of the most important and successful human rights organizations in the world, the Mothers of Plaza de Mayo. The Mothers of Plaza de Mayo were a group of women who were disappointed for being political activists met each other while waiting in a government office to inquire about their missing children. This small group of women went on to form one of the most important and successful human rights organizations in the world, the Mothers of Plaza de Mayo.

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ONE OF THE MOST VIOLENT AND REPRESSIVE MILITARY DICTATORSHIPS OF THE TWENTIETH CENTURY.

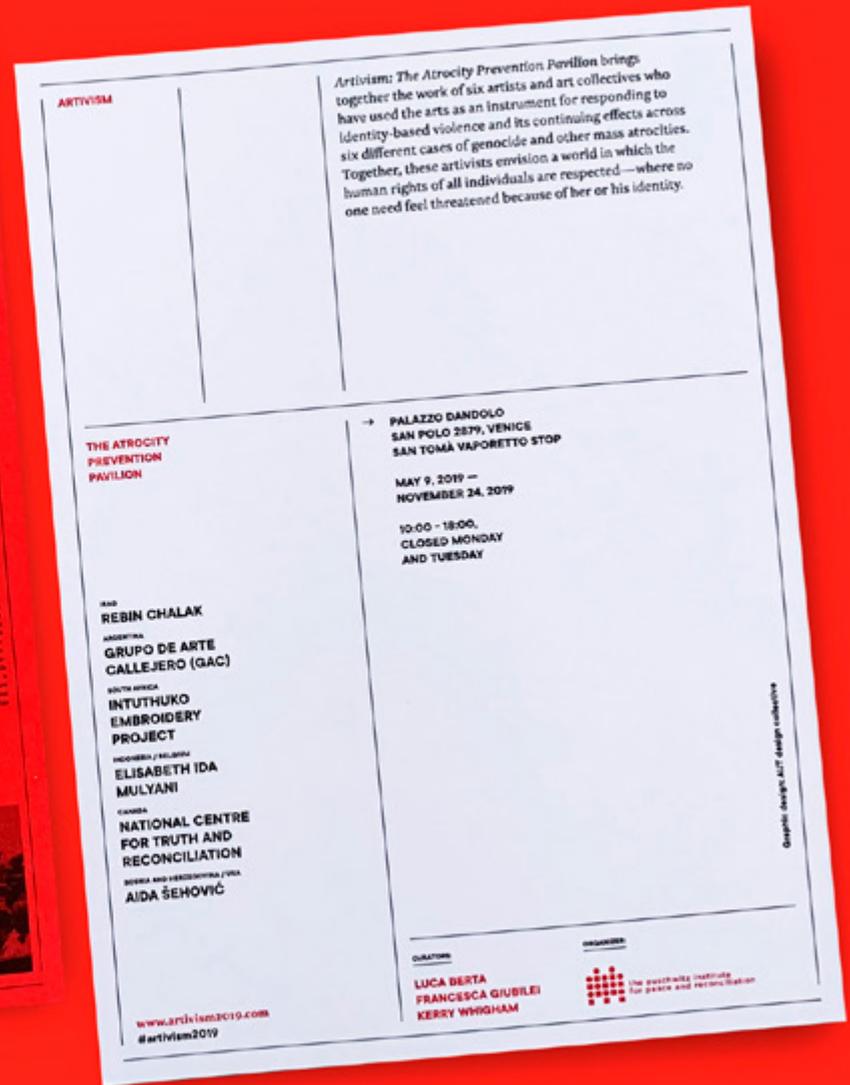


mean rights abuse occurring within the country while at the same time resulting in other violence in the state of the region. Throughout the dictatorship the mothers found themselves able and able to right violence, but ultimately succeeded in making the human rights abuse of the regime international news. When the regime finally fell in 1982 and the country returned to democracy under the presidency of Raúl Alfonsín, the Mothers continued their work, demanding that the state answer for its past crimes through means of memory, truth, and justice. The newly established democratic government was unstable, however, and felt that the only way to keep the high power with the military was to prevent a national policy of reconciliation—a policy that ultimately meant



Coladers (Street Art Concept), demanded that these citizens be brought to justice. The human rights organizations of Argentina received their demands for justice from the early 1980s. A change finally came in 2003. However, with the election of Néstor Kirchner as president. Within the first year of his presidency, Kirchner led the change to nullify the Law of Due Obedience and the Law of Full Stop, thus removing the legal shield that had been protecting the governmental perpetrators of the dictatorship. In 2005 the Supreme Court of Argentina reopened the trials against the perpetrators, and since their reopening, over 10,000 military officers have been tried, including Rafael Videla, the first president of the military junta, who died in prison in 2013. Argentina serves as an example of the advance and retrogression that often occur in post-authoritarian regimes, just as it demonstrates that, through the endless pursuit of truth, justice, and reconciliation, the work of activists working for the preservation of human rights, justice is possible.

This was written by Greg Bergman for Artivism. The drawing is by Greg Bergman.





2019

Artivism

Art direction



THE ATROCIITY  
PREVENTION  
PAVILION

11 MAY /  
24 NOVEMBER  
2019

# ARTIVISM

Presented by  
the  
British Council



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