Nicolò Armelin

PORTFOLIO 2026 · COMMUNICATION DESIGNER · MILAN

NO.	TITLE	DISCIPLINE	CONTEXT	YEAR	PAGE
01	Vesuvio Spontaneo	Speculative design	Politecnico di Milano	2025–2026	02
02	Lumen	Cultural heritage	Gibellina 2026 · Politecnico di Milano	2026	09
03	Detouched	Editorial design	Politecnico di Milano	2026	16
04	Save the keys	Event design	Save the Children · Politecnico di Milano	2025	23
05	Il silenzio non esiste	Accessible communication	Rai · Politecnico di Milano	2025	30
06	Body of Evidence	Interaction design	PAC Milan · Politecnico di Milano	2025	37
07	Meridia	Identity	Thesis · ISIA Roma Design	2024	44
08	Pestith bites	Packaging	ISIA Roma Design	2024	53
09	Campus PN	Identity	Pordenone University Consortium	2023	60
10	Ori	Product	ISIA Roma Design	2023	67

01/10

Vesuvio Spontaneo

CLIENT
STUDENT PROJECT (C1 SYNTHESIS – TERRITORY, MA IN COMMUNICATION DESIGN, POLITECNICO DI MILANO)

WITH
GROUP 11: EVA CUPELLINI, ROSSELLA MAGNANI, ANGELICA RANIERI, IVAN STRADA

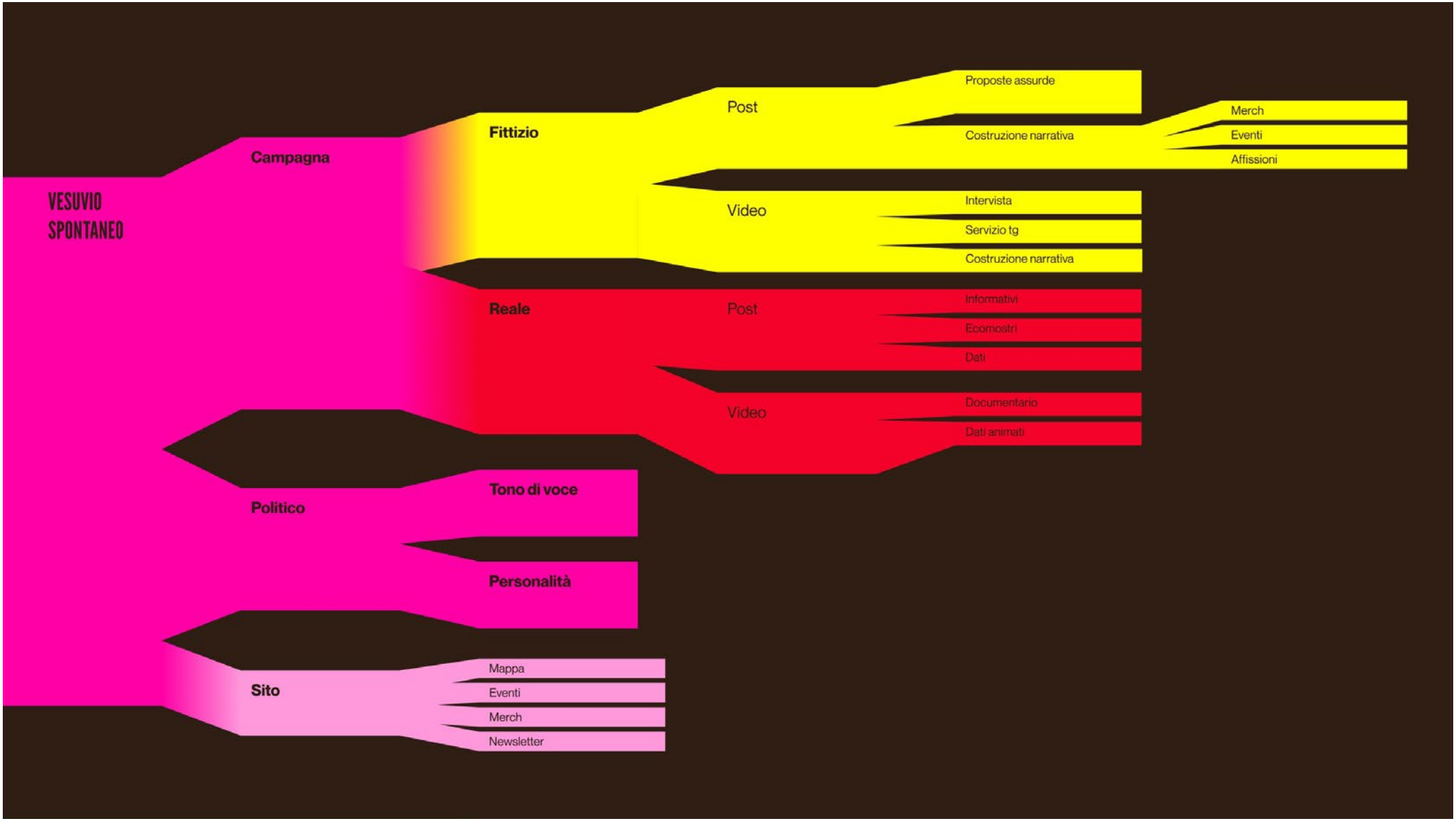
TOOLS
FIGMA, GENERATIVE AI TOOLS FOR IMAGES AND VIDEO

WEBSITE
INSTAGRAM.COM/VESUVIOSPONTANEO



2025–2026
SPECULATIVE DESIGN / POLITICAL CAMPAIGN / SOCIAL, VIDEO, WEBSITE, POSTERS

A fake election campaign for a party that does not exist, Vesuvio Spontaneo, and its AI-generated candidate, Angelo Ranieri. The party proposes treating illegal building in Vesuvius's red zone as heritage worth celebrating. It is a provocation, meant to expose the political responsibility of those who tolerated it.


VESUVIO SPONTANEO
Campagna
Fittizio
Post
Proposte assurde
Costruzione narrativa
Merch
Eventi
Affissioni
Video
Intervista
Servizio tg
Costruzione narrativa
Reale
Post
Informativi
Ecomostri
Dati
Video
Documentario
Dati animati
Politico
Tono di voce
Personalità
Sito
Mappa
Eventi
Merch
Newsletter


E PIANO DI EVACUAZIONE PIANO
2
Tg2
E PIANO DI EVACUAZIONE PIANO


U VISU VISU VISU VISU VISU VI
THE talk
DISCARICHE VESUVIANE:
EMERGENZA AMBIENTALE O CATTIVA GESTIONE
SU VISU VISU VISU VISU VISU V


SU VISU VISU VISU VISU VISU V
U VISU VISU VISU VISU VISU VI


VESUVIO SPONTANEO
ANGELO RANIERI
DIAMO FORMA AL VESUVIO


VOTA
RANIERI
DIAMO FORMA VE

DOMENICA 12 APRILE 2026 www.corriere.it In Italia EURO 1,50 | ANNO 151 - N. 4

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REVO INSURANCE



Boom di matrimoni

Da Swift a Ronaldo, l'anno delle nozze vip

di **Elvira Serra**

a pagina 22



Aveva 95 anni

Addio ad Anna Falcone, sorella del giudice antimafia

di **Felice Cavallaro**

a pagina 19

REVO INSURANCE

Politica e mercati

L'EUROPA TROVI SE STESSA

di **Lucrezia Reichlin**

Il 2026 si apre con un inquietante contrasto tra stabilità economica e incertezza geopolitica. Gli Usa arrivano al 2026 in una posizione relativamente solida. Dopo un 2025 migliore delle attese,

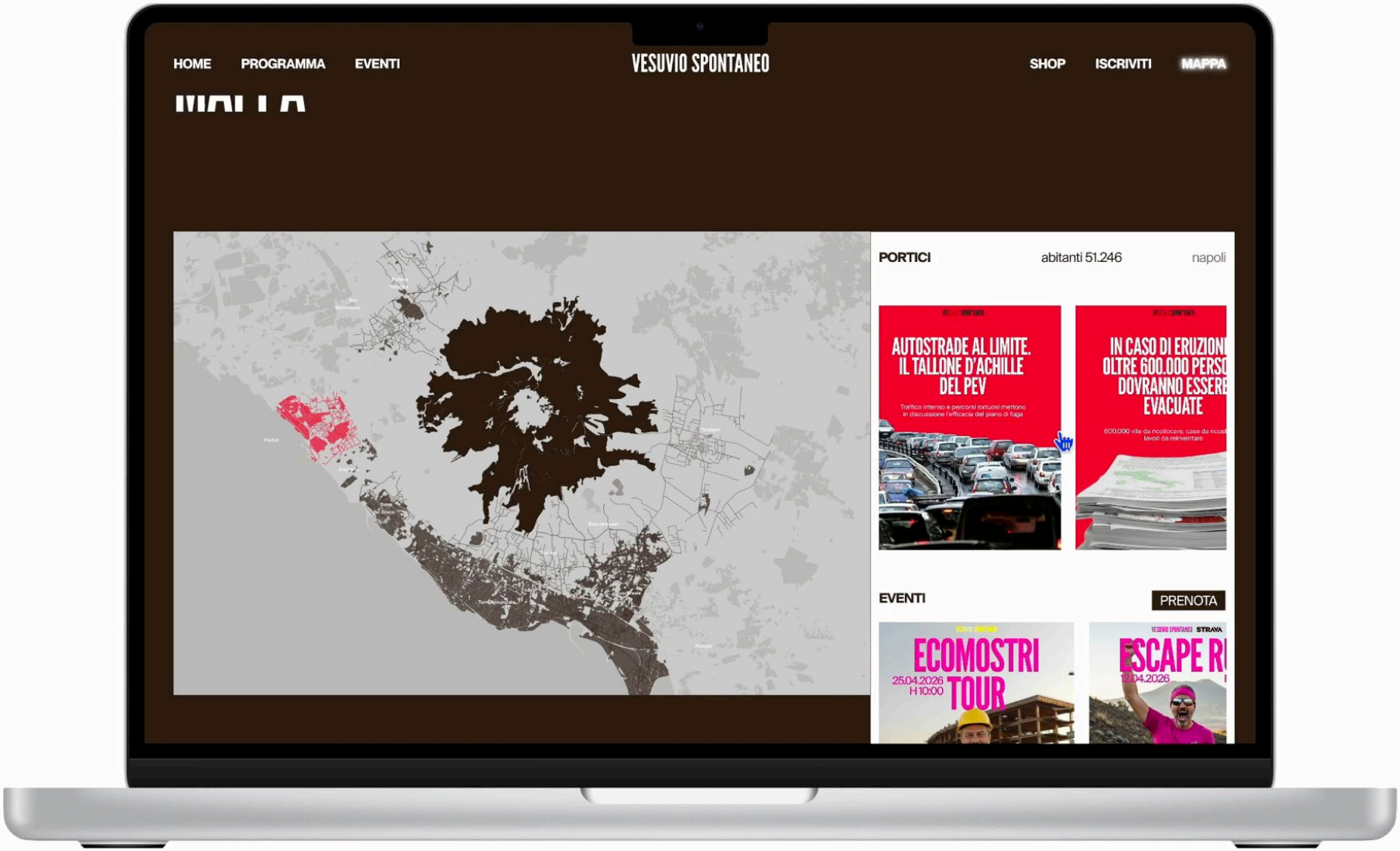


Patrimonio Gli edifici abbandonati sono la nuova estetica

Ranieri: «Gli ecomostri sono il nostro patrimonio»

di **Bettoni, De Santis, Fagnani, Nerozzi** e **Guastella**

Trasformare gli ecomostri in opere architettoniche identitarie, capaci di attrarre turismo e ridefinire il paesaggio vesuviano. È questa una delle proposte più discusse avanzate spontanei che raccontano chi siamo e come abbiamo costruito il nostro territorio». Strutture spesso al centro di polemiche e procedimenti giudiziari diventerebbero così, nelle


HOME
PROGRAMMA
EVENTI
VESUVIO SPONTANEO
SHOP
ISCRIVITI
MAPPA
PORTICI
abitanti 51.246
napoli
AUTOSTRADE AL LIMITE. IL TALLONE D'ACHILLE DEL PEV
Traffico intenso e percorsi tortuosi mettono in discussione l'efficacia del piano di fuga
IN CASO DI ERUZIONI OLTRE 600.000 PERSO DOVRANNO ESSERE EVACUATE
EVENTI
PRENOTA
ECOMOSTRI TOUR
25.04.2026
H 10:00
STRAVA

02/10

Lumen

Il festival luminotecnico di Gibellina

CLIENT
STUDENT PROJECT FOR GIBELLINA, ITALIAN CAPITAL OF CONTEMPORARY ART 2026 (CULTURAL HERITAGE ENHANCEMENT, POLITECNICO DI MILANO)

WITH
GROUP 2: MARCO ARRIGONI, SERENA TROISI

TOOLS
FIGMA



2026
CULTURAL HERITAGE / FESTIVAL / IDENTITY, EDITORIAL, WEBSITE, WAYFINDING

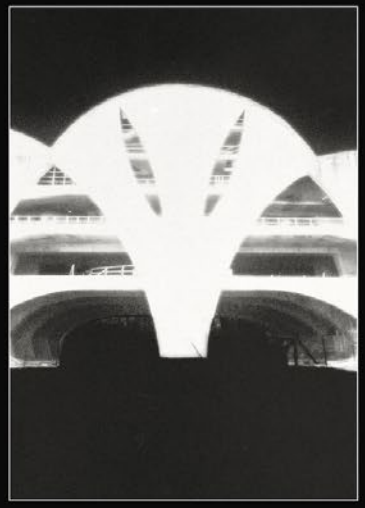
A light festival that, from April to October, makes Gibellina and its contemporary artworks visible at night. Eight buildings lit by light artists form a night-time route, told through a guidebook, flyers, a website, wayfinding and a workshop that stays open all year round.


8. Chiesa Madre
Ludovico Quaroni
7. Labirinto
Nino Franchina
1. Teatro di Consagra
Pietro Consagra
6. Grande Area 85
Marcello de Filippo
2. Sistema delle Piazze
F. Purini, L. Thermes
3. Sequenze
Fausto Melotti
5. Giardino Segreto 1
Francesco Venezia
4. Torre Civica
Alessandro Mendini



Lumen

Lumen








Quando la luce
rende visibile
l'invisibile
01/04 —
31/10
2026
Lumen
Il festival illuminotecnico che svela i paesaggi nascosti di Gibellina
Quando la luce
rende visibile
l'invisibile
01/04 —
31/10
2026
Lumen
Il festival illuminotecnico che svela i paesaggi nascosti di Gibellina
Quando la luce
rende visibile
l'invisibile
01/04 —
31/10
2026
Lumen
Il festival illuminotecnico che svela i paesaggi nascosti di Gibellina

Le forme dell'invisibile — Collettivo FUSE*

Chiesa Madre

05

«Non illuminiamo gli oggetti per mostrarli, ma per creare le condizioni in cui possano essere percepiti. La luce non rivela la forma: rivela il nostro modo di guardare.»
— Luca Camelin

24

Fuse* è un collettivo artistico contemporaneo di rilievo internazionale, noto per opere immersive che utilizzano luce, spazio, suono e sistemi digitali per interrogare il modo in cui percepiamo l'ambiente e le sue dinamiche. Il loro lavoro mette spesso in relazione esperienza individuale e dimensione collettiva, rendendo percepibile ciò che normalmente resta invisibile: il tempo, il movimento, il ritmo, la percezione stessa.

In occasione del festival illuminotecnico Lumen, Fuse* immagina un intervento site-specific per la Chiesa Madre di Gibellina, intitolato *Le forme dell'invisibile*, in dialogo con il brief curatoriale ispirato a *Le città invisibili* di Italo Calvino. Come nelle città raccontate da Marco Polo, l'opera non descrive un luogo, ma un modo di guardarlo.

La grande sfera della Chiesa Madre diventa il fulcro dell'installazione: una superficie neutra su cui la luce si muove, si stratifica e muta lentamente. Proiezioni cromatiche fluide, fasci luminosi e gradienti impalpabili scorrono sulla sua curvatura, generando forme che non sono mai fisse, ma in continua trasformazione.

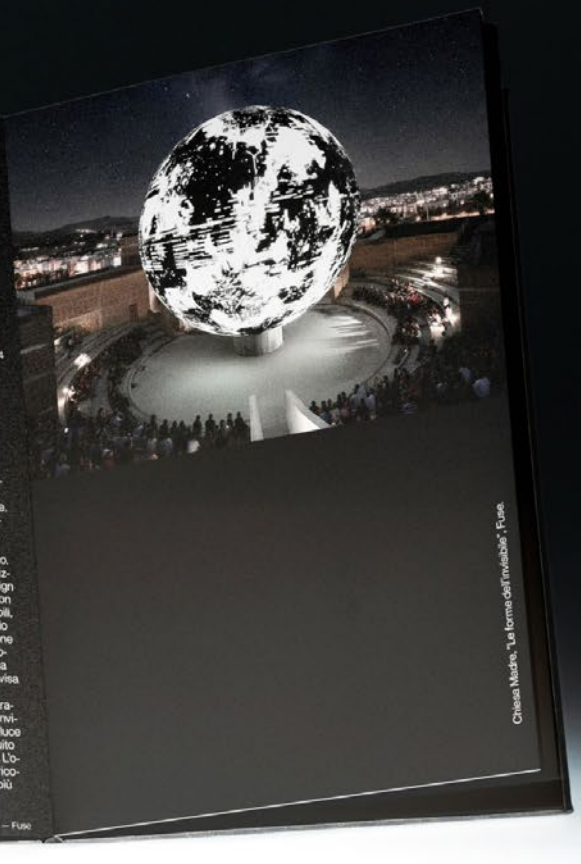
La luce non disegna immagini riconoscibili, ma suggerisce presenze, ritmi e tensioni: tracce di qualcosa che esiste solo nel momento in cui viene percepito.

Dal punto di vista tecnico, l'opera utilizza un sistema di proiezione e light design calibrato sulla geometria della sfera, con variazioni luminose lente e impercettibili, pensate per accompagnare lo sguardo e il tempo dell'osservazione. Le persone sedute in platea diventano parte dell'opera stessa: non spettatori passivi, ma corpi immersi in un'esperienza condivisa di attesa e contemplazione.

Con *Le forme dell'invisibile*, Fuse* trasforma la Chiesa Madre in una città invisibile temporanea: un luogo in cui la luce rivela ciò che non può essere costruito né posseduto, ma solo attraversato. L'opera invita a sostare, a rallentare, a riconoscere come anche l'architettura più monumentale possa farsi fragile.

Lumen

Chiesa Madre — Fuse



Chiesa Madre, "Le forme dell'invisibile", Fuse.


Forme dell invisibile

03/10

Detouched

Tactile (in)experience

CLIENT
STUDENT PROJECT (WORKSHOP 2, MA IN COMMUNICATION DESIGN, POLITECNICO DI MILANO)

ROLE
AUTHOR OF ARTICLE 6, “PACKAGING AND THE REDEFINITION OF TOUCH”

WITH
MARTINA BALOCCO, COSIMO GAMBARELLI, MATILDE GIARI, IRENE TIGRI. TUTORS: JEREMY FRANCIS LESLIE, ELENA CARATTI, ANDREA BURCHIANI

TOOLS
INDESIGN, FIGMA



2026
EDITORIAL DESIGN / MAGAZINE / ART DIRECTION

A biannual magazine about the absence of touch. The first issue, Pending Materiality, looks at how our relationship with objects changes when we buy, pay for and receive things almost without touching them.

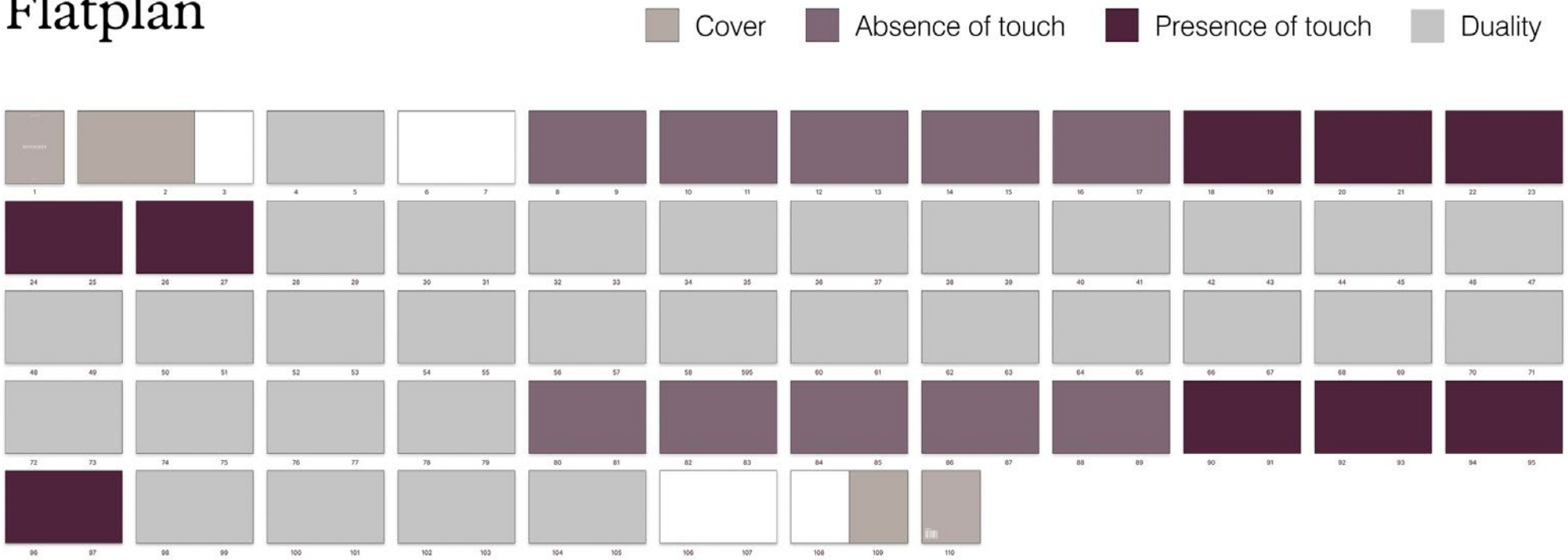

détouched


detouched
Pending Materiality
"We are moving from empirical touch to symbolic trust"
ciety where value is understood by the mind, but no longer felt by the hand. From the clink of coins to the silence of the "tap," the dematerialization of money is altering our cognitive relationship with what we own. In the span of a single generation, the act of payment has evolved from a physical ritual into a ghost-like interaction. The progressive rise of contactless systems and digital currencies has ushered in a radical transformation in how we perceive economic value. We have entered the era of the "Weightless Transaction"—an exchange characterized by a total absence of mass, resistance, and physical presence.
Historically, money was an object of the senses. It possessed a specific gravity, a distinct texture, and a recognizable weight of coins in a pocket
of a new banknote pro-
nation of wealth.
To pay was to engage in a physical negotiation: counting, handing over, and receiving. These gestures were not merely logistical; they were psychological checkpoints. This "friction" rendered the transfer of value perceptible. You felt the loss of the banknote as it left your hand; you felt the gain of the change as it returned. In this traditional model, the economy was a lived, bodily experience. This cultural shift marks the transition from an "economy of presence" to an "economy of abstraction." As money loses its jingle and its mass, it enters a regime of pure data—silent, immediate, and omnipresent. While this increases efficiency and speed, it poses a fundamental question: when money becomes invisible, how do we maintain our grasp on the reality of our choices? The "transaction without weight" may eventually lead to a society where value is understood by the mind, but no longer felt by the hand. This shift marks the transition from an "economy of presence" to an "economy of abstraction."
[23]
[Image 22] The
seen shows a
an Y whilst perf
ming a Zed.
[Image 23] The Image
seen shows a X doing
an Y whilst perfor-
ming a Zed.


detouched
22
24
ltisensory
rketing and
nsumer
erience
27


detouched
Pending Materiality
EXIT
Consumption Duality
BESTÅ
Combinazione TV/ante
(2)
65
+32
[Sample 3]
BESTÅ
Combinazione
audio/video, marron
nero
Lappviken/
rovere, 300
€605

Flatplan



Article
Presence of touch


detouched

Pending Materiality

The Haptic Blindness

FRICTION OF REALITY VS VELOCITY OF THE CLOCK

90

From the clink of coins to the silence of the "tap," the dematerialization of money is altering our cognitive relationship with what we own. In the span of a single generation, the act of payment has evolved from a physical ritual into a ghost-like interaction. The progressive rise of contactless systems and digital currencies has ushered in a radical transformation in how we perceive economic value. We have entered the era of the "Weightless Transaction"—an exchange characterized by a total absence of mass, resistance, and physical presence.

Historically, money was an object of the senses. It possessed a specific gravity, a distinct texture, and a recognizable sound. The weight of coins in a pocket or the crisp snap of a new banknote provided a somatic confirmation of wealth. To pay was to engage in a physical negotiation: counting, handing over, and receiving. These gestures were not merely logistical; they were psychological checkpoints. This "friction" rendered the transfer of value perceptible. You felt the loss of the banknote as it left your hand; you felt the gain of the change as it returned. In this traditional model, the economy was a lived, bodily experience.

The contactless revolution has reduced this complex sensory experience to a minimal, frictionless gesture. By simply bringing a card or a smartphone near a terminal, we eliminate the physical dimension of the exchange.
The psychological danger of this "frictionless" environment is the erosion of economic mindfulness. When money is no longer an object that is physically handed over, but rather a sequence of data points updated in a cloud, the cognitive "pain of paying" is significantly attenuated. Value is no longer a material entity we possess; it is an instantaneous variation in a digital ledger. The transaction becomes an invisible event, detached from the effort required to earn the capital being spent.

The cryptocurrencies represent the logical conclusion of this process. Here, the abstraction is total. Value has no physical anchor; it exists purely within algorithmic structures and decentralized validation networks. Money has been distilled into its purest form: information. Its existence is guaranteed not by the authority of a central bank or the shine of a precious metal, but by the mathematical certainty of the blockchain. In this realm, the relationship between the subject and value is entirely mediated by software, removing the last vestiges of human scale from the economic process.

This cultural shift marks the transition from an "economy of presence" to an "economy of abstraction." As money loses its jingle and its mass, it enters a regime of pure data—silent, immediate, and omnipresent. While this increases efficiency and speed, it poses a fundamental question: when money becomes invisible, how do we maintain our grip on the reality of our choices? The "transaction without weight" may eventually lead to a so-

[Image 20] The Image seen shows a X doing an Y whilst performing a Zed.

[Image 21] The Image seen shows a X doing an Y whilst performing a Zed.

91

[21]

Title
Exposure [Varied]

Body copy
Adriane Text

Image

Captions
Adriane Text

Image

04/10

Save the keys

CLIENT
STUDENT PROJECT FOR SAVE THE CHILDREN (EVENT DESIGN, POLITECNICO DI MILANO)

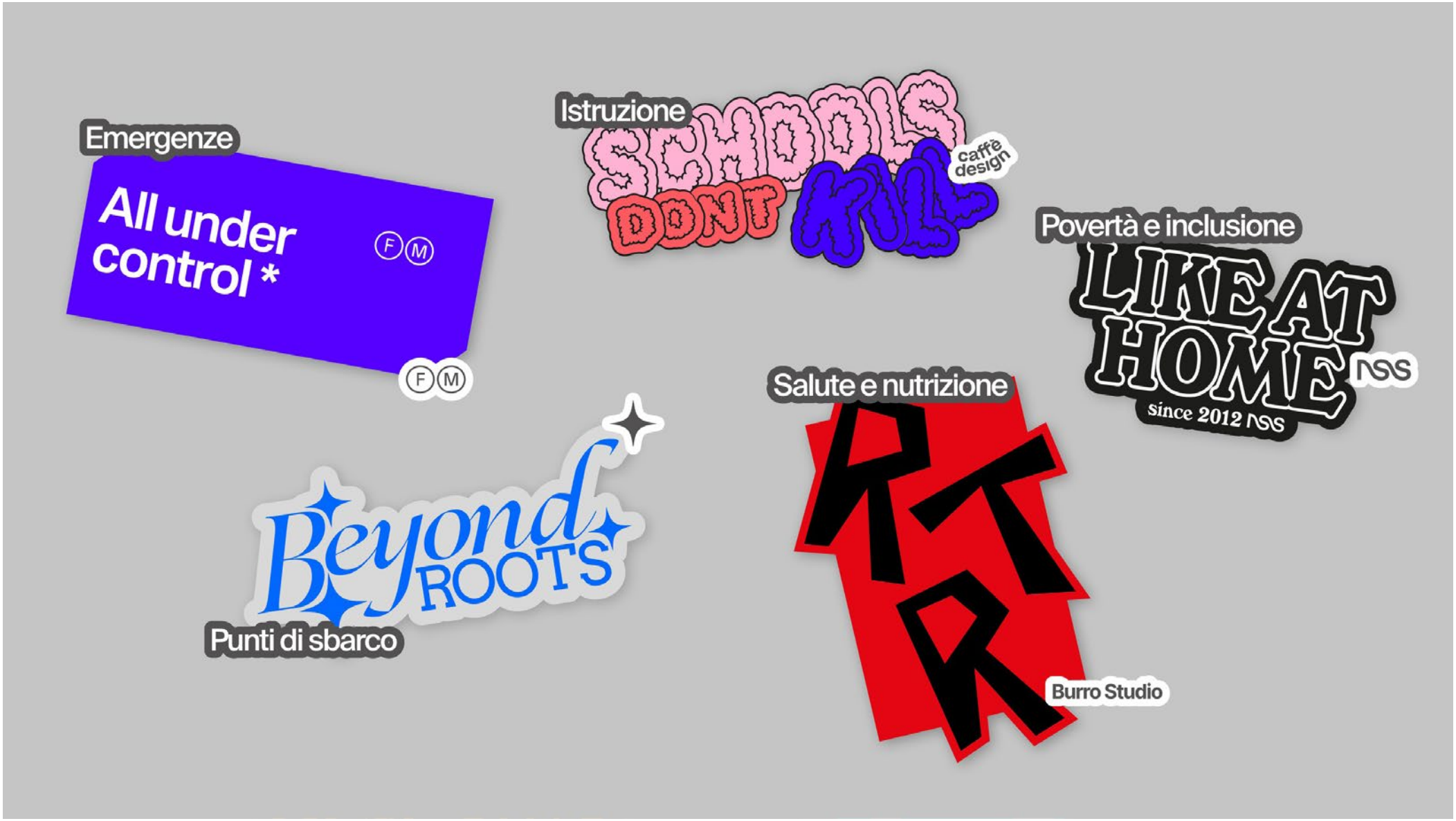
WITH
GROUP 3: ANDREA GATTI, LUCA SQUARCELLA. TUTOR: LUCA FOIS, WITH RENATO OCONE, ELISA BELICCHI, BENEDETTA MORO, CAMILLA GUERCI

TOOLS
FIGMA, RHINO, 3D RENDERING

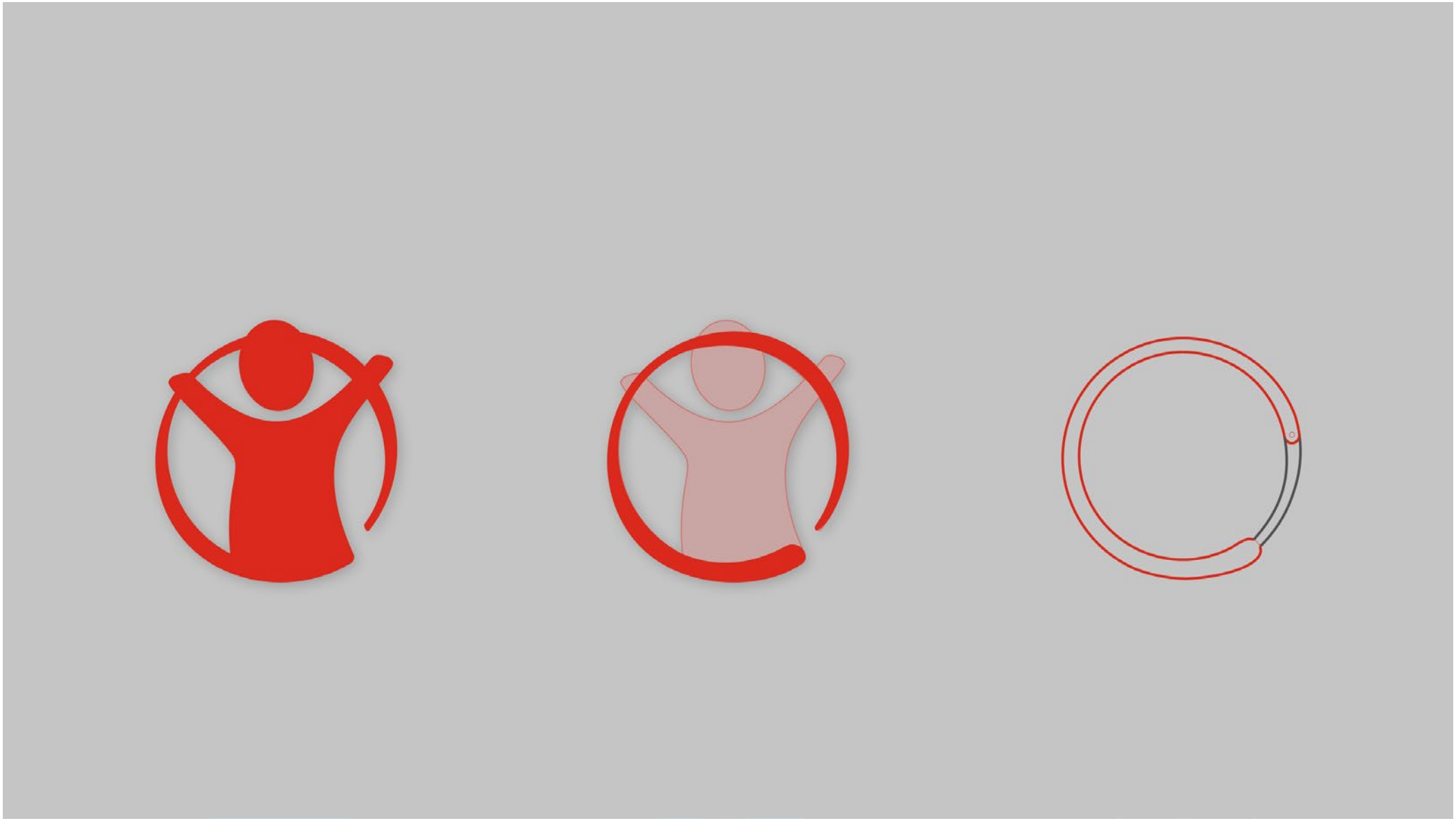


2025
EVENT DESIGN / DONATION PRODUCT / IDENTITY AND COMMUNICATION

A modular keychain for Save the Children. Five modules, designed by five independent studios, tell five causes; buyers choose the ones they believe in and build their own keychain. It is a donation product designed to reach Gen Z, sold in Flying Tiger stores.

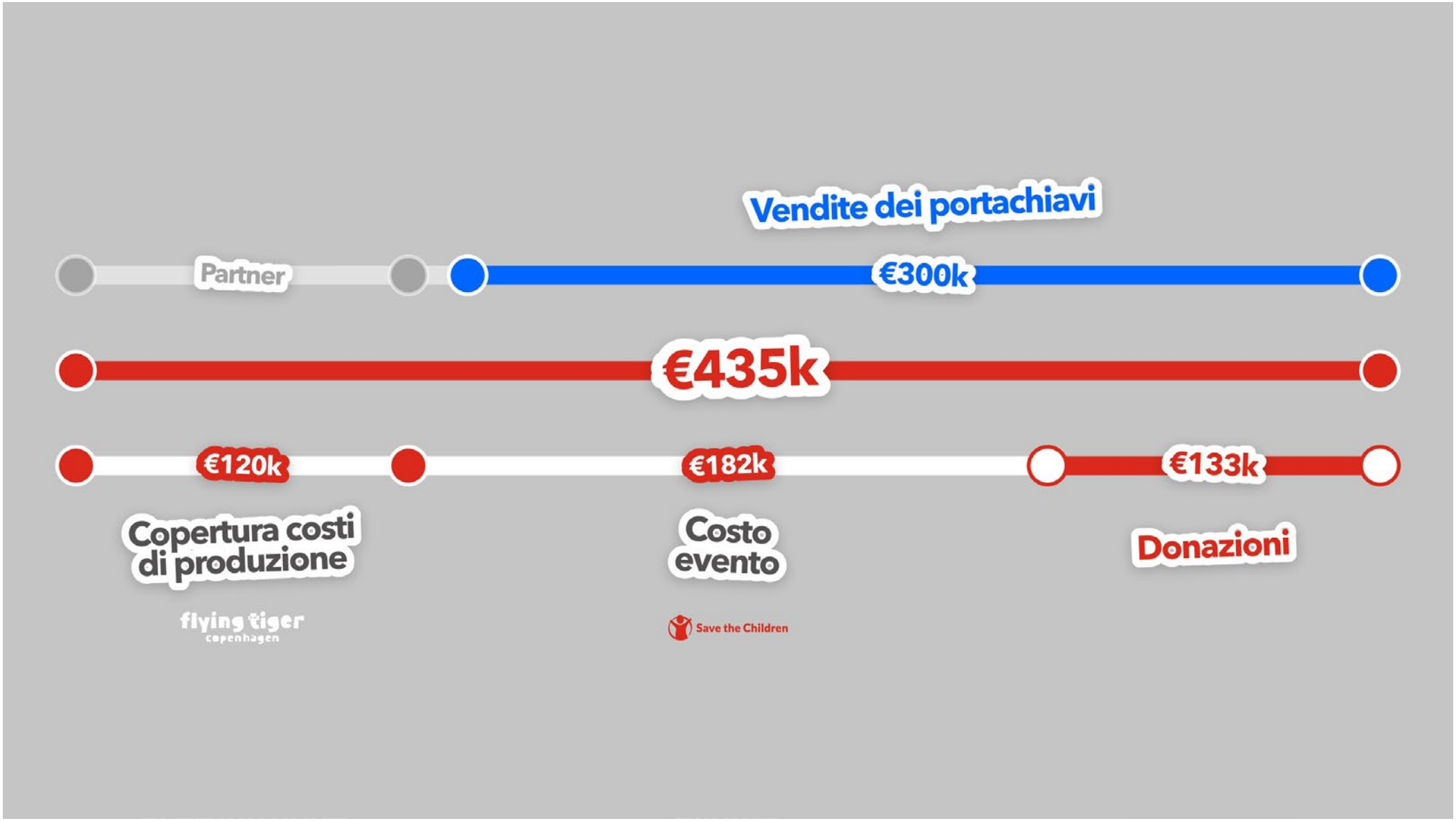

Emergenze
All under control *
Istruzione
SCHOOLS DONT KILL
caffè design
Povertà e inclusione
LIKE AT HOME
since 2012
Salute e nutrizione
RTR
Burro Studio
Beyond ROOTS
Punti di sbarco


Save the keys
LIKE AT HOME
since 2012 NSS
NSS
inclusione
esempio concreto di
FSC
SCHOOLS DON'T KILL
Beyond ROOTS




SCHOOLS DONT KILL
LIKE AT HOME
since 2012 rss
Beyond ROOTS
All under control *
Save the keys
flying tiger
copenhagen
All under control *
SCHOOLS DONT KILL
LIKE AT HOME
Beyond ROOTS
Save the keys


Save the keys


Vendite dei portachiavi
Partner
€300k
€435k
€120k
€182k
€133k
Copertura costi di produzione
Costo evento
Donazioni
flying tiger copenhagen
Save the Children

05/10

Il silenzio non esiste

CLIENT
STUDENT PROJECT IN COLLABORATION WITH RAI PUBBLICA UTILITÀ, RAI TV PRODUCTION CENTRE (CPTV RAI MILANO) AND FONDAZIONE ISTITUTO DEI CIECHI DI MILANO (COMPLEX ARTEFACTS AND SYSTEMS DESIGN STUDIO, POLITECNICO DI MILANO)

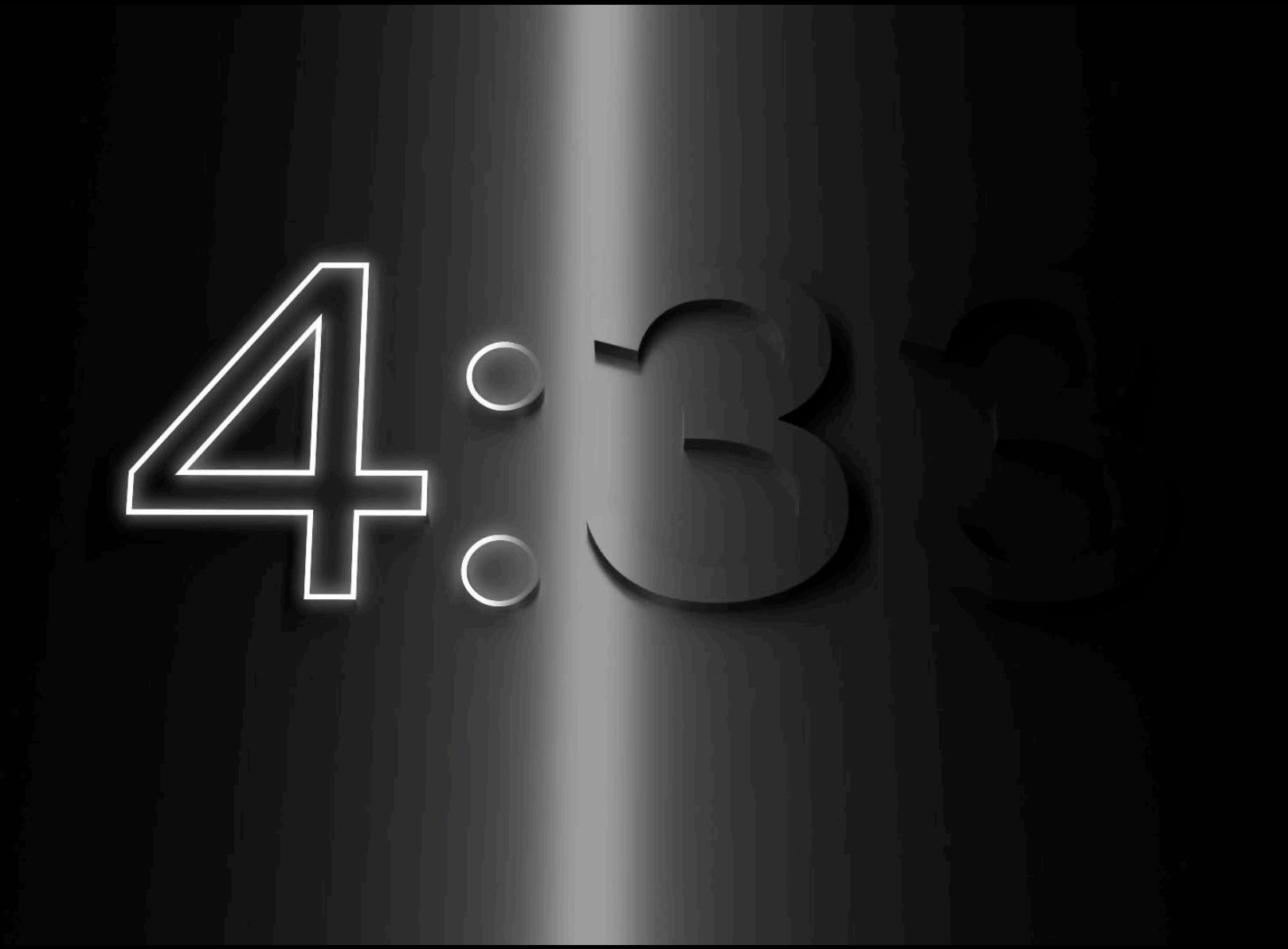
WITH
GROUP 1: MARCO BRIGENTI, ANDREA GATTI, TOMMASO SPADARO, LUCA SQUARCELLA. TUTORS: GIAN LUCA BALZERANO, DINA RICCÒ

TOOLS
BLENDER, AFTER EFFECTS, AUDITION



2025
ACCESSIBLE COMMUNICATION / VIDEO / TACTILE ARTEFACT

An accessible video and a tactile artefact that take Auditorium A, the room designed by Gio Ponti for recording radio dramas, out of the Rai building in Corso Sempione. The project describes the space to people who cannot visit it, including blind and deaf people, starting from one idea: absolute silence does not exist.

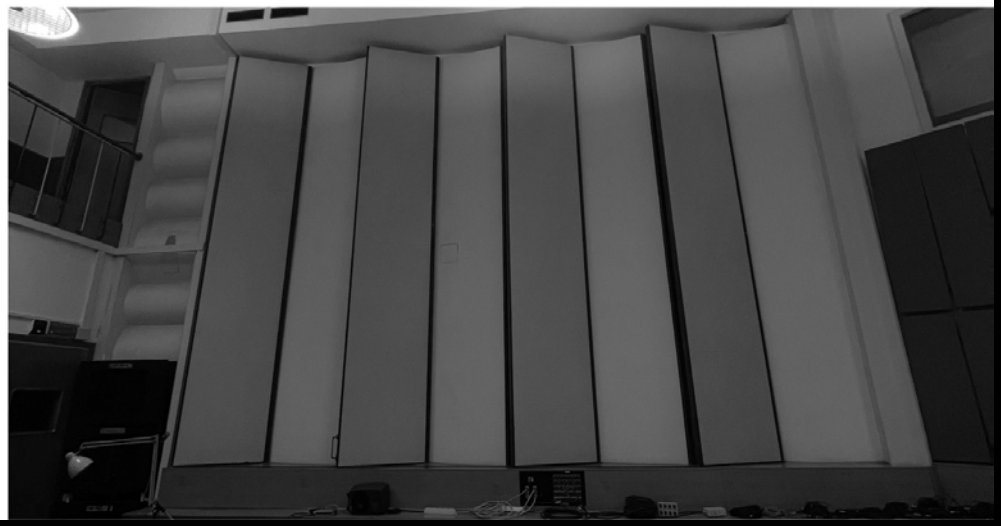

4:33

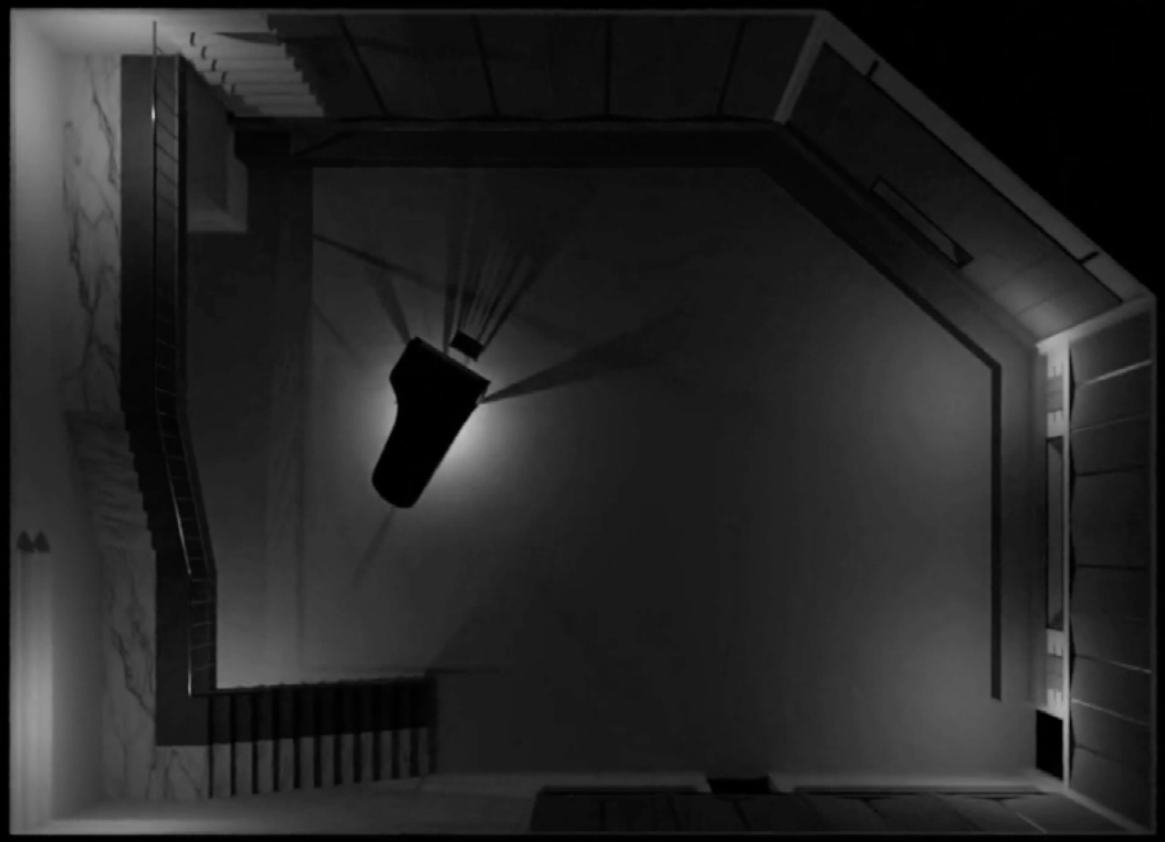





Roland

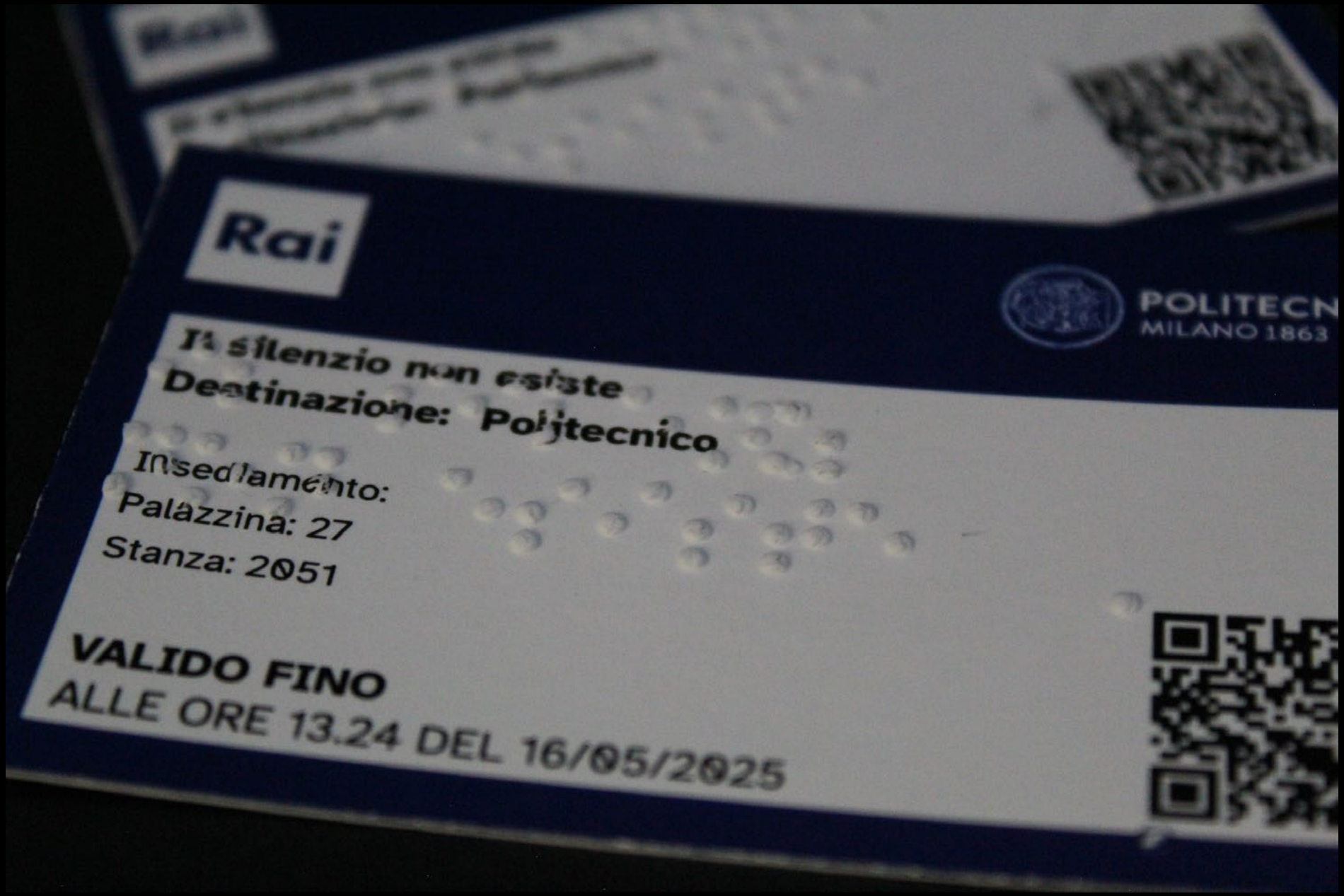











Rai
POLITECN
MILANO 1863
Il silenzio non esiste
Destinazione: Politecnico
Insediamento:
Palazzina: 27
Stanza: 2051
VALIDO FINO
ALLE ORE 13.24 DEL 16/05/2025

06/10

Body of Evidence

Tracce visibili

CLIENT
STUDENT PROJECT FOR SHIRIN NESHAT'S EXHIBITION AT PAC MILAN (INTERACTION DESIGN, POLITECNICO DI MILANO)

WITH
GROUP 4: CARLOTTA BARCHI, COSIMO GAMBARELLI, ANDREA GATTI, LUCA SQUARCELLA. TUTORS: MARCO QUAGGIOTTO, MARIA TASCA, EMANUELE DELLA VALLE, MATTEO VALORIANI

TOOLS
TOUCHDESIGNER, KINECT, PIR SENSORS, NFC, FIGMA



2025
INTERACTION DESIGN / INSTALLATION / APP

An interactive experience for Shirin Neshat's exhibition Body of Evidence at PAC Milan. Visitors' emotions and movements become a shared visual story, built room by room through body-sensing installations and revisited at the end in an app.


CAM-2
heatmap
00:01:28:00


BODY OF
EVIDENCE
Shirin Neshat
28.03 - 8.06.2025
Le tue emozioni plasmano la mostra.
PAC - Padiglione d'arte Contemporanea


BODY OF
EVIDENCE
Shirin Neshat
28.03 - 8.06.2025
I tuoi gesti modificano l'opera in tempo reale.
PAC - Padiglione d'arte Contemporanea


BODY OF
EVIDENCE
Shirin Neshat
28.03 - 8.06.2025
Condividi l'esperienza in una narrazione visiva.
PAC - Padiglione d'arte Contemporanea



mazzetta

Ogni colore un’emozione





prima della mostra

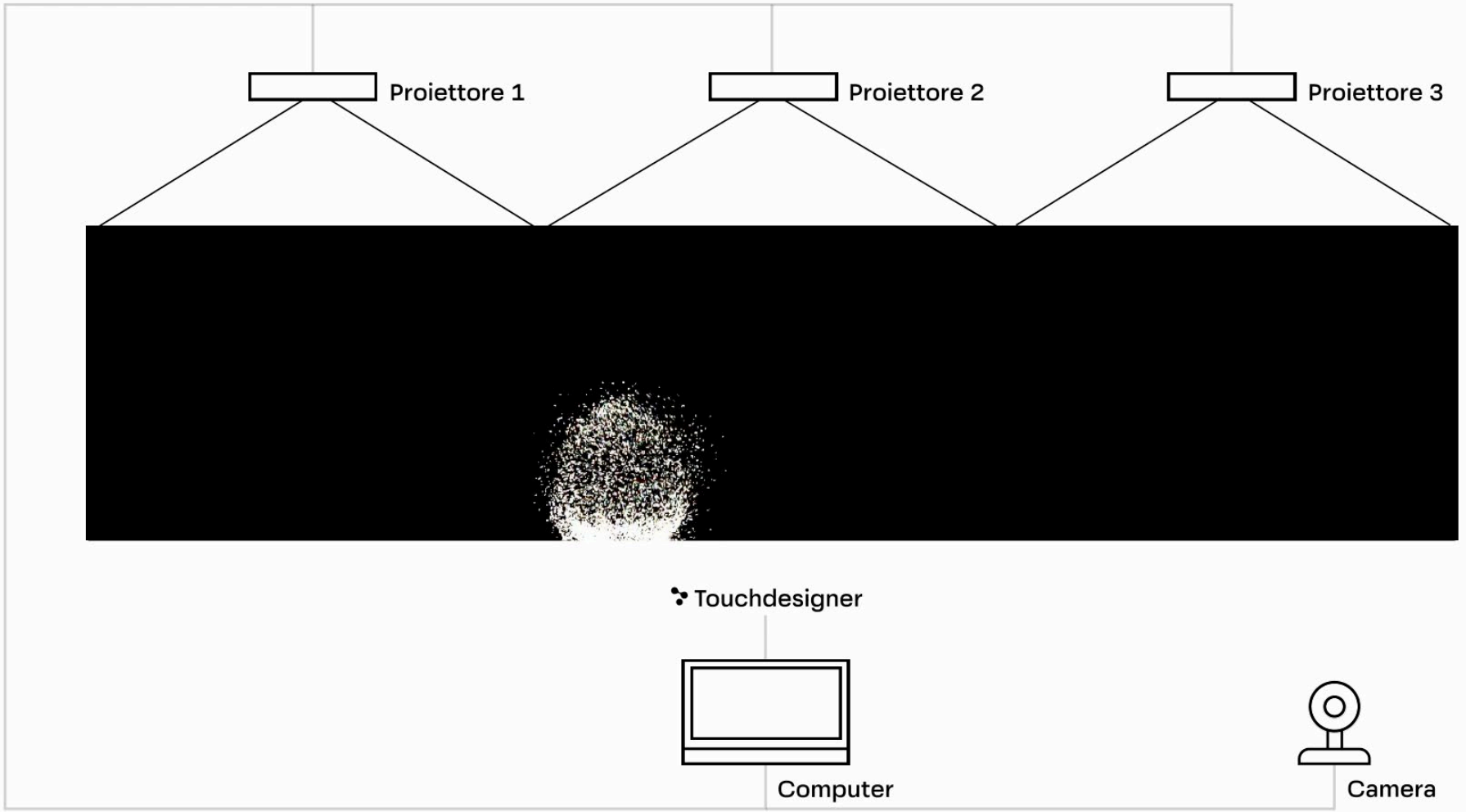
Preview della mostra







Heatmap


Proiettore 1
Proiettore 2
Proiettore 3
Touchdesigner
Computer
Camera

07/10

Meridia

CLIENT
THESIS PROJECT, ISIA ROMA DESIGN (PORDENONE)

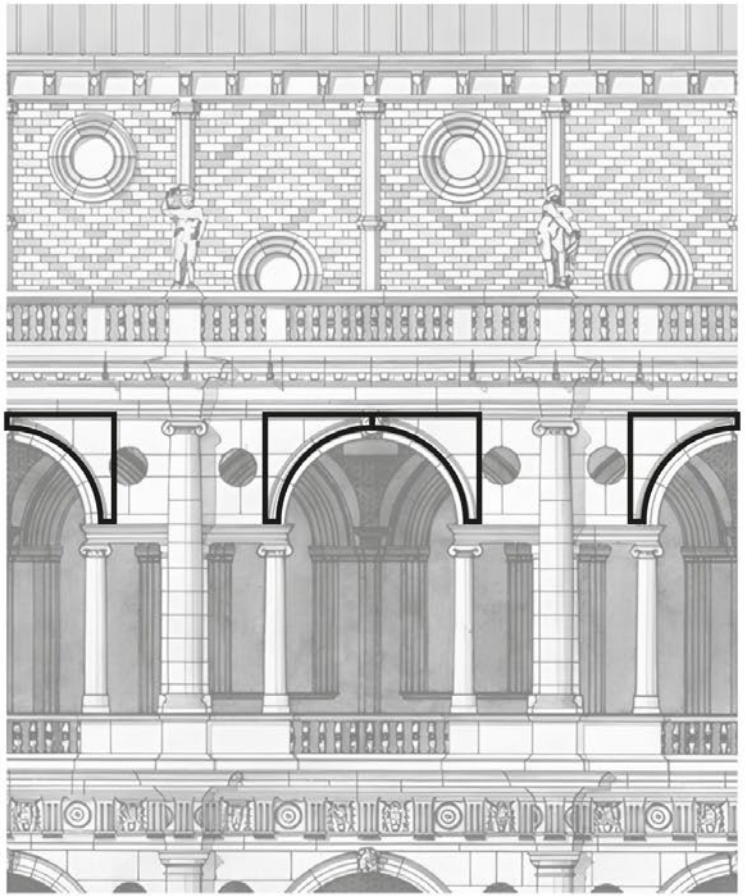
ROLE
STRATEGY, NAMING, LOGO, VISUAL SYSTEM, BRAND MANUAL

WITH
SUPERVISOR: PROF. GAETANO GRIZZANTI



2024
IDENTITY

Corporate identity for Meridia, a new Italian four-star hotel chain designed for Europe's main cities and holiday destinations. The project moves from market analysis to a complete system: naming, logo, colours, typefaces, pictograms, pattern and applications, collected in a brand manual.






meridia
DOLCEVITA HOTELS




meridia
meridia
meridia
meridia
meridia
meridia
DOLCEVITA HOTELS
meridia
meridia hotels
meridia dolcevita hotels

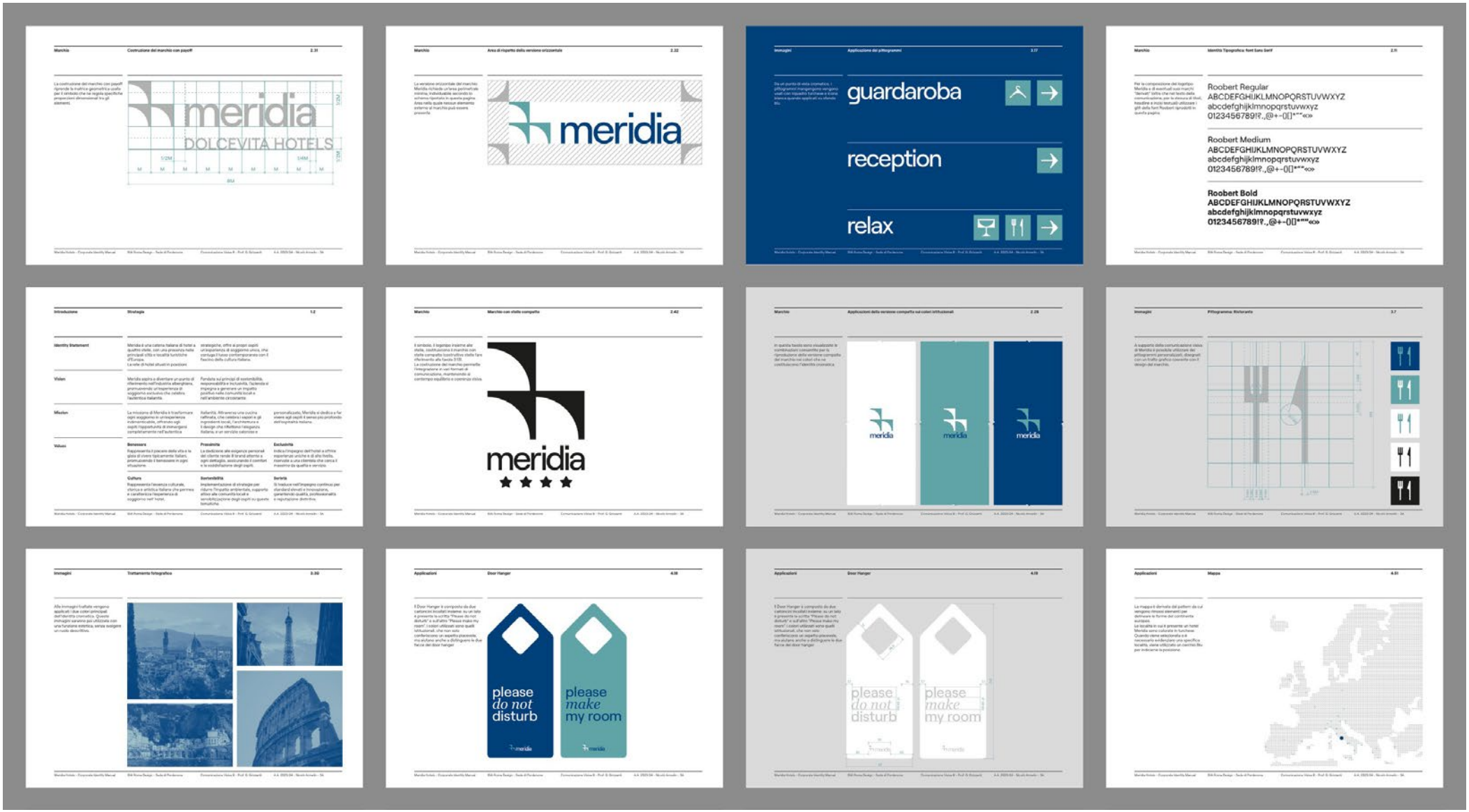

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Tel. +39 0434 59 62 33
www.meridiahotels.com

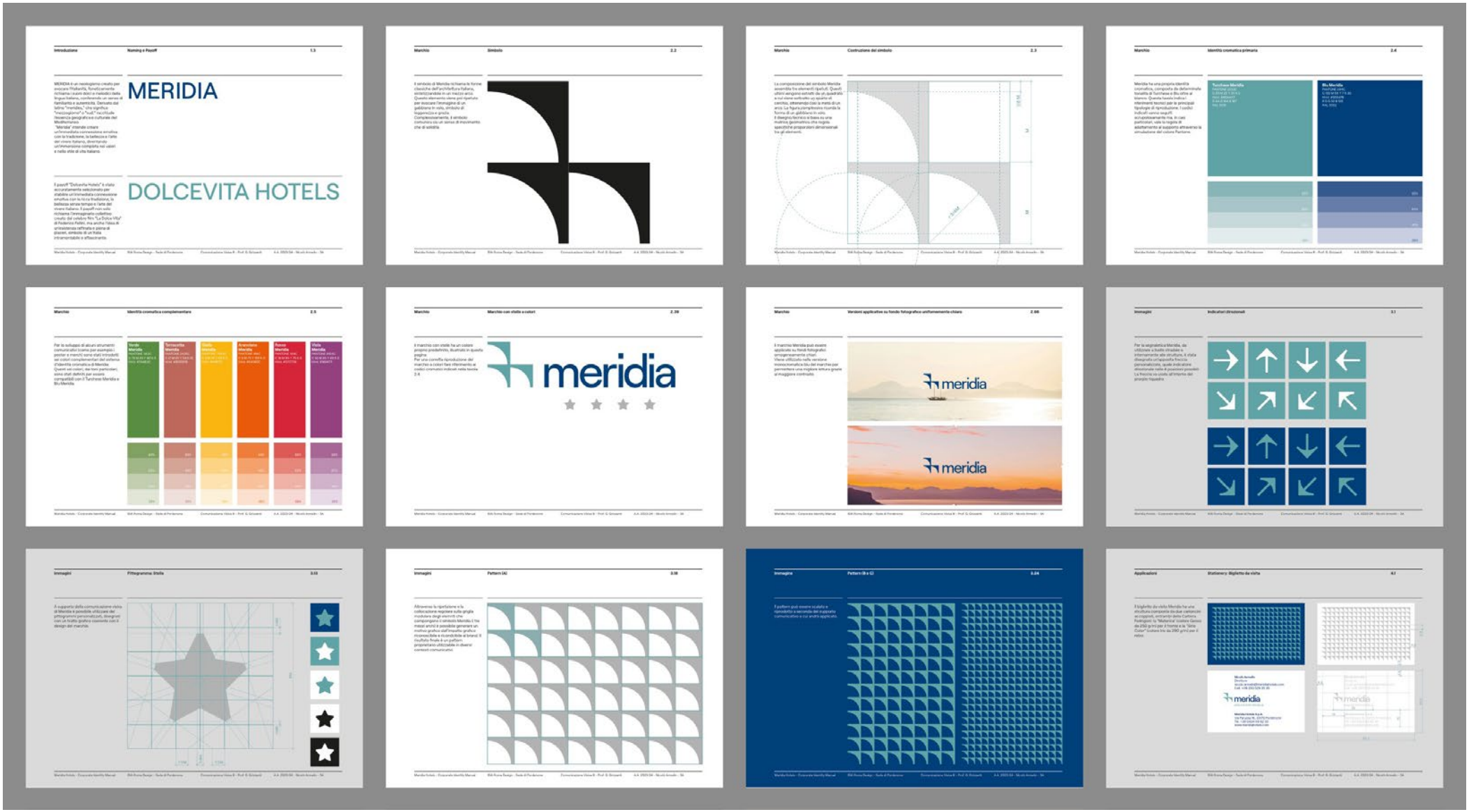

meridia docs
meridia
DOLCEVITA HOTELS
meridia
DOLCEVITA HOTELS
Meridia Hotels S.p.A.
Via Parussa 16, 33170 Pordenone
Tel. +39 0434 59 62 33
www.meridiahotels.com


103
meridia


please
do not
disturb
meridia


Lasciati
coccolare dall'arte
dell'accoglienza
www.meridiahotels.com
meridia dolcevita hotels


meridia
DOLCEVITA HOTELS
guardaroba
reception
relax
Roobert Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!?.,@+-()[]*"'«»
Roobert Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!?.,@+-()[]*"'«»
Roobert Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!?.,@+-()[]*"'«»
please do not disturb
please make my room


MERIDIA
DOLCEVITA HOTELS
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meridia

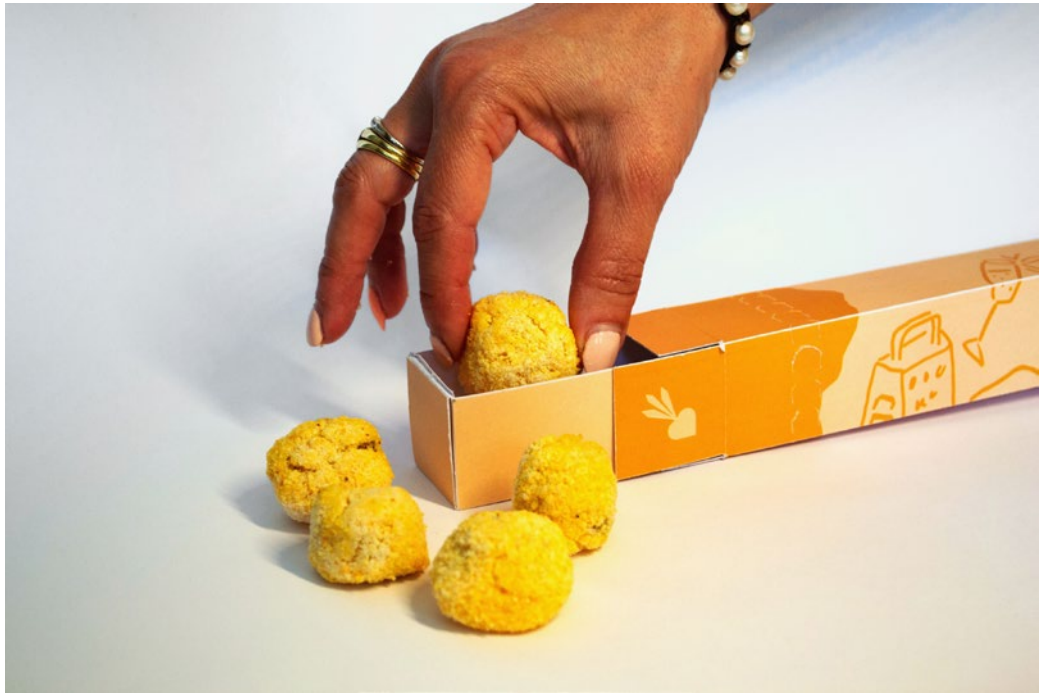
08/10

Pestith bites

CLIENT
DESIGN WORKSHOP 2, ISIA ROMA DESIGN (PORDENONE)

ROLE
PRODUCT CONCEPT, PACKAGING, DIELINES, LOGO, ILLUSTRATIONS

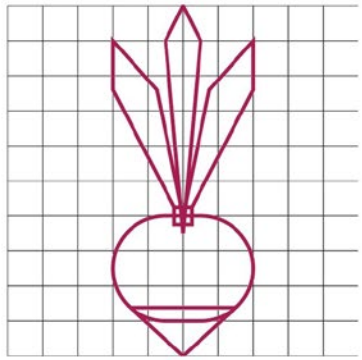
WITH
TUTOR: PROF. MARCO PIETROSANTE

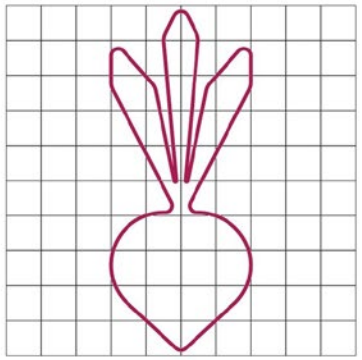


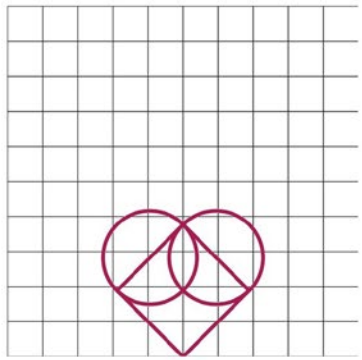
2024
PACKAGING / PRODUCT / IDENTITY

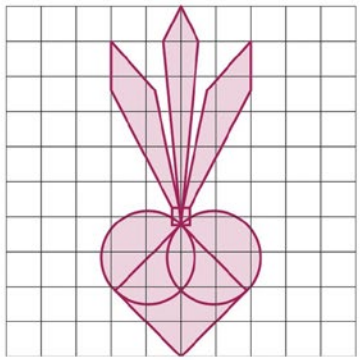
Pestith bites brings pestìth, a historic product of the Valcellina valley and a Slow Food Presidium, to the frozen-food aisle. The product is polenta balls with a pestith filling, designed for aperitivo at home and sold in three flavours. The project covers the product, the packaging and its dielines, the logo, the illustrations and the colour system.

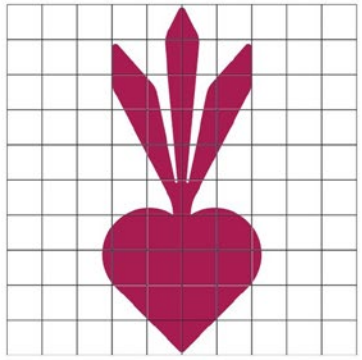
Pestith *bites*















Avara Bold

Pestith

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Avara Bold Italic

bites

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789

Neue Haas Grotesk

9 Palline di polenta al cuore di pestith

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 0123456789




24,5 mm
10 mm
1 mm
INGREDIENTI:
Palline di polenta con cuore di pestith, acqua, farina di mais, brassica rapa tunda, aceto, sale, pepe, mais, olio di semi di girasole.
Conservazione domestica:
NEL CONGELATORE
-12 °C 1 anno
-6 °C 6 mesi
Valori medi per 100 g di prodotto:
Energia 1000 KJ - 300 kcal
Grassi 1 g di cui acidi grassi saturi 0,5 g
Carboidrati 50 g di cui zuccheri 30 g
Proteine 2 g
Sale 13 g
Raccolta Carta
9 Palline di polenta
al cuore di pestith
120 g
Pestith bites
IN FORNO: apri l'astuccio e disponi il contenitore sopra della carta forno sulla teglia. Preriscalda il forno termoventilanto a 220°C, poni la teglia nel forno e cuoci per 12 minuti.
IN AIR FRYER: apri l'astuccio e disponi il prodotto sopra della carta forno sulla vaschetta. Poni la vaschetta nel forno e fai friggere per 8 minuti.
IN MICROONDE: apri l'astuccio e disponi il contenitore sopra il piatto rotante. Fai partire il microonde a 750 W per 5 minuti oppure a 300 W per 12 min.
Pestith bites
36 mm
36 mm
36 mm
36 mm
11 mm
15 mm
20 mm
254 mm
15 mm
20 mm
36 mm
278 mm
36 mm


9 Palline di polenta
al cuore di pestith e formaggio
120 g
Pestith bites
9 Palline di polenta
al cuore di pestith e formaggio
120 g
Pestith bites
9 Palline di polenta
al cuore di pestith e salsiccia
120 g
Pestith bites


Friulano
MARSON

09/10

Campus PN

CLIENT
CONSORZIO UNIVERSITARIO DI PORDENONE (STUDENT PROJECT, VISUAL COMMUNICATION 2, ISIA ROMA DESIGN, PORDENONE)

WITH
C.LAB: STEFANO BARNI, VALERIA BERNARDI, DENIS FEJZO, MONIA MAZZUCCO, ALESSANDRO D. SECIVANOVIC. TUTOR: TOMMASO GENTILE



2023
IDENTITY / REBRANDING

A complete rebranding of the Consorzio Universitario di Pordenone, renamed campus pn. The project moves from strategy (place, services, people, communication, positioning) to logo, payoff, colours, pattern, stationery, posters, wayfinding and merchandise.

campus pn
campus pn
campus pn
campus pn



Palette

colori primari e di campitura

Viola

saggezza e sobrietà

PANTONE 7442 U
HEX #9F63BD
RGB 159 99 189
CMYK 50 68 0 0

Giallo

energia, luce, intuito

PANTONE 7408 C
HEX #F6BE00
RGB 246 190 0
CMYK 4 27 95 0

Nero

costanza e prestigio

PANTONE Black
HEX #000000
RGB 0 0 0
CMYK 91 79 62 97

Bianco

libertà, un nuovo inizio

PANTONE White
HEX #FFFFFF
RGB 255 255 255
CMYK 0 0 0 0

Akzidenz Grotesk

Aa Aa

value for values

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 (!?&%/=)

Regular Light *Light Italic*


campus pn
value for values
campus pn
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info@campuspn.com
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Via Prasecco 3/A, 33170, PN
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Wayfinding

8 pittogrammi






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campus pn

10/10

Ori

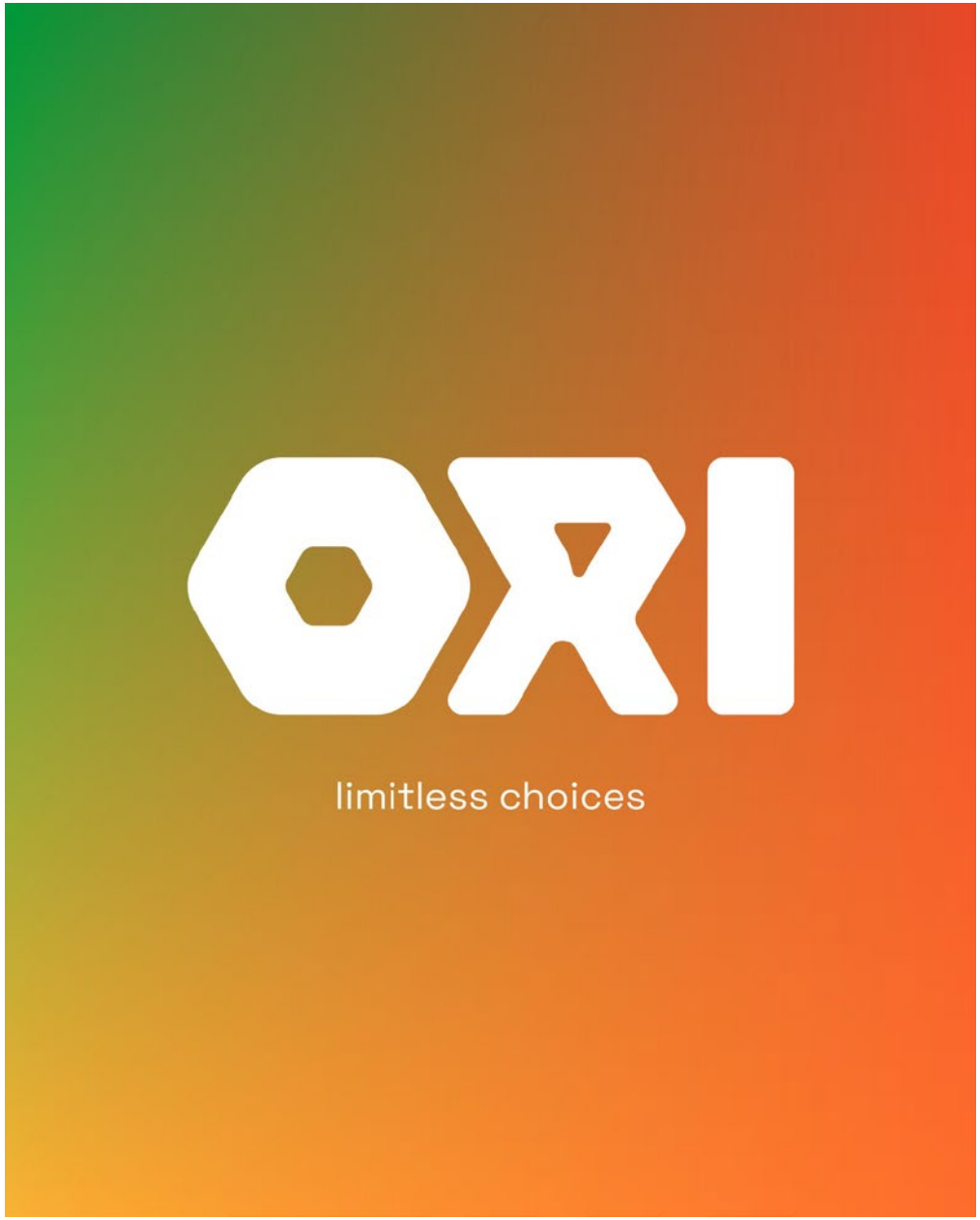
CLIENT
DESIGN WORKSHOP, ISIA ROMA DESIGN (PORDENONE)

WITH
LUDOVICO GERETTO, MONIA MAZZUCCO. TUTOR: PROF. MARCO PIETROSANTE, WITH ELISA DELLI ZOTTI



2023
PRODUCT / PACKAGING / IDENTITY

Ori is a healthy, genderless snack bar, born from research into how food is designed and sold differently to men and women. The project covers the shape of the bar, three flavours, a hexagonal packaging that unfolds like an accordion, the brand and its communication.


ORI
limitless choices


ORI
ORI






ORI
ORI
ORI


ORI
ORI


ORI
limitless choices


LEVI'S
San Diego

CONTACT

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NICOLOARMELIN.COM