

Graphic Design
Art Direction
Editorial Design
Book Design
Web Design
Visual Identity
Communication
Screenprinting
Photography
Commercial
Editorial
Fine Art, Personal
Digital, Analog
Curatorial
Architecture
Planning
2D, 3D
Rendering

Selected Jobs, Clients
Centottanta Bpm
MZC+
Over Distribution Ltd.
Grlps Athletic
C+S Architects
John Pawson
Tredicidiciotto
Tyche Publishing
Archea Associati
Grumgo
Studio Ex-forma
Hoot Cafe' & Brewery
Atelier Florian Markl
Ruckeli
MZC+
Tenuta Tenaglia

Co-founder, Graphic Designer, 2010, ITA
Junior Architect, 2011, ITA
Graphic Designer, 2011, HK
Art Director Junior, 2011, HK
Junior Architect, 2012, ITA
Junior Architect, 2013, UK
Co-founder, 2014, ITA
Co-founder, Art Director, 2014, ITA
Junior Architect, 2015, CH
UI Designer, 2016, UK
Co-founder, Designer 2016, IN
Freelance Graphic Designer, 2016 IN
Graphic Designer, 2018, DE
Freelance Graphic Designer, 2018, DE
Freelance Graphic Designer, 2018, ITA
Freelance Art Director, 2019, DE-ITA

Digital
Photoshop
Illustrator
InDesign
Lightroom
Glyphs
Vectorworks
Cinema 4d
SketchUp
Maxwell
Manual
Darkroom (all procedures)
Printing confidence
Bookbinding
Languages
Italian, English, Spanish (Advanced)
German (Learning)

Education
Humanistic and Linguistic Diploma
Architectural Drawings
Book Binding
Spatial Design BA
Pending
Book Design MA?

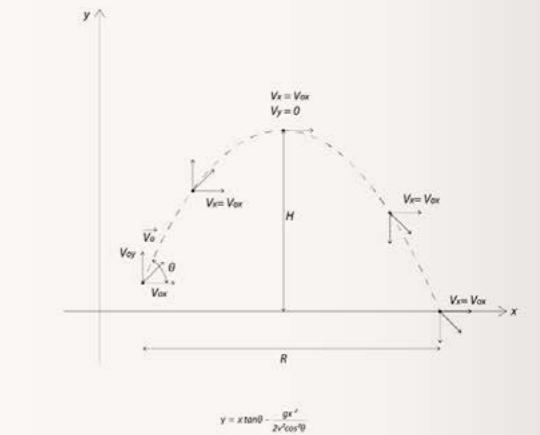
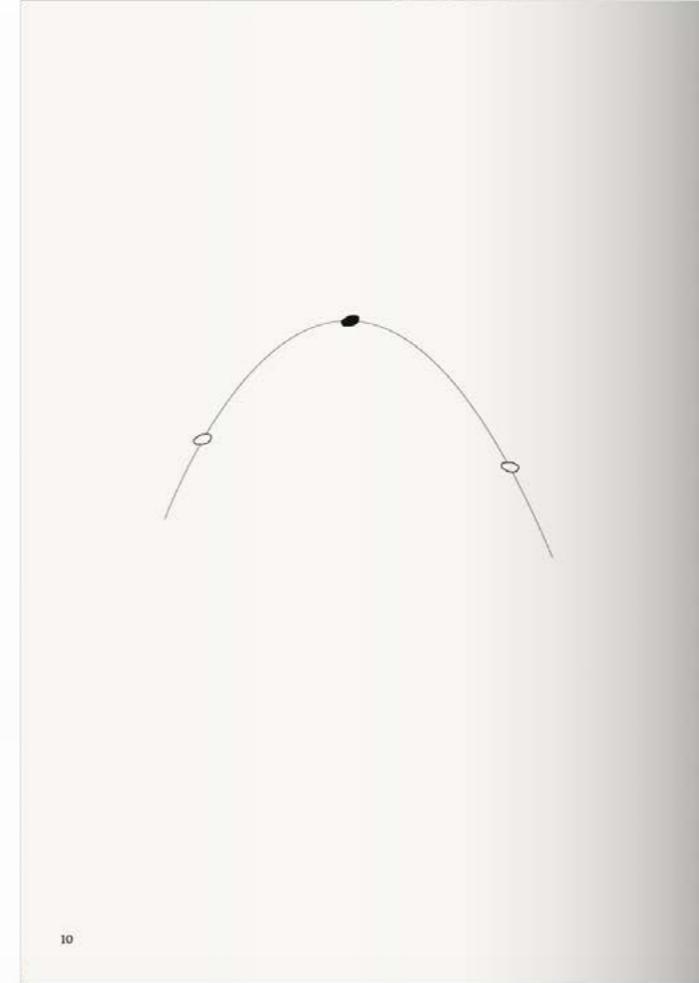
Galileo Galilei, Treviso, 2012
UAL, London, 2014
UAL, London, 2015
UAL, London, 2016
HGB, Leipzig, 2019

Selected Awards, Exhibitions, Publications

13 Gallery
Krakow Photomonth
Der Greif Magazine
Aldo Nascimben Prize
Aldo Nascimben
Own Perspective
Oxymoron
Cryptozoology
The Palace
London, 2013 (Exhibition)
Krakow, 2015 (Exhibition)
Guest room, 2015 (Publication)
Treviso, 2015 (Award)
Treviso, 2015 (Exhibition)
London, 2016 (Curator, Exhibition)
Treviso, 2017 (Curator)
Castelfranco Veneto, 2017 (Curator)
Berlin, 2018 (Exhibition)

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Instagram
Linkedin
Mobile

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sebastiano_campoccya
Sebastiano Campoccia
00393394533491



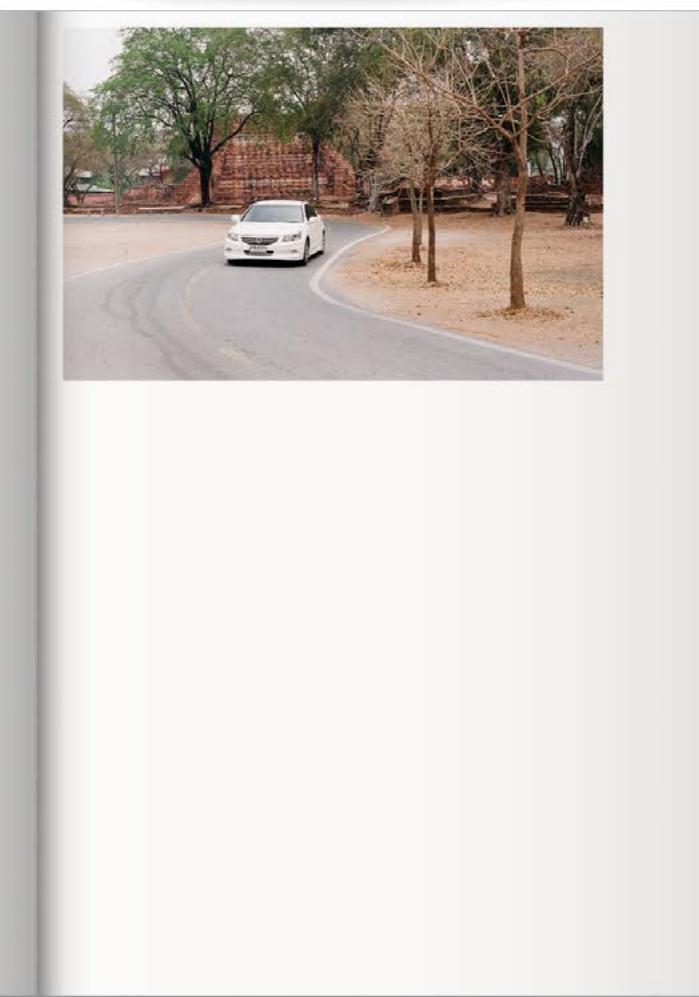
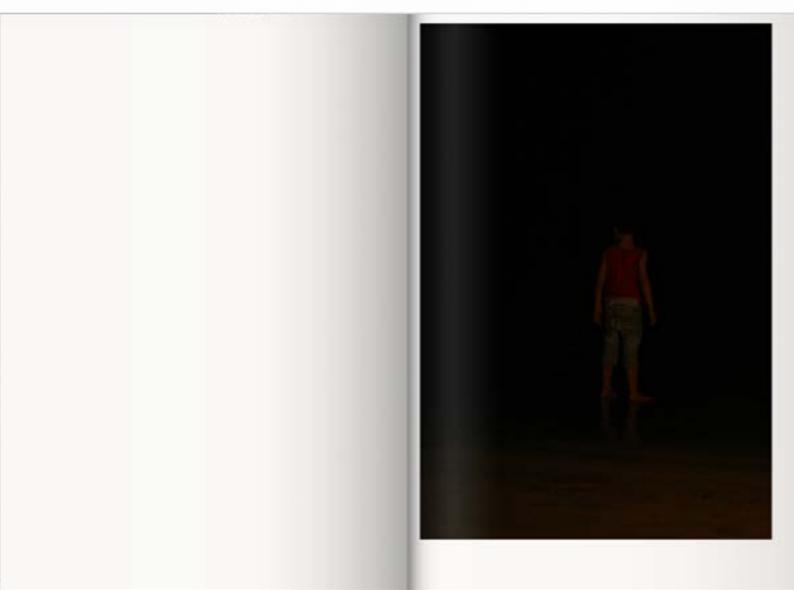
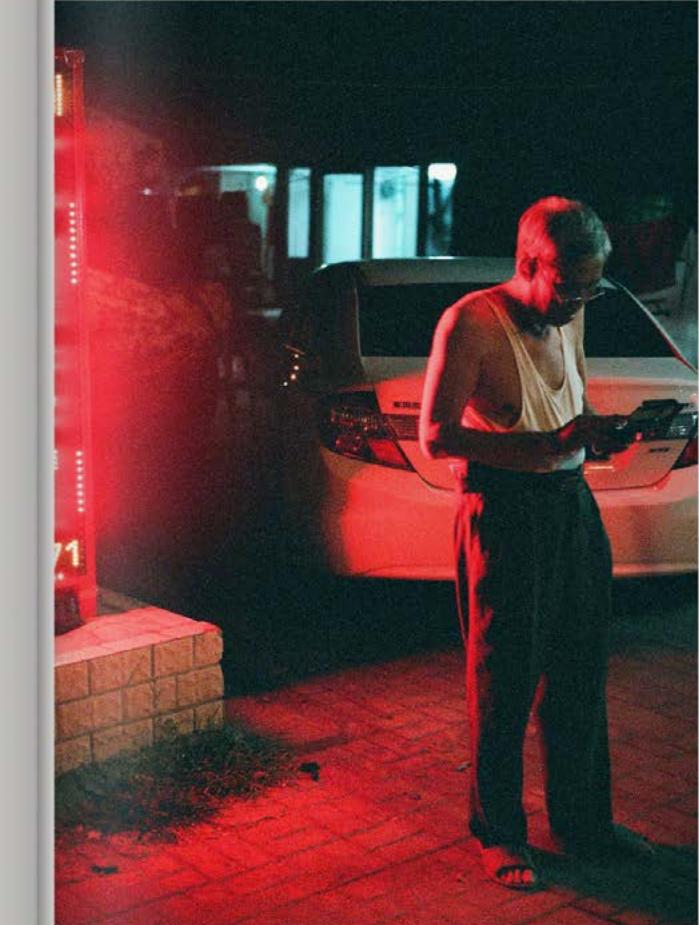
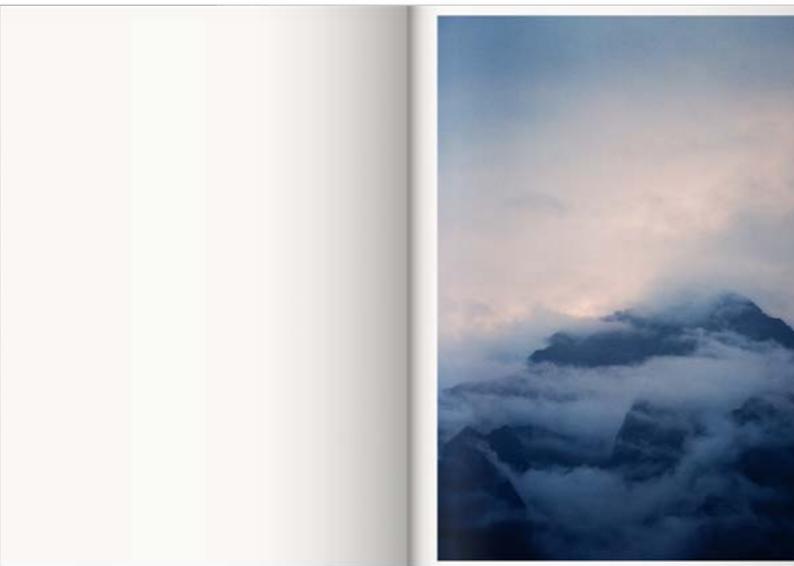


L'artista russa Julia Borissova risale attraverso il corpo di lavoro Dimitry, ad eventi storici del passato per comprendere ed interpretare il presente. L'uccisione per mano misteriosa di Tsarevich Dimitry, ultimo figlio di Ivan il Terribile, alla fine del 16esimo secolo ha contribuito alla diffusione di speculazioni ed interpretazioni sulla sua morte. Attraverso immagini fortemente manipolate con collage, sovrapposizioni e tagli l'artista colma la mancanza di Tsarevich interrogandosi su quanto sia sottile la linea che separa passato e presente nella percezione visiva e culturale di un determinato paese.

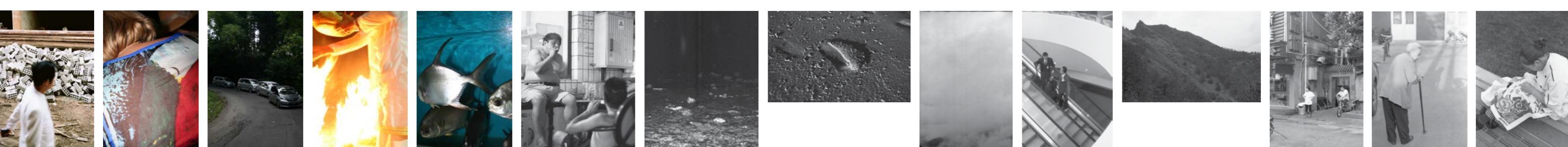
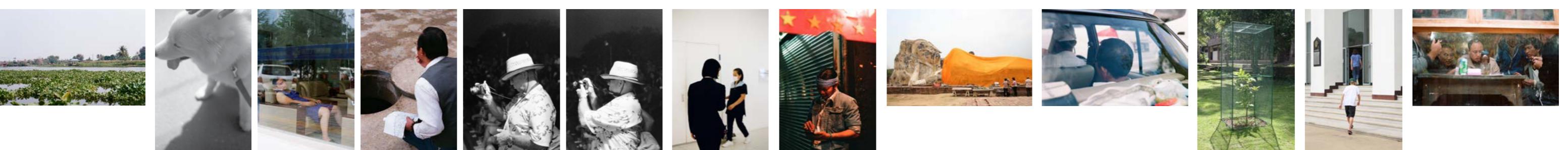
58

59



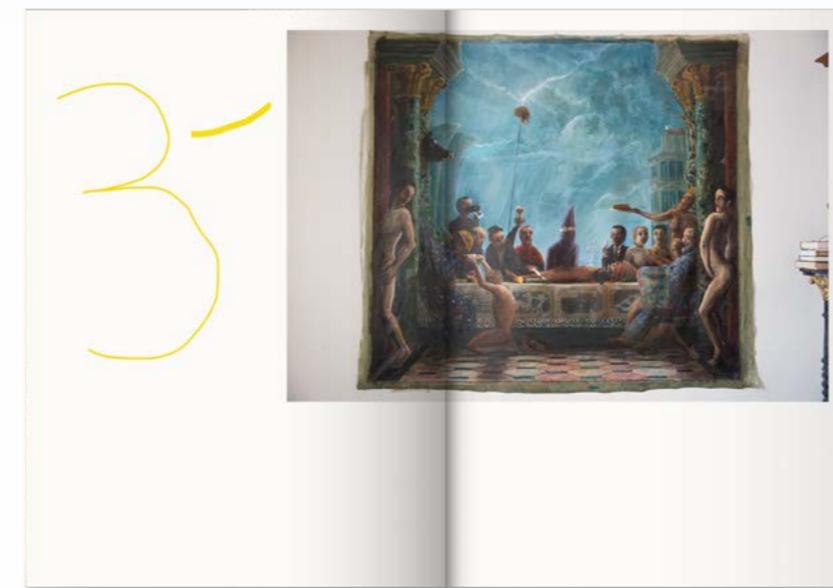
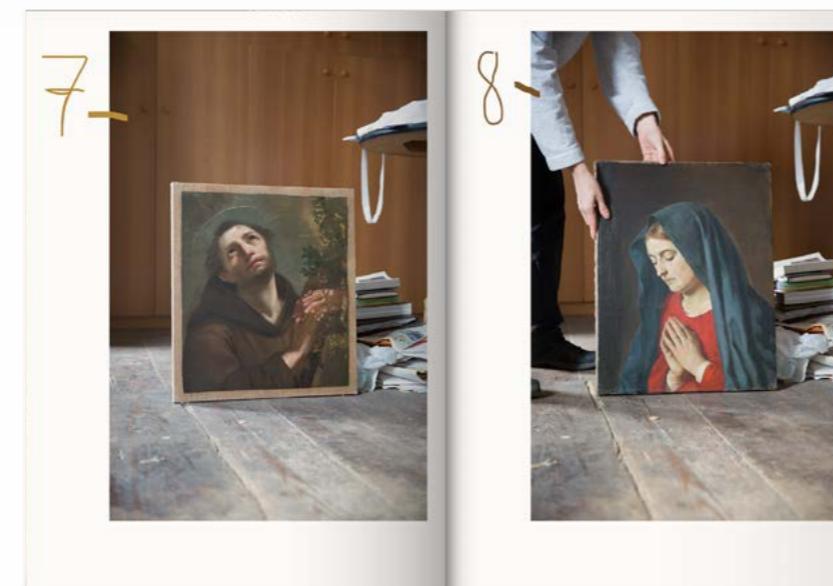
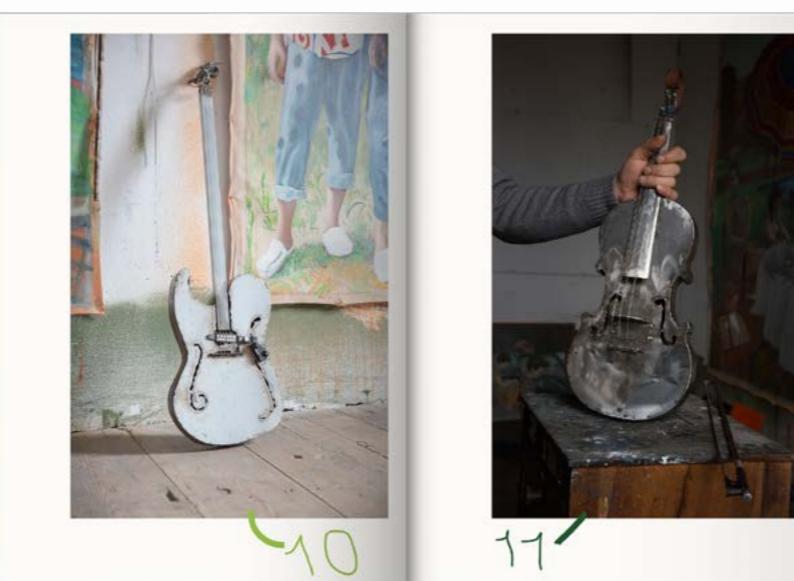


These selected images are part of a larger collection of images that were all taken in Asian countries over the period of five years. This ongoing photographic project aims to be a vast visual archive that depicts moments of powerfully quietness, like a silent din or a muted loud noise.



Proposta a Chiesa
della Misericordia
CATALOGO

A cura di
Sebastiano Campoccia



Opere selezionate di Alessandro Guagno.

Editing, fotografie e catalogo di
Sebastiano Campoccia.

Questo catalogo rappresenta la prima vera proposta fatta al Comune di Venezia e al Ministero per i beni e le attività culturali per una mostra sui lavori di Alessandro Guagno.

Nato a Castelfranco Veneto, Treviso nel 1978 Alessandro si cimenta prima nella lavorazione del ferro per poi passare alla pittura.

Il catalogo presenta 11 lavori prodotti da A. Guagno nel periodo 2016-2018, selezionati a cura dell'artista e di Sebastiano Campoccia.

La mostra presenterebbe non solo i lavori ad olio dell'artista ma anche il lavoro minuzioso ma soprattutto artigianale presente dietro agli strumenti musicali qui fotografati.

Un violino e una chitarra blues ma anche una batteria e molti altri.

Questi non solo saranno presenti alla mostra ma saranno anche perno centrale di questa, essendo protagonisti della performance che introdurrà l'evento durante l'inaugurazione.

Un risultato positivo alla proposta alla Chiesa della Misericordia di Venezia donerebbe, in primis, al lavoro una nuova luce sotto al quale è giusto vedere le opere dell'artista. Ovvero un contesto radicalmente classico e iconografico però di una prospettiva del presente molto contemporanea.

I temi trattati nei dipinti ma anche gli strumenti si abbinano bene al contesto sacro e se si vuole occulto dello spazio.

Interessante da sottolineare è il contrasto armonico creato tra l'opera e lo spazio che la ospita: appunto, entrambi luoghi sacri (la tela e l'architettura) si incontrano per questa volta in delle vesti sperimentali, la tela in realtà appare classica ma i soggetti che emergono dai dipinti sono protagonisti di temi a volte occulti, blasfemi o in apparente opposizione con la cristianità.

Ciononostante il modo in cui viene affrontato il dialogo è maturo e consapevole, avanguardistico ma con rispetto e dedizione al culto del sacro.

Selected works by Alessandro Guagno.

Editing, photography and design by
Sebastiano Campoccia.

This catalogue represents the very first proposal made to the "Comune di Venezia" and to the "Ministero per i beni e le attività culturali" for an exhibition on the works of Alessandro Guagno.

Born in Castelfranco Veneto (Treviso), in 1978, Alessandro first worked on iron and then moved on to painting.

The catalogue presents 11 works produced by A. Guagno in the period 2016-2018, selected by the artist and the editor/curator.

The exhibition would present not only the oil works of the artist but also the meticulous but above all craft work behind the musical instruments illustrated.

A violin and a blues guitar but also a drums and many others. These pieces of art will not only be showcased at the event but will also be the central pivot of this, being the protagonists of the introductory live performance.

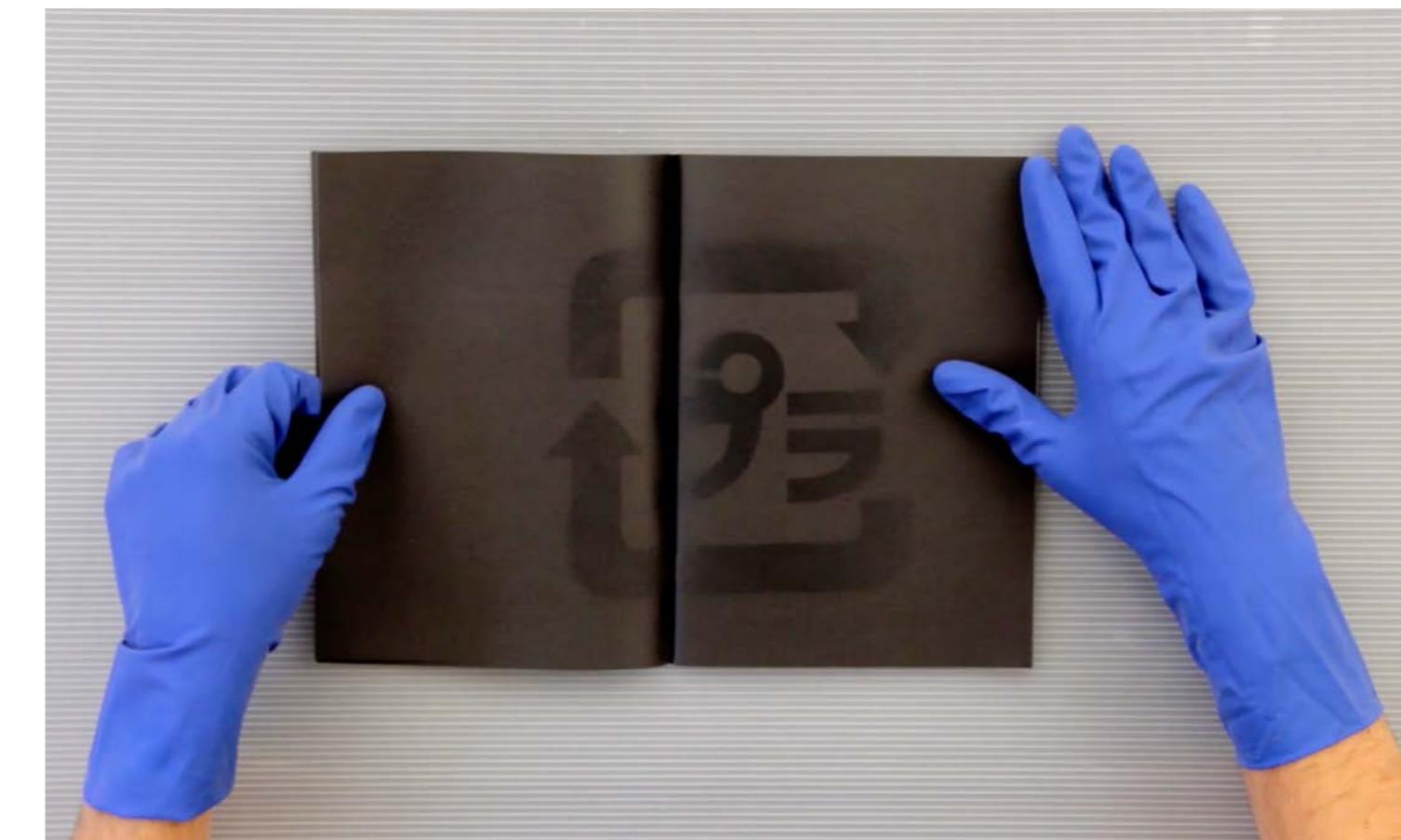
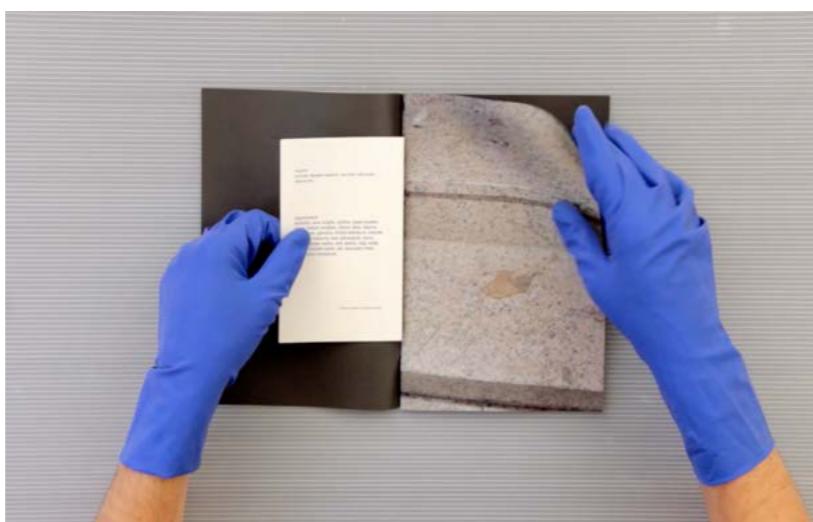
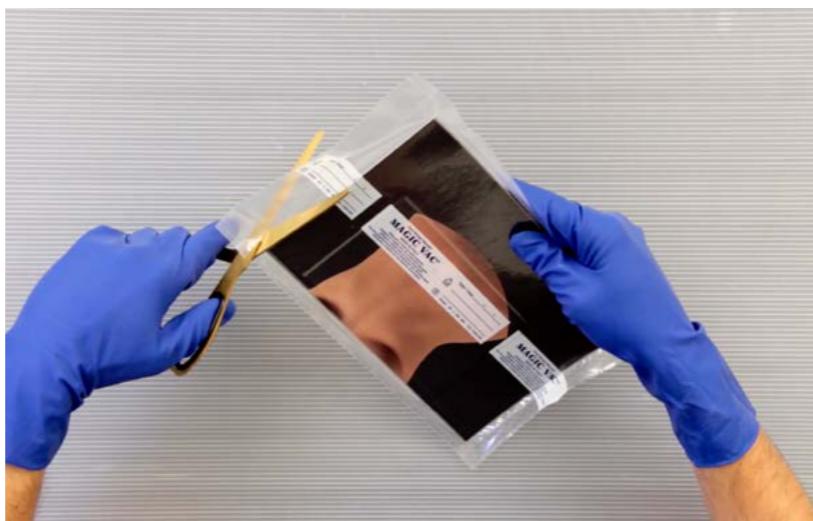
A positive result to the proposal to the Chiesa della Misericordia di Venezia would give, first of all, to the work a new light under which it is right to see them. In other words, a radically classical and iconographic context, but with a very contemporary perspective of the present. The themes dealt within the work is well suited to the sacred and the occult space.

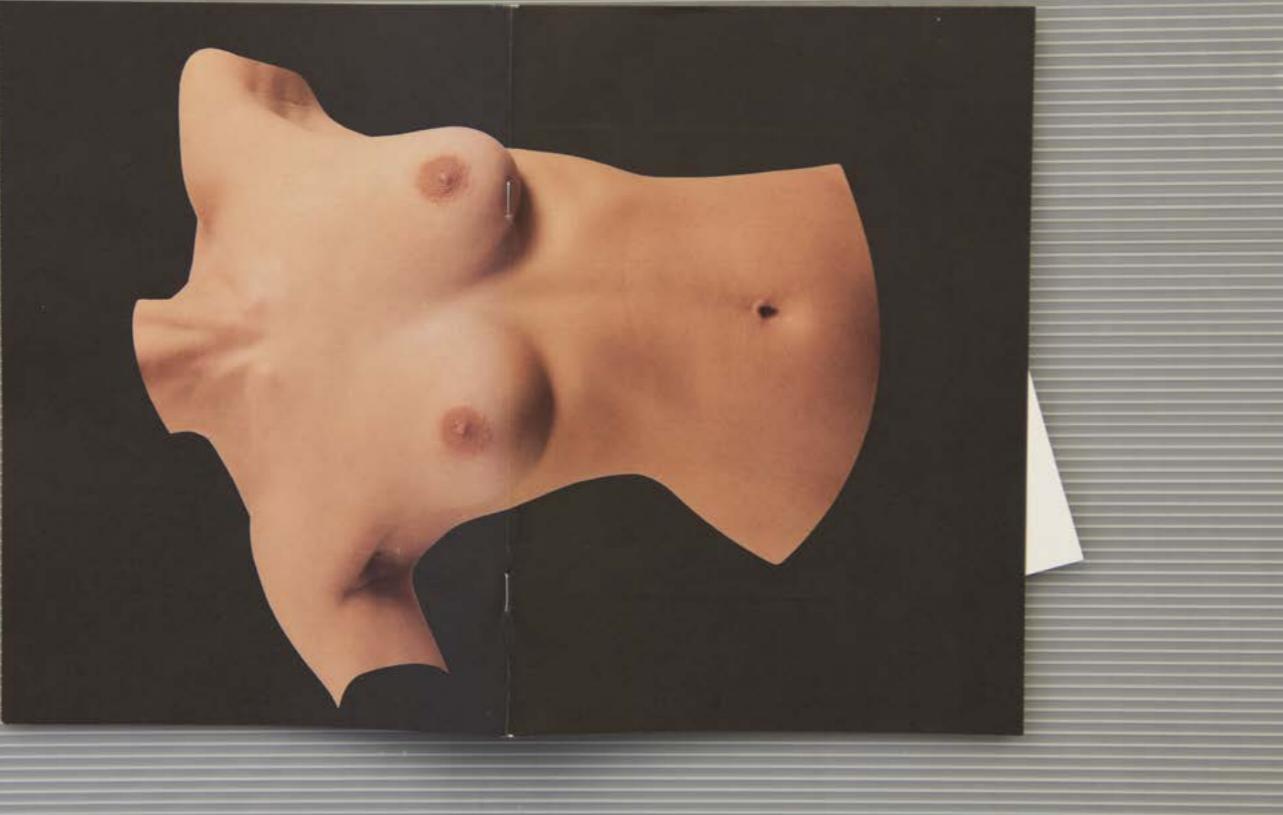
Worth of mentioning is the harmonious contrast created between the work and the space that hosts it: in fact, both sacred places (the canvas and t architecture) meet for this time in experimental clothes, the canvas actually looks classic but the subjects that emerge from the paintings are the protagonists of themes sometimes hidden, blasphemous or in apparent opposition to Christianity.

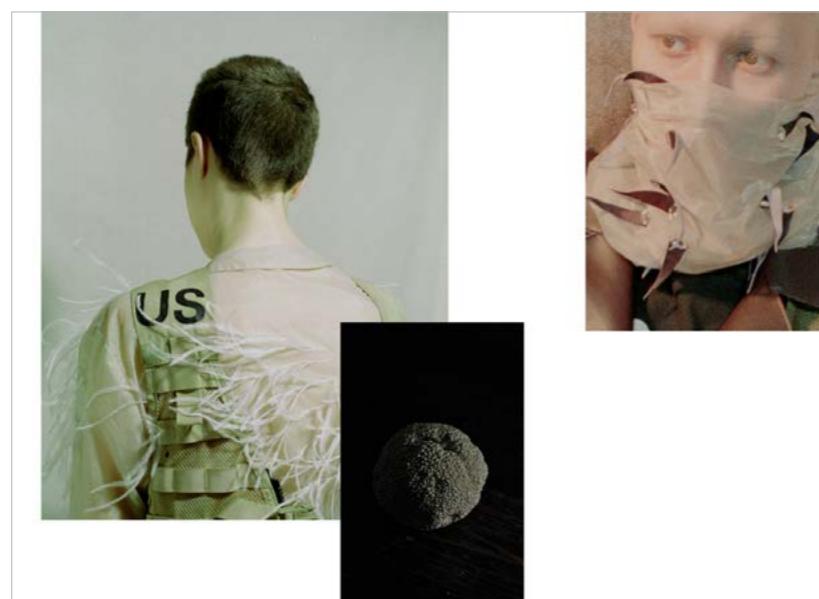
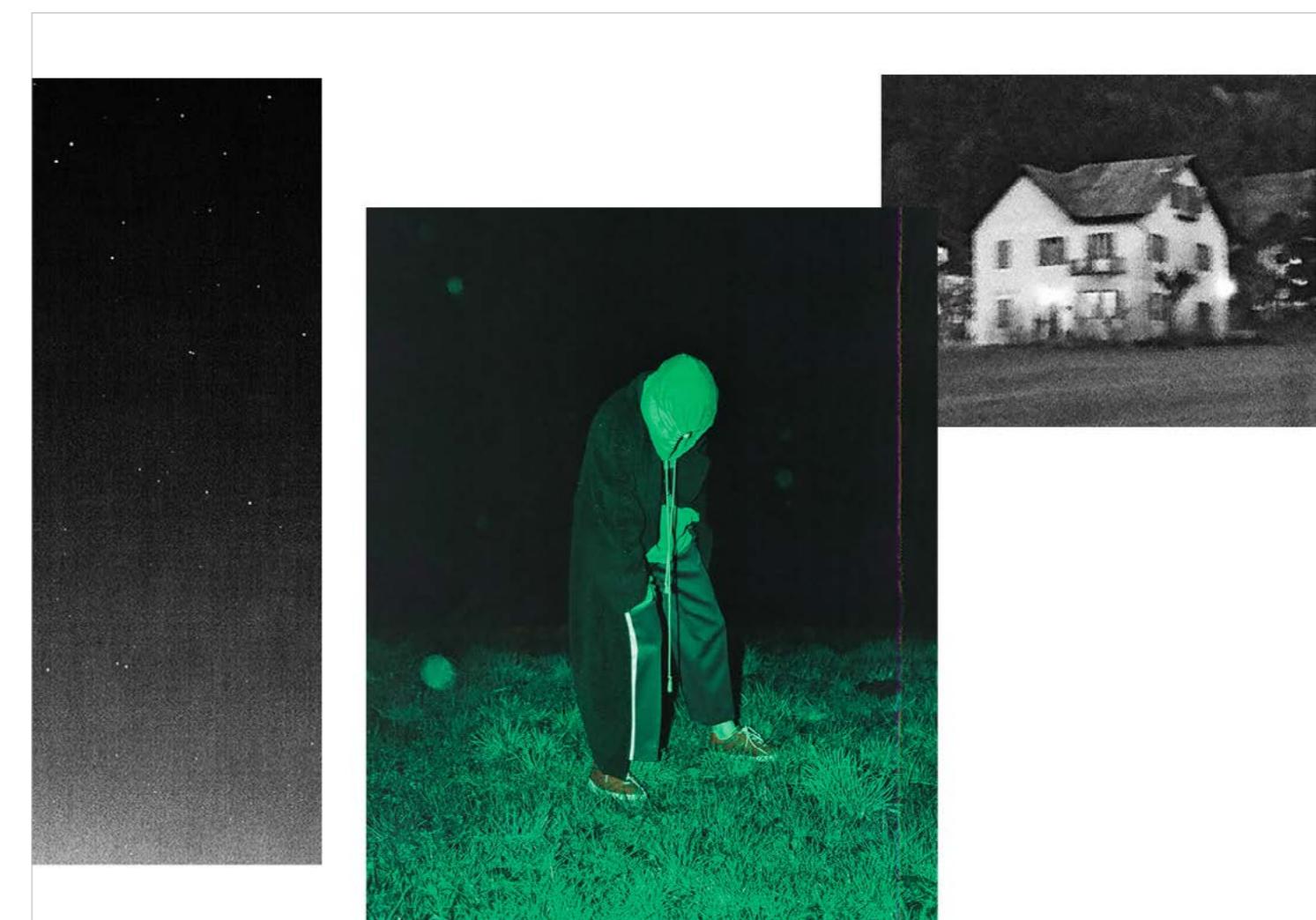
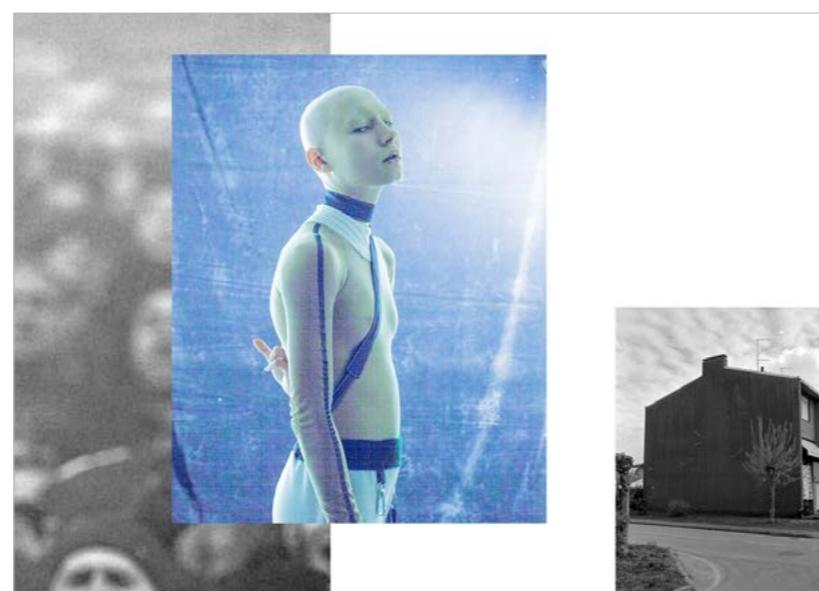
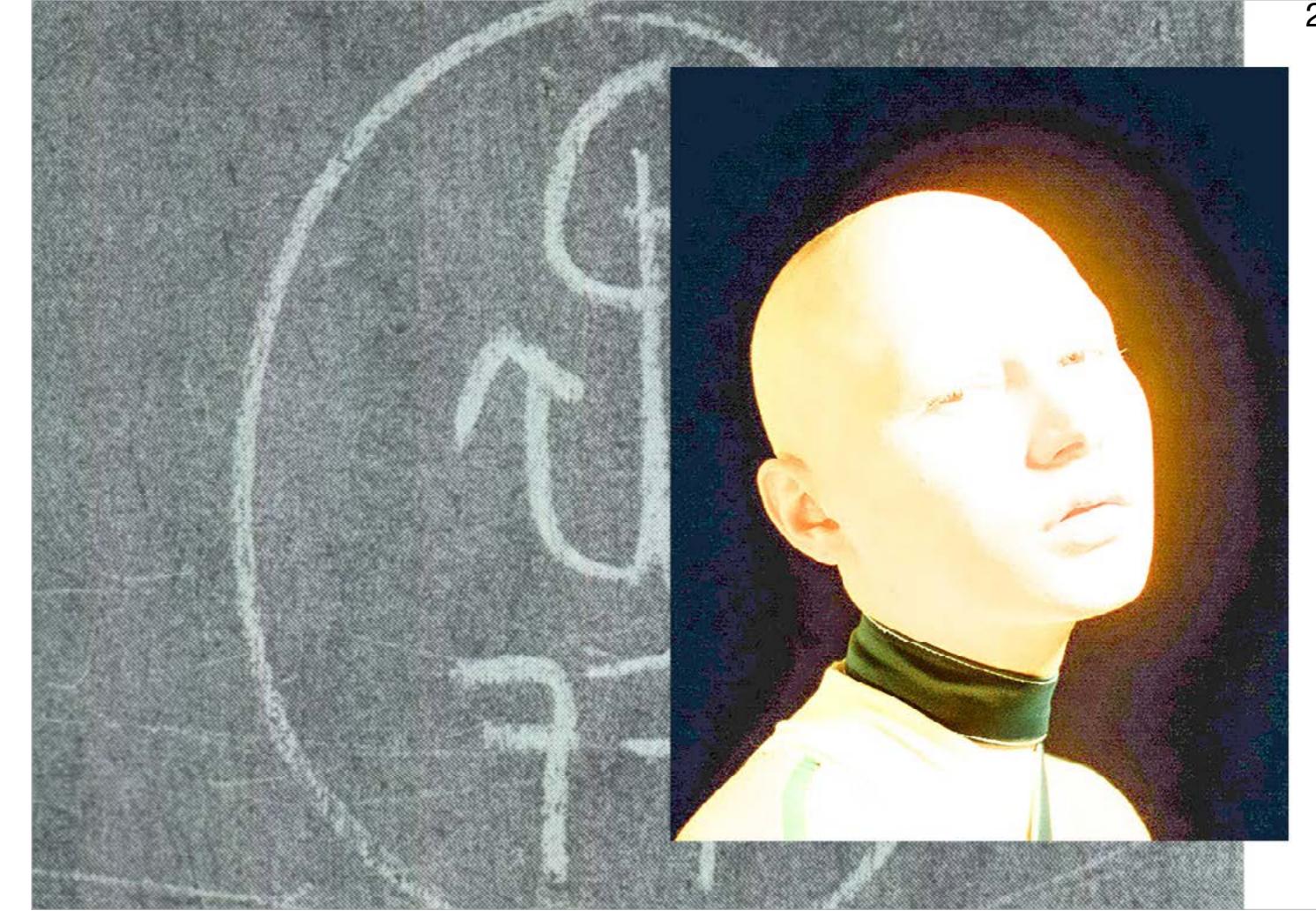
Nevertheless, the way in which the dialogue is approached is mature and conscious, but with respect and dedication to the cult of the sacred.

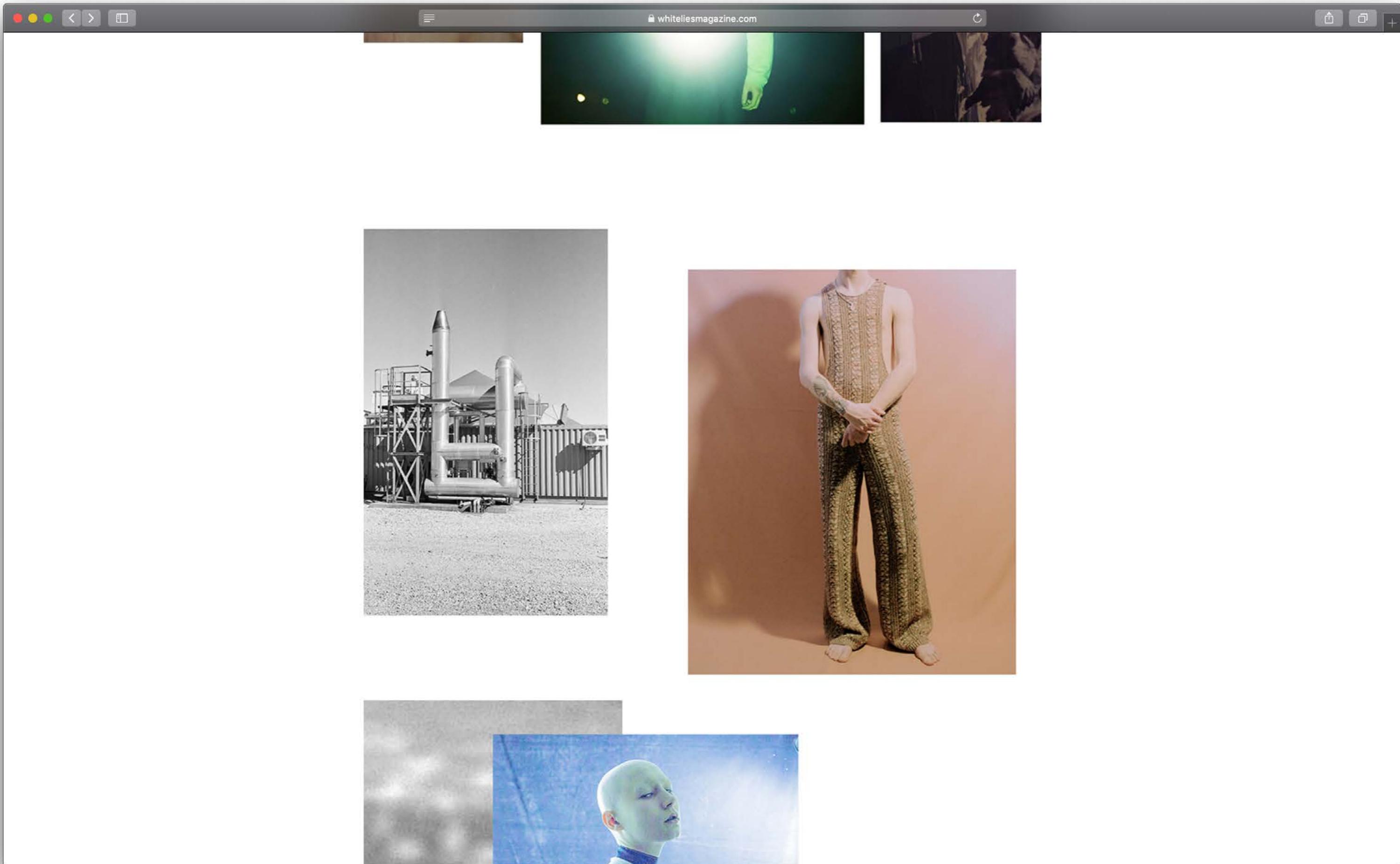














the only arts university of the country, and of course all the other violent acts against the self expression that was repressed with in political propaganda form, which was, artistically speaking, parallel to the propaganda art used in China during Mao's regime. Arts were flatten to a political level only and any creative thoughts was purely related to the propaganda proposes. Thus, after years of dictatorship in Cambodia, cultural and artistic values were eclipsed by violence. Cambodian heritage was nearly destroyed. Painters, craftsmen, singers, poets, dancer and all the other profession were vanishing. Most of them died by the hand of the regime but still many of them that were fortunate enough to survive or that managed to emigrate did not feel to go back to their profession in their daily life.

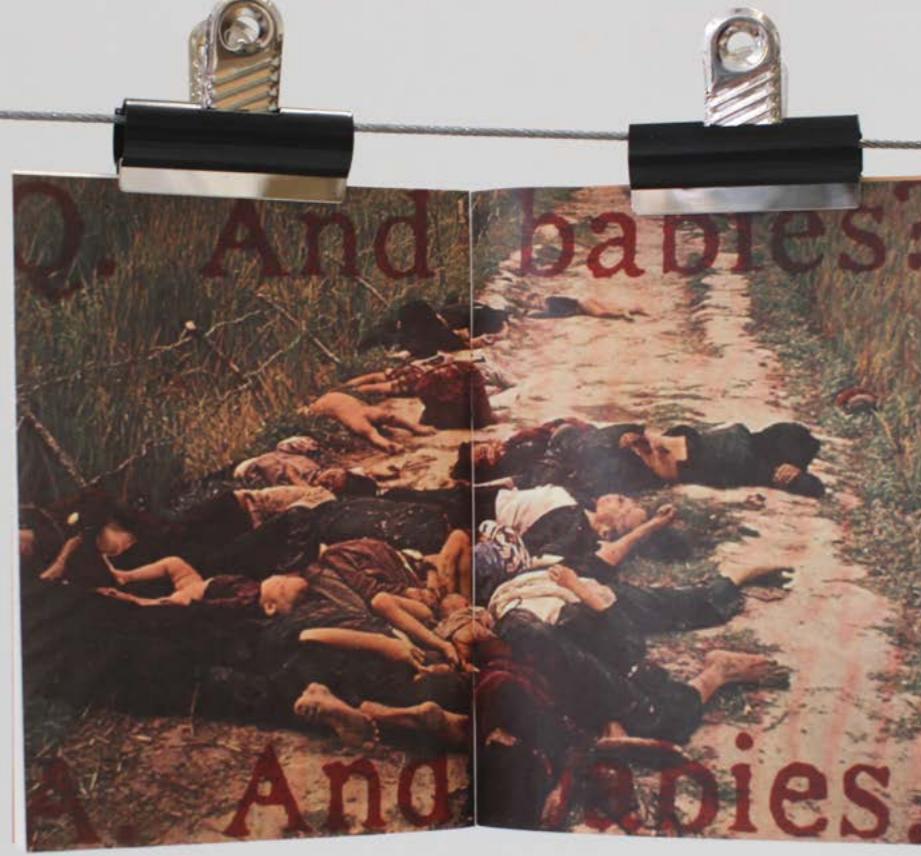
A man called Arn Chorn-Pond in 1998, after living in the United States for a long time, came back in his own country, Cambodia, and as a personal project founded the first art centre there in Khamer Boung decade, called "Living Arts Project", initially just a support for the "Four Master Artists" (Arn Chorn-Pond n.d.) (four of just a few artists who were living in difficult condition at the time) and then, between

14 15



Anarchists collectives in rural Cambodia.

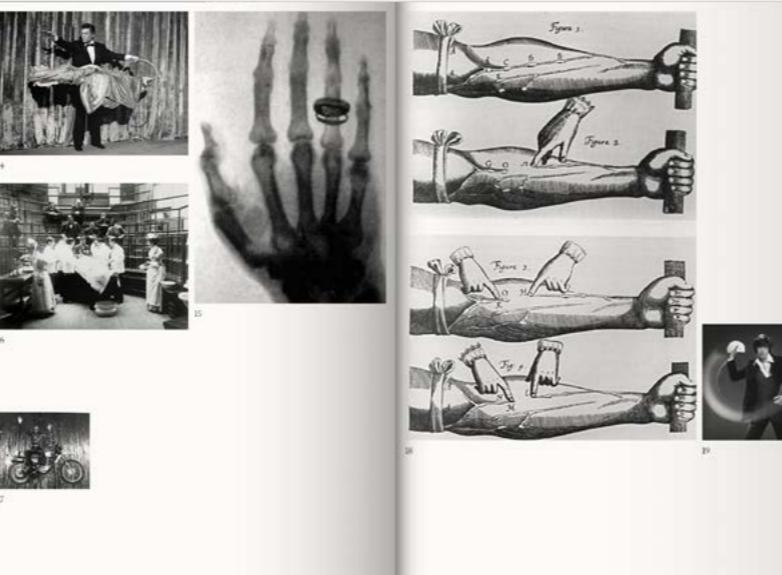
Sebastiano Campoccia



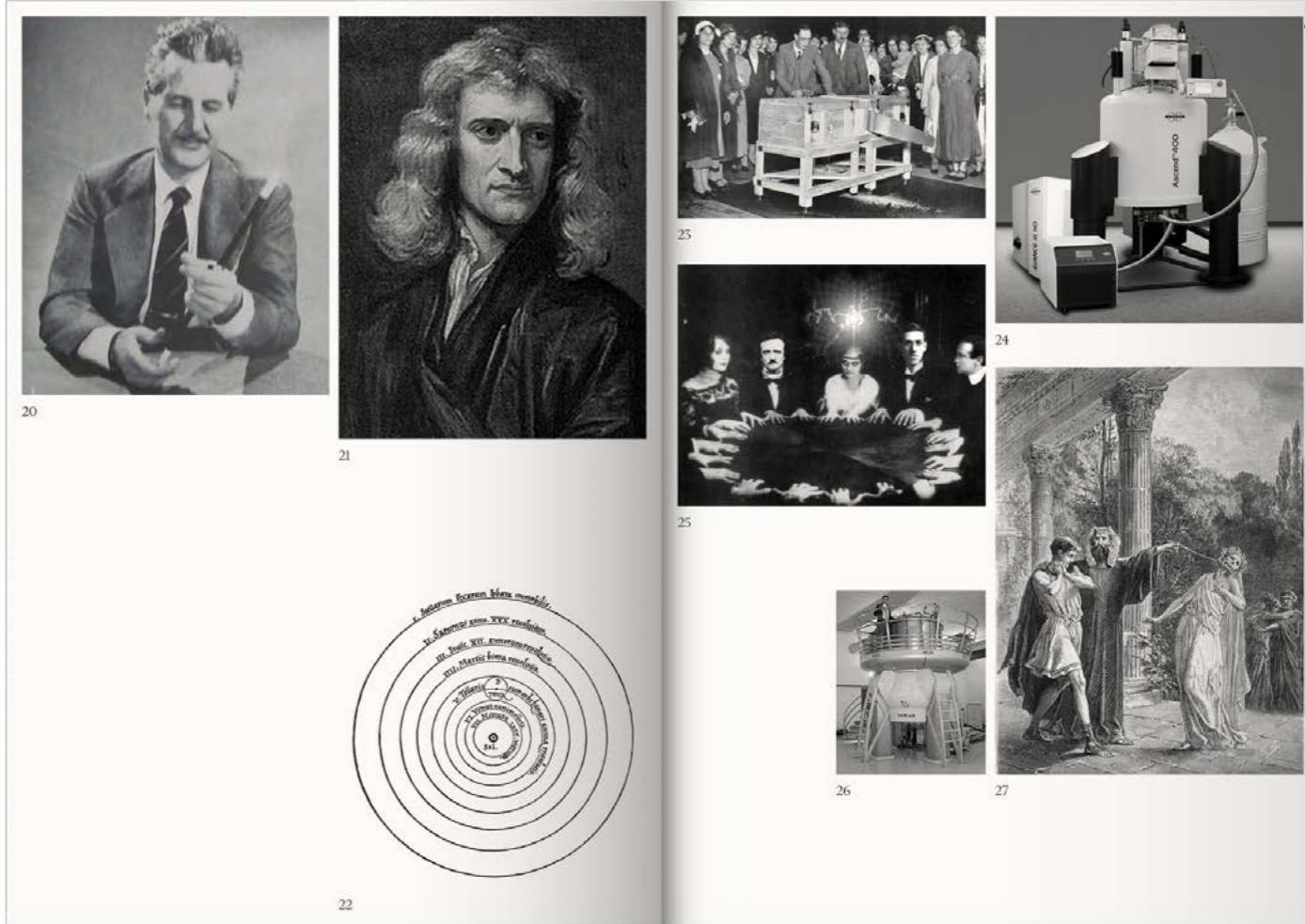


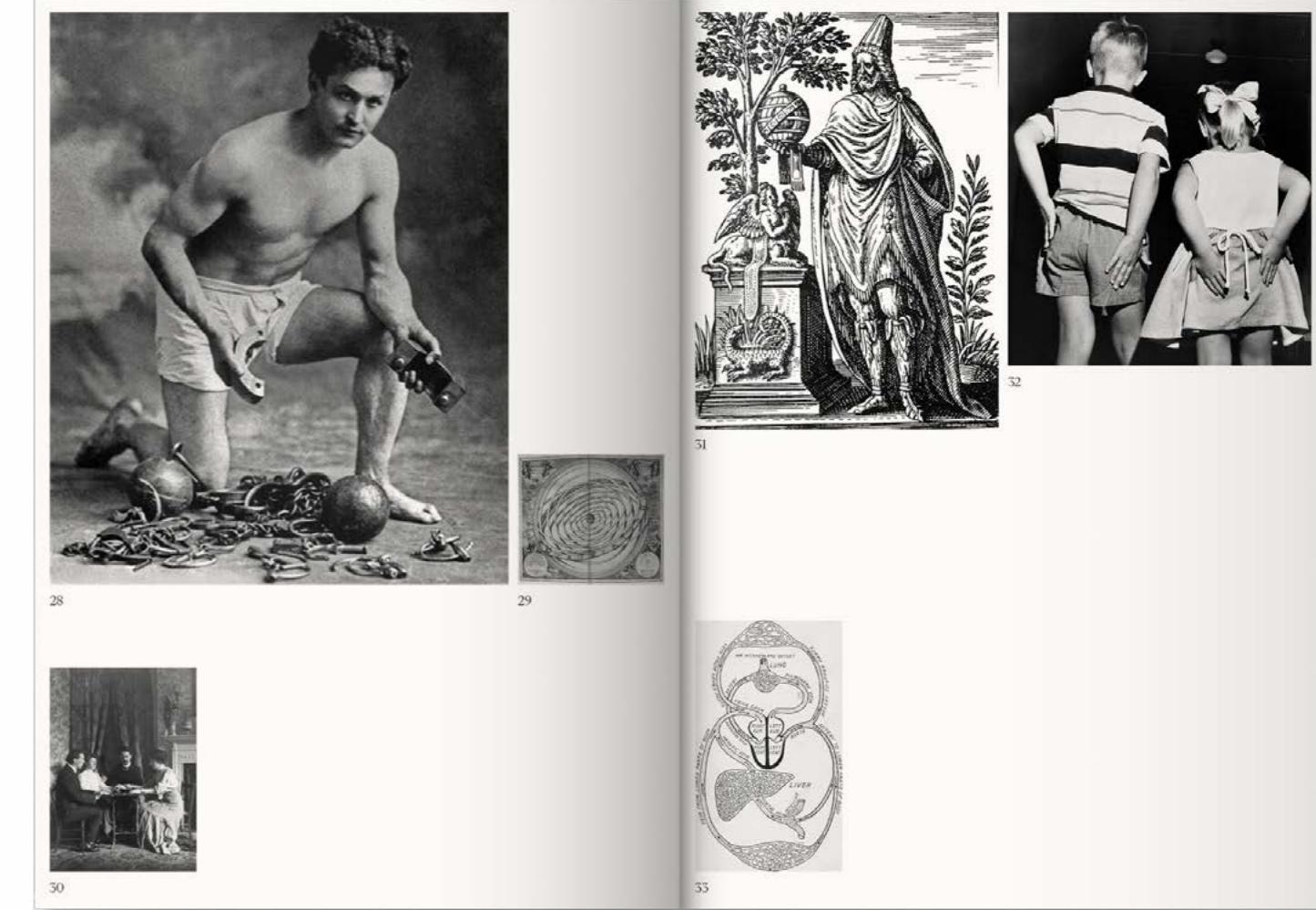


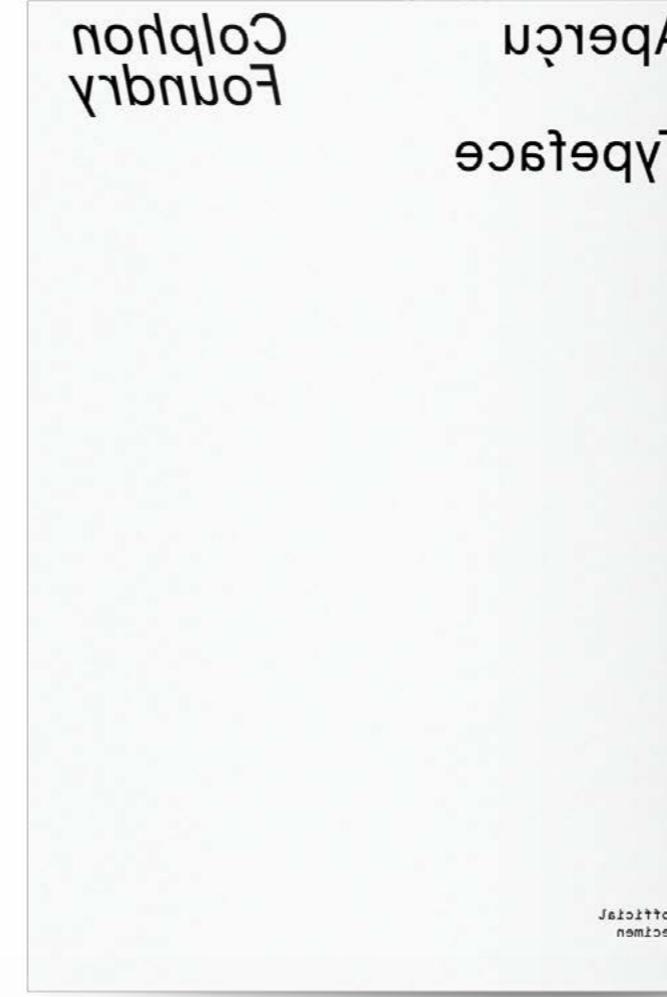
The one and only idea and intention behind the following collection of images is to *bridge*, through aesthetic features, for instance *hands and eyes* of the subjects or the idea of *illusion*, the major historical facts of *magic* and the history of *science*.



- 19. Magic
- 20. Magic
- 21. Science
- 22. Science
- 23. Magic
- 24. Science
- 25. Magic
- 26. Science
- 27. Magic
- 28. Magic
- 29. Science
- 30. Magic
- 31. Science
- 32. Science
- 33. Science
- 34. Magic
- 35. Science
- 36. Magic





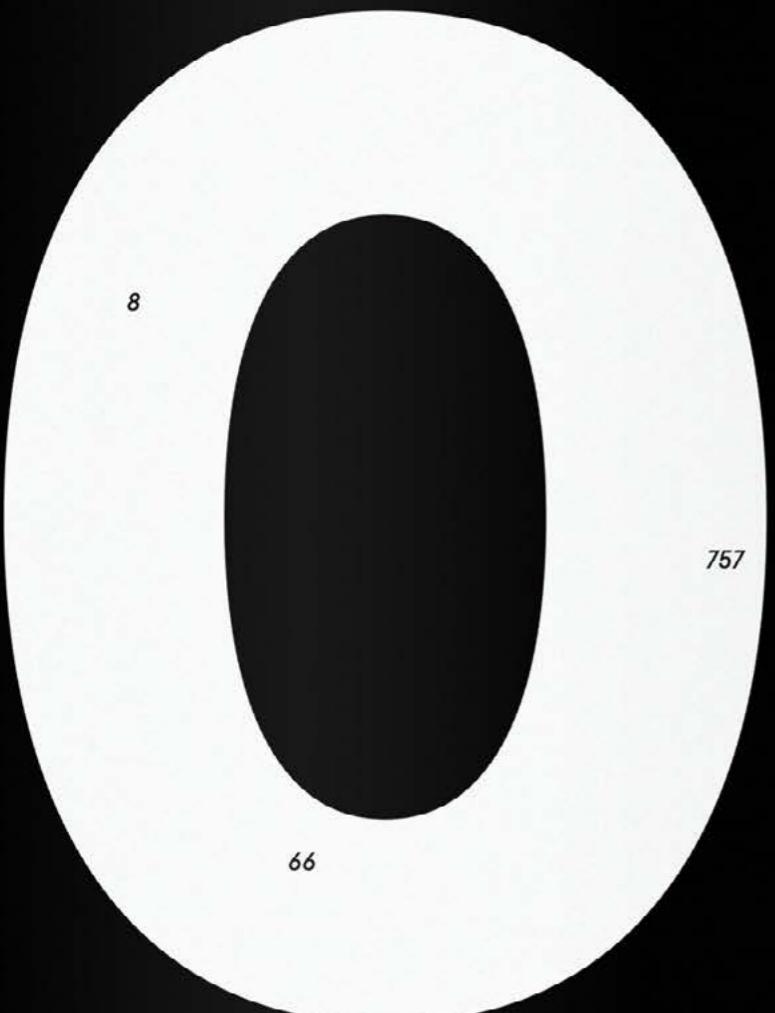


Apercu was started in December 2009, and it was trialled and tested throughout a time of design commissions into 2010. The conceit behind Apercu was to create a synopsis or amalgamation of classic realistic typefaces: Johnston, Gill Sans, Nevezit and Franklin Gothic. Becoming, a sum of parts, building upon its initial reference points creation extensive and usable family. Since its release in August 2010, Apercu quickly found its position in the market, thus being used across a variety of different medias and sectors around the world, across a multitude of touchpoints. Utilised by leading visual institutions (MoMA, De Wiel, Zeit Magazine and the Walker Art Center amongst many others). Between its release 2010 and the present day, numerous extensions into further weights, extended language supports and enhanced OpenType features allow for dynamic control across a wide range of outputs.

A f r i k a a n s	K a s h u b i a n
B a s q u e	L a t v i a n
B r e t o n	L i t h u a n i a n
C a t a l a n	M a l a y
C r o a t i a n	M o l d o v a n
C z e c h	N o r w e g i a n
D a n i s h	P o l i s h
D u t c h	P o r t u g u e s e
E n g l i s h	R o m a n i a n
E s t o n i a n	S a m i
F a r o e s e	S e r b i a n
F i n n i s h	S i l e s i a n
F r e n c h	S l o v a k
G a e l i c	S l o v e n i a n
G a g a u z	S o r b i a n
G e r m a n	S p a n i s h
H u n g a r i a n	S w a h i l i
I c e l a n d i c	S w e d i s h
I n d o n e s i a n	T u r k i s h
I r i s h	W a l l o o n
I t a l i a n	W e l s h
J a v a n e s e	

1	P R E F A C E
2	L A N G U A G E S
3	U n o f f i c i a l S p e c i m e n
4	I N T E R L U D E

[3]



[4]

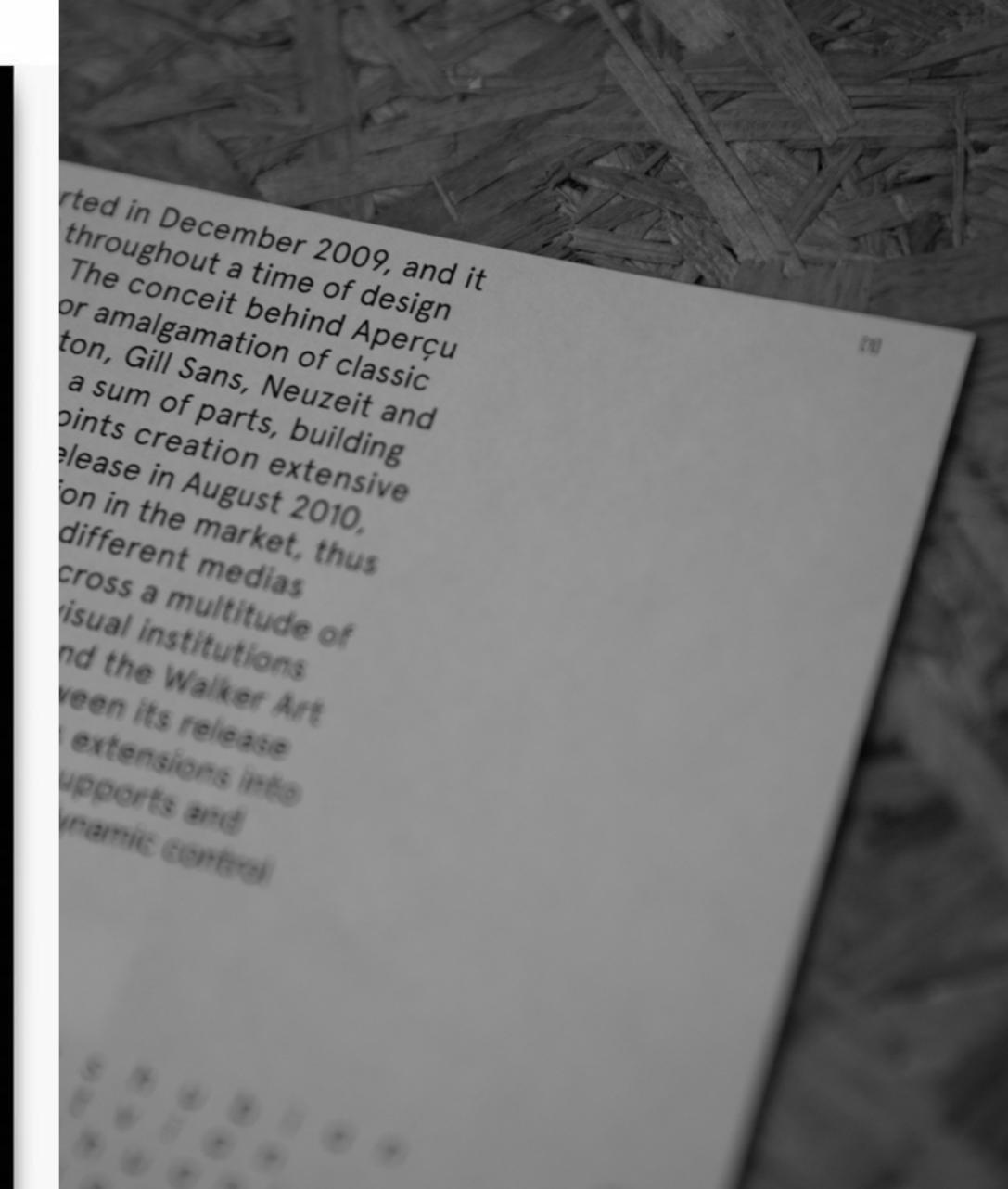


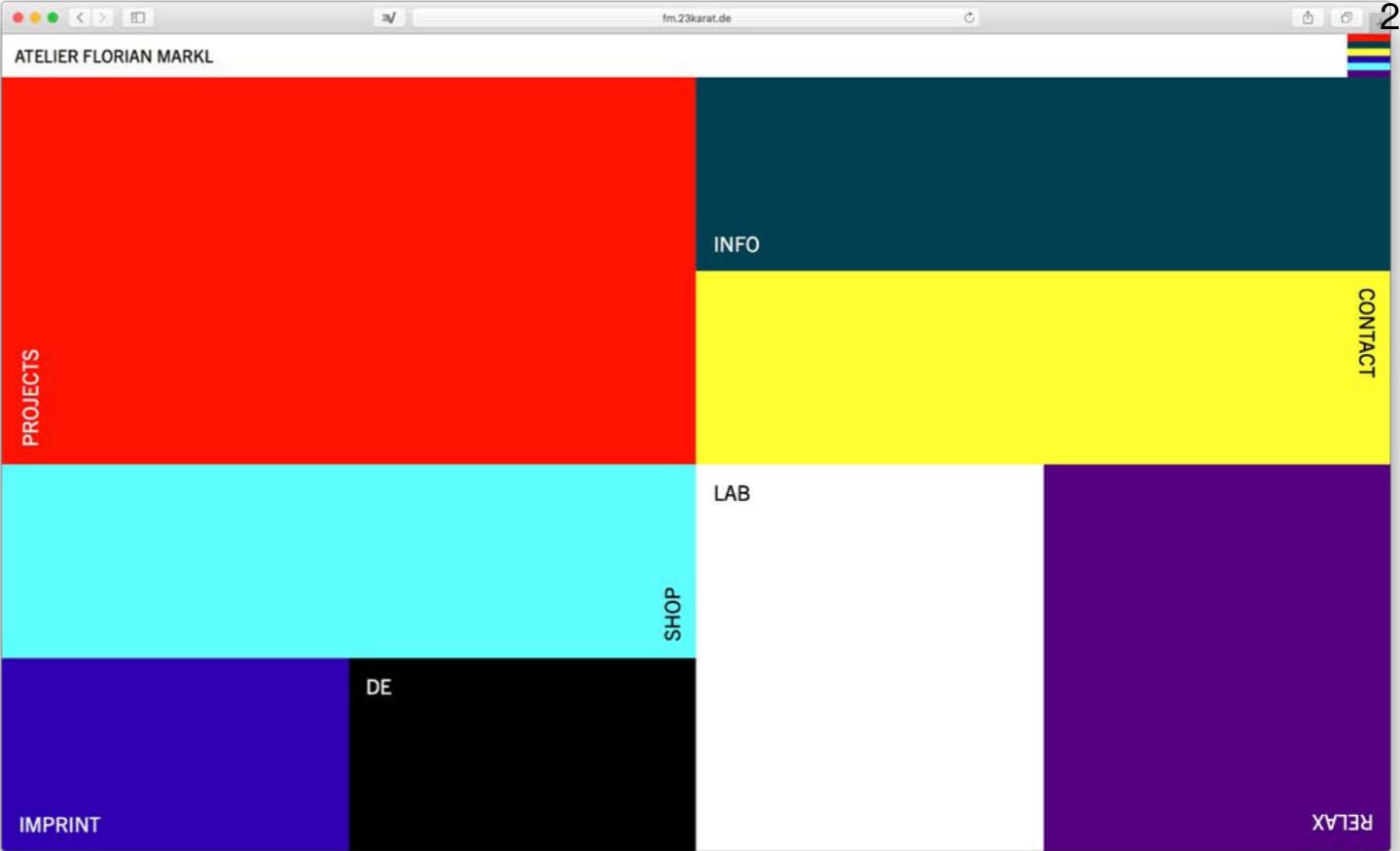
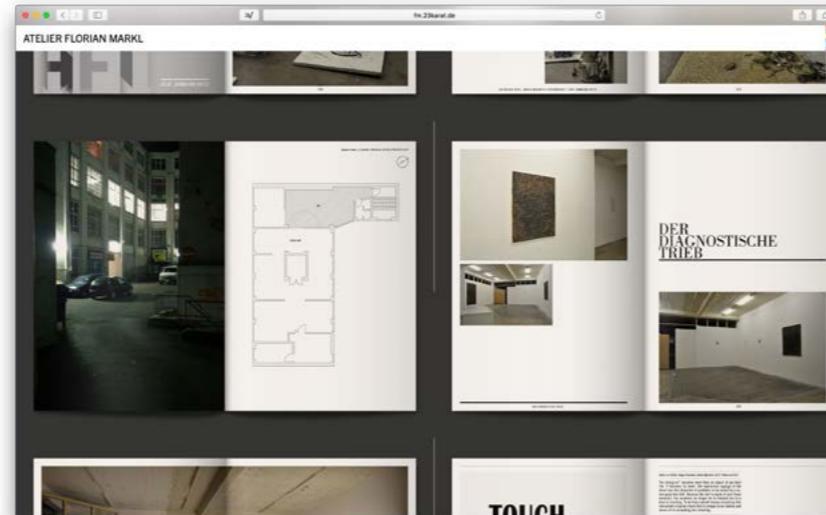
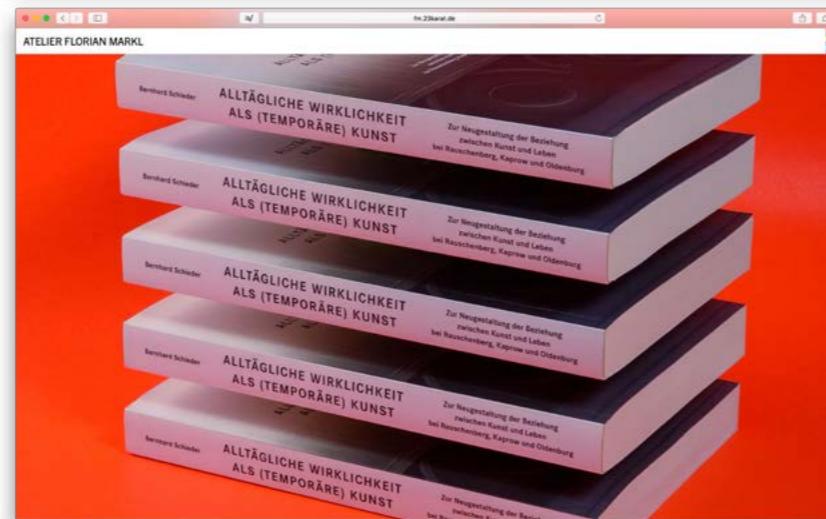
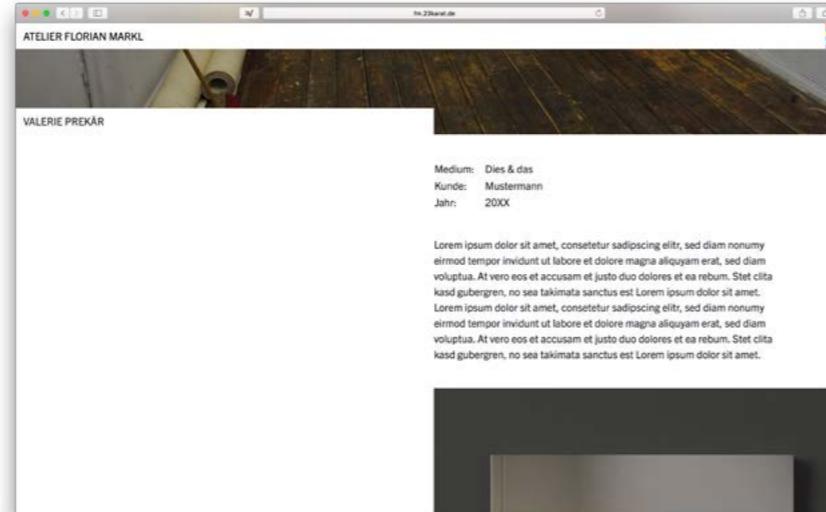
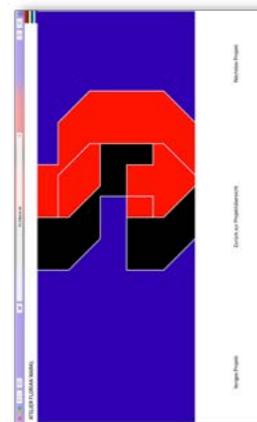
11

INTERLUDE
> Apercu
> Black 670pt + Medium Italic 12pt
Supergraphic "0 and friends"

12

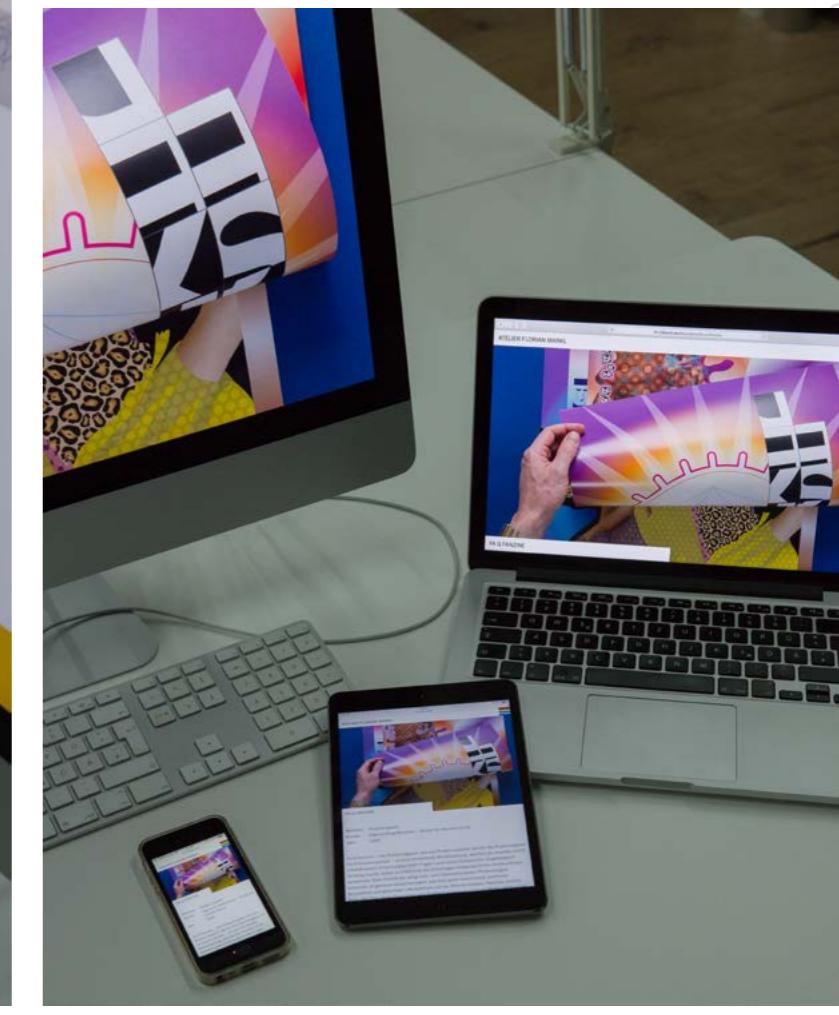
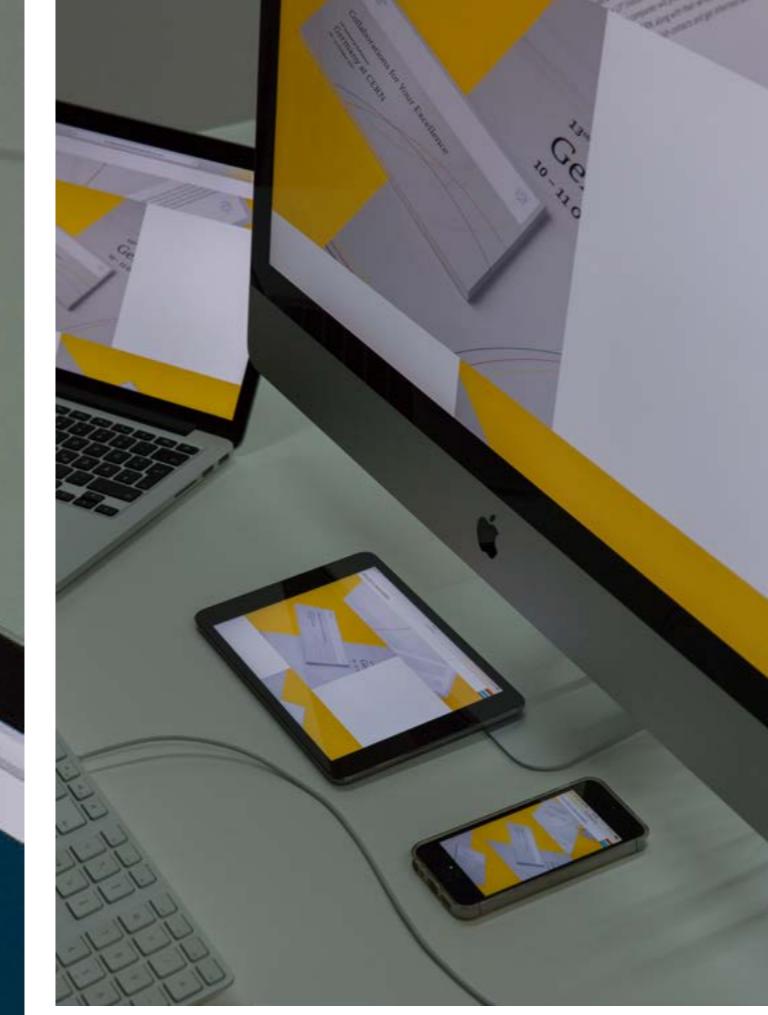
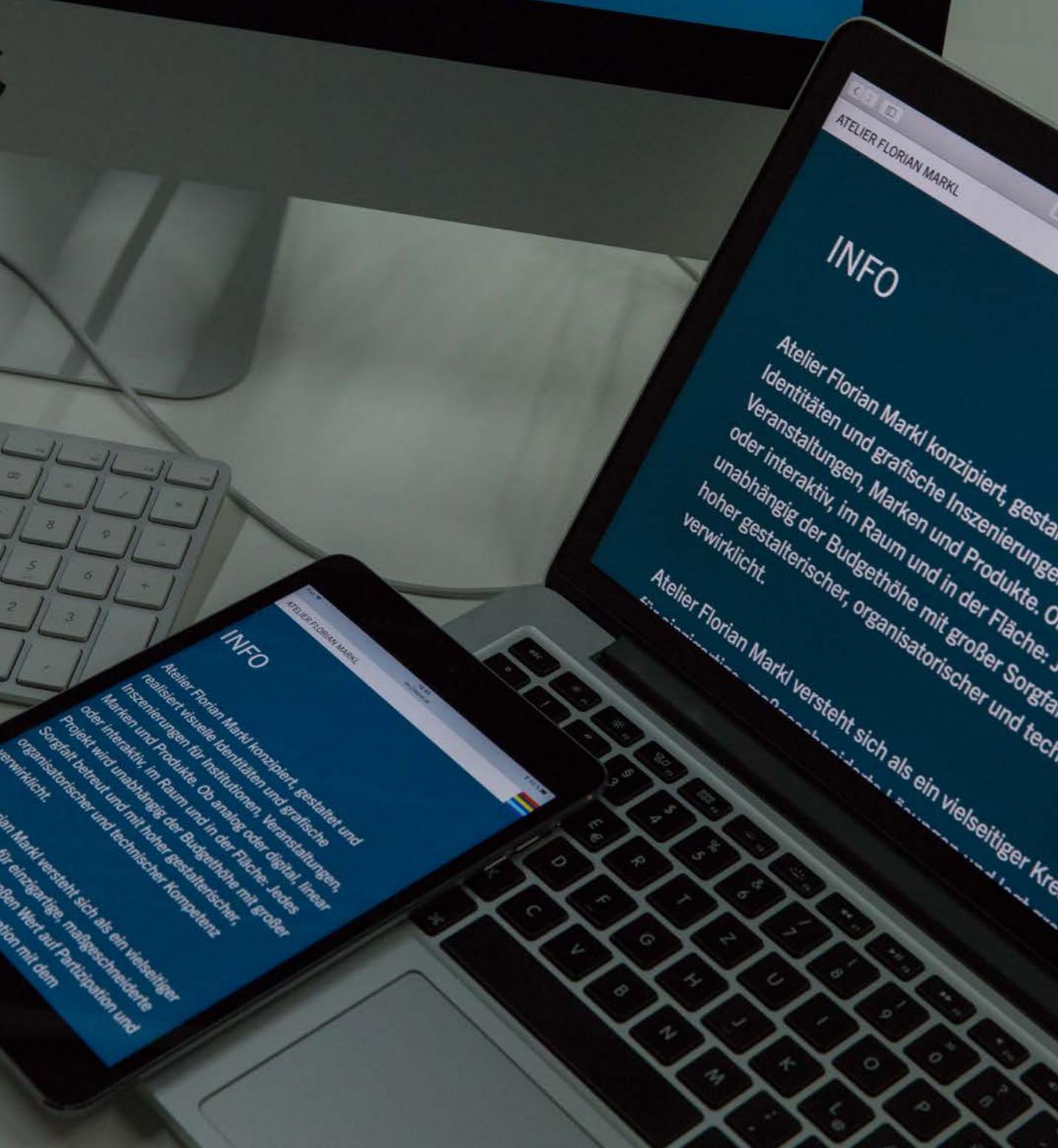
INTERLUDE
> Apercu
> Black 670pt + Medium Italic 12pt
Supergraphic "Partial Differential"

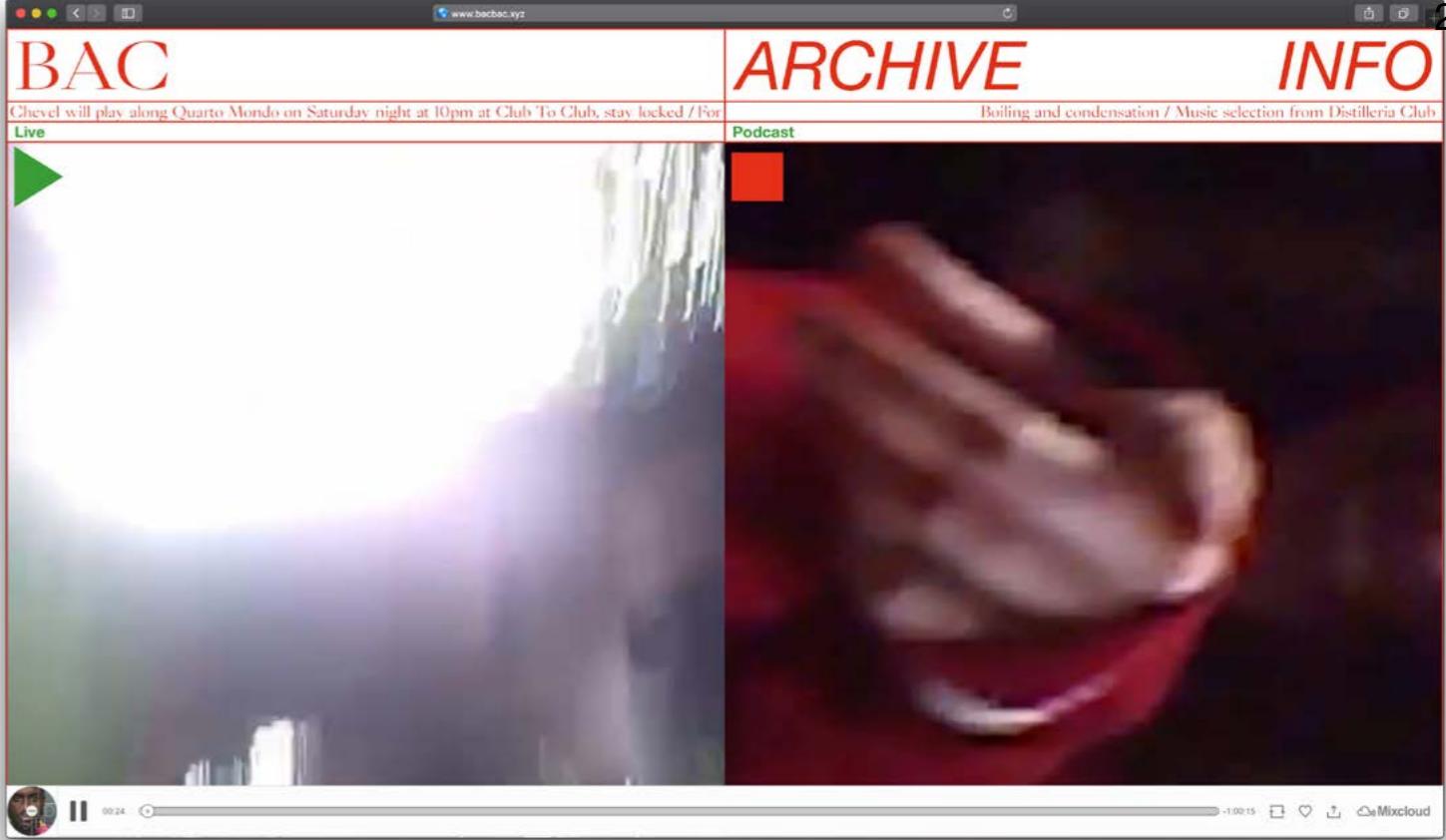
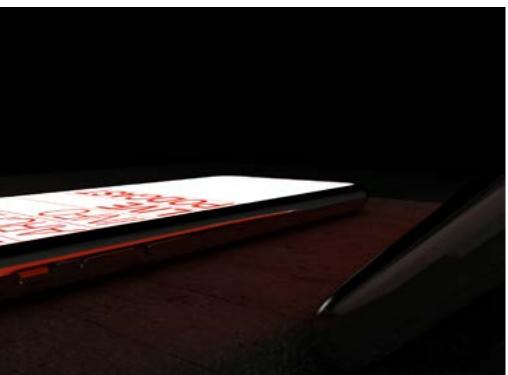
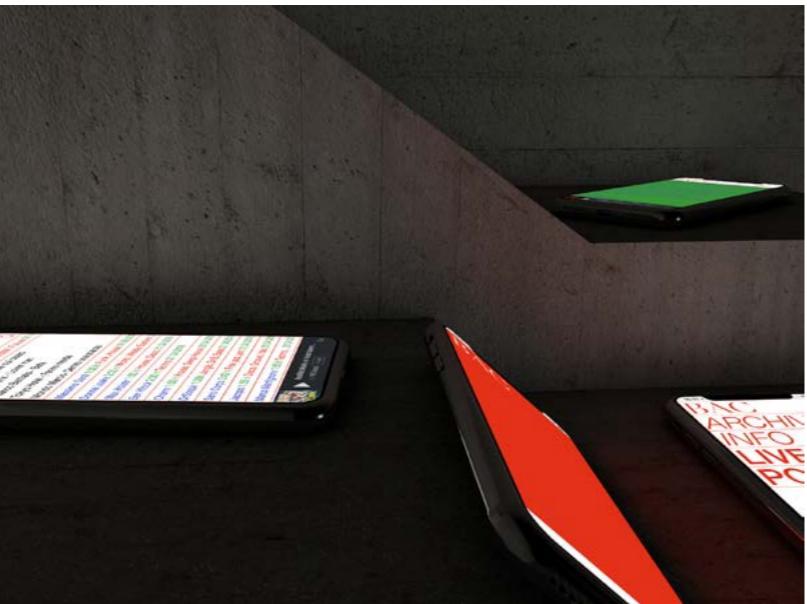
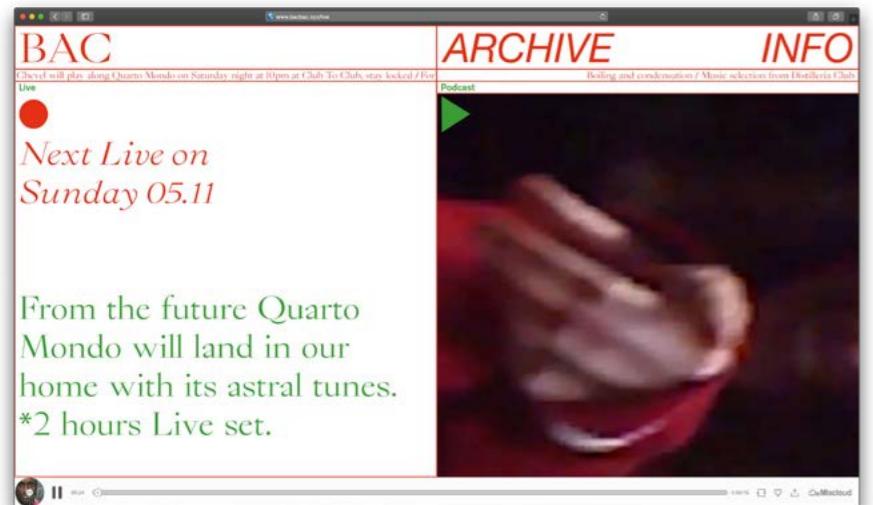




The website for Atelier Florian Markl was designed and built in assistance of the graphic designer and founder of the studio himself during the period I was working for the office. The site, created with Florian, is a project that had the function of renewing the previous site. The new site, of a completely different character from the previous one, is developed around two main elements: the color and the grid.

l für regionale, überregionale als
en große und kleine Unternehmen,
stitutionen, Künstler und Verlage.





ARCHIVE

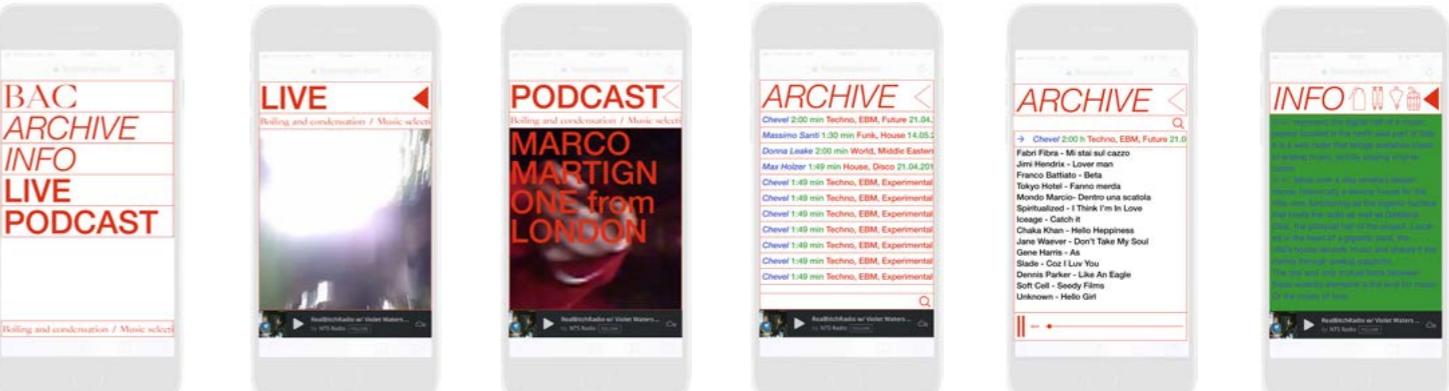
BAC represent the digital half of a music project located in the north east part of Italy, it is a web radio that brings audience closer to analog music, strictly playing vinyl records.

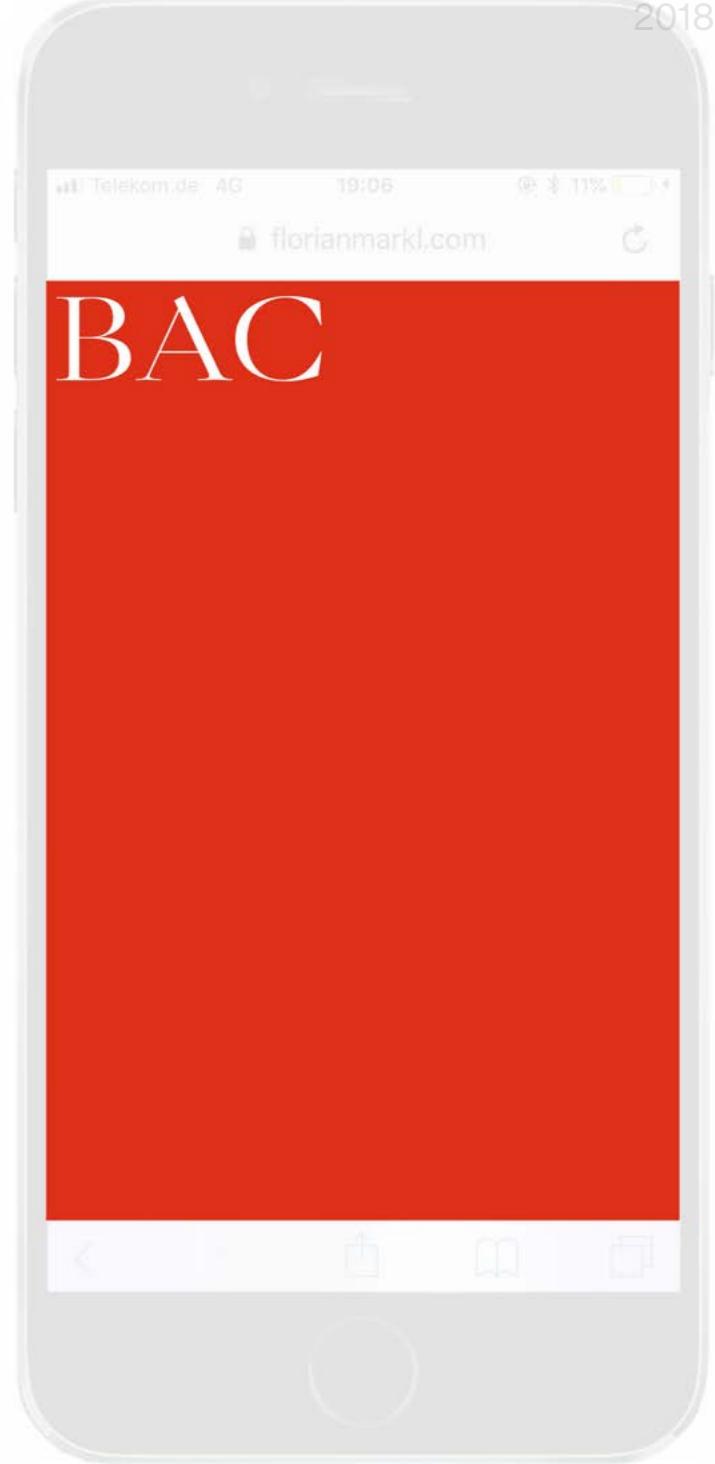
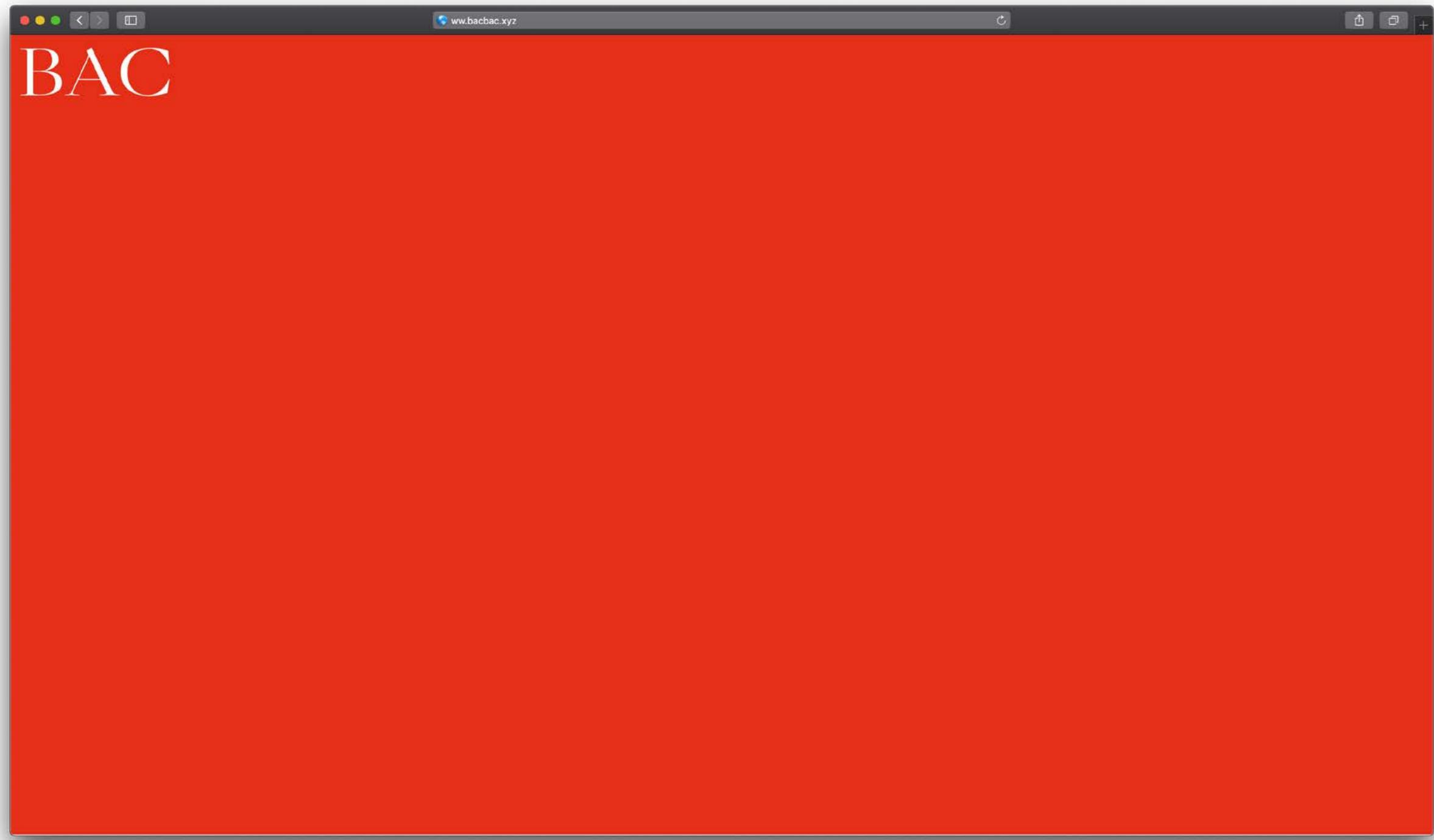
BAC takes over a villa veneta's dependance, historically a service house for the villa, now functioning as the organic nucleus that hosts the radio as well as *Distilleria Club*, the phisycal half of the project. Located in the heart of a gigantic park, the villa's house records music and shares it live mainly through analog supports.

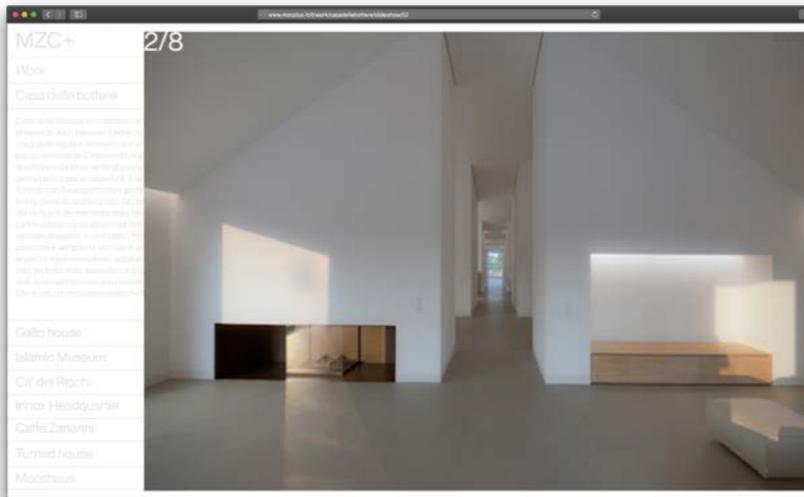
The one and only mutual force between these eclectic elements is the love for music. Or the music of love.

Information at:
ciao@distilleriaclub.com
work@distilleriaclub.com
 IG, FB

BAC's team:
 Founder(s): Massimo Santi, Marlene Zotti
 Office: Marlene Zotti, Massimo Santi
 Web Design: Sebastiano Campoccia
 Logo Design: Giorgia Caboni
 Video Content: Roberta Netto
 Developing: Alessio Rapposelli







MZC+

Work	Location	Type	Year
Casa delle bottiere	Treviso, Italy	Private, Villa	2011
Casa delle Bottiere è un'abitazione privata progettata in collaborazione con l'architetto britannico John Pawson. L'edificio, disegnato in stile minimalista, è caratterizzato da una pianta rigida e simmetrica e si eleva per un solo piano minuzzolando con il perimetro del terreno su cui sorge. La scelta di materiali è rigorosa e pura, privilegiando l'utilizzo dell'abbondanza di pochi materiali come la pietra serena per i pavimenti e la pietra bianca per la copertura. Il tetto costituisce il tema centrale dell'intervento definendo con il suo particolare profilo l'andamento compositivo dell'intero complesso. Il fronte principale è caratterizzato da una grande finestra che si apre verso il giardino. Un camminatice visivo attraversa l'intero edificio da est a ovest grazie alla sola apertura centrale presente su entrambi fronti di testata allineate l'una all'altra. L'assoluta compostezza semplicissima forma che accompagna l'attenzione dell'occhio alla natura circostante. Il giardino, con le sue piante spontanee, viene interrotto da parterre sovrapposti sul tetto della dependance in grado di garantire, tramite l'utilizzo di teli innovativi, la climatizzazione sia d'estate che d'inverno; gli sono valsi la certificazione Casa CIMA ora, un riconoscimento che ben pochi edifici in Italia possono vantare.			
Gallo house	Treviso, Italy	Private, Apartment	2016
Islamic Museum	Tripoli, Libia	Public, Culture	2010
Ca' dei Ricchi	Treviso, Italy	Restoration, Culture	2010
Irinox Headquarter	Vittorio Veneto, Italy	Private, Office	2010
Caffè Zanarini	Bologna, Italy	Public, Bar	2005
Turned houses	Treviso, Italy	Private, Villa	2010
Mooshouse	Bolzano, Italy	Private, Apartment	2010

MZC+

Studio specializzato nella valorizzazione e riqualificazione del patrimonio storico-architettonico e nell'interior design, affrontato a tutte le scale della progettazione, mzc+ viene fondato a Treviso nel 1979 da Mario Marchetti (Treviso, 1951) e Fabio Zampiero (Strà, Venezia 1950), entrambi laureati nel 1977 allo IUAV con Valeriano Pastor. Dal 1984 collabora con lo studio, di cui diventa socio al termine degli studi universitari, Giuseppe Cangialosi (Conegliano, Treviso 1965), laureato allo IUAV nel 1995 e in seguito assistente, nella stessa Università, di Marino Narpozzi. Da alcuni anni mzc+ ospita stagisti italiani e stranieri che interagiscono con un gruppo di lavoro pluridisciplinare, attualmente composto da 14 professionisti.

Contatti

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tel. +390422590782
fax +390422558238

info@mzcplus.it

Bureau's founders: Fabio Zampiero, Mario Marchetti and Giuseppe Cangialosi



Work	Location	Type	Year
Casa delle bottiere	Treviso, Italy	Private, Villa	2011
Gallo house	Treviso, Italy	Private, Apartment	2016
Islamic Museum	Tripoli, Libia	Public, Culture	2010
Ca' dei Ricchi	Treviso, Italy	Restoration, Culture	2010
Irinox Headquarter	Vittorio Veneto, Italy	Private, Office	2017
Caffè Zanarini	Bologna, Italy	Public, Bar	2005



www.mzplus.it/

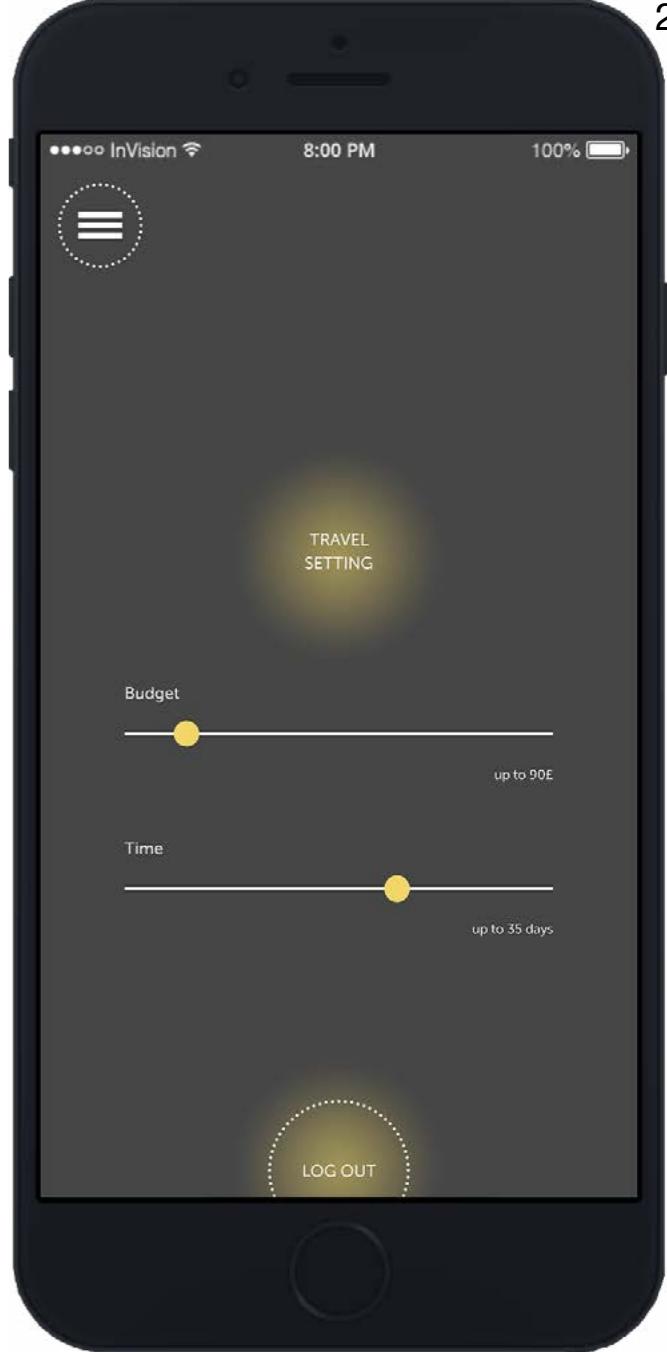
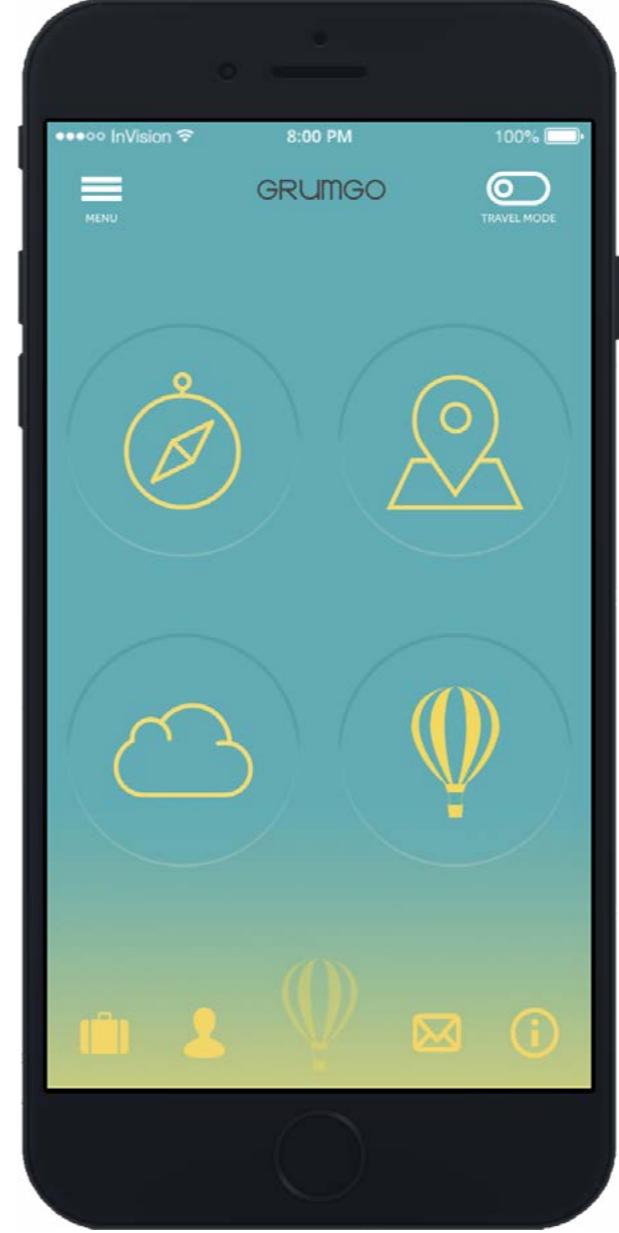
MZC+



Work	Location	Type	Year
Casa delle bottiere	Treviso, Italy	Private, Villa	2011
<p>Casa delle Bottiere è un'abitazione privata progettata in collaborazione con l'architetto britannico John Pawson. L'edificio, disegnato in stile minimalista, è caratterizzato da una pianta rigida e simmetrica e si eleva per un solo piano mimetizzandosi con il parco circostante. L'intervento ricerca un equilibrio materico e cromatico scegliendo di utilizzare l'abbinamento di pochi materiali come la pietra serena per i pavimenti e la pietra bianca per la copertura. Il tetto costituisce il tema centrale dell'intervento definendo con il suo particolare profilo l'andamento compositivo dell'intero complesso. Il fronte ovest è caratterizzato da una copertura a doppia falda che, per la proiezione del vertice sulle estremità della facciata opposta, si tramuta in tetto piano a est. Un cannoneciale visivo attraversa l'intero edificio da est a ovest grazie alla sola apertura centrale presente su entrambi i fronti di testata allineate l'una all'altra. L'assoluta compostezza e semplicità formale si accompagna all'attenzione riservata al risparmio energetico: il suo complesso apparato impiantistico al piano interrato e i pannelli fotovoltaici sul tetto della dependance in grado di garantire, tramite l'utilizzo di fonti rinnovabili, la climatizzazione sia d'estate che d'inverno, gli sono valsi la certificazione Casa-Clima oro, un riconoscimento che ben pochi edifici in Italia possono vantare.</p>			
Gallo house	Treviso, Italy	Private, Apartment	2016
Islamic Museum	Tripoli, Libia	Public, Culture	2010
Ca' dei Ricchi	Treviso, Italy	Restoration, Culture	2010
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Photography: Marco Zanta

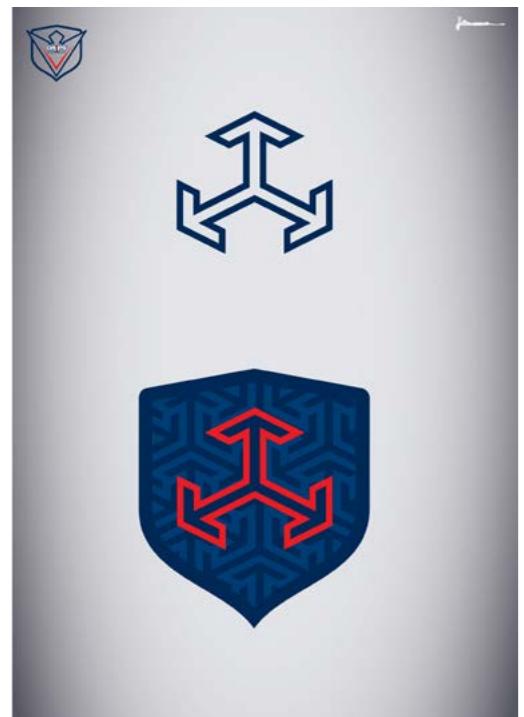
1/8







LA Stanza. Spazio Eventi is a small exhibition space based in Treviso, Italy. Just opened and running in the heart of the old center of the town the space looks into performative arts and photography especially. The ongoing project is driven by a previous collaboration between myself and the director. Showing proposal.



Gr1ps (Grips) is a sportswear technical apparel designed for Brazilian Jiu-Jitsu, MMA, combat and action sports. Originally it has been conceived in Hong Kong in 2011, while I was working for Over Distribution Ltd. when a colleague of mine, Luca Iannace alongside a team of other people, founded the brand. To deal with the design Julien Soone and I were asked. The collaboration between the two of us brought the identity to life.



HOOT
CAFE & BREWERY



*Taxes and service charge extra as applicable



Open source series of workshop

Hacking Typography Typing Hacks
Martedì Zanoli will produce the students on typography basics as well as processing.

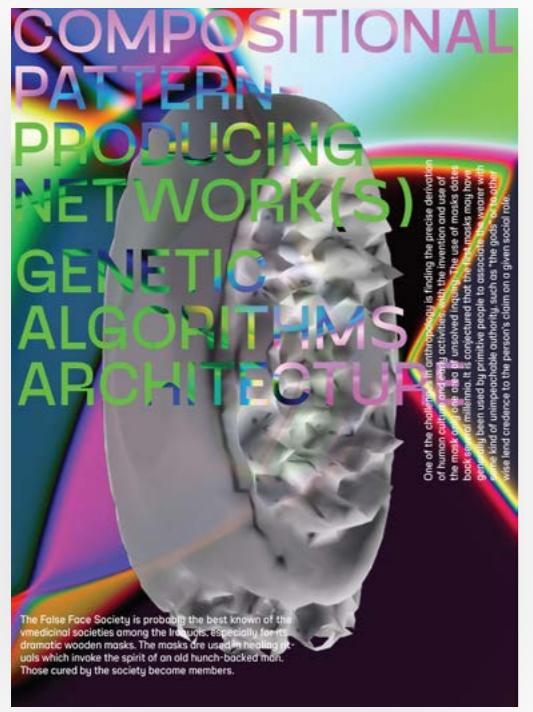
Just bring a 10 euro note with you, your laptop and the charger.

Free your type

UDI and **BTK** will contribute with teachings about basic creative coding systems and functions as well as how this can possibly be plugged in into well known programming devices in order to design typefaces through the use of real time programming

Via Guercia 297,
Workshop ✓ Treviso

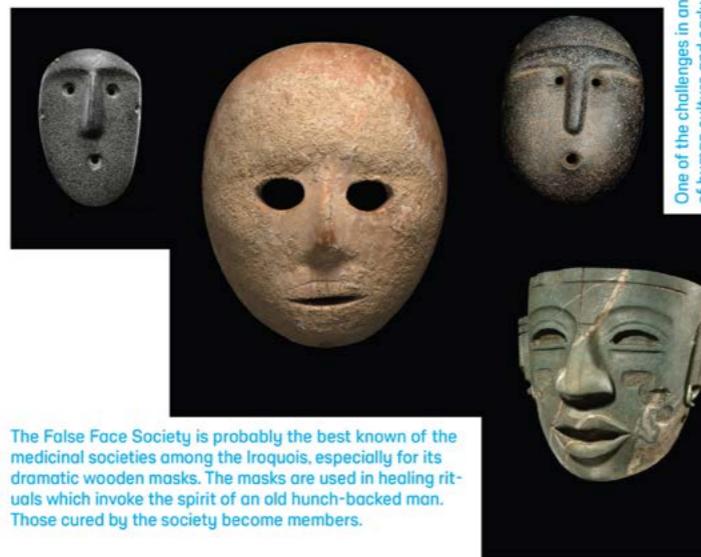




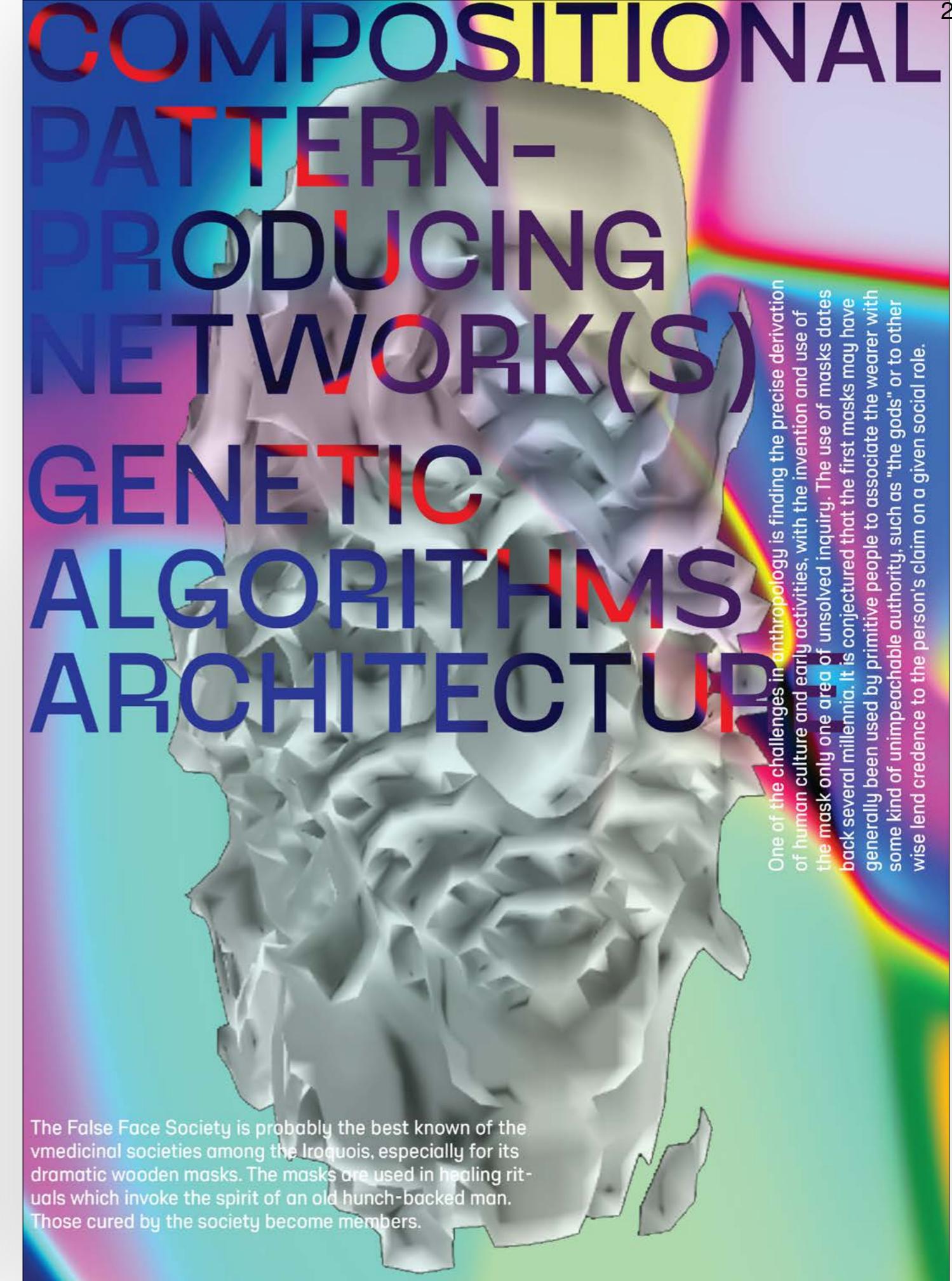
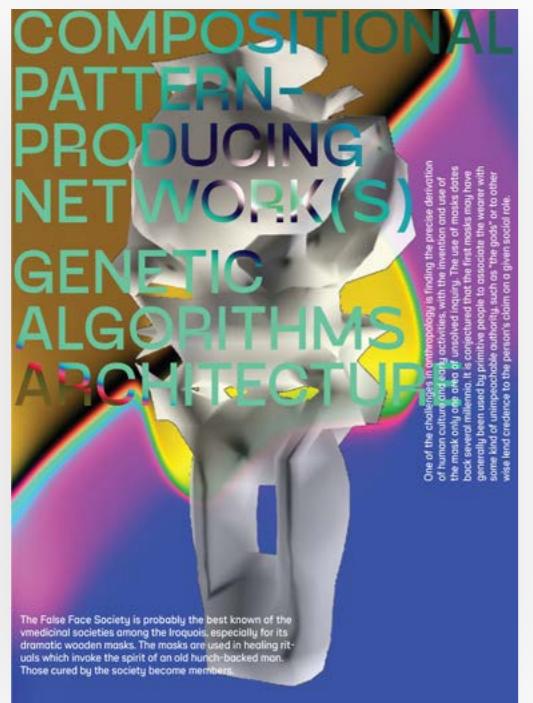
04

(100) SELF GENERATING ->MASKS

CPPN RURAL ->FUTURE



One of the challenges in anthropology is finding the precise derivation of human culture and early activities, with the invention and use of the mask only one area of unsolved inquiry. The use of masks dates back several millennia. It is conjectured that the first masks may have generally been used by primitive people to associate the wearer with some kind of unimpeachable authority, such as "the gods" or to otherwise lend credence to the person's claim on a given social role.



architecture across emotions

→
26/10
←
29/10 Cantine
 Palazzo Rava

Narrated Architecture, Matteo Pericoli about Laboratory of Lititerature Architecture
Imagined Architecture, neuroscientistis Chiamulera studies how the space influences
the brain and addiction.

Tasted Architecture, Michelin Star restaurant 'La Zanzara' on a dinner based on a
book. The conference will be the dinner itself, people are guided on the story while
eating the dishes.

Listended architecture, guided by the Art directors of Ravenna Festival.

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