

MATTIA CALOGERO · PRODUCT & GRAPHIC DESIGNER

Selected *Portfolio.*

Five projects, 2022 – 2025.

STUDIO

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20019 Settimo Milanese · Milano · IT

A practice of subtraction.

00

A SHORT NOTE

A practice of *subtraction.*

I'm a product designer based in Milan. I work between object, system, and identity, looking for the most essential form capable of holding an idea.

I trained as a surveyor and studied product design at Politecnico di Milano. I also hold a Specialization Course in Furniture Design and Prototyping from Artwood Academy, where I developed advanced expertise in design research, graphics, product development. I've worked as a CAD draftsman and in 3D printing, learning to design with the whole chain in mind — from material to strategy to user.

Today I also teach: I run specialization courses across Materials Technology, History of Design, AutoCAD, Design Thinking, and 3D printing technique. The technical layer is part of the practice, not a separate discipline.

This portfolio collects five selected projects from 2022 to 2025 — across product, brand identity, and editorial — each documented in three movements: the brief, the path, the object.

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Five selected projects.

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01

LIGHTING DESIGN

Tokyo

A modular vertical lamp family designed for NEMO.

ROLE	YEAR	CLIENT	OUTCOME
Industrial Design	2022	NEMO (proposal)	Product family 4 typologies



Tokyo · NEMO · MMXXII.

How do you bring movement into a brand built on stillness?

NEMO is a Milanese lighting house grounded in linearity, geometry, and restraint. The brief — to design a new lamp suited to NEMO's catalog — asked for a form that could carry the brand's existing minimalism while introducing something new: *motion*.



Vertical lanterns, crossed with NEMO's restraint.

I drew on the vertical linearity of Japanese street signs and lanterns — a visual language built from stacked, slim, light-emitting volumes — and crossed it with NEMO's minimal forms.

A whole family of typologies (floor, wall, table, pendant) was sketched and modeled in Rhinoceros, then rendered in KeyShot — kept rigorously in NEMO's black-and-white palette to read as part of the existing line.

Light and shadow, rotating freely.

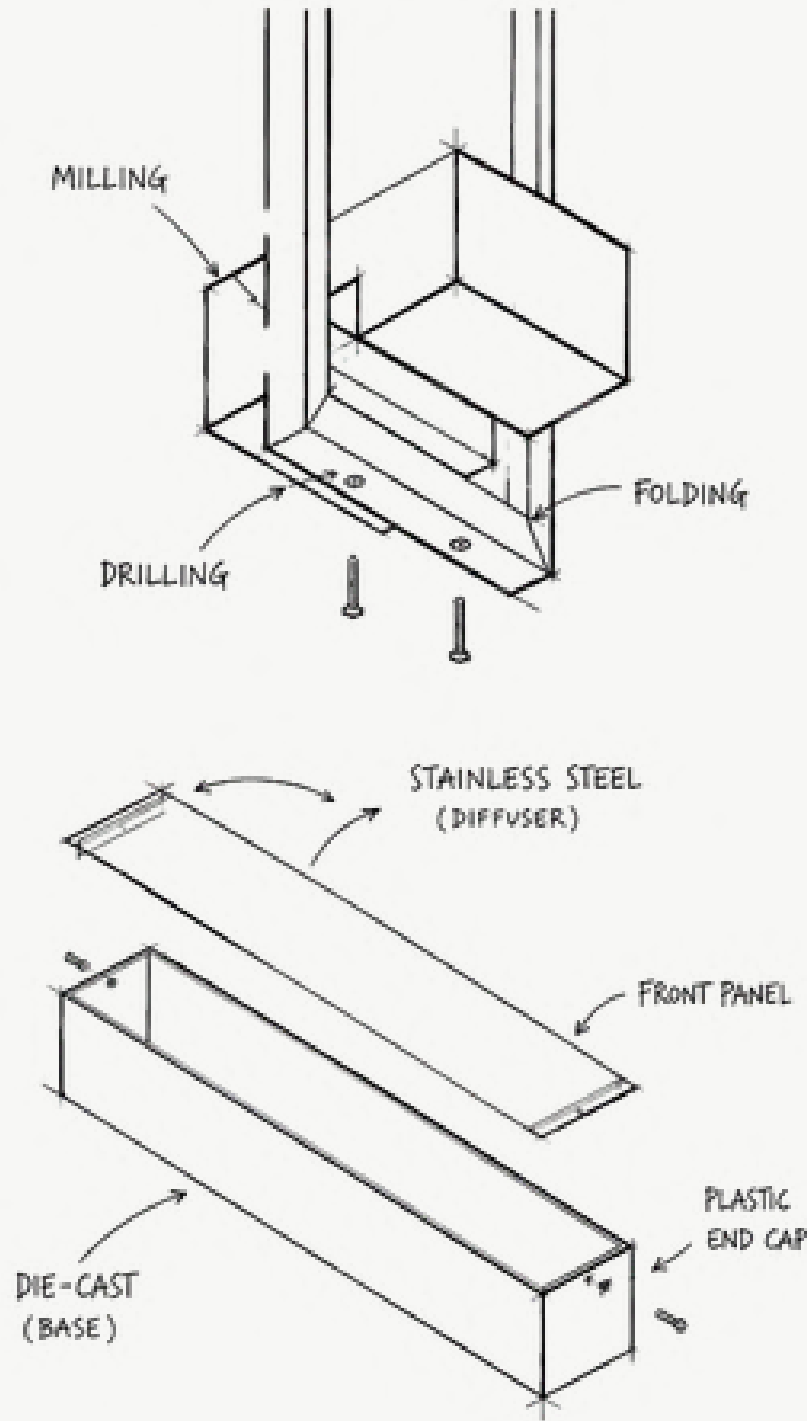
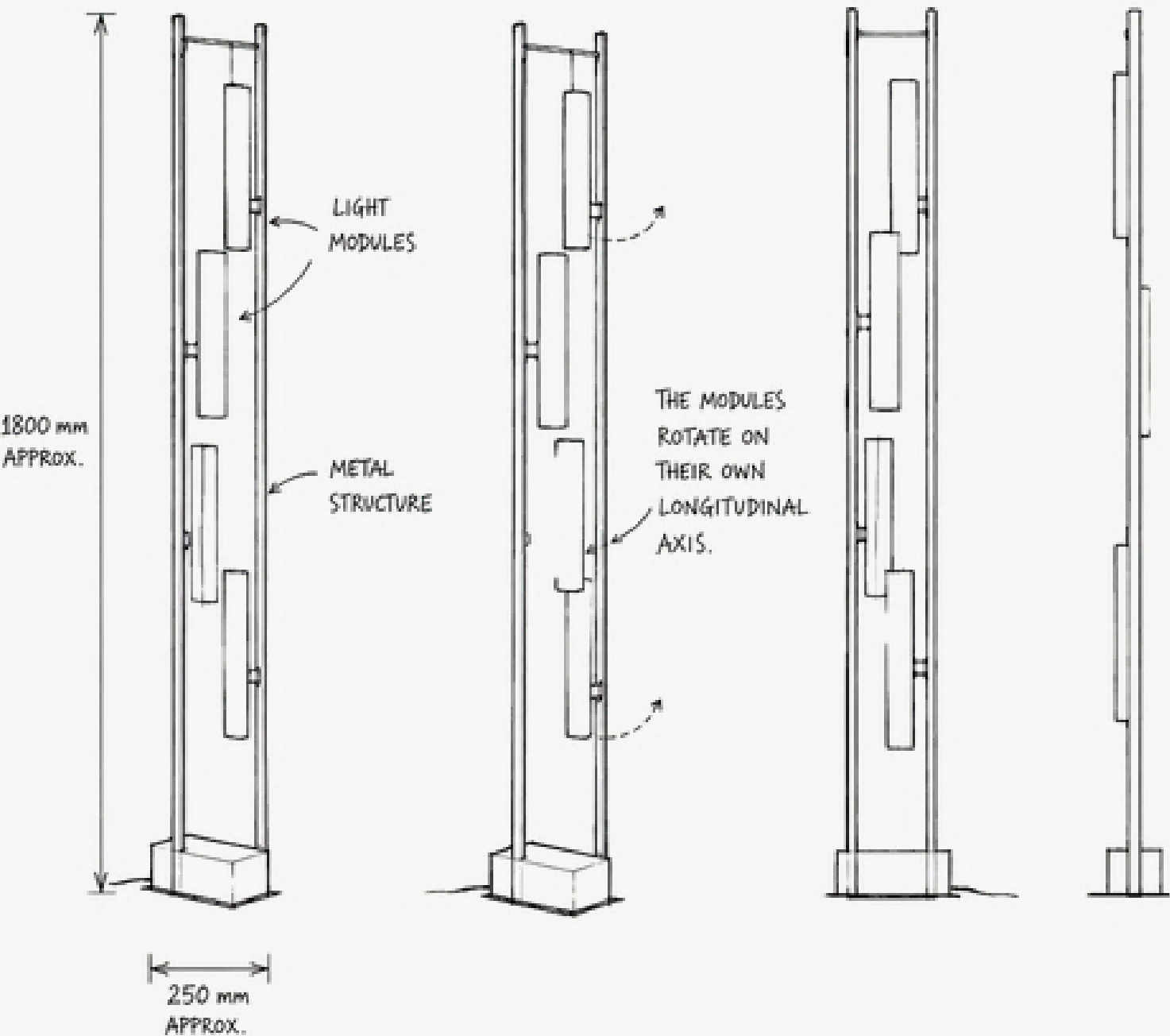
Tokyo is a modular vertical lamp. The light sources arranged along the axis rotate longitudinally, generating an open set of configurations.

Day and night, body and soul — the alternation of light and shadow becomes the foundation of the object. The concept was developed as a proposal for NEMO, sitting alongside the linear restraint of pieces like Roberto Paoli's *TRU Floor*.

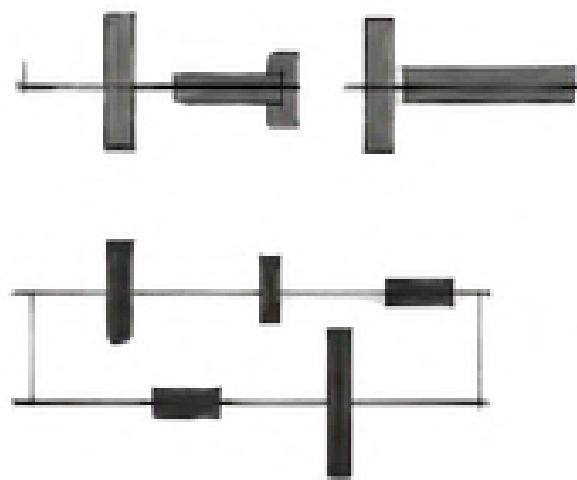
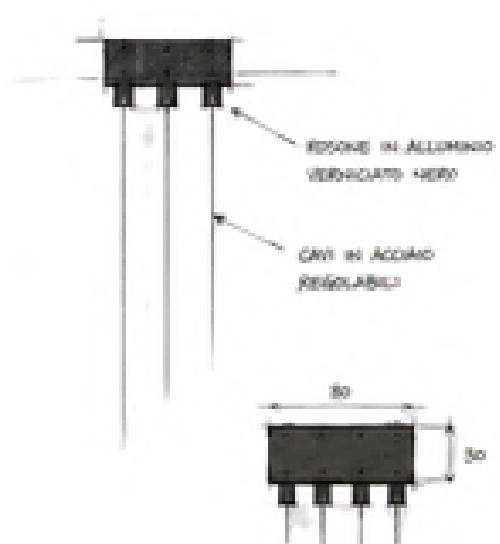
MATERIALS

Steel · Die-cast zamak · Opal methacrylate diffusers

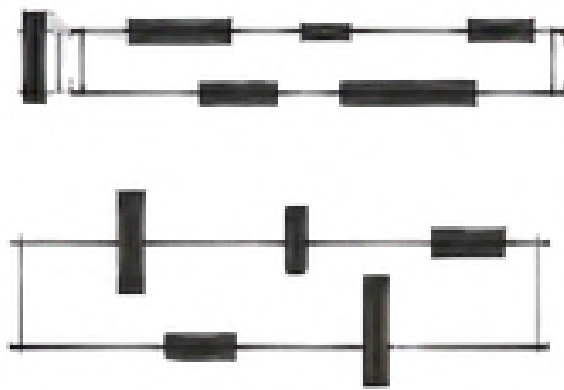
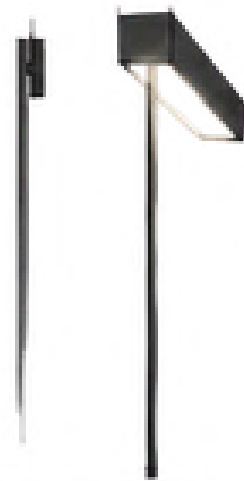
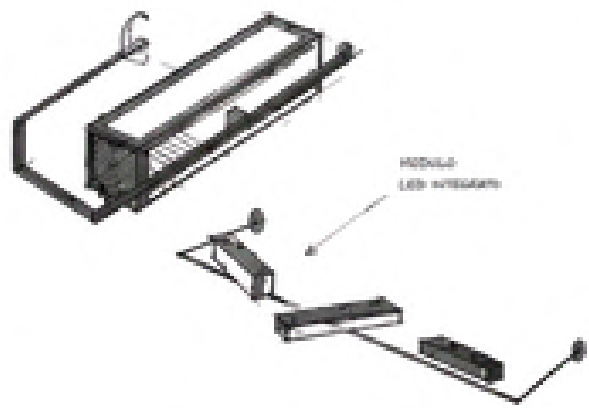
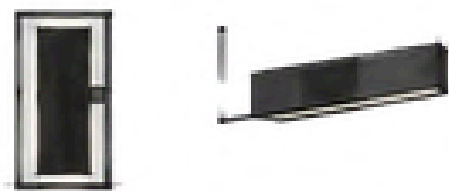
TOKYO · FLOOR LAMP



LAMPADE DA SOFFITTO

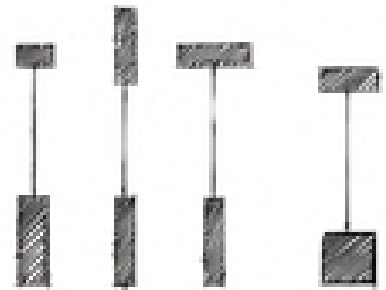


LAMPADE DA MURO

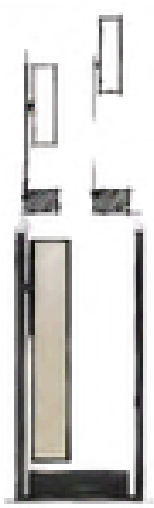


COMPOSIZIONI
MODULARI
ORIZZONTALI

LAMPADE DA TAVOLO



PROJECT 01 — TOKYO —
FAMILY SKETCHES



COMPOSIZIONI
VERTICALI









02

ACCESSORY DESIGN

ROU

A modular bag, drawn from the architecture of the Japanese Inrō.

ROLE	YEAR	CLIENT	OUTCOME
Industrial Design	2025	Self-initiated	3 families 5 colourways 1 modular system



ROU · MMXXV.

A modular accessory that doesn't trade elegance for utility.

Most modular fashion accessories trade elegance for utility, or vice versa. The traditional Japanese *inrō* (Edo period, 16–17th c.) already resolved this centuries ago: a stacked, interlocking system held together by a single cord, uniting function, balance, and beauty.



Utagawa Toyokuni | Japanese ca. 1794

The inrō, made contemporary.

I researched the inrō's modular construction — stacked compartments fastened by a *netsuke* at the obi — and built a moodboard around warm leathers, satin metals, ceramic, and traditional Japanese material culture.

The sketches translated the inrō's silhouette into a contemporary bag, keeping the interlocking continuity but removing any unnecessary decoration.

Three families, one cord.

Three prototype families — BIV (two compartments), TRIV (three), and a TEXTILE collection — across three colorways.

A side cord with spherical wooden beads directly references the inrō's original suspension system, becoming a detail both functional and symbolic.

MATERIALS

Leather · Suede · Canvas · Woven textile · Satin-finished metal.

Reading the sketches.

01 CONSTRUCTION LOGIC

Exploded and sectional views work out how the two cases actually stack — the lip where they register, the flap overlap, the hidden closure that keeps the joint clean.

02 THE OPENING GESTURE

Open studies test how the bag is used: lid raised, compartments separated, the top case lifting away — making sure modularity works in the hand, not just on paper.

03 PROPORTIONS & HARDWARE

Front and side elevations fix the ratio between handle, flap and body, and size the details — bead diameters, knot position, the radius of every corner.



Three colorways.

BIV02 COLLECTION.



TRIV COLLECTION.

Two becomes *three.*

Like the original inrō, the system is open-ended: modules stack. TRIV01 grows the bag from two compartments to three — the third case simply registers onto the stack, held by the same beaded cord.

More capacity, identical silhouette, no added hardware. Proportions and gesture stay unchanged.

MODULES

3 compartments

COLOURWAY

Black · smoke cord



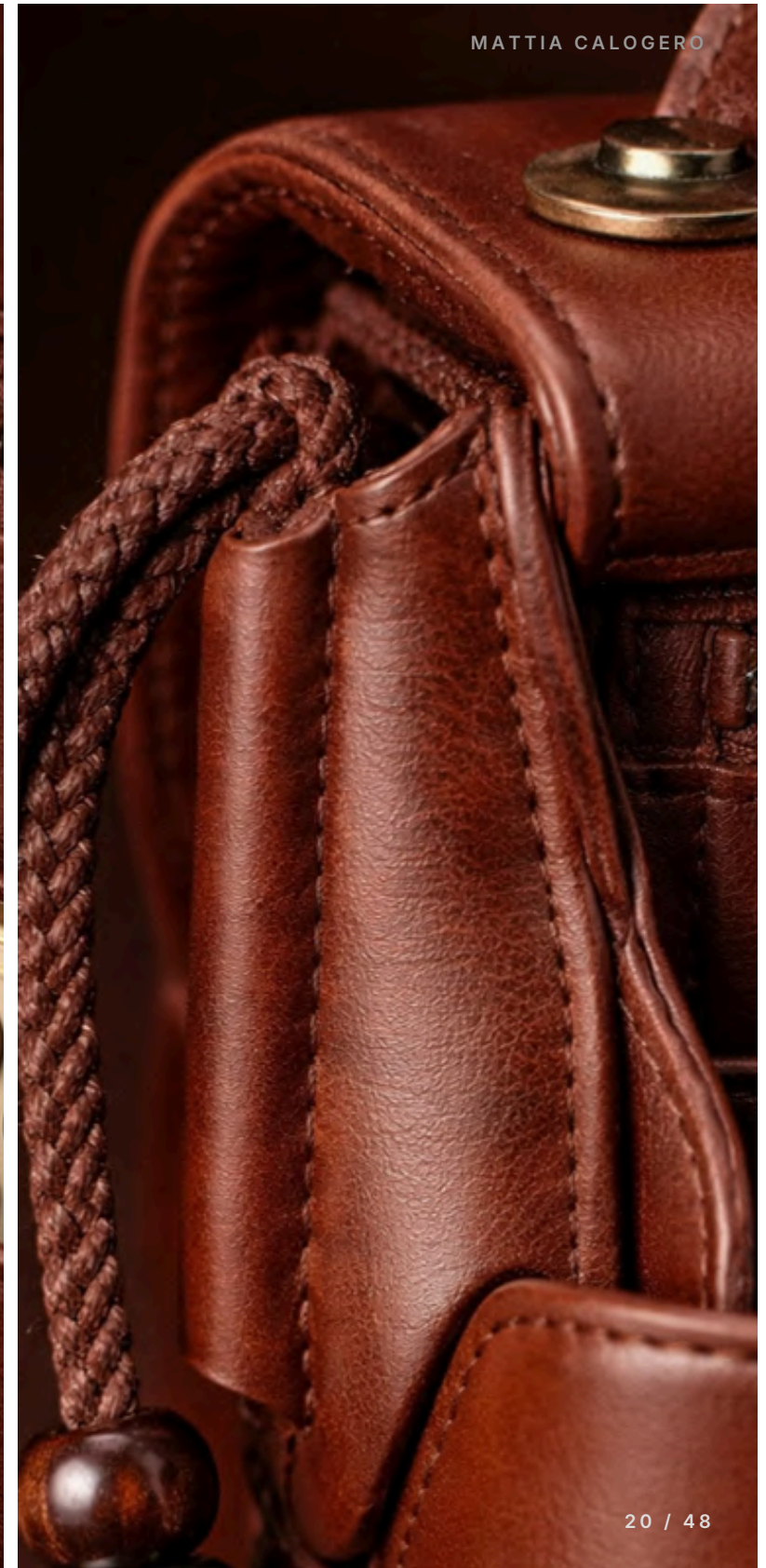
BLACK - TRIV01

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TEXTILE COLLECTION.



Details.





A historical object, made contemporary.

*"Modularity, precision, and elegance — what continues to
make the inrō a source of inspiration today."*

A NOTE ON INSPIRATION

The inrō originated in Japan between the 16th and 17th centuries as a response to a practical need: traditional kimono had no pockets. Over time it became a symbol of social status, blending craftsmanship, functionality, and beauty.



03

BRAND IDENTITY · DIGITAL APPLICATION

Heat Milano

Burn strong, shine bright. An identity for a Milanese boutique fitness studio.

ROLE	YEAR	CLIENT	OUTCOME
Brand Identity Spatial Language Digital Application	2023	Heat Milano	Visual identity Wayfinding Digital Merchandise



Fire and combustion, as a brand world.

Working from the brief, my team built a conceptual universe around *fire and combustion*. The framing: trainers as the spark, members as the flame.

From there we drew a custom pictogram — an 'H' shaped after the cut of an oxyhydrogen flame — and structured a four-phase color palette tied to workout intensity.

From logo to ambient light.

Logo, four-color palette, type pairing, wayfinding, merchandising, business cards, app UI, and social.

The standout layer: multisensorial neon LEDs inside the studio shift color in sync with the workout's intensity, turning the brand palette into ambient temperature.

Logo construction.

Energy, identity and transformation.



+

h

+



HERA

Ambient lighting system.

Lighting phases synchronized with workout intensity.



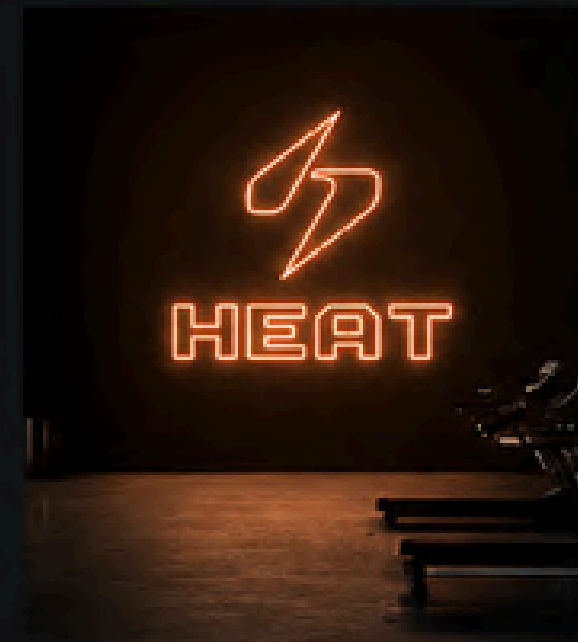
Cold phase



Enlighting phase



Heating phase



Burning phase



Brand world.

Merchandising, stationery, and signage.



PROJECT 03 — HEAT MILANO



MATTIA CALOGERO



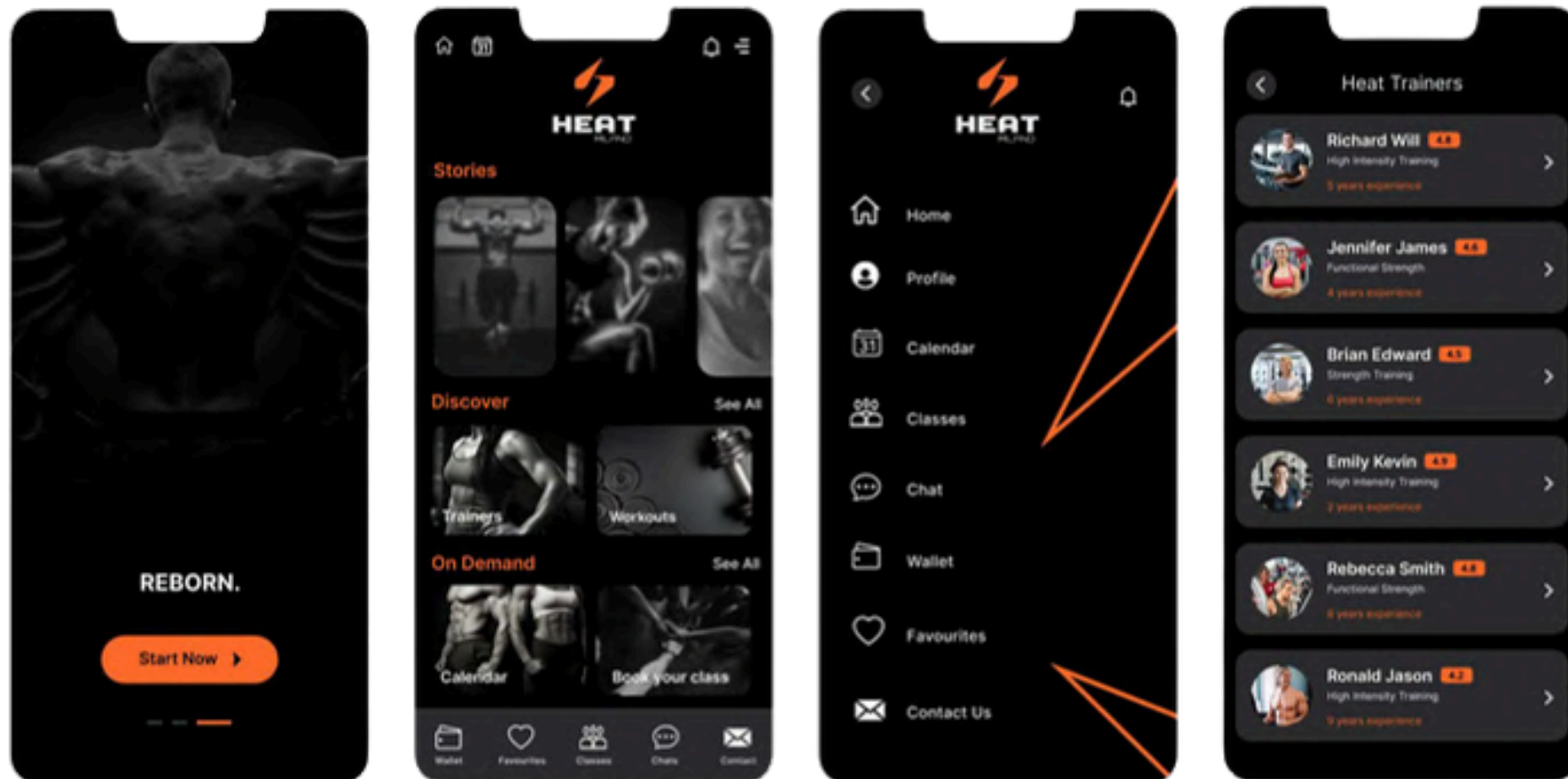
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App UX and social.

The brand extends into the digital touchpoints with the same restraint: workout booking, member rituals, and Instagram stories share the same typographic system and color phases.



Heatmilano 



Press & Recognition.

Coverage from Italian press and design media, alongside an institutional partnership, following the launch of Heat Milano.

IN THE PRESS

THREE FEATURES

- | | | |
|-------|---|---------------------|
| 01 | <u>ViviMilano – Corriere della Sera</u> | CITY & CULTURE |
| <hr/> | | |
| 02 | <u>Il Milanese Imbruttito</u> | CULTURE & LIFESTYLE |
| <hr/> | | |
| 03 | <u>LocalShop24</u> | RETAIL & BUSINESS |

INSTITUTIONAL RECOGNITION

Official sports partner
of the Università
Bocconi student
benefits program.



STATUS

Active convention

SCOPE

Student athletic benefits

CORRIERE DELLA SERA

HEAT

04

3D VISUALISATION · CATALOGUE DESIGN

Merli Marmi 1899

125 years of stone craftsmanship, translated into a contemporary memorial system.

ROLE	YEAR	CLIENT	OUTCOME
Product Concepts 3D Visualisation Catalogue Design	2024	Merli Marmi 1899	3 collections 9 products Printed catalog



Merli Marmi 1899 · MMXXIV.

125 years of stone, translated into a contemporary memorial.

Founded in Voghera in 1899, Merli Marmi has spent 125 years working natural stone. Their memorial products needed a coherent design language that translated grief into elegance — honoring the heritage without slipping into the funerary clichés of the category.



From archive to system.

01 RESEARCH

I began in the company's 125-year archive — historic headstones, hand-tools, the recurring motifs of Lombard funerary craft. From the brand's values (knowledge, family, sustainability, the *Artisan 5.0*) I extracted the three registers a memorial has to hold: *grief, memory, presence*.

02 RENDERING

I built every visualization in KeyShot myself — materials, lighting, and set design. Against the cold greys the category defaults to, I set a muted palette with Weldon Blue as the constant thread, quiet and dignified beside both white Carrara and travertine.

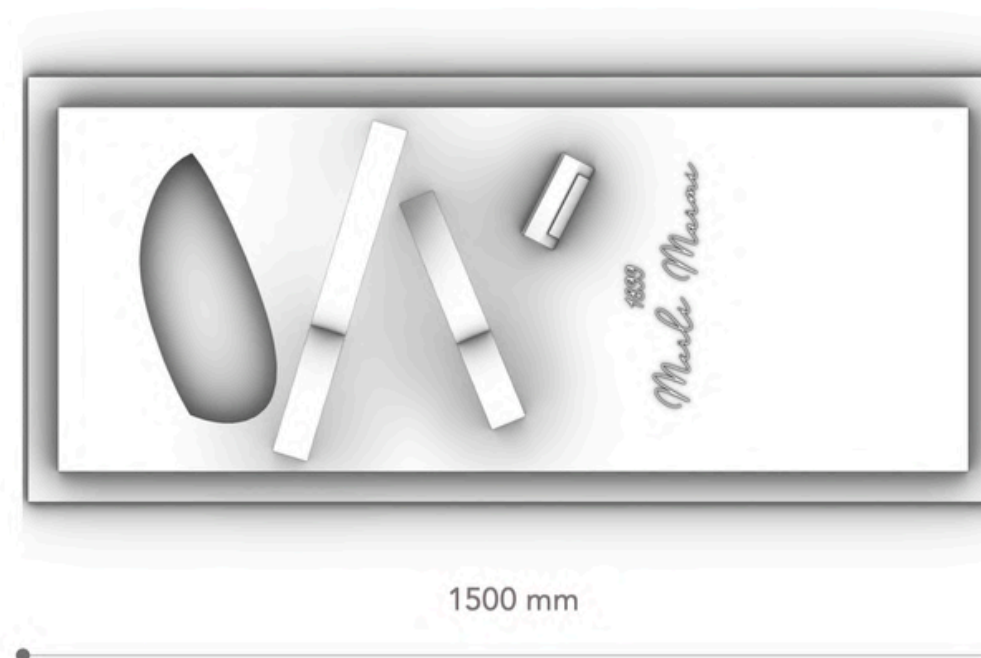
03 CATALOG

The same renders feed the printed catalog and signage. I laid out the full system — three collections, each carrying gravestone, monument and urn — into one coherent volume, held by a single typographic vocabulary and the blue accent.



From concept to specification.

Each product moved from 3D model to technical drawing — dimensions, material callouts, joinery details, and finishing specs. The drawings became the production brief for the stone craftsmen, ensuring precision across all three collections. Below: technical elevations and sectional views of key typologies.



MODULES

Cuore collection

DETAILS

Technical drawings

Three collections, *one* stone.

Cuore

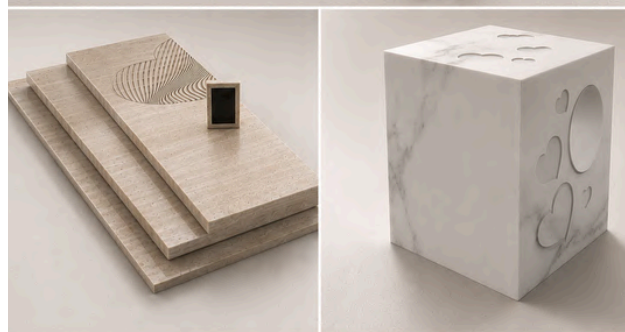
01

Parole

02

Qui per te

03



Interlocking heart volumes sculpted in white marble against the travertine plane.



Words become architecture — AMORE, LUCE carved as three-dimensional type.



Pure travertine volumes compose the monument as a small landscape — geometry, stone and greenery.



From render to printed page.

The system extends to a printed catalog and external signage — same typographic vocabulary, same blue accent, same approach to weight and space.



05

FURNITURE DESIGN · ART DIRECTION

Pellegatta

A Milanese furniture house founded in 1862 — from furniture design to catalog direction.



ROLE	YEAR	CLIENT	OUTCOME
Furniture Design	2024	Pellegatta	6 collections
Art Direction		Mobili	designed
Catalogue Design			49-page catalog

Pellegatta · MMXXIV.

160 years of classical craftsmanship, made contemporary.

Pellegatta is a Milanese furniture house founded in 1862, originally building bespoke pieces for nobility on Lake Como. The brief was twofold: design the furniture for six collections, then present it in a catalog able to honour more than 160 years of craft without flattening its heritage.



Designing the collections.

01 FURNITURE DESIGN, NOT JUST CATALOGUE

Before the layout came the product. I designed selected furniture pieces for the collections, defining proportions, materials, decorative details and functional configurations.

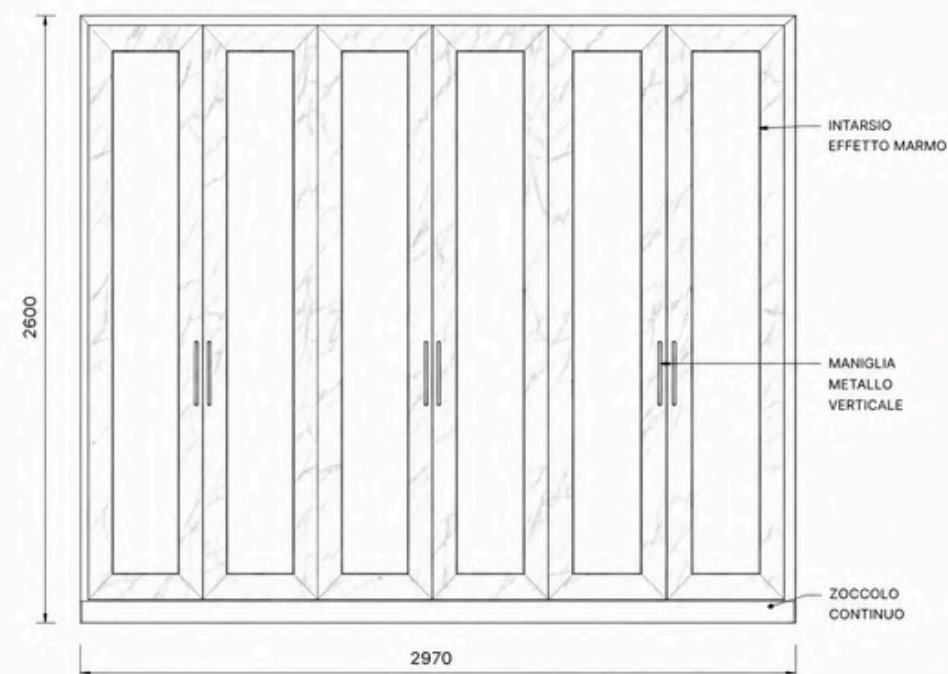
02 CITY AS DESIGN BRIEF

Each collection translated the character of a city into a distinct furniture language — from silhouettes and mouldings to finishes, marquetry and material combinations.

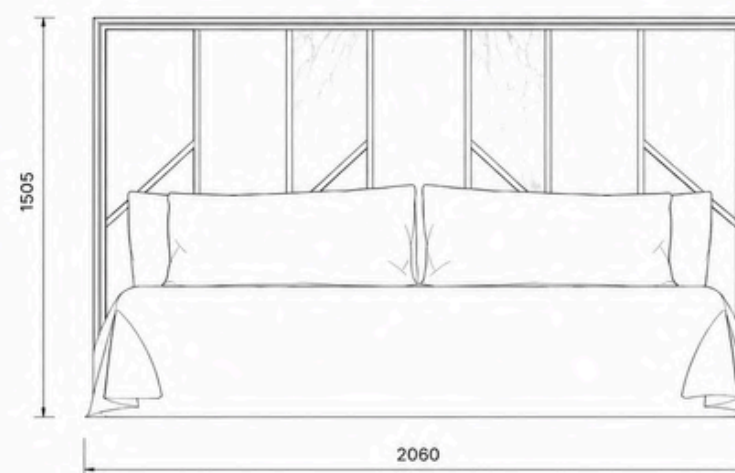
03 FROM SKETCH TO PRODUCTION

Every piece moved from initial sketches to technical drawings, construction details and visual presentation, aligning design intent with production requirements.

ARMADIO 6 ANTE CON INTARSIO EFFETTO MARMO



TESTIERA IMBOTTITA CON INTARSIO EFFETTO MARMO



One book, six identities.

With the furniture designed, the catalog had to present six city-collections as one coherent volume — without flattening their differences. I treated the book as an exhibition, not a product list: each collection gets its own opening spread and rhythm.

Decorative scrollwork frames each opening; lifestyle photography sits opposite quiet, descriptive text, letting the pieces breathe.

The grid stays, the type breathes.

Rather than force each city into one template, I inverted the problem: the *grid stays rigid*, the *typography breathes*. A serif italic header nods to classical marquetry and scales with each collection's mood; a clean sans holds the technical specifications.

One system, measured against itself — so Milano can feel like Milano while the book still reads as a single hand.

Six collections.

Six Projects: Parigi, Vienna, Milano, London, Cannes, Riyadh.



Riyadh.

Bedroom set.



London.

Bedroom furniture



Cannes.

Living room furniture



PROJECT 05 — PELLEGGATTA



About.

STUDIO PROFILE

I look for the most essential form capable of holding an idea. The technical layer is part of the practice, not a separate discipline.

DESIGN

Product/Graphic design · Brand identity ·
Editorial · Service design

TECHNICAL

Additive Manufacturing · Slicing · CAD ·
Prototyping

SOFTWARE

Rhinoceros · Fusion 360 · KeyShot · Figma ·
Adobe Suite · Cura · Autocad · AI tools

TEACHING

Materials Technology · History of Design ·
AutoCAD · Design Thinking · 3D Printing

EDUCATION

Artwood Academy — Specialization Course in Furniture Design and Prototyping
Politecnico di Milano — BSc in Industrial Product Design
I.I.S G. Cardano — Technical Surveying Diploma

SEE THEM LIVE

Selected projects, out in the world.

01 — HEAT Milano

Digital platform and brand experience

[Visit the project online →](#)

02 — Merli Marmi

Corporate identity, catalogue and communication

[Visit the project online →](#)

03 — Pellegatta

Furniture design and collection development

[Visit the project online →](#)

LET'S TALK

Make something *essential.*

*Open to product design briefs, brand identity, editorial work, and teaching collaborations.
Reach out – I read everything.*

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