

DESIGN • MODA • ARTE  
INNOVAZIONE • EVENTI  
TENDENZE • ANTICIPAZIONI



**SUPERSTUDIO MAGAZINE**

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## CONTACTLESS! NO TOUCHING

The media terrorism accompanying the pandemic sometimes suggests extreme solutions to avoid coronavirus infection, without remembering that this infinitesimal, treacherous virus knows how to find a thousand opportunities to infiltrate into our body and infect us, with a more or less frightening viral load. Waiting for the vaccine we meet new habits and creativity.

In this scenario, the last resort of Contactless, not touching anything or anyone, seems to be an increasingly practicable way confronted with many solutions that creativity proposes. Well.

Instead of leafing through communitarian newspapers and magazines, with the dangerous gesture of wetting one's finger, digital editions on your own device or computer shall be used. Be careful to sign: either e-signatures and if not woe to use the kindly offered ballpoint pen, one never knows, therefore all provided of personal pen and jealously guarded and disinfected.

Already in everyday use credit cards that you just have to bring closer to the Pos avoiding money exchange, even worse, return coins and banknotes. Up to € 50 (in a little while) this also prevents entering the Pin, which remains an unpleasant contact opportunity. It would be better an authorization with facial or body recognition. In fact, there are already car parks which detect the guest only by framing the hand and customs barriers that scan your face as you cross them, no need to leaf through passports. Recent news is the new system at Linate airport to get through security, including bags, without touching anything.

Temperature is taken with laser, face masks and visors avoid cheeks and lips contact for an affectionate or hearty kiss, winter and fear will bring back the touch-but-I-don't-get-infected gloves protection. If we then add glasses to avoid unintentionally rubbing the eyes, masking is complete. And we complained about women with niqab or Islamic headscarf lack of recognition!

The no-touch social life is heavily penalized. It is forbidden to even nibble on your spouse's plate (friends are already excluded because it's no longer possible to have dinner with them), drink from the same glass and, when it is allowed to go to the cinema, it is impossible to share popcorn also given the mandatory distance. Students with their first love lose light touches and gentle approaches. Elders of residential care homes hug each other through a plastic veil. Sex? Here it is a bit difficult: it's better not to touch, so theoretically no preliminaries but protections of all kinds, recommended by busy doctors or permanent partner or do-it-yourself.

Shopping is done on the computer without touching anything, and in this way all kinds of purchases, from the cat litter to very expensive luxury items with digital delivery.

Domotics and voice assistants know how to act in our place without letting us lift a finger. Siri and other virtual assistants of our devices find an explanation for everything: an address a date and where you parked the car without letting you touch a sheet, Google or Amazon smart speakers turn the house into a smart-home through home Wi-Fi and open close, light up, heat, change channels and other functions, even with your hands in your pockets, with your voice command only (they are easy to install and are cheap). Even by car an assistant endowed with artificial intelligence can help in the journey planning and control through the on-board computer, just talk and it will perform.

On a higher level of technology and performance, even surgeons with golden hands no longer operate in front of you, but from the next room, doctors check on you and make diagnoses and prescriptions through WhatsApp, only the dentist has to put his hands in patient's mouth, but they're usually so protected that contact is just a guess. Solutions to isolate ourselves from contagion see technologists and designers on the field: we move from the bubble that wraps you up together with your small personal environment, to space helmets to wear in order to feel safe even in a crowd.

The list would be much longer and unstoppable, but we stop here. Is there a future for us of single individuals in constant isolation where even a caress or a handshake are banned unless we have first seen tests or negative swabs to the virus of the moment? We hope it will be a bad prospect destined to end quickly and to give us back our humanity. Including some drawbacks.

*Gisella Borioli*



BioVyr safety helmet by Vyzr Technologies. [www.vyzrtech.com](http://www.vyzrtech.com)

## FUORISALONE? LET'S THINK ABOUT IT NOW!

It's time to plan participation in Design Week 2021. Despite this period's difficulties a special edition is expected, both for the 60th anniversary of Salone del Mobile, and for the 20th of Fuorisalone widespread throughout the city. But above all to mark the year of re-birth with the whole design world's commitment.

For Superstudio the next edition of Fuorisalone 2021 represents a special moment. Not simply because it seals the beginning of the second twenty years of his involvement in design world of which it was the protagonist launching an exhibition event's idea that would affect the entire Tortona area (and, later, the whole city) but because it coincides with the opening of a beautiful new fully sustainable headquarters: Superstudio Maxi, which joins Superstudio 13 and Superstudio Più, increasing the exhibition capacity up to 30.000 square meters entirely dedicated with three different projects to the Superdesign Show event.

With multicultural projects looking to the future **Only The Best** at Superstudio Più in via Tortona 27, **DNA-DesignNatureArchitecture** at Superstudio Maxi in via Moncucco 35, **Tech&Life** at Superstudio 13 in via Forcella 13/Bugatti 9, aimed at companies, architects, designers, architectural firms, creative people and the special-project **In Women's Hands** dedicated to women protagonists of design and architecture, the possibility of maximise its production and placement through exhibitions, installations, story-telling with customized solutions opens up. Superstudio team will be happy to assist you in making the best choice. Application can be requested from: [design@superstudioevents.com](mailto:design@superstudioevents.com)



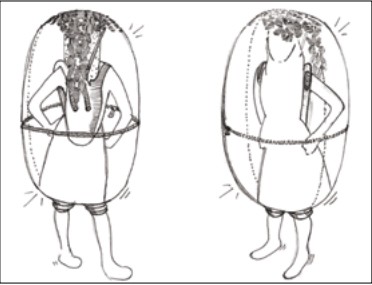
Superstudio Maxi. The new large venue of 7.600 square meters is ready to host next events.

Every picture for social distancing is taken from the websites shown next to the images.

INNOVATION  
IN YOUR OWN BUBBLE

By Materially

Since the '70s, when the beginning of the debate on pollution began to have a slow grip on public opinion, the idea of protecting our person and our environments through invisible screens with soft shapes hovers in our minds. The man protected by the bubble, curved and welcoming, physically separates himself from the outside world, observing him through a filter from a privileged position.



Bubble Shield by DesignLibero. Courtesy DesignLibero.

The research carried out in those years by collectives such as the Austrians Haus-Rucker-Co focused on these issues. Their installations and ideas may have seemed utopian at the time, but they prompted a reflection on the relationship between the person and the surrounding environment. From experiments on fixed and mobile habitable environments, to the development of real individual helmets ("Mind Expander") capable of providing the user with a new perceptive perspective on the world, their

work shows an evolution of the space that is modeled according to fluid lines, like gentle membranes that adapt to human needs.

These issues have started to suddenly reappear in our imagination following the new situation that the world is facing following the appearance of the COVID-19 virus. Several creatives have wondered how our daily life will relentlessly adapt to coexistence with this uncomfortable invader and the consequent rules of social distancing imposed by security.

An example is the project developed by **Plastique Fantastique** for example. Their compressed air capsule offers a safe option for the treatment of virally infected patients. This transparent bubble does not directly receive the air from the surrounding environment, but is constantly "inflated" by sterile air supplied by an external fan and subsequently expelled. Doctors initially enter a first separate compartment which allows the disinfection process to continue. Then you enter the main space where the doctor can visit the patient and which contains all the necessary tools. A small section in the capsule surface allows you to touch the patient safely. At the end of the shift, this space can be converted into a relaxation area/office for the doctor.

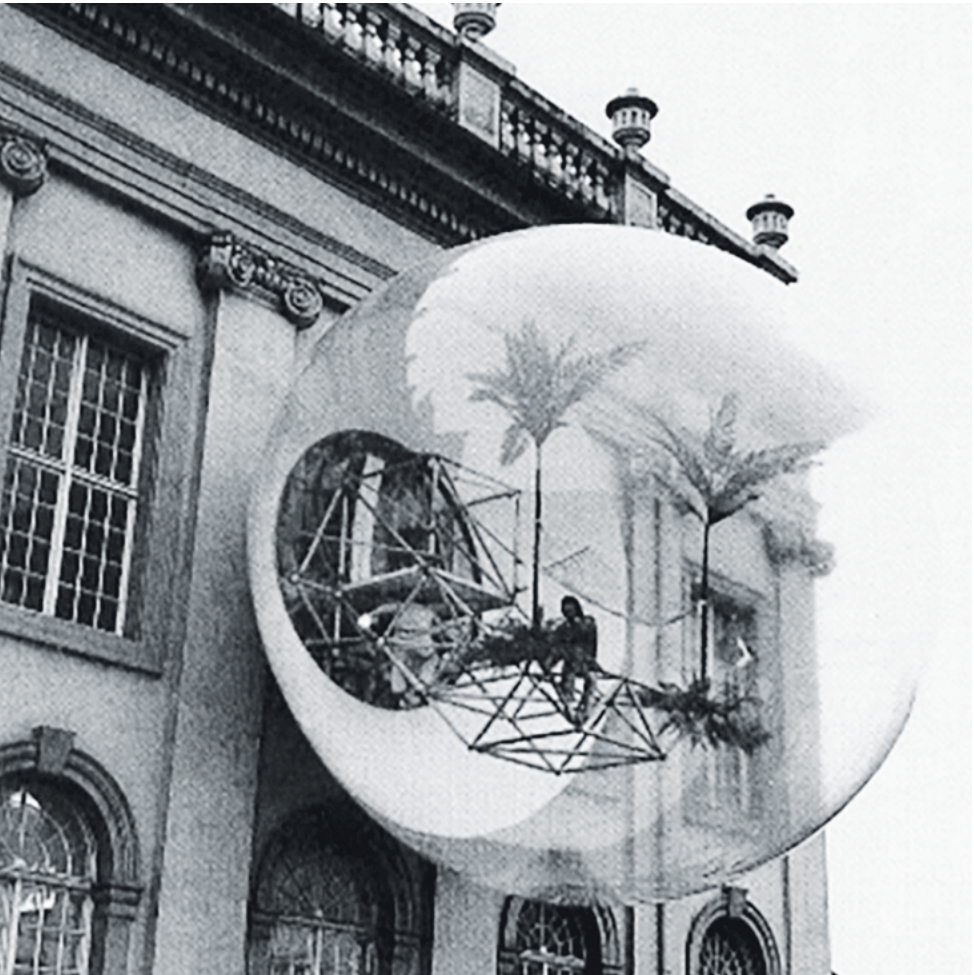
Similar is the proposal by the Chinese study **Benwu** for the development of small personal capsules that allow you to work and eat in a sterile environment in the office offering the same safety as the use of gloves and masks.

The capsule, which can be assembled with materials and components available in stores, offers a sterile air station with independent ventilation system. The user accesses the capsule with his own hands and his face through sections hermetically closed by elastic bands so as not to expose himself to any risk of contagion.

Even more extreme is the **DesignLibero** project of a real personal "bubble" capable of protecting the individual completely within public spaces. It looks like a screen in Ethylene TetrafluoroEtilene (ETFE), a transparent plastic material which is lighter and more insulating than glass and highly resistant to corrosion at extreme temperatures. The screen is integrated with a fan coil system capable of filtering the air through replaceable filters, solar panels connected to an internal backpack for storing solar energy and a comfortable zip that makes it easy for the user to action of entering and leaving the capsule.

Creativity is therefore moving towards contemporary needs towards a vision in which the physical plane of interaction with the environment around us must always be mediated by an external element. A transparent "golden cage", an extension of our personal sphere.

Haus-Rucker-Co installation. Courtesy DesignLibero and Materially.



superstudio maxi: an ending with leed

- Final stretch for the renovation of the old San Martino steel factory in Via Moncucco and its transformation into Superstudio Maxi, the third venue for Superstudio Group events with the largest exhibition platform in Milan and the achievement of LEED certification at the highest level.
- The building with its original zig-zag architecture, partly abandoned and in a state of decay, has been redeveloped maintaining the original structure, but completely rebuilt and secured and equipped with all the devices for maximum eco-compatibility.
- This has earned him the coveted LEED® Certification achievement, the voluntary certification program spread that can be applied to any type of building (both commercial and residential) and concerns the whole life cycle of the building, from design to construction. LEED promotes a sustainability-oriented approach, recognising the buildings performance in key areas such as energy and water saving, the reduction of CO2 emissions, interiors ecological quality improvement, materials and resources used, design and site choice.
- 4 certification levels are: basic, gold, silver, platinum. Superstudio Maxi in via Moncucco will be opened to the city within the year.
- With its huge venue for events, the Vision Room for projections and small presentations, a view of the park that surrounds it, easy accessibility and the many internal and nearby parking lots, in addition to the Metro just a few steps away.
- It will thus complete Superstudio Group's offer for creativity and live communication needs, adding to the renewed photographic studios Superstudio 13 in via Forcella, to the large hub for events and cultural events Superstudio Più in via Tortona.



Solar panels detail, Superstudio Maxi's roof.

MEETING WITH RICCARDO HOPPS  
LEED: BUILDING SUSTAINABILITY REPORT CARD

By Fulvia Ramogida

We open a window on a theme which we are increasingly hearing about and that is an integral feature of the spirit and architecture of Superstudio Maxi: the LEED (Leader in Energy and Environmental Design) certification. We talk about it with the architect Riccardo Hopps, a LEED certification expert.



Riccardo Hopps, OGBSTUDIO.

Widespread in Italy mostly among office properties, the LEED protocol, developed by USGBC® and promoted by the Green Building Council (GBC), non-profit entities present in more than 80 countries worldwide, is much more than a simple technical sustainability standards assessment of a building. In fact, it consists of a complete program aimed at evaluating criteria such as liveability, eco-compatibility, economy/efficiency ratio throughout the property's life cycle. LEED credits conferring entitlement to certification are based on eight evaluation areas, following a view of completeness, relationality and continuity: transport and location, site sustainability, water efficiency, energy and atmosphere, materials and resources, indoor environmental quality, innovation, regional priority.

But let's ask Mr. Riccardo Hopps, architect of OGBSTUDIO, expert in LEED protocols and contact person for the certification of Superstudio Maxi, some questions.

■ We said that LEED certification takes into account the entire life cycle of a building, from design to construction, up to management. Can you explain this process better?

It is now widely known how important it is to have more respect for our planet. Climate change is the clear result of how far we still have to go in order to change our 'lifestyle'; we expend more resources than our ecosystem is able to regenerate, so as to compromise future generations life. To reverse this trend it is necessary to succeed in building an economy based on 'circularity', a production and consumption model that provides for and promotes reuse, recovery, recondition and recycling of existing materials and products for as long as possible. By doing so, we will extend products life cycle and transform 'waste' into a resource. LEED is a set of tools that has allowed the introduction of circular economy and life cycle concept within the construction industry, and applies it in two areas: one linked to the certification process, the other related to the product: that's the building or the single material which composes it. LEED's objective is the verification, measurement and certification of a real estate intervention performance, considering environmental impacts, energy and water efficiency, indoor quality and effects on future occupants health. The protocols family allows to



LEED-certified building, Oceano Office Building, Rome. Courtesy of Polis Ingegneria.

certificate a new building as well as an existing property redevelopment, up to management and maintenance process.

But the approach to the life cycle of the building goes much further; already in the design phase, each choice must take into account aspects that allow an evaluation of the entire useful life: use of materials and products with recycled content, rather than quickly renewable, or with the presence of a product label that certifies the lower environmental impacts (EPD - Environmental Product Declaration, C2C - Cradle to Cradle, etc.)

■ On USGBC® website we read that LEED certification contributes to traffic and emissions reduction, water saving, waste reduction and also to make people happier. It sounds like a dream. How is this possible?

Protocols strenght is the multi-criteria logic on which they are based. This allows to systematize a series of complex and interconnected themes that, as you anticipated, range from transport to indoor environmental quality, passing through site sustainability, resources consumption, materials selection and much more. In order to achieve the ambitious goal of creating more efficient, healthier and more comfortable buildings, it is important that the procedure follows the whole production process, from the design phase to its final realisation. It's not magic but "quality". It is to focus attention on solutions allowing to reduce our choices environmental impact and consider people who live the spaces that we architects design as the centre.

■ Is LEED certification applicable only to buildings or even to urban spaces?

As we said LEED is a family of protocols. Within the family there is LEED ND - Neighborhood Development, which evaluates neighborhood scale interventions. Therefore, with LEED protocols it is possible to certify both building-scale interventions, from Interior Design to the entire building, and on an urban scale, from the neighborhood to the entire city.



LEED certification for Intesa San Paolo headquarter also – Fideuram Bank, Milan.

■ Deciding to equip a building with LEED certification represents a significant investment, both in terms of financial and design commitment. What is the income on this investment? How is it measurable?

I confess this is the first question most customers ask before embarking on a LEED certification path. To reply, I try to draw a parallel with the automotive industry. A buyer who wants to buy a

"Ferrari" will never ask the question of how much the extra cost is, compared to a utility vehicle. Because he understands that at a higher cost he will have a car with much higher performance.

Until now the parallel checks out: so a LEED certified building is the building sector's "Ferrari". The comparison is decidedly less appropriate, but still useful, if we reason in terms of consumption and management costs during operation; contrary to our "Ferrari", certified buildings will have lower and easier to control operating costs than a standard building. Therefore, the first great revenue is economic during management phase; the second is in terms of corporate image. The certified property has a consolidated recognition all over the world, precisely because the LEED brand is synonymous with quality. Third element in favor, especially for those who have to sell or rent a LEED certified building, is the greatest value on the market, ranging between 7% and 11%, in addition to transaction's speed and efficiency.

Other aspects, which I do not consider secondary at all, are to be found in greater comfort and healthiness of indoor environments and in a period like the one we are experiencing, gripped by Covid-19 pandemic, knowing how to live or work in a building that also enhances our health, acquires the highest step on the scale of values.

■ What does being LEED certified mean for an event location? And what will Superstudio Maxi have different from other event locations, in practice?

Let's start by saying that Superstudio Maxi is the first event location to be LEED certified in Italy and Europe and among the very few in the world; this record is already an absolute value.

Since the first meeting with Tommaso Borioli, CEO of Superstudio Events, a very strong harmony has been created; in this, Customer's sensitivity to environmental issues is extremely important and Superstudio was already a reality that paid great attention to these topics.

The process has required, from the very beginning, an important synergistic work between all actors involved, driven by a motivated client, in order that design and construction were oriented to strict observance of performance requirements requested by LEED. Thanks to this, the result will be that Superstudio Maxi, compared to other non-certified locations, will use less energy and water, avoiding waste and saving on maintenance costs; it will offer greater comfort to future occupants and, thanks to LEED certification, it will be able to take credit for having reduced and controlled environmental impacts for the community.

I share a number with everyone, to give an idea of the results achieved, in the energy field Superstudio Maxi gained 18 points out of the 18 available, therefore the maximum possible.

■ What role has played, within the certification process, the fact that Superstudio Maxi is located in a Milanese district such as the Barona one, close to the center but outside of it, close to the motorway junctions, "inhabited" by some excellences but also in need of requalification?

An important thematic area of LEED protocol is urban location and sustainable mobility; the protocol rewards initiatives within already urbanized and infrastructured areas because they reduce the consumption of land and resources and promote public mobility. In this thematic area the property has gained 14 points out of the 16 available, therefore - on this theme too - it has reached very high levels.

## SUPERSTUDIO EVENTS INNOVATION GOES THROUGH SERVICES

By Time For Events

Five years ago, Superstudio Events was born from the heart of Superstudio Group, a new company completely dedicated to event management, entrusted to a young team led by CEO Tommaso Borioli, a digital native, competent in economics as well as technology. An innovation that has changed, for the better, the results. As it appears from the interview published on Time For Events of which we publish an excerpt.



Tommaso Borioli, Ceo Superstudio Events.

What did it mean, at such a young age, when you were only 25 years old, to manage such a prestigious and recognized brand?

It meant a lot to me. It was a great, important responsibility they entrusted me with. I was born inside Superstudio: since I was a child I used to ride my bike among the courtyards, for me it has always been an intimate place. Then manage it, it was a very empowering step. Take into account that 4 of us started in the office and after only 5

years we have quintupled the turnover. It has been a positive path, if I look back I am quite satisfied. I learned a lot and clearly it was an opportunity to be able to start from an already solid and well-known reality in Milan like that of Superstudio.

How important is it to be innovative?

Extremely. The main part of our work today is to be innovative, especially to always try to understand what customers need, listen to their requests and, whenever possible, adapt to new requirements. Innovation is also upgrade our facilities proposal, it is changing the way of thinking. This was definitely our key success. We started when we were all very young and we completely changed the events team and I must say that this helped us a lot: with new people, we kept what was good in the past but we also brought new ideas, new procedures and it's been a great achievement in the end. I believe that innovation today represents the most important part of our work, for every company, but above all of those who deal with events.

Compared to 5 years ago, how customer demand has changed?

It's changed that customers, in our case, used to simply rent a space that they then set up for an event and we just presented the space to them and then we met again at the end of the event. Now instead we have changed the way to propose ourselves and we accompany customers and agencies that turn to us from the beginning to the end, trying to support them in every single phase of the event, making sure that they feel like home, followed and pampered.

We have different care and attention for the customer who now is much more demanding. Meeting all his needs made the difference and the result of this was an internal production department development in order to offer customers and agencies a whole range of facilities that we did not have before and that they needed. We have expanded available spaces but above all we have "exploded" the services provided part related to events.

What was the weirdest request you got from a customer?

To land Pamela Anderson with a helicopter on the Superstudio rooftop. We didn't, it was organisationally complicated and it couldn't be done. The other was one of technology's big four which asked us to tear down walls for an event, in order to increase the venue's capacity and this too was not done.

Mediamatic Eten monoblocks restaurant, Amsterdam. [www.mediamatic.net/en/ETEN](http://www.mediamatic.net/en/ETEN)



## INTERVIEW

### LORENZO DAMIANI: FROM FUNCTION TO SHAPE

By Dario Negri

Few weeks have passed since Enzo Mari's death, great protagonist of the Italian design and culture, and we meet Lorenzo Damiani. He collaborated with many brands from Cappellini to Ikea, has a vision of the design process that comes from the research of necessities and exploration of materials and he ideally works in that junction area between the works of Enzo Mari and the Castiglioni brothers and the contemporary design system. More of an inventor rather than an architect.



Lorenzo Damiani, courtesy Cappellini.

*Where and when begins the design experience of Lorenzo Damiani?*

You always need a reason to begin to work around an idea: from this belief I begin to work on a project. Every function can be translated into one or more forms, the important thing is to find a match. I never thought of just following the temporary trends... Usually I only work on what I believe to be necessary.

*What is your approach toward material research? Are they inspiring you or are they just the result of an equation?*

I always had great respect for materials, artificial and even more natural: it takes millennia to create a wonderful material such as marble, that we often use in a careless abundant quantity. The same is true for wood, like all natural products

that surround us and take their time to become as we see them, choosing then to use them to give consistency to our ideas, sometimes also to pointless ones. This evaluation should be done for artificial materials as well, considering that to produce for example a plastic object many resources and energy are requested, and it would be a pity to waste them.

I had the luck to get to know the work of the woodworker Pierluigi Ghianda through his objects: he used to say that "any material, if well worked, becomes precious". This is what I always thought and supported within my projects: for example, the collection Truciolari (Chipboards) was born connecting a semi-finished product with extremely well known production techniques that probably were never used together before that project.

With a similar approach I created the seat Foglio and other objects made with a marble sheet, thin and bended and even foldable to a certain limit, presented for the first time in 2012 inside the exhibition Lorenzo Damiani: Without Style, held at the Achille Castiglioni Foundation in Milan. I consider Foglio an experiment of flexible marble to underline the unexplored elastic potential of marble and granite.

*How has the design world changed in the last twenty years?*

Design changed a lot, because the world has changed a lot in the last twenty years. After all this time I feel a certain satisfaction to see that the founding principles of my work, with the due changes and evolution, are similar to those I had in the beginning. When I start a research, I do not worry about being fashionable. Every designer, through his work, represents a possible perspective toward the world that surrounds him: for example, I subscribe to Bruno Munari's thought: "Luxury is the triumph of appearance over essence, it's the wrong use of expensive materials that do not improve any function".

*From Cappellini to Flaminia, which is the collaboration that has most excited you?*

To design means, for me, finding a new idea - even small - that could justify the presence of another object in this world... The idea can be functional, structural, can be related to materials research or other issues, without forgetting that the communication of a message can be considered a true function, the final meaning of an object. I want to underline this principle because - even if in a reduced form compared to my other researches - this projectual approach is always present in my path. Every project has a story to tell, as it happened with Caimi or Ikea. For this last one I created a scenography built around a small house - ideally movable through a large handle mounted on the roof - containing a tridimensional scenario made by furniture that gets an animation and transforms itself through an unusual assembly process. An environment to be touched, walked on, because even disassembled furniture laying on the floor were telling a story about infinite modularity.

*At last, where is Italian design going?*

Where is Italian design going... Maybe you should ask this question to someone else!



Fold tap by Lorenzo Damiani for Ceramica Flaminia.

## SHOOTING

### AUTUMN IN MUSIC. QUIET - ACTION!

En-plein of music protagonists on Superstudio set in this problematic autumn that has emptied the events venues but has replaced them with photographic and video team.

Vent'anni is the title of the highly anticipated new single by Måneskin just released. They achieved success as teenagers on X Factor stage, and once again confirm their 652.000 followers expectations. The launch campaign is uncompromising, with Damiano, Victoria, Thomas and Ethan showing "no veils" to the public, from the large ledwalls set up at Milan Central Station and on all social channels. Shots were taken at Superstudio 13 by the great communicator and photographer Oliviero Toscani, our photographic studios habitué.

#UnPassoAvanti is the LINES campaign claim with Emma Marrone and a group of fifty girls which invite women to rebel against sayings and ways of acting derived from old, backward stereotypes, denigrating the dignity of women: proud to have been part of this innovative campaign. It is time to take a step forward in support of women, against all discrimination! - Entirely shot in the large Central Point venue of Superstudio Più, required more than ever for its large size for shooting and video that need extraordinary and safe spaces.

Elio, Faso and Cesareo on MediaWorld's Black Frieiiiiiiiiiday stage, making themselves known with their unmistakable style for Black Friday throughout November. "Black Frieiiiiiiiiiday" campaign was created by the collaboration with Armando Testa creative agency, which for the first time in years entrusts the message to a testimonial. Elio e le Storie Tese, with their chameleonic performances, tell offers on TV in-store and online on MediaWorld website. A production shot with mix technology, a bit at Superstudio Più and a bit in smart-working.



Måneskin at Superstudio 13, Emma Marrone, Lines commercial in favour of women's rights, shot at Superstudio Più as that of Elio e le Storie Tese for MediaWorld.



Türkçe Meze restaurant with spaced domes, Istanbul. [turkcemeze.com](http://turkcemeze.com)

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Editor in Chief: Gisella Borioli.

Editorial coordinator: Chiara Ferella Falda. Graphic: Anna Bergamo.

Collaborations: Tommaso Borioli, Carlota Calvi, Dario Negri, Federica Pastonesi, Fulvia Ramogida, Ilenia Sileni.

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Editorial contact: [areart@superstudiogroup.com](mailto:areart@superstudiogroup.com)

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Superstudio Group - Via Tortona 27 Milan 20144.

Phone +39 02 422501 - [info@superstudiogroup.com](mailto:info@superstudiogroup.com)

Information. For Events: [www.superstudioevents.com](http://www.superstudioevents.com) - [info@superstudioevents.com](mailto:info@superstudioevents.com)

Photographic studios: [info@superstudio13.com](mailto:info@superstudio13.com)