

Marina Piva
interdisciplinary designer



Portfolio

Marina Piva

interdisciplinary designer: visual | product | textile designer | weaver | material passionate | landscape explorer | hands-on creative | open discussant | educator | collector ...

Hello! My name is Marina.

I was born and raised in the north-east of Italy, where I trained in the field of furniture. I studied and worked in Bolzano, diving into the world of design, research and art in a multicultural and dynamic environment.

At the Free University of Bolzano, I had the pleasure to learn and collaborate with professors and expert designers. With them I was able to develop projects related to sociality, ecology, spatial sensitivity and to bring design culture to unexpected audiences. Involvement, interdisciplinarity and playfulness characterise my work.

My design practice has always been enriched with the input coming from my daily life: my family, territories, travels, the scout movement and its civil partaking.

Enthusiastically completing an internship at Museion - Museum of Modern and Contemporary Art in Bolzano, I discovered a strong passion for education and cultural dissemination. I am a youth educator in the AGESCI Scout movement and volunteer in Camposaz – self-building and wood architecture association. Among my interests, there is a tendency for exploring alpine and rural narratives and traditions. Moreover, I am curious about materials, production processes especially for the rediscovering of craft, manual practices.

At Aalto University, I am specializing in textile design, learning the techniques for textile creation and manipulation, with special focus on weaving and finishing processes.

Through research and manual practice, I deepen my understanding of textile matters related to space, interior design and function. During my latest internship at Studio Meyers + Fügmann I refined my color sensitivity, developed through light, space, texture and shape research in textile-product fields.

Illustrations are my favourite language to express my ideas.

Weaving structures are the shape in which they want to become more meaningful.

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landscape explorer | hands-on creative | open discussant |
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Professional experience

2025-26 | Intern Designer at Studio Meyers + Fügmann, Berlin
2025 | PatternLAB, Aalto University, Design Department, Helsinki
2023 | Exhibition Designer at Free University of Bolzano-Bozen
2022 | Design assistant at FrictionLab, Free University of Bolzano-Bozen
2022 | Design assistant for Diplorama!, Free University of Bolzano-Bozen
2021 | Trainee at Mediation Office of Museion (Modern and Contemporary Art Museum in Bolzano-Bozen)

Education

2024–2026 | Aalto University of Architecture, Design and Arts, Helsinki, FI (**MA studies**)
2019–2023 | Free University of Bolzano-Bozen, Bolzano (**BA studies**)
2014–2019 | Liceo Artistico “G. Sello”, Udine (**High school diploma**)

Workshops and residencies

2025 | Camposaz 48:48, Ponte San Pietro - Brembate di Sopra (tutoring)
2024 | Making Fashion Last! Upcycling Denim, Milan
2023 | Camposaz 37:37, Sagron Mis
2023 | OSPITI SCOMODI, Hotel Boite in Corte di Cadore

Exhibitions

2025 | murmui at GO2025!, Gorizia - Nova Gorica European Capital of Culture
2022 | “TOPPETE” at Biolife, Fiera Messe Bolzano
2022 | “Das ist mir heilig” at M9, Mestre

Memberships

2024–... | Collettivo Brutte Impressioni, graphic design and risoprint collective
2024–... | La Robinia, Organizzazione di Volontariato
2023–... | Camposaz, Architecture no-profit association
2008–... | AGESCI Spilimbergo 1, now as youth educator

Softwares

WeavePoint, ApexFiz
Rhinoceros, Grasshopper, Maya, Keyshot
Adobe InDesign, Illustrator, Photoshop, Lightroom
Procreate, Principle
Microsoft Word, PowerPoint, Excel
Canva

Languages

Italian C2
English C1
German B2

Works:



01
Woven³
MA Thesis project



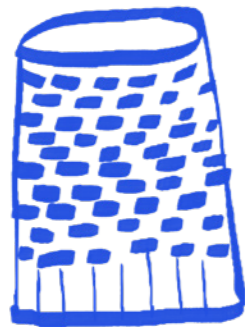
03
Edoardo Gellner – Cadore
Textile collection



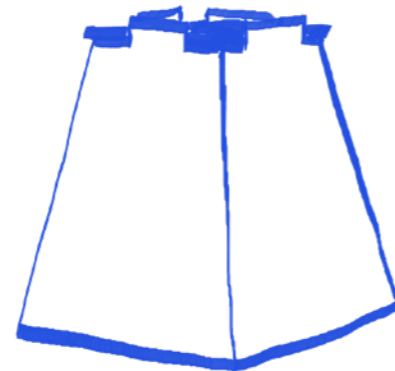
05
Experimental Textile Design
Nomadism collection



07
Science Live!
Exhibit design, curartorship



02
murmui
BA Thesis project



04
Panela
product design, glass



06
PatternLAB
Textile surface design



08
Toppete
Fibre recycling

01 Weaving Soft Forms

A study on the simultaneous application of textile thinking and form design

Oct. 2025 – May 2026

Fashion, Clothing and Textile Design

Aalto University, Department of Design

MA Thesis Project

Weaving soft volumes is a study of the implementation of textile thinking and form design, resulting in an explorative collection of three-dimensionally woven objects for interiors.

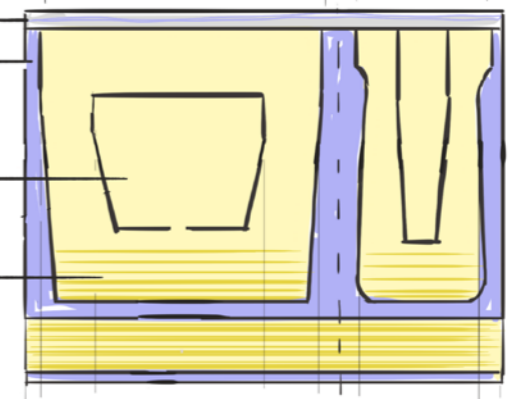
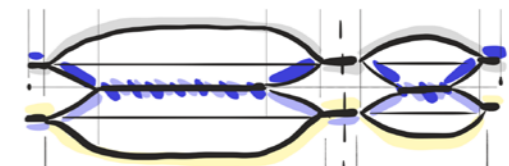
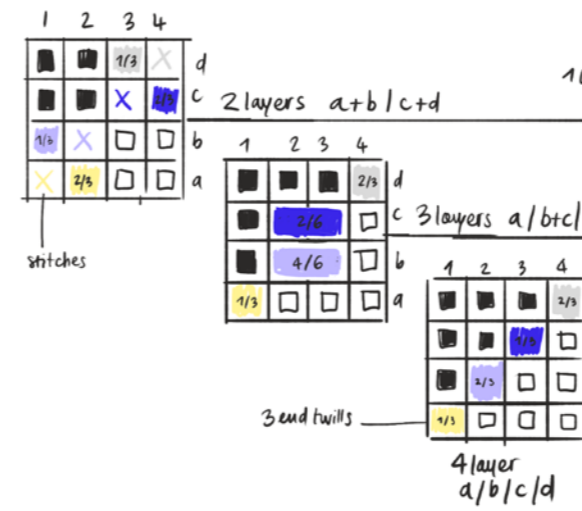
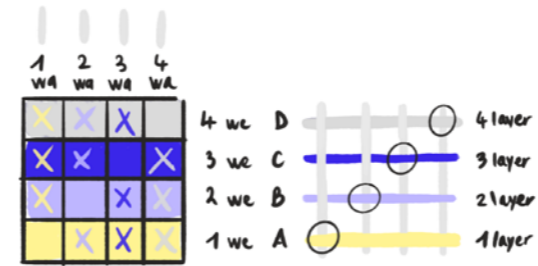
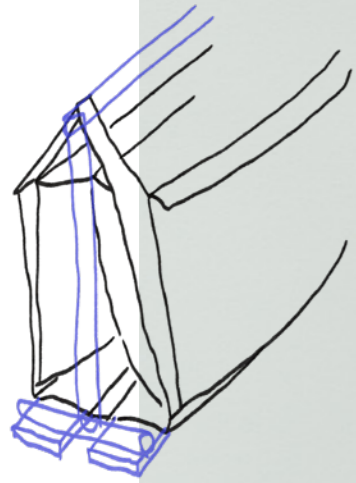
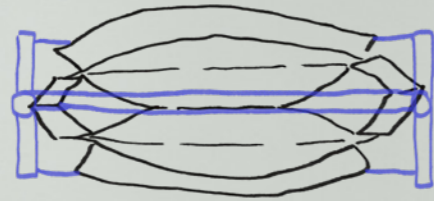
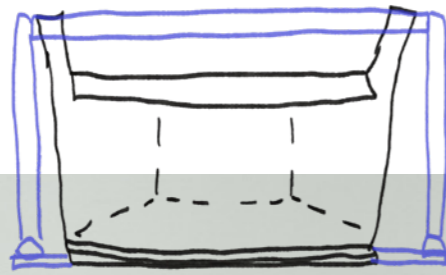
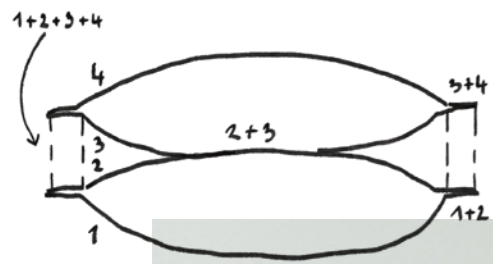
Nobody ever decided that textiles should just be flat and rectangular. Through weaving I started looking at the loom as a 3D additive tool. I asked myself how a loom can give form to volumetric textile objects. Similarly to a 3d printer, I imagined the weft yarns as its filaments, the shuttle its nozzle, the warp its path to follow; “pick by pick”, the loom builds up structures, then layers, then volumes.

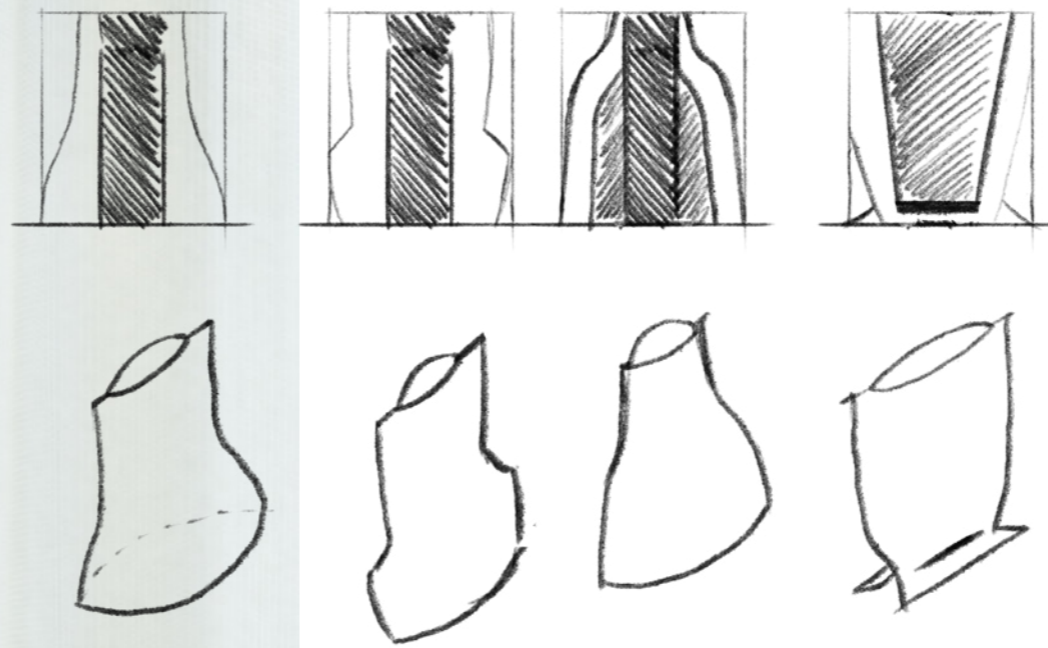
The background research examined simultaneous approaches to textile-garment design in fashion and strategies for understanding and producing multi-layer weaving. I was inspired by traditional and contemporary basketry techniques, which shape three-dimensional forms using stiff materials. To challenge the loom, its tension and mechanics, I sought to translate basketry into soft fibres and supplementary filling elements.

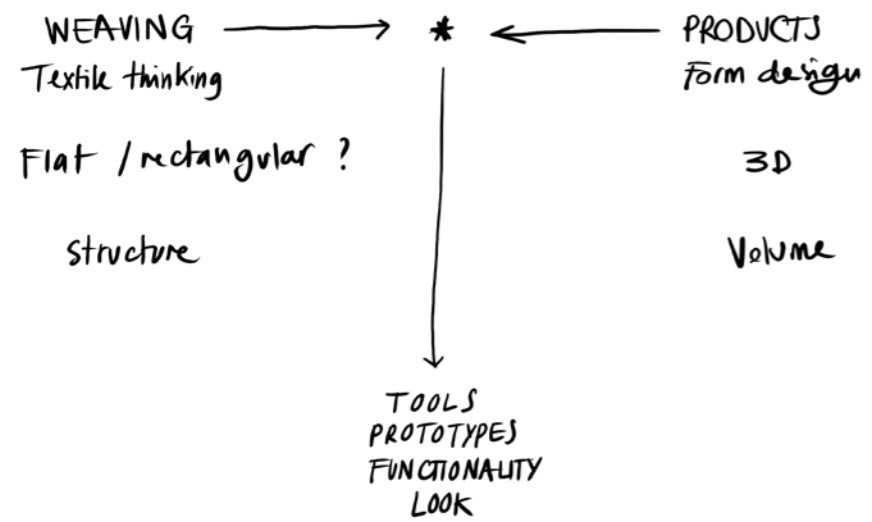
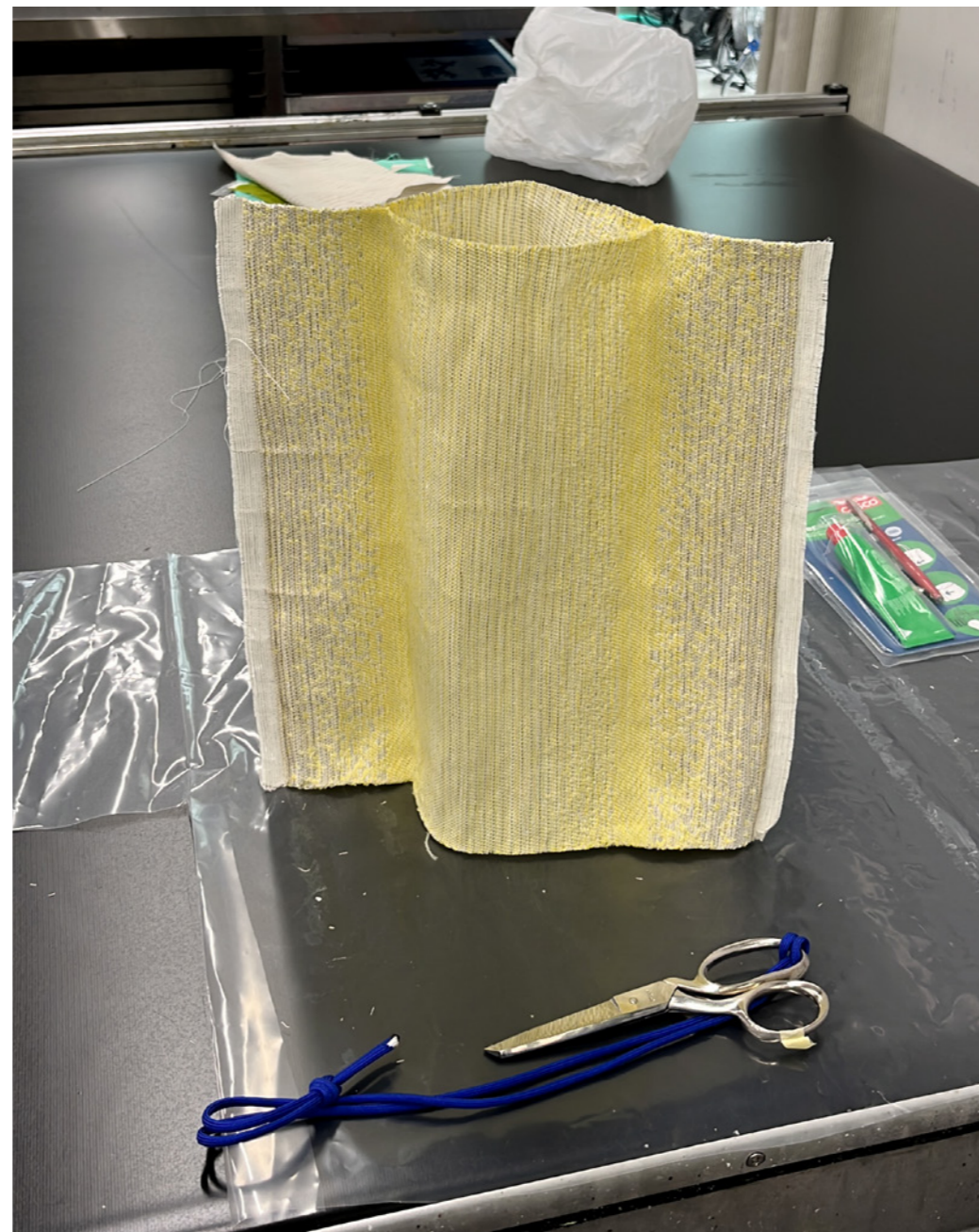
Basketry provided a conceptual starting point that guided the design process, defining collecting, protecting and sitting as the main object categories. The design and production phase was closely dependent on tools, prototyping techniques and multi-layer weaving. The objects were designed through a constant shift between 2D and 3D thinking, where forms, structures and colours supported and enhanced each other. The first objects were realised with a manual shaft loom, the second with two TC2 Jacquard looms and the third with an industrial Jacquard loom.

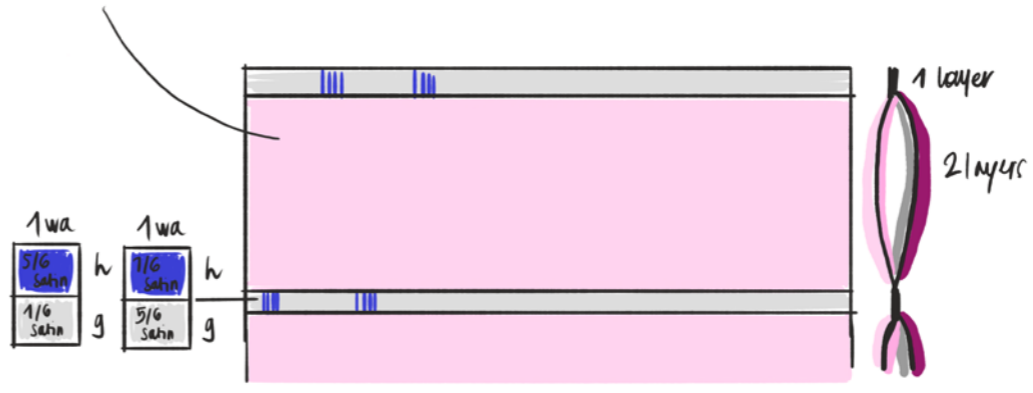
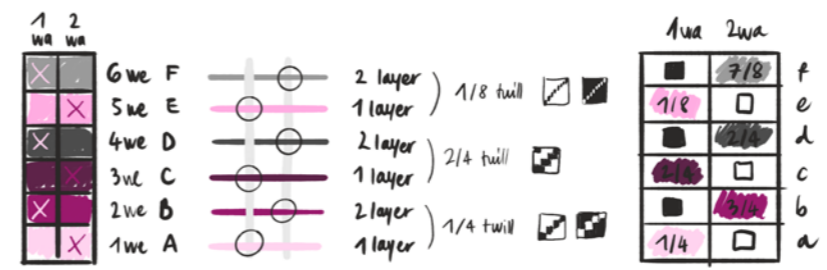
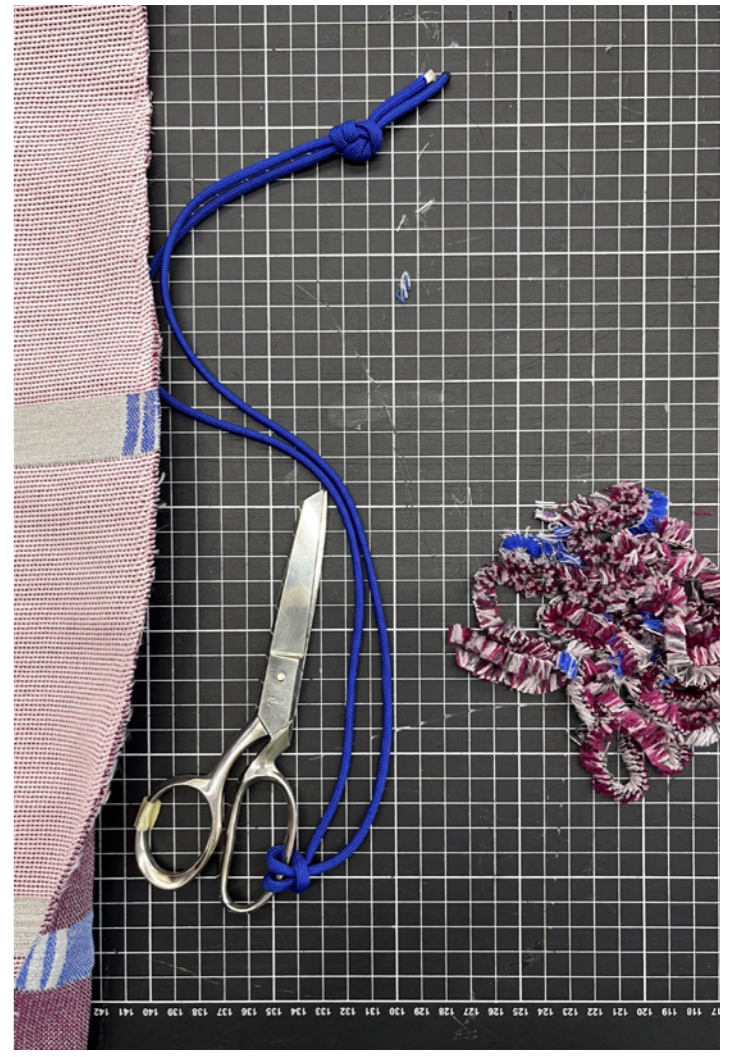
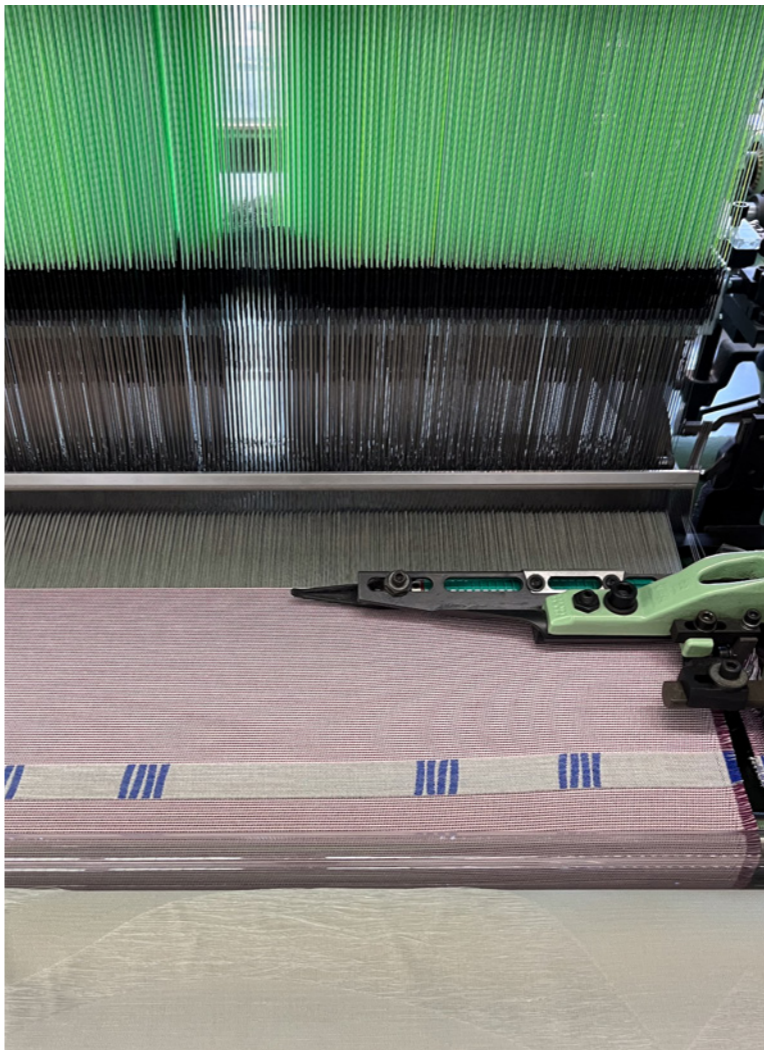
Making with the loom(s) has been an intensive emotional journey. During the process, I reflected on the relationship that develops between practitioners and their tools. As I was weaving and creating, my understanding and coping became a real collaboration with them. I learnt to adapt to their language, mechanics and systems. I challenged their usual functionality, and they challenged my visual, imaginative and manual skills. Now, I am able to think beyond layers, imagine textile forms that expand in space, and colours that become three-dimensional.











02 *murmui*

Nov. 2022 – Mar. 2023

Free University of Bolzano-Bozen

BA Thesis Project

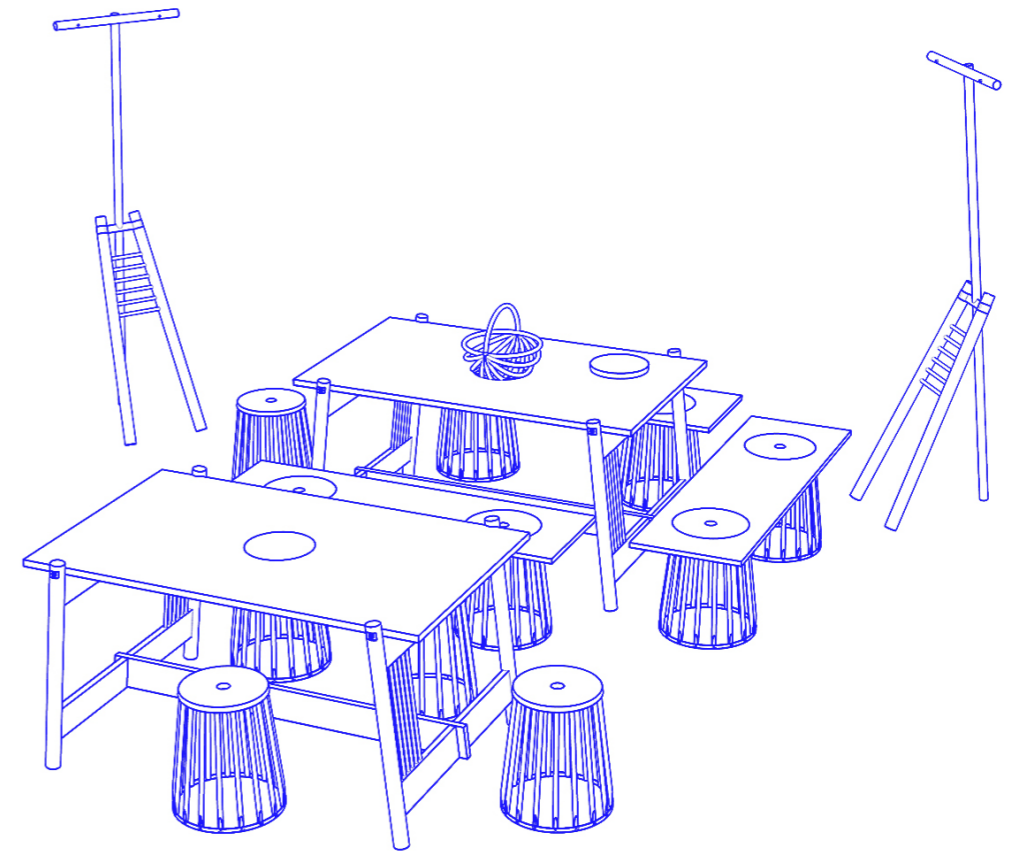
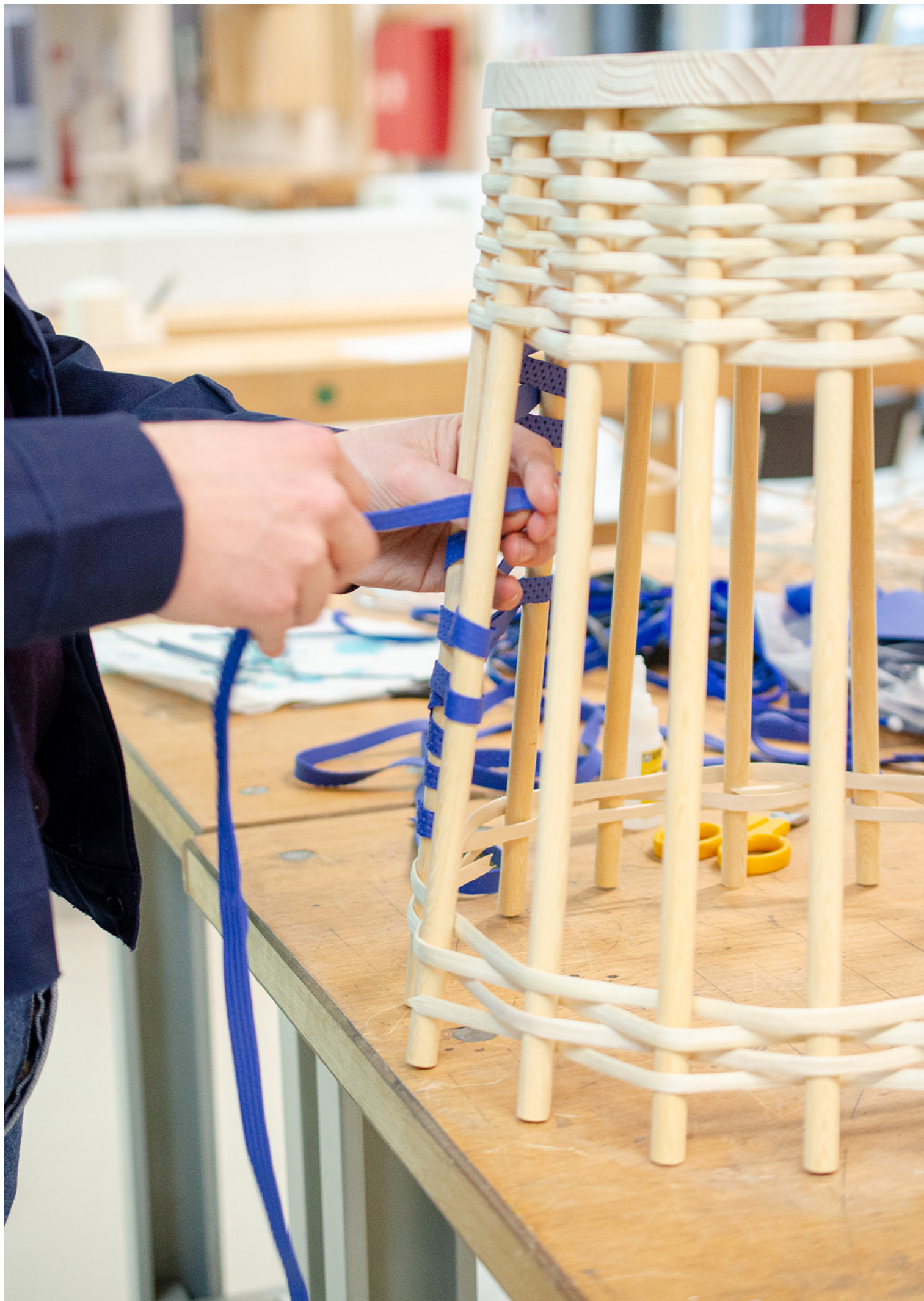
A regeneration tool for “Val Colvera”, a rural pre-alpine valley on the borders of the Friulian Dolomites Natural Park, Italy.

murmui is a set of furniture elements, designed to be built and occasionally brought into public or private spaces in the Colvera Valley to host group activities aimed at the transmission, innovation and dissemination of local traditions and other manual practices. The object seeks to contain the values of the tale of the “Agane”, such as the strength of the community, the transmission of knowledge, the potential of manual skills, and to represent them visually and materially in the form of weavings, typical of the traditional basketry activity of the valley.

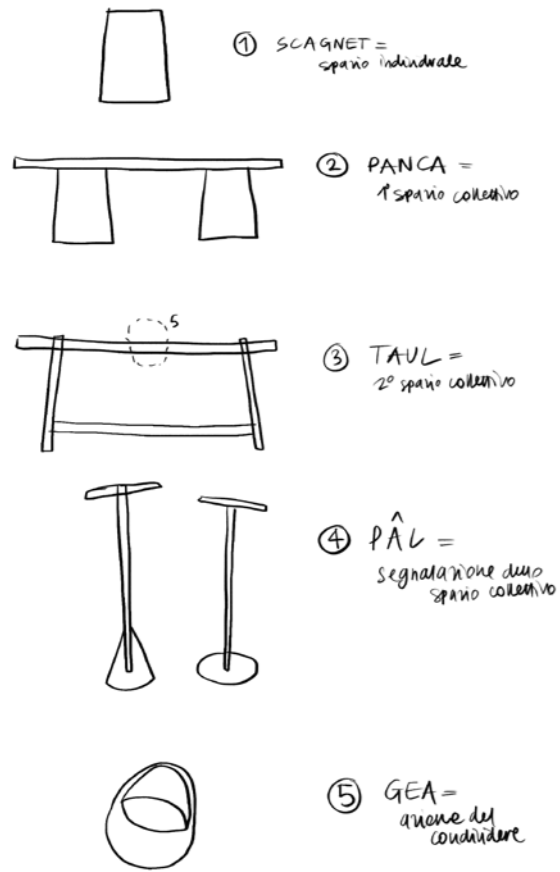
The complete project includes the co-design and construction of the physical elements with the local community for future use, distribution and dissemination.

A printed documentation of the project and research has been deposited on March 2023 and is kept by the Library of the Free University of Bolzano-Bozen.









03

Edoardo Gellner – Cadore textile collection

Jan. – May 2025

Fashion, Clothing and Textile Design

Aalto University, Department of Design

A composite textile collection with woven and/or finished fabrics developed throughout the advanced weaving and finishing courses at FaCT.

A collection inspired by Edoardo Gellner's "Villaggio ENI" visual culture, which I was pleased to explore in 2023. This inspiration allowed me to focus on single textile processes, but made me also practice collection creation skills, for a comprehensive and harmonious work.

During the Adv. Weaving course I learned how to design jacquard structure to be tested on TC2 looms and industrial jacquard looms. I also delved into the design and production of patterned structures for computed shaft looms.

The Adv. Printing and Finishing course covered many finishing techniques but especially the implementation of layered techniques for colouration or texture manipulation. In particular, I have been keen on testing felting and resist felting techniques and colouration methods with both synthetic and natural dyeing processes.









04 Panela

Feb. – June 2020

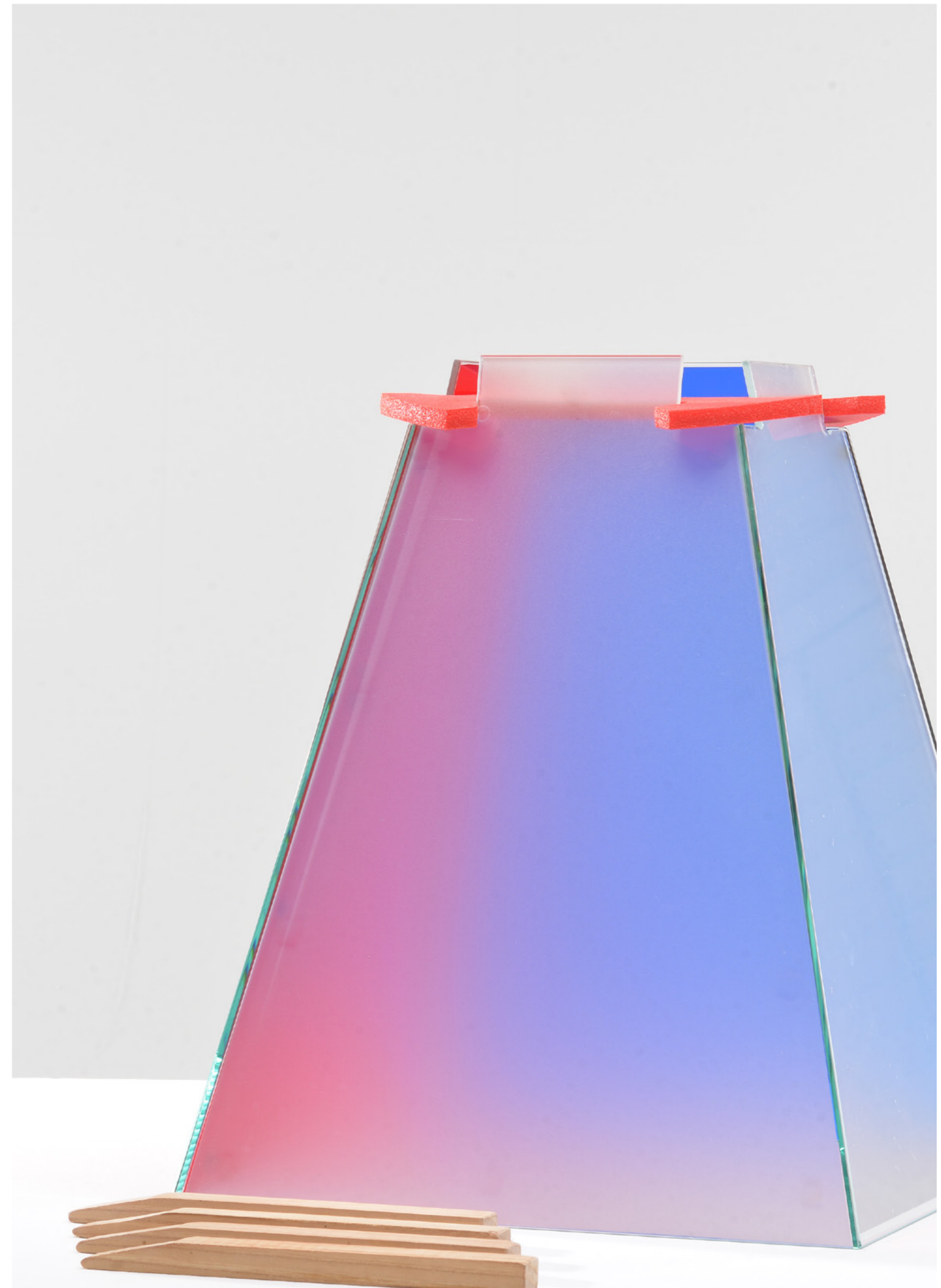
With Lucas Geiger

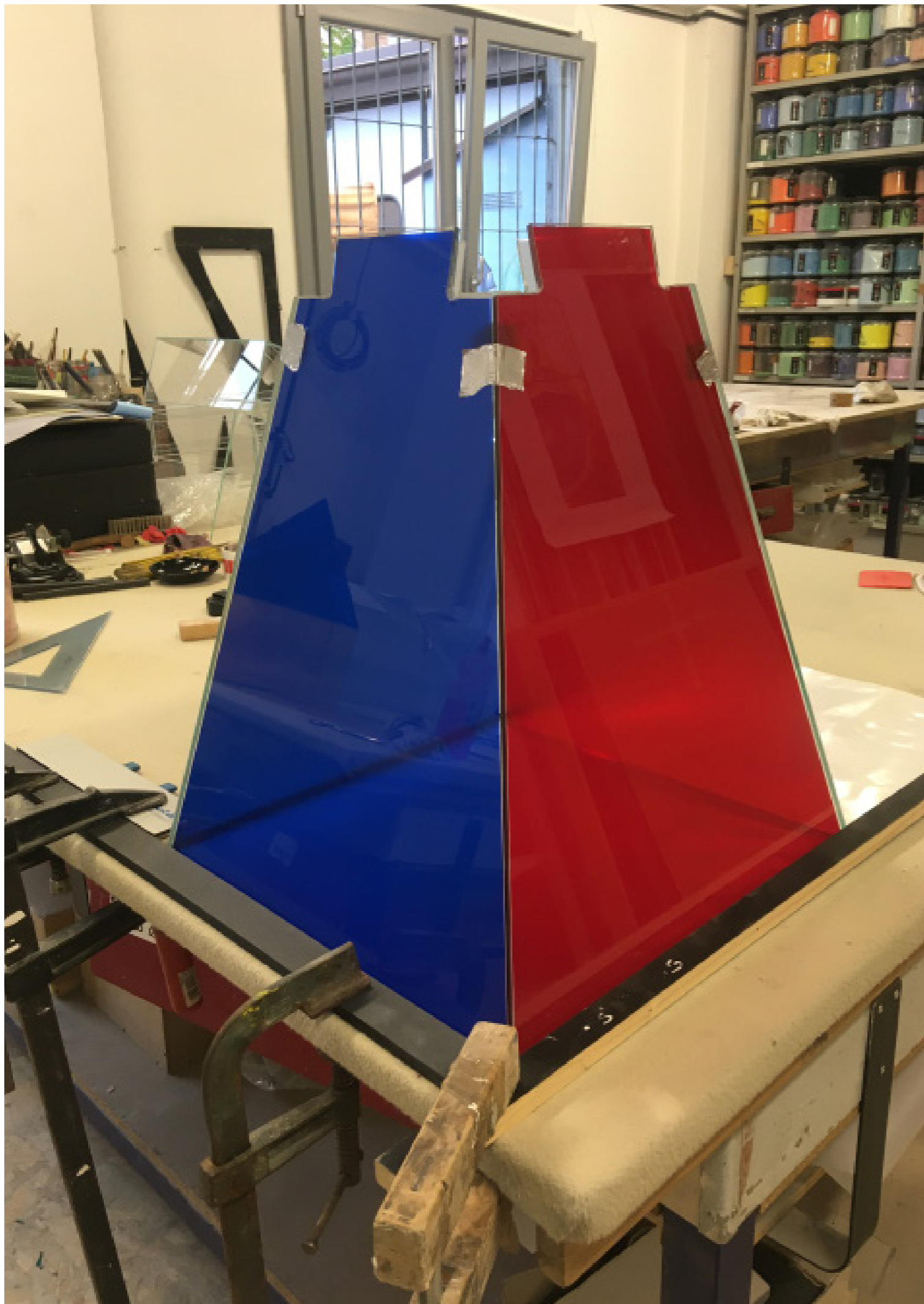
Free University of Bolzano-Bozen

Panela is a glass cloche composed of four semi-opaque glass panels—two colorless, one red, and one blue—which come together to close and protect a small or medium-sized plant. At the top, the panels are held together by a fitted rubber profile, while at the bottom wooden pegs are inserted into the soil to prevent slipping.

The adaptability of its shape allows not only for simple storage of the elements, but also for easy adjustment of ventilation and color variation, which help facilitate plant growth inside.

It was designed during the university project “Planting. Tending. Picking. Tools for Gardening” and realized in cooperation with the glass manufacturers of Vetroricca in Bolzano-Bozen.

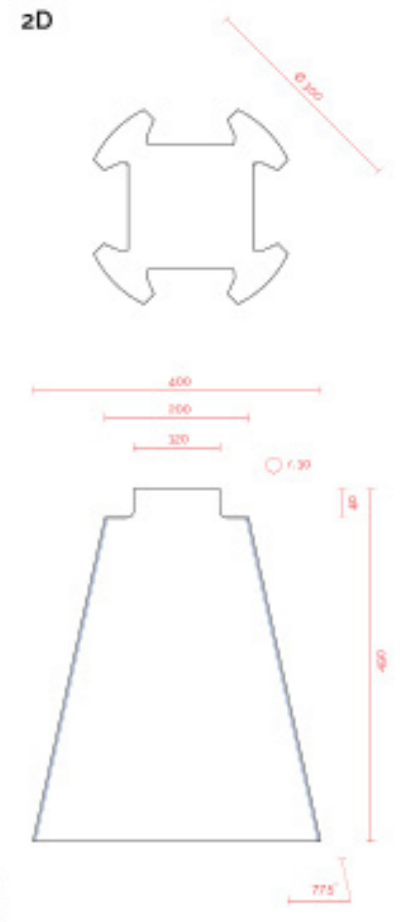
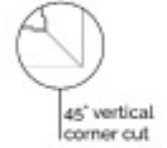
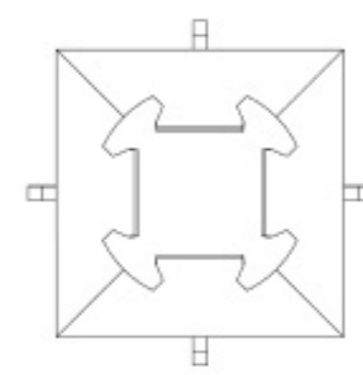
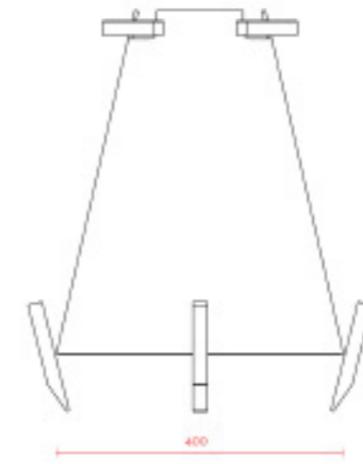




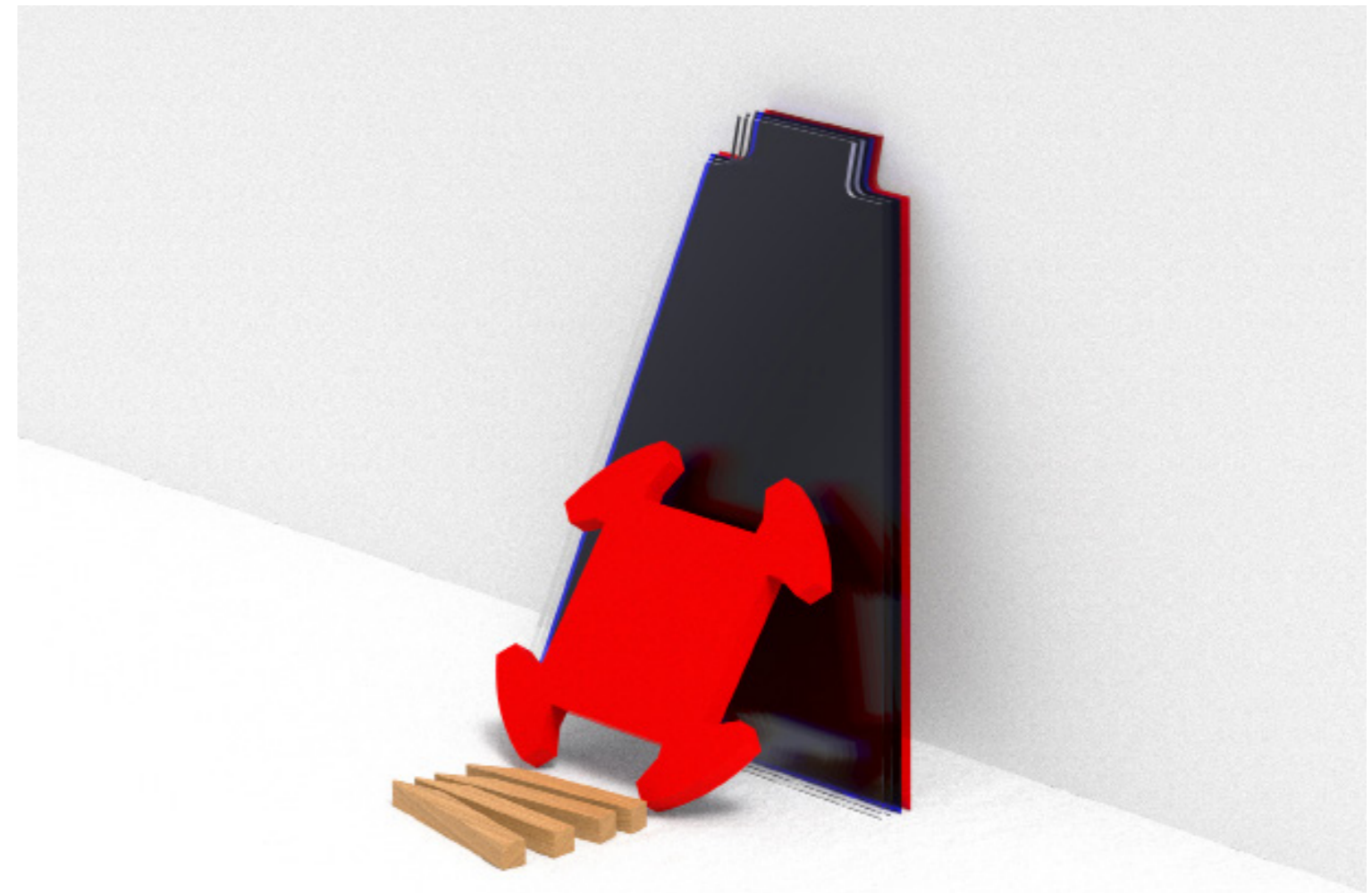
Lucas Geiger - Marina Piva
Technical drawings



- red 031 x1
- blue 049 x1
- opaque x1
- normal x1



Scale 1:5 - Units mm



05 Experimental Textile Design Nomadism collection

Oct. – Dec. 2024

Fashion, Clothing and Textile Design
Aalto University, Department of Design

Two collections to start exploring weaving and textile finishing practices, united by the topic of Nomadism.

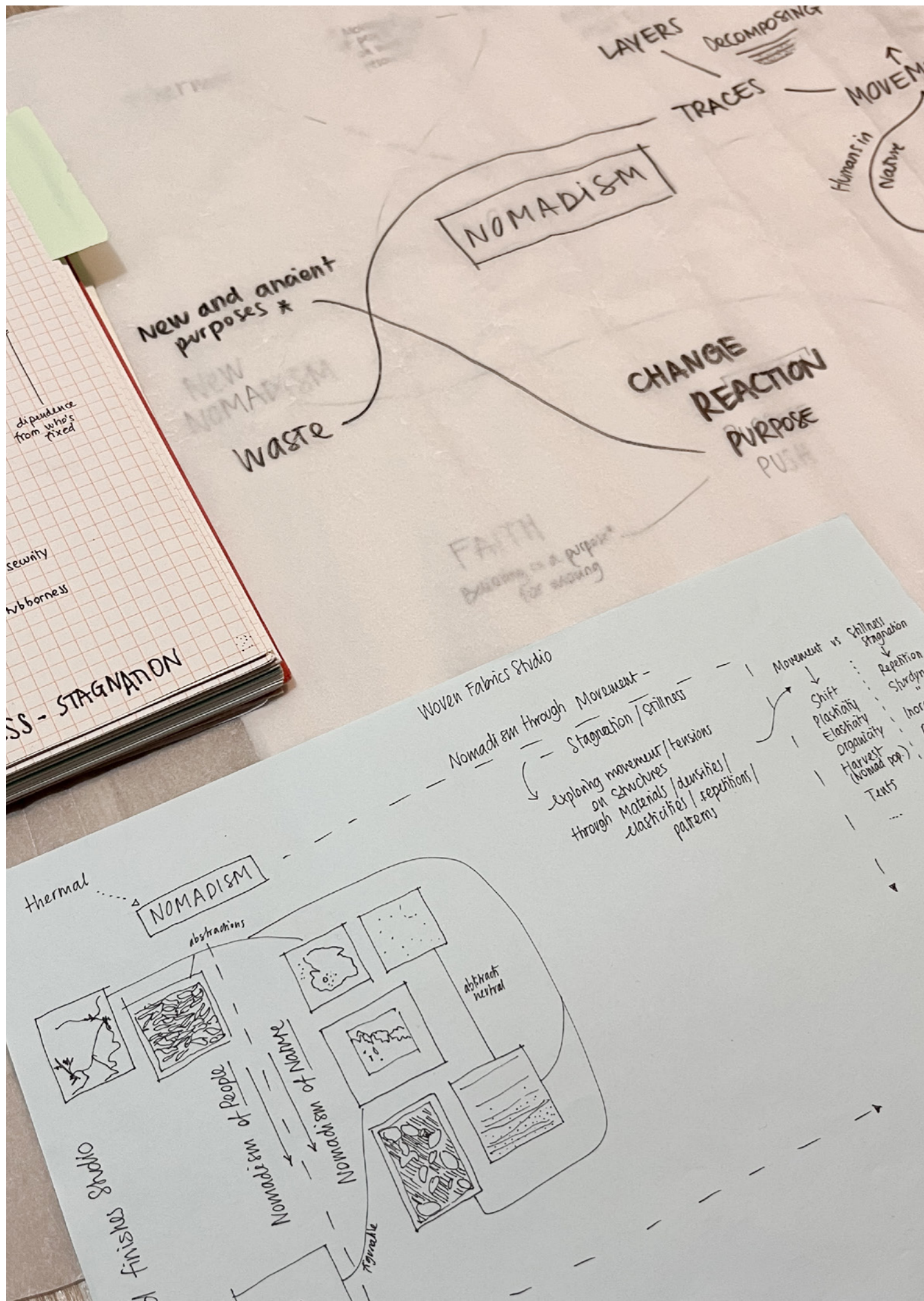
Mind-mapping as an explorative as well as organizational and narrative tool.

The woven collection: testing for the first time hand looms and computer shaft looms, their threadings and the tensions and consistencies of multi-material wefts. The reduced amount of colours – limited to neutral/earthy tones – allowed me to focus on the structures and materials of my samples. Nomadism here is represented by the two contrasting collections of movement vs. stability/stiffness samples. Each moving sample has a counter-related static samples (evasion-continnence, harvest-desolation, flow-constraint...).

The finished collection: practicing printing and dyeing techniques with pigment, reactive dyes, sublimation, screen printing and digital printing. Here Nomadism has been taken more as a visual inspiration by representing images or textures of movement of humans and movement of nature.









06 PatternLAB25

Feb. – May 2025

Fashion, Clothing and Textile Design

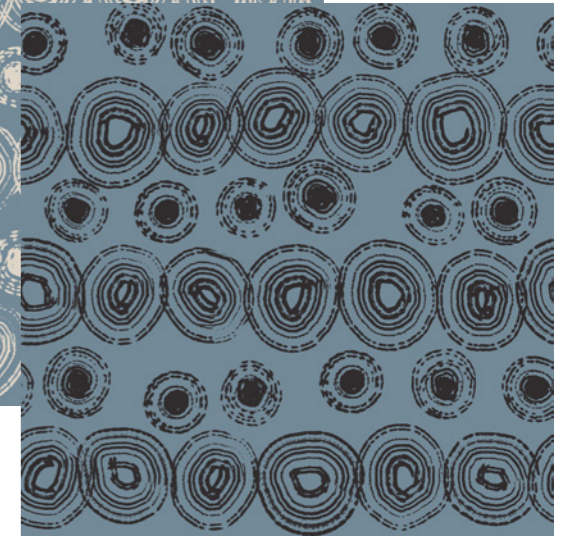
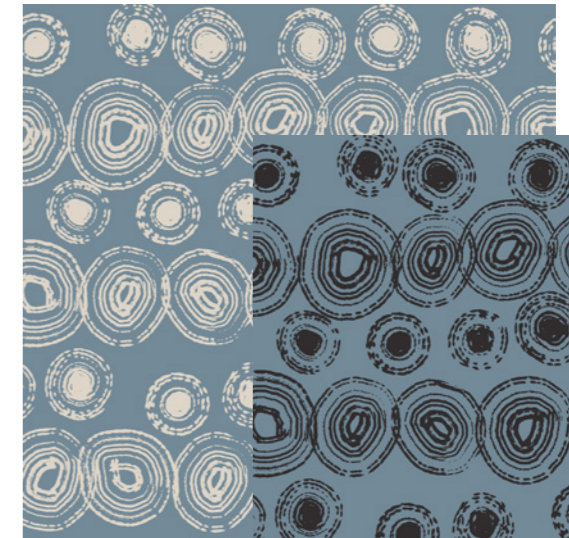
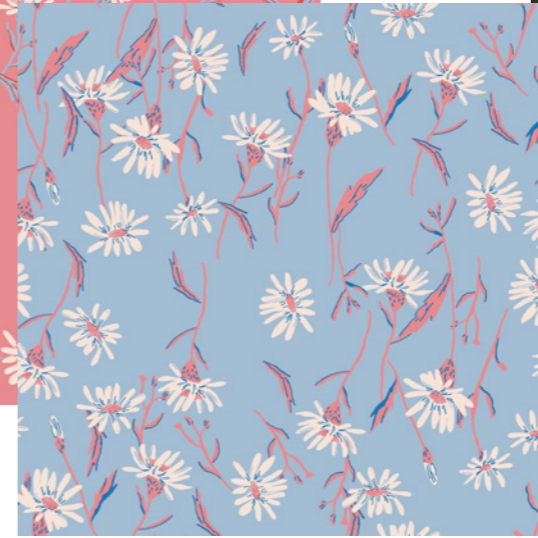
Aalto University, Department of Design and S-Group Finland

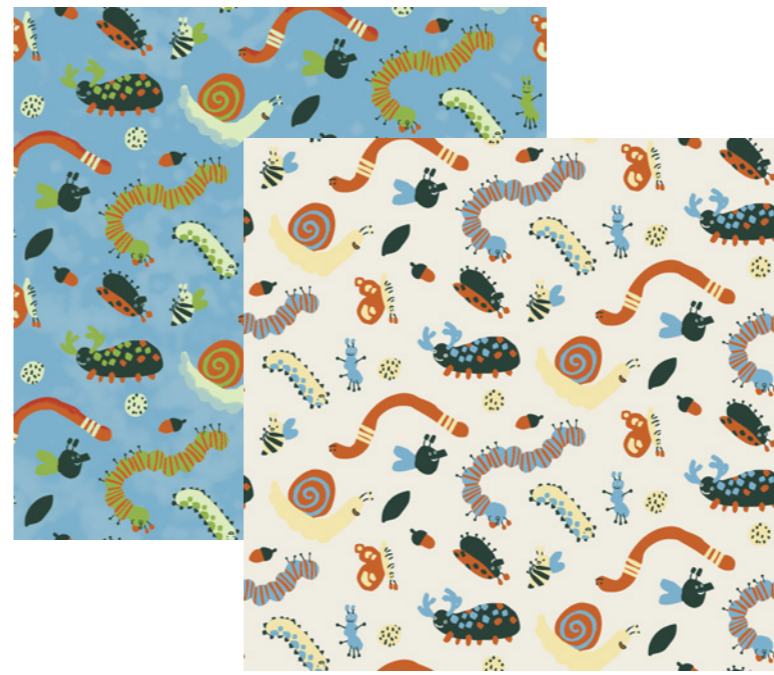
With Taina Meriläinen, Riikka Laaksoharju, Viktorija Semionova, Olli Autio, Claire

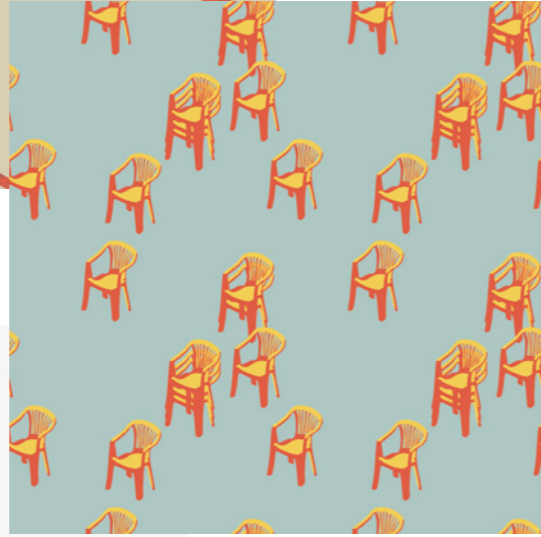
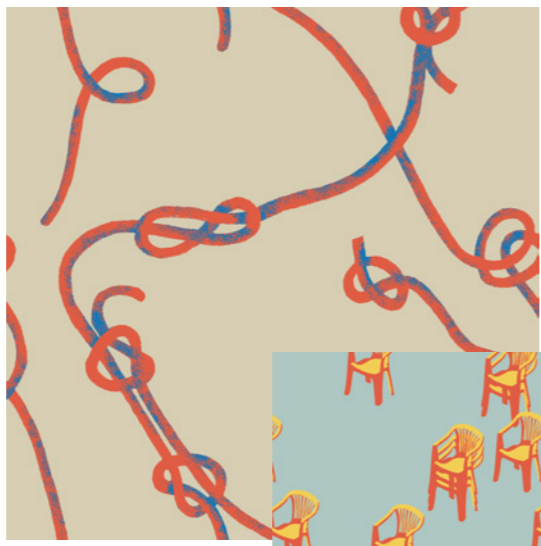
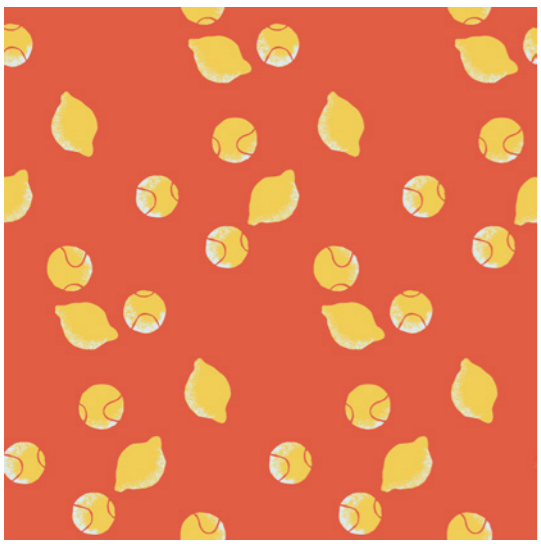
Pixie Aunison, Johanna Hehemann

The PatternLAB project is a yearly collaboration between Aalto University Textile Design students and Finnish retail companies for fashion and textile products. The 2025 PatternLAB collaborated with S Group, focussing on surface patterns for lifestyle applications for female, male and children garments. Through workshops, research, and industry mentoring, students developed original print and material ideas that combine artistic experimentation with commercial relevance. S-Group called for surface design to be printed on infants Babygro, teenagers clothes, womenswear and menswear. Each category required brainstorming, collection, colour coordination and production based on target and style.









07

Science Live. Get curious!

June – Oct. 2023

With Silvia Bovo and Virginia Professione

Free University of Bolzano-Bozen

Organisation, curatorship and communication of the research event “Science Live. Get curious!”, held at the Free University of Bozen-Bolzano on 6 October 2023.

Together with the colleagues, we divided the available spaces into thematic areas, interconnected islands in our archipelago; each island was inhabited by mysterious and friendly figures who invited the public, especially children and families, to explore all the stands.

In the design process, we not only took care of the overall set-up, communication and logistics, but we also supported the individual researchers in the production of their visual and material supports.







08 TOPPETE

Nov. 2022

With Valentina Cemin

Free University of Bolzano-Bozen, Department of Design and Arts

An experimental project carried out as part of the Design and Production course of the Master in Eco-social Design, during which students explored different production and processing systems for natural and synthetic fibres.

TOPPETE is the result of practical experiments for the reuse of textile fibres from discarded garments, in particular cotton and denim. Inspired by types of processing observed at the companies of “Manteco” and “Rifò” in Prato (Florence), the intention is to transform the scraps into patches to adjust or embellish garments still in use. The fabrics are shredded to a woolly consistency, which is then reassembled using the felt needling technique on top of a layer of plain cloth.

The project was brought to Biolife, Fiera/Messe Bolzano’s sustainability event, entertaining the public but above all making them reflect on the issues of consumption and disposal of their textile materials and imagining new community upcycling systems together. It was observed that the process, simple and playful, could be suitable for both young and old and facilitate a climate of dialogue and collaboration between participants.





You hear a lot about this **fast fashion** ...but do you know what it is?

It is a clothing industry that makes low quality clothes at super low prices and launches new collections all the time. This means that everything that is not sold becomes **waste and has to be thrown away**. The same happens into shops with all those garments that have the smallest imperfection. They cannot be sold and come to an end being wasted.

patches out of fashion?

The fashion of patching and repairing clothes is slowly making a comeback, yes for the aesthetic factor, but above all for a sustainability reason. Some technical big brands are trying to work on a new approach: they produce outdoor clothing paying attention to the origin of the materials and their composition while doing good for the planet.

Patagonia a few years ago created **'Worn Ware'**, a programme to extend the life of their products purchased by customers. The programme provides meaningful resources for responsible care, repair, reuse, resale and recycling at the end of a garment's life cycle.



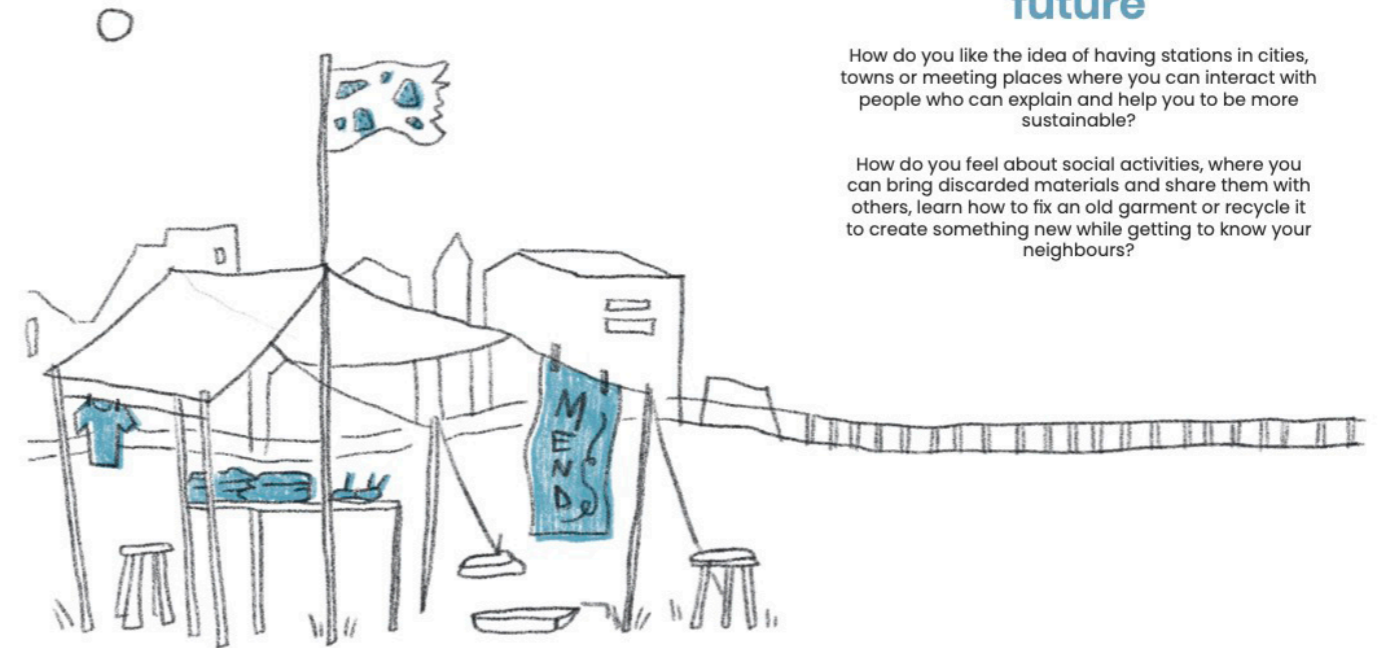
If there are basically four new collections per year, think how much unsold merchandise there is at the end of each one...



sustainable future

How do you like the idea of having stations in cities, towns or meeting places where you can interact with people who can explain and help you to be more sustainable?

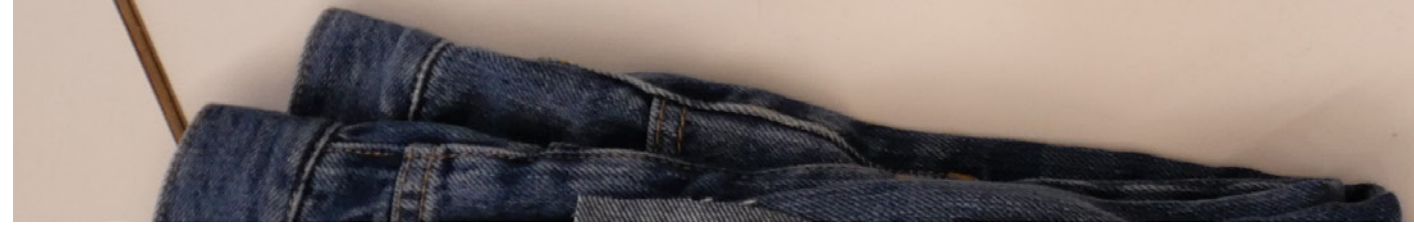
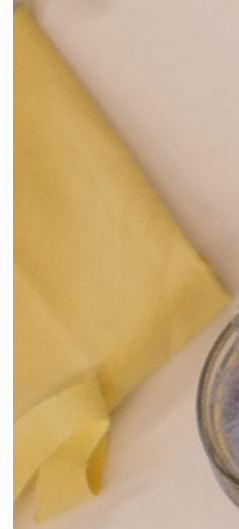
How do you feel about social activities, where you can bring discarded materials and share them with others, learn how to fix an old garment or recycle it to create something new while getting to know your neighbours?







TOPPETE



Contacts:

to see more:

<https://marinapiva.myportfolio.com/>

Via Udine 22B, Spilimbergo, Italia

+39 3346388071

maripiv4@gmail.com

(IG) @_maripiva_

