



Pier Paolo Pitacco has produced the graphic design and photographic layout of "L'Uomo Vogue" since 1977 with overall responsibility for the artistic direction of the Condé-Nast magazine. He has been the art director of "Elle Italia" since the March 1988 issue. In 1979 and 1980 he was also the art director of Mc Cann-Erickson Italia. In 1980 and 1981 he was involved with the original project for the "Donna" publishing venture and remained with the magazine as advertising and special promotions art director. He served as the first art director of "Mondo Uomo" from 1981 to 1988. After developing the original concept, he opened his own graphic design consultancy in 1982. In 1985 he was involved with the design of the architecture and interior design magazine "Modo" and 1987 saw him with the fashion magazine "Sportswear International" in the same capacity. A member of the Italian Press Association since 1982, he has worked with several Italian news and media organisations (including Italy's most authoritative daily, "Il Corriere Della Sera") in an advisory position and as a publishing consultant. He has received several awards from the Art Director Club of Italian and his work has appeared in book form and is featured in all major design directories. When the "Corriere Della Sera" launched its women's interest weekly insert "Io Donna" in 1996, Pier Paolo Pitacco was asked to formulate the design concept and remains as creative consultant.



# stile italiano

Pier Paolo Pitacco. Twenty years' graphic design in italian fashion

edited by Cristina Morozzi

Lupetti

Cover photograph  
Giovanni Gastel

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A PARTICULAR  
THANKS TO  
ALL THOSE  
WHO ENABLED  
ME TO PUBLISH  
THIS BOOK  
Pier Paolo Pitacco

## introduction

To speak of graphic design to the navigators of hypertexts means overcoming the purely technical dimension of the discipline in order to fully enter into the world of communications. This book dedicated to the work of Pier Paolo Pitacco features editorial graphics, advertising, corporate identity, logo design and packaging seen as a system for communication. Graphic design is a vehicle which makes possible the clear reception of a message and which thus requires a certain reading between the lines. It is equal, using a metaphor stolen from the theatre, not to representation but to the stage machinery which works behind the scenes. It is a technique which may also be a special effect. It is based not on things but rather on method and consequently requires a meticulous evaluation of inputs and objectives. This is the lens through which the many-sided projects of Pier Paolo Pitacco can be seen. Projects which have left an indelible mark, such as that for Mondo uomo, a revolution in the field of glossy fashion magazines; which have constructed a firm identity of image; which have given form to complex corporate reality; in which "signs have become designs". Some of the corporate identity projects also include the design of objects intended to assist communication. Pier Paolo Pitacco's articulate work gives the profession of graphic design a more complex configuration: not only order but also a true iconic language. In the linguistic confusion of today, Pitacco's language is distinguished by its incisiveness and clarity; for this, it merits study and understanding. In a state of information overdose only the well-defined message can reach the user; the others being lost in the flux. Pitacco appears to have found the right way to fix images and make us participants in their message.

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- 101 Company stories

## **New ways of writing about fashion**

A new language of fashion has been born. It consists of putting on paper that which gives words to images, which restores a hither to unseen idea of product. Clothes and accessories acquire consistency. And fashion becomes design.



L'Uomo Vogue - June/July 1978 ph. Brian Hamill  
June/July 1977 ph. Aldo Fallai  
December/January 1978 ph. Snowden  
December/January 1979 ph. Bruce Weber



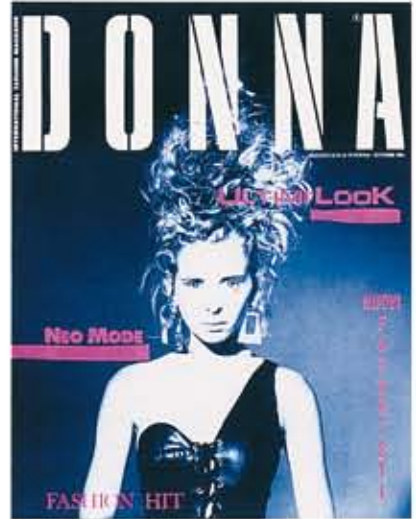
He calls himself a graphic designer by vocation. This might seem a paradox as graphic design is in fact considered more of a profession than an art; it is hard to think of it as a precocious vocation. Traditionally the profession has belonged to the dominion of the applied arts: not based on unpredictable creative impulse so much as on training and discipline. One thinks of graphic design more as the rule of order than that of invention. Perhaps this is because it is a discipline of support, a tool to give words and images narrative and iconic value and it is why one sees it as a method with which to achieve the harmonious cohabitation of image and text and to give logical order to representation. Graphic design is certainly this but it is also a more complex art. An art, because it is an artistic practice which possesses intuition and complex because it is a meeting place between art and design. As design, it responds to specific inputs and has to deal with problems in order to create products but also at a theoretical level it is on the crest between rational and intuitive thought; between logic and interpretation. It must construct an interpretative structure and at the same time set the form as well as the tone of the discourse. To hear it described as a vocation brings us back to this ambivalence and it is perhaps worth our while to tell something of Pitacco's human story in order to restore to his graphic design its emotional component. He has a passion for collage which is revealing. The collage is a combinatory art, an exercise of invention which starts with found materials and organises them creatively. The realisation of a collage presupposes a creative vision revealed through a controlling system which works through

assonance and contrast. It is no accident that the great Dadaist artist Kurt Schwitters, whose collages are some of the most important works in the history of contemporary art, is one of the greatest graphic designers of the twentieth century. But Schwitters is not among Pitacco's heroes. His points of reference belong to a school which is more pictorial and less conceptual even if he tends to see himself as no-one's son in particular. He cites Cassandre, the French graphic designer who for his time (he was active before and just after the Second World War) had a highly developed, typically pictorial, vision; Andy Warhol, who Pitacco considers a junction of the past and the modern and finally the lettering work of Neville Brody. But his true master is Flavio Lucchini, with whom he began his adventure in the world of publishing. Lucchini, director of Vogue Italia and L'Uomo Vogue in the late seventies and subsequently publisher of Donna and Mondo uomo gave Pitacco the liberty and the stimuli to invent a new way in which to describe men's fashion. He believes it essential that it should be a continuous process of documentation and from time to time, a detailed analysis of specific themes. For the rest, his approach is intuitive; documentation is not a specific point of reference but is rather a kind of sedimentation: the humus that feeds his vision. "At first glance, he confesses, "I already know how it must be, I see the page as if I had photographed it. The work that follows is of adjustment, of putting things in place. It is here that technique comes into play which, above all in the case of editorial graphics, makes the page legible. You must never forget that graphics is a career of service". Pitacco has wide experience in editorial

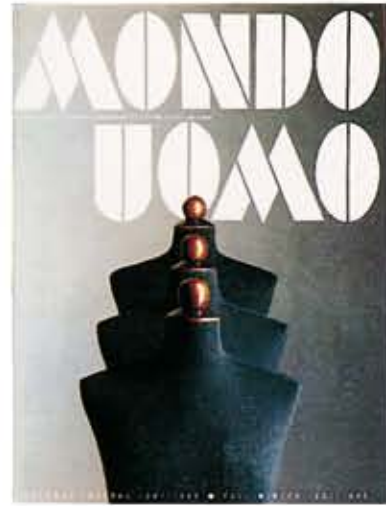
graphics: first Vogue uomo, Donna for which he has produced press releases, advertising and merchandising and Mondo uomo which was a revolution in the field of monthly fashion magazines. These projects were followed by the graphic design of Modo, a monthly magazine of avant-garde design, the Italian edition of the fashion and news monthly Elle and You, a beauty magazine available by subscription. Again for Rizzoli, in 1996, he designed to Donna, the Corriere della Sera women's magazine. If one talks of magazines one must perforce deal with the subject of lettering: lettering is the thorn in the side of every graphic designer.

"A book of typefaces can include as many as thousands typefaces" says Pitacco "and this is your primer. You must understand it well, even if it only rarely offers something new; the most popular typefaces are still those of the beginning of the nineteenth century." In sum, lettering constitutes the grammar of every graphic designer, it is that which permits the articulation and personalisation of one's own graphic language. For this reason, it must be perfectly understood: each letter must be seen as a design in its own right, an object of design, because inside every alphabet, each letter has its own characteristics. It is not enough to opt for a kind of alphabet; every letter, be it upper-case or lower-case, must be examined separately. It is here that the most methodical part of our profession can be seen, that which requires discipline and a trained eye; that in which intuition must marry technique.

Yet in lettering there are different schools of thought: there are those who design new typefaces, such as Neville Brody and those, like Pitacco, who use



Donna - Neo Mode: an insert (46x60 cm) folder in four and issue no. 67 September 1986 - ph. Avi Meroz



From top to bottom and from left to right:  
Mondo Uomo - July 1987, January 1986,  
May 1986, January 1986, May 1985,  
January 1988, March 1987, February 1988 -  
ph. Giovanni Gastel.

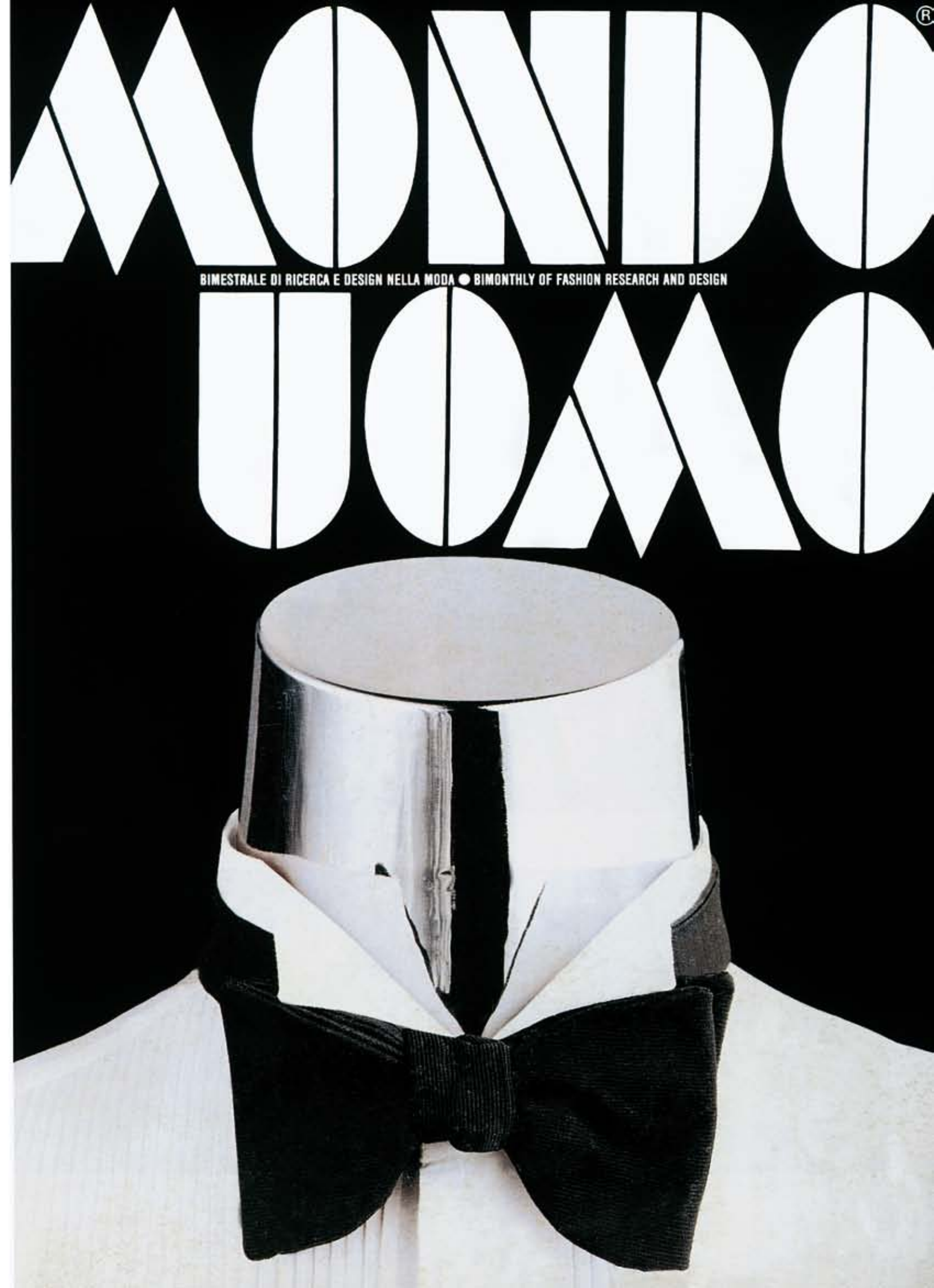
## Mondo Uomo

Mondo Uomo is a case apart, a new concept for a magazine, a revolutionary way in which to think of fashion. For the first time, fashion is seen objectively: outside of any context and free of any atmosphere which might have epochal or stylistic allusions. Articles of clothing become objects to be examined with the eye of a designer, rather than that of a fashion expert. The photographs and still-lives elevate the constructive nature of the articles and emphasise their details. There is no pleasure-seeking, no aesthetic indulgence: clothes are of value for their design, construction and materials; seen by an unpitying eye that brings their weave and weft to the light. Clothing is no longer mysterious and seductive but becomes design and is treated as such.

His experience with Mondo Uomo has brought Pitacco closer to design and encouraged ever more frequent excursions, particularly in packaging and corporate identity, into the discipline of the project. But even as he designs objects, Pitacco still considers himself a graphic designer for his propensity to put "in good order" his materials and the letters of the alphabet.

Mondo Uomo first appeared in 1981, having to distance itself from its competitors: in Italy, Uomo Vogue and GQ in the United States.

The revolution really began in its approach to photography. Its photography has impact and is distinguished from other magazines by the way in which it treats clothes as objects, entities independent of the body, equipped with their own substantial autonomy. Clothing itself becomes the subject: its identity no longer depends on the body which it clothes but on its own architecture and constructional details which are accentuated by the all-seeing eye of the camera as it examines the button-holes and seams, pleats and padding... In order to give heightened impact to the photography which is always carried out specially for the magazine, a series of grids rather than a single grid was used, in which "the photographs are placed as if they were paintings on a wall". Photographs rarely reach the edges of the page: they are usually "framed" with borders and lines which reinforce them and give them form. The minimal role assigned to the graphic and typographic elements does not mean that these are ignored; on the contrary, they are used with great care in order to emphasise the photography. Thanks to the careful use of Helvetica



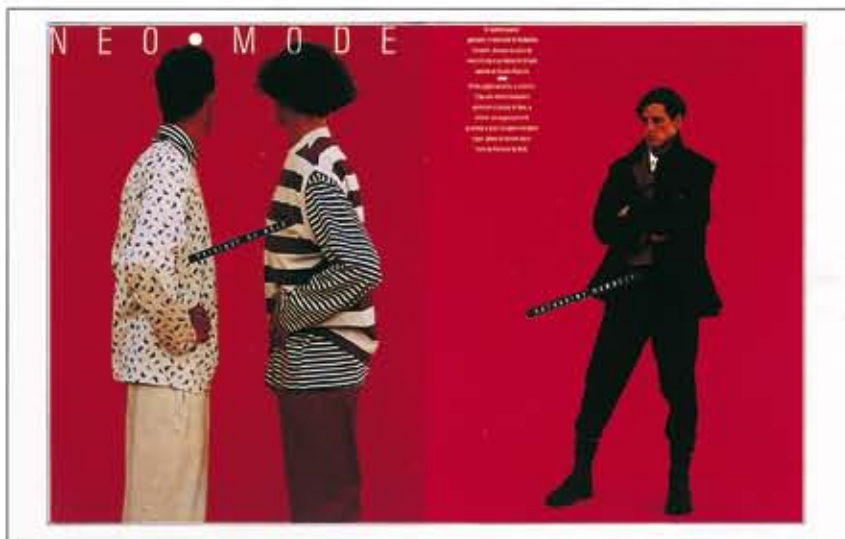
Right:  
Mondo Uomo - October 1987  
ph. Giovanni Gastel



Mondo Uomo - May 1986 ph. Roberto Carra



Mondo Uomo - January 1986 ph. Fabrizio Ferri



Mondo Uomo - September 1987 ph. Fabrizio Ferri



Mondo Uomo - May 1984 Ph. Roberto Carra



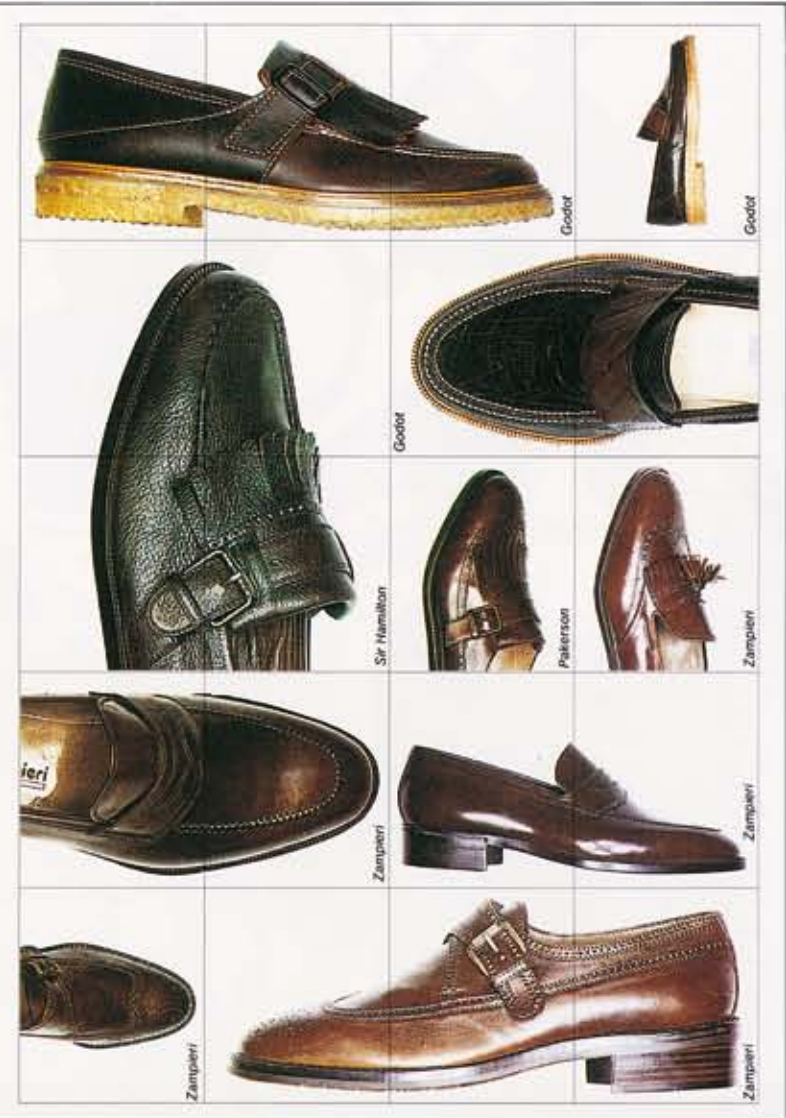
Mondo Uomo - May 1986 ph. Giovanni Gastel



Mondo Uomo - May 1985 Giovanni Gastel



Mondo Uomo - September 1985 ph. Sergio Merli



Mondo Uomo - March 1985 ph. Giovanni Gastel



Mondo Uomo - January 1987 ph. Pier Paolo Pitacco





Mondo Uomo - May 1985  
ph. Roberto Carra.



Bold Condensed which with +30 tracking in the 9 and 12pt sizes lends itself well to a uniform treatment, the photographic images acquire both a graphic and iconographic value. Empty of the body, the clothing acquires a fascination; that which Mario Perniola (Il sex appeal dell' inorganico, Einaudi, Turin 1994) calls "the sex appeal of the inorganic" and which is of that quality which may become objectified and externalised and "in which everything is surface, hide and textile". Mondo Uomo succeeds in depriving fashion of its

sentimental and sexual components, giving back to clothes their externality: they no longer have soul but are once again layers of textile and seams and comprehensively express their inorganic fascination. Pitacco's involvement with Mondo Uomo, a bi-monthly magazine that had a circulation of 80,000, ended in 1987 after having plucked all the strings of "inorganic sex-appeal" but remains one of his most significant experiences in editorial graphics and constitutes an important chapter in the history of graphic design.



Mondo Uomo - March 1985 ph. Giovanni Gastel



Mondo Uomo - July 1986 ph. Fabrizio Ferri



Mondo Uomo - May 1986 ph. Roberto Carra



Mondo Uomo - September 1985 ph. Roberto Carra



Mondo Uomo - September 1984 ph. Toni Thorimbert



Mondo Uomo - March 1987 ph. Gastel & Associati



Mondo Uomo - May 1985 ph. Giovanni Gastel



Mondo Uomo - October 1984 ph. Roberto Carra



Mondo Uomo - May 1985 ph. Giovanni Gastel



Mondo Uomo - January 1985 ph. Giovanni Gastel



Mondo Uomo - October/November 1982 ph. Giovanni Gastel



Mondo Uomo - May 1985 ph. Giovanni Gastel



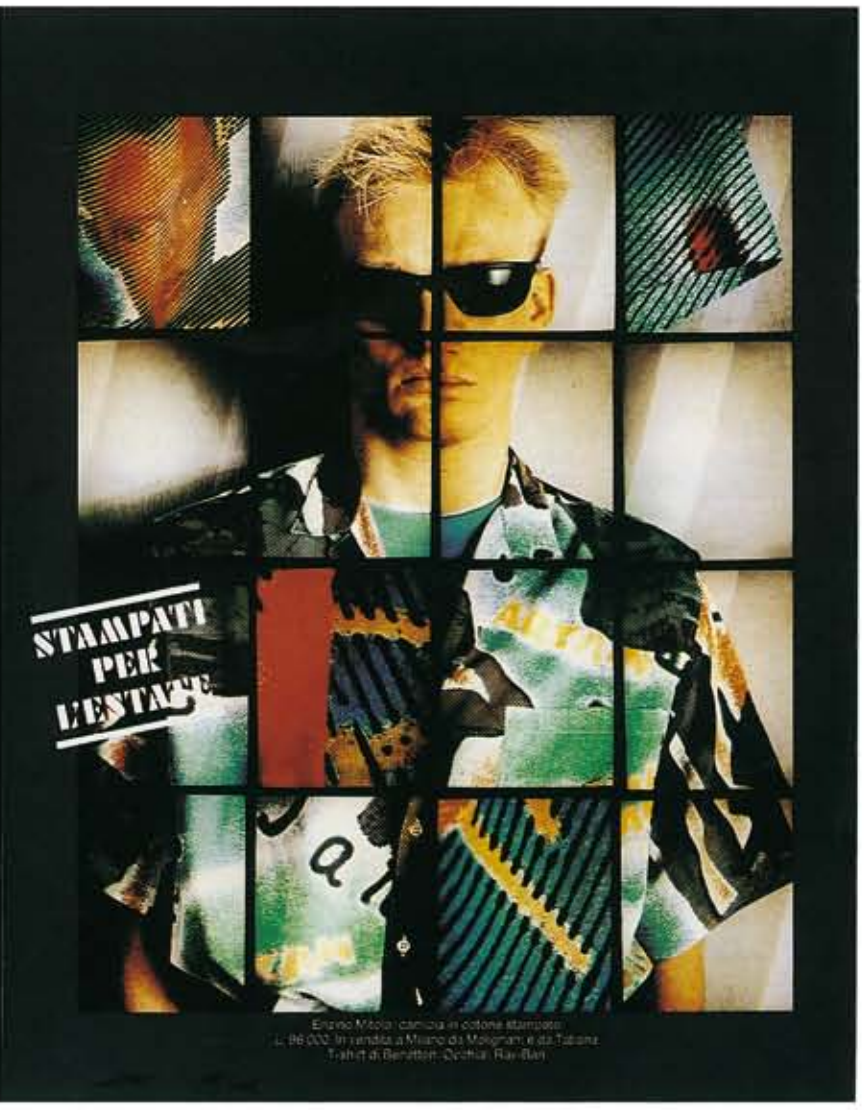
Mondo Uomo - January 1985 ph. Giovanni Gastel



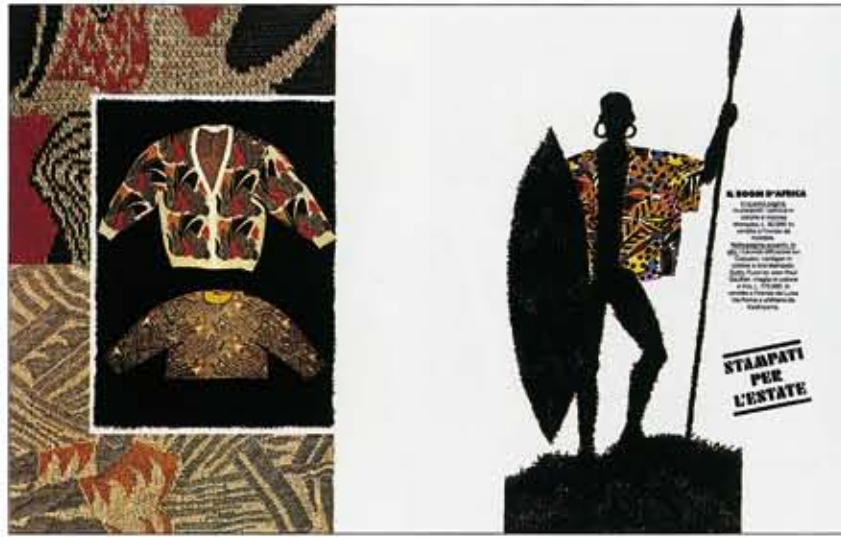
Mondo Uomo - May 1985



Mondo Uomo - March 1985 ph. Giovanni Gastel



Ernesto Miele: camicia in cotone stampata L. 96.000. In vendita a Milano da Meligrani e da Tolomei. T-shirt di Benetton. Camicia Raj-Bar



Mondo Uomo - March 1985 ph. Roberto Carra



Mondo Uomo - March 1987 ph. Fabrizio Ferri



Mondo Uomo - May 1984 ph. Roberto Carra



Mondo Uomo - May 1985 ph. Fabrizio Ferri



Mondo Uomo - January 1987 ph. Giovanni Gastel



Mondo Uomo - July 1985 ph. Roberto Carra



Mondo Uomo - September 1984 ph. Giovanni Gastel



Mondo Uomo - October/November 1982 ph. Giovanni Gastel



Mondo Uomo - September 1987 ph. Tony Thorimbert



From left to right:  
Elle - September 1988 ph. Fabrizio Ferri,  
August 1990 ph. Nadir,  
August 1995 ph. Troy Ward

## Elle

The Italian edition of Elle, monthly magazine of fashion and news, was born from the rib of that famous French weekly which, published in thirty countries, took such a very French style to the four corners of the earth. Here, the problem was to create a new look without betraying the original and above all, to blend the fashion pages with news to give a sense of continuity and fluidity in order to create a kind of interchangeability between the various sections of the magazine.

The difficulty lay in the creation of a unitary image for a monthly magazine which comprises various departments such as fashion, information, news, beauty and furnishings.

The task of graphic design here was to individually characterise the various sections and at the same time create a unified image. The objective, in short, was to create an "Elle Italia" style. A style able to maintain a link, even if only a subtle one, with the French original while remaining typically Italian. The chosen design, evident in the pages of each edition, has a distinctly narrative style.

Pitacco succeeds in the thankless task of amalgamating material from a wide variety of sources: work by leading photographers, stock photography from companies; of news events, sometimes even in black and white as well as studio photography. Each edition is like a story told in many chapters, each on a different subject.

This narrative style, aided by a successful fusion of images and lettering has the flavour of a diary, of real life. This is underlined by an unusual choice of colour which is always warm and substantial, never disturbing or shrill and chosen to emphasise the



From top to bottom:  
Elle - April 1997, ph. Gilles Bensimon  
Elle - January 1999, ph. Eamonn McCabe



March 1997, ph. Liddell  
Horoscopes by Lynne Douglas



Elle - October 1994 ph. Culver Pictures the Bettmann Archive



Elle - March 1998 Photo Courtesy by: Robert Miller Gallery, NYC.



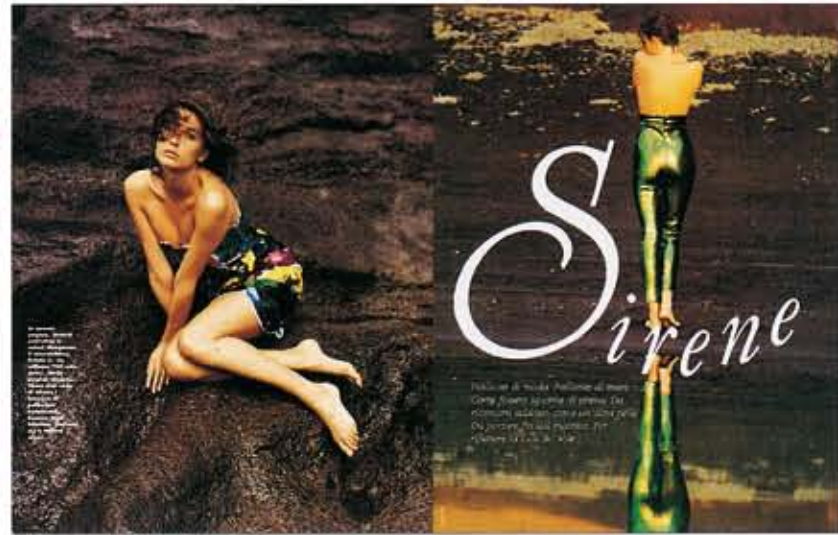
Elle - April 1995 ph. Guido Hildebrand



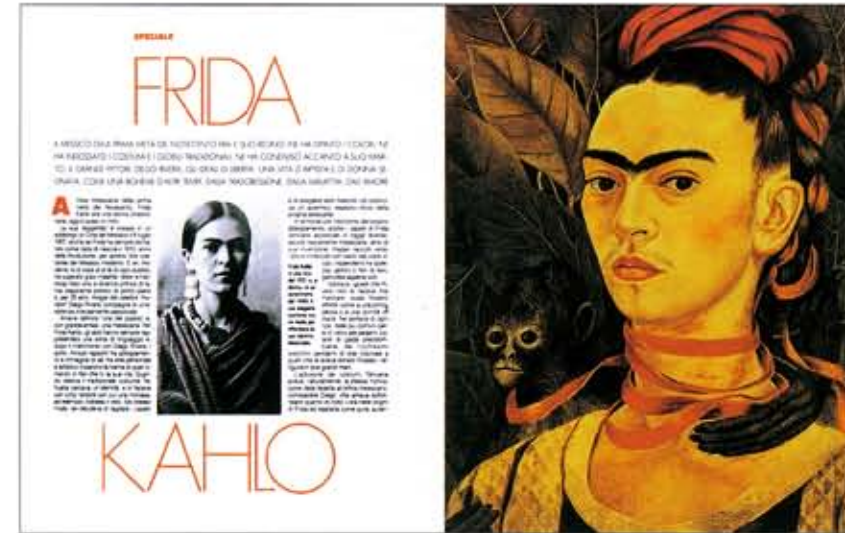
Elle - March 1990



Elle - October 1993 ph. di Archivio (Parabola/Publifoto/Action Press/Rongalella Sygma)



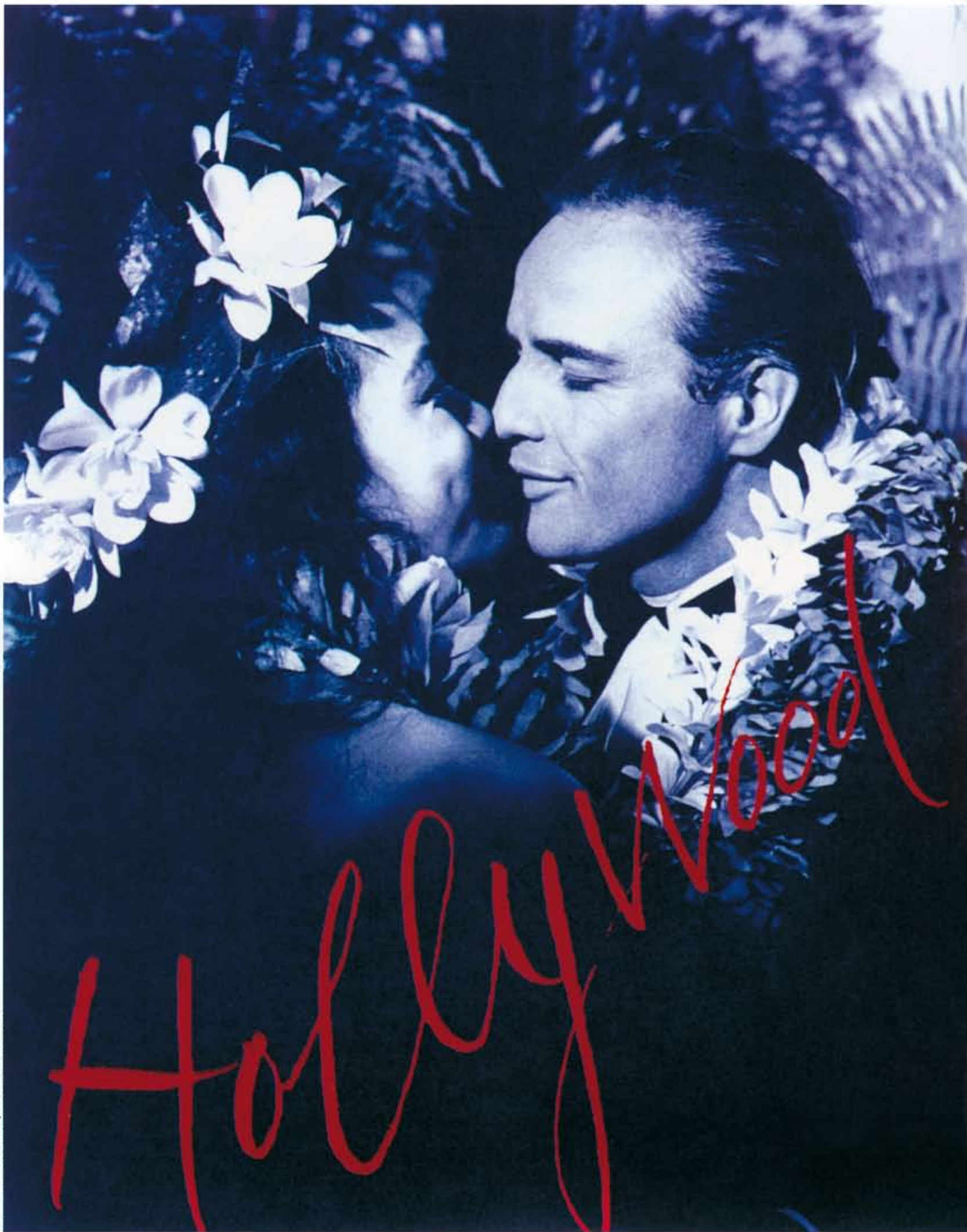
Elle - July 1991 ph. Gilles Tapie



Elle - August 1989 Self portrait



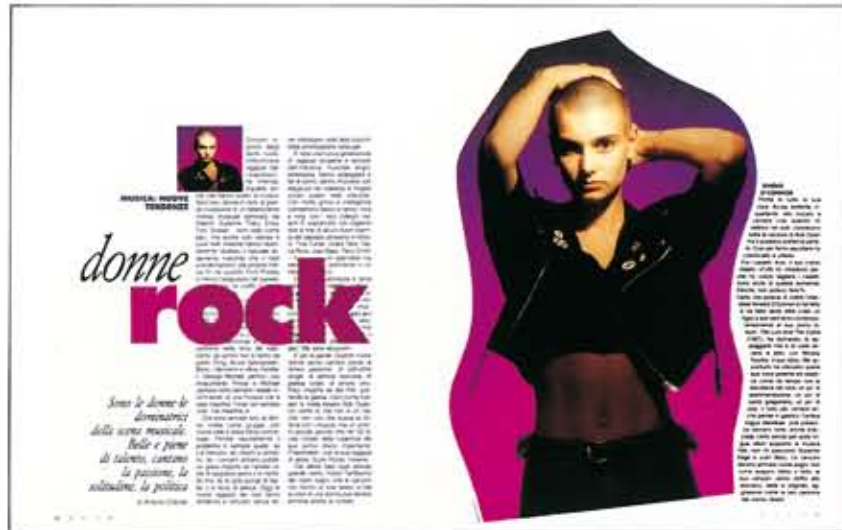
Elle - August 1991 ph. Gilles Tapie



**L'AUTOBIOGRAFIA SCANDALOSA DI MARLON BRANDO**

Tranne Anna Magnani, non ha mai rifiutato nessuna donna, meglio se esotica. E anche gli uomini non lo lasciano di certo indifferente. Scontroso, violento, prepotente con i figli, litigioso sul set: tutte le vittime nell'autoritratto del padrino di Hollywood

di Marco Porro



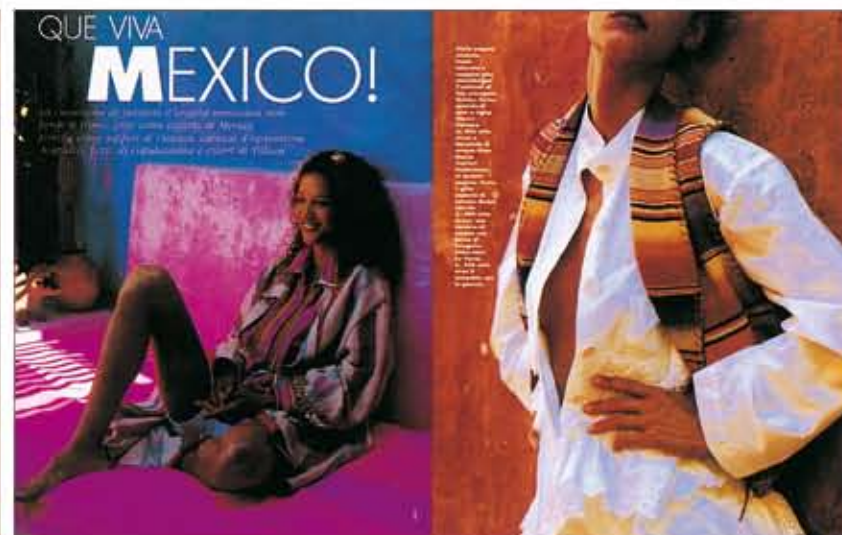
Elle - March 1989 ph. Fabio Nosotti



Elle - November 1989



Elle - October 1992 left Pierre Berdoy - Fabrizio Gianni, right ph. Harry De Zitter



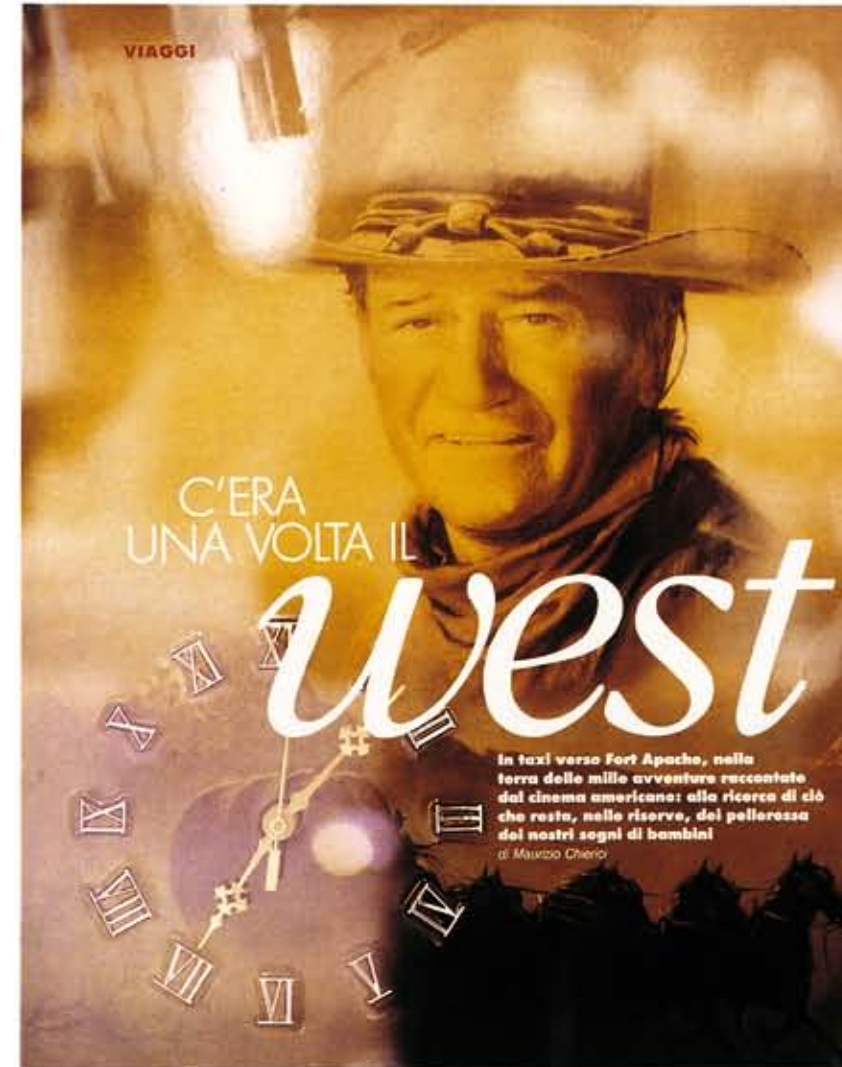
Elle - April 1990 ph. Nadir



Elle - June 1992 ph. Visages/Grazia Neri + Peter Beard - Visions Grazia Neri



Elle - May 1989 ph. Gilles Bensimon



Elle - December 1990 left ph. Fabrizio Gianni, right ph. Speranza



**U**na volta ho dribbato la linea della carta piana del West, il mio tucano della giungla e l'indiano alonzo il paese della brava gente, ero John Ford e diventavo il maschio per le stesse ragioni del maschio che allargano i pantaloni nel West, la montagna-montagna, la perquisizione di un robot, l'indiano nella foto del Gran Canyon, l'indiano fotografato, l'immagine della nella gelatina di un'immagine da portare a casa. Senza la foto nessuno ha la certezza delle cose viste quando le racconta nei mesi d'inverno. Non voglio partire, travestito da Livingstone, sulle fuoristrada dell'Arizona, Desert Jeep Adventures o nei pulmini ariani condizionati della Champagne Obé-Boy Tours. Non per l'orgoglio di essere un visitatore diverso. Ma con l'illusione di un adulto che è stato ragazzo e che dell'infanzia non ha perduto le memore eccitanti. Pagine di storia rognate e nel sogno deformate, tanti anni fa, quando tra me e i pellerossa correvano gli stessi racconti fantastici che oggi (spero) continuano a



Elle - April 1995 (From the book "The novel of Alida Valli")









Elle - August 1992



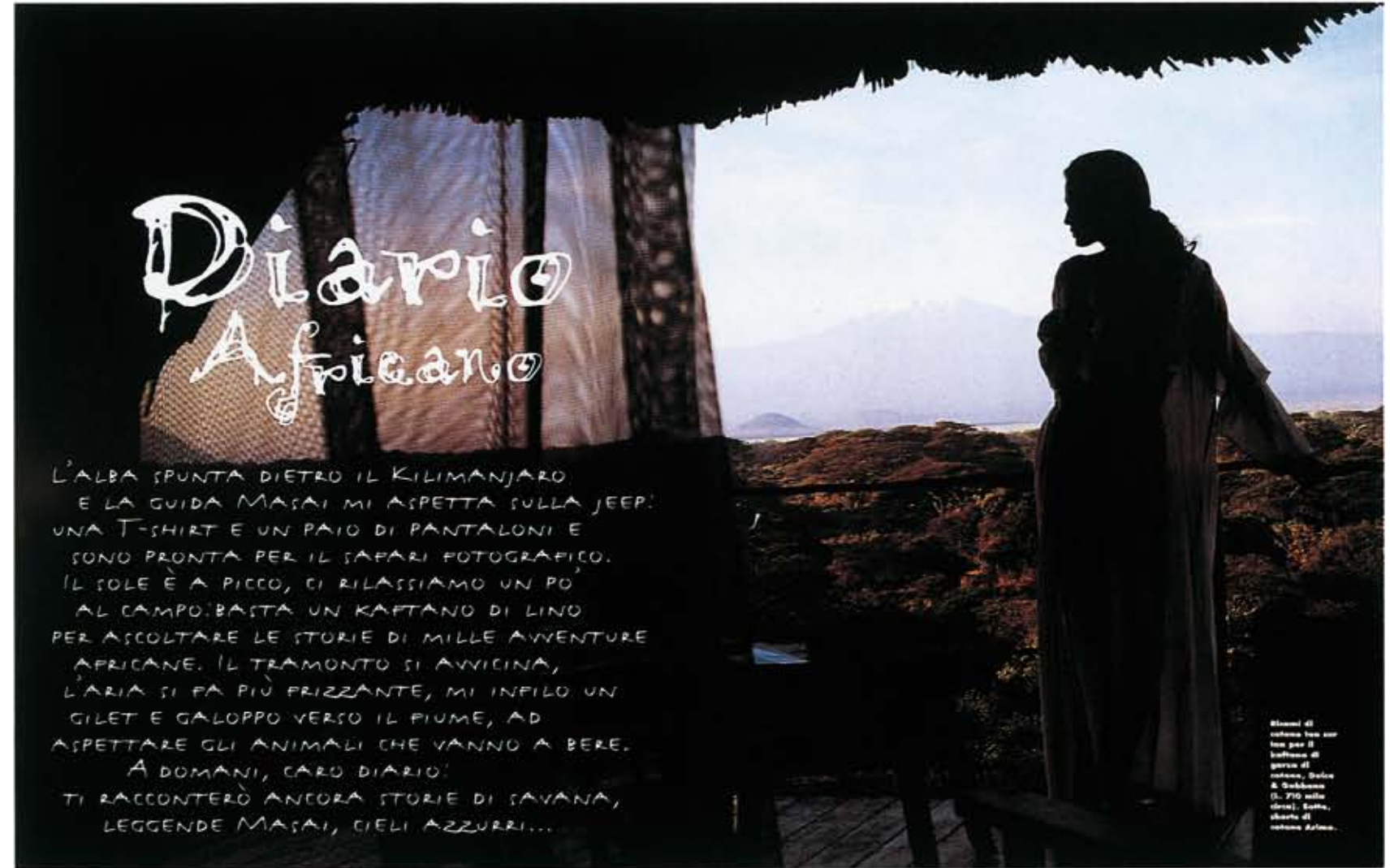
Elle - August 1994 ph. Centro Fotografico Rizzoli



Elle - June 1992



Elle - April 1991 from the book "Picasso e Jacqueline" by David Douglas Duncan



ch 1994 ph. Hans Feurer



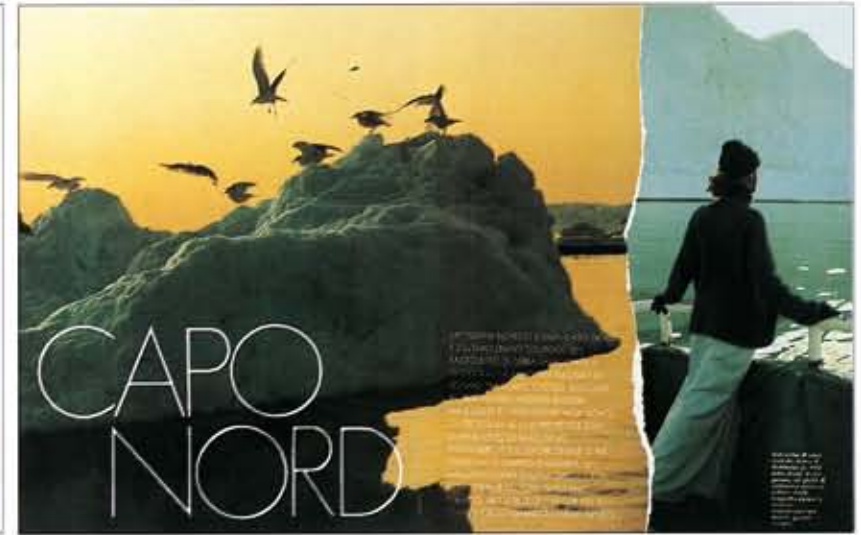
Elle - August 1992 ph. Carlos Navajas - Stylgraph/Speranza



Elle - October 1994 ph. Guido Hildebrand



1990 ph. Mario Grecchi



Elle - January 1993 ph. Hans Feurer

From top to bottom:  
 You - Anno I - no.4 1993  
 no.2 1993 ph. Giovanni Gastel  
 You - Anno I - no.5 1993  
 no.7 1993 Still-Life Luciano  
 Saporito



You - Anno II - no.1 April 1994 ph. Antonio Redaelli

## You

In graphic design, a simplistic view can identify two stylistic tendencies: that which leaves a mark and that which is neutral. This latter term has no negative connotation but is rather the rare ability to relate method to the varying needs of the client. In editorial graphic design, the neutral style tends not to exalt the graphic designer but rather to create an individual and distinct character for the publication: to find a language in which to speak to the publication's audience. Pitacco is a master of the "neutral style" because he sees graphic design as the rule of order, as a means to give images narrative and iconic value and to achieve harmony between image and text. The case of You is special, being a beauty magazine available by subscription and aimed at a professional readership. It is perhaps easier to find the right tone here, given the highly circumscribed nature of the audience but it also harder, because the world of beauty has precise rules and a language that can almost be measured. "Beauty", Pitacco confirms, "has no love of strong contrasts but prefers soft, harmonious tones. The look of the magazine must therefore satisfy these basic requirements: in titles and copy, colours that do not shout, tones which are always pictorial, a soft graphic style". When he makes recourse to enlarged titles in the support of emblematic images, he never uses sharply innovative typefaces such as those designed on the computer but rather those which are reassuring and classic, from News Gothic to Bodoni. Sometimes the playful use of these in initials even makes visual allusions to objects associated with beauty such as the comb. It is a game

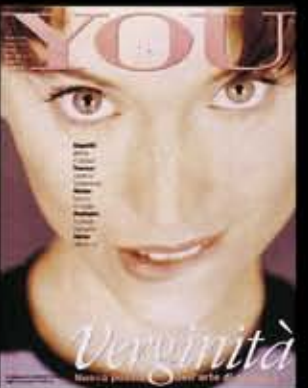


You - Anno II - no.1 April 1994 Illustrations by Simona Mulazzani



You - Anno I - no.4 June 1993 ph. André Rau

From top to bottom:  
 You - Anno V - no.3 September 1997  
 ph. Piero Biasion  
 You - Anno III - no.2 July 1995  
 illustration by Simona Mulazzani  
 You - Anno I - no.6 October 1993  
 ph. Christopher Griffith



You - Anno I - no.4 June 1993  
ph. Giovanni Gastel



Right:  
You - Anno I - no.4 June 1993  
ph. Giovanni Gastel



You - Anno I - no.6 October 1993  
ph. Christofer Griffith



of proportion and alternation that gives the right sense of movement to otherwise "tranquil" graphics, based on respect for image and text. The drawings too make-up. "Everything must work together", says Pitacco, "to create the style of a magazine related to beauty that always pursues the ideal of harmony. The eye must be satisfied by a traditional image, based on the careful admixture of photography, drawing and lettering and by a well-chosen palette of colours".

But even before the layout of the page, Pitacco's touch is evident in the choice of image. To achieve the necessary sense of softness, which is heightened during the printing of the magazine, photographers are employed who use special techniques and all the photography is done specially for the magazine. The result of this are images which, while having the softness of paint, are almost sculptural. Everything contributes to create a clear impression even among those who hurriedly leaf through the magazine.



You - Anno I - no.4 June 1993 ph. Giovanni Gastel



You - Anno I - no.4 - June 1993 Illustration by Gianluigi Toccafondo



You - Anno I - no.4 June 1993 ph. Giovanni Gastel



You - Anno I - no.4 June 1993 Illustration by Paolo d'Altan



You - Anno II - no.1 April 1994 ph. Antonio Redaelli



You - Anno II - no.1 - April 1994 ph. Antonio Redaelli



From top to bottom:  
 You - Anno IV - no.3 October 1993  
 ph. Oriani & Origone  
 You - Anno VI - no.1 March, April, May 1998  
 ph. Piero Biasion  
 Sill - Life Giacinto Braca  
 You - Anno IV - no.2 June 1996  
 ph. Ashley Karyl



From top to bottom:  
 You - Anno IV - no.1 April 1996  
 You - Anno V - no.2 June 1997  
 You - Anno III - no.1 April 1995



You - Anno IV - no.2 June 1996 ph. Beny Steiner Illustration by Rossella Ferrario



You - Anno I - no.2 April 1993 ph. Giovanni Gastel



You - Anno I - no.4 June 1993 Illustrations by Rossella Ferrario



io donna 1999/no.30 ph. Nigel Parry/CPI-Contrasto



io donna 1997/no.19 ph. Patrich Swirc /MPA-Photomovie



io donna 1998/no.4 ph. Giovanni Cozzi/TDR



io donna 1996/no.2 ph. André Rau - Sigma/G.Neri



io donna 1996/no.9 ph. Ferdinando Scianna Magnum-Contrasto



io donna 1998/no.21 ph. Jerry Avenaim - Visages/G.Neri



io donna 1999/no.17 ph. Greg Gorman



io donna 1998/no.47 ph. George Holz - Outline/Uno Press



io donna 1998/no.42 ph. Gian Paolo Barbieri



io donna 1996/no.28 ph. L. Roux/Studio/Photomovie



io donna 1996/no.5 ph. Nigel Parry/Katz Pictures-Contrasto



io donna 1997/no.9 ph. Jeffrey Thurner / Outline



io donna 1997/no.14 ph. Timothy White/Outline-Uno Press (unpublished)



io donna 1996/no.15 ph. Davis Factor - Visages/G.Neri



io donna 1999/no.41 ph. Max Vadukul/Outline Uno Press











Io Donna - 1998 no.23 ph. Max Kimble



Io Donna - 1996 no.3 ph. Dominique Issermann



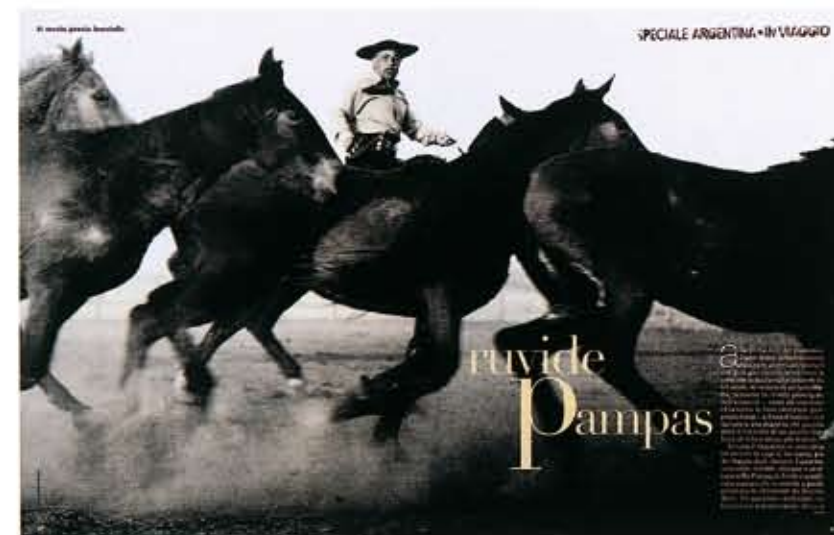
Io Donna - 1996 no.14 ph. Michael Wolf



Io Donna - 1996 no.2 Illustration by Luca Signorelli ph. Sygma



Io Donna - 1996 no.24 ph. Gianpaolo Barbieri



Io Donna - 1996 no.27 ph. Oberto Gili



Io Donna - 1996 no.9 Illustration by Luca Signorelli - Rennie/The Royal Geographical Society, London



ritratti.

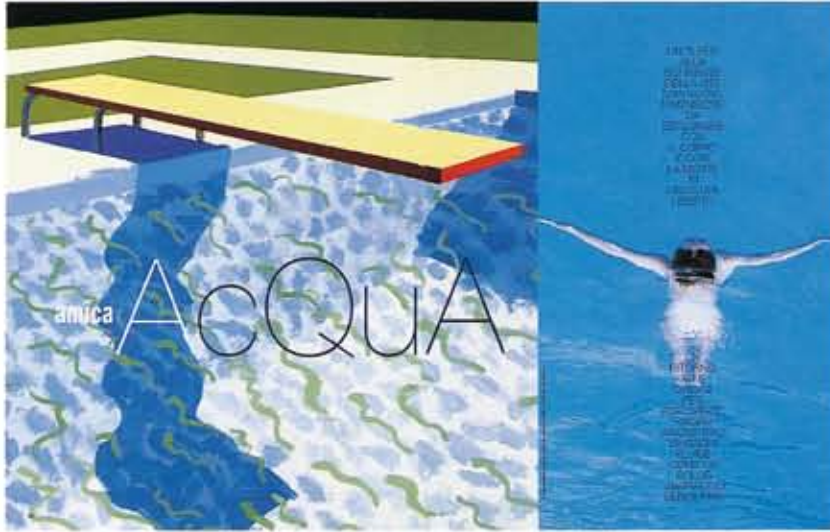
dal Tibet

Sguardi e sorrisi  
che raccontano  
millenni  
di storia.  
Una moda  
che accosta  
proposte  
occidentali  
e antichi costumi.  
E parla il  
linguaggio  
del regno della  
sapienza,  
dove la terra  
incontra il cielo



Un bambino  
con un  
tipico abito  
di seta  
sgargiante.  
In Tibet i colori  
hanno un  
linguaggio:  
il bianco è  
meditazione,  
il giallo è  
energia,  
il rosso  
generosità.

TORKIL GUDNASON



Io Donna - 1996 no.13 Illustration Gian Norde by David Hockney - ph. Oberto Gili



Io Donna - 1996 no.22 ph. Torkil Gudnason



Io Donna - 1998 no.6 ph. Luca Lazzari and Piero Biason



Io Donna - 1997 no.11 ph. Torkil Gudnason



Io Donna - 1996 no.24 ph. Blaise Reutersward



Io Donna - 1997 no.32/33 ph. Luca Lazzari



Io Donna - 1997 no.9 ph. F. Scianna



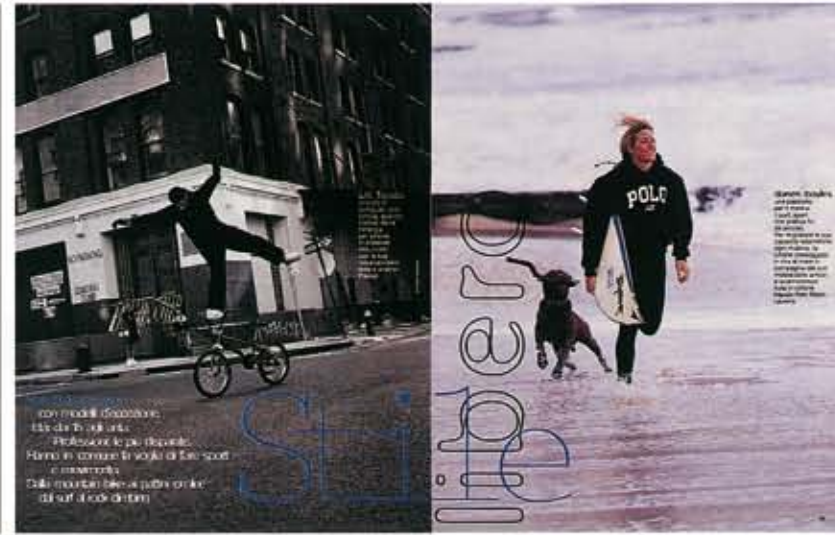
Io Donna - 1998 no.11 ph. Albert Watson



Io Donna - 1998 no.6 ph. Luca Lazzari and Piero Biason



Io Donna - 1997 no.13 ph. Maria Vittoria Corradi Backhaus



Io Donna - 1997 no.1 ph. Richard Cormann



Io Donna - 1997 no.12 ph. Michael James O'Brian



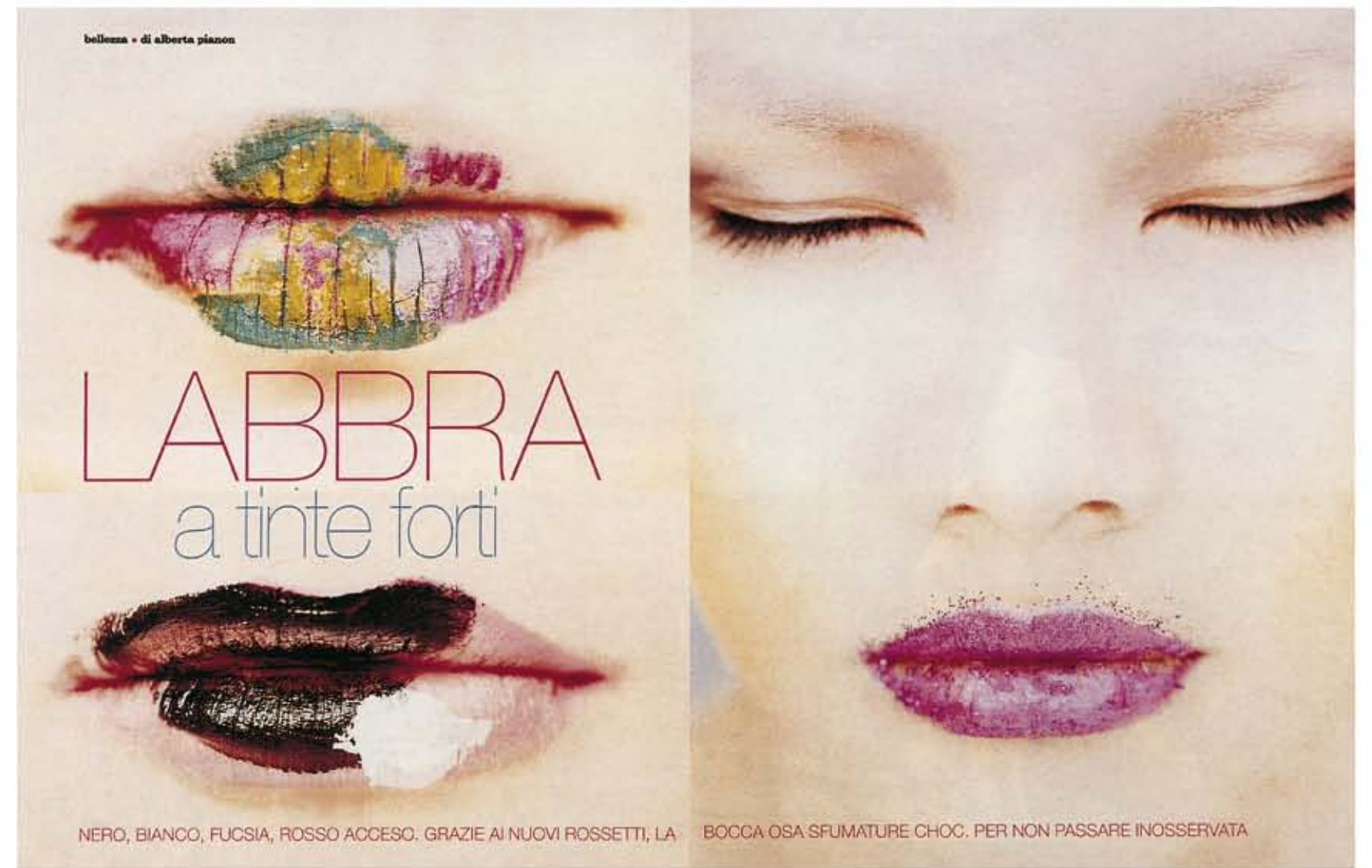
Io Donna - 1996 no.11 Still life A. Albertone - studio 90



Io Donna - 1996 no.25 ph. Pino Guidolotti



Io Donna - 1998 no.10 ph. Toni Meneguzzo

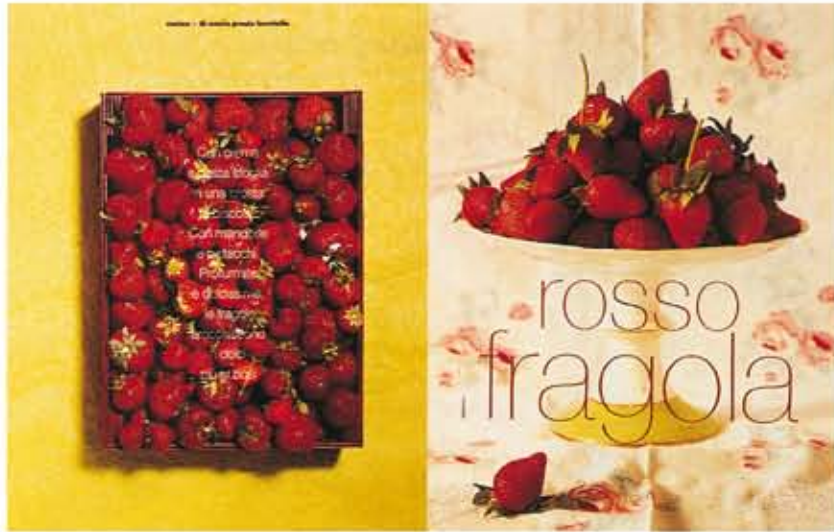


Io Donna - 1997 no.9 ph. Torkil Gudnason



Io Donna - 1997 no.48 ph. Torkil Gudnason

Io Donna - 1999 no.18 ph Philippe Salomon



Io Donna - 1996 no.10 ph. Oberto Gili



Io Donna - 1997 no.41 ph. Maria Vittoria Corradi Backhaus



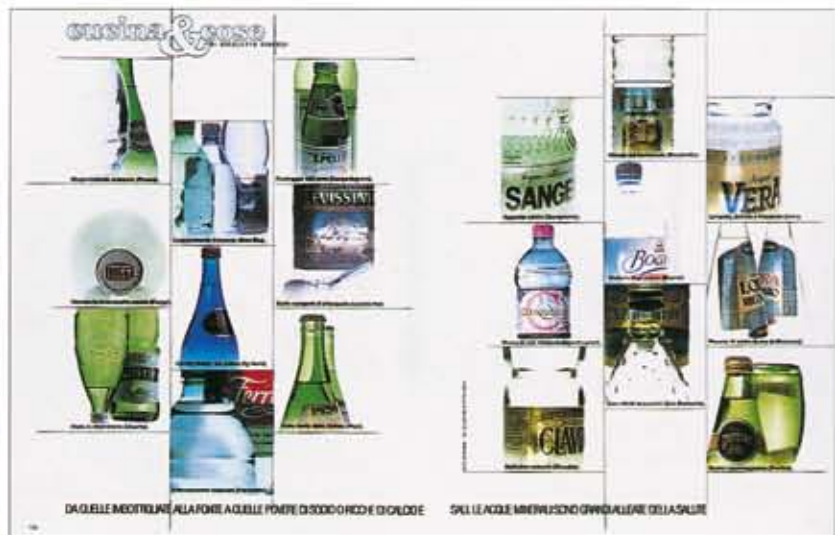
Io Donna - 1996 no.25 ph. Maria Vittoria Corradi Backhaus



Io Donna - 1997 no.39 ph. Maria Vittoria Corradi Backhaus



Io Donna - 1997 no.15 ph. Maria Vittoria Corradi Backhaus



Io Donna - 1999 no.20 ph. Grevimar



Io Donna 1999/ no.17 - ph. Maria Vittoria Corradi Backhaus

# Corriere della Sera

It has newspaper's format and the rhythm of a weekly magazine with articles which are concluded in a single issue. A simple idea: pages are divided into four, creating either four or two autonomous sections each equipped with its own separate image. Since it is about fashion, the black and white photography is animated by the play of strong contrasts which give an almost three-dimensional thickness to the images.

Page titles are assertive, to create a feeling of sensation right from the first page. The counterpoint between bolds, romans and italics has been chosen to make the reading of the magazine that of reading a series of captions. It is the cohabitation of the needs of a newspaper and those of a fashion magazine, resolved in a manner both agile and original.

Corriere della Sera - 3 October 1997

2 CORRIERE DELLA SERA

**com'è strano innamorarsi della moda per milano**

sempre difficile il rapporto fra le istituzioni e il mondo delle griffe: anche se qualcosa si sta muovendo, il dualismo comune-fiera e la ricerca di sfondi inediti

**IL MUSEO? NO, ABITA QUI**

**LA METROPOLI E PASSERELLA FARANNO COPPIA FISSA**

**IL MILANO DOVREBBE SOTTOLINEARE L'ATTUALITÀ DELLA FIGURA DELLO STILISTA**

3 CORRIERE DELLA SERA

**il museo? NO, ABITA QUI**

**LA METROPOLI E PASSERELLA FARANNO COPPIA FISSA**

4 CORRIERE DELLA SERA

**eleganza e libertà**

**la moda è morta, viva lo stile**

**LA METROPOLI E PASSERELLA FARANNO COPPIA FISSA**

Corriere della Sera 11 January 1998

CORRIERE DELLA SERA

## L'APERTURA arriva un cavaliere libero ma non selvaggio

di Gian Luigi Paracchini

mare e conoscere bene Mozart o Raffaello non esclude di potersi avvicinare a Stockhausen o a Rauschenberg. È una questione di canoni: nella musica, nell'arte come nella moda. Si può rispettare il classico ma contemporaneamente cercare il nuovo, reinterpretando, studiando nuove dimensioni, sperimentando cocktail di tessuti. Certo per la donna i margini sono molto più ampi, ma questo primo appuntamento del '98 con le collezioni-uomo dell'autunno-inverno, conferma l'evidente tentativo degli stilisti ad aprire spiragli inediti nell'immagine maschile, all'insegna della libertà.

L'ambiziosa aspirazione sarebbe quella di incidere, senza regole, nel noioso (almeno per i signori delle griffe) integralismo conservatore che non sfugge al binomio giacca-cravatta. Struggente vocazione alla creatività o soprattutto esigenza di movimentare un mercato che rimarrebbe pericolosamente fermo? Non seguire la moda fa male alla moda e per il fashion-system un guardaroba immobile è il primo comprensibile obiettivo da evitare.

Ecco dunque tante, anche contraddittorie, variazioni sullo stile: quello di un uomo che vuole essere più informale nelle situazioni formali, ma che non rinuncia al lusso. Magari presentandosi in consiglio d'amministrazione con la polo sotto la giacca e pantaloni a sigaretta, ma in un trionfo di cashmere, tessuti tecnologici e con rifiniture da certosino.

Dalla passerella arriva dunque un cavaliere libero ma non selvaggio. E attento ai particolari anche meno evidenti. Gli interni per esempio; aprire un cappotto o un giaccone sarà come entrare in un appartamento pieno di sorprese: angoli nascosti, tappezzerie variopinte, qualche soprammobile. Creazioni improbabili, importabili? Non mancano. Però alla fine, al di là delle provocazioni, i colori dominanti finiscono con il portare più a Raffaello che a Rauschenberg. Per il doppiopetto arancione o verde erba non siamo ancora maturi.

Tanta libertà d'interpretazione con una specie di dittatura strisciante: quella della maglieria. Filati che entrano in tutti i capi e diventano decisivi anche per l'azienda moda: si deve soprattutto a loro se complessivamente le cifre dell'export non hanno riservato delusioni.

L'appuntamento con Pitti Uomo e le collezioni milanesi ha acuito le tensioni per un calendario attorno a cui ruotano troppi interessi e altrettanti narcisismi: poteva essere scontro, invece ha prevalso il buonsenso. Almeno per questa volta.

11 gennaio 1998

MILANO collezioni autunno inverno '98/99

**CORRIERE DELLA SERA**

**Moda**

SPECIALE N°2

- nuove tipologie maschili: ecco i belli con l'anima **2**
- politici, tutti in blu verso l'Europa unita **3**
- anticipazioni in passerella **5/14**
- quando un nodo fissa l'eleganza **16**
- mezzacalza, la rivincita **18**
- per il grande freddo spazio al giaccone **19**

COLLEZIONI DA OGGI FINO A GIOVEDÌ

**tante giacche morbide, pantaloni con meno pinces, poche camicie, trionfano i capi di maglieria**

**l'uomo del '98 disinvoltato elegante senza regole**

Robert Michoud nel 1954: un'idea di eleganza libera e scomposta. Lo scorso 11 gennaio, resta un simbolo di eleganza libera e scomposta. A lui il fotografo Bruce Weber ha dedicato l'ultima campagna Pinetti. In alto, sotto la tenda (in versi) di Robert Michoud, gli stilisti per i nuovi capi di Valentino, Ferré, Armani.

**IL COMMENTO DEL SOCIOLOGO**

**in carriera con la divisa fantasiosa nel tempo libero**

di Francesco Alberoni

La moda femminile, negli ultimi vent'anni, è cambiata veramente molto. L'abbigliamento maschile formale - giacca, pantaloni, camicia e cravatta - è rimasto sostanzialmente identico. Tutti i vestimenti degli stilisti di modificato sono folli? Perché?

Perché, in realtà, questo abbigliamento è una divisa. Certifica l'identità sociale. Gli uomini fanno sempre portato di lavoro. Aveva lasciato la città dei Navigli preferendo gli sfarzosi della Senna. Ma solo per una stagione.

A Parigi conia brava l'effluvio, il razionalismo, dice. Dunque ritorna. Altesa è anche la prova di Donatella Versace con la sua gozzardissima eredità stilistica.

Se Giorgio Armani, gli occhi puntati agli addetti ai lavori. Lui, promette equilibrio, nel senso del cambiamento. Gianfranco Ferré bandisce le regole e cerca la fuga alla ricerca della dolcezza. E poi lo spirito di Dolce & Gabbana che propugnano gli abiti del loro guardaroba. Misica Prada dice basta alla stravaganza. Jean Paul Gaultier e Vivienne Westwood non hanno nessuna intenzione di smettere di stupire. E via, via le proposte di tutti gli altri protagonisti: Gigli, Krista, Fendi, Trussardi, Corvati, Biagiotti, Byblos, Jil Sander, Versé, Isotta, Fucca, Costantino Malin, Missoni, Moschino. Anche Cielchini e Egon von Furstenberg fanno sfilare i loro modelli dopo, rispettivamente, mille presentazioni e qualche assenza. Tante giacche, spesso più "over", poche camicie; qualche cravatta e pantaloni con meno pinces e più risvolti. Il cappotto lascia spesso il posto al giaccone. Poche varianti di colori: blu, marrone, nero, grigio.

CORRIERE DELLA SERA

# perché siano belle

di Paola Pala

**I** ritorno delle belle. Perché se per anni il diktat è stato vogliamo modelle magre e un po' sofferite, per questa indiana di collezioni gli stilisti sembra abbiano voluto voltare pagina. Le richieste piovute sulle agenzie sono state rigorose: perché siano belle. «Forse anche spaventati dalle pesanti campagne, specie inglesi, contro ragazze troppo emaciate, troppo sofferite che parevano un into all'anorexia», suggeriscono dalle agenzie. Tante le giovanissime opionate già da parecchie settimane. Tra i 15 e i 18 anni. «Il look giovane lo hanno chiesto un po' tutti», dicono all'agenzia Beatrice. «Bellezze particolari magari, ma nessun estremismo». Una tipologia vera e propria della modella che vedremo a quest'edizione di Milano Collection, non c'è? dicono da Elite. «Sicuramente tanti volti nuovi. Alcune grandi top ci saranno, ma faranno poche cose». E se per assurdo incuriosisce una ragazzina come Carmen Kass, ventisei anni, super richiesta e anche Nadja Auermann, 25 anni, che ha perso un paio di stagioni perché il 22 maggio ha avuto una linfo. C'è un'opinionista meno che dal fotografo Peter Lindbergh. La top, una fra le prime dieci al mondo, non si può certo dire sia sul viale del tramonto. Saputo del suo rientro l'hauno "opionata" un po' tutti e il parvhen della tedesca comprende, oltre al suo ingaggio, quello della figlia e della baby sister. Dalla Stage di Riccardo Gey assicurano il solito carnet esaurito



KIARA KAZUKURU

ALEX WEE

## nera doc

Se la promessa fatta da Naomi Campbell di stilare in esclusiva per Versace, la croce alla modella di colore è stata. Di richieste ne sono state fatte tante. L'offerta è stata. Ma valida. A cominciare da quella faccia simpatica che è Alex Wee. Impossibile non ricordare quel volto: una linea piena sorridente e viva. Tra maggio e giugno l'Italia è stata tappezzata di pubblicità con la sua immagine per la campagna jeans di Moschino. Lo scorso marzo alle sfilate del prêt-à-porter milanese è passata come una meteora: ha fatto le sue sfilate, questa è bastata per farsi notare e sfondare a Parigi. Diciattantenni, spunte chionestriche, stendere a mandolino inconfondibile. Una faccia che tutti i fotografi d'oltrapiave, non bellissima ma ineccepibilmente espressiva. La sua storia è una favola a lieto fine. Nata in Sudan, di etnia dinka, seconda di quattro fratelli, con i genitori è stata costretta per la guerra a trasferirsi a Londra quando aveva 15 anni. Quando è arrivata a parlare solo il suo dialetto e qualche parola di arabo. Un anno alla London School Fashion Technology e aveva già padronanza dell'inglese. Lo scorso anno un'agenzia londinese l'ha scoperta e portata a Milano. Tutte qui. Le prime campagne e i primi soldi per aiutare la famiglia. Prefuga ma con inizi più fortunati: Kiara Kazukuru, 29 anni, anche lei data in ascesa. Nata in Uganda da un padre diplomatico, dopo il colpo di stato è stata costretta con la famiglia a chiedere asilo politico agli Stati Uniti. I primi anni ha vissuto a Los Angeles, ora sta a New York dove, la storia si ripete, un'agenzia l'ha notata e subito portata in passerella.



LINDA EVANGELISTA

## Evangelista

**A** Ma chi l'ha detto che a 32 anni suonati una modella sia finita? Certo non è la regola, specie se il nome della "vecchia" in questione è Linda Evangelista che per sfilare non si accontenta mai di meno di 35 mila dollari. Eppure anche lei è fra le top di più richieste per questa sfilata milanese. Quasi una profetia che tanti stilisti fanno nelle sem-

mane che precedono le sfilate all'agenzia che l'ha notata. Ma poi è sempre lei a scegliere per chi e per come, e sempre all'ultimo minuto. Un carattere non facile a essere giudicato come poche al mondo. Rappresenta perfino con i giornalisti, difende con poche colleghe, perfetti con le persone con cui decide di lavorare. Canadese di nascita, ma di nascita, dicono che la sua sia una bellezza internazionale. 1,78 di altezza per 89 di fianchi, 62 di seno e 86 di giro vita. A dieci anni superò già due volte arrivare a creare modella. I "copi di sola" si prepone il caso di dirlo, sono stati la sua fortuna: un giorno biondi platino, un giorno rossa, un altro bianca e nera. Cambiando capelli ha cercato sempre di rimanere e piazzarsi. Ci è riuscita.

Nomi affermati ed emergenti a confronto ma spesso vincono le giovanissime senosecuite

# il derby delle

**messo al bando il look emaciato della passata stagione, trionfano bellezze esotiche e insolite. E le italiane? Poche e poco richieste**



JOYA A

## Schiffer

Le azioni della "Claudia Schiffer s.p.a." sono in calo? Apparentemente, apparentemente. Sicuramente la sezione sfilate lo è. Poche le opzioni per avere la tedesca in passerella. La sua bellezza non è più quella che la tedesca: troppo donna, troppo curva, troppo classica. Ma per spot, campagne, pubblicità, la B.B. degli anni Novanta è tra le più richieste. È successo a Cindy Crawford e sta accadendo anche a lei. Nessun dramma per la sverbia bionda nata a Krefeld, in Germania, 27 anni fa: il suo conto banca continua comunque a salire.



CLAUDIA SCHIFFER

Claudia Schiffer

venerdì 3 ottobre 1997 13

PROTAGONISTE IN PASSERELLA

CORRIERE DELLA SERA

GIORGIO ARMANI



**S**ono un uomo con gli occhi ben aperti, la mente attenta e capace di capire che se ho preso uno svarione, be' torlo indietro e mi ricredo». È la storia di un grande amore quella che Giorgio Armani racconta alla vigilia di questa sfilata milanese. Da una parte c'è lui, dall'altra la "sua" moda. Una "sua" moda che in nome di certe "tendenze" aveva per un attimo perso di vista. «In verità mi ero solo allontanato, forse anche perso per strada, non lo so». Certo il look Armani non è mai stato messo in discussione anche quando ha "osato" suoi delicati abiti da sera. I tradizionalisti dell'Armani-style avevano gridato: «Odiio!». Ma in realtà per cosa? «Tempo fa qualcuno mi ha rimproverato di non aver riportato a galla quello che facevo dieci anni fa. Ecco, questo proprio non l'accetto. Non avrebbe senso. Ho rivisto anche filmati di quegli anni. Ma le cose sono cambiate, come mai potremmo ridare quelle spalle a donne che oggi fanno sicu-

## rompo le regole e ricomincio da me

ramente un altro tipo di vita?». Già come potremmo? Non è questo che si chiede al tempo che passa. E allora, quando parla del recupero del "suo" gusto, lo stilista ha in mente altro: «Riprendo il senso dell'uomo con tagli che assicurano alla donna il modo di vivere oggi. L'aneddoto di riflessione arriva subito dopo: «Al termine delle sfilate per dire, naturalmente, con quelle stampate e cartoline di argomentazione che sarebbe piazzate ai surrealisti e ancora continue a scancorare il mondo della moda che non sa ridere di se stesso. «Ma tutte quelle cose le vogliamo anche noi?». E allora la decisione di «dimenticare tutto quello che mi sta intorno per rivedere e recuperare uno stile Armani»: semplicità, linearità, meno accostaggi di tessuti. «Personalizzazione» è l'altra parola chiave. Gli anni Novanta hanno sentito che una t-shirt nera e un paio di pantaloni neri bastavano per essere eleganti. E una maglia dell'Upim poteva fare lo stesso effetto di una griffata. «Anche dai tempi di quando il concetto di personalità, con la richiesta di vestire la gente in modo che non siano tutti uguali. Un peccato di semplicità o semplificazione? «C'era sicuramente questa voglia perché arrivavamo dagli anni Ottanta dove tutto era troppo carico. Ora è un po' diverso. C'è una voglia di ritorno ai canoni tradizionali, ho osato mischiandoli in modo inconsueto. Disegnare un "vestire a canotta" dire: «Ma anche in questo caso ho sempre cercato di trovare qualcosa di nuovo». E ho cambiato l'atteggiamento, obbligando le mie ragazze a sfilare con un abito elegante come se stessero camminando sulla battigia, con l'acqua che toccava le caviglie. Sdrummatizzando insomma. E in questo anche i giornali di moda

anticipazioni primavera estate 1998

MISSONI

**S**arà più desiderabile un sinuoso vestito di maglia, che impacchella i fianchi e il sedere come i più preziosi dei gioielli, o la giacca prepotente, che usa il tessuto per sottolineare quella vita stretta sveltita che è il massimo della femminilità? Definita "hot", ballante, perfino dalle giornaliste musone che adono solo gli abiti penitenziali, Missoni è l'ultima "bella" della moda, come l'ha definita Vogue America, che ha inserito uno dei loro abiti tra i dieci più affascinanti dell'ultima stagione. Se la villa comincia a quarant'anni, la seconda giovinezza di questa griffe sfida il proprio passato e affianca, alla maniera per la quale è celebre, una nuova collezione in tessuto. La più entusiasmata di una simile sfida è Rosita Missoni che si vanta: «finalmente liberata dalle jacquard». E la linea in tessuto verde da sola, distribuita in una rete di negozi diversi della nostra "boutique". Con la decisione di chi è orgogliosa della propria storia, Angela Missoni sottolinea che non è andata in cerca di ispirazione tra arte, cinema e viaggi. «Ho semplicemente riesplorato il nostro passato appoggiandomi con un design semplice e insieme molto prezioso». Così i laminati danno luce ai toni ambra e verdi, la viscosa e controllata al cotone, le fibre morbide sono mescolate a quelle secche e fiorite. Anche nelle stesse capi.

con una novità assoluta continua a stupire una classica firma del prêt-à-porter. Mai giovane come oggi c'è il tessuto per i signori della maglia



## MOSCHINO smoking classico per non fumatori

Qualcosa di imprevisto: il risano sartoriale. Nel senso che ganci, cerniere, automatismi, tutto ciò che di metallo si usa per costruire un abito, diventa metallo in ferro. Le frocette non valità le fastidiose gli almanchi. Qualcosa di paradossale: la giacca da smoking che sulla schiena, ricamata in grigio chiaro, inserisce la scritta "no smoking jacket", con la sigaretta nel segnale di vietato. Qualcosa di sensuale: gli abiti da sera in raso tagliati in sbieco e lunghi alla caviglia. Ma lui invece del solito nero. Per Rosetta Jardini, che da Moschino svolge il delicato ruolo di direttrice della stile, «non questa collezione funziona a una linea più femminile e sensuale. Qualcosa di nuovo sta per dire, naturalmente, con quelle stampate e cartoline di argomentazione che sarebbe piazzate ai surrealisti e ancora continue a scancorare il mondo della moda che non sa ridere di se stesso.



TRUSSARDI

## che serate con pelle e seta

Non basta, a Nicola Trussardi, affacciarsi in Piazza della Scala con la sua elegantissima sede di variatissimi piani e usi, dividendo quella ancora solo con il Palazzo del Comune e quella della Banca Commerciale, che spalti Raffaele Mattioli. Dopo mesi di lavori sta per riaprire il negozio a più vetrine in via Sant'Andrea. A dimostrazione che le voci di crisi erano, appunto, voci, le salite chioschiere dei mostri che non lo amano. Con la stessa alterezza, Trussardi sottolinea che nel prêt-à-porter, nessuno sa trattare la pelle come lui. In una collezione di tanti abiti, con qualche tocco di raso liquoroso e di lino, ha stampato a caldo il cavallino e a bolle in rilievo, genere imballaggio di plastica, la nappa. Ha trasformato la solita maglietta in un busto di pelle e di camoscio. Ha alterato la nappa alla seta negli abiti da sera di struttura pulita e ripiena. Ancora niente in confronto al costume da bagno di panno: una stravagante draga delle dire di Hollywood, sempre che non qualcosa e fare "le donne normali" come Sandra Bullock. Politicamente scorretto e assolutamente voluttuoso, il costume è in pizzo naturale opaco, e trattato, bianco e lucido.

FUSCO DOLCE & GABBANA

## maschile è donna

La scandinavia a tutti. In cerca di coccole. Ma non sa che da qui a pochi giorni i suoi padroni di casa la invitano a un'emozione: ammorbidimento a lasciare stanze e giardino per un giorno intero. Perché è in san Damiano, e cioè in casa loro, nelle stanze cubate e ghiarinate, che Dolce e Gabbana hanno deciso di sfilare. «Come un vecchio dell'alta moda» dicono. «Sarà un'impresa epica ma ci riusciremo. Niente posti a sedere dentro casa. Ma la spreca continuerà fuori, in giardino: un tendone di velluto rosso e sotto un megamolano. E la sfilata sarà una festa, ispirazione è una e unica: il Sud Italia. E il nostro sarà un omaggio ancora più forte a questa terra». Dolce e Gabbana dicono di aver provato nuove strade

ma alta fine si sono ritrovati sempre sulla stessa: «Noi e il nostro catemino. E la voglia sempre costante di interpretarci in maniera sempre più ironica. Nulla, assicurano, sarà legato al passato, inteso come neorealismo e barocco. Ma tutto portato a un'estrema modernità. «Il sud Italia: dove c'è il povero e il ricco. Ma senza oscurità o pomposità». La promessa dei ragazzi è quella di portare in passerella un concetto tutto molto concentrato sulla praticità delle cose: «Magari anche estreme comunque pratiche. Perché se devi andare a una festa, devi poter aver nel tuo guardaroba anche un abito elegante che sbatti in valigia». Stefano Gabbana e Domenico Dolce sono capaci di giocare fra

## Carto o lungo?

«Che novità. Non intessa più a nessuno questo concetto: i due stilisti. «Basta lavorare al proprio stile che non lo sbatte e proccacci». Ma almeno i colori? Niente a dirsi, tramonta il tramonto e risorge il rosso. Poi il bianco e nero e il verde nella base. bruciacchi e candelabri dorati in jeans e t-shirt, di dire che «l'alta moda nel concetto tradizionale è "f-i-n-t-a"», ma sono per sempre a caccia di stoffe. Apparenti contraddizioni? «Sarebbe quanto volte i vecchi sarti della tradizione napoletana ci guardano chiedono di tagliare sulle spalle su quali tessuti. «Impossibile», ripetono stralunati. E poi, come bambini, si divertono più di noi a scoprire che tutto è possibile oggi».

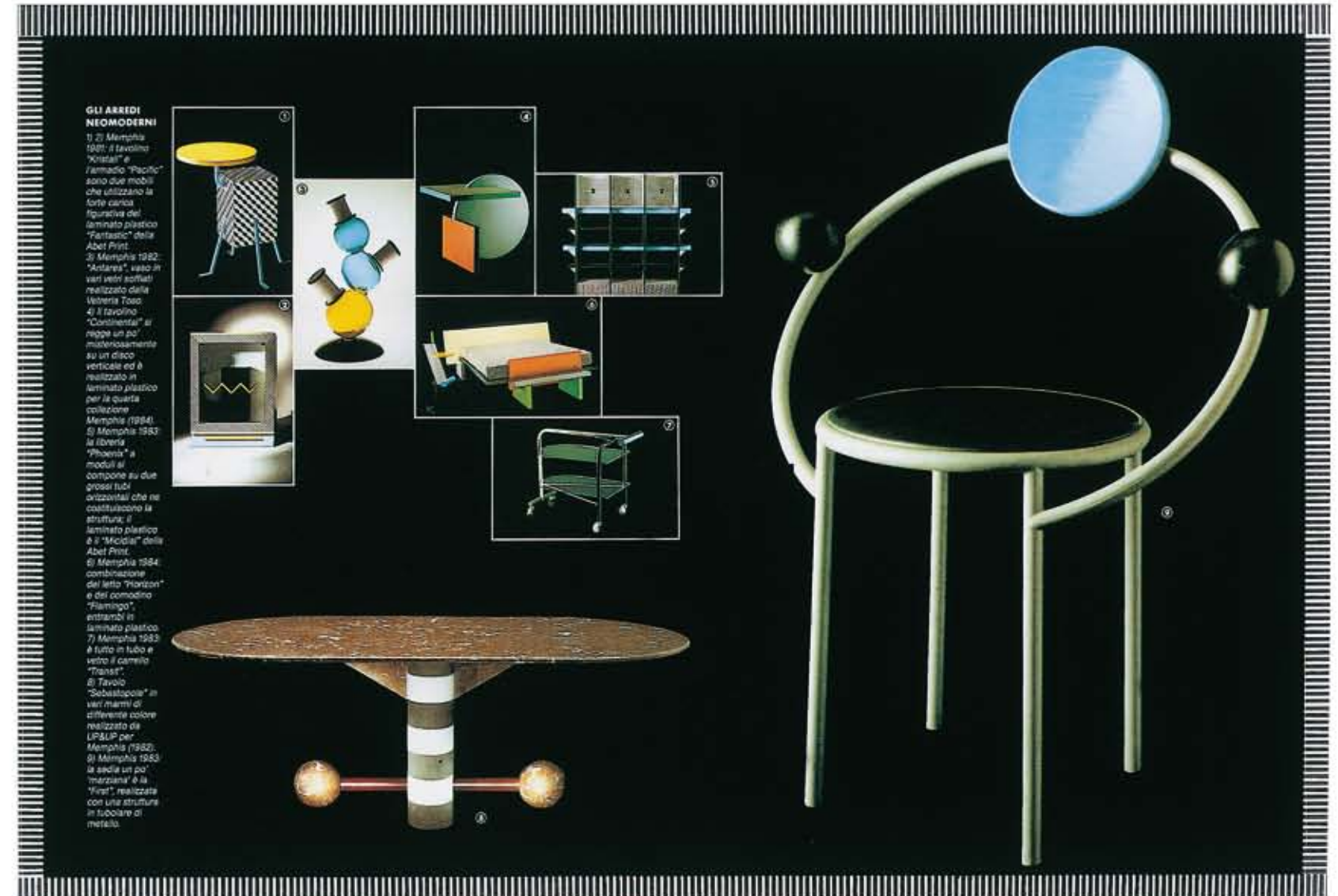


# una torrida ironia spirito forte del sud, accuratezza da sartoria, sensualità: dagli estremismi nasce lo stile moderno



# Michele De Lucchi

The concept here concerns not only the page layout, the choice of photography and typeface but also the format, paper and binding. Even in an editorial project one starts with shape and dimension; in the case of this brochure for Michele De Lucchi, the central concept is that of a brochure in the A3 format, similar to the folders used by architects to carry drawings. The brochure consists of separate sheets, each designed as a double page so that behind its metaphoric and aesthetic function, the concept permits the progressive addition of new projects. In addition, by folding the sheets, one can produce a booklet in a more commercial format suitable for posting. The most important graphic element here is a dotted line which borders the sheets, an allusion to the Memphis design group guided by Ettore Sottsass, formed in 1981 with Michele De Lucchi as one of its founders. 1985



The cover in card in two colours (28x25 cm) with the title on a separately - applied label with a machine - stitched binding. On the inside, straw fibre paper alternated with crêpe paper and Bodonian paper with applied hand-made paper, gauze and ribbon. 1994



## Piedi

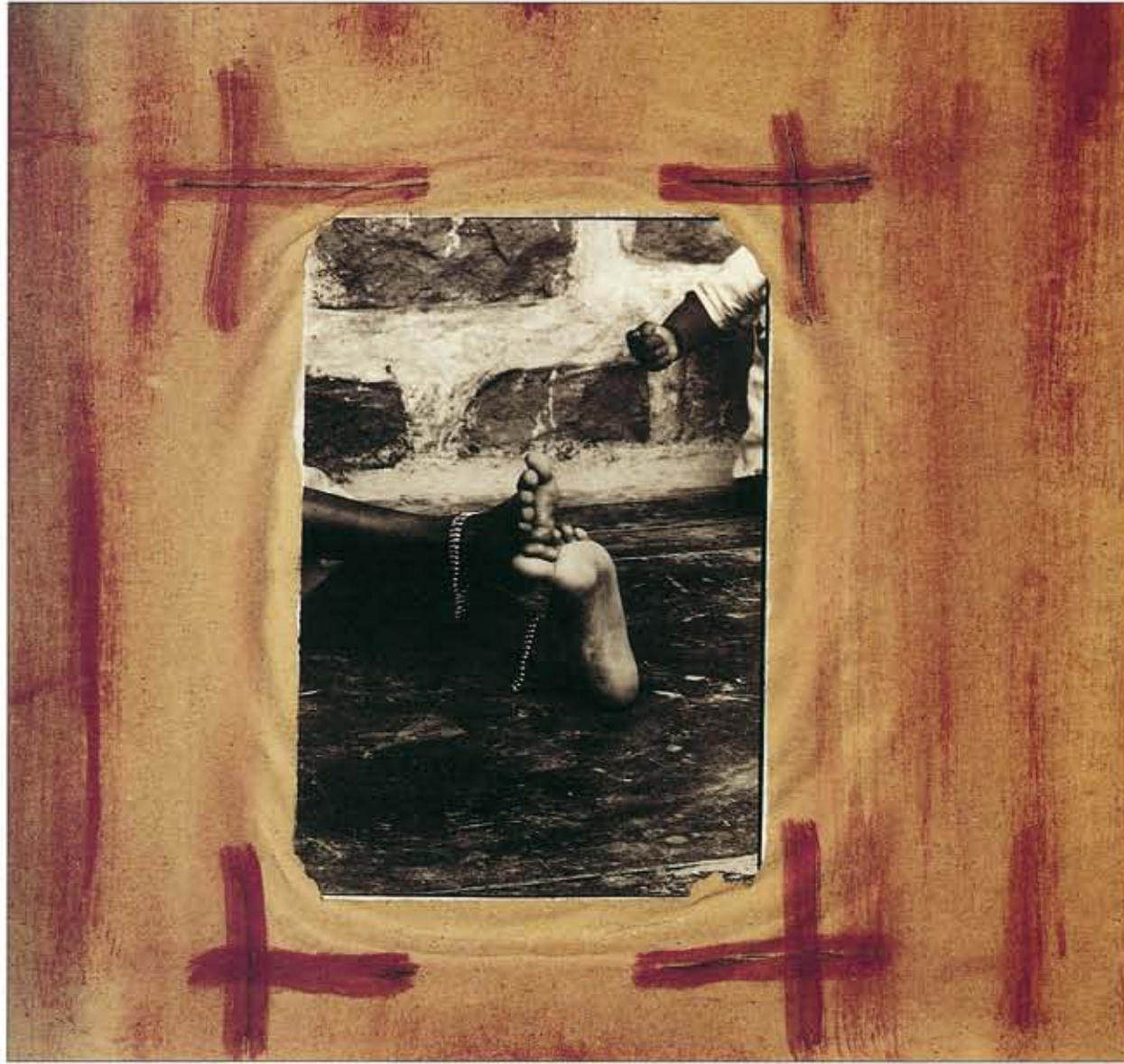
Bare feet, in the sun, in the wind and the rain, for days at a time. The Indians travel great distances in bare feet. In their slow, mystical migrations they tread the brown powder of their land and their feet bear the signs of having walked for so long. Skin dries out and the soles become deformed.

Young, well-shaped feet that have so far to go and bony, worn-out feet that have walked far. Jewelled feet, the sacred feet of wise men that have walked the world and should be venerated.

Feet burnt by the sun and dried by the wind; young feet and feet that have walked far and seen much.

These stories are told by the photography in India of Gionata Xerra. How to recreate the spirit of this kind of walking? How to convey a sense of India, a land where people walk in bare feet to those who only ever wear shoes. How to tell the story of the feet that tread the earth to those who no longer en-





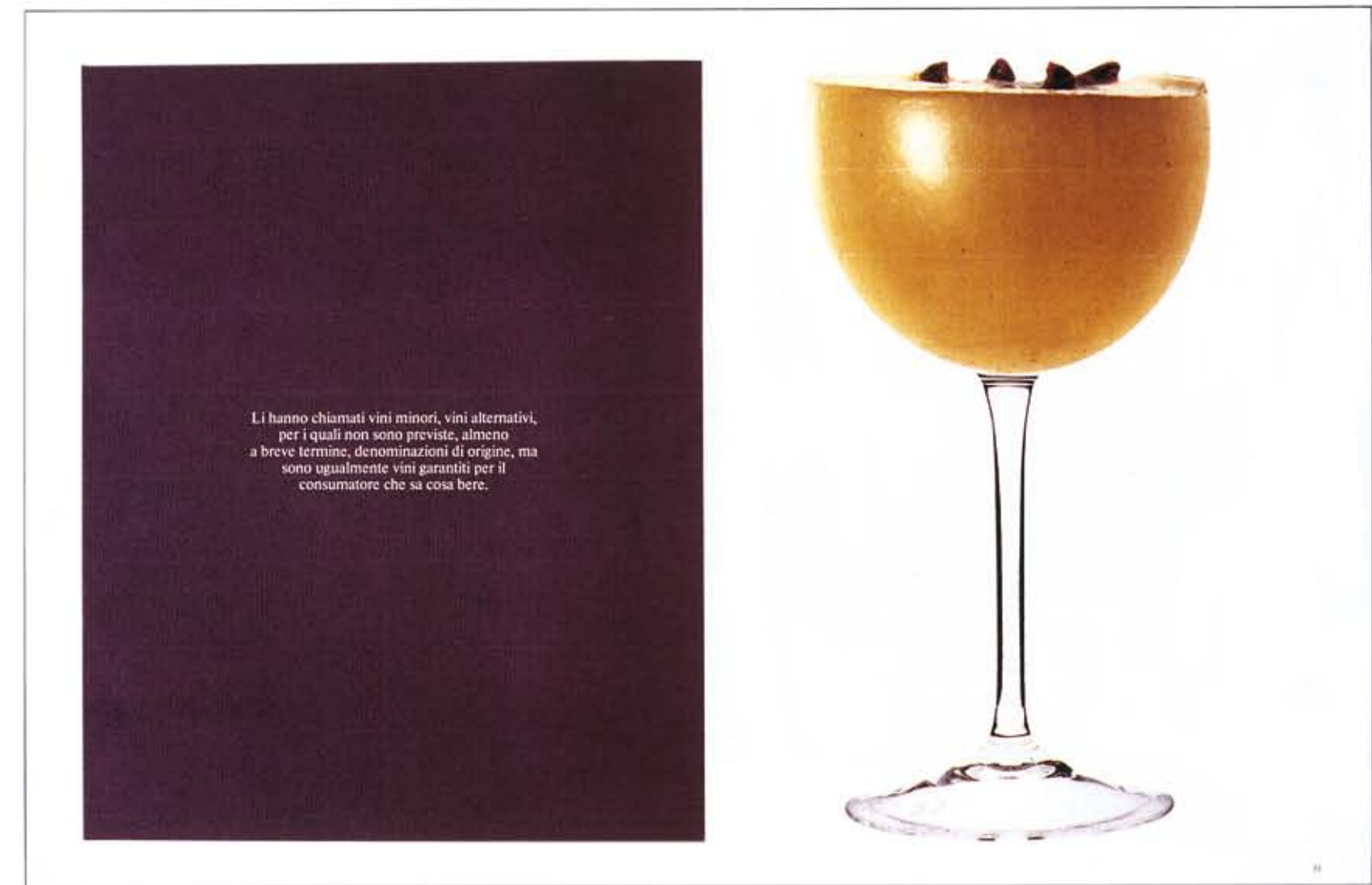
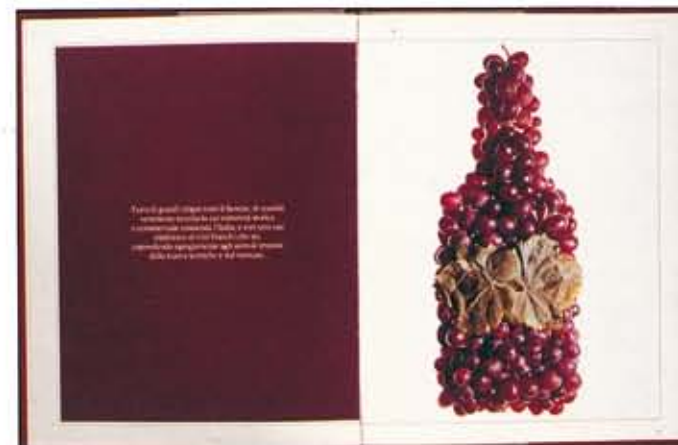
joy the voices of their feet, which are forever the prisoners of their shoes. Pitacco thought of designing a book which would give a tactile flavour of India, handmade, like their papers; hand-decorated page by page through the patience of Indian craftsmen. A naïve and poetic book, printed on recycled paper but rich in fascination and poetry. Thus came about a limited edition, sponsored by a specialist manufacturer of handmade shoes: the Pino Giardini company. The key to understanding the book, which leads one back to the sponsor, is craftsmanship.

Each page of the book is a work on its own, an artistic collage in which the most disparate elements are used to frame Xerra's poetic photography: watercolour and paper doilies...

With this project, Pitacco returns to his original passion: collage, this time with recycled components, and demonstrates an unexpected poetry and almost feminine touch in his treatment of his materials.



# La terra senese e i suoi vini

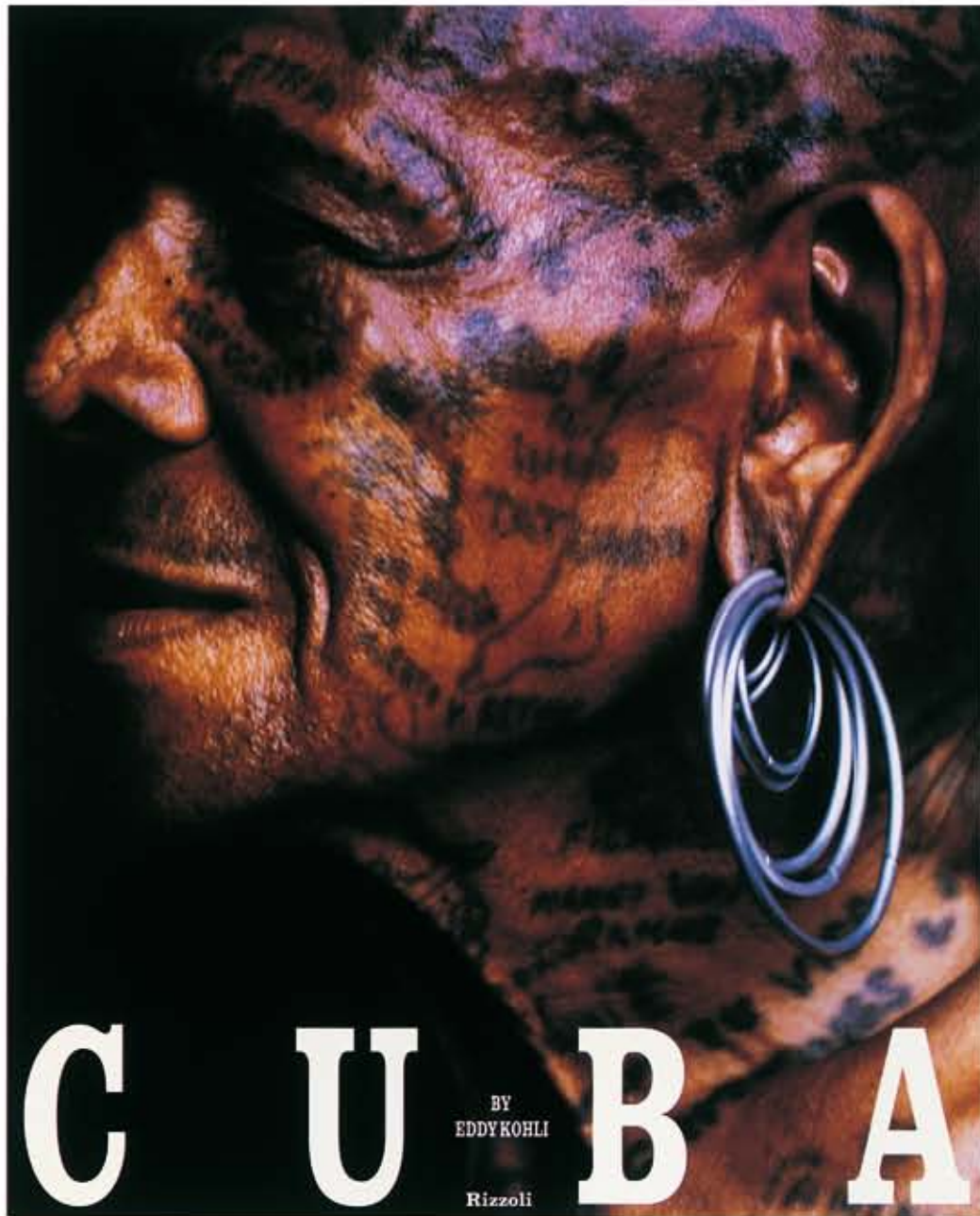


1986. 22x29cm - ph. Giovanni Gastel

Even the most classic promotional volume can be transformed into a real book. Since the subject is wine, that of Siena with its dense flavour and bouquet, leaves and bunches of grapes have become the tiles of a multicoloured mosaic. Combining them in a festival of colour and form, sometimes faces (almost like Arcimboldo), sometimes bottles,

Pitacco has designed triumphal openings to its chapters which give the book the cadence of a fantastic journey to the kingdom of Bacchus. It is not only a book on wines but also an imaginary trip into the Sienese countryside, captured in its most enchanting moments. Images of bottles and the designs of their labels are combined with vi-

sions of peaceful hills and vineyards and because any product acquires identity when its story is told in so leisurely a fashion, there are pages dedicated to the pressing of the grapes with the vats and barrels and the damp cellars where the wines age. The story of a simple Senese wine has become an fascinating document of material culture.

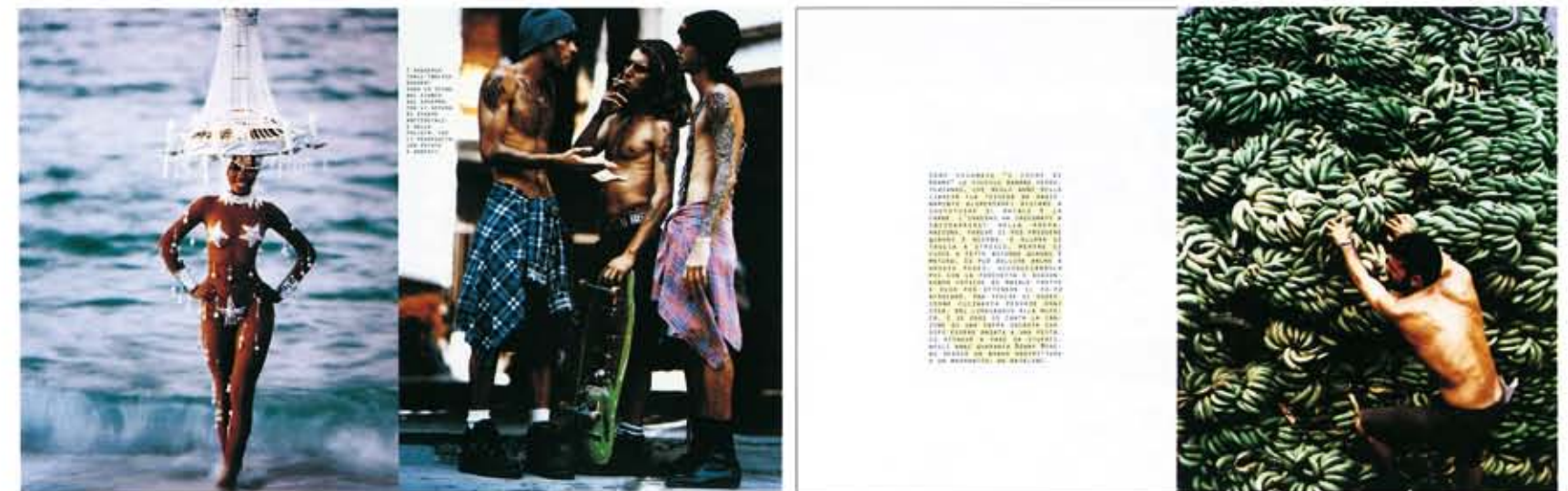


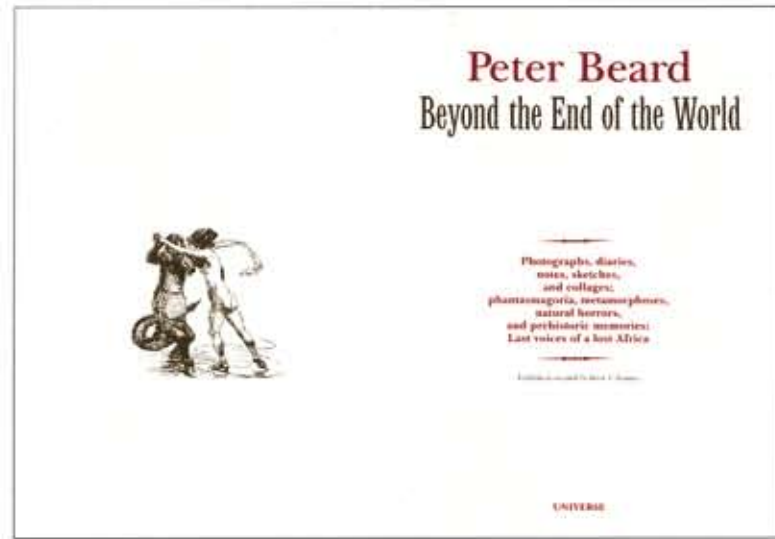
**C U B A**  
 BY  
 EDDY KOHLI  
 Rizzoli

## Cuba

Even if he spends most of his time in the studio, Pitacco can still be still a traveller. He has an eye well versed in grasping the spirit of places with the sensibility to absorb the flavours and perfumes of distant and strange worlds. Beyond the face he reaches out to touch the soul. To create the book 'Cuba' by Eddy Kohli, published by Rizzoli in 1997, Pitacco trusted himself to the care of these sensitive qualities.

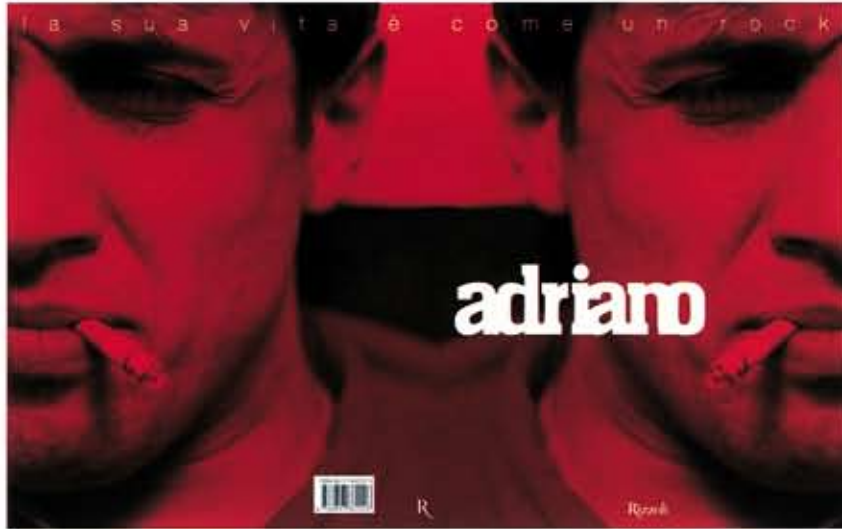
He has created a mental canvas and has chosen the photographs in his search to tell a story. He has created an itinerary through places, nature faces and bodies...to reveal the spirit of a country. There is in this volume a double-page spread which functions as a kind of metaphor of Pitacco's approach: two large eyes, looking straight ahead which are veiled by dense, dark eyelashes. They are his, those which he has trained to look by looking at thousands of images. Those which knew how to create a contemporary anthropology of Cuba which speaks without need of words.





## Peter Beard

Peter Beard is a very special photographer. He writes diaries by creating naturalistic collages. Landscapes, animals and environments framed by tree trunks, branches leaves and sea shells. He is a baroque photographer who works by superimposition, accumulation and manipulation. He is a photographer who seeks to grasp each subtlety of light, each moment in time, who misses no detail. This book of his work 'Peter Beard oltre la fine del mondo', published by Rizzoli in 1997 with 140 pages of photographs, is the result of two creative personalities who both love collage. Pitacco went to America and sojourned in Beard's studio, becoming a participant in a way of life, an accomplice in a story. With this spirit he has seen a thousand images and has ordered them to weave the cloth of a life-story, a story beyond the simply professional. He has trusted sensibility rather than method so that the diary would not lose its immediacy, that it would have that intense and primitive flavour which may be obtained only by ingredients of great richness. So that even those who only journey around their own room may also feel the wanderlust.



## Celentano

The book on Celentano, published by Rizzoli in 1999 is possibly Pitacco's masterpiece. It is not a book in the conventional sense but rather a sequence of pictorial works. We see here all of Pitacco's hallmarks: the elaborate coloured backgrounds, the stripes, the multicoloured dots, the line drawings, the handwritten texts, the alternation of typefaces, the giant titles and smaller texts, the collages of cartoon-style photographs and full-page images, the images both silhouetted and framed... And before all this a long journey into the archives in order to recreate the constituents of the private and public life of the moleggiato: a person out of the ordinary, both fascinating and coarse.

It is a new way of making a book: without grid or scheme, almost trusting the impromptu. Each page is designed by itself. None is the same as the others; each one is the subject of invention. The result is a melting pot which well expresses this character's effervescent nature; who continues to affect the world of music and the theatre. In synthesis, the book is as much a chameleon as its protagonist, able to describe the moods of a turbulent life and document the thousand faces of an artist who remains always faithful to his own identity. The thread of this firework of graphic and pictorial invention lies in the intense face of Adriano, a stave crowded with notes.

# adriano





## Body and soul

From product identification to the creation of a corporate identity to render the brand persuasive, to the design of objects in support of the company's image.

Shop window signs and label design, 1985-86



A product is a link in a chain of relationships. It is never mute but tells a story which unfolds through its form and colour, its elegance and use. Communications in support of the product serve to make this "story" comprehensible and to facilitate the relationship between object and user, revealing interpretations to make it friendlier and more desirable. The creation of a corporate identity can be compared to the construction of a family tree in that the product is placed in relation both to its manufacturer and to the other products in the collection, hierarchically arranged inside a complex system which is that of any corporate reality. A product never comes about by accident: it is always the result of a strategy, the landing-stage for a voyage of research which involves all of the company's expertise. The product range is a kind of jigsaw puzzle which, when complete, embodies the essence of the corporate philosophy. The corporate identity is thus a writing-down of the narration of this philosophy so that it can be seen, chapter by chapter, through icons and symbols. For Pitacco, any work in the field of corporate identity is first of all an exercise in understanding which begins with the product. An exercise, almost of psychoanalysis, to reach the product's soul: that which is often hidden by misleading appearance. But this is not enough: one must enter into a relationship with the company in order to grasp its intentions and motivation. Pitacco prefers to listen; he does not try to impose a vision but rather to find the best way in which to represent the client's intentions. In a system which is vulnerable to abuse, such a disposition as this is a very rare quality, a quality which also explains his inventiveness and creativity not only as a graphic but also as a product designer. There is no danger



Label design for Azienda Agricola del Monastero di San Vettore in Gambassi, 1993



to calling him a product designer. Much of his work in corporate identity has also passed into the design of objects. These objects exist in support of the corporate identity but are themselves equipped with their own identity and aesthetics; they are densely atmospheric, figuratively autonomous and well able to emphasise the qualities of the brand.

He is thus a designer in all senses given that his objects respect function, as the Bauhaus has taught, while having an almost decorative sense of taste, able to rediscover such unusual finishes as the acid-etched copper which was used in the promotional flower vase for Italtseta. In the pursuit of his career, Pitacco has pushed himself further, becoming a talent scout and collaborating in the design of inventive and poetic exhibition stands for his artist/craftsman clients, far from the circuit of the "star-system". The road has thus many turnings but the point of departure is always the ability to synthesise. To create a corporate identity means above all to identify an icon; a new, pleasing, comprehensible and memorable symbol which represents the company, its singularity, qualities and market. It can even be a single mark which, like a Japanese kanji tells a kind of micro-story. Pitacco seems to have found a way of synthesising this pictorial quality given that his logos are never hieroglyphic but are representational; figures, sometimes brushstrokes which tell the corporate tale as in the case of the Italtseta logo. Pictoriality might be the underlying theme of his work because one can also see it in his editorial projects; in the choice of colours which are always warm and richly atmospheric and because his graphic design is figurative, far from the sophistications of conceptualism and close to the authenticity of a story told in the first person. His "corporate" work are the notes in a traveller's diary: that of his difficult and adventurous journeys in corporate reality.

Clock designed for Fiorucci



Cover CD, 1993



Company monograph Textiles & Services, 1993



Company monograph. 1989/90.



estensione del mercato



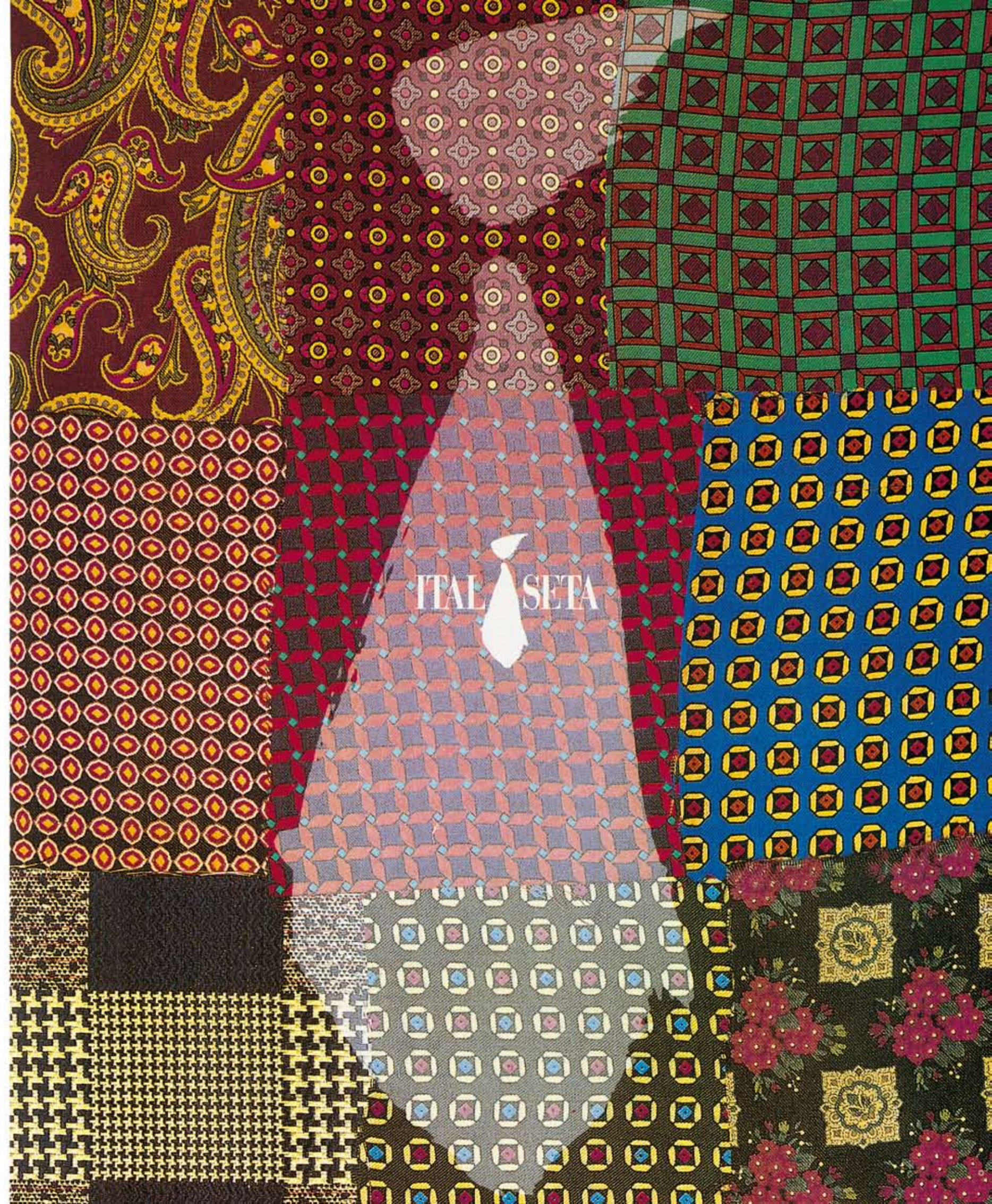
## Italseta

The central thread of all the work for Italseta, the noted tie maker is the tie used both as graphic image and object of design. A tie painted in two brushstrokes becomes a logo, a logo which has impact and can be used as a distinctive symbol for all communication, even in advertising. The tradition silk patterns found in tie making are reiterated and used as a decorative motif for a company presentation. This however, is not all; the tie also becomes sculpture. The Italseta stand at Pitti uomo in Florence resembles an unusual kind of art gallery that features tie-sculptures inspired by the various themes of the collection. They are decorated with the addition of mosaics to make reference to Klimt; at other times, almost like Calder's mobiles, with suspended pieces of multicoloured glass and illuminated by neon strips to allude to the inspiration of pop art. In his work for Italseta, Pitacco widens the territory of graphics to include design. Some of his stand designs already belong more to design than to pure graphics and these excursions into

Corporate advertising. 1992/93.



Logo Design. 1988  
Four colors process.



The promotional vase in acid-etched copper designed by Sandro Fabbri. 1991



design do not stop at the mise-en-scène but also include the design of promotional articles. Such is the case with plates: using the tie motif on the border, Pitacco has created a service with the flavour of classic Ginori and these plates have their own dignity: only at a second look does one realise that the decoration has been stolen from ties. The plates are thus not only promotional but also a considered work of design in their own right. From design, art is only a small step away. The contributions of Sandro Fabbri, Antonio Fago, Fabio Titta and Giorgio Vigna are in the truest sense works of art. These artist-designers who operate in the borderlands of art, fashion and design, prefer unusual, often found, materials. The common denominator of the promotional objects created for Italtseta is a certain archaeological quality given the choice of natural materials, corroded metals and patinated colours - as if they had been discovered rather than designed - combined with a sense of memory, which is recurrent in much of Pitacco's work but which never descends to saccharine nostalgia. There is therefore in this a return to the traditional which is underlined by the choice of warm, mellow and classic colours, the objective here being to communicate not a sense of "retro" but an immediate confidence in the brand. Working all possible variations on the tie, Pitacco widens the company's horizons: originally a totem of formal menswear, the tie has become the ideal canvas for both graphic design and art.



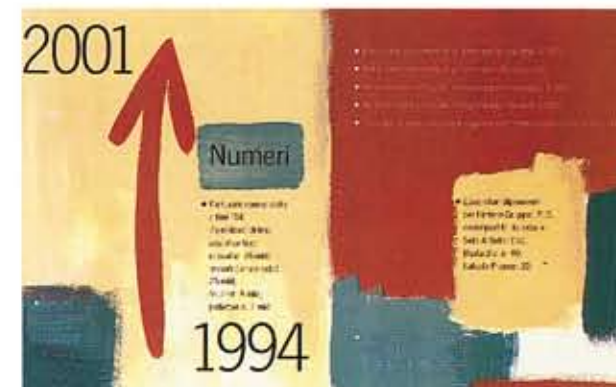
Tie in cast metal and glass by Giorgio Vigna for the 1992 Italtseta stand.

Tie in metal wire and glass by Sandro Fabbri for the 1993 Italtseta stand.



A pictogram created for the company monograph

Above: Company monograph. 1994-95



Tie-sculpture, created with recycled materials, by Antonio Fago for the 1993 Italseta stand. h. 170cm

Tie in dried flowers, for the 1992 Italseta stand. (180x70 cm)





Examples of the Italsea stand with various tie-sculptures



The tie-sculpture dog created by Fabio Testa for the 1995 Berlusconi Berlusconi party with drawings by Carlo Crivelli



The final version of the logo. 1993



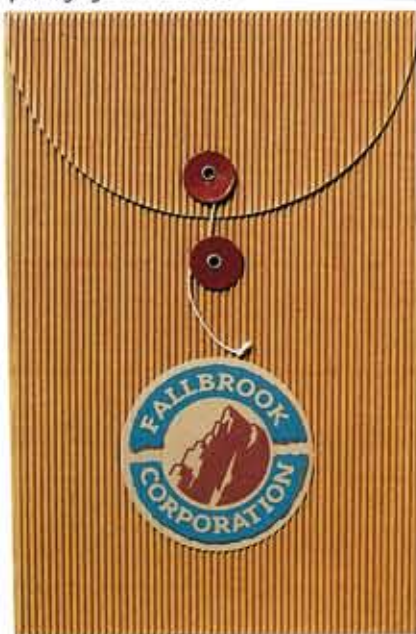
Various proposals for logos which were not accepted by the client



The design of the wooden boxes. The logo, printed on paper and then die-cut, is applied to the centre of the box, an elastic band keeping the package closed



Swing ticket and packaging for Underwear



## Fallbrook

Packaging has two levels of meaning, an internal and a more immediate external. Any package must communicate the characteristics, qualities and vitality of the product that it contains. But not only this. Packaging can also be thought of as a distinctive part of a process regarding the life of the product, from its birth to its death. It must therefore, beyond simply and persuasively illustrating the nature of the product, supply information on the company that produced it, how it was manufactured and how it should be used. Because of this, it is a form of multi-layered communication which requires detailed knowledge of the company and its products and a form of creativity that is more of the designer than the graphic designer. We may define packaging as a kind of narrative structure in that its informative value is greater than the merely communicative; in all its forms, packaging is taking up newer and more sophisticated functions with respect to its original role of indiscriminate showman. Originally communication, it has become a service.

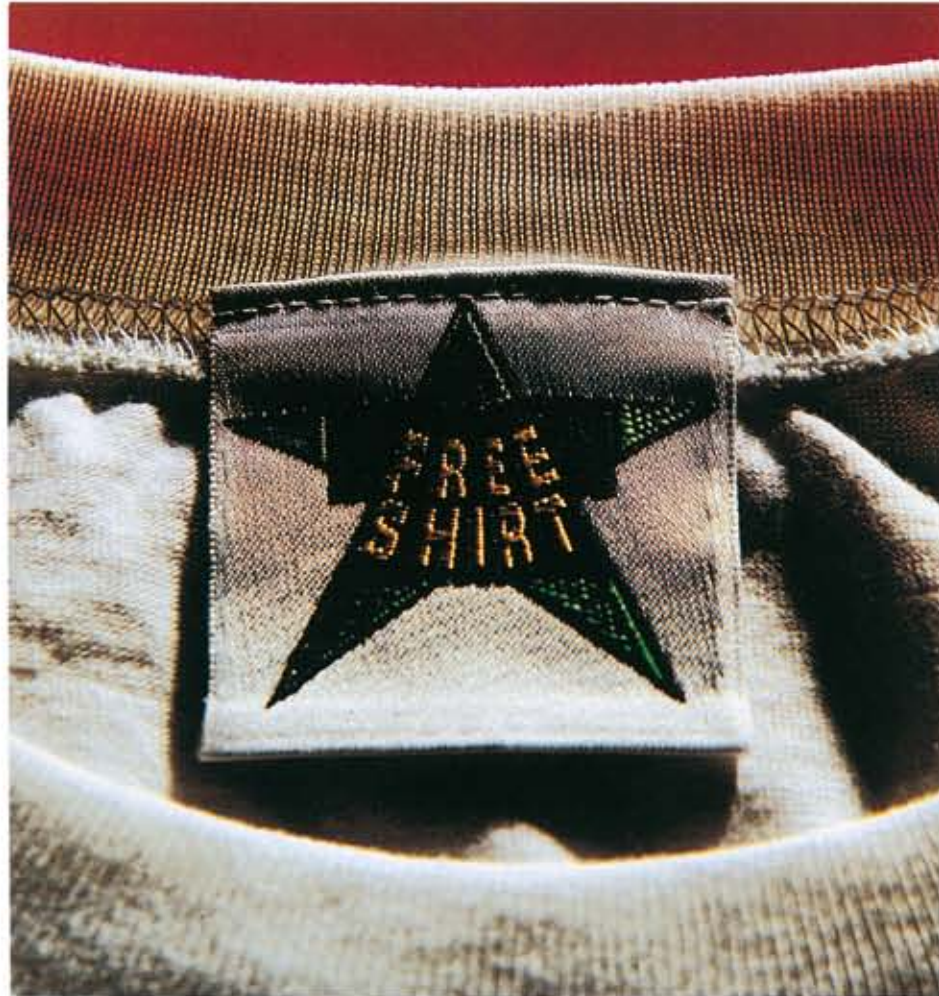
But Pitacco's work for Casor does not only mean the novel packaging of mens' shirts. It means also the creation of an identity for a brand by means of a precise geographic reference, through the design of packaging as well as that of the corporate identity and logo. Fallbrook, the name of this line of products, makes reference to the language of the

mining engineers of a certain area. Men who love tradition and things that last. In order to emphasise the idea of clothing/object-of-desire which accompanies one throughout life, the shirts are packaged in boxes made from lightweight unfinished timber which are held closed by a simple claret-coloured elastic band. The box makes the shirt redolent of a time before that of "use-once-and-throw-away" and is distinctive thanks to the use of a centrally-placed logo. The logo, in that it is "iconic", must carry the aura of the company; more than its own nature, it must speak of its possible symbolic value. The Fallbrook logo, printed on recycled paper has the naïve flavour of a charcoal drawing, a rough sketch which serves as a reminder of a landscape: the mountain range of Fallbrook. The basic idea was to establish through images a link with an authentic and primitive nature in such a way as to pass to the product those values of solidity and essentiality that are suggested by the landscape. In order to emphasise the emotive link with this place, that of the pioneers, each box contains a lucky stone whose qualities are explained in an illustrated leaflet. In other words, the Fallbrook shirt wants to be something more than a simple shirt: an assuring garment of antique flavour which brings good fortune to those who wear it! This is the "story" which Pitacco's graphic design communicates with immediacy and simplicity.





Name creation and logo design for T-SHIRT. 1986



## Free shirt

Logo and graphic design become product. This is the case of Free shirt, a collection of tee-shirts designed for Postal Market, an Italian company specialising in mail order. The garment is here a means of communication, a blank page on which to write a message in accordance with the client's requirements. The message is the name: Freeshirt, a neologism which alludes with immediacy either to the tee-shirt itself or to an idea of liberty, the ideal state in which to wear one. The text, in large capital letters, camps out aggressively on a stylised tee-shirt framed by a star. It is a game, pregnant with symbolism and once again an allusion to the nomadic, dreamy world of youth. The full series of tee-shirts is a variegated repertoire of illustrations: those which occupy the whole front of the garment; obsessive marks, almost like Escher; cartoons inspired by "Metal Urlant"; line drawings like two crossed-eyes and even a pair of baseballs which describe the ideal brassière. In the panorama of Pitacco's work, this better than the others is witness to his register and his ability to "fluently speak many languages", passing from the cultured to youthful slang.







Logo, textile labels and pendant-swing tickets for clothes, letterhead and carrier bag. 1994



Linea Plus logo and shopping bag. 1994  
Opposite: Magazine (64 pages). 1998

# Angelo Santagostino

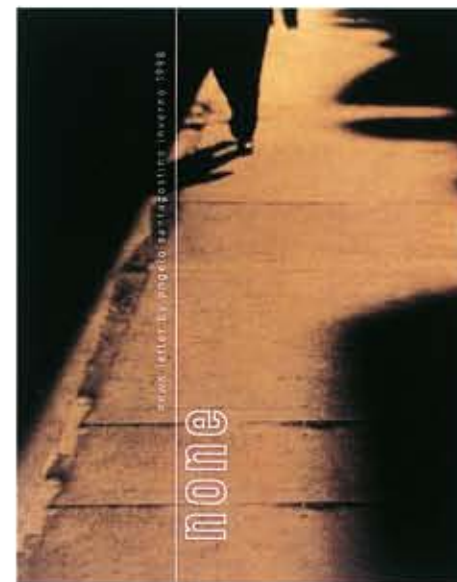
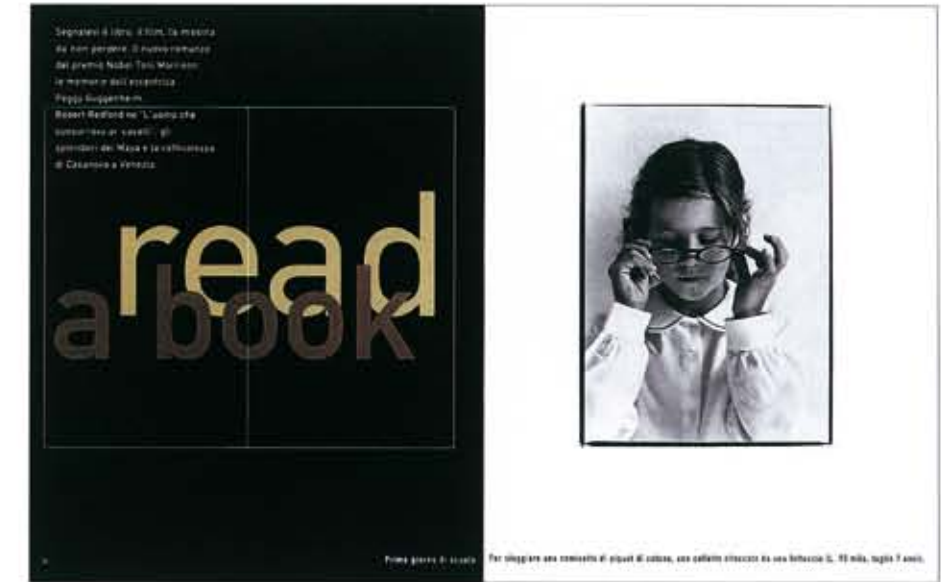
Angelo Santagostino is a chain of shops which has been in business since the beginning of the century. To rethink the corporate identity meant in this case giving a completely new character to the company while safeguarding the values of a long tradition. The objective was to join innovation and tradition by finding a powerful message which would express these almost antithetical concepts. This has been achieved through typography, which Pitacco shows himself able to handle with great dexterity.

This however is not just a question of professionalism. There is, and one can see it when Pitacco talks, pausing to examine the values of point size and the relationship between initial and title, a real passion for this aspect of his work. To the spontaneous creative gesture, to that instinctive immediacy which resolves the look of a page at first glance, is added an archivist's interest in type. It is the wish to know all alphabets and have available the greatest number of tools with which to create infinite modulations without need of invention. Here Pitacco's familiarity with type is decisive.

For the logo, the choice fell on a typeface which recalls tradition, while the sense of innovation is achieved by the logo itself and the choice of colour. The logo is synthesised in a spiral which appears

painted with a brush such as is used by the Japanese to paint kanji (the ideogrammes of their alphabet). It is a gesture both modern and traditional, in this way similar to Japanese scripts, that works well with the typeface, chosen to express a sense of tradition. In order to characterise a more modern line, called Plus, a much more contemporary typeface was used to emphasise the difference in market; in addition, an aerodynamic shape was chosen for the carrier bags in order to accentuate the Plus line's dynamic character.

The company newsletter has a female character. The articles are humanised by black and white portraits of 'real' people: Polaroids are printed with their borders to create a sense of reportage, used to attenuate the usual glossy style of the fashion magazine. To illustrate 'real fashion for real people', a 'fashion that looks good on people who look good', Pitacco has chosen the style of a family photo album: the parents, the friends, the places, the house, the open air, the children, the school and free time. Many moments lived in comfort and refinement. Since Santagostino seeks to communicate a consolidated tradition of elegance we have tinted architectural photography from the beginning of the century: the perfect context for people who recognise real values.





LAWRENCE STEELE



## Lawrence Steele

Lawrence Steele is a young American fashion designer who has for some years now appeared on the fashion stage with his own label. His is a minimalist style, consciously poor and undressed but which is not, however, barren of those precious sartorial qualities which lend his clothes an air of rarified elegance. To create a corporate identity for Lawrence Steele meant achieving through the logo, labels, paper and colour, a sense of purity and an almost futuristic look.

Pitacco has played with colours and profiles, rounding them to yield a feeling of dynamic movement, almost one of forms projected into space. Or better, with non-colours, in order to emphasise the sense of minimalism: the tonal quality of latex for the envelopes that goes well with the ivory of the paper and which becomes particularly elegant when combined with the blue, a strong colour

which is as eternal but less funereal than black and well adapted to the sense of essential lightness which the Steel collections communicate. The catalogue covers and the labels are in satin-finish aluminium; a choice which emphasises the predominantly minimalist tone to create a delicate feeling of high-tech. The corporate identity designed for Lawrence Steele shows how Pitacco has been able to interpret and synthesise in an especially efficacious manner the style of the label. Pitacco's great ability to modulate his own vocabulary of design can once again be seen, as it wanders easily from the pictorial/narrative style that distinguishes most of his work to a minimal and synthetic style which he has undertaken here with his customary ability, that ability which always tells those original and meaningful stories which with few elements always touch the client's heart.

Corporate design: 1994



## Company stories

Communication as story. Images integrated  
with words to render companies visible, to make them exist.  
Graphics giving voice to the client.



1984. Advertising page for Harper.



1987. Advertising page for Chiariva.

A product does not exist if it is not communicated but communication is not a superstructure, a superficial decoration. On the contrary, notwithstanding the fact that it is often superimposed, it is born with the product and is an integral part of it. Every good product contains its own story, which it tells to both explain itself and make itself more desirable. To communicate properly presupposes the ability to understand and interpret the product's story. To communicate is the same as to translate; it is in the meaning of the word "translation" that the central core of communication may be found. To translate means to make a text comprehensible while safeguarding its meaning. It is a work not of homologation, but an exhaustive attempt to preserve the character of a text while making it intelligible.

Each graphic designer has his own language, or rather his own means to give it form. To communicate a company means to translate into one's own language that company's realities, making them clearly intelligible but at the same time highlighting their own peculiarities.

Once again the willingness to listen comes into play. This work begins with a detailed task of documentation. The humus from which Pitacco's creative vision blossoms, that which lets him anticipate a solution including the details, is his knowledge of the client. To "give voice" to the client through catalogues, brochures and advertising, one must understand the client's own story. Like a psychoanalyst, one must listen in order to discover intent and ambition, to gather the secrets of the consciousness, the hidden side of the personality, to find that diversity which makes it unique.

This the first step. For each new project, one must change register without losing one's own identity to create those responses tailored to the individual personality.

In stories as these, there comes into play not only images, their composition and rapport with typography but also the choice of paper, format and front cover. Each element is like an instrument in

an orchestra: each with its own peculiarities but which still contributes to the harmonious expression of the score.

Corporate communications is like a musical score; each note is harmonised with the others so that the music may be fluid, without discordant highs: so that it may be natural. The principal quality of Pitacco's work in communications seems to me to be one of naturalness, almost of inevitability: one feels at once that the page could not be anything other than that which it is; that no other layout could better convey the character of the brand and the product. This is the case with Missoni where the accent is placed on interwoven patterns of colour which become nearly abstract. On the other hand, the promotional brochure for T&S, a textile manufacturer, plays with the grain of the paper and the use of an unusual material for the front cover to illustrate the tactile nature of the company's products.

For Outrage, the image is more aggressive, in sympathy with an imagined connection with the world of sport. The choice of bright, shrill colours alludes to a sense of competition and the typography is declaimed as if it were the tape at the finishing-line. For Punch, Pitacco has been able with few images to illustrate the company's ambivalence: modernity, represented by the geometric perfection of a circle and imagination, underlined by a patchwork of textiles enclosed by a circle which refers to the company's orientation to avant-garde design. The result of this is a conceptual style of communication which expresses the company's destabilising spirit which, while never one of fashion, has certainly created a distinct style. In contrast with this, the catalogue for Barba's becomes a metropolitan story.

Its pages resemble sequences from neo-realist Italian cinema: duotones contrasted with a densely-atmospheric blue, like the Milanese cityscapes in the films of Silvio Soldini, illuminated by the cutting light of Luca Bigazzi's photography with sepia images of interiors captured in moments of inti-

macy. In these works, Pitacco's orientation towards the story rather than the symbol emerges yet again: each page is a story, told by one who knows it well. But what is a company if not the totality of its products? No such narration can afford to exclude the image, the quality and the characteristics of a company's production; it is in fact the product itself which is the most immediate message, being the best synthesis of the company's personality.

When Pitacco designs packaging and logos, he focuses on the product as a symbol. The product is then dressed by its packaging and at the same time reveals itself in the most sensitive and immediate form to its user.

Packaging is a form of communication which includes touch, that empirical understanding created by the grain of the materials and finishes. The logo is a symbolic instrument; it must describe in a few gestures the personality of the company and its product. It is a form of writing analogous to that of the ideogramme: a symbol which expresses an idea. His propensity for the detailed case history allows Pitacco to create meaning in each packaging project and it is this area of his work which best illustrates his narrative, pictorial, almost sculptural approach. The design of a logo is one of synthesis, of condensation.

The logo is an icon which must convey with immediacy the aura of the company that it represents but more than simply the nature of the company, it must also speak of its own possible symbolic value. It must create a sense of distinction and at the same time, respect and admiration. In this field too, Pitacco finds the right intonation, the balance between innovation and tradition.

In all his work, there is a mature vision, a knowledge of how to find a harmonious, balanced relationship between image and symbol, between words and pictures. Using the musical metaphor, one may call him less a soloist than a conductor, one who can achieve an unusual interpretation of a score without altering its essential nature.



1983. Poster 50x70 cm ph. Toscani.

1995. Christmas cards  
Cento per Cento studio.



## Cassoli

For Cassoli, a noted manufacturer of womenswear, Pitacco chose a language able to both express the stylistic evolution of the company and to work in sympathy with the photography of the various collections. For the winter 1990 collection, for example, Pitacco put himself in tune with the photographs of Steven Maisel which featured the composed beauty of Christy Turlington. The catalogue is vaguely suggestive of the 1960s, a feeling accentuated by background colours which recall the lustre of plastic, nonetheless modulated by a very 1990s accent, while references to pop culture dissolve into the vaguely post-modern look of the pages. The lettering used in the logo changes from season to season: changes which reflect the continuing evolution of the rhythms of the world of fashion and the company's desire to stay on terms with this see-saw of changing taste. The summer 1994 catalogue is romantically inspired, an inspiration underlined by the paper heart that features on the front cover. To create this sense of the diary of a young girl, Pitacco returned to his primitive passion, collage, to create the protagonist of the front cover. The romantic image of the heart torn from a sheet of paper is accentuated by the graceful, highly feminine calligraphy. The spirit of collage can also be seen in the pieces of adhesive tape which are deliberately placed in evidence.

For the spring-summer 1994 collection he also designed an invitation which summarised the themes of the collection: a playing card, the Queen of Hearts which was also used for the shop window signs. Inside the catalogue are the photographs of the show and to emphasise the theme of each outfit, they are linked to emblematic images which reinforce the central theme. For the 1995 catalogue on the other hand, even from the front cover can be seen a decidedly masculine emphasis.

The paper on which the cover is printed resembles the cotton from which mens' shirts are made, the image is that of a shirt front, made in ink with a few assured brushstrokes. The buttons, in contrast with this gouache-style of drawing, are printed with a realistic appearance. Pitacco uses collage again to superimpose on the freely-drawn shirt a printed tie, glued in place to yield a sense of mobility. Inside the catalogue, photography alternates with varying kinds of drawings to break up the monotony of the catwalk show photographs which can often be very similar to one another. The Cassoli cata-



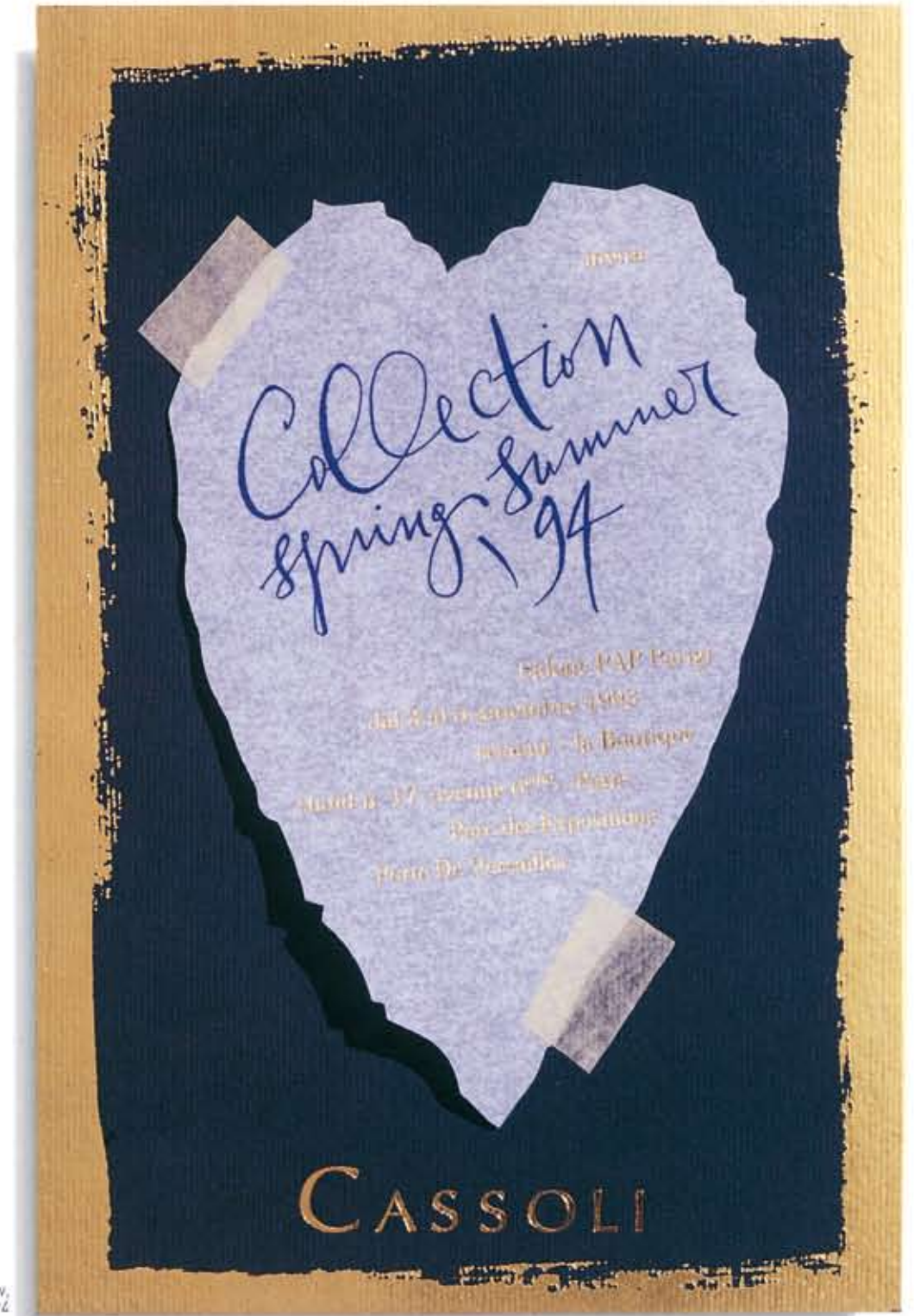
logues are proof yet again of Pitacco's narrative tendency; his work is not limited to a creative laying-out of the photography but seeks, through the combination of drawing and photograph, to illustrate a narrative structure. We can see his wish to interpret the collection by supplying references which illustrate the basic themes. The catalogue is thus more than a sequence of images, it is a kind of social history of that season's fashions which is a valuable tool with which to best understand the collection. But not only this: Pitacco's graphic design distances fashion from its frigid, almost abstract aura to make it more natural and human so that it becomes a true-life story.



Invitation to prêt-à-porter show, summer 1994



Catalogue [17x24 cm],  
spring/summer 1993,  
ph. Arnaldo Castoldi



Invitation to prêt-à-porter show,  
summer 1994



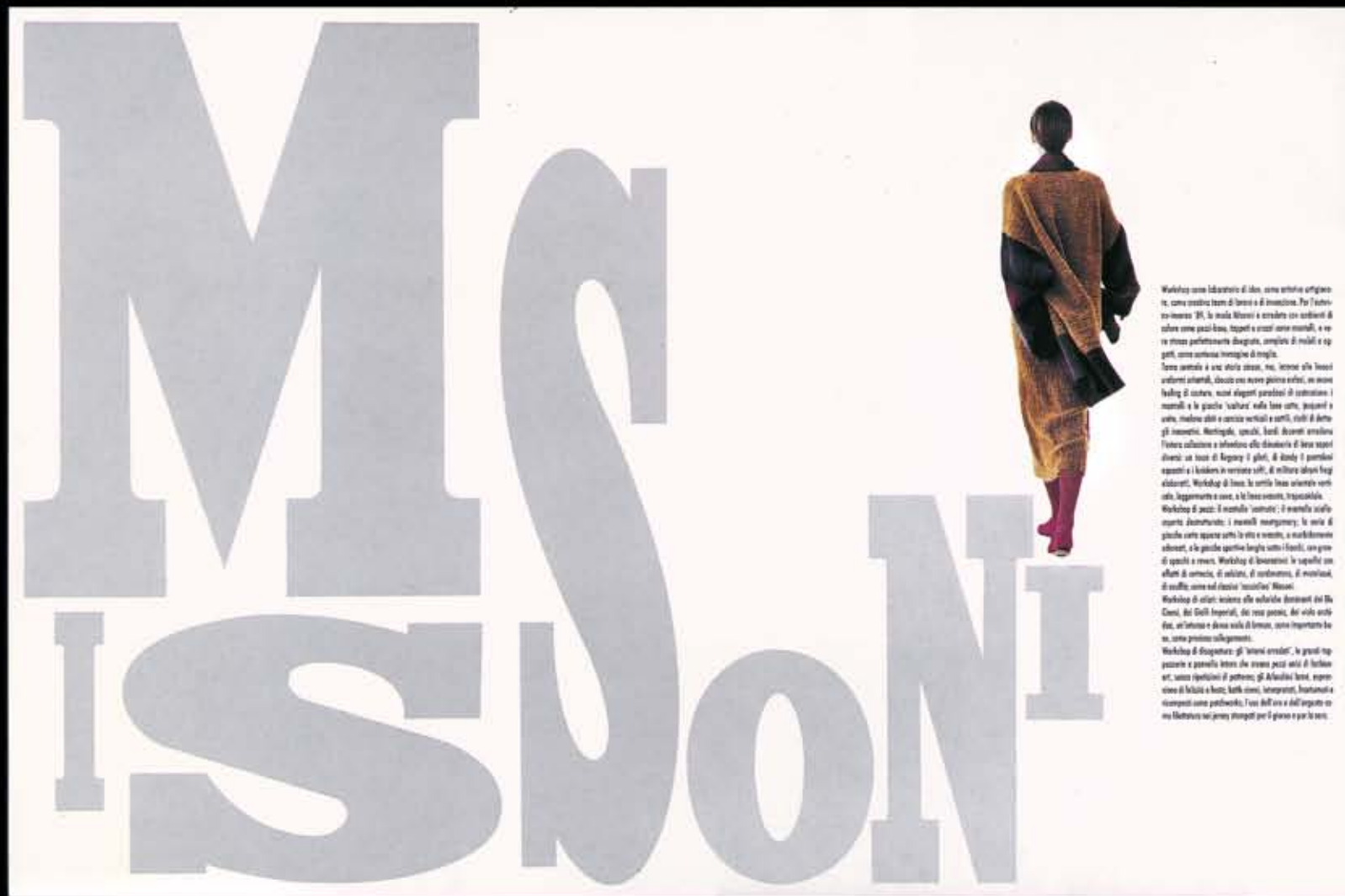
Catalogue 1993-94  
A twentyfour page [29x42 cm] with stitched binding, for a collection with a masculine feel. The cover is in paper which resembles cotton pique and has a mobile tie [which is only lightly glued underneath the neck], in another material. The shirt is sketched in ink while the shirt buttons themselves are printed. Inside, there are drawings of varying kinds in order to modulate and emphasise the photography.



Shop-window sign in three folding panels, printed in five colours. ph. Arnaldo Castoldi



The Missoni world is notoriously one of colour. Obviously, its colours are like this and wether for the catalogues of the principal lines or for those of the other product ranges, we have always worked on the principle of material-and-colours.



1989-90. Catalogue for Linea Missoni Donna, ph. André Carrara.



1986/90. Catalogue for Missoni Linea Donna/Uomo.



1994. Catalogues for Missoni Uomo and Missoni Mare, ph. Pasquale Abbattista.

## Missoni

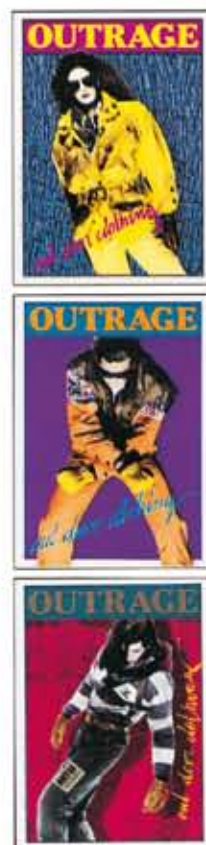
The Missoni name is unequivocally associated with a certain colour palette and a special way of mixing colours, of blending warp and weft together to create interwoven melanges of coloured yarns. To speak of the Missoni collection through brochures and catalogues meant finding a way in which to exalt this very special way of using colours and creating knitwear which could convey the fluidity, unexpected transparencies and consistency and strength of the textiles themselves. The dominant themes are thus material and colour, which Pitacco has developed reproducing on the front covers the magic of the interwoven colours and the flavour of the materials: the softness of the bouclé, the exuberance of the silks, the roughness of the carded textiles and the gentle weight of the jacquards. He sometimes emphasises lines, one of the dominant motifs in the Missoni universe, while at other times, multicoloured patchworks to emphasise Missoni's specialisation in knitwear. On occasion, he has used plaited textiles around a classical bust to illustrate the way in which these knits swathe the body with the naturalness of a cape. It is a game of suggestion where Pitacco has best been able to express his pictorial sense.

1994-95. Catalogues for Missoni Linea Sport ph. Pasquale Abbattista.



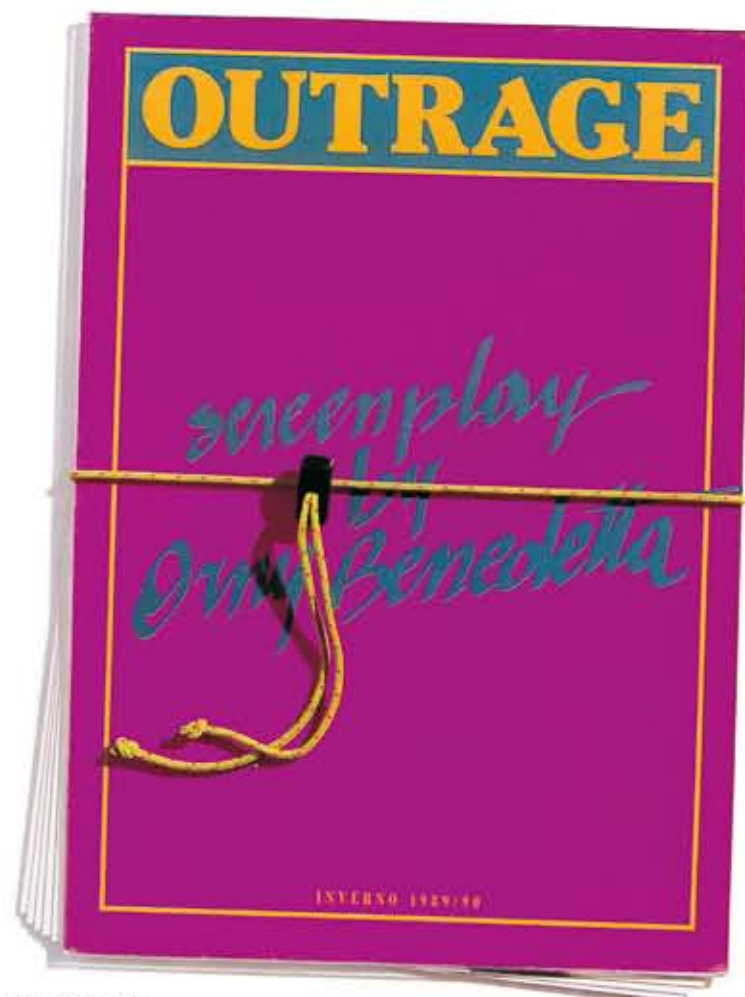






## Outrage

Outrage is a sporting line of clothes which also includes garments which have a certain "technological" sense. The design of the catalogue seeks to convey this sense of specialisation combined with the technological component and this can be sensed in the use of materials such as the nylon used on the front cover. The photography is always in black and white, laid out in groups of six as if each page was a poster and the photographs themselves, by a special chromatic treatment, acquire the appearance almost of a bas-relief. The shop window sign itself becomes a piece of design and given that this sporting collection suggests adventure in far-off countries, it takes the appearance of the classic message-in-a-bottle. It consists of two sheets of perspex which enclose a quantity of sand that can move about in a way similar to an hourglass on which the logo is settled. It is a movement into the realm of design which reveals a figurative tendency: even when lending distinction to a logo, Pitacco chooses the path not of the conceptual but the figurative. The Outrage shop window sign thus becomes a kind of souvenir; by agitating the sand the company logo appears, in the place of the usual belltower, and it becomes an indelible memory.



1989/90. Winter catalogue (31x44 cm)  
ph. Tony Thorimbert

## Punch

In the world of mens' fashion, Punch is synonymous with research, creativity and originality. It is a point of reference for those who want to break free of the restraints of the classic. From the imagination of Stefano Ottina, the owner of this specialist shirt manufacturer, in the course of more than thirty years has sprung a rare bestiary of shirts. Impeccably cut but still being extravagantly distinct in their inclined pockets, patterned collars and multicoloured buttonholes. Between Ottina and Pitacco may be seen an unexpected analogy: both find in collage the best tool with which to free their own creativity. In catalogues, shop-window signs and on front covers, the driving motif is always that of the collage. A nearly surreal kind of collage, one always veiled by an ironic shadow which is never simply a banal patchwork. The shop-window signs feature a shirt sketched in red to which real buttons have been applied: a knowing juxtaposition of the real and the graphic. With this kind of soul-mate, Pitacco has been able with only a few images to describe the company's ambivalent characteristics: modernity, represented by the perfect geometry of the circle and imagination, underlined by a combination of different textiles enclosed in a circle which refers to the company's avant-garde orientation. The result is a form of communication which is at once both figurative and conceptual, which well expresses the company's destabilising spirit: having never followed fashion, that which has created its own unique, inimitable style.



1993. A circular catalogue (24x25 cm)  
ph. Studio 0 Due



Promotional object.



1993. Shop-window sign.



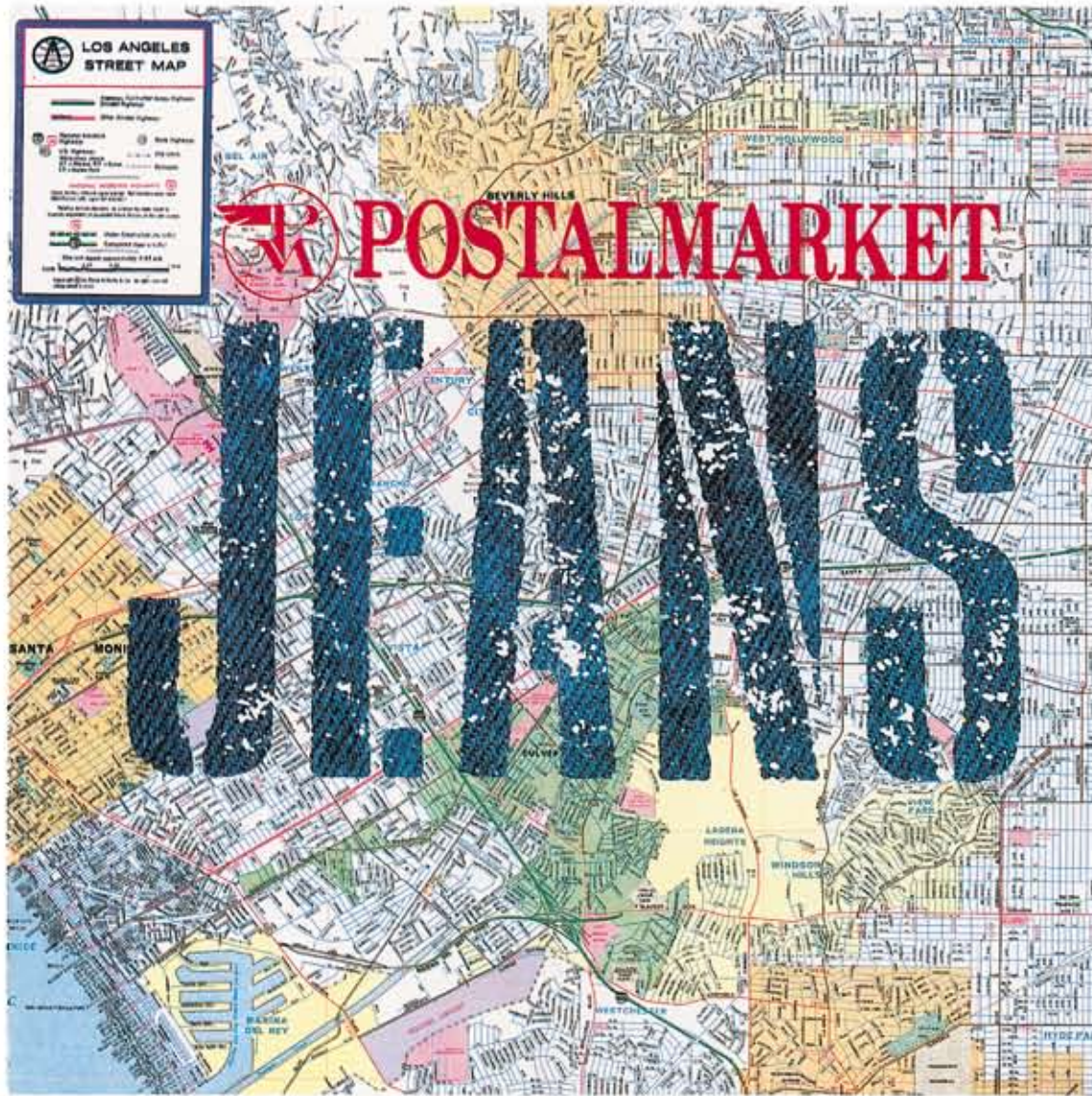
## Swatch

For Swatch, Pitacco benefits from his long experience in art directing fashion magazines and his familiarity with page layout.

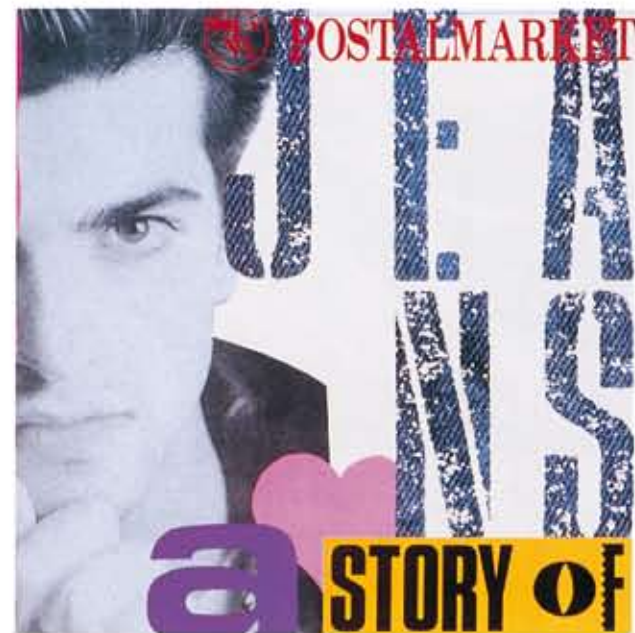
The Saatchi&Saatchi agency asked for a design for promotional literature and Pitacco has created a series of multicoloured collages, united the photographs of various models of watch with images to emphasise their symbolic value, telling his stories with the excited sense of movement of a cartoon strip. There emerges from the page a strong sense of evocation that is once again born from his sensitive reading of the product.

At the start of each project there is always this detailed job of decryption: the product is a distillation of messages which are often hidden and which must be made manifest. For each new project, one must find a new language in which to do this, in order to render the message meaningful. The work for Swatch, to maintain this linguistic metaphor, is a fine example of Pitacco's polyglot nature: one of his greatest abilities is to continually change register but never lose his own identity. 1990.





1986. Catalogue (30x30 cm).



1985. Catalogue (30x30 cm) ph Toni Thorimbert.

## Postalmarket

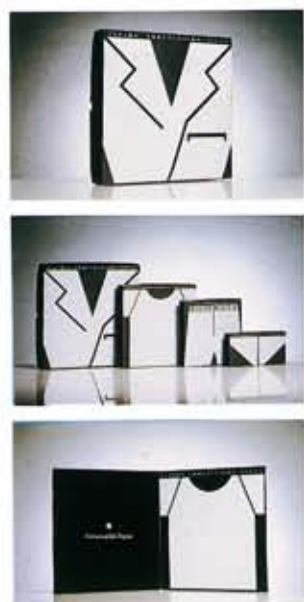
For Postalmarket, Italy's market leader in mail order sales, Pitacco created a look for the new catalogue aimed at the youth market with reference to a world of the young which is always lived against a background of music. This explains the square format, similar to that of records and CDs. The logo, jeans, is placed on a map: a allusion both to a nomadic youthfulness and a metropolitan lifestyle. These catalogues deliberately resemble magazines and the products are laid out to capture the appeal of those products which feature in these publications. Since the underlying theme here is the life of the great metropoli as is seen in the pages of the fashion magazines, the photography of each catalogue is shot in a variety of cities: Los Angeles, Miami, London and Milan: a youthful and metropolitan mythology. The graphic design contributes to this immediate sense of quality so that a simple mail order catalogue has become a cult magazine for the young tribes of the city.





## Zegna

The company wanted a highly essential image for the packaging of its mens' underwear collection, in line with its decidedly classic product. Essential, but with an impact similar to that of a symbol, so that it could be seen, even in shop windows with the force of a road sign. While choosing a rigorously geometric layout, one emphasised by the use of black and white, Pitacco has not abandoned the figurative; the packaging features stylised tee-shirts and pyjama jackets. However, this realism blends with a more geometric vision and one can almost glimpse the abstract, even though it does not actually obscure the narrative aspects of the design. Once again and with great ease, Pitacco has found the right language to express the personality of the label with clarity and immediacy. In this case, the narration takes place not in background images but is condensed into an emblematic drawing simplified down to its essence: an ideogramme. An ideogramme which speaks with clarity of a brand which represents a classic, traditional quality. 1987.

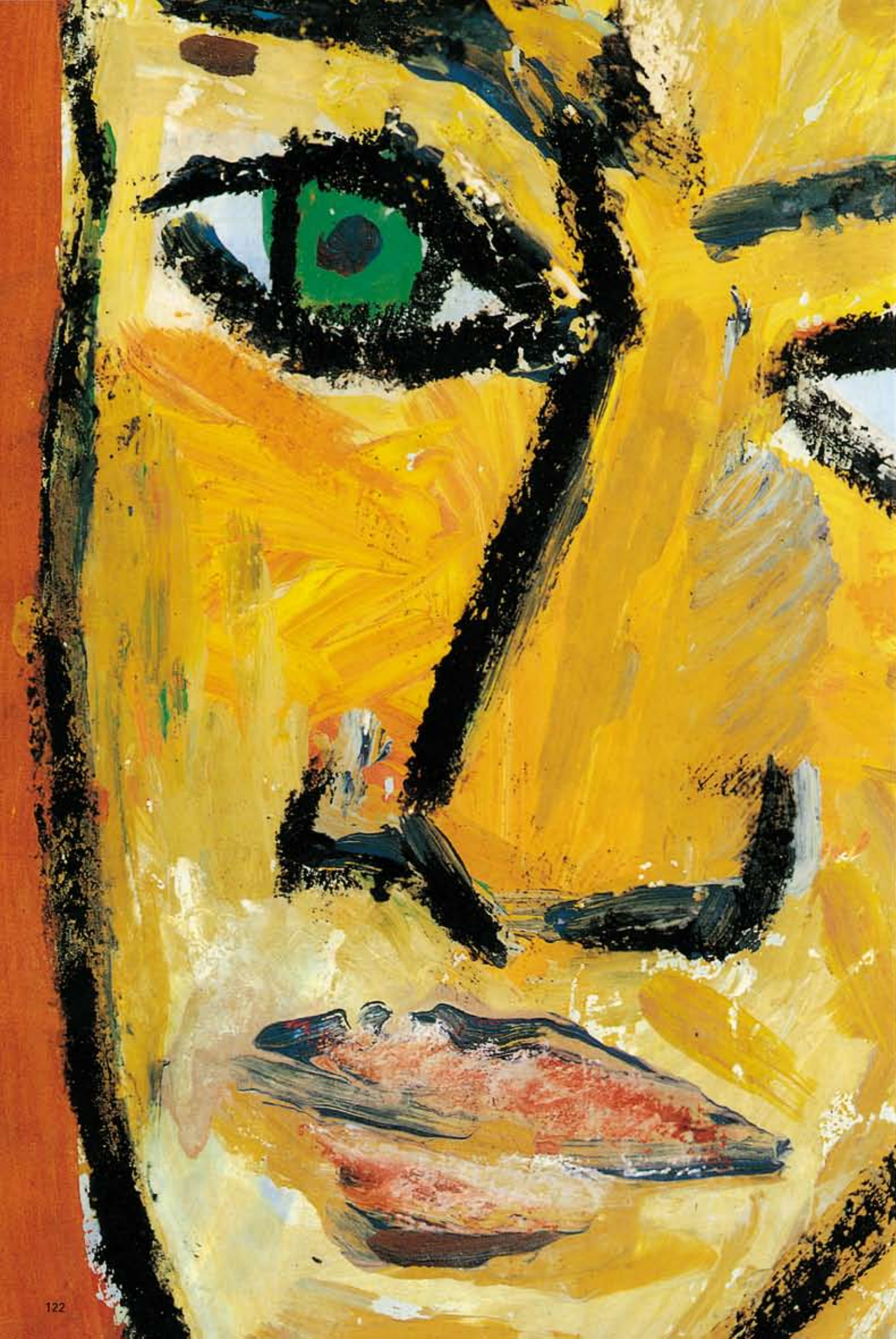


## Best Company

It would be a shame to keep hidden a young product that in only a short time has created a definite notoriety. Thus was born the idea of dressing the packaging with the product itself, shown at actual size in a festival of colour: the product has become both the box and a means of communication.

The intuition that Pitacco brought to the creation of this truly different form of packaging derives once again from his ability to reach the heart of the product and make a detailed reading of the client's personality. In this way, Best Company can assert itself thanks to its product/signal; to communicate, it has therefore no need of a new symbolic language. To make its message clear, it is enough to simply show the product. And since Pitacco loves to speak clearly, we can see the concept of a box which, different from the others, does not conceal but rather unveils the product even before it has been opened. The packaging only reinforces the idea of a product which can speak for itself, a product from Best Company. 1984.





## Falke

For Falke, the large German menswear manufacturer with sales throughout Germany, Pitacco designed a very special carrier bag. The basic idea was to represent the company with the painted face of a man, placed in the centre of the bag in the guise of a logo. Subsequently, to render the image more incisive, he has simply used a large eye. This pictorial treatment, making use of wide brushstrokes, makes the eye motif unsettling and the effect is one of a penetrating, almost searching stare. The eye's out-of-scale spiral makes this image even more effective and its pictorial quality acquires a strong iconic value. Falke is an almost emblematic case of how a pictorial treatment can take up eminently graphic values and of how the figurative can transcend realism to embrace an almost conceptual character. 1993. Illustration by Sandro Fabbri.

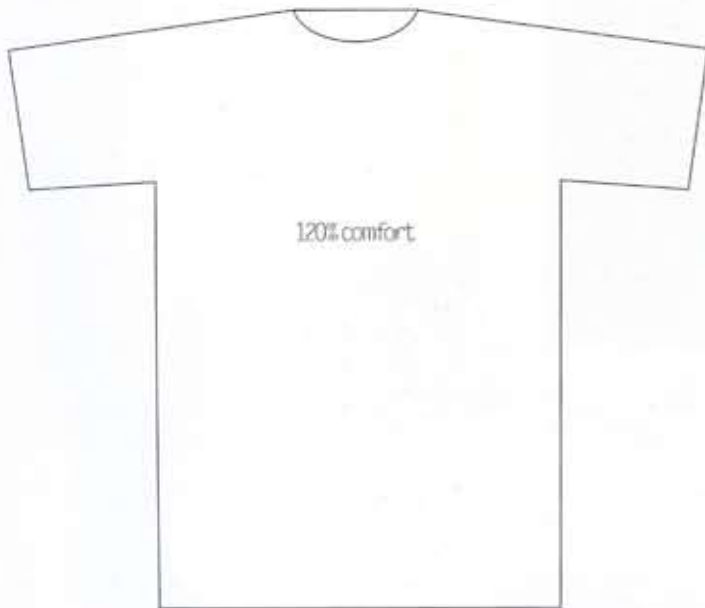




1995. Swing ticket in embroidered linen.

Left:  
1996. Cover for spring/summer catalogue  
in embroidered linen. (24x30 cm)

Below:  
T-shirt



## 120% lino

For 120% lino, Pitacco has created a complete corporate identity which ranges from the logo to include labels and catalogues. His work also extended to the conception of the company's shop in Milan which has become a most potent form of communication. Since the company manufactures only in linen, Pitacco has used for the company logo a hyperbolic "120% linen" in order to emphasize its specialisation. This specialisation is also emphasised through the choice of colour: white, cream and sand, typical colours for a natural fibre.

Pitacco's work is exemplified by an extended professionalism which crosses the border of the discipline to venture, in this case, along the road of conceptual design. Regarding his sensitive interpretation of the company and its product, Pitacco can be seen as particularly adept in his creation of a shop which, more than being a simply functional container of the product, is itself an effective tool for the communication of the brand's character. In this, we can see a creative intellect which can deftly pass "from sign to design" while keeping its narrative capacity intact.

1999. Folder for spring/summer collection 2000.



1999. Shop interior  
in collaboration with  
the architect Egidio Tordera.



1999. Spring/summer catalogue.  
ph. Axel Hoedt



1999. Autumn/ winter catalogue.  
ph. Axel Hoedt

# Wella

The logo, specialised in haircare. A brochure that speaks of technology and research with images typical of a scientific laboratory with well-defined type on homogeneous backgrounds.

It is a pamphlet, dedicated to the Kamuso System, an ancient chinese massage technique 4000 years old, of an oriental flavour with pictograms, decorated capitals, coloured backgrounds and decorative typefaces. In one sense the language of science, in

another that of botany, enriched by landscape backgrounds and totemic images to restore an aura of sacredness to this ancient natural method of scalp massage.

Almost a paradigm of a multilingual disposition, of a versatility based on daily practice, of a consummate technique created by a willingness to go to the origins of processes and study the creation of new products.



1999.



**coltura di Paolo Bragato**  
Una delle parole più spesso utilizzate nella società e nei mercati in cui viviamo è "Qualità". Tutto ormai pare girare attorno a questa parola. "Qualità" è come spesso accade l'abito di un concetto porta a farne pensare valore, perché appunto, confonde e alla fine si valuta il concetto stesso.

per Wella qualità significa prima di tutto sicurezza

**Per garantire la perfezione dei propri prodotti Wella opera scrupolosamente ogni nuova sostanza, prima che essa diventi parte di un prodotto**

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dopo averlo testato per circa 2 anni, nel 1997 gli ingegneri Wella hanno ideato un flacone ultraleggero denominato "Miss Leggerezza"

Wella considera sempre prioritario l'impegno ecologico: imballaggi leggeri e riciclabili, materie plastiche riciclabili e soluzioni tecnologiche per il risparmio dei materiali e la riduzione dei rifiuti.

il flacone di un prodotto svolge un ruolo fondamentale non solo per l'incasso estetico ma anche perché deve proteggere il prodotto, deve cioè garantirne che le sue caratteristiche rimangono inalterate nel tempo. Ingine un flacone deve essere maneggevole e funzionale per il consumatore finale e può diventare uno strumento di lavoro per l'acconciatore.

**Elementi di Wella**  
Per creare flaconi sempre più piccoli e leggeri, Wella ha ideato un nuovo sistema di imballaggio: il flacone ultraleggero "Miss Leggerezza". Questo sistema è stato studiato e progettato da un team di ingegneri Wella. Il risultato è un flacone che pesa solo 0,5 grammi, ma che contiene la stessa quantità di prodotto di un flacone standard. Questo sistema di imballaggio è stato adottato da Wella per tutti i suoi prodotti.

Wella garantisce processi produttivi di alta qualità

23 siti produttivi  
7.000 formule  
123.000 tonnellate di prodotti  
750 milioni di pezzi prodotti

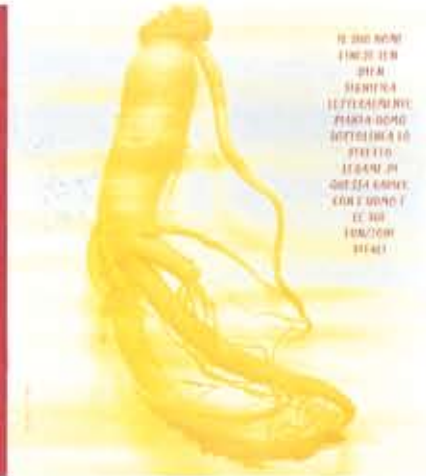
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1997.

**KANMUSO**

Le piante officinali, frutto di tradizioni e sapienza millenarie, vivono oggi una nuova età dell'oro. Efficaci e non aggressive, ci aiutano a lenire e prevenire nel modo più naturale, disturbi e anomalie procurando un benessere generale.



**Le piante officinali, frutto di tradizioni e sapienza millenarie, vivono oggi una nuova età dell'oro. Efficaci e non aggressive, ci aiutano a lenire e prevenire nel modo più naturale, disturbi e anomalie procurando un benessere generale.**

**KANMUSO**



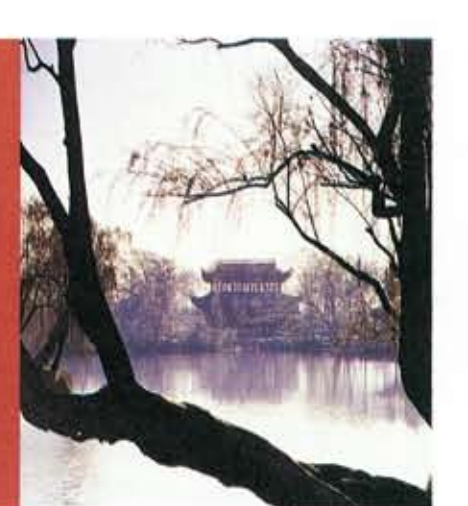
1999. Lifetex Linea exhibitor



**EQUETO**

utilizzata dagli antichi romani per le sue proprietà elasticizzanti ed elastizzanti, è citata da Plinio e Dioscorido. È un rimedio naturale per il mal di schiena e per la rigidità muscolare. È largamente impiegata in medicina ed in cosmesi per capelli fragili e per prevenire la caduta.

Le piante officinali, frutto di tradizioni e sapienza millenarie, vivono oggi una nuova età dell'oro. Efficaci e non aggressive, ci aiutano a lenire e prevenire nel modo più naturale, disturbi e anomalie procurando un benessere generale.







[www.pitacco.com](http://www.pitacco.com)  
[pit@pitacco.com](mailto:pit@pitacco.com)

## Cristina Morozzi

With a curiosity regarding the world she has for many years been interested in design.

From 1987 to 1995 she was editor of the design magazine *Modo*, documenting with perseverance the new international creativity.

She has written books such as

"Anna Castelli Ferrieri"

(Bari: Laterza 1993),

"Andrea Branzi"

(Paris: Dis voir, 1997),

"Oggetti Risorti"

(Milan: Costa&Nolan, 1998)

and has curated exhibitions:

"I modi del design" (Triennale,

Milan, 1987), *Ecoway* (with Serena

Omodeo, *Abitare il tempo*, Verona,

1995) and has contributed

to a number of both Italian

and foreign magazines on design,

art, architecture and fashion.

Sensitive to new trends, she seeks

to put industry in contact with new

creative talents, in order to catalyse

'improbable' collaborations.

A stubborn, critical spirit, even when

writing about objects she always

seeks to promote social values.

{ la grafica è un'opinione,  
fino a un certo punto



“Stile italiano: twenty years of graphic design in the world of italian fashion.”  
136 pages, more than 350 colour plates

A book about graphic design that becomes a history of italian fashion. A 'micro-history' of design, given that Pier Paolo Pitacco is not only a graphic designer but also a designer of promotional articles, exhibition accessories and an able talent scout. Twenty years' work throughout the length and breadth of italian fashion. Projects for magazines, like Mondo Uomo, Elle Italia, Io Donna and You. Books such as 'Peter Beard', 'Cuba' and the recent 'Celentano'. Corporate identity for major labels like Italseta, Sant'Agostino, Lawrence Steele. Logos. Packaging and brochures for Missoni, Punch, Best Company, Outrage, Barba's, Cassoli, Swatch, Zegna and Wella. More than a repertoire of graphic design it is also many tales and histories, many diaries all outlined in a pictorial style and to be leafed through to rediscover the pleasure of a twenty years' long journey in italian style.

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