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NATIONAL COLLEGE OF ART & DESIGN

*FACULTY OF DESIGN
DEPARTMENT OF VISUAL COMMUNICATIONS*

*A discussion on the advertising and graphic design network of Benetton.
Specific examples discussed include: The Sisley Catalogue 1994, and
Benetton's COLORS magazine.*

by

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*"Submitted to the Faculty of History of Art and Design and Complementary
Studies in Candidacy for the Degree of a Bachelor of design".*

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INTRODUCTION

INTRODUCTION

It is my intention to take the areas of Graphic Design and advertising and discuss these in relation to the Italian clothing company Benetton. Both graphic design and advertising provide a platform on which Benetton can express their ideas and beliefs on youth and universality.

I will look specifically at Luciano Benetton, Oliviero Toscani and Tibor Kalman, who influence all Benetton's advertising and graphic design, and discuss their ideas on design and how they see those ideas fitting in with Benetton and its global vision. I will discuss social and political graphics from the past three decades to establish a platform on which Benetton can be placed in context, and will consider how Benetton are using social and political issues as the building blocks for their entire advertising and graphic design network.

It is not my intention, however, to dwell on Benetton's use of social and political issues which we all know have created debate and conflicting opinions. It is rather their graphic design that I propose to discuss, with specific reference to the Sisley catalogue of 1994 and issues 5, 6, 7, 8 and 9 of Benetton's COLORS magazine. Both publications are designed by the one company, ie Benetton, yet they are entirely different in design and concept. It is this difference that I will look at in the form of an analytical comparison of the two.

To obtain the necessary background information for this thesis, I collected secondary information from the NCAD college library in the form of books and articles, my primary sources, however, were a little more difficult to obtain (ie backdated issues of the Sisley catalogue and COLORS magazine). Although I have been to the headquarters of Benetton in Fitzwilliam Street in Dublin and to numerous Benetton shops North and South of the border I have only managed to get issues 5 to 9 of the COLORS magazine (there have been 9 published) and the Autumn/Winter 1994 Sisley catalogue. From these primary sources I have sufficiently been able to build an original account of Benetton's graphic design.

CHAPTER 1

The Graphic Interpretation of Society and Politics

CHAPTER 1

The Graphic Interpretation of Society and Politics

In this first chapter I feel it is necessary to discuss social and political graphics, with examples from the past three decades, to discover how graphic design has been used for the purposes of propaganda, protest and agitation. Social and political graphics can be used as a platform in which to discuss Benetton and how they are using social and political issues to create a corporate image for their company.

The term politics has grown more and more to signify popular movements relating to social issues. Politics are essentially about power and control; what becomes evident is the struggle for or against power. With graphic symbolism communicating the ideas and aspirations of such struggles, they can be simply reduced to a graphic shape or a collection of objects. It is through graphic design that political and personal expression can be heard. (McQuiston, 1993, p.7).

The 1960s primarily was a decade of change. An era of optimism, rebellion, the psychedelic beliefs, drugs, music: it was the superb breeding ground for social and political graphics. Many of the anti-establishment statements of that time were made through a graphic medium. Seymour Chwast's 1967 poster of protest (Fig.1), is an example from the US poster boom showing anti-war feeling. This image is executed with diagonal lines surrounding the Uncle Sam figure which

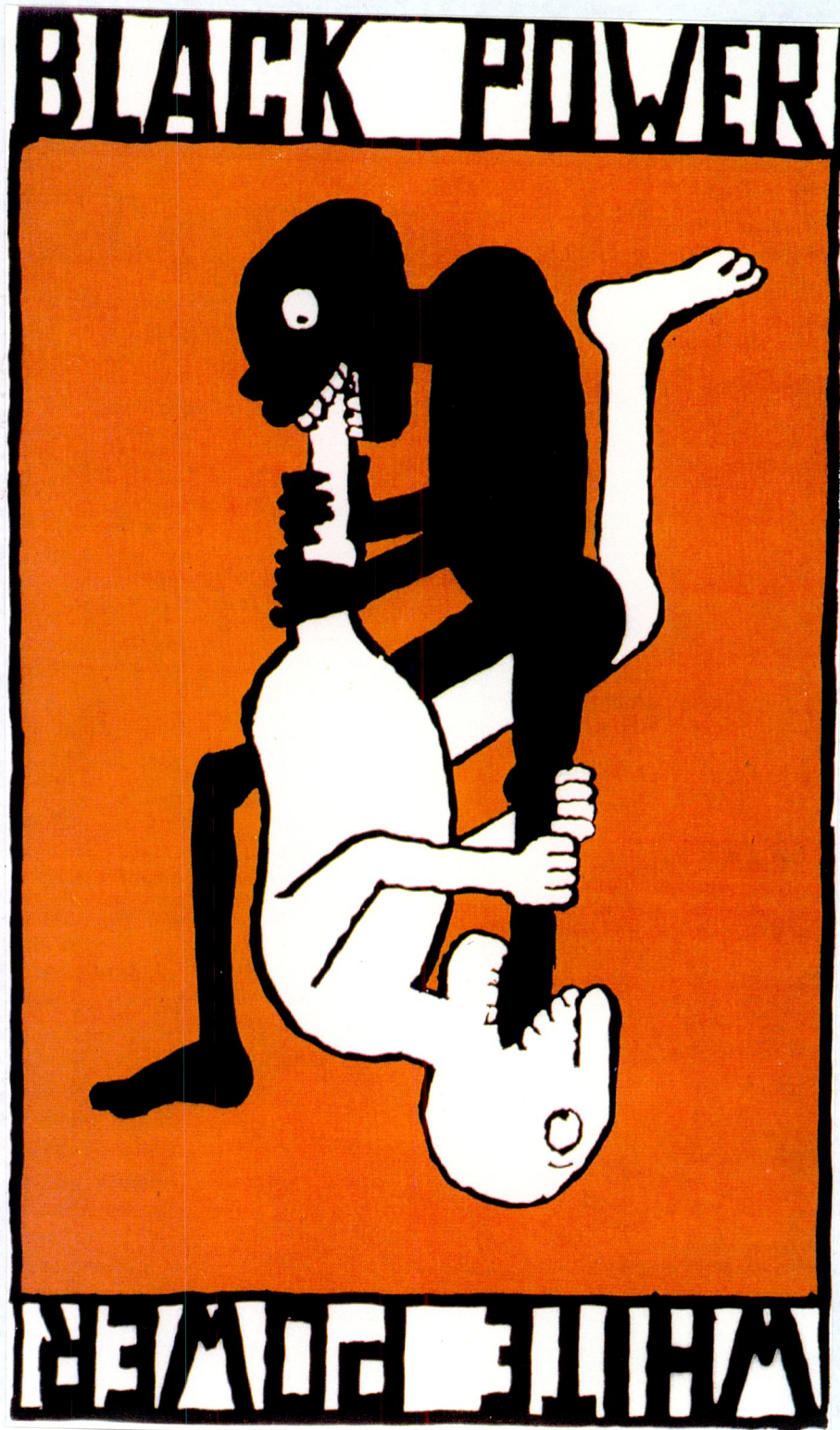
Fig. 1



End Bad Breath.



Fig. 2





lead your eye straight to the message the poster is communicating, which is of course the condemnation of the Vietnam war (depicted in his mouth) and conveyed by the caption 'End Bad Breath'.

By the end of the 'sixties into the 'seventies social comment was pouring from a variety of sources: Groups protesting about war; civil rights movements voicing their opinions on womens liberation, black liberation, gay rights and more equality. In Ungerer's 1967 work, 'Black power White power' (Fig.2). Here we see a strong image commenting on US race relations. Black and white symmetrical figures support one another while at the same time grasp and chew at each others leg, they form a complete unit in the centre of the composition. The text used on the image reflects the position of the figure it corresponds to, ie the upside down white figure is echoed by upside down text reading 'white power'. Solid blocks of colour, bold sans serif type and the positioning of all these elements depicts an image that expresses black and white equality.

The 'sixties was with all its anti-war demonstrations riots on racial grounds and other civil rights campaigns, a decade of great creativity. Direct methods of image making were developed and used to create a feeling of immediacy and impact. Essentially the 'sixties decade was one that reflected great directness in concept and design.

In the graphic design of Saul Bass and Associates the direct approach of 'sixties visual communication can be seen clearly. Fig. 3, a record sleeve entitled Bunny Lake is Missing designed by Saul Bass, here the directness of 'sixties design is illustrated in the way in which the image clearly

Fig. 3

BUNNY LAKE IS MISSING

ORIGINAL SOUNDTRACK COMPOSED BY PAUL GLASS



AN OTTO PREMINGER FILM

Fig. 4

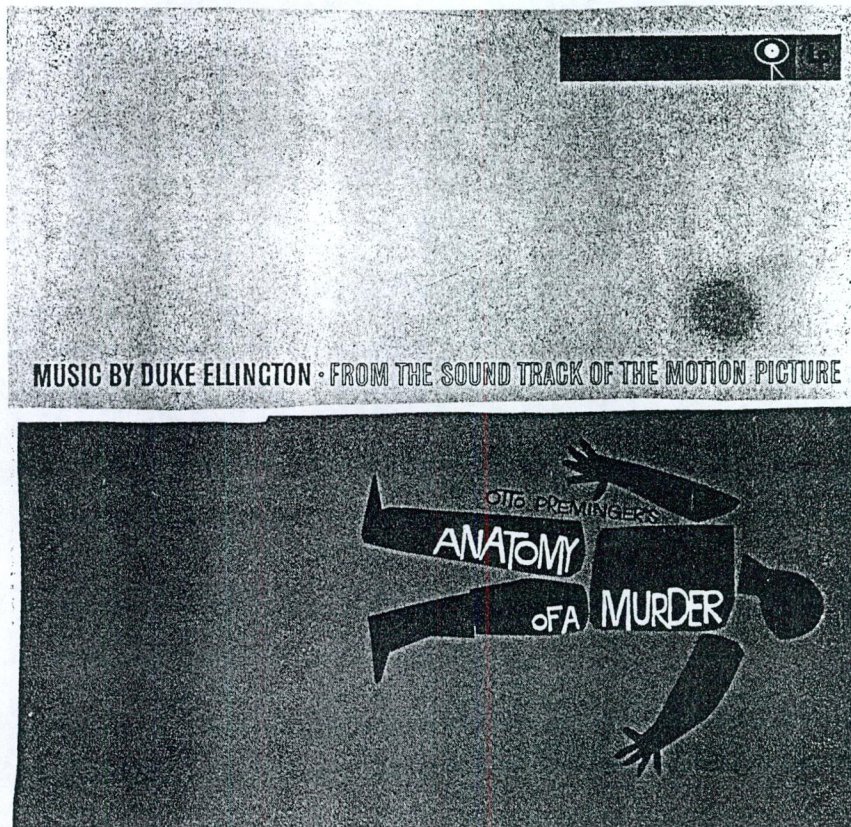


Fig. 5

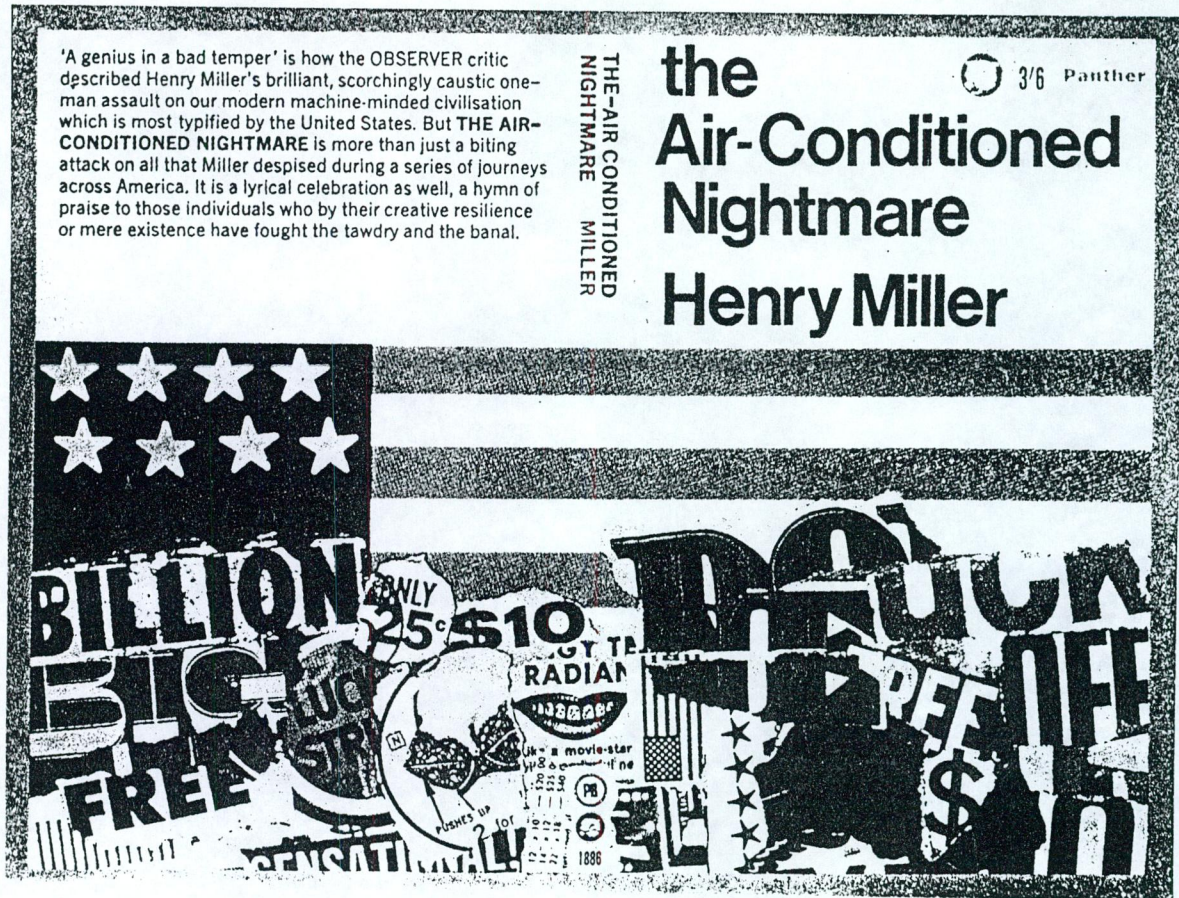
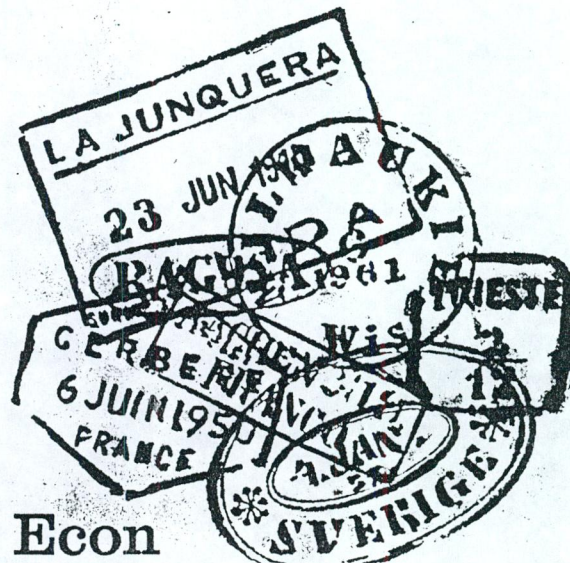


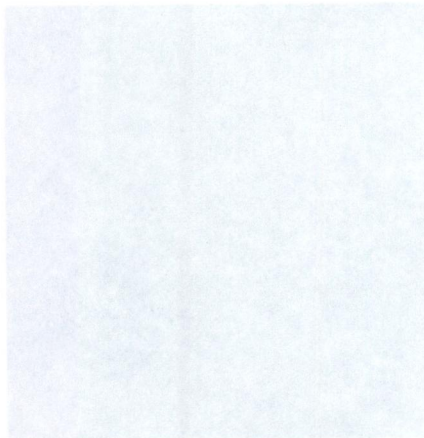
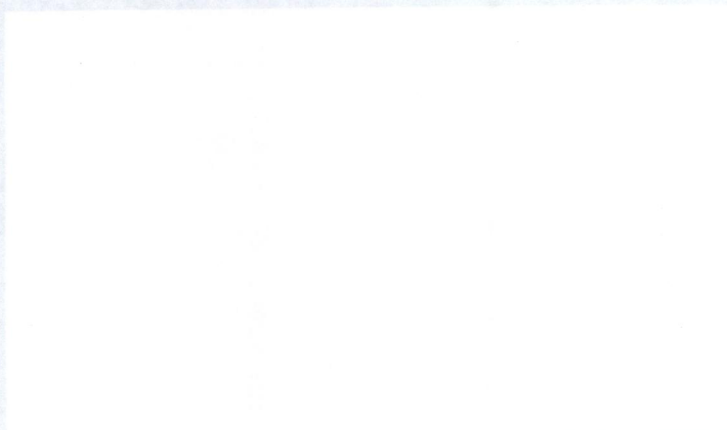
Fig. 6

Faludi
**FREMDEN
PASS**



communicates exactly what the title suggests, ie Bunny Lake is Missing (Bunny Lake referring to a person), the image simply has the shape of a person obviously representing Bunny Lake torn out creating a negative shape from a positive black background. This is such a simple idea but is extremely strong and direct in a visual communication context. Anatomy of a Murder (Fig. 4) another example of the design of Saul Bass exemplifies this direct approach in design once again. A cardboard cut out depiction of a murdered boy lies in fragmented sections with the words Anatomy of a Murder hand rendered directly onto the body. The image speaks for itself and with the use of handwritten type the essence of directness is illustrated further.

Fig. 5 and Fig. 6, both examples of 1960s book design, the direct approach is not so much connected with the design concept but rather the way in which the images are executed through direct methods of image making, ie. Fig. 5, The Air Conditioned Nightmare by Henry Miller uses the technique of collage for its design. Extracts from American society in newspapers are torn out and placed on top of each other to reflect the hap hazard modern civilisation typified by the United States. The background which consists of the American flag provides the best reference or symbol of the US on which the collaged material can illustrate the hap hazard quality of life evident in the country represented by the Stars and Stripes symbol. Fig. 6, Fremden Pass Faludi, provides an example of direct image making through the use of rubber stamping, an effective medium for personalising and relaying information quickly and as many times as required.



The directness of design combined with a particular message, (Fig. 7) Civil Rights 1969 progression of images by Seymour Chwast, just like his earlier anti-war poster (Fig. 1), this is another example of the political graphics that emerged from a variety of protesting groups in the 'sixties. Chwast describes (Fig. 7) as a response to a period of civil rights activism in the South. His idea in designing this was to contrast popular images of Dixie with current events. Each colour piece represents the old, and is rendered in a different style in order to relate to the look of the found pieces of art he borrowed from. A black and white news picture showing the current reality are imposed over each mythic image and a bullet hole is die-cut through every page. The news pictures show Mrs Viola Liuzzo, housewife, shot dead for giving a ride to civil rights workers; Emmitt Till, age 15, shot for allegedly whistling at a white girl; Harry Moore, leader of the Florida NAACP, killed by a bomb blast; Medgar Evers, civil rights leader, beaten and killed; Martin Luther King, Jr., assassinated. With the final image of the March on Washington, the situation is reversed; the news photograph is blown to full page and inset is an old Southern dame shot through the head, signifying the emergence of a new consciousness. (Chwast, 1985, p. 120)

The direct techniques of 'sixties design were not used only in political posters, but also became evident in the psychedelic graphics which emerged during the social unrest in the mid 1960s. Psychedelic images associated with rock music and alternative 'hippy lifestyles', set out to create the visual sensations associated with mind expanding drugs, such as LSD. Distorted imagery and illegible lettering, often reproduced in garish colours, were applied to posters, magazines and record sleeves.

THE SOCIETY
ALONG COMES MARY
LUCK SILVER
PASSENGER SERVICES
GLASS SHOOTING
SOR WITH CHAMPAGNE
WILLIAM
AND DORIAN

TICKET OFFICES

<p>San Francisco Los Angeles Dallas/Fort Worth Boston Chicago Houston New York Philadelphia Portland Seattle Washington</p>	<p>Los Angeles Dallas/Fort Worth Houston New York Philadelphia Portland Seattle Washington</p>	<p>Los Angeles Dallas/Fort Worth Houston New York Philadelphia Portland Seattle Washington</p>
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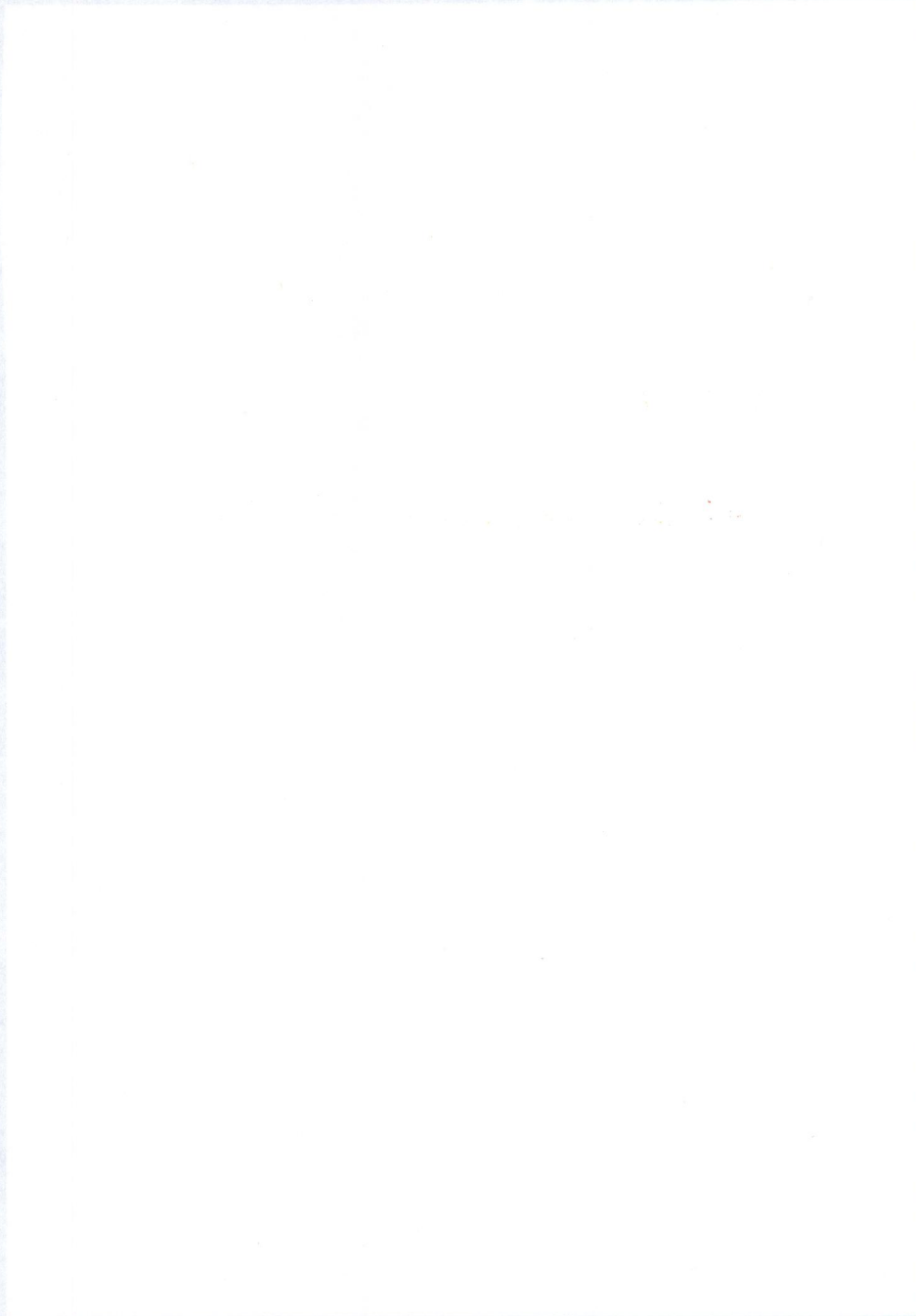


Fig. 9

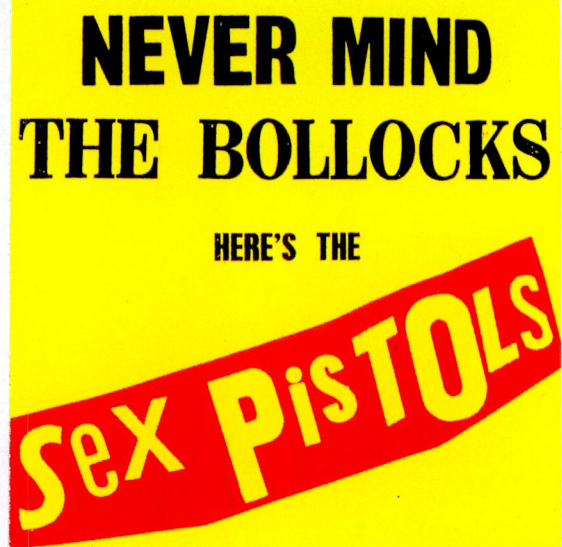




Fig. 8, is an example of the psychedelic illegible lettering reproduced in red and green two opposite colours and presented in the form of a poster.

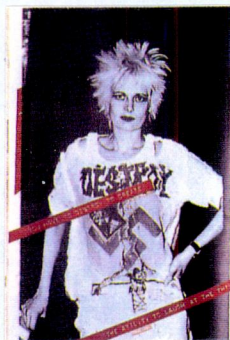
The decade of the 'sixties with its direct approach in communicating the ideas of protesting groups: on anti-war feeling; civil rights campaigns; black and white equality; the social psychedelic graphics connected to drugs and music which by the early 'seventies were considered an important visual component of youth culture throughout the US and Europe, provided a communication link between the young, the protestors, the drop-outs. Through graphic design young people could become actively involved in politics and society, essentially the visual language and communication of graphic design has been and continues to be a key element of rebellion and youth culture ever since. (McQuiston, 1993, p. 7)

The tradition of using realistic and rebellious images to communicate to young people can be seen continuing on in the punk subversive street culture movement that originated in London in the mid 1970s. Taking on board art, music and fashion, followers of punk were recognisable by their aggressive visual appearance and anarchic behaviour. Anti-establishment in all its manifestations, it achieved notoriety through the Sex Pistols music group managed by Malcolm McLaren and dressed by Vivienne Westwood; the groups visual identity on record covers, posters and T-shirts was controlled by the influential Jamie Reid. Punk's graphic style was characterised by a throwaway collage technique with chaotic typography and shocking slogans. (Livingston, 1992, p. 160) Fig. 9, 'Never mind the Bollocks' here's the sex pistols designed by Jamie Reid in

Fig. 10



Fig. 11





1977, was banned from many record shops following public complaints. In this example one can obviously see the use of a shocking slogan but also evident is the use of mixed typefaces and bright colour. Fig. 10, is the artwork for the second sleeve of the Sex Pistols' single 'God Save the Queen', designed by Jamie Reid, Britain 1977. Jamie Reid gave punk its identifiable and aggressive graphic vocabulary, ie mixed typefaces and cut out letters, bright colours, crude photo-reproduction, cut out or torn shapes and spontaneous layout. Fig. 10, shows clearly the aggressive graphic vocabulary of Reid in its use of a crudely reproduced photo of the Queen, who has her eyes and mouth torn out and replaced by the name of the single (God Save the Queen) and the name of the artists (Sex Pistols). The rebellious image makes a mockery of the monarchy through its subversive execution of the portrait of the queen and in its use of many typefaces and cut out letters it oozes with the graphics style of the punk movement. Fig. 11, a page from Terry Jones' Not Another Punk Book, 1978, shows Vivienne Westwood wearing her 'Destroy' T-shirt. Westwood's designs for Seditionaries, the punk clothes shop she ran with Malcolm McLaren, created a new style direction that saw clothing as a kind of subversion. In this image she stands like an icon for the aggressive visual appearance and anarchic behaviour associated with the punk movement of the mid 1970s.

The 1980s and 1990s produced their own visual language through new advances in technology. Through the computer we are now subjected to bitmap typefaces, electronic colours, pixellated textures and special screen effects. But even with their technology, essentially the 1980s and 1990s have carried on the tradition of visually communicating anti-

The first part of the report deals with the general situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

The second part of the report contains a list of the various projects and the results achieved. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

The third part of the report contains a list of the various projects and the results achieved. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

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The eighth part of the report contains a list of the various projects and the results achieved. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

The ninth part of the report contains a list of the various projects and the results achieved. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

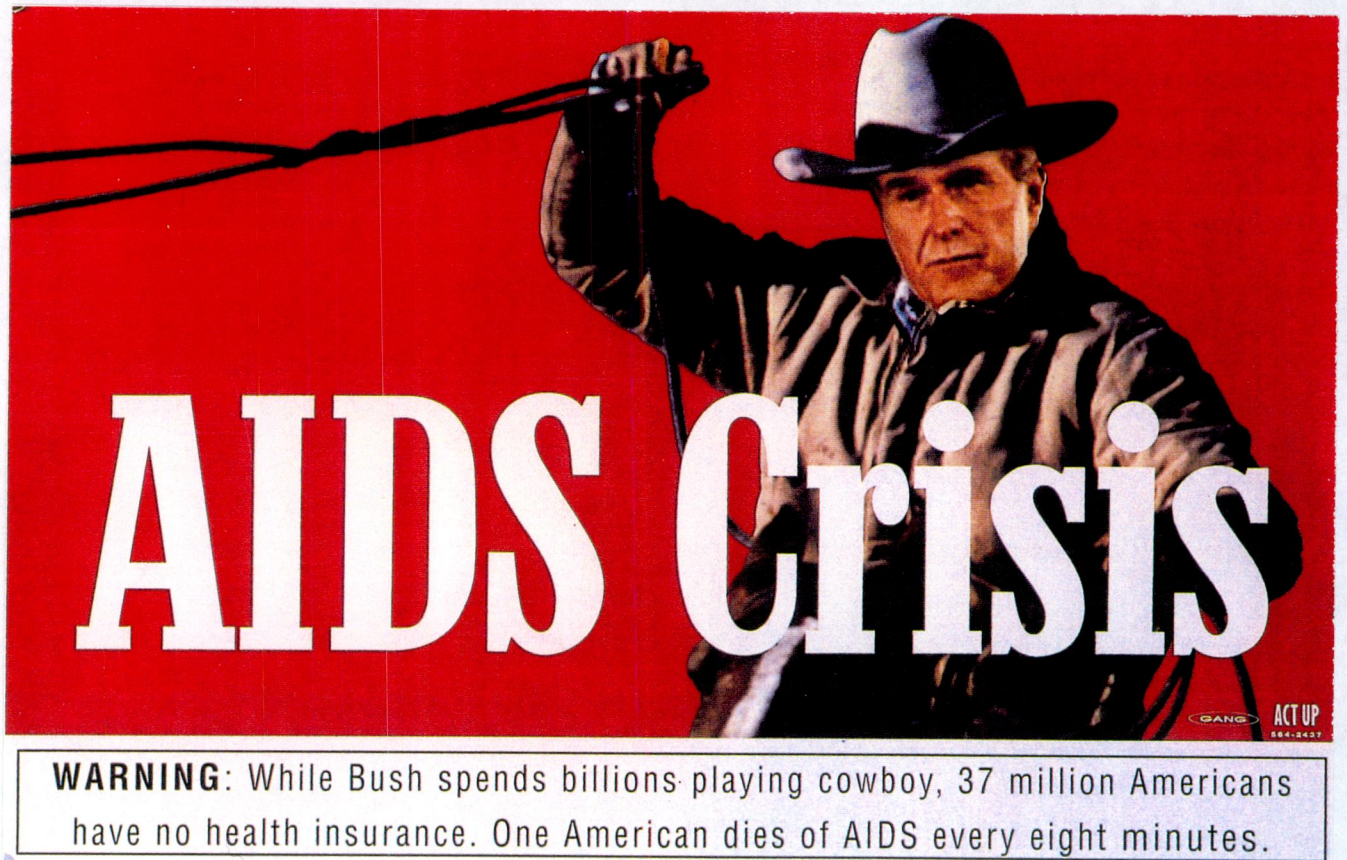
The tenth part of the report contains a list of the various projects and the results achieved. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the plans for the future.

Fig. 12



Internationale der Kriegsdienstgegner (IdK) Erielsenaustrasse 2a 1000 Berlin 61 Telefon 6 93 80 21
Beratung montags und mittwochs ab 19 Uhr
Anti-Kriegs-Museum Genter Strasse 9 1000 Berlin 65
Beratung donnerstags ab 19 Uhr
Kampagne gegen Wehrpflicht, Zwangsdienste und
Militär Budenische Strasse 29 1000 Berlin 31 Telefon 0 62 13 51 geöffnet täglich 10-18 Uhr allgemeine Beratung
dienstags 17.30 Uhr Reservistenberatung freitags 20 Uhr
Informations- und Aktionsstelle
Totalverweigerer Erielsenaustrasse 2a 1000 Berlin 61 Telefon 6 93 80 21 Beratung freitags ab 17 Uhr
DFG-UK Pechellallee 61 1000 Berlin 33 Telefon 0 32 54 97 Beratung montags 19 Uhr **Freundeskreis**
WehrdiensttotalverweigererInnen Region Bln. Frankfurter Allee 206 0-1130 Berlin Telefon 0-5 25 19
20 erreichbar donnerstags 19-21 Uhr - - - alle Telefonnummern sind zur Kontaktaufnahme gedacht - Beratungen persönlich

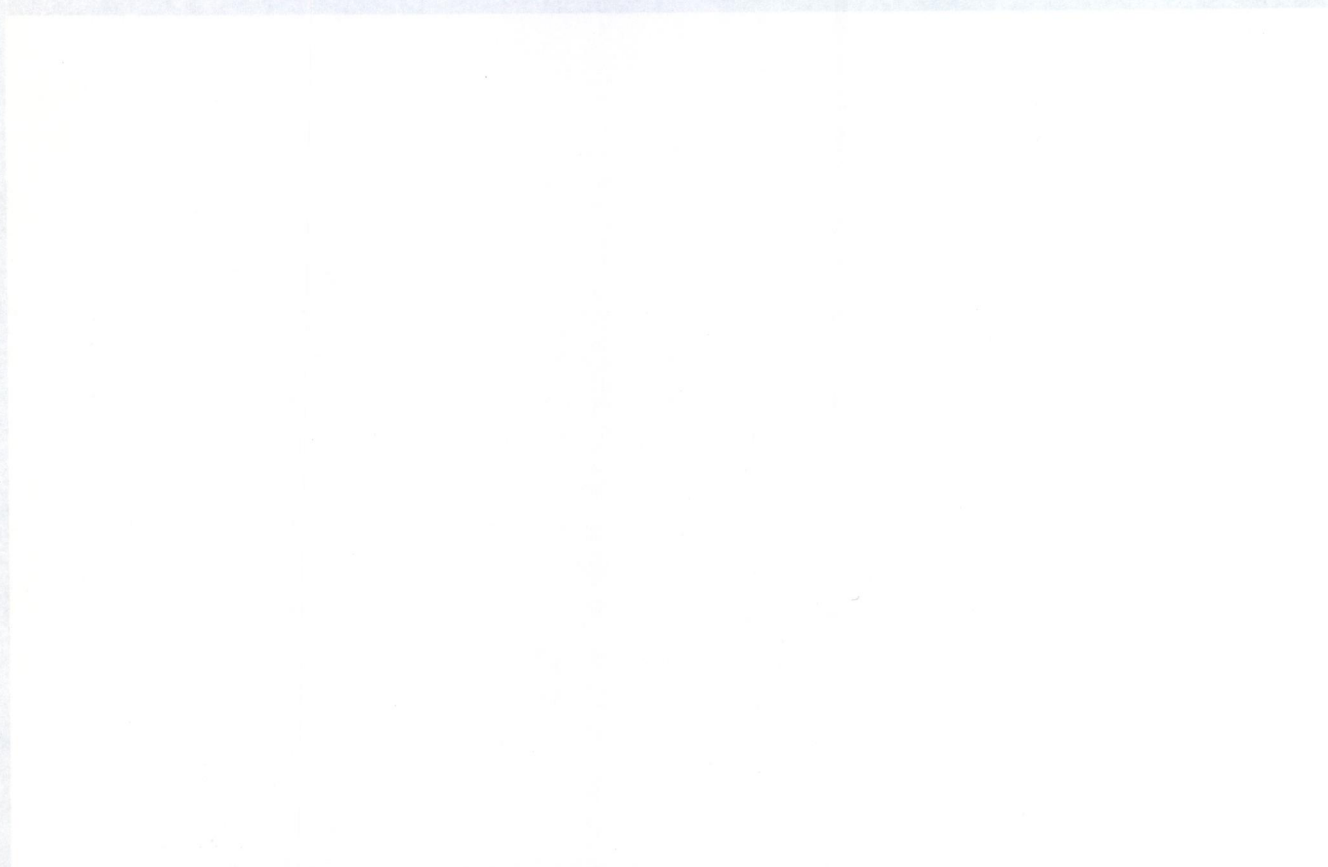
Fig. 13



AIDS crisis

WARNING: While Bush spends billions playing cowboy, 37 million Americans have no health insurance. One American dies of AIDS every eight minutes.

GANG ACT UP 884-2437



establishment statements and individual awareness of world problems, in doing so they are continuing to use youth orientated images and graphic design as a vehicle in which to actively involve youth culture in society and politics. Fig. 12, a 1991 image depicting anti-war feeling towards the Gulf War, is a computer generated image, complete with bitmap typefaces and special effects produced with the use of the cursor. If we compare this image with Fig. 1 (Chwast's anti-Vietnam war poster) straight away the graphic design of the 1990s can be seen to be much more advanced than that of the 'sixties. Even though the Gulf war image is designed in such a way as to echo the technology available in that war, both war images tell us that in Society, with all its technology, we still can't communicate with one another if war is still the result.

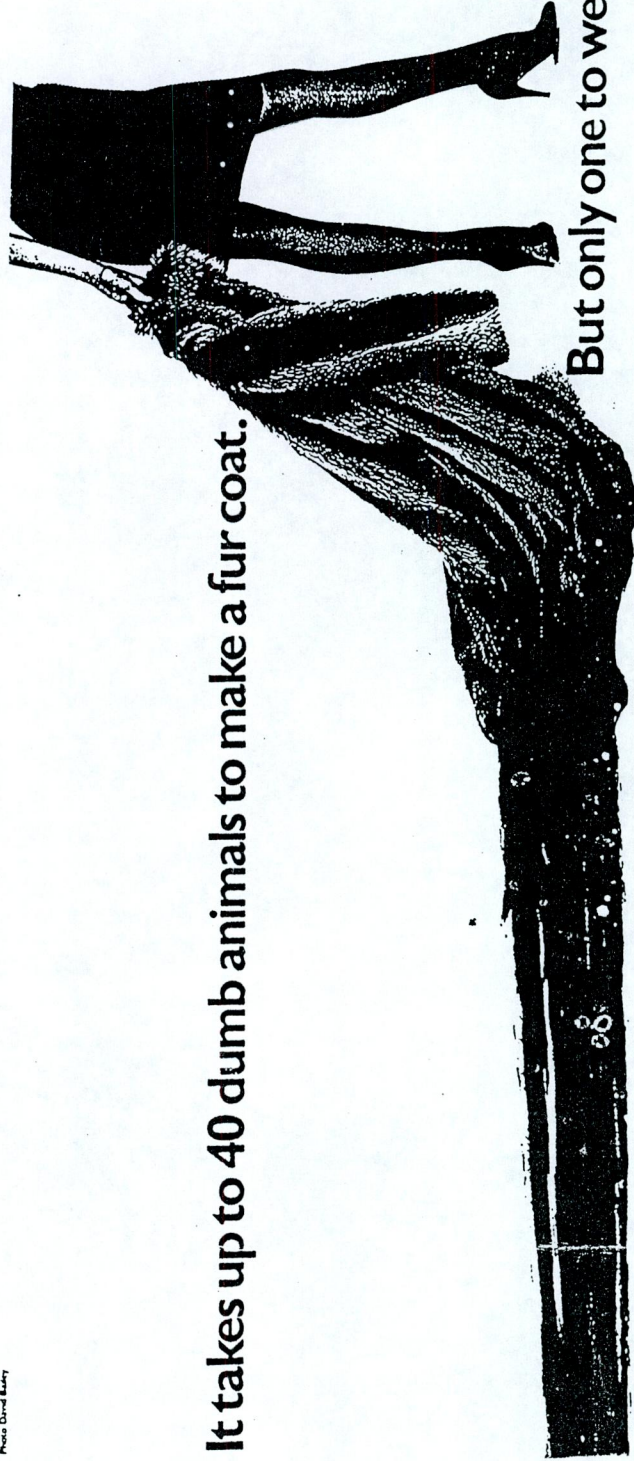
With Reagan and Bush the decade of the 1980s was one of anger and discontent with two men's conservatism, which lead to groups voicing protest and agitation who all employed visual formats to get themselves heard. Aids activism, a movement born from the gay community's anger at government inaction in the Aids crisis, grew with effective use of propaganda graphics. In (Fig. 13), Bush is depicted as a cowboy, superimposed against a red background to add to the drama of the image, with the words AIDS crisis printed over his chest. At the bottom of the image there is a warning, just like that found on a cigarette box, stating the irony and lack of interest in a country's leader playing 'Marlboro Man', while people die of Aids every hour under his leadership.

Aside from Aids activists, another group are the animal rights activists. Fig. 14, shows a poster dealing with the waste of animal life created in

Fig. 14

Photo David Bailey

It takes up to 40 dumb animals to make a fur coat.



But only one to wear it.

LYNX

Fighting the fur trade
Visit the Lynx Shop at 79 Long Acre, London WC2.
PO Box 508, Dunmow, Essex. Tel: 0371 2016.

If you don't want millions of animals tortured and killed in leg-hold traps, don't buy a fur coat.

wearing one fashion garment. The poster comprises of a lady walking and pulling her fur coat behind her, then the animal rights people add their contribution to the image by having a trail of blood emerging from the fur coat and the caption to fit the image reads, 'it takes 40 dumb animals to make a fur coat. But only one to wear it'. This advertisement was very successful in that a real catwalk was erected with models parading down it who, in the course of twirling round to show off their fur coats, sprayed their audience with blood. The campaign became one of the classic advertising award winners of the 1980s and played a significant role in damaging the industry: fur shops were boycotted, sales plummeted and the public's opinion towards fur wearing changed significantly.

The 1990s approach to advertising reflects a particular emphasis on 'personal politics', ie an individual awareness of world problems such as ecology, aids, racism, with graphics used to convey the message. Like the approach of the 1960s with directness of design endeavouring to actively involve the onlooker, the graphics and advertising of the 1990s are also connected to participation and activism. Today's public are subjected to ads on subjects from Aids to rain forest; Style magazines confront racism and fascism; corporate magazines invite young people to write in and voice their opinion. Global and social issues are constantly within our reach; people are in touch with the world and have the technology and the means to confront the big issues such as poverty, homelessness, racism, right-wing extremism, aids, the destruction of natural resources. In short, with youth orientated magazines, youth formats and an emphasis on 'personal politics' design is ultimately bring power and politics to the

doorstep of young people so that they can choose and make their own decisions.

One particular company that has taken on this 1990s approach to advertising/graphics , where the emphasis is on participation and 'personal politics', is that of the Italian clothing company Benetton. Benetton is perhaps better known for its starkly photographed, socially nose-thumbing ads than for its product. But through Benetton's use of global issues, their intention lies in cultivating youth orientated, politically active and rebellious images to target potential customers who will identify with such images.

Up until this point in the chapter, I have discussed social and political graphics with corresponding examples from the 1960s to the present. I can now discuss Benetton in context as a company that has adopted social and political issues and are using these issues (ie racism, aids, violence) in their advertising and corporate literature to educate and inform their customers and as mentioned in the previous paragraph in adopting this approach they are ultimately communicating to potential young customers who will identify to and associate Benetton with such images. In using extremely controversial images Benetton are ultimately provoking a great deal of discussion. In avoiding the conventional commercial approach in favour of creating controversy Benetton are creating a corporate image for the company which everyone can respond to, whether it's with admiration or condemnation. Benetton's belief is based on the grounds that all publicity is good publicity.

Fig. 15





In 1992 Benetton chose to focus on the issue of Aids and used Therese Frare's photograph of David Kirby on his death bed, dying of Aids surrounded by his family, as their image for the campaign. Director of communications for Benetton in North America, says that the controversy surrounding the aids campaign is "unprecedented in our experience, and probably in apparel advertising and maybe in advertising in general". He continues.

We've been saying all along that our intention is not to sell sweaters, we're not stupid. We're doing corporate communication. We're sponsoring these images in order to change people's minds and create compassion around social issues. We think of it as art with a social message. (Fressola, May 1992, p. 18)

"Socially conscious and consciously outrageous ad campaigns". (Squiers, 1992, p. 19).

Therese Frare's photograph of David Kirby (Fig. 15), produced almost unanimous expressions of disgust and condemnation at the advertisers cynical exploitation of such suffering for commercial gain. However, it has to be said that David Kirby was a dedicated Aids activist who had established a foundation to educate about Aids prevention and work for the rights of those with Aids. In his foundation he worked with the support of his family, who have continued to promote such awareness since his death. Frare had been documenting Kirby's work and life for some time, and had originally declined to be at his death bed. But she finally agreed to the family's request that the scene should be recorded, and this amazingly powerful picture is the result. From a design point of view, the image serves a double purpose. Obviously it brings the issue of Aids and HIV to our attention; but it also shows representation and

context as a factor in determining the meaning of pictures. It is this symbolism and power of photography with which the Benetton company have turned so many heads. They are fully aware of the power of the medium and are indeed skilled in its use.

In this chapter I have discussed how graphic design has been used to communicate: the beliefs and ideas of protesting groups; the visualization of psychedelic attitudes towards drugs and music, the aggressive, anarchic, rebellious images of the punk movement; and the emphasis on 'personal politics', ie an individual awareness of world problems. One recurring theme that becomes clear in the graphic communication of the 1960s to the present is a tradition of using specifically youth orientated imagery achieved through: reflections of the society young people live in; trends they follow; attitudes they believe in and voice their opinion on. In directing this type of imagery at the youth culture, through their visual awareness they can become actively involved in society and politics. The Italian clothing company Benetton have become part of and are continuing on this tradition of participation and activism by cultivating youth orientated, politically active and rebellious images to target potential customers who will identify with such images.

CHAPTER 2

Benetton, Toscani and Kalman

CHAPTER 2

Benetton, Toscani and Kalman

Luciano Benetton, Oliviero Toscani and Tibor Kalman are the three key players for the Italian clothing company Benetton. In this chapter, I will attempt to ascertain the exact role they play in connection with Benetton and how their ideas on design fit in with the company.

Luciano Benetton

It could be said that Luciano Benetton is the king of the jumper empire. In relation to Benetton, he has always had a global vision for the company. The actual products produced have become enhanced by certain elements such as the company's corporate philosophy, their style, image and the product displays at points of sale. These elements are part of a simple marketing technique, the notion of a global package that projects the idea of a world based on youth and universality.

"Our international image and the substance of our company are the same - a global group open to the world's influences and engaged in a continuing quest for new frontiers". (Liyama, 1993, Company Philosophy Section). Luciano Benetton has created a marketing strategy that is targeted at the 'youth culture' with an image based on youth and universality. He has developed a form of advertising based on global problems (ie racism, aids, violence) and in doing so is fulfilling the aspirations of his young socially committed customers, who have to deal with such problems, interest in their society. In a sense, his advertising

shift from product to global issues plays on the 'personal politics' of his consumers. Through their social and political involvement his advertising strategy will ultimately provoke a reaction.

So instead of showing his cheerful and tidy collection of co-ordinated T-shirts and jumpers, the Italian clothes manufacturer has chosen to flood the media with a nightmarish advertising campaign showing news photographs from our disturbed society. He admits himself, "For us, just showing the product at this point would be banal" (Jennings, 1992, p. 53).

Luciano Benetton is the imagination behind Benetton. It was his idea to keep the Benetton shops small so they always look crowded; his idea to have everything on open shelves where it can be pulled out, examined and handled. But Luciano Benetton's main role in the company lies in creating and developing a good marketing strategy that will work in a global market.

Oliviero Toscani

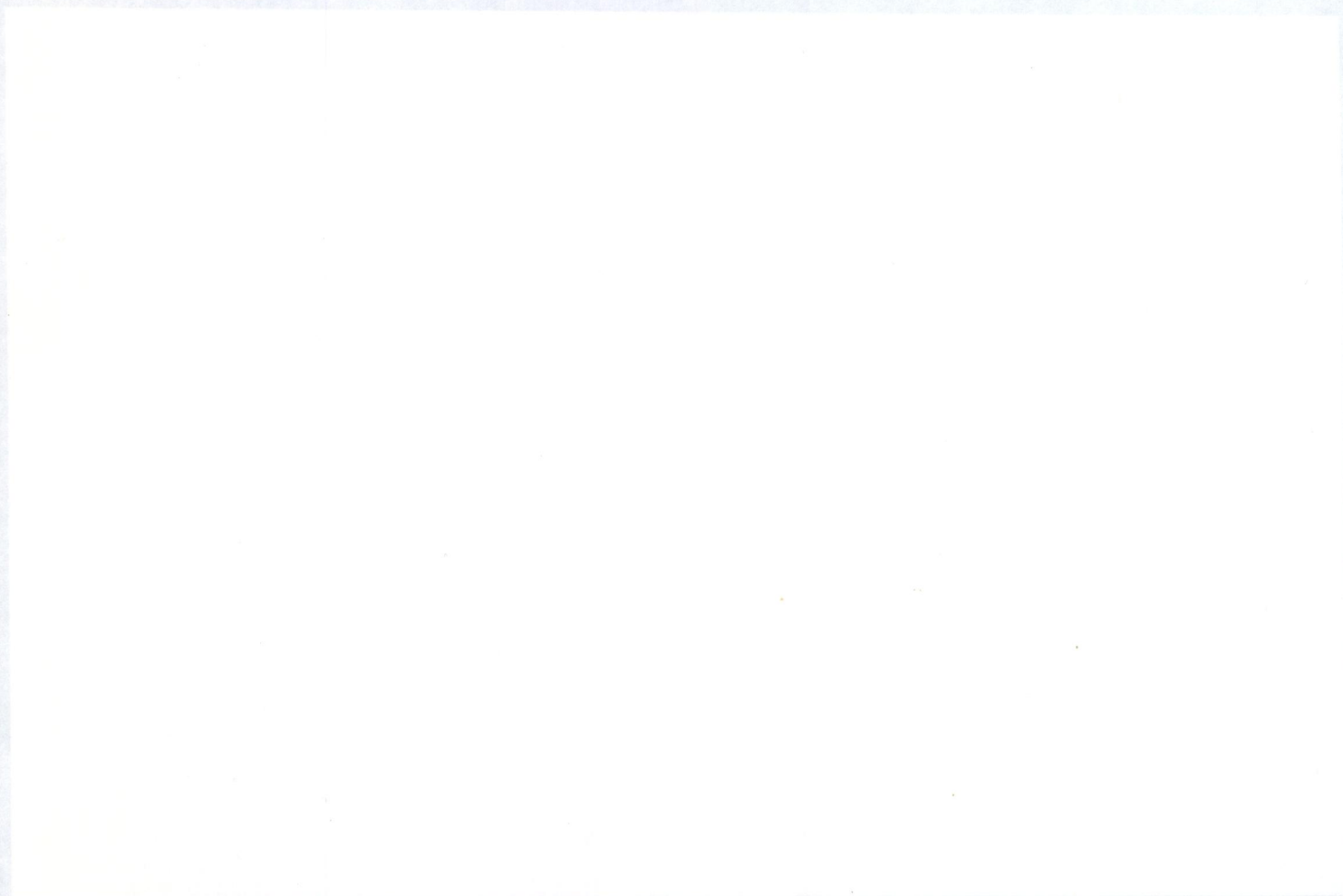
Benetton's advertising is a unifying element for all Benetton marketing and communications. Since 1984, Oliviero Toscani has conceived and directed the advertising, he is Benetton's universal theme visualizer. Toscani has carried Luciano Benetton's 'global vision' for the company into his advertising through photography. He has projected an image of "Benetton make people think" by displaying universal and socially oriented photographs as part of a global corporate image communicating to a global audience.

Fig. 16



Fig. 17





"Advertising is the most powerful form of communication in the world. We need to have images that will make people think and discuss". (Liyama, 1993, Advertising section).

Toscani's approach to advertising puts an emphasis on participation and activism. He achieves this through explicit photography which actively engages the public more effectively than simply trying to convince them, which is an all too common approach in the typical 'hard-sell' advertisements that other companies prefer to adopt. Benetton's campaigns create anticipation, discussion and controversy, they leave their onlooker reflecting upon theme with a sense of curiosity. It is Oliviero Toscani's job to visually communicate Luciano Benetton's theme of 'youth and universality' through the medium of photography.

In joining creative forces, it was Luciano Benetton and Oliviero Toscani's intention to use an advertising angle that would attempt to break through human indifference by highlighting social issues of world wide significance. In using one ad campaign for a world-wide audience Benetton would inevitably offend and clash with the taboos of some of the countries in which their images were displayed. Fig. 16, a contentious photo of a car on fire during an accident which occurred in Sicily, was found by the Irish Advertising Censorship Board to be too realistic for a country driven apart by violent conflict, and was therefore denied publication in Ireland. In (Fig. 17) a photograph by Toscani showing three children sticking out their tongues, you may ask yourself where's the harm in that? In Moslem countries the tongue, as all internal organs, is considered pornographic, so ultimately this particular youthful and rebellious image created distaste for its explicit nature in the Moslem

Fig. 18



countries. The real message behind the photograph was one of universality explained by the fact that all our tongues are the same colour regardless of race. Fig. 18, an image with it reflection of Benetton's so called 'racial harmony myth', was seen as unsuitable for public display in the US and United Kingdom. It features the hearty torso of a black woman, her crimson cardigan open showing her ample bosom. This very dark woman holds a very long, very pale pink baby to her left breast - are we to believe that this is the infants mother? No, I believe the intention is to portray the black woman as the child's nurse. When looking closely at the image and specifically at the woman's hand it becomes evident that this woman has worked at something much more manual and physical than fashion modelling, her hands reflect hard work: a trace of scar tissue is noticeable on her right hand; her nails are trimmed short and unpolished. The advertisement has been looked upon as racist for turning on imagery of slavery and servitude.

Shocking violence in the news is normal. But when you take the same photo out of the news and put a Benetton logo on it, people pause and reflect on their position on the problems. When they can't come to terms with it, they get mad at us. When an advertisement touches on a real problem, everybody is immediately up in arms and protests that it's in bad taste. It seems that an advertisement which misleads the consumer with deception and lies is considered more correct.

All commercial images have a social meaning and an impact. Nobody has done an analysis of the harm done by stupid advertising and its twisted value system. A lot of insecurities are caused by the stereotypes in those images, and advertising is very influential in the education of our young. (Liyama, 1993, advertising section).

Fig. 19

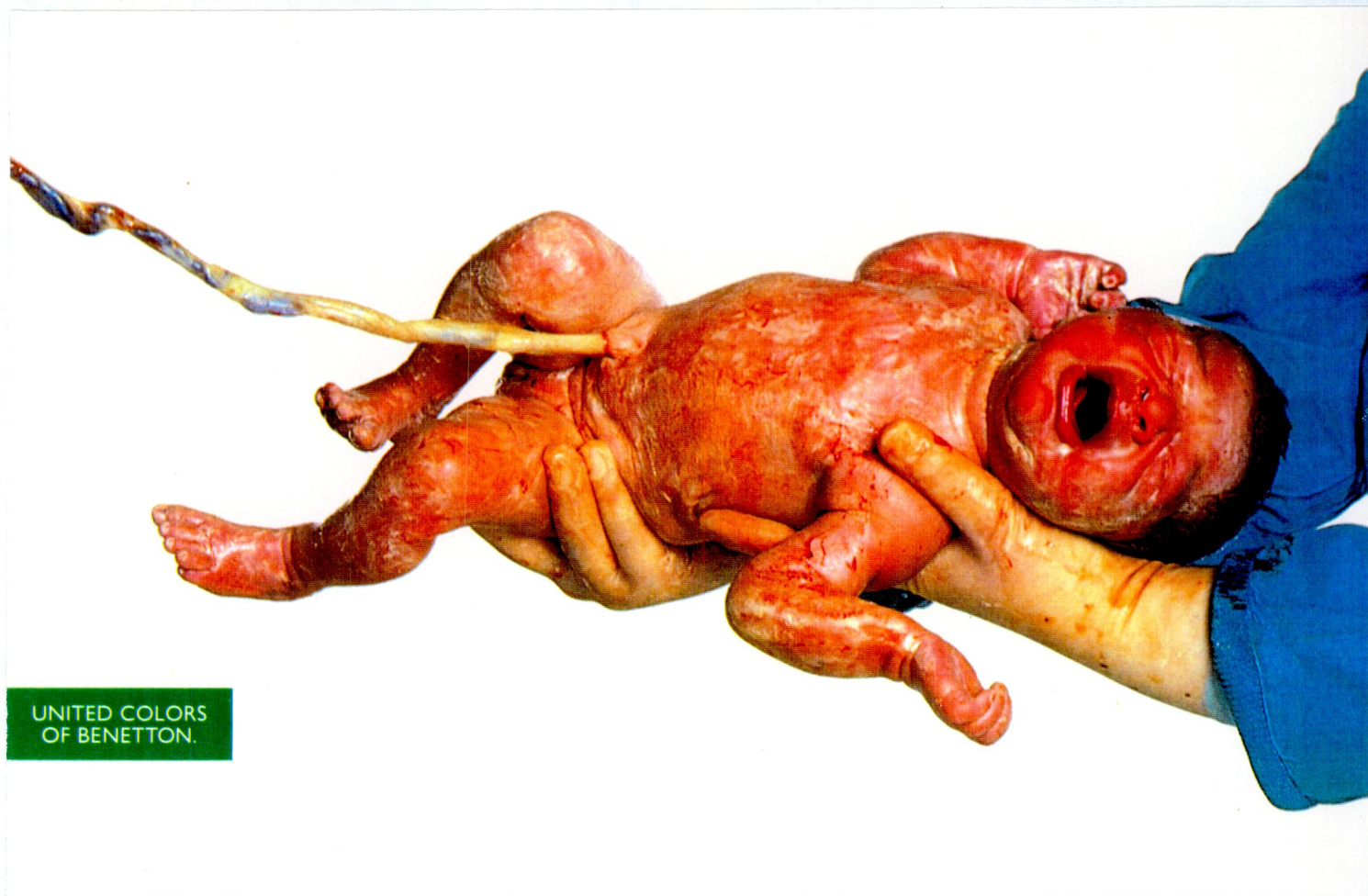


Fig. 20



Fig. 21





Toscani's controversial images create a form of advertising that reflects real life. There is no pretence used to mislead the onlooker, the images are real images that educated and inform us on the reality of life. Fig. 19, shows an image of a bloody new-born baby, still umbilically connected, an image that set off controversy everywhere.

"Offended public order and general morality".
(Savan, 1993, p. 57).

Toscani chose to represent a new life with this eccentric depiction of the reality of childbirth. After the controversy had died down over this picture, people had had time to think about it and the picture began to be understood and appreciated. It was later exhibited at the Museum of Rotterdam in Holland, in a show dedicated to images of motherhood through the centuries. (Liyama, 1993, advertising section).

Fig. 20, a picture of a Mafia murder in Palermo was met with resentment in Italy where it was refused publication. The image portrays the waste of human life through terrorism. A body lies in a pool of blood surrounded by a grieving family. Fig. 21, shows the countless waterbirds affected by oil spills, also a Toscani image.

Oliviero Toscani focuses on using a direct approach in his photography that allow the images to speak for themselves without explanation. Through photography he has created a form of advertising that will make people stop, stare and think. His images show Benetton's courage to take risks.

Fig. 22



Fig. 23

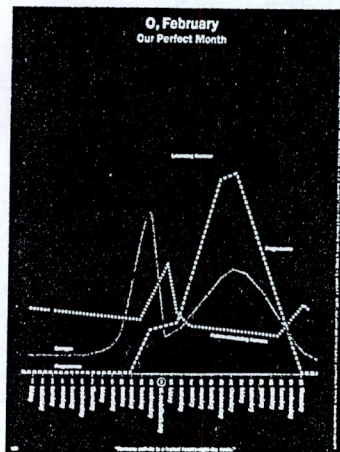
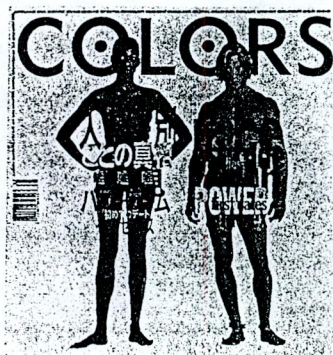


Fig. 24



Everything we do is about impulse, about guts. That's what built Benetton; Luciano didn't test the market for a taste in coloured sweaters".

(Liyama, 1993, advertising section).

Tibor Kalman

Kalman is a self taught graphic designer. The Benetton group provide Kalman with a budget to produce **COLORS**, a magazine which is intent on promoting global understanding and racial harmony. Kalman, Oliviero Toscani and Karrie Jacobs, along with their team of researcher, provide little known facts from around the world on subjects from hand-gestures to condoms to pizzas which are then designed in a series of strikingly bold spreads, where image takes precedent over world.

In terms of design, Kalman has had many distinctive clients. The Rolling Stones and Talking Heads, to name a couple. He has also, aside from graphic design talked his way into areas of design that he has known little or nothing about such as, product design, product marketing, music videos, film titles and television commercials. He lets nothing stand in his way from pursuing his true ambition: to constantly try things he's never done. He believes that only by being dangerous is there any hope of achieving anything creative.

Fig. 22, 23 and 24, are three examples of Kalman's graphic design. His wife is a successful children's book author (Fig. 22), shows a page from one of her books with the interesting idea of using the typography to guide your eye down through the page going around the illustrations and finishing comfortably at the bottom. Fig. 23, a February 1991 calendar for Interview magazine. It shows quite a different direction in calendar

design by taking on the form of a diagrammatic graph all reversed out from a black background. Fig. 24, is of course a cover of **COLORS**. A male and female figure stand naked with type strategically placed to hide their particulars. The type appears in two languages as **COLORS** is a bilingual magazine.

Tibor Kalman connects design with ideas and content, rather than simply worrying about letter spacing and typefaces.

"Turning a manuscript into a nice brochure is my idea of the most boring exercise in the world".
(Sudjic, 1993, p. 14).

Content is Kalman's forte, he leaves the final finish to the designers so that he can concentrate solely on relaying the message in question.

Benetton has become Kalman's new client. He has every confidence that Benetton's magazine **COLORS** will be very successful, providing it avoids the Benetton 'anything for attention' tactic. He sees **COLORS** as a vehicle on which he can visually communicate issues that other publications would be too squeamish to touch, essentially it is a magazine for the rest of the world, the fact that it is connected with the Benetton name is no more of an editorial burden on him than it is on any other editor who has to carry advertising.

CHAPTER 3

Benetton and Graphic Design

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Benetton and Graphic Design

This chapter, in a sense, is an introduction to the rest of my thesis. I have looked at political graphics with illustrations from the past three decades; I then introduced Benetton and looked at how they adopted a form of advertising which carries on the previous three decade's theme of using thought provoking images to communicate to a specific audience. In Benetton's case, they are carrying on the tradition in their use of youth orientated images, ie eccentric, rebellious images reflecting issues and problems in today's society, to communicate directly to young people who can identify and relate to such problems as they are inhabitants in that society being recorded. It is now, however, Benetton's graphic design that I want to focus on which is also targeted at the youth culture. As mentioned in the previous chapter, Tibor Kalman is the person responsible for this area in connection with the Benetton group.

You are probably unsure at this point, whether there actually are any specific examples of graphic design in relation to Benetton. Benetton produce a quarterly magazine which acts as an extension of the Benetton philosophy, ie communicating issues that affect all Benetton's member countries; the magazine is called COLORS. It is this magazine that I intend to discuss independently to begin with and then compare it with the catalogue designed for Benetton's Sisley brand of clothes in the next chapter. I have chosen to discuss these particular two publications, as I find it intriguing that from one company these two publications are

designed and produced which are so different from one another in design and concept.

COLORS is a real magazine that takes its global outlook and its underlying message - diversity is good - from Benetton's well known advertising campaign mentioned earlier. Tibor Kalman is the editor and Karrie Jacobs is the co-editor.

As I have said already, COLORS is a quarterly magazine but with a huge budget. It is corporate literature for Benetton but unlike their campaigns that have played a dangerous moral game with ads juggling life and death issues, this magazine is different in that it represents a serious commitment to journalism and research. It is politically correct, however, it still manages to have the 'Benetton make you wince' quality. COLORS is a form of advertising that does not set out to sell a specific product, but rather to broaden our minds.

Tibor Kalman explains the purpose of the magazine:

If the earth has become a global Village, then Benetton is the Village clothing store. And like every good leading citizen, it feels an obligation to not only succeed in business, but also to improve the neighbourhood. Its communications program is meant to raise an awareness of the issues that effect the life of the Village. Its advertising reflects its concerns for the community. To further these efforts Benetton has founded COLORS, the Village magazine. It is about what people in the Village do and see and think. It is about how each person in the Village is different. It's a visual magazine. And because the people in the Village speak different languages, COLORS appears in five bilingual editions (English with French, Italian, Spanish, German and Japanese). (Liyama, 1993, advertising section).

COLORS reports on global issues that other publications are too squeamish to touch. It is a superb propaganda magazine, designed for a global audience. So why is it not advertised; why do so many people not even know that it exists?

In Europe this magazine is widely available, where it is sold in shops and on news stands and from all Benetton shops. Up until recently in Ireland, unless you were a Benetton customer you wouldn't have come across COLORS. The first issues have always been given free of charge from Benetton shops, but here in Ireland it is only now with the latest issue No. 10 that some book stores and newsagents are beginning to carry it, at a charge of course. The only form of advertising COLORS has received in Ireland to date is that of, 'word-of-mouth'. It is through this form of advertising that I heard about COLORS which I feel is a great shame as this magazine really has got something to shout about.

CHAPTER 4

Sisley versus COLORS

CHAPTER 4

Sisley versus COLORS

Just as the title suggests, in this chapter I intend to take the two Benetton publications and compare them with one another. The Sisley catalogue is full of fun and originality; it would be targeted at the trendy youth who would buy the Sisley product. COLORS on the other hand, has a more serious nature; it would be aimed at the socially committed Benetton customer, who would take an interest in and be concerned about global issues discussed in COLORS. When comparing Sisley and COLORS, certain elements of design need to be considered such as typography, style, symbolism, historical and artistic references. All these elements can help to develop a good analytical comparison of the two publications.

In the design of any publication or magazine specific elements like line, composition, pattern, shape, space, contrast, harmony, type, colour, texture and image, all need to be considered during designing so that the publication can communicate in a clear and cohesive manner. Taking all these elements into consideration I will go on now to discuss the design of the Sisley catalogue, then of COLORS, and finish with a comparison of the two.

*Sisley Diary, London Town, Autumn/Winter
Nicola Bright Thomas, born for the Stage*

The above is the full title for the Sisley catalogue (see Fig. 25 for Sisley catalogue cover). Here we have a highly original design for a clothing catalogue, whereby it is designed in the form of a personal diary, that of

Fig. 25

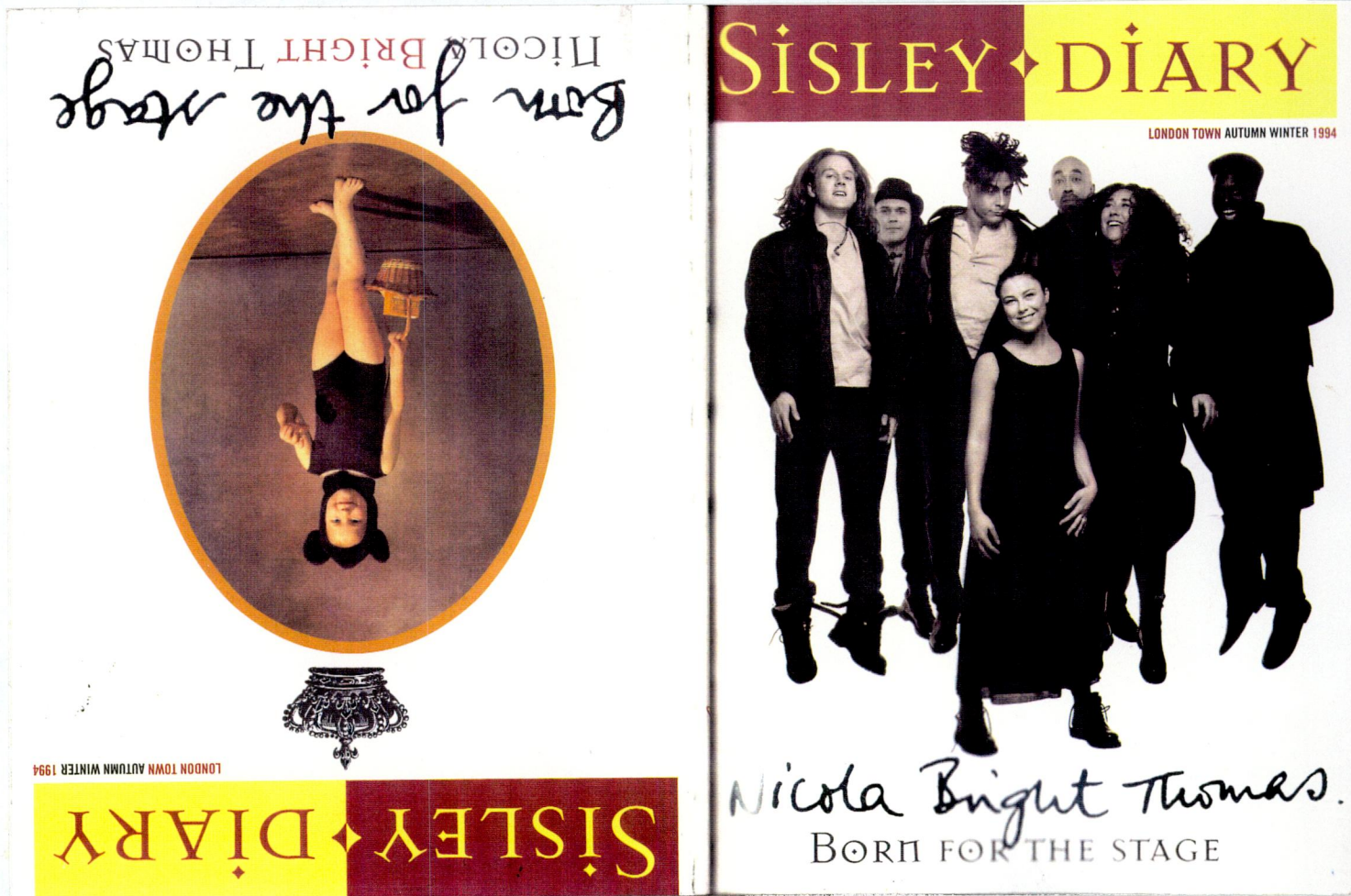




Fig. 26





Nicola Bright Thomas. We are invited to read about her band IZIT, her friends, and their love of their home, London Town. When flicking through the catalogue, you become so engrossed in its design and humour, that the fact that all the people referred to in the diary are actually dressed in Sisley clothes adds to the surprise element of the catalogue. It is a very clever approach to catalogue design that puts Sisley streets ahead of other more traditionally designed clothing catalogues. Sisley clothes are described as, "relaxed elegance", they appeal to a specific group of hip/trendy young people, who are represented in this publication as young people with a rebellious nature.

The design of the catalogue draws heavily on the 'punk movement' - British punk and street style of the mid 1970s. The punk movement mentioned earlier in chapter one, was a subversive street culture movement with its followers recognisable by their aggressive visual appearance and anarchic behaviour. The graphic design of the punk movement also reflected an aggressive quality: throwaway collage technique; shocking slogans; mixed, chaotic typefaces; cut out letters; bright colours; crude photo reproduction, cut out or torn shapes and spontaneous layout.

In (Fig. 26) a photograph of a male individual then compare this to (Fig. 11) a photo of Vivienne Westwood from the punk movement, it is clear to see that both characters reflect the punk aura, ie they both possess the weird hairstyles associated with the punk look; both look aggressive with their hairstyle, stance and facial expressions; and both act with anarchic behaviour in the way they're dressed. The male individual stands with

Fig. 27



Keith stayed over again last night. He was wearing a pair of Dolce e Gabbana undies he'd just been modelling. For a laugh, I go "Kiss your knickers

Icos if you're famous is them "you believe does and does it...Then in the middle of the night he j'umps up and down on the bed nging those crazy glam punk songs he does with his band. I have to admit we have totally different musical tastes, but as far as everything else goes, he'll always be my bestest friend.



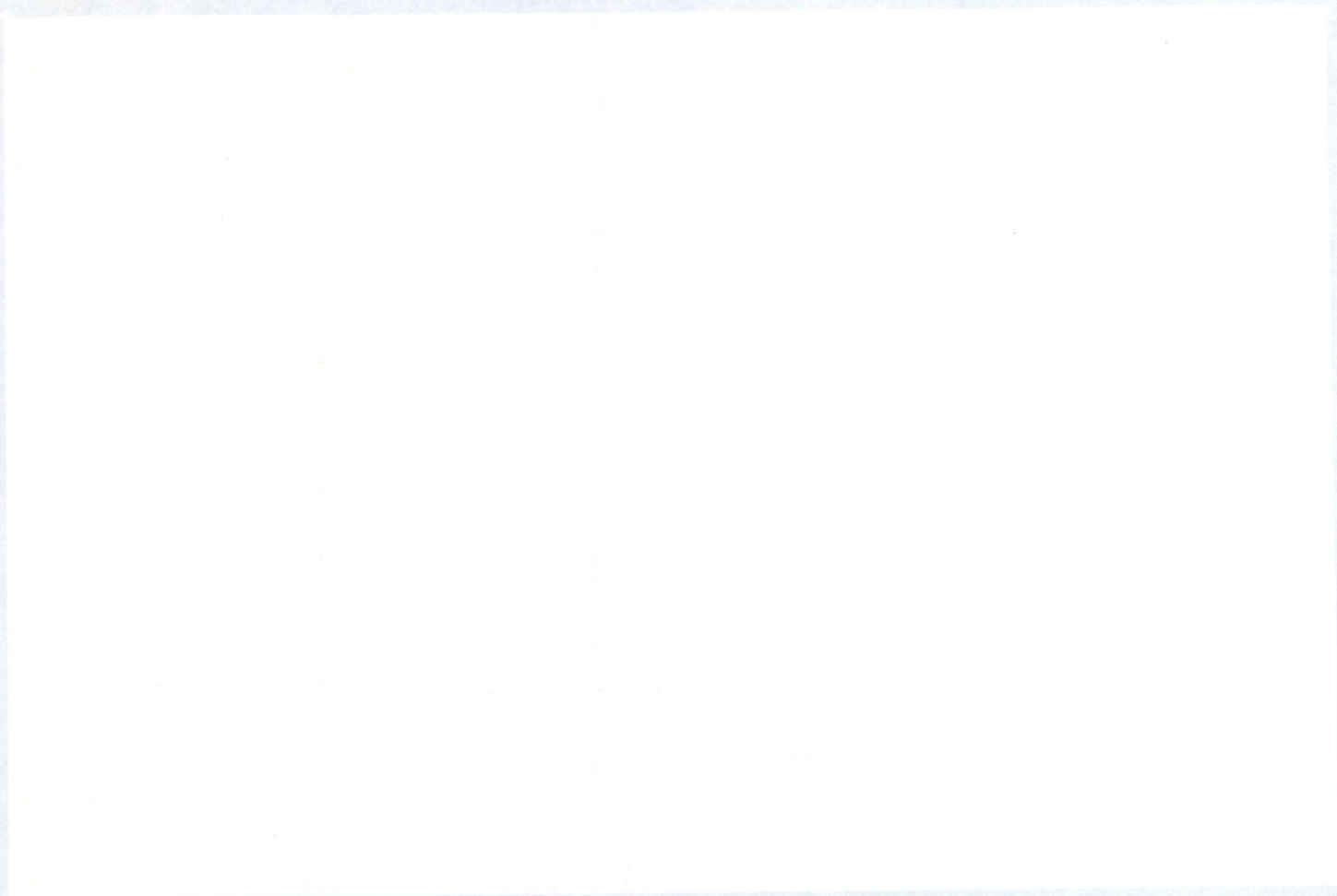


Fig. 28





Fig. 29



Bubbles from the Tunnel



The truth is in the tunnel!



WHAT'S ON in LOND ON

Yes...it's possible that there is a more exciting city than London.
Just as it's possible that there exists a far superior life-form on other planets. Or that Michael Bolton might actually be a great soul singer.



London is arguably the most cosmopolitan city in Europe, if not in the world. It is one great big melting-pot that welcomes everything that's new, radical, different, eccentric, curious or just plain kooky. London accepts. No other place on earth is as stimulating as London. Simply because in London "individualism" and "pluralism" are words of honour. No one here worries unduly whether they comply to "good taste". "Good taste" is of course to satisfy one's own creativity. And London holds the cutting edge of creativity in her hand. Sorry, Paris. Sorry, New York. Sorry, Milan. But London is the fashion capital of the world...the pop-cultural capital of the world. Streetwise, terminally trendy, stylish and always inventive. And yet...also warm, humane and comfortable. Just don't forget that they drive on the left-hand side of the road!

BINGO'S
16, Bury Street, S.W.1
(tel: 071-930-6767)
Over 1000 seats immaculately designed brasserie loosely modelled on La Cupole in Paris. Owned by the English design guru Sir Terence Conran and a place where you can see both Queen Camilla and cigarette girls in halcyon stockings. Hang out in the bar if you don't want to eat.

BLANKET BABYLON
16, Salisbury Road, W.11
(tel: 071-229-2907)
The great architect Gaudi had designed a restaurant it probably would have looked like BBB. Lots of colourful mosaic and terrazzo ornamented wrought-iron furniture. Quite a mini-imp. Popular both as a bar and a restaurant. Carpaccio, bruschetta and pesto on the menu.

Yummy!

RESTAURANTS

FIRST FLOOR
186, Portobello Road, W.11
(tel: 071-243-0072)
Terrific food in terrific restaurant with big old tables and flickering candlelights. Plenty hip. Located above a pub.

WAGAMAMA
4, Streattham Street, W.C.1
(tel: 071-323-9223)
No-smoking subterranean restaurant designed like a super-modern school dining-hall. Wagamama favours healthy eating based on Japanese food, and in particular "ramen"-soups, with a wholesome Californian mentality. Waiters take orders on hand-held computers and transmit directly to the open kitchen. "Restaurant Of The Year" 1992.

GARLIC & SHOTS
Fifth Street

A strange one this Swedish restaurant where every single dish contains garlic (yes, even the ice-cream). A huge selection of different flavoured shots (from liquorice to sweet-mint with chilli & garlic in between). Can, understandably, get quite lively late evenings.

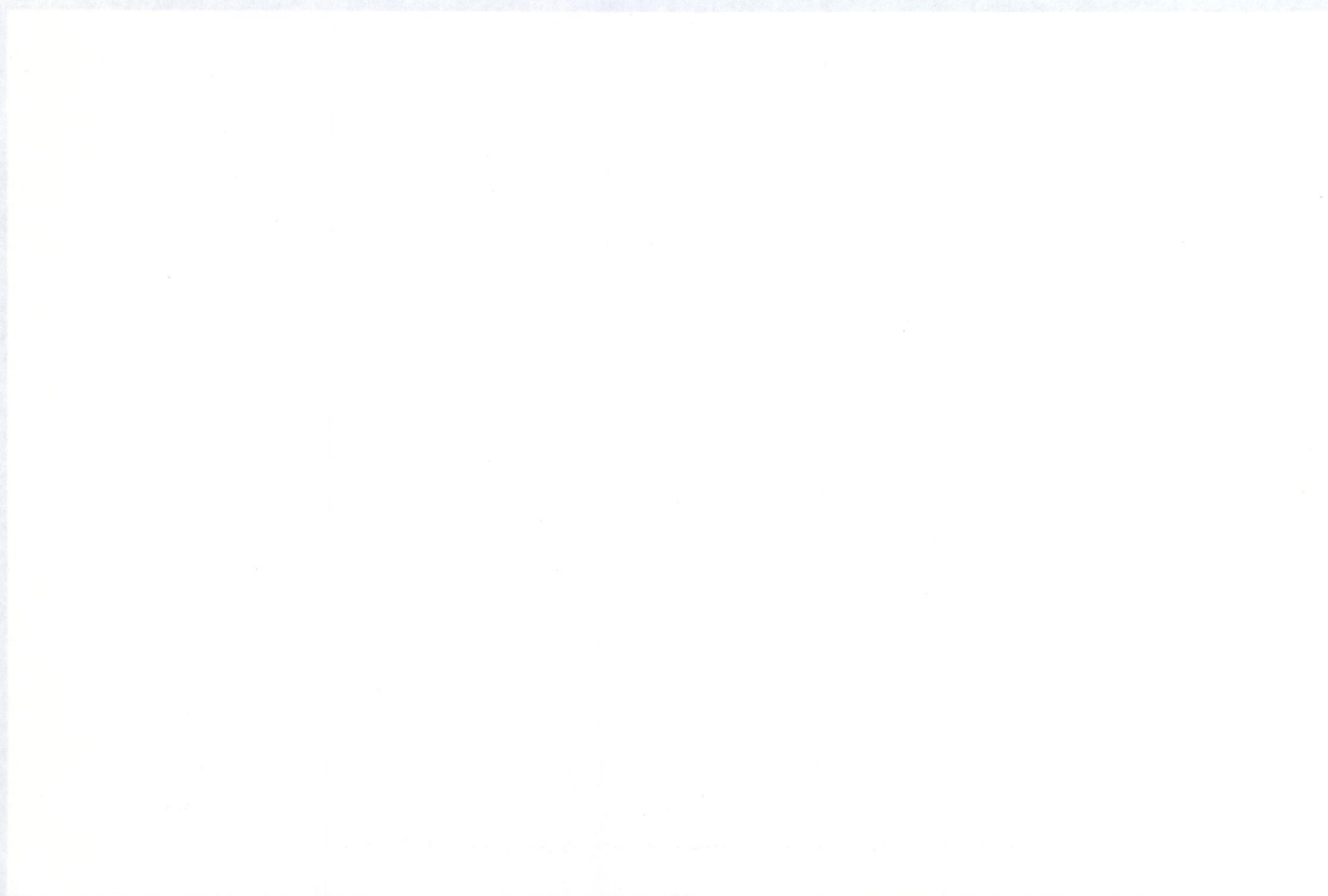
THE IVY
1, West Street, W.C.2
(tel: 071-836-4751)
Favourite of younger English TV-stars and the advertising community. A lovely place with stained glass windows and oak panels. A mix between classic English and modern British food.

BELGO
72, Chalk Farm Road, N.W.1
(tel: 071-267-0718)
Another strange one! Belgian restaurant where all the waiters and chefs are monks. Belgian favourites (I) like mussels and frites.

*gorgons waiters!!
Lucas is the best*

I was a bit with Sleg!!





boots untied, short jumper and a Union Jack tied around his waist, while Vivienne Westwood stands in her 'destroy' T-shirt, they're both trying to make a statement through the clothes they wear. Sisley's use of bright colour throughout the catalogue is also an element associated with the punk movement. Fig. 27, is a double page spread with the right page clearly showing bright colour with white type reversed out from it and a black and white image in the middle of it which ties this page and the left page together as a contrasting yet cohesive double page spread.

Just like the designs of the punk movement, the Sisley catalogue reflects a great spontaneity in layout and photography, as seen in (Fig. 27) filling a complete page, then in (Fig. 28) we see a page consisting of coloured passport photos which have quickly been stuck down with masking tape, (Fig. 29) shows an example of cut out shapes that are stuck down at random and (Fig. 30) shows the use of mixed typefaces ie, serif, sans serif and handwritten. In Sisley's use of different techniques and contrasting page layouts, they are reflecting the 'punk graphic style' which was characterised by mixed typefaces, bright colours, cut out or torn shapes and spontaneous layout. With all these elements being used in one publication, you may say to yourself it must be a nightmare to read through - but it is the balance of these elements that Sisley has managed to get just perfectly. The contrast of one element against another, showing differences in size, shape and texture, creates an ambiguous quality to the catalogue. The catalogue in no way lacks unity and cohesiveness, each page has a certain surprise element yet they are all similar in their use of colour, photography and comments written by Nicola Bright Thomas.

Fig. 31

WARNING: The information in this magazine is the best we could get at press time. COLORS is not a science magazine. Besides, there are lots of things about AIDS that scientists don't understand or can't agree on, and the virus may be evolving faster than anyone is aware. We could wait forever. Or we could tell you what we know so far. If you want to take care of yourself and others, learn as much as you can about AIDS. One thing we know for sure is that transmission can be prevented.

AVERTISSEMENT: Les informations de ce magazine sont ce que nous avons pu obtenir au moment d'imprimer. COLORS n'est pas une revue scientifique. De plus, il y a beaucoup de choses sur le SIDA que les experts ne comprennent pas ou sur lesquelles ils ne sont pas d'accord, et le virus pourrait évoluer plus vite que nous le savons. On pourrait attendre à l'infini. Ou on pourrait te dire ce que l'on a appris jusqu'ici. Si tu veux prendre soin de toi et des autres, apprends-en autant que tu peux sur le SIDA. Une chose est sûre: la transmission peut être évitée.

COLORS 7

contents

AIDS has no prejudice.
It's not racist. It's not sexist.
It gets everybody. **page 8**

AIDS is hard to get.
We show you where you can find it,
how you can get it, and how you
can't. **page 14**

AIDS is a myth.
No one knows where AIDS
comes from. We're the only ones
who admit it.
page 42

sommaire

Le SIDA n'a pas de préjugé.
Il n'est pas raciste. Il n'est pas
sexiste. Il frappe tout le monde.
page 8

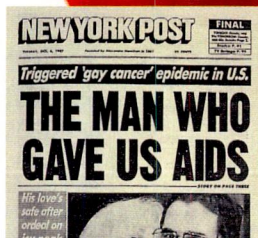
**Le SIDA est difficile à
attraper.**
On te montre où tu peux le
trouver, comment tu peux l'attraper
et comment tu ne peux pas.
page 14

Le SIDA est un mythe.
Personne ne sait d'où vient le SIDA.
On est les seuls à l'admettre.
page 42

What is AIDS?

Qu'est-ce que le SIDA?

14



42

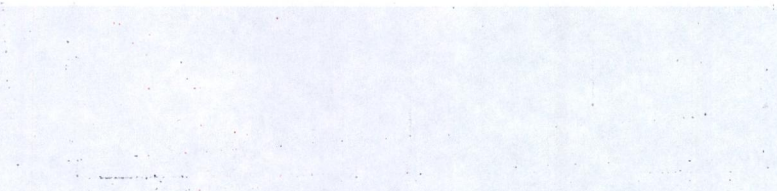
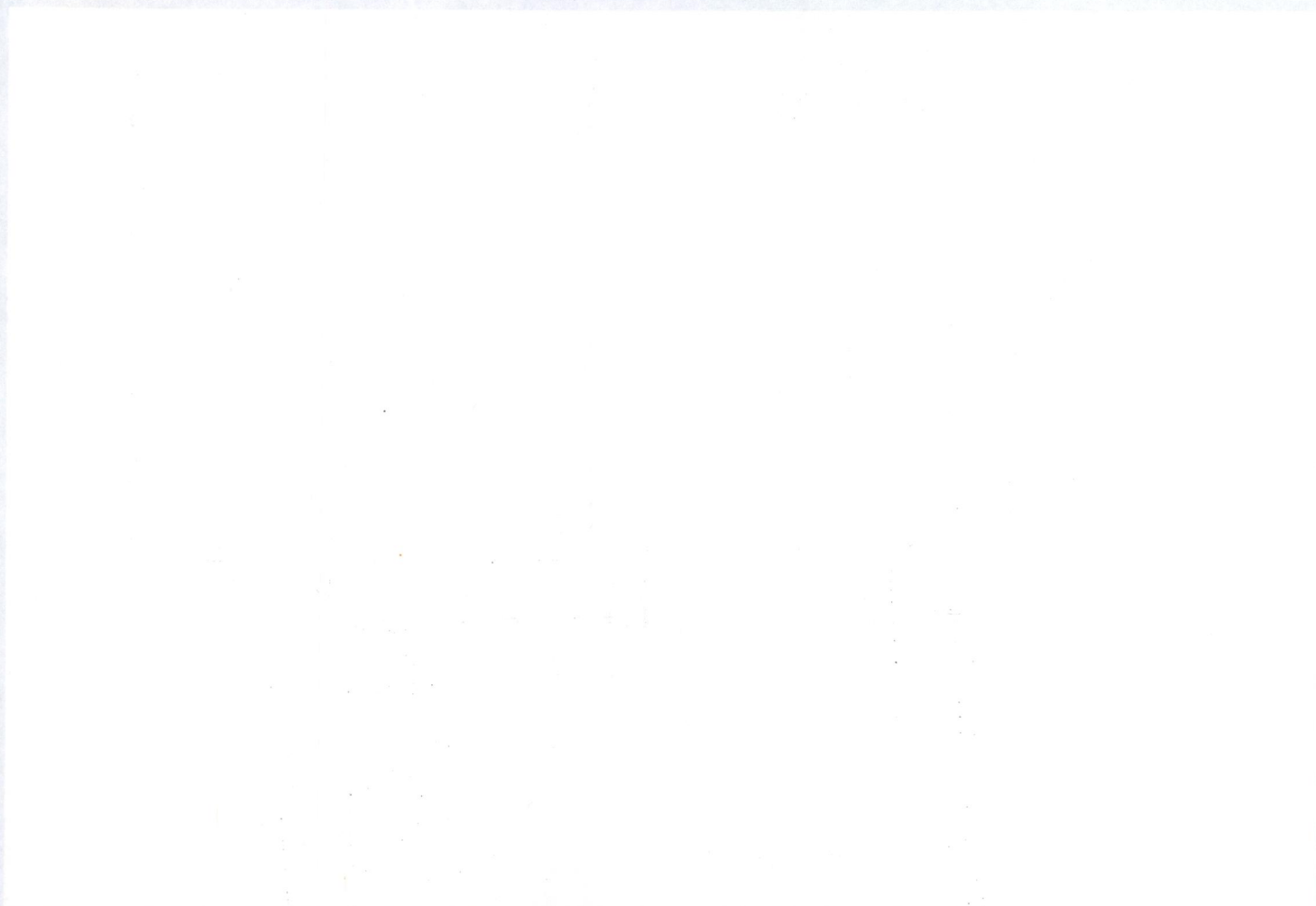
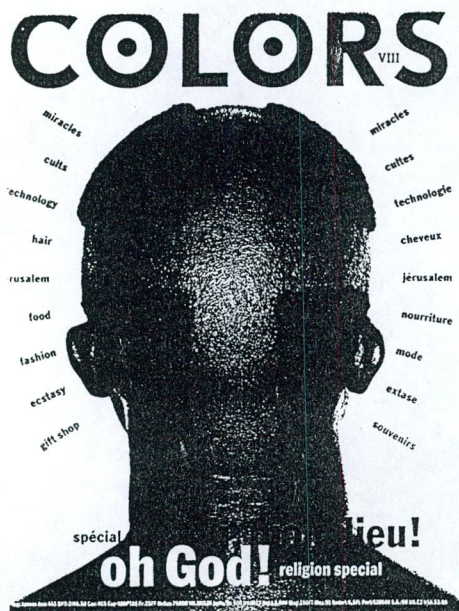
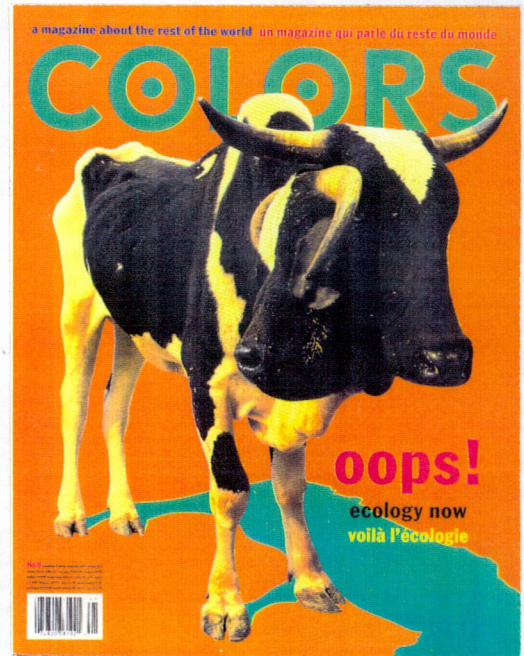
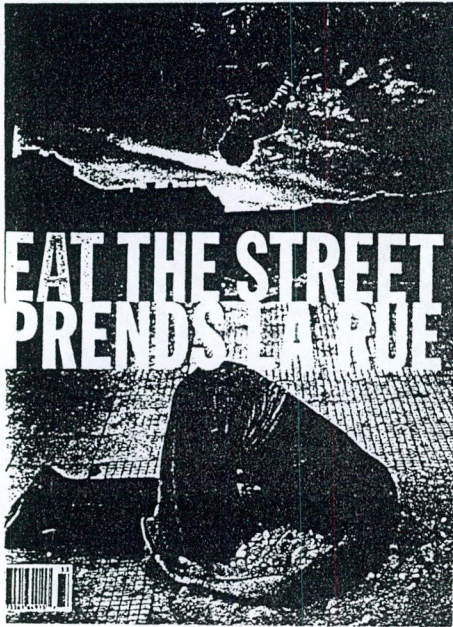


Fig. 32





With fashion of the 1970s making a come back in the last year, Sisley have ceased the opportunity of advertising their clothes using the graphic style of the decade in which their clothes are derived from. In doing so, their advertising is intriguing and original in comparison to other clothing distributors, the Sisley catalogue itself projects an aura of youthfulness and fun.

Benetton's COLORS magazine

COLORS is a magazine that provides serious information on global issues so, in terms of design it is relatively formal. The magazine is distributed to all Benetton's member countries, so it appears in bilingual form, (Fig. 31) shows an example of how COLORS relays information in English and French. Formal this magazine maybe in content but from a design perspective it is every bit as visually exciting as the Sisley catalogue.

To begin with, the actual shape of the magazine varies, (Fig. 32) shows the covers of issues 5, 6, 7, 8 and 9 of COLORS and from this you can see the variation of size between each issue. Also from (Fig. 32) you can see that generally the cover carries similar information each time, with the name 'COLORS' established in bold sans serif type at the top of each issue, echoed by an equally bold photographic image and a short caption explaining the image. For example, a cow stands with two heads, the caption reading, "OOPS! ecology now". So straight away you know the magazine is discussing ecology without even having to open the cover.

Fig. 33





Fig. 34



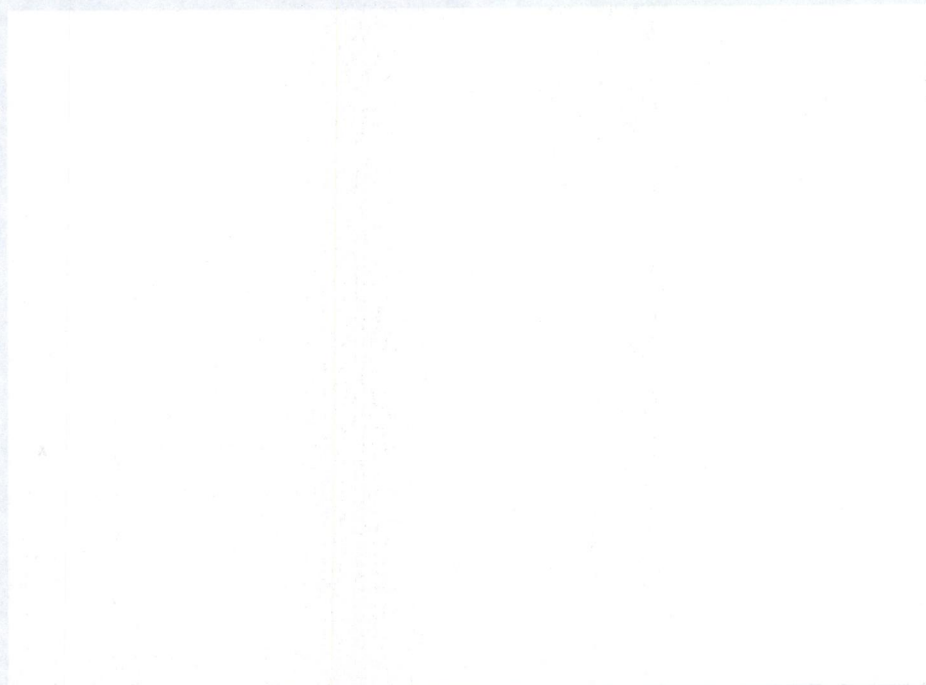


Fig. 35



Fig. 36

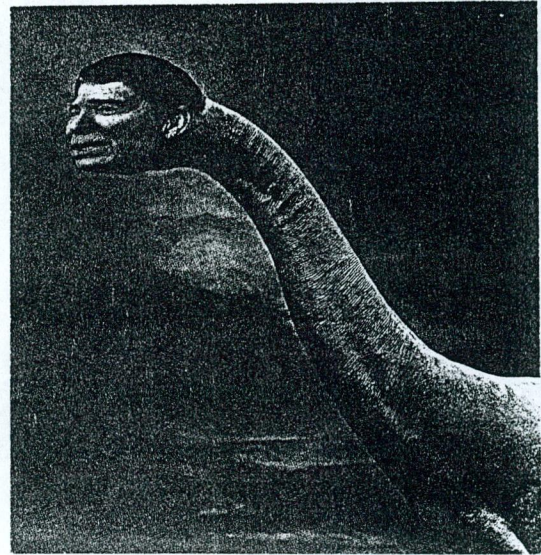
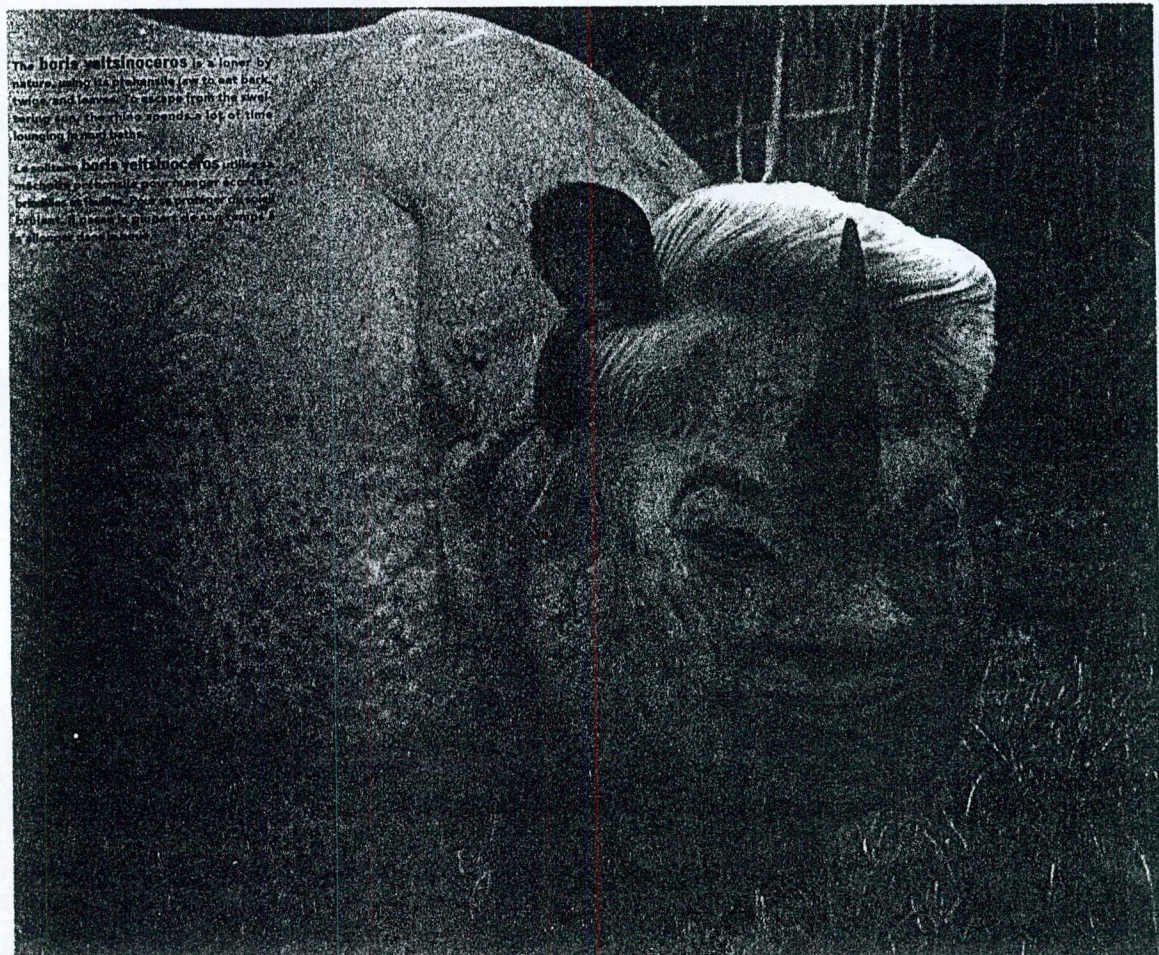


Fig. 37



The use of photography is paramount in this magazine where image really governs over type. Their photography echoes the controversial Benetton awareness campaign, however, the photography in COLORS is perhaps even more graphically explicit. Moreover, COLORS then back up the images with facts about what the image means. They don't leave you wondering what they're about with a sense of curiosity like that elicited by the ad campaign. The form of photography with explanation can be seen in (Fig.33), showing a depiction of the amount of trees cut down in a tropical rain forest necessary for producing a hamburger package. Examples of COLORS use of explicit photography can be seen firstly in (Fig. 33), where we have an image of a faith healer pushing his hand into the naval of a patient. The photograph is quite revolting to look at, as is (Fig. 34). This photograph shows a Hindu mystic belief, whereby to achieve a heightened awareness of God you must go through pain and through just looking at this photograph you can almost feel the sensation of pain this poor character has probably chosen to go through. COLORS photography does not, however, always have this serious quality, they do actually possess a sense of humour. Fig. 35, 36 and 37 show the heads of Margaret Thatcher, Ronald Reagan and Boris Yeltsin superimposed on the bodies of prehistoric animals and given new names, ie the Boris Yeltsinoceros. Through photography and computer manipulation these images give information a comical nature.

COLORS typography is equally innovative and eye catching as their photography. Facts and statistics on issues from aids to religion are provided in a variety of type sizes, colours, typefaces, type devices(reversed out type, black on white, layered type, runaround type,

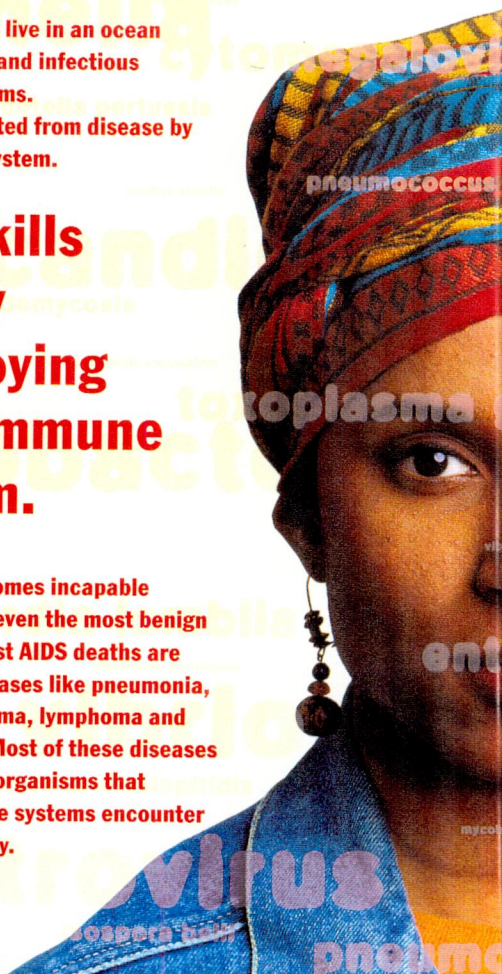
Fig. 38

Qu'est-ce que le SIDA? WHAT IS AIDS?

Human beings live in an ocean of nasty bugs and infectious micro-organisms. We are protected from disease by our immune system.

**AIDS kills
you by
destroying
your immune
system.**

Your body becomes incapable of fighting off even the most benign infections. Most AIDS deaths are caused by diseases like pneumonia, Kaposi's sarcoma, lymphoma and tuberculosis. Most of these diseases are caused by organisms that healthy immune systems encounter and defeat daily.



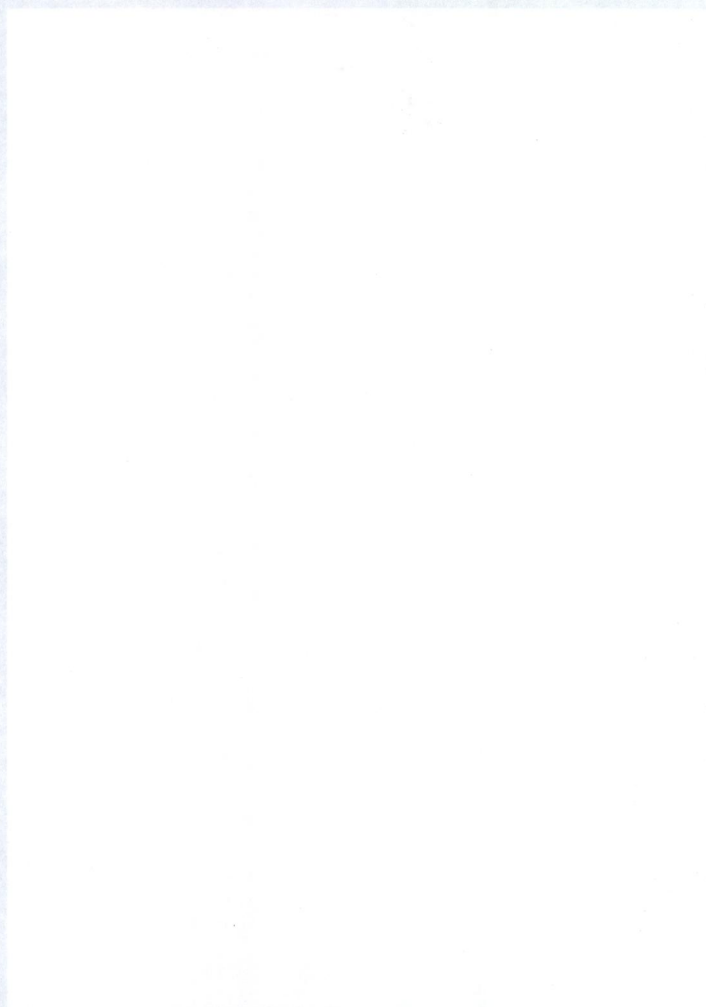


Fig. 39



Various Typefaces

type sizes

black on white type



Fig. 40

commence par un
IV. Virus de l'Immuno-
omme tous les virus, c'est un
agile et impuissant. Il ne peut se

Reversed out type

Fig. 41

ts with a virus.
Human Immunodeficiency
uses, it's a parasite. It's
c. It cannot reproduce
ells. It's tiny—over
ses" could fit on
nd it's very well
ns, HIV exists
It competes
g personal—
s to make of
st (that would
e, and so on.
s white blood
immune system
akes over and
es, which can
(sometime
ecade" later)
our immune
an easy target
ites or other
nfectd with
ese, you have
y, everyone who
V eventually gets
everyone who develops
lies. It's that simple. And
voidable. The spread of HIV
opped. It's easy.

Runaround type

Fig. 42





bold and regular typefaces). Examples of all of these are seen in Fig. 38, 39, 40 and 41.

COLORS pay attention to even the finest details. They take full advantage of the space provided to get their message across. On the back of most magazines you are usually confronted with an advertisement of some sort; but on the back of every issue of COLORS there is a photographic or illustrative reminder of what you have just read. It acts as a final statement about what has just been discussed. Fig. 42, is the back cover to issue No. 8 of COLORS which discussed religion, the image is an illustrative one depicting the various fates sinners will meet in the next life. In the issue of COLORS that tackled the serious issue of the AIDS epidemic, the back cover leaves you with a photographic image of an empty bed. Because this issue dealt with AIDS the empty bed make you think about the seriousness of this sexually transmitted disease, where as if we saw a photograph of an empty bed any where else we wouldn't think anything of it.

COLORS takes on the form of a television documentary and presents that in the 2 dimensional format of a magazine. COLORS have taken on the responsibility of communicating serious global issues through graphic design, as corporate literature for the Benetton group. In doing so they are communicating to a global audience and are thus spreading awareness to all that will listen.

How can you tell that both COLORS and the Sisley catalogue are produced by Benetton? Three themes run through both publications:

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF THE HISTORY OF ARTS

THE HISTORY OF ARTS

THE HISTORY OF ARTS

THE HISTORY OF ARTS

THE HISTORY OF ARTS

THE HISTORY OF ARTS

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THE HISTORY OF ARTS



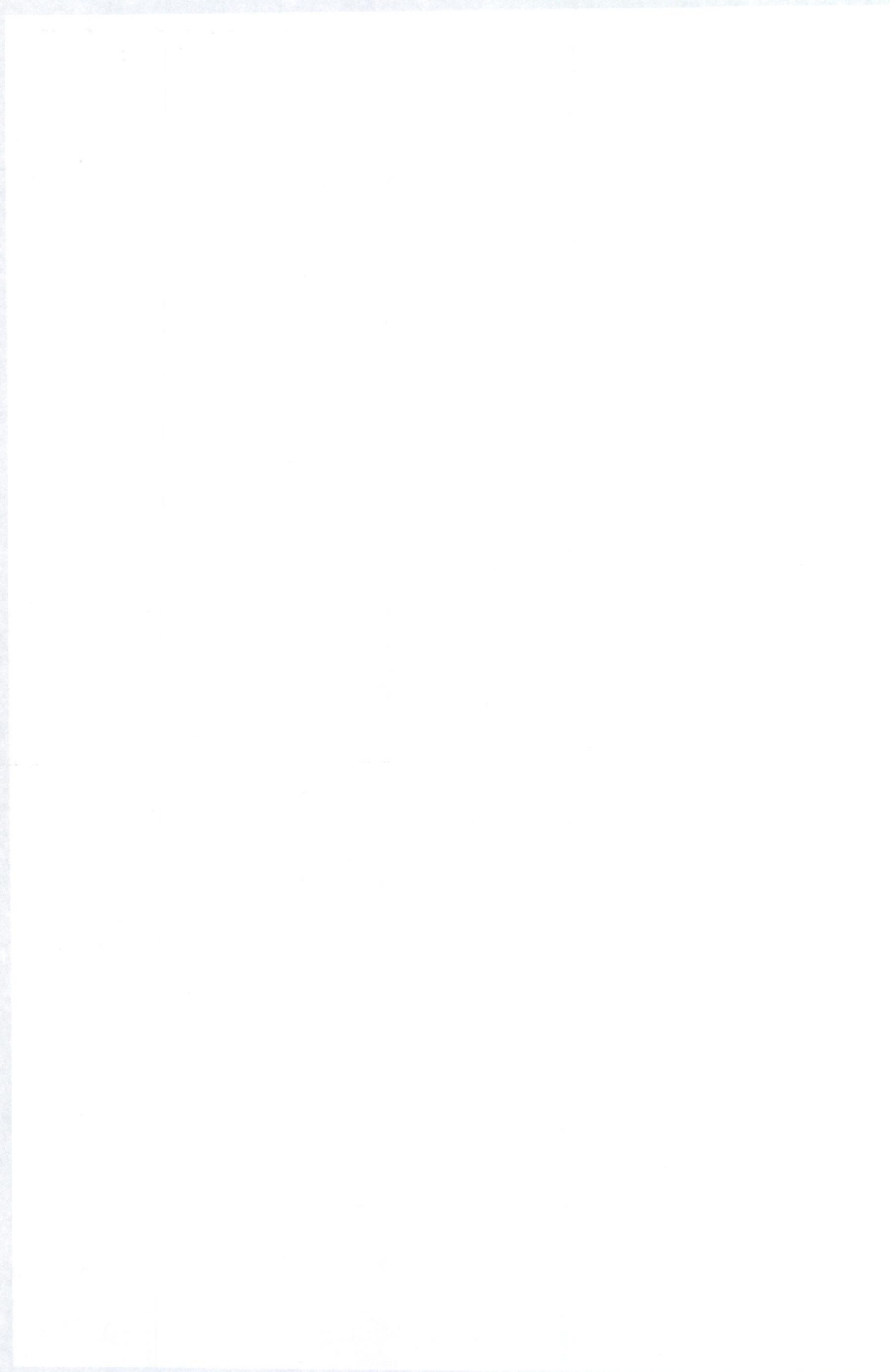
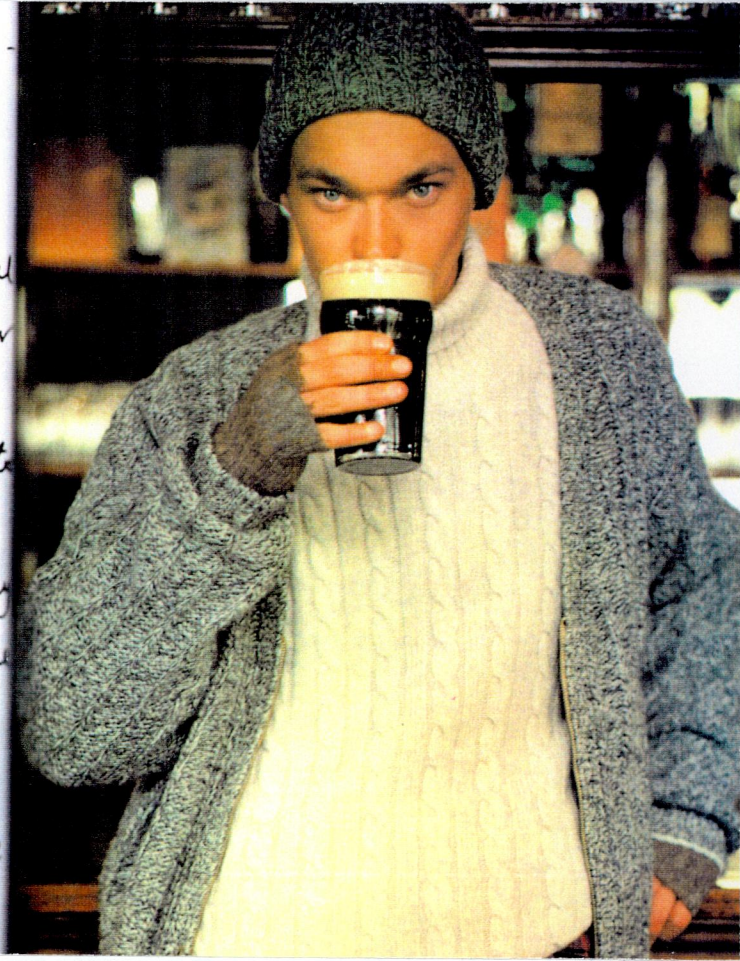
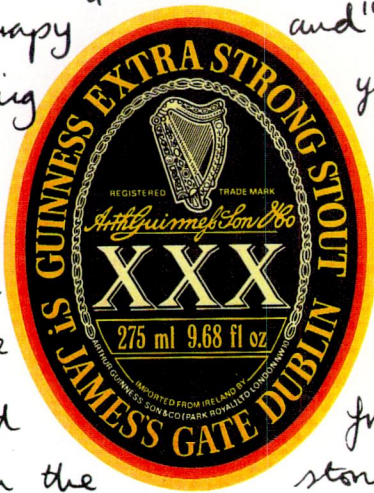


Fig. 44

Tuesday, went down to the second-hand book stand and picked up a couple of things: "The Art of Aromatherapy" and "Spiritual Growth-Being your Higher Self". Getting more into this SPIRITUALISM thing. The other day Mr Wild freaked me out with the story of his disappearing bridge partner. Hadn't been so spooked since that time with the OUTBOARD.



They Should Call a Lawyer He just left. Recently a lawyer who was a patient at Bombay Private Hospital was told that his HIV test had come back positive. He jumped from the roof to his death. In response to his suicide, a group including lawyers, journalists and private AIDS organizations has formed to change the hospital's policies.

A Visit to the Countryside There are 58,000 blood banks in rural areas. These are mostly supplied by professional blood donors who, according to the magazine *World AIDS*, have a very high incidence of HIV. There is currently very little or no testing of

the blood supply outside the large cities.

Vanishing Traditions India's hijras, castrated males, are highly endangered. As many as 350,000 are believed to work as prostitutes and suspected of spreading HIV to their male customers. Tests conducted in 1992 by the Indian Health Organisation found 40% to be HIV positive. Scorned and secretive, they are resisting the efforts of AIDS workers. ■

► IN BOMBAY members of the Bicycle Brigade distribute condoms in a program run by Population Services International.



▲ À BOMBAY les membres de la Bicycle Brigade distribuent des préservatifs dans le cadre du programme de Population Services International.

Coutumes Locales Bizarres A l'hôpital privé de Bombay, tout patient dont le test HIV est positif est immédiatement expulsé.

Ils devraient Appeler un Avocat Il vient juste de partir. Récemment on a annoncé à un avocat, patient à l'hôpital privé de Bombay qu'il était séropositif. Il s'est tué en se jetant du toit. En réponse à son suicide, un groupe composé d'avocats, de journalistes et d'organisations privées contre le SIDA s'est constitué pour modifier la politique de l'hôpital.

Une Visite à la Campagne Il y a 58 000 banques de sang dans les zones rurales, en grande partie ap-

provisionnées par des donneurs professionnels qui, d'après le magazine *World AIDS*, ont une très forte incidence de HIV. Actuellement les stocks de sang ne sont pas testés ou très peu en dehors des grandes villes.

Traditions qui disparaissent. Les hijras indiens, mâles castrés, sont sérieusement en danger. On soupçonne 350 000 d'entre eux de se prostituer et de transmettre le HIV à leurs clients mâles. Des tests effectués en 1992 par l'Organisation Indienne de la Santé ont révélé que 40% étaient séropositifs. Dédaignés et renfermés, ils résistent aux efforts des gens qui luttent contre le SIDA. ■

brazil One million Brazilians are HIV positive today. Ten million will be infected by the year 2000. There have already been 18,500 AIDS deaths. There are 100 million people sexually active in this sexually-liberated country (homosexuality was legalized in 1823). But 40,000,000 have...

...never used condoms, which cost 2 to 3 times as much as they do in the USA or Europe. According to one survey, only 7% of all Brazilians know how to use them. AIDS-prevention efforts are stalled because 18 million people there are illiterate, and 8 million children do not go to school.

A Giant Step For Brazilian Woman-kind In 1984 the ratio of men to women with AIDS was 124 to 1. Brazilian women are now speeding toward an equitable distribution. The ratio is now 4 to 1 and closing.

Career Opportunities for Young People Two million girls between the ages of 10 and 15 are sex workers.

Keeping Crime off the Streets A 1992 study by the World Health Organization found 20% of men and 29% of women in São Paulo prisons to be HIV positive. Two thirds of the inmates were using intravenous drugs. Monthly, sometimes weekly "inmate visits" allow husbands and wives to be alone together in a private room. The only thing that escapes the prison is the virus.

A Country with a Future At last the government has launched the aptly-named "É Hora de Agir" (It's Time to Act): a program of eight national

AIDS-education campaigns over the next three years, plus specific projects directed at adolescents, street kids, prostitutes and intravenous drug users. Sixty percent of the allotted US\$250 million dollars will be used to educate the public. ■

brésil

Aujourd'hui un million de brésiliens sont séropositifs.

Dix millions seront contaminés d'ici à l'an 2000. Le SIDA a déjà fait 18 500 morts. Il y a 100 millions de personnes sexuellement actives dans ce pays sexuellement libéré (l'homosexualité a été légalisée en 1823). Mais 40 000 000 d'entre eux n'ont jamais utilisé de préservatif, qui coûtent 2 à 3 fois plus cher qu'aux USA ou qu'en Europe. D'après une enquête, seulement 7% des brésiliens savent comment les utiliser. Les efforts en matière de prévention contre le SIDA sont freinés car il y a 18 millions d'analphabètes et 8 millions d'enfants qui ne vont pas à l'école.

Un Grand Pas en Avant Pour les Brésiliennes En 1984 la proportion de SIDA entre les hommes et les femmes était de 124 pour 1. Les brésiliennes se rapprochent à grand pas d'une distribution équitable. La pro-

portion est maintenant de 4 pour 1 et elle se réduit.

Possibilités de Carrière pour les Jeunes Deux millions de filles âgées de 10 à 15 ans sont des prostituées.

Gardons les Rues Propres. D'après une étude faite en 1992 par l'Organisation Mondiale de la Santé, 20% des hommes et 29% des femmes dans les prisons de São Paulo sont séropositifs. Deux tiers des détenus s'injectaient des drogues par voie intraveineuse. Chaque mois, parfois même chaque semaine "la visite des détenus" permet aux maris et aux femmes d'être seuls dans une pièce. La seule chose qui s'échappe de la prison c'est le virus.

Un pays avec un futur Le gouvernement a enfin lancé un programme appelé à juste titre "É Hora de Agir" (c'est le moment d'agir): huit campagnes nationales d'éducation contre le SIDA sur les trois années à venir, plus des projets spécifiques destinés aux adolescents, aux gamins des rues, aux prostitués et à ceux qui se piquent. 60% des 250 millions de \$ US seront consacrés à l'éducation des gens. ■



both are targeted at the youth culture; both use people, real people as their source and content; and both make use of full colour in their publications. In a sense, however, though both are produced by one company they are quite different in design and content, ie Sisley versus COLORS is like saying Fantasy versus reality. Sisley works with imagery relating solely to youthfulness and fun it does relay information in connection with their clothes, but essentially it is a form of escapism. COLORS on the other hand, is derivative of the Benetton billboards which target your emotions, COLORS provides serious information and advertising on issues behind the people.

Both publications possess their own form of humour. I have already talked about COLORS use of humour seen in (Fig. 35, 36, 37). Sisley combines sarcasm and cockney slang to project its humour, ie, 'life can be a real pain in the bottle and glass'. Sisley devotes a complete double page spread to cockney slang which you can read in (Fig. 43).

In terms of more specific design, COLORS give photography and text equal space, with clear grid systems used to organise information in a clear and direct manner. Sisley gives photography precedent over text, after all it is a catalogue so the photographs are important and it also possesses a grid system but perhaps not just as obvious as that of COLORS. Fig. 44 and 45, show Sisley's use of the full page, ie allowing for bleed off, and COLORS strict grid system that specifies a margin on every page to avoid bleed off.

In terms of content, the Sisley catalogue and COLORS magazine have nothing in common, only that they are both targeting their publications at the 'youth culture'. But in their use of typography, photographic reference and contrast of material, in their ability to organise a given amount of information and display it in an original visually exciting way in a given space - they hold equal ground. They are two publications that are highly innovative and graphically stimulating with their emphasis on the surprise element in magazine format. They both demonstrate an ability to communicate to a specifically youth orientated audience without talking down to them, by treating the youth as adults. Here are two publications produced by the one Benetton group that use their powerful advertising network to communicate to a world wide target audience.

CONCLUSION

CONCLUSION

During the course of this thesis I have discussed society and politics and how graphic design has been used to express social and political issues. It has become clear during the past three decades that graphic design has served a crucial function in communicating the ideas and attitudes of specific protesting groups. Graphic design has become a tool which allows political and personal expression to be seen and heard.

In the communication world of advertising, there has been a noticeable tradition that has been carried from the 1960s right up to present day. A tradition of using images to communicate specifically to a youth culture. The 1960s, with their political posters and psychedelic graphics associated with music, drugs and alternative 'hippy lifestyles', provided an important visual communication link between the young, the protestors and the drop outs. Through graphic design young people could become actively involved in politics and society. Graphic design has been and continues to be a key element of rebellion and youth culture ever since. The 1970s, introduced the subversive Punk movement. It was graphic designer Jamie Reid, who gave this movement its identifiable and aggressive graphic vocabulary, which once again communicated to a specifically youth oriented audience, ie that of the young punk recognisable by their aggressive visual appearance and anarchic behaviour. The 1980s and 1990s have kept on the tradition of using global issues as a form of awareness and communicated these through explicit, eccentric and often anarchic images, to target a specifically youth

orientated audience who can identify with and do something about such issues, ie AIDS, violence and racism.

As it has been revealed, the Italian clothing company Benetton is an example of a company that has decided to take this tradition of communicating to a youth oriented audience as the basis for their entire advertising and graphic design network. It is not the originality of subject matter that Benetton have become renowned for, but rather their originality lies in the way they communicate their philosophy which we know at this stage is achieved through Oliviero Toscani's eccentric and controversial images. Toscani's images put an emphasis on participation and activism and are once again aimed to target the youth culture, in reflecting issues and problems in the society in which they live.

Benetton's fascination with participation and activism in their advertising, carries through into their graphic design network. Both the Sisley Catalogue and COLORS magazine, in terms of their use of typography, spacing, photographic references, contrast and harmony, provide an added individuality to the immense advertising and graphic design package that the Benetton network operate, and manage to successfully communicate to a world-wide target audience.

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